

SECOND PART
OF THE
TWENTIETH VOLUME
OF
ASIATIC RESEARCHES;
OR,
TRANSACTIONS OF THE SOCIETY
INSTITUTED IN BENGAL,
FOR INQUIRING INTO
THE HISTORY, THE ANTIQUITIES, THE ARTS AND
SCIENCES, AND LITERATURE
OF
A S I A.

CALCUTTA:
Bishop's College Press.
1839.

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ERRATA

In the articles from Mr. A. C. Körösi.—Parts I. and II. Vol. 20.

PART I.

Page	Line	for	Read
42	18...	<i>Buddha-vata-sanga</i> ..	<i>Buddha-vatān-sanga</i>
43	3....	<i>Ck'hos-non-pa</i>	<i>Ck'hos-mñon-pa</i>
—	4....	<i>Non-pa-dsot</i>	<i>Mñon-pa-mdsot</i>
—	5....	ཡམ	ཡམ
44	17....	<i>La'hula</i>	<i>Ra'hula</i>
54	14....	<i>Sudhodāna</i>	<i>Suddhodāna</i>
60	1....	they may not save &c.	} according to this prohibition they will not save, &c.
69	18....	<i>Gthon</i> —&c.	
—	28....	འཇེ	འཇེ
75	3....	from bottom <i>Ga'ya</i> ..	<i>Gaya'</i>
78	18....	{ <i>Vidyakara</i> & ... <i>Vidya'kara</i> , &c. <i>Dharmakara</i> &c. <i>Dharma'kara</i> , &c.	
285	4....	from bottom གཉམས	གཉམས
286	13....	<i>Tushita</i>	<i>Tushitā</i> (every-where)
—	16....	<i>Kashyapa</i> , &c. ..	{ <i>Ka'shyapa</i> , &c. (every-where.)
287	10....	Family.....	Families,
—	17....	<i>Shuddhodana</i> &c. {	{ <i>Shuddhoda'na</i> &c. (every-where.)
288	1....	<i>Ma'ya</i>	<i>Ma'ya'</i>
289	7....	<i>Traya-strimsha</i>	<i>Trayastrimsha</i>
290	5....	from bottom <i>Ri-lags</i> ..	<i>Ri-dags</i>
293	11....	<i>Yang-po</i>	<i>Bzang-po</i>
—	2....	{ from bottom <i>Ajnya'-na</i> <i>Kondinya</i> &c. }	{ <i>Ajna'na Kondinya</i>
294	1....	<i>Byang-po</i>	<i>Bzang-po</i>
—	10....	<i>Gyugs</i> , &c.	<i>Gzugs</i> , &c.
—	12....	part	pair
295	15....	<i>Panchola</i>	<i>Panchāla</i>
—	19....	sends.....	cedes or yields
296	11....	casual	causal
—	6....	from bottom <i>Vre</i>	<i>Bré</i>
297	At the bottom, after the note, add : See འཇེ ཡ, ད, leaf 651.		
—	13....	<i>Lang-rop</i>	<i>Gsung-rab</i>
298	4....	<i>Kashyapriyā</i>	<i>Kāshyapriyā</i>
—	13....	<i>Vatsiputriyā</i>	<i>Vātsiputriyā</i>
—	14....	<i>Maha Sanghikā</i>	<i>Mahā Sanghikā</i>
—	15....	<i>rivāhi</i>	<i>rirohī</i>
—	17....	<i>Lokottola Vādinā</i> ..	<i>Lokottara-Vādinā</i>
—	20....	<i>Maha vihāra vapina</i> ..	<i>Mahā Vihāra Vāsinā</i>
—	21....	<i>Kātyā-bu</i>	<i>Kātyāhi-bu</i>

PART I. (continued.)

Page	Line	for	Read
298	at the bottom 1 ལྷམ...ལྷམ		
Add at the bottom : These Notes and references, in form of answers had been written (or were written) to the queries of Mr. H. H. Wilson.			
299	4....	<i>Jyatsi</i>	<i>Jñāti</i> .
—	16....	2. <i>Vidāha</i> or <i>Bidāha</i> ..	<i>Vidēha</i> or <i>Bidēha</i>
300	10....	གཉོད	གཉོད
—	11....	<i>Lusnam</i> , <i>Dava</i> &c. ...	<i>Lus-nān</i> , <i>Da'va'</i> , &c.
—	18....	{ བཤིས v. <i>ches-pilo</i> བཤིས	{ <i>byis-pahi-slob-pan künche she dpan-kun-gyi bshes-nyen</i> <i>gnyen</i>
—	18....	བཤིས ཞིང	བཤིས ཞིང
302	22....	or a seat	on a seat
303	7....	Hymns or &c.	Note 16. Hymns or &c.
—	10....	The gods of &c.	1. The gods of &c.
304	1....	<i>Abhiswara</i>	<i>A'bhiswara</i>
—	8....	are.....	art
—	12....	are.....	art
305	3....	<i>Chang-chab</i>	<i>Chang-chub</i>
—	7....	ditto	ditto
—	8....	from bottom ལྷང	ལྷང
307	8....	ན ཡོ བཤི	ཚེན ཡོ བཤི
309	2....	for p. 77	read Vol. D. p. 635
—	13....	མ ལྷིས	མ ལྷིས
310	2....	fr. bott. <i>S. Sahalakeesha</i> ..	<i>S. Sahalokēsha</i>
—	2....	fr. bott. མ མཇང	མ མཇང
311	5....	ཚྲྀ &c.	ཚྲྀ &c.
312	6....	fr. bott. and cotton....	of cotton
314	3....	<i>Akarā</i>	<i>Akaru</i>
—	11....	tower.....	town
—	17....	<i>Ge'lhong</i>	<i>Ge'shong</i>
315	1....	<i>Shravakas</i>	<i>Shravakās</i>
316	14....	<i>Brivo tang</i>	<i>Brévo dang</i>
—	1. at bottom	<i>Brivo tang</i>	<i>Brévo dang</i>

PART II.

399	at the bottom 54 ལྷོ བཤི ...ལྷོ བཤི		
404	7.... <i>Bzang</i> <i>Byang</i>		
at the bottom གཉམས			
418	6....	<i>Matkura</i>	<i>Mathura</i>

NOTE.—The Sanscrit words in the titles of the treatises, mentioned in this volume, have been rendered in Roman character according as they were expressed in the Tibetan (letters), without endeavouring to correct them according to the rules of *Sandhi* of Indian and European grammarians. Also in the list of Errata, such mistakes in printing, as the intelligent reader himself may easily correct, have not been included.

VII.

ON THE

GOVERNMENT OF SIAM.

BY CAPTAIN JAMES LOW,

M. A. S. C.

NOTE.—The orthography of such words as are of Páli origin has been subjoined in foot notes with the assistance of Mr. R. PAULA, a Páli Scholar. Sec.

THE Government of Siam is monarchical and perfectly despotic in practice, but in principle it affects to be regulated by strict impartiality and by justice.

At the head of the nation is the King, whose national designations are *Phrāyā Thai*, 'Lord of the Thai race,' or *Kho-ung Lo-ang*, (the supreme ruler.) He is also both the protector of the *Phra Satsana* ⁽¹⁾ or Buddhist faith, and the chief judge in the Empire, to whom ultimate appeals are made from inferior judicial departments. He is not however the head of the Church, the Hierarchy being under a *Phrā Phootthā-ōng* ⁽²⁾ or high priest, who merely regulates ecclesiastical discipline, without interfering in matters of state.

The King ought to be guided in his public conduct by his *Phra Maha Rachakhroo* ⁽³⁾ or spiritual guide and his chief ministers; and it is to

⁽¹⁾ Pali, *Pra sāsana*.

⁽²⁾ P. *Pra Buddha angga*.

⁽³⁾ P. *Pra mahā rāja guru*.

be suspected from the nature of past events, that when deficient in talent and energy he becomes a mere puppet in the hands of a yet more despotic (if such be possible) aristocracy.

From whatever source the legislative power proceeds, it appears to be enforced with less regard to public opinion than was generally exhibited by the ancient Dynasties and Princes of Hindoostan, even while in the plenitude of sovereign authority ; because *they* felt that their subjects if they did not actually rebel against oppression, could, upon a fitting occasion, easily transfer their allegiance to a domestic rival or to a foreign invader.

The succession in Siam is hereditary in the male line. Women are not admissible to the throne, which is one political feature distinguishing the Siamese from the natives of Hindoostan. The eldest son succeeds, although it has not apparently always been thus,* next to him other sons, then the brothers of the King. But any one of these may be set aside from incapacity. It does not unfrequently happen that the King previous to his death nominates a successor, hoping thereby to prevent a civil war. The motives, however, which urge him to such a measure being generally unjust, partial or fanciful, and to the exclusion and prejudice of the *Somdet P,hra Chăău lok t,hoo*—or heir apparent, they consequently defeat the object.

It rarely happens that a new reign is not begun in disorder and blood. But the evils which here follow a disputed succession are little felt beyond the precincts of the palace, and the spheres of the respective contending parties. These last seldom embrace, or come in contact with, the mass of the people, which finds its best safety to consist in neutrality. It is this culpable apathy which rivets the chains of the subject, and is the surest bulwark of the oppressor's throne ; for the new King rises triumphant over the ashes of his slaughtered brethren, and finds equally in this case, as he should have experienced in a quiet succession, that the machinery of

* Kemfer, vol. 1, p. 23

Government has not been disturbed, and that it is yet as rigid, formal and energetic as before.

It must be confessed that their system of government is in many respects well adapted to the genius and locality of the people; that it is minutely, as well as extensively efficient, cannot be denied. It is to these causes, and to the constant tension preserved throughout the various sinews of the State, that Siam is entitled to rank amongst the kingdoms of the East; for neither her population, since that is but limited, nor her territories, large though ill-peopled as they actually are, would confer a right to such an honor.

The Government penetrates by its spies into the domestic circle, and even punishes those, who having the opportunity do not become informers; never trusts an individual, however low in office or high in favor and dignity, with any degree of solitary and unchecked power; suspects every subject to be a disguised enemy; and exacts from the bulk of the male population their personal service, and from the higher ranks the homage of slavery and fear; monopolizes wealth; cripples and confines trade both domestic and foreign by senseless, unprofitable and perverse restrictions, and mean, narrow minded regulations, and is frequently for a time indulgent to delinquency, that in the end it may satiate its cupidity and shew itself unsparing, as it always is, in retribution.

There is a strong affinity betwixt the Siamese and Burman plans of government. But in their details it would seem that a firmer chain of responsibility has been wrought throughout the body politic in Siam than in that of Ava.

Were the *T,hai* nation as bold and militant as they are crafty, plausible and ambitious, they might well from their unanimity be deemed dangerous neighbours, even to European settlements. For what else than their unity of purpose could have enabled them, until checked partly by European influence with inferior numbers, to overawe the Malayan States of Keddah, Perah, Patani, Salangore and others. They are perfectly aware

of the ground on which they stand; for while collectively affecting to despise the Malayan character in every respect, they yet as *individuals* behold them with a dread which is quite ludicrous. This feeling may have arisen from their experience of the determination generally evinced by seafaring and piratical Malays, for the agricultural Malays are generally a quiet set of people. If *combination*, destitute of patriotism, or true military spirit, can give to Siam the power to controul those possessing perhaps more personal courage though less organized means of defence, to what a distance may we suppose they would be cast behind European troops, should they ever be so unfortunate as to lead themselves into a war where these may be encountered.

It were vain to indulge in the belief that the Malays will ever firmly join to repel their invaders. They have never been united and have never constituted a nation since they sent off colonies from the original body, whatever transitory power insulated States may have at different periods of history possessed.

Were Siam to relax her system of rule, and to admit of her outer provinces being governed by irresponsible chiefs, instead of controlling each by a council of two officers specially nominated at court; and were she to permit foreigners freely to resort to all her ports, we should soon witness the result of such policy in the dismemberment of her Empire. We must believe that those chiefs would speedily imbibe from their European visitors, new ideas on every subject, and principally on commerce, and that having once leaped the barrier to improvement they would hasten to join with those, or to employ the knowledge they had gained, in asserting independence. Such considerations however do not perhaps weigh so much at the court, as the dread of *losing revenue* by fairly opening the trade of inferior ports.

Unless Siam unalterably adheres to her present scheme of policy, extension must weaken her, for she is not in the condition of a State borne down by a superabundant population to which emigration is a relief; a fact

sufficiently apparent from the care with which she prevents the migration of her subjects and especially of women—although I am free to confess that the same reason will not account for a similar prohibition in China. Her main territory is so thinly peopled in comparison with its extent of surface, that instead of being able to support and spare a drain from its numbers, she is forced to check emigration by sumptuary laws. A man may indeed obtain permission to leave the country, or may quit it without leave having been granted, but in neither case (unless he happens to live on the boundary) will he find it possible to take his family with him.

If the restriction was to be removed the greatest part of Lower Siam would soon be abandoned by its inhabitants.

When the King of Siam is spoken of by a subject his real name is never mentioned. The usual designation on such occasions is *Phră ong*.

His titles however are very numerous, and in the following which have been extracted from authoritative law digests, and authentic letters, the Sanscrit scholar will probably find allusions to more western regal titles.

In one work he is entitled *Phră Karunna prabaat Somdetcha éka t,hots-äröt Eesō-än bāromma bāp,heetträ Phra Phootthee Chāū yo hoa-khroo ong somdetcha Phra Narai song meekk,ha Racha tham an maha prasæt.*⁽¹⁾

“ The pre-eminently merciful and munificent, the soles of whose feet “ resemble those of *Boodd,ha*—the exalted, *the one*; he who claims descent “ from the mighty father of *Rama* [*Thotsarot*]; and who may be compared “ with *Iswara*, who is supremely blessed in the possession of all that mortal “ can desire, and who like *Boodd,ha* the Lord, is head over all. He is “ like *Phra Narai* (a title of *Rama*), and his piety and virtue transcend in “ brightness the magnificence and lustre of his imperial state.”

It must not be supposed that the Siamese are such idiots as to believe that these outrageous titles are with justice applied. They candidly allow

(1) P. *Pra karunā pra pāda êkachhatta oras isvara parama . . . pra Buddha . . . pra nārāyana . . . rāja dhamma . . . mahā prasættha.*

them to be the phrases of adulation. Again we have in another place the following addition to the quotation just made :—

Somdetcha P,hra Eka t,hats-ong Eeso-an barommanarot P,hra Chaau na-yoohoa,(¹) which means “ he who is in possession of all that mankind covet and desire, and who is famed for virtue and dignity.”

And *P,hra maha Krasaat Chaau faa, Chaau p,hén deen Chaau p,heep,hop Chaau Cheewet.*(²)

“ The greatest of princes ; firmly established in justice and virtue ; lord of earth and sky, of life and death, whose sway is unbounded.”

“ And *Chakkrap,hat somdet P,hra Chaau Kroongsee Ayoott,haiya theppa maha nak,hon song p,hranam P,hra T,heenang.*(³) The wielder of the “ mighty discus of the Gods, the great Lord and King of *Kroong see Ayoot-thaiya*(⁴) (the old capital—the name being officially applied to the new one,) “ which in brilliancy and splendor vies with the bright abodes of the “ Gods. He who is privileged to sit on the exalted *P,hra T,heenang* “ (throne.)”

P,hra P,hoott,hee Chau yohoa settanakaan næa Racha Aat P,hra Cheen At,heet,(⁵) *P,hra t,heenang sooveeraam reenthan, P,hra K,hoon lo-ang* (or *Khong* or *K,hoang Lo-ang.*)

“ He who like *Boodd,ha* is exalted above the heads of mortals ; who “ reclines on the regal chair, fixed in the *west*. He is the mighty ruler of “ nations and resembles *Ráma !*”

He is also termed—

Chau kroong P,hra nak,hoon.

Kroong Krasattra. Lord of the country.

P,hra Maha Krasat. The mighty and the just.

(¹) *P. Pra eka chhatta anga Issara parama narotama pra....*

(²) *P. Pra mahá khattiya vibhava jivita.*

(³) *P. Chakkavatti Pra Sri Ayudhya deva mahá nagar pranáma....*

(⁴) *Ayodiya, or Oudh.*

(⁵) *P. Pra chanda ádichcha ; Sansc. Chandraáditya.*

*Baromma Krasat**Chaau k,hau deng.* The Lord of the red rice.⁽¹⁾

This title is bestowed on the King, because he distributes, or ought to distribute dressed rice to all ranks during the three days on which is held the great festival called *Wan troot lé wan Songkhraan*,⁽²⁾ It happens about the middle of the fourth month. Much state is displayed on the coronation of a king.

The account which is now to be given of the ceremonies which took place on one occasion when a Siamese king voluntarily resigned the sceptre to his legal successor, has been principally extracted from a MS. in the *Thai* language.

“ The illustrious sovereign of earth and sky having publicly announced his intention to pass the remainder of his life in the service of religion, and to resign the crown into the hands of the *Chaau lok thoo yai*, or heir apparent, named *Chau faa da dooa*, the astrologers were therefore required to fix a day for the august ceremony of installation.

“ All the officers of state in the capital, and all the governors of provinces and their subordinates, who could be spared from their important functions, were summoned to the presence, that they might behold, and swear allegiance to, their new king, and be gratified by laying their heads beneath the sublime feet. They were also directed to bring their wives to court in case of their services being desired as attendants on the queen.

“ As the fortunate day approached the populace were entertained with feasting and every kind of revel, and the priests were sumptuously fed and clothed.

“ The prince went frequently in procession round the city [or that part of it which is fortified.]

(1) Perhaps rather *Chau khau din*, lord of cultivable land.

(2) *Sankranti*, the entrance of the Sun into the zodiacal sign aries.

“ On the morning of the auspicious day he went abroad in
 “ dazzling state; and on his return bathed in consecrated water
 “ [*nam mon.*] This water was mixed with lime juice and exquisitely
 “ scented. Having bathed, he perfumed himself with the *peng hom.*”
 [this paste is composed of rice flour, sandal and lignum aloes.] Atten-
 “ dants now presented the regal robes and dress, consisting of a gold-
 “ en vest with tight sleeves [*Salong Phra-ong*]; and an embroidered
 “ under garment, below which depending from the girdle and reaching
 “ down the thighs hung deep and richly embroidered and ornamented
 “ slashes of cloth” [or *Chai Kreng.*] These resemble in some degree the
 ornamental dresses worn by Chinese actors when representing on the
 stage Tartar heroes of old, and in the same respects may remind us of the
 Spanish costume.] “ He put on likewise the *Cherbat* and *Khem Khat*
 “ or broad waist belt and plate, and the golden configurated apron (called
 “ *P,ha hoe naa*), and the mantle (or *P,ha t,heep*), and he threw gold chains
 “ around his neck. From his shoulders depended the *Eenthanoo* [or jewel
 “ flowered shoulder ornament],* and a splendid *Thapsowang* [or gorget of
 “ gold set with jewels] adorned his breast. Richly embroidered belts [*Sai*]
 “ crossed his body diagonally from the shoulder to the side [to the ends of
 “ these are attached golden ornaments called *Eeng: Sa-eeng* is the name of
 “ whole]; his arms were encircled with massive and costly bracelets
 “ [*Krong khen* and *rat kheng*], and his fingers shone with diamond rings.
 “ On his feet were the *Salang prabaat* or royal slippers.

“ Thus gorgeously apparelled the sublime prince passed into the hall
 “ and placed himself in the midst of a ring of prostrate dignitaries and
 “ officers. The astrologers now came forward and raised the *wén káo teen*
 “ *t,hiyan* [or mystic tablet], on the edge of which lighted tapers had been
 “ fixed, and invoked the supernal powers to vouchsafe their protection to

* It will be found in that drawing of the *Prabaat* in the account published in the Transactions of the Royal Asiatic Society.

“ the prince, and to bless the kingdom which he was about to rule. The
 “ tablet being then laid down, the astrologer took a leaf of the betel vine,
 “ and held it over the flame of one of the tapers, which he also extinguished
 “ with it.

“ With this blackened leaf he made nine mystic marks* on the forehead
 “ of the prince. And now appeared the *Phra maha mongkoot* or *tiara*,
 “ which was brought forth supported on a golden staff!”

Of this *tiara* a drawing is exhibited in the drawing of the divine foot already before the Royal Asiatic Society. Its pyramidal shape is in allusion to the *Oonnaheet Sancha* of the *Bali*, the *tiara* of *Boodd,ha*, and may probably be typical of the solar ray ; for it has been stated by MAURICE that the same shape was retained in the Persian diadem, and in the Phrygian bonnet, which adorned the statues of *Mithra*, and that the Druids (who were followers of the elder *Boodd,ha*) wore a similarly formed cap.

His Siamese majesty wears his crown only on occasions of very particular ceremony.

“ The chief astrologer, (he is frequently a *Brahman*) next approached
 “ the crown and made to it three several obeisances.”

These are thus performed. The person rests on his knees, joins his open hands, and raises them until the tips of his fingers are on a level with his forehead, and then, without removing them from that position, bows his head to within about two inches of the ground.

“ When the prince had been crowned by the astrologer, he took the
 “ *son phrakhan* or bow and sword of state in his right hand, and seating
 “ himself in his palankeen (*bootsabok*) was conveyed amidst the astounding
 “ chorus of all manner of musical instruments to the hall where the throne
 “ rested, shaded by the *sekkachat* or seven-tiered umbrella. The *Bali*
 “ *formulae* ordained to be read on such solemn occasions were duly
 “ attended to.”

* Typical of the nine evaculatory organs of *Boodd,ha*.

ROYAL APPURTENANCES.

There are five things especially appertaining to royalty. The *Setta chatra* ⁽¹⁾ or seven-tiered umbrella ; the *P, hatchanee* ⁽²⁾ or fan ; the *P, hra k, han* ⁽³⁾ or sword, the diadem, and slippers. But it is also essential to regal dignity that it should be attended by the *Amancha*, ⁽⁴⁾ which comprehends a ⁽⁵⁾ *Mon-tree* or prime minister, a *Parohita* ⁽⁶⁾ or astrologer, an *Ak, khalt, hatso* or person through whom the King is addressed [etiquette not permitting that he should be personally spoken to in public]—a land surveyor, a *Chattok, haho* ⁽⁷⁾ or umbrella bearer, a *K, hatta k, haho* ⁽⁸⁾ or armour bearer, *Chattant, ha* ⁽⁹⁾ an elephant, *Atsawa* ⁽¹⁰⁾ a horse, *Phra t, hammarong noppharat* ⁽¹¹⁾ a ring, set with nine kinds of precious stones ; bearing perhaps allusion to the churning of the ocean by the Gods, or to the nine gems of *Vicramáditya's* Court ; and lastly and ungallantly an *Ak, khamahesee* ⁽¹²⁾ or queen, herself of royal blood. Should a lady of equal rank not be obtainable, the King may marry one of inferior or plebeian rank ; but she is not then entitled to the above appellation. She can only claim the title of *Phra Sanom*. It is owing to this punctilio that Siamese kings, rather than disgrace and confound their line by an unequal alliance, prefer marrying distant scions of their own family ; and, when such cannot be obtained, their own sisters, like the Egyptian princes of old.

It would be only repeating what has been narrated by those who have at various periods, some of them recent, visited Siam, were a description to be here given of the state maintained at Court on common occasions of ceremony. The historical account of the country by M. D. L. LOUBERE in the 16th century ; Mr. CRAUFURD's mission ; and the late Dr. FINLAYSON's account in 1821-22 may be consulted with advantage.

(¹) *P. Satta chhatta.* (²) *P. Vijani.* (³) *P. Khagga.* (⁴) *P. Amachcha.* (⁵) *P. Mantini*
 (⁶) *P. Parohita.* (⁷) *P. Chhattagáho.* (⁸) *P. Khaggagáho.* (⁹) *P. Chhaddanta.* (¹⁰) *P. Assa.*
 (¹¹) *P. Navaratana.* (¹²) *P. Aggamahésí.*

These are sufficiently decisive of the fact, that the Court is equally devoid of real splendor, as its inmates are of taste, feeling and honor; and that a paltry affectation of rating their knowledge, institutions, and strength as a nation, at a level beyond that to which other people of other regions have attained, and a morbid, fantastical and delusive imagination, have insensibly nursed and matured in them the belief, that their country and all that appertains to it, are collectively or individually superlative, or as they would express it—*ek* “*the one*,” than which nothing is greater.

To pull them down from this high vantage ground to which a sickly fancy has raised them would be no easy task. The events of the Burmese war has no doubt shaken the basis of their pampered vanity. Yet nothing has transpired in the measures and *ostensible policy* of their Court to shew that it has wrought a very salutary change: and if such a palpable, and it might be thought fearful, example has proved no *obvious* stumbling block to them, but has only contributed to render them greater bigots to former systems, there is no likelihood of their soon emerging from demi-barbarism, or of a field being opened on which either enlightened philanthropy can labor with any prospect of success—or policy calculate for the issue of the future.

Still the existing defects which we cannot but deplore, belong more to the Government than to the people; who are naturally cheerful, imaginative and charitable. Their poetry, romances and dramatic works have all a powerful tendency to soothe the mind, and even to take from the bitterness of the thralldom they endure. Living in the utopian land of fancy, and viewing every thing as if it were actually what it ought to be, and not what it really is, *truth*, and particularly that sort which is apt to destroy the illusive mirage which surrounds them, becomes to them an unwelcome guest, divested in their sight of every attraction which endears her to civilized man.

It will be well for Siam if schemes of conquest do not lead to her ruin. She was not long since in the high way to military supremacy over the whole Malayan Peninsula, although conscious that she must in her course

have trod on the delicate political relations of the power which but lately humbled her most ancient and potent adversary ; and to conclude ;—is it certain that the nation does not now think in its blind pride that it was formerly deceived in its high estimate of the strength and courage of that adversary ? and are we sure that the contempt which such an erroneous conception must always create, does not fortify it in a belief that the British are less powerful than had been represented ?

The rules by which Siamese kings affect to regulate their public and private conduct have been chiefly derived from the Bali religious moral and civil codes. Access has been obtained to several of these, and from them have been extracted the rules for kingly governance which occur in these pages.

The people look up to the king as to one by whose conduct they are to regulate their own, and it is to be regretted that so long as his behaviour does not manifestly and direfully affect their own happiness, they are about equally disposed to follow a bad as a good example. But this last is a moral truism in every half civilised country. The king *ought* to practise patience (*Khanthee* ¹) when occupied in state affairs, rigidly observe the rules of justice and truth (*Sachha* ²) and be possessed of a discriminating judgment (*Dheetee* ³) regarding mankiud. He ought to be punctual, decided and unremitting in business, and be ever alive to the interests of his subjects ; refraining from extorting or exacting from them with rigor what he may even rightfully claim as his due. He must faithfully observe the *Seelang* (⁴) or eight moral obligations, and prove his worth by generosity, disinterestedness (*Panee Chakang* ⁵) and attention to the reciprocal duties betwixt man and man, (*Aweekang*. ⁶) He should beware of repaying hastily injuries by revengeful actions, and rather increase his fame by the display of calmness and forbearance (*Moothoowang*. ⁷) Harsh and petulant expressions must

(¹) P. *Khanti*. (²) P. *Sachcha*. (³) P. *Thiti* (⁴) P. *Silan*. (⁵) P. *Panitakan*.
 (⁶) P. *Avégan*. (⁷) P. *Muduvan*.

be avoided by him, nor ought he to visit slight offences with severity of punishment. Every animated thing will claim his tender solicitude and compassion, and his enmity ought to be as open as his friendship.

The *Parohita d,hamma* (*) are instructions which were given to MALINTHA, a renowned king of old.

Soott,ha b,ha-chané weesoo t,haiya.

Soodt,ha b,hachané ma-Keeleeng.

K,hatang j,hapetee-D,hammany.

Anoosa sattee-Satsamed,hany.

Pareesame d,hang-Summa pasang. ()*

Under these heads it is enjoined that a king must strenuously persevere in the duties imposed upon him by his exalted station—and in those enjoined by the precepts of *Boodd,ha*. He ought to strive to subdue his passions—seeing that temperance and impartiality are required from a prince.

He must constantly study the religious and moral codes, and the law code of the Empire, and regulate his mind and his behaviour by what these contain. If he desires knowledge let him gain a thorough acquaintance with the *P,hra D,hamma* or *Bali* (*Dharma*, moral code.)

A sovereign ought to be indulgent to the husbandman, and lend him money, or make advances to him of grain, receiving in return *one-tenth* part of the produce of the harvest. He should regularly issue pay to the officers and servants of the State, with every class of dependents, yearly by two equal instalments. [Siamese officers it is notorious do not receive regular pay—hence oppressions.]

It is incumbent on a king to visit the sacred pagodas and the *Wat* or temples. His Siamese Majesty goes once a year in *t,hatkatheen* or holy procession to the chief of these. On entering one he takes off his shoes.

(*) *P. Paróhita dhamma.* (*) *P. Suddha bhójane wesodhiya suddha bhójane makilan khāldan jahépeti dhamman anúsā sati sassa medhan Purí samedhan sammāpāsan.*

The candles and incense tapers having been lighted, and the crystal vases full of flowers being arranged, the king approaches the shrine of *Boodd,ha*. Then having taken tapers and flowers in both hands he falls on his knees and, having raised his hands with what they hold above his head, repeats some particular prayers.* These finished, he spreads part of his robe on the floor before him, and placing on it his opened hands with the palms downward, he makes three several profound obeisances, at each of which his head touches the backs of his hands. He concludes by performing three similar obeisances to the *superior*, and making such gifts as are customary. The superior, and the rest of the priests sit unmoved during the ceremony, assuming the attitude said to have been the favorite one of *Boodd,ha* when he instructed his eighty-four thousand followers.

The king is cautious of exhibiting such humility oftener than custom prescribes—and waves it when he can.

When he goes abroad he uses the precaution of sending heralds in advance to warn all priests to keep out of his sight; since were he to meet one the customary homage must be paid, which it is believed would tend to diminish the respect which the multitude pay to *his* person.

The Siamese do not supplicate *Boodd,ha*, and rarely any other divinity, for riches or any other good in this life—at least they suppose that entreaties for such would not be attended to.

They deprecate evil rather than implore good—and their exorcisers of possessing spirits, and expounders of the *Nangsaë tamradoo* or *horoscopes*, candidly allow that unless the faith of the applicant be lively their arts are of no avail. There is no doubt that in hypochondriacism such a belief might be of assistance in effecting the cure of a patient.

In their plurality of Dewattas or inferior divinities, a Siamese sometimes

* Generally as follows: akk,hee t,hawayang p,haho boop,hang chéné t,hattawa. Seetee kappako teeyo ap,hæeropo t,harento wee takkatayang paromang sook,hang.

selects one whom fancy makes him think will be propitious, and who bears the brunt of his intercessions. He does not however when unsuccessful treat the god with such abuse as an ignorant catholic vents towards his unkind saint.

Intercessions for benefits to be derived in a future state of existence are supposed to be most successful, especially if charity be superadded to them. The forms most in use belong to the Hindoo ritual of ancient times; and in the Bali, range under the following heads. (1) *P,hra P,hoott,ha boocha (priya) maha dechawunto—P,hra d,hamma boocha pranyo—and P,hra sangk,ha boocha maha P,hakk,hawaho*—being respectively to *Boodd,ha* for power, riches, knowledge, and superhuman qualities, in subsequent states of the metempsychosis. To *Phra dhammæ* [which is *Dhurma*, and in the *Bali* of Siam seems to comprehend the word or holy writ personified] for wisdom, knowledge and scientific acquirements, and expertness in the arts conducive to comfort; and lastly to the priesthood [whether any member of it be present or not] for a superfluity, in the next state of migration, of all that mortal can desire.

To return to the subject—when the king has concluded his obeisances and devotions as described, the superior priest blesses him; and we may give him credit for pronouncing it heartily, since it becomes manifestly his interest to encourage the return of so substantial a votary. The terms in which the priest repays the king for his pious visit are these—as taken from the *Bali*.

(2) “ *Yat,hawaree waha poora paree pooreento teesa k,harang ewamé waeeto, theenang petanang ooppa kappatee eeheetang pat,heelang tooweelang-*

(1) *P. Pra Buddha, pūjā mahatejavanto—Pra, dhamma pūjā pangyo . . . Pra sangha pūjā maha Bhogavanto.*

(2) *P. Yathāwāriwahāpurā, paripūrentusāgaran ēwamewaitodinnan, pētā nanupakappatī, Ichchhītan pachchhitan tuyihan, khippa mewasamijjhatū, sabbepūrentuchittasankappā, chandopannarasī yathā, Sabbhī tiyowiwajjhantū, sabbarogowinassatū, mātebhawat wantarāyo, sukhi-dighāyukobhawa, Abhiwādanasilissa, nicchan waddhāpachāyino chattāro dhammāwaddhanti, āywanosukhanbalan, Bhawatusabbamangalan, rakkhantusabbadēwatā, sabbabuddhānu bhāwena, &c. Sabbadhammānubhāwena, &c. Sabbasanghānubhāwena, &c. Sadāsotthibhawantute.*

“ *keppamewa sameento sangkapa chanto pannaraso yathasapp,hee teeyowee*
 “ *meeWATCHANTO sapp,haroko weenatsantoo mahate bhawa* [this sentence or
 “ from *sapp,hee* to *bhawa* is thrice repeated] *ab,hewa tanaseelet saneetchang*
 “ *P,hootd,ha. Patcha eno d,hamma wathantee ayoowanno sookk,h ang p,ha-*
 “ *long b,hawattoo sapp,hamong k,halang rak,hantoo sapphat,he wata sapp,ha*
 “ *P,hootd,ha nooppawena sat,ha sotee bhawantoot sapp,ha d,hamma noopp-*
 “ *hawena, &c. sappha sangk,ha noopp,hawena, &c.*”

The king concludes the ceremony by pouring out a libation of pure water on the ground repeating the while the following *Bali* invocation of the powers of heaven, earth and hell, the names of his ancestors included—to witness the virtuous resolves which fill his mind.

(1) “ *Eeneena boonya-kamé mata peeta p,hawantooté k,hroo ooppacha-acha-*
 “ *riyé-nà metta peecha Eentra, Yommaracha Nak,ha—K,hroott,ha Chak-*
 “ *keennaree—chakkeennara—P,hra T,horanee K,hongka—Sapp,he T,he-*
 “ *wa—Manootsa—maha sattha—Teemeeya—sett,hee—Chamaha racha anooma*
 “ *t,hantoo.*”

A sovereign of Siam is rarely seen abroad, and to guard against treachery he is difficult of access. He must however be almost daily visible to his ministers—and attend to public affairs in open hall.

The Government affects publicity on all occasions ; and matters of state policy are often openly discussed. If the wisdom in the councils of a nation might be measured by the length of deliberations, those of Siam might claim a high station. But the tediousness of the deliberative proceedings at its Court is the effect of pride, rather than of any anxiety to bring talent and collective wisdom to bear on every part of a subject under discussion. It is the finesse of a petty spirit, which sooner than forego the silly formalities which incumber its motions—and the paltry advantages which it

(1) P. *Imināpunyakamma, mātāpitā bhawantute, gurupajjhāchariyā mettāpīcha, indray-amarājā, nāga, garudhācha, kinnarīcha kinnarā, pra dharanī, gangā, sabbedewā, manussā, mahā-sattha setthī cha, mahārājā anumōdantū.*

hopes delay will give it over those with whom it has to negotiate—will consent to delay or even forfeit present valuable and pressing interests.

When the king goes abroad he is preceded by the *Tamraat* or bamboo bearers, in files of two each. They proclaim, by the *Bali* word *sadet* the approach of majesty, and they clear the way by a hearty application of their bamboos to the backs of the throng. It is consequently the interest of every one, *not in office*, to keep at home when the king takes an airing. No acclamations rend the air on his advance. The old adage "that a cat may look at a king," would scarcely apply here. The people must squat in the mud or dust, and remain with prostrate body head averted and downcast eyes until the cavalcade has passed. A band of music also precedes the king. He is generally in a sort of palankeen, carried by eight bearers, and close to him are the *Chaan seng dap* or state sword bearers; the *tamroat hak* or spearsmen, and other officers. Behind him follow the *Mahat lek* or honorary attendants. They have been called Pages by some writers,* and they are so in several respects. They here carry such articles as the king may want for immediate use, such as his betel box, his smoking apparatus, clothes and arms.

The rest of the cavalcade consists of guards and inferior attendants, while here and there are persons with pellet bows to shoot earthen balls at those who do not get quickly out of the way, or are wanting in respect.

The King of Siam keeps numbers of elephants, although he rarely rides on one. The white elephants have been described by many travellers. Their color is by no means pure white, but has a slight admixture of grey or brown in it, and may perhaps be best compared with that of the Malacca peninsular white buffalo. The former however owes its color to some organic defect, as that of albinos in the human species does, while the latter is of a distinct species.

* M. D. L. LOUBERE.

It is well known that the Siamese believe that the royal elephants are receptacles for migratory souls of kings. For this reason they may not be rode on. The white elephant is in Bali MSS. described as lineally descended from the famous *Chatt,hanto* ⁽¹⁾ or preternaturally gifted elephant of Himala, which of old bore on its back the renowned Raja, or *P,hraya, Bārommă chakkra*, he who could throw the mighty *Chakkra*, the fiery discus of the gods. IBN BATTUTA informs us that when he visited Ceylon white elephants were venerated there—next to the white elephant, in estimation, are white monkeys and horses. We may by the way remark that the Siamese have not yet thought fit to be so consistent as to include the *white race* of men amongst their predilections. But they go by cold scholastic rule, and not by reason or feeling, and will waste more mistaken humanity upon a tiger or muskito than they are always willing to shew towards one of their own species.

From all that can be gathered there is no great degree of state kept up in the interior of the palace. The king (if he does his duty) rises at day break. Having dressed, he prays and bestows food on the priests; and then drinks some rice gruel. Proceeding next to the hall of state he transacts the business of the morning. Breakfast succeeds, the assembly dispersing to their houses for the purpose. The king's cooks, and his immediate private attendants are women. If his queen is an ⁽²⁾ *Akk,hamaheesee* or of royal descent, she may eat with him, and if not, then only by special request and permission.

The trays on which his food is served up have wooden covers; over these cloths of silk are put in shape of a purse, the cords of which having been drawn, the chief cook affixes his seal. The king breaks the seals himself, when the dinner is placed before him—such a custom evinces at a glance, the instability of the throne. The dishes usually consist of butcher's

(1) *Chhaddanta*.

(2) *Aggamahēsi*.

meat, chiefly venison, fish and other food—these are boiled, broiled, roasted, stewed and chopped:—perhaps thirty dishes (China cups gilded) are served up regularly. Tea is a beverage which amongst the higher ranks is always on table, but it does not form as in Europe an essentially component part of a breakfast. Having breakfasted the king takes the betel and the pipe, and towards the afternoon he proceeds to the great hall where he hears the reports of his officers regarding the internal administration, the resort of shipping to his ports, and the condition of surrounding states. He dines at 8 or 9 and retires to rest.

There is a *Rong So-at mon* or *Ha So-at mon*—a sort of chapel in the palace where the queen and her attendants go to pray. The king's is separate.

Every written mandate emanating from the king must bear an impression of the royal seal, without which it would be invalid. The impression is either that of the ⁽¹⁾ *K,hotchasee* or fabulous tusked lion—or it is of the ⁽²⁾ *Rachasee*, another fanciful species. Every public officer has his seal of office. That of the *P,hra K,hlang*, the minister for foreign affairs, has a lotus engraved on it, and the same kind is employed by the *P,hriya* or governor of Ligor.

It is affirmed by intelligent natives that the temper in which the Court may be for the time, is evinced by the nature of the seal affixed to a document or letter. The king's seals are preserved with great care, nor are they entrusted beyond his presence. A seal bearing the impression of a yak or *Rakhsha** is indicative of a hostile feeling. The yak is the *Rakhsha* of India—a sort of Pan at times—but with few exceptions a malicious monster.

THE HIERARCHY.

The Church holds actually the second civil rank in the state and is under the governance of the *P,hra Phoott,ha ony* or high priest. But no priest can hold a lay appointment.

(¹) *Gajasiha* (or *Sinha*)

(²) *Rājaha*.

* A sort of sylvan deity—half human, gigantic, and of mixed moral qualities.

The titles and designations of public officers are capriciously bestowed—**LOUBERE** not unaptly calls them *eulogiums*—but his description of them is unmethodised. The great stumbling block to those who travelled in his day was the necessity they fancied themselves to labor under of appreciating the nature and merits of Asiatic institutions by the standard of those appertaining to European countries.

The influence of the (¹) *P,heekhoo* or priesthood, opposed, it might be thought in some measure to the power of the king, is entirely dependent on public opinion. This expression may perhaps sound strange after the arbitrary nature of the government has been so frequently insisted on—but it may be observed in explanation that here, where the pivot is religion, popular feeling may prove destructive as in several other despotisms of the individual ruler, without materially deranging the coercive system by which he governs or the condition of the governed.

The king, whether he be a hypocrite or a conscientious supporter of the hierarchy must, to save appearances, bow to it. Were it not that we must be aware how large a share ambition had when creating such distinctions, we might be startled to find virtue, or at least its undetected semblance, taking amidst a half polished people its proud stand above earthly dignities. The *P,keek,hoo* claim superiority over the rest of mankind because they are the vicegerents of *Boodd,ha*, and observe (if we are to believe them) two hundred and twenty-seven moral precepts (or (²) *Seenla*.) The king's inferiority consists in his only observing five on ordinary, and eight on extraordinary occasions. These last are facts, whether voluntary, or enjoined by the calendar. The body of the laity are nearly on a level with the king in these respects.

THIRD CLASS.

The third class in the state comprehends the civil and military officers. Immediately below them is the body of the people; there being no distinct

(¹) *Bhikkhū*.

(²) *Sila*.

middle class. The consequence is that there is often but one step betwixt abject penury and the acme of exaltation ; and the grovelling slave of to-day spurns to-morrow the man who was but yesterday his equal.

Offices are hereditary—but not absolutely so. The holders receive small salaries—inadequate for their support, which are paid once in a year, although two periods of payment are enjoined in *Bali* writ. The king bestows on them slaves, goods, and land, and they make up for limited incomes by rapacity and venality, which it can hardly be doubted are connived at in the main, although an occasional example ostensibly on public grounds, but really to gratify private pique and the avarice of the court, may be made.

The king addresses an officer by his title and not by his name ; and to an untitled subject he calls out *hæ ai nan*—“ ho you there,” or he uses the second personal pronoun, *meong*, thou !

The following scale of ranks in Siam has been framed from their codes of civil and criminal law ; and from various MSS. in the *Thai* language, received from natives of the capital. It is probably still imperfect—and I pretend not to determine how far its operation may be really modified in practice.

Next in personal and civil rank to the king is the *Akk,hamahesee*, (¹) or queen and the princes of the blood.

These last are, the *Kho-ang lo-ang wang na*, or lords of the interior division of the palace—amongst whom ought to be the *Somdet P,hra Caaulok thoo*, or heir apparent. The last heir apparent was termed *Chau Khrommachtet*.

The *K,ho-ang wang k,hlang*, or lord of the centre division—and *Kho-ang wang lang*, Lord of the rear division. The term *Chăău* includes all other scions of the royal stock. It must be discriminated from the word *Chău*—which is less dignified—and often means plain Sir. *Nang* is

(¹) P. *Aggamahesi*.

equivalent to Madam. *Chăđu T,hai*, the Siamese people; and *Chaau P,hama*, the Burmese, are familiar terms—*Chaau Krommasac* is a title sometimes given to a general.

P,ho raksa moo-ung is a viceroy. When the Siamese conquer a country a dignitary of this class is appointed, either until the former prince is restored, or a new one installed.

Next are officers of the state who rank according to a scale of *Năđ* or fields. The real possession of landed property is not essential. They are a nominal aristocracy. The *naa* is *sapda* ⁽¹⁾ or mere formality.

RANK. 1st. The highest rank—or of 10,000 *Năđ* fields. Of this there are many officers—their titles differing greatly. The following are all *Somdet Chau P,hraya*, viz.

S. C. *P,hraya Ap,hai t,han.* ⁽²⁾

S. C. *P,hraya Wongsasoree sak.* ⁽³⁾ The “*Peja Surusak*” ⁽⁴⁾ (of KEMPFER) had direction of criminal courts and confiscations.” vol. 1, p. 26.

S. C. P. *Sooreewong Montree.* ⁽⁵⁾ The minister for shipping and superintendent of foreigners.

C. P. *P,honlathep.* ⁽⁶⁾ Collector general of the land tax and other assessment on fixed property.

C. P. *Chetchamnong p,hakdee.* ⁽⁷⁾

2d. *Chau P,hraya*, 10,000 *Năđ*.

The *Yommaraat* ⁽⁸⁾ or chief criminal judge is a *Chau P,hraya*. But in one of their law digests he is placed 3rd on a bench of judges which were assembled on a particular occasion.

The president of another bench which was assembled in the 1146th year of the *Choonla Sakkarraat*, ⁽⁹⁾ or *Thai Esa*, was *Chau P,hraya, Phet P,hee Chai.* ⁽¹⁰⁾

⁽¹⁾ P. *Saddhā.* ⁽²⁾ P. *Abhayadāna.* ⁽³⁾ P. *Wangasūrisakka.* ⁽⁴⁾ P. *Wejjasurasakka.*
⁽⁵⁾ P. *Suriyawansamantini.* ⁽⁶⁾ P. *Baladēva?* ⁽⁷⁾ P. *Chitchamanavatti.*
⁽⁸⁾ P. *Yamarāja.* ⁽⁹⁾ P. *Chulla saka rāja.* ⁽¹⁰⁾ P. *Wejja wijaya.*

The governors of *Mooung Ek*, or provinces of the first rank, are termed *Chau P,hraya*—of these there are at least eleven, exclusive of that in which the capital is included, and as follow :

1st.—*Mooung P,hra samoott,ha P,hra Kaan*, ⁽¹⁾ which embraces districts in the vicinity of the embouchure of the *Ménam*.

2d.—*Mooung P,hitchabooree*. ⁽²⁾

3d.— ——— *Ratphree*.

4th.— ——— *Chant,haboon*, ⁽³⁾ a flourishing province on the east coast of the Gulf of Siam, abounding in pepper.

5th.—*Mooung Lo-ang Prabang*—ranging along the northern frontier.

6th.— ——— *Nopp,habooree* ⁽⁴⁾—(the nine gems.)

7th.— ——— *P,hee cheet*. ⁽⁵⁾

8th.— ——— *Sokkat,hai*, ⁽⁶⁾ which once formed the capital as it is said.

9th.— ——— *K,horaat*, or *K,horaatchasema* ⁽⁷⁾—literally “the bearer the lion’s skin comes,” a fanciful appellation alluding to the imagined good fortune to be derived from the possession of a *Ratchasee’s* skin.

10th.—*Ditto Camp,héng P,het*.

11th.—*Ditto Nakhān*, See *T,hammasookkaraat* ⁽⁸⁾ or Ligor.

The proximity of this last province to Prince of Wales Island, has brought its Governor or *Chau P,hraya* sufficiently into notice. *Nakhān* is the proper name of Ligor, and *See* (or *Sri*) *T,hammasookharaat* is a title he derives from the independent prince who governed the country at a remote date, and who was subdued by *T,haá Oothong*, a King of Siam. In a letter to the Envoy* from the Penang Government in 1824, he styles himself *P,hrä nähoä Chau t,han Chau P,hraya See T,hammasookkaratcha—chatdee chooa Dechochai mä nai sooreeya t,heet—bādee p,haiya p,heeree bara kromma p,haho Chau Phraya Nakhān see Thammarat ün maha-*

⁽¹⁾ P. *Samuddapākāra*. ⁽²⁾ P. *Wajjrapurī*. ⁽³⁾ P. *Chandapunnā*. ⁽⁴⁾ P. *Nawapurī*.
⁽⁵⁾ P. *Wijita*. ⁽⁶⁾ P. *Sōkaudaya*. ⁽⁷⁾ P. *Gōrājasēmā*. ⁽⁸⁾ P. *Nagara siridhammāsoka rājja*

* The Writer of this Memoir.

prasoot. (1) The *P,hra* who is exalted above “ the heads of others—the
 “ *Chau P,hraya* illustrious in rank, like the *P,hraya*, who founded the
 “ principedom of old, *T,hammassookha Raja* (of *Awadeeraat*)—the descendant
 “ of supernaturally endowed ancestors, mighty as the sun—casting its rays
 “ beneath it—whose subjects at the sound of the great drum become walls
 “ of defence against enemies; the ruler, viz. the most illustrious *Chau*
 “ *Phraya See Thammarat.*”

The *P,hraya* has two councillors who are appointed by the Court of
 Bangkok—and there can be little doubt that it looked formerly and may
 now look upon his province and the conquered Malayan states as the key
 to territorial aggrandizement in a southern direction—and that he has
 every disposition to second its views.

The *Phrayas* of these *Mooung P. K.* have the privilege, not granted to
 inferior governors, of using the *K,hlōng prakom*, or great drum of ceremony,
 the noubut and nagari of Hindoostan. It is kept generally in the *t,heem*
prakom yam, or apartment where the water horologe is regulated—and it is
 struck eight times in twenty-four hours—being the periods for the reliefs of
 watches.

The *Chau Phraya* of Ligor was once a *mahat lek*, or attendant, whose
 province it was to light the king's pipe. His father was *Tak*, the famous
 Chinese usurper of the throne of Siam, and his mother was a Siamese. The
 latter after *P,hraya Tak* was killed, was given in marriage by the new king
 to the then governor of Ligor, who married her. The present *P,hraya* was
 born soon after.

Other officers of this rank are variously employed, and are in high
 offices—

Chau Phraya, Monthiyan ban.

C. P. Ra Montree. (2)

(1) *P. Pra siri dhammasoha rajajātī Tejōjaya suriyadesawāsī*
wīraparāhkkramabāhu nagara siri dhammarāḥa mālāprasetha. (2) *P. Rajamantini.*

C. P. Ra-rong mooung, often bestowed on an officer of the criminal bench.

C. P. Phayat,han, generally a treasurer.

C. P. Kalahoum, a chief officer of the war department.

C. P. Sri Krailat, (1) a police superintendant.

C. P. Wongsa sooresak. (2)

C. P. Sooreewong, (3) premier.

C. P. Rat P,hakdee, a financial officer, and head collector of revenues, assisted by a *P,hra Chai yot*. (4)

C. P. Kosa, seems to be in the foreign office.

C. P. Kamp,heng, superintendant of elephants, assisted by a *P,hraya See Sarap,hap*.

C. P. Sawat, attends the hing pursuivant.

C. P. Amat, (5) who seems to be of equal rank with the *Seena* and *Montree*.

C. P. Cheetcham nong p,hakdee āk-k,ha maha Seena chang wang mahat lek, (6) controller of the pages.

C. P. Song praseet, captain of the king's barges or *rooa*.

C. P. T,hai nam, waits behind the king.

C. P. Fangam deen.

C. P. P,hra K,hlang, chief minister for trade and foreign affairs. He was lately a Portuguese or Native Portuguese, and styled himself in his correspondence—" *Chau P,hraya P,hra K,hlang*, primeiro ministro da " cidade *T,hep,ha maha nak,hon Sejuthiya*." (7)

In the law digest termed *Kot p,hra-ayakāñ*, he is only designated the *P,hraya P,hrak,lang*—and is rated as 10th in the list of grandees who are therein stated to be directly or incidentally connected with the practical

(1) *P. Srikelāsa*. (2) *P. Wangsasūrasakka*. (3) *P. Suriyawangsa*. (4) *P. Pra jaya yasa*. (5) *P. Amachcha*. (6) *P. Chittachamana watī aggamahāsenā*. (7) *P. Dibbamahā nagara sriāyōddhiyā*.

administration of justice. These last are *P,hraya maha Oopparaat chattee sooreewong p,hongsa p,hakdee bādeen thān.* (1)

- | | |
|--|--|
| <i>Chau P,hraya Seenyatee Rachak,hroo,</i> | <i>C. P. Tayamoocheet.</i> |
| (2) or spiritual guides. | <i>C. P. T,heep,heet ratana.</i> |
| <i>C. P. Parohita,</i> or astrologers. | <i>C. P. Rocha Kosa.</i> |
| <i>C. P. Soopp,hawadee,</i> (3) connected | <i>C. P. T,heebādee.</i> |
| with the revenue department. | <i>C. P. P,hraya App,hay p,heeree.</i> (4) |
| <i>C. P. See Barommahong.</i> (4) | <i>C. P. P,hrakrom p,haho.</i> |
| <i>C. P. Wongsā.</i> | To conclude, there are the— |
| <i>C. P. Booreelok,ha oodom.</i> (5) | <i>Phau P,hraya. Seena.</i> |
| <i>C. P. P,hrammana</i> the Brahmini- | <i>C. P. Fāngām deen.</i> |
| cal tribe. | <i>C. P. Khem kap,</i> superintends fo- |
| <i>C. P. P,hrookt,ha chan K,hlang</i> | reigners if natives of India. |
| connected with the ecclesiasti- | <i>C. P. Rārāng san.</i> |
| cal department. | <i>C. P. Sooreen.</i> |
| <i>C. P. P,hraya P,hra K,hlang.</i> | <i>C. P. Rayo.</i> |
| <i>C. P. Sree T,hammaraat.</i> (6) | Officers to whom it were difficult to |
| <i>C. P. Decho,</i> (7) War department. | assign distinct places. |
| <i>C. P. Chattee Amat.</i> | |

All the *Chau P,hrayas* at Court take precedence of those who are governors, or occupy other stations at a distance.

The highest ministers of the state are generally chosen from amongst the officers of these two classes. Four of the first class or *Chau Phrayas* would seem to be deemed enough to compose a privy council.

3dly. *Phrayas* of 5000 fields.

(1) P. mahāuparājajātisuriyawangsawatī (2) P. Rājagurū. (3) P. Subhāwatī.
 (4) P. Sīri paramahansa. (5) P. Purilōkuttarama. (6) P. Sīri dhamma raja. (7) P. Tējō.
 (8) P. Abhayabhēri.

This title is somewhat indefinite, since it applies to individuals of widely different ranks.

The king is simply *P,hraya T,hai*, the lord of the *Thai* race.

P,hraya Ra-rong mooung, is one of the inferior judges.

P,hraya Maha Rachak,hroo ⁽¹⁾ is recorded in digests to have presided over courts of justice, and his place there would seem to rank him as a holder of 10,000 fields. His proper sphere would appear to be that of chief spiritual guide to the king and privy councillor.

P,hraya P,heechai no-reet ⁽²⁾ is an officer of the army, and *P,hra Decho* is the title of a general.

P,hraya Thai nam is a war minister, and if the king goes to battle he accompanies him.

P. Cheetnai rong,

P. Rasong k,hraam, ⁽³⁾ } war department.

P. Ram kam hing }

P. Sooreewong montree, ⁽⁴⁾ the prime minister's coadjutor.

P. Prasæt. ⁽⁵⁾

P. See P,hee,phat, ⁽⁶⁾ } attached to the *P,hraklang*.

P. Ratyai kosa,

P. Maha Oopparaat chattee Sooreewong p,hongsa p,hakdee bādeenthān.

⁽⁷⁾ He is viceroy during the king's absence from his capital.

It would seem that Siamese kings have rarely moved of late years far from the city, being afraid of commotions.

P,hraya Kalahon, a war minister.

P. See, Sarap,ha. ⁽⁸⁾

P. Tamangong. [The Malayan *Tummungong* is a police officer generally.]

⁽¹⁾ *P. Mahārājaguru*. ⁽²⁾ *P. Wijayanaresa*. ⁽³⁾ *P. Rājasanggāma*. ⁽⁴⁾ *P. Suriya wangsamantini*. ⁽⁵⁾ *P. Pra settha*. ⁽⁶⁾ *P. Siriwipassa*. ⁽⁷⁾ *P. Mahāuparājajātisuriyawangsawangsawati*. ⁽⁸⁾ *P. Sirisabba*.

P. Ra p,hakdee, ⁽¹⁾ in the revenue department.

P. Chakkrärä. ⁽²⁾

P. Pam roop,hak, attached to the frontier duty posts.

P. P,hra Raam. [*Sri Rama*.]

We have also the *P,hraya Rachasee*, the spotted lion, (apparently intended for the royal tiger.)

P,hraya Hong, ⁽³⁾ the goose, the ensign of Ava, *hunza*.

P,hraya is a title bestowed on governors of the *Moo-ung T,hō*, or secondary class of provinces, such as *Moo-ung choomp,hōn*, and *Chaiya* on the west coast of the gulf of Siam. *Moo-ung mé K,hlang*, or the river of that name—*Moo-ung P,heechai* ⁽⁴⁾ *Moo-ung Kanbooree*, ⁽⁵⁾ north west of Bangkok—*Moo-ung Sop,han*, ⁽⁶⁾ northward of it, and *Raheng*, *P,heetseektok*, and *P,hetchabooree* ⁽⁷⁾—*Daloong* on the peninsula—*T,hoong yai*—and perhaps now, *Keddah*; although the son of the raja of Ligor, its chief, entitles himself *P,hra P,hak deebāreerak*.

The raja of Ligor, in an official letter addressed me while agent of the Prince of Wales Island Government, at the breaking out of the Burman war, excuses certain palpable inconsistencies or duplicities in his conduct by avowing that he was fettered—for his phrase directly implies it—by certain officers—who had been appointed by the king of Siam to relieve him from some of his toils of state. These were *Phraya Sooresena*, *P,hraya P,hee chaiya song k,hraam K,hoonnang* ⁽⁸⁾ and others, amounting in all to forty-two persons.

The *Phraya Racha,thōt* ⁽⁹⁾ is the title of the officer who is sent on embassies to *first rate courts*.

The *Phraya Ooppat,hot* ⁽¹⁰⁾ is next in rank to him, and is also employed on such services.

⁽¹⁾ *P. Rājabhatti*. ⁽²⁾ *P. Chakka*. ⁽³⁾ *P. Hangsa*. ⁽⁴⁾ *P. Wijaya*.
⁽⁵⁾ *P. Kannapuri*. ⁽⁶⁾ *P. Suwanna*. ⁽⁷⁾ *P. Wejjapuri*. ⁽⁸⁾ *P. Sūrasēnā, wijaya-sanggāma*.
⁽⁹⁾ *P. Rājadōsa*. ⁽¹⁰⁾ *P. Upadōsa*.

P,hra or officers of 3000 *Năđ*.

The word *P,hra* is capable of very extensive application. In the first instance it was probably exclusively used when alluding to *Boodha*—as it seems to be now in Burma: priests next assumed the title, and kings soon claimed equal right to it. Standing alone it means divine, or great, or dignified. A few examples will best shew its meaning when conjoined to other words.

P,hra Chaaü is *Boodha*—and *P,hra Prabaat*, his foot—*P,hra d,kamma*, the sacred text of the Bali—*P,hra Sangha*, priests—*P,hra Ayakan anyákára*, a code of laws—*P,hrasat*, the royal quarter, including palace and houses attached—*P,hra* ⁽¹⁾ *Racharot*, his carriage. The name of every member of the king's person must have *P,hra* prefixed, as *Shooee*, golden, is applied in Ava on like occasions.

P,hra Chauthan, ⁽²⁾ the king's elephants. They are magnificently housed and ceremoniously attended by officers appointed for the purpose; being fastened with gold or silver chains, and eating out of receptacles composed of precious metals. *P,hra t,heenung*, chair of state, splendidly gilded and painted.

The *P,hra khroo pheeraam* ⁽³⁾ is an officer who occasionally presides over a tribunal of justice—but when the *P,hraya maha Rachak,hroo* ⁽⁴⁾ presides, he takes a station below him.

P,hra see Mohosot ⁽⁵⁾ is a title appertaining either to the president or a member of a tribunal, according to its importance and dignity. In one assembled in 1788 he is ranked as fourth member.

P,hra krom p,hako is a sort of secretary of state.

P,hra Satsadee ⁽⁶⁾ is the title given to two law advisers—and to the keeper of the census of population.

P,hra Yok,kabat is a kind of attorney general and acts as a spy on a governor or other dignitary.

⁽¹⁾ P. *Rājaratha*.

⁽²⁾ P. *Para chhaddanta*.

⁽³⁾ P. *Para guru wirāma*.

⁽⁴⁾ P. *Mahārāja gurū*.

⁽⁵⁾ P. *Para sivi mahosudha*.

⁽⁶⁾ P. *Para sāsatī*.

P,hrä Rachaneekoon, ⁽¹⁾ descendants of the former princes of Siam.

P,hra P,hoott,haöng ⁽²⁾ supreme judge in the ecclesiastical court. The supreme criminal court however take cognizance of crimes of *magnitude* committed by priests. This high priest delivers the offender to the *P,hraya Sadet*, who punishes him according to law.

P,hra Sadet-prasong, a judge whose province it is to settle all matters relating to the priesthood, and to adjust differences amongst the members of that body.

P,hra P,he chai ⁽³⁾ *Racha* assists him.

P,hra chaiyet, ⁽⁴⁾ an assistant revenue collector.

P,hra chai dook ⁽⁵⁾ is an officer under the *P,hra K,hlang*.

P,hra laksa mon,theun. ⁽⁶⁾ His name appears second in a list of members composing a civil court.

P,hra K,hro weechet. ⁽⁷⁾ (consulter of the planetary aspects?)

P,hra see wee rot. ⁽⁸⁾ He is superintendent of the gaming farms.

P,hra Aphai waree, ⁽⁹⁾ superintends the fisheries, which bring about 50,000 rupees to the treasury annually, if accounts of the natives may be credited.

P,hra p,hee lee-ung, maids of the nursery. *P,hra palat. Prat p,hakdee*.

P,hra P,hoot is *Booddha*.

P,hra Satsana, ⁽¹⁰⁾ the religion of *Booddha*.

P,hra Sangk,ha, ⁽¹¹⁾ the priesthood.

P,hra Swa, the mighty tiger.

P,hra Een makan, custom-house officers.

P,hra Alak, librarian to the king.

P,hra see sombat ⁽¹²⁾ is an officer of the granaries. The Siamese, like the Burmans, keep depôts of grain in various parts of the country to supply

⁽¹⁾ P. *Para rājanikara*. ⁽²⁾ P. *Buddhaaangga*. ⁽³⁾ P. *Para wijaya*. ⁽⁴⁾ P. *Para jayesa*. ⁽⁵⁾ P. *Prajayadukkhā*. ⁽⁶⁾ P. *Pralakkha mantiya*. ⁽⁷⁾ P. *Pra gaha wijēta*. ⁽⁸⁾ P. *Parasiriwirōcha*. ⁽⁹⁾ P. *Abhayawarī*. ⁽¹⁰⁾ P. *Prasāsanā*. ⁽¹¹⁾ P. *Prasangha*. ⁽¹²⁾ P. *Parasirisampatti*.

extraordinary demands in war or famine. Hollow perforated bamboos are placed at intervals in a vertical position throughout the granaries to prevent the grain from heating. It is sold when about three years old, and its place supplied with fresh grain.

P,hra Raho, (1) the great dragon. *P,hra Chettee*, (2) a pagoda.

LO-ANGS OR LO-UNGS OF 2000 FIELDS.

Officers of this rank are very numerous—and to state them all would be tiresome, even if it were possible, with our present information.

The following have at different periods sat on the bench* of judges. *Lo-ung yama p,hakkaat*(3)—*Lg. T,hep,ha Rachada*(4)—*Lg. T,hammasat*(5)—*Lg. Racha th,ada*(6)—*Lg. Att,haya*(7)—*Lg. Ya prakaat*(8)—*Lg. K,hoon raat phaneet chai*(9)—*Lg. Maha T,hepsai*(10) and *Lg. Maha Montree*(11) are ministers respectively of the left and right hand. The Siamese, always, in conversation and in writing, place the least important object or subject first, and they are extremely fond of recapitulations. But they do not seem to cavil as the natives of Hindostan do about the rights supposed to belong to either. *Lo-ung Wang* is a kind of governor of the palace.

Lg. P,heng—Is a registrar and clerk to a court. He reads the sentence of a judge.

The following *Lo-angs* are under the *P,hreea Kamp,heng* or governor of the Fort, *Lo-ung-narereet*. (12)

Lg. naree det. (13) *Lg. naree seet*. (14)

Lg. naree sak. (15) *Lg. song bat*. (16)

The *Lg. sawat* (17) and *Lg. T,hangso* are under the master attendant.

* *Kot phra Ayakann Digest*.

- (1) P. *Para rāhu*. (2) P. *Para chēti*. (3) P. *Yamapakāsa*. (4) P. *Devarajata*.
 (5) P. *Dhamma Sachcha*. (6) P. *Rājadātā*. (7) P. *Adayā*. (8) P. *pakāsa*
 (9) P. *Gunaratana wānijjaya*. (10) P. *Mahādibbāsaya*. (11) P. *Mahāmantiñi*.
 (12) P. *Nareriddhi*. (13) P. *Nareteja*. (14) P. *Naresettha* (15) P. *Naresakka*.
 (16) P. *Sampatti*. (17) P. *Suvatthi*.

Lg. chamroon sombat, ⁽¹⁾ and *Lg. soom chān p,hee-mon* ⁽²⁾ are assistants to the superintendent of gaming farms. The *Lg. seena p,huneet* ⁽³⁾ and *Lg. chamuang p,hakdee* ⁽⁴⁾ are under the *P,hra Ap,hai narie* ⁽⁵⁾ or fisheries' superintendent. The fisheries of the sea shores and rivers throughout the country, except near the city, are farmed out.

Junkceylon, when I was deputed on a mission and was there in 1824, was under a *Lo-ung Bamrong*.

Lo-ung Krai. Lg. Thep. ⁽⁶⁾

Lo-ung ma-ung, are officers, the exact duty of which have not been learned.

The following are generally in the military department.

Lo-ung P,hee chai sena. ⁽⁷⁾ *Raam awoot,* ⁽⁸⁾ *Sattra rooungdet,* ⁽⁹⁾ *Weeset krasattra,* ⁽¹⁰⁾ *Song reetcha,* ⁽¹¹⁾ *Kla p,honlarop, P,hee renna thep,* ⁽¹²⁾ armour bearers.

The next five may have offices; but their nature has not been discovered. *Lo-ung Rachreen,* ⁽¹³⁾ *Lg. det,* ⁽¹⁴⁾ *Lg. P,hra rom bāreerāk,* ⁽¹⁵⁾ *Lg. Seenee,* ⁽¹⁶⁾ *Lg. P,hee Chai.* ⁽¹⁷⁾

The *Lo-ung maha noopp,ha,* ⁽¹⁸⁾ are assistants to the elephant superintendents.

Lo-ung k,hlang, is the king's warehouse-keeper. It ought to be a responsible situation, and is no doubt one admitting of considerable speculation.

The *Lg. T,hepparaksa* ⁽¹⁹⁾ is keeper of the palace storehouses.

Lo-ung Seeya p,hakdee ⁽²⁰⁾ is a spear bearer of his majesty, who has nine *Mööns* under him. *Lg. Thangsoo,* is in the Custom House office. *Lg. Sawat* attends the collection of shipping duties.

⁽¹⁾ P. *Sampatti.* ⁽²⁾ P. *Samachandawimala.* ⁽³⁾ P. *Senāpanīta.* ⁽⁴⁾ P. *Chamanavati.* ⁽⁵⁾ P. *Paraabhayanārāyana.* ⁽⁶⁾ P. *Dewa.* ⁽⁷⁾ P. *Wijayasenā.* ⁽⁸⁾ P. *Rāmāvudha.* ⁽⁹⁾ P. *Sattharavateja.* ⁽¹⁰⁾ P. *Wisēsakhattīya.* ⁽¹¹⁾ P. *Rajja.* ⁽¹²⁾ P. *Wīrenadeva.* ⁽¹³⁾ P. *Rājacharana.* ⁽¹⁴⁾ P. *Teja.* ⁽¹⁵⁾ P. *Praromawārirarakkha.* ⁽¹⁶⁾ P. *Seni.* ⁽¹⁷⁾ *Wijaya.* ⁽¹⁸⁾ P. *Mahānubhāva.* ⁽¹⁹⁾ P. *Dibbarakkhā.* ⁽²⁰⁾ P. *Seyyat watti.*

Lo-ung Ramdecha ⁽¹⁾ was one of three commissioners deputed by the *P,hraya* of *Ligor* to confer with the envoy from Penang, when he was sent into that country.*

Lo-ung mé chaau, is the chief housekeeper in the Palace. She is aided by *Lg. Aya*, *Lg. Plat*, and *Lg. Rong*. She likewise controls the *P,hra P,hee Lee-ung* or female attendants, and the *Me nom* or nurses.

Siamese ladies of rank are very scrupulous in doing aught which may tend to diminish their charms, and to attain this end sacrifice the earliest maternal affections and cares, children are often suckled for two and three years by nurses, and amongst the lower classes by mothers—and this last fact may account perhaps in some degree for the stationary nature of the population.

The following *Lo-ungs* may be put down although their duties are not clearly defined. *P,hetchaloosen*, ⁽²⁾ *Lg. Sak*, ⁽³⁾ *Lg. Seet*, ⁽⁴⁾ *Lg. Seethee* *P,hrom*, ⁽⁵⁾ *Lg. Praseet*, ⁽⁶⁾ *Lg. Eent,hamat*, ⁽⁷⁾ *Lg. P,hon*, *Lg. K,hrang*, *Lg. Det*, *Lg. Reett,han*, *Lg. Chai seena*. ⁽⁸⁾

Awk,kya or *ākya* is an honorary title which may be given to governors of provinces and some courtiers. It seems to have fallen much into disuse. It is prefixed occasionally to the titles *P,hra Palat*, *P,hra Yokkabat* or great law officer, *P,hra Satsadee* or the keeper of the rolls, *P,hra Maha T,hai Loang Rabang*.

KHOON.

Respectively of 1600—1400—or 1200 fields.

The word *Khoon* means beneficent, humane, charitable, and is used in common speech by those who wish to be particularly respectful to a superior, or to endear themselves to an individual. Thus *Chauk,hoon*, “your excellency,” *Phäk,hoon* “my worthy father,” &c.

⁽¹⁾ *P. Ramateja.*

* (In 1824.)

⁽²⁾ *P. Wejjalūsenā.*

⁽³⁾ *P. Sakka.*

⁽⁴⁾ *P. Settha.*

⁽⁵⁾ *P. Siddhi Brahma.*

⁽⁶⁾ *P. Pasettha.*

⁽⁷⁾ *P. Indha madda.*

⁽⁸⁾ *P. Jayasena.*

In the law digests, officers holding the rank of *K,hoon* are noticed as having on many occasions sat on benches in the lowest ranks of judges. On one occasion where a court was composed of nine judges, and which assembled in the *Saan Lo-ung* (the supreme court house) there were five *K,hoon* in this number. They ranked as under—

- | | |
|--|---|
| 1st. <i>K,hoon Rat P,haneet Chai.</i> ⁽¹⁾ | 4th. <i>K. Racha Reet t,hanon.</i> ⁽⁴⁾ |
| 2d. <i>K. Ayachak.</i> ⁽²⁾ | 5th. <i>K. T,heppa Aya.</i> ⁽⁵⁾ |
| 3d. <i>K. Lo-ang P,hra Kraisee.</i> ⁽³⁾ | |

And in an inferior bench of four judges (the *Koon* or reporter not being reckoned) two were *K,hoon*, viz. *P,hetchana t,hep* and *see Sangkōn.*⁽⁶⁾

The third and last member of another court was *K,hoon see Rachabat.*⁽⁷⁾ It would appear from the digests that officers below this rank are not entitled to sit as judges.

K,hoon Aksān⁽⁸⁾ is an officer attached to the Raja of *Ligor* as a sort of secretary. He was well known in Penang, as he was long the confidential political agent in commission with *Nae nee-um*, of the *Ligor* Governor or *P,hraya*, in his communications with the British Government.

K,hoon p,heep,hat ph,ok,ha⁽⁹⁾ is an officer connected with the gaming farm.

Khoon nong is a general title equivalent to dignity.

The governors of provinces give titles to their officers affecting the style of the court, but they are looked down upon by those appointed by the king.

THE MOON.

Of the rank of 1000 fields and down to 600 fields.

A *Mōōn* if in the army commands a body of men. Officers from the rank of 200 fields upwards of 1000 are the champions of the country—they

⁽¹⁾ P. *Ratana panīta.* ⁽²⁾ P. *Annyā chakka.* ⁽³⁾ P. *Pratisinhæ.* ⁽⁴⁾ P. *Rājarid-dhinūna.* ⁽⁵⁾ P. *Dibbaanyā.* ⁽⁶⁾ P. *Guna, wijānadeva, sirisanhara.* ⁽⁷⁾ P. *Gunasirir-ājabhata.* ⁽⁸⁾ P. *Guna akkhara.* ⁽⁹⁾ P. *Guna, wibhāgabhōya.*

are the *möön p,hlaan p,honla men*. Wherever any great enterprize is to be undertaken the *möön* must be engaged.

They are tamers of elephants in times of peace, and are special boxers, fencers, and swordsmen. When boxing they wrap cotton tape around their knuckles to preserve them—and not out of regard to the adversary, for the tape or string is soft inside and hard outside. All sorts of advantages are taken, as it is allowable to use the knees and feet. Three rounds only are permitted. The victor receives a gift from the entertainer.

They fence with sword and shield, but the former is for the prevention of wounds, generally a wooden one. A band plays sprightly airs during the exhibition. Single stick is also a favorite game.

They fence occasionally with a sword in each hand, that one in the left hand serving chiefly for defence.

The sword is nearly of the same construction as the Burman one. The handle is without a guard, and so long that it serves to fend off a blow.

The *Cha-möön wai warranat*, has charge of the guards or pages—and under him are the *C. Mn. Sau rak*, *C. Mn. See sarap,het*, and *C. Mn. Samöö chai*.

The following bear spears when the king goes abroad in state, and are of higher rank than the *Möön*.

C. M. Theepp,ha raksa. (1)

C. M. Racha han. (2)

C. M. Chau t,han.

C. M. Sa t,han montree. (4)

C. M. Chau p,hosa.

C. M. T,heepp,hasena. (5)

C. M. Racha mat. (3)

C. M. Samoo p,heeman. (6)

Men of these ranks are sent as special messengers and agents to distant provinces on affairs of consequence.

(1) P. *Dibbarakkhä.* (2) P. *Rājamacheha.* (3) P. *Rājahansa.* (4) P. *Ckhad-dantamantini.* (5) P. *Dibbasena.* (6) P. *Samowimala.*

P,HAN.

500 fields, and downwards to 200 fields. *P,han T,hanai*, inferior officers.

The *P,han* in the army command 1000 men—they are addressed by their own names.

THE NAE.

Nai signifies “ officers,” and is joined to other names and titles, therefore it is difficult to assign to them here their proper place. *Nae seep* is a commander of 10, *Nāee rāee* of 100, *Nāee p,han* of 1000. *Mōōn*, commander of 10,000.

The following seem to be of a rank varying from that of 200 fields to 10.

Nae chang wang, a court officer, } Their rank is superior to the
attends in the palace. He commands } *Nae* although classed with them.
the *Nae wen* and *P,alat wen*.

Nae ying. }
Nae yo-at. } Petty officers of the palace.
Nae ko-at. }
Nae knan. }

The *Chang wang* has charge of the king's boats. The forecastle is commanded by a *P,han hoa*, the stem by a *P,han Thuai*. The rowers or *Seep,hai*, are seated on benches, their feet reaching the hold or lower deck. They sing the *He roo-ā*, or boat song, keeping time with their oars.

Nae Samoo banchi, head clerk of the palace.

Nae sarat,hee, master of the equipages.

Nae Saneet—*Nae Sane*—*Nae Yam*, keepers of the horologe and head watchmen. They also command the *Mahat lek* or pages. These last are sons of men in office, and are eligible like the pages of the Sultan of the Sublime Porte, when grown up, to high situations, as has been before observed in noticing the *P,hraya*, or Governor of *Ligor*, who was one. There are four *Nae Yams*.

The word *Chau* is a term also of very general application. It may be rendered by Sir, Mr. The word *Nang* is used when the person spoken to,

or of, is a female. It may be thus exemplified in conjunction. It will hence appear that the Siamese language does not contain any exclusively and distinctly *feminine* appellatives. They must place *nang*—lady—woman—before to distinguish the gender of a name.

<i>Chau</i> or <i>nang</i> — <i>Boon see</i> .	<i>Chau</i> or <i>nang</i> <i>Thōng</i> .
Ditto Ditto <i>Boon maak</i> .	Ditto Ditto <i>Ngoon</i> .
Ditto Ditto <i>Boon k,hon</i> .	Ditto Ditto <i>Naak</i> .
Ditto Ditto <i>Noo</i> .	Ditto Ditto <i>Keō</i> .
Ditto Ditto <i>Chan</i> .	Ditto Ditto <i>Do-ung</i> .

are all and each names of men and women in Siam.

Chau Krom, an officer of rank next to the *Palat Krom*.

Chau Mao-ung—a governor, ruler—but not in his own right.

Chau Khă, your slave!

Chau K,hoon, my lord! your excellency.

Chau nooe, “the young gentleman,” is the title given to the son of the *P,hraya of Ligor*, who visited me when envoy as before noticed from Penang.

P,horang, retired governors.

T,haaro yots-amon,thi yeen, lady governess of the Palace.

T,hăđu doots-ăđđ p,heerom, ⁽¹⁾ may be interpreted chief duenna; eunuchs are not here in fashion.

The duennas are very severely punished if they betray the trust reposed in them.

T,hăđu Warachan wacha; ⁽²⁾ and *T,haau T,heppak,dee wacha*, ⁽³⁾ are ladies of the queen’s bedchamber. Under them are the *Chaa* and *K,hon*, the upper and under waiting women. The *Nangsaau Chui* are maid servants.

⁽¹⁾ P. *Thāvara, dosādivirama*. ⁽²⁾ P. *Thāvara, warachanda wācha*. ⁽³⁾ P. *Thāvara, devapakatiwācha*.

There are no men servants in the interior of the palace.

The lady of the king's wardrobe is *T,haau P,hoosa mala*. (1)

Male children are admitted to the palace.

OATHS.

The oath of fidelity which is administered to Siamese officers, whether civil or military, does not differ materially from that administered to a witness in a court of law. Both are little better than imprecations for evil of every description to happen to the perjured and the unfaithful public servant.

The mode and terms in which evidence are sworn will be described under the head of oaths in my "account of Straits cultivation and accompanying notices." It will only therefore be requisite to shew what additions are made in tendering the civil and military oath.

Previous to its being administered, a large jar (*k,han*) full of holy water (*nam p,hee p,hat sachha* (2) or *nam Ongk,haan*) is placed before the party, waxen candles and incense tapers duly lighted and placed in order, flowers of the lotus, and of other plants, are also produced.

The adjurer (*Satthak,hon*) (3) comes forward accompanied by four *P,hraam* (4) or persons if possible of the brahminical tribe—certain warlike weapons are then dipped in the holy water,* and the person repeats the oath. It begins as before with I, his majesty's devoted slave, &c.

" I —, slave of *P,hra P,hoot t,hee Chaau* (*Boodd,ha* properly, but here " meaning his majesty) *cha rap p,hra Racha p,hra than*, (5) having accepted

(1) P. *Thāuara, Bhūsamālā*. (2) P. *Wibhāgasachcha*. (3) P. *Saddhāgūna*.

(4) P. *Brāhmana*. (5) P. *Sārawirājapathāna*.

* This form is practised by several Malayan tribes in the *Malacca Peninsula*. It was observed at Perak by the writer while on a mission there—and has been described in the publication above alluded to.

“ the king’s gift do solicit that I may be permitted to take the binding oath
 “ of allegiance to his sacred majesty in presence of this holy water, and of
 “ the panoply of war, and further being conscious that I am acting in pre-
 “ sence of *P,hra P,hoott,hee Chau* or *Boodd,ha*, &c. &c. the words “ prove
 “ faithful to his majesty” stand in lieu of “ will speak the truth” as in the
 “ other oath.

“ If I betray *Barommachak** (†) may his majesty’s weapons of war be
 “ directed against my bosom—and may the lash of the sky† cut me in two,
 “ &c. &c.

“ If I shall become a traitor to his majesty *Chau k,hau deng*, *Lord of the*
 “ *red rice*, or if I shall addict myself to peculation—or if when sent to a
 “ distant province I shall be guilty of oppressing his majesty’s subjects
 “ —or of levying unauthorized taxes for my own emolument—or if
 “ I shall accept of a bribe to deliver my opinion upon any matter at
 “ legal issue—or if I shall give a false report of the state of the depart-
 “ ment committed to my charge—whether civil or military as the case
 “ may be—then may the spirits and Devottas of the country, &c. &c.
 “ and destroy me, &c. &c.

“ If his sacred majesty should take the field then if I shall prove
 “ a coward or a traitor to him, may the weapons of the enemy reach
 “ my heart, &c:

“ Should I act with pride and presumption—and ingratitude—and
 “ prove grinding towards the poor ; or if I should lend my ear to or sanction
 “ any cabals by which the safety of his majesty and his government can be
 “ in the least degree affected and injured—or if I should treacherously coun-
 “ tenance the king’s enemies, then let me suffer death accompanied by the
 “ severest tortures, &c. &c.”

* The Possessor of the *Chakra*.

(†) P. *Paramachakka*.

† Lightning.

It is only the officers of the state who are obliged to take this oath. All below the rank of the lowest *officer* are exempted from it—on the supposition perhaps that it would prove a weak barrier to the impulses of fear. They apply to the lower classes the *argumentum ad hominem* in a manner quite intelligible to them, and quite preservative of their fidelity. The inferior Siamese officers are undoubtedly good servants in so far as zeal to carry their master's orders into effect can make them be so considered. But fear forms undoubtedly a large component part of this zeal—and as their families are generally in the power of government they are thereby restrained from negligence or treason.

Province Wellesley; revised }
1st January, 1836. }

VIII.

NOTICES

ON THE

LIFE OF SHAKYA,

EXTRACTED FROM THE

TIBETAN AUTHORITIES.

BY M. ALEXANDER CSOMA KÖRÖSI.

SICULO-HUNGARIAN OF TRANSYLVANIA.

THE two principal works treating of the life of SHĀKYA, are the “*r,gya-ch’hér-rol-pa*” (རྩ་རྗེའུ་ལོ་པ་) Sanscrit: *Lalituvistāra*; and the *Mnon-par-Hbyung-va* :” མངོན་པུའ་འབྱུང་བ་. The first is contained in the ར or 2nd, and the latter in the འ or 26th volume of the *M,do* class in the *B,kah hgyur*.

Many of the facts or anecdotes of the life of SHĀKYA, that occur in these two works, have been also introduced in the *Dulva* class, especially in the third and fourth volumes. Passages from the same works are likewise to be found in several *Shāstras* relating to the life of SHĀKYA.

According to the authority above cited, the principal acts in the life of SHĀKYA are the following twelve; designated in Tibetan by the term མངོན་པུ་བརྩ་བཞུགས་ : *Mdsad-pa-Bchu-gnyis*, or “the twelve acts (of SHĀKYA.)”

- I.—He descended from among the gods.
- II.—He entered into the womb.
- III.—He was born.

- IV.—He displayed all sorts of arts.
 V.—He was married, or enjoyed the pleasures of the conjugal state.
 VI.—He left his house and took the religious character.
 VII.—He performed penances.
 VIII.—He overcame the devil, or god of pleasures, (*Kāma Déva.*)
 IX.—He arrived at supreme perfection, or became *Buddha*.
 X.—He turned the wheel of the law or published his doctrine.
 XI.—He was delivered from pain, or died.
 XII.—His relics were deposited.

The notices will be made according to these twelve heads, thus :

I.—*He descended from among the gods.*

Before his last incarnation, SHÁKYA resided for a long time in *Galdan* (S. *Tushita*, one of the heavens of the gods) whither he had ascended through his former moral merits, especially through his having been accomplished in the six transcendental virtues ; viz. charity, morality, patience, &c., when KASHYAPA, his predecessor, was about to leave *Galdan*, and to descend to be incarnated for the purpose of becoming a *Buddha*, SHÁKYA was at that time a *Bodhisatwa* of the tenth degree of perfection. He was chosen by KASHYAPA for his Vicegerent in *Tushita*, to be the instructor of the gods, and was also inaugurated by him with his own diadem. As a *Bodhisatwa* under the name of “*Dam-pa-tog-dkar*” (དམ་པ་རྟོག་དཀར།) he remained afterwards in *Tushita* for a long period, or till the time, when men lived only one hundred years. At a certain occasion, when the gods in *Tushita* were exhibiting all sorts of musical entertainments, out of respect for him, he was exhorted by the *Buddhas* of all the corners of the world, to descend from *Tushita*, and to endeavour to become a *Buddha*.

He acquainted the gods with his intention respecting his descent into *Jambu dwipa*. They, knowing that there were at that time many atheistical teachers,* endeavoured to divert him from his purpose: but in

* See No. 1, of the Extracts in the Appendix, *Dulva* 3rd Vol. leaf 419—478; and 4th Vol. leaf 1—106.

vain. He assured them that he should overcome them all, that his doctrine would be established and flourish in *Jambu dwipa*. And he recommended to the gods, that whoever among them might wish to taste of the food of immortality, he should be incarnated among men, in the same division of the earth.

The gods in *Tushita*, after having agreed on *Bodhisatwa's* descent, consulted about where he should be incarnated, in what country, nation and family. They all agreed that it should be in central or Gangetic India. But with respect to the tribe and family they differed among themselves. Some proposing one, some another from the ruling tribes or family in central India; but some objection was started to each of them. The ruling tribes or families enumerated by them, were residing, at that time, in *Ujjayani*, *Hastinápura* (the *Pándava* race,) *Mathurá*, *Vaishali* or *Prayága* (the *Lichabyis*,*) in *Kaushambhi*, *Rájagriha*; *Shravasti*, in *Kosala*; and the *Badsa Raja*.† Not being able to agree among themselves, they ask *Bodhisatwa* himself (SHÁKYA) where he would be incarnated. He tells them in the house of SHUDHODANA (Tib. *Zas-gtsang*) a king of the Shákya race, residing at *Capilavastu*; on account of the purity and celebrity of his family, he being a descendant of the ancient universal monarchs.

Before leaving *Tushita*, he appoints MAITREYA (Tib. རྒྱལ་པོ་ཡུ་ལྷོ་འཕགས་པ་ vulg. *Cham-ba*) to be his Vicegerent (*sku-tshab*, ལྷོ་ཚོ་ལྷོ་ལྷོ) in the same manner as he himself had been appointed by KASHYAPA. MAITREYA is still residing there, and he is the saint who first will become a *Buddha* hereafter.

II.—*He entered into the womb, or was incarnated.*

There was a consultation again among the gods in what form *Bodhisatwa* should enter into the womb or body of the woman whom he had chosen to become his mother. A young elephant with six adorned trunks, such as has been judged proper in brahmanical works, was preferred. He therefore, leaving *Tushita*, descends, and, in the form of an elephant,

* See No. 2.

† See No. 3.

enters by the right side, into the womb or cavity of the body of MĀYA DEVĪ* (*Tib. Lhámo-sgyu-phrul-má*) the wife of SHUDHODANA. She never felt such a pleasure as at that moment. Next morning she tells the king the dream she had respecting that elephant. The Brahmans and the interpreters of dreams being called by the king, they propound that the queen shall be delivered of a son, who will become either an universal monarch or a *Buddha*. The king greatly rejoicing upon hearing these predictions, orders alms to be distributed, and offerings or sacrifices to be made to the gods for the safety and happy delivery of MĀYA DEVĪ, and for the prosperity of the child that was to be born: and he himself is very solicitous to do every thing according to her pleasure. The gods render her every service, and all nature is favourably disposed on account of *Bodhisatwa*, or the incarnated saint.

III.—*He was born.*

MĀYA DEVĪ† was delivered of *Bodhisatwa* or the child, on the fifteenth day of the 4th moon of the Wood-Rat year; when she was in the garden or grove *Lumbini* whither she had gone with great procession for her recreation. The child (SHĀKYA) came out by her right side, she being in a standing posture, and holding fast the branch of a tree, INDRA, and other gods, assisted her. Soon after his birth, SHĀKYA walked seven paces towards each of the four cardinal points, and uttered the name of each of them, telling what he was about to do with respect to them. Several miracles happened at his birth: for instance the whole world was illuminated with great light or brightness; the earth quaked, or trembled several times; the blind saw, &c. &c.

There were born at the same time with SHĀKYA,‡ the sons of four kings in central or Gangetic India. At *Rājagriha* in *Magadha*; at *Shravasti* in *Kosala*; at *Kaushambhi*, and at *Ujjayani* (as *VIMBASARA* or *SHRENKA*, *PRASENAJIT*, &c. &c.)

* See No. 4.

† See No. 5.

‡ See No. 6.

Likewise, at *Capilavastu*, there were born of the *Kshetriya* tribe 500 male and 500 female children; 500 male and 500 female servants; 500 young elephants, 500 young horses or colts, 500 treasures also opened; all the wishes of SHUDHODANA being thus fulfilled, he gave to his son the name of *Siddhártha* or “*Sarva Siddhártha*” (Tib. *Don-grub* or *Don-thams-chad-grub’pa*.)

Seven days after the birth of SHÁKYA, his mother dies, and is born again among the gods, in the *Traya-strimsha* (33) heaven.

From *Lumbini* SHÁKYA is carried with great solemnity to *Capilavastu*, is taken to the temple of a particular god of the Shakyas* to salute him; but it is the god himself who shows reverence to him. Hence, one of the many names of SHÁKYA, is *Dévata Déva*, Tib. *Lhahi Lha*: god of gods. He is entrusted to GAUTAM† (his aunt), who, together with 32 nurses, takes care of him. On a certain occasion it was found that the strength of SHÁKYA, (when yet a child) equalled that of a thousand elephants.

The Brahmans and other diviners observing the characteristic signs on the body of SHÁKYA, foretell that he shall become an universal monarch, if he remains at home; or a *Buddha*, if he leaves his house and assumes the religious character.

An Hermit or Sage, called NAG-PO (or according to others *Nyon-mongs-med*) admonished by the great illumination of the world, together with his nephew MIS-BYIN (*S. Narada*) goes to *Capilavastu*, to salute the new born child. He has a long conversation with SHUDHODANA, and foretells to him that his son shall not become an universal monarch (*Chakravarti*) as some have foretold of him, but a *Buddha*. He laments that being too old, he cannot reach the time, in which he shall teach his doctrine. He recommends to NARADA to become his disciple.

IV.—*He displayed all sorts of arts.*

On a lucky or auspicious day, (according to the observations of the Astrologers) SHUDHODANA intending to send his son (SHÁKYA)‡ unto a

* See No. 7.

† See No. 8.

‡ See No. 9.

school to learn his letters, ordered the city to be cleansed and decorated; offerings or sacrifices to be made to the gods, and alms to be distributed. But, when brought to the school-master, he shews that, without being instructed, he knows every kind of letter shown by the school-master. And he himself enumerates 64 different alphabets (among which are mentioned those of *Yavana* and *Huna* also; but they are mostly fanciful names) and shews their figures. The Master is astonished at his wisdom, and utters several *slokas* expressive of his praise. Likewise, in Arithmetic and Astronomy, he is more expert than all others. He is acquainted with the art of subduing, or breaking in, an elephant, and with all the 64 mechanical arts, with military weapons and machines. He excels all other young SHAKYAS in the gymnastic exercises; as, in wrestling, leaping, swimming, archery, throwing the discus, &c. He clears the roads from an immense tree that had fallen down.

V.—*He was married or enjoyed the pleasures of the conjugal state.*

Afterwards, when grown up, SHAKYA, being desired by his father to marry, expresses in writing the requisite qualities of a woman, whom he would be willing to take for his wife, if there be found any such. The King orders his Ministers to seek for such a damsel. They find one (S. Gopá; Tib. *Sa-htsho-ma*) the daughter of SHAKYA PE-CHON-CHAN, but he declines to give his daughter except the young Prince be acquainted with the practice of every mechanical art. SHAKYA* therefore exhibits his skill in all sorts of mechanical arts, and by this means he obtains Gopá, who is described as the model of prudent and virtuous women. He marries afterwards YASHODHARÁ (Tib. GRAGS-HDSIN-MA) and another of the name of RI-LAGS-SKYES (Deer-born.) The two first are much celebrated. But it seems that frequently both the names are attributed to the same person. By YASHODHARÁ, SHAKYA had one son named RAHULA (Tib. SGRA-GCHAN-HDSIN.)

* See No. 10.

VI.—*He left his house and took the religious character.*

SHÁKYA is stated to have passed 29 years in the court of SHUDHODANA his father, enjoying during that time all worldly pleasures. Afterwards the following circumstances determine him to take the religious character.

Riding in a carriage to the grove for his recreation, he observes at different occasions—an old-man ;—a sick person ;—a corpse, and lastly a man in a religious garb. He talks with his groom about those persons, and turns back at each occasion, and gives himself to meditation, on old age, sickness, death, and on the religious state. He visits a village of the agriculturists, observes their wretched condition, meditates in the shade of a *Jambu* tree. That shade out of respect for him, ceases to change with the progress of the sun. On his way home, many hoarded treasures open and offers themselves to him. He rejects them.

Notwithstanding all the vigilance of his father and of his relations to prevent him from leaving the court, (since according to the predictions regarding him they hope, that he shall become an universal monarch) he finds means for leaving the royal residence. At midnight mounting his horse called the “Praiseworthy” (Tib. *Bsnags-ldan*) he rides for six miles ; then, dismounting, he sends back, by the servant, the horse and all the ornaments he had : and directs him to tell his father and his relations not to be grieved on his departure ; for when he shall have found the supreme wisdom he will return and console them. Upon the servant’s return there was great lamentation in the court of SHUDHODANA.

With his own sword SHÁKYA cuts off the hair of his head ; he then changes his fine linen clothes for a common garment of a dark-red colour, presented by INDRA in disguise of a hunter. He commences his peregrination, and successively goes to *Rájagriha* in *Magadha*. The King VIMBASÁRA or SHRENIKA (in Tib. *Gzugs-chan-snying-po*) having seen him from his palace is much pleased with his manners. Afterwards being informed of him by his domestics, visits him ; has a long conversation with him, and offers him means for living according to his pleasure. He will not

accept of any thing. On the request of the King, he relates that he is of the *Shakya* race that inhabit *Capilavastu* in *Kosala*, on the bank of the *Bhagirathi* river, in the vicinity of the Himalaya. He is of the royal family, the son of SHUDHODANA (Tib. *Zas Gtsang*) and that he has renounced the world, and now seeks only to find the supreme wisdom.

VII.—*He performed his penances, mortifying his body or living a rigorous ascetic life.*

Leaving *Rájagriha* he visits afterwards several of the hermits living in the hills. In a short time he becomes acquainted with all their practices and principles. He is not satisfied with them. He tells them that they are mistaken in supposing such practices to be the means of emancipation. Afterwards, he goes to the bank of the *Nairanjana river*,* and during the course of six years performs his penances, subjecting himself to great austerities and privation of food, and giving himself to continual meditation. Three characteristic signs formerly unknown, now appear on his body. Perceiving afterwards privation of food† to be dangerous to his mental faculties, he is resolved to make use of necessary food for his sustenance. He bathes or washes himself in the *Nairanjana* river. On the bank a branch of the *Arjuna* tree, bows down to help him out of the river. He refreshes himself with a refined milk-soup presented to him by two maids.‡ His five attendants desert him now,§ saying among themselves—“such a glutton and such a loose man as *Gautama* is now, never can arrive “at the supreme wisdom” (or never can become a *Buddha*.) They go to *Váranasi*, and in a grove near that city, continue to live an ascetic life.

VIII.—*He overcame the devil or the god of pleasures (Káma Deva.)*

After having bathed in the *Nairanjana* river, and refreshed himself with food, SHÁKYA recovers his strength, and purposes to visit the holy spot (called in Sanscrit *Bodhimanda*; Tib. *Chang-chub snying-po*, or Sans. *Vajrásana* Tib. *Dorjedán*) the place where now *Gaya* is. He therefore

* See No. 11.

† See No. 13.

‡ See No. 12.

§ See No. 14.

proceeds to that place, sits upon a couch of grass, gives himself to earnest meditation, overcomes all the hosts of the devil, or triumphs over all the temptations of *Káma Deva*.*

IX.—*He arrived at the supreme perfection or became Buddha.*

Remaining fixed in his meditation at last he arrives at the supreme wisdom, or he becomes *Buddha*. After having arrived at the supreme perfection, the gods from the several heavens† successively present him their offerings, adore him, and in appropriate verses sing praises to him, concerning his excellent qualities, and his great acts in overcoming the devil. For seven weeks he remains at *Gaya*, and perfected is for his great purpose.

GAGON and YANG-PO, two merchants, entertain him with a dinner, and hear his instruction. They are so firm in their faith that they are said by SHAKYA to become *Bodhisatwas*. The four great kings of the (fabulous) *Rirab* (S. *Meru*) offer him each a begging plate. He, being somewhat ill-disposed, the devil advises him to die; but, being presented by INDRA with a fruit of the *Jambu* tree, he recovers. He is defended by the *Nágas* against the injuries of bad weather with their expanded or hooded necks.

X.—*He turned the wheel of the law, or published his doctrine.*

After having found the supreme wisdom, SHAKYA, thinking that men cannot understand his profound doctrine, refuses to instruct them except he be solicited by BRAHMA, and other gods to do so. They appear; and on their request he commences to teach his doctrine.‡ He reflects to whom he should first communicate his principles. Several of them whom he judged fit to understand him, are dead. He proceeds to *Varánasi*§—five persons, formerly his attendants, being now convinced of his having found the supreme wisdom, pay homage to him and become his disciples. Their names, Sanscrit and Tibetan, are as follows:—

- 1.—AJNYÁNA KONDINYA: *Kun-shes-kondinya*. 2.—ASVAJIT: *rTa-thul*.
3.—PÁSHWA: *rLangs-pa*. 4.—MAHÁ NÁMA: *Ming-ch'hen*. 5.—BHADRIKA:

* See No. 15.

† See No. 16.

‡ See No. 17.

§ See No. 18.

Byang-po. SHAKYA instructs them in his doctrine:* explains the four excellent truths, as they are styled (Tib. *Hphags-pahi-Bden-pa-Bzhi*.)

- 1.—There is sorrow or misery in life.
- 2.—It will be so with every birth.
- 3.—But it may be stopped.
- 4.—The way or mode of making an end to all miseries.

Five other persons likewise become his disciples: as also many others follow him. On his way to *Rájagriha*, at once 60 persons take the religious character, and follow him. The King of *Magadha*, VIMBASÁRA (Tib. *Gyugs-chan-snying-po*) invites him to *Rájagriha*,† and offers him a *Vihara* (Tib. *Gtsug lag-k'hang*) called after the name of a bird, *Kalantaka*. SHARIPUTRA and MONGALYANA, (afterwards styled a part of his principal disciples enter into his religious order. KÁTYÁYANA becomes his disciple, and is sent afterwards by SHÁKYA to *Ujjayana* to convert the king and his people. He there meets with great success.

A rich householder (Tib. *K'hyim Bdag*) at *Shravasti* in *Kosala*, having adopted Buddhism, makes a religious establishment with several large buildings, in a grove called the Prince's grove (S. *Jetavanam*; Tib. *rgyal-bu-rgyal-byed-kyi-ts'hal*) He invites thither SHÁKYA, and offers him and his disciples the buildings for their residence. SHÁKYA passes 23 years: there and the greatest part of the *Sutras* was delivered or propounded by him at this place, or as generally is stated, at *Shravasti* (Tib. *Mnyen yod*.)

PRASENAJIT (Tib. *Gsal-rgyal*) the King of *Kosala*, residing at *Shravasti*, adopts Buddhism. There are several stories of him, both in the *Dulva* and the *Do* class.

SHUDHODANA, the father of SHÁKYA, successively sends eight messengers to invite him to *Capilavastu*. They all remain with SHAKYA and take the religious character. At last he sends CHARKA, one of his Ministers. He also takes the religious character, but he returns and brings intelligence to

* See No. 19. † See No. 20.

the King respecting SHÁKYA'S intention to visit him. He orders therefore the *Nyagrodha* convent (S. *Vihara*: Tib. *Gtsug-lag-khang*) to be built, near *Capilavastu*.

After an absence of 12 years SHAKYA visits his father. Several miracles are displayed on the occasion of the meeting of the father and of the son. There are told several stories of how the Shakyas adopted the *Buddha* faith,* and how they, mostly, took the religious character.

Both in the *Dulva* and in the *Do* class, there are many stories concerning SHÁKYA'S peregrination; and how several individuals either singly or in company turn *Buddhists*: but, it seems, many of the stories are fanciful. The scene of the principal transactions in the life of SHAKYA, is generally, in Central or Gangetic India, or the countries from *Mathura*, *Ujjayana*, *Vaishali* or *Prayága* (*Allahabad*) down to *Káma Rupa*, in Assam; and from the *Vindhya* mountains to *Capilavastu* in *Rohilkhand*.

The two Kings of *Panchola*, on the Northern and Southern side of the Ganges, are reconciled by SHÁKYA, and are stated to have adopted *Buddhism*. The King of the Northern *Panchola* becomes an Arhan, and that of Southern *Panchola* is foretold by SHÁKYA to become a *Bodhisatwa* of the first rank.

On a certain occasion SHÁKYA sends the half of his sitting couch or pillow to *Hod-srung-ch'hen-po* (S. MAHAKASHYAPA) one of his principal disciples, to sit on with him, by which act he tacitly appoints him his successor, as an Hierarch after his death.

XI.—*He was delivered from pain or he died.*

The death of SHÁKYA, as generally stated in the Tibetan books, happened in Assam, near the City of *Kusha* (Tib. *Sa-chan* or *Sachok*) or *Cáma Rupa*, under a pair of *Sál* trees.

This event is told at large in the 8th (or *Nya*) volume of the *Do* class in the *Kahgyur*. As also, in two other volumes following the

* See No. 21.

Do class, titled *Maháparinirvanam* (Tib. *Yongs-su—Mnya-nan-las-Hdas-pa-ch'hen-po*) the "great final deliverance from pain."

All animal beings, admonished by a mighty voice of the approaching death of SHÁKYA, haste to present him their last offerings, to ask him about the doubts they had on some articles of his doctrine, and to hear his instructions thereupon. The substance of his doctrine is repeated in these volumes, with respect to some metaphysical subtleties. There are many discussions on the nature or essence and the qualities of *Tathagata* or *Buddha* (God), as also on that of the human soul. On the state of being under bondage and liberated. On the means of obtaining final emancipation. On the six transcendental virtues, especially on charity. On casual concatenation, and on several other articles.

Previous to his death, SHÁKYA tells how anciently the universal monarchs were used to be burnt, and orders his disciples to do the same with his body. Accordingly, after having washed the corpse several times with all sorts of scented or perfumed water, they put it into an iron chest, fill it with sweet scented seed-oil, and keep it so for seven days, then taking out the body, they envelope it first with soft cotton, and wrap it up afterwards in several (five hundred) whole pieces of cotton cloth; then they replace the body again in the chest, fill it with sweet scented seed-oil, and after having kept so for seven days, they burn it with sandal and other precious sweet-scented woods.

XII.—*His relics were deposited.*

The corpse being burnt in the above manner, they gather together the ashes. There are found 8 measures (of *Vré* or Sans. *Drona*) of them. They are put in 8 urns. These 8 precious vessels being placed upon 8 richly adorned stately seats or thrones, sacrifices and adorations are offered up to them during several days, after which they are deposited in a magnificent pyramidal building (S. *Chaitya*; Tib. *Mch'hod-rten*; vulg. *Chorten*) in the City of *Kusha* or *Káma Rupa*.

The princes in central India, among whom SHÁKYA had lived, hearing of his death, and being desirous of obtaining his holy relics, some of them go themselves, others send their men to take a portion of them. The people of *Kusha* permit them to visit the Chaitya, and to pay their respects to the holy relics, but they refuse to give them any share of those remains.*

After the death of SHÁKYA his doctrine was first compiled by his principal disciples: KÁSHYAPA (Tib. *Hod-srung*) who succeeded him in the Hierarchy, compiled the *Prajnyáparamitá* class (Tib. *Sher-chin*) or the metaphysical works. ANANDA (Tib. *Kun-gávo*) the *Sutras*, or the *Do* class. And UPÁLI, (Tib. *Nye-var-khor*) the *Vinaya* or *Dulva*. These compilations were called *Tripitakáh* (Tib. *Sde-nod-sum*; the three vessels or repositories.) And also *Prabachana* (Tib. *Lung-rap*) chief precept. All these works are now too voluminous. The extent and contents of them show evidently that they are the works of several successive ages although they are referred all to SHÁKYA. One hundred and ten years after the first compilation, there was made a second in the time of ASOKA, a celebrated King, who resided at *Pataliputra*. A third compilation was made again in the time of KANISHKA, a celebrated King in the North of India, after there had been elapsed more than four hundred years from the death of SHÁKYA. The *Buddhists* were divided about that time into 18 sects, under four principal divisions, as followers of SHÁKYA's 4 disciples, viz. RAHULA, UPALI, KÁSHYAPA, and KÁTYÁYANA.

The Sanscrit and Tibetan Names of the Masters, Divisions, and Sub-divisions extracted from the Vocabulary, in the *Stan-gyur*, are as follows, Vid. བཤམ་ རྒྱུད་, མདོ་, མོ།

* It is somewhere stated in the Tib. books that these relics were divided and deposited at eight different places, but I cannot cite the vol. in which it is stated. See note on the Death of SHÁKYA.

MASTERS.	DIVISIONS.	SUB-DIVISIONS.	
RÁHULA, or Tib. Sgra-Gchan- Hdsin.	1. <i>Árya Sarvástivádáh.</i> Tib. Hphags-pa- thams-chad-yod- par-smra-va.	a. <i>Múlasarvástivádáh.</i> b. <i>Káshyapriyáh.</i> c. <i>Mahisásakáh.</i> d. <i>Dherma guptáh.</i> e. <i>Bahushrutiyáh.</i> f. <i>Tamrashátíyah.</i> g. <i>Vibhájya Vádináh.</i>	Tib. Gzhi thams-chad- yod-par-smra-vahi-sdé. Hod-srungs-pahi-sdé. Sa-ston-sdé. Ch'hos-srung-sdé. Mang-du-thos-pahi-sdé. Gos-dmar-sdé. Rnam-par-phye-ste- smra-vahi-sdé.
UPÁLI, or Tib. Nyè-var-Hkhor.	2. <i>Árya Sammatiyáh.</i> Hphags-pa-kun- gyis-Bkur-va.	a. <i>Kaurnkullakáh.</i> b. <i>Avantakáh.</i> c. <i>Vatsiputriyáh.</i>	Sar-Hgrogs-kyi-sdé. Srung-va-pahi-sdé. Gnas-ma-buhi-sdé.
KÁSHYAPA, or Tib. Hod-srung.	3. <i>Maha Sanghikah.</i> Dge-Hdun-phal- ch,hen-pa.	a. <i>Purva Sailáh.</i> b. <i>Avara Sailáh.</i> c. <i>Hémavaháh.</i> d. <i>Lokottala Vúdináh.</i>	Shár-gyi-ri-vahi-sdé. Nub-kyi-ri-vahi-sdé. Gangs-ri-pahi-sdé. Hjig-rten-Hdas- smrahi-sdé.
KÁTYÁYANA, or Tib. Kátýáh-bu.	4. <i>Árya Stháviráh.</i> Hphags-pa-Gnas Brtan-pa.	e. <i>Prajnyápti Vádináh.</i> a. <i>Maha Vihara Vapi- nah.</i> b. <i>Jéta Vaniyáh.</i> c. <i>Abhaya giri vásináh.</i>	Btags-par-smra-vahi-sdé Gtsug-lag-khang.ck'hen Gnas-sdé. Rgyal-byed-ts'hal Gnas- pahi-sdé. Hjigs-med-ri-Gnas-sdé.

NOTES AND REFERENCES.

Note 1.—Atheistical teachers.—This name རྩོལ་པ་འཇམ་མགས་པ་ or རྩོལ་པ་འཇམ་མགས་པ་ in Sanscrit *Tirthika*, by the Tibetians, is applied to the Hindus in general. At the first beginning of *Buddhism* in Central India, it was applied to those Sophistical teachers that opposed *Buddhism*. There are mentioned six principal teachers of them, in the Sanscrit and Tibetan Vocabulary; viz.

1.—*Purna Káshyapa.* འོད་ ལྷུང་ རྩོལ་པ་ རྩོལ་པ་

2.—*Maskari Gosháliputra.* ལྷུང་པ་ རྩོལ་པ་ རྩོལ་པ་ ལྷུང་པ་

3.—*Sanjayi Vairahiputra*. ལྷ་ཕྱེད་ཀྱི་བྱ་ཡང་དག་ལྷུ་ལ་ཅན

4.—*Ajita Keshakambalah*. མི་ཕམ་རྒྱུ་ལ་ལ་ཅན

5.—*Akuda Katyayana*. ཀ་ཏུ་ལྷ་ལྷོ་ཅན

6.—*Nirgrantha Jnyátsi*. མཚེར་བྱ་པ་གཤེན་གྱི་བྱ

Their gross atheistical principles or tenets (according to the representations of the *Buddhists*) may be seen in the first volume of the *Dulva* class of the *Kah-gyur*, from leaf 33-40, told by themselves, on the request of SHÁRIPUTRA and MONGOLYANA (afterwards SHÁKYA'S two principal disciples.)

In general, according to the *Kah-gyur* and *Stan-gyur* and all Tibetan authorities, among the several Hindu systems the *Tirthikas* are those that are most extravagant in their tenets and practices, and that have been always the greatest antagonists of the *Buddhists*.

The above mentioned six teachers resided mostly at *Rājagriha* and *Shrāvasti*. They had frequent contests with the disciples of GAUTAMA, by whom, at last, they were entirely defeated at *Shrāvasti*, and afterwards they dispersed in the Mountains near the Himálaya.

They were surpassed by GAUTAMA, especially in the performance of miracles.

2. *Vid̄ha* or *Bid̄ha*, རྒྱལ་འཕགས་ tall body, or one with a tall body, is a family name; as also, it is the name of the fabulous great continent to the East from the *Rirap* or *Meru*. *Lus-p'kags-rigs*, signifies one of the *Videha* tribe or family.

Note 2.—The name of *Litsabyi* ལི་ཅོ་བྱི or *Lichavyi*, is applied to a race or tribe of men, whose principal city is stated to have been at *Vaisháli* ཡངས་པ་ཅན *Prayága*, or the modern Allahabad. They are frequently mentioned in the *Ka-gyur* and *Stan-gyur*, and are described as rich and very splendid in their equipage and furniture.

Tibetan writers derive their first king མག་མའི་བཙུན་པོ་ NYÁ-KHRI-TSÁN-PO, (about 250 years before Jesus Christ) from the *Litsabyis*; stating that there have been three kinds or tribes of the *Shákya*; as 1. *Shákya Chhen-po*, 2. *Shákya Litsabyi*, and 3. *Shákya Rikhrot-pa* (living in the mountains); and that *Nyakhri-tsanpo* was of the *Shákya Litsabyi* tribe, who, being expelled took refuge in Tibet.

Note 3.—The name and residence of this prince are thus expressed. UDAYANA VADSA *rāja*, the son of SHATANIKA at *Kaushambi*.

Note 4.—I do not find any mention in the Tibetan books made of *Máya Dèvi's* virginity, upon which the Mongol accounts lay so much stress.

Note 5.—SHÁKYA'S birth day is differently stated in different authors. The birth day of the *Shing-byi* or *Wood-rat* year, is the 58th year of the Cycle of sixty years. The *Mouton terrestre*, or *Sa-lug*, is the 53d of ditto. The *Dragon de feu*, or *Mé-bruk*, is the 50th of ditto. The *Fer-singe*, *Chaks-spré*, is the 54th year of the Cycle of 60 years.

This last is sometimes followed in Tibet. I have not met with the two others. But I think authors may be found to whom they may be referred.

Note 6.—The names of the four princes, &c. are:

1. VIMBASÁRA or SHRENIKA, the son of MAHÁ PADMA ཡན་ཚེན་པོ་ King of *Magadha*, at *Rajagriha*.
2. PRASENAJIT, the son of ARANEMI, King of *Kosala*, at *Shravasti*.
3. UDAYANA VADSA RÁJA, the son of SHATANIKA, at *Kaushambi*.
4. PRATYOTA, the son of ANANTANEMI, King of *Ujain*.*

Note 7.—The divinity LHA of the Shakyas. It was an idol representing a divinity of the *Yaksha* kind, ལ་མ་ལྷིན་ and was kept in a Temple. The *m do*, kh, leaf 94, states that the inanimate images of several gods, as of GULANG, SKEMCHET, LUSNAM, DÁVÁ NYIMÁ, R, NAM-THOS-BU, INDRA, BRAHMA, JIGTEN SKYONG, as soon as *Bodhisatwa* (SHAKYA) put the sole of his right foot into the Temple, stood up and prostrated themselves at his feet.

Note 8.—GAUTAMÍ was of the Gautama tribe—an aunt, ལྷ་མ་ of SHAKYA.

Note 9.—His precise age is not stated; it is said only, that when he grew up he was sent into the school to learn his letters. And that there was celebrated a great festival on that day, the whole city being cleansed and decorated, &c. The teacher's name is thus expressed: ལྷི་ས་པ་ལི་ རྩོ་བ་དཔོན་སུམ་གྱི་བསེས་གཞེན་, v. *ches pi lopan kunche she-nyen*, teacher of children, friend of all.

The superior education of a courtesan in India, as in Greece, is marked by her being versed in the Shastras. † མདོ་ཁ་ leaf 107 the text is thus:

མདོ་ཁ་ཚོང་བཞུན་ཅུ་བཞུན་བཅོས་ཚོག་འཚོ་བ་ཉིང་མཉམ་ “ Who, like a harlot, is wise in understanding the rites of the Scriptures.”

Note 10.—It is stated in general terms that SHÁKYA excelled all others in the letters and mechanical arts. He had shown his skill in arithmetic, and his knowledge of several kinds of letters. But it was especially in the athletic exercises that he surpassed all other young men of the Shakya race, at *Capila*—especially in archery, and in throwing the discus. It is frequently mentioned, that, in all these exhibitions DEVADATTA was one of SHÁKYA'S rivals, and that he looked on him with great indignation and hatred, on account of his superior talents. But there is no mention made of any rivalry with respect to the damsels whom SHÁKYA had married.

* The gods in *Tushita*, when seeking for a pure tribe for the birth-place of SHAKYA, and finding fault with each enumerated tribe or family, objected against the Pandava race that they have brought great confusion into their family descent, by calling YUDHISTHIRA, Dharmaputra; BHIMA, Vayaputra; ARJUNA, Indraputra; and NAKULA and SAHADEVA, the Aswinis.

† See the paper on the requisite qualities of the woman whom SHAKYA was willing to marry—printed in the *Journ. As. Soc.* Vol. III. page 67.

Note 11.—The *Nairanjana* river must have been not far from *Gaya*, since it is stated that *Bodhisatwa* (SHÁKYA) went on foot to that river, and being much pleased with the situation of an inhabited place or village, called ལྷོང་ཆེན་, (abounding in tanks or ponds) having a turfy or grassy ground, and many shady or bushy trees, he remained there for six years, devoted entirely to meditation, and using very little food.

Note 12.—Some Tibetan writers say that his five first disciples were sent to SHÁKYA from *Capila*, by his father and grandfather (on the mother's side) to attend on him. But in the *kha* vol. of the *Do* class of the *Ka-gyur*, leaf 180, it is stated that he had found them at *Rájagriha*, as the disciples of a certain teacher (ལྷོང་ལྷོང་པ་ *v. lak-shot*) whom he had visited, to learn his metaphysical theory. SHÁKYA having perceived in a short time his whole system, these five persons, admiring his great talents, and supposing that he would soon arrive at the supreme perfection, and that they would have then an opportunity to be instructed by him, when he left *Rájagriha* to live an ascetic life, accompanied him, and remained afterwards with him, until he gave up his abstinence from food.

Note 13.—SHÁKYA's mortifications differed from those of other penitents, in as much as others mortified only their bodies, by subjecting themselves to several sorts of rigid practices, without exercising their understanding. SHÁKYA abstained from food, and exposed himself to the vicissitudes of weather in order that he might keep in subjection his body during the exercise of his mental faculties in his meditations. (མཛོ་ཁྲོ་ལྷོང་པ་ leaf 194.) SHAKYA declares to the *Gelongs*, out of his own experience, that the mortifying of one's body, as some ascetics do, is not the right way to obtain thereby perfection or emancipation. But that it is only by the right application of one's understanding to meditation and reflection, that one may be freed from the sorrows of birth, sickness, old age and death in a future life.

Note 14.—These maidens are differently spoken of in different places. In one place it is said that they were the daughters of a headman of the village in the vicinity of which SHÁKYA lived. In another place it is said that he was presented with a refined and honeyed milk soup by a maiden of that village, and that her name was ལེགས་ལྷོང་པ་ “Well-born.” There are mentioned ten other maidens of the neighbourhood, who visited frequently SHÁKYA, and prepared his victuals after he has commenced to take food regularly.

Note 15.—With respect to SHÁKYA's temptations by the Devil: མཛོ་ཁྲོ་ལྷོང་པ་ leaf 192-194 : SHÁKYA tells to his *Gelongs* that, during the six years of his ascetic life, he was continually followed by the Devil or Satan (S. *Māra*, Tib. བརྩོན་ལྷོང་པ་ *Dutt*, or *Kāma*, the god of pleasures. He is called also ལྷོང་ལྷོང་པ་ the lord of death; and his host ལྷོང་ལྷོང་པ་ལྷོང་པ་ the troops of the lord of death) who sought every opportunity of seducing him, but that he never could succeed;

although he used a very sweet language, and employed every means to persuade him to enjoy worldly pleasures, and to renounce his abstinence, since it is difficult to subdue entirely one's mind or passions. Satan thus said to him: "give alms, offer sacrifices of burnt offerings; by these means you shall acquire great moral merits. But to what purpose is abstinence?"

Bodhisatwa (SHÁKYA) said to him: "I must soon triumph over thee Satan: thy first troop is wish or desire;—the second is displeasure;—the third is formed of hunger and thirst;—in the fourth stand passions or lust;—in the fifth dulness and sleep;—in the sixth fear or dread;—the seventh is thy scruple or doubt;—the eighth are anger and hypocrisy. Those that seek only for profit or gain, for praise (bestowed in verse), honour, (ill got) renown; men praising themselves, blaming others. These are the troops that belong to the army of the black Devil."

He said farther to the Devil: "To such Priests and Brahmans, who have subdued their passions, who possess self-presence, who apply well their understanding, and do every thing conscientiously, what canst thou do? Ill-minded!"

After having said thus, the Devil vanished much dejected, on account of his ill success.

But *Bodhisatwa* (SHÁKYA'S) final victory over the Devil (or the troops of *Káma Deva*) was under the holy tree (ཕྱང་རྒྱལ་ཤིང་ *Changchubshing*; *ficus Indica*) sitting on the spot of the essence of holy wisdom (ཕྱང་རྒྱལ་སྙིང་པོ་ *Changchub snyingpo*, called also *Torjedan* རོ་རྗེ་ཤད་ཆེན་ Sans. *Vajrásana*, the diamond seat,) at or in the neighbourhood of the modern *Gaya*, in south Behar.

SHÁKYA after having recovered his strength, leaving the *Nairanjana* river, visited that spot with the intention to become *Buddha*, as his predecessors had done. He sat down there under the holy tree, or a seat of grass, with the resolution or vow, not to rise from that seat, till he had found the supreme wisdom. The Devil seeing, that, should he become *Buddha*, all animal beings instructed by him, will grow judicious and wise, and then they will not obey his commands or orders, endeavours by all means to thwart his object. But all his efforts are in vain. *Bodhisatwa* cannot be overpowered—SHÁKYA, after being victorious over all the assaults of the Devil, passes through several degrees of deep meditation and ecstasies, and at last, about day break, arrives at the supreme wisdom (in the 36th year of his age.)

In the 21st chapter of the "*Gyá-cher-rolpa*," Sans. "*Lalita Vistara*," there is a long description, both in prose and verse, how the Devil (S. *Mára*, Tib. བ་རྩ་ཤུ་ or the *Ishwara* of the *Cámadhatu*) was informed of *Bodhisatwa's* approaching exaltation. Of his (the Devil's) thirty-two inauspicious dreams—of his hosts—of the monstrous and horrible forms of the fighting angels—of the several kinds of their weapons—of the manner of their fighting—of the desertion of KÁMA by several gods—of the dissensions of his sons—of the two parties: the white and the black, standing on the right and left sides of KÁMA. Those of the first party under

KÁRTIKĒYA, their leader, stand for *Bodhisatwa*, and endeavour to dissuade their father (or *Káma*) from attacking that saint, since he cannot be overpowered. These on the left side remain with **KÁMA**, and exhort him to fight, since it is impossible not to conquer with such troops. On both sides, there are uttered, alternately, by different individuals, many ingenious verses:—**KÁMA** being defeated with all his troops, sends his daughters to endeavour, by their charms and female craft, to seduce *Bodhisatwa*. But all is vain.

Hymns or Praises of *Tathágata* (**SHAKYA**) are uttered by the gods of several heavens successively, commencing with the gods of the highest heaven, down to the gods that dwell on the surface of the earth.

མདོ་ཁ 259. The gods of བཀའ་ལྔ་པོ་ལྷ་ཁྱེད་ (the pure or holy mansion) after having circumambulated *Tathágata*, sitting at *Bodhimánda*, (the holy essence) and having caused a shower of divine sandal powder, thus praised him, in verse.

“ There has arisen the Illuminator of the World—The World’s Protector—the Maker of light, who gives eyes to the world that has grown blind, to cast away the burdens of sin. Thou hast been victorious in the battle. Thy intention is accomplished by thy moral excellence. All thy virtues are perfect. Thou shalt now satisfy men with good things.

“ *Gautama* is without sin. He is out of the mire. He stands on dry ground. He will save other animal beings also that are carried off by the mighty stream.

“ Great Genius! thou art eminent; in all the three worlds there is none like thee. To this world sleeping for a long time, immersed in thick darkness, cause thou the light of understanding to arise.

“ The living world has long been suffering the disease of corruption. The prince of physicians is come to cure them of all their diseases. Protector of the world! By thy appearance, all the mansions of distress shall be made empty. Henceforth, both gods and men shall enjoy happiness. None of those who came to see thee, the chief and the best of men, shall for a thousand ages (*Kalpas*) go to hell (or see the place of damnation.) They who, hearing thy instruction grow wise and sound, shall not be afraid at the destruction of the body. They having cut off the bonds of distress, and being entirely freed from all further incumbrance, shall find the fruit of the greatest virtue (or enjoy the greatest happiness.) These are the persons on whom alms may be bestowed, and that may receive them. Great shall be the reward of such alms—they shall contribute to their (the offerers) final deliverance from pain.”

Leaf 260. **SHAKYA** addressing the priests, says: *Gelongs!*

The gods from the བཀའ་ལྔ་པོ་ལྷ་ཁྱེད་ *Ne,tsang* heaven, after having thus praised *Tathágata*, saluted him, by putting their hands together, and then sat aside.

2. Then came the gods from the རྩ་མཁའ་ལྷ་མོ་ *Hotsal* (S. *Abhiswara*,) Heaven, and after having presented their several offerings, and having their circumambulated *Tathágata*, thus praised him.

“ Reverence be to thee, Oh Muni! whose mind is profound, whose instruction is very pleasing. Thou art the prince of Munis. Thy instruction is sweet (or pleasing) like the melody of the daughter of BRAHMA. Thou hast found the highest degree of perfection. Thou art the most Holy. Thou art our shelter, our refuge and our aid. Thou, with a loving kindness, are the Protector of the world. Thou art the best physician that takest away every pain and curest all diseases. Thou art the maker of light. Lord! do thou assuage the afflictions of both gods and men, by pouring on them a shower of the food of immortality. Thou art immovable, firm, fixed like *Rirap*, (*Meru*, or *Olympus*) or the sceptre in the hand of INDRA. Thou art constant in thy vow or resolution. Thou, possessing all good qualities are like the Moon, &c. &c.

3. Leaf 260. Then came the gods from རྩ་མཁའ་ལྷ་མོ་ རྩ་མཁའ་ལྷ་མོ་ the Heaven of BRAHMA, and said—

“ To thee, whose virtue is immaculate, whose understanding is clear and brilliant, who hast all the 32 sacred characteristic signs; who possessest a good memory, discerning understanding, and foreknowledge, and who art indefatigable; reverence be to thee, we adore thee falling down with our heads at thy feet.

“ To thee who art clean or pure from the taints of sin, who art immaculate, spotless; who art celebrated in all the three worlds; who hast found the three kinds of science, who givest an eye to know the three degrees of true emancipation; reverence be to thee.

“ To thee, who with a tranquil mind, clearest up the troubles of evil times, who instructest with a loving kindness all moving beings in their destination, reverence be to thee.

“ Muni! whose heart is at rest, who delightest much in explaining every doubt; who hast undergone rigorous suffering on account of moving beings, thy intention is pure, thy practices are perfect. Teacher of the four Truths! Rejoicer in emancipation! who, being liberated, desirest to set free others also; reverence be to thee.

“ The powerful and industrious *Káma* (བར་མ་ S. *Mára*) coming to thee, when thou overcomest him by thy understanding, diligence, and mildness, thou hast found at that time the supreme standard of immortality. Reverence be to thee who hast overcome the host of deceit.”

4. Leaf 261. བཟང་ལྷ་མོ་ བཟང་ལྷ་མོ་ Then came the white party from among the sons of *Káma*, or the good angels that favoured *Bodhisatwa* (SHÁKYA) and said—

“ O Mighty one! who by thy great power, without moving thyself or standing up, and without even uttering a single word, hast defeated in a moment our strong, fierce and dreadful

host, O most perfect Muni! to whom all the three worlds pay homage with sacrifices; reverence be to thee.

“The innumerable troops of *Káma*, that surrounded the *Chang-chab shing* (*ficus Indica*) the prince of all trees, were unable to disturb thee—(or not could remove thee.)

“Now, sitting under this tree, after having suffered innumerable hardships thou appearest this-day most beautiful.

“Since during the course of thy *Chang-chab* life (holy life) thou hast parted from thy dearest wife, child, servants; as also thy gardens, towns, countries, kingdoms, thy head, eyes, tongue, feet, &c. to-day thou appearest most beautiful.

“Thou hast now obtained thy wish, as thou hast desired to become a *Buddha*, that thou mightest save, in a vessel of true religion (or faith) those that have been carried off into the ocean of distress. Thy wish is fulfilled. Now they will be saved by thee.

“Chief of men! Giver of eyes to the world! We all rejoice in thy moral merits and final happiness, and pray that we ourselves, after being accomplished in perfection, such as all the *Buddhas* have praised, and having triumphed over the hosts of desire, may arrive at omniscience and final beatitude.

5. Leaf 262. Then came the gods of འཕྲུལ་དབང་ལྷེད་ཀྱི་ལྷ་འོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ and said :

“Thy instruction is without fault. It is exempt from all confusion. It is free from the principles of darkness and contains the precepts of immortality. It is worthy to be revered both in heaven and on earth. Reverence be to thee possessed of such a brilliant discriminating understanding. Do thou make glad both gods and men by thy delightful instruction. Thou art the patron, the refuge, the shelter of all moving beings, &c. &c.”

6. Leaf 263, Then came those of *Rapprul* རལ་འཕྲུལ་ and said :

“Having put off the three kinds of spots or impurities, thou becamest an excellent light of religion. Those that delighted to walk in a wrong way, thou madest enter into the true path of immortality. Sacrificial offerings are made to thee both by gods and men. Thou art a wise curer of diseases. Thou art the giver of immortal happiness. Thy wisdom is wonderful. We, bowing down with our heads, do adore thee.”

7. Leaf 263. Then came the gods of དུམ་ལྷ་མོ་ (S. *Tushitá*,) and said :

“When thou wast in *Tushitá* (*Gáldán*) thou hadst then fully instructed the gods in many moral virtues. All thy precepts are there still in continual use. We cannot be satisfied with looking on thee, not with harkening to thy instruction. Ocean of good qualities! Light of the world! We bow down with our heads and hearts before thee. At thy descent from *Gáldán*, all the disagreeable places of future birth were cleared up by thee. At the time when thou comedst to sit under this holy tree (*ficus Indica*) the afflictions of all moving beings were assuaged. Since thy wishes have been fulfilled, having found the supreme

perfection (as thou soughtest for) and having defeated *Káma* also, run now thy religious course, turn the wheel of the Law. There are many who wish to hear thy moral instruction. Many thousands of animal beings are waiting here. We beg, therefore, that thou wilt be pleased to run thy religious race, and to instruct them at large, and to deliver them out of the orb of transmigrations, &c. &c.

8. " Leaf 264. Then came the gods of རྩམ་པོ་ལྔ་པོ་, *Tap-pral*, and said :

" There is none like thee, in morality, meditation, and wisdom ; where is then thy superior ? To thee, O *Tathágata!* who art wise in the means of piety and emancipation, be reverence. We bow down with our heads at thy feet.

" We have seen the great preparations made by the god of the holy tree—such sacrificial offerings, made by the gods and men, belong only to thee (there is none other worthy of them.) Thou art not disappointed in having taken the religious character, and in having lived a rigid life ; since, having overcome the deceitful troops (of *Káma*) thou hast found the supreme perfection. Thou hast shed light on the ten corners of the world. Thou hast enlightened, with the lamp of understanding, all the three worlds. Thou art become a dispeller of darkness. To thee, who givest to man an eye like that of the supreme intelligence, no praise can be sufficiently said, even through the course of a whole *Kalpa*. Ocean of perfections ! *Tathágata!* the most celebrated in the world ! We prostrate ourselves with our heads at thy feet ; we adore thee."

9. Then came INDRA with the other gods of the *Trayastrinsha* heaven, and said :

" *Muni!* who art undisturbed, spotless, who remainest always in a graceful sitting posture like the mountain *Rirap* (S. *Meru*,—or *Olympus*.) Who art renowned in the ten corners of the world, on account of thy shining wisdom and brilliant moral merits ; reverence be to thee.

" *Muni!* thou hadst offered in old times, pure sacrifices to many hundred *Buddhas* ; by the merits of those offerings thou becomedst victorious over the hosts of *Káma*, at the foot of the Holy Tree. Thou art the source of morality, of law, of meditation, of ingenuity, and the standard of wisdom. Thou art the overcomer of old age and of death. Thou art the true physician, the giver of eyes to the world. *Muni!* thou hast put away the three blemishes or spots. Thy senses are quiet, thy mind is at rest.

" SHÁKYA! the chief of men ! the spiritual king of all walking beings (men) ! We repair to thee for protection (or we take refuge with thee.) By thy diligent application thou hast acquired the infinite good practices of the eminent saints (*Bodhisatwas*) thou hadst the powers of wisdom, method, affection, and prosperity, at thy first becoming a *Bodhisatwa* ; now sitting at *Bodhimánda* (Holy essence, or the essence of wisdom) thy ten powers are complete.

" The gods were in much fear and anxiety, seeing the infinite hosts that were surrounding thee, saying among themselves : will not that prince of the priests, who is sitting at *Bodhimánda* (ཐུང་རྒྱལ་ལྷིང་པོ་) be overpowered ?

“Thou hast not been afraid of those evil spirits—thou wast not even moved. By knocking with thy hand upon a heavy load, they were all afraid, and thou becamest victorious over all the hosts of *Káma*. As the former *Budhas* had found the supreme perfection (on this holy spot) by sitting on their thrones (lion-chair) thou having followed their examples, hast equalled them both in mind and spirit, thou hast acquired omniscience by thyself. Therefore, thou art the holy, the self-produced of the world, the ground on which all moving beings may rest their prosperity (or moral merits,) &c. &c.

10. Leaf 265. Then came the four great kings རྒྱལ་པོ་ཉེ་པོ་བཞི་ (gods residing on the four sides of the *Sumeru* or *Rirap*) and said :

“Thy instruction is agreeable; thy voice is pleasing—thy mind being very placid, is clear like the moon. Thou hast a cheerful countenance. Prince of Munis! that makest us glad; we adore thee.

“When thou dost speak, the melody of thy voice surpasses all those of both gods and men. All the distresses, caused by lust, passion, and ignorance, are assuaged by thy words. They produce in all animal beings the purest joy. All they, that hearken to thy instruction, will be liberated. Thou dost not disdain the ignorant. Thou never wast proud with the superiority of thy wisdom. Neither art thou puffed up (in prosperity) nor dejected (in adversity.) As the *Rirap* arose from among the waters, so thou art eminent from among men.”

11. Leaf 266. Then came the gods of the enlightened void space above, or atmosphere, བཤེན་པོ་ལྷ་མོ་ཉེ་པོ་བཞི་, and said :

“We come to see thee, *O Wise Muni!* after having observed carefully the practices of moving beings. Pure animal being! when we look on thy behaviour, it is only thou (from among all) whom we find with an undisturbed mind, &c. &c.”

12. Leaf 267. Then came the gods residing on the surface of the earth, ས་མཐོང་ལྷ་མོ་ཉེ་པོ་བཞི་, and said :

“Thou having enlightened every atom in the universe, all the three thousand worlds became a temple of sacrifice for thee, how much more so thine own person!”

“We take up the whole body of water below, all moving beings on the surface of the earth, all earths in the three thousand worlds, we offer them all to thee, and beg thee to use them according to thy pleasure: and we wish that at every place where thou sittest, walkest, or liest, or the spiritual sons of *Gautama*, the *Sugata* (thy spiritual sons) shall preach the Law, all the hearers and believers of the word, on account of our moral merits, may find the supreme perfection or beatitude.”

(Note; of some of the hymns or praises under the above 12 heads, a part only has been translated; and the specification of the several offerings presented to *Tathágata* by each class of gods at their arrival, has been left out.)

Note 17.—The substance of BRAHMÁ's address is : ¶ Leaf 284. " It is unbecoming to him (SHÁKYA) to remain so indifferent after having acquired such great perfection and wisdom. There are many in the world who both desire to learn and can understand his doctrine. BRAHMÁ, therefore, with INDRA and several other gods, beg him that he will please to teach his doctrine (or that he will beat the drum, blow the shell or trumpet, and kindle or light the lamp of religion, and cause to fall a shower of religious instruction.) And that he will please to save or deliver men out of the ocean of transmigration, to cure their moral diseases, to assuage their afflictions, to bring into the right way those that are gone astray, and to open the door of emancipation (or final liberation from bodily existence.)

Note 18.—The Mongols say he ascended a throne at *Varánasi*. There are at *Varánasi* (according to the dreams of the *Buddhists*) one thousand (spiritual) thrones (*Sengehi-khri*, *lion-chair*) for the 1,000 *Buddhas* of this happy age (*S. Bhadra Calpa*) four of whom have appeared, and the rest are to come hereafter. SHÁKYA after becoming *Buddha*, when first visited *Varánasi*, paid respect to the thrones of his three predecessors by circumambulating each of them, and then he sat down on the fourth throne.

These 1,000 *Buddhas* are described in the first volume of the *Do* class of the *Kagyur*, to which beg to refer. Some wealthy Tibetians delight to keep the images of these 1,000 *Buddhas*, made of silver or other metal, and to pay respect to them.

Note 19.—With respect to the four truths little further explanation is afforded.—Ignorance is the source of almost every real or fancied misery; and right knowledge of the nature of things, is the true way to emancipation; therefore, they, who desire to be freed from the miseries of future transmigrations, must acquire true knowledge of the nature of divine and human things.

Note 20.—SHÁKYA had accepted the *Vihar* (in the *Kalantaka* grove, near *Rájagriha*) offered him by VIMBASÁRA; where he passed afterwards several years, and many of his lectures were delivered in that *Vihar* (or Behar.) There was, likewise, another place near *Rájagriha*, called in Sanscrit the *Griddhrakuta parvata*, where he gave several lectures, especially on the *Prájnaparámíta*.

Note 21.—The principal female persons of the religious order established by SHÁKYA, were: *Gautamí* (his aunt) *Yashodhará*, *Gopá*, and *Utpalavarnná* (his wives.)

LECHIN ལེ་ཅིན་ (Lhas-byin; Sans. *Devadatta*) and SHÁKYA (or *Siddhártha*) were the sons of two brothers. This of the eldest, that of the youngest. Each had one brother. LECHIN had A'NANDA (in Tib. *Kungávo*) SHÁKYA had NANDA (Tib. *Gávo*).

In the *Dulva*, and in several *Sutras*, DEVADATTA is represented always as inimical to SHÁKYA. He slew with his fist an elephant sent by the *Lichavyies* of *Vaishali* as a present to SHÁKYA, when he was yet at *Capila*. He hired some persons to destroy SHÁKYA by hurling on him a large stone. He caused many times dissensions among his disciples.

ACCOUNT OF THE DEATH OF SHÁKYA.

Translated from the Dulva, p. 77.—འདྲམ་པ་ ས་ རྩམ་བརྩམ་སྣ་ལྔ་

As soon as SÁNGS-GYÁS CHOMDÁNDÁS (མངས་རྩམ་བརྩམ་ལྔ་ལྔ་ལྔ་ *Sangs-r,gyas Bchom-dan-hdas. S. Buddha Bhagaván*) was delivered from pain (was dead) this great earth shook, ignis fatuus also fell, the corners of the world also were burning (with meteors), and from the enlightened void space above (from the air or heaven) there was also heard a sound of drums made by the gods.

At that time the life possessing HOT-SRUNG CH'HEN-PO (ཚྲོ་དང་ལྔ་པ་ལྔ་པ་ལྔ་པ་ *ts'hé-dang-ldan-pa-hod-srung-ch'hen-po, S. A'yusmán Mahá Káshyapa*) being at *Rájagriha*, in a residence in the grove called after the *Kalantaka* bird, was awakened by that earthquake, and reflecting on what it would signify, he perceived that CHOMDÁNDÁS had been entirely delivered from pain. And knowing the nature of things, he said : " This is the case with every compound thing."

He, reflecting within himself, that the king of *Magadha* (མ་རྩམ་ལྔ་ལྔ་ *MASKYE'S-D, GRA; S. Ajáta shatru*; the son of ལུས་ལྔ་ལྔ་ལྔ་ལྔ་, *LUS-h,P'HAGS-MA*, his mother) not being yet well grounded in his faith, (having a faith without roots) should he hear of the death of CHOMDÁNDÁS, he would certainly die in vomiting out warm blood; therefore he thought of means to prevent it.

He said thus to YARCHET (འཇམ་ལྔ་ལྔ་ : *DVYAR-BYED*, a Brahman, the chief officer of *Magadha* : ལྔ་ལྔ་ལྔ་ལྔ་ལྔ་ལྔ་, *S. Mahá Mántra*) : YARCHET ! may it be known to you, that CHOMDÁNDÁS being delivered from pain, if the son of LUS-P'HÁGS-MÁ, the king AJÁTA SHATRU, whose faith has not yet taken root, should he hear that CHOMDÁNDÁS is delivered from pain, he may die by vomiting warm blood; therefore be you instructed in the means of preventing it.

He (YARCHET) said : Venerable Sir, please to command or tell the means one after another. He said : YARCHET, come, go speedily into the king's garden or grove, and make to be represented in painting, how CHOMDÁNDÁS was in *Gáldán* (*S. Tushítá*;) how he, in the shape of an elephant descended into the womb of his mother. How he, at the foot of the *Changchubshing* (*ficus Indica*) has found the supreme perfection, or become *Buddha*. How he, at *Váranási*, at three different times, turned the wheel of the law of twelve kinds (has taught his doctrine). How he, at *Shravasti*, displayed great miracles. How he, at the city of *S,gra-chen*, descended from the *Trayastrinsha* (33) heaven of the gods, whither he had gone to instruct his mother; and lastly, how he, after having accomplished his acts in taming and instructing men, in his doctrine, at several places, went to his last sleeping bed, in the city of *Sá-chen* (ལྔ་ལྔ་ : of *Kusha. S. Cámarupa*, in Assam.)

Take you seven long basins or troughs filled with fresh butter and one filled with *Tsandan goshirs'ha* (a kind of sandal wood or resin) and place them in that part of the garden. When the king shall come out to the door then beg him that he may be pleased to go and see the garden. If he take notice of the picture and ask of you : what is this ? then tell him, at large, thus : Sire! (*Lhá*) This place is *Capilavastu* ; in this corner here has been born CHOMDÁNDÁS. This, here, is the bank of the *Naranjana* river. This, here, is the spot where CHOMDÁNDÁS, sitting on a diamond-seat (S. *Vajrásana*, Tib. རྡོ་རྗེ་དང་, *Dorjé-dan*) arrived at the supreme perfection, or became *Buddha*. This, again is the city of *Váranási* : CHOMDÁNDÁS three times passed over to this spot, and turned the wheel of the law of twelve kinds. Here is the city of *Shravastí*, where CHOMDÁNDÁS displayed his great miracles. This, again, is the city of *Sgrá-chen*. It is here that CHOMDÁNDÁS alighted, when he came down from among the gods in the *Trayastrinsha* heaven. This, again, is the city of *Kusha* where CHOMDÁNDÁS, after having accomplished his acts in disciplining men, at such and such places, went to his last sleeping bed ! Tell him so, and when, upon hearing these, he shall faint, then plunge him into the long basin filled with fresh butter, and when the butter shall be melted, then lay him in the second basin, and so on, till the 7th basin, then take out and lay him into that filled with *Tsandan-goshirs'ha*, and so he will recover. After having said this, the A'YUSMÁN MAHÁ KÁSHYAPA departed for the city of *Kusha*.

YÁRCHET having soon got the pictures ready, when the king appeared abroad, begged him that he would please to go and see the garden. The king entering into the garden, and seeing the pictures, asked of YÁRCHET, what is this ? He answered, and told him at large, (as above has been described) till : 'this is the city of *Kusha* (*Tsa-chen* city, so called from the *Kusha* grass) where CHOMDÁNDÁS went to his last sleeping bed.' He said : 'What say you ! YÁRCHET ; what ! CHOMDÁNDÁS has been delivered from pain ?' said he : but YÁRCHET remained silent. Then the king (AJÁTASHATRU) having fainted fell motionless to the ground. YÁRCHET laying him successively in the long basins or troughs filled with fresh butter, and afterwards taking out and laying him again in a long basin filled with *Tsandan goshirs'ha*, he then recovered.

As soon as CHOMDÁNDÁS was dead, at the foot of the pair of *Sal*-trees, which scattered over him their flowers, and he was sleeping like a lion, a GELONG thus said, in verse :

"A pair of beautiful *Sal*-trees, in this grove of excellent green trees, are scattering flowers upon the Teacher delivered from pain."

As soon as CHOMDÁNDÁS was dead, INDRA (བྱུ་བྱིན་ *Br.gya-byin*) said, in verse :

"Alas ! the compound thing is not lasting ; from its being produced it is of a perishable nature. Since it is produced, it perishes. It is a happiness for such to be at rest (to be assuaged.)"

As soon as *Sánga-gyás* CHOMDÁNDÁS was delivered from pain, BRAHMÁ (*Ts'hánga-pá*) the Lord of the Universe (S. *Sahalo-setsha*, Tib. མེ་མཁའ་ཉི་འཇུག་པོ་ thus said, in verse :

“ All things gathered together in this world by all creatures, must be relinquished. The man, who had no equal in the world, TATHÁGATA, who has found great powers and clear eyes, such a Teacher also, at last, has died.”

As soon as *Sánga-gyás* CHOMDÁNDÁS was delivered from pain, the life possessing MÁGÁGS-PA (ཚྭ་དང་ལྷན་པ་མ་འཕུལ་པ་ : (S. *A'yusmán Aniruddha*) said in verse :

“ He who with a firm mind was a protector, he that had found steadiness and tranquillity, the letting out and taking in of breath (respiration) being stopped, the clear eyed, at last, is dead. When the Teacher, who was excellent in every kind, was delivered from pain, I was very much troubled ; my hair stood on end. He was without fear ; he was above the senses (or the objects of sense) his mind was evolved. Such a light is now extinguished.”

As soon as *Sánga-gyás* CHOMDÁNDÁS was delivered from pain, some *GE'LONGS* rolled on the ground ; some clasping their arms, uttered great ejaculations ; some being depressed by sorrow, sat still ; some depending on religion, said : CHOMDÁNDÁS, who instructed us in many things, that were pleasing, agreeable, and delightful to the hearts of all, is now separated, annihilated, destroyed, and divided from us.

Then the life possessing MÁGÁGS-PA said to the life possessing KUN-GÁVO. “ KUN-GÁVO (S. *Ananda*) if by degrees and by soft means you will not appease the *Gélongs*, the gods that live for many hundred *kalpas*, will reproach, revile, and say contemptuously : there are many priests (*Gélongs*) that took the religious character according to the excellent precepts of the *Dulva*, but that are without judgment and reflection.”

KUN-GÁVO asked of MÁGÁGS-PA : ‘ Do you know how many gods there are present ? ’ KUN-GÁVO, in all the space that is from the city of *Kusha* to the river *Yig-dán*, (རྟེན་གྱི་ལྷ་མོ་) from the grove of the pair of *Sál*-trees to the *Chaitya* (མཚོ་རྩོམ་མོ་ *Mchhod-rten*, adorned with a head ornament by the Champions) 12 miles, (each of 4,000 fathoms) in circumference, there is not a single spot left which is not occupied and filled by wise gods of great power ; there is not left so much place by the inferior gods where you could fix a staff. Some of these gods roll on the ground ; some grasping their arms utter ejaculations ; some, being oppressed by great sorrow, sit still ; some depending on religion (or on the nature of things) thus say : CHOMDÁNDÁS, who instructed us in many things, which were pleasing, agreeable, and delightful to the hearts of all, is now separated, annihilated, destroyed, and divided from us.’

In that evening the life possessing MÁGÁGS-PÁ, after having expressed some moral reflections, sat down in the manner of a venerable wise man keeping silence.

Then, the night being over, the life possessing MÁGÁGS-PA thus said to the life possessing KUN-GÁVO :

KUN-GÁVO, go you, and tell thus to the Champions, the inhabitants of *Kusha* : “ Inhabitants, (citizens), this evening, at mid-night, the Teacher has been delivered from pain, with respect

to the five aggregates of his body ; perform now your duty, and work out your moral merits." And tell them not to take into their minds to say : " Men dwelling in the neighbourhood (environs) of our city (or beloved brethren) our Teacher being dead, henceforth we cannot make him sacrifices (offerings) and do other things that are required." After MĀGĀGS-PA had said this, KUN-GĀVO putting on his religious garb (ལྷ་མོ་ལྷ་མོ་ *Na'm-jár*) accompanied by other priests or *Ge'longs*, went to that place, where the Senate-house of the Champions, that inhabit *Kusha*, was, and where there were assembled at that time about 500 Champions of the City of *Kusha* to consult about some affairs. Then KUN-GĀVO said to them : ' Intelligent citizens, assembled Champions of *Kusha*, please to hear : At midnight, this evening, the Teacher has been entirely delivered from pain, with respect to the five aggregates of his body. Perform now your duty, and make your moral merits. Do not take into your minds to say : " Men dwelling in the neighbourhood of our city, our Teacher being dead, henceforth we cannot make him sacrifices and perform other rites that are required." After KUN-GĀVO had said thus, some of the Champions that inhabit *Kusha*, roll on the ground ; some clasping their hands, utter ejaculations ; some being oppressed by sorrow, sit still ; some depending on religion say : ' CHOMDÁNDÁS, who taught us so many things, that were pleasing, agreeable and delightful to every man's heart, is now separated, annihilated, destroyed, and withdrawn from us.'

Then the Champions of *Kusha* taking to themselves from the whole City, flowers, garlands incense, sweet scented powders, and musical instruments ; together with their children, wives, male and female slaves, labourers, publicans, their friends, relations, magistrates or officers, and their kindred, going out from the City of *Kusha*, and proceeding to the grove of the pair of *Sál*-trees, after having arrived there, show every kind of respect, reverence, honour and worship to CHOMDÁNDÁS (who was sleeping like a lion) by sacrificing to him with myrrh, garlands, incense, sweet scented powders, and with music.

Then the principal men from among the Champions of *Kusha* thus said to the life possessing KUN-GĀVO (S. *A'yusmán A'nanda*) Venerable KUN-GĀVO, (or Reverend Sir).

We are willing to sacrifice to CHOMDÁNDÁS (or show honour to his memory) please to instruct us how we should perform the funeral ceremonies." " Citizens ! in like manner with those of an universal Monarch (S. *Chakravartti*) Tib. འཇམ་དཔལ་ལྷོ་མཉམ་པོ་ལོ་སྐྱོད་པོ་ *Khor-lo-gyur-vé-gyel-po*. ' Venerable KUN-GĀVO ! how they are performed to an universal Monarch ?' ' Inhabitants ! (citizens) the corpse of an universal Monarch is wrapped first in cotton and cotton-tree (made into flat leaves or blades) and afterwards it is wrapped up in 500 pieces of cotton cloth, then it is placed in an iron coffin filled with seed-oil ; and from above it is covered with a double iron covering ; then heaping together all sorts of sweet scented woods, it is burnt with them ; and the fire is extinguished with milk ; then his bones being put into an urn of gold, and building a *Chaitya* for the bones, on such a place where four

roads meet and fixing an umbrella, banners and long narrow hanging pieces of stuff or cloth, they show respect, reverence, honour and worship, with myrrh (or fragrant substances) garlands, incense, sweet scented powders, and musical sounds, and then they celebrate a great festival. Citizens ! such things are performed at the funeral of an universal Monarch. For TATHÁ-GATA, the *Arhan*, the most accomplished *Buddha*, you must do yet more.'

'Venerable KUN-GÁVO ! we will do accordingly as you have commanded ; but as it is not easy to get soon together the things required ; in seven days hence, we will make every thing ready, and then we will perform our funeral sacrifices with fragrant substances, garlands, incense, sweet scented powders, and musical sounds, showing respect, reverence, honour and worship to CHOMDÁNDÁS, who sleeps on the lion-throne (or lies on the stately funeral bed).' 'Do you, therefore,' said KUN-GÁVO, 'accordingly.'

Then they went away, and in seven days prepared every thing. And on the seventh day, having prepared also golden biers (or frames, &c.) bringing together all fragrant substances, garlands and all sorts of musical instruments that were found within the space of 12 miles, from *Kusha* to the *Yig-dán* river ; from the grove of the pair of *Sál*-trees to the *Chaitya* with a head ornament, (ornamental pinnacle) they came out from the City, and proceeding to the grove of the pair of *Sál*-trees, paid respect, reverence, honour and worship to him, who was sleeping on the lion-throne with all sorts of fragrant substances, garlands, incense, sweet scented powders, and musical sounds.

Then the principal Champions of *Kusha* thus said to the Champions that crowded together from all parts : 'Hear ye, intelligent citizens ! the wives and the maids of the Champions, shall make canopies of cloth over the corpse of CHOMDÁNDÁS ; the wives and lads of the Champions shall carry the bier of CHOMDÁNDÁS ; and we showing respect, reverence, honour, and worship to him, with fragrant substances, garlands, incense, sweet scented powders and music, so we shall enter at the western gate of the City, and after having perambulated the whole space within, we shall go out by the eastern gate of the City ; and after having passed over the *Yig-dán* river, we shall stay by the *Chaitya* (called the *Chaitya* that has a head ornament tied on by the Champions) and there we will burn the corpse.'

The Champions answered them, and said : 'we will do accordingly.' The wives and the maids of the Champions formed canopies of cloth for the corpse of CHOMDÁNDÁS ; but the wives and lads of the Champions, wishing to lift up the bier of CHOMDÁNDÁS, could not take it up. Then MÁGÁGS-PA said to KUN-GÁVO : 'Life possessing KUN-GÁVO, the wives of the Champions of *Kusha* could not lift up the bier of CHOMDÁNDÁS ; and why ?' 'Since such is the will of the gods.' 'Life possessing MÁGÁGS-PÁ ! and what is the will of the gods ?' 'That the bier be carried by the Champions and the young Champions of *Kusha*.' 'Life possessing KUN-GÁVO ! it must, therefore, be done accordingly as the gods will have it.'

Then as soon as the bier was lifted up by the Champions and the young Champions, the gods dwelling in the enlightened ethereal space above, scattered about divine flowers, such as *Utpala*, *Pádma*, *Pádmaharpo*, *Kumuda*, &c., sweet scented powders of *Akarn*, *Tamala*; and made divine music, and let down many cloths or garments. Then some of the principal Champions said to the others, 'let us lay aside the music of men, and the other things, and let us perform the funeral ceremonies with divine music, and divine flowers and incense.' Afterwards they performed the funeral ceremonies accordingly (as has been stated above) till they reached the *Chaitya*, where the corpse was burned.

At *Kusha* there fell at that time so much of the divine flower *Mandaraka*, that it reached up to the knees. A man, taking with him a great deal of that divine flower, went to the tower of *Dig-páchen* (ཐིག་པ་ཅན་), on some business.

At that time MAHÁ KÁSYAPA (HOT-SRUNG-CH'HEN-PO), together with a train of 500 persons, (or priests) was on his road to *Kusha*, to pay his last respects to the inviolate body of CHOMDÁNDÁS. He, having met that man on the road between *Kusha* and *Dig-pachen*, asked of him, whence he came, and whither he was going. He answered to him: 'Venerable Sir, I come from *Kusha*, and, on some business, I go to *Dig-páchen*.' 'O man! do you know my Teacher?' 'Yes, Venerable Sir, I know him; it is GE' LHONG GAUTAMA (S. SHRAMANAH GAUTAMA). There have been now seven days elapsed, since he is dead. This *Mandaraka* divine flower I have taken from among those flowers with which sacrificial respects were paid to his relics.'

The Champions of *Kusha*, wishing to burn the body of CHOMDÁNDÁS, could not kindle the fire. Then MÁGÁGS-PÁ said to KUN-GÁVO! 'KUNGÁVO, the Champions of *Kusha* cannot burn the body of CHOMDÁNDÁS, and why?' 'Because it is the will of the gods. MÁGÁGS-PÁ, according to the will of the gods, HOT-SRUNG-CH'HEN-PO, with 500 other persons, is on his way between *Dig-páchen* and *Kusha*, and wishes to pay his respects to the inviolate body of CHOMDÁNDÁS, before it shall be burned. MÁGÁGS-PA! we must do accordingly as the will of the gods has been.'

Then KUN-GÁVO thus said to the Champions of *Kusha*: 'Hear ye, O assembled multitude of the Champions of the City of *Kusha*. The Corpse of CHOMDÁNDÁS could not be burnt, and what was the reason thereof? because the gods would have it so.' They said: 'we must, therefore, do accordingly as the will of the gods has been.'

Afterwards HOT-SRUNG-CH'HEN-PO arrived at *Kusha*: from a far he was perceived by those of his followers, who went before him with fragrant substances, garlands, incense, sweet scented powders, and all sorts of musical instruments, and after having prostrated themselves at his feet, they followed him. He, accompanied by an immense number of people, went to the place where the Corpse of CHOMDÁNDÁS was. And removing all the sweet scented woods, he opened the iron coffin, took off all the wrappings (consisting of 500 pieces of cotton cloth and of cotton) and then he paid his adoration to the entire or inviolate body of CHOMDÁNDÁS.

There were at that time, on the whole surface of this great earth four great hearers (*Śhravakas*) of SHÁKYA : 1, KOHU-DINYA : (S. *Kaun-dinya*.) 2, S, KUL-CHET : (CHUNDA.) 3, STORS-CHU-HOT-SRUNG : (DASA-BALA KÁSHYAPA.) 4, HOT-SRUNG-CH'HEN-PO : (MAHÁ KÁSHYAPA.)

Among these, HOT-SRUNG having more knowledge and moral merits than the others, had found many garbs, (or clothes) alms, beddings, medicaments, and necessary utensils. He thought thus within himself : I myself will make a sacrificial offering to CHOMDÁNDÁS. Therefore, instead of the former wrappings, &c., he made all new, and then laying the body in the iron coffin, he covered it with a double covering ; then heaping together all sorts of sweet scented woods, he went aside, and the wood was kindled by itself.

Then the Champions of *Kusha* extinguished the fire with milk, and the relics were put by them into an urn of gold, placed on a golden bier or frame, and after having paid to it all sorts of respect (as has been described above) they carried it into the City, and deposited it in the middle of the City of *Kusha*.

The Champions inhabiting the country or town of *Dig-páchen*, being informed that there have elapsed seven days, since CHOMDÁNDÁS has been delivered from pain, and that the inhabitants of *Kusha* have built a *Chaitya* for his relics ; therefore putting on their armour, with four kinds of troops (elephants, horse, chariots, and infantry) they go to *Kusha*, and thus say to the Champions of that City : 'Hear ye ! O assembled multitude of the Champions of *Kusha*, CHOMDÁNDÁS being from a long time dear unto us, and now being delivered from pain while he was tarrying in the neighbourhood of your City, we desire and request of you that you will give us a share of his bodily relics, that we may take them to *Dig-páchen*, and build a *Chaitya* there ; then we shall pay all sorts of respects and worship to them, and will establish a great festival to the memory of CHOMDÁNDÁS.' The Champions of *Kusha* answered them ! 'CHOMDÁNDÁS has been dear also unto us ; he died in the environs of our City, we will give to you no share of his relics.' They said : 'If you will give, well, if not, we will take by force, with our troops.' Then the Champions of *Kusha* said : 'we will do accordingly.'

There were, besides those of *Dig-páchen*, six other pretenders to share in the relics of CHOMDÁNDÁS ; their names are :

1. The *Buluka* royal (or *kshetriya*) tribe, residing in *rTogs-pá-g,yová* (of wavering judgment).
2. The *Krod'tya* royal race, in the City of *Sagra-Sgrogs*.
3. A Brahman residing in *Khyáb-hjug-g,Ling* (VISHNU'S region.)
4. The *Shákya* royal (*kshetriya*) tribe, at *Sers,kye*, or *Capila*.
5. The royal (*kshetriya*) tribe, *Litsabyi*, residing at *Yangs-páchen* (S. *Veshakí* or *Prayaga*.)
6. The King of *Magadha*, MA-s,KYE's-,dGRA (S. *Ajáta Shatru*).

The King of *Magadha*, AJÁTA SHATRU, wished to go himself and conduct his troops ; but remembering CHOMDÁNDÁS, (SHÁKYA) he fell down motionless from his elephant. Then he was

put on horseback, but he again fell down. Then he entrusted his troops to YARCHET, a Brahman and chief officer, and directed him to give his salutation to the Champions of *Kusha*, and to ask of them a share of the relics of CHOMDÁNDÁS ; since he had been dear to him : and he would build at *Rájagriha* a *Chaitya* for those relics and pay every kind of respect and worship to them, and would establish a great festival for them. YÁRCHET did accordingly as he had been directed, by the King : but the Champions of *Kusha* will give no share to him. They say : ‘ YARCHET ! CHOMDÁNDÁS has been dear to us also from a long time ; he became our *Láma* (*Guru*) and he died in the vicinity of our City ; we will, therefore, give you no share of his relics.’ Then YÁRCHET said to them : ‘ If you will give, well ; if not, we will take by force, by our troops.’ They said : ‘ we will do accordingly.’

When the Champions of *Kusha* saw the great multitude of troops that came to take away, by force, the relics of CHOMDÁNDÁS, they exercised their wives and children in shooting arrows. And when their City was besieged by those seven different troops, they came out to fight with them. But a Brahman, called *Brivo-t'ang Mnyám-pa*, (or the Brahman with a *drona* in his hand ;— a measure, the 20th part of a bushel) seeing the bad consequences of coming to blows, endeavoured to persuade the Champions of *Kusha* to share with them the relics of CHOMDÁNDÁS' body ; since CHOMDÁNDÁS GAUTAMA had been from a long time very patient, and had many times praised the virtue of patience. And he told them that it was unbecoming that they should kill or destroy each other's lives, on account of the relics of CHOMDÁNDÁS. He reconciled afterwards both parties, and made them agree that the relics of CHOMDÁNDÁS should be divided into eight parts.

Leaf 651. He therefore divided them thus :

1. One part to the Champions of *Kusha*.
2. The 2d part to the Champions of *Dig-páchen*.
3. The 3d part to BULUKA of the royal or *kshetriya* tribe, residing in *rTogs-pá-gyová*.
4. The 4th part to KROD'TYA of the *kshetriya* tribe, residing in the City of *Sgra-sgrogs*.
5. The 5th part to the Brahman residing in *Khyáb hjug-gLing*.
6. The 6th part to the SHÁKYA royal tribe, in *Capila*.
7. The 7th to the LITSABYI royal tribe, in *Yang-pá-chen* (S. *Vaishali* or *Prayága*.)
8. The 8th part to YARCHET, a Brahman of *Magadha*, the King's Envoy of that Country.

And they all built *Chaityas* in their respective countries, and shewed all kinds of respect, reverence, honour and worship to them ; and established each of them a great festival in honour of those relics.

The urn or vessel, in which the relics were first deposited in the *Chaitya*, was given afterwards to that Brahman, who acted as Mediator between the different parties. He took with him the vessel, and in his own City, called the City of *Brivotáng Nyámpá*, built a *Chaitya*, and

paid all sorts of respects to the relics of CHOMDÁNDÁS, and in honour of them established a great festival.

Afterwards a young Brahman called NYAGRODHA, requested the Champions of *Kusha* that they would cede him the ashes or coals of the fire in which the dead body of CHOMDÁNDÁS was burned. Having obtained his request, he built in the village of *Nya-grodha-trees* a *Chaitya* called that of the Coals; and paying all sorts of reverence and worship to them, he established a great festival in honour of them.

Leaf 652. There were now in *Jambu-dwipa* ten *Chaityas* of the relics of CHOMDÁNDÁS eight were styled those of the remains of his body; one that of the Urn or Vessel, and one that of the Coals.

The four eye teeth of CHOMDÁNDÁS were thus divided: One was taken up into the *Traya-strinsha* heaven of the gods. The 2d was deposited in "*Yid-du-hong-vá*" (the delightful town.) The 3d is in the Country of the King of *Kalingha*. The fourth is worshipped by a NÁGARÁJA in the City of *Sgra-sgrogs*.

The King "MYÁ-NÁN-MET," (S. ASHOKA), residing at *Pataliputra*, has much increased the number of *Chaityas* of the seven kinds.

Leaf 652. CHOMDÁNDÁS (SHÁKYA) was born at *Kapila*. In *Magadha* he arrived at the supreme perfection (or became *Buddha*). At *Káshi* he turned the wheel of the Law (or promulgated his doctrine). At *Kusha* he was delivered from pain.

Leaf 653. In this is related how, after the death of SHÁKYA, HOT-SRUNG-CHAEN-PO (S. MAHA KÁSHYAPA) made arrangement for the compilation of the doctrines of SHÁKYA, contained in the *Dulva*, *Do*, and *Mámo* (or *Chhos-Mnón-pa*, or *Sher-chhin*) (S. *Vinaya*, *Sútra* and *Mátri Abhidherma*, *Prajnyà páramitá*.)

IX.

REVIEW

OF

THE NAISHADHA CHARITA,

OR

ADVENTURES OF NALA RÁJÁ OF NISHADHA;

A SANSKRIT POEM,

BY SHRÍ HARSHA OF CASHMIR, WITH A COMMENTARY

BY PREMA CHANDRA,

Published by the Asiatic Society, 1836.

BY THE REV. WILLIAM YATES.

THE *subject* of this poem has been one of the peculiar interest to Indian poets. The celebrated VYÁSA DEVA has dressed it in language elegant and simple ; the paragon of all the Eastern poets, KÁLIDÁSA, has ornamented it with pearls drawn from the very deepest recesses of the sea of oriental learning ; while SHRÍ HARSHA, the author of the present work, has adorned it with a variety of metres, in a very flowing style.

A concise account of the principal incidents which have rendered this story so interesting, may be agreeable to individuals who have not leisure to read it in the language of the original, which is both diffuse and difficult. The story in epitome is this. NALA, king of *Nishadha*, and DAMAYANTÍ or BHAIMÍ, daughter of BHÍMA king of *Vidarbhá*, are represented as being in love before they had seen each other. It is not uncommon in Eastern Romance for youthful minds to be fascinated with the image of the person which their own imaginations have formed. The Poets have described

these feelings as being excited and increased by the intervention of birds; who going from place to place, describe to each the qualities of the other lover. To some this mode of representation may appear ridiculous ; it is, however, the best method that could be adopted to describe that sympathy of feeling which often exists between persons at a distance, and which appears unaccountable, except under the idea that some bird or secondary agent has been employed in making communications from the one to the other : and it has the sanction of antiquity and of the wisest man that ever lived ; for SOLOMON has said : “ A bird of the air may carry the voice ; and that which hath wings may tell the matter.”

The King's daughter pining for the imaginary being on whom she had fixed her heart, excites the pity of her father, who immediately makes a proclamation to the neighbouring princes, inviting them to a feast, and informing them of his intention to give his daughter in marriage to the suitor whom she may choose. In India daughters are commonly disposed of by their parents when children ; but in a few instances princesses have been permitted to grow up and choose for themselves, at an assembly convened for that purpose. On such occasions a bard or encomiast proceeds round the assembly and announces the name and qualities of each princely suitor, and of whomsoever the princess makes choice, to him a garland is presented.

The king having convoked the princes, the gods are represented as assuming the shape of men and presenting themselves at the feast. This is an artful device of the poet, to set his hero in the fairest point of light, as excelling not only human but divine competitors. Before the meeting, one of these divinities employs NALA to declare his passion, and furnishes him with the means and directions necessary for the accomplishment of the object. Upon seeing him, however, and hearing the tale of love which he related on behalf of another, the king's daughter fell in love with him, as the very substance of that ideal form upon which she had long doted. He was next acknowledged in the public assembly ; and after being married, returned in triumph to his own capital and reigned in great splendour.

At this point SHRF HARSHA, the writer of the *Naishadha*, stops ; while VYÁSA DEVA and KÁLÍDÁSA, though they have written much less, have carried the story to a greater length, and have supplied a greater variety of incidents. They have stated that after reigning for some years in the greatest happiness, king NALA became devoted to gaming. The origin of this passion is ascribed to demoniacal influence. KÁLI, the personification of the iron age or of vice, is described as infatuating the mind of the monarch to such a degree that nothing could divert him from his destructive course. In him are exhibited the reckless effects of gaming. His kingdom was lost, his wife and children abandoned, and himself an exile subjected to incredible privations and sufferings. After he had been taught by the most painful experience the folly of his conduct, he is represented as being restored to his kingdom ; like NEBUCHADNEZZAR, after he had been driven from men to reside with the beasts of the field, till he had learned that the most High ruleth in the kingdom of men, and giveth it to whomsoever he will. On his restoration to his empire, he is described as being happy and as reigning prosperously to a good old age.

The *Naishadha* is divided into two parts called the पूर्वनेवद्य and the उत्तरनेवद्य. This division is, however, entirely artificial ; there being nothing in the nature of the topics discussed that requires such a distinction. The whole work consists of twenty-two books, and the whole subject is the marriage of NALA. Great credit must be given to SHRF HARSHA for the ingenuity displayed in lengthening out his story by minute delineations. We should have concluded it impossible for the poet to write nearly three thousand lengthy stanzas that would be generally interesting to the reader, on the courtship and marriage of a King, unless he had furnished us with ocular demonstration. The word *Adventures* in the English title of this work, would lead the reader to anticipate other events than those of a happy courtship and marriage ; and on this account, it is not fitly applied in the present instance. In the seventeenth book we have an account of the gods returning and KÁLI coming to try NALA. In the twenty-first book we have an account of the king's procession to

the temple, his hours for bathing, worship, repasts, and amusements. In the twenty-second an account is given of his evening devotions, together with a description of the beauties of a summer's eve, of the moon and starry heavens ; but with these exceptions, all the books are amatorial, or such as are connected with the marriage of the king.

In order to form a correct estimate of the nature and value of this poem, it is necessary that the reader should have a correct knowledge, not only of the subject discussed, but of the different *metres* employed by the poet. The metres used in the *Naishadha* are numerous ; each book commences in general with a metre differing from the one immediately preceding it ; besides being diversified by the introduction of other metres at the close. These, it is true, are of the first class, and, with one exception, of the first order, while the genera and species employed are common and not difficult to be ascertained ; but though they present little or no perplexity to the reader, it must be allowed that they display the powers of the writer. A few specimens of what may be denominated the generic metres used in this work, without descending to specific ones, will be sufficient to shew that SHRI HARSHA was capable, if he chose, of writing in metre of any description. In addition to the *Anushtubh*,* or common heroic measure used in Sanskrit poetry, consisting of 8 syllables to the *pāda* or 32 to the stanza, the following generic metres are commonly employed in the *Naishadha*.

(1st) Class वृत्त Order सम Genus जगती Species वंशस्यविष्णुः as

उ-उ | --उ | उ-उ | -उ | उ-उ | --उ | उ-उ | -उ -
पवित्रमत्रातनुते जमद्युमे सुदारसहायकमेव यत्कथा ।

कथं न सा महिरमाविष्णामपि सखेविनीमेव पवित्रविष्णुति ॥

The flowing stream of history like his,

Removes the guilty stains of this dark age,

And how much more the poor composer's faults.

* For examples of this see the seventeenth and twentieth books.

The first, ninth, twelfth and fifteenth books are written in this metre. The fourth book is written in another species of the same class, order and genus called *द्रुतविचम्बित*.

(2d) Class वृत्त Order चर्द्धसम Genus सुन्दरी Species सुन्दरी as

उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|

चिति गर्भधरात्परावैश्वानरधीपदिपूरिबां पृथक् ।

जगतां खणु वाशिषाङ्गताजनि सारैर्निजचिञ्चरिभिः ॥

The city was the wonder of the age,
Adorned with domes of varied size and form ;
And in its middle, low, and upper rooms,
Was like the middle, low, and upper worlds.

(3d) Class वृत्त Order सम Genus त्रिदुम् Species इन्द्रवचा and उपेन्द्रवचा as

उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|

निशीवते ह्रीविधुरः खजेत्रं मुला विधुस्तस्य मुखं मुखान्नः ।

सूरे समुद्रस्य कदापि पूरे कदाचिदभक्षमदभ्रगर्भे ॥

From the report of his more beauteous form,
The moon,* oppressed with shame, now hides his head,
Amidst the sun or sea or wandering clouds.

The third, sixth, seventh, eighth, tenth, fourteenth, sixteenth, eighteenth and twenty-second books are written in these metres. The fifth and twenty-first books in another species of the same genus called *सामता*.

(4th) Class वृत्त Order सम Genus प्रवरी Species वसन्ततिषक्त as

उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|उ-उ-|

तां देवतामिव मुखेन्दुवसत्यसादामच्छा रसादनिमिषेण निभाषवर्ती ।

बाभाव चेतसि धृतस्य वरस्य भीमभूमिन्त्रजा तदनु राजसभां वभाज ॥

The charming BHAIMI to obtain her wish,
Entered the court divine when full of Kings :
And there attracted by her lovely form
The looks and smiles of all within the place.

The eleventh and thirteenth books are written in this metre.

* The moon with Sanscrit writers is always masculine.

(5th) Class वृत्त Order सम Genus चण्डरी Species हरिणी

उउउ|उउ-|---| -उ-| उउ-|उ-|उउउ|उउ-|---| -उ-| उउ-|उ-
 जयजय महाराज प्राभातिर्षी सुवनामिनां सप्तजयत मां दानादह्योर्दराजसपत्नयोः ।
 प्रथममङ्गलं श्रेयोव्यायं तवास्तु विदर्शजा प्रियजन मुरवान्भोजान्मुक्त्वा यदङ्ग न मङ्गलं ॥

O King victorious! now awake from sleep,
 And let the lovely BHAIMI feast thine eyes ;
 For in this world, no greater bliss is known,
 Than waking to behold one's dearest friend.

The nineteenth book is written in this metre.

Besides the above which sometimes vary in their species, several other longer metres are used at the end of different books, as First Class and Order,—Genus अतिधृति Species शार्दूलविक्रीडित* ; and Genus प्रकृति Species चण्डरा &c. ; but these are used to the extent of only a few stanzas.

There are several characteristics in the *style* of this poem worthy of observation. It is diffuse, descriptive, figurative, often playful, and occasionally interspersed with excellent remarks and moral reflections.

It would be superfluous to adduce examples to prove that the style of the *Naishadha* is *diffuse*: it is sufficiently proved by the fact that what is comprehended by KĀLIDĀSA in two books, is here extended to two and twenty. It is to be remarked, however, that each poet aimed at an opposite extreme; the former labouring to reduce his narrative into as small a compass as possible; and the latter to expand and adorn it with a great variety of poetic composition.—There are advantages to be derived from the perusal of works which treat of the same subject in a different style, the one amplifying and the other condensing it to the greatest extent: yet we are of opinion, that he is most to be commended for correctness of style, and most likely to amuse and instruct his readers, who avoiding these extremes, steers a middle course. It is in the description of female beauty and charms that SHRI HARSHA is prolix. When he enters the haram, &c. he lingers, expatiates, and revels, till intoxicated

* For a specimen of this see the last Stanza quoted in this piece.

with delight, he scarcely knows how to find his way out. Hence the remark made by Mr. COLEBROOKE, is very correct, when he says—" This poet, with a degree of licentiousness, which is but too well accommodated to the taste of his countrymen, indulges in glowing descriptions of sensual love." This renders many parts of the poem disgusting to persons of refined taste, or religious sentiments.

Though barren of important incidents the poem is not deficient in *descriptions*. When a prominent subject is introduced, the poet proceeds immediately to descant upon it, and does not leave it till he has exhausted the resources of nature, and the powers of invention. Thus when the beauty of BHAIMI's person, the excellency of NALA's character, and the grandeur of BHAMA's city, palace, grove, &c. come under his consideration, he ransacks the universe to adorn his favorite.—Even on minor themes there are not wanting some fine descriptive pieces ; such for instance as the account of NALA's steed or *Bucephalus*, and the lament of the bird which he caught, as related at the close of the first book : we select the latter as a specimen.

नजातरूपच्छदजातरपता खगस्य दृष्टेयमिति क्षुब्धं मुहुः ।
 अवादि तेनाथ समानसौकसा जनाधिनाथः करपद्मरस्युषा ॥
 धिगस्तु दृष्ट्यातरत्नं भवन्मनः समीक्ष्य पक्षान्मम हेमजन्मनः ।
 तवात्सवं श्रेय तुमारश्रीकरैर्भवेदमीभिः कमबोदयः कियान् ॥
 न क्लेबलं प्राशिवधो वधो मम त्वदीक्ष्वाजि च्छितान्तरात्मनः ।
 विमर्हितं धर्मधनैर्निबर्ह्यं विशिष्य विश्वासजुषां दिवामपि ॥
 पदे पदे सन्ति भटा रजोद्गटा न तेषु हिंसारस एष पूर्वमेते ।
 धिगीदृशं ते श्रुपते कुविक्रमं कृपाश्रये यः कृपणः पतत्रिभिः ॥
 प्लेनेन मूलेन च वारिभूषणं मुनेरिवेत्यं मम यस्य वृत्तयः ।
 त्वयाद्य तस्मिन्नपि दग्धधारिणा कथं न पत्या धरणी क्रिणीयते ॥
 इतीदृशैस्तं विरचय्य वाक्पयैः सचिचवैकस्य कृपं श्रुपं खगः ।
 दवासमुप्रे स तदाश्रयेतिथीककार काव्यरसापगा गिरः ॥
 मदेकपुत्रा जननी जरातुरा नवप्रसूतिर्वरटा तपस्विनी ।
 मन्त्रिण्योरेव जनसमर्ह्यमज्ञो विधे तां कदवां यज्जि न ॥

मुहूर्त्तमात्रं भवनिन्दया दयासखाः सखायः श्वदश्रवो मम ।
 निवृत्तिमेथ्यन्ति परं दुःखतरं त्वयैव मातः सुतशोकसागरः ॥
 मदर्धसन्देहशब्दाकमश्रुतः प्रियः कियद्दूर इति त्वयोदिते ।
 विलोकयन्त्या बदतोय पत्रिणः प्रिये स कीदृक् भविता तव क्षणः ॥
 कथं विधातर्म्मधि पाणिपङ्कजात्तव प्रियाशैत्यन्दुत्तश्चिस्त्रिणः ।
 वियोज्यसे वल्लभयेति निर्गता क्षिपिर्ललाटन्तपनिशुराक्षरा ॥
 अथिस्त्रयूथैरश्रुनिक्षतोपमं ममाद्यवृत्तान्तमिमं बतोदिता ।
 मुखानि लोलाक्षि दिशामसंश्रयं दशापि शून्यानि विलोकयिष्यसि ॥
 ममैव श्लोकेन विदीर्षवक्षसा त्वयापि चित्राङ्ग विपद्यते यदि ।
 तदस्मि दैवेन हतोपि हाहतः स्फुटं यतस्ते शिग्रवः परासवः ॥
 तवापि हाहा विरहात् क्षुधाकुशाः कुलाय कुलेषु विलुथ्य तेषु ते ।
 चिरेण क्त्वा वज्रभिर्मनोरथैर्गताक्षणेनास्फुटितेक्ष्ण्य मम ॥
 सुताः क्माह्वय चिराय चूडृतैर्विधाय क्त्वाक्षि मुखानि क्त्वाति ।
 कथासु शिथ्यध्वमिति प्रमील्य स क्षुतस्य सेकादुनुचे नृपाशुभः ॥
 इत्यममं विलपन्तममुक्षुद्दीनदयालुतयावनिपातः ।
 रूपमदर्शि धृतोसि यदर्धं गच्छ यथेष्टमथेत्यभिधाय ॥
 आनन्दजाशुभिरनुस्त्रियमानमार्गान् प्राक्श्लोकनिर्गलितनेत्रपयःप्रवाहान् ।
 चक्रे स चक्रनिभर्चक्रमञ्जुक्तेन गीराजनां जनयतां निजबान्धवानां ॥

As he admired and praised its golden wings,
 The bird imprisoned in his hand replied,
 Fie on the King allured by golden wings,
 To covet me. Say, art not thou thyself
 A sea of wealth ? and by a drop like me
 What increase to the ocean will be made ?
 My death will more than simple murder be,
 A lasting stain upon thy memory.
 For on thine honour I reliance placed :
 And sages say, it is a barbarous deed ;
 To kill a *foe* who trusts to thee for life !
 In every place thine armies are immense,
 And is thy soul so bent on cruelty,
 That all their slaughters cannot thee suffice ?

W

O let the valour be accursed, that spends
 Its force on a defenceless wretched bird.
 Will not the world cry shame upon the man,
 That kills an innocent like me who live
 As sages, on the produce of the earth ?
 He then addressed the King in plaintive notes,
 And poured into his heart, the sea of love,
 A flowing stream of pitiful distress.
 I am my mother's only darling son,
 My wife has lately borne a son to me,
 And wilt thou not in pity spare me now ?
 My friends, indeed, will mourn my fate awhile,
 And loud lament the vanity of life ;
 Yet after that will soon repress their tears ;
 But, O my mother dear ! thy poignant grief
 Will be a sea, that never can be crossed.
 O my beloved wife ! what wilt thou feel,
 When asking those thou meetest on the road,
 If they have seen thy husband hastening home,
 With large provisions stored, and travelling slow,
 Thou seest them burst into a flood of tears,
 Before they tell the dismal tale of woe ?
 O gracious God, how could thy beauteous hand,
 That formed her plastic, kind and tender heart
 Write such hard things within the book of fate ?
 O my dear wife ! what feelings will be thine,
 When like a thunder bolt this fatal blow
 Shall strike thy heart, thy brightest prospects blast,
 And turn the world into a wilderness !
 Thou lovely fair ! if grief for me should break
 Thine heart, then I shall feel a second death ;
 For from that time my family will die.
 When thou art gone who will take care of them ?
 The children then of many prayers, distressed,
 And rolling in their nest, and crying out
 For food, with sunken eyes will soon expire.

O offspring dear ! to whom will you extend
 Your gaping bills, when parents are no more ?
 Alas ! alas ! your fate will soon be sealed,
 On saying this the bird had swooned away.
 Had not the flowing tears from NALA's eyes,
 Recovered him to sense and life again.
 The King, with pity touched, the bird dismissed,
 And said, since I have seen thy handsome form,
 And on thy bright and varied plumage gazed,
 No more complain to me, but go in peace.
 When liberated from the monarch's hand,
 His friends around him flocked, and they
 Who mourned before with burning tears of grief,
 Now followed him with melting tears of joy.

Most of the descriptions in the *Naishadha* relate to works of nature and art, or to the passions of the mind, particularly of love. The sun, moon, stars and night; groves, trees, rivers and ponds; cities, palaces, houses and shops, together with the varied emotions of the soul are depicted in lively colours. There are many passages in the seventeenth book in which the bad passions are personified with considerable effect. When KALI is met by the gods, he is represented as attended by lust, anger, avarice and folly, his leaders or generals, together with a large army of other passions. The leaders are described, and in perusing the account, the classical reader is strongly reminded of the picture of Envy drawn by the hand of OVID in the second book of his *Metamorphosis*.* The following is the representation given of folly :—

पथ्यां तथ्यामऽऽन्तमन्वं वन्दुप्रवोचनां ।
 मूढ्यमाश्चिष्य मोक्षन्तं मोक्षमैक्षन्त तत्र ते ॥

* To save the trouble of reference and enable the reader to compare for himself we quote these striking lines.

Vides intus edentem
 Viperias carnes, vitiorum alimenta suorum,

सः सप्रायप्रयायेपि न स्मरन्ति स्मरदिवं ।
 मग्नाः कुटुम्बजन्मास्ते वासिष्ठा यदुपासिनः ॥
 पंसामजन्मनिर्वाणस्त्रागदीपमयात्मनां ।
 अन्तर्ह्रापयति व्यक्तं यः कञ्चनवदुष्कृतं ॥
 आयतामपि निद्रा यः पश्यतामपि येन्वता ।
 मृते सत्यपि जायं यः प्रकाशेपि च यस्तमः ॥

They saw the horrid monster *Folly* there,
 Bereft of sight, refusing kind advice,
 Embracing vanity; determined too
 That nothing shall the union dissolve.
 His Votaries know, to-morrow they must die,
 And yet forgetful of themselves and God,
 They run to all excess in rioting,
 And sink into the mire of sensuality.
 Thus he contaminates his active train,
 And putting out the lamp of knowledge bright,
 Makes all their foolish minds as dark and black,
 As tho' with lamp-black they were foully smeared.
 He so infatuates their stupid souls,
 That tho' awake they sleep; and tho' they see,

Invidiam : visaque oculos avertit. At illa
 Surgit humo pigra : semisarumque relinquit
 Corpora serpentum : passuque incedit inerti.
 Utque Deam vidit formaque armisque decoram,
 Ingemuit : vultumque ima ad suspiria duxit.
 Pallor in ore sedet : macies in corpori toto :
 Nusquam recta acies : livent rubigine dentes :
 Pectora felle virent : lingua est suffusa veneno :
 Risus abest, nisi quem visi movere dolores.
 Nec fruitur somno, vigilaribus excita curis ;
 Sed vidit ingratos, intabescitque videndo
 Successus hominum ; carpitque et carpitur una
 Supplicium que suum est.

Yet they are blind ; and tho' they plainly hear,
Yet are they deaf ; and tho' the vivid light
Around them shines, they grope as in the dark.

In these descriptive pieces compound words are necessarily used, and it is not uncommon in the *Naishadha* for one of these to make a whole line or half a stanza. The first page of the work furnishes an example,

सुवर्षदखैकविततातपत्रितज्वलत्प्रतापावखिकीर्तिमखलः ॥

The halo of the fame of his glory bright as the white canopy of the *Chhatra* of state supported by a golden rod.

The use of *figures* and images is another striking characteristic of the *Naishadha*. It is impossible to open the book in any part without seeing figures of varied form and size—SHRI HARSHA does not commence in a style which he is unable to continue, and the following is the first stanza of his work which may therefore be regarded as a pattern of the whole.

निपीय यस्य क्षितिरक्षिणः कथां तयात्रियन्ते न बुधाः सुधामपि ।
नलाः सितच्छत्रितकीर्तिमखलः स राशिरासीन्महतां महोज्वलः ॥

The history of this King the wise esteem,
And drink with greater zest than nectar sweet.
The white and royal chhatra's canopy,
But feebly shews the halo of his fame :
In him a thousand glories are combined.

His figures are so numerous that they pervade every subject he touches, and even simple incidents and common topics are adorned with these ornaments of speech. One instance will be sufficient to illustrate this remark. The following passage occurs in the 16th book.

निजादनुब्रज्य समखलाविधेर्नलं निवृत्तौ घटुणापताङ्गतः ।
तडागकक्षोण इवानिलं सटाङ्गता गतिर्थाववृत्तेरिवादरात् ॥
पिसात्नगः पुच्छमनापदः क्षमाधनं मनकुट्टिरथाखिलं नलाः ।
इतः परं पुत्रि न कोपितेहमित्युदसुरेण खलजत्रिजौरसी ॥

The King conducted NALA and his wife
Unto the borders of his wide domain ;
And then with mind distressed and speech confused ;

Bade them adieu, and to his court returned :
 Just as a wave by a strong wind impelled
 Rolls from the bank into the pond again.
 His parting words were these ; “ My daughter fair,
 The tie that binds us, must be now dissolved ;
 Henceforth may virtue be your parent kind ;
 Forbearance your preserver from distress ;
 True peace of mind your undecaying wealth ;
 And NALA all beside that you may need.”

Many of the figures and comparisons used are very catachrestical, and many of the ideas singular and extravagant. In showing what an ornament BHAIMI was to her partner, the poet in the verse following the one above quoted, says—

असौ महीभ्रदुद्धातुमखितस्तया निजोपत्यकयेव कामपि ।
 भुवा कुरङ्गेक्षदन्तिचारयोर्बभार शोभां कृतपादसेवया ॥

Her eyes were like the deer's; her stately pace
 Was like the elephant's; and so the King,
 Adorned with gold, seemed like a mountain huge,
 Near which the elephant and deer repose.

In speaking of the rising sun he remarks :

नभसि महसां भ्रान्तध्वाङ्गप्रमापक्षयत्रिबामिह विहरयैः श्लेष्मतां रवेरवधारयन् ।
 शशविशसनचासादाशामयाचरमां शशी तदधिगमनात्तारापारावतैर्बदहीवत ॥

The moon beheld the hawk of day fly up,
 And with his bright and heavenly rays give chase,
 Unto the raven night; alarmed with fear
 For the dear hare* reclining on his breast,
 He fled precipitate: and all the stars,
 Like doves afraid, betook themselves to flight.

The *play upon words* is another characteristic which we have mentioned as belonging to the *Naishadha*. This is regarded by Eastern Writers as an important article in ornamental compositions: It was not therefore

* Orientals speak of the hare in the Moon as occidentals do of the man in the Moon.

to be expected that in a work like this, it would be neglected. The taste of Europeans would have been more gratified had it been less employed, but in proportion to their gratification would have been the disappointment of Asiatics. When I find a number of instances of this play upon words in our own Scriptures and that too on solemn occasions,* I am the less disposed to censure it by wholesale in other writings; tho' it is certainly to be regretted that it should have been carried to such excess in some splendid oriental productions. Most of these puns upon words in the *Naishadha* apply to nouns and adjectives: the noun being used in a double sense, and the adjective being equally applicable to each of two nouns very different in their nature. A few examples will be sufficient to explain this.

इतोपि किं वीरयसे न कुर्वतो वृषाम् धनुर्वीर्यगुणैर्विश्वदान् ।
गुणेन सुद्वेन विधाय निर्भरं त्वमेनमूर्खैर्विषयोर्वशीवशं ॥

Wilt not thou who art the nymph of this world act the heroine over these Kings who conquer by arrows, bows, and bowstrings (गुण,) and conquer this one by excellence alone (गुण.)

एकैवतारा मुनिलोचनस्य जाता किञ्चित्जनकस्य तस्य ।
ततोधिका सम्पदभेदयन्तु सप्ताधिका विशंतिरस्य यत्ताः ॥

The Moon's father had but one pupil of the eye (तारा) but he is much richer and has twenty-seven constellations (तारा.)

दिनावसाने तरणेरकस्मान्निमज्जनाद्विन्धुविलोचनानि ।
अन्यप्रसादादुडुपस्य नक्तं तमोमयदीपवतीं तरन्ति ॥

In the evening, from the sinking of the (तरणि) sun or boat, the eyes of all pass (तमोमयदीपवतीं) the river of darkness or the dark river, by means of (उडुप) the stars or a raft.

Examples of the double application of the adjective occur in the following lines.

* See the 49th Chapter of Genesis in the original Hebrew, for the play upon the words is lost in the translation.

अनेधि तज्जागरदुःखसाक्षिणी निशा च शय्या च शशाङ्गकामला ।

The night and his bed were witnesses of his wakeful distress. साक्षिणी witness and शशाङ्गकामला soft as a hare's breast, or beautiful by what has a hare in its bosom, apply to both निशा and शय्या

विशेष गत्वा स विशासकाननं ततः क्षयात् क्षौद्रियतिर्घृतीश्या ।

प्रवालरागञ्चुरितं सुषुप्तया हरिर्घनश्चायमिबाम्भसांनिधिं ।

Then the King entered the pleasure ground with a desire to compose himself as HARI entered the overshadowed deep. Here the adjective प्रवालरागञ्चुरितं applies to काननं the wood and अम्भसांनिधिं the deep: signifying for the first, variegated with new leaves, and for the second, variegated with coral.

दैवेन तेनैव च काश्लपिच सायं समीक्ष्योभयपक्षभाजौ ।

द्विजाधिनाथौ हरिश्चाश्रितौ च युक्तं नियुक्तौ नयनक्रियायां ।

The similarity between the Moon and *Garuda* being seen by VISHNU, they were both properly engaged in his service. पक्षभाज applying to the former signifies having phases; to the latter having wings. So द्विजाधिनाथ applying to the former means Lord of the *Kshatriyas*; to the latter Lord of birds. So हरिश्चाश्रित having on it a deer, or having on it VISHNU. And so नियुक्तौ नयनक्रियायां appointed for an eye* or for carrying.

To such an extent is this play upon words sometimes carried that in the Thirteenth Book, where SARASWATI, the goddess of speech, is describing the character of individuals of very opposite qualities, one being human and the other divine, she is exhibited as possessing such power over language as to make each verse tell alike upon the character of one and all, and hence though several are spoken of, each one supposes himself the person intended. This of course could be effected only by a choice of such nouns and adjectives as have several different meanings, and such it is by no means difficult either to find, or manufacture in Sanscrit.

* The Moon is regarded as one of VISHNU's eyes.

The last peculiarity of style in the *Naisakka* which we shall consider is the occasional insertion of appropriate *reflections* and *moral maxims*. It is very agreeable in a work of this nature every now and then to be interrupted with beautiful and appropriate remarks, or with moral sentiments which seem naturally to arise out of the subject under consideration. Sometimes these reflexions are made in a single stanza, or in a part of one, while the poet continues to pursue his main object; but at others, he pauses and carries them on through a number of couplets—as

ब्रुवते हि कृतेन साधवी ननु कथं निजोपयोगिता ।

By deeds and not by words the virtuous shine.

घनिनामितरः सतां पुनर्गुणवत्सन्निधिरेव सन्निधिः ॥

Above all wealth is friendship with the good.

ऊहे मभीरे इदि चापगाढे शंसन्ति कार्यावतरं हि सप्तः ॥

In deepest lakes and hearts the most profound,

The wise in crossing shew their greatest skill.

यथान्यकारः किञ्च चेतसोपि जिज्ञोतैर्ब्रह्मतदप्यवार्थं ॥

Tho' ignorant the mind, yet if sincere,

It may acceptance find with the Supreme.

Damayanti thus mingles reflexions and observations with her orders to her little messenger.

अथविचक्षणं तद्विदं हि वेत्तः कार्यं किञ्च क्षीर्मासह विचारः

गुरुपदेष्टं प्रकिञ्चैव तीक्ष्णं प्रतीक्षते ननु न कारुमर्तिः ॥

शुद्धान्तासम्भेदनिदानानुष्ठे न नैवधे कार्यमिदं निजार्थं ।

अथां हि हस्ताय न वसदिधारा साकु सुमन्त्रिः सदते तुभारा ॥

तथा विज्ञेय न मितोमदर्शः कुम्भः कदुम्भे इदि नैवधसः ।

पिते न दूने रसने खितापि तिह्नायते हंसकुणावतंस ॥

धरातुदासाहि मदर्शं वाङ्माकांथी न कार्यान्तरचुम्बिते ।

तदार्थितस्मानवबोधे निज्जा विभर्त्सवशाचरयस्य मुद्रां ॥

All dangerous is delay : for time is swift :

And long deliberation is reserved

For grave affairs: The sharpest intellect

May wait advice; but pain can never wait.

Y

Then go, but tell him not of this affair
 When he has freely drunk of pleasure's cup:
 For to the man whose thirst is quench'd, the cool
 And sweet refreshing draught no zest affords.
 And do not speak to him of this affair
 When rage inflames his mind; for to a man
 With gall upon his tongue, nothing is sweet;
 But even sugar bitter to the taste.
 And do not treat with him on this affair
 When deep immersed in other weighty cares;
 For then attention sleeps, and by her nod
 A flat denial gives to what is sought.

The following are said to be the reflexions of NALA within himself
 when solicited by the gods to confer a favour.

दुर्लभं दिग्धिपैः किममीभिक्षादृष्टं कथमदो मदधीनं ।
 इंदृष्टं मनसि ह्यस्य विरोधं नैवद्येन समग्रायि पिराय ॥
 जीवनावधि वनीयकमात्रैर्याच्यमानमखिलं सुखभं यत् ।
 अर्थिने परिवृढाय सुराणां किं वितीर्ष्य मम तुल्यतु चेतः ॥
 भीमजा च हृदि मे परमास्ते जीवनादपि घनादपि गुर्वी ।
 न खमेव मम सार्द्धंति यस्याः घोडशीमपिकक्षां किञ्च नोर्वी ॥
 मीयतां कथमभीक्षितमेवां दीयतां क्रुतमयाक्षितमेव ।
 तं धिगस्तु कथयन्नपि बाष्णामर्थिवागवसरं सहते यः ॥
 प्रापितेन चटुक्काकुविलम्बं कम्भितेन बडयाधनकक्षां ।
 अर्थिना यदधमर्षति दागात्तन्न क्षुम्पति विलम्ब्य ददागः ॥
 वत् प्रदेयमुपनीय वदान्यैर्दीयते सजिजमर्थिजनाय ।
 सार्थिनेोक्तिविषकत्वविश्रम्भाभासमूर्च्छदपन्त्युचिचित्सा ॥
 अर्थिने न ह्यववज्जनमात्रं किन्तु जीवनमपि प्रतिपाद्ये ।
 यवमाह कुञ्जवज्जकदायी प्रत्यदानविधिबक्तिविदग्धः ॥
 पद्मशङ्करविगर्हितमहं न श्रियः कमलमाश्रययाय ।
 अर्थिपात्रिकमत्तं विमत्तं तदासवेत्त विदधीत सुधीस्तत् ॥
 याचमानजनमानसवृत्तेः पूरयाय वत् जन्म न यस्य ।
 तेन भूमिरतिभाटवतीयं न क्रुमैर्नगिरिभिर्न समुद्रैः ॥

मा धनानि ह्यपहः खलु जीवन्तुष्वयार्थयतु जातु परस्म ।
 यत्र चैव कुर्वते मम चित्रं यत्तु नार्थयति तानि नृतेपि ॥
 माममीभिर्दिह याचितवद्भिर्दाहातमवमल्य जगत्यां ।
 यद्यथा मयि निवेशितमेतन्निष्कुर्योस्तु कृतमस्तु तदीयः ॥
 क्लेशश्च परलोकमुपेता हा विहाय निधने धनमेकः ।
 इत्यमुंखलुतदस्य निगीषत्यर्थिवन्नुबदयद्दयचित्तः ॥
 दानपात्रमधमर्षमिहैकयाहि कौटिगुञ्जितं दिवि दाधि ।
 साधुरेति सुकृतैर्यदि कर्तुं पारलौकिककुशीदमसीदत् ॥

Then NALA long within his mind revolved,
 What can I have, which these do not possess ?
 All that I have, I willingly will yield
 To such petitioners ; nor will I spare
 My life, if that will satisfaction give.
 But far more dear to me than life or wealth
 Is BHAIMI whom they seek : the world with her
 Is not to be compared ; if her they ask
 I then must say—" She is not mine to give ;"
 O that I knew their wish, that I might give
 Without their asking me ; for woe to him
 That long postpones to answer fair requests.
 If thro' delay the suppliant is ashamed,
 Then all that he can give, will not wipe off
 The stain indelible of such a crime.
 A gift conferred in time, like water cool,
 Revives the hearts of those about to faint
 From apprehension of a sad repulse.
 The gen'rous man will give his gold like straws,
 Nor spare his life, if that should be required :
 So say the Shastras for his use designed.
 The wise regard the hand of him in need,
 As far more fit for fortune's resting place,
 Than that expanded lotus in the pond,
 Where she is said her residence to fix.
 By him who never knew the happiness

Of satisfying needy craving souls,
 The earth is made to groan ; and not by weight
 Of mountains high, and spreading trees and seas.
 That misers should, while life remains, hold fast
 Their precious wealth, is nothing wonderful ;
 But that in death, they should refuse to give,
 Is what may justly fill us with surprise.
 I am most highly honoured by the gods,
 In being asked before all other men
 A favour to confer. The fruit is great,
 Which I by liberality may gain.
 The man who on the poor his wealth bestows,
 Tho' doomed to pass the lonely road of death,
 In heaven shall find a happy safe abode ;
 And there the gifts upon the needy poured
 Shall be repaid more than a million fold.
 Hence all the wise should so their riches use,
 As to secure this future recompence.

We conclude our quotations from the *Naishadha*, with those stanzas with which the author has concluded his performance, and in which he has ventured to express his opinion of its merits. Though not so arrogant as OVID when he said—

Jamque opus exegi ; quod nec Jovis ira, nec ignes,
 Nec poterit ferrum, nec edax abolere vetustas ;

yet it is evident he contemplated his work with great self complacency.

मदुक्लिञ्चेदन्तर्मदयति सुधीभूय सुधियः किमस्यानामस्यादरसपुत्रवानादरभरैः ॥
 यथा यूगलदत् परमरमणीयापि रमणी कुमारानामन्तःकरबहरयं कैव कुवते ।
 दिशि दिशि गिरियावाबन्धां वमन्तु सरस्वतीं तुलयति मिथो यामापातरुपुरङ्गनिडम्बरं ।
 सपरमपरः क्षीरोदगान् यदीयमुदीर्यते मयितुरमृतं खेदञ्चेदि प्रमोदनमोदनं ॥
 यत्रयत्रिरिह क्वचित् क्वचिदपि न्यासि प्रमत्तान्धया प्राञ्चं मन्यमना हठेनपठतीमास्मिन् खलः खेपतु ।
 अज्ञाराङ्गमुबभूधीकृतदृष्टयत्रिः समावाद्यत्वेतत् काश्चरसोर्भिर्मज्जनसुखेयामज्जनं सज्जनः ॥

If this my work should please the wise in heart,
 The scorn of fools will nought with me avail ;
 The charms of beauty are concealed from boys ;
 But seen and felt by men of age mature.

Altho' my language sounds sonorously,
 'Tis not the empty sound of falling rocks.
 Its meaning will be found a sea of milk,
 Which to the churner, will abundance yield
 Of nectar most delicious to the taste.
 It is confessed that knotty points exist,
 And such it was my object to present.
 Let not the reader in conceit despise,
 What all at once, he cannot comprehend ;
 But rather let him seek a skilful man,
 Who can explain what seems to be obscure,
 And bathe himself in the poetic stream.

It would be easy to institute a lengthened inquiry into the merits of SHRI HARSHA in comparison with some of the Latin Poets ; we shall satisfy ourselves with a single remark. In glowing descriptions of the passions and particularly the passion of love, he resembles OVID ; in the easy flow of his language he is VIRGIL'S equal or perhaps superior ; in the variety of his metres and moral reflexions, he competes with HORACE : while in pomp of expression, diversity of imagery, and minuteness of delineation he far exceeds them all.

X.

ON

SIAMESE LITERATURE.

BY CAPTAIN JAMES LOW,

M. A. S. C.

[*Letters used in this Paper—in expressing Siamese sounds :*ā—broad *a*.ă—short *a*.

ǎǎ—ă short prolonged.

ā̄—ditto, answering to a long vowel.

ü—the French *ú* which may be used for it.í and i—as in *police, it*, long or short.ai—as *y* in *my*.ei—as *i* in *pine*.]

THIS Paper cannot be better begun than by quoting a passage from “*Leyden’s remarks on the languages and literature of the Indo Chinese nations.*” (*) “The Siamese or Thai language contains a great variety of “compositions of every species. Their poems and songs are very numerous, “as are their *Cheritras* or historical and mythological fables. Their “books of medicine are reckoned of considerable antiquity. Both in “science and poetry, those who affect learning and elegance of composition sprinkle their style copiously with *Bali*. Their *Cheritras* or romantic fictions are very numerous, and the persons introduced, with the “exception of RA’MA, have *seldom* much similarity to those of the Brah- “mans ;” and he justly observes that several out of a list of forty-one enumerated by him, “contain the same stories and incidents which are current among the *Rat, chéng, Barma* and *Malayu* nations.”

This latter circumstance naturally follows from the fact that most of the stories alluded to are founded on events or legends derived from Western India.

The generality of these compositions are spun out to an intolerable length to an European taste—and in those of a dramatic nature the characters introduced often make a whimsical display of their own feelings and opinions, which bear no reference to the main action or its accessories—a fault from which our own drama has not long been free.

1. The *Ráma-ke-un* is a poetical version of the famous *Rámáyana* of the Hindoos—and relates of course the adventures of RÁM or PHRA RÁM and his brother 'PHRA LAK [LAKSAMANA of the Malays] or the General—and their wars with SOTSAKAN or DUSHAKANTHA [one of the names of Rávana] Tyrant of Ceylon, who carried off NANG SEDA [or SITA], wife of RÁMA.

The version adheres pretty closely to the original text in so far as incident is concerned. It is composed in the style termed *Rūng lé Phāk*—and when dramatised, takes up about ten days for the representation.

2. *Radin*.—Leyden's remark is correct, that this book is a translation from a Javanese story.

It is the history of RADEN MONTRÍ (MANTRI) or Eenau, then son of THAUKHŪ REPAN, of KŪSEPAN, who having lost his wife in a whirlwind, disguises himself and proceeds in quest of her. She however is also in disguise; many adventures befall him in the country of *Daha*, the King of which has a lovely daughter named BŪTSABA, and also in *Gagalang*, and *Sinyasari*. This work consists of *seventy* volumes, or rather chapters.

3. *Somanakhodom* is a history of BUDDHA in mortal shape. It is also termed *Wetsandān*—in *Baili*, *Wesantara*. It consists of thirteen volumes, each of which relates events which have happened to that deified personage during just so many separate states of existence, agreeably to the metempsychosis—These are—

- 1 *Shotsaphan*, 19 stanzas of 8 lines each.
- 2 *Heemmaphāñ*, 134 stanzas.

3	<i>Shammakan</i> ,	209 stanzas.
4	<i>Wannapawek</i> ,	57 ditto.
5	<i>Chú Chok</i> ,	79 ditto.
6	<i>Chu Laphom</i> ,	35 ditto.
7	<i>Mahá Phon</i> ,	80 ditto.
8	<i>Thúman</i> ,	101 lines.
9	<i>Matsi</i> ,	90 ditto.
10	<i>Säkkrábáp</i> ,	43 ditto.
11	<i>Mahá Ratchäbab</i> ,	69 ditto.
12	<i>Chäkräsat</i> ,	36 ditto.
13	<i>Nakhan Kän</i> ,	48 ditto.

4. *Rü-ung Phriä* or *Wetyasundān* is the history of a Prince of this name, who, struck with a fit of devotion, turns ascetic, and performs many notable deeds of charity. It is written in the style termed *Nangsùthet*.

5. *Wäräwong* is a history in verse of a person of that name, and of a Princess NANG KHARAWÍ. His elder brother was CHETTHA SINGHANA RACHASÍ.

This person possessed an enchanted diamond, which was stolen from him one day as he lay asleep in the forest by a *Rüsü* [*Rishi*]. The *Rüsü* in escaping through the air with his prize soars rather too high, for he enters the region of the fierce wind *Lomkröt*, which blows off his head. The diamond falls to the ground, is afterwards picked up by the Commander of a Chinese Junk, and at length reaches *Wäräwong*.

6. MOHOSOT, in Bali *Maha Satta*, contains, under the former title, as LEYDEN described, the wars of MAHA SOT and CHORNI, and is the same as the Burman *Mahá Sutha*.

The following appears on a cursory examination of the book to be the outline of the story.

MOHOSOT is prime minister to Raja THAWÍTHE, who is opposed to Raja THAU CHOULANI and his Minister TAKÍWAT. The whole of the

incidents relate to military strategy, and a trial of skill in sapping and mining betwixt the parties.

MOHOSOT after a long series of mining and countermining operations contrives to seize CHOULANĀ, and to carry off his daughter for his master THAWŦTHE. The latter however restores to the vanquished king the government of his country.

This *Cheritra* is strongly indicative of the peculiar mode of warfare practised by the Indo-Chinese nations, where self-defence, and a studious endeavour to shun all open danger, are primary circumstances.

7. *U'nnarūt* is a Dramatic Opera, or musical dramatic work, in ten volumes. OOUNARŪT, according to LEYDEN, was the Grandson of CRISHNA or the Hindoo ANIRUDHA.

It has been composed from a history with a similar title, and it is perhaps one of the most finished of Siamese compositions, whether considered with reference to the language or sentiment, both of which are as refined as the present state of literature and of society in Siam can be supposed to admit of. It is not exempt however from that blemish which unfortunately pervades the Dramas of more civilized people,—indecent, and too frequently gross, allusions. The summary of the story is as follows :

PHRA-FN or INDRA descending from the sky in form of a deer, allures the Raja OOUNARŪT from his palace, who pursues the supposed game to the precincts of the palace of THAU KRŪNG PHAAN, a YAK or RATCHSHA : next follow the loves of the Raja and the adopted daughter of the YAK, and the recital of their cruel separation after a very short acquaintance. The lady is inconsolable, but as he is determined to find out who her lover is, a thing she had neglected to enquire of himself, she asks the advice of an attendant ; this female draws a likeness of him from memory, and gives it to her. A faithful attendant is then directed to search both earth and air for the Raja, and that the latter may credit what is to be communicated to him, she also carries a box of the perfume used by his mistress. The Raja is after some time found and eagerly follows the attendant back to the YAK's palace, where having gained access to the

apartment of the lady he is in act of vowing, as lovers are wont to vow, when the YAK's son unluckily enters and seizing him, binds him with a coil of snakes, and then with one end of this he suspends him from the ceiling. OOUNARÓT's Uncle BEROMMA CHAKKRI learning the deplorable fate of his Nephew mounts on the back of *Khrút* (the Hindoo eagle *Garuda*) and speedily arrives on his flying charger at the YAK's palace. Bursting into the apartment the snakes are alarmed at sight of their inveterate foe *Khrút*, and quit OOUNARÓT, who seizing a spear engages the YAK in single combat. He afterwards carries off the lady to his own country.

8. *Malay* is a book quoted by Dr. LEYDEN and relates, he observes, to the benefits of MALAY, the being whose office it is to allay the torments of *Naraka* or hell. I have not perused it.

9. *Marée*.—An account of a daughter of a RATCHSHA.

10. *Chattri*.—A Drama in the *rāng Lakhan* or Ligonean strain.

11. *Chälwän*—Is a History of CHALAWAN, prince of alligators, who under illusive forms allured to the banks of the river the two daughters of a Siamese, and then conveyed them unhurt to the deep. These were NANG TAP,HAU KUA, “the princess of the diamond ship,” and NANG TAP,HAU THANG “the princess of the golden ship.” King CHAU KHRAI THANG fascinated the alligator, which coming on shore was slain by him after two fierce engagements.

12. *Phom Hāām*.—The story of “PHOM-HÁÁM,” or “*she with the fragrant locks*,” the daughter of an elephant. She cuts off one of her ringlets and gives it to the winds. It is wafted across the ocean to the country of a certain king who finds it while bathing—being directed to where it lay by the perfume it spreads around. He consults soothsayers regarding the original wearer of this precious ringlet, and is directed by them to the residence of PHOM-HÁÁM. With her he elopes, followed by the elephant,* which subsequently dies of grief, bequeathing his tusks to PHOM-HÁÁM.

* Some mortal in a stage of the Metempsychosis.

Prä-thöm.—This has been stated generally by Dr. LEYDEN to be ‘ a mythological account of the origin of the universe, according to the principles of the Buddhist Sect.’

I find on examination that it is nearly a transcript of a *Bali* work. The contents may be briefly described.

The world is consumed by the presence or contact of seven suns.

INDRA, (God of the firmament) with many inferior deities, are also consumed along with their mansions. When one sun had gained the ascendant a great deluge fell from Heaven. This deluge was tossed and conglomerated by the force of mighty and conflicting winds—after which this earth emerged from the chaos—diffusing the most exquisite odours. These were wafted from the Virgin Sphere to the heavenly regions, and allured the Gods to descend to observe whence they proceeded. They tasted the perfume-exhaling soil, and prepared to re-visit their exalted abodes.

Many of the female deities however had become pregnant from the effects of what they had eaten, and being then too heavy to wing their flight back were compelled to remain on earth. Here they gave birth to beings who subsequently spread the race over the habitable globe.

In the latter part of this narration we have an allegorical allusion to the evils which follow too eager a pursuit of sensual gratification—and there is something in it which agrees with the scriptural accounts of the flood and with the Hindu description of the fall of the once angel-like, or devata-like, progenitors of the human race. In another chapter it has been shewn that the Siamese are acquainted with THAN MANOO, the Hindoo MENU or NOAH.

Näng Prathom.—Is a story of a wonderful lotus—which a *Reosí* (or *Rishi*) saw in a tank—and which after some time increased to such a size that he was induced to open it. To his great surprise he found a female child in the cup which he accordingly brought up.

The curiosity incident to the sex prompted her when grown to woman’s estate to court society. She wrote on a slip of paper an account of her solitary mode of life with the hermit, and tying it to a nosegay cast it to the winds.

RAJA PHRA SOWAT of the country *Ulum pancha*, has a dream in which he is directed to go in quest of a certain bouquet of flowers. He awakes and mounting a pegasus flies towards the east. Passing over the *Rishi's* house he is attracted by plaintive and exquisite vocal music. Pegasus instinctively descends to the earth.

The Raja inquires at the lotus born damsel if she knows to whom the nosegay belonged. She abashed at the strange sight of a youthful person of the other sex rushes into the house and shuts the gate. The Raja pretends to be faint from fatigue, and at his humble intercession is admitted to the house,—where he so gains on the affections of the fair that she consents to become his wife. The *Rishi* returning from the forest unites them in marriage.

Nang Sôthân.—The history of a queen who was wife to a YAK prince. This latter carried off the wife of a neighbouring prince, whose residence was in the hollow of a tree. This lady who was called NANG THEPPHALINLA, was fiercely assailed, as might have been expected, by NANG SOTHÂN—who was obliged however to return to her parents. The YAK is afterwards slain by the injured husband.

Nok Khúm—Is described by LEYDEN as a mythological account of the celebrated HAMSA.

Nok Khúm however means the quail—*Hong* or *Phria Hong* being the HAMSA.

This story I have not examined.

Pokkhăwădi—Seems from the above authority to be a history of the Hindu BHAGAVATI.

Theppha lin thāng is the history of a prince of this name, who to escape the fury of a *Ratchsha*, turned himself into a golden fish. It is in 4 vols. containing 80 pages each.

Phă-nān sān nāng, or *Phali sān nāng*, contains the instructions of the Ape General so called to his brother SOOK KRIP. They were in the service of RĀMA in his attack on *Lanca* or Ceylon. These brothers quarrel and fight, when SRI RĀMA ends the combat by killing the latter with an arrow.

Makkali phon is stated by LEYDEN to contain the adventures of the son of a chief who possessed a wonderful cow resembling the Hindu KĀMADUHA.

Supha-sit, by the above authority, is a book of moral instructions. It may more properly be designated a compendium of maxims and instructions for conduct in every situation of life, addressed to all ranks.

Phrà Suwanna hong—Relates to a prince of this name, who dreams of a garland of flowers which entwines round his wrist—out of which crawls a snake. The snake bites him and he dies. On awaking he tells his dream to a soothsayer who gives the following interpretation of it. That the prince would marry a beautiful Princess—be afterwards slain and then re-animated. The prince falls in love with the daughter of a YAK—who suspecting an intrigue lays a spring spear in his path—by which he is mortally wounded, and just reaches home to expire. The funeral procession is ready to move off, when the princess arrives with a phial of elixir of life which INDRA had sent down to her. With a few drops of this liquid her lover is restored to life and her.

Prang thāng, according to LEYDEN, relates to the adventures of the persons who went to the land of the YAKS or RAKSHAS in search of the fruit called *Prāng thāng* (the *buah sittr* of the Malays) for which a certain princess being pregnant had a longing. The Hesperian boon was granted by the YAKS on condition that they should have the child when born. They receive the child—but it is subsequently restored to its parents.

Nāng sip sāng.—The twelve Princesses. It is related in this book that twelve children were exposed and left in the forest to perish by their parents who were pressed by famine.

A YAK finds them and educates them (for there are good YAKS, although the term implies generally a creature partly human, partly bestial, a satyr, or a wood demon or giant.) When grown up there these his protégés elope, and being pursued by him they enter the skin of a huge buffalo and lie concealed—next in that of an elephant—and after various adven-

tures reach the kingdom of PHRA ROTTHASEN—who takes the liberty of making all of them his wives. It so happens that a female YAK who has assumed the form of a lovely woman, arrives in His Majesty's dominions. The king is captivated as may be supposed.

She becomes the favorite in the palace—and being determined to get rid of all her rivals works by a stratagem the ruin of the king's twelve wives. Feigning a dangerous illness she persuades the infatuated Monarch to order the eyes of his other wives to be torn out on the plea that she cannot recover unless the eyes of twelve persons by one mother are applied to her body. The Princesses are cast into prison after their sight is destroyed—and this barbarity is noticed in the story to be a just punishment—because they had been accustomed to string the fish—caught in angling—through their eyes!* The youngest Princess it seems spiked only one eye of the fish she caught—and it was owing to this circumstance that the executioners accidentally left one of her's uninjured. These Princesses bear children in prison much about the same time—and all but the youngest devour their offspring through excess of hunger—PHRA-ROT, the son of this younger Princess, grows up to manhood, but the cruel Queen hearing of his adventurous disposition lays a snare to get rid of him.

She feigns a second illness and alleges that she cannot recover unless the enchanted oranges and mangoes which a distant region produces are plucked and brought to her.

The King orders the great gong to be sounded, and a reward is proclaimed for whoever will undertake the perilous journey. PHRA-ROT at once, as the Queen foresaw, offers to go—and then she pretending great anxiety for his safety, gives him a letter to her daughter MARI, a *Yak*—in which the latter is directed to slay and devour the bearer. PHRA-ROT sets out, and in passing through a forest encounters a *Roosee* (or *Rishi*).

* It were well if the Siamese or even other more enlightened nations would put the humane sentiment herein implied into practice.

The holy man invites him into his cell—and upon enquiring whether the youth is bound, is shewn the letter to **MARF**. He suspects some deception, and therefore opens and reads the letter, for which he substitutes another, directing therein the *Yak* to shew every degree of kindness and attention to the stranger bearing it, and to consider him as precious as a diamond. **ROT** reaches in due time the Palace of the *Yak*, who treats him with consideration and eventually falls in love with, and marries him contrary to the advice of her soothsayers. **PHRA-ROT** happens to be walking one day in the garden reflecting on what he ought to do, when melodious strains of music strike his ear—and on arriving at the spot whence these proceed, he finds a tree loaded with the fruit which he had come in quest of. He now returns to the palace and plies **MARF** with wine in which a soporific drug has been steeped—and during its operation he steals a sufficient quantity of the fruit, and conveys it off, together with the *eyes* of the twelve Princesses which he found suspended on a bough—also an enchanted rod—a bow with unerring arrows, a drug which could restore lost vision, and others which could produce fire, water, and various requisites at the will of the possessor.

MARF awaking from her sleep, pursues the fugitive, again contrary to her soothsayers advice. Already she seems to have him within her grasp, when a portion of one of the drugs being cast on the ground by **ROT**, innumerable sharp stakes start up and oppose her progress for a while. She gets the better of these by counter spells, and again approaches **ROT** who by assistance of another drug hurls an uptorn mountain at her. This also is removed by a counter drug. **ROT** now interposes a sea betwixt him and his pursuer, who not being provided with more counter spells is consequently foiled.

ROT arrives at his father's palace and presents to him the Hesperian fruit. It is carried to the Queen—who immediately feels that the spell which gave her the assumed shape in which she had ensnared the Monarch in the meshes of love was now dissolved. Instantly her features enlarge—huge tusks project from her mouth and she stands confessed before the King in all her natural deformity.

The King aghast at the sight calls on PHRA-ROT for assistance, who touches the *Yak* with one end of the enchanted rod—and by thus killing her enables the twelve Princesses to regain their places in the palace, together with *their eyes* which PHRA-ROT replaces in the sockets and heals up with one of the drugs brought with him.

However extravagant or puerile this story is, it still affords traces of the prevalent ideas of the people amongst whom it originated—and it has seemingly been derived from Indian legends.

Nang Champa-thang, or the Princess of the golden champa flower. This Princess finds an alligator's egg which she keeps until it is hatched. The alligator grows large, and then escapes to the river, and afterwards distresses the peasants, killing and devouring numbers. The people inform the King of the country that the animal will not leave the river unless he sacrifices his daughter to appease it. To save his people the King orders the Princess to descend to the bank of the river. She takes with her a favorite cat *Nang-wila*, and entices the animal on shore, which follows her beyond her father's territory. Here she plunges into a lake and is received into the cup of a lotus. The alligator pursuing falls on the spikes of the huge flower and is killed. The cat dissuades the Princess from returning home after the cruelty shewn towards her. She is caught by CHANG THAU SINGHON YAKSA, a *Raksha*, who adopts her as his daughter. PHRA CHAIYA CHET, King of a neighbouring territory, having gone upon a hunting expedition gives chase to a golden deer which crosses his path. This deer is INDRA in disguise, who leads the King to the *Yaks* palace where he disappears, and as usual, a love scene ensues, which ends in the Princess returning with the King to his city. The Queen of the latter becomes jealous and falsely accuses her rival of having been brought to bed of a log of wood:—matters are however amicably adjusted.

Lok suä kho—The young tiger and bull. LEYDEN notices this as an account of the friendship which existed betwixt a tiger and bull, and of their being afterwards changed into men by a *Rishi*.

Phra phim Sawan—History of a King of this name and his Queen
NANG SANG SURIYA.

Phria Phali, and *Sukkrip*, or the adventures of BALI and SUGRIVA.

Thau kroong Son—History of a *Raksha* who stole a Princess.

Khun phen relates the adventures of the famous Siamese general of that name. His wars with *Laos* and other states. He leads into captivity NANG SA-E FAA “the princess of the jewel necklace,” daughter of the King of *Laos*—who is given in marriage to the general’s son. He also surprises the prince of *Sokkothai* (the latter now an integral province of Siam) and carries off his daughter NANG KAO KRÍYA—lit. princess of the inestimable diamond of *Prangi*.

Trei Wong—History of a prince who caught a white elephant.

Chein-narāt.

Phrā-Photisat—History of one of the incarnations of *Buddha*.

So-thín.

Hāe-sang—LEYDEN observes that this book relates the adventures of the Prince, “who was born in a shank or shell and remained in it until maturity.” The Prince however came into the world, only *along with* a shank shell. He is exposed in the forest, is miraculously preserved, is adopted by a chief of the *Nāgas*, or snakes. The THEWALDAS or DEWAS send him afterwards in a gold ship into the regions of the *Rakshas*, a seven days passage beneath a mountain. He returns and goes through many adventures.

Sang sín Chai, or history of a prince who came into the world along with a shank shell and a bow and arrow. He travels into the country of the *Rakshas* in search of his aunt KE SAN SAMUNTA, who had been carried away by evil genii. His battles with them are related, the death of the *Yaks*—and his visiting the Prince of the *Nāgas* in his palace beneath the waters. Here he plays a game of *chess* with the prince; the stakes are the shank with the bow and arrows on the one hand, and the country of the *Nāgas* on the other. The prince loses. SANG SÍN CHAI

wishes him to give his wife in lieu of his kingdom. This he refuses. The former draws the bow and sends an arrow forth which instantly assumes the form of *Garuda* or *Khrut*, the terror of the snake tribe. The bird tries to pounce on the prince, who however makes his escape. SANG SŪN CHAI then carries off NANG SUPHAN, the Snake Queen.

Waranut and *Wāranet*—The history of two twin brothers.

Nang Oothai—History of a princess of the *Nāgas*.

Maha Chinok is derived from the Bali history of a prince, one of the Avatārs of *Buddha*

Mlithang—History of a *Yak* princess.

Nang on.

Wārāche-ūn.

PROSE.

Prose is amongst the Siamese confined almost entirely to treatises on Law and Physic, and to writings connected with the common details of business.

They are exceedingly methodical and tedious in their epistolary style. And when the correspondence is of a political nature, each successive letter minutely records the substance of all the preceding ones and of such conferences as may have taken place.

They have a few fables in prose.

NANG CHAMPA-THANG, or the Princess of the golden *champa* flower.

POETRY AND MUSIC.

It would be foreign to the present purpose were any attempt here made to compare Indo-Chinese poetry with that of the more western world. It will be sufficient to exhibit such extracts from the most approved Siamese poetical works as may allow the reader an opportunity of drawing his own inferences respecting the real rank which they are entitled to hold. The late Dr. FINLAYSON who accompanied Mr. CRAWFURD's mission to Siam very correctly observes that the vocal music of the Siamese is plaintive and the instrumental lively, playful, soft and sweet. The few

Siamese airs which accompany this paper were after a great deal of trouble written out for me by a well known Malayan proficient of Penang named PRIMUS (since dead), assisted by Siamese musicians. Mr. CRAWFURD I believe has observed that Siamese music is pitched on a key unknown to barbarous nations.

The groundwork of the *Thai* prosodial system seems to me to be that of the Sanscrit, although it has been modified in some measure by the peculiar structure of the new medium to which it has been adapted. Such a system could not fail to undergo a change when forced from the service of an attenuated syllabic into that of a monosyllabic language. M. De L. LOUBERE in his historical relation of Siam considered that if the poetry of a language (*) consisting of monosyllables, and full of accented vowels and compound diphthongs, consisted not in rhyme, he could not comprehend how it could consist in quantity as did the Greek and Latin poems.

The *Thai* language is not exactly in this predicament, for it contains an inexhaustible source from which dissyllables and compound words may be drawn, namely, the *Bali*; but, granting that such an advantage did not exist, the Siamese language is competent to yield poetry without rhyme, and that by an artifice combining the quantity employed by the Greek and Latin poets (who pronounced their words either in a high, low or middle tone, or in tones intermediate to these by an union of the high and low) with the accentual system of the English. For as the *Thai* language is pronounced according to a nearly invariable scheme of long and short vowels, and is assisted by a powerful body of tones and accents, it is clear that it must be free from any uncommon restraint of the nature alluded to.

If again verse consists ' chiefly in the arrangement of the syllables ' into feet, and the proper and harmonious distribution of the pauses by ' means of which the recurrence or rather identity in respect of certain ' qualities of the lines or stanzas, of which the poem is composed,

* He here treats of Siamese language.

'enables the ear to distinguish the close of each series of feet, and to 'anticipate that close at stated intervals,' then is the *Thai* language perfectly capable of such a combination. The *Thai* poetry is so supplied with rhythm that it might and frequently does exist without rhyme.

There are two prominent styles in the poetic works of this language—the epic* and the dramatic.

The greatest proportion of the *Nangsu So-wt*, or heroic poems, resemble the *Cheritras* of India. They are not confined to one species of measure, as shall be shewn.

The unities are not often much attended to—and the generally diffuse style of their works is unfavorable to the action.

As most of the different sorts of metre used in their poetical works consist of a great many feet, there is an opportunity afforded of correcting the consequent heaviness, by a proper distribution of the pauses, or the *Yút hai chai* as they are termed. These most commonly divide the lines into two equal parts, excepting when they approach to the hexameter, when two or more pauses in a line are required for the melody. A word is very rarely divided by a pause—an advantage, if not a beauty, peculiar to the monosyllabic system. The sense too is seldom disjoined to assist in the movement of the feet.

There appears to be no cæsural pause where the preceding syllable is long. The last word of a verse, or of a stanza is usually pronounced in a lengthened tone—and there is no arbitrary cadence† observed. This prolongation of the tone in some instances appears to supply the want of a long syllable, although it certainly is attended with the disadvantage of increasing the chime. The capital accent is in most cases laid upon the word immediately preceding the cæsura. Some strongly accented or intonated syllables are short by rule—thus *Phră*. It requires a strict attention to the verse to distinguish in many cases the vowels u, ă, e, ai.

* Called *Nithan*—or *Niyai* and *rú-ang ráu*.

† Long bot.

The prevailing tone in which the Heroic or Epic poems are recited and read is high ; but there is too much chiming in the whole to please an European ear.

Although the accent may fall on a consonant, the word in which it occurs is short under any circumstance, if its chief vowel be short.

THE BOT-RANG OR DRAMA.

The Siamese have attained to a considerable degree of perfection in dramatic exhibitions—and are in this respect envied by their neighbours the *Barmans*, *Laos* and *Cambojans*, who all employ Siamese actors when they can be got.

The *Bot-rāng* may be translated a melo-dramatic opera. The subjects are taken from their romantic histories. They are acted on many occasions of ceremony and at the great festivals—and the performance of one piece will sometimes last for ten days. Princes have a hall appropriated for such public exhibitions—but temporary sheds are most commonly erected with stages inside for the actors, when the populace are to be gratified. The *Lok lo* or actors are not always speakers ; for it sometimes happens that they have only to adapt their gesticulations to what is spoken by the prompters, and so well is this conducted that the deception is not easily discovered at the distance where the spectators stand : nor was I aware of it until an attendant pointed it out to me.

A chorus of twelve or more persons, and aided by a full band of music attends. The female characters are generally represented by boys in women's attire. The dresses are rich and becoming, and the dances graceful and easy, surpassing in every respect the shuffling of the feet, and frequently distortion of the body exhibited in the Indian *nāch*—and which is only supportable when it shews off to every advantage the fine shapes and handsome features of the Hindu female votaries of *Kāmdēo*.

The music would be very pleasing were one or two of the wind instruments laid aside, especially the *Pi chanai*, a harsh sort of haut boy.

The *Sticcado*, composed of a number of metallic bowls disposed on a circular frame of bamboo which are beaten by a muffled stick, is an instrument of considerable compass.

The *Bot-rāng* employs every variety of Siamese measure—and the greatest attention has been paid to suit the language to the actions, feelings or subjects displayed. To each style also distinct and apposite musical airs are appropriated. These airs are not all of Siamese origin :—thus there is the *Laï* or *Laos* air, the *Lukhān* or *Ligor*, and the *Mon* or *Pegu-an* airs. The music, vocal and instrumental, of the Siamese is more pleasing, because more natural than that of the Chinese. A Chinese when singing strains his voice, pitching it at so high a key at the outset, that forced and unnatural tones must be afterwards resorted to ; and as if aware of its effects, he immediately rings a brazen peal from deafening instruments, which at once and without further comment convinces a foreigner that he is as far behind many Asiatic nations in harmonic feeling, polish and taste, as he is superior to most of these in many of the acts most conducive to public prosperity and to private convenience and luxury. The Siamese seem to have no idea of written music : so that in reading one of their operas or dramas much of the effect which a knowledge and use of them would produce is lost on a stranger. Above each particular stanza or chapter the name of the air to be used is noted.

Amongst the other kinds of *Thai* composition are the *Mú phátkan*—a sort of heroic verse depending more on the order of the syllables (called *Kham-tí tāng*,) than on rhyme or *Klān*. This kind is generally used in sacred works. They have likewise *Phlèng* or lyric verses or songs, *Plengna* pastorals, *Plengo* or elegiac verses—and *Plengot* or lamentations. The note below* will shew that the *Thai* are a people who delight in poetry

* *Nangsu so-át*, ... Romance—history.
Bôt rāng, Dramatic opera.
Ni than, } Epic or heroic composition.
Ni yai, }
Ru-ang rau, ... }

Phôt thām toa,... } Tropes—figures.
 — *o-at toa*, ... } Allegory-fables.
 — *yok toa*, ... }
 — *chom*, } Metaphor—similitude.
Khā núng, } Division of a subject.
Kān núng, } Unities.

—the birthright of all rude people, and the elegant refiner of the mind in polished life—and that they have improved what nature has bestowed by confining it within established rules.

Their musical instruments are well enough adapted to their style of composition. A list of them will be found at the end of this paper.

History of NARINTHOM PHOMI and his queen KAPPHA.

Bot-Nangsu So-at or Yani.

In this we find verses of four lines each, the latter having alternately five and six words or syllables. Metre is not essential to this species of verse at the close of each line, but the last word in the first line rhymes with that which immediately precedes the cæsure in the second—while the last words of the second and third line rhyme together. It may appear affectation to make use in a disquisition on the poetry of a rude nation, of the prosodial terms applied to Greek and Latin poetry, but without their adoption it would be impossible to afford the means of comparing the Siamese system of prosody with that of other Asiatic nations.

The order of the feet in the four first lines is thus—

1st line, Trocheus—Amphimacer.	υ _ υ _
2d ditto, Bacchius—Dactyl.	υ υ _ υ υ υ
3d ditto, Spondee—Amphibrach.	_ _ υ υ υ
4th ditto, Amphimacer—Dactyl.	_ υ _ υ υ υ

<i>Bôt</i> ,	{ A chapter—a stanza— also poetry—story.	<i>Long bot</i> ,	Close of a verse.
<i>Kham</i> ,	Word—sentence.	<i>Plai wak</i> ,	Last word of a line.
<i>Wak</i> ,	{ Line—or member of a sentence.	<i>Khrúng bot</i> ,	Hemistic.
<i>Khân</i> ,	Rhyme.	<i>Sāng wak</i> ,	Distich.
<i>Klân mai phat</i> } <i>kan</i> ,	Verse—depending on quantity.	<i>Kham yau</i> ,	Length of syllables.
<i>Kham khlong</i> , ...	An acrostic.	— <i>Sân</i> ,	Quantity.
<i>Sopha</i> ,	{ Measured composition used for religious books.	<i>Mütü</i> ,	Power of vowel sounds.
<i>Khún bot</i> ,	{ March of the feet of a line.	<i>Tihai nak</i> ,	Tones—in the key.
		<i>Hai bau</i> ,	Tone and cadence.

The following is a quotation from the above book.—The air is *Yani*.

VERSE 1ST.

Mũa năn || *năäng khăp phā*
făng Răă-chăă || *krăup lǒng phlăn*
Phăan klau || *chău chām thăn*
mĩa rắk nĩ || *tăăm pră ớng.*

VERSE 2D.

Mèn Phră ầu || *Sing dai*
chăi mĩa sãi || *thĩ pră-sǒng*
Mai khăt-să-thă || *chai plong*
tang trong || *tă Rắchă*

‘The Princess KHAPPHAA respectfully addressed his majesty in these words. Your highness is of a liberal and munificent disposition, to which your devoted wife is ever ready to pay homage—and she is watchful to regulate her whole conduct so as to render it agreeable to you. Should your generous mind be deprived of the means of performing liberal actions, it shall be my study to be instrumental in devising others. Can you doubt that she who would sell herself into slavery to assist you, were your highness in distress, does not sympathize in all that happens to you; through this life and in all future states of existence my services and duties will be paid to you alone.’

The following quotation from the same work is in another measure to the *Surang khanang* air, and in which spondees predominate. It is an irregular one.

1.

Mũa năn || *Eěnthă phrăam*
khřăn dai || *făng khwăam*
thăe khăm || *phră yăă*
phrăam thău || *khău păi**
khaithén || *rốt [chă] năă*
sóm đết || *chă Răă-chăă*
chún chǒm || *yin đĩ*

2.

Thăă o năp || *ău thăng*
phăn núng † || *dôe păng*
thùn nú-a || *kê sĩ*
ăk măă || *yún hăĩ*
thăăn thăi || *yin đĩ*
lê thăăo || *kô sĩ*
răp phlăn || *thăn chăi*

[INDRA, having taken the form of a Brahman, approaches the King and asks for 1000 pieces of money.]

1.—“When the disguised INDRA heard the kind words addressed to him by His Majesty, he approached the throne. The monarch rejoiced at the occasion afforded of bestowing charity on so holy a person.

2.—“He immediately counted out 1000 pieces of gold, and after having placed them on the crown of his head, he delivered them into the hands of the Brahman.”

* *ai* is a short vowel compound, which is here long by position.

† In the original the accent is laid on the consonant, making the vowel short, but the time is equal to a long syllable.

Chăbăng.—[16 Syllables].

- 1 Tro: Pyr: Spond: *mūa năn* || *sôm-dét* [cha] *chām āān*
 2 Pyr: Iamb; *pen thūk* || [kha] *rām khāām*
 3 Pyr: Pyr: Anapæes: ... *chāk khŕni* || *fāng thăn* | *thet sǎ nǎ*

2

- 1 Pyr: Iamb: Anap: *děchǎ* || *phŕa bāā* | *ra meēt iāā*
 2 Tro: Iamb; *rān pǎi* || *měe chāā*
 3 Iamb: Tribach: *thūng āāt* || *āmmārĭn* | *kō sī*

3

- Pyr: Trib: Iam: *thōk chǎn* || *āmmārĭn* | *ŭn mū*
 Spon: Spon: *āāt thau* || *kō sī*
 Spon: Spon: *rān khŕu* || *sīn lāā*

4

- Tro: Pyr; Iamb. *mūa năn* || *sōng thăn* | *phǎn iāā*
 Spond: Iamb. *sāng iāā* || *thĭp māā*
 Iamb: Spond; Iamb. ... *hěn thau* || *phō sāāng* | *sōm phāān*

“When His Majesty rapturously listened to religious recitations, his soul was purified, and INDRA became instantly apprised of it by the increase of the heat in his mansion.

“All his resplendent abodes glared with unwonted fire. The God with the thousand eyes looked down to the earth, and rejoiced to observe the King gradually approaching, by the efficacy of austerities and charitable deeds, the enviable condition of a Buddha.”

The next verses from the same are also in the *Chabang* of 16 words to a verse.

1.

mū-ā năn || *Sôm-dét* | [cha*] *phōmī*
hǎp nāng || *thē wī*
khāu pǎi || *nāi mōo-ŭng—māhā Phrāām*

2.

Phŕa chāu || *thāāu chūng rāng thāām*
wǎ thāān || *māhāā Phrāām*
Thāi k, hā || *wāi chāt—rū nāā*

* *Cha* is hardly pronounced in the recitation.

3.

mīa Phrāām || *rāng thāām—āk māā*
wāā thāān || *chāk pēn* | *khās*
khāā thāān māāk nōe thāu dāi

[King NARINTHOM impelled by strong devotion resigns the government of his country to INDRA disguised.

He then wanders with his Queen into the forests—and here it is that INDRA having appeared again in likeness of the Brahman desires to return the gold, which gave his Queen an opportunity as appears in a previous quotation, of displaying her devotion to her Lord.]

“The King having reached the dominions of the *Maha Brahma* exclaimed, on seeing two of its inhabitants—O Hindu. If you wish to purchase slaves take us. The wife of the Hindu enquired what price they set upon their persons.”

The following is a specimen of a measure generally found in poetry, consisting of twenty-eight stanzas or verses of seven lines each—(marked 28 syllables.)

1.

Mīa nan || *phō bān*
fāng khruk || *thā chāān*
kriū kōrt || *sākro thāā*
thāāo chūng || *wāā lāū*
phō thāū || *phruk thāā*
thāān ēn—dū khāā
yāādāi || *foōn fāi*

2.

thān khāng || *ā chāān*
khāā lūm || *khāng thāān*
phrā nāān || *lūa chāi*
bat nī || *phruk thāā*
phā aū || *khāā pāi*
chāi pēn || *khā thāi*
khāā thāng || *thāān nāā*

‘The King mildly replied to the harsh expressions of the enraged devotee—O Sir, I beseech you to be calm. It is so long since you left the place, that the circumstance escaped my memory. But now you may have my services in lieu of the debt which I owe to you.’

In this species, the first and the second lines rhyme together—the word preceding the pause in the third generally agrees in metre with the last word of the second line—the third and fifth and sixth rhyme together—as do the fourth and sixth. The verses consist of four words each, and here we have the dissyllable *endu* divided by the cesure.

Philăp—Elegiac—Plaintive of 28 Syllables.

Long syllables prevail in this style. The 1st and 2d lines chime—as do the 3d and 6th. The last word of the 4th chimes with the 2d of the 5th.

In the last stanza an attempt is made to assimilate the sound to the sense, thus *rin rin*—the dropping of tears—and *klīng klu-āk su-āk dīn*—writhing and rolling on the ground.

	1.		2.
Tro: Imab, ...	<i>mūā nān</i> <i>thē wī</i>		<i>yōk kān</i> <i>ūm thān</i>
— — ∪: Amph:	<i>nāng miāng</i> <i>rú-āng sī</i>		<i>snōg sāan</i> <i>kē nāng</i>
Dact: Bacc: ...	<i>thō-ān thōt</i> <i>sā māāt trāā</i>		<i>nām tāā</i> <i>rīn rīn</i>
Troch: Iamb:...	<i>Nāng chēp</i> <i>ōothān</i>		<i>nāng chēp</i> <i>ū thān</i>
Pyr:	<i>rāān rāān</i> <i>khān māā</i>		<i>lōm nān</i> <i>klāng thāng</i>
	<i>hēn nāā</i> <i>-ānīt chāā</i>		<i>klīng klū-āk</i> <i>sū-āk dīn</i>
	<i>nān k,hrāng</i> <i>khāng dīn</i>		<i>kīn te</i> <i>nām tāā.</i>

‘ As the beautiful Princess lay pierced with anguish on the edge of the road, the hearts of the spectators were rent by compassion. Now she endeavoured to support her tender frame with her hands, while tears, as if apparently to quench the thirst produced by pain, dropped fresh from her eyes, and now writhing and rolling on the ground, she excited the deepest sympathy of beholders.

The above is an accouchement, rather a curious subject for poetry, but the Siamese have no idea of any description of this nature being indelicate.

Rāāp.

Is a softly flowing strain—adapted to the following measure in the *Narinthom*—[28 syllables.]

In the following quotation it may be well observed, how the prolon-
gation of a short vowel at the end of a line supplies the place of a long one.

	1.		2.
<small>ORDER</small> Dact; Spond. ...	<i>mūā nān*</i> <i>Rāchāā</i>	Iamb. Anapææ: ...	<i>Sō-ūn nāng</i> <i>māhēsi</i>
Dact: Iamb. ...	<i>chēng nāi</i> <i>pānyāā</i>	Diamb:	<i>khāp pha</i> <i>thē wī</i>
Spond: Iamb. ...	<i>rō t,hē</i> <i>nē chāi</i>	Spond. Spond. ...	<i>mī sī</i> <i>sō-phā</i>
Spond: Pyr. ...	<i>tēng leō</i> <i>sēt sāp</i>		<i>ḡc. ḡc.</i>
Pyr: Amphibr: ...	<i>rū dāp</i> <i>dō-ēi wāi</i>		

* In this and several other instances the Siamese overlook the final letter. This ought else to have been a Dactyl—and in such words as *ro-ung-moo-ung*, the short vowel is passed rapidly over and the stress either on the diphthong or final consonant.

Dact : Spond. ... *khāu chāk* || *klāk, klai*

Iamb : Spond. ... *nai chāu* || *wē-lāā*

“Bent on devoting his life to religious duties, His Majesty prepared to abdicate his throne. Having accomplished this design, he ascended the diamond chariot, graced by the presence of the accomplished Queen, resplendent with jewels—and proceeded to the place where the ceremony was to take effect.”

The following is a specimen too of the *Ya-ni* air, and is extracted from the dramatic poem of *Waranút* and *Waranet* :

1.

Thāu mī || *ban chā trat*
tām rāt || *sāng lē-đ* | *thāu nān*
Sādēt (cha) || *chāk kū-ē* | *sūwān*
pai yāng || *rōng kē-đ* | *āāchāā*

2.

māā thān || *hēn sāng chāu*
kā chūn chōm || *thī rōm yāā*
dō-ēi chā pai || *yāng mu-ūng fāā*
mingmāā chāā || *sām rāan chāi*

3.

fat wāā māā || *ming kēđ*
hēn Wāranēt || *phō sōng chāi*
sāng nāng || *chom prū phrāi*
sām rāan chāi || *phī rōm yāā*

“*Waranet* is desirous of making a trip to *Tawatingsa*, (*trayatrimsa*) the heaven in which his father who is a *Thewa*, or happy spirit, dwells.

His Majesty descending from his brilliant Palace, went to the place where the golden Pegasus stood, prepared for his flight to the celestial regions. The glorious horse of the sky, betrayed extravagant marks of joy on perceiving the princely burden he was to bear—and his breast dilated with pride and satisfaction, when his Majesty and his beautiful Queen approached.”

Nangkri an air, [28 syllables to a verse.]

The example which follows has been extracted from the Romance called *Narinthom*—and is nearly the same measure as several preceding ones :

sān rāt || (*cha*) *lēn lāā*
chāk chōn || (*la*) *thā rāā*

tāam mā- || rā khāā lāi
hēn ton || Phutsāā
nāā chom || phī rōm pāi
lōk dōk || tōk nāi
klāā khlaāt || dāāt sādāā

“NARINTHOM and his Queen found during their journey an inviting *Phutsāā* tree, (ficus Indicus or rather pipul,) which had shed heaps of its purple fruit on the ground. The King expressed, to his amiable consort, his pleasure at the sight—observing also that he would climb the tree and pluck some of the ripest for his beloved.”

A measure of seven lines to the *Yesunta* air.

Of this measure an example may be taken from the Historical Romance called *Wārache-ün*.

1.

bāt năn || wā-rā-chēe-ün.
āāt rāi || phān rā wān chēet chōot chān
hēa thāu || thē wān trāi troōn sāā

2.

rān rēng || khēng kǎ dāng pēn nūk nāā
rān chīt dōet dēchaā
hēng chāiyāā || chāi nūk thung

3.

chúng Inthā || chau thāu rām-phung
mānōot phō dāi khrai nūk thug
āāt tā māā chúng kūt ātsā-chān

“WARACHE-UN tired of a long residence in one of the heavenly mansions, was anxious to visit the earth. His couch became hot, hard and comfortless—and his heart burned within him, when he brought to recollection his family, which wandered about on the earth.”

Sephā.

In the *Rú-ang* or *Cheritra* called *Khún Chaang* and *Khún Phén*, or a history of these two persons, who were courtiers to PHRÁPHAN WÁSÁ, a King of Siam, about 400 years ago, is described a contest betwixt the two former, who should have *Nan Wan thāng*, a celebrated beauty, to wife. After a series of stratagems neither obtained her—as the King foreseeing that the ruin of his country would be the consequence of these civil broils, directed

F

the object of their quarrel to be put to death. The father of the unfortunate girl eventually procures a pardon for her, but arriving too late at the place of execution, an opportunity is afforded for the author to expatiate on the melancholy result. In one of the first stanzas we find *Khra thi năn*.

Iamp. Anapæst.	1	<i>Khũn Phên</i> <i>sên sả thaân</i>
Troch : Dactyl.	2	<i>đai fang</i> <i>kā nả rảk</i>
Amphim : Troch : Troch :	3	<i>nả chả khrai</i> <i>chỏp phảk</i> <i>tũm khwản</i>
Tro : Tro : Tro : Tro : Tribrach,	4	<i>sỏ sả-ngi-ủm</i> <i>chẻ-ủm tỏả</i> <i>chầu thuk ản</i>
Tro : Pyr : Spond. Anap.	5	<i>chầu rảm</i> <i>phảrảnả mảũ</i> <i>nả ẻndủ</i>
	6	<i>sỏm pẻn</i> <i>lỏk thỏam</i> <i>Sỏkkảthải</i>
	7	<i>nảũ sỏng sỏan chải</i> <i>đỏẻi rảikhỏ</i>
	8	<i>chải đải</i> <i>đải</i> <i>rỏ-ủm rảk rỏ-ủm rỏ</i>

“The illustrious KHÓN PHEN was overcome with love on hearing these words from the mouth of that beautiful one, and delicately encircling her neck with his arm and expressing his desire to imprint a kiss on her lips, praised her for her prudence, humility and dignified conduct, proofs of her being a daughter of SOKKATHAI, adding that his affections were stronger since her's were not yet engaged to another.

The Lady is visited by KHÓN PHEN, repulses a little unbecoming ardor on his part, and by appropriate expostulation.

Meantime the princess was alarmed by KHÓN PHEN attempting to clasp her to his breast. “Refrain my Lord, she said, and do not give me room to believe that your generous offer of ransom has only been a snare laid for my ruin. Having rescued me from danger, and bound me to you in gratitude, would you tarnish your fame by improper conduct. Do you suppose that I can suffer an insult, or that I can admit of your addresses without the knowledge of my father, who impressed on my mind the right line of behaviour towards your sex, and strictly prohibited me from following my own inclinations. Can a blessing accompany my union with you, unless it shall be with the consent of my parents. They have promised to approve of my choice. Be prudent therefore I beseech you.”

Khamphak.

The following passage to which this air is adopted, has been extracted from the *Ramakeyũm* or *Ramáyana* which contains great variety of metre.

- 1 *Phrả sẻt chả phũ ảng* || *krủ-ảng prảđỏp sỏng prả thỏp* || *đỏẻi phỏn lả phỏũ nản*
- 2 *plẻ phrả phảk* || *phrả phỏ thỏn*
- 3 *chỏm lủ-ảng kủ lủ-ủp* || *nải yủnẻt phỏn*

2.

1 *chúng lē* || *hên nō-ăn lă hōng* || *ăn sōng ống-khā wilda wăn*2 *phră phăk chāu phē-ăng chăn*3 *chēm chēng* || *chăm răt khăi*

3.

1 *mū-an nǎng* || *sī dāā chāu ử phū yachai*2 *mā kũ-ế kăăt* || *ă-năăt năi*3 *thi rīm thăa* || *thāu thū lōng sōng*

PHRĀ RAM OR RAMA, is the hero in this piece, as he is in the original Hindu romance *Thots-akan* or *Rávana*, tyrant of Ceylon, and a *Yak* or *rakhsha* carries RAM's wife off. One day the king who is inconsolable at her loss, descends to the bank of the river to bathe.

"When the king had reached the brink of the stream, and had delivered his upper garments and ornaments into the hands of his attendants he was about to plunge into the water, when he observed a corpse floating down, the shape and features of which exactly resembled those of his queen. Lovely were her features even in death, resplendent as the moon when she casts her radiance from a full orb.

Distracted at the sight, the King exclaimed, O form of my long cherished, now lost SITA-DEVI, what evil destiny has thrown thy remains on the white sand in presence of thy former lord.

Thus did BENG YAKAI by spells deceive the king by assuming the likeness of his queen, and check for a time the ardor with which he sought to rescue her from the *Yak*."

HONLAMAM OR HANUMÁN endeavours to undeceive the king, sagaciously observing, that there must be something unnatural in the circumstance, because the tide was then flowing and the body came down against the flood. He therefore advises His Majesty to burn the body. The experiment is tried, when the *Yak* or *rakhsha* who had assumed the likeness of SITA-DEVI instantly resumed her own form and vanished.

On another occasion the King having returned from a battle which he had been obliged to fight with his father-in-law THÁU KROONG PHÁÁN, is met by a band of the maids of honor or attendants upon his Queen, who chant the following strain while preceding him to his palace.

Rāngot—Air.

Principal, *Ō! wā phră yăt* || *yău wă răăt*

Chorus, *mē chām wă-ră-năt* || *sănēhăa*

Principal, *yū lang khāātang* || *tē-sō-kūā*
 Chorus, *thūng bū-ang bāā thāā* || *nī phōn nāk*
 Principal, *Khro-ān khram phram kīn* || *tē chon lā nēt*
 Chorus, *Sēn thūk khā sēn thā wēt* || *phī-ang ok hāk*
 Principal, *khūt wā sāng phrā-ōng* || (*khā*) *songlāk*
 Chorus, *yō nāi mū yāk* || *sāāt sā thān*

“Welcome back O mighty king with victory crowned, unceasingly with us, your devoted slaves, has your anxious Queen lamented your absence.

Tears quenched the thirst which a thousand apprehensions for your safety excited in our agitated frames, while dread that you might have fallen into the snares of the YAK, chased away repose, and rent our bosoms.”

Plāp.

This is an air appropriated to much the same sort of metre as the preceding quotation, the couplets are sung twice.

Chăđ.

Under this title are stanzas of various length and measure.

In *U'nnarūt* are comprised in this style stanzas containing from two to eighteen verses. The verses are generally distiches, and lines run alternately nearly thus 7+9 or 8, 7+7, 6+7, 11+7, or 8+7.

Ex:.. 1 *ēn ōng khā long nū-ā* || *pāchā thān ān khā chān dō-ēi kīn* || *būphāā*
 2 *rūn rūi sām wā rōt* || *sūkhōn thāā māā lāi ō lāā* || *phrā kā kāān*
 3 *kēo khū lāāp chum pāā* || *sāraphīn chā rūng dō-ēi chōēi kīn* || *kāmwāān*

The King having retired to the Queen's apartment.

“Their Majesties reclined their heads on pillows, while the delicious perfume of roses, and of every variety of exquisitely scented flowers refreshed the senses.

The fragrant nosegays peeping out from amidst the decorations displayed the *Kēo* (*chaleas paniculata*) and *Khulaap* the *Champāđ* (*michelia champaca*) and the *Seraphin* (a yellowish flower produced on a tree.)

The king desiring repose, the succeeding couplets are sung to the air called *Phrā thāng*,

“The soft voices of the band were in unison with the melody of the music—and it seemed as if heavenly harmony was produced by mortals.

“Sweet was the melody—soft and just the measure—and tremulously responsive were the voices to the music's notes.”

Phat Chăđ.

Laudatory.—The singers proceed :

Like diadems of inestimable value—are your noble persons. The pinnacles of the State—the rulers of men, props of the Empire—and the massive towering pillars amongst Princes.

Long Song.

“Descending to the Bath.”

The Stanza from which we are now to quote consists of 16 verses in couplets, in all 118 syllables. The order of the last is varied, being alternately 9+7 or 9+8, or 8+6, or 7+7, 7+8, 9+7, 7+9, 8+8, 8+9.

Pră thum thāng || *prōi lă-āng* || *wū rī rīn*
Lōp lāi mōn thīn || *khăt sī*
mūă māng phāng sīn || *thāngin sī*
sū khōn thān māāi || *tră lōpong (khă)*

“The pure water fell in gentle showers from the golden lotus bath—respecting his majesty—rich perfumes were then sprinkled over him—and he came forth beaming like the sun.”

Sala būrong.

This air is coupled with the following verse descriptive of the ceremony of consulting a soothsayer previous to ТНОТСАМОК receiving the crown which his father wore.

[*dāi ū-e*] *dāi rŭk kōnthau hăi bŭk* || *băi sī khwăn*
Parōhittā kă chut thī-ān || *sŏ-wăn (na)*
tŕet wēn kēo || *ān-ŏ-lăă*
yŏk khŭn khăm rŏp || *chŏp sī-ān*
sŏng wē-ān tē săi pat khwăă

“The *Parohita* soon appears; and now, he exclaims, is the time propitious—haste to bring forth the offerings,* and let us light the oblationary candles and diamond tapers.† These were speedily brought and carried in procession around the King.”

* Fruits and other eatables.

† These tapers are stuck around the edge of a large glass or gold plate.

Răi—Tanau.

“The *Tennasserim Air*”—adapted to verses thus reckoned 8+8 syllables 7+8, 8+9, 7+10, 8+9, 8+9.

Scanned—1 Iam—Anapæst—Anapæst.

2 Spond—Anap—Tribrach.

3 Iamb—Iamb—Dactyl.

4 Iamb—Amphibr.—Bacchic.

In the same opera UNNARŪT, the king, thus addresses his consort—

To you I have ever been, and shewn myself to be, ardently attached. Did I not for your sake leave my family and country behind? Time has glided delightfully and unperceived away in your society, while an anxious and aged parent has been long lamenting in vain the absence of her son; even now she is overwhelmed with a thousand cruel doubts and apprehensions on my account; in the excess of her grief she beats her breast and, if not speedily relieved by my presence, will die of despair and leave me to fruitless remorse.

The queen makes a dutiful reply to this speech when again—

The divine and majestic UNNARŪT, ravished with the delicate and affectionate sentiments expressed by the Queen, embraced her and said—“You are the jewel on which my affections rest, “the sanctuary of my love, the diamond pupil of my eye. Heaven is witness to the truth of what “I have declared.”

The Queen’s heart felt at this speech, as if it had been plunged into the water of life; a delicious coolness succeeded—accompanied by a multitude of blissful thoughts. With uplifted hands she besought his Majesty to allow her in the meantime to return to her mother’s house.

O! răi.

nō-ān nāang ūsūū || māā rāsī

hēnōng som-đet (cha) || phra chon (hă) nī

sōkī khro-ān khrañ || rām phān

hăi sōng sūun sālōt || răt (thot) chit (tră)

khit yāam mi yōk || lōō sōk sǎn

When the graceful USA beheld her mother (by adoption,) she gave a loose to her ardent affection in words accompanied by tears—lamenting in terms of bitter grief the approaching separation.

O! Lau—Laos Air.

chōm nāng wai-yū-hă mārāi

fāng rōt phatchā năt phra Bútri

thēwī khāē khlāi sōhā
chūng mī wā chā ūn sun thān
dō-āng sāmān mē yāt sanēhāā
toā chāu chā chāk māndā
pai pēn bārī-chā Phrasōng rit-(tha)

WAIYAKA felt somewhat consoled by the affectionate expressions of her (adopted) daughter—and in return gave her some good advice for her future conduct in the married state. She then deplored the unavoidable separation she must sustain from her beloved child—who was going to become the wife of PHRA UNARŪT, (PHRA SONGRIT.)

Yani manora

is a different strain from the *yani nangsú so-at* before noticed. It occurs in UNNARŪT,—

kēn phōn chaturōng || khā ōng āāt
pen kāng phāyū-hā baāt || (tha) krā bō-an yai, &c. &c.

The General issued instructions for the organising and assembling of the Army, its materiel and followers—also the elephants—with gold embroidered housings, and the horse under their respective commanders, bold and swift as lions.

O! pi.

This air is played on a sort of clarinet—and is adapted to a stanza in which the Princess USA is seated on a *diamond* throne, beside her lord and king—she addresses him in poetry, praising him, and expressing her readiness to accompany him to the diamond country of *Longka* (Lanca or Ceylon)—*pai suthān krung kēo nā Longka.*

Mōn Plén—The Peguan Air.—*Long song*—The Bathing.

occurs in the same Drama adapted to a *wak* or stanza of eleven couplets, descriptive of their Majesties' enjoyment of the cold bath.

Rāng thon

is another applied to a stanza of twelve couplets describing the royal carriage with its curving poles (inwards and high above the heads of the horses) surmounted with flags.*

* A Translation has been given in my Siamese Grammar.

Lō Phumă.—The Burman Air.

dũn thăn pǎi wāng sī khā rēt
kham khet hōei thāan lā hāan phāā
sām rāun rūn chūn chōm phīrom yāā
māā bōn rōt thāā thāng sāngong (khă)

They were carried along the narrow pass—and over the various impediments. The august pair were delighted with their excursion in the chariot.

Chom Dong.

I select the following passage adapted to this air, because it shews that the Siamese have some feeling of what constitutes beauty in landscape.

khān khāu lām nāau || phānā wēt
thāt phrā nēt chōm chān || sīng khān
lāai yāt sūng yī-ūm || ām phān
mī chā ngān ngū-ūm phāā || sī lā lāi
bāng pēn hōēi hē-ō || plē-ō plān
chūng chāng lōt lān || chān chāi
&c. &c.

“UNNARŪT pursued his journey through valleys and magnificent forests, and over hills. At every stage of his progress natural beauties rivetted his attention and were sources of delight. Here mighty peaks towering to the sky seemed as if just about to crush by their fall the kingly cavalcade. There precipices disclosed their naked sides variegated by beautiful *strata*. Here a horrid chasm yawned—there a narrow dell invited to repose—and now the ranges of mountains receding behind each other displayed a fascinating diversity of light and shade.”

The following verse is accompanied by the air termed

Chin kep dōh mai—“The Chinese pulling a flower.”

nāng ūsā yāwā yāt || sōng sūān
dāi fāng mā thū rōt || phōt chāmāān
nōng khāān thāt || thātsā nāā pai
hen tōn ni khōt || sai thāng
chān chāng mon thōū || kwāng yāi

USA heard the tender speech of her Lord—fraught with love—and sensibility—she turned her head, and he held the golden krot tree,* with its numerous detached stems, and wide spreading branches.

O ! *phā*—“ The passionate Air.”

kap mīa sīa klai
chow ūē rong hai rao
pen tham chow léo kéo meā ää
that chúe ai malúe kūi kūi
tāe treng na ha nōt nōt

The King drove out his chief wife from his kingdom ;
 His other wives asked the cause of his grief,
 And why he regretted losing one who had offended,
 Asking if he was not ashamed to regret of what he had done.
 They then danced before him and used mocking gestures.

Rong malim.

From the Sawannahong.

chom parafong plaa nai wari
nī mū kho khe-ung thī nam lai
kra he thang lāng lī-au thī-un kīn klai
kraho yai plā naakhon

The sportive fishes in the limpid stream glided in pairs near the banks, while shoals of fry sought food in the shallows. The huge *kraho* pursued the *man-featured fish*.

From the Romance of Sawannahong or THE GOLDEN GOOSE.

Air Chúi chai.

CHAO CHUI CHAI sauntered towards a Monastery—while his hands moved about as if he were dancing, his garments hung negligently on his body, trailing on the ground. He then entered the monastery, he had stolen a precious stone. He asked permission to eat along with the Priests. The *Lo-ang* or Priests were then at dinner—and, being so unreasonably intruded on, beat off the affected youth with their fans.

* Banian.

Air *Takle lakhäng*.—"The Alligator drags his tail."
used in *Rāng lakhán*. It is a favorite nursery air in the palace.

nān pai thút me chă klóng
nān la mom me cha hwai, &c.

Sleep softly my child—in your pendent cradle. Do not cry, my Prince, you will be placed at your mother's breast soon—you have both endured much in leaving your country.—(FROM NARINTHOM.)

Chút ching.

From the Sawannahong.

khraan maa thúng theo neo wari
phra phomī prī prem pen nuk năđ
plú-ung krú-ung samrap kra sattrā
long song khongkha than dai

His Majesty was overcome with joy when he reached the bank of the Ganges—and quickly disencumbering himself of his regalia he bathed in its stream.

Peasants Song.—Air *Lomphat chăi khăú*.

dún phā dún-chau nok khan hún
dún pai khang nai úe

Q. O Father, [ironically] why walk at such a rate with your head erect like a speckled dove—where are you going.

A. Whose voice is that I hear, like that of my beloved wife.

Phlen—Propkai. Lyrical.

Indo-Chinese poets, like those to be found in most partially civilized countries, are fond of extempore contests in verse. The Siamese poetic champions do not wholly rely on their own powers, but invoke, after the manner of both ancient and modern western poets, some guardian deity or muse to inspire them with heavenly fire. These champions are attended by a chorus, consisting of persons of both sexes.

The following is one of the invocations:

Bright deities! glorious spirits! Here I invoke your aid with hands uplifted to my head.—Exalted beings!—more durable than the lofty mountain, the axis of the world—high throned in the sky, you behold with contempt all that is in the world or around it—and thou, O! PHRÁ SONG (a Holy Priest of old,) surpassing mortals in energy and knowledge, come all and inspire our feeble minds with poetic vigor.

Phleng—The Herdsman's Song.—Air *Phat khwai*.

kep dōk maroe dōk úe
ma rōe te dōk phat pheo
rāe leo ma hōe wai dāng wat
nom chau ngān saurún núng klón dat

She gathers flowers for a garland,
 She strings red and white,
 Then hangs them up behind the monastery,
 Her breasts have not the roundness of youth—
 She is the companion of my wife.

The Courtier's Song.—Air *Sakkrawăđ*.*Love Song.—Air *Dāk Sāi*.

dāk sāi chau ú-e *bùn phī na-e lēđ*
mī dai rō-úm rīyang kēđ *chau sǎđu so*
dāk ú-e—dāk rāk!! *bùn phīna-e lēđ*
chau mai thak lēđ *kā lēđ pǎi*

O fragment flower of my heart's delight.
 Unfortunate that I am—deprived of thy presence—
 Severed from the jewel—the lovely virgin—
 Lovely flower!—beautiful laurel—
 My evil destiny prevents my approaching you.
 Alas! will you not summon me to your presence—how desperate is my case.

Boat Song.—Air *Phleng rúđ*.

rāi úe! rāi chang
chǎ rōp kún tǎi siǎ lēđ doei rāi rúđ úe, &c. &c.
yo tha phī-doei yo tha pī-doei

O beloved! a hundred catties of gold would not weigh against you. I use all my efforts and beat my boatmen to reach you—but still you fly my presence.

The King's Bargemen's Song.—Air *Hè rú-đ*.

hēm ũ-ě hang kán ũm hēo kǎ kēe
Sū yang chīm pha lī phī-rom som Samān

* The specimen of this song is wanting in the manuscript. SEC.

The mighty bird *Garudá*—fled to *Limphalee*—with the Princess *KAKF*, supporting her all unwilling close to his heart, under his umbrageous wings.

Phleng chacha hong.—A song or lyrical piece in the form of question and reply.

<i>arã chãã hong ư-ê</i>	<i>sō thān rān lōng ưê</i>
<i>khâu đōng lăm lút</i>	<i>so thān rān lōng ư-ê</i>
<i>khâu đōng lăm lút</i>	<i>châu phất phēng tēng ớng ư-ê</i>
<i>khâu nãi đōng fēk</i>	<i>chau nō-ủn lã ớng thàng ớng ư-ê</i>
<i>khâu nãi đōng fek</i>	<i>mã châu dai phoã khēk</i>
<i>see mã plēk ghō-ã Thāi ư-ê! hủ-ê! mã nāng ư-ê</i>	

The heavenly bird descended in the forest (of *Himála*) and wandered about.

The Princess was dressed out in elegant attire and painted with the fragrant paste. She went out into the wood—graceful in figure and action.

O my beloved, when you met with the Malay you quickly forgot that I existed.

Harvest Song, sung whilst reaping the rice.—Air, *Phlen kí-au hau*.

wan nī rau wã cha len
rau cho-ủn kun khamen siwa cha len phleng ư-ê
cha au kha-not nãi ma
cha au khau na nãi lau
cha wang kam khau khāng chauna ư-ê
nãi nãi khau ka ma lén moi
yang te chau dāk prã chú

To-day let us be merry and rejoice like happy reapers. Let us bind the sheaves—and place them on the banks, on the ridges leading through the corn and inclosing the fields—that we may deposit the corn in the granary of the master. Where are the happy reapers, and she who is the fragrant *PHRA CHÓ* flower of my soul, where is she! And *PÚCHÓ SRAI* (another woman's name,) come along quickly—are you here? how is it you answer not.

Thả yãe.—An air in *Mahori*—in the Manora Entertainment.

Peasant's Song.—*Thep pha thāng*.

<i>wãn ư-ê wãn nī pěn wãn</i>	<i>nũng sãan hóm sī</i>
<i>nãã bắt sī chai ư-ê</i>	<i>nũng sãam mī sī</i>
<i>thế phã thāng nāng dĩ</i>	<i>rã pěn chã nãi ư-ê</i>
<i>thếpphã thāng khāng nāng nī mãi sôđi</i>	<i>chấp hỏã long thả lai khĩ</i>

hai ăp-pri chai ũ-ě
chău chap hai đĩ

năng chă chap-au hoa phi
hăa mải chă khă hi tãi ũ-ě

THE MAN.—This is the day—the very day—on which fine woollens ought to be worn—I am abashed and ashamed in your presence at being ill-dressed in coloured clothes.

THE WOMAN.—My Brother? You are kind—are you delighted with your woollen clothes? I do not think they become you—let me make use of your head as a mop to sweep away the fowls' dung—that you may never exult again but fall into evil.

THE MAN.—My beloved, your threats if put in practice may produce mischief to your virgin state—(There is a double entendre here not to be explained in this place.)

chaang sĩ fin yang ro phlăät
nuk prăät yang ro phlăng

If the mighty Elephant King of four-footed animals is liable to stumble and fall, in like manner the wisest man is apt to slide into error.

List of the *Piphat Khongwang*

OR

MUSICAL INSTRUMENTS.

A full Band consists of

- | | |
|--|--|
| 1. <i>Pee</i> —Clarionet. | 3. <i>Aramana</i> —Flat Drum or Tamborine. |
| 2. <i>Khlang toa pho toa mea</i> —Small and large Drums. | 4. <i>Thap Thap</i> —Drums. |
| 3. <i>Taphon</i> —Kettle Drums. | 5. <i>Ching</i> . |
| 4. <i>Pnug mang</i> —Small ditto. | 6. <i>Khlovee</i> —Flutes. |
| 5. <i>Ranăät</i> —Sticcado. | 7. <i>Krap Phöung</i> —Short Castanets. |
| 6. <i>Khongwang</i> —Musical metal Bowls. | 1. <i>Tré</i> —Trumpet. |
| <i>Cheeng</i> —Metal Cymbals. | 2. <i>Sang</i> —Small ditto. |
| <i>Chang</i> —Large ditto. | 3. <i>Khlang Khék—Tũ pho tũ mea</i> —used by the King—Drums, Javanese. |
| <i>Gong</i> or <i>Khong</i> —Gong. | 4. <i>Pee Cháwa</i> —Sort of Clarionet. |
| <i>Krăp</i> —30 pairs of bamboo Castanets 1½ foot long. | <i>Khlang phẻ tai</i> —Funereal Drum. |
| <i>Mahori</i> . | <i>Chăng Katé</i> —A small Gong. |
| 1. <i>Să</i> —Violincello. | <i>Pee hă</i> . |
| 2. <i>Kachappi</i> —Harp. | |

Penang, 1829.—Revised 1836.

PART SECOND.

Entertainments, Games and Amusements.

There is nothing which at first sight would appear more strongly demonstrative of the intercourse which at remote æras may have existed betwixt the various people of the earth—or of their physical vigor, and mental energies and sentiments, than a description of their national games and amusements. Here the character is boldly drawn forth and stands in view divested of the shackles of time, or the marks of passing fashion and caprice. Mankind, however, being the child of circumstances, and being moulded into many varieties by the moral and physical agencies which surround him, it may thence be inferred that even the games which with slight modifications pervade nations, widely severed from each other, and dissimilar in habits, are in many, perhaps most, cases the result of some impelling principle common to man in every situation.

The Siamese from being of a lively temperament, and of strong but versatile passions, like other semi-barbarous tribes, are much addicted to gaming, and also to many other less pernicious amusements. The Government checks the unbounded licentiousness to which gaming would lead by licensing gaming houses, where only games of chance may be played. At the great festival called *Wantroot* or *Songkhraan*, (*Sankranti* of Hindoos,) a general licence is sometimes given to the people to gamble free of duty. The women are said to indulge in the pernicious delusion with equal eagerness as the men. The same passion for playing is found amongst the Burmese.

The universality of the game of Chess need not here be insisted on. The Siamese are alike remarkable with other Asiatics for their clear-headedness at this game; and, were all other proofs of their possessing a considerable share of mental perspicacity removed, this one would redeem them from the charge of being deficient in it.

Mak rook or *Chess*—The *Khoon* or king has with the other pieces, (with exception of the pawns,) the same relative positions as in the English

game. He goes one square in any direction, and takes in any direction. He cannot castle. He is check-mated much in the same manner as in the British game, but a stale-mate makes a *drawn* game.

The *Met* or minister [the queen with us] stands on the right hand of the King, can move two squares straight-forward at the outset—but after the first move he can only go one square at a time, and that diagonally either for advance or retreat.

The *Khōn*, “post or supporter,” is the bishop. His first move is *either* one square forward or diagonally, but at any period of the game he may take the adversary’s piece on the square before him, but not that one which may stand in his rear.

Mää or the horse, is the knight and moves in the same way as the English one.

The *Rooa* or ship is the *Castle* and moves in the same way as the latter.

Bea or “cowries” (shells) are the *pawns*. They are ranged on the third square and move one square at a time, and only one at the outset, and take diagonally. When they reach the adversary’s line of pawns they become *Met* or *ministers* and move accordingly.

The following game was played in my presence by two Siamese :

- | | |
|--|--|
| 1. The white Queen’s pawn leads off by moving one square to the front. | 13. Right hand knight to his second square. |
| 2. The black ditto ditto’s pawn ditto ditto. | 14. Queen to her second square. |
| 3. Queen to right hand bishop’s first square. | 15. Right hand bishop to his first square. |
| 4. The adversary does the same. | 16. Queen to her second square. |
| 5. Queen to her second square. | 17. Right hand knight’s pawn one square. |
| 6. Right hand bishop’s pawn one square. | 18. Right hand castle to queen’s square. |
| 7. Ditto ditto knight to queen’s first square. | 19. Left hand knight to king’s second square. |
| 8. The adversary does the same. | 20. Left hand castle one square to front. |
| 9. Right hand knight to right hand bishop’s third square. | 21. Ditto ditto Bishop takes adversary’s queen’s pawn. |
| 10. Left hand bishop one square forward. | 22. Left hand castle to queen’s second square. |
| 11. Queen’s pawn takes adversary’s pawn. | 23. Ditto ditto knight retreats to king’s second square. |
| 12. King’s pawn one square, | 24. Left hand knight to king’s first square. |

25. Left hand bishop to king's second square.
26. Right ditto ditto pawn to his fourth square.
27. Left ditto knight to right hand bishop's third square.
28. King's pawn one square.
29. Left hand bishop one square.
30. Right ditto ditto pawn takes adversary's pawn.
31. Left hand bishop's pawn takes the adversary's pawn.
32. King's pawn takes it in turn.
33. Queen takes the pawn.
34. Queen to bishop's fourth square.
35. Right hand ditto to queen's second square.
36. Left ditto knight to right hand bishop's third square.
37. Left hand castle moves up close to the King.
38. Right hand knight to right hand castle's fourth square.
39. Left hand knight's pawn one square.
- 40.
41. Queen takes queen.
42. Bishop takes queen.
43. Right hand knight to adversary's knight's third square.
44. Left hand castle to left hand bishop's fourth square.
45. Right hand knight's pawn one square.
46. Castle retreats one square.
47. Right hand knight takes adversary's bishop.
48. Knight takes knight.
49. Ditto ditto ditto.
50. Ditto ditto ditto.
51. Right hand bishop to queen's third square.
52. White king is checked by right hand castle.
53. King moves to left hand bishop's second square.
54. Left hand knight to left hand bishop's third square.
55. Left hand knight's pawn one square.
56. Pawn takes pawn.
57. Ditto ditto ditto.
58. Castle moves one square to its right.
59. King moves one square to his left.
60. Left hand castle's pawn one square.
61. Right hand bishop to his king's fourth square.
62. King moves to his bishop's second square.
63. Right hand bishop to adversary's bishop's fourth square.
64. Knight retreats to king's second square.
65. Bishop moves to black queen's third square.
66. Knight returns to bishop's third square.
67. King advances one square.
68. Castles pawn takes pawn.
69. Pawn takes pawn.
70. Knight to queen's fifth square, giving check to adversary's king.
71. King retreats to knight's second square.
72. Knight takes castle.
73. Castle takes knight.
74. Bishop to his queen's fourth square.
75. Bishop to his second square, (this was inadvertently done, but the player would not accept of the piece back.)
76. Castle takes bishop.
77. Bishop to king's third square.
78. Left hand castle to right hand bishop's third square.

79. Castle to adversary's king's fourth square.
80. Bishop to his fifth square.
81. Bishop to his queen's fourth square.
82. Ditto to white bishop's third square.
83. King to his left hand knight's third square.
84. Bishop to white king's fourth square.
85. Castle to ditto ditto fifth ditto.
86. Left hand castle to white left hand bishop's third square.
87. King retires one square.
88. Left hand castle (checks king) to his bishop's second square.
89. King retreats to his knight's square.
90. Same castle to white left hand bishop's square.
91. King moves one square forward.
92. Left hand castle to white bishop's second square on left hand and gives check.
93. King advances one square.
94. Bishop closes to white king.
95. White castle takes white left hand knight's pawn.
96. Castle to white knight's square, and checks the king.
97. King to his left bishop's fourth square.
98. Bishop takes white knight's pawn.
99. King to his fifth square.
100. Left hand castle to white king's square.
101. King to his queen's fifth square.
102. Bishop to his fourth square.
103. Castle checks king.
104. King goes to his own square.
105. Bishop to adversary's queen's fourth square.
106. Left hand castle to white queen's second square.
107. Bishop goes behind his king to queen's fourth square.
108. Bishop to black queen's third square and gives check.
109. King to black bishop's fourth square.
110. Castle to white right hand bishop's square and gives check.
111. King to black king's third square.
112. Castle takes bishop and checks.
113. King takes bishop.
114. Castle from white bishop's square to black left hand bishop's third square and checks.
115. King to black queen's fourth square.
116. Castle retreats to his king's second square.
117. Ditto to white left hand knight's third square.
118. King to his left hand bishop's second square.
119. Right hand castle's pawn one square.
120. Castle from king's second square to queen's second square and checks.
121. King to his queen's fourth square.
122. Castle from left hand black bishop's third square to his fifth square and checks.
123. King advances one square.
124. Castle to king's second square and checks.
125. King moves one square to his left.
126. Pawn takes pawn.
127. Castle to right hand castle's second square.
128. Castle takes pawn.
129. Ditto to right hand bishop's third square and gives check.
130. King to his own square.
131. Castle to black left hand bishop's third square.
132. Ditto to black left ditto knight's fourth square and gives check.
133. King forward one square.
134. Castle to his queen's second square and checks.

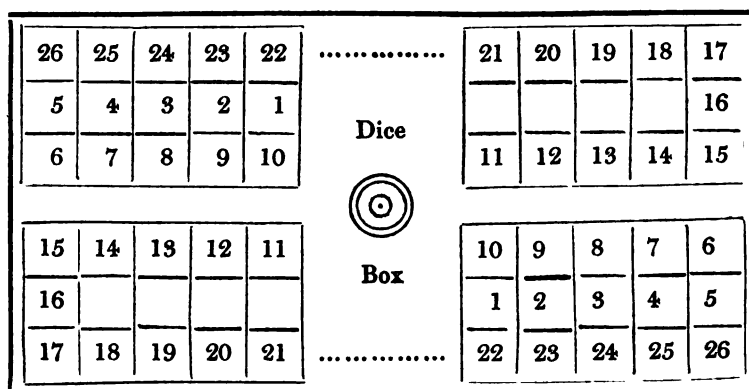
135. King one square to his left.
 136. Castle's pawn one square.
 137. Ditto to white right hand bishop's fourth square.
 138. Ditto to left hand knight's third square and checks.
 139. King retreats one square.
 140. Left hand knight's pawn one square and becomes a *mét*.
 141. Castle to black bishop's fourth square.
 142. Pawn one square forward.
 143. Castle to black left hand castle's fourth square.
 144. Ditto to white knight's fourth square.
 145. Ditto takes pawn.
 146. Ditto to queen's fourth square.
 147. King takes castle.
 148. Castle takes castle.
 149. King to black queen's fourth square.
 150. Ditto to queen's second square.
 151. Ditto back to black king's fourth square.
152. Castle to left hand castle's fourth square and checks.
 153. King to his own fourth square.
 154. Ditto one square forward.
 155. Ditto to his queen's third square.
 156. Ditto to his ditto fourth ditto.
 157. Ditto to his own third ditto.
 158. Castle to his knight's fourth square.
 159. King to his left bishop's third square.
 160. Ditto moves one square to his left.
 161. Ditto to his third square.
 162. Castle to his king's third square.
 163. King to his left bishop's third square.
 164. Castle to white queen third square and checks.
 165. King to his own second square.
 166. Ditto to white king's fourth square.
 167. Ditto to his left bishop's second square.
 168. Ditto one square to his right.
 169. Ditto to his own second square.
 170. Castle to white queen's fourth square.

Here the game ends, being a drawn one. The reason is that the king has got back to his *country*, as the Siamese express it, within the permitted number of moves, viz. 16. The new made *mét* or minister is not of a high rank enough to attack a king. The castle or ship is supposed to contain all the belligerents. Had two castles been opposed to the king he would have been check mated in eight moves.

The following are established rules. If a king is left alone to contend, his aim is to get so placed as to prevent being check mated *within a certain number of moves*. In the first place, however, the number of pieces actually on the board is deducted from the prescribed number of moves in each case. Thus, if the king has opposed to him a king and two castles—the number of pieces on the board four—is deducted from the prescribed number eight. If the adversary has only a castle, the prescribed number is sixteen. If he has two bishops—it is twenty-two. If with one forty-four.

If with three knights thirty-three.* If with one knight sixty-six. If with a *mét*, it is a drawn game. If with a queen or *mét* and two pawns eighty-eight moves; with a queen, bishop, knight and castle, sixteen moves are prescribed.

Lén Doat resembles the Indian game of pucheers. It is played with cowrie shells on a lacquered board thus. Two persons take each a side of the board. There are five cowrie shells for a dice, each of the players has three pieces—each throws in turn, and if No. 1 or No. 5, casts up, the thrower continues to throw and to play until another number turns up. The chief object is to pass through all one's own squares and those of the opposite party without interruption—taking his men if they can be overtaken by throwing up a corresponding number, and leaping over them if the number cast up exceeds. He whose pieces are thus first returned to the place whence they set out, wins the game. Nos. 6, 15, 17 and 26 in each side are castles, and the piece holding one of these cannot be taken. The pieces which have been taken are entered again by casting the dice—No. 1 enters one—No. 5 the whole which are out, but the intermediate numbers do not *enter* any.



The *Len của kìn ngoa*.—The game of “the tigers eating cattle.” In this game there are four tigers and twelve oxen. The board has sixteen squares.

* The pawns on reaching an adversary's line become pieces of higher value without reference to the number of these which may have been taken from their side.

The tigers are placed at the four corners—an ox is placed on one square, and the nearest tiger moves first. The tigers take by leaping over the heads of the oxen to the open square behind them and not diagonally.

The tigers are taken and put off the board when hemmed in so that they cannot move, or they are taken *then* by the oxen moving (*only then*) diagonally. If only two tigers are left on the board the oxen are victors. There is another game called the sleeping tigers and ten oxen—played on a fifteen checqued board. The tigers wait until they can take by leaping over the heads of the oxen one at a time to a blank square—or by getting betwixt three or two, which they take.

Len choa is a game played with six counters placed within and on the lines of a triangle, or as may be agreed on the point, consists in hemming in the adversary's pieces so that he cannot move.

Mak yép is a game played with fourteen counters on sixteen squares—one of the players must take off five counters, so that he shall not leave one on the board in a situation to be taken—for if one is so situated that it can go over the head of another to an empty square the first player loses.

Mak khom is a trough with seven cups on each side. The players have each forty-nine counters distributed equally in the cups, i. e. seven each. Each takes out the contents of his first cup, and counts them out to the right hand to the last number,—setting aside the counter which remains. They then begin with the second number, and, when its contents have been told out, they respectively take out of the cups (amongst which the last told out counter falls) *their* contents, and proceed to count as before. They may take the whole of the number in any cup, or only part of it. The parties agree that after a certain number has been won by one of them the game shall cease—as it may be immoderately lengthened out.

Len Saké is played with counters like Backgammon—the moves being regulated by dice. The box has the same number of marks as the European one, and indeed the game bears such a close resemblance to our Backgammon, that it may be perhaps supposed to have been taught to them by European traders.

The men are not placed in the box at the outset, but are kept in a heap in the checquers of the players, which first are to the left hand of each. The pieces are filled into the respective checquers according to the casts of the dice—and they range to the right when the whole numbers have been filled in. After this they may take up any uncovered counter of the adversary which generally terminates the game. The chief aim is to prevent a piece being uncovered.

Len súa kam hoa is a game where a number of people sit on the ground with their legs stretched out—and each having one of his feet placed above the other, the hands being also placed above the feet. The opposite party of players have to pass over the limbs of the sitters without discomposing them.

“*Hide and seek*” is as much a nursery game in Siam as in Europe.

Len Saba is a favorite game—where a piece of wood or ball is impelled to a certain mark by one foot of the player, who must keep on the other or loose the game. It is played six days in the year at the *Wantroot* and *Songkhraan* festivals.

Marbles (or small balls of horn) are played also.

Lén Katrá is the wicker foot ball, which is kept up by a number of persons who stand in a circle. It is a characteristic Chinese and Indo-chinese, and also a Malayan game.

Len húng is thus played :

Two parties are formed.

A stone is set up—near which one of the players of one party is stationed. The other party is in advance at a convenient distance. The person at the stone takes a hard *lime*, and throwing it into the air, strikes it with the palm of his hand in the direction of the opposite party. If none of them catch it one of them must go to the place where it lies, and thence throw it at the stone—if he hits it his party gets in, if not the game goes on as before. If the ball is caught the party in goes out.

Or, instead of the stone a hole is dug—and a bit of wood, a few inches in length, is struck of by a stick after having been cast up in the air. If

any one of the opposite party catches the bit of wood, his party wins, but if not then one of that party casts it towards the pit—the person stationed there endeavours to stop it, or strike it off. If he does not succeed his party goes out. If he stops seven times, or the opposite party is kept out seven rounds, then the person at the hole strikes off the stick again, and if one of the opposite party catches it, he follows up and strikes it again and again until it is caught—the losing party are then forced to run to the hole and are obliged, according to the rules of the game, to make a nasal noise called *hú*, as a signal of their being losers. The approximation of this game to that of cricket may seem curious to the antiquary.

Len thip ching cha is a swing suspended betwixt two trees—and is a common amusement amongst children and even grown up persons.

Women play at several of the games described—particularly at hide and seek—in company with the other sex. The fine still moonlight evenings are preferred for this amusement, which is no doubt productive of matches betwixt the young men and girls.

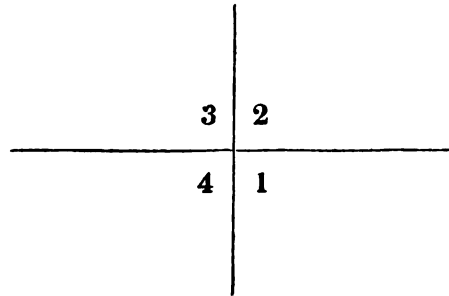
The girls have likewise some simple games of their own—such as throwing up pebbles and catching them before they fall, having first taken up a certain number in the interval—*Eephang longlúm*, where a number of pebbles are thrown by one party to a hole and stopped by the other from going into it. They are afterwards to be separately cast into it by the exertion of one finger—the first party losing those not put in.

Len Rúa mai lé rù dín—are two games played by rolling, in the first instance, balls of clay down an inclined plane, and in the second by letting a bamboo model of a boat slide down it. He whose ball or boat goes furthest of course wins.

Maak yék is a game somewhat resembling drafts. It is played with thirty-two men—sixteen of a side—and arranged respectively on their *first* and *third* lines. The pieces move in *squares* in all directions, the number not being limited. The object is to get one or more of the adversaries' pieces betwixt two of the players' ones, which, if there be no intervals between any of the confined and confining pieces, are taken—or if the draft

piece stands with one of the adversaries' on each side of him, or with these and others in his rear, he takes the whole. Or the game may be varied according to agreement, or *one* piece may oppose sixteen. *It* can be moved in any direction not diagonally, and takes by leaping over one piece at a time if there is a blank square behind.

Len Thoa is a game of chance.



A cross is made with chalk on the floor and numbered at the inner angles 1,2,3,4. There is no restriction to the number of players. The holder of the bank sits opposite No. 4. He has several hundred cowries which represent pieces of money—these he conceals under a cover so that the players may not be able to guess the number.

The latter now stake what sums they please opposite any of the angles—and they may join their chances by depositing one counter each on one of the four lines. The banker being satisfied with the stakes, no more can be deposited. He then counts out by fours the counters in his bank—and whatever odd number remains after this operation indicates the corresponding one in the cross—by which he wins all the stakes deposited in the opposite one. Thus if the odd number, or that which should remain (after telling out) *less than four*, be two, the holder pays all the stakes corresponding with that number, and takes all deposited at No. 4. If the remaining number be three, he pays for its stakes, and wins all in angle No. 1.

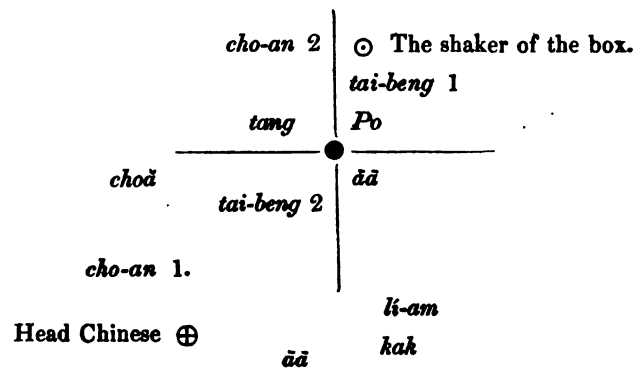
The players sit in a circle at a distance from the places where the stakes are deposited—and they push on their stakes with sticks having hoops at their ends—to prevent unfair play.

The gaming farm renter, *Nai Bawn Hoa bea*, and his head people; distribute the winnings to the parties to prevent fraud.

Thamtat is a game played by any number of persons—but seldom exceeding ten. There is always a holder of the box or a banker. The other players are numbered from one upwards.

They deposit what stakes they please and the banker chuses to admit. He then takes out an indefinite quantity of cowrie shells, and counts them out by the number corresponding to that of the players (with exception of himself). When they have been told out, so that either *that* number only, or an *odd* number remains, he loses or wins according to the following rules: The holder of the bank, if his remaining number corresponds to that which marks his own position, wins all the other stakes. But he pays, should the number be that of any one of the other players. The winner gives the box.

Len po is the *Chinese* game of dice, which has been naturalized in Siam. The dice are generally one or two cubes—and each face is divided into two compartments, the one black or red, the other white. They are of ivory. They rest in a chamber in a brass box and another is fitted so as to slide down over it.



The box having been placed in the centre of the cross and all the stakes deposited—the cover is taken off. If the red half of the uppermost face of the dice points to *tai beng* first, the banker pays that stake—and wins *āā* and *kāk* and *li-am* and *cho-ān* and *tang*, *cho-an* second and *tai beng* second. If opposite to *āā* he takes all the stakes but *tang*. If

opposite *tai beng* second and *cho-an* he pays for them and gets all the rest—and so on.

Eepé, is a game played nearly in the same manner as *Thoa*.

Eepong, is a game played with a six sided teetotum—marked 1, 2, 3, 4, 5, 6.

The stakes are deposited in the allotted compartments.

If the number turned up be 1, the player pays thrice the number of the stakes deposited there, and takes all the rest. If 2, he pays thrice the stakes there and takes all the rest—and so on.

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Len phai Kadaat are Chinese cards on which Chinese characters are printed.

Len pet kaau.—European cards.

Len thāt lok bāāt, is a game played with three dice—marked from 1 to 6. It seems also to be a Chinese game. If three turn up alike they are neither in favor or otherwise, but lose the box. The throw 1-2-1 wins—2-2-1 loses—1-2-3 loses the box; the other number of the series wins, 2-2-3, as does any other sequence—or any unequal dice.

2-2-3 wins, as does the rest of the series.

3-4-4 loses, as do the other two of the series.

4-4-5 and 4-4-6 win—4-6-6 loses—4-5-5 and 4-4-3 lose : 4-5-3 neuter—4-3-2 ditto—4-2-1 ditto.

With two dice—aces lose, doublets lose ;—3-3 wins,—4-4 loses,—5-5 wins,—6-6 wins. 1-2, the No. 1 wins—1-3,1-4,1-5,1-6—all neuter, as are other unequal numbers—6-5 win 6-5, and 6 wins.

Len Eethop, or pitch and toss, is played with tin pice, or coins : a hole is made in the ground, the players throw each one pice at first and he who holes the pice has the privilege of throwing the general stakes at once towards the hole and taking as many as go in. If no pice fall into the hole

in the first instance, the person whose pice lie nearest to it has the before-stated privilege.

The *Len rúđ* are boat races. The distance to be rowed over is about two miles. It is chiefly the officers of Government, who indulge in this amusement. They use paddles; the rowers sing *he he rúa*, a boat-song.

Len Khwai are buffalo races. The course is about two hundred yards long, and a straight line at each end is a starting post, and in the centre a house where the judges of the race sit; two buffaloes start at a time at the sound of gongs, one from each post, and to the right hand severally. The aim is for either buffalo to overtake the other before he has gone twenty times over the course. Two only start at once.

The course is very broad and is separated in the middle by a row of people. So that it in fact becomes a sort of narrow oblong figure, the compassing of which forms one round.

There are no riders, but each owner seizes the rope which, as usual, is passed through the cartilage of the animal's nose, and goads him on, being relieved at short intervals in this operation by persons stationed betwixt and at the posts. The person whose buffalo overtakes that of the opposite party must seize the rope it is held by, or he does not win.

The Siamese of Bangkok have no buffalo fights like those exhibited in the Burman Provinces, in which the owners ride their buffaloes and urge them on, and where lives are occasionally lost. Large bets are made at Siamese races.

Len Weeng ngoa Ke-ún, are carriage races. These carriages or carts are of a very light construction but strong.

Two start together, each being dragged by one, or two oxen. The driver stands in the vehicle, and goads the oxen on by a long stick having a pike at the end.

They run to the extremity of the course, but do not return.

Len Weeng ngou khon.—The men run races on the same course as the buffaloes—going twenty times round if neither has overtaken the other.

They also run straight forward to a goal.

Len Plää Kät is a very fanciful kind of amusement—being neither more nor less than a *fish fight*. The *plää kat* is a fish which grows to two or three inches in length at the utmost. It is found in shallow rivulets and is sought after with great avidity. The males are selected and kept separately in bottles. Bets are laid and two of these bitter enemies are slipped into a large bottle where they generally fight until one is killed or disabled.

This game is discountenanced by the king as contrary to the principles of the Buddhist religion, which enjoins humanity. But the customs of barbarous nations are often at variance with the creed they most vehemently contend for. The Chinese also keep a species of fish called by them *Sampan* or *ho Sampan* for the purpose of fighting them. This fish (the *Ikan puyu* of Malays) is about a span in length and it fights with much vigor and bitterness. The Chinese lay large bets on the issue of a battle of this kind. The *Puyu* seems a diminutive species of *perch*.

Chon nok nok, are fights of various kinds of birds.

Cock-fighting, or *Len chon kai*, is generally prohibited but is nevertheless practised secretly. They do not arm the bird like the Malays.

The Siamese have borrowed many juggling feats from the Hindoos and Chinese, but they have a great aversion to snakes. So much so that at the sight of one some Siamese will appear affected, as if by hysterics, and consequently they do not introduce them into their exhibitions. The Mons or Peguers, teach snakes to move to the sound of a flute in the manner of the tame snakes of Indian jugglers.

Len chok moei, or boxing matches, are common at all great festivals and entertainments. They are often very bloody, and would frequently end in the death of one or both of the parties, did not the king, or other great man present, stop the battle before it becomes dangerous. They arm their hands with hard cord, which is warped round them. The Hindoos use the same, and also arm their fingers and knuckles with horn or silver knobs. They strike straight forward or in any manner most

likely to *tell* according to their unscientific practice. They are allowed to use their knees, feet, and heads in combat.

There are no set number of rounds. The king if present, or if he is not, some one of his courtiers regulates the barbarous sport, and rewards the victors. It is not favorable to the formation of a good opinion of Siamese advancement in civilization, to find at such exhibitions the king, his family and his household of both sexes, with the courtiers, and the populace, women and children including. They excuse the inconsistency of prohibiting fights amongst the brute creation, and exhibiting combats of men, by the remark that the latter have reason to guide their choice of actions. Women have been known on occasions of the kind alluded to, to enter the ring and obtain by a stout battle the applause of the Siamese *fancy*. The spectators follow the example of the king in throwing pieces of money to the successful combatants, i. e. those who have much *punished* their opponents.

Len plam, or wrestling, is much practised both amongst the Siamese and Burmans, and it would be difficult to say which nation is most expert in the exercise.

A pugilist seems to aim chiefly at lifting his adversary and casting him on the ground—which is sometimes effected with such violence as to disable him. From what I have seen, I incline to the opinion that the Burmese are the best wrestlers. They are perhaps on an average more compactly formed than the Siamese.

Len tee lo tee and *tee dang* and *tee kabee*, are different kinds of fencing. For the first a sword and round shield is used by each combatant. In the second each has a stick or pole instead of a sword.

In the *tee kabee* each has a sword without a shield.

Bands of music accompany all Siamese games, except wrestling and boxing.

Len he somphot mú-üing.—The procession in which all the people assemble and pass before the king who looks down from a house—all sorts

of pageants and figures are carried about. Here are exhibited the great mountain *mure*, ships, mock animals of all kinds, &c.

Kite Flying.

Waau are paper kites, ranked as male and female. The Siamese are extremely fond of this amusement. The kite is about five or six feet high, and with the cord may, in some instances, cost seventy dollars.

Dances.

Mon ram.—The Peguer dance. This resembles the Indian dance, but is rather more lively, and, like the dancing girls of India, the Siamese ones sing during the exhibition.

Lakhān is a theatrical entertainment to which allusion has before been made. In it various styles of dancing are displayed, from the solemn movement indicative of dignity or grief, to the quick step corresponding to the sentiments prevalent in the piece.

Len Mongklúm and phleng Sawan.—"The heavenly concert," an imitation of the theatricals of the *Devattas*.

Khōn.—Dancing on the Stage, differs little from that in the *Lakhān*.

Fire Works.

Such as pyramids of all sorts, rockets, fire balls, fire fountains, &c. are exhibited at festivals. Siamese pyrotechny has apparently been borrowed from the Chinese.

Hūn are dressed puppets of wood, to the movements of which dialogues are appropriated as in our *Punch*, who came no doubt from the east.

Len Nang

Fantoccini, or puppets of leather, which also have dialogues to accompany their movements.

Rúang Ramake-un.

The events of RAMA'S life dramatized. It occupies many days in performance. The Malays have the same drama; but they prefer the

Siamese translation and Siamese actors ; the Malays of Kedder and Penang are here alluded to.

Smoking.

People of all ranks and ages in Siam smoke tobacco : it is made into segars. Even amongst the great, the Indian hookah has not been yet introduced, although pipes are frequent.

The segar is presented along with the betul mixture to a stranger on his entering a house. Tea accompanies it in some houses ; if the visitor has come from a distance he is presented with food immediately, or is invited to stay to dinner.

Medicine.

There are two houses appertaining to, the Royal establishment in which medicines are kept. At one of these the poor may be supplied with such as they require.

The King's physician occasionally administers to those who solicit his aid. There are women who possess to be actuated on occasions by a spirit, and who are consulted by those labouring under diseases.

Field Sports.

Siamese Princes do not follow the chase—or shoot animals, because the religion they profess makes such practices sinful. Their subjects however indulge in field sports. They catch elephants and other animals, laying snares, nets and traps for them ; they shoot elephants, wild cattle, rhinosceroses, deer, bears and hogs, for their teeth and skins chiefly, but for food also in the cases of the cattle, deer and hog.—They also train dogs to run down deer and to seek tortoises, which last they discover to their masters by barking. They pretend also that their alligator killers will dive under water, get on the back of one and finally kill him or bring him on shore! Several persons, Malays and Siamese, have positively averred to me that they saw a feat of this nature performed! So that the feat in America on a Kayman* must be ranked as second

* Vide Waterton's Wanderings.

rate *only*! But the Siamese have an advantage which was not enjoyed in the latter instance, the potency of *charms* which ghosts even cannot withstand! Thus does superstition deceive both the senses and the perceptive faculties of the mind.

There are also games called *Ki Lephrop*, where persons display their bravery and agility by entering a circus, where an enraged elephant with its keeper on its back is confined, and by avoiding him after having provoked him. In the middle of the space is a strong bamboo mat stretched out and lying on strong posts connected by cross beams. The mat is about the height of the elephant's forehead, so that when the combatant or rather exhibiter, as he only carries a fan in his hand, has provoked the animal and is pursued, he runs below this canopy while the elephant rushes and strikes his head against the beams—his eyes being above the mat and his tusks below, so that the man escapes. Amongst the amusements of this pleasure-loving people, may those convivial parties be reckoned, made for the express purpose of cementing eternal friendship betwixt those who assemble at them, and where the parties pledge each other in deep draughts of *lau* or arrack, over a drawn weapon inserted in a bowl of that beverage and in which each also inserts a finger. It partakes not of the nature of a secret association, but is a public and noisy assembly. Equals only can well engage in such a party with any hope that the mutual pledge of support will be fulfilled, and even then as it is not until the cup has well circulated that professions of brotherly love and of mutual aid are made; their oaths must be liable to evaporate in the process of sobering.

Literary Amusements.

The Siamese challenge each other to trials of improvisitorial skill—such are questions and replies in verse—and discussions on Bali learning. Some one also of a party repeats the name of an animal, tree, or any substance, and the person who accepts the challenge must give the name of one of the same genus, having a like termination—and the trial is kept up

until one of the competitors fails to produce a name which shall chime with his adversary's.

Riddles are also proposed and a failure to expound them incurs forfeits of a fanciful kind. Both men and women engage in this amusement and the forfeits are adapted to each sex, much in the manner that we find them in the British game of a similar nature.

Penang, 1829.

Revised, January 1836.



XI.

ANALYSIS

OF THE

SHER-CHIN—P'HAL-CH'HEN—DKON-SÉKS—DO-DÉ— NYÁNG-DÁS—AND GYUT;

BEING THE 2nd, 3rd, 4th, 5th, 6th, and 7th DIVISIONS OF THE
TIBETAN WORK, ENTITLED THE KAH-GYUR.

BY MR. ALEXANDER CSOMA KÖRÖSI.

SICULO-HUNGARIAN OF TRANSYLVANIA.

II. (SHER-CHIN.)

ACCORDING to the Index, the second great Division of the *Bkah-hgyur*, is that of the ⁽¹⁾ “*Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa*,” (by contraction, *Shér-p'hyin*, pronounced *Sher-ch'hin*.) Sans. *Prajná páramitá*. Eng. “Transcendental Wisdom.” Under this title there are in the *Bkah-hgyur*, 21 volumes, classed under the following subdivisions or distinctions:

1. ⁽²⁾ *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-stong-p'hrag-brgya-pa* (or *hbum*). Sans. *Shata sahasriká prajná páramitá*. Eng. “Transcendental Wisdom, in one hundred thousand slókas.” In 12 volumes, in which are counted 75 chapters (*léhu*, in Tib.) 303 artificial divisions (*bam-po*, in Tibetan, each containing 300 slókas in verse, or an equivalent in prose, and occupying in

¹ ཤེས་རབ་ཀྱི་པ་འོ་ལ་རྩ་ལྷན་པ་, or ཤེས་ལྷན་

² ཤེས་རབ་ཀྱི་པ་འོ་ལ་རྩ་ལྷན་པ་ རྩོད་པ་ལྷན་པ་, or འབྲམ་

general 21 leaves in the *Bkah-hgyur*), and one hundred thousand slókas—the whole is in prose. In these 12 volumes the *Prajná páramitá* is treated at large, and the other sub-divisions are only abridgments of these 12 volumes. These were first translated from Sanscrit into Tibetan in the ninth century, by the Indian Pandits, JINA MITRA and SURENDRA BODHI, and the Tibetan Lotsáwa (Sans. *Lochch'hava*), YE'-SHE'S-SDE'. They were afterwards again review and arranged by others.

2. ⁽³⁾ *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-stong-p'hrag-nyi-shu-lña-pa*, (or in round numbers, “*Nyi-khri*,” 20,000.) Sans. *Pancha vinshati sahasriká prajná páramitá*, “Transcendental Wisdom, in 25,000 slókas.” In three volumes. There are counted 76 chapters, 78 bam-pos, and 25,000 slókas. This is an abridgment of the before-described 12 volumes. No translators are mentioned.

3. ⁽⁴⁾ *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-k'hri-brgyad-stong-pa*. Sans. *Ashta dasa sahasriká prajná páramitá*. Eng. “Transcendental Wisdom, in 18,000 slókas.” In three volumes, containing 87 chapters (*léhu*), 50 small divisions (*bam-po*), and 18,000 slókas. These three volumes are a more close abridgment of the above specified 12 volumes. No translators are mentioned.

4. ⁽⁵⁾ *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-k'hri-pa*, (or by contraction “*Shés-k'hri*,”) Sans. *Dasa sahasriká prajná páramitá*. One volume of 613 leaves, containing 33 chapters, and 34 bam-pos, or small divisions. This volume is an abridgment of the *Yum-hbring*, or of the above specified three volumes of 25,000 slókas, translated by JINA MITRA, PRAJNYA VARMA, and the Tibetan Lotsáwa, BANDE YE-SHES.

5. ⁽⁶⁾ *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-brgyad-stong-pa* (or simply *brgyad-stong-pa*). Sans. *Ashta sahasriká prajná páramitá*. One volume of 462

3 རེས་རབ་ཀྱི་པ་འཇམ་མཉམས་པ་ ལྷོང་པ་ལྷོང་པ་ རྒྱ་ལྷོང་པ་, or རྒྱ་ལྷོང་པ་

4 རེས་རབ་ཀྱི་པ་འཇམ་མཉམས་པ་ ལྷོང་པ་ ལྷོང་པ་ ལྷོང་པ་

5 རེས་རབ་ཀྱི་པ་འཇམ་མཉམས་པ་ ལྷོང་པ་, or རེས་རབ་ལྷོང་པ་

6 རེས་རབ་ཀྱི་པ་འཇམ་མཉམས་པ་ ལྷོང་པ་ ལྷོང་པ་, or ལྷོང་པ་ ལྷོང་པ་

leaves, 24 bam-pos, and 32 léhus. This volume likewise contains an abridgment of the several *dharmas* contained in the above enumerated volumes. This was delivered by *BCHOM-LDANHDAS* (SHÁKYA) likewise, as the above enumerated divisions, when he was on the mountain, called in Tibetan, the “*Bya-rgod-p’hung-pohi-ri*,”⁽⁷⁾ in Sans. *Gridhra kut’a parvata*, near *Rájagriha* in *Magadha*. This is a favourite volume of the Tibetans, who shew particular reverence to it; hence both the manuscript and printed exemplars of it are in very great number to be found.

6. One volume is entitled,⁽⁸⁾ “*Sna-ts’hags*,” Miscellaneous (Works) or all sorts of aphorisms of the *Prajná páramitá*. There are in this volume 18 different treatises or aphorisms, of which the titles are as follow :

i. ⁽⁹⁾ *Rab-rtsal-gyis-rnam-par-gnon-pas-shus-pa*. Sans. *Suvikránta vikramí pariprichch’ha* (*prajná páramitá*). Instruction in the *Prajná páramitá* (by *BCHOM-LDANHDAS*) on the request of *SUVIKRÁNTA VIKRAMÍ* (a *Bodhisatwa*) from leaf 1 to 130. This and the following aphorisms also all belong to the *Prajná páramitá*, and contain either abridged repetitions, explanations of some terms, or recommendations for keeping and reading the *Prajná páramitá*.

ii. ⁽¹⁰⁾ *Bdun-brgya-pa*. Sans. *Saptashatiká*. The *Prajná páramitá* in 700 slókas (Note, for brevity’s sake, *Shés-rab-kyi-p’ha-rol-tu-p’hyin-pa* (or *Sher-p’hyin*) and *Prajná páramitá*, are frequently omitted in the titles.

iii. ⁽¹¹⁾ *Lña-brgya-pa*. Sans. *Panchashatiká*, that of 500 slókas.

iv. ⁽¹²⁾ *Shér-p’hyin-sdud-pa-ts’higs-su-bchad-pa*. Sans. *Prajná páramitá sanchaya gáthá*. Verses collecting the contents of the *Prajná páramitá*.

v. ⁽¹³⁾ *Rdo-ryé-gchod-pa*. Sans. *Vajrachch’hédiká*, the diamond cutter (or a *sútra* of wonderful effects). This aphorism is contained in 18 leaves, from leaf 222 to 240. In this, *BCHOM-LDANHDAS* (SHÁKYA) in a colloquial

7 རྩ་རྩོད་ ཡུང་པོ་ལྷི་རི

9 རབ་རྩོད་ལྷི་ལ་ རྩ་པ་ལ་ བཞེན་པ་ལ་ ལྷི་པ་

11 ལྷི་བཞེན་པ་

13 རོ་རྩ་གཞོན་པ་

8 ལྷི་ལྷི་ལས

10 བཟུམ་བཞེན་པ་

12 རེ་ལྷི་ལྷི་ལྷི་ལ་

manner instructs "RAB-HBYOR" (Sans. SUBHÚTI) one of his principal disciples in the true meaning of the *Prajná páramitá*. The Tibetans pay especially great respect to this *sútra*, hence the copies of it are to be found in great abundance.

vi. (14) *T'shul-brgya-lna-bchu-pa*, 150 rules or ways.

vii. (15) *Shés-rab-kyi-p'ha-rol-tu-p'hyin-pahi-mtshan-brgya-rtsa-brgyad-pa*. Sans. *Prajná páramitá náma ashtá shataká*, the 108 names or terms of the *Prajná páramitá*.

viii. (16) *Bchom-ldan-hdas-ma-thés-rab-kyi-p'ha-rol-tu-p'hyin-pa-lña-bchu-pa*. Sans. *Bhagavatí prajná páramitá ardha shataká*, the *Prajná páramitá* in 50 slókas.

ix. (17) *Hp'hags-ma-shés-rab-kyi-p'ha-rol-tu-p'hyin-pa-dé-bzhin-gshégs-pa-t'hams-chad-kyi-yum-yigé-gchig-ma*. Sans. *Bhagavatí prajná páramitá sarva tathágate eka aksharí*. "Transcendental Wisdom, comprehended in the letter A, the mother of all *Tathágatas* or *Buddhas*." The letter "A" is considered in *Buddhistic* works as the mother of all Wisdom; and therefore, all men of genius, all *Bodhisatvas* and *Buddhas*, are said to have been produced by "A," since this is the first element for forming syllables, words, sentences, and a whole discourse; and the means for acquiring knowledge and wisdom. Here the whole *Prajná páramitá* is comprehended in the letter "A." This is the most abridged *sútra* of the Transcendental Wisdom, since this consists only of a single letter. This is to be seen on the 256th leaf of this volume.

x. (18) *Kohushika*. Sans. *Kaushika*, a name of INDRA. In this *sútra* SHÁKYA instructs him in the *Prajná páramitá*, hence the title of this *sútra*.

xi. (19) *Shér-p'hyin-yigé-nyung-du*. Sans. *Alpa akshara*, the "Transcendental Wisdom, in a few letters."

14 རྩུལ་བཅུ་ལྔ་བརྒྱ་པ

15 ཤེས་རབ་ཀྱི་པ་འོལ་ཏུ་ཕྱིན་པའི་མཚན་བཅུ་རྩ་བཅུད་པ

16 བཅོམ་ལྷན་པའི་ཤེས་རབ་ཀྱི་པ་འོལ་ཏུ་ཕྱིན་པ་ལྔ་བརྒྱ་པ

17 ལམས་མ་ཤེས་རབ་ཀྱི་པ་འོལ་ཏུ་ཕྱིན་པ་དེ་བཞིན་གསུངས་པ་ཤེས་པ་ཅད་ཀྱི་ཡུམ་ལོ་གེ་གཅིག་མ

18 ལོ་ལྔ་ཤིག

19 ཤེས་ཀྱི་པ་ལོ་གེ་ལྔ་པ

xii. ⁽²⁰⁾ *Shér-p'hyin-sgo-nyi-shu-rtsa-lña-pa*. Sans. *Pancha-vinshati prajná páramitá muk'ha*, the 25 doors or beginnings of the "Transcendental Wisdom," (there are so many *vija mantras*.)

xiii. ⁽²¹⁾ *Bchom-ldan-hdas-ma-shér-p'hyin-snying-po*. Sans. *Bhagavatí prajná páramitá hridaya*, the essence of the "Transcendental Wisdom."

xiv. ⁽²²⁾ *Shér-p'hyin-nyi-mahi-snying-po*. Sans. *Prajná páramitá surya garbha*.

xv. ⁽²³⁾ *Zla-vahi-snying-po (shér-p'hyin)*. Sans. *Chandra garbha (prajná páramitá)*.

xvi. ⁽²⁴⁾ *Shér-p'hyin-kun-tu-bzang-po*. Sans. *Prajná páramitá sámanta bhadra*.

xvii. ⁽²⁵⁾ *Shér-p'hyin-lag-na-rdo-rjé* Sans. *Prajná páramitá vajrápáni*.

xviii. ⁽²⁶⁾ *Shér-p'hyin-rdo-rje-rgyal-mt'shan*. Sans. *Prajná páramitá vajra kētu*. These five last aphorisms, or *sútras*, are so called from the names of those *Bodhisatwas* who are introduced speaking with SHÁKYA on the *Prajná páramitá*.

CONTENTS OF THE WHOLE *Prajná parámitá*.

All the 21 volumes of the *Shér-p'hyin* treat of speculative or theoretical philosophy, i. e. they contain the psychological, logical, and metaphysical terminology of the *Buddhists*, without entering into the discussion of any particular subject. There are counted one hundred and eight such subjects, (*dharmas*) terms, or phrases, with several subdivisions or distinctions; of which, if any predicate be added to them, affirmative or negative judgments may be formed. These terms have mostly been introduced into the Sanscrit and Tibetan Dictionary also, that was prepared by ancient Indian Pandits and Tibetan interpreters, and which may be found in the *Bstan-hgyur* (Mdo class, *Go* volume).

20 རེའུ་ཕྱིན་ལྷོ་ཉི་གུ་རྩ་ལུ་པ

22 རེའུ་ཕྱིན་ཉི་མའི་ལྷོ་པོ་

25 རེའུ་ཕྱིན་ལལ་ན་རྩ་ལྷོ་

21 བཅོམ་ལྷན་ འདམ་མ་ རེའུ་ཕྱིན་ལྷོ་པོ་

23 ལྷོ་ལའི་ལྷོ་པོ་

24 རེའུ་ཕྱིན་ལྷན་ལྷོ་ལྷན་པོ་

26 རེའུ་ཕྱིན་ རོ་རྩོ་ལྷོ་ལྷོ་

Here follow some instances of the terms or subjects of the *Prajñá páramitá*; as,

1. ⁽²⁷⁾ *Phung-po* (Sans. *Skandha*) an aggregate or body. There are five such aggregates; as those of, 1. body, 2. perception, 3. representation or consciousness, 4. composition or notion, and 5 of cognition. In Tibetan, ⁽²⁸⁾ *gzugs-kyi-p'hung-po*, 2. ⁽²⁹⁾ *ts'hor-vahi*, 3. ⁽³⁰⁾ *hdu-shés-kyi*, 4. ⁽³¹⁾ *hdu-byéd-kyi*, and 5. ⁽³²⁾ *rnam-par-shés-pahi-p'hung-po*. In Sanscrit, 1. *rúpaskandha*, 2. *védaná*, 3. *san-jná*, 4. *sánskara*, and 5. *vijnánaskandha*.

2. ⁽³³⁾ *Skyé-mch'hed-drug*, the six senses; as, those of sight, hearing, smell, taste, touch, and the moral sense.

3. ⁽³⁴⁾ *Skyé-mch'héd-bchu-gnyis*. Counting the six organs and objects of senses.

4. ⁽³⁵⁾ *K'hams-bcho-brgyad*, the 18 regions or kingdoms of senses, as with respect to the operations of the mind by the six organs directed to the six objects of senses.

5. ⁽³⁶⁾ *K'hams-drug-ni*; the six elements are earth, water, fire, air, ether (or void space), spirit (or intellect). In Tibetan, *sa*, *ch'hu*, *mè*, *rlung*, *nam-mk'hah*, *rnam-par-shes-pa*.

6. ⁽³⁷⁾ *Rtèn-hbrèl-bchu-gnyis*. Dependent connexion, or causal concatenation (of 12 things): 1. ignorance, 2. composition or notion, 3. cognition, 4. name and body, 5. six senses, 6. touch, 7. perception, 8. affection, 9. ablation, 10. existence, 11. birth, 12. old age and death. In Tibetan, 1. ⁽³⁸⁾ *ma-rig-pa*, 2. ⁽³⁹⁾ *hdu-byéd*, 3. ⁽⁴⁰⁾ *rnam-par-shés-pa*, 4. ⁽⁴¹⁾ *Ming-dang-gzugs*, 5. ⁽⁴²⁾ *skyé-mch'héd-drug*, 6. ⁽⁴³⁾ *rég-pa*, 7. ⁽⁴⁴⁾ *ts'hor-va*, 8. ⁽⁴⁵⁾ *sréd-pa*, 9. ⁽⁴⁶⁾ *lèn-pa*, 10. ⁽⁴⁷⁾ *srid-pa*, 11. ⁽⁴⁸⁾ *skyé-va*, 12. ⁽⁴⁹⁾ *rga-shi*. In Sanscrit,

27 ལྷང་པོ། 28 གཟུགས་ཀྱི་ལྷང་པོ། 29 རྗེ་པོ་ལོ། ——— 30 རྩ་ཤེས་ཀྱི། 31 རྩ་ལྗོངས་ཀྱི།
 32 རྩ་པོ་ལོ་ཤེས་པོ་ལྷང་པོ། 33 ལྷེ་མཆོད་རྒྱུ་ལ། 34 ལྷེ་མཆོད་བརྒྱུ་ལགོས། 35 རྩ་པོ་ལོ་ལྷོང་
 36 རྩ་པོ་ལོ་ལྷོང་གི། 37 རྩ་པོ་ལོ་ལྷོང་གི་ལྷོང་གི། 38 རྩ་པོ་ལོ་ལྷོང་གི། 39 རྩ་ལྗོངས་ 40 རྩ་པོ་ལོ་ཤེས་པོ།
 41 རྩ་པོ་ལོ་ལྷོང་གི་ལྷོང་གི། 42 ལྷེ་མཆོད་རྒྱུ་ལ། 43 རྩ་པོ་ལོ། 44 རྗེ་པོ་ལོ། 45 ལྷོང་གི། 46 ལྷོང་གི། 47 ལྷོང་གི།
 48 ལྷོང་གི། 49 ལྷོང་གི།

1. *Avidyá*, 2. *sanskára*, 3. *vijnána*, 4. *námarúpa*, 5. *s'hadáyatana*, 6. *sparsha*, 7. *védaná*, 8. *ris'hná*, 9. *apádana*, 10. *bhava*, 11. *játi*, 12. *jarámarani*. Every thing, but especially the human soul, depends for its existence on this causal concatenation. There are several commentaries on this subject in the *Bstan-hgyur*.

7. ⁽⁵⁰⁾ *P'ha-rol-tu-p'hyin-pa-drug-ni*. The six Transcendental Things (or cardinal Virtues) are, 1. charity, 2. morality, 3. patience, 4. industry, or earnest application, 5. meditation, 6. ingenuity or wisdom. In Tibetan, 1. ⁽⁵¹⁾ *sbyin-pa*, 2. ⁽⁵²⁾ *ts'hul-kh'rims*, 3. ⁽⁵³⁾ *bsod-pa*, 4. ⁽⁵⁴⁾ *brtson-hgrus*, 5. ⁽⁵⁵⁾ *bsam-gtan*, 6. ⁽⁵⁶⁾ *shés-rab*. In Sanscrit, 1. *dána*, 2. *shíla*, 3. *kshánti*, 4. *víryya*, 5. *dhyána*, 6. *prajná*. To the above enumerated, sometimes four others are added; as, 1. method or manner, 2. wish or prayer, 3. fortitude, and 4. fore-knowledge or knowledge. In Tibetan, 1. ⁽⁵⁷⁾ *t'habs*, 2. ⁽⁵⁸⁾ *smon-lam*, 3. ⁽⁵⁹⁾ *stobs*, 4. ⁽⁶⁰⁾ *yé-she*. Sanscrit, *upáya*, *pranídhána*, *bala*, and *dhyána*.

8. ⁽⁶¹⁾ *Stong-pa-nyid*. Sans. *Shúnyatá*. Eng. Voidness, emptiness; an abstract notion. There are 18 distinctions of the *Shúnyatá*.

Such are the contents of the *Prajná páramitá*.—There is no historical matter. All is speculation, with a profusion of abstract terms and definitions. The knowledge of these is necessary for the understanding of the *Buddhistic* system, especially of the *Madhyámiká* philosophy. But I am unable to give here any further outline of the *Prajná páramitá*, except the enumeration of such abstract terms, as above. As this would be tedious to the reader, and of little interest in the way of information, I beg leave to waive further illustration.

All the doctrine contained in these 21 volumes is attributed to *BCHOM-LDANHDAS* (*SHÁKYA*). He delivered his instruction on the *Prajná páramitá* (as is stated by Tibetan writers, 16 years after having become *Buddha*, or in his fifty-first year) when he was on the mountain (near *Rájagriha*, in *Magadha*)

50 ས་འོལ་ཐུ་ཕྱེན་པ་རྒྱལ་ནི 51 ལྷོན་པ 52 རྒྱལ་ཁྲིམས 53 བརྟེན་པ 54 ཚེ་བར་འགྲུམས
55 བསམ་གདན 56 ཉམ་འབ 57 རྟལས 58 ལྷོན་ལམ 59 ལྷོལས 60 ལོ་ལྡེས 61 ལྷོང་པ་ལྷོང

called in Tibetan, the “*bya-rgod-p’hung-pohi-ri*” (Sans. *Gridhra kuta parvata* the “hill of a heap of vultures”). His hearers were beside, many *Bodhisattvas* (among whom BYAMS-PA, Sans. MAITREYA) and gods (among whom KAUSHIKA or INDRA) his own disciples about 5,000 priests (among whom the principal were SHARIHI-BU, or SHARADVATIHIBU, RAB-HBYOR, HOD-SRUNG, and KUN-DGAH-VO). The speaker in general is BCHOM-LDANHDAS (SHÁKYA) who addresses first SHARADVATIHIBU and afterwards RAB-HBYOR, his disciples. They put a question several times to SHÁKYA; he gives them no direct answer, but forms such propositions that they are themselves led to the decision. It is in general, RAB-HBYOR (Sans. SUBHUTI) with whom SHÁKYA speaks in all these volumes.

The first compiler of the *Prájñá páramitá* was KASHYAPA (Tib. HOD-SRUNG) whom SHÁKYA appointed to succeed him after his demise.

In the *Bstan-hgyur*, the 16 first volumes of the *Mdo* class are all commentaries on the *Prájñá páramitá*. Afterwards follow several volumes explanatory of the *Madhyámiká* philosophy, which is founded on the *Prájñá páramitá*. The *Prájñá páramitá* is said to have been taught by SHÁKYA, and the *Madhyámiká* system by NAGARJUNA (*KLU-SGRUB*, in Tib.) who is said to have lived four hundred years after the death of SHÁKYA, who had foretold of him that he would be born after so many years, to explain his higher principles laid down in the *Prájñá páramitá*. With NAGARJUNA originated the *Madhyámiká* system in philosophy. The philosophers in India, before his time, were in two extremes; teaching either a perpetual duration, or a total annihilation, with respect to the soul. He chose a middle way, hence the name of this philosophical sect. There are in the *Bstan-hgyur*, several works of him, as also of his successors, explanatory of the *Madhyámiká* school. Beside other matters of speculation, the following 27 subjects are to be discussed and analyzed in the *Madhyámiká* system: 1. efficient (accessory or secondary) cause, (Tib. *rkyen*), 2. the coming (into the world) and going away (*hong-va-dang-hgro-va*), 3. organs (of sense) (*dvang-po*), 4. aggregate

or body (*p'hung-po*), 5. province or region (viz. of senses) (*k'hams*), 6. passion and affection (*hdod-ch'hags*), 7. the state of coming forth, duration, and cessation (*skyé-va, gnas-pa, dang hgag-pa*), 8. the maker or doer, and the work or deed (*byéd-pa-po-dang-las*), 9. former existence (*sñā-rol-na-gnas-pa*), 10. fire and the burning wood (*mé-dang-bud-shing*), 11. anterior and posterior limits (of worldly existence), Tib. *sñon-dang-p'hyi-mahi-m'lah*, 12. done by one's self and done by another, (*bdag-gis-byas-pa-dang-gzhan-gyis-byas-pa*), 13. composition, or the forming of notions (*hdu-byéd*), 14. the act of meeting (*hp'hrad-pa*), 15. self-existence or nature, (*rang-bzhin*), 16. tied and liberated (*bchings-pa-dang-l'har-pa*), 17. work and fruit (*las-dung-hbras-bu*), 18. I or Ego, (*bdag*), 19. time (*dus*), 20. union, (of cause and efficient causes), Tib. *ts'hogs-pa (rgyu-dang-rkyén)*, 21. origin or beginning, and destruction, (*hbyung-va-dang-hjig-pa*), 22. *Tathágata* or *Buddha* (*Dé-bzhin-gshégs-pa*), 23. wrong, error, or falsehood, (*p'hyin-chi-log*), 24. excellent truth (*hp'hags-pahi-bdén-pa*), 25. deliverance, or delivered from pain (*myá-ñan-las-hdas-pa*), 26. dependent connexion, or causal concatenation, (*rtén-bbrél*), 27. critique of theories (*lta-va-brtag-pa*). These are the principal topics of the *Madhyámiká* philosophy. I have thought proper to enumerate them here, because they are similar to the subjects of the *Prajná páramitá*.

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III. (P'HAL-CH'HEN.)

The third division of the *Káh-gyur* is styled, in Tibetan, ⁽⁶²⁾ “*Sangs-rgyas-p'hal-po-ch'hè*,” or by contraction, “*P'hal-ch'hen*.” Sanscrit, “*Buddha-vatāñ Sungha*,” (or as here is, *Buddha avatāng saka*), association of *Buddhas* (or of those grown wise). This is called a *sútra* of great extent. In Sanscrit, “*Mahāvaiṣṭya Sútra*.” in Tibetan, ⁽⁶³⁾ “*Shin-tu-rgyas-pa-ch'hen-pohi-mdo*.” This is contained in six volumes, marked with the six first letters of the Tibetan alphabet. The number of the leaves in each is as follows: 1.⁽⁶⁴⁾ 384;

⁶² སངས་རྒྱལ་པོ་ཅན་པའི་ཆེ་ལུ་ལྷན་པའི་ཆེ་

⁶³ ཤིན་ཏུ་རྒྱལ་པའི་ཆེ་ལྷན་པའི་ཆེ་

⁶⁴ ༣༨༤

2.⁽⁶⁵⁾ 385; 3.⁽⁶⁶⁾ 391; 4.⁽⁶⁷⁾ 375; 5.⁽⁶⁸⁾ 397; 6.⁽⁶⁹⁾ 340. This *sūtra* also is attributed or referred to SHÁKYA, although the speakers generally are some *Bodhisatwas*, or other saints of great perfection.

The subject of the whole is moral doctrine, and metaphysics. There are descriptions of several *Tathágatas* or *Buddhas*, their provinces, their great qualifications, their former performances for promoting the welfare of all animal beings, their praises, and several legends. Enumeration of several *Bodhisatwas*; the several degrees of their perfections; their practices or manners of life; their wishes, prayers, and efforts for making happy all animal beings. SHÁKYA appears, in a miraculous manner, on the top of the “*Ri-rab*,” (Sans. *Méru*) the fabulous mountain, as also, at another time, in *Galdan*, (Tib. “*Dgah-ldan*,” the joyful place, or the paradise of the gods. Sanscrit. “*Tus'hita*.”) At this last mentioned place assemble likewise several *Bodhisatwas*, coming from different regions of the world, to make their salutation to B^CHOM-LDAN-HDAS (SHÁKYA), and in his presence, by his blessing or miraculous influence, each of them successively utters several verses expressive of his opinion with respect to the soul and the Supreme Being. Such is the tenor of the contents of the “*P'hal-ch'hen*,” in general. The titles of the chapters have not been expressed in Sanscrit; they are in Tibetan (written in Roman characters, and explained in English) as follow :

1. ⁽⁷⁰⁾ *Hjig-rten-gyi-dvang-po-l'hams-chad-kyi-rgyan-gyi-ts'hul*. The manner of proceeding of BUDDHA, the ornament of all the rulers of the world.
2. ⁽⁷¹⁾ *Dé-bzhin-gshégs-pa*. *Tathágata* or *Buddha*.
3. ⁽⁷²⁾ *Kun-tu-bzang-pohi-ting-gé-hdsin-dang-rnam-par-hp'hrul-pa*. The deep meditation (or ecstasy) of KUNTU-BZANG-PO (a *Bodhisatwa* and *Buddha*) and his miraculous change or turn.
4. ⁽⁷³⁾ *Hjig-rten-gyi-k'hams-rgya-mts'ho*. A region of the world called the Ocean.

65 ར 66 ག 67 ང 68 ཅ 69 ཆ 70 འཇམ་མཚན་གྱི་དབང་པོ་ རམས་ཅད་ཀྱི་ཐུན་ཐུན་ལྷོ་ལ 71 དེ་བཞིན་གསལ་བ་ལ 72 ལྷན་སྒྲུབ་ཅད་པོའི་ ཁྱིམ་དེ་འཇམ་མཚན་གྱི་དབང་པོ་ལྷན་ལྷན་ལ 73 འཇམ་མཚན་གྱི་ཁྱིམ་ལ

5. (74) *Gzhi-dang-snying-po-mé-tog-gi-rgyan-gyis-brgyan-pahi-yon-tan*. The qualities of the ground, and essence of that (before mentioned) region.

6. (75) *Hjig-rten-gyi-k'hams-rgya-mts'hohi-k'hor-yug-gi-rgyan-rgya- mts'ho-bstan-pa*. Description of the Sea, the ornament of the wall of the world's region, called "rgya-mts'ho," or ocean.

7. (76) *Sa-gzhihi-rgyan-bstan-pa* (of ditto). Description of the Earth's ornaments (of ditto).

8. (77) *Gzhing-gi-rgyud-bstan-pa*. Description of the origin or nature of that province.

9. (78) *Hjig-rten-gyi-rgyud-dgod-pa*. Description of the series of the several regions of the world (as the provinces of several *Buddhas*).

10. (79) *Rnam-par-s nang-imsad*. VAIROCHANA, a *Buddha*.

11. (80) *Dé-bzhih-gshégs-pa-p'hal-po-ch'hé*. *Tathágata* P'HAL-PO-CH'HÉ, a *Buddha*.

12. (81) *Sangs-rgyas-kyi-mts'han-shin-tu-bstan-pa*. Enumeration of several attributes (or names) of BUDDHA.

13. (82) *Hp'hags-pahi-bdén-pa*. The excellent truth.

14. (83) *Dé-bzhih-gshégs-pahi-hod-ser-las-rnam-par-sangs-rgyas-pa*. The state of becoming purified, or a saint, by the beams of light of a *Tathágata*.

15. (84) *Bzang-ch'hub-séms-dpa-dris-pa-s nang-va*. Illustration made on the request of *Bodisatwa*.

16. (85) *Spyod-yul-yongs-su-dag-pa*. The very pure conduct of life, or manner of living.

17. (86) *Bzang-pohi-dpal*. The prosperity (or glory) of the good.

74 བཞི་དང་སྤྱིང་པོ་ མེ་དྲོག་གི་ རྩམ་མྱིས་ བརྩམ་པའི་ མོན་ཏན་ 75 འཛིག་ རིན་མེ་ལྷུ་ལྷན་ རྩམ་མཚོ་འོ་
 རྩེ་ལྷུ་ལྷན་གྱི་ རྩམ་ རྩམ་མཚོ་ བཟུམ་པ་ 76 ས་བཞི་འོ་ རྩམ་ བཟུམ་པ་ 77 ཞིང་གི་རྩུང་ བཟུམ་པ་
 78 འཛིག་ རིན་མེ་ རྩུང་དཔོན་པ་ 79 རྩམ་པར་ལྷུང་མཚོན་ 80 དེ་བཞིན་ བཞེགས་པ་ སལ་པོ་ཚེ་
 81 སངས་ རྩམ་མྱི་མཚོན་ སིན་ཏུ་བཟུམ་པ་ 82 འཕགས་པའི་ བདེན་པ་ 83 དེ་བཞིན་ བཞེགས་
 པའི་ འོ་རྩེ་ལྷན་ རྩམ་པར་སངས་རྩམ་པ་ 84 རྩང་རྩམ་སེམས་དཔལ་འཛིན་པ་ ལྷུང་བ་
 85 རྩུང་ལྷུ་ལྷན་པོ་དཔལ་ལྷན་པ་ 86 བཟང་པོའི་དཔལ་

18. ⁽⁸⁷⁾ *Dé-bzhin-gshégs-pa-ri-rab-kyi-rtse-mor-gshégs-pa.* The going of *Tathágata* (SHÁKYA) to the top of the *Ri-rab* (Sans. *Méru*).

19. ⁽⁸⁸⁾ *Ri-rab-kyi-rtse - mor-dé - bzhin - gshégs-pahi-rnam-par-hp'hrul-pa-dang-byang-ch'hub-séms-dpahi-ts'hogs-kyi-ts'higs-bchad.* Verses uttered by the assembled *Bodhisatwas*, and by the illusory person of *Tathágata* (SHÁKYA) on the top of the *Ri-rab*.

20. ⁽⁸⁹⁾ *Bzang-ch'hub-séms-pahi-rnam-par-dgod-pa-bchu-bstan-pa.* The exhibition of the ten schemes or contrivances of *Bodhisatwa*.

21. ⁽⁹⁰⁾ *Ts'hangs-par-spyod-pa.* Purity of life, or good moral conduct.

22. ⁽⁹¹⁾ *Séms-dang-po-bskyéd-pahi-bsod-nams-ston-pa.* The shewing of the happiness of having formed the mind to live a perfect life.

23. ⁽⁹²⁾ *Ch'hos-snang-va.* Religion's (or virtue's) light.

24. ⁽⁹³⁾ *Mts'hé-mahi-gnas.* 'Tsé-ma, (name of a region or heaven of the gods.

25. ⁽⁹⁴⁾ *Dér-bzang-ch'hub-séms-dpas-ts'higs-b'chad-bstan-pa.* Verses uttered there by *Bodhisatwa*.

26. ⁽⁹⁵⁾ *Bzang-ch'hub-séms-dpahi-spyod-pa-bstan-pa.* Description of the conduct of life of a Saint, or *Bodhisatwa*.

27. ⁽⁹⁶⁾ *Gter-mi-zad-pa-bchu-bstan-pa.* Instruction on the ten never deficient (or inexhaustible) treasures (or virtues).

28. ⁽⁹⁷⁾ *Dé-bzhin - gshégs-pahi-gshégs-bzhugs-bzhud-gsum-stn-pa.* The shewing of three things: the coming, remaining, and going away of a *Tathágata*.

87 དེ་བཞིན་ གཤེགས་པ་ རི་རབ་ཀྱི་ རྩེ་མོར་གཤེགས་པ་ 88 རི་རབ་ཀྱི་རྩེ་མོར་ དེ་བཞིན་གཤེགས་པའི་
 རྣམ་པར་ འཕྲུལ་ པ་དང་ཕྱད་ཀྱང་སེམས་དཔའི་ རྩེ་གས་ཀྱི་རྩེ་གས་བཅད་ 89 ཕྱད་ཀྱང་སེམས་དཔའི་
 རྣམ་པར་དགོད་པ་ བརྒྱ་བཟུན་པ་ 90 རྩེ་གས་པར་སྐྱོད་པ་ 91 སེམས་དང་པོ་སྐྱེད་པའི་བསོད་ནམས་
 རྩེ་ལ་ 92 རྩེ་ས་ལྷད་པ་ 93 མཚེ་མའི་གནས་ 94 དེར་ཕྱད་ཀྱང་སེམས་དཔའ་ རྩེ་གས་བཅད་བཟུན་པ་
 95 ཕྱད་ཀྱང་སེམས་དཔའི་སྐྱོད་པ་བཟུན་པ་ 96 གདེར་ མི་རྒྱད་པ་ བརྒྱ་བཟུན་པ་ 97 དེ་བཞིན་
 གཤེགས་པའི་ གཤེགས་ བརྒྱགས་ བརྒྱད་གསུམ་བཟུན་པ་

29. ⁽⁹⁸⁾ *Dgah-ldan-du-byang-séms-hdus-pa*. *Bodhisatwas* assembled in *Galdan* (Sans. *Tus'hítá*).
30. ⁽⁹⁹⁾ *Rdo-rjé-rgyal-mts'han-gyi-bsño-va*. The benediction of **DORJE-GYAL-TSAN**, (a *Bodhisatwa*).
31. ⁽¹⁰⁰⁾ *Sa-bchupa*. The ten *Bhumis* (provinces or degrees of perfection of the *Bodhisatwas*).
32. ⁽¹⁰¹⁾ *Kun-tu-bzang-pohi-spyod-pa-bstan-pa*. The shewing of the conduct of life of **SAMANTA BHADRA** (a *Bodhisatwa* of the first rank) or the best conduct.
33. ⁽¹⁰²⁾ *Ting-gé-hdsin-bchu*. The deep meditations, (or ecstasies).
34. ⁽¹⁰³⁾ *Mñon-shés*. Special knowledge.
35. ⁽¹⁰⁴⁾ *Bzod-pa*. Patience.
36. ⁽¹⁰⁵⁾ *Grangs-la-hjug-pa*. The manner of expressing (great) numbers.
37. ⁽¹⁰⁶⁾ *Ts'hé-ts'had*. The measure of life.
38. ⁽¹⁰⁷⁾ *Byang-séms-kyi-gnas*. The abode of a *Bodhisatwa*.
39. ⁽¹⁰⁸⁾ *Sangs-rgyas-kyi-ch'hos-bsam-mi-k'hyab-pa-bstan-pa*. A shewing that the virtues of **BUDDHA** are inconceivable by the mind.
40. ⁽¹⁰⁹⁾ *Sangs-rgyas-kyi-mts'han-rgya-mts'ho-bstan-pa*. Explication of the term Ocean, one of the epithets or names of **BUDDHA**.
41. ⁽¹¹⁰⁾ *Dpé-byad-kyi-hod-zér*. The shining beams of the points of beauty (on the body of a **BUDDHA**).
42. ⁽¹¹¹⁾ *Dé-bzhin-gshégs-pa-skyé-va-dang-hbyung-va*. The birth and appearance of a *Tathágata*, or *Buddha*.
43. ⁽¹¹²⁾ *Hjig-rten-las-hdas-pa*. His departure from the world (or deliverance from pain, or death.)

98 དགའ་ལྷན་དུ་བྱུང་སོམས་ འཇམ་པ་ 99 རོ་རྩེ་རྒྱལ་མཚོན་གྱི་ བཞུ་བ་ 100 ས་བརྒྱ་པ་ 101 ལྷན་ཅུ་
 བཟང་པོའི་ ལྷོད་པ་བཟུན་པ་ 102 ཉེད་དེ་འཛིན་བརྒྱ 103 མདོན་ རེས་ 104 བརྗོད་པ་ 105 ལྷངས་ལ་
 འཇམ་པ་ 106 ཚེ་ཚིད་ 107 རྱུང་ སོམས་གྱི་ བཟུན་པ་ 108 སངས་ རྒྱལ་གྱི་ ཚོས་ བསམ་མི་ ལྷལ་པ་ བཟུན་པ་
 109 སངས་ རྒྱལ་ གྱི་ མཚོན་རྒྱ་མཚོ་བཟུན་པ་ 110 དཔེ་བྱད་གྱི་ འོད་རྗེར་ 111 དེ་བཞིན་ བཤམས་པ་
 ལྷེ་བ་དང་ འབྲུང་བ་ 112 འཛིན་ བ་ རིན་ལས་ འཇམ་པ་

44. ⁽¹¹³⁾ *Sdong-pos-brgyan-pa*. (The place) adorned with planted trees, (the name of a treatise on moral subjects.)

45. ⁽¹¹⁴⁾ *Bzang-po-splyod-pahi-smonlam*. The prayer of the well-doer, or a wish for doing good.

Such are the contents of the six volumes, as specified in these 45 chapters. There is another artificial division of the six volumes into 115 sections (*bam-po*, in Tibetan) but they give no contents. These six volumes were translated, in the 9th century, by the Indian Pandit, SURE'NDRA BODHI, and the Tibetan Lotsawa, BAIROTSANA RAKSHITA.

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IV. KON-TSE'GS.

The fourth great Division of the *Káh-gyur* is called, ⁽¹¹⁵⁾ “*Dkon-mch'hog-brtségs-pa*,” or by contraction, “*Dkon-brtségs*,” (pronounced “*Kon-tségs*”). In Sanscrit, “*Ratna-kuta*,” the Jewel-peak, or precious things heaped up (or enumeration of several qualities and perfections of BUDDHA, and his instructions). The subject, as in the former division, still consists of morals and metaphysics, mixed with many legends and collections of the tenets of the *Buddhistic* doctrine. Some treatises are in the form of a dialogue between SHA'KYA and his disciples; but besides SHA'KYA, there are introduced several other speakers. The style, as in the former division also, is prose and verse. There are six volumes of this class, distinguished by the first six letters of the Tibetan Alphabet, which, with the number of the leaves in each of them, may be expressed or stated here, thus,—

1. ⁽¹¹⁶⁾ 448; 2. ⁽¹¹⁷⁾ 402; 3. ⁽¹¹⁸⁾ 477; 4. ⁽¹¹⁹⁾ 478; 5. ⁽¹²⁰⁾ 473; 6. ⁽¹²¹⁾ 489.

There are several separate works, or small treatises, in this collection, which are in general attributed to SHA'KYA; and as is stated in the begin-

113 རྩོད་པོས་བརྒྱན་པ 114 བཟང་པོ་སྤྱོད་པའི་སྒོན་ལམ 115 དཀོན་མཆོག་བརྟེན་པ་ལ་ or
 དཀོན་བརྟེན་པ 116 ཀ 117 ཁ 118 ག 119 ང 120 ཅ 121 ཆ

ning of the first volume of this class, were delivered by him to his hearers on a mountain near *Rájagriha*, in *Magadha*, called in Tib. the "*Bya-rgod-p'hung-pohi-ri*;" in Sanscrit, "*Gridhra-kuta-parvata*." They were translated, in the 9th century, by several Indian Pandits and Tibetan interpreters (*Lotsawas*). The Indian Pandits were, JINA MITRA, SURENDRA BODHI, DÁNA-SHILA, MUNE'VARMA, SHILENDRA BODHI, PRAJNYÁVARMA, KARMAVARMA, and KAMALA SHILA. The Tibetan Lotsawas were, BAIROTSANA (or as he is called otherwise, YE'SHE'S-SDE') and DPAL-BRTSEGS.

The heads or titles of the several works in these six volumes, in Tibetan and Sanscrit, written in Roman character, are as follow:

*K*₁, OR FIRST VOLUME.

1. (122) Tib. *Hp'hags-pa*-"*dkon-mch'hog-brtségs-pa*"-*ch'hen-pohi-ch'hos-kyi-rnam-grangs-stong-p'hrag-brgya-pa-las-sdom-pa-gsum-bstan-pahi-léhu-zhés-bya-va-thég-pa-ch'hen-pohi-mdo*. Sanscrit. *A'rya mahá ratna kuta dharma paryaya shata sahasrika granthé*. "*Tri sambara*" *nirdesha parivarta náma mahá yána sūtra*. English. Out of the "venerable great heap of jems", or the enumeration of one hundred thousand *dharmas* (or religious instructions), a chapter on the three obligations or duties; namely, a *sūtra* on the higher principles (of philosophy).

[NOTE. To make short the titles in the beginning, the words "*A'rya*" and "*Hp'hags-pa*," meaning "the venerable," as also, at the end, "*Náma mahá yána sūtra*," "*zhes* (or *shés*) *bya-va-l'hég-pach'henpohi-mdo*," will be omitted, and only that will be mentioned which necessarily belongs to the titles.]

2. (123) Tib. *Sgo-mf'hah-yas-pa-rnam-par-sbyong-va-bstan-pa*. Sans. *Ananta muk'ha vinishodhana nirdesha*. Eng. Instruction on making clean infinite entrances (or on good moral practices).

122 འཕགས་པ་ དཔོན་མཚོག་ བརྟེན་པ་ ཚེན་པོའི་ ཚོས་རྗེ་ཚམ་གྲངས་ རྩོད་ཐུག་བརྒྱ་པ་ལས་ རྩོམ་པ་
གསུམ་ བཞུན་པའི་ ལེའུ་ ཞེས་པ་ལ་དེག་པ་ ཚེན་པོའི་ མདོ་ 123 རྩོམ་ཐུག་པ་ ཚམ་པར་རྩོད་པ་
བཞུན་པ་

3. ⁽¹²⁴⁾ Tib. *Dé-bzhin-gshégs-pahi-gsang-va-bsam-gyis-mik'hyab-pa-bstan-pa*. Sans. *Tathāgatāchintya guhya nirdēsha*. Eng. A shewing of the inconceivable secrets of *Tathāgata*.

4. ⁽¹²⁵⁾ Tib. *Rmi-lam-bstan-pa*. Sans. *Svapana nirdēsha*. Eng. Explication, or the telling of dreams.

5. ⁽¹²⁶⁾ Tib. *Hod-dpag-méd-kyi-bkod-pa*. Sans. *Amitabhā vyuha*. Eng. The description of the residence (or province) of AMITABHĀ (a *Buddha*).

KHA, OR SECOND VOLUME.

6. ⁽¹²⁷⁾ Tib. *Dé-bzin-gshégs-pa-mi-hk'hrugs-pahi-bkod-pa*. Sans. *Akshobhya's Tathāgatā'sya vyuha*. Eng. Description of AKSHOBHYA'S residence, or province.

7. ⁽¹²⁸⁾ Tib. *Ch'hos-kyi-doyings-kyi-rang-bzhin-dvyér-méd-par-bstan-pa*. Sans. *Dharma dhātu prakriti asambhé nirdēsha*. Eng. The shewing of the indivisibility of the root of the first moral Being.

8. ⁽¹²⁹⁾ Tib. *Ch'hos-bchu-pa*. Sans. *Dasha dharmaka*. Eng. That containing instruction on the ten *dharmas*, or virtues.

9. ⁽¹³⁰⁾ Tib. *Kun-nas-sgo*. Sans. *Samanta muk'ha*. Eng. Door (or entrance) from all sides.

10. ⁽¹³¹⁾ Tib. *Hod-xér-bsgrub-pa*. Sans. *Prabhā sādhanā*. Eng. The making (or causing) of light.

GA, OR THE THIRD VOLUME.

11. ⁽¹³²⁾ Tib. *Byang-ch'hub-séms-dpahi-sdé snod*. Sans. *Bodhisatwa pitaka*. Eng. The vessel or repository of a *Bodhisatwa*, (or the practices of the perfect or wise.)

124 དེ་བཞིན་ གསེགས་པའི་ གསང་བ་ བསམ་མྱིས་མི་ ལྟོན་པ་ བཟུང་པ་ 125 མི་ལམ་བཟུང་པ་
 126 འོད་དཔག་མེད་ཀྱི་ བཏོད་པ་ 127 དེ་བཞིན་ གསེགས་པ་ མི་འཇུགས་པའི་ བཏོད་པ་ 128 ཚོས་ཀྱི་
 དམིངས་ཀྱི་ རང་བཞིན་དཔེར་ མེད་པར་ བཟུང་པ་ 129 ཚོས་བརྒྱུ་པ་ 130 ལྷན་ རས་སྒྲོ་ 131 འོད་རྗེར་
 བཟུང་པ་ 132 ཐུང་རྒྱལ་སེམས་ དཔའི་ རྩོམ་པོ་

NGA, OR THE FOURTH VOLUME.

12. (133) Tib. *Hjam-dpal-gyi-sangs-rgyas-kyi-zhing-gi yon-tan-bkod-pa*. Sans. *Manju Shri Buddha kshétra guna vyaha*. The description of the good qualities of the province of MANJU SRI BUDDHA.

13. (134) Tib. *Yab-dang-sras-mjal-va*. Sans. *Pita putra-samagamanam*. The meeting of the father and the son, (SHÁKYA and his father SHUDHODANA).

14. (135) Tib. *Gang-pos-zhus-pa*. Sans. *Púrṇa pariprichch'ha*. That asked by PÚRṆA, (or a *sútra* delivered by SHÁKYA on the request of PÚRṆA, one of his disciples.)

15. (136) Tib. *Yul-hk'hor-skyong-gis-zhus-pa*. Sans. *Rás'htra páléna pariprichch'ha*. That asked by, or on the request of RA'SHTRAPA'LA (a demon.)

CHA, OR THE FIFTH VOLUME.

16. (137) Tib. *Drag-shul-chan-gyis-zhus-pa*. Sans. *Ugra pariprichch'ha*. That asked by UGRA.

17. (138) Tib. *Sgyu-ma-mk'han-bzang-po-lung-bstan-pa*. Sans. *Bhadra Máyakára byákarana*. A prophecy of BHADRA MÁYAKA'RA (a juggler) by SHA'KYA.

18. (139) Tib. *Ch'ho-hp'hrul ch'hén po-bstan-pa*. Sans. *Mahá pratihárya upadésha*. The exhibition of great miracles and prodigies, (by SHA'KYA.)

19. (140) Tib. *Byams-pahi-sengéhi sgra-ch'hen-po*. Sans. *Maitreya mahá sinha nádana*. The great lion-sound (or voice) of MAITREYA (the saint who is the first that will appear hereafter, and become a *Buddha*.)

20. (141) Tib. *Hdul-va-rnam-par-dtan-la-dvab-pa nyé-var-hk'hor-gyis-zhus-pa*. Sans. *Vinaya vinishchaya Upáli pariprichch'ha*. The arrangement of

133 འཇམ་དཔལ་གྱི་སངས་རྒྱལ་གྱི་ཞིང་གི་ལོ་ན་ཏན་གསོད་པ་ 134 ལལ་དང་ལྷན་མཇུག་པ་
 135 བུ་པོ་ལྷན་ཉལ་པ་ 136 ལྷན་ལཱོ་ཏཱ་ལྷོད་མིས་ཉལ་པ་ 137 དཔལ་གྱལ་ཏན་གྱིས་ཉལ་པ་
 138 ལྷན་མཇུག་པ་ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་ 139 རྒྱལ་ལོ་ཏན་ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་ 140 ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་
 ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་ 141 ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་ལྷན་ལཱོ་ཏཱ་ལྷོད་པ་

the *Hdul-va* (taught by SHÁKYA) on the request of UPA'LI, (the supposed compiler of the *Dulva* class.

21. (142) Tib. *Lhag-pahi-bsam-pa-bskul-va*. Sans. *Adyáshaya sanchoda*. Exhortation to further undertaking.

22. (143) Tib. *Lag-bzang-gis-zhus-pa*. Sans. *Suváhu pariprichch'ha*. That asked by SUVA'HU.

23. (144) Tib. *Dés-pas-zhus-pa*. Sans. *Surata pariprichch'ha*. That asked by (or on the request of) a chief or brave man, or of SURATA.

24. (145) Tib. *Dpah-byin-gyis-zhus-pa*. Sans. *Víradatta pariprichch'ha*. A *sútra* delivered on the request of VÍRADATTA.

25. (146) Tib. *Vadsalahi-rgyal-po-hch'har byéd-kyis-zhus-pa*. Sans. *Udayána vadsa rája pariprichch'ha*. A *sútra* at the request of UDAYA'NA VADSA RA'JA.

26. (147) Tib. *Bu-mo-blo-gros-bzang-mos-zhus-pa*. Sans. *Sumatidáriká pariprichch'ha*. A *sútra* at the request of SUMATIDA'RIKA', (a girl).

27. (148) Tib. *Bu-mo-gan-gahi-mch'hog-gis-zhus-pa*. Sans. *Gangottará pariprichch'ha*. A *sútra* at the request of GANGOTTARA' (a girl).

28. (149) Tib. *Mya-nan-méd-kyis-byin-pa-lung-bstan-pa*. Sans. *Ashokadatta byákarana*. The foretelling of ASHOKADATTA (or a prophecy of him.)

29. (150) Tib. *Dri-ma-med-kyis-byin-pas-zhus-pa*. Sans. *Vimaladattá pariprichch'ha*. A *sútra* at the request of VIMALADATTA' (a girl).

30. (151) Tib. *Yon-tan-rin-po-ch'hé-mé-tog-kun-tu-rgyas-pas-zhus-pa*. Sans. *Guna ratna-sanghusumita pariprichch'ha*. Asked by GUNA RATNA, &c.

142 ལྷག་པའི་བསམ་པ་བསྐྱེད་པ་ 143 ལག་བཟང་གིས་ལྷུ་པ་ 144 རེ་ས་པས་ལྷུ་པ་ 145 དཔའ་བྱིན་
 རྒྱུ་ལྷུ་པ་ 146 བད་ས་ལའི་ལྷུ་པའི་འཆར་བྱེད་ལྷུ་པ་ 147 ལྷ་མོ་སྐྱོ་གསོ་བཟང་མོས་
 ལྷུ་པ་ 148 ལྷ་མོ་གདུག་ལྷུ་པའི་མཚོན་གསོས་ལྷུ་པ་ 149 ལྷ་པོ་མེད་ལྷུ་པའི་ལྷུ་པ་ ལྷ་པོ་མེད་ལྷུ་པ་
 150 རི་མ་མེད་ལྷུ་པའི་ལྷུ་པ་ 151 ལོ་ན་མཚོན་ལྷུ་པའི་ལྷུ་པའི་ལྷུ་པ་ ལྷུ་པའི་ལྷུ་པ་

31. (152) Tib. *Sangs-rgyas-kyi-yul-bsam-gyis-mi-k'hyab-pa-bstan-pa*. Sans. *Achintya Buddha vishaya nirdésa*. The shewing of inconceivable provinces of BUDDHA.

CH'HA, OR THE SIXTH VOLUME.

32. (153) Tib. *Blo-gros-rab-gnas-kyis-zhus-pa*. Sans. *Susthita Mati pariprichch'ha*. Asked by SUST'HITA MATI.

33. (154) Tib. *Señgés-zhus-pa*. Sans. *Sin̄ha pariprichch'ha*. Asked by SINHA.

34. (155) Tib. *Byang-ch'hub-séms-dpah-yé-shés-dam-pas-zhus-pa*. Sans. *Jnánottara bodhisatwa pariprichch'ha*. Asked by JNA'NOTTARA *Bodhisatwa*.

35. (156) Tib. *T's'hong-dpon-bzang-skyong-gis-zhus-pa*. Sans. *Bhadrapála shrisha pariprichch'ha*. Asked by this merchant.

36. (157) Tib. *Byams-pas-zhus-pa*. Sans. *Maitreya pariprichch'ha*. Asked by MAITREYA.

37. (158) Tib. *Byams-zhus-ch'hos-brgyad*. Sans. *Maitreya pariprichch'ha dharma as'hta*. Eight *dharma*s asked by MAITREYA (or taught at his request by SHÁKYA.)

38. (159) Tib. *Hod-srung-gi-léhu*. Sans. *Kásyapa parivarta*. A chapter, in which SHÁKYA instructs "HOD-SRUNG" (KÁSHYAPA) one of his principal disciples, and his successor as a Hierarch.

39. (160) Tib. *Rin-po-ch'héhi-p'hung-po*. Sans. *Ratna paráshi*. A heap of precious stones (or moral instructions.)

40. (161) Tib. *Blo-gros-mi-zad-pas-zhus-pa*. Sans. *Akshayamati pariprichch'ha*. Asked by AKSHAYAMATI.

152 སངས་རྒྱལ་གྱི་ཡུལ་བསམ་གྱིས་མི་ཐོབ་པ་བརྟན་པ་ 153 ལྷོ་གྲོ་མོ་ རྩལ་གནས་གྱིས་ ལྷན་པ་
 154 སེང་གེས་ ལྷན་པ་ 155 རྩང་རྒྱལ་ སེམས་པ་ཡེ་ཤེས་དམ་པས་ ལྷན་པ་ 156 རྩང་དཔོན་བཟང་
 ལྷོ་ད་གྱིས་ ལྷན་པ་ 157 རྩམས་པས་ ལྷན་པ་ 158 རྩམས་ ལྷན་ རྩམ་ བརྟན་ 159 རྩང་གྲུང་གི་ལེའུ
 160 རྩང་པོ་ རྩང་པོ་ 161 ལྷོ་གྲོ་མོ་ རྩང་པས་ ལྷན་པ་

41. ⁽¹⁶²⁾ Tib. *Shés-rab-kyi-p'ha-rob-tu-p'hyin-pa-bdun-brgya-pa*. Sans. *Sapta shataká prajná páramitá*. "The *Shér-ch'hin*," in 700 slókas.

42. ⁽¹⁶³⁾ Tib. *Gtsug-na-rin-po-ch'hés-zhus-pa*. Sans. *Ratna chúdá pari-prichch'ha*. Asked by RATNA CHU'DA.

43. ⁽¹⁶⁴⁾ Tib. *Lha-mo-dpal hp'hreng-gi-seng-géhi-sgra*. Sans. *Srí-málá-dévi siñhánáda*. The lion-sound of that *Dévi*.

44. ⁽¹⁶⁵⁾ Tib. *Drang-srong-rgyas-pas-zhus-pa*. Sans. *Vyása pariprichch'ha*. Asked by VYÁSA, the *Rishi*. He is instructed here, by BСНОМ-LDAN-HDAS, on the nature, and the several kinds, of charity or almsgiving (Sans. *Dána*.)

—oooo—

V. (MDO.)

The fifth great section of the *Káh-gyur* is denominated "*Mdo-sdé*," (Sans. *Sútráñta*) or simply *Mdo* (Sans. *Sútra*) signifying a treatise or aphorism on any subject. In a general sense, when the whole *Káh-gyur* is divided into two parts—*Mdo* and *Rgyud*, all the other divisions, except the *Rgyud*, are comprehended in the *Mdo* class. But in a particular sense, there are some treatises which have been arranged or put under this title. They amount to about 270, and are contained in thirty volumes, marked by the 30 letters of the Tibetan Alphabet. The subject of the works contained in these 30 volumes, is various. They are, in general, attributed to SHÁKYA, and were compiled first, immediately after the death of that sage, by A'NANDA (in Tibetan, KUN-DGAH-VO) one of his principal disciples, his cousin, and his particular attendant. The greatest part of them consist of the moral and metaphysical doctrine of the *Buddhistic* system; the legendary accounts

162 རེས་རབ་ཀྱི་པོ་ཤེས་པ་འཕེལ་བའི་པོ་ཤེས་པ་ 163 རྟུག་པ་ཀྱི་པོ་ཤེས་པ་ 164 ལྷ་མོ་དཔལ་
 འཕེལ་བའི་སེང་གེའི་སྐྱེས་ 165 རྟུག་པ་ཀྱི་པོ་ཤེས་པ་ 1 མདོ་མེ or མདོ

of several individuals, with allusions to the sixty or sixty-four arts, to medicine, astronomy, and astrology. There are many stories to exemplify the consequences of actions in former transmigrations; descriptions of orthodox and heterodox theories; moral and civil laws; the six kinds of animal beings; the places of their habitations, and the causes of their being born there; cosmogony and cosmography, according to the *Buddhistic* notions; the provinces of several *Buddhas*; exemplary conduct of life of any *Bodhisatwa* or saint; and, in general, all the 12 kinds of the *Buddhistic* scriptures are to be found here. There are, likewise, many treatises that were delivered on the special request of some real or fictitious individuals. This is the general mode employed for illustrating and confirming any established dogma, customs, or manners, among the *Buddhists*.

The contents, in the order of the 30 volumes, are as follow :—

*K*₁, OR FIRST VOLUME.

This has for its title “*Bskal-bzang*,” the good or happy age; or, more fully, in Tib. ⁽²⁾ *Hp’hags-pa-bskal-pa-bzang-po-pa-zhés-bya-va-ṭhég-pa-ch’hén-pohi-mdo*.” In Sans. “*A’rya bhadra kalpika nāma mahā yāna sūtra*.” “The very venerable *sūtra*, entitled, ‘of the excellent happy age.’” There are two images on the first page, representing *SHA’KYA* and *MAITREYA*. The salutation is thus—“Reverence to all *Buddhas* and *Bodhisatwas*” (in Tib. *Sangs-rgyas-dang-byang-ch’hub-séms-dpah-ṭhams-chad-la-p’hyag-hts’hal-lo*.)

This *sūtra* was delivered by *BCHOM-LDAN-HDAS* (*SHÁKYA*) in a place called in Tibetan, “*Ts’hal-ch’hén-po*,” “the great grove,” on his way from *Shravásti* (*Mnyan-yod*, in Tibetan) to *Vaisháli* (“*Yangs-pa-chan*” in Tibetan, or the modern *Allahabad*), on the request of a *Bodhisatwa* (called in Tibetan, *MCH’HOG-DU-DGAH-VAHI-RGYAL-PO*). His hearers were immense numbers of religious and secular persons of both sexes, *Bodhisatwas*, and several classes of gods and demons.

² བསྐྱེད་བཟང་ or འཕགས་པ་ བསྐྱེད་ བཟང་པོ་པ་ ཞེས་ཀྱི་མ་ རྒྱུ་པ་ རྒྱུ་པ་ རྒྱུ་པོ་ མཛོ་

The subject, after some dogmatical and moral instructions on the perfections and proceedings of BUDDHA or JINA, given by SHA'KYA (from leaf 4 to 150) at the request of the above mentioned *Bodhisatwa*, first in prose and afterwards repeated again in verse, is the enumeration of one thousand *Buddhas*:—four of these have appeared hitherto, and the rest are to come hereafter, commencing with MAITREYA. The list of these *Tathágatas* commences with KAKUTSANDA (*HK'HOR-VA-HJIG*, in Tibetan) and specifies fifteen articles of each of them in the following manner:—

1. His name, 2. place of his nativity, 3. his tribe or race, 4. the extent or sphere of his shining beams, 5. his father, 6. his mother, 7. his son, 8. his attendant, 9. he that is most sagacious among his disciples, 10. he that is most skilful among his disciples in performing miracles, or displaying prodigies, 11. the number of his once assembled disciples, 12. the measure or extent of life in that age, 13. the duration of his religious institution, 14. his relics, 15. the fane or shrine (Sans. *chaitya*, Tibetan, *mch'hod-rten*) built for those relics.

As the whole subject is imaginary or fanciful, it is unnecessary to give the whole in translation. It will be sufficient to state the five first names, with their fifteen attributes, or from KAKUTSANDA to MAITREYA. These statements, in Tibetan, are given in the form of answers to the above fifteen articles put interrogatively. They are as follows:—

First, from KAKUTSANDA—1. *Hk'hor-va-hjig*, 2. *rgyal-pohi-p'ho-brang-grong-k'hyer-bzang-po*, 3. *shákya-pa* (of the *Shákya* race), 4. *dpag-ts'had-gchig* (4000 fathoms), 5. *mch'hod-spyin*, 6. *ts'hangs-rgyal*, 7. *bla-ma*, 8. *blo-rdsogs*, 9. *dgé-slong-mk'has-pa*, 10. *bsnyén-pa*, 11. 40,000, 12. 40,000 years, 13. 80,000 years, 14. in one globular mass, 15. deposited in one *mch'hod-rten*, or *chaitya*.

Secondly, of KANAKAMUNI, thus—1. *Gsér-éhub*, 2. *grong-k'hyer-lña-pa*, 3. *bráhma*, 4. *dpag-ts'had-p'hyèd* (2,000 fathoms), 5. *més-byin*, 6. *bla-ma*, 7. *nam-par-rgyal-vahi-sdé*, 8. *bkra-shis-ldan*, 9. *mch'hog-ma*, 10. *rgyal*,

11. 70,000, 12. 30,000 years, 13. 1,000 years, 14. in one globular mass, 15. deposited in one *chaitya*.

Thirdly, of KA'SYAPA—1. *Hod-srung*, 2. *ts'hétana*, 3. *bráhman*, 4. 500 fathoms, 5. *ts'hangs-byin* (Sans. *Brahmadatta*), 6. *nor-bdag-ma*, 7. *déd-dpon*, 8. *kun-gyi-bshés-gnyèn*, 9. *bharadwaja*, 10. *skar-rgyal*, 11. 20,000, 12. 20,000 years, 13. 70,000 years, 14. in one globular mass, 15. in one *chaitya*, or *mch'hod-rten*.

Fourthly, of SHA'KYA—1. *Shákya-thub-pa*, 2. *ser-skyahi-gnas* (Sans. *capila*), 3. *rgyal-rigs*, (*Kshatriya*, a descendant of GOTAMA), 4. one fathom, or two yards, 5. *zas-gtsang-ma*, 6. *sgyú-hp'hrul*, 7. *sgra-gchan-hdsin*, 8. *kundgah-vo*, 9. *nyé-rgyal*, 10. *pang-nas-skyés*, 11. 1,250, 12. 100 years, 13. 500 years, 14. in great abundance, 15. (deposited in several *chaityas*; but this point is not stated in the original.)

Fifthly, of MAITREYA.—1. *Byams-pa (chám-bá)*, 2. *rgyal-pohi-p'ho-brang-grong-k'hyer-tog-gi-blo-gros*, 3. *bráhman*, 4. 4,000 fathoms, 5. *ts'hangs-bzang*, 6. *ts'hangs-bdag-ma*, 7. *bsod-nams-stobs*, 8. *rgya-mts'ho*, 9. *yé-shés-hod*, 10. *brtson-hgrus*, 11. 960,000,000, 12. 84,000 years, 13. 80,000 years, 14. in one globular mass, 15. deposited in one *chaitya*.

The enumeration of such fancied *Tathágatas*, and the specification of the above exhibited attributes, occupy about three hundred leaves in this volume. From *leaf* 150 to 158, only the names of the *Tathágatas* are enumerated, and afterwards, from *leaf* 159 to 459, their names and the other points. Their names are, in general, significant words, and denote some virtue, or good quality, or some beautiful, agreeable, grand, precious, &c. object of nature.

The names of some other *Tathágatas*, after MAITREYA (in Tibetan, with an English explication) are, as follows—6. SENG-GE', the lion, 7. RAB-GSAL, the very clear or pure, 8. T'HUB-PA, the mighty, 9. ME'-TOG, the flower, 10 ME'-TOG-GNYIS-PA, flower the second, 11. SPYAN-LE'GS, the beautiful eye, 12 DE'D-DPON, chief leader, 13. LAG-CH'HE'N, the great handed, 14 STOBS-CH'HE'N, great strength, 15. RGYU-SKAR-RGYAL-PO, the prince

of moving stars, 16. *RTSI-SMAN*, medicinal essence, 17. *SNYAN-PA-TOG*, the chief ornament of celebrity, 18. *HOD-CH'HEN-PO*, great light, 19. *GRÖL-VAHI-P'HUNG-PO*, the untied or liberated body, 20. *RNAMPAR-SNANG-MDSAD*, the illuminator, 21. *NYI-MAHI-SNYING-PO*, the essence of the sun, 22. *ZLA-VA*, the moon, 23. *HOD-HP'HRO* light-diffusing, 24. *HOD-BZANG*, good light, 25. *MYA-NAN-ME'D*, exempt from sorrow, 26. *SKAR-RGYAL*, prince of stars, 27. *RAB-GSAL*, the very clean, 28. *P'HRE'NG-T'HOGS*, wearing a chaplet, 29. *YON-TAN-HOD*, light of good qualities, 30. *DON-GZIGS*, perceiving the meaning, 31. *MAB-ME'*, a lamp, 32. *MT'HU-LDAN*, powerful, 33. *SMAN-PA*, curer of diseases, 34. *DE'S-PA*, brave, 35. *MDSOD-SPU*, a hair of treasure, 36. *BRTAN-LDAN*, permanent, 37. *LHAHI-DPAL*, divine prosperity, 38. *GDUL-DKAH*, difficult to be subdued, 39. *YON-TAN-RGYAL-MTS'HAN*, a standard of good qualities, 40. *SGRA-GCHAN*, name of a planet, (*Ráhu*, in Sanscrit.) And so on.

From leaf 459 to the end of the volume, *SHA'KYA* repeats again, at the request of the above mentioned *Bodhisatwa*, when those *Tathágotas* first formed their minds for arriving at the supreme wisdom, or of becoming *Bodhisatwas*, and what they offered to those *Tathágotas* before whom, at different times, they made their vows, and prayed that they might obtain, in consequence of their moral merits, final emancipation, or arrive at perfection.

This volume contains 547 leaves, and 26 *bampos*, or artificial divisions. This *sútra* was translated by the Indian Pandit, *VIDYA'KARA SIDDHA*, and the Lotsawa, *BANDE' DPAL-GYI-DVYANGS*; it was reviewed and arranged afterwards by *DPAL-BRTSE'GS*.

K'HA, THE SECOND VOLUME.

There are in this volume four *sútras*, or works, under four distinct titles. The first is of great extent (from leaf 1 to 329). It is called in Tibetan, (3) "*Rgya-ch'hér-rol-pa*", in Sanscrit, "*Lalita vistara*," containing accounts of

the life and doctrine of SHA'KYA, the establisher, or founder, of the *Buddhistic* religion in ancient India. The work is divided into 27 chapters, the contents of which are as follow :—

First Chapter, from *leaf* 1 to 8. "Introduction." This *sútra* was delivered by SHA'KYA (who speaks of himself under the name of *Bodhisatwa*) at the special request of several gods, *Bodhisatwas*, and his principal disciples, when he was in a grove near *Shrávasti*, in *Kosala*. Here are mentioned 34 of his principal disciples, the names of eight *Bodhisatwas*, as also those of several *Buddhas* or *Tathágotas*, who had appeared in former ages and taught their doctrines. SHA'KYA is requested now to give instruction in the same manner as they had done.

Second Chapter, *leaves* 8—14. This chapter has for its title, "Great exhilaration, or rejoicing". Importance of this *sútra*. Several virtues enumerated and commended to be practised. Description of the great festival in the superb palace of the gods, in *Galdan* (in Tib. *Dgah-ldan*; in Sans. *Tus'hitá*). Hortative verses to SHA'KYA to teach his doctrine.

Third Chapter, *leaves* 14—30, entitled, "The purest race or tribe." Insignia of an universal monarch ;—his inauguration by those insignia ;—his visiting the different kingdoms of his empire ;—his injunctions to the chiefs and the subjects to execute justice and to practise the ten cardinal virtues. *Leaf* 21. A *Bodhisatwa*, when about to become a *Buddha*, never takes his incarnation in a barbarous country, but in a civilized one ; nor in any low family, but in the house either of a *Brahman* or a *Kshatriya* (the military tribe or royal race)—reasons thereof. SHA'KYA honoured the latter by taking his birth in that tribe. *Leaf* 21—24. Consultation of the gods where *Bodhisatwa* (SHA'KYA) should be incarnated. There are said to have been at that time sixteen principal tribes or ruling families in "*Jambudwipa*" (or in India), several of which are enumerated by some of the gods, with recommendations on their good qualities ; and they are of opinion that such and such a family will be proper for *Bodhisatwa* to be incarnated there. But some others find

fault with them, and tell several defects in each of those tribes, or families. The enumerated ruling tribes are—1. the royal family in *Magadha*, (Sanskrit, *Vidékula*; in Tib. *Lus-hp'hags-rigs*), 2. Ditto in *Kosala*, 3. Ditto in *Vadsa*, 4. the city of *Yangs-pa-chan*, (Sans. *Vaisháli* or *Prayágas-hodie Allahabad*), 5. the family of "RAB-SNANG," in *Hp'hags-rgyal* (Sans. *Ujjayani*, *Ujen*, in *Málvā*), 6. the city of *BCHOM-BRLAG*, (Sans. *Matkura*) 7. the *Skya-bseng-gi-rigs*. (Sans. the *Pándava* race, in *Hastinápura*.) None of them is found proper for the incarnation of *Bodhisatwa*—it is the *Shákya* race that is preferred to all. They ask SHA'KYA himself where a *Bodhisatwa* takes his incarnation at his last birth, and he enumerates to them 64 good qualities required in a race where such a *Bodhisatwa* should be incarnated. *Leaf 26*. The 32 qualities or characteristics of the woman that is fit to be the mother of such a *Bodhisatwa*. *Leaf 27*. "ZAS-GTSANG-MA'S" (Sans. *Sud-dhodana*) character and fortune. His wife's (in Tib. *Lhá-mo-sgyu-hp'hrul-ma*, in Sanscrit, *Mayá Dévi*) good qualities. *Leaves 28, 29*. Eulogium (in verse) on the *Shákya* race in general, and particularly on the accomplishments of *LHA-MO-SGYU-HP'HRUL-MA*.

Fourth Chapter, *leaves 30—37*, entitled, the "Door or beginning of religion's light". *Bodhisatwa's* (SHA'KYA'S) last lecture to the gods and goddesses. Decorations of the great palace in *Galdan*. The 108 articles of the "*Ch'hos-snang-vahi-sgo*" must be taught always to the gods at the change of the life of any principal *Bodhisatwa*, from *Galdan*, (Sans. *Tus'hitá*). (They are the heads of some religious tracts, or certain dogmas and moral maxims.)

Fifth Chapter, *leaves 37—49*. At "his being about to depart from *Galdan*" SHA'KYA appoints for his vicegerent there, *CHA'M-BA'* (written in Tib. *Byams-pa*. Sans. *Maitreya*) and inaugurates him, by putting his own diadem on the head of that *Bodhisatwa*. This is the saint who is to appear hereafter and to become a *Buddha*. Consultation about the form in which SHA'KYA should descend into the womb or body of the woman whom he chooses to

become his mother. A young elephant, such as has been judged proper in Brahmanical works, is preferred. Many ingenious and hortative verses are related for acquiring knowledge and practising virtue. His leaving *Galdan*, or the Paradise of the gods.

Sixth Chapter, *leaves* 49—64. "His incarnation." Taking the form of a young elephant, he enters by the right side, into the womb or cavity of the body of MA'YA' DEVI'. Her dream respecting the elephant that took up his abode in her body. She never felt such a pleasure as at that moment. Next morning she tells her dream to the king. He calls the Bráhmans and the interpreters of dreams:—they say, she will be delivered of a son, who will become either an universal monarch or a *Buddha*. Alms distributed at "*Ser-skya*" (Sans. *Capila*). Offerings made in behalf of *Bodhisatwa*. The services rendered by the gods to LHA-MO-SGYU-HP'HRUL-MA, and the great care the king took for her pleasure and well being. The whole of nature is favourably disposed for the child that was to be born.

Seventh Chapter, *leaves* 64—93. The "birth of SHA'KYA." Description of the great preparations for conveying MA'YA' DEVI' into the grove of *Lumbini*. The circumstances of her being delivered there of the child after ten months' pregnancy. He came out by the right side, without any injury to his mother. Several miracles that happened at his birth, (*leaves* 70, 71.) The whole world was enlightened with great light. The earth trembled or shook several times. The number of men and beasts that were born or produced at *Capilavastu*, at the same time when the birth of SHA'KYA happened. Since the wishes of "ZAS-GTSANG" were in all respects fulfilled, he gave to his son the name of "DON-GRUB," or "DON-T'HAMS-CHAD-GRUB-PA" (Sanskrit, *Siddhártha*, or *Sarva-siddhártha*). He is intrusted to GAUTAMI', (his aunt) who, with 32 nurses, takes care of him.

"NAG-PO" (or as elsewhere he is called NYON-MONGS-MED), an hermit or sage, together with his nephew, "MIS-BYIN," (Sans. *Narada*, afterwards called *Kátyáyana*) admonished by the great light or brightness, goes to

Ser-skya to salute the new born child. His conversation with ZAS-GTSANG. He observes the characteristic signs on the body of the child, and foretells that he will become a *Buddha*. He laments that, being too old, he cannot live until (the child) shall attain to the state of a *Buddha*. *Leaf* 87. He recommends to "MIS-BYIN" to become his disciple, when he shall commence to teach his doctrine.

Eighth Chapter, *leaves* 93—95. "His being brought into the temple." Ceremony and the decorations on that occasion. He is lord of lords (in Tib. *Lhahi-lha*). Asking his nurse GAUTAMI' whither they are carrying him, and she says, into the temple; he tells (in verse) how superior he is to all gods—how INDRA, BRAHMA, and other gods and demigods, made their adorations to him at his birth.

Ninth Chapter, *leaves* 95—97. "Ornaments" (for SHÁKYA). Description of all sorts of ornaments that were ordered by the king to be prepared and brought for the young prince (SHÁKYA) on a certain lucky or auspicious day.

Tenth Chapter, *leaves* 97—101. "His having displayed several sorts of letters or characters". When he (SHÁKYA) was desired afterwards to learn the letters from the school-master, he shews that, without being instructed, he knows them all—and he himself enumerates 64 different alphabets (among which are mentioned also those of *Yavana* and *Húna*) and shews their figures. The master is astonished at his wisdom, and utters several slókas expressive of his praise.

Eleventh Chapter, *leaves* 101—105. His visiting a village of the agriculturists. His meditation in the shade or shadow of a tree (called the "*Jambu*" tree). The miracle that happened there with the shadow of that tree.

Twelfth Chapter, *leaves* 105—121. The displaying of several gymnastical exercises and other arts (by SHÁKYA). When at a certain time 500 young men of the *Shákya* race, at "*Sér-skya*," were vying in shewing their skill in the arts and gymnastical exercises, as in letters, arithmetic, swimming, &c. SHÁKYA excelled them all. He obtains by these means "SA'-HTS'HO-MA"

the daughter of "LAG-NA-PE'-CHON-CHAN," a mace-bearer. Sans. *Dand'ika*. The qualities required in a woman, whom SHA'KYA is willing to take for his wife. The several qualifications of SA'-HTS'HO-MA (Sans. GOPA'). Her sentiments (expressed in verse) against the concealing the face of woman by a veil.

Thirteenth Chapter, *leaves* 121—141. "His being exhorted" by the gods. Exhortations made to him by several gods to leave the court, and endeavour to become a *Buddha*, as he had aspired for several ages to that dignity, and had acquired numerous qualities with that view.

Fourteenth Chapter, *leaves* 141—148. "Dream". ZAS-GTSANG-MA', the father of SHA'KYA, in a dream fancies that his son has left his house and taken the religious character, having put on a garb of dark red colour. He now takes every precaution to prevent him from leaving the court, and orders all sorts of music to be performed for the amusement of his son.

SHA'KYA orders his servant to make ready the carriage for going into the grove for his recreation. On his way thither he observes an old man; asks from the servant what that man is; he tells him, that is a man grown old, and is near to die; he orders the servant to turn the carriage, goes back, and gives himself to meditation on old age.

[NOTE. In all these discourses or conversations of SHA'KYA with his groom, or charioteer, there are several instances of terms employed by inferiors in speaking to their superiors, that are different from those in common use. This is a peculiarity in the language of Tibet].

Afterwards, in the same manner as above, on different occasions he observes a sick man—sees a corpse—and meets a man in a religious garb; and on each occasion he gives himself to meditation on sickness, death, and on the religious state.

These are the circumstances that determine him to take the religious character. ZAS-GTSANG to prevent him from leaving the court, orders several walls and ditches to be made, and guards and sentries to be set. Inauspicious dream seen by SA'-HTS'HO-MA'. *Leaves* 146-7.

Fifteenth Chapter, *leaves* 148—174. “His exit, or appearance in the world,” (in a religious character). Notwithstanding all the vigilance of his father and of his relations, he finds means for leaving the royal residence. At midnight mounting his horse called the “Praise-worthy” (*Bsñags-ldan*) he rides for six miles; then dismounting, he sends back, by the servant, the horse and all the ornaments he had; and directs him to tell his parents not to be grieved on his departure; for when he shall have found the supreme wisdom, he will return and console them. Great lamentation in the court of ZAS-GTSANG. With his own sword he cuts off the hair of his head, changes his fine linen clothes for a common one of dark red colour, and commences his perigrination. In the first place he goes to *Rājagriha*, in *Magadha*.

Sixteenth Chapter, *leaves* 174—178. “GZUGS-CHAN-SNYING-PO’S visit” (made to SHA’KYA). The king VIMBASÁRA (in Tib. *Gzugs-chan-snying-po*) having seen him from his palace, is much pleased with his manners—is informed of him by his domestics; visits him, has a long conversation with him, and offers him means for living according to his pleasure. He will not accept of such things. On the request of the king, he tells who he is—“of the *Shákya* race, that inhabit “*Ser-skya-gzhi*,” (Sans. *Capilavastu*) in *Kosala*, in the vicinity of the *Kailásha*, or of the *Himálaya* in general, (on the bank of the *Bhágíraþhi* river. He is of the royal family, the son of the king “ZAS-GTSANG,” Sans. SHUDDHODANA, (*leaf* 178) and that he has renounced the world, and seeks only to find the supreme wisdom.

Seventeenth Chapter, *leaves* 178—192. “The hardships” or austerities which SHA’KYA underwent during the course of six years. *Leaf* 183-4. All sorts of religionists, of which *Jambudwipa* was full at the time of SHA’KYA, mortify their bodies in different manners. In his opinion all those had a wrong idea of arriving at liberty or emancipation by such practices. *Leaf* 185. He commences his ascetic life. The manner in which he gives himself to meditation, and the several hardships he voluntarily submits himself to during six years.

Eighteenth Chapter, *leaves* 192—200. The “*Nairañjana* river”. It was on the banks of this river that SHĀKYA performed his penances, subjecting himself to great austerities. Perceiving afterwards privation to be dangerous to his mental faculties, he makes use of necessary food for his sustenance. He is presented by a chief’s two daughters, with a refined milk-soup—he refreshes himself. His five attendants desert him now, saying among themselves, “such a glutton, and such a loose man as GAUTAMA is now, never can arrive at the supreme wisdom,” (or never can become a *Buddha*). They go to *Vāranāsi*, and in a grove near that city continue to live an ascetic life.

Nineteenth Chapter, *leaves* 200—214. After having bathed himself in the *Nairañjana* river he recovers his bodily strength, and intends to visit the holy spot. Rejoicing of all sorts of gods and demigods, and the offerings they make to SHĀKYA.

Twentieth Chapter, *leaves* 214—221. He proceeds to the holy spot, called, in Sanscrit, the “*Bodhimaṇḍa*” (the holy pith, energy, or essence, where now *Gayá* is), and gives himself to earnest meditation, that he may find the supreme wisdom.

Twenty-first Chapter, *leaves* 221—248. “He overcomes the devil.” Description how he was tempted by the devil (Sans. *Māra* or *Kāma Déva*). His victory over the hosts of the lord of Cupidity. The songs of gods on his triumph.

Twenty-second Chapter, *leaves* 248—259. The manner in which he performed his meditations, and at last found the supreme wisdom.

Twenty-third Chapter, *leaves* 259—267. After having found the supreme wisdom, the gods from several heavens successively present him their offerings, and in several verses sing praises to him concerning his excellent qualities, and his great acts in overcoming the devil.

Twenty-fourth Chapter, *leaves* 267—282. Two merchants, GAGON and BZANG-PO, entertain SHĀKYA with a dinner, and hear his instruction in his

doctrine. They are so firm in their faith that SHĀKYA says of them, they shall become *Bodhisatwas*.

Twenty-fifth Chapter, *leaves* 282—291. After having found the supreme wisdom, SHĀKYA thinking that men cannot understand his profound doctrine, he will therefore not instruct them except he should be solicited by BRAHMA' and other gods to do so. They appear; and on their request he commences to teach his doctrine.

Twenty-sixth Chapter, *leaves* 291—323. The running of his religious course. Recapitulation of his principal acts. The great qualities he had acquired. To whom should he first teach his doctrine? Several of them whom he judged fit to understand him, are dead. He proceeds to *Vāranāsi*. The five persons, formerly his attendants, being now convinced of his having found the supreme wisdom, pay homage or respect to him, and become his disciples. *Leaves*. 295—312. He instructs them in his doctrine; explains to them the four excellent truths—1. There is sorrow or misery. 2. It will be so with every birth. 3. But it may be stopped. 4. The way or mode of making an end to all miseries. *Leaf* 307. Whence originated the epithet or name of *Buddha*, "*Tathāgata*" (in Tibetan, *Dé-bzhin-gshégs*), viz. from having run his religious race in the same manner as his predecessors. There is an enumeration of several epithets or names of each *Buddha*.*

Twenty-seventh Chapter, *leaves* 323—329. Conclusion. SHĀKYA recommends this *sūtra* to his auditors, the gods, to keep it in their remembrance, and to repeat it often. The several benefits and blessings arising from hearing this *sūtra*.

This work was translated first, in the 9th century, by the Indian Pandits, JINA-MITRA, DĀNA-SHĪLA, and MUNĒ-VARMA, and the Tibetan Lotsava, or interpreter, BANDE' YE'-SHE'S-SDE'.

* It has been thought fit to retain the above epitome of the contents of the *Lalita Vistara* here, but the same has been given in more detail in the notice of *Shākya's* life and death, printed in the present volume. SEC.

The rest of this volume (from *leaves* 329 to 426, or the end) is occupied by treatises of high principles or metaphysical speculations (*mahá yána sūtras*). They are likewise attributed to SHÁKYA, and were delivered by him to his hearers (immense numbers of priests, *Bodhisatwas*, gods, and demons) at three different places. The first, on a mountain near *Rájagriha*; the second, in a grove near *Shrávasti*; and the third, on the mountain of "*Gru-hdsin*," (in Sanscrit, *Potala*). The general subject is moral, metaphysical, and mystical doctrine. Discussions on the nature of the body and of the soul. There are introduced several of SHÁKYA'S disciples in these discussions, but the chief speakers, besides SHÁKYA, are MANJU SRI KUMAR BHU'T, and AVALOKITESWA'RA. The titles of these three treatises are as follow :—

1. In Sanscrit, *A'rya Mañju Sri vikriḍita náma mahá yána sūtra*. In Tibetan, (4) *Hp'hags-pa-hjam-dpal-rnam-par-rol-pa-shés-bya-va-é'hég-pa-ch'hen pohi-mdo*. Eng. A venerable *sūtra* of high principles, on the sports or amusements of MAÑJU SRI.

2. In Sanscrit, *Mañju-Sri-vikurvána*. In Tibetan, (5) *Hjam-dpal-rnam-par-hp'hrul-va*. Eng. The transformation of MAÑJU SRI.

3. In Sanscrit, *Sarva tathágatádhis'háhana satwávalokéna Buddha kshétra nirdéshana vyuha*. In Tibetan, (6) *Dé-byhin-gshégs-pa-é'hams-chad-kyi-byin-gyis-brlabs-séms-chan-la-gxigs-shing-sangs-rgyas-kyi-zhing-gi-bkod-pa-kun-tu-ston-pa*. Eng. Description of the province of *Buddha*, on which, for the sake of animal beings, all *Tathágatas* have bestowed their benedictions. There is moral and mystical doctrine in this *sūtra*. There are also several *Dháraṇis* in Sanscrit, supposed to be of wonderful efficacy.

These three *sūtras* were translated by the Indian Pandits, SU'RENDRA BODHI, SHÍLENDRA BODHI, and JINA-MITRA, and the Tibetan Lotsava, BANDE' YE'SHE'S-SDE'.

4 འཕགས་པ་འཇམ་དཔལ་ཚེ་མ་པུ་རྩོམ་པ་ ཞེས་ཐུ་བ་ཏེས་པ་ཚེ་པོ་འི་མ་དོ་ 5 འཇམ་དཔལ་
 ཚེ་མ་པུ་ འཕྲུལ་བ་ 6 དེ་བཞིན་ བསྐྱེད་པ་ འཇམ་མ་ཅན་གྱི་ཕྱིན་ལྷིས་ བརྒྱལ་བ་ སེམས་ཅན་ལ་
 བཞིན་པ་འི་སངས་རྒྱལ་གྱི་ཞིང་གི་བའོད་པ་ ལྷན་ཅ་རྩོམ་པ་

GA, OR THE THIRD VOLUME.

Title in Sanscrit, *A'ryanis'h'hatan Bhagaván jnyána vipulana su'tra ratna ananta náma mahá yána sūtra*. In Tibetan, ⁽⁷⁾ *Hp'hags-pa-bchom-ldan-hdas-kyi-yé-shés-rgyas-pahi-mdo-sdé-rin-po-ch'hé-m'lah-yas-pa-m'har-p'hyin-pa-shés-bya-va-é'hég-pa-ch'hén-pohi-mdo*. Eng. Immense jewels, or a *su'tra* of high principles, on the extensive knowledge or wisdom of the venerable and excellent BUDDHA. The salutation is thus—' Reverence to BUDDHA and to all the *Bodhisatwas*.' SHA'KYA at *Mnyan-yod*, (Sans. (*Shrāvasti*) with 1250 priests. General subject—Instruction on the extensive knowledge or wisdom of BUDDHA.

In a (fancied) city, called "Excellent virtue," (*Dgé-vahi-p'ha-rol-hgro*) a certain householder, (*k'hyim-bdag*) a fortune-teller by profession (*p'hyamk'han*), with an intention of acquiring moral and religious merits for his future happiness, under the superintendence of GANG-PO, one of SHA'KYA'S disciples, builds for BHAGAVA'N a fine house (*k'hang-byang*) with a gallery of tsandan-wood. On that occasion GANG-PO tells him, that by none of all the creatures and gods may such a sacred building be used otherwise than as a place of worship (Tib. *Mch'hod-rten*, Sans. *Chaitya*), since none of the animal beings has the qualities which BHAGAVA'N (Tib. *Bchom-ldan-hdas*) possesses. GANG-PO, addressing him several times a householder, (Sans. *Grihapati*) gives him a long and detailed instruction on the extensive knowledge or omniscience of BHAGAVA'N, or *Tathágata*, and his perfections or attributes. He tells him that BHAGAVA'N'S knowledge is immense, infinite—he knows every place—past, present, and future times—(there are made here several distinctions of his knowledge and powers)—he knows the thoughts and ways of all animal beings; all their works or actions, good and bad, done (or committed)

7 འཇམ་མཉམས་པ་ བཅོམ་ལྷན་ འདས་ཀྱི་ ཡོ་སེལ་ རྒྱལ་པའི་ མདོ་སྡེ་རིན་པོ་ཆེ་ མཐའ་ལས་པ་ མཐའ་རྩིན་པ་
ཞེས་ཐུག་པ་ཞེས་པ་ཆེན་པོའི་ མདོ་

by the body, speech, and the mind together ; with the causes and consequences of them. Then come moral tales—detailed specification of the knowledge of *Tathágata* with respect to the provinces of the organs and senses of the body—on psychological and moral subjects—on the four great truths. *Leaf 128.* Several places of regeneration (or new-birth) are enumerated, from the lowest hell to the highest heaven, and that *Tathágata* knows them all.

Leaf 170. SHA'KYA is invited by the before-mentioned householder into his house to an entertainment in that fancied city—he, with some of his disciples, goes there in a miraculous manner (all flying in the air). *Leaf 174.* On the request of ME'S-BYIN, an ascetic, SHA'KYA leaves there the vestige of his foot-sole impressed on a flat stone. Several miraculous visits performed by SHA'KYA, with MAUNGALYANA and others of his disciples, since he left the grove near *Shrávasti*. *Leaf 175.* Miracles that happened with SHA'RIHI-BU and MAUNGALYANA (the same as has been told in the *Dulva*, at their visiting the “*Madros*” lake).

Leaves 175—197. “*MDSE'S-DGAH*” (a *Nága rája* of the sea) and several other *Nága rájas* also, successively make their adoration to *Tathágata*, (SHA'KYA), address him, sing praises (in verse) to him, and beg him to give them religious instruction on several subjects. They admire his perfections and the several acts he has performed—they confess their unhappy state and ignorance, and beg him to instruct them on the means by which they may arrive at happiness and perfection. He answers to each of them. There are many passages expressive of the attributes or perfections of *Tathágatas*; of the thoughts, wishes, and works of men. There are several moral instructions and maxims.

From *leaves 200 to 416*, or the end of this *sútra*, SHA'KYA addressing MAUNGALYANA, (who again asks him several times) tells the stories of several individuals in very remote ages, and applies them all to himself; and says that it was he himself who acted or reasoned thus at that time. Among these stories there occur many praises and hymns addressed to *Tathágatas*—there are

descriptions on the conduct of the wise—on the miseries of life—the desire of happiness—offerings, sacrifices, adoration—that there is no reality in all things. *Leaf 212.* On the state of being bound and being liberated. By this narration he shews that a *Tathágata* is all knowing—he knows the place and origin of every thing, and what will be the consequences of such and such works performed in remote ages and lives. *Leaf 416.* There are several synonymous terms for expressing that a *Tathágata's* wisdom or knowledge is immense. MAUNGALYANA being much pleased with this instruction, approves and praises it.

This *sútra* was translated first by the Indian Pandit, PRAJNA'-VARMA, and the Tibetan Lotsava (interpreter) BANDE'-YE'-SH'ES-SNYING-PO. Afterwards corrected and arranged by the Indian Pandits, VISHUDDHA-SIDDHA and SARVAJNA-DE'VA, and the Tibetan Lotsava, DPAL-BRTSE'GS.

From *leaf 416* to *466*, or the end of this volume, is another *su'tra*, entitled, in Sanscrit, *A'rya sarva Buddha viś'haya avatára jnána a'loka alankara náma mahá yána su'tra.* Tib. ⁽⁸⁾ *Hp'hags-pa-sangs-rgyas-ñhams-chad-kyi-yul-la-hjug-pahi-yé-shis-s nang-vahi-rgyan-zhës-bya-va-ñ'hég-pa-ch'hén-po-hi-mdo.* An ornament of intellectual light for entering into the province of every *Buddha*; a venerable *su'tra* of high principles (or speculation.) This was delivered by BÇHOM-LDAN-HDAS (SHÁKYA) when he was on a mountain near *Rájagriha*. There were assembled 25,000 priests, besides eight of his principal disciples, and many *Bodhisatwas*, among whom HJAM-DPAL GZHON-NUR-GYUR-PA (Sans. *Mañju Sri Kumar bhut*) who, according to the wishes of other assembled *Bodhisatwas* that desire to acquire knowledge, begs of SHÁKYA to explain to them the meaning of these terms—⁽⁹⁾ “*Skyé-va-ma-mch'his-pa-dang-hgag-pa-ma-mch'hës-pa,*”—there is no forth-coming and no stopping (or no birth, no death) as with respect to *Tathágatas*. This is the

⁸ འཇགས་པ་ སངས་རྒྱལ་འཇགས་པ་ཅན་གྱི་ཡུལ་ལ་འཇགས་པའི་ ཡོ་ཤེས་ལྗང་ སའི་རྒྱལ་ཞེས་པ་འཇགས་པའི་ སའི་མདོ་

⁹ སྐྱེ་བ་མ་མཆིས་པ་དང་ འཇགས་པ་མ་མཆིས་པ་

subject of the treatise. The explanation is given in an argumentative manner, and by mixing metaphysical speculation with moral doctrine. In *Leaf* 416 it is said, that the bodies of the *Tathágotas* are like the extent of heaven.

(*N̄A*) OR THE FOURTH VOLUME.

In this volume, of 444 leaves, there are five separate treatises or *sútras*, but they are all of little importance, and none calculated to excite literary curiosity.

The first is entitled, in Sanscrit, *A'rya "kushala mūla paridhara" náma mahá yána sūtra*. In Tib. ⁽¹⁰⁾ *Hp'hags-pa "dgé-vahi-rtsa-va-yongs-su-hdsin-pa"-shés-bya-va-t'hég-pa-ch'hén-pohi-mdo*. Comprehension of virtue's roots (or elements) a venerable *sútra* of high principles. This was delivered by *BCHOM-LDAN-HDAS* (*SHA'KYA*) in a grove near *Rájagriha* (called in Tibetan, *Hod-mahits'hal*, &c. In Sanscrit, *Vénu vanam*, a grove of bamboos). There is a long enumeration of his disciples arriving from all parts, and of their salutations. The subject is moral and metaphysical doctrine. The whole is very incoherent, abstract, and miscellaneous; therefore nothing can be said with precision. The organs, senses, operations of the mind, and emptiness (or *súnyatá*) are the common topics of this, as also of some of the following *sútras*. *SHA'KYA* frequently addresses *SHA'RADWA'TIHI-BU* (one of his principal disciples), who again several times begs him to explain the meaning of such and such a term or phrase. This *sútra* is contained on the leaves from 1 to 346. It is divided into 18 artificial portions (*bam-po*) and 15 chapters. It was translated by the Indian Pandit, *PRAJNA'-VARMA*, and *YE'-SHE'S-SDE'*—corrected and arranged afterwards by *PRAJNA'-VARMA*, *JNA'NA-GARBHA*, and *YE'-SHE'S-SDE'*.

The second *sútra* in this volume (from *leaf* 346 to 421) is entitled, in Sanscrit, *A'rya saṅgháti sūtra dherma paryayá*. In Tibetan, ⁽¹¹⁾ *Hp'hags-pa-xung-gi-*

10 འཕགས་པ་ དབེ་བའི་རྩ་བ་ ཡོངས་ལྷ་ འཛིན་པ་ ཞེས་པའི་ རྒྱུ་ལ་ ཚེན་པོའི་ མདོ་

11 འཕགས་པ་ རྒྱུ་ལི་ མདོའི་ ཚེས་ཀྱི་ རྣམ་ཐངས་

mdohi-ch'hos-kyi-rnam-grangs. A collection of the enumeration of several things respecting religion or moral doctrine; delivered by SHA'KYA on the mountain "Gridhra kúta," (in Tib. "Bya-rgod-p'kung-po) near Rájagriha, where were assembled 32,000 priests, among whom were his principal disciples, KUN-SHE'S-KO'N'DINYA, MAUNGALYANA, SHÁRIHI-BU, HOD-SRUNG-CH'HEN-PO, &c. many *Bodhisatwas*, *Dévas*, and *Nágas*, to pay their respects to B'CHOM-LDAN-HDAS. Subject—A *Bodhisatwa* (called in Tib. KUN-TU-DPAH-VA) begs of SHA'KYA to instruct them in such a manner that, upon hearing his lesson, those that are old may be purified from the blemishes of their works, and that those that are young may endeavour hereafter to excel in virtue. Accordingly he instructs them in a discursive manner with this and two other *Bodhisatwas*, in prose and verse.

This *sútra* was translated by the Indian Pandits, JINA-MITRA and DA'NA-SHÍLA, and the Tibetan Lotsava YE'-SHE'S-SDE'.

The third *sútra* (leaves 421—438) in this volume, is entitled, in Sanscrit, *A'ryáchintya prabhása nirdésha náma dherma-paryáya*. In Tib. ⁽¹²⁾ Hp'hags-pa-(k'hyéhu) snang-va-bsám-gyis-mi-k'hyab-pas-bstan-pa-zhès-bya-va - ch'hos-kyi-rnam-grangs. Instruction by the (child). Inconceivable light, i. e. enumeration of several articles belonging to religious instruction.

This was delivered at "Mnyan-yod" (Sans. *Shrāvasti*, in *Kosala*). The speakers are SHÁKYA and a little child, who addresses the former as GAUTAMA. Hearers—1250 *Gélongs*, or priests, and 500 *Bodhisatwas*. Subject—the story of that child: how he was found alone in an empty and solitary house. SHA'KYA'S conversation with him, (in verse). Common, moral, and speculative topics. The soul (or the *Ego* and *Meum*). *Súnyatá*, or emptiness, voidness. The ornaments of a *Bodhisatwa* are his good qualities and perfections. Translated by SURE'NDRA BODHI, and YE'-SHE'S-SDE'.

The fourth *sútra* in this volume (438—441) has this title in Sanscrit, *A'rya Tathágatá náma Buddha kshétra gúnókta dherma paryáya*. In Tibetan,

¹² འཇམ་མཉམས་པ་ (ཆེན་པོ) ལྷན་པ་ བསམ་མིའི་མཉམས་པ་ བསམ་བློ་ལྷན་པ་ ཞེས་བྲ་བ་ཚོས་བྲི་རྒྱུ་མ་གྲུབ་

(13) *Hp'hags-pa-dé-bzhin-gshégs-pa-rnams-kyi-zhing-gi-yon-tan-brjod-pahi-ch'hos-kyi-rnam-grangs*. Enumeration of things, or religious articles expressive of the qualities or perfections of the *Buddha* province of the venerable *Tathágatas*. Here one of the *Bodhisatwas*, addressing the others in an exclamatory manner, tells them the names of several *Buddha* provinces, and that successively in each province one day is equal to one *kalpa* of the former province. This is the substance of the whole; and the next work, of four *leaves*, entitled in Tibetan (only) (14) “*Dkyil-hk'hor-Brgyad-pa*,” the eight circles (or *Man'dalas*), contains little more than the statement that whoever wishes to come at prosperity, or happiness, should describe these eight circles.

(CHA) OR THE FIFTH VOLUME.

There are in this volume three different treatises, under three distinct heads. The first, (from *leaf* 1 to 81) is entitled in Sanscrit, *A'rya sandhi nirmochana náma mahá yána síttra*. In Tibetan, (15) *Hp'hags-pa-dgoñgs-pa-nés-par-hgrel-va-zhés-bya-va-l'hég-pa-ch'hén-pohi-mdo*. Explication of one's mind or thought, (or the true resolution of several propositions). SHÁKYA is represented to be in a (fancied) superb immense palace, made of all sorts of precious stones. There are assembled many *Bodhisatwas* of the first rank, and of the greatest accomplishments. The subjects of their discussions are some metaphysical subtilities (*leaf* 4) as—Which is the thing that is inexpressible, indivisible, and simple; and what is a simple, and what a compound thing? Afterwards ten of them, successively, propose some questions to SHÁKYA, and request the explanation of them. There is a distinct chapter for each *Bodhisatwa*. In the ninth chapter, SHÁKYA is requested by AVALOKITESWARA (in Tib. (16) “*Spyan-ras-gzigs-dvang-p'hyug*”) for some explanation with respect to the ten *bhúmis* (or degrees of perfections) of *Bodhi-*

13 ལམ་གསུམ་པ་ དེ་བཞིན་ བཞེགས་པ་རྣམས་ཀྱི་ རིང་གི་ རོན་ཏན་ བཞོད་ པའི་ཚེས་ཀྱི་ རྣམ་ཐངས་

14 དཀྱིལ་ ལཱོ་འ་ བརྒྱད་པ་

15 ལམ་གསུམ་པ་ དཔོན་པ་དེས་པའ་ལམ་ལྷན་པ་ཞེས་པ་ཐེག་པ་ཆེན་

པའི་ མད་ 16 རྣམ་པ་ལྷན་པ་ བཞེགས་ དབང་རྒྱུ་

satwas, as also of that of a *Buddha*; which accordingly is given on some *leaves*. In the tenth chapter, MANJU SRI (in Tibetan, ⁽¹⁷⁾ Hjam-dpal) asks him for the explication of this term—"Ch'hos-kyi-sku," (Sans. *Dherma káya*, the first moral being) as applied to the *Tathágatas*. There follows again a long discussion on that subject.

The second treatise or *sútra* (from *leaves* 81 to 298) is entitled in Sans. *A'rya Langkávátára mahá yána sútra*. In Tibetan, ⁽¹⁸⁾ Hp'hags-pa-Langkár-shhegs-pa-l'hég-pa-ch'hén-pohi-mdo. A venerable *sútra* of high principles (or speculation) on the visiting of *Lañka*. This was delivered on the request of the Lord of *Lañka* (called in Tibetan, ⁽¹⁹⁾ "Gnod-sbyin-hbod-sgrogs") by BCHOM-LDAN-HDAS (SHA'KYA) when he was in the city of *Lañka*, on the top of the *Malaya* mountain, on the sea shore, together with many priests and *Bodhisatwas*. It was in a miraculous manner that SHA'KYA visited *Lañka*. It is evident from the text, that both the visitors and the pretended master of *Lañka* are fancied things; but there is in the *Lañkávátára sútra* a copious account of the theory of the *Buddhistic* metaphysical doctrine, together with that of some heterodox sects, especially of the *Lokáyata* (in Tib. ⁽²⁰⁾ Hjig-rten-rgyang hphen-pa. SHA'KYA in a discursive manner with a *Bodhisatwa* (styled in Sanscrit, *Mahá Mati*, in Tib. Blo-gros-ch'hén-po) recites the common topics of the *Buddhistic* metaphysical doctrine, with some discussion on each. From *leaves* 298 to 456, there is again an explanation of the *Lañkávátára sútra*, containing (as it is stated) the essence of the doctrine of all the *Tathágatas*. The *Lañkávátára sútra* was translated by order of the Tibetan king, DPAL-LHA-BTSAN-PO. (*Khri-dé-srong-btsan*, or *Ral-pa-chan*) in the 9th century. No Indian Pandit is mentioned. It is stated only, that it was translated by Lotsava GE'LONG (Hgos-ch'hos-grub) who added also the commentary (which must be the last part of the above described *sútra*) of a Chinese professor or teacher, called WE'N-HI.

17 འཇམ་དཔལ་ 18 འཇམ་མཉམ་པ་ འདུལ་པ་ མཉམ་མཉམ་པ་ འཇམ་པ་ཚེན་པོའི་ མདོ་ 19 མཚན་པོའི་ལོ་ལོ་ལོ་ལོ་ལོ་
20 འཇམ་མཉམ་པ་ འདུལ་པ་ཚེན་པོ་

The third treatise (from leaf 456 to 468, or the end) is entitled in Sans. *A'rya gayá shris'ha náma mahá yána sútra*. In Tibetan, ⁽²⁰⁾ *Hp'hags-pa-gayá-mgohi-ri*, the hill, "*Gayá shris'ha*," or a short treatise of high principles, on the theories and practices of *Bodhisatwas*. SHA'KYA, not long after his having become a *Buddha*, being with a thousand *Gelongs* and many *Bodhisatwas* in the *Chaitya* (Tib. *Mch'hod-rten*) of *Gayá*, a place of worship on the *Gayá* hill, is requested by *HJAM-DPAL* (Sans. *Mañju Sri*) for the explication of the term *Bodhisatwa*, which is given; and this forms the subject of this treatise.

(CH'HA) OR THE SIXTH VOLUME.

There are in this volume three treatises. The first (from leaf 1 to 76) is entitled in Sans. *A'rya ghana vyuha náma mahá yána sútra*. In Tib. ⁽²¹⁾ *Hp'hags-pa-rgyan-stug-po-bkod-pa-zhés-bya-va-t'hég-pa-ch'hèn-pohi-mdo*. Eng. A venerable *sútra* of high principles, called the thick, or dense, ornament or system, structure. Between *BCHOM-LDAN-HDAS* (SHA'KYA) and several *Bodhisatwas* there are discussions on many metaphysical subjects concerning *Buddha*, his attributes, his mansion, and the soul in general—distinction between the body and the rational soul—what are the means of final emancipation for those that have committed many immoral actions, leaves 11—13. Ignorance is the cause of all the bands by which the soul is fettered, leaf 37. How to be liberated from those fetters. Right discrimination of things. The whole is mostly in verse, and treats of the soul in general.

The second treatise (from leaves 76 to 187) is entitled in Sanscrit, *A'rya máha karuṇa puṇ'darika náma mahá yána sútra*. In Tibetan, ⁽²²⁾ *Hp'hags-pa-snying-rjé-ch'hèn-po-pad-ma-dkar-po-zhés-bya-va-t'hég-pa-ch'hèn-pohi-mdo*."

²⁰ འཕགས་པ་ ག་ཡུ་ མཚོ་འི་ རྩི ²¹ འཕགས་པ་རྩུག་པའི་བཞེད་པ་ཞེས་པ་བྲེག་པ་ ཚེན་པོའི་ མདོ
²² འཕགས་པ་སྤྱིང་རྩེ་ཚེན་པོའི་ པད་མ་དཀར་པོའི་ཞེས་པ་བྲེག་པ་ ཚེན་པོའི་ མདོ

Eng. A venerable *sūtra* of high principles, called “*Puñdarika*, the great merciful one.” This was delivered by SHA’KYA in a grove of *Sál* trees near the town *Ku’sha* (*Káma-rúpa*, in Assam) on the evening he was about to die. Addressing KUN-DGAH-VO (Sans. *A’nanda*) he orders him to prepare him his dying bed. He tells him his performances, and the substance of his doctrine. His discourse with A’NANDA. The miracles that happened when he lay down (between a pair of *Sál* trees) on his right side, like a lion—all trees, shrubs, and grasses bow themselves towards that side; all rivers or streams stand still; all beasts and birds sit still and move not for food; all lucid or shining bodies are affuscated; all sufferers in hell are assuaged; all those in misery are relieved; all the gods feel some displeasure with their own residence. ⁽²³⁾ TS’HA’NGS-PA, (Sans. *Brahmá*,) together with his train, pays his respect to B’CHOM-LDAN-HDAS. From *leaves* 80 to 90, there is a description of their conversation on the subject of creation—by whom was the world made. SHA’KYA asks several questions of BRAHMA’—whether was it he who made or produced such and such things, and endowed or blessed them with such and such virtues or properties—whether was it he who caused the several revolutions in the destruction and regeneration of the world. He denies that he had ever done any thing to that effect. At last he himself asks SHA’KYA how the world was made—by whom? Here are attributed all changes in the world to the moral works of the animal beings, and it is stated that in the world all is illusion; there is no reality in the things; all is empty. BRAHMA’ being instructed in his doctrine, becomes his follower. SHA’KYA vindicating the universe for himself, commits it to the care of BRAHMA’, and directs him what to do for promoting virtue and happiness in the world, *leaf* 90. His (SHA’KYA’S) conversation with ⁽²⁴⁾ DED-DPON, the son of KA’MA-DE’VA—his instructions to him. His conference with INDRA, (Tib. ⁽²⁵⁾ *Brgya-byin*) and with the four great kings of the giants (Tibetan

Lhamayin). He gives several lessons to these four kings, and advises them to live contented, and not to make war against INDRA. They promise that they will obey his commands. *Leaf 100*, the lamentation of INDRA on the approaching death of SHÁKYA.

Leaf 109. KUN-DGAH-VO is comforted by SHÁKYA, and directed what to do after his death (*leaves 110—112*). HOD-SRUNG (Sans. *Káshyapa*) the immediate successor of SHÁKYA. His qualities. SHÁKYA tells to A'NANDA the increase of the believers in his doctrine, and the great veneration that will be shewn to the places of his relics. *Leaf 124*, the great qualifications of KUN-DGAH-VO, or A'NANDA. SHÁKYA'S instructions to him.

Leaf 181. On the request of KUN-DGAH-VO, SHÁKYA directs him what to do with respect to the compilation of his doctrine. Here are enumerated the twelve different kinds of the *Buddhistic* writings. He is directed to answer thus to the priests or *Gelongs*, when they shall ask where it was delivered,—⁽²⁶⁾ “*Hdi-skad-bdag-gis-t'hos-pa-dus-gchig-na*”—I myself heard this at a certain time, when BCHOM-LDAN-HDAS was at such and such places, and the hearers were these and these; and that when he had finished his lecture, all those that were present rejoiced much, and approved his doctrine.

The principal places where SHÁKYA had delivered the *sútras* of his doctrine, are here enumerated. They are the ⁽²⁷⁾ *Byang-ch'hub-snying-po*, (Sans. *Bodhimañ'da*, or *Gayá* in *Magadhá*) under a *Nyagrodha* tree. *Váranási*, in the grove called ⁽²⁸⁾ *Drang-srong lhung-va-ri-dags-kyi-nags*. *Rájagriha*, and near to it the *Bya-rgod-p'hung-pohi-ri*, and the ⁽²⁹⁾ *Hod-mahi-ts'hal*. ⁽³⁰⁾ *Mnyan-yod* (Sans. *Shrávasti*). ⁽³¹⁾ *Yangs-pa-chen* (Sans. *Vaishali* or *Priyága*, *Allahabad*) *Champa* (on the bank of a tank dug by GARGA). *Kaush-*

26 འདི་སྐད་པདག་མེད་པ་པུས་པ་ལྟེན་ན། 27 ལྷ་མཚན་གྱི་པོ་ལོ་ལོ། 28 རང་གྲོང་ལྷུང་པ་
 རྒྱ་རྒྱལ་གྱི་རྒྱལ་པོ། 29 འདྲ་མཚན་ལོ། 30 མགས་པོ་ལོ། 31 ཡངས་པ་ཅན།

ambi, Sakétana, (Tib. ⁽³²⁾ *Gnas-bchas*,) *Pataliputra*, or *Patna*. (Tib. ⁽³³⁾ *Skyanar-gyi-bu*.) *Mathura*, (Tib. ⁽³⁴⁾ *Bchom-rlag*,) *Kámarupa*, &c.

He is directed farther to make introduction to them, to explain the subject with an amplification of the causes and effects, in good sense and proper terms or words, and to arrange the whole in such and such a manner.

There are in this *sútra* six *bam-pos* and thirteen chapters. This was translated by the Indian Pandits JINA-MITRA and SURENDRA-BODHI, and the Tibetan Lotsava BANDE' YE'SHE'S-SDE'.

The third treatise (from *leaves* 187 to 443, or the end) is entitled in Sanscrit, *A'rya karuṇa puṇ'darika náma mahá yána sútra*. In Tibetan, ⁽³⁵⁾ “*Hp'hags-pa-snying-rjé-pad-ma-dkar-po-shés-bya-va-l'hég-pa-ch'hén-pohimdo*.” The merciful PUNDARIKA (Sans. *Shákya*) on the “*Bya-rgod-p'hung-pohi-ri*,” before 62,000 priests, &c. &c. The subject is, charity, morality, patience, and other transcendental virtues. Provinces or fields of several *Tathágatas* or *Buddhas*—their perfections. *Bodhisatwas*—their prayers and wishes for the welfare of all animal beings. The whole is of a miscellaneous nature. There are many salutations and praises to several *Tathágatas*. There are also *Dháraṇis* and *Mantras*.

Translated by the Indian Pandits JINA-MITRA, SURENDRA-BODHI, and PRAJNA'-VARMA, and the Tibetan Lotsava BANDE' YE'-SHE'S-SDE'.

(JA) OR THE SEVENTH VOLUME.

There are in this volume six separate works or *su'tras*, the titles of which in Sanscrit and Tibetan, are as follow:—

1. Sanscrit, *Sad-dharma Puṇ'darika*. Tibetan, ⁽³⁶⁾ *Dam-pahi-ch'hopadma-dkar-po*. Eng. A white lotus, or the true religion.

32 གནས་ བཅས་ 33 ལྷ་ཀར་ཐཱི་བྱ་ 34 བཅོམ་རྒྱལ་ 35 འཕགས་པ་ལྷིང་ཆེ་ ཡང་མ་
དམར་པོ་ཞེས་པ་བཅོམ་པ་ཆེན་པོའི་ མདོ་ 36 དམ་པའི་ཆོས་ ཡང་མ་དམར་པོ་

2. Sans. *Sarva-dharma-gu'na-vyuha-rāja*. Tib. ⁽³⁷⁾ *Ch'hos-f'hams-chad-kyi-yon-tan-bkod-pahi-rgyal-po*. Eng. Chief description of the good qualities of all the moral laws.

3. Sans. *Suk'havati vyuha*. Tib. ⁽³⁸⁾ *Bdē-va-chan-gyi-bkod-pa*. Eng. Description of the happy mansion (of *Amitābhā*.)

4. Sans. *Karāṇ'da vyuha*. Tib. ⁽³⁹⁾ *Za-ma-tog-bkod-pa*. Eng. The prepared vessel.

5. Sans. *Ratna Karaṇ'da*. Tib. ⁽⁴⁰⁾ *Dkon-mch'hog-sa-ma-tog*. Eng. The precious vessel or repository.

6. Sans. *Ratna-kotṭī*. Tib. ⁽⁴¹⁾ *Rin-po-ch'hèhi-mthah*. Eng. The precious boundary.

All these *sūtras*, in general, are on moral subjects, and contain several instructions in the *Buddhistic* doctrine.

The first entitled, "*Sad-dharma puṅ'darika*," is contained on the *leaves* from 1 to 281. Contents—This *sūtra* was delivered by *BCHOM-LDAN-HDAS* or *BHAGAVĀN* (*SHA'KYA*) when he was on the "*Bya-rgod-phung-pohi-ri*," (Sans. *Gridhra ku'ta parvata*) near *Rājagriha*, in *Magadha*, before 12,000 priests of great perfections (see *leaf 2*.) Among these his principal disciples are enumerated. Here are mentioned first those five persons who had become first of all the disciples of *SHA'KYA*, at *Vāranāsi*. Their names, both Sanscrit and Tibetan, are as follow: 1. *A'JNA'NA KAUN'DINYA*, (Tib. ⁽⁴²⁾ *Kun-shés-Kaun'dinya*), 2. *ASHWAJIT* (Tib. ⁽⁴³⁾ *Rta-phul*), 3. *PA'SHWA* (Tib. ⁽⁴⁴⁾ *Rlangs-pa*), 4. *MAHĀ NA'MA* (Tib. ⁽⁴⁵⁾ *Ming-ch'hén*), 5. *BHADRIKA*, (Tib. ⁽⁴⁶⁾ *Bzang-po*.) Here are mentioned also *KA'TGA'YANA*, *KAPINA*, *BHARADHWAJA*, &c. From *leaves 2—5* all sorts of hearers are

37 ཚེས་ འཇམ་མཉམས་པའི་ཕྱི་ལོ་ལྷན་པའི་ ལྷན་པོ་ 38 བདེ་བ་ཅན་གྱི་བསོད་ནམས་ 39 ར་མ་དོན་གསོད་པ་ 40 དཔོན་ མཚོན་ ར་མ་དོན་ 41 རིན་པོ་ཆེའི་ མཐུང་ 42 ལྷན་པའི་ ལྷན་པོ་ 43 ར་མ་དོན་ 44 ལྷན་པོ་ 45 རིན་པོ་ཆེ་ 46 ལྷན་པོ་

enumerated ;—as *Bodhisatwas*, among whom MANJU SRI, KUMĀRA-BHU'TA (Tib. ⁽⁴⁷⁾) AVALOKE'SWARA, (Tib. ⁽⁴⁸⁾) and MAITREYA, (Tib. ⁽⁴⁹⁾)—Gods of different ranks and of several heavens—all sorts of demi-gods and demons—and ⁽⁵⁰⁾ MA-SKYE'S-DGRA, (Sans. *Ajātashatru*) the king of *Magadha*. SHA'KYA'S deep meditation or ecstasy. The wonderful effects of a beam of light issuing from the middle of his forehead. Great astonishment of all the assembled hearers thereupon. MAITREYA (Tib. *Byams-pa*) asks, in verse, MANJU SRI (Tib. *Hjam-dpal*) about the meaning and reason of these miracles. Their discourse on the six transcendental virtues ; as charity, morality, patience, earnest application, meditation, and ingenuity or wit ; and on the manner of the proceedings of several *Tathāgatas* in teaching this very *sūtra* to all sorts of animal beings. This introductory discourse (⁽⁵¹⁾ *Gleng-gzhi*) ends on the nineteenth *leaf*. Thenceforth SHA'KYA addressing SHA'RIHIBU, one of his principal disciples, the chief of the ingenious, tells him how difficult it is for them to understand and to judge of the wisdom of *Buddha*, and of the several qualities or properties of things in general. SHA'RIHIBU admires much the excellency of his doctrine ; in several verses praises him, and begs him that he would farther give instructions to them. Several of his principal disciples are introduced speaking, as HOD-SRUNG, GANG-PO, KATYĀYANA ; who, upon hearing of the great perfections and the wise proceedings of the *Tathāgatas* from SHA'KYA, make long praises upon them in verse. From *leaves* 80—87 SHA'KYA foretells of five of his principal disciples that they shall become chief *Bodhisatwas*. His own former performances. Several *Tathāgatas* exhorted by TS'HĀNGS-PA (Sans. *Brahmā*) and others gods to turn the wheel of the law, or teach their doctrine, and to bring to salvation all animal beings. SHA'KYA foretells of many of his disciples, on their own request, that in future times they shall attain such and such a degree of perfec-

47 རྣམ་དཔལ་གཞིན་རྒྱུ་ལྷུ་ཡ

48 ལྷན་ལས་གཞིགས་དབང་ལྷུ་ལ

49 རྣམས་ལ

50 མ་ལྷུས་དག

51 རྗེད་གཞི

tion and happiness. Moral and religious merits of several individuals in former lives ;—perfection and happiness they shall find in future lives. This *su'tra* has been taught by many *Tathágatas* in former times. The importance of this great *su'tra*, "*Spyan-ras-gzigs-dvang-p'hyug*," under several forms. His wonderful aid to those who call on him in their distress. Many stories are told by SHÁKYA to his hearers to instruct them in the manners and practices of the truly wise men. The whole *su'tra* is divided into twenty seven chapters. The translators were, the Indian Pandit SU'RENDRA, and the Tibetan Lotsava YE'-SHE'S-SDE.

The second *su'tra* in this volume, entitled, "*Sarva-dharma-guna-vyu'ha rája*," is contained from *leaves* 281 to 306. On the request of two *Bodhisatvas*, ⁽⁵²⁾ VAJRA PA'NI and AVALOKE'SWARA, SHAK'YA gives them explanations on several subjects. They admire the excellency of his doctrine, and declare it to be worthy of every respect and reverence, and useful to salvation.

The third *su'tra* in this volume, entitled, in Sans. "*Sukhávati vyuha*," Tib. ⁽⁵³⁾ *Bdé-va-chan-gyi-bkod-pa*, is contained on seven *leaves*, from 306 to 313. Contents—SHA'KYA addressing SHARIHI-BU, gives a description of the happy mansion, or of the province of AMITA'BHA', to the west, beyond an infinite number of other regions or provinces. The great happiness there, and mental illumination—no misery, no bad places of transmigration—the great abundance of all sorts of precious things—tanks or reservoirs richly adorned with precious metals or stones—excellent birds.

In the beginning of this *su'tra* there is an enumeration of the hearers of SHA'KYA; among them of his sixteen principal disciples called *Gnas-brtan*. They are as follows—1. ⁽⁵⁴⁾ SHARIHI-BU; 2. ⁽⁵⁵⁾ MONGAL-GYI-BU; 3. ⁽⁵⁶⁾ HOD-SRUNGS-CH'HEN-PO; 4. ⁽⁵⁷⁾ KA'TYA'HI-BU; 5. ⁽⁵⁸⁾ KAPINA; 6. ⁽⁵⁹⁾ GSUS-PO-

⁵² ལམ་ན་རྩོ་རྩེ and ལྷན་ རལ་ གཞིགས་ དབང་ལུག ⁵³ བདེ་བ་ཚན་གྱི་ བསོད་པ ⁵⁴ ལྷ་ལྷོ་བྱ
⁵⁵ མོང་ལ་གྱི་བྱ ⁵⁶ ལོད་ལུངས་ ཆེན་པོ ⁵⁷ ལྷ་ལྷོ་བྱ ⁵⁸ ལ་པི་ན ⁵⁹ གསུས་པོ་ཆེ

CH'HE'; 7. ⁽⁶⁰⁾ NAM-GRU; 8. ⁽⁶¹⁾ LAM-P'HRAN-BSTAN; 9. ⁽⁶²⁾ DGAH-VO; 10. ⁽⁶³⁾ KUN-DGAH-VO; 11. ⁽⁶⁴⁾ SGRA-GCHAN-HDSIN; 12. ⁽⁶⁵⁾ BALANG-BDAG; 13. ⁽⁶⁶⁾ BHARADHWAJA; 14. ⁽⁶⁷⁾ HCH'HAR-BYED-NAG-PO; 15. ⁽⁶⁸⁾ VA-KULA; 16. ⁽⁶⁹⁾ MA-HGAGS-PA. The translators of this and of the preceding *su'tra* were the Indian Pandits PRAJNA'-VARMA and SU'RENDRA, and the Tibetan Lotsava YE-SHE'S-SDE.

The fourth *su'tra*, entitled, "*Karaṇ'da vyuha*," is contained from leaves 313 to 391 of this volume. It was delivered by SHA'KYA when he was at *Mnyan-yod*, (Sans. *Shrāvasti*, in *Kosala*). The hearers, besides 1,250 priests, were an immense number of *Bodhisatvas*, *Devas*, *Nāga-rājas*, demons, &c. Contents—there is, first, a description of the several miracles that happened on that occasion in that *Vihāra*, caused by a beam of light issued out of hell from AVALOKE'SWARA (Tib. ⁽⁷⁰⁾). Afterwards, on the request of a *Bodhisatva* ⁽⁷¹⁾ SHA'KYA tells him the infinite moral merits of that saint, his great exertions in bringing to maturity or perfection those in hell, and those among the *Yidags* (or *Tantaluses*.) In general there is an account of the several good qualities of SPYAN-RAS-GZIGS-DVANG-P'YUG, and since he is the patron of the Tibetans, this *su'tra* is held among them in high esteem and reverence. This *su'tra* was translated by SHA'KYA PRABHA and RATNA RAKSHITA.

The fifth *su'tra*, entitled, "*Ratna Karaṇ'da*" (from leaves 391—460 of this volume) was likewise delivered by SHA'KYA, when he was in a grove near *Shrāvasti* in *Kosala*. (Tib. *Mnyan-yod*). The subject is moral and metaphysical doctrine. The speaker, in general, is MAÑJU SRI KUMA'R-BHU'T. Between this *Bodhisatva* and SUBHU'TI, (Tib. ⁽⁷²⁾ *Rab-hbyor*) a favourite disciple of SHA'KYA, there is in the beginning of this *su'tra* discussion on the

60 ཀམ་གྱུ	61 ལམ་གྲུག་བུམ་མུག	62 དམའ་ལོ	63 ལྷ་ཀ་དམའ་ལོ	64 ལྷ་མཚན་ལྲོའོ་ཀ
65 ལ་ལང་བདག	66 ལྷ་འ་རྣའོ	67 ལཆའ་ཕྱེད་ཀྱི་ལོ	68 ལ་ལྷ་ལ	69 མ་ལྲགས་ལ
70 ལྷ་ཀ་འཕ་གཞིགས་དབང་ལྷུག		71 ལྷི་ལ་ཕ་འམས་ཅད་ཀམ་ལའ་སེལ་ལ		72 འཕ་ལྲོའོ

subject—who are the fit vessels for understanding the doctrine of high principles of SHA'KYA? Afterwards SHA'KYA himself, in a discursive manner with SUBHU'TI and MAÑJU SRI, gives several instructions in the moral and metaphysical part of his doctrine. There are likewise several discussions by MANJU SRI and others, on the state of being bound or tied by, and on that of being liberated or emancipated from, the fetters of passions and ignorance. The most certain means of emancipation, or of arriving at perfection, are these two things—earnest application, and purity of life. (Tib. ⁽⁷³⁾ *Brts'on-hgrus-dang-bag-yod-pa.*)

The sixth *su'tra*, entitled "*Ratna Kotāi*," (from leaf 460—474) contains a short speculative discourse held by SHA'KYA (on the *Gridhra kuta parvata*, near *Rājagriha*) with MANJU SRI KUMA'RA-BHU'TA, (Tib. ⁽⁷⁴⁾ a *Bodhisatwa* of the first rank, and with SHĀRIHI-BU, the most sagacious among his disciples, "on the first root, or primary cause of all things (*Dharma dhātu*). Translated by PRAJNA-VARMA, Indian Pandit, and BANDE' YE'SHE'S-SDE', Tibetan interpreter.

(*NYA*) OR THE EIGHTH VOLUME.

There are in this volume seven separate works, under the following titles in Sanscrit and Tibetan—1. Sanscrit, *Mahā parinirvāṇa*. Tib. ⁽⁷⁵⁾ *Yongsu-myá-nan-las-hdas-pa-ch'hén-po*. Eng. The entire deliverance from pain—From leaf 1—231 of the volume. Contents—SHA'KYA'S death, under a pair of *Sál* trees, near the city *Kusha* (*Káma-rupa* in Assam) on the full moon of the third month, in the spring season. Miracles that happened on that occasion—great lamentation of all creatures on the approaching death of SHA'KYA—they haste all to present him their last offerings, and to hear his last instructions—HOD-SRUNG and others ask him about many things. The substance of his

73 བརྩོན་འགྲུས་དང་བཅས་པོ་དེ་ཡི་
ལྷ་དང་ལས་འདུག་པའི་ཆེན་པོ་

74 འཇམ་དཔལ་གཞོན་ནུ་ལྷ་ཡི་

75 ཡོངས་ལྷ་

doctrine is repeated here, especially with respect to the nature and soul of the *Tathágatas*—there coming forth and their going away from the world—and the state of being tied, and that of being liberated or emancipated, with respect to all animal beings. This *sútra* was translated by JINA-MITRA, JNÁNA-GARBHA, and DEVA-CHANDRA.

The second *sútra* in this volume (from *leaf* 231—234) has the same title as the first. Contents—SHA'KYA, a little before his death, foretells to KUN-DGAH-VO what will become of his doctrine during the course of eleven centuries. It will increase, and be greatly respected during eight centuries, but afterwards on account of the priests being degenerated and occupied with worldly affairs, it will be neglected.

The third *sútra* in this volume (*leaves* 234, 235) is entitled in Sans. "A'ta-jnánam," Tib. ⁽⁷⁶⁾ *Hdah-k'ha-ye-shés*. Eng. The knowledge of the deceasing, or the declining knowledge. Contents—SHA'KYA being asked by a *Bodhisatwa*, ⁽⁷⁷⁾ NAM-MKHAHI-SNYING-PO, how the soul of a dying saint is to be considered, gives him an answer thereupon.

The fourth *sútra* in this volume (from *leaf* 235—333) is entitled in Sans. *Buddha-dharma-kośhakāra*. Tib. ⁽⁷⁸⁾ *Sangs-rgyas-kyi-mdsod-kyi-ch'hos-kyi-yi-gé*. Contents—SHA'KYA with SHA'RIHI-BU has a conversation on the nature of things—how they exist; and instructs him both in the speculative and practical parts of his doctrine. This and the preceding *sútra* were translated from the Chinese. (See the Index.)

The fifth *sútra* (from *leaf* 333—456) is entitled in Sanscrit, *Ratnākara*. Tib. ⁽⁷⁹⁾ *Dkon-mch'hog-hbyung-gnas*. Eng. A mine of jewels. Contents—This was delivered by SHA'KYA at *Sakétana* or *Ayodhyá*, (Tib. ⁽⁸⁰⁾ *Gnas-bchas*) on the request of MANJU SRI KUMARA-BHU'TA. There is an account

76 འདྲ་ལ་ཡོ་ཤེས
79 དམེན་མཚན་ འབྲུང་གནས

77 ཀམ་མཁྲི་ ལྷིང་པོ་
80 གནས་བཅས

78 ལུངས་ རྒྱས་ཀྱི་ མཚོན་ཀྱི་ཚེས་ ཀྱི་ཡི་གེ

of the several *Buddhas* or *Tathāgatas*, and of *Buddha* provinces, and of *Buddhism*, both in prose and verse. There are several praises also to those *Tathāgatas*.

The sixth *sūtra* (leaves 456, 457) is entitled in Sanscrit, *Suvarṇa sūtra*. Tib. ⁽⁸¹⁾ *Gser-gyi-mdo*. Eng. The golden *sūtra*. Contents—SHĀKYA being asked by KUN-DGAH-VO," how a *Bodhisatva's* soul is to be considered, on a single leaf gives him an answer in likening it to pure gold.

The seventh *sūtra* (from leaf 457—462) is entitled in Sanscrit, *Suvarṇa bālukopama*. Tib. ⁽⁸²⁾ *Gser-gyi-byé-ma-lta-bu*. Eng. The gold grain-like *sūtra*. Contents—In answer to KUN-DGAH-VO'S request or question, SHĀKYA tells him that the *Buddhas* are infinite, and their perfections immense.

The above specified three last *sūtras* were translated by JINA-MITRA, SURE'NDRA, PRAJNA'-VARMA, and YE'-SHE'S-SDE'.

(T₁) OR THE NINTH VOLUME.

There are in this volume six separate works, the titles of which, in Sanscrit and Tibetan, are as follow:—

1. Sans. *Sarva-dharma swabhāva samatā-vipanchitā* " *Samādhi-Rāja*". Tib. ⁽⁸³⁾ *Ch'hos-ṭhams-chad-kyi-rang-bzhin-mnyam-pa-nyid-rnam-par-spros-pa*—" *ting-gé-hdsin-gyi-rgyal-po*." From leaf 1—273.

2. Sans. *Dharmatā swabhāva shunyat-āchala-pratisarv-āloka sūtra*. Tib. ⁽⁸⁴⁾ *Ch'hos-nyid-rang-gi-ṅo-vo-nyid-las-mi-gyo-var-ṭha-dad-par-ṭhams-chad-la-snang-vahi-mdo*. From leaf 273—279.

3. Sans. *Prashānta vinishchāya pratihārya samādhi*. Tib. ⁽⁸⁵⁾ *Rab-tu*

81 གསེར་གྱི་མདོ་ 82 གསེར་ཐེ་ཐེ་མ་ལྷ་བྱུ 83 ཚོས་ཐམས་ཅད་ལྱི་རང་བཞིན་མགས་པ་
 ཉིད་ཚམ་པར་ ལྷོས་པ་ ཉིད་ རེ་འཛིན་གྱི་ ཐུལ་པོ་ 84 ཚོས་ཉིད་རང་གི་ངོ་བོ་ཉིད་ལས་མི་གཡོ་བར་
 ཐུང་དང་ པར་ཐམས་ཅད་ ལ་སྐད་བའི་ མདོ་ 85 རལ་ཐུ་ ཞི་མ་ ཚམ་པར་དམ་ པའི་ ཚོ་འཕྲུལ་གྱི་
 ཉིད་རེ་འཛིན་

shi - va - rnam - par - ñés - pahi - ch'ho - hp'hrul - gyi - ting - ge - hdsin. From leaf 279—338.

4. Sans. *Máyopama samádhi.* Tib. ⁽⁸⁶⁾ *Sgyu-ma-lta-bui-ting-ge-hdsin.* From leaf 338—370.

5. Sans. *Tathágata-jnána-mudra-samádhi.* Tib. ⁽⁸⁷⁾ *Dé-bahin-gshégs-pahi-yé-shés-kyi-p'hyag-rgyahi-ting-ge-hdsin.* From leaf 370—407.

6. Sans. *Shú'rañ-gama-samádhi.* Tib. ⁽⁸⁸⁾ *Dpah-var-hgro-vahi-ting-ge-hdsin.* From leaf 407—510.

In all these six *su'tras* the subject is moral and metaphysical doctrine. SHA'KYA being admired for his wisdom, is requested by several individual *Bodhisatvas* to instruct them in the manner of obtaining such a wisdom and perfection. He tells them his own former moral merits, and instructs them in the highest principles of *Buddhism*.

(THA) OR THE TENTH VOLUME.

There are seven separate works (besides small pieces) in this volume, and their titles, in Sanscrit and Tibetan, are as follow :—

1. Sans. *Pratyutpanna Buddha sama-muk'h' ávasthita samádhi.* Tib. ⁽⁸⁹⁾ *Da-ltar-gyi-sangs-rgyas-mñon-sum-du-bshugs-pahi-ting-gé-hdsin.* From leaf 1—115.

2. Sans. *Sarva puñya samuchch'haya samádhi.* Tib. ⁽⁹⁰⁾ *Bsod-nams-t'hams-chad-hdus-pahi-ting-ge-hdsin.* From leaf 115—196.

3. Sans. *Chatwára dáraka samádhi.* Tib. ⁽⁹¹⁾ *Khyéhu-bxhihi-ting-ge-hdsin.* From leaf 106—254.

4. Sans. *Samádhi agra uttama, or Samádhyagrottama.* Tib. ⁽⁹²⁾ *Ting-ge-hdsin-mch'hog-dam-pa.* From leaf 254—304.

⁸⁶ ལྷ་མ་ལྷ་འཕྲུལ་གྱི་རྟེན་དེ་ལྟོན་ ⁸⁷ དེ་བཞིན་གསུངས་པའི་ལོ་སེམས་ཀྱི་ལུག་རྒྱུའི་རྟེན་དེ་ལྟོན་
⁸⁸ དཔལ་པར་ལམ་ལྷོ་བའི་རྟེན་དེ་ལྟོན་ ⁸⁹ ད་ལྷ་འཕྲུལ་གྱི་སངས་རྒྱལ་མཛོན་ལུག་ཏུ་བཞུགས་པའི་
 རྟེན་དེ་ལྟོན་ ⁹⁰ བསོད་ནམས་ཐམས་ཅད་ལུས་པའི་རྟེན་དེ་ལྟོན་ ⁹¹ ཟླུ་བཞིའི་རྟེན་དེ་ལྟོན་
⁹² རྟེན་དེ་ལྟོན་ མཚོན་ དམ་པ་

5. Sans. *Mahá sannipáta ratna ketu dháraṇi*. Tib. ⁽⁹³⁾ *Hdus-pá-ch'hèn-po-rin-po-ch'hé-tog-gi-gzungs*. From leaf 304—455.

6. Sans. *Vajra-māṇḍa-dháraṇi*. Tib. ⁽⁹⁴⁾ *Rdo-rjé-snying-pohi-gzungs*. From leaf 455—474.

7. Sans. *Ananta-muk'ha-sádhaka-dháraṇi*. Tib. ⁽⁹⁵⁾ *Sgo-m'fah-yas-pa-sgrub-pahi-gzungs*. From leaf 474—489. A *Dháraṇi* on acquiring supernatural powers; taught by SHA'KYA, on the request of SHA'RIHI-BU, his disciple.

Here also, as in the former volume, all the treatises contain speculation on the common topics of the *Buddhistic* doctrine, delivered by SHA'KYA on the request of some *Bodhisatwa*. In the first of these treatises, SHA'KYA is requested by BZANG-SKYONG, a *Bodhisatwa*, to instruct him how to acquire the supreme wisdom; and in the second, on the request of SRE'D-ME'D-BU, another *Bodhisatwa*, SHA'KYA discourses on all sorts of virtues and moral merits; and so on in the rest also. There is no historical matter; all is speculation on causal concatenation, unreality of things—*Sunyatá*, the six transcendental virtues, &c. &c. Translators, JINA-MITRA, DHARMA-PÁLA, MUNI'-VARMA, PRAJNA'-VARMA, SHI'LENDRA, and YE-SHE'S SDE'.

(DA) OR THE ELEVENTH VOLUME.

There are in this volume nine separate works, the titles of which in Sanscrit and Tibetan, together with some remarks on the contents of them, are as follow:—

1. Sanscrit. *Avikalpa-pravésha-dháraṇi*. Tib. ⁽⁹⁶⁾ *Rnam-par-mi-rtog-par-hjug-pahi-gzungs*. From leaf 1—10. A comprehensive instruction on the right judgment of things. Delivered by B'CHOM-LDAN-HDAS (SHA'KYA) to his hearers of the first rank, the *Bodhisatwas*. Translated by JINA-MITRA, DA'NA-SHILA, and KAVA-DPAL-RTSE'GS.

93 འཇུག་པ་ཆེན་པོ་ རིན་པོ་ཆེ་ རྟོག་གི་ བརྒྱུད་པས་ 94 རོ་རྩེ་སྤྱིང་པོའི་ བརྒྱུད་པས་ 95 ལྗོ་ མཐའ་
ཡས་པ་རྒྱུ་པའི་ བརྒྱུད་པས་ 96 རྣམ་པར་མི་ རྟོག་པར་ འཇུག་པའི་ བརྒྱུད་པས་

2. Sans. *Gáthá-dwaya - dháraṇi*. Tib. ⁽⁹⁷⁾ *Ts'higs-su-bchad-pa-gnyis-pahi-gzungs*. Leaf 10. A *Dháraṇi* consisting of two *ślohas*, with some *mantra* sentences (in Sanscrit) for acquiring supernatural powers, to be delivered from all imperfections.

3. Sans. *Mahá yána prasáda prabhávana*. Tib. ⁽⁹⁸⁾ *T'hég-pa-ch'hén-po-ladad-pa-rab-tu-sgom-pa*. From leaf 10—52. The several degrees of persuasion or belief of the *Bodhisatwas* in the high principles of *Buddhism*. What things are to be avoided, and what to be practised by the *Bodhisatwas*. Translated by JINA-MITRA, DA'NA-SHÍ'LA, and YE'-SHE'S-SDE'.

4. Sans. *Bodhisatwagochara upáya vishaya vikurvána nirdésha*. Tib. ⁽⁹⁹⁾ *Byang-ch'hub-séms-dpahi-spyod-yul-gyi-ṭhabs-kyi-yul-la-rnam-par-hprul-pa-bstan-pa*. The shewing of miraculous changes in the practice of a *Bodhisatwa* (or saint). From leaf 57—154. Contents—SHA'KYA in *Hp'hags-rgyal* (Sans. *Ujjayani*) in a grove belonging to the king GTUM-PO-RAB-SNANG—several instructions given by SHA'KYA, on the request of HJAM-DPAL (Sans. MANJU SRI)—wisdom in the choice of things—praise of knowledge and of good qualities—the story of *BDEN-SMRA* (he that speaks the truth), a gymnosophist *Bráhmaṇ*—the before-mentioned king pays a visit to him, is much pleased with his ingenious instruction, and in a long conversation with him hears of the good qualities and the defects of men, in general, and of some illustrious individuals in special, among whom his own also—the king wishing to know any one who was without defects, the gymnosophist tells him that there is one—GAUTAMA. Here follows the enumeration of the several good qualities, and the eighty points of beauty on his body, as of a great saint. The king afterwards, together with the naked *Bráhmaṇ*, with great procession and multitude visits SHA'KYA in a grove near the city. Conversation on

97 ཚིགས་ལྷུ་ བཅད་པ་ བཞིན་པའི་ བཟངས་

98 རྗེས་པ་ ཚེན་པོ་ལ་དང་པ་ རབ་མ་ རྗེས་པ་

99 རྒྱུ་ རྒྱུ་ རྗེས་པ་ དཔའི་ རྗེས་པ་ལ་ཞི་འབྲས་ལྷི་ རྗེས་པ་ རྗེས་པ་ རྗེས་པ་

the highest principles of *Buddhism*, between the principal disciples of SHÁKYA and the gymnosophist *Bráhma*n, on the state of being tied and liberated, and on becoming a saint or a *Buddha*.

5. Sans. *Tathágata mahá karuṇā nirdésha*. Tib. ⁽¹⁰⁰⁾ *Dé-bzhin-gshégs-pahi-snying-ryé-ch'hén-po-nés-par-bstan-pa*. From leaf 154—321. Instruction on the great mercy of *Tathágata*. Many stories of several heavens, gods, different animal beings, and their moral works or actions.

6. Sans. *Gagana ganja pariprichch'ha*. Tib. ⁽¹⁾ *Nam-mk'hah-mdsod-kyis zhus-pa*. From leaf 321—470. A *su'tra* containing metaphysical instruction, delivered by SHÁKYA, on the request of GAGANA-GANJA, a *Bodhisatwa*.

7. Sans. *Maitra pariprichch'ha*. Tib. ⁽²⁾ *Byams-pas-zhus-pa*. Leaf 470, 471. On the request of MAITRA (a *Bodhisatwa*), who asked what merit it is to give religious instruction to others; SHÁKYA tells him that it is beyond comparison, the most valuable thing.

8. Sans. *Avalokiteshwara pariprichch'ha sapta dharmaka*. Tibetan, ⁽³⁾ *Spyan-ras-gxigs-dvang-phug-gis-zhus-pa-ch'hos-bdun-pa*. From leaf 471—473. Explanation on seven things necessary to be known by a *Bodhisatwa*—given on the request of AVALOKITE'SHWARA.

9. Sans. *Prati-bhána-mati pariprichch'ha*. Tibetan, ⁽⁴⁾ *Spobs-pahi-blo-gros-kyis-zhus-pa*. From leaf 473—494. On the request of PRATI-BHA'NAMATI, a merchant, there is given an explanation on moral actions,

(NA) OR THE TWELFTH VOLUME.

There are six separate works in this volume, containing moral and metaphysical lessons, given by SHÁKYA, on the request of the under specified fancied persons. The titles of the works, in Sanscrit and Tibetan, are as follow :—

100 དེ་བཞིན་གཤམས་པའི་སྤོང་རྩེ་ཆེན་པོ་དེས་པར་བཞུགས་པ། 1 ལྷ་མ་མཚའ་མཚོ་དྲུག་གྱུ་ལ།
 2 རྩམས་པས་གྱུ་ལ། 3 ལྷ་མ་མཚའ་གཞིགས་དབང་ལྷུ་གཟིམ་གྱུ་ལ་ཚོས་བཞུགས་པ། 4 རྩམས་པའི་སྤོང་རྩེ་ཆེན་པོ་དེས་པར་བཞུགས་པ།

1. Sans. *Ságara-mati pariprichch'ha*. Tibetan, ⁽⁵⁾ *Blo-gros-rgya-mts'hos-zhus-pa*. From leaf 1—178. A *sútra* delivered on the request of SA'GARAMATI (an ocean of understanding) a *Bodhisatwa*.

2. Sans. *Ságara-Nága-Rája pariprichch'ha*. Tibetan, ⁽⁶⁾ *Kluhi-rgyal-po-rgya-mts'hos-zhus-pa*. From leaf 178—305. A *sútra* told on the request of SAGARA, *Nága Rája*.

3, 4. Other two *su'tras*, on the request of ditto.

5. Sans. *Anapata-Nága-Rája pariprichch'ha*, (for *Anatapta*, &c.,) Tibetan, ⁽⁷⁾ *Kluhi-rgyal-po- "Ma-dros-pas" zhus-pa*. From leaf 317—390. A *su'tra* delivered on the request of ANAPATA, *Nága Rája*.

6. Sans. *Druma-Kinnara Rája pariprichch'ha*. Tibetan, ⁽⁸⁾ *Miham-chihi-rgyal-po-ljon-pas-zhus-pa*. From leaf 390—494. A *su'tra*, on the request of KINNARA RA'JA, a demon.

(P₁) OR THE THIRTEENTH VOLUME.

There are fourteen separate works in this volume. The titles of them in Sanscrit and Tibetan, together with their contents, are as follow :—

1. Sans. *Brahmá pariprichch'ha*. Tib. ⁽⁹⁾ *Ts'hangs-pas-zhus-pa*. From leaf 1—16. A *su'tra* delivered on the request of BRAHMA' (the god), containing instructions on the manner by which one may arrive at the supreme perfection.

2. Sans. *Brahmádatta pariprichch'ha*. Tibetan, ⁽¹⁰⁾ *Ts'hangs-pas-byin-gyis-zhus-pa*. From leaf 16—36. A *su'tra* containing various instructions, given on the request of BRAHMA'DATTA.

3. Sans. *Brahmá-vishesha-chinti pariprichch'ha*. Tibetan, ⁽¹¹⁾ *Ts'hangs-pa-k'hyad-par-séms-kyis-zhus-pa*. From leaf 35—162. All sorts of religious

⁵ ལྷ་ཐོས་མཚན་གྱི་ལྷ་པོ་ ⁶ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་ ⁷ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་
⁸ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་ ⁹ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་ ¹⁰ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་
¹¹ ལྷ་ལོ་ལྷ་པོ་མཚན་གྱི་ལྷ་པོ་

instructions given by *BCHOM-LDAN-HDAS* (SHA'KYA) in a discursive manner, on the request of *BRAHMA' VISHES'HA-CHINTI*.

4. Sans. *Suvikránta Dévaputra pariprichch'ha*. Tibetan, ⁽¹²⁾ *Lhahi-bu-rab-rtsal-séms-kyis-zhus-pa*. From leaf 162—225. A *sútra* on several subjects; how to acquire such and such good qualities; and how to be delivered from such and such defects: told by *MANJU SRI*, (Tibetan *Hjam-dpal*) at the request of *SUVIKRÁNTA DE'VAPUTRA*.

5. Sans. *Shri-vasu pariprichch'ha*. Tibetan, ⁽¹³⁾ *Dpal-dvyig-gis-zhus-pa*. From leaf 225—232. A *sútra* containing religious instruction: given by *SHA'KYA*, at the request of *SHRI-VASU*, a merchant.

6. Sans. *Ratna-jáli-pariprichch'ha*. Tibetan, ⁽¹⁴⁾ *Rin-ch'hen-dra-va-chan-gyis-zhus-pa*. From leaf 232—258. Instruction on several *Buddhas*, their doctrine, and on the manifold blessings arising from a firm belief in their doctrine: given by *SHA'KYA*, on the request of *RATNA-JA'LÍ*, a young man of the *Lichabi* race in the city of *Yangs-pa-chan*, (Sans. *Vaishali* hod, *Allahabad*) who had invited and entertained *SHA'KYA* with his disciples.

7. Sans. *Ratna-chandra pariprichch'ha*. Tibetan, ⁽¹⁵⁾ *Rin-ch'hen-sla-vas-zhus-pa*. From leaf 258—270. Instruction on several *Buddha* provinces—the perfections of *Buddhas*—the six transcendental virtues: given at the request of *RATNA-CHANDRA*, the son of the king of *Magadha* (Sanskrit, *Vimbasára*, or Tibetan, *Gzugs chan-snying-po*).

8. Sans. *Kshémañkara pariprichch'ha*. Tibetan, ⁽¹⁶⁾ *Bdé-byéd-kyis-zhus-pa*. From leaf 270—277. Instruction on the several duties of a *Bodhisatwa*—on patience—on subduing the passions; given by *SHA'KYA*, at the request of *KSHE'MAÑKARA*, a man of the *Shákya* race at *Capila*, (Tib. *Ser-skya*).

9. Sans. *Ráshtra pála pariprichch'ha*. Tibetan, ⁽¹⁷⁾ *Yul-hk'hor-skyong-gis-zhus-pa*. From leaf 277—283. On the means by which the religion of

12 ལྷའི་བྱ་འཇུག་སེམས་ཀྱིས་ལྷས་པ
 13 དཔལ་དབྱིས་ཀྱིས་ལྷས་པ
 14 རིན་ཆེན་
 ར་བ་ཅན་ཀྱིས་ལྷས་པ
 15 རིན་ཆེན་རྒྱ་བས་ལྷས་པ
 16 བདེ་བྱེད་ཀྱིས་ལྷས་པ
 17 ཡུལ་འཇོའ་
 ལྷོད་ཀྱིས་ལྷས་པ

SHA'KYA may continue long—on the good moral conduct of the priests—degeneration of that order: told at the request of RASHTRA-PA'LA.

10. Sans. *Vikuroána Rája pariprichch'ha*. Tibetan, ⁽¹⁸⁾ *Rnam-par-hp'hrul-pahi-rgyal-pos-zhus-pa*. From leaf 283—339. A *sútra* of high principles, on the practice of moral duties, and the means of arriving at perfection, and final beatitude: delivered by SHA'KYA, at the request of VIKURVA'ÑA RA'JA, a *Bodhisatva*.

11. Sans. *Vimala prabháva pariprichch'ha*. Tibetan, ⁽¹⁹⁾ *Dri-ma-méd-pahi-hod-kyis-zhus-pa*. From leaf 339—418. A *sútra*, on the request of VIMALA-PRABHA'VA, on various subjects. At the end of this *su'tra* is comprehended the essence of all that he (SHA'KYA) had taught before.

12. Sans. *Mahá yáno padéshta*. Tibetan, ⁽²⁰⁾ *Thég-pa-ch'hen-pohi-man-nag*. From leaf 418—498. Instruction in the high principles of *Buddhism*.

13. Sans. *Srímati-Bráhmañi pariprichch'ha*. Tib. ⁽²¹⁾ *Bram-xé-mo-dpal-ldan-mas-zhus-pa*. From leaf 498—503. Instruction by SHA'KYA, at the request of a *Bráhmañ's* wife, at *Váranási*.

14. Sans. *Mahá-lalika pariprichch'ha*. Tib. ⁽²²⁾ *Bgrès-mos-zhus-pa*. From leaf 503—511. SHA'KYA'S instruction, given at the request of an old woman, in the country of *Briji*. She questions SHA'KYA on the beginning and end of several things. KUN-DGAH-VO admires her wisdom. SHA'KYA tells him her former moral merits, and that she has been his mother in five hundred generations.

(P^{HA}) OR THE FOURTEENTH VOLUME.

There are in this volume nine separate works. The titles of them in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow:—

18 རྒྱུལ་པའི་རྒྱལ་པོས་ ལྷན་པ་ 19 ཇི་མ་མེད་པའི་ འོད་ཚུལ་ ལྷན་པ་ 20 རྗེས་པ་
 རྗེས་པའི་མཚན་དཔྱད་ 21 བུམ་རྗེ་མོ་ དཔལ་ལྷན་མས་ ལྷན་པ་ 22 བསྐྱེས་མོས་ ལྷན་པ་

1. Sans. *Mañju-Sri pariprichch'ha*. Tib. ⁽²³⁾ *Hjam-Dpal-gyis-dris-pa*. From leaf 1—8. A *sūtra* on the excellency of *Tathágata* : told by SHA'KYA, at the request of MAÑJU-SRI.

2. Sans. *Nairátma pariprichch'ha*. Tib. ⁽²⁴⁾ *Bdag-méd-pas-dris-pa*. From leaf 8—11. Discussion on the soul or "Ego," at the request of NAIRA'TMA, (one that denies the existence of the soul, or "Ego," in man).

3. No Sanscrit title. Tibetan, ⁽²⁵⁾ *Hjig-rten-hdsin-gyis-dris-pa*. From leaf 11—124. On the person of *Tathágata*—the existence of things in general—and on various other subjects : given at the request of a *Bodhisatwa* of the name of HJIG-RTEN-HDSIN, (the holder of the world).

4. Sans. *Akshaya-mati nirdésa*. Tibetan, ⁽²⁶⁾ *Blo-gros-mi-sad-pas-bstan-pa*. From leaf 124—274. The explication of several metaphysical terms, as, "to come forth" and "to go away," by AKSHAYA-MATI, a *Bodhisatwa* ; and other discussions between SHA'KYA, his principal disciple SHA'RADWATIHI-BU, and this *Bodhisatwa*.

5. Sans. *Vimala-kírtti nirdésa*. Tibetan, ⁽²⁷⁾ *Dri-ma-méd-par-grags-pas-bstan-pa*. From leaf 274—382. Speculations on the principal topics of *Buddhism*, by VIMALA-KÍRTTI.

6. Sans. *Mañju-Sri nirdésa*. Tibetan, ⁽²⁸⁾ *Hjam-dpal-gyis-bstan-pa*. Leaves 382, 383. Expressions of MAÑJU SRI, on his being insatiable in shewing respect to SHA'KYA.

7. Sans. *Bodhivaká nirdésa*. Tibetan, ⁽²⁹⁾ *Byang-ch'hub-kyi-p'hyogs-bstan-pa*. From leaf 383—389. Instruction on several virtuous actions : given by SHA'KYA in a discursive manner with MAÑJU SRI.

8. Sans. *Samprati-paramártha-satyéna nirdésa*. Tibetan, ⁽³⁰⁾ *Kun-rdsob-dang-don-dam-pahi-bdén-pa-bstan-pa*. From leaf 389—429. Instruction on the apparent and on the real truth.

²³ འཇམ་དཔལ་ཐུས་ཇིས་པ ²⁴ བདག་མེད་པས་ཇིས་པ ²⁵ འཇམ་དཀར་འཇོན་ཐུས་ཇིས་པ
²⁶ ལྷོ་ཐོས་མི་བྱེད་པས་བཟུན་པ ²⁷ ཇི་མ་མེད་པར་གསལ་པས་བཟུན་པ ²⁸ འཇམ་དཔལ་ཐུས་བཟུན་པ
²⁹ ཐུང་རྒྱལ་གྱི་ཐུགས་བཟུན་པ ³⁰ རྣམ་རྒྱུ་ལྷོ་བ་དང་དོན་དམ་པའི་བདེན་པ་བཟུན་པ

9. Sans. *Sarva dharmā pravṛitti nirdēsha*. Tibetan, ⁽³¹⁾ *Ch'hos-t'ham-schad-hbyung-va-med-par-bstan-pa*. From leaf 429—480. The shewing of the existence of all things without beginning.

(B₁) OR THE FIFTEENTH VOLUME.

There are in this volume nineteen separate works. The titles of them in Sanscrit and Tibetan, together with some short accounts of their contents, are as follow :—

1. Sans. *Pancha pāramitā nirdēsha*. Tibetan, ⁽³²⁾ *P'ha-rol-tu-p'hyin-pa-l'na-bstan-pa*. From leaf 1—121. Instruction on the five transcendental or eminent virtues, as charity or alms-giving—morality or good morals—patience—diligent application—and meditation : given by SHĀRADVĀTIHI-BU in a discursive manner with GANG-PO, two principal disciples of SHĀ'KYA, being empowered and directed by him, when he was at Mnyan-yod (or *Shrāvastī*) in *Kosala*. Translated by JINA-MITRA and YE'-SHE'S-SDE'.

2. Sans. *Dāna-pāramitā*. Tib. ⁽³³⁾ *Sbyin-pahi-p'ha-rol-tu-p'hyin-pa*. From leaf 121—151. A *sūtra* containing instruction on the ten moral virtues, and particularly on charity ; delivered by SHĀ'KYA, when he was at *Ser-skyā* (Sans. *Capila*), on the request of a *Bodhisatwa*. Translated by PRAJNA'-VARMA and YE'-SHE'S-SDE'.

3. Sans. *Dānānu-s'haṅga nirdēsha*. Tib. ⁽³⁴⁾ *Sbyin-pahi-p'han-yon-bstan-pa*. From leaf 151—153. On the good consequences or effects of charity or alms-giving. Translated by SURE'NDRA-BODHI and YE'-SHE'S-SDE'.

4. Sans. *Bodhisatwācharya nirdēsha*. Tib. ⁽³⁵⁾ *Byang-ch'hub-séms-dpahi-spyod-pa-bstan-pa*. From leaf 153—167. On the moral conduct of a *Bodhisatwa* (or of a virtuous man). Translated by JINA-MITRA, PRAJNA'-VARMA, and YE'-SHE'S-SDE'.

31 ཚེས་ བམས་ཅན་ འབྲུང་བ་མེད་པར་ བཟུང་པ་ 32 ས་འོ་ལ་མ་ ལྷོན་པ་ལྷ་ བཟུང་པ་ 33 ལྷོན་
པའི་ ས་འོ་ལ་མ་ ལྷོན་པ་ 34 ལྷོན་ པའི་ ས་ཚེས་ཅན་ བཟུང་པ་ 35 ལྷོན་ ལྷ་ མེས་ བཟུང་པ་ ལྷོན་པ་ བཟུང་པ་

5. Sans. *Tathágata guṇa jñāna achintya vis'haya-avatāra nirdēsha*. Tib. ⁽³⁶⁾ *Dé-bzhin-gshegs-pahi-yon-tan-dang-yé-she-bsam-gyis-mi-k'hyab-pahi-yul-la-hjug-pa-bstan-pa*. From leaf 167—228. On the several perfections of *Tathágata*. On the first seven leaves, there is a long enumeration of all sorts of hearers; as, of priests, *Bodhisatwas*, gods, and demons, with their great qualifications. Afterwards SHA'KYA addressing MANJU SRI, tells him how infinite are the wisdom and other perfections of *Tathágata*. Translated by JNA'NA-GARBHA and YE'SHE'S-SDE'.

6. Sans. *Buddha-bala dhana pratihārya vikravāṇa nirdēsha*. Tib. ⁽³⁷⁾ *Sangs-rgyas-kyi-stobs-bskyèd-pahi-ch'ho-hp'hrul-rnam-par-hp'hrul-va-bstan-pa*. From leaf 228—251. The shewing of the miraculous manner by which the powers of *Buddha* are produced or generated, and the several ways which he employs in bringing the animal beings to maturity or perfection. Told by SHA'KYA to SPYAN-RAS-GZIGS and LAG-NA-RDO-RJE (Sans. *Avalokitéshwara* and *Vajra Pāṇi*.)

7. Sans. *Buddha dharma achintya nirdēsha*. Tib. ⁽³⁸⁾ *Sangs-rgyas-kyi-ch'hos-bsam-gyis-mi-k'hyab-pa-bstan-pa*. From leaf 257—307. The shewing of the inconceivable actions of *Buddha*.

8. Sans. *Dīpaṅkara byākaraṇa*. Tib. ⁽³⁹⁾ *Mar-mé-indsad-kyis-lung-bstan-pa*. From leaf 307—321. SHA'KYA tells to KUN-DGAH-VO how DÍPANKARA was born; how he became a *Buddha*; and how he had foretold of a *Bráhmaṇ*, that in future time he should be born under the name of SHA'KYA THUB-PA. Translated by VISHUDDHA SIDDHA and DGE'VA-DPAL.

9. Sans. *Brahmá Shrí byākaraṇa*. Tib. ⁽⁴⁰⁾ *Ts'hangs-pahi-dpal-lung-bstan-pa*. From leaf 321—324. SHÁKYA foretells of BRAHMA' SRI, a young *Bráhmaṇ*, that he shall become a perfect *Buddha*.

36 དེ་བཞིན་ བཞེད་ས་པའི་ ཡོན་ཏན་ དང་ཡོ་ཤེས་ བསམ་ ལྷིས་མི་ ལྷན་ པའི་ ཡུལ་ལ་ རྟུག་པ་
 ས་ བཞུན་པ་ 37 སངས་ ལྷིས་ ལྷི་ རྗེས་ བསྐྱེད་པའི་ རྗེ་ རྟུག་ རྣམ་པར་ རྟུག་པ་ བཞུན་པ་

38 སངས་ ལྷིས་ ལྷི་ རྗེས་པས་ ལྷིས་མི་ ལྷན་པ་ བཞུན་པ་ 39 མར་ མེ་ མརྗེད་ ལྷིས་ ལྷན་ བཞུན་པ་

40 རྗེད་ས་ པའི་ དཔལ་ ལྷན་ བཞུན་པ་

10. Sans. *Stri-ivartā byākaraṇa*. Tib. ⁽⁴¹⁾ *Bud-med-hgyur-va-lung-bstan-pa*. From leaf 324—363. Discourse upon several topics of the *Buddhistic* doctrine, between RAB-HBYOR (Sans. *Subhūti*) and a *Bodhisatwa*, in the shape of a woman. SHĀKYA'S prediction respecting that woman.

11. Sans. *Chandrottará dārikā byākaraṇa*. Tib. ⁽⁴²⁾ *Bu-mo-xla-mch'hog-lung-bstan-pa*. From leaf 363—393. The prediction of SHĀKYA with respect to CHANDROTTARĀ, a girl, that she shall become a *Buddha*.

12. Sans. *Kshémávati byākaraṇa*. Tib. ⁽⁴³⁾ *Bdē-ldan-ma-lung-bstan-pa*. From leaf 393—397. A prediction with respect to KSHE'MÁVATĪ, the wife of VIMBASA'RA, the king of *Magadha*. SHĀKYA'S religious instruction to her.

13. Sans. *Shrī-mahá-dēví byākaraṇa*. Tib. ⁽⁴⁴⁾ *Lha-mo-ch'hen-mo-dpal-lung-bstan-pa*. From leaf 397—403. At the request of SPYAN-RAS-GZIGS, SHĀKYA tells SRĪ-MAHÁ-DE'VĪ'S former moral merits, and that she shall become a *Tathāgata*, in future time.

14. Sans. *Jaya-mati (pariprick'chha)*. Tib. ⁽⁴⁵⁾ *Rgyal-vahi-blo-gros-kyis-xhus-pa*. Leaves 403, 404. At the request of JAYAMATI, SHĀKYA instructs him, what is to be done that one may arrive at such and such a perfection or happiness, according to his own wishes.

15. Sans. *Avalokanam*. Tib. ⁽⁴⁶⁾ *Spyan-ras-gzugs*. From leaf 404—427. The shewing of the several benefits arising from the exercise of some specified religious and moral merits.

16. Sans. *Mañju Shrī vihāra*. Tib. ⁽⁴⁷⁾ *Hjam-dpal-gnas-pa*. MANJU SRĪ'S conversation with SHĀ'RIHIBU, on worldly existence.

⁴¹ ལྷོང་མེད་ འཇུག་པ་ རྒྱུད་ བཟླས་པ་ ⁴² ལུ་མོ་སྐྱ་ མཚོན་ རྒྱུད་ བཟླས་པ་ ⁴³ བདེ་ ལྷན་མ་
 རྒྱུད་ བཟླས་པ་ ⁴⁴ ལྷ་མོ་ ཚེན་ མོ་ དཔལ་ རྒྱུད་ བཟླས་པ་ ⁴⁵ རྩལ་བའི་ ལྷོ་ ལོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་
⁴⁶ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ⁴⁷ འཇུག་པ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་ ལྷོ་

17. Sans. *Amrita dánu*. Tib. ⁽⁴⁸⁾ *Bdud-rtsi-brjod-pa*. From leaf 436—440. On a request from MAITREYA, SHA'KYA instructs him how to prevent his doctrine from being discontinued in future time.

18. Sans. *Maitreya-prasthánam*. Tib. ⁽⁴⁹⁾ *Byams-pa-hjug-pa*. From leaf 440—475. On the proceedings or conduct of MAITREYA, with respect to his former moral merits: told by SHA'KYA at the request of a *Bodhisatva*.

19. Sans. *Lokánu-samán-ávatára*. Tib. ⁽⁵⁰⁾ *Hjig-rten-gyi-rjes-su-mthun-par-hjug-pa*. From leaf 475—483. The walking (or doing) after the manner of the world. SHA'KYA, at the request of MANJU SRI', his spiritual son, tells (in verse) the reasons why the *Tathágatas*, or *Buddhas*, accommodate themselves, in their proceedings, to men's ideas (or to human conceptions). Translated by JINA-MITRA, DA'NASHILA, and YE'SHE'S-SDE'.

(MA) OR THE SIXTEENTH VOLUME.

There are in this volume nineteen separate works. The titles of them in Sanscrit and Tibetan, with some short remarks on their contents, are as follow :—

1. Sans. *Shraddhá-balá dhánávatára mudra*. Tib. ⁽⁵¹⁾ *Dad-pahi-stobs-bsked-pa-la-hjug-pahi-p'hyag-rgya*. From leaf 1—103. Many explanations regarding the terms—relief from toil, and increase in faith: by SHA'KYA to MANJU SRI'. On the six transcendental virtues. The several *Bhumis* (or degrees of *Bodhisatwas*. Several *Buddhas* or *Tathágatas* in the ten corners of the world—their perfections, and their endeavours in bringing to perfection all sorts of animal beings. Translated by SURENDRA-BODHI and YE'SHE'S-SDE'.

2. Sans. *Niyata aniyata gati mudra avatára*. Tib. ⁽⁵²⁾ *Nes-pa-dang-ma-nes-par-hgro-vahi-p'hyag-rgya-la-hjug-pa*. From leaf 103—127. On the

48 བརྒྱུད་རྩི་ བརྗོད་པ་ 49 ཐུམས་པ་ འཇམ་པ་ 50 འཇིག་ རྟོན་ རྩི་ རྗེས་སུ་ མཐུན་ པར་
 འཇམ་པ་ 51 རང་པོའི་ རྗེས་སུ་ བརྗོད་པ་ ལ་ འཇམ་པོའི་ རྩལ་རྩི 52 རེས་པ་དང་ མ་རེས་ པར་
 འཇོ་བའི་ རྩལ་རྩི་ལ་ འཇམ་པ་

certain and uncertain manner of advancing to perfection and final beatitude : taught by SHÁKYA, on the request of MANJU SRÍ. Translated by PRAJNÁVARMA, SURENDRA-BODHI, and YE'-SHE'S-SDE'.

3. Sans. *Dharma-mudra*. Tib. ⁽⁵³⁾ *Ch'hos-kyi-p'hyag-rgya*. From leaf 127—132. Moral or religious laws to be observed by those who take the religious character: discussed between SHÁRIHI-BU, and RAB-HBYOR (Sans. *Subhúti*.)

4. Sans. *Pradípadániyá*. Tib. ⁽⁵⁴⁾ *Mar-mé-hbul-va*. From leaf 132—150. The offering of lamps or lights in honour of the *Buddhas* and *Bodhisatvas*. SHA'KYA addressing SHA'RIHI-BU, tells him the several benefits or blessings arising from such a religious merit.

5. Sans. *Nagara avalambiká*. Tib. ⁽⁵⁵⁾ *Grong-k'hyer-gyis-hts'ho-va*. From leaf 150—152. A lamp is offered to SHÁKYA by NAGARA-AVALAMBÍKA' (a woman) with such a religious zeal, that she is foretold by SHÁKYA to become a *Buddha*, after a long period of time, in consequence of this religious merit.

6. No Sanscrit title. Tib. ⁽⁵⁶⁾ *Zas-kyi-hts'ho-va-rnam-par-dag-pa*. From leaf 153—155. On temperance in eating and drinking.

7. Sans. *Hastikaks'hyá*. Tib. ⁽⁵⁷⁾ *Glang-pohi-rtsal*. From leaf 155—179. Skill or expertness in managing an elephant. Instruction by SHA'KYA on managing one's self, and subduing his passions. Delivered at the request of MANJU SRÍ and KUN-DGAH-VO.

8. Sans. *Mahá raṇa*. Tib. ⁽⁵⁸⁾ *Sgra-ch'hen-po*. From leaf 179—183. A great sound or voice. SHA'KYA, upon the request of KUN-DGHA-VO, tells the good effects of paying respect to the shrine and holy relics of a *Buddha*.

9. Sans. *Sīṅha nādika*. Tib. ⁽⁵⁹⁾ *Seṅgéhi-sgra-bsgrags-pa*. From leaf 183—190. A voice uttered like that of a lion; or SHA'KYA'S instruction on several things.

53 ཚོས་ ལྷི་ ལྷ་མ་རྒྱུ་ 54 མར་མེ་ འབྲུག་པ་ 55 ལྷོང་ རྩོམ་ལྷི་མ་ འཕྲོ་པ་ 56 བས་ ལྷི་
འཕྲོ་པ་ རྩོམ་པར་ དག་པ་ 57 ལྷང་ པོའི་ རྩོམ་ 58 ལྷ་ཚེན་པོ་ 59 ལྷོང་ཚེན་ ལྷ་པ་ལྷགས་པ་

10. Sans. *Sháli sambhava*. Tib. ⁽⁶⁰⁾ *Sáluhi-ljang-pa*. From leaf 190—203. The green rice field, or the dependent or causal concatenation of things in their coming forth and existing; illustrated in a green rice field; shewing how every article is dependent on other things, commencing with the seed.

11. Sans. *Patitya* (or *pratitya*) *samutpáda ádina cha vibhága nirdésha*. Tib. ⁽⁶¹⁾ *Rten-ching-hbrel-var-hbyung-va-dang-po-dang-rnam-par-dvyé-va-bstan-pa*. From leaf 203—206. On the first (ignorance) of the twelve categories of dependent or causal concatenation, and its division.

12. Ditto. Another small treatise on the same subject. *Leaves* 306, 307.

13. Sans. *Ángulimáliya* (he that wears a chaplet of men's fingers.) Tib. ⁽⁶²⁾ *Sor-mohi-p'hreng-va-la-p'han-pa*. From leaf 307—332. Useful instruction to ANGULIMA'LIYA. SHA'KYA lectures him on the immorality of his several actions—on the theory and practice of a *Bodhisatwa*, or of a truly good and wise man—and on the wrong principles of the *Bráhmans*, with respect to the means of final emancipation.

14. Sans. *Rája-désha*. Tib. ⁽⁶³⁾ *Rgyal-po-la-gdams-pa*. From leaf 332—337. Advice or counsel to a prince. SHA'KYA speaks to GZUGS-CHAN-SNYING-PO, (Sans. *Vimbasára*) the king of *Magadha*, on instability—the miseries of life in the worldly existence—and on the happy state, after final emancipation.

15. Sans. *Rája-désha*. Tib. *Rgyal-po-la-gdams-pa*. From leaf 337—339. SHA'KYA'S instruction to (Tib. ⁽⁶⁴⁾) HCH'HAR-BYED, the king of *Badsala* (Tib. ⁽⁶⁵⁾).

16. Sans. *Ajáta-shatrukókrittya vinodana*. Tib. ⁽⁶⁶⁾ *Ma-skyés-dgrahi-hgyod-pa-bsal-va*. From leaf 339—427. On the dispelling of the sorrows of AJA'TA-SHATRU (king of *Magadha*) who had caused the death of his father

⁶⁰ ལུ་གྲུའི་རྩལ་པ ⁶¹ རྩོན་རྩིང་འབྲེལ་བར་འབྲུང་བ་དང་པོ་དང་རྣམ་པར་དཔྱད་པ་བཞུགས་པ
⁶² སྲོལ་མེད་ལྷོང་བ་ལ་མཁས་པ ⁶³ རྩལ་པོ་ལ་མདུན་པ ⁶⁴ འཇམ་ལྷེད ⁶⁵ བདམ་མེད་པ
⁶⁶ མ་ལྷུས་ལམ་ལྷོད་པ་བསལ་བ

VIMBASA'RA. Instruction by SHA'KYA upon several subjects, in a discursive manner, with his principal disciples, tending to the comfortation of that king.

17. Sans. *Shrī-gupta*. Tib. ⁽⁶⁷⁾ *Dpal-sbas*. From leaf 427—451. The story of SRI'-GUPTA, a householder, at *Mnyan-yod* (Sans. *Shrāvastī*). He, on the advice of his naked spiritual guide, endeavours to destroy the life of GAUTAMA (the deceiver of the world); but being afterwards convinced of his divine qualities, repents of his former actions, and takes refuge with *Buddha*.

18. Sans. *Karma āvaraṇa vishuddhi*. Tib. ⁽⁶⁸⁾ *Las-kyi-sgrib-pa-rnam-par-dag-pa*. From leaf 451—473. SHA'KYA'S instruction to *Gélong DRI-MED-HOD*, at *Yang-s-pa-chan*, how to become pure after his having committed adultery.

19. Sans. *Karma āvaraṇa pratisāraṇam* (or *pratic'hédanam*). Tib. ⁽⁶⁹⁾ *Las-kyi-sgrib-pa-rgyun-gchod-pa*. From leaf 473—490. Instruction by SHA'KYA, at the request of SHA'RIHI-BU, on putting off all imperfections, and becoming perfect.

(TSA) OR THE SEVENTEENTH VOLUME.

There are eleven separate works in this volume. The titles of them, in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow:—

1. Sans. *Buddha-pitaka-du-shila nigrāhi*. Tib. ⁽⁷⁰⁾ *Sangs-rgyas-kyi-sdé-snod-ts'hul-k'hrims-hch'hal-pa-ts'har-gchod-pa*. From leaf 1—131. The punishment of those that have violated the moral laws or doctrine of *Buddha*. SHA'KYA at *Varánási*, in a grove ⁽⁷¹⁾, instructs SHA'RIHI-BU in the true theory of *Buddha* doctrine with respect to the soul—on the character of a true religious guide, and on that of false teachers—he foretells the degenera-

⁶⁷ དཔལ་ཐུབ་
⁷⁰ མངས་ཐུབ་ཀྱི་སྡོམ་ལྡོག་ཀྱི་ལྷོ་ལྷོ་དེ་ལྟར་གྱི་འཇམ་མཁའ་ལྷོ་ལྷོ་དེ་ལྟར་གྱི་འཇམ་མཁའ་

⁶⁹ ལས་ཀྱི་སྡོམ་ལྡོག་ལྟར་གྱི་འཇམ་མཁའ་ལྷོ་ལྷོ་དེ་ལྟར་གྱི་འཇམ་མཁའ་

tion of the priests, in future times—the unhappy consequences of bad principles or theories—he speaks also of several transgressions against good morals. Translated by DHARMA SRÍ PRABHA', and *Gélong DPAL-GYI-LHUN-PO*.

2. Sans. *Rája avavádaka*. Tib. ⁽⁷²⁾ *Rgyal-po-la-gdams-pa*. Advice to a king. From leaf 131—142. SHA'KYA, at the request of the king of *Kosala* (Tib. *Gsal-rgyal*), gives moral instruction, and advices him to govern religiously and lawfully.

3. Sans. *Mahá bhéri haraka parivarta*. Tib. ⁽⁷³⁾ *Rñā-vo-ch'hé-ch'hen-pohi-léhu*. From leaf 142—208. A chapter on the large drum; or SHA'KYA's instruction to his disciples, at a certain time when he was visited by the king of *Kosala*, who came with great noise of drums and other musical instruments. SKA'KYA tells his disciples that the greatest happiness of man is final emancipation.

4. Sans. *Traya triṅshat parivarta*. Tib. ⁽⁷⁴⁾ *Sum-chu-rtsa gsum-pahi-léhu*. From leaf 208—263. A chapter on *Traya triṅshat* (thirty-three), or the residence of gods, where the principal is INDRA. Instruction by SHA'KYA, at the request of KAUSHIKA or INDRA, on the theory and practice of the *Bodhisatvas*.

5. Sans. *Sthira atya shaya parivarta*. Tib. ⁽⁷⁵⁾ *Lhag-pahi-bsam-pa-brtañ-pahi-léhu*. From leaf 263—277. A chapter on the story of a *Bodhisatwa* of that name. SHA'KYA's instruction to him, on being able to renounce cupidity or lust.

6. Sans. *Tri-sharaṇa gachch'hámi*. Tib. ⁽⁷⁶⁾ *Gsum-la-skyabs-su-hgro-va*. From leaf 277—279. The taking of refuge with the three holy ones (BUDDHA, DHARMA, and SANGHA). SHA'KYA, at the request of SHA'RÍHI-BU, tells the merits of that action.

72 རྒྱལ་པོ་ལ་ བཏམ་པ་པ,

73 ར་པོ་ཚེ་ཚེན་པོའི་ ལེའུ

74 ལུམ་ཚུ་ སྐ་བཟུམ་པའི་ ལེའུ

75 ལྷན་པའི་ བསམ་པ་ བདེན་པའི་ ལེའུ

76 བཟུམ་ལ་ ལྷུ་བས་ལུ་ འཕོ་བ

7. Sans. *Bhava sakrámita*. Tib. ⁽⁷⁷⁾ *Srid-pa-hp'ho-va*. On the change of worldly existence. From leaf 279—282. At the request of the king of *Magadha* ⁽⁷⁸⁾, SHA'KYA tells, what will become of men after death.

8. Sans. *Sarva vidalya samigrata* (or *sañgraha*). Tib. ⁽⁷⁹⁾ *Rnam-par-h'had-pa-l'hams-chad-bsdus-pa*. From leaf 282—301. A collection of several instructions, on the request of BYAMS-PA (Sans. *Maitreya*), by SHA'KYA, for arriving at the supreme perfection.

9. Sans. *Buddha sañgiti*. Tib. ⁽⁸⁰⁾ *Sangs-rgyas-bgro-va*. From leaf 301—356. An argumentative lecture on *Buddha*.

10. Sans. *Tathágata sañgiti*. Tib. ⁽⁸¹⁾ *Dé-bzhin-gshegs-pa-bgro-va*. From leaf 356—416. Considerations on *Tathágata*, by SHA'KYA, at the request of MANJU SRI'.

11. Sans. *Tathágata-sri-samaya*. Tib. ⁽⁸²⁾ *Dé-bzhin-gshegs-pahi-dpal-gyidam-ts'hig*. From leaf 416—468. The holy word or promise of *Tathágata*. Instruction on the means of arriving at supreme perfection; delivered by SHA'KYA at the request of DPAL-LHA-MO-CH'HEN-MO (*Umá*).

(*Ts'HA*) OR THE EIGHTEENTH VOLUME.

There are in this volume six separate works. The titles of them, in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow :—

1. Sans. *Ratna-mégha*. Tib. ⁽⁸³⁾ *Dkon-mch'hog-sprin*. The precious cloud. From leaf 1—175. SHA'KYA on the top of the mountain of *Gayá*, in the presence of all sorts of hearers, on the request of a *Bodhisatwa*, (*Sgrib-pa-l'hams-chad-rnam-par-sél-va*), gives instruction on all sorts of virtues, especially on the ten cardinal ones; as, charity, morality, patience, diligence, meditation,

77 སྤོང་པ་འཕོ་བ་ 78 བཟོ་སྐྱོང་ལ་ བཟུགས་ ཅན་ ལྷིང་པོ་ 79 རྣམ་པར་ རྒྱལ་པ་ རྣམས་
 ཅན་བཟུགས་པ་ 80 ལངས་ རྣམ་བཟོ་བ་ 81 དེ་བཞིན་བཤེས་པ་ བཟོ་བ་ 82 དེ་བཞིན་ བཤེས་པ་
 པའི་དཔལ་ལྗོངས་ རྣམ་ཚུལ་ 83 དཀོན་ མཚོན་ ལྷིན་

wit or ingenuity, mode, prayer, fortitude, and wisdom. The nature and extent of each of them, with four subdivisions, is explained, as well as how and when they are perfectly fulfilled or accomplished. At the end of this *sūtra* it is stated by SHA'KYA, that this *sūtra* may be called also, a mine of precious good qualities, or a light of wisdom. On account of the moral doctrine it contains, it is a favourite work among the Tibetans. Translated by BANDE'-RIN-CH'HEN-MTS'HO, and CH'HOS-NYID-TS'HUL-K'HRIMS, (no Pandit is mentioned here).

2. Sans. *Mahā Mēgha*. Tib. ⁽⁸⁴⁾ *Sprin-ch'hen-po*. The great cloud. From leaf 175—331. SHA'KYA on the mountain called the "Bya-rgod-p'hung-pohi-ri," near *Rājagriha*. Among the several classes of hearers, there is an immense number of *Bodhisatwas*, with the epithet of "great cloud," (*Sprin-ch'hen*)—also many young men of the *Lichabi* race are enumerated. This *sūtra* was delivered by SHA'KYA, at the request of a *Bodhisatwa* (*Sprin-ch'hen-snying-po*) who makes a long encomium on SHA'KYA's person, and his several accomplishments. There are several subjects: the principal are the greatness of *Tathāgata's* or *Buddha's* qualities or perfections—the excellence of his doctrine—several *Buddhas*, their provinces, and their great exertions—*Bodhisatwas*—the different degrees of their perfections—the manner of their conduct. Instruction on several articles of the *Buddha* faith.

3. Sans. *Dasha-dig Bodhisatwa sāmudra sannipati mahodasa vikrīdita*. Tib. ⁽⁸⁵⁾ *P'hyogs-bchuhi-byang-ch'hub-séms-dpah-rgya-mts'ho-hdus-pahi-dgah-ston-ch'hén-po-la-brtsé-va*. The sports or amusements, in a great festival, of an ocean of *Bodhisatwas* assembled from the ten corners of the world, (from leaf 331—378); or speculations on several topics of the *Buddhistic* system, as *Sūnyatā*—causal concatenation—several regions or *Buddha* mansions of the world. Delivered by *BCHOM-LDAN-HDAS* (SHA'KYA) at the request of *KUN-TU-BZANG-PO* (Sans. *Samanta-Bhadra*) a *Bodhisatwa*.

84 ལྷིན་ཆེན་པོ་
ལྷིན་ཆེན་པོ་ལ་བསྟེན་པ

85 ལྷིན་ཆེན་པོ་ལ་བསྟེན་པ་ལྷིན་ཆེན་པོ་ལ་བསྟེན་པ་

4. Sans. *Sarva nága hridúya*. Tib. ⁽⁸⁶⁾ *Klu-čhams-čhad-kyi-snying-po*. From leaf 378—385. Several magical sentences or *mantras* (in Sanscrit) addressed to the *Nágas* and *Tathágatas*, managers of the clouds; with some prayers and praises (in Tibetan) for obtaining rain.

5. Sans. *Mahá Mēgha*. Tib. ⁽⁸⁷⁾ *Sprin-čh'hen-po*. From leaf 385—404. A *su'tra* containing magical prayers and praises, to be read for obtaining rain.

6. Sans. *Bhagaván us'hnis'ha mahá*. Tib. ⁽⁸⁸⁾ *Bchom-ldan-hdas-kyi-gtsug-tor-čh'hen-po*. From leaf 404—438. The great ornament on the crown of the head of BHAGAVA'N; OF SHA'KYA'S instruction to DGAH-VO and others in the mysteries of *Tathágata*, to be delivered from the errors or delusion of the world, and to obtain final happiness or emancipation from bodily existence.

(*Dsa*) OR THE NINETEENTH VOLUME.

There are in this volume five separate works. The titles of them in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow :—

1. Sans. *Dharma Saṅgiti*. Tib. ⁽⁸⁹⁾ *Ch'hos-yang-dag-par-sdud-pa*. Enumeration of several virtues. From leaf 1—154. Several particular virtues and perfections are enumerated; and after each, is stated, what one may obtain by the exercise of them. Discussions, by two *Bodhisatwas*, on the nature, the birth, abiding, and the death of the *Tathágatas*—in what sense, or how, they should be taken or understood. Enumeration of several perfections of *Tathágatas*. The ten cardinal virtues, beginning with charity, &c. &c. Theories respecting the soul. *Su'nyatá*, and other common topics. Translated by MANJU SRI-GARBHA, VIJAYA-SHÍ'LA, SHÍ'LENDRA-BODHI, and YE'-SHE'S SDE'.

2. Sans. *Dasha chakra kshiti-garbha*. Tib. ⁽⁹⁰⁾ *Sahi-snying-pohi-hk'hor-lo-bchu-pa*. From leaf 154—367. The several perfections of KSHITI-GARBHA,

⁸⁶ ལྷ་འཇམ་ལ་ ཅད་ཀྱི་ རྗེད་པོ་ ⁸⁷ ལྷིན་ རྗེད་པོ་ ⁸⁸ བཅོམ་ལྷན་འདས་ཀྱི་ བརྗེས་ རྟེན་ རྗེད་པོ་
⁸⁹ རྗེད་པོ་ ཡང་དམ་པུ་ ལྷ་དཔ ⁹⁰ ལའི་ རྗེད་པོའི་ འཇམ་ལ་ལོ་ བརྗེས་པ

a *Bodhisatwa* ; or instruction on several things, according to the *Buddhistic* principles, especially on the ten transcendental or perfect virtues ; as charity, morality, patience, &c.—the three degrees of perfection—the virtues required for arriving at each of them. Many moral instructions, both in prose and verse, teaching how to reach the degree of perfection of a *Bodhisatwa*.

3. Sans. *A'ryāvivarta chakra*. Tib. ⁽⁹¹⁾ *Hp'hags-pa-p'hyir-mi-ldog-pahi-hk'hor-lo*. From leaf 367—458. Instruction on walking in the path of virtue. SHA'KYA addressing KUN-DGAH-VO, tells him the duties of a *Bodhisatwa*. There are here many instructions in the doctrines of *Buddha*, according to the three different degrees of perfection in the principals of SHA'KYA's disciples. At the end it is stated by SHA'KYA, that this *su'tra* contains the essence of that which the other *Buddhas* have taught before him ; as also the transcendental virtues.

4. Sans. *Samādhi chakra*. Tib. ⁽⁹²⁾ *Ting-gé-hdsin-gyi-hk'hor-lo*. From leaf 458—460. SHA'KYA's ecstasies—his discourses with MANJU SRI' on some metaphysical points.

5. Sans. *Pariñata chakra*. Tib. ⁽⁹³⁾ *Yongs-su-bsño-vahi-hk'hor-lo*. From leaf 460—465 On the bestowing of a *Buddha's* benediction on any one, that, in consequence of his religious and moral merits, he may at last find the supreme perfection. In general, all the five works in this volume contain speculation on the theory and practice of the *Bodhisatwas*, or imaginary saints.

(W₁) OR THE TWENTIETH VOLUME.

There are nineteen separate works in this volume. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow :—

91 འཕགས་པ་ ལྷིང་མི་རྩལ་པའི་ འཇམ་ལྷོ་ལྷོ་ 92 རིང་ཅེ་ འཇམ་ལྷོ་ལྷོ་ འཇམ་ལྷོ་ལྷོ་ 93 ལོང་ས་ལྷོ་
ལྷོ་ལྷོ་ འཇམ་ལྷོ་ལྷོ་

1. Sans. *Sad-dharma rāja*. Tib. ⁽⁹⁴⁾ *Dam-pahi-ch'hos-kyi-rgyal-po*. From leaf 1—22. Instruction by SHĀKYA, when he was about to die, concerning the soul, at the request of a *Bodhisatwa* ⁽⁹⁵⁾. Here is stated, that all animal beings have in themselves the same spiritual essence as *Buddha* has.

2. Sans. *Dharma nīrá*. Tib. ⁽⁹⁶⁾ *Ch'hos-kyi-ts'hul*. From leaf 22—39. On the duties and practices of the *Bodhisatwas*; or several rules to be observed by those who aspire at perfection.

3. Sans. *Dharma-skandha*. Tib. ⁽⁹⁷⁾ *Ch'hos-kyi-p'hung-po*. From leaf 39—46. The aggregate of moral laws or precepts, of which there are counted 84,000 in the *Buddhistic* system. SHĀKYA, when he was at *Ser-skya* (Sans. *Capila*) at the request of SHA'RIHI-BU, and others of his principal disciples, gives them an explanation of the *Dharma-skandha*.

4. Sans. *Paramārtha dharma vijaya*. Tib. ⁽⁹⁸⁾ *Don-dam-pahi-ch'hos-kyi-rnam-par-rgyal-va*. From leaf 46—60. The triumph or victory of the true religion. SHĀKYA on the mount *Gayá* converses or talks with several *Rishis* (who address him always, GAUTAMA) on several articles, especially on birth, and death.

5. Sans. *Dharmārtha vibhanga* (for *vibhāga*). Tib. ⁽⁹⁹⁾ *Ch'hos-dang-don-rnam-par-hbyed-pa*. From leaf 60—65. Explanation of the meaning of some religious articles, given by SHĀKYA, at the request of a *Bodhisatwa* (Tib. ⁽¹⁰⁰⁾ *RGYAL-VAS-DGA-VA*,) who rejoices on being victorious.

6. Sans. *Bodhisatwa pratimoks'ha chatushka nirahāra*. Tib. ⁽¹⁾ *Byang-ch'hub-sems-dpahi-so-sor-thar-pa-ch'hos-bzhi-sgrub-pa*. From leaf 65—84. Instruction on four virtues, by the acquisition of which a *Bodhisatwa* may arrive at the supreme perfection, or may become a *Buddha*: given by SHĀKYA, at the request of SHA'RIHI-BU.

⁹⁴ དམ་པའི་ཚོས་ཀྱི་རྒྱལ་པོ་ ⁹⁵ མ་མཐའི་མཛོད་ ⁹⁶ ཚོས་ཀྱི་རྒྱལ་ ⁹⁷ ཚོས་ཀྱི་
 རྒྱལ་པོ་ ⁹⁸ དོན་ དམ་པའི་ཚོས་ཀྱི་ མ་པར་རྒྱལ་བ་ ⁹⁹ ཚོས་དང་ དོན་མ་པར་ འཕྲེང་བ་
¹⁰⁰ རྒྱལ་བའི་དགའ་བ་ ¹ ཐུང་རྒྱལ་ སེམས་དཔའི་སོ་སོར་ཐར་པ་ཚོས་ བཞི་སྐྱེ་བ་

7. Sans. *Chatur-dharma nirdesha*. Tib. ⁽²⁾ *Ch'hos-bzhi-bstan-pa*. *Leaves 84, 85*. The enumeration of four things, by which all crimes committed are effaced or washed away.

8. Sans. *Chatur dharmaka su'tra*. Tib. ⁽³⁾ *Ch'hos-bzhi-pahi-mdo*. *Leaves 85, 86*. Four things to be avoided by every wise man.

9. Sans. Ditto. *Leaves 86, 87*. Four things to be kept or observed by every *Bodhisatwa*, or wise man.

10. Sans. *Chatus'hka nirahára*. Tib. ⁽⁴⁾ *Ch'hos-bzhi-pa-sgrub-pa*. From *leaf 87—99*. An explanation on the perfect exercise or accomplishment of four things, or on the way of a *Bodhisatwa*. Delivered by MANJU SRI.

11. Sans. *Tri dharmaka su'tra*. Tib. ⁽⁵⁾ *Ch'hos-gsum-pahi-mdo*. From *leaf 99—101*. Instruction by SHA'KYA on three things (lust, avarice, and unchastity) to be avoided for future happiness.

12. Sans. *Dharmakétu dhwaja pariprichch'ha*. Tib. ⁽⁶⁾ *Ch'hos-kyi-rgyal mts'han-gyis-zhus-pa*. *Leaf 101*. Instruction on the ten virtues required in a *Bodhisatwa*, that he may soon arrive at the supreme perfection: given by SHA'KYA, at the request of DHARMAKÉTU-DHWAJA, a *Bodhisatwa*.

13. Sans. *Dharma-samudra*. Tib. ⁽⁷⁾ *Ch'hos-kyi-rgya-mts'ho*. From *leaf 101—106*. An ocean of virtues. On the advantages of one's taking the religious character. SHA'KYA on the mount *Patalaka*, on the sea-shore, gives instruction on several virtues, at the request of a *Bodhisatwa*.

14. No Sanscrit title. Tib. ⁽⁸⁾ *Ch'hos-kyi-rgya-mo*. The seal or token of religion. From *leaf 106—131*. A *sútra* on morality, and confession of sins.

15. Sans. *Súrya garbha (vaipulya sútra)*. Tib. ⁽⁹⁾ *Nyi-mahi-snying-po-shintu-rgyas-pahi-mdo*, (a very large treatise or *sútra*). From *leaf 131—350*.

² ཚོས་ བཞི་ བཟུམ་པ་ ³ ཚོས་ བཞི་པའི་ མདོ་ ⁴ (ཚོས་) བཞི་པ་ལྷུ་བཔ་ ⁵ ཚོས་ བཟུམ་པའི་ མདོ་
 ⁶ ཚོས་ཀྱི་ རྒྱལ་ མཚན་མཛིན་གྲུབ་པ་ ⁷ ཚོས་ཀྱི་རྒྱ་མཚོ་ ⁸ ཚོས་ཀྱི་ རྒྱ་མོ་ ⁹ ཉི་མའི་ ལྷིང་པོ་—
 སྒྲིབ་པའི་ མདོ་

A large treatise on several articles of the *Buddhistic* doctrine, especially on the duties of a *Bodhisatwa*—told by SHA'KYA, at the request of TS'HANGS-PA. (Sans. *Brahmá.*)

16. Sans. *Tathágata-garbha*. Tib. ⁽¹⁰⁾ *Dé-bxhin-gshegs-pahi-snying-po*. From leaf 350—371. The essence of *Tathágata*. On the excellent qualities of *Tathágata*, and the several defects of men, and of other animal beings.

17. Sans. *Vairochana-garbha*. Tib. ⁽¹¹⁾ *Rnam-par-s nang-mdsad-kyi-snying-po*. From leaf 371—377. The essence of *Vairochana*. On the request of a *Bodhisatwa*, (Tib. ⁽¹²⁾) SHA'KYA explains to him, which are the things to be avoided, and the virtues to be practised.

18. Sans. *A'kásha-garbha*. Tib. ⁽¹³⁾ *Nam-mk'hahi-snying-po*. From leaf 377—405. Enumeration of several virtues. Discussion of the true theory of a *Bodhisatwa*, as with respect to the existence of things in general. Exposition of some wrong principles.

19. Sans. *Upáya-kaushalya*. Tib. ⁽¹⁴⁾ *T'habs-la-mk'has-pa*. From leaf 405—447. He that is wise in the method of his pursuit; or the wise proceedings of *Bodhisatwa* for arriving at the supreme perfection—told by SHA'KYA at the request of *Ye-she-s bla-ma* (Tib. ⁽¹⁵⁾) a *Bodhisatwa*.

(ZHA) OR THE TWENTY-FIRST VOLUME.

There are in this volume four separate works. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow :—

1. Sans. *Buddha-náma sahasra pañcha, shata chatur tri pañcha dasa*. Tib. ⁽¹⁶⁾ *Sangs-rgyas-kyi-mts'han-lña-stong-bzhi-brgya-lña-bchu-rtsa-gsum-pa*. From leaf 1—137. There are in these leaves an enumeration of five thousand four hundred and fifty-three names or epithets of *Buddha* or *Tathágata* (as is

10 དེ་བཞིན་གཤམས་པའི་སྣང་པོ་ 11 རྣམ་པར་ལྷན་མཛད་ཀྱི་སྣང་པོ་ 12 (ལྷན་པར་སེམས་
13 རྣམ་མཁའ་ལྷན་པོ་ 14 གཤམས་ལ་མཁས་པ་ 15 ལེ་ཤེས་བྱ་བ་ 16 ལངས་ལྷན་གྱི་མཛོད་ཀྱི་
སྣང་བཞི་བཅོ་ལྔ་བརྒྱ་ཙ་གཞུས་པ་

specified in the title) and to each of them is added, "Reverence be to him," or "I adore him." In the text *Tathágata* always is used (Tib. *Dé-bzhin-gshegs-pa*.) The names or epithets are taken from all sorts of virtues, excellent qualities, great performances of *Buddha*, precious things, grand, magnificent, and pleasing objects of nature, &c. &c. All the names are introduced in this form—Tib. ⁽¹⁷⁾ *Dé-bzhin-gshegs-pa*, (such and such a one) *la-p'hyag-hts'hal-lo*. Reverence to *Tathágata* (such and such a one), or I adore *Tathágata* under this name.

Three names, as specimens, taken from the third leaf.

(i.) Tib. ⁽¹⁸⁾ *Dé-bzhin-gshegs-pa-kun-tu-snang-vahi-nyi-mahi-rgyal-po-la-p'hyag-hts'hal-lo*. I adore *Tathágata*, the every where shining chief sun.

(ii.) Tib. ⁽¹⁹⁾ *Dé-bzhin-gshegs-pa-ch'hos-kyi-yé-she-la-p'hyag-hts'hal-lo*. I adore *Tathágata*, the moral wisdom.

(iii.) Tib. ⁽²⁰⁾ *Dé-bzhin-gshegs-pa-p'hyogs-thams-chad-kyi-mar-méhi-rgyal-po-la-p'hyag-hts'hal-lo*. I adore *Tathágata*, who is the principal lamp (or light) of all the corners (of the world). All the rest run in this manner. In some names, many epithets are heaped together.

2. The second work in this volume is entitled in Sanscrit, *Samyag ácharya*, &c. Tib. ⁽²¹⁾ *Yang-dag-par-spyod-pahi-ts'hul*. From leaf 137—328. On the best conduct, or purity of life of the *Bodhisatwas* (or of the truly wise and pious men) by SHÁKYA, to be followed by his disciples.

3. The third work in this volume (from leaf 328—451) has no Sanscrit title. The Tibetan is ⁽²²⁾ *Hgyod-ts'hangs-kyis-sdig-sbyangs*. The putting away of sins by a sincere repentance, and by the invocation and adoration of the

17 དེ་བཞིན་གསེབས་པ་——ལ་ལུག་འཕྲོལ་ལོ། 18 དེ་བཞིན་གསེབས་པ་སྐྱེས་ཐུང་བའི་ཉི་མའི་
 རྒྱལ་པོ་ལ་ལུག་འཕྲོལ་ལོ། 19 དེ་བཞིན་གསེབས་པ་ཚོས་ཀྱི་ལོ་ལོ་ལ་ལུག་འཕྲོལ་ལོ། 20 དེ་བཞིན་གསེབས་པ་ཕྱོགས་ཐངས་ཅན་གྱི་མར་མའི་རྒྱལ་པོ་ལ་ལུག་འཕྲོལ་ལོ། 21 ཡང་དག་པར་སྐྱོད་པའི་རྒྱལ་
 22 འཕྲོད་ཚེད་པ་གྱིས་སྐྱོད་ཐུངས་

Buddhas (*Bhagaváns*) and the *Bodhisatvas*. There are enumerated here also (from leaf 339—358) many names or epithets of *Buddhas*, *Bhagaváns*, and *Bodhisatvas*, with the addition of this conclusion, "I adore him."

4. The fourth work in this volume (from leaf 451—499) is entitled in Sans. *Kusuma sanchayá*. Tib. ⁽²³⁾ *Mé-tog-gi-ts'hogs*. A collection of flowers, or many flowers. On the request of SHÁRIHI-BU, SHA'KYA enumerates several *Buddhas* in the ten corners of the world, who at the same time with him were teaching the same doctrine as he. Benefits arising from hearing the names of *Buddhas*, and from the invocation and adoration of them.

(Z_A) OR THE TWENTY-SECOND VOLUME.

There are in this volume twenty separate works. The titles of them in Sanscrit and Tibetan, together with some short notices of their contents, are as follow :—

1. The seven first leaves contain adoration, prayer, and benediction of several *Buddhas*.

2. Sans. *Achintya Rájá*. Tib. ⁽²⁴⁾ *Bsam-gyis-mi-k'hyab-pahi-rgyal-po*. From leaf 7—9. Contents—ACHINTYA RA'JA', a *Bodhisatwa*, tells the comparative difference of the days and *calpas* in several *Buddha* provinces or mansions, commencing with the Tib. ⁽²⁵⁾ *Mi-mjed-kyi-hjig-rten-gyi-k'hams*, Sans. *Sahalokadhátu*, the province or mansion of SHA'KYA THUB-PA.

Note.—BRAHMA' (in Tib. *Ts'hangs-pa*) is sometimes called, likewise, the lord of the *Sahalokadhátu*, or of the universe.

3. Sans. *Dasha dig andhakára vidhwansana*. Tib. ⁽²⁶⁾ *P'hyogs-bchuhi-mun-pa-rnam-par-sel-va*. From leaf 9—18. On the dispelling of the darkness of the ten corners of the world. SHÁKYA'S instruction on the request of a young man, at *Ser-skya* (Sans. *Capila*.)

23 མེ་ཏོག་གི་རྫོགས་ 24 བསམ་གྱིས་མི་ཚུལ་པའི་རྒྱལ་པོ་ 25 མི་མཛེད་ཀྱི་འཇིག་རྟེན་གྱི་
 རང་མས་ 26 ལྷོ་གསལ་བརྒྱུད་ཀྱི་ལྷན་པ་ཅམ་པར་སེལ་བ་

4. Sans. *Sapta Buddhaka*, (*sútra*.) Tib. ⁽²⁷⁾ *Sangs-rgyas-bdun-pa*. From leaf 18—24. The seven *Buddhas* (from VIPASHYI to SHA'KYA MUNI) on the request of a *Bodhisatwa* successively appear in the air, and utter some *mantras* as preservatives against all sorts of evil.

5. Sans. *Ashta buddhaka*. Tib. ⁽²⁸⁾ *Sangs-rgyas-brgyad-pa*. From leaf 24—29. SHA'KYA, on the request of SHA'RIHI-BU, speaks of eight (imaginary) *Buddhas*, at an immense distance towards the east—the wonderful effects of hearing and repeating their names.

6. Sans. *Dasha buddhaka*. Tib. ⁽²⁹⁾ *Sangs-rgyas-bchu-pa*. From leaf 29—36. Enumeration of ten (imaginary) *Buddhas*, residing in the ten corners of the world—their great perfections, and the wonderful effects of hearing, learning, and respectfully repeating their names.

7. Sans. *Dwadasha buddhaka*. Tib. ⁽³⁰⁾ *Sangs-rgyas-bchu-gnyis-pa*. From leaf 36—41. The enumeration of twelve *Buddhas* in the several corners of the world—their perfections, and the advantages of repeating their names.

8. Sans. *Buddha makuta*. Tib. ⁽³¹⁾ *Sangs-rgyas-kyi-dou-rgyan*. From leaf 41—50. SHA'KYA addressing HOD-SRUNG-CH'HEN-PO, (*Sanscrit Mahá Káshyapa*) tells him the names and perfections of several (imaginary) *Buddhas*, residing at an immense distance towards the east—the blessing arising from hearing and uttering their names.

9. Sans. *Buddha bhúmi*. Tib. ⁽³²⁾ *Sangs-rgyas-kyi-sa*. From leaf 50—64. On the request of a *Bodhisatwa*, SHA'KYA explains to him what the *Buddha bhúmi* is—or tells him the great perfections of the *Buddhas* or *Tathágatas*, especially their infinite wisdom.

10. Sans. *Buddhákshépana*. Tib. ⁽³³⁾ *Sangs-rgyas-mi-spang-va*. From leaf 64—71. Not to relinquish (or not to depart from) *Buddha*. SHA'KYA

27 ལངས་རྒྱལ་བུ་པོ་ལྔ་པ་ 28 ལངས་རྒྱལ་བུ་པོ་དྲུག་པ་ 29 ལངས་རྒྱལ་བུ་པོ་བཅུ་པ་ 30 ལངས་རྒྱལ་བུ་པོ་བཅུ་གཉིས་པ་ 31 ལངས་རྒྱལ་གྱི་དབྱུང་རྒྱུ་ལྔ་པ་ 32 ལངས་རྒྱལ་གྱི་སྤོངས་ལྔ་པ་ 33 ལངས་རྒྱལ་གྱི་མེ་མུ་ལྔ་པ་

tells of several virtues to be practised by those who wish to arrive at perfection.

11. Sans. *Aṣṭa maṅḍalaka*. Tib. ⁽³⁴⁾ *Dkyil-hk'hor-brgyad-pa*. From leaf 72—76. The eight mandals or circles. Here is an account by SHA'KYA to SHA'BIHI-BU of eight imaginary *Buddhas*, at an immense distance towards the east—the blessings of hearing and repeating their names.

12. Sans. *Mangalam aṣṭakam*. Tib. ⁽³⁵⁾ *Bkra-shis-brgyad-pa*. From leaf 76—79. SHA'KYA at *Yangs-pa-chan* (Sans. *Vaishali*), at the request of a man of the *Lichabyi race*, enumerates several *Buddhas* at an immense distance towards the east—the purity of their mansions, their great perfections, and the several blessings arising from hearing their names, and addressing prayers to them.

13. Sans. *Buddha anusmriti*. Tib. ⁽³⁶⁾ *Sangs-rgyas-rjes-su-dran-pa*. Leaves 79, 80. The remembering of *Buddha*. There is an enumeration of several perfections of *Buddha*.

14. Sans. *Dharma anusmriti*. Tib. ⁽³⁷⁾ *Ch'hos-rjes-su-dran-pa*. Leaf 80. The remembering of the law. A short description of the character of the doctrine of *Buddha*.

15. Sans. *Saṅgha anusmriti*. Tib. ⁽³⁸⁾ *Dgé-hdun-rjes-su-dran-pa*. Leaf 80. The remembering of the priests. Three things to be sought by the priests—good morals, meditation, and wisdom.

16. Sans. *Kāya traya*. Tib. ⁽³⁹⁾ *Sku-gsum*. The three persons of *Buddha*. Leaves 81, 82. (Sans. *Dharmakāya*, *Sambhogakāya*, and *Nirmānakāya*.) SHA'KYA explains them on the request of a *Bodhisatwa*, (*Sahi-snying-po*).

17. Sans. *Tri skandhaka*. Tib. ⁽⁴⁰⁾ *Phung-po-gsum-pa*. From leaf 82—111. Explanation on the three aggregates—morality, meditation, and ingenuity or wisdom.

34 དཀྱིལ་མཚོ་འཁོར་བཀྲིད་པ་ 35 བསྐྱེད་ཀྱི་སྐུ་བཀྲིད་པ་ 36 ལཱ་མཱ་ལྷ་སྐུ་རྩལ་པ་
 37 རྗེས་སྐུ་རྩལ་པ་ 38 དཀོ་འདུན་རྩལ་པ་ 39 ལྷ་གསུམ་ 40 ལྷ་དཔོ་གསུམ་པ་

18. No Sanscrit title. Tib. ⁽⁴¹⁾ *Bsam-pa-thams-chad-yongs-su-rdsogs-par-byed-pahi-yongs-su-bsño-va*. From leaf 111—115. A benediction, that one's good intentions may be fulfilled.

19. Another benediction (from leaf 115—118), that all animal beings may be protected and defended against all sorts of evil.

20. Sans. *Sad-dharmásmrityupasthánam*. Tib. ⁽⁴²⁾ *Dam-pahi-ck'hos-dran-pa-nyé-var-bshag-pa*, (from leaf 118—455, or the end of this volume, as also the next following three volumes.) True moral, or the recollection of one's self (in all one's doings.) There are instructions on all sorts of moral duties, delivered by SHÁKYA at a place called *Naluti*, near *Rájagriha* (in *Magadha*). On the ten immoral actions, and the ten virtues the reverse of the former. The fruits or consequences of good and bad actions. Places of transmigrations. Rewards and punishments.

(H₁) OR THE TWENTY-THIRD VOLUME.

Contents—Continuation of stories on the fruits or consequences of good and bad actions. Description of the places of good and bad transmigrations.

(Y₁) OR THE TWENTY-FOURTH VOLUME.

Contents—Continuation of stories on similar subjects with those in the two former volumes. The gods of the *Hthab-bral* (Sans. *Yámá*) heaven—their actions, and the fruits of their works. Description of the pleasures enjoyed there by the gods. Through what virtuous works may one be born there, in his future transmigration. Exhortation to good works (in verse.) Praise of charity, morality, chastity, &c. Good and bad works. The ten immoral actions. Paradise and hell. Descriptions of them. The moral of several stories. Several stories or moral tales, told of good and bad actions. Lust,

⁴¹ བསམ་པ་ འཇམ་མཉམ་ ཅད་ཡོངས་ལྷ་ རྗེས་པར་ རྗེད་པའི་ ཡོངས་ལྷ་ བསྐྱོ་བ་ ⁴² དམ་པའི་ ཚོས་
 རྣམ་པ་ཤེ་བར་བཞག་པ་

passion, ignorance, the source of misery, verses hortative to virtue, description of vice.

(R₁) OR THE TWENTY-FIFTH VOLUME.

Contents—Continuation of stories like those in the three former volumes, to the leaf 348. And here ends the work that had been commenced on the 118th leaf of the Z₁ volume.

From leaf 348—474, or the end of the volume, there are yet the following works:—

1. Sans. *Máyá jalam*. Tib. ⁽⁴³⁾ *Sgyu-mahi-dra-va*. From leaf 348—373. The illusory net, or ornamental covering. SHA'KYA at *Mnyan-yod*. (Sans. *Shrávasti*.) His instruction to the priests on the several deceptions of men in their judgments—of the reality of external objects—and of the soul.

2. Sans. *Vimbisara-pratyut-gamana*. Tib. ⁽⁴⁴⁾ *Gzugs-chan-snying-pos-bsu-va*. From leaf 373—383. Description of a visit made to SHA'KYA, in a grove near *Rájagriha*, by the king of *Magada Shrénika* (or *Shrénya*) VIMBISA'RA (Tib. ⁽⁴⁵⁾) Invitation and solemn reception of SHA'KYA by that king. His instruction to him on forming right notions and judgments of the external objects, and of the soul. On careful (or dependent) concatenation of things. Offers made by the king of *Magadha* to SHA'KYA and to his disciples with respect to the means of their subsistence.

3. Sans. *Shunyatá*. Tib. ⁽⁴⁶⁾ *Stong-pa-nyid*. Emptiness. From leaf 383—389. SHA'KYA speaks to KUN-DGAH-VO on that subject.

4. Sans. *Mahá shunyatá*. Tib. ⁽⁴⁷⁾ *Stong-pa-nyid-ch'hen-po*. Ditto.

5. Sans. *Dhwaj-ágra*. Tib. ⁽⁴⁸⁾ *Rgyal-mts'han-mch'hog*. The chief banner or sign. From leaf 402—411. SHA'KYA'S instruction to some merchants

⁴³ ལྷ་མའི་རྩ་བ ⁴⁴ མཐུགས་ཅན་གྱི་དོས་བསུ་བ ⁴⁵ བའི་སྐྱེས་མཐུགས་ཅན་གྱི་དོས་བསུ་བ
⁴⁶ ལྷ་མའི་རྩ་བ ⁴⁷ ལྷ་མའི་རྩ་བ་ཞེས་པོ ⁴⁸ ལྷ་མའི་རྩ་བ་ཞེས་པོ

of *Yangs-pa-chan* (Sans. *Vaishali*) on the good effects of remembering *Buddha*, the law, and the priests. (Sans. *Buddha*, *Dharma*, and *Saṅgha*.)

6. Sans. *Pañcha-trayam* (for *Tri-panchāshaka*). Tib. ⁽⁴⁹⁾ *Lña-gsum-pa*. The tract consisting of fifty-three *slokas*. From leaf 411—425. SHĀKYA speaks to his disciples on some distinctions with respect to the soul, and emancipation.

7. Sans. *Shila kshipata sūtra*. Tib. ⁽⁵⁰⁾ *Rdo-hp'hangs-pahi-mdo*. A *sūtra* on a stone cast away. From leaf 425—458. There is a story told, how the inhabitants of the city of *Kusha* (in *Assam*) made arrangements for the reception of SHĀKYA, and endeavoured to put aside from the road a huge stone, without being able to move it. SHĀKYA arrives there, and on their request casts away the stone, or exhibits several miracles with it, and gives them lessons on the various kinds of the powers of the *Tathāgatas*—their omniscience—that they know the several divisions and mansions of the different kinds of beings; as also the conception, duration, and destruction of the world—further instruction on transmigration and final emancipation.

8. Sans. *Kumāra dṛishtānta sūtra*. Tib. ⁽⁵¹⁾ *Gxhon-nu-dpéhi-mdo*. A *sūtra* on the example of youth. From leaf 458—460. GAUTAMA (SHĀKYA) on the request of the king of *Kosala* (Sans. *Prasēna jita*, Tib. *Gsal-rgyal*) tells him that it is very true, according as people say of him, that he has arrived at the supreme perfection, although he is not yet old.

9. Sans. *Dhātu-behutaka sūtra*. Tib. ⁽⁵²⁾ *K'hams-mang-pohi-mdo*. From leaf 460—468. A *sūtra* on the several regions or kingdoms (of the senses.) SHĀKYA tells to KUN-DGAH-VO, that the wise, who are acquainted with the nature of those several kingdoms, may be free from all fear.

10. Sans. *Gaṇḍi sūtra*. Tib. ⁽⁵³⁾ *Gandihi-mdo*. From leaf 468—471. A *sūtra* on the *Gaṇḍi* (a plate of mixed metal to be struck as a bell.) SHĀKYA,

49 ལྷ་གསུམ་པ་ 50 རྩོ་ལྷན་པའི་མདོ་ 51 གཞོན་མུ་དཔེའི་མདོ་ 52 རྩམས་མང་པོའི་མདོ་
53 གཞོན་པའི་མདོ་

at the request of the king of *Kosala* (*Gsal-rgyal*) instructs him how to make and use the *Gaṇḍi*.

11. Sans. *Gaṇḍi-samaya-su'tra*. Tib. ⁽⁵⁴⁾ *Gaṇḍihi-dus-kyi-mdo*. From leaf 471—473. A *su'tra* on the time of using the *Gaṇḍi*.

12. Sans. *Kalyana-mitra sévanam*. Tib. ⁽⁵⁵⁾ *Dgé-vahi-bshes-gnyen-bsten-pa*. Leaves 473, 474. On keeping a religious guide. SHA'KYA tells to KUN-DGAH-VO the several advantages of one's having a spiritual preceptor.

(L₁) OR THE TWENTY-SIXTH VOLUME.

There are in this volume thirty-five separate works. The titles of them in Sanscrit and Tibetan, together with some short remarks on their contents, are as follow:—

1. *Abhinis'hkramana-su'tra*. Tib. ⁽⁵⁶⁾ *Mñon-par-hbyung-vahi-mdo*. A *su'tra* on the appearance (of SHA'KYA in a religious character). From leaf 1—189. Accounts of the life of SHA'KYA, and on the origin of the *Shákya* race.

NOTE.—They are mostly the same as have been told in the third volume of the *Dulva*, from leaf 419—446, and in the *Lalita-vistara*. See the second volume of the *Mdo* Class.

2. Sans. *Bhikshu-praréju su'tra*. Tib. ⁽⁵⁷⁾ *Dgé-slong-la-rab-tu-gches-pahi mdo*. A most agreeable *su'tra* to a *Gelong*, or priest. From leaf 189—192. SHA'KYA on the request of NYE-VAR-HKHOR, (Sans. *Upáli*) the compiler of the *Dulva* class, tells the good and bad characters of a *Gelong*. Commendation of chastity and of good morals.

3. Sans. *Shíla-samyagata-su'tra*. Tib. ⁽⁵⁸⁾ *Ts'hul-k'hrims-yang-dag-parldan-pahi-mdo*. Leaves 192, 193. A *su'tra* on purity of manners. Praise of good morals.

54 གཉིས་ལྷན་སྐྱོད་ཀྱི་མཛོད་ 55 དགེ་བའི་བསམ་གཞིའི་བཞུགས་པ་ 56 མངོན་པར་འབྱུང་བའི་མཛོད་
57 དགེ་སྦྱོང་གི་རྒྱུ་རྐྱེན་གྱི་མཛོད་ 58 རྒྱལ་ཁྲིམས་ཡང་དག་པར་སྐྱོད་པའི་མཛོད་

4. Sans. *Shub-áshubha-p'hala-pariksha*. Tib. ⁽⁵⁹⁾ *Dgé-va-dang-mi-dgé-vahi-hbras-bu-brtag-pa*. From leaf 193—197. Examination of the fruits of good and bad works.

5. Sans. *Vimukta márga dhuta* (or *bhu'ta*,) *guna nirdésha*. Tib. ⁽⁶⁰⁾ *Rnam-par-grol-vahi-lam-las-sbyangs-pahi-yon-tan-bstan-pa*. From leaf 198—217. Description of the good qualities acquired by an analytical judgment.

6. Sans. *A'yuspariyánta su'tra*. Tib. ⁽⁶¹⁾ *Ts'héhi-mf'hahi-mdo*. From leaf 217—228. The life's end. Enumeration of the duration of life of the six kinds of animal beings, according to the length of days and years of each of them.

7. Sans. *A'yupatti yathá káro pariprichch'ha*. Tib. ⁽⁶²⁾ *Ts'hé-hp'ho-va-jitar-gyur-pa-zhus-pahi-mdo*. From leaf 228—243. A *su'tra*, in which is asked (and answered) what will happen after death. Delivered by SHA'KYA at the request of ZAS-GTSANG, the king of *Ser-skya* (Sans. *Capila*), on the occasion of a funeral celebrated with great solemnity.

8. Sans. *Anityatá su'tra*. Tib. ⁽⁶³⁾ *Mi-rtag-pa-nyid-kyi-mdo*. A *su'tra* on instability. *Leaves* 143, 144. Several instances of instability—as health, youth, wealth, and life, &c.

9. Sans. On ditto. From leaf 144—146. Enumeration of several perishable things.

10. Sans. *Sañjána éka dasha nirdésha*. Tib. ⁽⁶⁴⁾ *Hdu-shes-bchu-gchig-bstan-pa*. *Leaves* 146, 147. Enumeration of eleven things to be had in remembrance—or consideration at one's death.

11. Sans. *Vaishali pravésha su'tra*. Tib. ⁽⁶⁵⁾ *Yangs-pahi-grong-k'hyer-duhjug-pahi-mdo*. From leaf 247—253. Entrance into *Vaishali* (a city where now *Allahabad* is). SHA'KYA being in a grove near that city, at the time

59 དམ་པ་དང་ མི་རྒྱུ་པའི་ འཕྲུལ་ལྷ་ བརྟམ་པ་ 60 མཚན་ པར་གྲོ་ལ་པའི་ ལམ་ལམ་ ལྷ་དཔལ་པའི་
ཡོན་ཏན་ བརྟམ་པ་ 61 ཚེ་རི་ མཐའི་ མདོ་ 62 ཚེ་ འཕྲོ་ལ་ རི་ལྷུང་ ལྷུང་པ་ ལྷུང་པའི་མདོ་ 63 མི་ རྟམ་པ་
ཉེད་ལྷི་ མདོ་ 64 འཕྲུལ་ལམ་ལྷ་གཅིག་བརྟམ་པ་ 65 ཡངས་ པའི་ རྟོད་རྒྱུ་རྩ་ འཕྲུལ་པའི་ མདོ་

of an epidemic malady, directs KUN-DGAH-VO (Sans. *A'nanda*) to go to the gate of the city, and to repeat there some *mantras* and benedictory verses.

NOTE.—This has been described at large above. See *Dulva khá*, from leaf 120—133.

12. Sans. *Bhadraká rátri*. Tib. ⁽⁶⁶⁾ *Mts'han-mo-bzang-po*. Good night. From leaf 253—257. How to consider the past, present, and the future times; accompanied with some *mantras*. Another *su'tra*, leaf 265. Ditto, parents must be honoured, leaf 267.

13. Sans. *Chatus-satya su'tra*. Tib. ⁽⁶⁷⁾ *Bden-pa-bzhihi-mdo*. Leaves 267, 268. On the four truths.

14. Sans. *Artha vinishchaya*. Tib. ⁽⁶⁸⁾ *Don-rnam-par-nès-pa*. From leaf 268—295. On the true meaning of some articles; as of the five aggregates of bodily substances, the eighteen regions of the senses, and other common places in the *Buddhistic* system.

15. Sans. *Artha-vighus'htá*. Tib. ⁽⁶⁹⁾ *Don-rgyas-pa*. From leaf 295—303. Comprehensive expressions. SHA RIHI-BU addressing the priests (*Gelongs*) enumerates several articles of the *Buddhistic* doctrine concerning the priests, to be either avoided or practised, or committed to memory.

16. *Adbhúta dharma-paryáya*. Tib. ⁽⁷⁰⁾ *Rmad-du-byung-va-shes-bya-va-ch'hos-kyi-rnam-grangs*. From leaf 303—308. The enumeration of several marvellous things, by SHA'KYA to KUN-DGAH-VO.

17. Sans. *Tathágata prativimba pratís'ht'ha anushaṅsa*. Tib. ⁽⁷¹⁾ *Dé-bzhin-gshegs-pahi-gzugs-brnyan-gzhag-pahi-p'han-yon*. From leaf 308—311. The advantages arising from laying up (or keeping) the image of *Tathágata*: told by SHA'KYA.

18. Sans. *Chaitya pradakshīṇa gáthá*. Tib. ⁽⁷²⁾ *Mch'hod-rten-bskor-vahi-*

66 མཚན་མོ་ བཟང་པོ་ 67 བདེན་པ་བཞིའི་ མདོ་ 68 དོན་ རྣམ་པར་ དེས་པ་ 69 དོན་རྒྱལ་པ་
 70 མད་རྩ་བླུང་བ་ ཞིས་བྱ་བ་ཚཱ་བྱི་ རྣམ་གྲུངས་ 71 དེ་བཞིན་ གཤེགས་ པའི་གཟུགས་ བཟན་ བཞག་ པའི་
 བཟ་ལོན་ 72 མཚོད་ དེན་བསྐོར་ བའི་ རྒྱལས་ལྷ་བཟང་པ་

ts'higs-su-bchad-pa. From leaf 311—315. Verses on the advantages of circumambulating a *Chaitya*.

19. Sans. *Prasēna-jita gāthā*. Tib. ⁽⁷³⁾ *Gsal-rgyal-gyi-ts'higs-su-bchad-pa*. From leaf 315—321. Verses of PRASE'NA-JITA (king of *Kosala*) containing SHA'KYA'S answer to his question, on the advantages of building *Chaityas* to, and images of, *Tathāgata*.

20. Sans. *Eka gāthā*. Tib. ⁽⁷⁴⁾ *Ts'higs-su-bchad-pa-gchig-pa*. A single stanza, containing the praise of SHA'KYA, that nowhere is to be found any one like him.

21. Sans. *Chatur gāthā*. Tib. ⁽⁷⁵⁾ *Ts'higs-su-bchad-pa-bzhi-pa*. Four stanzas on the adoration of *Tathāgatas*.

22. Sans. *Nāga-rāja bhēri-gāthā*. Tib. ⁽⁷⁶⁾ *Kluhi-rgyal-po-rnā-sgrahi-ts'higs-su-bchad-pa*. Some verses or stanzas on the story of BHE'RI (a *Nāga rāja*). From leaf 321—329. By SHA'KYA, for instruction to the priests.

23. Sans. *Udāna-varaga*. Tib. ⁽⁷⁷⁾ *Ch'hed-du-brjod-pahi-ts'homs*. From leaf 329—400. Reflections on various subjects, in verse, containing many moral and prudential maxims, in thirty-three chapters. The subjects or titles of the chapters are of the following species; as, instability, cupidity, affection, chastity, agreeable things, good morals, good actions, word or speech, belief or piety, priest, way, honour or respect, injury, recollection, anger, *Tathāgata*, experience, acquaintance, deliverance from pain, vice, happiness, the mind or the soul, &c. These reflections were collected by DGRA-BCHOM-PA-CH'HOS-SKYOB, (Sans. *Arhan dharma rakshita*.)

24. Sans. *Sad-jana-purusha*. Tib. ⁽⁷⁸⁾ *Skyes-bu-dam-pa*. The holy or excellent man. The character of his charity told by SHA'KYA to the priests. Leaf 401.

73 གསལ་ལ་ རྒྱལ་ལྷི་ རྗེ་གསལ་ལ་ བཅད་པ་

74 རྗེ་གསལ་ལ་ བཅད་པ་ གཅིག་པ་

75 རྗེ་གསལ་ལ་

བཅད་པ་བཞི་པ་

76 ལྷུ་ལྷི་ རྒྱལ་པོ་ ང་ལྷུ་ལྷི་ རྗེ་གསལ་ལ་ བཅད་པ་

77 རྗེ་ཅ་ བཞེད་ པའི་ རྗེ་གསལ་

78 རྗེ་གསལ་ལ་ དམ་པ་

25. Sans. *Nanda pravrajya-sūtra*. Tib. ⁽⁷⁹⁾ *Dgah-vo-rab-tu-byung-vahi-mdo*. A *sūtra* on NANDA'S entering into the religious order of SHA'KYA. He asks of SHA'KYA what one may obtain by taking the religious character, and he enumerates to him the several advantages thereof.

26. Sans. *Dēvatā-sūtra*. Tib. ⁽⁸⁰⁾ *Lhahi-mdo*. *Leaf 409*. Moral maxims, in verse, in the form of a dialogue between SHA'KYA and a god, who visited him during the night.

27. Sans. *Alpa dēvatā sūtra*. Tib. ⁽⁸¹⁾ *Lhahi-mdo-nyung-gu*. A small *sūtra* of a god. A god visiting SHA'KYA, asks of him, in verse, by what works or merits one may obtain heaven; and he answers him, (again in verse) telling, that by not committing any of the ten immoral actions, one may gain heaven or paradise.

28. Sans. *Chandra sūtra*. Tib. ⁽⁸²⁾ *Zla-vahi-mdo*. *Leaf 409*. SHA'KYA at *Champaka* (Sans. *Champavatī*). The moon being seized on by (Sans. RAHU), a god residing there resorts to SHA'KYA, and begs his protection. His instruction to him.

29. Sans. *Kuṭa gāra sūtra*. Tib. ⁽⁸³⁾ *K'hang-bu-brtsegs-pahi-mdo*. From *leaf 410—415*. SHA'KYA on the request of KUN-DGAH-VO, tells the merits of observing some religious ceremonies.

30. No Sanscrit title. Tib. ⁽⁸⁴⁾ *Gnas-hjog-gi-mdo*. *Leaf 421*. A *sūtra* on a *Bráhmaṇ* of that name (or CAPILA the *Rishi*). His conversation with SHA'KYA at *Ser-skya* (Sans. *Capila*). After some instruction by SHA'KYA, he takes refuge with *Buddha*.

31. Sans. *Nandika sūtra*. Tib. ⁽⁸⁵⁾ *Dgah-va-chan-gyi-mdo*. *Leaf 425*. On the request of NANDIKA, a follower of BUDDHA, SHA'KYA enumerates the evil consequences of the ten immoral actions.

79 དགའ་བོ་ འཕ་རོལ་ལྷན་པའི་ མདོ་ 80 ལྷའི་ མདོ་ 81 ལྷའི་ མདོ་ རྒྱུད་ཏུ 82 ལྷ་པའི་ མདོ་
83 རང་གྲ་ བརྟེན་པ་ པའི་ མདོ་ 84 ལྷ་པའི་ མདོ་ལྷའི་ མདོ་ 85 དགའ་ བ་ཅན་ལྷའི་ མདོ་

32. No Sanscrit title. Tib. ⁽⁸⁶⁾ *Hk'har-gsil-gyi-mdo*. On the use of a staff (with some tinkling ornaments on it) by the priests.

33. Sans. *Dharma-chakra-su'tra*. Tib. ⁽⁸⁷⁾ *Ch'hos-kyi-hk'hor-lohi-mdo*. From leaf 425—431. SHA'KYA, at *Váránasi*, tells to his first disciples, how his mind has been evolved to see the truth, and how he found the supreme wisdom.

34. Sans. *Karma-vibhága*. Tib. ⁽⁸⁸⁾ *Las-rnam-par-hbyed-pa*. Explanation on the consequences of moral actions, by SHA'KYA to SHUKA, a young *Bráhma*n.

35. Sans. *Dherma vibhága-náma-dherma-grantha*. Tib. ⁽⁸⁹⁾ *Las-kyi-rnam-par-hgyur-va-zhes-bya-va-ch'hos-kyi-gzhung*. From leaf 464—481. A religious tract, on the explanation of the causes and consequences of one's works or moral actions, by SHA'KYA, at *Mnyan-yod* (Sans. *Shrávasti*) on the request of SHUKOMANAVA (a *Bráhma*n,) who had asked, Whence the evil and good among men? There is an enumeration of several religious and moral merits. Fruits to be obtained by such and such merits.

(SHA) OR THE TWENTY-SEVENTH VOLUME.

The title of this volume is, in Sanscrit, *Karma Shataka*; in Tibetan, ⁽⁹⁰⁾ *Las-brgya-l'ham-pa*. A hundred works or actions. There are told, in this volume, many stories or moral tales, to shew the merits or demerits of several individuals in former transmigrations. In the beginning of each story the individual or the subject is specified, together with the place where the story is said to have happened. Among the places, is mentioned *Mithila* also; but most frequently *Mnyan-yod* (Sans. *Shrávasti*, in *Kosala*) *Rájagriha*, *Vaishali*, *Capila*, and *Váránasi* (by their Tibetan names.)

86 འཇམ་མཉམས་ཀྱི་མདོ་ 87 རྗེ་མཆོག་གི་འཇམ་མཉམས་ཀྱི་མདོ་ 88 ལས་རྣམ་པར་འབྲེད་པ་ 89 ལས་ཀྱི་རྣམ་པར་འབྲེད་པ་ རེས་པའི་མཆོག་གི་མཉམས་པ་ 90 ལས་ཀྱི་མཉམས་པ་

(S₁) OR THE TWENTY-EIGHTH VOLUME.

In this volume also, to leaf 196, is the continuation of the *Karma Shataka*, or stories and moral tales. Afterwards come other works, under the following titles :—

1. Sans. *Damamuko*. Tib. ⁽⁹¹⁾ *Hdsangs-blun*. From leaf 196—464. The wise and the (dumb) fool. There is a collection of several stories on the wise and foolish actions of men. At the end it is stated, that this work, it seems, has been translated from Chinese.

2. Sans. *Dirgha-nak'ha-parivrajaka pariprichch'ha*. Tib. ⁽⁹²⁾ *Kun-tu-rgyu-sen-rings-kyis-shus-pa*. Leaf 466. A *su'tra* taught by GAUTAMA (SHÁKYA) on the request of DIRGHĀ-NAK'HA (one with long nails), a wandering ascetic, who asks him on several points, and what have been his former moral merits that he enjoys now such fruits of his actions, and possesses such wonderful qualities.

3. Sans. *Maitri su'tram*. Tib. ⁽⁹³⁾ *Byams-pahi-mdo*. A *su'tra* on MAITRI (or *Ajita*, Tib. *Ma-p'ham*, the invincible) the next *Buddha* to appear hereafter—his great perfections, and the time of his coming. Delivered by SHÁKYA when he was in the *Nyagrodha vihāra*, at *Capila*, on the bank of the *Rohini* river. At the request of SHÁRIHI-BU, SHÁKYA here foretells the gradual decay of his doctrines.

4. Sans. *Maitriya vyākaraṇa*. Tib. ⁽⁹⁴⁾ *Byams-pa-lung-bstan-pa*. From leaf 477—483. A narration (or prediction) of MAITRIYA by SHÁKYA, on the request of SHÁRIHI-BU. The circumstances of his future descent, incarnation, birth, and the great happiness, at that time, of all animal beings, are here described in verse, in poetical language.

⁹¹ འཛོམས་སྐྱུ་གྲོགས་པ་ ⁹² འཛོམས་སྐྱུ་མེད་འིངས་ཀྱིས་ལྷན་པ་ ⁹³ ཐུམས་པའི་མདོ་ ⁹⁴ ཐུམས་པ་
ལྷན་པ་ལྷན་པ་

(H₁) OR THE TWENTY-NINTH VOLUME.

There are in this volume the following works :—

1. Sans. *Pu'rñā muk'ha-avadāta shataka*. Tib. ⁹⁵) *Gang-po-la-sogs-pahi-rtogs-pa-brjod-pa-brgya-pa*. A hundred legendary stories of GANG-PO (Sans. *Pu'rñā*) &c. &c. and of others. GANG-PO, a rich and respectable *Bráhma*n, invites and entertains SHA'KYA together with his disciples—hears his instruction, and being convinced of his supernatural powers, takes refuge with him. It is repeatedly stated in this volume that about that time, “all sorts of gods and demigods, kings and great officers, rich merchants, and many other respectable men, shewed particular respect to BUDDHA and to the *Buddha* priests, and supplied them liberally with all necessary things for their subsistence.”

2. Sans. *Jnánaka su'tra Buddha avadána*. Tib. ⁽⁹⁶⁾ *Shes-ldan-gyi-mdo-sangs-rgyas-kyi-rtogs-pa-brjod-pa*. The story of JNA'NAKA, formerly a god, afterwards a new incarnation among men—and the narration, how BUDDHA (*Shákya*) when he had gone to the heaven of the gods to instruct there his mother, had dispelled the fear of this god, with respect to his future birth in an impure animal.

3. Sans. *Sukáriká avadána*. Tib. ⁽⁹⁷⁾ *P'hag-mohi-rtogs-pa-brjod-pa*. The story of SUKA'RIKA'. A god perceiving that his next incarnation and birth will be in a hog, utters great lamentation that he shall be deprived of the pleasures of heaven, and shall be turned into an impure animal, a hog. But being advised by INDRA to take refuge with BUDDHA, he does so, and upon his death, he is born again amongst the gods of a higher heaven, in *Galdan*, (Sans. *Tus'hitá*).

⁹⁵ གང་པོ་ལ་སོགས་པའི་རྗེས་སུ་པ་བརྗོད་པ་བརྒྱ་པ་
རྗེས་སུ་པ་བརྗོད་པ་

⁹⁶ ཤེས་ལྡན་གྱི་མདོ་

⁹⁷ པས་མེདི་

4. Sans. *Sumagadhá avadána*. Tib. ⁽⁹⁸⁾ *Magadha-bsang-mohi-rtogs-pa-brjod-pa*. The story of SUMAGADHA', the daughter of that rich and respectable householder at *Shrávasti*, in *Kosala*, who had endowed SHÁKYA with a large religious establishment in a grove. She is married in a distant country from her home, where there are no *Buddhists*. Being much disgusted with the rude manners of the naked *Bráhman* priests, and wishing to make her husband and his relations acquainted with the manners of the *Buddhists*, she solemnly, in a prayer, invites SHÁKYA and his disciples to a religious entertainment or feast. They appear next day, successively, in a preternatural manner. In the same order as the principal disciples of SHÁKYA arrive there, she tells to her husband the character of each of them. Her piety and sagacity. Her former moral merits, told by SHÁKYA. Ancient prediction respecting the degeneration of the priests, and the decline of the doctrine of SHÁKYA.

(A) OR THE THIRTIETH VOLUME.

There are in this volume twenty-five separate works. The titles of them in Sanscrit and Tibetan, together with some short notices on their contents, are as follow :—

1. Sans. *Puñya-bala avadána*. Tib. ⁽⁹⁹⁾ *Bsod-nams-stobs-kyi-rtogs-pa-brjod-pa*. From leaf 1—33. The story of PUNYA-BALA, a prince. Discussion on which is the best thing from among these five—A handsome body, industry, skill in arts, sagacity or wit, and fortune or moral merit. It is shewn, that the best thing is fortune or moral merit ; since the possession of this comprehends all the rest.

2. Sans. *Chandra-prabhá avadána*. Tib. ⁽¹⁰⁰⁾ *Zla-hod-kyi-rtogs-pa-brjod-pa*. From leaf 33—48. The story of CHANDRA-PRABHA' (an imaginary

98 མ་གཤམ་སྐྱེ་བའི་རྗེ་གསལ་པ་བཞེད་པ

99 བསོད་ནམས་སྐྱབས་ཀྱི་རྗེ་གསལ་པ་བཞེད་པ

100 ལྷ་འོད་ཀྱི་རྗེ་གསལ་པ་བཞེད་པ

Chakravarti, or universal monarch). The happy state of his reign. His great virtues, especially his charity. The character of his two principal officers. This story was told by SHA'KYA, and applied to himself and to his two principal disciples, SHA'RIHI-BU and MONGALYANA, who were lately deceased, to shew their former moral merits.

3. Sans. *Shri śēna avadāna*. Tib. ⁽¹⁰¹⁾ *Dpal-gyi-sdéhi-rtogs-pa-byod-pa*. From leaf 48—76. On the fruits of charity. The story of SRI-SE'NA, (a fancied king) much celebrated for his liberality or charity, who at last offered also his own life. Told by SHA'KYA, and applied to himself and to some individuals among his followers, to shew their former moral merits, and that they themselves were the persons that had performed those things.

4. Sans. *Kanaka-varna pu'roa yoga*. Tib. ⁽¹⁰²⁾ *Gser-mdog-gi-sñon-gyi-sbyor-va*. The story of KANAKA-VARNÁ, a king. On the fruits of charity, or of almsgiving.

5. No Sanscrit title. Tib. ⁽¹⁰³⁾ *Rgyal-bu-don-grub-kyi-mdo*. From leaf 85—108. A *su'tra* on the story of DON-GRUB, a young prince. Subject—The fruits or good consequences of charity. Told by SHA'KYA at *Mnyan-yod*, at the request of KUN-DGAH-VO, and applied as above.

NOTE.—This *sútra* is one of the ancient translations.

6. Sans. *Brahmá jála su'tra*. Tib. ⁽¹⁰⁴⁾ *Ts'hangs-pahi-dra-vahi-mdo*. From leaf 108—132. The net of BRAHMÁ; or on the diversity of opinions concerning the origin and duration of the world—whether there be any primary cause of its existence—whether it be infinite, perpetual, or eternal, &c. &c. Told by SHA'KYA at a place between *Rájagriha* and *Pátaliputra*.

7. Chinese, ⁽¹⁰⁵⁾ *Déhi-p'hád-bya-na, p'hur-pohu-in-kyeng-su-phim-déhi-ayir*. Tib. ⁽¹⁰⁶⁾ *T'habs-mk'has-pa-ch'hen-po-sangs-rgyas-drin-lan-bsab-pahi-mdo*.

101 དཔལ་གྱི་ཤེད་རྗེས་པ་བཤོད་པ་ 102 གསེར་མདོག་གི་ཕྱོག་གི་སྤྱོད་པ་ 103 ཐུག་ཏུ་
 རོན་གྱུ་གི་མདོ་ 104 རྗེས་པའི་རྩ་བའི་མདོ་ 105 དེའི་ཡུན་ལྷན་པ་ལྟེན་པའི་ལོ་ལྷན་གྱི་ལྷན་པའི་མདོ་
 དེའི་སྤྱོད་པ་ 106 ཐུག་ཏུ་མཇུག་པ་ཆེན་པོ་སངས་རྒྱལ་ཡོན་ཏན་གྱི་ལྷན་པའི་མདོ་

From *leaf* 132—303. On the wise mode of returning a kindness; or on gratitude, especially towards parents. Translated from Chinese.

8. No Sanscrit title. Tib. ⁽¹⁰⁷⁾ *Legs-nyes-kyi-rgyu-dang-hbras-bu-bstan-pa*. From *leaf* 303—320. Instruction on the causes and effects of good and evil (in the world). Told by SHA'KYA on the request of KUN-DGAH-VO, in the prince's grove near *Shrāvasti*, in *Kosala* (Tib. *Mnyan-yod*). Enumerations of several happy and miserable states of men—of good qualities and imperfections, and many contrary things. All these are the consequences of moral merits or demerits in former lives or transmigrations.

9. No Sanscrit title. Tib. ⁽¹⁰⁸⁾ *Dgé-va-dang-mi-dgé-vahi-las-kyi-rnam-par-smin-pa-bstan-pa*. From 320—336. Instruction on the consequences of good and bad actions.

10. Sans. *Goshriṅga vyākaraṇa*. Tib. ⁽¹⁰⁹⁾ *Ri-glang-ru-lung-bstan-pa*. From *leaf* 336—354. Some predictions by SHA'KYA, with respect to *Goshriṅga* (a mountain), and *Li-yul* (part of Tibet or Tartary.) His benediction bestowed on some places.

11. Sans. *Shārdūlarna* (for *Shārdūla nāsaka*) *avadāna*. Tib. ⁽¹¹⁰⁾ *Stagsnahi-rtogs-pa-brjod-pa*. From *leaf* 354—420. The story of SHA'RDU'LARNA, the son of TRISHA'NKU. SHA'KYA at *Mnyan-yod*. The circumstances of KUN-DGAH-VO having married (*Gzugs-bzang-ma*, the handsome-bodied) the daughter of a man of the fourth class. A story told by SHA'KYA, how in ancient time TRISHA'NKU, a chieftain of the *Sūdra* class, obtained by his dexterity and learning the daughter of a celebrated *Brāhman* (*Padma-snying-po*) for his well qualified son, SHA'RDULA'RNA. The great qualifications of TRISHA'NKU in all sorts of *Hindu* literature. His dispute with that *Brāhman*.

107 ལོགས་ཀྱི་རྒྱ་དང་ འབྲས་བུ་བཙུན་པ་ 108 དངོས་པོ་དང་མི་དགེ་གཅིག་གི་རྒྱུ་ལྷན་པ་ལྟེན་པ་

109 རི་གླང་རུ་ལུང་བུ་རྒྱུ་ལྷན་པ་ 110 སྐྱུ་ལྷན་པ་གྲུ་ལྷན་པ་

Enumeration of castes, and of several parts of *Hindu* scriptures. Translated by AJITA SHRI-BHADRA and Gelong SHĀKYA-HOD.

12. Sans. *Dwadasha lochana sūtra*. Tib. ⁽¹¹¹⁾ *Mig-bchu-gnyis-pahi-mdo*. From leaf 420—427. On some astrological predictions.

13. Sans. *Dharma chakra pravartanam*. Tib. ⁽¹¹²⁾ *Ch'hos-kyi-hk'hor-lo-rab-tu-skor-va*. Leaves 427, 428. On turning the wheel of the law, or preaching the religion of *Buddha*. SHĀKYA at *Vārānasi* instructs his five first disciples in the four truths.

14. Sans. *Jātaka nidānam*. Tib. ⁽¹¹³⁾ *Skyes-pa-rabs-kyi-gleng-gzhi*. From leaf 432—543. Accounts of several births of SHĀKYA and of other *Buddhas*.

15. Sans. *Aśānatiya sūtra*. Tib. ⁽¹¹⁴⁾ *Lchang-lo-chan-gyi-p'ho-brang-gi-mdo*. From leaf 543—558. The four great kings (as KUVĒRA, RA'STRAPA'LA, &c.) residing on the four sides of the *Ri-rab* (Sans. *Méru*), together with their suite, pay homage to SHĀKYA, and praise him. His instruction to them.

16. Sans. *Mahā-samaya sūtra*. Tib. ⁽¹¹⁵⁾ *Hdus-pa-ch'hen-pohi-mdo*. From leaf 558—564. A *sūtra* on the great assembly (of the gods of several heavens). SHĀKYA is visited and praised by the gods of the ten corners of the world, who adore him, and take refuge with him. SHĀKYA calls on his *Gelongs*, and acquaints them with the characters of those gods.

17. Sans. *Maitri sūtra*. Tib. ⁽¹¹⁶⁾ *Byams-pahi-mdo*. From leaf 564—574. This is a different translation of the *sūtra* above—See the "S₁" vol. from leaf 477—483.

18. Sans. *Maitri-bhāvana sūtra*. Tib. ⁽¹¹⁷⁾ *Byams-pa-bsgom-pahi-mdo*. SHĀKYA tells to his disciples the advantages arising from the practice of mercy, or love towards others.

111 མིག་ བརྒྱ་མཉམས་པའི་ མདོ་ 112 ཚོས་ཀྱི་ ལམ་ལུ་ འཕྲོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 113 ལྷེས་པ་ འཕམས་ཀྱི་
 མཛོད་གཞི་ 114 ལྷུང་ལོ་ཅན་གྱི་ ལོ་གྲངས་གི་ མདོ་ 115 ལྷུས་པ་ ཚེན་ པོའི་ མདོ་ 116 ལྷུས་པ་ པའི་ མདོ་
 117 ལྷུས་པ་ བསྐྱེད་པའི་ མདོ་

19. Sans. *Pañchashik'shyánushaṅsa sūtra*. Tib. ⁽¹¹⁸⁾ *Bslab-pa-lāhi-p'han-yon-gyi-mdo*. SHA'KYA on the request of an householder, tells him the advantages of not committing any of the five immoral actions; as, killing, stealing, adultery, speaking falsehood, and using intoxicating liquors.

20. Sans. *Giri A'nanda sūtra*. Tib. ⁽¹¹⁹⁾ *Rihi-kun-dgah-vohi-mdo*. GIRI A'NANDA being very sick, SHA'KYA directs KUN-DGAH-VO to go to him, and to tell him such and such representations or considerations, that he may depart from this world without regret.

21. Sans. *Nandopananda Nága Rája damana*. Tib. ⁽¹²⁰⁾ *Kluhi-rgyal-podgah-vo-nyér-dgah-hdul-vahi-mdo*. The taming of two *Nága Rájas*, called NANDA and UPANANDA, by SHA'KYA. His instruction to them.

22. Sans. *Mahá Káshyapa sūtra*. Tib. ⁽¹²¹⁾ *Hod-srung-ch'hen-pohi-mdo*. *Leaf 594*. KA'SHYAPA (one of SHA'KYA's principal disciples) suffering once in a heavy sickness, having been visited and instructed by SHA'KYA to make reflections on such and such articles, is restored again to health.

23. Sans. *Súrya sūtra*. Tib. ⁽¹²²⁾ *Nyi-mahi-mdo*. *Leaf 595*. Surya, or the sun, being seized on by RA'HU, the god of that planet being afraid addresses BHAGAVA'N, and begs for his protection. The *Buddha* commands RA'HU to retire.

24. Sans. *Chandra sūtra*. Tib. ⁽¹²³⁾ *Zla-vahi-mdo*. The moon also being overtaken by RA'HU, the god of that planet likewise resorts for protection to BHAGAVA'N.

25. Sans. *Mahá mangala sūtra*. Tib. ⁽¹²⁴⁾ *Bkra-shis-ch'hen-pohi-mdo*. *Leaf 597*. A *sūtra* on great prosperity or glory. Taught by SHA'KYA, at the request of some gods who had visited him, at *Mnyan-yod* (Sans. *Shrāvasti*) by night.

118 བསྐྱའ་པ་ ལྷུའི་ ཡན་པོ་མ་གྱི་ མདོ་ 119 རིའི་ ལུ་མ་དགའ་ བའི་ མདོ་ 120 ལྷུའི་ རྒྱལ་པོ་
 དགའ་བོ་ཉེར་ དགའ་ འཕམ་ བའི་ མདོ་ 121 འོད་སྣང་ རྩེན་ པོའི་ མདོ་ 122 ཉེ་མའི་ མདོ་ 123 ལྷུ་བའི་ མདོ་
 124 བསྐྱ་དེམ་ རྩེན་ པོའི་ མདོ་

VI. (MYANG-HDAS.)

Another division of the *Kah-gyur*, styled in Tibetan ⁽¹²⁵⁾ “*Mya-nan-las-hdas-pa*,” or by contraction, “*Myang-hdas*,” (Sans. *Nirván'a*), contains two volumes, marked by *Ka* and *Kha*, the two first letters of the Tibetan alphabet.

The title of these two volumes is, in Sanscrit, “*Mahá parinirvān'a sūtra*.” Tib. ⁽¹²⁶⁾ “*Yongs-su-mya-nan-las-hdas-pa-ch'hen-pohi-mdo*.” A *sūtra* on the entire deliverance from pain. Subject—SHA'KYA's death, under a pair of *Sál* trees, near the city of *Kusha*, (Tib. ⁽¹²⁷⁾) or *Kámarupa* in *Assam*. Great lamentation of all sorts of animal beings on the approaching death of SHA'KYA—their offerings or sacrifices presented to him—his lessons, especially with respect to the soul. His last moments his funeral—how his relics were divided, and where deposited.

—oo—

VII. (GYUT.)

The last division of the *Kah-gyur*, is that of ⁽¹⁾ “*Rgyud-sdé*,” or simply “*Rgyud*.” Sans. “*Tañtra*,” or the *Tantra* class, in twenty-two volumes. These volumes, in general, contain mystical theology. There are descriptions of several gods and goddesses. Instructions for preparing the *mandalas*, or circles, for the reception of those divinities. Offerings or sacrifices presented to them for obtaining their favour. Prayers, hymns, charms, &c. &c. addressed to them. There are also some works on astronomy, astrology, chronology, medicine, and natural philosophy. The titles (both Sanscrit and Tibetan) of the several works, according to the volumes marked by the letters of the Tibetan alphabet, are as follow :—

¹²⁵ ལྷ་ངན་ལས་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ or ལྷ་ངན་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ ¹²⁶ ལོངས་སྤྱོད་ ལྷ་ངན་ ལས་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ ཚེན་ པོའི་མདོ་
¹²⁷ ལྷ་མཚོ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ ¹ ལྷ་ལྷ་ལྷ་ or ལྷ་ལྷ་

(K₁) OR THE FIRST VOLUME.

There are in this volume fourteen separate works, as,

1. Sans. *Mañju shrī jnāna-satvasya paramārthana-saṅgīti*. Tib. ⁽²⁾ *Hjam-dpal-yé-she-séms-dpahi-don-dam-pahi-mts'han-yang-dag-par-brjod-pa*. From leaf 1—18. Enumeration of the several names or epithets of MANJU-SRI, the god of wisdom, or the essence of all *Buddhas*. Told by SHA'KYA at the request of RDORJE'-HCH'CHANG (Sans. *Vajradhara* or *Pan'í*). These names or epithets are expressive of the attributes of the first moral being.

2. Sans. *S'hakti-désha*. Tib. ⁽³⁾ *Dvang-mdor-bstan-pa*. From leaf 18—28. On empowering one, or bestowing supernatural power upon any one, by a divinity. The several kinds of it explained by SHA'KYA, at the request of DAVA ZANG-PO, a king of *Shambhala*.

3. Sans. *Paramádi-Buddha uddhrita shrī kála chakra (náma Tantra-Rájá)*. Tib. ⁽⁴⁾ *Mch'chog-gi-dang-pohi-sangs-rgyas-las-byung-va-rgyud-kyi-rgyal-po-dpal-dus-kyi-hkhor-lo*. A principal *tantra*, styled the venerable *Kála-chakra*, issued from the supreme or first *Buddha*. This is the first original work of a *Tantrika* system that originated in the north, in the fabulous *Shambhala*. It was introduced into India in the tenth century, by CHILUPA, and into Tibet in the eleventh. There are in this work some calculations of certain epochs, and mention is made of *Makha*, and some predictions respecting the rise, progress, and decline of the *Mahomedan* religion. This also was delivered by SHA'KYA at the request of DA-BZANG ⁽⁵⁾ a king of *Shambhala*. The subject, in general, of this volume, is cosmography, astronomy, chronology, and the description of some gods.

² ལྷ་མོ་དཔལ་ལོ་ཤེས་ལེ་མས་དཔལ་དོན་དམ་པའི་མཚོན་ཡང་དམ་པར་བཞེད་པ

³ དབང་མདོར་

བཞུན་པ

⁴ མཚོན་གྱི་མི་དང་པོའི་སངས་ལྷུ་ལས་བྱུང་བ་རྒྱུད་ཀྱི་རྒྱལ་པོ་དཔལ་འཇམ་ལྷུ་ལོ་

⁵ ལྷ་བཟང་ or ལྷ་བ་བཟང་པོ་

4. Sans. *Shri kála chakra uttara tantra-rájá-tantra hrídaya-náma*. Tib. ⁽⁶⁾ *Dpal-dus-kyi-hhkor-lohi-rgyud-kyi-rgyal-pohi-phyi-ma-rgyad-kyi-snying-po-shes-bya-va*. The latter *kála chakra*, or the essence of the *Kála chakra tantra*. Taught by SHA'KYA, on the request of DAVA-ZANG-PO.

5. Sans. *Shéka-prakriya*. Tib. ⁽⁷⁾ *Dvang-gi-rab-tu-byed-pa*. Explanation on empowering one, or bestowing on one supernatural power.

6. Sans. *Sarva Buddha sama yoga dákiní jála sambara*. Tib. ⁽⁸⁾ *Sangs-rgyas-thams-chad-rnam-par-sbyor-va-mkhah-hgro-sgya-ma-bdé-vahi-mch'chog*. The union of SAMBARA, a *Dákiní*, with all the *Buddhas*; or on the secret powers of nature. The identity of all the *Buddhas* with the first moral being.

7. Sans. *Sarva kalpa samuchhaya*. Tib. ⁽⁹⁾ *Rtogs-pa-thams-chad-hdus-pa*. A collection of all sorts of judgments, &c.—a *tantra* on SAMBARA.

8. Sans. *Hé vajra*. Tib. ⁽¹⁰⁾ *Kyé-rdo-rjé*. A *tantra* on a god, or a set of gods of that name.

9. Sans. *Dákiní vajra panjara*. Tib. ⁽¹¹⁾ *Mkhah-hgro-ma-rdo-rjé-gur*. A *tantra* on a goddess of that name.

10. Sans. *Mahá mudra tilakam*. Tib. ⁽¹²⁾ *Phyag-rgya-ch'hen-pohi-thig-lé*. A *tantra* descriptive of the Supreme being, or the cause of all causes. Questions—Whence originated BRAHMA, VISHNU, SIVA, RUDRA, &c.? Which is the greatest being? How many of them are there?

11. Sans. *Jnána garbha*. Tib. ⁽¹³⁾ *Yé-shes-snying-po*. Essence of wisdom. A *tantra* of the kind called *Mahá Yogini*.

6 དཔལ་འཇམ་མི་ ལཱོ་འལེའི་ རྒྱུད་ཀྱི་རྒྱལ་པའི་མི་མ་རྒྱུད་ཀྱི་མྱིང་པོ་ཞེས་བྲུ་བ་ 7 དབང་གི་རུབ་
 རྩ་བུ་པ 8 ལངས་རྒྱལ་ཐམས་ཅད་ནི་མ་པར་ ལྷོ་འཇམ་མཐའ་ལྷོ་མ་ བདེ་བའི་མཚོན 9 རྟོགས་
 པ་ཐམས་ཅད་ལྟུགས་པ 10 རྩ་རྩོ་རྩོ་ 11 མཐའ་ལྷོ་མ་ རྩོ་རྩོ་ ལྷོ་ 12 རྒྱལ་རྩོ་རྩོ་
 པོ་འི་ཐོག་ལེ 13 ལེ་ཞེས་མྱིང་པོ་

12. Sans. *Jnāna tilakam*. Tib. ⁽¹⁴⁾ *Ye-shes-thig-lé*. A mark or token of wisdom, (a *Yogini tantra*).

13 Ditto, another *tantra* of the same description.

14. Sans. *Tatwa pradipam*. Tib. ⁽¹⁵⁾ *Dé-kho-na-nyid-kyi-sgron-ma*. A light to find the divine nature or essence ; or on the identity of the human soul with the divine essence.

(*KHA*) OR THE SECOND VOLUME.

There are the four following separate works in this volume :—

1. Sans. *Laghu sambara*. Tib. ⁽¹⁶⁾ *Bdé-mch'hog-nyung-gu*. A *tantra* on SAMBARA and HE'RUKA, two demons or gods. How to prepare the *mandalas* or circles for them, and by what offerings or sacrifices they are to be rendered propitious. Ceremonies to be performed. Hymns, prayers, *mantras*.

2. Sans. *Abhīdhana*. Tib. ⁽¹⁷⁾ *Mñon-par-brjod-pa*. A mystical *tantra* on the *Sambara* class. Enumeration of several *Yoginis*, *Dākinis*, and several saints with the title *Vajra*. Offerings—many superstitious ceremonies to be performed at their invocation—many *mantras* to be repeated. On the mystical union with God.

3. Sans. *Sambara*. Tib. ⁽¹⁸⁾ *Bdé-mch'hog*. Another *tantra* on SAMBARA. *Mandalas*, offerings, ceremonies, *mantras*, charms.

4. Sans. *Vajra dāka*. Tib. ⁽¹⁹⁾ *Rdo-ryé-mkhah-hgro*. A principal *tantra* on VAJRA DA'KA (a kind of saint equal to the *Buddhas*). There are, likewise, all sorts of superstitious ceremonies to be performed for obtaining any specified prosperity. In general these saints, as SAMBARA, HE'RUKA, VAJRA DÁKA, YOGINI'S, DÁKINI'S, are represented to be equal to the *Buddhas* in power and sanctity. There are several *mantras* and *bija-mantras* for each

14 ལོ་ཤེས་ འི་མ་ ལེ 15 དེ་མོ་ན་ཉིད་ ལྷི་སྟོན་མ
 16 བདེ་མཚན་ ལུང་རྩ 17 མངོན་པར་
 བརྗོད་པ 18 བདེ་མཚན་ 19 རོ་རྩེ་ མཁའ་འཕྲུག་

of them, to be repeated, by which they may be rendered propitious to grant the desires of those that address themselves to them.

(G₁) OR THE THIRD VOLUME.

There are in this volume seven separate works, under the following titles, in Sanscrit and Tibetan :—

1. Sans. *Shri D'ákan'á'ava*. Tib. ⁽²⁰⁾ *Dpal-mkhah-hgro-rgya-mts'ho*. From leaf 1—192. The names of a particular saint or divinity, or a set of gods and goddesses.

2. Sans. *Shri héruka atabhúta*. Tib. ⁽²¹⁾ *Dpal-khrag-hthung-mñon-par-hbyung-va*. From leaf 192—236. The forthcoming of HÉRUKA, a deified saint of the character of SIVA.

3. Sans. *Vajra váráhi abhidhana*. Tib. ⁽²²⁾ *Rdo-rjé-phag-mo-mñon-par-hbyung-va*. From leaf 236—246. The origin or appearance of VA'RA'HI, a goddess, one of the divine mothers, having much resemblance in her character to DURGA'.

4. Sans. *Yoginí sañcharya*. Tib. ⁽²³⁾ *Rnal-hbyor-mahi-kun-tu-spyod-pa*. From leaf 246—262. The continual practice of *Yoginí*, or continual meditation on the divine nature.

5. Sans. *Chatur yoginí samputa tantra*. Tib. ⁽²⁴⁾ *Rnal-hbyor-ma-bzhihi-kha-sbyor-gyi-rgyud*. From leaf 262—274. A *tantra* on four *Yoginís* putting their mouths together.

6. Sans. *Samputi*. Tib. ⁽²⁵⁾ *Yang-dag-par-sbyor-va*. From leaf 274—398. The pure union (with VAJRA SATWA, the supreme intelligence), or the uniting of method with wisdom. (Tib. ⁽²⁶⁾ *Thabs-dang-shes-rab*. Sans. *Upáya* and *Prajná*.)

²⁰ དཔལ་མཁའ་འཕེལ་རྩ་མཚོ་ ²¹ དཔལ་ཁྱེད་འཕེལ་མཚོ་པར་འབྱུང་བ་ ²² རོ་རྩེ་
པལ་མེ་མཚོ་པར་འབྱུང་བ་ ²³ རྩེ་འཕེལ་མཚོ་རྩེ་མཚོ་ལྷོ་པ་ ²⁴ རྩེ་འཕེལ་མ་བཞིའི་ཁ་རྩེ་
མི་རྩེ་ ²⁵ ཡང་དག་པར་རྩེ་བ་ ²⁶ ཐབས་དང་ཤེས་པ་

7. Sans. *Vajra mahá kála krodha nátha rahásya siddhi bhava tantra*. Tib. (27) *Dpal-rdo-rje-nag-po-ch'hen-po-khros-pohi-mgon-po-gsang-va-dños-grub-hbyung-vahi-rgyud*. From leaf 398—488. A *tantra* ON VAJRA MAHA' KÁLA, a particular divinity.

The speaker in the above specified first work (as in some others also) is VAJRA SATWA, the SAMBARA, the BHAGAVÁN, who answers to the queries of VAJRA VÁRAHI with respect to her origin, and the reason why she was produced (*leaf* 27, in the first work—she has several names according to the countries in which she is worshipped). *Linga* and *Bhaga* (emblems of the procreation and productive powers of nature.) Explication of the several mystical meanings of several letters, *leaf* 21. Illusory existence of things. Mystical union with God. The ignorant is bound or tied, the wise is free. The principal divinities described in the above works (besides many others of inferior rank) are HE'BUKA and VAJRA VÁRAHI, with some others of the divine mothers, especially MA'MAKI. Instruction how to prepare the *mandala* with all its appendages (images of divinities of different orders, perfumes, incenses, flowers, &c.). *Mantras* and *bija-mantras* to be repeated.* There are no *mantras* of such efficacy as those of HE'BUKA and VAJRA VÁRAHI. Every thing may be obtained by them. And it is by them that one may be delivered from the miseries of vice. Rites and ceremonies to be performed for obtaining any specified prosperity. *Leaf* 234. Several kinds or species of the universal soul or spirit. Great mystery of the existence of God. There are several passages containing excellent ideas of the Supreme being. The work No. 1, was translated by an Indian *Pandit* called ADWAYA VAJRA, and YONTA'NBA'R, a Tibetan *Lotsáva*.

* NOTE.—This is the beginning of one of those *Mantras*: "Om! Namo BHAGAVATI VAJRA VÁRAHI A'RYA' PARA'JITE, TRAILOKA'MATE MAHA' VIDYAIŠHWARI, SARVA BHUTA BHAYA'VAHE, MAHA' VAJRA," &c. &c.

27 དཔལ་ རོ་རྩེ་ རྣམ་པོ་ཚེན་པོ་ ལྷོས་པོ་ལོ་མགོན་པོ་ ལས་དང་ ལ་ དངོས་ ལྷུ་ལ་ ལྷུ་དང་ ལའི་ ལྷུ་

(ÑA) OR THE FOURTH VOLUME.

There are in this volume fifteen separate works. Their titles in Sanscrit and Tibetan, are as follow :—

1. Sans. *Anávila (Tantra-rája.)* Tib. ⁽²⁸⁾ *Rnyog-pa-med-pa (Rgyud-kyi-rgyal-po.)* From leaf 1—5. A principal *tantra*, styled the “universal,” or the “pure one.” The idea of the Supreme being, according to different theories. Instruction on the manner of sitting, meditating, and forming the idea of the supreme intelligence. Translated by the Indian *Pandit* GAYADHARA, and the Tib. *Lotsavá Gélong* SHA'KYA-YESHES.

2. Sans. *Shri Buddha kapála.* Tib. ⁽²⁹⁾ *Dpal-sangs-rgyas-thod-pa.* From leaf 5—38. “The holy *Buddha* skull”—name of a mystical divinity. The salutation is thus—Reverence be to SRI BUDDHA KAPA'LA. Direction how to prepare a square *mandal*, with the required things in it. *Mantras* addressed to BUDDHA KAPA'LA and BUDDHA KAPA'LINI'. This *tantra* was told by BUDDHA KAPA'LINI', a *Mahá Yogini*, at the request of VAJRA PANI', a *Bodhisatwa*. There are several charms or *mantras*, which are stated to be of great efficacy.

3. Sans. *Mahá Máya.* Tib. ⁽³⁰⁾ *Sgyu-hphrul-ch'hen-mo.* From leaf 38—44. A short *tantra* treatise delivered by MAHA' MA'YA' or VAJRA DA'KINI, (one of the divine mothers) on the secret powers of nature.

4. Sans. *Vajra Arali.* Tib. ⁽³¹⁾ *Rdo-rjé-árali.* From leaf 44—50. Name of a deified *Buddha*. There are several superstitious ceremonies to be performed to acquire superhuman powers. Translated by GAYADHARA and *Gélong* SHA'KYA-YESHES.

28 རྣམ་པ་མེད་པ་ (རྣམ་པ་འདོད་པོ་) རྣམ་པ་མེད་པོ་
ཆེན་མོ་ 31 རོ་རྩེ་ལྷུང་ལོ་

29 དཔལ་སངས་ཐུས་ཅོད་པ་

30 ལྷ་འཕྲུལ་

5. Sans. *Rigi A'rali*. Another *tantra* of the same kind as the preceding. From *leaf* 50—57. Delivered by RIGI, a *Yogésvara*, on the request of A'RALI, another *Mahá Yogi*. Translators as in the preceding.

6. Sans. *Shri Chatur pitháh*. Tib. ⁽³²⁾ *Dpal-gdan-bzhi-pa*, From *leaf* 57—128. Salutation—Reverence be to the merciful CHENRE'SIK. (Sans. *Avalokésvara*.) A *Tantrika* treatise on the purification of the soul, and the mystical union with the Supreme being. There are several *mandalas* to be made, and many ceremonies to be performed, and *mantras* to be repeated for obtaining entire emancipation. Translated by KHAN-PO (Sans. *Upádhyáya*), GAYADHARA, and *Lotsavá Gos-las-chas*.

7. Sans. *Mantra ańsa*. Tib. ⁽³³⁾ *Sńags-kyi-ch'ha*. From *leaf* 128—166. Part of a *Tantrika* treatise. Salutation—Reverence to the merciful A'RYA AVALOKE'SWARA. This is an abridgment of the preceding *tantra*, or of the large work whence it has been taken. Translators as above.

8. Sans. *Chatur pithá mahá yoginí guhya sarva tantra rája*. Tib. ⁽³⁴⁾ *Rnal-hbyor-ma-thams-chad-gsang-vahi-rgyud-kyi-rgyal-po-dpal-gdan-bzhi-pa-zhes-bya-va*. From *leaf* 166—227. A principal *tantra* on the mysteries of all *Yoginis* (or the four noble seats.) Delivered by BHAGAVÁN (*Vajra Satva*) at the request of VAJRA PANÍ, on the same subject as the two preceding works. Translated by SMRITI JNA'NA KIRTTI.

9. Sans. *Achala kalpa*. Tib. ⁽³⁵⁾ *Mi-gyo-vahi-rtogs-pa*. From *leaf* 227—243. Firm or steadfast judgment. On emancipation. Delivered by BHAGAVÁN (SHA'KYA) after he had triumphed over the devil. There are likewise instructions for preparing the *mandalas*, performing the ceremonies, and for repeating several *mantras*.

³² དཔལ་གདན་བཞི་པ ³³ ལྷ་གསལ་གྱི་ཆ ³⁴ རྣམ་འགྲུའི་མ་འཇམས་ཅན་གསལ་བའི་
 རྒྱུད་གྱི་ཆུལ་པོ་དཔལ་གདན་བཞི་པ་ཞེས་ཅུ་པ ³⁵ མི་གཞོ་བའི་རྣམས་པ

10. Sans. *Achala mahá guhya tantra*. Tib. ⁽³⁶⁾ *Mi-gyo-vahi-gsang-rgyud-ch'hen-po* From leaf 243—246. The “immovable,” or “permanent,” (a great mystery.) Some ceremonies and *mantras*.

11. Sans. *Krodha rája sarva mantra guhya tantra*. Tib. ⁽³⁷⁾ From leaf 246—250. “The wrathful prince,” a mystical *tantra*. On the means of assuaging wrath or anger, ceremonies, *mantras*.

12. Sans. *Vajra amrita tantra*. Tib. ⁽³⁸⁾ *Rdo-rjé-bdud-rtsihi-rgyud*. From leaf 250—266. “Precious ambrosia;” or the enjoyment of the highest happiness or beatitude, after final emancipation from bodily existence. Delivered at the request of MA'MAKI-DE'VI.

13. Sans. *Tára kurukullé kalpa*. Tib. ⁽³⁹⁾ *Sgrol-ma-kurukullé-rtogs-pa*. From leaf 266—276. Reasonings on TA'RA' KURUKULLE', a goddess. Ceremonies to be performed with the *mandala* for obtaining such and such kinds of prosperity or happiness.

14. Sans. *Vajra kiláya mu'la tantra khan'dá*. Tib. ⁽⁴⁰⁾ *Rdo-rjé-phur-pa (rtsa-vahi-rgyud-kyi-dum-bu.)* From leaf 276—291. “The diamond pin,”—part of an original *tantra*.

15. Sans. *Mahá kála*. Tib. ⁽⁴¹⁾ *Nag-po-ch'hen-po*. From leaf 291—351. “The great black one,” a god. The means of liberation out of the ocean of transmigrations. Taught by BHAGAVA'N at the request of some goddess. Mystical signification of the letters in MAHA' KA'LA. Explanations on several subjects by BHAGAVA'N, on the request of some goddesses or *Yoginis*.

36 མི་གཡོ་བའི་གསང་རྒྱུད་ཆེན་པོ་

37 རྩོ་བའི་རྒྱལ་པོ་འཇམ་མཉམས་ཅན་གསང་བའི་རྒྱུད་

38 རོ་རྩེ་བཟང་མའི་རྒྱུད་

39 རྩོ་བའི་མ་གྲུབ་རྒྱུད་ཆེན་པོ་

40 རོ་རྩེ་རྒྱུ་པ་(མ་གཡོ་བའི་རྒྱུད་

འི་རྩམ་བྱ)

41 ལྷ་པོ་ཆེན་པོ་

(CHA) OR THE FIFTH VOLUME.

There are in this volume seven separate works, under the following titles in Sanscrit and Tibetan :—

1. Sans. *Shri chan'da mahá ros'han'a*. Tib. ⁽⁴²⁾ *Dpal-gtum-po-khro-co-ch'hen-po*. From leaf 1—64. "The great fierce and wrathful one,"—name of a divinity, (leaf 13, styled *Dévasura*.) The salutation is thus—Reverence be to SRI CHANDRA MAHA ROS'HAN'A. The subject is mystical theology. The speakers are BHAGAVAN (*Vajra Satwa*) and BHAGAVATI (*Prajnaparamita*.) It is in the form of a dialogue, like that between SIVA and DURGA', on *Tantrika* subjects. BHAGAVAN instructs BHAGAVATI how to prepare the *mandala* for the *puja* of SRI CHAN'DA MAHA ROS'HAN'A, and how to perform the rites and ceremonies. The hearers are VAJRA YOGIS and VAJRA YOGINI'S. BHAGAVATI asks also who are they to whom this *tantra* may be communicated? There are told several modes of empowering a disciple by his spiritual teacher (or the initiation into the holy mysteries of the religion)—admonitions not to violate his vow or promise. Leaf 37—39, there is an expli- cation of the several emblems used in the *mandala*. Besides several other miscellaneous subjects, there are many discussions on the nature of the human body and the soul, as also on that of the Supreme being. (This is an excellent *tantra*, and in a good and easy translation.) Translated in the *Sa- skya* monastery, by the Indian *Pandit* RATNA SRI', and the Tibetan *Lotsavá* GRAGS-PA-GYEL-TS'HAM, (Sans. *Kirtti Dhvaja*.)

2. Sans. *Shri guhya samaja*. Tib. ⁽⁴³⁾ *Dpal-gsang-va-hdus-pa*. From leaf 64—167. A collection of holy mysteries. The salutation both here and in the preceding work is addressed to VAJRA SATWA (the supreme intelli- gence). BHAGAVAN, the *Vajra Satwa*, on the request of five *Tathágatas*

42 དཔལ་མཐུམ་ བོ་ རྩོམ་ཆེན་ བོ

43 དཔལ་ མཐུང་ བ་ འཇམ་ ས

(the five *Dhyáni Buddhas*) explains the idea of the Supreme being. There are several discussions on the soul and the Supreme spirit by VAJRA, by the beforementioned five *Tathágatas*, and by MAITREYA. This and the preceding work are well worthy of being read and studied, as they will give an idea of what the ancients thought of the human soul and of God. Translated by ACHARYA SHRADDHAKÁRA VARMA, and by *Gélong RINCHENZANG-PO*.

3. Sans. *Shri Vajra málá abhidhána*. Tib. ⁽⁴⁴⁾ *Rdo-rjé-phreng-va-mñon-par-brjod-pa*. From leaf 167—267. The counting of a rosary of diamonds. The salutation is addressed (in Tibetan) to MAÑJU SRI KUMÁR BHUṬ, to BHAGAVÁN, the great VAIROCHANA, to VAJRA DA'KIN, to RATNA TRAYA (the three holy ones). Subject—Mystical theology, soul, emancipation, union with God, *mandalas*, ceremonies, *mantras*.

The four following works are also of similar contents :—

4. Sans. *Sandhi vyákaran'a*. Tib. ⁽⁴⁵⁾ *Dgongs-pa-lung-bstan-pa*. From leaf 267—339. The telling of one's mind (or thought).

5. Sans. *Vajra jnána samuchchhaya*. Tib. ⁽⁴⁶⁾ *Yé-shes-rdo-rjé-kun-las-btus-pa*. From leaf 339—345. Excellent knowledge (collected from several parts).

6. Sans. *Chatur deviti pariprichchha*. Tib. ⁽⁴⁷⁾ *Lha-mo-bzhis-yongs-sushus-pa*. From leaf 345—351. Asked by four goddesses.

7. Sans. *Vajra hridaya alaṅkára*. Tib. ⁽⁴⁸⁾ *Rdo-rjé-snying-po-rgyan*. Ornaments of diamond essence (or of the best diamond). Instruction in the holy mysteries.

44 རོ་རྗེ་ཕྱེད་པ་མངོན་པར་བརྗོད་པ་ 45 དགོངས་པ་ལྷུང་བཏུན་པ་ 46 ཡེ་ཤེས་རོ་རྗེ་
བུས་ལས་བཏུན་པ་ 47 ལྷ་མོ་བཞིས་ཡོངས་ལྷ་ཉལ་པ་ 48 རོ་རྗེ་ལྷུང་པོ་ལྷན་

(CHHA) OR THE SIXTH VOLUME.

There are in this volume nine separate works, and their titles in Sanscrit and Tibetan, with some short remarks on their contents, are as follow :—

1. Sans. *Nilámbara dhara, Vajra Pan'í, Indra, tri vinita.* Tib. ⁽⁴⁹⁾ *Gos-sñon-po-chan-lag-na-rdo-rjé-drag-po-gsum-hdul.* From leaf 1—5. The manner in which these three gods, or demons, were subdued by BHAGAVAN (SHA'KYA), after he had been victorious over the devil. There are some *mantras*.

2. Sans. *Rudra tri vinaya, or, Tantra guhya vivarati.* Tib. ⁽⁵⁰⁾ *Drag-po-gsum-hdul, or, Gsang-vahi-rgyud-rnams-kyi-rnam-par-hbyed-pa.* From leaf 5—11. The subduing (or taming) of three valiant ones, or the explication of *tantrika* mysteries. Instruction how to prepare the *mandalas*, and how to perform the ceremonies. Leaf 10. On the occasion of sacrificial offerings to some of the gods, such ejaculations as these are made—"Om ! BRAHMA', Om ! VISHNU, Om ! RUDRA'YA, Om ! KARTIKA, Om ! GANAPATI, Om ! INDRA'YA, Om ! MAHA' KA'LA, Om ! MAHA' BRAHMAYA VALITATALE', VALITATALE', SWA'HA'."

3. Sans. *Vajra Pan'í Nilámbara (tantra).* Tib. ⁽⁵¹⁾ *Lag-na-rdo-rjé-gos-sñon-po-chan-gyi-rgyud.* From leaf 11—20. A *tantra* on VAJRA PAN'Í NILÁMBARA. Several *mantras* to be recited for obtaining any specified kind of prosperity. Leaf 12. A *mantra* is of this sort—"Om ! VAJRA PAN'Í, MAHA' YAKSHA (CUVERA) NILÁMBARA HUNG PHAT'."

4 Sans. *Shri vajra chan'd'a chitta guhya tantra.* Tib. ⁽⁵²⁾ *Rdo-rjé-gtum-po-thugs-kyi-gsang-vahi-rgyud.* From leaf 20—44. The secrets of the heart of SRI VAJRA CHAN'D'A. Different *mantras* to be used as the means of

49 གོས་སྣོན་པོ་ཅན་ལྷ་ན་རྩོ་རྩེ་རྩལ་པོ་གསུམ་འདུལ་

50 རྩལ་པོ་གསུམ་འདུལ་ OR

གསང་བའི་རྒྱུད་རྣམས་ཀྱི་རྣམ་པར་འབྲེད་པ་

51 ལྷ་ན་ན་རྩོ་རྩེ་གོས་སྣོན་པོ་ཅན་གྱི་རྒྱུད་

52 རྩོ་རྩེ་གསུམ་པོ་རྒྱལ་ས་ཀྱི་གསང་བའི་རྒྱུད་

assuaging several specified diseases. *Leaf 33*. There are some expressions very like this—"Nihil est quod non cedat;" or that in every undertaking one may succeed by diligent application and perseverance. One of these expressions runs thus—⁽⁵³⁾ *Ch'hu-yi-thigs-pa-phra-mo-yis, dus-su-byung-vas-rdo-va-hbigs*; "By small drops of water a large stone is made hollow after a certain time;" or, "gutta cavat lapidem, non vi, sed sæpe cadendo." *Leaves 39, 40*. There is an excellent description of the Supreme being, (by VAJRA CHAN'D'A to INDRA and his attendants). INDRA asks him on the use of several *mantras*; as of those for procuring abundance, assuaging diseases, gaining the victory over an enemy, and for making one's self strong against every attack.

5. A later *tantra* under the former title. From *leaf 42—51*. INDRA asks BHAGAVA'N (*Vajra Chan'd'a*) on several things, as on the essence of the Supreme being, and some *mantras* of wonderful effect.

6. The latest, or last *tantra* of VAJRA CHAN'D'A, at the request of VAJRA PANÍ' (or *Indra*). From *leaf 51—56*. On similar subjects with those in the two former works. Ceremonies and *mantras*.

7. Sans. *Nilámbara dhara Vajra Paní' yaksha mahá Rudra Vajra A'nala jihvan tantra*. Tib. ⁽⁵⁴⁾ *Phyag-na-rdo-rjé-gos-sñon-po-chan-gnod-sbyin-drag-po-ch'hen-po-rdo-rjé-mé-lchéhi-rgyud*. From *leaf 56—93*. A *tantra* on that demon. He asks of BHAGAVA'N to instruct him (for the benefit of all animal beings) how to prepare the *mandalas*—how to perform the required ceremonies—what things are to be offered to the gods—and how to cure such and such diseases, by *mantras*.

8. Sans. *Vajra hridaya, vajra jihvana dháraní'*. Tib. ⁽⁵⁵⁾ *Rdo-rjé-snying-po-rdo-rjé-lché-dvab-pahi-gsung*s. From *leaf 93—96*. Diamond essence, or the causing the fall of thunderbolts. A *dháraní'*, or mysterious preservative

⁵³ ལྷ་ཡི་ཀྲིམས་པ་ལྷ་མོ་ཡིས་། རྩམ་ལྷ་བྱུང་བས་རོ་བ་འབྲིབས་ཁྱོད་ ། །
 རྩམ་ལྷ་མོ་ལྷ་མོ་ཚན་གཞན་གྱི་ཚན་པོ་ཆེན་པོ་རོ་རྩེ་མེ་རྩེ་རྩེ་རྩེ་ །
 དབལ་པའི་གནུངས་

⁵⁴ ལྷ་ལྷ་ན་རོ་

⁵⁵ རོ་རྩེ་རྩེ་པོ་རོ་རྩེ་རྩེ་

against all sorts of evil. Delivered by BHAGAVA'N, at the request of a hermit (called NYES-DOR).

9. Sans. *Máyá jála*. Tib. ⁽⁵⁶⁾ *Sgyu-hphrul-dra-va*. From leaf 96—156. The net of illusion. A principal *tantra*, delivered by BHAGAVA'N (SHA'KYA) at the request of VAJRA PANÍ, a *Bodhisatwa*. Instruction for preparing several sorts of *mandalas*, performing ceremonies, making oblations, repeating *mantras*. Leaf 154. There is some description of the Supreme being, and of the soul.

(JA) OR THE SEVENTH VOLUME.

There are in this volume seven separate works. Their subjects and their titles, both Sanscrit and Tibetan, are as follow :—

1. Sans. *Sarva tathágata káya, vákchitta (krishna yamári náma tantra)*. Tib. ⁽⁵⁷⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-sku-gsung-thugs-gshin-rjé-gshed-nag-po-she-bya-vahi-rgyud*. From leaf 1—29. The person, doctrine, and mercy of all the *Tathágatas*. A *tantra*, styled the black destroyer of the lord of death. The salutation is addressed to A'RYA MAÑJU SRI YAMA'RI. (Tib. ⁽⁵⁸⁾ *Hphags-pa-hjam-dpal-gshin-rjé-gshed*). This *tantra* was delivered by BHAGAVA'N, (Tib. *Chom-dán-dás*) at the request of VAJRA PANÍ (Tib. *Chágná Dorjé*). There are several *mantras* by which to cure lust, anger, or passion, ignorance, envy, &c. Instruction for preparing *mandalas*, and performing ceremonies. The means of becoming purified from sin. Leaf 28. How the soul must be considered.

2. Sans. *Yamári Krishna karma sarva chakra siddhakara*. Tib. ⁽⁵⁹⁾ *Gshin-rjé-gshed-nag-pohi-hkhor-lo-las-thams-chad-grub-par-byed-pa*. From leaf 29—46. The wheel of YAMA'RI KRISHNA (the black destroyer of the lord

⁵⁶ ལྷ་ ལུག་ ས་ བ ⁵⁷ དེ་ བཞིན་ མཉམས་ པ་ འཇམ་ ཅན་ ལྷ་ ལྷ་ མཉམས་ མཉམས་ རེ་
མཉམས་ རེ་ པོ་ ཞེས་ རྩ་ བའི་ ལྷ་ ⁵⁸ ལམས་ པ་ ལམས་ དཔལ་ མཉམས་ རེ་ མཉམས་ ⁵⁹ མཉམས་ རེ་
མཉམས་ རེ་ པོ་ ལམས་ རེ་ ལམས་ ཅན་ ལྷ་ པར་ རེ་ པ

of death) for effecting every thing. A mystical treatise on a similar subject with the preceding.

3. Sans. *Vajra mahá Bhairava*. Tib. ⁽⁶⁰⁾ *Rdo-rjé-hjigs-byed-ch'hen-po*. From leaf 46—65. The great terrifying VAJRA, a god, or deified saint. How to obtain the favour of that divinity. *Mandalas*, oblations, ceremonies, several *mantras* to be repeated. Leaf 57. Instruction how to paint VAJRA MAHA' BHAIRAVA (black, and naked, with many dreadful hands and faces)—what sacrifices to be made to him. From leaf 65—71. There are some fragments of other treatises, or of some small works.

4. Sans. *Rakta Yamári*. Tib. ⁽⁶¹⁾ *Gshin-rjé-gshed-dmar-po*. From leaf 71—117. The red destroyer of the lord of death. A principal *tantra* by BHAGAVÁN (SHA'KYA) on the request of VAJRA PANÍ'. Enumeration of several *Vajras* that have been victorious over the lord of death. Several ceremonies and *mantras* described, especially those of VAJRA CHARCHIKA; for instance, thus—"Om! VAJRA CHARCHIKE' SIDDHE'NDRA NILA HA'RINI' RATNA TRAYA," &c. &c. Leaf 82. Description of the several emblems in a *mandala*. Leaves 108, 109. Instruction in *mantras* for obtaining victory over an enemy, and in several other things. On the nature of the supreme intelligence.

5. Sans. *Bhagaván eka jata*. Tib. ⁽⁶²⁾ *Bchom-ldan-hdas-ral-pa-gchig-pa*. From leaf 117—122. BHAGAVÁN with clotted hair. A principal *tantra* delivered by SHA'KYA on the request of CHA'KNA' DORJE' (Sans. *Vajra Paní'*), on the subject of uniting method with wisdom.

6. Sans. *Chandra guhya tilaka*. Tib. ⁽⁶³⁾ *Zla-gsang-thig-lé*. From leaf 122—213. *Chandra* (or the moon) a mark or token of mysteries. A principal *tantra* by SAMANTA BHADRA, (Tib. *Kun-tu-bxang-po*), the supreme

60 རྡོ་རྗེ་འཇིགས་པོའི་མཛེས་པོ་ 61 རྡོ་རྗེ་འཇིགས་པོའི་མཛེས་པོ་ 62 འཇིགས་པོའི་མཛེས་པོ་
 1 ལ་པ་མཛེས་པོ་ 63 ལྷ་མཛེས་པོའི་མཛེས་པོ་

Buddha, on the request of all the *Bhagaván-Tathágatas*, to instruct them in the *Chandra guhya tilaka*, or the true knowledge of all mysteries. *Leaf 130*. Several things are enumerated, and it is stated that they all proceed or come from SAMANTA BHADRA (Tib. *Kun-tu-bxang-po*) the optimus maximus of the Romans. This is an excellent *tantra*, in prose and verse. There are many sublime ideas of the Supreme being, and of the soul; as also of the existence of things in general. There are some praises or hymns addressed to SAMANTA BHADRA. There are likewise descriptions of *mandalas*—many mystical ceremonies to be performed—initiation in the holy mysteries—several kinds of empowering.

7. Sans. *Sarva Tathágata tatva saṅgraha*. Tib. ⁽⁶⁴⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-dé-kho-na-nyid-bsdus-pa*. From *leaf 213—440*. An abridgment on the essence or nature of all *Tathágatas* or *Buddhas*. A *sútra* of high principles (or of a speculative character). The salutation is thus—Reverence to *Buddha* and to all *Bodhisatvas*. SHA'KYA'S inauguration by other *Tathágatas* or *Buddhas*, after he became *Buddha*. The speakers are VAIBROCHANA, SHA'KYA, and some other *Buddhas*, VAJRA PANÍ', and some other *Bodhisatvas*. Many *mantras*—mystical theology—the means of arriving at perfection. Translated by Gélóng RINCH'HEN BZANG-PO.

(*Nya'*) OR THE EIGHTH VOLUME.

There are in this volume seven separate works. Their titles in Sanscrit and Tibetan, with some short remarks on their contents, are as follow :—

1. Sans. "*Vajra shikhara*" *Mahá guhya yoga tantra*. Tib. ⁽⁶⁵⁾ *Gsang-varnal-hbyor-ch'hen-pohi-rgyud-rdo-rjé-rtse-mo*. From *leaf 1—207*. The diamond (or thunderbolt) point; or, *Tantrika* mysteries of the *mahá yoga* kind. The salutation or adoration is addressed (in Tibetan) to SAMANTA BHADRA, to all

⁶⁴ དེ་བཞིན་གཤམས་པ་ཐམས་ཅད་ཀྱི་དེ་ཚོ་ནི་མ་གཞི་བརྒྱུས་པ་ ⁶⁵ གསལ་བ་རྣམ་ལྔའི་
ཚེན་པོའི་རྒྱུད་རྩོམ་རྩེ་མོ་མོ་

Tathágatas, and to VAIBOCHANA. The speaker, in general, is VAJRAD'HARA, or VAJRA SATWA, the supreme intelligence. (Tib. ⁽⁶⁶⁾ *Rdo-rjé-hch'hang*, or *Rdo-rjé-sems-pa*. He, at the request of other *Tathágatas* or *Buddhas*, explains the meaning of several abstract notions; as, heaven, world, *Bodhisatwa*, *Buddha*, the nature of the soul, and that of the Supreme spirit—the *Yoga* system, with respect to the existence of things, the human soul, and the universal spirit. Several sorts of *mandalas*, rites, ceremonies, explication of the several emblems or symbols used in the *mandalas*. There are likewise many *mantras*, and several passages on emancipation. In a word, this is a large treatise on mystical theology.

2. Sans. *Sarva rahasyo*. Tib. ⁽⁶⁷⁾ *Thams-chad-gsang-va*. From leaf 207—218. All secrets or mysteries. A principal *tantra*. Subject—*Mandalas*, rites, ceremonies, the soul, Supreme being, union with God, emancipation. Translated by SHRADDHAHARA VARMA, and GÉLONG RINCH'HEN BZANG-PO.

3. Sans. *Traya lokya vijaya mahá kalpa rája*. Tib. ⁽⁶⁸⁾ *Hjig-rten-gsum-las-rnam-par-rgyal-va-rtog-pahi-rgyal-po-ch'hen-po*. From leaf 218—288. The conqueror of the three worlds, the great prince of reasoning. Delivered by BHAGAVÁN (SHÁKYA) at the request of CHÁKNA' DORJE' (Sans. *Vajra Pan'i*), a *Bodhisatwa*. Subject—Rites, ceremonies, mystical theology, discussions on *Tathágatas* and *Bodhisatwas*.

4. Sans. *Saṅkshapa pratis'ht'ha viti tantra*. Tib. ⁽⁶⁹⁾ *Rab-tu-gnas-pa-mdor-bsdus-pahi-ch'ho-gahi-rgyud*. From leaf 288—294. Ceremonies to be performed on the occasion of consecrating a temple, image, &c. of *Buddha*, a new book, or any new building. Salutation—Reverence to VAJRA SATWA. (Tib. ⁽⁷⁰⁾ *Rdo-rjé-sems-pa*.) Translated by the Indian *Upadhyáya*, (Tib.

66 རོ་རྗེ་ རྩམས་པའི་ རྩམས་པ་ 67 རྩམས་པའི་ རྩམས་པ་ 68 རྩམས་པའི་ རྩམས་པ་
 རྩམས་པའི་ རྩམས་པ་ 69 རྩམས་པའི་ རྩམས་པ་ 70 རོ་རྗེ་ རྩམས་པ་

Mkhan-po, professor) SHA'NTI GARBHA, and the Tibetan *Lotsavá* BANDE'-JAYA-BAKSHITA.

5. Sans. *Shri paramádi*. Tib. ⁽⁷¹⁾ *Dpal-mch'hog-dang-po*. From leaf 294—328. The holy first principle, or the Supreme being. Some mystical speculations on the Supreme being—ceremonies. Translated by A'CHARYA SHRADDHAKARA VARMA, and *Gélong* RINCH'HEN BZANG-PO. Continuation of the former treatise to leaf 466.

6. Sans. *Prajná páramitá naya shata pancha dashá*. Tib. ⁽⁷²⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pahi-ts'hul-brgya-lña-bchu-pa*. From leaf 466—476. One hundred and fifty rules or directions relating to the *Prajná páramitá*, for acquiring the perfection of a *Bodhisatwa*, the province of a *Bodhisatwa's* activity.

7. Sans. *Sarva Tathágata káya, vákchitta gúhya alańkára vyúko tantra rája náma*. Tib. ⁽⁷³⁾ *Dé-bzhin-gshegs-pahi-sku-dang-gsung-dang-thugs-kyi-gsang-va-rgyan-gyi-bkod-pa-shes-bya-vahi-rgyud-kyi-rgyal-po*. From leaf 476—531. A principal *tantra* on the description of the ornaments of the mysteries or secrets of the person, doctrine, and mercy of all *Tathágatas*. Salutation—I humbly adore the Supreme being, and bow down at the lotus feet of MAÑJU-GOS'HA. Subject—Mystical theology and metaphysics. There are likewise several instructions for preparing the *mandalas*, and for making offerings to the *Tathágatas*—ceremonies to be performed, praises or hymns, *mantras* addressed to them. The unreality of things. Leaf 485. *Buddha* and several other distinct conceptions are only ideal, or the products of judicious reflections.

⁷¹ དཔལ་མཚོལ་དང་པོ་

⁷² རེས་པའི་ཕྱི་ལ་རྩལ་ཅུ་ཕྱིན་པའི་རྣམ་པར་ལྷན་པའི་ཡུ་བརྒྱུ་པ་

⁷³ དེ་བཞིན་གཤམས་པའི་སྐུ་དང་གཞུང་དང་ཐུགས་ཀྱི་གསལ་བ་ཚུན་གྱི་བསོད་པ་ཞེས་ཅུ་བའི་རྒྱུད་ཀྱི་རྩལ་པོ་

(T₁) OR THE NINTH VOLUME.

There are in this volume seven separate works. Their titles in Sanscrit and Tibetan, with some remarks on their contents, are as follow :—

1. Sans. *Sarva durgati parishodhana*. Tib. ⁽⁷⁴⁾ *Nān-song-thams-chad-yongs-su-sbyong-va*. From leaf 1—61. (Or Sans. *Téjo-Rája-kalpa*; Tib. ⁽⁷⁵⁾ *Gxi-brjit-kyi-rgyal-pohi-brtag-pa*). The clearing up of all the places of bad transmigrations (or damnation); or discussions on the shining bright prince, (the Supreme being). Reverence be to (Tib. ⁽⁷⁶⁾ *DPAL-RDO-RJE SEMS-DPAH*. (Sans. *Shri Vajra Satwa*). Subject—BHAGAVÁN (SHÁKYA) before all sorts of gods, demons, and *Bodhisatwas*, at the request of INDRA, gives instruction on the means of avoiding any place of damnation; and the mode of liberation from hell. The taking of refuge with *Buddha. Mandalas* either to be prepared really, or to be represented (or fancied) in one's mind—ceremonies to be performed—sacrifices to be made (as with burnt offerings of incense, or fragrant substances, with perfumes, flowers, &c. &c.)—*mantras* to be repeated, for obtaining purification from sin. *Leaf 29*. A *dháran'í* (Tib. *Gzung*) is thus uttered by CHOM-DÁN-DÁS—Om ! RATNE' RATNE', MAHA' RATNE', RATNA SAMBHAVE', RATNA KIRAN'E', RATNA MAHA' VISHUDDHE' SHUDDHAYA SARVA PÁPÁNI'-HUM-PHAT'. Translated by the Indian *Pandit* SHÁNTI GARBHA, and the Tibetan *Lotsavá* JAYA RAKSHITA.

2. Another work under the same title, and on the same subject, as before. Translated by MANIKA SRI JNA'NA, and CHA'K *Lotsavá*. From leaf 61—134. The salutation is thus, (in Tibetan)—Reverence be to BHAGAVÁN SRI SHÁKYA SINHA. Subject, as above. Instruction for making ready the *mandalas*. Enumeration of the articles to be offered. Description of the several emblems or symbols represented in the *mandalas*. Several *mantras*—prayers, praises, purification from sin. Consecration of persons or things. *Leaf 80*.

74 ངམ་སོང་ཐམས་ཅད་ལོངས་སྤོང་གི་ལྷོང་བ་

75 མཁྱིའི་རྣམ་ཐོབ་ཀྱི་རྒྱུ་ལོངས་སྤོང་གི་ལྷོང་བ་

76 ངམ་ལ་རྩོམ་སྐབས་དཔལ་

A *mantra* (Tib. *Sñags*) is thus—"Om! *Namo BHAGAVATE' sarva durgati parishodhané rajaya tathágatáya, arhaté samyanksambuddáya, tadyathá; Om! Shodhané shodhané sarva pápam vishodhané, shuddé vishuddhé sarva karm'ávarana vishuddha-sváká.*"

3. Sans. *Vajra ma'ñd'á lankára*. Tib. ⁽⁷⁷⁾ *Rdo-ryé-snying-po-rgyan*. From leaf 134—249. An ornament of diamond essence. A principal *tantra*, in the form of a dialogue between BHAGAVA'N VAIROCHANA, MAÑJU SRI KU'MAR BHU'T, and other deified saints. Subject—Mystical theology, description of the *mahá mandala* with all the emblematical figures in it, ceremonies, initiation (consecration) in the mysteries, empowering, emancipation.

4. Sans. *Pañcha vinshati prajná páramitá mukha (mahá yána su'tra)* Tib. ⁽⁷⁸⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pa-sgo-nyis-shu-rtsa-lña-pa*. Leaves 249, 250. The twenty-five doors of the transcendental wisdom. Some short *mantras* or ejaculations, on a single leaf, uttered by BHAGAVA'N to VAJRA PA'NÍ'.

5. Sans. *Guhya mani-tilaka (náma su'tra)*. Tib. ⁽⁷⁹⁾ *Gsang-va-nor-buhi-thig-lé*. From leaf 250—300. Jewel spots (or ornaments) of mysteries. By BHAGAVA'N VAIROCHANA, at the request of VAJRA PA'NÍ', a *Bodhisatva*. Subject—Symbolical or mystical theology, emancipation, the soul, the Supreme being, *mandalas*, ceremonies, *mantras*. (Tib. ⁽⁸⁰⁾ *Dkyil-hkhor, ch'ho-ga, sñags*).

6. Sans. *Mahá Vairochana abhisambodhi*. ⁽⁸¹⁾ *Rnam-par-s nang-mdsad-ch'hen-po-mñon-par-rdsogs-par-byang-ch'hub-pa*. From leaf 300—412. A large treatise (or *su'tra*) containing several religious articles and *mantras*. Delivered by VAIROCHANA, the most perfect *Bodhisatva*, at the request of VAJRA PA'NÍ'.

NOTE.—This is the volume, or work, of which a fragment, in Tibetan characters, was published in Europe in 1722, at Leipsic, in the "Acts of the Learned," the original being sent by Peter the Great, Czar of Russia. See Alphabetum Tib. by GROGER, Rome, 1762, p. 663; also the first volume, page 270, of the "Journal of the Asiatic Society of Bengal."

77 འོ་ཟོ་སྦྱོང་པོ་རྩིས་ 78 ཞེས་པའི་མཁའ་འགྲོ་གྲོལ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་ 79 མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་ 80 དུག་པའི་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་ 81 མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་མཁའ་

2. Sans. *Vajra Pán'i abhishéka mahá tantra*. Tib. ⁽⁸⁴⁾ *Lag-na-rdo-rjé-dvang-bskur-vahi-rgyud-ch'hen-po*. Leaf 101. A large *tantra*, on empowering one, or imparting to him miraculous (or superhuman) powers. Taught by VAJRA PA'N'I to MAÑJU SRI, and other *Bodhisatvas*. There are several similar expressions of adoration or salutation, to this—" *Namah samanta mukhébhyah, sarva tathágatébhyah, sarvatha ajana.*" Instruction on several kinds of *mandalas*. Ceremonies, *mantras*, intermixed with moral maxims, prayers, hymns, and praises. Translated by SHILE'NDRA BODHI, an Indian *Upádhyáya* (master or professor), and BANDE' YE'-SHE'S-SDE', a Tibetan *Lotsavá* (interpreter or translator.)

3. Sans. *Vajra bhúmi tri, &c.* Tib. ⁽⁸⁵⁾ *Rdo-rjé-sa-gsum-du-rgyn-va*. From leaf 328—334. The three diamond earths (or the visiting of the three *vajra* worlds.) Description of some rites and ceremonies, *mantras*.

4. Sans. *Tri samaya vyú'ha, &c.* Tib. ⁽⁸⁶⁾ *Dam-ts'hig-gsum-bkod-pa*. From leaf 334—433. Designation of three sacred (or holy) words; as, " *Namah samanta vajránám.*" Subject—Mystical theology, *mandalas*, ceremonies, *mantras*, and *bija-mantras*.

5. Sans. *Sapta Tathágata purva pran'idhána vishes'ha vistara*. Tib. ⁽⁸⁷⁾ *Dé-bzhin-gshegs-pa-bdun-gyi-sñon-gyi-smon-lam-gyi-khyad-par-rgyas-pa*. From leaf 433—470. The special prayers of seven *Tathágatas*, in former times. Delivered by CHOM-DA'N-DA'S (SHA'KYA) at the request of MAÑJU SRI, in the presence of all sorts of saints, gods and demons, at *Yangs-pa-chen* (Sans. *Vaishali*). Subject—Seven (imaginary) *Tathágatas* are enumerated, at an immense distance to the east (and towards the other corners of the world), with all their good qualities and perfections; as also the prayers which they had uttered when they were practising a holy life to become *Buddhas*. Each of them, in several prayers, wished that all animal beings (or creatures) that were

84 ལ་ན་པ་འི་འབྲི་མཚན་གྱི་རྒྱུ་ཆེན་པོ་ 85 རོ་རྩེ་ས་གསུམ་དུ་རྒྱ་པ 86 དམ་
ཚིག་གསུམ་པའོད་པ 87 དེ་བཞིན་གསེགས་པ་བརྩན་གྱི་ཕྱོད་གྱི་མོན་ལམ་གྱི་ལྷན་པར་བྱས་པ

suffering such and such specified kind of misery or distress, may at the time of their becoming *Buddhas*, enjoy all sorts of prosperity and happiness; as, health, wealth, peace, long life, illumination of mind, &c. (From this *sútra* several expressions might be taken to shew the author's feeling for the universal welfare of all living creatures.) Translated by JINA-MITRA, DA'NA-SHILA, SHILENDRA BODHI, Indian *Pandits*, and BANDE' YE'-SHE'S-SDE', Tibetan *Lotsavá*.

6. Another *Sútra*. From leaf 470—484. On the same subject as the former. Translators as above.

7. Sans. *Tathágata Vaidurya prabhá-náma bala dhana samádhi dháran'í*. Tib. ⁽⁸⁸⁾ *Dé-bzhin-gshegs-pahi-ting-gé-hdsin-gyi-stobs-skyed-pahi-baidúryahi-hodches-bya-vahi-gzung*s. The brightness or lustre of VAIDURYA, a *dháran'í* for increasing the powers of deep meditation on *Tathágata*. This *sútra* was also delivered by CHOM-DA'N-DA'S (SHA'KYA) at the request of MAÑJU SRI, it is on a like subject with the two formers; namely, on the prayers of some *Buddhas* for the universal welfare of all animal beings. Translators, as above, (in the ninth century). Afterwards again corrected and arranged by DIPA'NKARA SRI JNA'NA (vulg. *Chovo Atisha* of Bengal) and by *Gélong* TS'HUL-KHRIMS-GYELVA' (at *Tholing*, in *Gugé*, in the eleventh century.)

(DA) OR THE ELEVENTH VOLUME.

There are in this volume twenty separate works. The titles of them in Sanscrit and Tibetan, with some short remarks on their contents and characters, are as follow :—

1. Sans. *Mahá man'í vipula vimána vishwa supratish'hita guhyan paramarahasyan kalpa rája náma dháran'í*. Tib. ⁽⁸⁹⁾ *Nor-bu-ch'hen-po-rgyas-pahi-*

⁸⁸ དེ་ བཞིན་ མཉམས་ པའི་ ཉིང་ དེ་ འཛིན་ གྱི་ ལྷོ་ལས་ རྗེད་ པའི་ ལྷོ་ལྷོ་ལྷོ་ འོད་ ཅེས་ ལྷ་ བའི་ མཉམས་ ⁸⁹ རྣ་ ལྷ་ རྣ་ པོ་ རྣ་ པའི་ མཉམས་ མེད་ ཁང་ ལྷོ་ རྣ་ རྣ་ མཉམས་ པ་ མཉམས་ བ་ དམ་ པའི་ རྣ་ མ་ ཞིབ་ མོའི་ རྣ་ པོ་ ཞེས་ ལྷ་ བའི་ མཉམས་

gshal-med-khang-shin-tu-rab-tu-gnas-pa-gsang-va-dam-pahi-ch'ho-ga-zhib-mohi-rgyal-po-zhes-bya-vahi-gzungs. From leaf 1—40. A *dháran'í* containing an account of sacred rites and ceremonies. Salutation—Reverence be to *Buddha* and to all *Bodhisatwas*. Delivered by CHOM-DA'N-DA'S (SHA'KYA) or BHAGAVAN, on the request of VAJRA PA'NÍ' (*Chákná Rdorjé*) a *Bodhisatwa*, his attendant. Subject—Mystical and moral doctrine, description of *mandalas*, ceremonies, *mantras*, or charms.

2. Sans. *Bodhigarbhálankára lakkha dháran'í.* Tib. ⁽⁹⁰⁾ *Byang-ch'hub-kyi-snying-po-rgyan-hbum-gyi-gzungs.* Leaves 40, 41. A *dháran'í* containing 100,000 ornaments of the holy essence (*Bodhigarbha*). Some significant Sanscrit phrases, in the form of a prayer or charm (of wonderful effects).

3. Sans. *Guhya dhátu karan'da mudra dháran'í.* Tib. ⁽⁹¹⁾ *Gsang-va-ring-bsrel-gyi-sa-ma-tog.* From leaf 41—50. A *dháran'í* on the mysteries of a vessel containing some holy relics. An account of the holy relics of some *Tathágatas*, by SHA'KYA. There are some significant Sanscrit phrases, charms, or *mantras*.

4. Sans. *Vipula pravésha.* Tib. ⁽⁹²⁾ *Yangs-pahi-grong-khyer-du-hjug-pa.* From leaf 50—57. The entrance into the ample city (*Vishali* or *Prayag*, *Allahabad*). Leaf 50. SHA'KYA travelling in the *Briji* country goes to *Yangs-pa-chen* (Sans. *Vishali*). He sends KUN-DGAH-VO (Sans. *A'nanda*) to the gate of the city to recite there some *mantras* (in Sanscrit) and some benedictory verses. (The same as have been noticed in the second volume of the *Dulvá* class, from leaf 120—132).¹

5. Sans. *Buddha hridayam-dháran'í.* Tib. ⁽⁹³⁾ *Sangs-rgyas-kyi-snying-po.—gzungs.* From leaf 58—62. The essence of *Buddha*, a *dháran'í*. Some Sanscrit phrases—the story of their wonderful effects, when frequently repeated.

⁹⁰ རྒྱལ་མཚན་གྱི་ལྷོ་པོ་ལྷན་པུ་གྱི་གཞུང་པ

⁹¹ ལམ་དང་བ་རྒྱུད་ལྷོ་པོ་གྱི་ར་མ་འོག་

⁹² ཡངས་པའི་མཚན་ལྷོ་པོ་ལྷན་པུ་གྱི་གཞུང་པ

⁹³ ལམ་དང་ལྷོ་པོ་གྱི་ལྷན་པུ་གྱི་གཞུང་པ

6. Sans. *Sarva Buddha aṅgavati dhāraṇī*. Tib. ⁽⁹⁴⁾ *Sangs-rgyas-thams-chad-kyi-yan-lag-dang-ldan-pahi-gzungs*. From leaf 62—64. A *dhāraṇī* containing all the parts (or members) of a *Buddha*. Delivered by SHĀ'KYA to the four great kings, residing on the four sides of the *Ri-rab* (Sans. *Méru*).

7. Sans. *Dwadasha buddhakan*. Tib. ⁽⁹⁵⁾ *Sangs-rgyas-bchu-gnyis-pa*. From leaf 64—70. A *sūtra* on twelve *Buddhas*. SHĀ'KYA tells to MAITREYA (*Chámhá*) the great perfections of twelve *Buddhas* residing at an immense distance to the east, and towards other corners of the world. The benefits arising from hearing their names and perfections (in verse). Translated by JINA-MITRA, DA'NA-SHILA, and YE'-SHE'S-SDE' (in the ninth century).

8. Sans. *Sapta buddhakan*. Tib. ⁽⁹⁶⁾ *Sangs-rgyas-bdun-pa*. From leaf 70—76. A *sūtra* on seven *Buddhas*. Some *mantras* uttered successively by the seven *Buddhas* (appearing in the air sitting) commencing with VIPASHYI, at the request of a *Bodhisatwa*. See the "ZA," or twenty-second volume of the *Mdo* class, No. 4.

9. Sans. *Vimala dhāraṇī*. Tib. ⁽⁹⁷⁾ *Dri-ma-med-pa; gzungs*. From leaf 77—83. The immaculate. A *dhāraṇī*. Enumeration of several good qualities of *Buddha*. Some *mantras* or *dhāraṇīs*.

10. Sans. *Vaishevati dhāraṇī*. Tib. ⁽⁹⁸⁾ *Khyad-par-chan-gyi-gzungs*. From leaf 83—87. A special remedy, or extraordinary *dhāraṇī*, by MAÑJU SRI. Phrases and charms (in Sanscrit) by which to cure all sorts of diseases or maladies.

11. Sans. *As'hṭa man'dalaka sūtra*. Tib. ⁽⁹⁹⁾ *Dkyil-hkhor-brgyad-pa*. From leaf 87—89. Eight *mandalas*. The *bija-mantras* of eight *Bodhisatwas*, uttered by SHĀ'KYA, at the request of RATNA GARBHA, &c. at *Gru-hdsin*, (Sans. *Potala*).

94 སངས་རྒྱལ་མཚན་གྱི་ཡན་ལག་དང་ལྷན་པའི་གཞུངས་ 95 སངས་རྒྱལ་བརྒྱ་
གཞིས་པ་ 96 སངས་རྒྱལ་བརྒྱུན་པ་ 97 རི་མ་མེད་པ་; གཞུངས་ 98 རྩད་པར་ཅན་གྱི་གཞུངས་
99 དཀྱིལ་འཇོམ་བརྒྱད་པ་

12. Sans. *Alpa akshara prajñā páramitá*. Tib. ⁽¹⁰⁰⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pa-yi-ge-nyung-du*. From leaf 89—92. The transcendental wisdom, in few letters. By SHA'KYA to AVALOKE'SHWARA, (Tib. *Spyan-ras-grigs-dvang-phyug*). There are some *mantras*.

13. Sans. *Bhagavati prajñā páramitá hridaya*. Tib. ⁽¹⁰¹⁾ *Bchom-ldan-hdas-ma-shes-rab-kyi-pha-rol-tu-phyin-pahi-snying-po*. From leaf 92—94. Essence of the excellent transcendental wisdom. The salutation is thus—Reverence be to BHAGAVATI, the transcendental wisdom (*Prajñā páramitá*). A few explanations on some abstract terms of the *Prajñā páramitá*, as, on the five aggregates constituting the human body and soul. Given by CHENRE'SIK at the request of SHA'RHI-BU.

14. No Sanscrit title. Tib. ⁽¹⁾ *Sangs-rgyas-bchom-ldan-hdas-kyi-mts'han-brgya-rtsa-brgyad-pa-gzung-sñags-dang-bchas-pa*. From leaf 94—100. The 108 names or epithets of *Buddha* BHAGAVAN, together with some *dháran'is* or charms. The salutation is thus—Reverence be to the all-knowing. Laudatory verses on the several names or epithets of *Buddha* (SHA'KYA).

15. Sans. *Árya Mañju Shri mu'la tantra*. Tib. ⁽²⁾ *Hphags-pa-hjam-dpal-gyi-rtsa-vahi-rgyud*. From leaf 100—483. An original *tantra* of the venerable MAÑJU SRI. Salutation—Reverence be to *Buddha* and to all *Bodhisatwas*. Delivered by CHOM-DA'N-DA'S (SHA'KYA) to the assembled *Bodhisatwas* and gods (in the ⁽³⁾ *Gnas-gtsang*, the holy place in the highest heaven) in a discursive manner with MAÑJU SRI, on the moral conduct of the *Bodhisatwas*. Enumeration and recommendation of several virtues. Leaf 122. MAÑJU SRI (in his ecstasies) utters several *mantras*, like the following—“*Namah SAMANTA BUDDHA'NA'M abháva swabháva mungatánám; Namah Pratyéka*

¹⁰⁰ ཤེས་རབ་ཀྱི་ཤ་རྩོལ་ཅ་ཕྱིན་པ་ཡི་གེ་རྒྱུད་ཏུ ¹⁰¹ བཅོམ་ལྷན་ལངས་མ་ཤེས་རབ་ཀྱི་ཤ་རྩོལ་ཅ་ཕྱིན་པ་ཡི་གེ་རྒྱུད་ཏུ
 ཤེས་རབ་ཀྱི་ཤ་རྩོལ་ཅ་ཕྱིན་པ་ཡི་གེ་རྒྱུད་ཏུ 1 ལངས་ལྷན་བཅོམ་ལྷན་ལངས་ཀྱི་མཚན་བརྟེན་ཅ་བརྟེན་པ་
 གཞུངས་ལྷན་དང་བཅས་པ་ 2 ལམས་པ་ལྷན་དཔལ་གྱི་ཅ་བཅོམ་ལྷན་ཏུ 3 ལམས་ལྷན་ཏུ

Buddha árya shrávakánám; Namó Bodhisatwánám, dasha-bhúmi pratis'ht'hi-teshwaránám, Bodhisatwánám, mahá satwánám, tadyathá: Om! Khakha kháhi kháhi, &c." Descriptions of all sorts of *mandalas*, rites, ceremonies. From *leaf* 281—300. Astrology, related by SHA'KYA. The several *Nacshatras* (constellations or stars)—lucky and unlucky months and days—the characters of men born in any of them. *Leaf* 426. Predictions by SHA'KYA, respecting the birth of some great men in India, that have lived several ages after him, as PA'N'INI, TSANDRA GUPTA (Tib. ⁽⁴⁾ *Zla-va-sbas-pa*), also NA'GARJUNA (Tib. ⁽⁵⁾ *Klu-sgrub*) and A'RYA SAÑGA (Tib. ⁽⁶⁾ *Hphags-pa-thogs-med*) two principal philosophers, of whom there are many works in the *Stan-gyur*, and who are the ARISTOTLE and PLATO of the *Buddhists*; the founders of a reasonable, theoretical, and practical philosophy; the heads of the *Madhyámika* and *Yogáchárya* schools.

NOTE.—NA'GARJUNA is generally supposed to have flourished four hundred years after the death of SHA'KYA, to have been born in the southern part of India, and to have lived 600 years. From some chronological dates, I know that A'RYA SANGA lived in the sixth or seventh century after Jesus Christ.

This *tantra* is a very learned and interesting treatise, and is frequently cited by Tibetan writers. The scene of it has been placed in the highest heaven, but it is mixed with many true historical facts, with respect to the lives of princes that have either favoured *Buddhism*, or persecuted the *Buddhists* in India. Translated by order of the Tibetan king or prince BYANG-CH'HUB-HOD, (at *Tholing*, in *Gugé*, above *Garhwal* and *Kamáon*, in the eleventh century) by KUMA'RA KALASHA, and *Gélong* SHA'KYA LOGROS.

16. Sans. *Siddhi eka víra*. Tib. ⁽⁷⁾ *Dpah-vo-gchig-tu-grub-pa*. From *leaf* 483—499. The perfect or ready hero or champion. Mystical doctrine on purification from all imperfections—for obtaining emancipation. *Mandalas*, ceremonies, *mantras*. Translated by DIPAÑKARA SRI JNA'NA, and GE'VAY

4 ལྷ་པ་ཐུག་པ་ 5 ལྷ་ལྷ་པ་ 6 ལྷ་ལྷ་པ་ ལྷ་ལྷ་པ་ 7 ལྷ་ལྷ་པ་ ལྷ་ལྷ་པ་

LOGROS. *Leaves* 499, 500. Praise bestowed on MAÑJU SRI, the acute, by CHOM-DA'N-DA'S. *Leaves* 500, 501. Praise to MAÑJU SRI, the prince of eloquence, by eight maidens.

17. Sans. *Mañju Shri sákyáto náma dháran'í*. Tib. ⁽⁸⁾ *Hjam-dpal-zhal-nas-gsungs-pahi-gzungs*. *Leaf* 501. A *dháran'í* uttered by MAÑJU SRI himself—I adore (or reverence be to) the three holy ones. “*Nama Ratna Trayáya*,” &c.—significant Sanscrit sentences—a sort of collect, or short comprehensive prayer.

18. Sans. *Mañju Shri bhatarakasya prajná-buddhi baradhana náma dháran'í*. Tib. ⁽⁹⁾ *Hjam-dpal-gyi-she-s-rab-dang-blo-hphel-vahi-gzungs*. *Leaf* 502. A *dháran'í*, by MAÑJU SRI, for increasing wit and understanding. Some other *dháran'ís*, by ditto.

19. Sans. *Prajná páramitá náma as'ht'a shatakam*. Tib. ⁽¹⁰⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pahi-mts'han-brgya-rtsa-brgyad-pa*. From *leaf* 503—505. The 108 names of the *Prajná páramitá*, or transcendental wisdom. Salutation—Reverence be to BHAGAVA'TI, *Prajná páramitá*. Many expressions or predicates on the inscrutable nature of the supreme intelligence.

20. Sans. *Kaushika prajná páramitá*. Tib. ⁽¹¹⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pa-kaushika*. From *leaf* 505—508. SHA'KYA tells to INDRA how this abstract notion, “*Prajná páramitá*,” should be understood.

(N₁) OR THE TWELFTH VOLUME.

There are two works in this volume, both on the same subject and with the same contents. The one has been translated from Chinese, and the other from Indian or Sanscrit. Their titles and contents are as follow:—

1. Chinese. (Erroneously, Tib. ⁽¹²⁾ *Rgya-gar-skad-du*, in the volume, instead of *Rgya-nag-skad-du*). *Déhi shing kím kwang med jwahi shing wang*

8 འཇམ་དཔལ་ཞལ་ནས་གསུངས་པའི་གཟུངས་ 9 འཇམ་དཔལ་གྱི་ཤེས་ཀྱི་དང་མྱོ་འཕེལ་པའི་གཟུངས་ 10 ཤེས་ཀྱི་མ་འོངས་ལྷ་ལྷོ་པའི་མཚོན་བརྒྱ་ཚ་བརྒྱད་པ་ 11 ཤེས་ཀྱི་མ་འོངས་ལྷ་ལྷོ་པ་ 12 ལྷ་གཤམ་སྐད་ཏུ་ལྷ་ནག་སྐད་ཏུ

kyang. Tib. ⁽¹³⁾ *Hphags-pa-gser-hod-dam-pa-mch'hog-du-rnam-par-rgyal-vamdo-sdéhi-rgyal-po-zhes-bya-va-thé-g-pa-ch'hen-pohi-mdo*. From leaf 1—208.

In thirty-one chapters. Translated from Chinese by BANDE' CH'HOS-GRUB.

2. Sanscrit. *A'rya suvarn'a prabhāsa uttama sūtra Indra Rāja, nāma mahā yāna sūtra*. Tib. ⁽¹⁴⁾ *Hphags-pa-gser-hod-dam-pa-mdo-sdéhi-dvang-pohi-rgyal-po-zhes-bya-va-thé-g-pa-ch'hen-pohi-mdo*. From leaf 208—385. The best goldshine (or light); or the prince of all *sūtras*. A venerable *sūtra* of high principles, in twenty-nine chapters. Translated by JINA-MITRA, SHILA INDRA BODHI (for SHILÉ'NDRA, &c.), and BANDE' YE'SHE'S-SDE'.

This *sūtra* was delivered by BHAGAVA'N (SHA'KYA) at *Rājagriha*, on the *Gridhra kūta parvata* (Tib. *Bya-rgod-kyi-phung-pohi-ri*), in presence of his *Shravāka* disciples (among whom are mentioned those five men that first became his disciples at *Varanāsi*; as, A'JNA'NA KŌND'INYA', &c.), all sorts of *Bodhisatwas*, gods, demons, and a great number of the *Licchavyi Kumāras*. Subject—Several articles both of the dogmatical and moral doctrine of the *Buddhistic* faith. Some verses on impossibilities, by a *Licchavyi Kumāra*. Several of the auditors, as SHÁRIHI-BU, the goddesses SARASWATÍ' (Tib. *Dvyang-cha-ma*), and LAKSHMI (*Sahi-lha-mo-brtan-ma*), ask SHA'KYA on various subjects, as also the four great kings residing on the four sides of the *Ri-rab*, (Sans. *Méru*), whose Sanscrit names are, VAISHRAVAN'A, DHRITA-RAS'HTRA, VIRUD'HAKA, and VIRUPAKSHA. On the 286-7th *leaves*, adoration is expressed to many *Buddhas* residing in the several corners of the world. The auditors admire much the excellence of this *sūtra*, and express their praise thereupon. SHA'KYA recommends it to their care. The beginning of this *sūtra*, with respect to the qualifications of the *Shravakas*, is much like that of the "*Sher-chin*," or *Prajná páramitá*. This is a favourite *sūtra* of all

¹³ འཕགས་པ་གསེར་འོད་དམ་པ་མཚོག་ཅ་ཚམ་པར་ཐུག་བ་མདོ་མེད་ཐུག་པོ་ཞེས་བྲ་
བ་ཤེས་པ་ཚེན་པོའི་མདོ་ ¹⁴ འཕགས་པ་གསེར་འོད་དམ་པ་མདོ་མེད་དབང་པོའི་ཐུག་པོ་ཞེས་
བྲ་བ་ཤེས་པ་ཚེན་པོའི་མདོ་

Buddhists. Among the nine *Dharmas* greatly respected in *Nepal*, this is one. See Asiatic Researches, vol. xvi. page 424, “Nine *Súbarana Prabhá*,” and page 428, “*Suvarna Prabha*.”

(P₁) OR THE THIRTEENTH VOLUME.

There are in this volume seventy-one separate works or treatises. Their titles in Sanscrit and Tibetan, with some short notices on their contents, are as follow :—

1. Sans. *Mahá sahasra pramardana sūtra*. Tib. ⁽¹⁵⁾ *Stongs-ch'hen-porab-tu-hjoms-pa* — mdo. From leaf 1—39. The supreme overcomer (or subduer) of the great thousand (worlds). Reverence be to *Buddha* and to all *Bodhisatwas*. Delivered by CHOM-DA'N-DA'S (SHA'KYA) at *Rájagriha*, (Tib. *Rgyal-pohi-kháb*), on the southern side of the *Gridhra kúta parvata*, before 1250 *Gélongs*. All sorts of gods and demons repair to CHOM-DA'N-DA'S (especially BRAHMA', INDRA, and the four guardians of the world, on the *Ri-rab*, leaves 139, 140) to hear his instruction on the deliverance from pain. He gives them several instructions. They take refuge with the seven *Buddhas*. There are several praises of *Buddha* expressed by these divinities, as also there are some *mantras*.

2. Sans. *Mahá mayúri vidya rájnyi-dhárani*. Tib. ⁽¹⁶⁾ *Rig-sñags-kyi-rgyal-mo-rma-bya-ch'hen-mo* — gzung. From leaf 39—86. The queen of VIDYA MANTRAS, the great pea-hen. Enumeration of all sorts of demons—prayers, praises, *mantras*, instruction by SHA'KYA. Leaf 67. All sorts of diseases—prayers to *Buddha* for the welfare of all animal beings. Leaf 75. Among other principal rivers are mentioned, the *Gangá*, *Sindhu*, *Pakshu*, and the *Sita*. Translated by SHILE'NDRA BODHI, JNA'NA SIDDHI, SHA'KYA PRABHA', and BANDE' YE'-SHE'S-SDE'.

15 ལྷོང་ཅེན་པོ་འཇམ་མཉམས་པ་—མདོ

གཟུངས་

16 རིག་སྒྲུབ་ཀྱི་རྒྱལ་མོ་མ་ལུ་ཆེན་མོ་—

3. Sans. *Mahá pratisara vidya rájñi*. Tib. ⁽¹⁷⁾ *Rig-pahi-rgyal-mo-so-sor-hbrang-va-ch'hen-mo*. From leaf 86—117. The princess of learning, the great wanderer. A *dháran'í* containing instruction for preparing the *mandalas*, and performing the several ceremonies—*mantras* for procuring prosperity, for assuaging diseases, &c.—prayers and praises, addressed to *Buddhas* and *Bodhisatwas*—preservatives against all sorts of demons and noxious spirits—the taking of refuge with BUDDHA, DHERMA, and SAÑGHA. In general, this *dháran'í* is intended to render the manners of barbarous people mild and gentle. Translated by JINA-MITRA, DÁNA-SHILA, and BANDE' YE'-SHE'S-SDE'.

4. Sans. *Mahá shítani-sú'tra*. Tib. ⁽¹⁸⁾ *Sil-vahi-ts'hal-ch'hen-pohi-mdo*. From leaf 117—134. A *sú'tra* styled, “the great cool forest.” Told by SHÁKYA to the priests and priestesses. Reverence be to the three holy ones. Leaf 118. Adoration, or respect, is expressed to several *Buddhas*, *Bodhisatwas*, and the disciples of SHÁKYA, with some added predicate of their good qualities;—as, for instance, to KA'TYA'YANA, thus, ⁽¹⁹⁾ *Ch'hos-kyi-gtam-la-hjigs-med-pa, Katyahi-bu-la-phyag-hts'hal-lo*, “Reverence be to KA'TYA'YANA, who is intrepid in making a religious discourse;”—as also to the four great kings or guardians of the world, the twenty-eight chief *Yakshas*, to one's parents, instructors, tutors, and to the gods; and they are all requested by the suppliant to grant him his wish. Enumeration of all sorts of demons who take refuge with *Buddha*. There are several *mantras*, prayers, and praises.

5. Sans. *Mahá mantra anudhári-sú'tra*. Tib. ⁽²⁰⁾ *Gsangs-sñags-ch'hen-po-rshes-su-hdsin-pahi-mdo*. From leaf 134—143. A *sú'tra* comprehending a large *mantra* (or for understanding or perceiving the great *mantra*). Instruction by SHÁKYA to all sorts of demons—*mantras*, prayers, and praises.

17 རིག་པའི་རྒྱལ་མོ་སོ་སྤྲོད་པ་ཆེན་མོ་ 18 སྤྱི་བའི་རྒྱལ་ཆེན་པོའི་མདོ་ 19 ཆོས་
 གྲི་གསལ་ལ་འཇིགས་མེད་པའི་ཀ་ལྷོའི་བྱ་ལ་ལྷན་འཛུགས་ལོ། 20 གསལ་ལྷན་ཆེན་པོ་རྣམས་ལ་
 འཇིགས་པའི་མདོ་

6. Sans. *A'rya marichyī nāma dhāran'ī*. Tib. ⁽²¹⁾ *Hphags-ma-hod-ser-chan-zhes-bya-vahi-gzungs*. From leaf 143—145. A *dhāran'ī* or charm of MARICHI, a female deified saint or goddess. MARICHI is told by SHA'KYA to free herself from all incumbrances. One prays that he may become like to that goddess. Several evils enumerated, and her protection requested. Prayers, and *mantras*. Translated by *Pandita AMOGHA VAJRA*, and *Lotsavá Gélong RINCH'HEN GRAGS-PA*.

7. The Sanscrit and Tibetan title is, *A'rya parn'n'a shavarihi mdo*. *Leaves* 145, 146. Some *mantras* or charms.

8. Sans. *A'rya parn'n'a shavari nāma dhāran'ī*. Tib. ⁽²²⁾ *Leaves* 146, 147. Reverence be to her. A *dhāran'ī* of PARN'N'A SHAVARI (a female saint clothed with the leaves of trees). *Mantras* and prayers for assuaging diseases, and for arriving at a happy state.

9. Sans. *Vajra shrīm khalasya tantra kalpa*. Tib. ⁽²³⁾ *Rdo-rjé-lu-gu-rgyud-mahi-rgyud-kyi-rtog-pa*. From leaf 147—160. Ceremonies, and *mantras* for assuaging diseases.

10. Sans. *Chundé dévī nāma dhāran'ī*. Tib. ⁽²⁴⁾ *Lha-mo-skul-byed-ma-zhes-bya-vahi-gzungs*. *Leaves* 160, 161. A *dhāran'ī* of the exhorting goddess. Some *mantras* to avert all hurtful things, and to assuage epidemic maladies.

11. Sans. *Jaṅguli nāma vidya*. Tib. ⁽²⁵⁾ *Dug-sel-vahi-rig-sñags*. *Leaves* 161, 162. A *vidya*, or the art of curing poison (by charms or *mantras*). Some *mantras*.

12. Sans. *Hiranyavati nāma dhāran'ī*. Tib. ⁽²⁶⁾ *Dvyig-dang-ldan-pa-zhes-bya-vahi-gzungs*. From leaf 162—164. A *dhāran'ī* of *Hiranyavati*. The happy state of emancipation. Some *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE' YE'-SHE'S-SDE'.

21 འཕགས་མ་ འོད་ རྩེ་ ཅན་ ཞེས་ རྩ་ བའི་ བརྒྱུད་སྣ་ 22 འཕགས་མ་ རི་ འོད་ ལོ་ མ་ རྩོན་ མ་ ཞེས་ རྩ་ བའི་ བརྒྱུད་སྣ་ 23 རི་ རྩེ་ ལྷ་ ལྷ་ ལྷུང་ མའི་ ལྷུང་ གྱི་ རྩོན་ པ་ 24 ལྷ་ མོ་ ལྷལ་ རྩེད་ མ་ ཞེས་ རྩ་ བའི་ བརྒྱུད་སྣ་ 25 རྩལ་ རེལ་ བའི་ རིན་ ལྷུང་སྣ་ 26 དབྱིག་ དང་ ལྷན་ པ་ ཞེས་ རྩ་ བའི་ བརྒྱུད་སྣ་

13. Sans. *Yashovati dháran'í*. Tib. ⁽²⁷⁾ *Grag-sldan-mahi-gxungs*. *Leaves* 164, 165. *Mantras*.

14. Sans. *Jayavati-dháran'í*. Tib. ⁽²⁸⁾ *Rgyal-va-chan-gyi-gxungs*. From *leaf* 165—171. A *dháran'í* of the victorious, (or for procuring victory.) Delivered by CHOM-DA'N-DA'S, at the request of VAJRA PA'N'I', for the benefit of animal beings. The wonderful effects of some specified *mantras*. Several ceremonies to be performed in order to render the *mantras* of this *dháran'í* efficacious for every enterprise.

15. Sans. *Mayúri vidya garbhé*. Tib. ⁽²⁹⁾ *Rig-sñags-kyi-rgyal-mo-rma-byaki-yang-snying*. *Leaves* 171, 172. The essence of the *Mayúri* (pea-hen) *Vidya mantra*. Some *mantras*, and prayers to be delivered from all sorts of evil.

16. Sans. *A'gra pradipa-dháran'í*. Tib. ⁽³⁰⁾ *Sgron-ma-mch'hog-gi-gxungs*. From *leaf* 172—179. The best lamp. A *dháran'í*. Some *mantras*, as preservatives against all sorts of evil.

17. Sans. *As'h'ta dévi dháran'í*. Tib. ⁽³¹⁾ *Lha-mo-brgyad-kyi-gxungs*. From *leaf* 179—181. Some *mantras* uttered by eight goddesses.

18. Sans. *Sarva tathágatos'hnis'ha vijáya náma dháran'í kalpa sahita*. Tib. ⁽³²⁾ *Dé-bshin-gshegs-pa-thams-chad-kyi-gtsug-tor-rnam-par-rgyal-va-shes-bya-vahi-gxungs-rtog-pa-dang-bchas-pa*. From *leaf* 181—188. A *dháran'í*. The head ornament of victory of all *Tathágatas*, together with some minute ceremonies.

Nos. 19, 20, 21, 22, 23, 24, six other *dháran'ís*, nearly under the same title, and on the same subject as the preceding; namely, ceremonies, *mantras*, prayers, praises, and charms against several sorts of evil. From *leaf* 188—232.

25. Sans. *Aparajita dháran'í*. Tib. ⁽³³⁾ *Gxhan-gyis-mi-thub-pahi-gxungs*. *Leaf* 235. A *dháran'í*, styled, "Not to be overpowered by any other."

²⁷ རྩམས་ལྷན་མའི་གྲུངས་ ²⁸ རྩམས་ལྷན་མའི་གྲུངས་ ²⁹ རྩམས་ལྷན་མའི་གྲུངས་
³⁰ རྩམས་ལྷན་མའི་གྲུངས་ ³¹ རྩམས་ལྷན་མའི་གྲུངས་ ³² རྩམས་ལྷན་མའི་གྲུངས་
³³ རྩམས་ལྷན་མའི་གྲུངས་

Adorations expressed to several *Buddhas*, and other inferior saints. The wonderful effects they produce, by defending against all sorts of evil. The objects of fear are thus enumerated—Robbers, fire, water, poison, weapons, hostile bands, famine, enemy, sickness, lightning, untimely death, earthquakes, ignis fatuus, fear from one's prince, from the gods, and from all sorts of demons or evil spirits. Repetition of several *mantras*—several kinds of demoniacal possession (or occupation by evil spirits). *Leaf 238*. Enumeration of all sorts of diseases or maladies in the several members of the body.

26. Sans. *Sarva Tathágata kridáya vilokiti dháran'í*. Tib. ⁽³⁴⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-snying-po-dam-tshig-la-rnam-par-lta-vahi-gzungs*. From *leaf 240—254*. The essence of all *Tathágatas*. A *dháran'í* respecting one's vow or promise. CHOM-DA'N-DA'S (SHÁKYA) in *Galdan*, in the presence of BRAHMÁ, VISHNU, and MAHESHWARA, gives instruction respecting the six transcendental virtues. Deliverance from pain. Many take refuge with *Buddha*. The miseries of life. INDRA requests of CHOM-DÁN-DA'S to instruct the animal beings how to remedy those evils. Moral instruction. Translated by JINA-MITRA, SHILENDRA BODHI, and BANDE' YE'-SHE'S-SDE (in the ninth century).

27. Sans. *Sarva roga prashamani dháran'í*. Tib. ⁽³⁵⁾ *Nad-thams-chad-rab-tu-zhi-var-byed-pahi-gzungs*. *Leaves 254, 255*. A *dháran'í* for assuaging all sorts of diseases. Told by SHA'KYA to the *Gélongs* at *Mnyán-yod*, (Sans. *Shrávasti*).

28. Sans. *Jwara prashamani dháran'í*. Tib. ⁽³⁶⁾ *Rims-nad-rab-tu-zhi-var-byed-pahi-gzungs*. *Leaves 255, 256*.

29. Sans. *Akshi roga prashamani-sútra*. Tib. ⁽³⁷⁾ *Mig-nad-rab-tu-zhi-var-byed-pahi-mdo*. A *sútra* for assuaging the diseases of the eye. Told by

34 དེ་བཞིན་གསལ་པ་འཇམ་མཉམས་ཅན་གྱི་སྣང་པོ་དམ་རྒྱུ་ལ་ཚམ་པར་སྐྱ་བའི་གསུངས་
 35 ཚད་འཇམ་མཉམས་ཅན་འབྲེལ་ཞི་བར་བྱེད་པའི་གསུངས་ 36 རིམས་ཚད་འབྲེལ་ཞི་བར་བྱེད་པའི་
 གསུངས་ 37 མིང་ཚད་འབྲེལ་ཞི་བར་བྱེད་པའི་མདོ་

CHOM-DÁN-DÁS at *Rájagriha*, at the request of the great black prince of the *Yakshas*. A few *mantras*, with some superstitious ceremonies.

30. Sans. *Arsha prashamani-su'tra*. Tib. ⁽³⁸⁾ *Gzhang-hbrum-rab-tu-zhi-var-byed-pahi-mdo*. From leaf 256—258. A *su'tra* for assuaging hemorrhoids or the piles (in the fundament).

31. Sans. *Chauri vidhwansana-dháran'í*. Tib. ⁽³⁹⁾ *Mi-rgod-rnam-par-hjoms-pahi-gzungs*. Leaves 258, 259. A *dháran'í* for making a wild man tame. Told by SHA'KYA to KUN-DGA'H-VO.

32. Sans. *Bahu putra pratisara dháran'í*. Tib. ⁽⁴⁰⁾ *Bu-mang-po-so-sor-hbrang-vahi-gzungs*. Leaves 259, 260. Dissension of many children. A *dháran'í*, told by SHA'KYA, at the request of a rich householder at *Shrávasti*, who could not agree with PRASE'NAJIT (the king of *Kosala*). A few *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE'YE'-SHE'S-SDE'. There is another *dháran'í* on the same leaf.

33. Sans. *Jnánálóka dháran'í*. Tib. ⁽⁴¹⁾ *Yé-she-s-ta-la-la-gzungs*. From leaf 260—263. The light of wisdom. A *dháran'í*. Adoration is expressed to several *Tatháguas*. Some *mantras*.

34. Sans. *Rasmi vimalé dháran'í*. Tib. ⁽⁴²⁾ *Hod-xer-dri-ma-med-pahi-gzungs*. From leaf 263—278. The immaculate beam (or ray of light). A *dháran'í*, taught by CHOM-DA'N-DA'S at *Ser-skya* (*Capila*), before all sorts of *Bodhisatwas*, gods, and demons, at the request of a *Brahman*, who takes refuge with *Buddha*. Instruction on the fruits of good and bad actions. Some *mantras* also, translated by VIDYAKARA SANHI, and BANDE'YE'-SHE'S-SDE', (in the ninth century). The *mantras* have been corrected by CHOVO ATISHA and *Gélong* BROMSTON (in the eleventh century).

38 མཁའ་ འཕྱུ་མ་ འཕ་ ར་ ཞི་ བཟ་ རྩེད་ པའི་ མདོ་ 39 མི་ རྩོད་ རྩམ་ པཟ་ འཛོམས་ པའི་ མཐུངས་
 40 རྩ་ མང་ པོ་སོ་སོར་ འཕྱུད་ པའི་ མཐུངས་ 41 ལོ་ རེས་ ཏ་ ལ་ ལ་ མཐུངས་ 42 འོད་ རྩེད་ རི་ མ་མེད་
 པའི་ མཐུངས་

35. Sans. *Sarva mana antamita siddhi stupé náma dháran'í*. Tib. ⁽⁴³⁾ *Shes-pa-thams-chad-mthar-phyin-par-grub-pahi-mch'hod-rten-shes-bya-vahi-gzungs*. From leaf 278—288. A heap (or sacred building) of perfectly rectified knowledge. A *dháran'í*. Ceremonies to be observed at the building and consecrating of a *Mch'hod-rten* (Sans. *Chaitya*), taught by SHAKYA, at the request of VAJRA PAÑÍ. *Mantras*.

36. Sans. *Pratitya samudpáda parihridáya dháran'í*. Tib. ⁽⁴⁴⁾ *Rten-ching-hbrel-par-hbyung-vahi-snying-pohi-ch'ho-gahi-gzungs*. From leaf 288—292. A *dháran'í* or (short treatise) on the essence of causal (or dependent) connexion of things.

37. Another *su'tra* under the same title, and on the same subject. Leaf 293.

38. Another ditto. From leaf 293—297.

39. Sans. *Ushnisha jwala dháran'í*. Tib. ⁽⁴⁵⁾ *Gtsug-tor-hbar-vahi-gzungs*. The flaming turban or diadem. A *dháran'í*. Adoration of *Buddhas*, accompanied by some *mantras*.

40. Sans. *Pradaksha ratna traya—dháran'í*. Tib. ⁽⁴⁶⁾ *Dkon-mch'hog-gi-rten-la-bskor-va-bya-vahi-gzungs*. Leaves 297, 298. A *dháran'í* (to be repeated) at circumambulating any representative of God (as *Buddha*, *Dherma*, and *Saṅgha*).

41. Sans. *Dakshini parishodhana*. Tib. ⁽⁴⁷⁾ *Yon-yongs-su-sbyong-va*. Leaf 298. The making clean or pure of gifts (to be offered). Some *mantras*.

42. Sans. *Prajná varadhani-dháran'í*. Tib. ⁽⁴⁸⁾ *Shes-rab-skyed-pahi-gzungs*. Leaves 298, 299. A *dháran'í* for increasing wit or understanding. The salutation is thus—*Namo Ratna Trayáya, Namo Árya Avalokitéshwaráya, Bodhisatwáya, Máha Satwáya, Máha Karunikáya, &c.* Some *mantras*.

43 རེས་པ་ཐམས་ཅད་མཐུན་ཕྱིན་པར་གྱུ་བའི་མཚན་རྟོག་ཞེས་པ་འདི་གཞན་དཔ 44 རྟོག་རྟོག་
 འབྲེལ་པར་འབྲེལ་བའི་སྣང་པོའི་ཚེ་གའི་གཞན་དཔ 45 བརྗེས་ཏེ་འབྲེལ་བའི་གཞན་དཔ 46 དཔོན་མཚན་
 གི་རྟོག་ལ་བསྐྱོད་པ་པུ་འདི་གཞན་དཔ 47 ཡོན་ཡོངས་ལ་སྤྱོད་པ 48 རེས་པ་འབྲེལ་བའི་གཞན་དཔ

43. Sans. *Pu'ja mégha—dháran'í*. Tib. ⁽⁴⁹⁾ *Mch'hod-paki-sprin—gzungs*. *Leaves* 300, 301. The cloud of sacrifice (or oblations of several things). Adoration expressed to all the *Buddhas* in the ten corners of the world. Benefits that follow such pious or religious acts.

44. Sans. *Aparamita guna anushingsá—dháran'í*. Tib. ⁽⁵⁰⁾ *Yon-tan-bsnags-pa-dpag-tu-med-pa-zhes-bya-vahi-gzungs*. *Leaf* 301. Immense praiseworthy qualities. A *dháran'í*. A few *mantras*, and the benefits arising from their frequent repetition.

45. Sans. *Sarva dherma matriká—dháran'í*. Tib. ⁽⁵¹⁾ *Ch'hos-thams-chad-kyi-yum—gzungs*. *Leaf* 302. The mother of all virtues. A *dháran'í*. SHA'KYA to KUN-DGA'H-VO at *Shrávasti*. Some *mantras*.

46. Sans. *Balavati náma pratyam giri*. Tib. ⁽⁵²⁾ *Phyir-bzlog-pa-stobs-chan*. *Leaves* 302, 303. The powerful averter (of all hurtful things).

47. Sans. *Vidya Rája shwása mahá*. Tib. ⁽⁵³⁾ *Rig-snags-kyi-rgyal-po-dvugs-ch'hen-po*. *Leaves* 303, 304. The great breath. A principal *vidya*. Some *mantras*. SHWA'SA MAHA', the prince (or chief) of the *Bhúts* (or evil spirits) takes refuge with *Buddha* (SHA'KYA), and promises that he will not hurt those that carry with them this *dháran'í*.

48. Sans. *Krodha vijaya kalpa guhya tantra*. Tib. ⁽⁵⁴⁾ *Khro-vo-rnam-par-rgyal-vahi-rtog-pa—Gsang-vahi-rgyud*. From *leaf* 304—384. A mystical *tantra* on the ceremonies of the victorious wrathful (a divinity). Exhortations by that terrific deity to take refuge with the three holy ones. Description of *mandalas*, oblations, ceremonies, and *mantras*. Mystical theology.

49. Sans. *Chúdá man'i—dháran'í*. Tib. ⁽⁵⁵⁾ *Gtsug-gi-nor-bu—gzungs*. From *leaf* 384—387. *Chú'dá man'i* (having a gem on the crown of his head), the

49 མཚོད་ བའི་ ལྷིན་—གནམ་དཔལ་ 50 ཡོན་ ཉན་ བལྟམས་ པ་ དཔལ་ ཅ་ མེད་ པ་ ཞེས་ བུ་བའི་ གནམ་དཔལ་
 51 ཚོས་ འམས་ ཅད་ གྱི་ ཡུམ་—གནམ་དཔལ་ 52 ལྷིན་ བཞེས་ པ་ ལྷོ་བས་ ཅན་ 53 རིག་ ལྷམས་ གྱི་ ལྷལ་ པོ་
 —དབུགས་ ཅན་ པོ་ 54 ལྷོ་ བོ་ནམ་ པར་ ལྷལ་ བའི་ རྟོག་ པ་—གནམ་དཔལ་ བའི་ ལྷུད་ 55 གཞིན་ ལི་ རྟོན་
 ལྷུ—གནམ་དཔལ་

name of a *dháran'í*. Adoration of *Buddhas*, *Bodhisatwas*, and other inferior saints, and prayers addressed to them to avert all disagreeable things. *Mantras*.

50. Sans. *Chandanaṅga—dháran'í*. Tib. ⁽⁵⁶⁾ *Tsan-dan-yan-lag—gzungs*. From leaf 387—389. A member of *Chandan*, or sandal wood. A *dháran'í*. A short instruction by SHA'KYA to the *Gélongs*. Some *mantras* also.

51. Sans. *Vijayava apatina pratyam-giri*. Tib. ⁽⁵⁷⁾ *Phyir-bzlog-pa-rnam-par-rgyal-va-chan*. From leaf 389—392. The victorious averter (or the most efficacious remedy against all hurtful things). Adoration of *Buddhas*, &c. *Mantras*, and prayers.

52. Sans. *Oja pratyáharan'í-su'tra*. Tib. ⁽⁵⁸⁾ *Mdangs-phyir-bzlog-pahimdo*. The restoring (or recovering) the brightness of one's face (or countenance). A short *su'tra*, told by SHA'KYA to KUN-DGA'H-VO. Some *mantras*.

53. Sans. *Ratna málá, náma aparájita*. Tib. ⁽⁵⁹⁾ *Gzhan-gyis-mi-thub-pahirin-po-ch'hehi-phreng-va*. From leaf 393—395. A rosary of jewels, to prevent being overcome by any one. Some adorations expressed. Prayers and *mantras* to be delivered from all sorts of evil.

54. Sans. *Sarva abhaya pradána-dháran'í*. Tib. ⁽⁶⁰⁾ *Thams-chad-la-mi-hjigs-pa-sbyin-pa—gzungs*. From leaf 395—397. The encouraging of all. A charm against all sorts of evil. Taught by SHA'KYA to INDRA. Some *mantras*.

55. Sans. *Abhaya vádá aparájita*. Tib. ⁽⁶¹⁾ *Gzhan-gyis-mi-thub-pa-mi-hjigs-pa-sbyin-pa*. From leaf 397—400. The bestowing on a person such courage as not to be overcome by any one. Some prayers and *mantras*.

56. Sans. *Abhis'hinychani dháran'í*. Tib. ⁽⁶²⁾ *Dvang-bskur-vahi—gzungs*. From leaf 400—402. A *dháran'í* for empowering one. Some *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE' YE'-SHE'S-SDE'.

56 ཚིན་དན་ཡན་ལས་གསུངས་ 57 ལྷིའ་ བསྐྱེག་ པ་ རྣམ་ པར་ རྒྱལ་ བ་ ཅན་ 58 མངས་ ལྷིའ་
 བསྐྱེག་ པའི་ མདོ་ 59 ལལ་ ལེས་ མི་ ལྷལ་ པའི་ རྣམ་ པོ་ རྩོམ་ རྩོམ་ བ་ 60 ལྷལ་ ཅད་ ལ་ མི་ ལེས་
 པ་ ལྷིན་ པ་གསུངས་ 61 ལལ་ ལེས་ མི་ ལྷལ་ པ་ མི་ ལེས་ པ་ ལྷིན་ པ་ 62 ལལ་ ལྷིའ་ པའི་
 ལལ་

57. Sans. *Chakshu vishodhan'a-vidya*. Tib. ⁽⁶³⁾ *Mig-rnam-par-sbyong-vahi-rig-sñags*. From leaf 402—405. The clearing up of one's eye. SHA'KYA gives religious instruction to some of the *Shákyas*, who take refuge with *Buddha*.

58. Sans. *Sarva antara sañgrása-dháran'í mantra*. Tib ⁽⁶⁴⁾ *Bar-du-gchod-pa-thams-chad-sel-vahi-gzungs-sñags*. Leaf 405. A cure against all evil. Told by CHOM-DA'N-DA'S to VAJRA PA'N'I'.

59. Sans. *Dravid'a vidya Rája*. Tib. ⁽⁶⁵⁾ *Hgro-lding-vahi-rig-sñags-kyi-rgyal-po*. From leaf 405—408. A principal *vidya*, styled, "the high soaring or flying." Told by SHA'KYA to KUN-DGA'H-VO.

60. Sans. *Dhwaja ágrakéyura-dháran'í*. Tib. ⁽⁶⁶⁾ *Rgyal-mts'han-gyi-rtsé-mohi-dpung-rgyan-gzungs*. From leaf 408—410. The ornament on the top of a banner. Told by SHA'KYA. Many *mantras*. Translated by JINA-MITRA, DA'NA-SHILA, and BANDE' YE'-SHE'S-SDE'.

61. Sans. *Mahí mahendra-dháran'í*. Tib. ⁽⁶⁷⁾ *Sahi-dvang-po-ch'hen-po-gzungs*. From leaf 410—413. The great ruler of the earth. A *dháran'í*. Some *mantras*. Adorations paid to several saints or *Buddhas*.

62. Sans. *Mahá dand'a-dháran'í*. Tib. ⁽⁶⁸⁾ *Bé-chon-ch'hen-po-gzungs*. From leaf 413—416. The great staff or rod. A *dháran'í*. *Mantras* and prayers.

63. Sans. *Sumukhan-dháran'í*. Tib. ⁽⁶⁹⁾ *Sgo-bzang-po-gzungs*. From leaf 416—424. The good door. A *dháran'í* by SHA'KYA, at the request of VAJRA PA'N'I'.

64. Sans. *Dherma ságara-dháran'í*. Tib. ⁽⁷⁰⁾ *Ch'hos-kyi-rgya-mts'ho-gzungs*. From leaf 424—429. An ocean of virtues. Some *mantras*, by SHA'KYA at

63 མིག་ རྩམ་ པར་ ལྷོང་ བའི་ རིག་ ལྷནས་ 64 བར་ ཏ་ ལཱེད་ པ་ རམས་ ཅད་ སེལ་ བའི་ ལྷནདས་
 ལྷནས་ 65 ལྷོ་ ལྷིང་ བའི་ རིག་ ལྷནས་ ལྷི་ ལྷལ་ པོ་ 66 ལྷལ་ མཚན་ ལྷི་ ལྷོ་ མའི་ དལྷང་ལྷན་—ལྷནདས་
 67 སའི་ དབང་པོ་ ལྷན་ པོ་—ལྷནདས་ 68 བོ་ ཅན་ ལྷན་ པོ་—ལྷནདས་ 69 ལྷོ་ བཟང་ པོ་—ལྷནདས་
 70 ལྷོས་ ལྷི་ ལྷོ་ མཚན་—ལྷནདས་

Váranási, with instruction how to keep the doctrine taught by him. Translated by SURENDRA BODHI, PRAJNA' VARMA, and BANDE' YE'-SHE'S-SDE'.

65. Sans. *Gáthá dviya dháran'í*. Tib. ⁽⁷¹⁾ *Ts'higs-su-bchad-pa-gnyis-pahi—gzungs*. A *dháran'í* consisting of two verses.

66. Sans. *S'hat mukhi-dháran'í*. Tib. ⁽⁷²⁾ *Sgo-drug-pa—gzungs*. Leaves 429, 430. That with six doors, (or entrances). A *dháran'í*, by SHA'KYA. Prayers and *mantras* for the welfare of animal beings.

67. Sans. *S'hat akshara vidya*. Tib. ⁽⁷³⁾ *Yi-ge-drug-pahi-rig-sñags*. From leaf 400—432. A *Vidya mantra*, consisting of six letters. Some *mantras* as preservatives against some specified diseases. Told by SHA'KYA to KUN-DGA'H-VO.

68. Sans. *Kanychavati-dháran'í*. Tib. ⁽⁷⁴⁾ *Gser-chan—gzungs*. From leaf 432—435. The golden *dháran'í*. Charms against all sorts of evil.

69. Sans. *Karun'a agraná-dháran'í*. Tib. ⁽⁷⁵⁾ *Snying-rjé-mch'hog—gzungs*. From leaf 435—438. The most merciful. A *dháran'í*. Adoration expressed, and prayers addressed to *Buddha*, for protection from the manifold calamities of life. Some *mantras*.

70. Sans. *Pushpa kúta*. Tib. ⁽⁷⁶⁾ *Mé-tog-brtsegs-pa*. From leaf 438—441. A heap of flowers. The happy state of those that take refuge with *Buddha*.

71. Sans. *Mahá-dháran'í*. Tib. ⁽⁷⁷⁾ *Gzungs-ch'hen-mo*. From leaf 441—445. The great *dháran'í*, or charm. KUN-DGA'H-VO having passed the three months of summer at *Sáketana* (Tib. *Gñas-bchas*), returns to SHA'KYA at

71 ཚེས་ལྷ་བཅད་པ་གཉིས་པའི་གནུངས་ 72 ལྷ་རྩལ་པ་གནུངས་ 73 ལྷ་ལེ་རྩལ་པའི་
 རྒྱལ་ལྷ་གས་ 74 གསེར་རྩལ་གནུངས་ 75 ལྷ་རྩལ་མཚན་གནུངས་ 76 མེ་ཉེས་བསྐྱེདས་པ་
 77 གནུངས་ཚེན་མོ་

Shrávasti (Tib. *Mnyan-yod*), who tells him this *dháran'í*, as a remedy against all evil. Some *mantras*, and the stories of their great efficacy.

NOTE.—There are many repetitions in the whole volume. The translation of many of the works is attributed to the celebrated translators in the ninth century, as, JINA-MITRA, DA'NA-SHILA, SURENDRA BODHI, PRAJNA'VARMA, &c. and BANDE' YE'SHE'S-SDE'; but, I think they had no part in the translation of several of them, judging from the contents of these works, and of other large treatises translated elsewhere by them. And it is stated by Tibetan writers, that the princes at that time permitted only a few *Tantrika* works to be translated.

(*PHA*) OR THE FOURTEENTH VOLUME.

There are in this volume, besides some fragments, fifty-three separate works. The titles of them in Sanscrit and Tibetan, with some notices on their contents, are as follow :—

1. Sans. *Achala—dháran'í*. Tib. ⁽⁷⁸⁾ *Mi-gyo-va—gzungs*. From leaf 1—23. The firm or immovable (a deity). A *dháran'í*. Instruction by SHÁKYA for preparing his *mandala* and performing the ceremonies, and on the several configurations of the fingers of the hands during the ceremony. What oblations to be made. Several *mantras* to be repeated—their efficacy. Translated by DHERMA SRI-MITRA, and *Gélong CH'HOS-KYI' BZANG-PO*.

2. Sans. *Vajra Krodha Rája kalpa (laghu tantra náma)*. Tib. ⁽⁷⁹⁾ *Rdo-rjé-khro-vohi-rtog-pa (bsdus-pahi-rgyud)*. From leaf 23—57. Description of VAJRA KRODHA (an abridged *tantra*). His *mandala*. How to represent him in painting. His ceremonies, oblations, *mantras*, and praises.

The titles of the following eight works are only in Tibetan :—

3. Tib. ⁽⁸⁰⁾ *Spyan-ras-gzigs-dvang-phyug-gi-mts'han-brgya-rtsa-brgyad-pa-gzungs-sñags-dang-bchas-pa*. From leaf 57—61. The hundred and eight names or epithets of AVALOKITE'SHWARA, together with some *mantras*.

78 མི་གཡོ་བ་—གརྟུངས་ 79 རྡོ་རྗེ་ཀྲོ་བོ་འཇིག་པ་ (བརྟུས་པའི་རྒྱུད་) 80 རྟུན་རྩལ་གསེས་
དབང་ལུག་གི་མཚན་བཟླ་མ་བཟླ་པ་གརྟུངས་ལུགས་དང་བཅས་པ་

4. The hundred and eight names or epithets of (Tib. ⁽⁸¹⁾) **BYAMS-PA**. (Sans. *Maitreya*). From leaf 61—63.

5. Ditto, those of (Tib.) ⁽⁸²⁾ **NAM-MKHAHI-SNYING-PO**. (Sans. *A'kásha Garbha*). From leaf 63—68.

6. Ditto, those of (Tib.) ⁽⁸³⁾ **KUN-TU-BZANG-PO**. (Sans. *Samanta Bhadra*). From leaf 68—73.

7. Ditto, those of (Tib.) ⁽⁸⁴⁾ **LAG-NA-RDO-RJE'**. (Sans. *Vajra Pán'i*). From leaf 73—77.

8. Ditto, those of (Tib.) ⁽⁸⁵⁾ **HJAM-DPAL**. (Sans. *Mañju Sri*). From leaf 77—82.

9. Ditto, those of (Tib.) ⁽⁸⁶⁾ **SGRIB-PA-THAMS-CHAD-RNAM-PAR-SEL-VA**. (Sans. *Sarvva návaran'a vishambhi*). From leaf 82—85.

10. Ditto, those of (Tib.) ⁽⁸⁷⁾ **SAHI-SNYING-PO**. (Sans. *Kshiti garbha*). From leaf 85—88.

11. Sans. *Mañju Shri náma as'htá shatakam*. Tib. ⁽⁸⁸⁾ **Hjam-dpal-gyi-mts'han-brgya-rtsa-brgyad-pa**. Leaves 88, 89. The hundred and eight names of MAÑJU SRI.

12. Sans. *Maitri pratijnyá-dháran'í*. Tib. ⁽⁸⁹⁾ **Byams-pahi-dam-bchas-pa—gxungs**. Leaf 89. The promise or vow of MAITRI.

13. Sans. *A'rya jambhala náma as'ht'a shataka*. Tib. ⁽⁹⁰⁾ **Gnod-hdsin**. From leaf 89—91. The hundred and eight names of (Sans. *Jambhala*) the destroyer or taker away of hurtful things. By repeating or reading these names many specified sorts of prosperity are stated to be obtained.

14. Sans. *A'tánátiyama-sútra*. Tib. ⁽⁹¹⁾ **Kun-tu-rgyu-va-dang-kun-tu-rgyu-va-ma-yin-pa-dang-hthun-pahi-mdo**. Leaf 92. A *sútra* common both to the

81 ཐུམས་པ 82 ཀམ་མཚའི་སྣོད་པོ་ 83 ལྷན་ཅུ་བཟང་པོ་ 84 ལམ་ན་རོ་རྩེ
 85 འཇམ་དཔལ་ 86 ལྷོ་པ་པ་ཐམས་ཅད་རྣམ་པར་སྟེན་པ་ 87 ལའི་སྣོད་པོ་ 88 འཇམ་དཔལ་ལྷི
 མཚོན་བཅུ་རྩ་བཅུད་པ་ 89 ཐུམས་པའི་དམ་བཅས་པ་—གཞུངས་ 90 འཕགས་པ་གནོད་འཇོག་ལྷི
 མཚོན་བཅུ་རྩ་བཅུད་པ་ 91 ལྷན་ཅུ་ལྷུ་པ་དང་ལྷན་ཅུ་ལྷུ་པ་མ་ཡིན་པ་དང་འཇམ་པའི་མདོ་

Parivrajakas and non-*Parivrajakas*. Told by KUVÉ'RA, with the permission of GAUTAMA, the kinsman of the sun. He is styled by KUVÉ'RA, (Tib. ⁽⁹²⁾) *Dpah-ch'hen*, Sans. *Mahá Vira*, thus—Reverence to thee, great champion. In this *sútra* KUVÉ'RA tells how the four great kings on the *Ri-rab* (Sans. *Méru*) hearing the excellent qualities of GAUTAMA pay him their respects, with all their attendants, the *Gandharbas*, &c. and take refuge with him; and also that they promise to protect and make those to prosper who take refuge with *Buddha*. There are some *mantras* also. In general, this is an instructive *sútra*. Translated by JINA-MITRA, PRAJNA' VARMA, and BANDE' YE'-SHE'S-SDE'.

15. Sans. *Mahá mégha*. Tib. ⁽⁹³⁾ *Sprin-ch'hen-po*. From leaf 112—132. The great cloud (the name of a *Buddha*). Enumeration of many sorts of *Nágas*. Several names of *Buddha*, with the epithet of "cloud." Instruction to the *Nágas*. The adorations expressed by them; and their promise that they will let fall seasonable rain in *Jambudwipa*, and will keep off all hurtful things. *Mantras* and ceremonies. Translated by JINA-MITRA, SHILENDRA BODHI, and BANDE' YE'-SHE'S-SDE'.

16. Sans. *Mahá mégha váta man'dali sarva'nága hridáya*. Tib. ⁽⁹⁴⁾ *Sprin-ch'hen-po-rlung-gi-dkyil-hkhor-gyi-léhu, klu-thams-chad-kyi-snying-po*. From leaf 132—139. The great cloud, the atmosphere, the essence of all *Nágas*. Subject, as above, enumeration of many *Nágas*. They take refuge with *Buddha*, and pay their respects to him. Praises and *mantras*.

17. Sans. *Nága Rája vira pariprich'chha-náma dháran'i*. Tib. ⁽⁹⁵⁾ *Kluhi-rgyal-po-gxi-chan-gyis-zhus-pahi-gzungs*. A *dháran'i* at the request of VIRA, a *Nága Rája* (or principal serpent). Some *mantras*, as preservatives against poison, weapons, and other hurtful things.

92 དཔལ་ ཚེན་།—དཔལ་ ཚེན་ ལྷོད་ ལ་ ཡུལ་ འཕྲིན་ ལོ་ 93 རྩིན་ ཚེན་ པོ་ 94 རྩིན་ ཚེན་ པོ་ རྩིན་ ལི་
 དམྱིལ་ ལཱོཏ་ ལྷི་ ལེའུ་། རྩི་ བམས་ ཅད་ ལྷི་ རྩིན་ པོ་ 95 རྩིན་ ལྷོད་ པོ་ ལཱོཏ་ ཅན་ ལྷིས་ ལྷལ་ པལི་
 བཟླདས

18. Sans. *Mahá Gan'apati-tantra*. Tib. ⁽⁹⁶⁾ *Ts'hogs-kyi-bdag-po-ch'hen-pohi-rgyud*. From leaf 140—148. A *tantra* of the great GANE'SA (the lord of hosts). Description of the square *mandala* in which his image must be placed. Oblations of several things, *mantras*, praises, prayers. This *tantra* was brought into Tibet by DIPANKARA SRI JNA'NA (*Chovo Atisha*), in the eleventh century.

19. Sans. *Gan'apati hridáya*. Tib. ⁽⁹⁷⁾ *Ts'hogs-kyi-bdag-pohi-snying-po*. From leaf 148—150. The essence of GANE'SA. Some *mantras* of wonderful efficacy for obtaining success in every undertaking, and for being defended against all hurtful things. Told by SHA'KYA to KUN-DGA'H-VO at *Rájagriha*. (Tib. *Rgyal-pohi-khab*.)

20. Sans. *Graha-matriká-dháran'i*. Tib. ⁽⁹⁸⁾ *Gzah-rnams-kyi-yum—gzungs*. From leaf 150—153. A *dháran'i* containing the mother of the planets; or some *mantras* to render the planets propitious to keep off all hurtful things. Told by SHA'KYA, at the request of VAJRA PA'N'I'. Translated by SHILENDRA BODHI, JNÁNA SIDDHI, SHA'KYA PRABHA', and by BANDE' YE'-SHE'S-SDE'.

21. Another *dháran'i* under the same title, and on the same subject as before. From leaf 153—157.

22. Sans. *Vasudhara. Dháran'i*. Tib. ⁽⁹⁹⁾ *Nor-gyi-rgyun—gzungs*. Affluence of riches. Instruction, and some *mantras* by SHA'KYA, how to escape poverty, sickness, and other hurtful things. Delivered at the request of DA'VA'-ZANG-PO, a citizen of *Kóshambi*, when SHA'KYA was in the thorny forest near that city.

23. Sans. *Shri Mahá Kála tantra*. Tib. ⁽¹⁰⁰⁾ *Dpal-nag-po-ch'hen-pohi-rgyud*. From leaf 167—170. A *tantra* on SRI MAHA' KÁLA (a terrific god). How to represent him in the *mandala*. What oblations to be made. Ceremonies and *mantras*.

⁹⁶ རྩོམས་ཀྱི་བདག་པོ་ཚེན་པོའི་རྒྱུད་ ⁹⁷ རྩོམས་ཀྱི་བདག་པོའི་སྟིང་པོ་ ⁹⁸ བཟའ་རྣམས་ཀྱི་ཡུམ་—གཞུངས་ ⁹⁹ རྩོམ་ཀྱི་རྒྱན་—གཞུངས་ ¹⁰⁰ དཔལ་རྣམས་མོ་ཚེན་པོའི་རྒྱུད་

24. Sans. A *dháran'i* on *Shri Mahá Kála*. *Leaves* 170, 171.

25. Sans. *Dévi Mahá Káli dháran'i*. Tib. ⁽¹⁾ *Lha-mo-nag-mo-ch'hen-mohi-gzung*s. *Leaves* 171, 172. A *dháran'i* of KA'LI DE'VI. She is called here the sister and wife of YAMA (Tib. ⁽²⁾ *Gshin-ryéhi-lcham*), the mother of MA'RA (Tib. ⁽³⁾ *Bdud*) or CA'MA, and the queen (Tib. ⁽⁴⁾ *Dvang-phyug-ma*. Sans. *Ishwarí*) of the *Cámarupa* world. She visited SHA'KYA after he became *Buddha*, and while he was sitting under the holy tree (*ficus indica*); and having thrice circumambulated him, prostrated herself at his feet, adored him, and was instructed by him in some *mantras*.

26. Sans. *Shri Dévi Kála prama rája tantra kili*. Tib. ⁽⁵⁾ *Dpal-lha-mo-nag-mohi—bstod-pa-rgyal-pohi-rgyud*. From *leaf* 172—182. The highest praise bestowed on KA'LI DE'VI, for having adopted the doctrine of BHAGAVA'N with respect to the ten moral virtues.

27. Sans. *Shri Dévi Káli náma as'h'a shataka*. Tib. ⁽⁶⁾ *Dpal-lha-mo-nag-mohi-mts'han-brgya-rtsa-brgyad-pa*. From *leaf* 182—184. The hundred and eight names of SRI KA'LI DE'VI.

28. Sans. *Sapta vetuda—dháran'i*. Tib. ⁽⁷⁾ *Ro-langs-bdun-pa-gzung*s. From *leaf* 184—190. Seven manes or ghosts. SHA'KYA'S instruction to KUNDGA'H-VO, when he, on a certain occasion, was hurt by some *Tirthika Parivrajakas*, by the influence of some mischievous spirits (of dead bodies).

29. Sans. *Surupa—dháran'i*. Tib. ⁽⁸⁾ *Su-ru-pa*, or *Gxugs-legs*. *Leaf* 190. Some *mantras* and their effects. There are some other *dháran'is* from *leaf* 190—200.

30. Sans. *Aparámita ayurjnána-mahá yána súra*. Tib. ⁽⁹⁾ *Ts'hé-dang-yé-shes-dpag-tu-med-pa—theg-pa-ch'hen-pohi-mdo*. From *leaf* 200—208. Im-

1 ལྷ་མོ་ནག་མོ་ཚེན་མོའི་གཟུངས་ 2 གཤིན་རྗེའི་ལྷ་མ་ 3 བཟུང 4 དབང་ལྷུག་མ
 5 དཔལ་ལྷ་མོ་ནག་མོའི་བཟུང་པ་ལྷུག་པོའི་ལྷུང་ 6 དཔལ་ལྷ་མོ་ནག་མོའི་མཚན་བཟུང་ཙ
 བཟུང་པ་ 7 རྩ་ལངས་བཟུང་པ་གཟུངས་ 8 ལྷ་ཙ་པ་or གཟུངས་ལེགས་ 9 ཚེ་དང་ལོ་ལྷེས་
 དཔལ་ལྷ་མོ་དང་པ་—ལྷུག་པ་ཚེན་པོའི་མདེ་

mense life and wisdom. A *sūtra* of high principles, by SHA'KYA to MAÑJU SRI, on the several good qualities or perfections of APARA'MITA AYURJNĀNA, a *Buddha*. Several *mantras*, and their effects.

31. Another *sūtra* of the same name and subject. From *leaf* 208—215.

32. A *dhāran'i* containing the essence of the above. From *leaf* 215—217.

33. Sans. *Avalokiteśwara padma jāla (mū'la tantra rāja nāma)*. Tib. ⁽¹⁰⁾ *Spyan-ras-gzigs-dvang-phyug-gi-rtsa-vahi-rgyud-kyi-rgyal-po—Pad-ma-dra-va-zhes-bya-va*. From *leaf* 217—299. The *Padma* net (or ornamental work of flowers). An original *tantra* of AVALOKITEŚWARA. Subject—Mystical and moral theology. Told by SHA'KYA before all sorts of auditors. *Leaf* 219. There is an enumeration of many goddesses, commencing with LOCHANA, MA'MAKI, &c. All sorts of moral instructions. Stories of acts performed in former lives. Instruction on preparing *mandalas*, performing ceremonies, and repeating *mantras*. Translated in *Cashmir* by *Pandita* SOMA SRI BHAVA, the Tibetan *Lotsāvā* KYURA, *Gélong* TS'HUL-KHRIMS HOD-ZER.

34. Sans. *Amoghā pāshā pāramitā s'haṭ paripu'rāya nāma dhāran'i*. Tib. ⁽¹¹⁾ *Don-yod-zhags-pahi-pha-rol-tu-phyin-pa-drug-yongs-su-rdsogs-par-byed pa-zhes-bya-vahi-gzungs*. From *leaf* 299—302. A *dhāran'i* of *Amogha-pāshā* for accomplishing the six transcendental virtues. Adoration of several *Buddhas*. Some *mantras*.

35. (Titles only in Tibetan). The minute rituals and ceremonies of AVALOKITEŚHWARA, who has a thousand hands, and as many eyes. From *leaf* 302—346.

36. A *dhāran'i* of SPYAN-RAS-GZIGS. From *leaf* 346—410. All sorts of ceremonies, legendary stories, and *mantras*. Translated from *Chinese*.

¹⁰ ལྷན་ རལ་ བཞེས་ དབང་ ལྷན་ སེ་ ར་ བའི་རྒྱུད་ རྗེ་ རྒྱལ་པོ་—པད་མ་ ད་ བ་ ཞེས་ རྩ་ བ
¹¹ དོན་ ཡོད་ ཞགས་ པའི་ པ་ རྩོལ་ རྩ་ ལྷན་ པ་ ལྷན་ ཡོདས་ ལྷ་ རྩོགས་ པར་ རྩེད་ པ་ ཞེས་ རྩ་ བའི་
 བརྒྱུདས

37. *Avalokitéshwara ekadasha mukham, náma dháran'í.* Tib. ⁽¹²⁾ *Spyan-ras-gzigs-dvang-phyug-shal-bchu-gchig-pahi-gzungs.* From leaf 410—414. A *dháran'í* of the eleven-faced AVALOKITE'SHWARA. Some prayers and *mantras* for averting all sorts of evil.

38. Another *dháran'í* of CHENRE'SIK.

39. Sans. *Padma ku'ta tantra.* Tib. ⁽¹³⁾ *Pad-ma-chod-pan—rgyud.* From leaf 414—425. A *padma* head ornament. Ceremonies and *mantras* for averting all disagreeable things.

40. Sans. *Lokéshwara kalpa.* Tib. ⁽¹⁴⁾ *Hjig-rten-dvang-phyug-gi-rtog-pa.* From leaf 425—433. A religious treatise on LOKE'SHWARA.

41. Sans. *Samanta Bhadra dháran'í.* Tib. ⁽¹⁵⁾ *Kun-tu-bzang-pohi-gzungs.* From leaf 433—436. A *dháran'í* of SAMANTA BHADRA. Some *mantras* for acquiring superhuman powers.

42. Sans. *Avalokitéshwara Hayagriva dháran'í.* Tib. ⁽¹⁶⁾ *Spyan-ras-gzigs-dvang-phyug-ha-ya-gri-vahi-gzungs.* From leaf 436—438. A *dháran'í* of AVALOKITE'SHWARA HAYAGRIVA. Some *mantras.*

43. Sans. *Avalokitéshwaráya náma as'h'ta shatakam.* Tib. ⁽¹⁷⁾ *Spyan-ras-gzigs-dvang-phyug-gi-mts'han-brgya-rtsa-brgyad-pa.* From leaf 438—440. The hundred and eight names of CHENRE'SIK.

44. Sans. *Karun'ikasya árya jambhala jalendra su shankara, náma dháran'í.* Tib. ⁽¹⁸⁾ *Gnod-hdsin-ch'hu-dvang-snying-rjé-chan-gyi-gzungs—bdé-byed-ches-bya-va.* The happy maker (he that makes happy). A *dháran'í* of the merciful JAMBHALA, the ruler of water. Adoration of *Buddha* and a few *mantras.*

¹² ལྷན་ རལ་ བཞིགས་ དབང་ ལྷན་ ཞལ་ བརྒྱ་ བཞིག་ པའི་ བཞུངས་ ¹³ པད་མ་ འོད་པར་རྒྱུད་

¹⁴ འཇིག་ རྟེན་ དབང་ ལྷན་ བྱི་ རྟེན་པ་ ¹⁵ ལྷན་ རྩ་ བཞུང་ པའི་ བཞུངས་ ¹⁶ ལྷན་ རལ་ བཞིགས་ དབང་

ལྷན་ ཉ་ ལ་ བྱི་ བའི་ བཞུངས་ ¹⁷ ལྷན་ རལ་ བཞིགས་ དབང་ ལྷན་ བྱི་ མཚོན་ བཞི་ རྩ་ བཞིད་ པ་

¹⁸ བཞིད་ འཇིག་ རྩ་ དབང་ ལྷིང་ རྟེན་ རྩ་ བཞི་ བཞུངས་—པདོ་ ལྷེད་འལ་ ལ་ པ་

45. Sans. *Ruchira aṅgayas'ht'hi-dhāran'ī*. Tib. ⁽¹⁹⁾ *Lus-kyi-dvyibs-mdses-pa—gzungs*. From leaf 441—443. A *dhāran'ī* of the handsome bodied. Some *mantras* for obtaining some specified prosperity.

46. Sans. *Siṅha nāda tantra*. Tib. ⁽²⁰⁾ *Seng-géki-sgra*. From leaf 443—445. The lion's voice. Some *mantras* by SHÁKYA, and their efficacy.

47. Sans. *Avalokitéshwarāya siṅha nāda dhāran'ī*. Tib. ⁽²¹⁾ *Spyan-ras-gzigs-dvang-phyug-senge-sgraki—gzungs*. From leaf 445—453. The lion-voice of AVALOKITE'SHWARA. A *dhāran'ī*. *Mantras* and their efficacy.

48. Sans. *Avalokitéshwara mati-dhāran'ī*. Tib. ⁽²²⁾ *Spyan-ras-gzigs-dvang-phyug-gi-yum—gzungs*. From leaf 455—457. The mother of AVALOKITE'SHWARA. A *dhāran'ī*. Some *mantras* and their virtues. Told by SHÁKYA at *Yangs-pa-chen*, on the request of KUNTU-ZANG-PO.

49. Sans. *Sarva tathāgata matani Tārā vishva-karma bhawa-tantra*. Tib. ⁽²³⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-yum-sgrol-ma-las-sna-ts'hogs-hbyung-vakhes-bya-vahi-rgyud*. From leaf 457—480. A *tantra* shewing how various things originated from TA'RA', the mother of all *Tathāgatas*. Told by SHÁKYA to MAÑJU SRI. Praises, prayers, *mantras*. Translated by DHARMA SRI MITRA, and *Lotsavá Gélong CH'HOS-KYI ZANG-PO*.

50. Sans. *A'rya Tārā Bhádra náma as'hta shatakam*. Tib. ⁽²⁴⁾ *Rje-btsun-ma-hpkags-ma-sgrol-mahi-mts'han-brgya-rtsa-brgyad-pa*. From leaf 480—483. The hundred and eight names of the venerable TA'RA'.

51. Sans. *Tārā dévi náma as'hta shatakam*. Tib. ⁽²⁵⁾ *Lha-mo-sgrol-mahi-mts'han-brgya-rtsa-brgyad-pa*. The hundred and eight names of TA'RA' DEVI'.

19 ལུས་ ཁྱི་ དེའི་བས་ མཛོན་ པ་—གཏུངས་ 20 སེང་ གེའི་ སྒྲ་ 21 ལུས་ རྩལ་ གཞུངས་ དབང་ ལུས་
 སེང་ གེ་ སྒྲའི་ གཏུངས་ 22 ལུས་ རྩལ་ གཞུངས་ དབང་ ལུས་ མི་ ཡུམ་—གཏུངས་ 23 དེ་ བཞིན་ གཤེགས་
 པ་ གམས་ ཅང་ ཁྱི་ ཡུམ་ སྣོལ་ མ་ ལས་ ལྷ་ རྩོ་ གས་ འཕྲུང་ བ་ ཞེས་ ཅུ་ བའི་ ལུང་ 24 རྩོ་ བཟློན་ མ་
 འཕགས་ མ་ སྣོལ་ མའི་ མཛོན་ བཅེ་ མ་ བཅེང་ པ་ 25 ལྷ་ མོ་ སྣོལ་ མའི་ མཛོན་ བཅེ་ མ་ བཅེང་ པ་

52. Sans. *A'gra pradipa dháraní vidya rája*. Tib. ⁽²⁶⁾ *Rig-sñags-kyi-rgyal-mo-sgron-ma-mch'hog-gi-gzungs*. From leaf 483—495. A principal *mantra*, called, "The best lamp." Some *mantras* of great efficacy for obtaining prosperity, and being freed from adversity.

53. Sans. *Tará Sva pratijná-dháraní*. Tib. ⁽²⁷⁾ *Sgrol-ma-rang-gis-dambchas-pahi-gzungs*. Leaves 495, 496. A *dháraní* on the promise made by TA'RA' herself. Some *mantras*, said to be of wonderful effect.

(B₁) OR THE FIFTEENTH VOLUME.

There are two volumes under the letter *B* (the fifteenth and the sixteenth volumes). The first is called *Ba-gong* (the upper *B*), the latter, *Ba-hog* (the lower *B*).

First the *Ba-gong*, or fifteenth volume.

There are in this volume seven separate works. Their titles in Sanscrit and Tibetan, together with some notices on their contents, are as follow :—

1. Sans. *Amogha pásha hridayam mahá yána sútra*. Tib. ⁽²⁸⁾ *Don-yod-zhags-pahi-snying-po-theg-pa-ch'hen-pohi-mdo*. From leaf 1—11. A *su'tra* of high principles, containing the essence of AMOGHA PA'SHA (a deified saint), related by CHENRE'SIK. The salutation is thus—Reverence be to A'RYA AMOGHA PA'SHA; reverence be to BUDDHA; reverence to the great Merciful One. SHA'KYA is on the top of the mountain of *Potala*, the residence of CHENRE'SIK, together with eighteen thousand *Gélongs*, an infinite number of *Bodhisatwas*, and *Devas* of *Gnas-gtsang* (the pure place or holy heaven). He gives them religious instruction. CHENRE'SIK tells this *su'tra*. Moral instruction, with several *mantras* of great efficacy, and ceremonies with which they must be repeated.

2. Sans. *Saraswatí Shri Dévi*. Tib. ⁽²⁹⁾ *Dpal-lha-mo-sgra-dvyangs*. Leaves 11, 12. The praise of that goddess.

²⁶ རིག་སྒྲུབ་ཀྱི་རྒྱལ་མོ་མཚན་གྱི་གཞུང་པ་ ²⁷ སྒྲོལ་མ་རྩེ་གི་སྐུ་དམ་བཅས་པའི་གཞུང་པ་ ²⁸ དོན་ལོད་ཞབས་པའི་རྒྱུད་པོ། རྩེ་པ་ཆེན་པོའི་མདོ་ ²⁹ དཔལ་ལྷ་མོ་རྒྱ་དབང་པ་

3. Sans. *Shri Mahá Dévi vyákarana*. Tib. (30) *Lha-mo-ch'hen-mo-dpal-lung-bstan-pa*. From leaf 12—19. Account of SRI MAHÁ DE'VI (*Lakshmi*). Told by SHÁKYA to CHENRE'SIK, in the (Tib. (31)) *Bdé-va-chan* (Sans. *Sukhavati*) world. Prophecies of several *Buddhas* of her future exaltation. Her former moral merits. The benefits arising from repeating her names. *Leaves* 18, 19. Her several names. *Mantras*.

4. Sans. *Mahá shrayá su'tra*. Tib. (32) *Dpal-ch'hen-mohi-mdo*. *Leaves* 19, 20. A *su'tra* on MAHA SRI DE'VI. Told by SHÁKYA to CHENRE'SIK, in *Sukhavati*. Her twelve names are thus in Tibetan.—(33) 1 *DPAL-LDAN-MA*. 2. *BKRA-SHIS-MA*. 3. *PAD-MAHI-PHRENG-VA-CHAN*. 4. *NOR-GYI-BDAG-MO*. 5. *DKAR-MO*. 6. *GRAGS-PA-CH'HEN-MO*. 7. *PAD-MAHI-SPYAN*. 8. *HOD-CH'HEN-MO*. 9. *BYED-PA-MO*. 10. *ZAS-SBYIN-MA*. 11. *RIN-PO-CH'HE'-RAB-TU-SPYAN-MA*. 12. *DPAL-CH'HEN-MO*. *Mantra*—*Syadya thedana jini ghrini, sarva artha sádhani shashini alakshmini, menésheya. Siddhantumé mantra padá: swáhá*. Translated by JINA-MITRA and BANDE' YE-SHE'S-SDE'.

5. The twelve names of ditto. *Leaves* 20, 21.

6. Sans. *Vajra pátála (náma tantra rája)*. Tib. (34) *Rdo-rjé-sa-hog-gi-rgyud-kyi-rgyal-po*. From leaf 21—66. The salutation is thus—Reverence be to the Supreme being and to MAÑJU SRI. A principal *tantra* containing a prolix description of *mandalas*. Ceremonies, *mantras*, and mystical doctrine with respect to the infernal (or lower) regions, told by SHÁKYA, at *Shrávasti*, (Tib. *Mnyan-yod*), in the presence of many priests, *Bodhisatwas*, gods, and demons.

7. Sans. *Bhu'ta damara (mahá tantra rája)*. Tib. (35) *Hbyung-po hdul*

30 ལྷ་མོ་ཚེན་མོ་དཔལ་གྱུང་བཟུན་པ་ 31 བདེ་བ་ཅན་ 32 དཔལ་ཚེན་མོའི་མདོ་
 33 1. དཔལ་ལྷན་མ་ 2. བཟུ་ཤེས་མ་ 3. པད་མའི་གྱུང་བ་ཅན་ 4. རོཾ་ལྷི་ཡདག་མོ་ 5. དགའ་མོ་
 6. ཟགས་པ་ཚེན་མོ་ 7. པད་མའི་ལྷན་ 8. འོད་ཚེན་མོ་ 9. རྱེད་པ་མོ་ 10. བསལ་ལྷན་མ་
 11. རིན་པོ་ཚེ་རྩལ་ཅན་ལྷན་མ་ 12. དཔལ་ཚེན་མོ་ 34 རོ་ཎོ་ས་འོག་གི་རྒྱུད་ལྷི་རྒྱལ་པོ་
 35 ལྷུང་པོ་ ལྷན་པོ་—རྒྱུད་ལྷི་རྒྱལ་པོ་ཚེན་པོ་དཔལ་རོ་ཎོ་སེམས་དཔལ་

va—rgyud-kyi-rgyal-po-ch'hen-po. From *leaf* 66—105. The subduing or taming of ghosts (or evil spirits). Salutation thus—Reverence be to SRI VAJRA SATWA. (Tib. *Dpal-rdo-rjé-sems-dpah*). Subject—The manner of subduing all male and female *Bhúts*. The speaker is VAJRA DHARA (*Rdo-rjé-ch'hang*). *Leaf* 80. Explication of several symbols (Sans. *múdra*) or configurations of the fingers of the hands, the fists, &c. Several *mantras* and ceremonies to be performed for obtaining the favour of such and such a demon. Translated by BUDDHA A'KARA VARMA, and *Gélong* CH'HOS-KYI-SHES-RAP.

(*BA-HOG*) OR THE SIXTEENTH VOLUME.

The lower or latter *B*.

There is only one work, with the following title and contents :—

Sans. *A'rya amogha pásha kalpa Rája.* Tib. ⁽³⁶⁾ *Hphags-pa-don-yod-pahi-shags-pahi-ch'ho-ga-shib-mohi-rgyal-po.* From *leaf* 1—569. Minute description of the religious rites and ceremonies of A'RYA AMOGHA PA'SHA. The salutation is thus—Reverence be to *Buddha*, and to all *Bodhisatvas*. Subject—Description of *mandalas*, ceremonies, *mantras*, praises, instruction. The several parts of this volume have been translated by different persons at different times; the end, by SHA'KYA and *Gélong* RIN-CH'HEN-GRUB.

(*MA*) OR THE SEVENTEENTH VOLUME.

There are in this volume sixteen separate works or treatises. Their titles in Sanscrit and Tibetan, with some short notices on their contents, are as follow :—

³⁶ འཕགས་པ་ དོན་ རྟོག་ པའི་ འཕགས་ པའི་ ཚོ་ མ་ འོག་ མེད་ རྒྱུ་ པོ་

1. Sans. *Sarva karma ávaran'a vishodhani—náma dháran'i*. Tib. ⁽³⁷⁾ *Las-kyi-sgrib-pa-thams-chad-rnam-par-sbyong-va-zhes-bya-vahi-gzungs*. From leaf 1—3. A *dháran'i* for making clear all the stains of moral works (or for putting away all moral deformities). The salutation is thus—Reverence be to BHAGAVA'N, (Tib. ⁽³⁸⁾ *Bchom-ldan-hdas*), the undisturbed. *Namo Ratna Trayáya*. There are a few *mantras*, and some benefits are enumerated as attainable by repeating them.

2. Sans. *Vidyá uttama mahá tantra*. Tib. ⁽³⁹⁾ *Rig-pa-mch'hog-gi-rgyud-ch'hen-po*. From leaf 3—365. A large *tantra* of the chief *vidyá*, taught by CHA'KNA' DORJE' (Sans. *Vajra Pán'i*) by the permission of CHOM-DA'N-DA'S (*Shákya*) at *Shrávasti*. *Mantras*, with instruction how to make use of them; on what occasions to write them; on what days to perform the ceremonies and burn incense; and what things are to be obtained by them. Leaf 37. CHA'KNA' DORJE' having prostrated himself at the feet of CHOM-DA'N-DA'S (*Shákya*) utters this *mantra*—*Namo Ratna Trayásya; Namashachan'da Vajra Pánisya Mahá Yaksha sénaptisya; Namashachan'da pramatanáya, swáhá. Hiri miri tirini, swáhá*. Ceremonies of RUDRA'NI, (Tib. ⁽⁴⁰⁾ *Nag-mo-drag-mo*), of *Jayavati*, (Tib. ⁽⁴¹⁾ *Rgyal-va-chan-ma*), &c. Several sorts of *mandalas*. Ceremonies for obtaining any specified kind of prosperity; as, health, longevity, wealth, victory over an enemy, faculty of perceiving and retaining what one has heard or learned. The ceremonies of KARTIKEYA (Tib. ⁽⁴²⁾ *Smin-drug-gi-bu*); of six great goddesses, as, UMA' (Tib. ⁽⁴³⁾ *Dkah-bzlog*); &c. The expelling of evil spirits. The curing of lunatics (or madmen), and of those suffering from consumption by several sorts of meat and drink, or

37 ལས་ གྱི་ ལྷི་པ་ པ་ རམས་ ཅད་ ཅམ་ པར་ ལྷོད་ བ་ ཞེས་ ལྷ་ བའི་ གཞུངས་ 38 བཅོམ་
 ལྷན་ འདས་ 39 རིག་ པ་ མཚོག་ གི་ ལྷུང་ ཚེན་ པོ་ 40 ལྷ་ མོ་ རྩམ་ མོ་ 41 ལྷལ་
 བ་ ཅན་ མ་ 42 ལྷན་ ལྷུག་ གི་ ལྷ་ 43 དལའ་ བསྐྱོན

potions. Several modes of curing diseases also. On *leaf 365* there is a *śloka* in four lines thus:—(Tib. ⁽⁴⁴⁾)

Nad-med-pa-ni-rnyed-pahi-mch'hog,

Ch'hog-shes-pa-ni-nor-gyi-mch'hog,

Yid-brtan-pa-ni-gnyen-gyi-mch'hog,

Mya-nan-hdas-pa-bdē-vahi-mch'hog.

Health is the chief acquirement.

Content is the best riches.

Firmness of mind is the best kinsman.

Deliverance from pain is the chief happiness.

Dkon-mch'hog-gsum-la-phyag-hts'hal-lo.

Reverence be to the three holy ones.

Translated by VIDYA'KARA PRABHA', and PA'LSE'GS, a Tibetan *Lotsavá*. From *leaf 366—368*. The eight names of CHA'KNA' DORJE' (Sans. *Vajra Pán'î*) together with some *mantras*.

3. Sans. *Vajra vidáran'a—náma-dháran'î*. Tib. ⁽⁴⁵⁾ *Rdo-rjé - rnam-par-hjoms-pa—shes-bya-vahi-gzungs*. From *leaf 368—370*. A *dháran'î* styled “the subduer of the thunderbolt.” Some *mantras*, and their efficacy.

4. Sans. *Mahá vajra mérushikhara kúta gúra—dháran'î*. Tib. ⁽⁴⁶⁾ *Rdo-rjéhi-ri - rab-ch'hen-pohi-rtsé-mohi-khang-pa-brtsegs-pahi—gzungs*. From *leaf 370—419*. The storied house (or palace) on the top of the great diamond (immoveable) *Ri-rab* (Sans. *Méru*). A *dháran'î*. Salutation thus—Reverence

44 ཀད་ མེད་ པ་ རི་ རྟེན་ པའི་ མཚོན། །

ཚོན་ ཤེས་ པ་ རི་ རྟེན་ མི་ མཚོན། །

ཡིད་ བརྟན་ པ་ རི་ བཞེན་ མི་ མཚོན། །

ལྷ་ དན་ འདས་ པ་ བདེ་ བའི་ མཚོན། །

དཔོན་ མཚོན་ གཟུམ་ ལ་ ལུག་ འཚོན་ ལོ། །

45 རོ་ རྩོ་ རྣམ་ པར་ འཇོམས་ པ་—ཤེས་ ལྷ་ བའི་ གཞུངས།

46 རོ་ རྩོ་ རི་ རྩལ་ རྩོན་ པའི་

མེ་ མའི་ རང་ པ་ བརྟེན་ པའི་ གཞུངས།

be to *Buddha* and to all *Bodhisatwas*. Told by SHĀKYA, when he was in that house on the top of the *Méru*. Subject—Praise of SHĀKYA by the gods and *Bodhisatwas*. Exhortations to go to him, and to hear his doctrine. His instruction on several subjects. Metaphysical speculation on the nature of *Tathágata* (God) in a discourse between CHĀKNÁ, DORJE´ (Sans. *Vajra Pán´i*) and SHĀRADWA´TIHI-BU. Translated by the Indian *Upádhyáya* (*Mkhan-po*, master or professor) SHILE´NDRA BODHI, JNA´NA SIDDHI, and BANDE´ YE´SHE´S-SDE´.

5. Sans. *Vajra ajita anala pramohán´i—dháran´i*. Tib. ⁽⁴⁷⁾ *Rdo-rjé-mi-hpham-pa-mé-ltar-rab-tu-rmongs-byed—gzungs*. From leaf 419—424. The invincible *Vajra*, that makes blind like fire. All sorts of demons utter great noise in their distresses, and beg CHOM-DA´N-DA´S to protect them. His instruction to them.

6. Sans. *Dasha Vajrá Pán´ina hridáya*. Tib. ⁽⁴⁸⁾ *Lag-na-rdo-rjé-bchuki-snying-po*. From leaf 424—426. The essence of ten *Vajra Pán´is*. Some *mantras* and *bija-mantras*.

7. Sans. *Vajra dúnda—Nága samaya*. Tib. ⁽⁴⁹⁾ *Rdo-rjé-mch´hu—kluhidam-ts´hig*. From leaf 426—466. The *Vajra* (or diamond) beak ; or the oath or promise of a *Nága* (or serpent). Some ceremonies and *mantras* to the *Nágas* (or serpents) for obtaining seasonable rain. The *Nágas* promise that they will not hurt the corn, &c.

8. Sans. *Sadhrisha aya ós´h´ha*. Tib. ⁽⁵⁰⁾ *Lchags-mch´hu-nag-po*. Leaves 466, 467. The black iron beak (or bill).

9. Sans. *Loha dun´d´a—dháran´i*. Tib. ⁽⁵¹⁾ *Lchags-mch´hu—gzungs*. Leaves 469, 470. The iron bill (or beak). A *dháran´i* by SHĀKYA to INDRA, on the means of subduing all evil spirits that are noxious to his doctrine.

10. Another *dháran´i* of the same title. Leaf 472.

47 རོ་རྩེ་མི་འཕམ་པ་མེ་ལྷུ་རྩལ་ཅ་མོངས་བྱེད་གསུངས་ 48 ལག་ན་རོ་རྩེ་བརྒྱུ་ལྷིང་པོ་
 49 རོ་རྩེ་མཚུ་—གྲུའི་དམ་ཚིག་ 50 ལྷགས་མཚུ་ནག་པོ་ 51 ལྷགས་མཚུ་—གསུངས་

11. Sans. *Kundalya mrita hridaya—dháran'í*. Tib. ⁽⁵²⁾ *Bdud-rtsi-thab-sbyar-gyi-snying-po—gzungs*. Leaf 474. Some *mantras* by DORJE' KHROVO, (Sans *Vajra Chan'd'a*) on the permission of CHOM-DA'N-DA'S, for the benefit of all animal beings.

12. Sans. *Mahá bala—mahá yána sútra*. Tib. ⁽⁵³⁾ *Stobs-po-ch'hé—theg-pa-ch'hen-pohi-mdo*. Leaf 489. The great strong (or powerful) one. A *sútra* of high principles. Some *mantras* of VAJRA KRODHA MAHA' BALA—their efficacy. The MAHA' BALA is *Tathágata*, is *Dherma*, is all ;—therefore MA'RA or CA'MA repairs for protection to MAHA' BALA.

13. Sans. *Vighnan vinaya gádatrá—dháran'í*. Tib. ⁽⁵⁴⁾ *Bgegs-sel-vahi—gzungs*. Leaf 489. A *dháran'í* against mischievous spirits.

14. Sans. *Mahá yaksha sénapatayé nára kuvera kalpa*. Tib. ⁽⁵⁵⁾ *Gnod-sbyin-gyi-sdé-dpon-ch'hen-po-gar-mkhan-mch'hog-gi-brtag-pa*. Leaf 521. SHA'KYA in the palace of KUVERA. Descriptions of the great *mandala*. Some ceremonies and *mantras*, and reflections on the supreme spirit, by MAHA' YAKS'HA, upon the permission and benediction of SHA'KYA.

15. Sans. *Jambhala shri—dháran'í*. Tib. ⁽⁵⁶⁾ *Gnod-hdsin-dpal—gzungs*. Leaf 523. A *dháran'í* consisting of some *mantras*.

16. Sans. *Jambhala Jalendra yathá lasatá kalpa-náma*. Tib. ⁽⁵⁷⁾ *Gnod-gnas-dvang-po-ji-ltar-hbyung-vahi-rtog-pa*. On the manner of the origin of JAMBHALA JALENDRA. Many *mantras*. At the end—Om! *Supratishtha Vajrayé, swáhá*.

(Tsa) OR THE EIGHTEENTH VOLUME.

There is only one work in this volume, under the following title :—

Sans. *Bhagavati A'ryá Tára mu'la kalpa*. Tib. ⁽⁵⁸⁾ *Bchom-ldan-hdas-ma-hphags-ma-sgrol-mahi-rtsa-vahi-rtog-pa*. From leaf 1—453. Minute des-

52 བཟུང་ མྱི་ རྩམ་ ལྷུང་ མྱི་ ལྷིང་ པོ་—གཟུངས་ 53 ལྷོ་བལ་ པོ་ ཚེ་—ཐེག་ པ་ ཚེན་ པའི་ མེད་
 54 བཞེགས་ སེལ་ བའི་ གཟུངས་ 55 གནོད་ ལྷིན་ མྱི་ མྱི་ དཔོན་ ཚེན་ པོ་ གུར་ མཁའ་ མཚོག་ མི་
 བཞིག་ པ་ 56 གནོད་ འཕྲོན་ དཔལ་—གཟུངས་ 57 གནོད་ གནས་ དབང་ པོ་ རྩུ་ འཕྲུང་
 བའི་ རྩོག་ པ་ 58 བཅོམ་ ལྷན་ འདས་ མ་ འཕགས་ མ་ ལྷོག་ མའི་ མ་ བའི་ རྩོག་ པ་

cription of religious rites and ceremonies concerning 'TA'RA', a goddess, styled elsewhere, the mother of all *Tathágotas*. CHENRE'SIK (Sans. *Avalokitéshwara*) sent by AMITA'BHA from the *Sukhavati* world, visits SHA'KYA, and after having delivered to him AMITA'BHA'S compliments, praises him (SHA'KYA) in several verses (seven or eight). SHA'KYA with CHENRE'SIK, in a discursive manner, tells all sorts of religious rites and ceremonies. There are descriptions of *mandalas*, ceremonies, and some *mantras*. Instruction on several subjects. On the six transcendental virtues. The subject of this volume is, in general, mystical and moral doctrine. Besides CHENRE'SIK, several of SHA'KYA'S disciples are introduced speaking, as SHA'RIHI-BU, MONGOLYANA, and others.

(*Ts'HA*) OR THE NINETEENTH VOLUME.

There are in this volume twenty-two separate works. Their titles in Sanscrit and Tibetan, together with some short notices on their contents are as follow :—

1. Sans. *Mani bhadra—dháran'í*. Tib. ⁽⁵⁹⁾ *Nor-bu-bzang-pohi-gzungs*. From leaf 1—3. The son of MAHA' YAKSHA SE'NAPATI visiting SHA'KYA at *Shrávasti*, promises to him, that whoever of the *Gélongs* and *Gélongmas* shall daily thrice repeat this *Snying-po* (*mantra* or *bija-mantra*)—*Namo Ratna Trayáya; Namo Mani Bhadráya, Mahá Yaksha Sénapatayé*, &c. he will defend him, and supply all his necessities.

2. Sans. *Mani bhadra yaksha-séna kalpa*. Tib. ⁽⁶⁰⁾ *Gnod-sbyin-gyi-sdé-dpon-ch'hen-po-nor-bu-bzang-pohi-rtog-pa*. From leaf 3—20. Some ceremonies and *mantras* concerning MANI BHADRA.

3. Sans. *Mékhala—dháran'í*. Tib. ⁽⁶¹⁾ *Mé-kha-la—gzungs*. From leaf 20—27. A *dháran'í*, styled *Mékhala* (a girdle or zone). Name of a *vidyá*

⁵⁹ རྣ་མཁེ་ལྷ་མོ་ལྷོ་གྲོ་བུ་གྲོ་བུ་
ལྷོ་གྲོ་བུ་ལྷོ་གྲོ་བུ་

⁶⁰ ལྷོ་གྲོ་བུ་ལྷོ་གྲོ་བུ་ལྷོ་གྲོ་བུ་ལྷོ་གྲོ་བུ་

⁶¹ ལྷོ་གྲོ་བུ་ལྷོ་གྲོ་བུ་

tantra, told by SHA'KYA to KUN-DGA'H-VO, to keep safe GRACHEN-DSIN (Sans. *Ráhula*) his son from the injuries of all sorts of specified demons, or evil spirits.

4. Sans. *Vidyá Rája—Shwása mahá*. Tib. ⁽⁶²⁾ *Rig-sñags-kyi-rgyal-podvugs-ch'hen-po*. *Leaves* 27, 28. A principal *vidyá mantra*, styled "The great breath," (name of a demon, the prince of all evil spirits). He tells to SHA'KYA the several evils which he inflicts on all animal beings, and promises that he will not hurt such as shall keep and repeat the "*Shwása mahá vidyá mantra*."

5. Sans. *Pradaksha ratna traya—dháran'í*. Tib. ⁽⁶³⁾ *Dkon-mch'hog-gi-rten-la-bskor-va-bya-vahi-gzungs*. *Leaves* 28, 29. A *dháran'í* to be repeated at circumambulating any of the three holy ones (representatives of God). The benefits arising therefrom.

6. Sans. *Dakshini parishodhani*. Tib. ⁽⁶⁴⁾ *Yon-yongs-su-sbyong-va*. *Leaves* 29, 30. The purification of gifts. Some *mantras* to be repeated.

7. Sans. *Jnyánolko—dháran'í, sarva gati parishodhani*. Tib. ⁽⁶⁵⁾ *Yé-shes-ta-la-lahi-gzungs-hgro-va-thams-chad-yongs-su-sbyong-va*. From *leaf* 31—33. The Tal-tree of knowledge (name of a *Buddha*). A *dháran'í* for the purification of all animal beings. There are some other short *dháran'ís*. From *leaf* 33—36. On the adoration of *Buddha*.

8. Sans. *Prajná páramitá shata sahasra—dháran'í*. Tib. ⁽⁶⁶⁾ *Shes-rab-kyi-pha-rol-tu-phyin-pa-stong-phrag-brgya-pahi-gzungs*. A *dháran'í* for comprehending the *prajná páramitá* of 100,000 *slókas*.

9. Another *dháran'í* for the *prajná páramitá* of 25,000 *slókas*.

10. Another ditto for that of 8,000 ditto.

⁶² རྩིག་ ལྷ་གསལ་ གྱི་ རྩིག་ པོ་—དབྱུགས་ ཚེན་ པོ་ ⁶³ དཀོན་ མཚོན་ གི་ རྩིག་ ལ་ བསྐྱེད་ ལ་ བྲ་
 བའི་ གནུངས་ ⁶⁴ ལོན་ ལོངས་ ལྷ་ རྩོད་ ལ་ ⁶⁵ ལོ་ ཤེས་ ཏ་ ལ་ ལའི་ གནུངས་—ལམོ་ ལ་ འམས་
 རད་ ལོངས་ ལྷ་ རྩོད་ ལ་ ⁶⁶ ཤེས་ རྩལ་ གྱི་ ལ་ རྩིག་ ར་ རྩིན་ ལ་ རྩོད་ ལྷག་ བཅུ་ ལའི་ གནུངས་

11. Sans. *Subáhu pariprichch'ha-tantra*. Tib. ⁽⁶⁷⁾ *Dpung-bsangs-kyis-zhus-pa-zhes-bya-vahi-rgyud*. A *tantra* delivered by CHA'KNA' DORJE, at the request of SUBA'HU (one with a good or handsome arm). *Leaves* 40, 41. Subject—Instruction on the fruits of good morals.

12. Sans. *Sarva mandala samánya vidhana guhya tantra*. Tib. ⁽⁶⁸⁾ *Dkyil-hkhor-thams-chad-kyi-spyihi-ch'ho-ga-gsang-vahi-rgyud*. From *leaf* 71—108. General rites and formulæ used in every *mandala*. A mystical *tantra*, taught by CHA'KNA DORJE' (*Vajra Pán'í*). The salutation is thus—Reverence be to the All-knowing. Subject—Enumeration of several sorts of *mandalas*, and description of the ceremonies practised in each of them. Disposition of the figures representing the several divinities introduced in the *mandala*. Explication of the several symbols (1 *mudra*) in the hands of the deities in the *mandala*; as, *trisul*, for RUDRA; *discus*, for VISHNU; *padma*, for BRAHMA'; a *javelin*, for SAMBARA; a *vajra*, for INDRA; a *furnace*, for the god of fire; a *club*, for YAMA; a *sword*, for NIRRITI; a *snare*, for the god of water; a *banner*, for VAYU; a *staff*, for KUVERA, &c. &c. This is an instructive *tantra* on the rites and ceremonies practised in the *mandalas*. It is in verse, and in an easy style.

13. Sans. *Dhyánottara vitala krama*. Tib. ⁽⁶⁹⁾ *Bsam-gtan-gyi-phyi-marim-par-phyé-va*. From *leaf* 108—112. A gradual evolution of meditation. Several degrees of meditation.

14. Sans. *Su siddhikara mahá tantra—Sáadhanopamáyika vitala*. Tib. ⁽⁷⁰⁾ *Legs-par-grub-par-byed-pahi-rgyud-ch'hen-po-las, sgrub-pahi-thabs-rim-par-phyé-va*. From *leaf* 112—187. From a large *tantra*, on accomplishment; the analysis of the means of obtaining perfection, or emancipation. Delivered by VAJRA PA'N'I', (Tib. ⁽⁷¹⁾ *Phyag-na-rdo-rjé*) on the request of MAHA'

⁶⁷ དབྱུང་བཟངས་ཀྱིས་མཉམ་པ་ཞེས་པ་ལོ་ལྔ་རྒྱུད་ ⁶⁸ དཀྱིལ་མཚོ་ལྷོ་འཇམ་ལ་ཅད་ཀྱི་ལྷོ་ལོ་
 རྩོ་གཏམ་ལོ་ལྔ་རྒྱུད་ ⁶⁹ བསམ་གཏམ་གྱི་ལྷོ་མ་རིམ་པར་ལྷེ་བ ⁷⁰ ལེགས་པར་སྐྱེ་བ་
 པར་ལྷེ་ལོ་ལྔ་རྒྱུད་ཚེས་པོ་ལས་ཀྱིས་པའི་འཇམ་ལ་རིམ་པར་ལྷེ་བ ⁷¹ ཕྱག་ན་རོ་རྗེ

BALA MAHÁ CHAN'D'A. Tib. ⁽⁷²⁾ *Stobs-ch'hen-khro-vo-ch'hen-po*. Subject—A detailed account of the means of arriving at perfection (or of all religious and moral observances for obtaining it). *Leaf* 115. The required qualities of a teacher, who may officiate at *tantrika* ceremonies. Description of the several substances used in the sacrifices; as, flowers, incenses, perfumes, sweet scented water, lights, or lamps, &c. Stated periods of the day and night for performing such and such religious observances or duties. This is a fine *tantra*, and in good language.

15. Sans. *Parin'ata chakra—Mahá Yána sūtra*. Tib. ⁽⁷³⁾ *Yongs-su-bsño-vahi-hkhor-lo-theg-pa-ch'hen-pohi-mdo*. From *leaf* 187—192. The state of arriving at maturity or perfection. The blessing of bestowing a benediction upon any one, that he may arrive at perfection or emancipation. Enumeration of some required qualifications for obtaining final emancipation.

16. Sans. *Mahá parin'ata rája samantraka*. Tib. ⁽⁷⁴⁾ *Yongs-su-bsño-vahirgyal-po-ch'hen-po—sñags-dang-bchas-pa*. From *leaf* 193—223. A principal benediction, together with some *mantras*; or an earnest wish that by the merits of specified religious and moral actions, one may come to perfection or salvation (or final emancipation.) Adoration of several *Buddhas* and *Bodhisatvas*, gods, and demons. Translated by VIDYA'KARA PRABHA' and BANDE' YE'SHE'S S'NYING-PO; corrected by DPAL-RTSE'GS. *Leaves* 224, 225. A prayer for obtaining the supreme degree of perfection, that one may be able to assist other animal beings that are suffering all sorts of miseries; commencing with—"Reverence be to the three holy ones. Sans. *Namo Ratna Trayáya*." From *leaf* 225—227. Another prayer addressed to CHENRE'SIK, as the most merciful. From *leaf* 227—229. Another prayer. Some other prayers. From *leaf* 229—233.

72 ལྷ་ལས་ ཚེན་ རྩོ་བོ་ ཚེན་ པོ་ 73 ཡོངས་ ལྷ་ བཟླ་ བའི་ ལཱ་ཏི་ ལོ་—ཐེག་ པ་ ཚེན་ པོའི་ མདོ་

74 ཡོངས་ ལྷ་ བཟླ་ བའི་ ལྷུ་ལ་ པོ་ ཚེན་ པོ་—ལྷ་ལས་ དང་ བཟས་ པ་

17. Sans. *Swásti gáthá*. Tib. ⁽⁷⁵⁾ *Bdé-legs-kyi-ts'higs-su-bchad-pa*. From leaf 233—235. Some verses on happiness.

18. Sans. *Swástyayana gáthá*. Tib. ⁽⁷⁶⁾ *Bdé-legs-su-hgyur-vahi-ts'higs-su-bchad-pa*. Verses on the state of those that are happy. Told by SHA'KYA at the request of a god. Enumeration of some moral duties—they that practise (or observe) them are happy.

19. Sans. *Déva pariprich'chha mangala gáthá*. Tib. ⁽⁷⁷⁾ *Lhas-shus-pahi-bkra-shis-kyi-ts'higs-su-bchad-pa*. Leaves 236, 237. Some benedictory verses, at the request of a god. Another ditto.

20. Sans. *Pañcha tathágata mangala gáthá*. Tib. ⁽⁷⁸⁾ *Dé-bzhin-gshegs-pa-lñahi bkra-shis-kyi-ts'higs-su-bchad-pa*. Benedictory verses or hymns on five *Tathágatas* (the five *Dhyáni Buddhas*) commencing with VAIROCHANA. Another hymn.

21. Sans. *Mangala gáthá*. Tib. ⁽⁷⁹⁾ *Bkra-shis-kyi-ts'higs-su-bchad-pa*. From leaf 240—242. Benedictory verse, or hymn.

22. Sans. *Ratna tri swásti gáthá*. Tib. ⁽⁸⁰⁾ *Dkon-mch'hog-gsum-gyi-bkra-shis-kyi-ts'higs-su-bchad-pa*. Leaves 242, 243. A hymn on the three holy ones, uttered by CHOM-DA'N-DA'S (*Shákya*) at the request of DE'SPA, (a liberal man) a householder. Translated by JI'NA-MITRA, and BANDE' YE'SHE'S-SDE'.

(*Dsa*) OR THE TWENTIETH VOLUME.

There are in this volume three separate works. Their titles and contents are as follow :—

1. Sans. *Sarva dherma mahá sánti bodhi chitta kulaya Rájá*. Tib. ⁽⁸¹⁾ *Ch'hos-thams-chad-rdsogs-pa-ch'hen-po-byang-ch'hub-kyi-sems-kun-byed-rgyal-po*.

75 བདེ་ ལེགས་ གྱི་ ཚྲིགས་ ལྷ་ བཅད་ པ། 76 བདེ་ ལེགས་ ལྷ་ འཇུ་ བའི་ ཚྲིགས་ ལྷ་ བཅད་ པ།
77 ལུས་ ལུས་ པའི་ བསྟ་ སྟི་ ཚྲིགས་ ལྷ་ བཅད་ པ། 78 དེ་ བཞིན་ བཞེགས་ པ་ ལྷ་ བསྟ་ སྟི་ ཚྲིགས་ ལྷ་ བཅད་ པ། 79 བསྟ་ སྟི་ ཚྲིགས་ ལྷ་ བཅད་ པ། 80 དཀོན་ མཆོག་ བཟུམ་ གྱི་ བསྟ་ སྟི་ ཚྲིགས་ ལྷ་ བཅད་ པ། 81 ཚེས་ གམས་ ཅད་ རྗེགས་ པ་ ཚེས་ པོ་ རྩད་ རྩལ་ གྱི་ སེམས་ ལྷན་ རྗེད་ རྗེད་ པོ།

From *leaf* 1—91, then continued again to 120. The great perfect One in all things (or respects), the pure Soul, the all-creating sovereign. This is a highly speculative treatise on the nature, the character, and existence of the Supreme being, and the proceeding of all things from him. The speaker, in general, is the supreme Soul, or the all-creating sovereign, who answers to the queries of VAJRA SATWA, (Tib. ⁽⁸²⁾ *Rdo-rjé-sems-dpah*) the president of the five *Dhyáni Buddhas* (as they are called elsewhere.) He was before all things—He is existing from all eternity. Translated in the eighth or ninth century, by SRI SINHA PRABHA, and BAIROTSANA.

2. Sans. *Sarva tathágata chitta jnána guhya artha garbha vyuha vajra tantra sidkhi yoga ágama samája sarva vidya sútra mahá yána sabhi samaya dherma paryáya vivyuha náma sútram.* The same in the *Bruzha* language (I could not learn what sort of language it is) Tibetan character, ⁽⁸³⁾ which romanized stands thus—*Ho-na-pan-ril-til-pi-bu-bi-ti-la-ti-ta-sing-hun-hub-hang-pang-ril-hub-pi-su-bang-ri-zhé-hal-pahi-ma-kyang-kuhi-dang-rad-ti.* The same in Tibetan.* *Dé-bzhin-gshegs-pa-thams-chad-kyi-thugs-gsang-vahi-yé-she-don-gyi-snying-po-rdo-rjé-bkod-pahi-rgyud-rnal-hbyor-grub-pa-kun-hdus-rig-pahi-mdo-theg-pa-ch'hen-po-mñon-par-rdsogs-pa-ch'hos-kyi-rnam-grangs-rnam-par-bkod-pa-zhes-bya-vahi-mdo.* From *leaf* 120—408. The essence of the mysteries of all the *Tatháguas*, &c. The subject, in general, is mystical and moral doctrine. Translated from the *Bruzha* language, in the *Bruzha* country, by DHERMA BODHI DA'NA RAKSHITA, and the Tibetan *Lotsavá CH'HE'TSAN-SKYE'S.*

3. No Sanscrit title. Tib. ⁽⁸⁴⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-gsang-*

82 འོ་རྩེ་སེམས་དཔལ་ 83 ཚེ་ན་པན་རྩོལ་ཏེ་ཡི་སྣ་ཡི་དེ་ལ་དེ་ཏ་སྣང་འུན་འུལ་
 ཅང་པང་རྩོལ་འུལ་ཡི་སྣ་བང་རི་ཞེ་ཅམ་པའི་མ་གྲང་སྲུའི་དང་འད་དེ་ཏི་ * དེ་བཞིན་གསེགས་པ་
 འམས་ཅད་མྱི་ལྷགས་གསང་བའི་ཡོ་སེས་དོན་ཐུ་སྣང་པོ་འོ་རྩེ་བསོད་པའི་རྣམ་ཅན་འཕྲུའ་སྣལ་པ་
 སྲུན་འཕྲས་རིག་པའི་མདོ་འཇག་པ་ཚེན་པོ་མདོན་པར་རྩོགས་པ་ཚོས་མྱི་ནམ་གངས་ནམ་པར་བསོད་
 པ་ཞེས་བྲ་བའི་མདོ་ 84 དེ་བཞིན་གསེགས་པ་འམས་ཅད་མྱི་གསང་བ་

va, &c. From leaf 408—503. The mysteries (or secrets) of all the *Tathāgatas*, &c. This is considered as part of the former treatise.

NOTE.—This whole volume is old fashioned, and of little authority, except to the *Snyigmápa* sect (the most ancient among the *Buddhistic* sects in Tibet).

(*W₁*) OR THE TWENTY-FIRST VOLUME.

This volume contains the four following works or treatises :—

1. Sans. *Sarva tathāgata chitta guhya jnāna artha garbha vajra krodha kula tantra pinthārtha vidya yoga siddhi nāma mahā yāna sūtra*. Tib. ⁽⁸⁵⁾ *Dé-bzhin-gshegs-pa-thams-chad-kyi-thugs-gsang-vahi-yé-she-s-don-gyi-snying-po-khro-vo-rdo-rjéhi-rigs-kun-hdus-rig-pahi-mdo-rnal-hbyor-grub-pahi-rgyud-ches-bya-va-thég-pa-ch'hen-pohi-mdo*. From leaf 1—139. The essence of the meaning and wisdom of the mysteries of all the *Tathāgatas*. A treatise for understanding the whole class (of the saints) of the *Vajra Krodha kula* (the most powerful wrathful kind). A *tantra* of the perfect *Yoga*. A treatise of high principles. Subject—Mystical and moral doctrine.

2. Sans. *Shrīr guhya garbha tatva vinishchaya*. Tib. ⁽⁸⁶⁾ *Dpal-gsang-vahi-snying-po-dé-kho-na-nyid-rnam-par-ñes-pa*. From leaf 139—171. Ascertainment of the nature of the essence of the holy mysteries. The salutation is thus—Reverence be to CHOM-DA'N-DA'S KUNTU BZANG-PO. (Sans. *Bhagavān Samanta Bhadra*). Subject—Metaphysical and moral doctrine.

3. Sans. *Vajra satwa máyá jála guhya sarva ádarsha-tantra*. Tib. ⁽⁸⁷⁾ *Rdo-rjé-sems-dpahi-sgyu-hphrul-dra-va-gsang-va-thams-chad-kyi-mé-long-she-bya-vahi-rgyud*. From leaf 171—267. The illusory net work (or cover) of VAJRA SATWA (the Supreme being) or a *tantra*, the mirror of all mysteries.

⁸⁵ དེ་བཞིན་གསལ་པ་འཇམ་མཉམས་ཅན་གྱི་འཇམ་མཉམས་གསལ་བའི་ཡོ་ཞེས་དོན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་
 རྩོམ་རྒྱན་ལྷན་པའི་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་
⁸⁶ རྣམ་པར་གསལ་བའི་སྣང་པོ་ཚོ་པོ་རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་
⁸⁷ རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་མདོ་མཉམས་ལྷན་གྱི་སྣང་པོ་ཚོ་པོ་རོ་

The salutation is thus—*Om!* Reverence be to VAIROCHANA. (Tib. ⁽⁸⁸⁾ *Rnam-par-s nang-mdsad.*) *Húm!* Reverence to AKSHOBHYA. (Tib. ⁽⁸⁹⁾ *Mi-skyod-pa.*) *Ah!* Reverence to AMITA'BHA'. (Tib. ⁽⁹⁰⁾ *Snang-va-mthah-yas.*) Subject—*Buddhistic* ritual and theology. Delivered by VAJRA SATWA (Tib. ⁽⁹¹⁾ *Rdo-rjé-sems-dpah*) the Supreme intelligence, who is also styled in this *sútra* PRADHA'NA, (Tib. *Gtso-vo*), *Mahá Purus'ha* (Tib. ⁽⁹²⁾ *Skyes-bu-ch'hen-po*) on the queries of VAJRA DHARA, (Tib. ⁽⁹³⁾ *Rdo-rjé-hch'hang*) the lord of all mysteries. Queries by *RDO-RJE'-HCH'HANG*—Why the five (*Dhyáni*) *Buddhas*, several specified *Bodhisatwas*, and goddesses, as MAMAKI, TARÁ, SITA', &c., were called so? Translated by VIMALAMITRA, and by BANDE' JNA'NA KU'MA'RA.

4. In Tibetan only. ⁽⁹⁴⁾ *Gsang-vahi-snying-po-dé-kho-no-nyid-ñes-pa.* From leaf 267—427. The essence of mysteries—the real nature of the human soul, or its identity with the divine spirit that animates the whole of nature. The salutation is thus—Reverence be to CHOM-DA'N-DA'S KUNTU ZANG-PO, (Sans. *Bhagaván Samanta Bhadra*). Subject, as above. This is an appendix to the former treatise.

(ZHA) OR THE TWENTY-SECOND VOLUME.

There are in this volume fifteen separate works, besides some small and inconsiderable fragments. The titles of them in Sanscrit and Tibetan, with some short notices on their contents, are as follow :—

1. Sans. *Dévi jáli mahá máyá-tantra náma.* Tib. ⁽⁹⁵⁾ *Lha-mo-sgyu-hphrul-dra-va-ch'hen-mo-zhes-bya-vahi-rgyud.* From leaf 1—47. A *tantra* of DE'VÍ-JA'LI MAHA' MA'YA'. Ritual and mystical doctrine.

2. Tib. ⁽⁹⁶⁾ *Gsang-vahi-snying-po-dé-kho-na-nyid-ñes-pahi-bla-ma-ch'hen-po.* From leaf 47—83. Essence of mysteries. The real great Supreme one. The

88 རྗེ་མཚན་པོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ 89 མི་ལྷོད་པ་ 90 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ 91 རྗེ་མཚན་པོ་ལྷ་མོ་
 92 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ 93 རྗེ་མཚན་པོ་ལྷ་མོ་ 94 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ 95 ལྷ་མོ་
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ 96 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་

salutation is thus—Reverence to CHOM-DA'N-DA'S, KUNTU ZANG-PO, YE'SHE'S BLA'MA' CHEN-PO (to BHAGAVA'N SAMANTA BHADRA, the supreme lord of wisdom).

3. Sans. *Mañju Shri karma chattoar chakra guhya tantra*. Tib. ⁽⁹⁷⁾ *Hjam-dpal-las-bzhi-hkhor-lo-gsang-vahi-rgyud*. From leaf 83—102. The four works of MANJU SRI, or a *tantra* on the mysterious *chakra* (wheel); again continued in an appendix to leaf 107. The salutation is thus—Reverence be to HJAMPAL YE'SHE'S SEMS-DPAH, (Sans. *Mañju Shri Jnāna Satwa*). Subject—Mystical and moral doctrine.

4. Sans. *Sarva tathāgata budanuttara guhya vanoshi, ashwattama vina samata tantra nāma*. Tib. ⁽⁹⁸⁾ *Dé-bzhi-gshegs-pa-thams-chad-kyi-dgongs-pa, bla-na-med-pa-gsang-va, rta-mch'hog-rol-pahi-rgyud -ch'hen-po-zhes-bya-va*. From leaf 107—179. The mind (or thought) of all *Tathāgatas*, the greatest mystery. A *tantra*, styled the “sporting fine horse.” Salutation—Reverence be to (Tib. ⁽⁹⁹⁾) DPAL-RDO-RJE'-SEMS-DPAH (*Shri Vajra Satwa*). Subject—Mystical and moral doctrine, delivered by DORJE' DSIN (Sans. *Vajra Dhara*) the supreme *Buddha*, at the request of CHAKNA' DORJE' (Sans. *Vajra Pán'i*) a *Bodhisatwa*. Description of *mandalas*, ceremonies, *mantras*, provinces of several *Buddhas*, and their perfections. Leaf 150. How to represent the five *Buddhas*, VAIROCHANA, &c. with their symbols (Tib. ⁽¹⁰⁰⁾ *Phyag-rgya*. Sans. *Mudra*) in a *mandala*.

5. Sans. *Shri Héruka káruná kridita tantra guhya gambhira uttama nāma*. Tib. ⁽¹⁰¹⁾ *Dpal-hé-ru-ka-snying-rjé-rol-pahi-rgyud—Gsang-va-zab-mohi-mch'hog-ches-bya-va*. From leaf 179—285. A *tantra* of SRI HE'RUKA (a name of *Buddha*) on the displaying of mercy, or the most profound mystery. Reverence be to (Tib. ⁽¹⁰²⁾) DPAL-RDO-RJE'-SEMS-DPAH (Sans. *Shri Vajra Satwa*).

⁹⁷ འཇམ་དཔལ་ལམ་གྱི་ལོ་ལོ་མཁའ་པོ་རྒྱུད་ ⁹⁸ དེ་གཞིན་གཤམས་པ་འམས་ཅད་
 ཉི་དཔོན་པ་ལ་གྲ་ན་མེད་པ་མཁའ་པོ་རྒྱུད་ཚེན་པོ་ཞེས་པ་ལ་ ⁹⁹ དཔལ་
 རོ་རྩེ་སེམས་དཔལ་ ¹⁰⁰ ཕྱག་རྒྱ ¹⁰¹ དཔལ་ཚེ་རྩེ་ལ་གྲིང་རྩེ་ལོ་ལོ་ལོ་རྒྱུད་—མཁའ་པོ་རྒྱུད་
 མོའི་མཚན་ཅེས་པ་ལ་ ¹⁰² དཔལ་རོ་རྩེ་སེམས་དཔལ་

Subject—Mystical theology. Description of *mandalas*, ceremonies, and *mantras*, such as this—“Om! SRI HE'RUKA *maha vajra, sarva dus'tam samaya mudra pra veshaya, SRI HE'RUKA, Húm, Phat'*. (Leaf 267).

6. Sans. *Sarva pañcha amrita sára siddi mahá ruka hridayána*. Tib. ⁽¹⁰³⁾ *Thams-chad-bdud-rtsi-lñahi-rang-bzhin—Dños-grub-ch'hen-po-nyé-vahi-snying-po-mch'hog*. From leaf 285—287. They all (the five *Buddhas*) are like the five kinds of *Amrita*—an essence that comes near to the great perfect one. Salutation—Reverence be to (Tib. ⁽¹⁰⁴⁾) *DPAL-KUN-TU-BZANG-PO* (Sans. *Shri Samanta Bhadra*). Subject—The nature or essence of *Buddha*.

7. Sans. *Amrita rasayana, &c. &c.* Ambrosia essence. From leaf 287—293. A remedy against the diseases of both the body and the mind. The means of acquiring that ambrosia.

8. Sans. *Pújaya Bhagaván mahá Rája*. Tib. ⁽¹⁰⁵⁾ *Bchom-ldan-hdas-gnyis-med-kyi-rgyal-po-ch'hen-po-la-phyag-hts'hal-lo*. Leaves 293, 294. Reverence be to (or I adore) BHAGAVA'N, the most perfect sovereign. Some mystical ceremonies.

9. Sans. *Stana mahá dara pañcha*. Tib. ⁽¹⁰⁶⁾ *Hbras-bu-ch'hen-po-lña-bsgral-va*. From leaf 294—299. Explication of the five fruits (or consequences). Some ceremonies and *mantras*.

10. Sans. *Tathágata pañchu buddhánám-namah*. Tib. ⁽¹⁰⁷⁾ *Rigs-lña-bdé-var-gshegs-la-phyag-hts'hal-lo*. From leaf 299—301. Reverence be to the five *Sugatas* (*Tathágatas* or *Buddhas*). On the means of obtaining emancipation, and the state of being united with the Supreme spirit—or on the *Mahá yoga*.

11. Sans. *Amrita kundhalali*. Tib. ⁽¹⁰⁸⁾ *Bdud-rtsi-hkhyil*. The gathering together of nectar (like a small pond). Description of *mandalas*, and of some ceremonies.

¹⁰³ བྱམ་པ་ ཅད་ བཟུང་ མི་ ལཱའི་ རང་ བཞིན་—དངོས་ རྒྱལ་ ཚེས་ པོ་ ཉེ་ བའི་ ལྗོང་ པོ་ མཚོ་བ

¹⁰⁴ དཔལ་ ལྷན་ རྩ་ བཟང་ པོ་ ¹⁰⁵ བཅོམ་ ལྷན་ འདས་ བཞིས་ མེད་ ལྷི་ རྩལ་ པོ་ ཚེས་ པོ་ ལ་ ལྷན་

ལཚལ་ ལོ་ ¹⁰⁶ འབྲས་ ལྷ་ ཚེས་ པོ་ ལཱ་ བཟླལ་ བ ¹⁰⁷ རིགས་ ལཱ་ བད་ བར་ བཞེས་ ལ་ ལྷན་

འཚལ་ ལོ་ ¹⁰⁸ བཟུང་ མི་ འཚིལ

12. Sans. *Amrita kalasha siddhi*. Tib. ⁽¹⁰⁹⁾ *Bdud-rtsi-bum-pahi-lung*. From leaf 303—308. An instruction on the nectar bowl or vessel. Some ceremonies and *mantras*.

13. Sans. *Bhagaván Manju Shri, &c.* Tib. ⁽¹¹⁰⁾ *Bchom-ldan-hdas-hjam-dpal*. From leaf 308—310. Praise to MAÑJU SRI, by several *Buddhas* and gods.

14. Sans. *Vajra mantra Dhirusanti mara tantra náma*. Tib. ⁽¹¹¹⁾ *Drag-sñags-hdus-pa-rdo-rjé-rtsa-vahi-rgyud-ches-bya-va*. From leaf 310—369. Ceremonies and *mantras* for acquiring superhuman powers. Translated by PADMA SAMBHA'BA, (Tib. ⁽¹¹²⁾ *Pad-ma-hbyung-gnas*) and BAIROTSANA, in the time of KHRI-SRONG-DE'HU-TSÁN.

15. Sans. *Loka stotra pu'ja tantra náma, manobhika santaka*. Tib. ⁽¹¹³⁾ *Hjig-rten-mch'hod-bstod-sgrub-pa-rtsa-vahi-rgyud-ches-bya-va*. From leaf 369—397. An original *tantra* on the means of obtaining or acquiring Him, to whom the world offers sacrifices and utters praises;—or on the union with the Supreme spirit. The salutation is thus—Reverence be to CHOM-DA'N-DÁS-DORJE' DSIN (Sans. *Bhagaván Vajra dhara*) the supreme *Buddha*.

NOTE.—The titles of some of the smaller works in this volume have been written and translated erroneously. In general all these works are of little interest. Here ends the last volume of the *RGYUT* Class, as also of the whole *KAH-GYUR*.

I beg, in conclusion, to remark, that in the whole Catalogue, the proper names of *Buddhas*, *Bodhisatvas*, gods, demons, countries, cities, &c. &c. though they occur in the text in Tibetan only, I have frequently expressed either in Sanscrit alone, or sometimes in both Sanscrit and Tibetan, with the aid of the Sanscrit and Tibetan vocabulary in my hand. As also, instead of *BCHOM-LDAN-HDAS*, (*BHAGAVA'N*) I have frequently written *SHA'KYA*.

109 བཟུང་མྱི་གྲུམ་པའི་ལུང་ 110 བཙེམ་ལུན་འངས་འཇམ་དཔལ་ 111 རྩ་ལྷགས་འཇམ་
 པ་འི་རྩི་མྱི་གྲུང་ཅེས་ཅུ་བ 112 པད་མ་འབྲུང་གནས་ 113 འཕྲིན་རྩི་མཚོད་བཟོད་གྲུམ་
 པ་མྱི་གྲུང་ཅེས་ཅུ་བ

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XII.

ABSTRACT OF THE CONTENTS

OF THE

BSTAN-HGYUR.*

BY MR. ALEXANDER CSOMA KÖRÖSI,
SICULO-HUNGARIAN OF TRANSYLVANIA.

THE བསྐྱེད་རྒྱུ་ལྷན་པོ་ *Bstan-Hgyur* is a compilation in Tibetan, of all sorts of literary works, written mostly by ancient Indian *Pandits*, and some learned Tibetans in the first centuries after the introduction of *Buddhism* into Tibet, commencing with the seventh century of our era. The whole makes two hundred and twenty-five volumes. It is divided into classes,—the རྒྱུད་ and མདོ་, *Rgyud* and *Mdo*, (*Tantra* and *Sūtra* classes, in Sanscrit). The “*Rgyud*,” mostly on *tantrika* rituals and ceremonies, makes eighty-seven volumes. The “*Mdo*,” on science and literature, occupies one hundred and thirty six volumes. One separate volume contains hymns or praises on several deities and saints. And one volume is the Index for the whole.

* An Abstract of the contents of the *Bstan-Hgyur* collection will only be given here, without mentioning the Sanscrit titles of the works, since they have not been introduced into the Index volume, now in the writer's possession; neither had the Author, when in Tibet, sufficient leisure to turn over the volumes for copying the Sanscrit titles. But it was observed by him that the titles of many of tracts or separate works were there expressed in Tibetan only. These volumes are not in the Library of the Asiatic Society.

The following list contains some of the works enumerated in the Index, viz.; First, the collection of Hymns, &c.; Secondly, the *Rgyud*; and, Lastly, the *Mdo* class.

—oooo—

I. བཞུང་ ཚྭ་མཁའ་ལྷོ་ (BSTOD-TS'HOGS).

Collection of Hymns, or Praises.

—————

1. (ཀ) རྩ་པར་ཏུ་ རམ་མཁའ་ པའི་ བཞུང་ པ། *K'hyad-par-du-hp'hags-pahi-bstod-pa.*
A hymn (or praise) on the Most High.
2. དེའི་ རྩམས་པ། *Dehi-hgrel-pa.* A commentary on the preceding, &c.
3. འཇམ་མཉམ་ རྩ་ མཚན་ པ་ དབང་ རྩམ་ ཚེན་ པའི་ བཞུང་ པ། *T'hams-chad-mk'hyen-pa-dvang-p'hyug-ch'hen-pohi-bstod-pa.* A hymn on the omniscient Almighty Lord.
4. ལྷ་ ལས་ རྩམ་ ཏུ་ རྩམ་ པར་ བཞུང་ པ། *Lha-las-p'hul-du-byung-var-bstod-pa.* A hymn on Him who is exalted above all the gods.
5. དེའི་ རྩམ་ ཚེན་ བཞུང་ པ། *Dehi-rgya-ch'her-bshad-pa.* A *Vritti*, (or an explanation at large) of the former.
6. མངམ་ རྩམ་ རྩམ་ བཞུང་ པ། *Sangs-rgyas-kyi-bstod-pa.* The praise of *Buddha*.
7. ཚེན་ རྩམ་ ལ་ མཁའ་ པའི་ རྩམ་ རྩམ་ རྩམ་ རྩམ་ རྩམ་ རྩམ་ པའི་ བཞུང་ པ། *Ch'hos-sku-la-gnas-pahi-yon-tan-ñhun-mong-ma-yin-pahi-bstod-pa.* A hymn on the special qualities inherent in the person of the Supreme intelligence.

8. དེ་ལོ་ན་གྱི་ལ་བཟོད་པ། *De-k'ho-na-nyid-la-bstod-pa*. A hymn on the essential nature of God (or on the *Tattwa*).
9. བརྟན་བཅུག་པ་ལ་བཟོད་པ། *Bdud-btul-va-la-bstod-pa*. A praise to him who has overcome the devil, (to *Buddha*).
10. ཚོས་ཀྱི་དབྱིངས་ལུ་བཟོད་པ། *Ch'hos-kyi-doyings-su-bstod-pa*. A hymn on the mansion or root of morality.
11. དཔེ་མེད་པར་བཟོད་པ། *Dpe-med-par-bstod-pa*. The praise of the incomparable.
12. རྗེས་རྒྱུ་ལས་ལྔ་པར་བཟོད་པ། *Hjig-rten-las-hdas-par-bstod-pa*. A praise to him who went away from the world.
13. སེམས་ཀྱི་རྩི་ཆེ་ལ་བཟོད་པ། *Sems-kyi-rdo-rjé-la-bstod-pa*. Praise to the essence of the soul (to the Supreme soul) or spirit.
14. དོན་དམ་པར་བཟོད་པ། *Don-dan-par-bstod-pa*. A hymn on the real or holy intelligence.
15. ལྷ་གསུམ་ལ་བཟོད་པ། *Sku-gsum-la-bstod-pa*. A hymn on the three bodies or persons, (*Dharma-káya*, *Sambhoga-káya* and *Nirvána-káya*).
16. ལྷ་གསུམ་ལ་བཟོད་པའི་འགྲེལ་པ། *Sku-gsum-la-bstod-pahi-hgrel-pa*. A comment on the above.
17. སེམས་ཅན་མཆོ་པར་བྱ་བའི་བཟོད་པ། *Sems-chan-mgu-var-bya-vahi-bstod-pa*. A hymn exhilarating the animal beings.

18. རེས་རབ་ཀྱི་པ་རྩལ་ཏུ་ཕྱིན་པའི་བསྟོན་པ། *Shes-rab-kyi-p'ha-rol-tu-p'hyin-pahi-bstod-pa*. The praise of the excellent Wisdom.
19. བསམ་གྱིས་མི་ཐུབ་པའི་བསྟོན་པ། *Bsam-gyis-mi-k'hyab-pahi-bstod-pa*, A hymn on Him whom the mind cannot conceive.
20. བསྟོན་པ་ལས་འདས་པར་བསྟོན་པ། *Bstod-pa-las-hdas-par-bstod-pa*. A praise on Him who is above all praise.
21. ལྷ་ན་མེད་པའི་བསྟོན་པ། *Bla-na-med-pahi-bstod-pa*. A hymn on Him above whom there is none (the Supreme being).
22. རྗེ་བརྒྱན་ལྷམ་དཔལ་གྱི་དོན་དམ་པའི་བསྟོན་པ། *Rjé-btsun-hjam-dpal-gyi-don-dam-pahi-bstod-pa*. A hymn on JAM-PAL, (*Mañju-Sri*, the god of wisdom).
23. རལ་ལས་པ་ལྷམ་དཔལ་གྱི་རྗེ་མེ་ལ་བསྟོན་པ། *Hp'hags-pa-hjam-dpal-gyi-snying-rjé-la-bstod-pa*. A hymn on the mercy of A'RYA MAÑJU-SRI.
24. གནས་ཚུལ་ཤོ་ཤོ་བའི་བསྟོན་པ། *Gnas-ch'hen-po-brgyad-kyi-mch'hod-rtan-la-bstod-pa*. Praises and hymns on the holy shrines (Sans. *Chaitya*), at the eight different places, (containing the relics of SHA'KYA).
25. མཛད་པ་བརྒྱ་གཉིས་ཀྱི་རྒྱལ་ལ་བསྟོན་པ། *Mdsad-pa-bchu-gnyis-kyi-ts'hul-la-bstod-pa*. A hymn on the manner of the twelve acts (of *Buddha*).
26. ལྷ་ལ་འཕྲོད་པའི་བསྟོན་པ། *Phyag-hts'hal-vahi-bstod-pa*. A praise to be repeated at the time of adoration, (or prostration before a *Buddha's* image).

27. དམྱལ་ བ་ ཀམ་ འདོན་ པའི་ བཟོད་ པ། *Dmyal-va-nas-hdon-pahi-bstod-pa*. A praise to the deliverer from hell.
28. སངས་ རྒྱལ་ བཅོམ་ ལྷན་ འདུལ་ ལ་ བཟོད་ པ་ བལྟམས་ པར་ འོས་ པ་ བལྟམས་ པ། *Sangs-rgyas-Bchom-ldan-hdas-la-bstod-pa, bsñags-par-hos-pa-bsñags-pa*. Praise to *Buddha*, the triumphant, who is worthy to be praised.
29. དམོན་ མཚོན་ གཏུམ་ ལ་ བསྟ་ སྒྲི་ བཟོད་ པ། *Dkon-mch'hog-gsum-la-bkra-shis-kyi-bstod-pa*. Benedictory praises to the three holy ones, (*Buddha*, *Dharma*, and *Saṅgha*).
30. སངས་ རྒྱལ་ སྒྲི་ མཚོན་ ལ་ བཟོད་ པ། *Saṅgs-rgyas-kyi-mts'han-la-bstod-pa*. A praise on the characteristic points of a *Buddha's* body.
31. གཅིག་ ལས་ འཕྲོས་ པའི་ བཟོད་ པ། *Gchig-las-hp'hros-pahi-bstod-pa*. The praise of Him who issued from the same one.
32. སངས་ རྒྱལ་ ལྷམ་ རྩ་ རྩ་ ལྷའི་ བཟོད་ པ། *Sangs-rgyas-sum-chu-rtsa-lñahi-bstod-pa*. The praise of thirty-five *Buddhas*.
33. རྩ་ བཟོད་ པའི་ བཟོད་ པ། *Ts'hig-brgyad-pahi-bstod-pa*. A praise of eight words.
34. དམོན་ མཚོན་ གཏུམ་ རྩ་ བཟོད་ པ། *Dkon-mch'hog-gsum-gyi-bstod-pa*. A hymn on the three holy ones.
35. དེའི་ འབྲེལ་ པ། *Dehi-hgrel-pa*. Its commentary.
36. ཡང་ དམོན་ མཚོན་ གཏུམ་ རྩ་ བཟོད་ པ། *Yang-dkon-mch'hog-gsum-gyi-bstod-pa*. Another hymn on the three holy ones.

37. བརྒྱ་ལྷ་བརྒྱ་པའི་བཟོད་པ། *Brgya-lña-bchu-pahi-bstod-pa*. Hymns, consisting of a hundred and fifty *ślōkas*.
38. དེའི་འགྲེལ་པ། *Dehi-hgrel-pa*. Its commentary.
39. གཞིའི་བཟོད་པ། *Gan'dihi-bstod-pa*. The praise of a bell, (or of a wooden rattle).
40. ཟེལ་མར་བཟོད་པ། *Spel-mar-bstod-pa*. Praise in prose and verse.
41. དེ་བཞིན་གསེགས་པ་འཇམ་མཉམ་ཅད་ལ་བཟོད་པ། *De-bzhin-gshegs-pa-ŋ hams-chad-la-bstod-pa*. A hymn to all the *Tathāgatas*, (*Buddhas*).
42. བཅོམ་ལྷན་འདས་ལྷན་ལྷན་པའི་བཟོད་པ། *Bchom-ldan-hdas-shá-kyi-ŋ hub-pahi-bstod-pa*. The praise of the mighty SHA'KYA, the triumphant.
43. ཡོན་ཏན་མཐའ་ཡས་པར་བཟོད་པ། *Yon-tan-mŋhah-yas-par-bstod-pa*. A praise to Him whose perfections are infinite.
44. ཡོན་ཏན་མཐའ་ཡས་པའི་དོན་མི་ཚིག་ལེའུར་བྱས་པ། *Yon-tan-mŋhah-yas-pahi-ts'hig-lehur-byas-pa*. Comment on the above, in explanatory verses.
45. སངས་རྒྱལ་ལྷ་དན་ལས་འདས་པ་ལ་བཟོད་པ། *Sangs-rgyas-mya-nan-las-hdas-pa-la-bstod-pa*. A hymn on the death (deliverance from pain) of a *Buddha*, or the praise of that *sūtra* in which the death of SHA'KYA is described.
46. བཤགས་པའི་བཟོད་པ། *Bshags-pahi-bstod-pa*. The praise of the confession of sin. A commentary on the same.
47. སངས་རྒྱལ་དབང་བརྒྱུད་པའི་བཟོད་པ། *Sangs-rgyas-dvang-bskur-vahi-bstod-pa*. A hymn on the inauguration of *Buddha*.

48. བཅོམ་ལྷན་ལྔ་ལ་བཟློད་པ་དཔལ་རྩ་རྩེ་ལོན་གྱི་དབྱངས་། *Behom-ldan-hdas-la-bstod-pa-dpal-rdo-rje-hdsin-gyi-doyangs*. A hymn to BHAGAVAN, sung by VAJRA DHARA. A commentary on the same.
49. དེ་བཞིན་གསེས་པ་ལྔ་ལྷོད་བཟློད་པ་། *De-bzhin-gshegs-pa-lñahi-bstod-pa*. A hymn on five *Tathāgatas* (*Buddhas*).
 Ditto on seven ditto.
 Ditto on eight ditto.
50. རབ་ཏུ་སྐྱེ་བའ་ལྷན་གཤམ་པའི་བཟློད་པ་། *Rab-tu-sñā-var-nam-langs-pahi-bstod-pa*. A hymn to be said very early in the morning (when rising from bed).
51. ལྷན་ཆེན་པོ་བརྒྱུད་ཀྱི་མཚོན་རྟེན་གྱི་ཕྱག་ལུག་ལོན་པའི་བཟློད་པ་། *Gnas-ch'hen-po-brgyad-kyi-mch'hod-rten-la-p'hyag-hts'hal-vahi-bstod-pa*. A hymn of adoration to the holy shrines in the eight places (where the relics of SHAKYA were deposited).
52. བསྐྱེད་བརྒྱུད་སངས་རྒྱལ་གྱི་ལྔ་ལྷོད་པ་བསྐྱེད་བརྒྱུད་རྒྱ་གྱི་ལྷོད་པ་། *Bskal-bzang-sangs-rgyas-stong-gi-bstod-pa, bskal-bzang-rgyan-gyi-p'hreng-va*. An ornamental rosary of the happy age; or hymns on the one thousand *Buddhas* of the happy age.
53. ལྔ་པ་བཞིའི་ལྷོད་བཟློད་པ་། *Sbyor-va-bzhihi-lhahi-bstod-pa*. The praise of the four joint gods.
54. བདག་ཉིད་ཆེན་པོ་གསལ་པ་རྒྱལ་མཚོན་གྱི་བཟློད་པ་། *Bdag-nyid-ch'hen-po-grags-pa-rgyal-mts'han-la-bstod-pa*. A praise to the great Lord, the standard of renown, (or an encomium on a great *Lama* of this name).

55. ལྷ་མ་དམ་པ་ཚོས་བྱི་ཚུལ་པོ་ལ་བཞུད་པ། *Bla-ma-dam-pa-ch'hos-kyi-rgyal-pola-bstod-pa*. Encomium on a holy *Lama*, the prince of morality.
56. དུས་མཚོད་བཞིའི་ཚེས་ལེགས་ལྔ་པ། *Dus-mch'hod-bzhihi-ts'hig-lehur-byas-pa*. Four sacrifices made at certain times, explained in verse.
57. ཚེས་ལྔ་པ་བཅད་པ་གཅིག་པའི་འགྲེལ་པ། *Ts'higs-su-bchad-pa-gchig-pahi-hgrel-pa*. The comment of a single *slóka*.
58. ལྷ་བྱ་ལྷ་པའི་བཞུད་པ། *Shákya-t'hub-pahi-bstod-pa*. The praise of SHÁKYA-T'HUB-PA.

Besides these there are yet many other praises, hymns, and prayers among the *Tantras*, addressed to some particular deities, or tutelary gods, &c. &c.

The authors and translators of the above specified works or treatises may be found in the Index (དཀར་ཆག, *Dkar-ch'hag*) of the *Bstan-hgyur* compilation.

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II. ལྷ་རྒྱུད་ RGYUD, (Sans. *Tantra*).

According to the Index, there are in this class 2640 treatises of different sizes, filling eighty-seven volumes. They treat in general of the rituals and ceremonies of the mystical doctrine of the *Buddhists*, interspersed with many instructions, hymns, prayers, and incantations. The Index specifies twenty-four chapters, as the contents of the whole of this class. They are as follow :—

1st Chap. རྩ་ལྷ་མྱོ་གློ་ལོ་། *Dus-kyi-hk'hor-lo*. The circle of time, (Sans. *Kāla-chakra*,) in five volumes, ལ—ཨ, fifty-two treatises.

2nd Chap. བདེ་མཚོ་གཤམ་, *Bde-mch'hog*. The chief of happiness, (Sans. *Sambara*,) in nine volumes, ར—ཡ, one hundred and eighty-eight treatises.

3rd Chap. ལྷེ་རྩོ་རྩེ་, *Kye-rdo-rjé*. O mighty Lord! (Sans. *Hé-Vajra*) eight volumes, བ—མ, one hundred and sixty treatises.

4th Chap. དཔལ་རྩོ་རྩེ་གདན་བཞེ་, *Dpal-rdo-rjé-gdan-bzhi*. The four noble diamond seats (*Sri chatur Vajrásana*). Part of the འ volume—fourteen treatises.

5th Chap. ལྷ་འགྲུ་ལ་ཚེས་མོའི་ལྷ་མྱོ་སྐོ་། *Sgyu-hp'hrul-ch'hen-mohi-rgyud-kyi-skor*. (*Mahá-máyá*) *Tantrika* works on the great illusion. Part of the འ volume—twenty-six treatises.

6th Chap. རྩོ་རྩེ་བརྩམ་རྩིའི་སྐོ་། *Rdo-rjé-bdud-rtsihi-skor*. (*Vajra-amrita*) the precious drink of immortality. Part of the ཡ volume—three treatises.

- 7th Chap. ལངས་རྒྱལ་ཐོད་པ། *Sangs-rgyas-ṭhod-pa*. (*Buddha-kapala*) the skull of BUDDHA. Part of the ཡ volume—seven treatises.
- 8th Chap. ལངས་རྒྱལ་མགམ་རྗེའ། *Sangs-rgyas-mnyam-sbyor*. The union with BUDDHA (*Buddha Yoga*) ཡ—༣, twenty-four treatises.
- 9th Chap. ལྷོལ་མ, &c. རྣམ་ལྟེན་ཆེན་པོའི་རྒྱུད། *Sgröl-ma, &c. &c. rnal-hbyor-ch'hen-pohi-rgyud*. TA'RA', the goddess, &c. &c. *Tantras* of the *Mahá Yoga* kind. ལ volume—eighty-five treatises.
- 10th Chap. རྣམ་ལྟེན་ཆེན་པོའི་ཐབས་ཀྱི་རྒྱུད་གསང་བ་ལྟན་པ། *Rnal-hbyor-ch'hen-pohi-ṭhabs-kyi-rgyud-gsang-va-hdus-pa*. *Tantras* on the method of abstract meditation (of the *Mahá Yoga* kind). A collection of mysteries. མ—ཆི, sixteen volumes—one hundred and ninety-six treatises.
- 11th Chap. གཤིན་རྗེ་གཤེད་ཀྱི་རྒྱུད། *Gshin-rjé-gshed-kyi-skor*. The Lord of death (or of the dead) YAMA. རི—པི, two volumes—one hundred and thirty-six treatises.
- 12th Chap. མཚན་བཟོད་(རྣམ་ལྟེན་གྱི་མེད་ཅུ་བཟུལ་བའི་རྒྱུད།) *Mts'han-brjod, (rnal-hbyor-bla-med-du-bkral-vahi-skor)*. Enumeration of the divine attributes of the Supreme being. (This is of the highest kind of the *Mahá Yoga* or abstract meditation). Part of the རི volume—twenty-nine treatises.
- 13th Chap. བདེ་ཆེན་འཕ་གཅིག་མ, &c. *Bdé-ch'hen-ral-gchig-ma, &c.* Twenty-five male and female deities. Part of the རི volume—nineteen treatises.

- 14th Chap. ཡུལ་ན་རོ་རྩེ་, *Phyag-na-rdo-rjé*. (VAJRA PA'NI') on several deities of this tribe, as emblems of power, vengeance, cruelty, &c. རྩེ་—ལྔ་ volumes—sixty-five treatises.
- 15th Chap. རྣམ་འབྲུང་མ་མེད་རྣམ་ཐེ་ལྷའི་སྟོན་པ་། *Rnal-hbyor-bla-med-rgyud-sde-spyihi-skor*. *Tantras* on the *Mahá Yoga*, or the theory, meditation, and practice of the *Mahá-yogís*, མི་—ཚྲི་ volumes—one hundred and fifty-five treatises.
- 16th Chap. རྣམ་འབྲུང་རྣམ་ཐེ་སྟོན་པ་། *Rnal-hbyor-rgyud-kyi-skor*. *Tantras* on the common *Yoga*, རྩེ་—དགུ་, nine volumes—twenty-seven treatises.
- 17th Chap. མཚན་བཤེད་, *Mts'han-brjod*. Enumeration and definition of several divine attributes, ལྔ་—ལྔ་, four volumes—ninety-five treatises.
- 18th Chap. དན་སོང་སྟོང་རྣམ་, *Nān-song-sbyong-rgyud*. *Tantras* for lessening the number of the damned, or of those suffering in hell and other places of the bad transmigrations, ལྔ་—ལྔ་, four volumes—thirty-eight treatises.
- 19th Chap. ལྷོད་པའི་རྣམ་, *Spyod-pahi-rgyud*. *Tantras* treating of the practices of devotees, ལྔ་—ལྔ་, two volumes—seven treatises.
- 20th & 21st Chap. ལྷ་བའི་རྣམ་, *Byá-vahi-rgyud*. *Tantras* on actions of devotion, ལྔ་—ལྔ་, seven volumes—six hundred and fifty-four treatises.
- 22nd Chap. ཐེག་པ་གསུམ་རྣམ་ཐེ་བའི་, *Theg-pa-gsum-rgyud-sde-bzhi*. Treatises on the three vehicles or principles. The four classes of *Tantras*, ལྔ་ volume—twenty-one treatises.
- 23rd Chap. གཏོར་མའི་ཚོ་ག་, *Gtor-mahi-ch'ho-ga*, &c. &c. Rites and ceremonies concerning offerings to the evil spirits, ལྔ་ volume.

24th Chap. གསལ་རྩ་བརྒྱལ་པའི་ཚོས་རྩིས་, *Gsar-du-bchug-pahi-ch'hos-ts'han*.
Treatises lately added to the *Tantras*, on initiation, consecration, eman-
cipation, &c. from ཡ to ར—fourteen volumes.

Such are the general contents of the eighty-seven volumes of the *Tantra* class.

Here follow the titles of some of the treatises contained in the above enu-
merated chapters:—

NOTE.—The Tibetan letters prefixed denote the volume in which they may be found. By the
thirty single letters, without any apparent vowel sign, the Tibetans express on registers the
numerals from one to thirty; afterwards, from thirty-one to sixty, by adding to each letter the
vowel sign (^) “i;” from sixty-one to ninety, by adding (_) “u;” from ninety-one to
a hundred and twenty, by adding (`) “e;” and from one hundred and twenty-one to one
hundred and fifty, by adding to each letter the “o” (ˇ).

(རྩིས་, ལ) རྩ་བའི་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ ། *Dus-kyi-hk'hor-lo*. (*Kāla-chakra*) the circle of time,
in a proper sense; but it is taken generally as the name of a particular
god presiding over several other gods of inferior rank. This system
originated in the north of Asia, in the fabulous *Shambhala*, in the environs
of the river *Sihon* (or *Sita*), and was introduced into India in the tenth
century after CHRIST. Beside the several rites and ceremonies to be
observed in representing the male and female deities of this department,
the chief doctrine taught in this system is that on the nature of A'DI-
BUDDHA, and the worship most acceptable to him.

མི་མེད་པའི་ལོ་ ། *Dri-ma-med-pahi-hod*. “Spotless light” is the title of a
large commentary on the above work.

རྩ་བའི་ལྷ་མོ་ལྷ་མོ་ ། *Dus-kyi-hk'hor-lohi-sgrub-t'habs*. On the rituals
and ceremonies of the *Kāla-chakra* system.

རྩུང, ཀ དམིལ་ ལའོར་ མི་ ཚོ་ ལ། *Dkyil-hk'hor-gyi-ch'ho-ga*. The ceremonies of the *Mandala*.

དམིལ་ ལའོར་ མི་ མན་ ངལ། *Dkyil-hk'hor-gyi-man-nag*. Directions for performing the ceremonies in the *Mandalas*.

རྩུང, ང དམིལ་ ལའོར་ མི་ རྩོམ་ ཚྲིག། *Dkyil-hk'hor-gyi-sdom-ts'hig*. Contents of instructions and vows.

དུས་ ལའོར་ ལ. ལའུལ་ པའི་ རྩོམ་ མི་ བཟུམ་ བཅོམ། *Dus-hk'hor-la-hjug-pahi-rtsis-kyi-bstan-bchos*. An introductory astronomical work to the *Kāla-chakra*.

དེ་ རྩོམ་ པའི་ རྩོམ། *Nyi-sla-hdsin-pahi-rtsis*. Calculations of the eclipses of the sun and moon.

མཚོན་ ལི་ དང་ པོའི་ སངས་ རྩལ། *Mch'hog-gi-dang-pohi-sangs-rgyas*. The chief first *Buddha*, A'DI-BUDDHA.

རྩུང, ཅ འལ་ ལནལ། *Rab-gnas*. Consecration (of any recently made image, book, or shrine of any *Buddha* or saint).

སྤེན་ རྩལ། *Sbyin-sreg*. Burnt offerings.

མཚོན་ ཀ་ བཅོམ། *Mts'han-brjod*. Enumeration of the several names, titles, epithets, or attributes of any *Buddha*, or especially of A'DI-BUDDHA.

རྩུང, ཕ བདེ་ མཚོན་ ལི་ རྩལ་ རལལ། *Bde-mch'hog-gi-sgrub-ṭhabs*. The manner of preparing and representing this deity with his train.

དམིལ་ ལའོར་ མི་ ཚོ་ ལ། *Dkyil-hk'hor-gyi-ch'ho-ga*. Ceremonies to be performed in the circle or *Mandala*.

རྒྱུད་ པ་ མན་ དག་ ། *Man-nag*. Instructions.

„ ཞ་ དམ་ ཚེས་ ། *Dam-ts'hig*. Sacrament, vow, obligation.

འཕྲུང་ པོ་ འམས་ ཅད་ གྱི་ བཏེར་ ཚེས་ ། *Hbyung-po-l'hams-chad-kyi-gtor-ch'hog*. The manner of offering to all sorts of ghosts.

རྩོ་ རྟེན་ ལི་ ཚེ་ བ་ ། *Ro-sreg-gi-ch'ho-ga*. Rites and ceremonies to be observed on the burning of dead bodies. (Or the manner of burning dead bodies).

སྤྱན་ དཔེ་ བའི་ ཚེ་ བ་ ། *Spyan-dvye-vahi-ch'ho-ga*. The manner or ceremony of opening one's eyes.

„ ལ་ མི་ ལམ་ བདེན་ པ་ ། *Rmi-lam-brtag-pa*. The examining of dreams.

གསང་ བ་ འཕྲས་ པ་ ། *Gsang-va-hdus-pa*. Collection of mysteries.

„ ཚེ་ ཚེས་ གྱི་ རྣམ་ བྱངས་ གྱི་ ལྷུ་ ། *Ch'hos-kyi-rnam-grangs-kyi-glu*. A song on several things relating to religion.

འཚོང་ བ་ རྣམ་ རྟོག་ གྱི་ བསྐྱུ་ བཅོས་ ། *Hch'hing-va-rnam-grol-gyi-bstan-bchos*. A work on emancipation.

དབང་ བསྐྱུར་ བ་ ། *Dvang-bskur-va*. Consecration, inauguration, empowering, the act of anointing, initiating, &c.

སྐྱབས་ ལུ་ འཇོག་ བའི་ ཚེ་ བ་ ། *Skyabs-su-hgro-vahi-ch'ho-ga*. The ceremony or ritual for taking refuge (with *Buddha*).

རྒྱུད, ལེམས་པ་བསྐྱེད་པའི་ཚེ་གསུམ། *Sems-bskyed-pahi-ch'ho-ga*. The ceremony or ritual of making the resolution to become a saint, or to arrive at the greatest perfection.

„ ལྷ་མཚོན་རྟེན་བསྐྱུ་པའི་ཚེ་གསུམ། *Mch'hod-rten-bsgrub-pahi-ch'ho-ga*. The manner of preparing or representing a *Chaitya* (a sort of small sacred building, or chapel).

„ ལྷ་ལྷུ་ལྷུས་མྱི་ཚེ་གསུམ། *Sku-hk'hrus-kyi-ch'ho-ga*. The ceremony of washing the image of a god, &c.

„ རྒྱ་རྒྱུ་སྤྲུང་བའི་ཚེ་གསུམ། *Rang-srung-vahi-ch'ho-ga*. The manner or ceremony of keeping one's self safe.

གཞན་བསྐྱུང་བའི་ཚེ་གསུམ། *Gzhan-bskyang-vahi-ch'ho-ga*. The manner or ceremony of defending or protecting others.

ཕ་རྩོལ་མྱི་གནོད་པ་བསྐྱུང་བ། *Pha-rol-gyi-gnod-pa-bsrung-va*. The keeping safe from injury by another.

ཕ་རྩོལ་མྱི་རྩེ་གཞོན་པ། *Pha-rol-gyi-sde-gzhom-pa*. To overcome another tribe, or to conquer an enemy.

ཕ་རྩོལ་དབང་ཏུ་ཐུབ་པ། *Pha-rol-dvang-du-bya-va*. On subjecting an enemy to one's dominion.

„ རྩེ་གཞོན་མྱི་རྩོལ་ལྷུས་མཚན་པ། *Gzhan-gyi-rig-sñags-mnan-pa*. The making ineffectual the charms or incantations of others.

རྒྱུའི་གདོན་ལས་ཐར་བར་ཐེད་པའི་མན་ངག། *Kluhi-gdon-las-t'har-var-byed-pahi-man-nag*. Incantation for delivering one from a *Nāga* evil spirit (or from a sort of madness).

- ལྷུང་, རྩ ཞི་ བའི་ ལྷོན་ ལྷེག་ ལི་ ཚེ་ ལ། *Zhi-vahi-sbyin-sreg-gi-ch'ho-ga*. A ceremony with burnt-offerings for procuring mitigation of a disease, &c.
- „ རྩས་ པར་ རྱེད་ པའི་ ཚེ་ ལ། *Rgyas-par-byed-pahi-ch'ho-ga*. A ceremony with burnt-offerings for procuring abundance, increase &c.
- „ དབང་ རྩ་ རྱེད་ པའི་ ཚེ་ ལ། *Dvang-du-byed-pahi-ch'ho-ga*. Ditto, for getting a person or thing into one's power or possession.
- „ རེངས་ པར་ རྱེད་ པའི་ ཚེ་ ལ། *Rengs-par-byed-pahi-ch'ho-ga*. Ditto, to render stiff and motionless an enemy.
- „ ལྷུངས་, *Snags*. Magic. (There are several treatises on the wonderful effects of charms and incantations).
- „ སེར་ བ་ ལྷུང་ བའི་ རབས། *Ser-va-srung-vahi-t'habs*. The manner of defending against the hail.
- „ དམག་ དལྱང་ གཞོམ་ པའི་ རབས། *Dmag-dpung-gzhom-pahi-t'habs*. The manner of conquering an army.
- „ མངྩེ་ རད་ ལསོ་བའི་ རབས། *Mdse-nad-gso-vahi-t'habs*. The manner of curing leprosy.
- „ གཙུངས་ རམས་ རད་ རྩི་ ལྷུང་ རབས། *Gzungst'hams-chad-kyi-sgrubs-t'habs*. The manner of acquiring perfection in all sorts of charms or incantations, (*Dhārani*).
- „ ཤེས་ ར་ ལྷུང་ པའི་ ཚེ་ ལ། *Shes-rab-skyed-pahi-ch'ho-ga*. The manner or ceremony of procuring or imparting wit to any one.

ཤེས་རབ་ལེན་པའི་ལམ་གྱི་ལོ་གཤམ་། *Shes-rab-hp'hel-var-byed-pahi-ch'ho-ga*. The manner or ceremony for increasing one's wit or understanding.

ཕྱག་སྐྱོ་མའི་གྲུབ་ལ། *Dug-sel-mahi-gxuñgs*. The charm (or *Dhárani*) of the poison-curing goddess.

འཇམ་དཔལ་ལྷི་རྣམ་འབྲས་། *Hjam-dpal-gyi-sgrub-ñhabs*. The method of acquiring a perfection like that of *HJAM-DPAL*, the god of wisdom. Such are the subjects of the *Tantra* class, (or *Rgyud-sdé*).

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III. མདོ་ *MDO*, (Sans. *Sútra*).

There are one hundred and thirty-six volumes in this division of the *Bstan-hgyur* compilation. They treat, in general, of science and literature, in the following order:—Theology, philosophy, logic or dialectic philology or grammar, rhetoric, poesy, prosody, synonymics, astronomy, astrology, medicine, and ethics, some hints to the mechanical arts, and alchymy.

Ninety-four volumes are on theology and natural philosophy alone. Here also occur many works of the *tantrika* system. The following list exhibits the titles of some of the treatises contained in these books.

མདོ་གྲུབ་ལོ་གཤམ་ལྷོ་གྲུབ་ལོ་གཤམ་། *Mñon-par-rtogs-pahi-rgyan*. Ornament of reasoning. This work is attributed to MAITREYA, the *Buddha* next following. It is a general survey of the whole *Prajná Páramitá* in twenty-one volumes of the *Bksh-hgyur*. This work, with many commentaries by different authors, makes sixteen volumes. There are

མདོ་ thirty-eight treatises. This is the first chapter of definitions (in the Index).

„ (རྩ—གྱི 14 vols.) The second chapter enumerates two hundred and fifty-three treatises, explanatory of the *Madhyamika* system. The first original text is attributed to *KLU-SGRUB* (ལྷ་སྐྱབ་, Sans. *Nāgarjuna*).

དབུ་མ་རྩ་བའི་རྩིས་ལེུའུ་བྱས་པ་ཤེས་པའི་རྩིས་ལེུའུ་བྱས་པ། *Dvu-ma-rtsa-vahits'hig-lehur-byas-pa-shes-rab-ches-bya-va*. The first principles of wisdom, in explanatory verses, according to the *Madhyamika* school.

རྩིས་པ། *Rigs-pa*. Argument (*Nyāya*).

རྩོད་པ་བརྗོད་པ། *Rtsod-pa-bzlog-pa*. The refutation of an opponent—with many commentaries on it.

དབུ་མ་རྩིས་ལེུའུ་བྱས་པ། *Dvu-ma-rten-hbrel-snying-po*. The essence of causal concatenation, according to the *Madhyamika* school.

སྤོང་པ་ལོ་ལོ་བ། *Srid-pa-hp'ho-va*. The changing of worldly existence. (Sans. *Bhava sañkranti*).

གདམས་རྩིས་ལེུའུ་བྱས་པ། *Gtan-ts'higs-grub-pa*. The perfect syllogism or argument.

ལྷོ་ལྷོ་ལྷོ་ལྷོ་བ། *Hk'hrul-pa-hjoms pa*. The subduing of error.

ལོ་ལོ་ས་རྩིས་ལེུའུ་བྱས་པ། *Ye-shes-snying-po-kun-las-btus*. The essence of wisdom, selected from several works.

- མདོ་ མེས་ འཕ་ ལྷོ་ན་ མ། *Shes-rab-sgron-ma*. The light (or lamp) of wisdom.
- „ རྩ་ མའི་སྡིང་ པོ། *Dou-mahi-snying-po*. The essence of the *Madhyamika* philosophy.
- རྟོག་ མེ་ འཕམ་ པ། *Rtog-ge-hbar-va*. (Sans. *Tarkajwála*). A violent or ardent reasoning. This is a commentary on the above work; and contains a review of the several philosophical sects in ancient India, especially with respect to the technicalities of each school. The sects mentioned are, *Sáñk'hya*, *Vaisheshika*, *Nyáya*, *Mimáñgsa*, *Lokayáta*, *Vidyákara*, with several others, which for the first principle take any of *Purusha*, *Pradhána*, BRAHMA', VISHNU, ISWARA, Time, Atom. The *Mléch'has* also are mentioned (called in Tibetan *La-lo* ལ་ ལོ་ *Kla-klo*) but, generally, the Mahomedans are comprehended under this appellation.
- „ ཡ་ བྱང་ རྩལ་ མེ་མས་ དཔའི་ རྣམ་ འཕྲུལ་ ལྷོད་ པ། *Byang-ch'hub-sems-dpahi-rnal-hbyor-spyod-pa*. The *Yoga* practice of a *Bodhisatwa*.
- ཕྱང་ པོ་ ལྷ། *Phung-po-lña*. On the five aggregates.
- སྟོང་ ཉིང་། *Stong-nyid*, (Sans. *Shúnyatá*). On vacuity or voidness; or on the abstract notion of it.
- „ འ་ དབྱ་ མ་ ལ་ འཕུག་ པའི་ འགྲེལ་ བཤད་ འ། *Dou-ma-la-hjug-pahi-hgrel-bshad*. Introductory explanation on the *Madhyamika* doctrine.
- „ འ—ཤ་ These volumes contain several works and comments on the *Yogá-charya* philosophical sect.
- „ ཤ་ གཏོ་ པོའི་ དོན་ གཟེག་ ཅ་ བསྐྱུ་ པ། *Gtso-vohi-don-gchig-du-bsdus-pa*. An abridgment of the meanings of the term, གཏོ་ པོ་, (Sans. *Pradhána*).

- མདོ་ བདེན་ པ་ བཞིན་ རྣམ་ པར་ འབྲེད་ པ། *Bden-pa-gnyis-rnam-par-hbyed-pa.*
The analysis of the two truths.
- „ ཉ ལྷ་ བཟུང་ འབྲེལ་ པ། *Sku-gsum, hgrel-pa.* A commentary on the three
bodies (*Dhermakāya, Sambhogakāya* and *Niroānakāya*).
- དབུ་ མའི་ བྱམས་ གྱི་ ལྷིང་ རོ། *Dvu-mahi-lugs-kyi-snying-po.* The essence of
the *Madhyamika* doctrine.
- ལྷ་ བ་ འ་ དང་ པ་ རྣམ་ པར་ ཕྱེ་ བ། *Lta-va-l'ha-dad-pa-rnam-par-p'hye-va.*
Several opposite theories analysed.
- སེམས་ བརྟག་ པ། *Sems-brtag-pa.* Examination or disquisition on the soul.
- ལྷ་ བ། *Lta-va.* Speculation, theory, (Sans. *Dershana*).
- སློམ་ པ། *Sgom-pa.* Meditation, (Sans. *Dhyāna*).
- སློལ་ པ། *Spyod-pa.* Practice, (Sans. *Achāra*).
- „ ཏ སློམ་ རིམ། *Sgom-rim.* Several degrees of meditation.
- རྣལ་ འབྱེད་ ལྷོད་ པའི་ བསམ་ བཟན། *Rnal-hbyor-spyod-pahi-bsam-gtam.* The
fixed meditation of a *Yogāchārya*.
- བསྐྱབ་ པ་ ལྷན་ ལས་ བརྟན་ པ། *Bslab-pa-kun-las-btus-pa.* Doctrine or in-
struction selected from several works.
- ཕྱང་ རྒྱལ་ ལམ་ གྱི་ ལྷོན་ མ། *Byang-ch'hub-lam-gyi-sgron-ma.* A lamp for
finding the way to perfection.

མདོ་ ལྷུ་བས་ ལུ་ འཕོ་ བ་ བཟུག་ པ། *Skyabs-su-hgro-va-bstan-pa*. Instruction on repairing for protection to, or taking refuge with (*Buddha*).

འཇམ་ པ་ རྗེན་ པའི་ ལམ་ རྗེ་ ལྷུ་བ་ འཕམ་། *Theg-pa-ch'hen-pohi-lam-gyi-sgrub-l'hab*s. The method of acquiring the highest principles in philosophy (*Maháyánam*).

མདོ་ རྗེ་ ལྷུ་བ་ ལམ་ བཟུག་ པའི་ མན་ དག། *Mdo-sde-kun-las-btus-pahi-man-nag*. Instructions selected from all sorts of *sútras*.

མི་ དག་ བ་ བཟུ། *Mi-dge-va-bchu*. The ten immoral actions.

„ འཇི་ རྗེན་ བའི་ ལམ་ ལ་ འཇམ་ པ། *Rgyal-vahi-lam-la-hjug-pa*. The entrance into the way of perfection (or of *Buddha*).

ལྷུ་བས་ འཕོ་ དང་ ལེམས་ ལྷེད་ རྗེ་ ལྷོང་། *Skyabs-hgro-dang-sems-skyed-kyi-skor*. Treatises on taking refuge with *Buddha*, and on making the resolution to become a saint, and forming the mind accordingly.

ཡི་ དམ་ ལྷང་ བའི་ རྗེ་ ག། *Yi-dam-blang-vahi-ch'ho-ga*. The manner or ceremony by which one chooses to himself a tutelary deity, or makes a vow.

བྱང་ ལྷུ་བ་ ལེམས་ དཔའི་ རྗེམ་ པ། *Byang-ch'hub-sems-dpahi-sdom-pa*. The obligations or duties of a saint.

གཟུམ་ ལ་ ལྷུ་བས་ ལུ་ འཕོ་ བ། *Gsum-la-skyabs-su-hgro-va*. On taking refuge with the three holy ones (*Buddha*, *Dherma*, and *Sangha*).

ལྷུང་ བ་ བཞགས་ པའི་ རྗེ་ ག། *Ltung-va-bshags-pahi-ch'ho-ga*. The manner or rite of confession of one's fall (fault or sin).

- མདོ་ ཚོས་ ལྷོད་ ། *Ch'hos-pyod*. Religious practices ; or the religious exercises of the priests.
- „ མི་ ཚོས་ རྗེ་ དམིངས་ ལུ་ ལྷ་ བའི་ ལྷུ་ ། *Ch'hos-kyi-doyings-su-lta-vahi-glu*. A song with respect to the root or mansion of morality (or the supreme moral being).
- ལས་ རིམ་ པར་ འབྱེད་ པ། *Las-rnam-par-hbyed-pa*. Analysis of moral works.
- སློབ་ མ་ ལ་ ལྷིངས་ པའི་ ལྷོན་ ཡིག་ ། *Slob-ma-la-springs-pahi-p'hrin-yig*. A letter addressed to a disciple.
- རྒྱལ་ པོ་ ཀའི་ ལྷིངས་ པའི་ ལྷོན་ ཡིག་ ། *Rgyal-po Kaniskala-springs-pahi-p'hrin-yig*. A letter addressed to the king KANISKA.
- ལྷ་ དན་ བསལ་ བ། *Mya-nan-gsal-va*. The clearing up of one's sorrow, or comfort, consolation.
- བཞེན་ རྩ་ མ་ བརྟན་ རྗེ་ རྗོགས་ པ་ བཞེད་ པ། *Gzhon-nu-ma-bdun-gyi-rtogs-pa-brjod-pa*. (Sans. *Avadāna*). Reflections made by seven virgins.
- ཡོན་ ཏན་ བརྟན་ ཡོངས་ ལུ་ ལྷོགས་ པའི་ བཞུམ་ ། *Yon-tan-bdun-yongs-su-rdsogs-pahi-gtam*. Conversation or discourse on the seven accomplished good qualities.
- རྒྱལ་ ལྷིམས་ རྗེ་ བཞུམ་ ། *Ts'hul-k'hrims-kyi-gtam*. Discourse on morality, or good behaviour.
- རྗོགས་ རྗེ་ བཞུམ་ ། *Ts'hogs-kyi-gtam*. Speech before a congregation ; or discourse held in an assembly.
- རྩོད་ པའི་ རྩས་ རྗེ་ བཞུམ་ ། *Rtsod-pahi-dus-kyi-gtam*. Conversation or discourse on the degenerate age.

མདོ་ རལེན་ པའི་ ལཱམ། *Dven-pahi-gtam.* Conversation in solitude; or private discourse.

སློན་ ལམ་ ། *Smon-lam.* Prayer.

མརྟལ་ ལྷ་ བའི་ ཚོ་ ལ། *Man'dal-bya-vahi-ch'ho-ga.* The mode of preparing the *Mandal*.

མརྟལ་ དབྱལ་ བའི་ ཚོ་ ལ། *Man'dal-dvul-vahi-ch'ho-ga.* The manner of offering the *Mandal*.

མརྟལ་ ལྷི་ ཚོ་ ལ། *Man'dal-gyi-ch'ho-ga.* Ceremonies relating to the *Mandal*, or circle.

རྣལ་ འཕྲུལ་ ལྷི་ མཚན་ ཉིད་ བདེན་ པ། *Rnal-hbyor-gyi-mts'han-nyid-bden-pa.* Truth, the characteristic of *Yoga*.

„ རི་ བཀའ་ ལོ་ ལོའི་ དམོངས་ འབྲེལ། *Bkah-so-sohi-dgongs-hgrel.* Comments on several dogmas or precepts of the *Bkah-hgyur*.

མདོ་ རྗེ་ དམོངས་ པ་ དེས་ པར་ འབྲེལ་ བའི་ འབྲེལ་ པ། *Mdo-sde-dgongs-pa-ñes-par-hgrel-vahi-hgrel-pa.* A commentary on the work inscribed, A true explication of the hidden thoughts (meaning, or sense) of the *sūtras*, or *Mdo* class.

སངས་ ལྷི་ རྗེས་ ལྷ་ རན་ ལྷི་ འབྲེལ་ པ། *Sangs-rgyas-rjes-su-dran-gyi-hgrel-pa.* A commentary on the work entitled, The remembering of *Buddha*.

ཚོས་ རྗེས་ ལྷ་ རན་ ལྷི་ འབྲེལ་ པ། *Ch'hos-rjes-su-dran-gyi-hgrel-pa.* A commentary on the work entitled, The remembering of *Dharma*, or religion.

- མདོ་ དཔེ་ འདུན་ རྗེས་ ལྷ་ རྩ་ གྱི་ འབྲེལ་ པ། *Dge-hdun-rjes-su-dran-gyi-hgrel-pa.*
A comment on the work entitled, The remembering of *Sangha*, or the holy priesthood.
- „ ཚི་ སངས་ རྒྱལ་ གྱི་ སའི་ རྩམ་ པར་ བཤད་ པ། *Sangs-rgyas-kyi-sahi-rnam-par-bshad-pa.* The description of the *Buddha Bhumi*, or the degree of perfection of a *Buddha*.
- „ རྗེ་ ས་ བརྒྱ་ པའི་ ཟེང་ བཞིའི་ བཤད་ པ། *Sa-bchu-pahi-gleng-bzhihi-bshad-pa.* A discursive explanation of the ten *Bhumis* (ten earths) or degrees of perfection of the saints.
- „ ཉི་ འིང་ གེ་ འཛུགས་ རྒྱལ་ པའི་ འབྲེལ་ པ། *Ting-ge-hdsin-rgyal-pohi-hgrel-pa.* A commentary on the work called in the *Bkah-hgyur*, The prince of deep meditation (Sans. *Samádhi rája*).
- བཟང་ པོ་ ལྷོད་ པའི་ ལོན་ ལམ། *Bzang-po-spyod-pahi-smon-lam.* A prayer on good practices or conduct. There are several comments on this work.
- „ འི་ འི་ འི་ མདོ་ ཟེ་ དམོངས་ པ་ རབ་ མ་ རེས་ པར་ འབྲེལ་ བའི་ རྩ་ ཚེར་ འབྲེལ་ པ། *Mdo-sde-dgongs-pa-xab-mo-ñes-par-hgrel-vahi-rgya-ch'her-hgrel-pa.* A *Vritti* (or commentary at large) of the work entitled, A true explication of the deep thoughts contained in the *Sútra* class.
- དམ་ པའི་ ཚོས་ པརྟ་ དམར་ པའི་ འབྲེལ་ པ། *Dam-pahi-ch'hos-pad-ma-dkar-pohi-hgrel-pa.* A commentary on the work, *Sad dharma pundarika*, in the *Bkah-hgyur*.

མདོ་ནི་ ལྟན་པ་ བཤེས་པ་ པའི་ རྩོམ་ པ། *Lañkar-gshegs-pahi-hgrel-pa*. A comment on *Lankavatara*, in the *Bkah-hgyur*. A visit to *Lanka* (or the visiting of *Lanka*).

བཀའ་ ལྷིའི་ དཔོན་པོ་ རྩོམ་ པ། *Bkah-spyi-hi-dgongs-hgrel*. Commentaries in general on the *Bkah-hgyur*.

རྣམ་ རྩོམ་ ལྷིའི་ པ་ ལེམས་ རྩམ་ པའི་ ལྷ་ པ། *Rnal-hbyor-spyod-pa-sems-tsam-pahi-lta-va*. The theory of the *Yogácharya* school.

མདོ་ རྩོམ་ ལྷིའི་ རྩམ་ པའི་ རྩོམ་ པ། *Mdo-sde-rgyan-gyi-rab-tu-byed-pa*. Analysis of the work inscribed, The ornament of the *Sútra* class.

དབུས་ དང་ མཐའ་ རྩམ་ པའི་ རྩོམ་ པ། *Dvus-dang-mt'hah-rnam-par-hbyed-pahi-bstan-bchos*. An explanatory work on the medium and extremes (in philosophy).

„ ལྷ བསམ་ བཞུག་ ལྷིའི་ ལྷ་ ལ། *Bsam-gtan-gyi-sgron-ma*. The lamp of deep meditation.

རྣམ་ རྩོམ་ ལྷིའི་ རྩོམ་ པ། *Rnal-hbyor-la-hjug-pa*. Entrance into abstract meditation.

བདེན་ པ་ བཞིའི་ རྩོམ་ ལྷིའི་ རྩོམ་ པ། *Bden-pa-bzhihi-ch'hos-skor-gyi-dgongs-hgrel*. Commentaries on the works treating of the four truths.

„ ལྷ རྩོམ་ ལྷིའི་ རྩོམ་ པ། *Hjig-rten-bzhag-pa*. The arrangement of the world, (or cosmography).

མདོ་མུ་བླ་མོ་མཛོ་པ་མཛོ་། *Ch'hos-mñon-pa-mdsod.* (Sans. *Abhidharma*).
Prospectus, or exhibition of remarkable things. There are many
commentaries of this in several volumes.

„ མེད་ མེད་ བཞོད་ པའི་ མོ་མཛོ། *Ch'hed-du-brjod-pahi-ts'homs.* (Sans. *Udána*).
Occasional discourses or speeches. There are several commentaries
on this.

„ མུ་བླ་མོ་ མོ་ མོ་ མུ་ པའི་ མདོ་། *So-so-t'har-pahi-mdo.* (Sans. *Pratimoksha sūtra*).
On emancipation (in the *Dul-va*).

འདུལ་ བ་ ལ་ བཞོད་ པ། *Hdul-va-la-bstod-pa.* Praise on education (or
religious discipline).

„ མུ་ དམོ་ རྗེ་ལ། *Dge-ts'hul.* The young monk, or priest, in explanatory
verses.

དམོ་ རྗེ་ མོ་ ལོ་ རྗེ་ བ། *Dge-slong-gi-lo-dri-va.* The asking the years
(or age) of a *Gélong* (or priest).

„ མོ་ རྗེ་ རྗེ་ ལ། *Skyes-rabs.* Generation of birth, or generations of former
transmigrations.

„ མོ་ དཔལ་ བསམ་ མི་ རྗེ་ རྗེ་ ལ། *Dpag-bsam-gyi-hk'hri-shing.* The tree of con-
sideration, (a fabulous tree in the paradise of the gods). This is an
ingenious poetical work, composed in Sanscrit by SHU'BHENDRA.
The book is inscribed, *Bodisatwa Avadána*.

གདམ་ ལ། *Gtam.* Stories, or tales, on several subjects.

མདོ་དེ་ ལངས་ རྒྱལ་ རྒྱུ་ ཡོན་ ལན་ རོས་ པའི་ ཡན་ ཡོན། *Sangs-rgyas-kyi-yon-tan-lhos-pahi-p'han-yon.* The advantages derived from hearing of the perfections of a *Buddha*.

„ ཅེ་ གཏན་ རྗེས་ རྗེས་ པ། *Gtan-ts'higs-rig-pa.* Philosophy, or dialectic and logic. In twenty-one volumes. (Sans. *Hétuvidyá*).

རྗེས་ མའི་ མདོ་ རྒྱན་ ལས་ ཡུལ་ པ། *T'shad-mahi-mdo-kun-las-btus-pa.* A *sútra* or treatise on dialectic, or art of reasoning, selected from several works.

རྗེས་ མའི་ མདོའི་ རང་ རྩེལ། *T'shad-mahi-mdohi-rang-hgrel.* A commentary of the before-mentioned dialectical treatise, by the same author.

དམིགས་ པ་ ཡདྲན་ པ། *Dmigs-pa-brtag-pa.* The examination of the object ; with a comment on it.

རྩལ་ གསུམ་ ཡདྲན་ པ། *Dus-gsum-brtag-pa.* The examination of the three times.

རྗེས་ པ་ལ་ རྒྱན་ པའི་ རྗེས། *Rigs-pa-la-hjug-pahi-ngo.* The door, or vestibule of logic.

རྗེས་ མ་ ལྷན་ རྩེལ་ རྒྱུ་ རྗེས་ རྩེལ་ རྩེལ་ པ། *T'shad-ma-rnam-hgrel-gyi-ts'hig-lehur-byas-pa.* A comment on dialectic, in explanatory verses.

རྩོད་ པའི་ རྗེས་ པ། *Rtsod-pohi-rig-pa.* The art or science of disputing, dialectic.

Many commentaries on logic and dialectic, by several authors, follow afterwards.

- མདོ་ བཅའ་ རྒྱུ་ལ་ པའི་ རྩ་ རྩེ་ འབྲེལ་ པ། *Gtan-ts'higs-pahi-rgya-ch'her-hgrel-pa.* Explanation at large on syllogism.
- „ རྩེ་ འབྲེལ་ པ་ པའི་ རྩ་ རྩེ་ བཅའ་ པ། *Hbrel-pa-brtag-pahi-rgya-ch'her-bshad-pa.* A *Vritti* (comment) on the examination of coherence, or connexion.
- རྩེ་ལ་ པ་ རྩེ་ ལ་ པའི་ རྩ་ རྩེ་ ལ། *Rigs-pa-grub-pahi-sgron-ma.* The light (or lamp) of a perfect argument.
- རྩེ་ ལ་ བཅའ་ པ། *Ts'had-ma-brtag-pa.* The examination of proofs.
- གྲུ་ལ་ བཅའ་ བཅའ་ པའི་ རྩེ་ ལ། *Glegs-bam-bklag-pahi-t'habs.* The method of perusing a volume, (or of reading, &c.)
- རྩེ་ ལ་ རྩེ་ ལ་ རྩེ་ ལ་ བཅའ་ ལ་ ལ། *Ch'hos-dang-ch'hos-chan-gtan-la-p'hab-pa.* Subject and predicate established.
- རྩེ་ལ་ པའི་ རྩེ་ ལ། *Rigs-pahi-sbyor-va.* Syllogism, or the arrangement of arguments.
- རྩེ་ ལ་ ལ། *Rtog-ge-skad.* Terms used in disputing or reasoning.
- „ རྩེ་ ལ། རྩེ་ ལ་ རྩེ་ ལ་ རྩེ་ ལ། *De-k'ho-na-nyid-bsdus-pa.* The *Tattwa Samása*, or an abridgment on the identity of the natural essence of God.
- „ ལ། ལ། ལ། ལ། *Sgra-rig-pa.* The doctrine of sound, grammar, and philology in general. (Sans. *Shabda-vidyá*).

མདོ་ ལུང་དུ་སོན་པ་ ཚིན་པའི་ མདོ། *Lung-du-ston-pa-tsandra-pahi-mdo.* A treatise on *Byakarana* (or grammar) by TSANDRAPA.

ཉེར་བསྐྱུར་གྱི་གཞུང་པ། *Nyer-bsgyur-nyi-shuhi-hgrel-pa.* A commentary on the twenty Sanscrit particles, *Ati, Adhi, &c.*

ཚིན་པའི་རྣམ་དབྱེ། *Tsandra-pahi-rnam-dvye.* The several cases of a Sanscrit declension, according to TSANDRAPA.

སྒྲུའི་བཟུམ་བཅོས་ཀལ་པ། *Sgrahi-bstan-bchos-kalápa.* The grammatical work of KALA'PA, with a comment on it.

སྐད་པ་གྲུན་ལ་འགྲུབ་པའི་སྒྲུའི་བཟུམ་བཅོས། *Smra-va-kun-la-hjug pahi-sgrahi-bstan-bchos.* A grammatical work, introductory to every speech or language.

སྐད་པའི་མྱོ། *Smra-vahi-sgo.* The door of speech.

NOTE.—All these, and several other small treatises contained in this compilation, are on the Sanscrit language of the *Buddhists*.

མདོན་བསྐོད་གྱི་བཟུམ་བཅོས་འཛི་མེད་མཛོད། *Mñon-byjod-kyi-bstan-bchos-hch'hi-med-mdsod.* The *Amarakosha* of synonymous words.

དེའི་གཞུང་པ། *Dehi-hgrel-pa.* Its commentary.

སྐད་དངགས་གྱི་མེ་ལོང་། *Snyan-dñags-kyi-me-long.* The mirror of sweet language, (Sans. *Kavyadershana*).

- མདོ་ རྩོམ་པའི་རིག་ཆེན་འབྲུང་གསལ་ཞེས་པ་། *Sdeb-sbyor, rin-ch'hen-hbyung-gnas-shesbya-va*. On poetry or prosody, (mine of precious metals). With a commentary.
- གླེང་པའི་གླིང་གི་ལོ་ན་། *Snyan-dñags, sprin-gyi-pho-nya*. The cloud-messenger, a poem.
- མཁུ་པའི་“ཏི”ལོགས་ཀྱི་འགྲེལ་པ་། *Kalāpahi “ti” sogs-kyi-hgrel-pa*. The comments of KALA'PA on this termination “ti,” &c.
- གཞན་རྩོམ་གྱི་མཚན་པོའི་བཞུག་བཅོས་། *Gzhan-rjes-su-gsung-vahi-bstan-bchos*. Literary works for the benefit of others.
- གསོ་བའི་རིག་པ་། *Gso-vahi-rig-pa*. The doctrine of healing or curing ; medicine. (Sans. *Chikitsa vidyá*).
- „ ལྔ་ ལྔ་པ་བཅིང་པ་། *Sbyor-va-brgyad-pa*. The eight mixtures.
- ཡན་ལག་བཅིང་བའི་སྒྲིབ་པོ་བཅས་པ་། *Yan-lag-brgyad-pahi-snying-po-btus-pa*. The essence of the eight branches (of medicine) selected from several works.
- གླེང་གི་མིང་གི་རྣམ་གཞག་། *Sman-gyi-ming-gi-rnam-grangs*. The enumeration of the names of several physics or drugs.
- བརྗོད་རིག་པའི་བཞུག་བཅོས་། *Bzo-rig-pahi-bstan-bchos*. Works on mechanical arts. (Sans. *Shilpa Shāstra*).
- „ རྩོམ་པའི་རྩལ་གྱི་སྐྱུ་ལོགས་བཅོས་། *Dñul-ch'hu-sgrub-pahi-bstan-bchos*. A work on preparing quicksilver.

མདོ་ འམས་ ཅད་ གྱི་ དབང་ ལྷུ་ ལ་ ལི་ བརྒྱད་ ལེན་ རྩད་ འམས་ ཅད་ འཇོམས་ རིང་ ལུས་ གྱི་ ལྷུ་ ལས་ ལྷུ་ ལ་ ལེས་ ལ་ ལ། *T'hams-chad-kyi-dvang-p'hyug-gi-bchud-len-nad-t'hams-chad-hjoms-shing-lus-kyi-stobs-rgyas-par-chad-pa-zhes-byava.* The most powerful elixir for subduing every sickness, and for improving the vigour of the body.

གསེར་ ལྷུ་ གྱི་ བཟུམ་ བཅོས་ ། *Gser-sgyur-gyi-bstan-bchos.* A work on turning base metals into gold, (on alchemy).

སྤྱ་ བཟུམས་ གྱི་ མཚོན་ རིད་ ། *Sku-gzugs-kyi-mts'han-nyid.* Description of a *Buddha's* image, with respect to the proportion of the several members of his body.

གྲུ་ འོ་ བ་ བཅོད་ ལྷ་ ལ་ བཞི་ བྱི་ འབས་ ། *Grub-t'hob-brgyad-chu-rtsa-bzhihi-bri-t'habs.* The manner of representing, in painting, those eighty-four persons who were emancipated while living.

སྤོས་ ལྷུ་ ལ་ བཟུམ་ བཅོས་ ། *Spos-sbyor-vahi-bstan-bchos.* A work on mixing or preparing perfumes.

དུས་ བཟུམ་ པའི་ མེ་ ལོང་ ། *Dus-bstan-pahi-mé-long.* A mirror shewing the time or weather, (a work on divination, soothsaying, or prognosticating).

ལུགས་ གྱི་ བཟུམ་ བཅོས་ ། *Lugs-kyi-bstan-bchos.* A work on ethics. (Sans. *Nitishástra*).

ལུགས་ གྱི་ བཟུམ་ བཅོས་ རྩིས་ ལུ་ བཅད་ པའི་ མཛོད་ ། *Lugs-kyi-bstan-bchos-ts'higs-su-bchad-pahi-mdsod.* An ethical work called, Treasury of Verses.

མདོ་ཅན་འདི་རྒྱལ་པོའི་བླ་སྐུ་བྱེད་མཁའ་མཁོ་བྱེད་ལྷན་པོའི་མཛན་སྡེ་། *Chanakahi-rgyal-pohi-lugs-kyi-bstan-bchos*. The ethical work of CHANAKA, a king.

མ་སུ་རྒྱལ་པོའི་བླ་སྐུ་བྱེད་མཁའ་མཁོ་བྱེད་ལྷན་པོའི་མཛན་སྡེ་། *Ma-surakshihi-lugs-kyi-bstan-bchos*. The ethical work of MASURAKSHI.

བོད་སྐད་རྒྱ་མཚན་པའི་མཛན་སྡེ་ལ་འཛིན་པའི་བླ་སྐུ་བྱེད་མཁའ་མཁོ་བྱེད་ལྷན་པོའི་མཛན་སྡེ་། *Bod-sñā-rabs-pahi-mk'has-pa-rnams-kyis-mdsād-pahi-bstan-bchos-rnams*. Literary works composed by ancient Tibetan learned men.

ལོ་པཎ་མང་པོའི་མཛན་སྡེ་པའི་ཞུ་བའི་རྩ་དཔྱད་ལེན་ཆེན་མོ་། *Lo-pān'-mang-pos-mdsād-pahi-byé-brag-tu-rtogs-byad-ch'hen-mo*. The great critical work prepared by many *Pandits* and *Lotsavas* (Tibetan interpreters); or a dictionary in Sanscrit and Tibetan, arranged under certain heads, on several subjects.

ཞུ་བའི་རྩ་དཔྱད་ལེན་ཆེན་མོའི་ལྟུང་པོ་། *Bye-brag-tu-rtogs-byad-hbring-po*. Ditto, a smaller vocabulary.

སུམ་ཅུ་པ་། and འདམས་འཇུག་པ་། *Sum-chu-pa*, and *Rtags-kyi-hjug-pa*. The most ancient grammatical works of the Tibetan language, composed in the seven century after CHRIST by SAMBHOTA. There are mentioned several other works prepared by Tibetan learned men.

„ བོད་མདོ་སྐད་ཀྱི་མཛན་སྡེ་བྱེད་ལྷན་པོའི་མཛན་སྡེ་། *Mñon-bryod-kyi-bstan-bchos-sna-ts'hogs-gsal-va*. Collection of synonymous words.

ཤམ་བཤ་ལ་འདྲོའི་རྒྱུ་རྒྱུ་ལྷན་པོའི་ལྷན་པོ་། *Sham-bha-lar-hgro-ts'hul-gyi-lam-yig*. A passport for visiting *Shambhala*, (a fabulous country in the north of Asia).

མདོ་ འཇམ་དབྱངས་བླ་མ་རྟེན་རྩ་བ་ལ། *Hjam-dvyangs-byákaranahi-rtsa-va*. The first principles of grammar, by MANJU GHOSHA. There are also mentioned some other grām̄matical works.

བསྐྱོ་བ་ལ། རྣམ་ལུ་ལྷོ་མ་ལ། ལྷོ་མ་ལ། *Bsño-va, Smon-lam, Bkra-shis*. Under these names, there are many benedictions, prayers, thanksgivings, hymns, &c. &c.



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