Cover: The drawing of the union of Lion and Garuda is the logo of ISYT drawn by Robert Beer.
CONTENTS

Preface
Tsuguhito Takeuchi .............................................................. i

The Future of Young Tibetologists
Charles Ramble ................................................................. iii

Christopher Bell
The Ritual Evolution of the Nechung Protector Deities ................ 1

Yusuke Bessho
Competition for the Mountain Landscape: the Ritual Territories of feng shui and the yul lha Cult in the East Frontier Region of Amdo ................. 27

Nyima Woser Choekhorstang
A Chinese Imperial Decree and the Yangton Lama of Dolpo .......... 53

Lewis Doney
Emperor, Dharmaraja, Bodhisattva? Inscriptions from the Reign of Khri Srong lde brtsan ......................................................... 63

Shiho Ebihara
The Inclusive-Exclusive Distinction in Spoken and Written Tibetan .......... 85

Franz Xaver Erhard
Remembering History in Amdo: Three Literary Accounts for the Years from 1956 to 1976 ......................................................... 103

Kalsang Norbu Gurung
Unsolved ‘bon’ Puzzle: The Classical Definitions of Bon .............. 125

Berthe Jansen
Selection at the Gate: Access to the Monkhood and Social Mobility in Traditional Tibet .......................................................... 137
Hanung Kim
Sum-pa Ye-shes-dpal-’byor and the Civil War of Eighteenth Century Tibet: 
A Preliminary Essay on Ye-shes-dpal-’byor’s Many Roles in 
Tibetan Civilization .......................................................... 165

Ryosuke Kobayashi
An Analytical Study of the Tibetan Record of the Simla Conference (1913–1914): 
Shing stag rgya gar ’phags pa'i yul du dbyin bod rgya gsun chings mol mdzad lugs 
kun gsal me long ................................................................. 183

Yuri Komatsubara
The Political Relationship between Tibet and the Qing Dynasty in the Latter Half of 
the Eighteenth Century and the Nineteenth Century: An Analysis of How bka’-blon 
was Chosen ........................................................................ 201

Kengo Konishi
Between Indigenous Religion and Religious Minorities: 
Bonpos’ Attempts to Continue Tradition in Contemporary China ............... 219

Lhundrup Dorje
Bonpos’ Attempts to Continue Tradition in Contemporary China ............... 237

Cuilan Liu
Reciters and Chanters: Monastic Musicians in Buddhist Law Texts ............... 255

Yu-Shan Liu
Rethinking the Recently ‘Discovered’ Bon/Zhangzhung Traditions: the Case of 
Yungdrung Shon Dance (g.yung drung shon rtsed) .................................. 271

Thupten Gawa Matsushita
The Three objects of Buddhist Epistemology ........................................... 291
Hiroshi Nemoto
Compositional Styles in Classical Tibetan Literature: The Poetic Verse of 'Jam dbyangs bzhad pa ngag dbang brtson 'grus ........................................... 303

Ai Nishida
Bird Divination in Old Tibetan Texts ................................................................. 317

Fumihito Nishizawa
gSang phu ne’u thog— Its Contribution to the Re-establishment and Development of Tibetan Buddhism in the Later Diffusion (phyi dar) Period — .................. 343

Emi Oba
Tibetan Rgyal chen bzhi Iconography: Comparing the Representation of Asian Buddhist Deities .............................................................. 367

Kensaku Okawa
Land-centered Perspective: A New Way of Looking at Tibetan Traditional Society .............................................................. 391

Valentina Punzi
Narrating the Land: Preliminary Thoughts on Polysemic Space in Amdo Oral Tradition .............................................................. 407

Reb gong ba Sha bo rta mgrin

Jonathan Samuels
An Avuncular Profile: An Examination of the Maternal Uncle (Azhang) and his Significance in Tibetan Culture ........................................... 435

Rolf Scheuermann
When Buddhist Teachings Meet – Preliminary Remarks on the Relationship between the Four Dharmas of Sgam po pa and Kun dga’ snying po’s Parting from the Four Attachments .............................................................. 465
Camille Simon
Pha-dam-pa Sangs-rgyas in Tangut Xia: Notes on Khara-khoto Chinese Manuscript TK329 .............................................. 489

Penghao Sun
On the Unknown History of a Himalayan Buddhist Enclave:
Spiti Valley before the 10th Century ........................................ 505

Tashi Tsering
Performing Text as Practice: Rdza Dpal sprul’s Practice Manual on the Bodhi(sattva)caryāvatāra ........................................ 523

Markus Viehbeck
Nyang-ral Nyi-ma ‘od-zer’s Theory of the Three Vehicles .............. 553

Akinori Yasuda
Preface

The present volume comprises papers by the researchers who participated in the Third International Seminar of Young Tibetologists (ISYT) held at Kobe City University of Foreign Studies from September 3rd to 7th, 2012.

It was a great pleasure that the ISYT, an academic gathering of young Tibetologists all over the world, which started in London in 2007, followed by the second in Paris in 2009, was held for the first time in Japan.

The third seminar turned out to be a very successful one with increasing number of participants (nearly one hundred participants with 73 presentations) representing seventeen countries, thanks to the careful preparations by the organizing committee, headed by Kazushi Iwao together with Seiji Kumagai, Ai Nishida, and Meishi Yamamoto. The staff of Kobe City University of Foreign Studies provided all kinds of necessary help.

The presentations covered various genres and disciplines, including Buddhism, the Bon religion, history, linguistics, architecture, music, and anthropology. It was a great surprise and pleasure to witness that the researchers of the young generation exchanged presentations, discussions and conversations vividly and fluently both in English and Tibetan.

Although many of the presentations were of high quality, due to the limit of space we were unable to include all of them. We have finally received contributions from thirty of the participants, which are arranged in the alphabetical order of the author name.

The editors are fully aware that all of the research results presented at the Seminar have not been incorporated into the present volume, which is not sufficient to cover this vast field of research. Nevertheless, we hope this publication will serve to promote and accelerate future research on Tibetan Studies.

It remains to express our sincere gratitude to the Resona Foundation for Asia and Oceania, the Toho Gakkai, and the Japan Association for Tibetan Studies for their financial support.

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The Future of Young Tibetologists

Young Tibetologists have a short lifespan: officially, no more than five years, though extensions of this period have been recorded. This tragic brevity immediately evokes the notion of the beautiful and evanescent, for which the art and literature of the host nation of the third conference of the International Seminar of Young Tibetologists are so celebrated. But the barren plateau of Tibet is not known for its cherry blossom, and a brief meditation on the transience of youth, and how that state might lead to maturity rather than annihilation, would be better served by a zoologically more appropriate model.

I am thinking, of course, of butterflies. In the expanding field of Tibetan Studies, which has moved from its roots in philology, history and religious studies to draw in numerous disciplines, such as anthropology and ecology, it is gratifying to see that the domains of lepidoptery and mycology are increasingly being represented.

The Lepidoptera that have particularly attracted the attention of our field are the so-called Ghost Moths (*Thitarodes spp.*), insects that share with young Tibetologists the feature that they remain in a state of transition, as caterpillars, for up to five years, inhabiting underground burrows and subsisting on a diet of roots. The impulse to remain in this condition for any longer is inadvisable and dangerous. The denizens of these burrows are susceptible to serious fungal infections that, in the case of the Ghost Moths at least, may prove fatal. Contrary to the case of Young Tibetologists, the commercial value of fungus-ridden Ghost Moth caterpillars increases vastly once they are dead: their desiccated bodies become an important economic resource for Tibetan villagers and entrepreneurs in the form of *dbyar rtswa dgun 'bu*, and this economic phenomenon in turn becomes a fertile subject of research for Tibetologists, young and old alike.

If the overextended youth of the Ghost Moth carries a stark warning, so too does the life cycle of another Eurasian species—the Large Blue butterfly.

Caterpillars of the Large Blue (*Maculinea arion*) feed not on roots but on wild thyme and gentians, until, after their third moult, they encounter an ant. In response to the ant’s exploratory caresses, the caterpillar exudes a sweet substance pleasing to the ant, which then carries it back to its nest. After a winter of hibernation in the labyrinths of the anthill the caterpillar awakens in spring to be milked by the ants and to be fed, in return, on the eggs and larvae of the ants themselves. After nine months spent feasting on this rich harvest the caterpillar pupates inside the burrow, and when the butterfly
hatches out underground in spring it is escorted into the open by the ants, which form a protective circle around it until its wings have dried and it flies heavenward.

Such a complex period of transition is not without risks from which Young Tibetologists would do well to learn. Too many caterpillars of the Large Blue in a single anthill will result in a critical depletion of the ant eggs and larvae on which they feed, and all the caterpillars will starve to death. Or else if, for whatever reason, the caterpillar fails to make the appropriate noises, its hosts will recognise it is an impostor and devour it. In England, the species of ant (*Myrmica sabuleti*) that supported the Large Blue required short grass as its habitat, a condition that was provided until the Middle Ages by an abundance of wild deer. Deer were subsequently replaced by rabbits, that had been introduced by the Normans, but in the 1960s the British rabbit population declined sharply as a result of the disease myxamatosis. The grass grew long and, unnoticed by conservationists, the ants that had shown such hospitality to the Large Blue butterfly were replaced by a hostile species.

In 1979, the Large Blue butterfly was declared extinct in the United Kingdom. The significance of this will not be lost on the present audience: 1979 was, of course, the year that saw the creation of the International Association for Tibetan Studies.

If ever there was a butterfly that might serve as a totem for the Young Tibetologists, it is surely the Apollo. These butterflies—of the Parnassius family—do hibernate for several winters, but in rocks rather than in fungally infested earth, and without dependence on unpredictable partners. Numbering more than 50 species, they extend through alpine regions and across the Tibetan Plateau up to an altitude of 5,600 metres, and great variation can be observed even within a single species. As members of the Papilionidae family they are related to the English Swallowtail (*Papilio machaon*) and to Rajah Brooke’s Birdwing (*Trogonoptera brookiana*), but have none of the showiness of these distant cousins. They are perfectly at home in their challenging environment. The wings of some species are darkened to generate body heat from the sun, and the bodies themselves are generously endowed with fat and hair to equip them against glacial conditions. Nevertheless they are cautious, and can be seen on the wing only in bright sunshine. And finally, the much-discussed rising cost of dried Ghost Moth caterpillars pales into insignificance when we consider that single adult specimens of certain Apollo species can sell for several thousand dollars.

Never did evanescence come in more sturdy, vigorous, and well-adapted form, or hold more promise for a shining future.

It is great honour to have been invited to address these few words to you from a
distance. I extend my warmest congratulations to the architects of the International Seminar of Young Tibetologists, and to the organisers of the third seminar in Kobe, and wish all the participants an instructive and enjoyable conference. I look forward to seeing you less than a year from now in Ulaanbaatar.

Fontainebleau
2 September 2012

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Reciters and Chanters: 
Monastic Musicians in Buddhist Law Texts

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As I have discussed elsewhere,¹ Vinaya, the Buddhist canon law, prohibits ordained Buddhists—monks, nuns, probationary nuns, and novices—from performing, teaching, or watching song, dance, and instrumental music. Law texts in all six surviving Vinaya traditions attest this prohibition with commentaries that elaborate on it to varying degrees. Yet, as in other religious traditions, a gap between discipline and practice also exists in East Asian Buddhism.

Despite explicit rules prohibiting ordained Buddhists from practicing or consuming music, the development of Buddhist musical traditions dates back to the third century in China and the eleventh century in Tibet. In China, the monk-scholar Huijiao 慧皎 (497–554) glorified chanting experts in his *Biographies of Eminent Monks* 高僧傳 written in 519,² and the practice of chanting continues to flourish to the present day. Besides many individual monastic musicians hailing from various East Asian Buddhist traditions, one important contemporary example is the Dharma Drum Mountain Buddhist Choir, founded under the vision of Master Shengyen 聖嚴 (1931-2009) to spread Buddhist doctrinal teachings through music, which has already engaged countless audiences, lay and monastic. Music also had a strong influence on Tibetan Buddhism. A tradition of spiritual songs grew up in medieval India and was imported to Tibet no later than the eleventh century. This tradition is alive and still in practice, with songs written by such famous masters as Mi la ras pa (1052–1135), Shar Skal ldan rgya mtsho (1607–1677), and Zhaba dkar ba Tshogs drug rang grol (1781–1851).³ Together with other lesser-known singers and composers, these masters have created large collections of spiritual songs whose

¹ My forthcoming dissertation discusses Buddhist monastic rule concerning music for both ordained Buddhists and Buddhist householders. See Liu (forthcoming).
² See Ji (2009:33–35) for discussion on the date of the *Biographies of Eminent monks*.
³ For study on the life and work of Zhaba dkar ba, see Pang (2011). For English translations of his songs and autobiography, see Sujata (2012) and Ricard (2001).
influence on the dissemination of Buddhist doctrine in Tibet has been quite significant.

These Chinese and Tibetan instances may lead us to wonder whether there are also records of musical activities performed by Buddhists in India—and I think there are. As one phase of a serial study on how East Asian Buddhists interpreted and practiced the Vinaya rule concerning music, this article aims to provide a brief overview of four renowned reciters and chanters depicted in the Buddhist law texts preserved in Sanskrit, Pāli, Chinese, and Tibetan.

Monk Shanhe

Monk Shanhe 善和 (Tib. Snyan pa bzang ldan) is said to have been born in the city of Kośala to an elderly Dashan 大善 (Tib. Bzang ldan).4 Before his birth, his father Dashan takes lay Buddhist vows from the venerable Śāriputra and becomes his acquaintance.5 Thereafter, the venerable Śāriputra regularly visits Dashan. Once, he comes alone, and Dashan asks why he is traveling without an attendant. “Will my attendant emerge from the kuśa grass?” the venerable Śāriputra replies. “Only virtuous people like you would be my attendant.” Hearing this, Dashan immediately promises that if his wife gives birth to a boy, he will give the boy as his attendant. Before his departure, the venerable Śāriputra says a prayer to bless the health of the child. When the newborn is delivered, it is indeed a boy, but an extremely ugly-looking boy with a very pleasant voice. At the celebration party on the twenty-first day after his birth, the boy receives the name Shanhe.

As promised, Dashan gives his son to the venerable Śāriputra, who then ordains Shanhe. Monk Shanhe is very diligent in his religious practice and eventually obtains arhatship. In the monastic community, he is known as an exceptional reciter. When he recites Buddhist scriptures (chos smras pa, 讀誦法) with musical intonation (skyad kyi gtang rag, 吟誦聲),6 it is said that his voice penetrated the

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4 It is worth noting that the story of Shanhe is only found in chapter one of the fifth section in the Chinese and Tibetan translation of the Mūlasarvāstivādinayakṣudrakavastu, where it occurs right after the story of the monks in the band of six who intervened the contests between a group of merchants and a group of Brahmans in the city of Śrīvastī. See Mūlasarvāstivādinayakṣudrakavastu (T1451: 221b29 - 223a28) and Dul ba ’phran ’tshegs kyi gzhis, in Bka’ ’gyur, dpe bsdur ma, vol.10, 101–111. For further discussion on the monks in the band of six, see Liu (2013). For detailed analysis of the story concerning their intervention between the two groups in my dissertation thesis, see Liu (forthcoming).

5 The Chinese text says Dashan takes ordination, and the Tibetan text describes Dashan taking refuge and the foundation of discipline being placed upon him. Given that Dashan remains a layman afterwards, he must have received vows for Buddhist householders from Śāriputra.

6 In the main text, Yijing translates his recitation style as “reciting scriptures with magnificent beautiful voice” (美妙音聲).
entire world. Upon hearing his recitation, many sentient beings, human and nonhuman, cultivate seeds of virtuous deeds. After listening to Shanhe’s recitation, his fellow monks become free from attachment. The Buddha even openly praises monk Shanhe as the supreme reciter among his disciples.

Despite his enchanting reciting skills, Shanhe is still troubled by his unpleasant looks. One source of his concern is Prasenajit (Ch. 影勝; Tib. Gsal rgyal), king of Koșala. One day while exiting the city, king Prasenajit rides an elephant named White Lotus. At that time, Shanhe is reciting in the monastery. The elephant is fond of music, so it stops to listen to Shanhe’s recitation from afar. The king is anxious to go, but White Lotus remains there and refuses to move any further. Eventually, King Prasenajit asks his attendants to unleash the elephant and see what it will do. They do so, and the elephant goes directly to the monastery where Shanhe is reciting, stops at the fence of the monastery, and listens attentively. When Shanhe finishes reciting, the elephant walks back to King Prasenajit and behaves obediently, just as before. Eventually, the king learns that the elephant had gone to listen to a monk’s recitation. He is curious and decides to visit the monk. Knowing that the king will not be delighted to see an ugly-looking monk, his queen tries unsuccessfully to intervene in his plan to visit. The king departs for the monastery with fine cloth as gift for the monk he is going to meet. When the king arrives at the monastery, the venerable Ānanda is also worried about the meeting and tries to intervene, but, like the queen, he does not succeed. Finally, King Prasenajit sees Shanhe sitting under a tree with his legs crossed. As everybody has expected, King Prasenajit is extremely disappointed to see Shanhe, who looks utterly different from the king’s expectations. The royal immediately loses respect and faith for Shanhe and leaves.

The story spreads quickly among the monastic community. Many monks are puzzled by the same set of questions: Why was Shanhe born with such a pleasant voice but such unpleasant looks? What had he done to have such a vocal gift? And what made him the supreme reciter among the Buddha’s disciples? They pose these questions to the Buddha, who answers them in connection with the karmic consequences resulting from what Shanhe had done in his previous lives. In particular, in one previous life, Shanhe was someone who made disrespectful remarks about a newly erected stūpa where the Buddha’s relics were deposited and consecrated. Yet later he regretted his words and hung a small golden bell on the stūpa as an offering. Shanhe was born ugly for his disrespectful remarks in that previous life but was blessed with pleasant voice for the bell he offered. In another
life, he was a bird that used to greet the Buddha daily by issuing a pleasant sound on
the Buddha’s way to obtain alms. For the reverence the bird paid to the Buddha, he
was reborn in this life as monk Shanhe, who had a voice that could penetrate the
heaven. Therefore, Shanhe’s success as the supreme reciter among the Buddha’s
disciples in this life is the result of a prior prophecy by the Kāśyapa Buddha, among
whose disciples Shanhe had been the best.

Monk Bhadra

The second reciter is Bhadra 跋提, of whose life we know very little. His name is
mentioned in the Sarvāstivādavinaya section on miscellaneous issues (T1435). In
this text, he is described as a monk who is the best chanting (bei 唄) specialist. The
story of Bhadra contains an important discussion on the role of chanting in Buddhist
practices. It starts with him requesting the Buddha’s approval to chant. The Buddha
approves and goes on to elaborate on the five-fold benefit of chanting. The
following passage from the Chinese translation of Sarvāstivādavinaya, accompanied
by its French translation by Lévi, describes this conversation between Bhadra and
the Buddha.

有比丘名跋提。於唄中第一。是比丘聲好。白佛言。世尊。願聽我作
聲唄。佛言。聽汝作聲唄。唄有五利益。身體不疲忘。所憶。心不
疲勞。聲音不壞。語言易解。復有五利。身不疲極。不忘所憶。心不
懈倦。聲音不壞。諸天聞唄聲心則歡喜。7

Il y avait un moine nommé Poti; il était le premier pour la psalmodie. Ce
moine avait des intonations charmantes. Il fit un rapport au Bouddha:
Bhagavat! Je desire que tu me permettes de psalmodier avec des
intonations. Le Bouddha dit: Je te permets de psalmodier avec des
intonations. La psalmodie a cinq avantages: le corps n’a pas de fatigue; la
mémoire n’a pas de perte; l’esprit ne se fatigue pas; les intonations ne se
gâtent pas; la pronouncation est facile à comprendre. Et il y a encore cinq
avantages: le corps n’a pas d’épuisement; la mémoire n’a pas de perte;

7 Sarvāstivādavinya (T1435: 269c15–269c21).
l’esprit n’a pas de relâchement; les intonations ne se gâtent pas; les dieux, en entendant les accents de la psalmodie, ont la joie au cœur. 8

According to this passage, chanting has five benefits: it keeps one from getting physically fatigued, mental fatigue, and forgetfulness; it keeps one’s voice from collapsing; and it makes the pronunciation of the chanted texts easy to understand. The text continues to elaborate on its five additional benefits, most of which repeat what is already enumerated: preventing physical tiredness, retaining what has already been memorized, staving off mental fatigue, increasing vocal endurance, and pleasing the deities who hear it.

Interestingly, before introducing Bhadra, Sarvāstivādavinaya discusses the five-fold harms of singing. The story begins with the monks in the band of six who sung songs. Lay people criticize them for “singing like the white-robbed laymen” and report these unacceptable behaviors to the Buddha. Having convened all the monks, the Buddha prohibits them from singing in the future because that action will bring the following five negative consequences:

1. Attachment to one’s own voice
2. Others’ attachment to that voice
3. Disturbance of those meditating alone
4. Desirous feelings
5. Vulnerability to critiques of monastics as behaving no differently from the lay population. 9

In a similar fashion, Pinimu jing (T1463) also discusses the potential harm to Buddhist practices posed by the application of musical recitation. In particular, five harms are attached to musical recitation of the Buddhist monastic rules or Buddhist text. Praising the Buddha’s virtues or preaching dharma with a singing voice incur the same harms, which are as follows:

1. Attachment to one’s own voice
2. Arousal of the same attachment among the audience
3. Upsetting the divine

8 Lévi (1915:430).
9 Sarvāstivādavinaya (T1435: 269c10–269c13).
4. Inaccurate pronunciations
5. Unclear meaning of content

The harms of reciting monastic rules in this way are slightly different from those listed above but are similar to the harms of singing or chanting to preach dharma, as outlined in more detail by Dharmaguptakavinaya (T1428). Additionally, Mahīśāsakavinaya (T1421) prohibits monks from adopting a singing voice to preach dharma or recite the monastic rules. In the following, I will focus on the discussion from Dharmaguptakavinaya, where it says:

If [a monk] preaches dharma with an extremely high singing voice, there are five faults. What are they? If a monk preaches dharma with an extremely high singing voice, he becomes attached to his own singing voice. This is the first fault. Moreover, if a monk preaches dharma with an extremely high singing voice, it makes those who heard it become attached to his voice. This is the second fault of that monk. Moreover, if a monk preaches dharma with an extremely high voice, it causes those who heard it to imitate him. This is the third fault of the monk. Moreover, if a monk preaches dharma with an extremely high singing voice, all the elderly will criticize and say: “The technique we practiced to sing was employed by monks to preach dharma.” Thus, they would disrespect [the saṃgha]. This is the fourth fault of the monk. Furthermore, if a monk preaches with an extremely high singing voice, it would disturb the

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10 Pinimu jing (T1463: 828b4–828b7; 833a22–833a26).
11 Mahīśāsakavinaya (T1421: 121c3–121c4; 128b28–128b29).
12 Dharmaguptakavinaya (T1428: 817a19–817b1). Compare it with Pinimu jing (T1463: 809a18–809a21): 歌音誦戒有五事過。一心染著此音。二為世人所嫌。三與世人無異。四妨修行道。五妨入定。是名五事過也。
meditation of those concentrating in quiet places. This is the fifth fault of the monk.

Conflicting interpretations of music’s role in Buddhist practices raise the question of why the employment of musical technique is sometimes beneficial and other times harmful. Pinimu jing and Dharmaguptakavinaya treat this issue consistently and only discuss the harmfulness of adopting a singing style to recite Buddhist texts, to praise the Buddha’s virtues, or to recite Buddhist monastic rules. The major inconsistency lies internally within the Sarvāstivādavinaya.

To arrive at a balanced understanding of this contradiction, it is necessary to place the sole positive assessment of music in its original context. The Sarvāstivādavinaya story of Bhadra appears in a passage proceeded by two stories involving the monks in the band of six. The story immediately proceeds it involves the above-mentioned six monks who sing songs. Before singing, the six monks are also involved in another case in which they go to watch singing, dancing, and instrumental music. Lay people criticize them for attending such performances, and some modest monks report the matter to the Buddha, who then lay down a rule prohibiting monks from attending such performances. The text’s positive comments on the merit of chanting appear immediately after an enumeration of the five harms of singing, clearly demonstrating that Sarvāstivādavinaya distinguishes chanting from singing—and, in the context of Buddhist practices, the former is positive and the latter negative. In other words, Pinimu jing, Dharmaguptakavinaya, and Mahiśāsakavinaya all maintain that when ordained Buddhists adopt a singing voice to recite canonical texts, preach dharma, or recite monastic rules, there are negative consequences. But Sarvāstivādavinaya only agrees with these texts on the practice of singing; chanting, in its interpretation, benefits the chanters in their Buddhist practices.

The question then forces itself upon us: how does chanting in Sarvāstivādavinaya differ from reciting in Pinimu jing, Dharmaguptakavinaya, and Mahiśāsakavinaya? These two terms are used differently, but the difference is moderate. Lévi distinguishes the Chinese verb bei 呼 from the typical verb for recitation, song 誦, which he translates as “psalmodier.” Although deeper understanding of these verbs depends on further investigation on how were they used in Chinese translations of Vinaya texts, bei probably corresponds to the chanting of the Sāma Veda with more embellished intonations, while song corresponds to the
recitation of other Vedic texts with minimum musical intonation. For the convenience of discussion, I have used “chanting” and “reciting” for these two verbs and have reserved “singing” for ge 歌.

The ways in which these similar sets of five benefits or harms of music are contextualized also raise doubts about the identity of Bhadra as a historical reciter. In the Sarvāstivādavinaya, the story of Bhadra is preceded by the story of the monks in the band of six who watch musical performances and sing. In combination with the passage from Pinimu jing, where the same six monks are prohibited from praising the Buddha in a singing style, the identities of the protagonists in the introductory stories where the Buddha discusses the similar issue of applying musical technique seem to be uncertain. Such uncertainty makes it highly possible that the name Bhadra was randomly inserted to make the following content more convincing. Bhadra, like the monks in the band of six, was probably used as a literary device to facilitate the composition and dissemination of these Vinaya stories.

Monk Śroṇa Koṭikarṇa
Śroṇa Koṭikarṇa (P. Soṇa Koṭikanṇa; Ch. 億耳; Tib. Gro bzhin skyes rna ba byed pa) was originally a caravan leader who had encountered “people from his hometown who have been reborn as hungry ghosts” and had seen them “experiencing the results of their karma.” He receives ordination from the venerable Mahākātyāyana and becomes a monk. One day, Śroṇa Koṭikarṇa decides to visit the Buddha. Before his departure, Mahākātyāyana tells him to ask the Buddha five questions on his behalf. This story of Śroṇa Koṭikarṇa is found to varying degrees of detail in the Divyāvadāna, the Pāli Vinaya, the Mūlasarvāstivādavinaya, and the Āgama Vinaya. See Lévi (1915) and Rotman (2008:31) for the story of Śroṇa Koṭikarṇa.

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13 I have discussed reciting and chanting in detail in my dissertation on their practice in Jain and Vedic traditions. See Liu (forthcoming).
14 Gregory Schopen initially proposes the literary device theory. For more discussion on the six monks as a literary device in the Buddhist law texts, see Schopen (2004) and Liu (2013).
15 For the convenience of reference, I will use his Sanskrit name unless otherwise stated.
16 For details of the five questions, see Rotman (2008:62–63).
17 Lévi (1915) discusses the story of Śroṇa Koṭikarṇa with a focus on the section on recitation.
18 This text contains thirty-eight stories about the Buddha's life, the first of which is dedicated to Koṭikarṇa. This text survives in Sanskrit and Pāli. The Sanskrit original was published by Cowell (1886). Both Strong (1983) and Rotman (2008) have produced English translations of this text. For the story on Koṭikarṇa, see Cowell and Neil (1886: 1–24). Rotman (2008:31) briefly summarized the story of Śroṇa Koṭikarṇa.
19 For the original Pāli, see Oldenberg (1879), vol. 1, 179–198. For English translation, see Horner (1951:236–268). In the Pāli text, his name is Soṇa Koṭiva.
Dharmaguptakavinaya, Sarvāstivādavinaya, Mahiśāsakavinaya, and Mahāsāṃghikavinaya. In all these versions, the story appears in the section explaining rules on the use of leather and fur (carmavastu).

The event to be discussed below happens on the night when Śrōṇa Koṭikarna arrives in Śrāvastī, where the Buddha is staying. On that night, the Buddha invites Śrōṇa Koṭikarna to share his room. For the first half of the night, they sit in silence. During the second half of the night, the Buddha asks Śrōṇa Koṭikarna to recite. My discussion of the scene below is based on relevant passage on Koṭikarna from the Sanskrit Divyāvadāna. To facilitate the discussion, I present below the Sanskrit passage and its English translation by Rotman.

tāṃ khalu rātriṃ bhagavān āyuṣmāṃ ca śrōṇaḥ koṭikarnaḥ āryena tūṣṇibhāvenādhivāsitaṃ | atha bhagavān rātryāḥ pratīṣasamaye āyuṣmantaṃ śrōṇaṃ koṭikarnaṃ āmantraye sma | pratībhātu te śrōṇa dharmo yo māyā svayam abhijñāyābhisaṃbudhyākhyātaḥ | athāyuṣmān chroṣo bhagavatā kṛtāvakāśāh asmāt parāṇtikāyā guptikāyā udānāt pārāyaṇāt satyadriṣṭāḥ śailagāthā munigāthā arthavargyāṇi ca sūtāṇi vistareṇa svarena svādhyāyaṃ karoti | atha bhagavān chroṣasya koṭikarṇasya kathāparyavasānāṃ viditvā āyuṣmantaṃ chroṣaṃ koṭikarṇam idam avocet | sādhu sādhu chroṣa madhuras te dharmo bhāṣitaḥ praṇītaś cayo māyā svayam abhijñāyābhisaṃbudhyākhyātaḥ | athāyuṣmataḥ chroṣasya koṭikarṇasyaitad abhavat.

The Blessed one and the venerable Śrōṇa Koṭikarna passed that night together in noble silence. Then, when that night turned into dawn, the Blessed One Addressed the venerable Śrōṇa Koṭikarna: “Śrōṇa, may the dharma that I myself have fully known, understood, and expressed inspire you to recite.” Given the opportunity by the blessed one, the

20 Miśarāvstivādavinayacarmavastu (T1447: 1048c7–1053c5) has an extensive account of the family of Śrōṇakoṭikarna. For the Tibetan translation, see ’Dul baʾi gzhi (ko lḥags kyi gzhī), in Bkaʿ ’gyur, dpe bsdur ma, Ka, vol.1, 585–622.

21 Dharmaguptakavinaya (T1428: 845b7–846a14).

22 Sarvāstivādavinaya (T1435: 178a20–182a26) has an extensive account of the family of Śrōṇakoṭikarna.

23 Mahiśāsakavinaya (T1421: 144a13–144c4).

24 Mahāsāṃghikavinaya (T1425: 415c15–416a25).

25 See also Miśarāvstivādavinayacarmavastu (T1447: 1052b27–1052c6); ’Dul baʾi gzhi, in Bkaʿ ’gyur, dpe bsdur ma, Ka, vol.1, 616.

26 Cowell and Neil (1886: 20).
venerable Śroṇa, following the Aśmāparāntaka intonation,27 recited passages at length and out loud from The Inspired Utterances (Udāna), The Father Shore (Pārāyaṇa), and Discerning the Truth (Satyadrś), as well as The Verses of Śaila (Śailagāthā), the Sage’s Verses (Munigāthā), and Discourse Concerning the Goal (Arthavargīya Sūtras). When the Blessed One was sure that Śroṇa Koṭikarṇa had finished his recitation, he said this to the venerable Śroṇa Koṭikarṇa: “Excellent! Excellent. Śroṇa, Sweet is the dharma that you have spoken and presented! It is that which I myself have fully known, understood, and expressed.” Then it occurred to the venerable Śroṇa Koṭikarṇa. “This is the appropriate time to address the Blessed One with the words of my instructor.”28

If we compare the Sanskrit passages with corresponding passages in Pāli and translations in Chinese and Tibetan, we will notice an inter-textual variation: the titles Śroṇa Koṭikarṇa recited differ. The table below summarizes these titles in all available records.

<table>
<thead>
<tr>
<th>Divyāvadāna</th>
<th>MSV&lt;sub&gt;T&lt;/sub&gt;</th>
<th>SV</th>
<th>MV</th>
<th>DV</th>
<th>MIV</th>
<th>PV</th>
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</thead>
<tbody>
<tr>
<td>Udāna</td>
<td>ched du brjod pa</td>
<td>八跋祇經</td>
<td>八跋祇經</td>
<td>八跋祇經</td>
<td>八跋祇經</td>
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<tr>
<td>Pārāyaṇa</td>
<td>pha rol 'gro byed</td>
<td>陂羅延</td>
<td>陂羅延</td>
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<td>陂羅延</td>
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<tr>
<td>Satyadrś</td>
<td>bden pa mthong ba</td>
<td>薩遮陀</td>
<td>薩遮陀</td>
<td>薩遮陀</td>
<td>薩遮陀</td>
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<tr>
<td>Śailagāthā</td>
<td>ri gnas kyi tshigs su bcad pa</td>
<td>舍修祐路</td>
<td>舍修祐路</td>
<td>舍修祐路</td>
<td>舍修祐路</td>
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<tr>
<td>Munigāthā</td>
<td>thub pa'i tshigs su bcad pa</td>
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<tr>
<td></td>
<td>gnas rtan gyi tshigs su bcad pa</td>
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<tr>
<td></td>
<td>gnas rtan ma'i tshigs su bcad pa</td>
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</tr>
<tr>
<td>Arthavargīya Sūtra</td>
<td>don gyi tshoms kyi mdo sde</td>
<td></td>
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</tr>
</tbody>
</table>

*MSV<sub>T</sub> Mūlasarvāstivādavinaya; * SV Sarvāstivādavinaya; * MV Mahāsāṃghikavinaya; * DV Dharmaguptakavinaya; * MIV Mahiśasakavinaya; * PV Pāli Vinaya

27 For discussion on this tone, see Rotman (2008: 399, n.179).
28 Rotman (2008: 64).
This table reveals that the titles in the Tibetan Mūlasarvāstivādavinaya and the Chinese Sarvāstivādavinaya correspond to those in the Sanskrit Divyāvadāna. Lévi reconstructs the two texts that appear solely in the Tibetan Mūlasarvāstivādavinaya as Sthaviragāthā and Sthavirigāthā.29

Nun Šuklā
Before joining the saṅgha, Šuklā is a girl of the Karmāra family30 married to a man named Karmāraputra in the city of Rājaṅghra. Her story occurs in the section on the sixth samghāvaśeṣa rule for nuns, and it survives in the Chinese translation of the Mahāsāṃghikavinaya (T1425) and the Sanskrit manuscript on the Bhikṣuṇīvinaya of the Mahāsāṃghika Lokottaravāda. Compared with the Chinese text, the Sanskrit version is much prolonged by the insertion of a story about the seven daughters of King Kṛṣṇa and therefore differs from the Chinese translation. A detailed account of the seven daughters is also available in Foshuo qinü jing 佛說七女經 (T556). The Chinese Mahāsāṃghikavinaya (T1425) only mentions the title of this text in passing.

The Chinese translation describes Šuklā as a nun with a pleasing and pure voice, and skillful at singing hymns of praise.31 The Sanskrit version does not contain description of her pleasing voice; instead, it simply describes her as one who speaks sweetly (madhura-bhāṣīṇī).32 Renowned for her chanting skills, Šuklā receives an invitation to chant at the house of a Buddhist householder. In the description of the service nun Šuklā provides, the Chinese and Sanskrit passages presented above differ slightly. While the Chinese version explicitly says she “sung hymns of praise” with her pleasant voice, the Sanskrit version simply says that she

29 See Lévi (1915:418).
30 In Chinese, her name is translated as jiemu nü 軗募女. See Mahāsāṃghikavinaya (T1425: 518b26).

31 Mahāsāṃghikavinaya (T1425: 518c1–518c2): 此比丘尼有好清聲，善能讚唱，有優婆塞請去。喟已心大歡喜，即施與大張好帳。Hirakawa (1982:147) translates the passage as follows: “The nun had a pleasing and pure voice, and was skillful at singing hymns of praise; so that a lay Buddhist invited her to make song for him. When she had finished the song, he was greatly moved and pleased, and thus offered her beautiful and large cotton spread.”

was invited to lay households to do “pleasant speech.” Earlier in the text, the Sanskrit text does not mention a single word that is an equivalent to “reciting.” Rather, it only uses general terms such as “one who speaks pleasantly” (madhura-bhāsiṇī) and “to speak” (bhāṣanāya).

When she finishes chanting, the patron is very delighted and offers her a beautiful and large cotton spread. These offerings that Śuklā receives from these invitations later bring her to the monastic court for an interrogation by the Buddha. As she becomes popular, more lay households invite her to chant. In return, she receives many offerings, which brings her trouble. Some jealous nuns make groundless accusations about her. Given its importance, I attach the passage concerning Śuklā’s monastic life as a chanter in Sanskrit original, its French translation by Nolot, the Chinese version, and its English translation by Hirakawa:


33 Roth (1970:113).
que je mette en œuvre un sortilege?” Le Bienheureux dit: “Elle ne met pas en œuvre un sortilege. Mais elle a fait le vœu que voice…” 34

Now People would ask her to come and sing for them in their houses, and were greatly pleased when they heard her verses. Thus the bhikṣunī received many favors and benefits. But a jealousy rose up in each of the other bhikṣunīs, who then said: “These songs and verses of charm and fascination will bewitch and bewilder the mind of the people.” Thereupon the other bhikṣunīs went to inform the Blessed One of this event. He said: “Go forth that bhikṣunī.” When she had come, he asked her: “Have you really sung worldly songs and verses?” She answered: “I do not know any worldly songs and verses.” The Buddha said: “The songs and verses of that bhikṣunī are not worldly.” 36

In the Chinese version, they accuse the nun Śuklā of bewitching the public with her enchanted songs. Similarly, in the Sanskrit version, the jealous nuns accuse Śuklā—who had received enormous profit, reverence, and fame—of enchanting people to make them listen to and trust her. In particular, they report to the Buddha that she “casts spells to enchant people.” Therefore, Śuklā is summoned before the Buddha for investigation. The investigation is brief and simple, with the Buddha asking the nun only one question. In the Chinese version, he asks, “Have you really sung worldly songs and verses?” The Sanskrit version phrases the question slightly differently: “Śuklā, is it true that you cast spells to make all the people believe that they should listen to you?” She denies both questions, leading to closure of her case and the Buddha declaring her innocence.

34 Nolot (1991: 98). From here, the Buddha started to tell the story of this nun who was in her previous life one of the seven daughters of King Kṛkā.
35 Mahāśāṅghikavinaya (T1425: 518c26–518a2).
Concluding Remarks

While the stories discussed in the present article prohibit Buddhist monastics from reciting and chanting with musical embellishment, modification of this prohibition does appear in the same collections of Buddhist law texts. As I have discussed elsewhere, recitation was further divided into the categories of (a) ordinary recitation appropriate for reciting Buddhist scriptures and (b) musical recitation used to recite verses in praise of the Buddha or as part of the Tridāṇḍaka ritual. In fact, all monks and nuns must learn musical recitation well because they are expected to use it when reciting verses in praise of the Buddha’s virtues or reciting the Tridāṇḍaka at stūpa worshiping rituals, funerals, and tree-cutting rituals, as well as in rituals to consecrate temporary lodging sites while traveling. Except on these occasions, Buddhists should not employ musical intonation in recitation of Buddhist texts of the monastic rules or in dharma preaching. Only those who are confined by linguistic limitations from their native dialect are exempted. Moreover, those who have not learned the musical recitation skills must practice in a solitary place to master them.

Indeed, such recitation embellished with musical intonation is not perceived as song in the eyes of Buddhists. A conversation between a captain and five hundred merchants in the Mūlasarvāstivādavinayabhaiṣajyavastu clearly illustrates this perception. While sailing in the ocean, the five hundred merchants diligently recite the Uduña, Sthaviragāthā, Śailagāthā, and Arthavārāgya Sūtra day and night. In the Tibetan version, they also recite Pārāyana and Satyadrś. The captain thinks that they are singing, so he compliments them: “You are good at singing.” In the Tibetan translation, the captain expresses his praise by requesting that the merchants sing one more song. In reply, the merchants say to the captain: “Captain, these are not songs. They are words of the Buddha.”

The stories of the four reciters and chanters also reveal that Buddhists consider reciting Buddhists texts as different from singing. This view is clearly demonstrated

37 For detailed discussion, see the chapter on musical recitation in Buddhism in Liu (forthcoming). With the exception of the Dharmaguptakavāṇyā (T1428) and the Vinayaśūra, other Buddhist law texts—including the Pāli Vinaya, the Āguttara Nikāya, Pinimujing (T1463), and Mahāsiṣakavāṇyā (T1421)—unanimously prohibit musical recitation on other occasions ranging from recitation of ordinary Buddhist scriptures to the recitation of the Buddhist monastic rules and the preaching of Buddhist doctrinal teachings.

38 The content of Tridāṇḍaka, as described by Yijing, comprises three sessions: ten ślokas of verses in praise of the Buddha, Dharma, and Saṁgha; a selection of Buddhist scriptures; and additional verses of prayers expressing the wish to transfer the merits.

39 Mūlasarvāstivādavinayabhaiṣajyavastu (T1448: 11b5–11b14). See also ‘Dul ba'i gzhi (sman gyi gzhis), in Bka’ 'gyur, dpe bsdyur ma, Ka, vol.1, 703.
in the way in which the Buddha phrases his question when interrogating Śuklā. The implication of his questions is obvious: reciting and chanting are legitimate, and singing is not a violation of the monastic rule concerning music if the verses are sung to express Buddhist thoughts.

Last but not least, although these reciters and chanters may not be historical figures, as in the case of Bhadra, there is ample reason to believe that before or shortly after Buddhism arrives in East Asia, Buddhists in India had already applied musical intonation to recite Buddhist texts. The employment of musical intonation in Buddhist practices, therefore, is hardly an East Asian invention.

Abbreviations


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