The Chi-yung-kuan monument is located at the Great Wall, sixty kilometers northwest of Peking. An arched gateway constructed in ca. 1343 C.E., it originally had three stūpas on top. The surface of the walls within the arch is entirely covered with carvings of mandalas, Buddhas and protectors, as well as inscriptions in six scripts: Lantsha (Sanskrit), Tibetan, 'Phags-pa (Mongolian), Uighur, Hsi-hsia (Tangut) and Chinese. Besides two dhāranis related to stūpas, the inscriptions include eulogies to the Buddha and stūpas in general, to the Chi-yung-kuan monument in particular, and to the Yuan imperial house. These inscriptions have been the subject of studies since at least 1871 (Wylie 1871). The Tibetan version of the eulogy was translated into French by Lévi in 1894; into Japanese by Teramoto (1909) and by Nagao (1957); and into English by Nagao in 1985. Our concern here is confined to the opening verses of the Tibetan eulogy devoted to stūpas (vv. 2–6). By consulting earlier Tibetan language works (both compositions by Tibetans and translated Indian works preserved in Tibetan) on this subject, a better understanding of these verses can be achieved.

According to the inscription itself (v. 16), the highest ranking religious official in charge of the monument, and the one who performed the consecration ritual, was the Imperial Preceptor (Ti-shih) Kun-dga'-rgyal-mtshan (1310–1358), a member of the 'Khon family, the leading family of the Sa-skya-pa order, and of the Lha-khang Bla-brang of the Sa-skya-pa.2 Nagao has observed: “Compared with the other four versions, the Tibetan version of the eulogy is by far the richest in content. In style it is highly readable and accomplished; the author seems to have been an intellectual who possessed an accurate and extensive knowledge of Buddhism” (1985: 838). In the second part of the inscription the author paraphrases four sūtras on the merit of constructing stūpas and alludes to stories about stūpas found in other Buddhist scriptures.

The basis for the following discussion will be a work by Grags-pa-rgyal-mtshan (1147–1216), one of the early Sa-skya-pa (Sa-skya Gong-ma) of the 'Khon family. We do not advance the claim that this work was the immediate source of the author of the inscription, although this might very well be the case. The work by Grags-pa-rgyal-mtshan is one of the earliest Tibetan-authored works on the topic preserved for us today. It is entitled

A-rgae Cho-ga dang Rab-tu Gnas-pa Don Gsal-ba. The first third of this work is devoted not to the main subject announced in the title, the consecration ritual (rab-tu gnas-pa, or rab-gnas), but to general explanations of related topics, including the 'receptacles' (rten) which require consecration, namely stūpas and images. Grags-pa-rgyal-mtshan's discussion of stūpas is more or less parallel to verses 2 through 6 in the Chü-yung-kuan Tibetan inscription. But the sequence is, at one point, different. Therefore, we should begin with the second part of verse 4. This half-verse, as edited and translated by Nagao (1985) is as follows:

/spros dang bral-bas lhung [bzed khas] phub bdud-las rgyal-bas rgyal-mtshan dang/
Because idle elaboration (prapañca) was removed, there are [overturned bowls (pāta)]; because victory was won over the māras, there are banners of victory (dhvaja):

Endowed with all such virtues, and in the form of storied buildings, are the caityas (constructed at those sites) — to all of them I bow.

Grags-pa-rgya-mtsho (p. 239.1.1–4) has the following.

This might be translated as,

Furthermore, there are three receptacles of the utmost perfect Buddha: [A] receptacles of the dharmakāya, [B] of the sambhogakāya, and [C] of the nirmanakāya. [A] First, with regard to receptacles of the dharmakāya, in dependence on the Tantra called Dkyil-khor chen-po zhes-byab-ba'i rgyud it emerges from the Mchod-rten-gyi rtog-pa written by the master Ārya-Nāgārjuna3 that there are three receptacles of the dharmakāya of the Tathāgata: [1] The one which is well known as an upside down almsbowl; [2] the one which is well known as a small edifice; [3] the one which is well known as a banner of victory.
The first is completely round like an upside down almsbowl [and is situated] on a lotus and a lunar disk. It symbolizes the dharmakāya devoid of any mark and is called bimba.⁴ The second is like a small edifice, square and very beautiful, either single- or multi-storied is suitable.⁵ It is a symbol which illustrates the completion of all the qualities of the dharmakāya and [its] sameness; it is called a small edifice. [3] The third has the form of stūpa. Among them there are eight.

By consulting with Grags-pa-rgyal-mtshan’s explanation, it becomes clear that verse 4.3—4.4 of the Tibetan eulogy expresses homage to the three types of stūpas, and might therefore be translated as follows:


Stūpas shaped like upside down almsbowls seem to refer to the earlier type of stūpas forming a low hemisphere such as the one found at Sāñci.⁷ Stūpas shaped as small edifices may refer to the later configuration of the stūpa resembling a tower,⁸ and those shaped as victory banners are the usual eight Tibetan stūpas, as Grags-pa-rgyal-mtshan continues to explain (p. 239.1.4—3.1).⁹

[0] 'di-la bryad yod-de/ thams-cad-du-'ang gdan-'khri'i rnam-pa-la ni nges-pa med-de/ gru bzhi-'am/ zlum-po-'am/ padma-'am/ zla-gam la-sogs-pa ji-ltar mdzes-pa-ste/ 'di ni rman dge-ba bcu zhes-bya-ba yin-no/ mgur-chu zla-ba'i dkyil-'khor yan-chad ni thams-cad mthun-te/ 'on-kyang sgo-mangs-kyi bum-pa-la ni phyogs bzhir sgo-re 'byung-ste/ 'di-dag-gi rnam-par dag-pa ni 'og-tu brjod-par bya'o/

[1] bar-gyi bang-rim thog-ma padma brtsegs-pa ni zlum-po padma'i 'dab-ma-can bzhi-'am bdun phyogs bzhir brtsegs-pa'o/ 'di ni ser-skya'i grong-'khyer-du bltams-pa bstan-pa'i mchod-rten-te/ bde-gshegs mchod-rten zhes-bya-ba yin-no/


[3] gsum-pa bkra-shis sgo-mangs chos-kyi 'khor-lo'i mchod-
rten-ni/ phyogs-re-la sgo bzhi-'am brgyad-dam bcu-gnyis-sam
bcu-drug-tu yod-pa-ste/ bden-pa bzhi-'am/ rnam-par thar-pa
brgyad-dam/ rten-'brel bcu-gnyis-sam/ stong-pa-nyid bcu-drug-ste/
mdor-na chos-kyi sgo du-ma ston-pa'i mtshon byed-de/ vāraṇasīr
ye-shes-kyi mchod-rten zhes-by-a-ba yin-no/

[4] bzhi-ba cho-'phrul chen-po bstan-ba'i mchod-rten ni/ phyogs
bzhi-na 'bur bzhi yod-pa bang-rim bzhi-pa-ste/ 'di ni mnyan-du-
yod-pa-na mu-stegs pham-mdzad-gyi mchod-rten zhes-by-a-ba yin
no/

[5] nga-pa lha-las babs-pa'i mchod-rten ni phyogs bzhi nas skas-
gdang lta-bu yod-pa-ste/ de bde-bar-gshegs-pa-rams sens-can-gyi
don-la byon-par mtshon-pa-ste/ 'di ni grong-khyer gsal-ladan-du/
sum-cu'i lhas mchod-pa'i mchod-rten zhes-by-a-ba yin no/

[6] drug-pa dge-bdun-gyi dbyen-'dum-pa'i mchod-rten ni/ bang-
rim bzhi-pa de-dag-gi zur-yang bcad-pa lta-bu-ste/ bang-rim
re-re-la zur brgyad dang logs brgyad yod-par mngon-pa-ste/ rnam-
par 'phrul-pa du-mas sens-can-gyi don mdzad-par mtshon-pa-ste/
'di ni rgyal-po'i-khab-tu byams-dngos mchod-rten zhes-by-a-ba
yin-no/

[7] bdun-pa sku-tshe byin-gyis brlabs-pa'i mchod-rten-ni/ rnam-
par thar-pa'i sgo gsum mtshon-pa bang-rim gsum-pa zlum-po-ste/
'di ni yangs-pa-can-du sku-tshe'i 'du-byed byin-gyis brlabs-pa'i
byin-blabs mchod-rten zhes-by-a-ba yin-no/

[8] brgyad-pa chos-rgyal mya-ngan med-pa ni/ gdan-khri gang-
yang rung-ba'i steng-du mgur-chu yan-chad bzhugs-pa-ste/ 'di ni
spros-pa thams-cad nyes-bar zhi-ba'i mtshon byed-de/ 'di ni grong-
khyer rtswa-mchog-tu mya-ngan-las 'das-pa'i mchod-rten zhes-
by-a-ba yin-no/

[0] Among them there are eight. The form of the throne is not
fixed for them. There are squares, rounds, lotuses, semi-circles
etc., whatever is beautiful. Here, [below] the base called the ten
righteous actions [and] above the lunar disk of the base of the
vase10 all [eight stūpas] accord.11 However, in the vase of the
[stūpa] of manifold doorways (no. 3 below) there is a door in
each of the four directions.12 The precise13 account of these will
be told below.14
[1] As for the first, *Stūpa* of the Stacked Up Lotuses, the steps (*bang-rim*) in the middle are round and there are four or seven lotus petals stacked up in the four directions. This is the *stūpa* which indicates the birth in Kapila(vastu)-nagara. It is called the Sugata *stūpa*.\(^6\)

[2] The second is called the *Stūpa* of the Great Enlightenment and has four steps. It is called the *stūpa* of turning into a receptacle of enlightenment in Bodhgaya.

[3] The third is [the *Stūpa*] of Auspicious Manifold Doorways — the *stūpa* of the wheel of *dharma*. At each direction there are four doors or eight or twelve or sixteen which symbolize the four noble truths or the eight deliverances\(^7\) or the twelve interdependent originations or the sixteen emptinesses;\(^8\) in short the displaying of the manifold doorways of *dharma*. It is called the *stūpa* of complete knowledge in Vārāṇaṣi.

[4] The fourth is the *Stūpa* of Displaying the Great Miracle. In the four directions there are four projections [in the center of each of] the four steps. It is called the *stūpa* of defeating the heretics in Śrāvastī.

[5] The fifth is the *Stūpa* of the Descent From the Gods. On the four directions it has something like a staircase. It symbolizes the coming of the Sugatas for the sake of sentient beings. It is called the *stūpa* of the offerings made by the gods of the thirty three in the city of Kāśī(?).\(^9\)

[6] The sixth is the *Stūpa* of Reconciling Dissension Among the *Saṅgha*. The corner of [each of] the four steps is as if again cut off [to form octagons]. Each step actually has eight corners and eight sides. It symbolizes the [Buddha’s] acting for the sake of sentient beings through many miraculous transformations. It is called the *stūpa* of true compassion in Rājagṛha.\(^{20}\)

[7] The seventh is the *Stūpa* of Supernaturally Controlling the Life-Span. It has three round steps which symbolize the three doors of deliverance.\(^{21}\) It is called the blessed *stūpa* of supernaturally controlling the compositional factors of life-span in Vaiśāli.\(^{22}\)

[8] The eighth is [the *Stūpa*] of the *Nirvāṇa* of the King of
IN PRAISE OF STŪPAS

Dharma. The base of the vase rests on top of a suitable throne [there are no steps in between]. It symbolizes the complete pacification of all mental elaborations. It is called the stūpa of nirvāṇa in Kuśinagara.23

This corresponds to verses 2.3—4.2 of the Chūi-yung-kuan, edited and translated by Nagao as follows:

[2.3—4] /dus-gsum rgyal-ba'i bltam dang byang-chub chos-kyi 'khor-lo

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/mya 'das zhes-byi spyi'i mdzad-pa bzhi-po dag-la phyag

'tshal-lo/

During the three periods (of past, future, and present) he enacted princely birth, enlightenment, [turning of] the Dharma-wheel, And nirvāṇa, the four deeds common (to all the Buddhas). To him I pay homage.

[3]

/sha-kyi rgyal-po sha-kyi seng-ge'i dgos-kyi mdzad-pa rmad-

byung gang/

/yum-kyi don dang dge-'dun dbyen27 -'dum mu-stegs pham

mdzad cho-'phrul dang/

/sku-tshe byi . . . . . [bsdus] bya tshul [chen]-po ste/

/bkra-shis sgro-mangs la-sogs mshan-lidan chos-sk'u'i rang-

bzhin kun-la 'dud/

His needful and wondrous acts as the Śākya-lion, king of the Śākya, were (To preach) for the benefit of (his) mother, to reconcile the discord in the saṅgha, to defeat the heretics, to exhibit miracles, [To control] his own lifetime [by supernatural power] . . . . the way of performing [in attracting] . . . was [great]; (Therefore) he had the marks of the auspicious manifold-doorways (of learning), and others, and the essential nature of Dharma-body: to him, (the doer of) all these, I bow.

[4.1—2] /ser-skya mg- . . . . . . . frgya]-po'i khab/

/.yang-pa-can/ dang (?) mnyan-du-yod-par mdzad-pa mdzad-pa'i
gnas bryad dang/

Kapila(vastu), Maga[dha . . . . . . . . . . . . . . . . . . . . . . . . . . . . Rāja[grha, [Vaiśālī], and Śrāvastī are the eight places where (the Buddha) performed (Buddha) acts.
Nagao makes the following remark on these verses: “Various events in the Buddha’s life are mentioned in this verse; according to the Chinese version, there are ‘eight events’ in all, but they cannot be fully identified” (1985: 845). The Indo-Tibetan tradition clearly emphasizes eight important events in the life of the Buddha as already pointed out with reference to stūpas by Tucci (1932/1988: 21–24), Bagchi (1941), Maue and Röhrborn (1979), Nakamura (1980), etc. There is also a traditional list of twelve acts of the Buddha which does not concern us here. The four major events appear in the second half of verse 2, which can now be translated as:

Homage to the four general acts of the Victorious One [the Buddha] of the three times, namely: birth, enlightenment, [turning] the wheel of dharma and nirvāṇa.

The four secondary events in the life of the Buddha are listed in verse 3.1–3.3. It should be noted that mu-stegs pham mdzad cho-'phrul, translated by Nagao as two separate acts: “to defeat the heretics, to exhibit miracles,” (1985: 845) is referring to only one act, His exhibiting of miracles for defeating the heretics. The other three secondary acts of the Buddha are (1) preaching for the benefit of His mother in Heaven, (2) reconciling dissension among the saṅgha, and (3) supernaturally controlling His life-span. Part of the verse referring to the last act is missing in the inscription which has only sku tshe byi . . . According to Grags-pa-rgyal-mtshan (no. 7, above), this lacuna could be filled as: sku tshe byin-brlabs or sku tshe byin-gyis brlabs-pa. The expression sku-tshe'i 'du-byed byin-gyis brlabs-pa which appears in Grags-pa-rgyal-mtshan (ibid.) is also the title of chapter 23 of the Buddhacarita. This event in the life of the Buddha is related to the problematics of His death and emphasizes His ability to control His life-span. In conclusion, the first part of verse 3 until the lacuna may be rendered as,

All the obligatory wonderful deeds of the king of Śākya, the Śākya lion: [acting] for the sake of His mother, reconciling dissension among the saṅgha, exhibiting miracles for defeating the heretics, and [supernaturally controlling] His life-span . . .

The last line of verse 3 could be translated,

I bow down to all [stūpas, which are] the nature of dharmakāya, endowed with the characteristics of auspicious manifold doorways and so forth.

While Nagao took this verse as referring to the Buddha, hence translating
bka’-shis sgo-mang la sogs mtshan-ltan chos-sku’i rang-bzhin as “he had the marks of the auspicious manifold-doorways (of learning), and others, and the essential nature of Dharma-body” (1985: 845), after reading Grags-pa-rgyal-mtshan’s explanation it is clear that this line refers rather to stūpas, the symbols of the dharmakāya. These stūpas are endowed with various characteristics, such as “auspicious manifold doorways” of the stūpa of turning the wheel of dharma (no. 3 in Grags-pa-rgyal-mtshan, as above), as well as other forms characterizing each of the other seven stūpas.

The first part of verse 4 refers, as Nagao indicates, to the eight places where these stūpas were located. Three names are completely missing in the Tibetan inscription. According to Grags-pa-rgyal-mtshan, these places are Vārānasi (no. 3), Gsal-ltan (Kāśī?, no. 5) and Rtsa-mchog (Kuśinagara, no. 8). Note that these shorter forms of these names fit the size of the lacuna in the inscription better than the Lha-yul-nas-bab (Devavatara or Śāmkasya) and Ku-sha’i Grong-khyer (Kuśinagara) suggested by Nagao (1985: 846). The name of the place of the second stūpa, the stūpa of Enlightenment, appears in only a partial form in the inscription. Only the letters “m” and “g” appear. Nagao reconstructed this as Magadha, a reading provided also by Bo-dong-pa (p. 295).

The fifth verse of the inscription, as edited and translated by Nagao, is as follows:

/srog-shing ye-shes bcu’i rang-bzhin dmang (?) ni dge-ba’i las kyi lam/
/dran-pa nyer-bzhag gsum dang stobs bcu’i ’khor-los nye-bar mdzes-pa-can/
/gro-ba kun-la gcig-tu khyab-pa’i thugs-rje’i gdugs-kyis rab brgyan pa/
/bde-bar gshegs-pa’i mchod-rien zhes-bya mchod [pa mchog] pa kun-la ’du/

Their poles have the nature of the ten knowledges; their thrones are the (tenfold) good path of action;
They are ornamented with wheels that are the three mindful applications and the ten powers,
And adorned with the parasols of compassion which universally embrace all living beings:
To all the supreme objects of worship celebrated as caityas of the Well-gone (sugata), I bow down.

Nagao’s remarks on this: “The word ‘throne’ appears in the Chin., which
I followed, but I do not know to which part of a stūpa it refers. The corresponding Tib. is dubious; Insc. seems to give damg ni, damar ni, dam rin, or dmangs ni, none of which make sense” (Nagao 1985: 847). Grags-pa-rgyal-mtshan (p. 239.3.1—4) makes good sense out of this in his explanation which immediately follows the previously cited passage.

\[
de lta bu'i mchod-rten-gyi ram-par dag-pa ni/ rmang dge bcu
dang/ bang-rim dang-po ni dran-pa nye-bar gzhag-pa bzhi dang/
gnyis-pa ni yang-dag-par spong-ba bzhi/ gsum-pa ni rdzu-'phrul-
gyi rkang-pa bzhi/ bzhi-pa ni dbang-po lnga/ bum-rten mgur-chu
ni stobs lnga/ bum-pa ni byang-chub-kyi yan-lag bdun/ pu-shu-ste
bre ni/ 'phags-pa'i lam yan-lag bryad/ srog-shing ni shes-pa bcu/
'khor-lo brtsegs-ma bcu-gsum-las/ bcu ni stobs bcu- lhag-ma
gsum ni dran-pa nye-bar gzhag-pa gsum-mo/ char-khebs-te gdugs
ni thugs-rje chen-po'o/ tog ni mnyam-pa med-pachos-kyi sku'i
rang-bzhin-te/ 'di-dag ni mchod-rteng-gyi ngo-bo yin-no/
\]

As for the precise account of such a stūpa, the base is the ten righteous actions (daśa-kusāla, Mvy. 1685—1698); the first step\(^{41}\) is the four applications of mindfulness (catvāri-smṛty-upasthāna, Mvy. 952—956); the second is the four perfect abandonments (catvāri-samyak-prahāna, Mvy. 957—961); the third is the four bases of supernatural powers (catvāri-rddhi-pāda, Mvy. 966—970); the fourth is the five faculties (pañca-indriya, Mvy. 976—981); the base of the vase is the five powers (pañca-bala, Mvy. 982—987); the vase is the seven limbs of enlightenment (sapta-bodhy-āṅga, Mvy. 988—995); the phu-shu\(^{42}\) or the bre (harmikā) is the eightfold noble path (āstāra-marga, Mvy. 996—1004); the life-wood is the ten knowledges (daśa-jñāna, Mvy. 1233—43). From among the thirteen stacked up wheels the [first] ten are the ten powers (daśa-bala, Mvy. 119—129) and the remaining three are the three applications of mindfulness (tri-smṛty-upasthāna, Mvy. 188—190); the rain cover or parasol is great compassion (mahā-karunā, Mvy. 154); the top is the nature of the unequalled dharma-kāya. These are the essence of the stūpa.\(^{43}\)

The symbolism of the various parts of the stūpa has been discussed in western languages by Tucci (1932/88: 40—43); Bénisti (1960); and especially by Roth (1980) who compared the different accounts in the Mchod-rteng-gyi Cha Dbyer-ba 'Dul-ba-las Byung-ba'i Mdo (Toh. 3078);
Stūpa-lakṣaṇa-kārikā-vivecana and the Kriyā-samgraha (Toh. 2531, two accounts). To these can be added also the works of Zhi-ba'i-snying-po and Atiśa discussed below, as well as Bo-dong-pa (pp. 306–7), etc. The stūpa as a whole is conceived as the dharmakāya in its meaning of ‘corpus of the Teachings’. Each part of the stūpa is regarded as a component of the teachings which together constitute the dharma in its entirety. Furthermore, these components of the teachings comprise the path to enlightenment. The consecration ritual of Atiśa found in the Tibetan Tanjur (Toh. 2496, p. 514) includes the blessing of each of the stūpa’s layers as a foundation of the teachings, as follows.

byin-brlabs sa-gzhi chos-kyi dbyings/
seng-khri mi-jigs bzhi byin-brlab/
rmang ni dge bcu khri-pang ni/
dang-po dran-pa nyer gzhag-bzhi/
gnyis-pa yang-dag spon-ba bzhi/
gsum-pa rdzu-'phrul rkang-ba bzhi/
bzhi-pa snang-ba'i dbang-po lnga/
bum-ten stobs lngar byin-gyis-brlab/
bum-pa byang-chub yan-lag bdun/
khā-khyer 'phags lam yan-lag bryad/
de-dag-rgyu-chos byin-brlab-ste/
'bras-bu'i chos-su 'di-ltar brlab/
srog-shing mkhyen bcu bre-legs ni/
ye-shes bzhi dang rnam-thar bzhi/
'khor-lo bcu-gsum sa bcu dang/
dran-pa nyer-gzhag gsum-ru brlab/
char-khebs gdugs ni thugs-rje'i skyabs/
tog ni chos-dbyings ngo-bo nyid/
phyi ni sku gsum nang gzhal-yas/

The blessings are: bless the foundation as dharma-dhātu; the lion throne as the four fearlessness, the base as the ten righteous actions; as for the terraces, the first as the four applications of mindfulness, the second as the four perfect abandonments, the third as the four bases of supernatural powers, the forth as the five faculties; bless the base of the vase as the five powers, the vase as the seven limbs of enlightenment; the kha-khyer as the eightfold noble path. These are the blessings of the cause dharma. The following are blessed as the result dharma. The life-wood as the ten knowledges, the good bre as the four
enlightened wisdoms and the four deliverances; bless the thirteen wheels as the ten bodhisattva grounds, and the three applications of mindfulnesses; the parasol [or] the rain cover as the protection of compassion; the top as dharmadhātu, the essence; [the stūpa as a whole] outside as the three bodies, inside as a divine palace.\textsuperscript{47}

Also, Zhi-ba’i-snying-po (Toh. 2652, p. 607.1) instructs those who built a stūpa to accomplish (grub-pa)\textsuperscript{48} its components as the following doctrinal foundations.

\begin{quote}

Or the accomplishment of the form like that is in the manner of the three bodies. The base is the ten righteous actions; from the first step until the kha-khyer — the thirty-seven dharmas of the limbs of enlightenment; the life-wood — the ten knowledges. Until here these are the cause dharma, the accumulation of merit, the nirmānakāya. The thirteen wheels are the powers and three applications of mindfulness; the rain cover — great compassion . . . \textsuperscript{49}

According to these works, as part of the consecration ritual, the various components of the stūpa are blessed as, or transformed into, the stages leading to enlightenment.

The ‘life-wood’ (srog-shing, yaṣṭi) is the central pole of the stūpa. An inscription dated to the second century B.C.E. already records the gift of a yaṣṭi for the construction of a stūpa (Schopen 1989: 97). Stūpa-poles have been found in a large number of archaeological excavations of early stūpas.\textsuperscript{50} The yaṣṭi appears also in relatively early literary sources, including the Vinaya-kṣūḍraka-vastu,\textsuperscript{51} the Divyāvadāna,\textsuperscript{52} and the Adbhuta-dharma-paryāya (Bentor 1988). The symbolism of the stūpa-pole has been debated in recent scholarly works.\textsuperscript{53} Some, led by Irwin, find cosmological and cosmogonical symbolism in the stūpa-pole. Relatively late literary sources, including the Mchod-rten-gyi Cha Dbye-ba ’Dul-ba-las Byung-ba’i Mdo,\textsuperscript{54} Zhi-ba’i-snying-po’s Mchod-rten Sgrub-pa’i Cho-ga,\textsuperscript{55} Atiśa’s consecration
work,\textsuperscript{56} Grags-pa-rgyal-mtshan's consecration work,\textsuperscript{57} Bo-dong-pa,\textsuperscript{58} as well as the Chii-yung-kuan inscription, only mention the meaning of the 'ten knowledges'.

The 'base' (\textit{dmang} or \textit{rmang}) is located above the throne of the \textit{stūpa}, and below its steps (see illustration). It symbolizes the ten righteous actions (\textit{dge bcu}) which are the basis for the thirty-seven limbs of enlightenment as the base (\textit{rmang}) supports the \textit{stūpa}, which in its totality symbolizes the path to enlightenment (see below).

The two other components of the \textit{stūpa} appearing in the inscription belong to the upper part of the \textit{stūpa}. As Atiśa and Zhi-ba'i-snying-po said in the above quotes, while the lower part of the \textit{stūpa} correlates with doctrinal terms pertaining to the cause of enlightenment, in other words the \textit{bodhisattva} path, the upper part of symbolizes the result, the qualities of an Enlightened Being.\textsuperscript{59} The thirteen wheels ('\textit{khor-lo}') on top of the \textit{harmikā} symbolize the ten powers and the three applications of mindfulness, while the parasol (\textit{gdugs}) which covers the wheels symbolizes great compassion.\textsuperscript{60} These qualities are fourteen out of the eighteen characteristics unique to a Buddha (\textit{sangs-rgyas-kyi chos ma 'dres-pa bco-brgyad,} or \textit{aśṭādaśāvenikāḥ buddhadharmāḥ}) according to the \textit{Abhidharma-kūśa}.\textsuperscript{61} As Tucci (1932/1988: 43) pointed out, most of the doctrinal terms symbolized by the structure of the \textit{stūpa} are common to non-Mahāyāna schools as well.

The sixth verse of the Chii-yung-kuan inscription as edited and translated by Nagao is as follows:

\textit{\textbackslash phags-pa rgyun-zhug[s lan-cig-phyir]-'ong ma-'ong dgra-bcom ran-gyal-gyi/}
\textit{mchod-rten-rnam-kyi gdugs-kyi rim-pa rim-bzhin gcig dang gsum-dag dang/}
\textit{inga dang bdun-te steng dang 'og dang bar-[ba] phyogs dang phyogs-\textsuperscript{tshams dang/}}
\textit{sku-gdung bcas dang med-kyang rung-ste mchod-rten 'di-la-'ang phyag \textsuperscript{tshal-lo}/}

Streamwinner, [Once-returner], Never-returner, Arhat, and Pratyeka-buddha — these sages'

Caityas, with parasols arranged in tiers — one, three twice, five, and seven in number respectively, (are) above, below, and between, and at the cardinal and intermediate points;
And whether they contain relics or not, to these caityas too [I bow].
This translation might be rearranged as the following:

Homage to the stūpas above, below, and in between,\(^6\) in the cardinal and intermediate directions, with one, three twice,\(^6\) five, and seven rows of parasols [according to whether they are] stūpas of the Saints, Stream-enterers, (Once-returners), Never-returners, Arhats [or] Pratyekabuddhas, respectively; whether they contain relics or not it is suitable.

The term ‘parasol’ (gdugs) is used here in a different sense than in the previous verse. Nagao comments on this, “In the previous verse, the Tib. ‘khor-lo (wheel) is in Chin. lun (wheel), but gdugs (parasol) in this verse also corresponds to Chin. lun (while in the previous v. gdugs is given as lun-san or wheel-parasol). This usage suggests that the Chinese author had in mind something like a pole with nine rings, a feature peculiar to Chinese towers but differing from both Indian and Tibetan stūpas or caityas” (1985: 847). Grags-pa-rgyal-mtshan (p. 239.3.4–6) opens his exposition of this topic with a more convincing explanation for the use of the term ‘parasol’ here.

Further, the scriptures call the wheels parasols. A stūpa of the Buddha has thirteen parasols; of a Pratyekabuddha — seven; of Arhats — five; of Once-Returners and Non-Returners — three; of Stream-Enterers — one; and a stūpa of an ordinary person is a bald stūpa. Still if one deposits dhāranīs, the so called relics of the dharmakāya, therein it would turn into a stūpa of the Buddha. Therefore all stūpas have thirteen wheels.\(^6\)

The scriptural authority to which Grags-pa-rgyal-mtshan makes reference here is the Vinaya-ksudraka-vastu whose terminology is different from the texts explaining the symbolism of the various components of the stūpa referred to in verse 5. What the Vinaya calls ‘parasol’ (gdugs) is termed in those other texts ‘wheels’ (‘khor-lo, as depicted in the illustration).\(^6\) This
The passage of the *Vinaya* discussing the number of parasols (or wheels) of *stūpas* of the various non-Mahāyāna saints was already studied by La Vallée Poussin (1937); Bareau (1962: 236); Roth (1980: 184), etc. The *Vinaya-kṣudraka-vastu* has the following:

> A *stūpa* of the Tathāgata should be complete in all its aspects; the Pratyekabuddha's should have the rain cover left out; the Arhat's should have four parasols; the Non-Returner's three; the Once-Returner's two; the Stream-Enterer's one; for virtuous ordinary people, a bald *stūpa* should be made.⁶⁶

While the last part of verse 6 of the Chū-yung-kuan inscription expresses homage to *stūpas* whether they contain relics or not, Grags-pa-rgyal-mtshan mentions relics for other reasons. His purpose seems to be to provide an explanation for the fact that in Tibet most *stūpas* had thirteen wheels. By depositing *dhāranīs*, the relics of the *dharmakāya* (cf. Gyalzur & Verwey 1983; Bentor 1992) in a *stūpa* of any saint, it would become a *stūpa* of the Buddha worthy to have thirteen wheels in its spire.

A parallel idea is expressed by Stag-tshang Lo-tsa-ba who, after explaining the various *stūpas* of Śākyamuni Buddha, says the following:

> Also nowadays, even though [a *stūpa*] is constructed for the sake of any person, if relics of the Tathāgata are deposited there it is necessary to make all the elements in the form of any one among the eight which is suitable.⁶⁷

Hence all *stūpas* built in Tibet are considered to be *stūpas* of the Buddha when His relics are deposited there. These relics are not restricted to physical relics. Relics of the *dharma* or the *dharmakāya* may serve this function as well (cf. Bentor 1992).

**CONCLUSION**

The opening verses (vv. 2—6) of the Tibetan Chū-yung-kuan inscription praise the various types of *stūpas*. There are three basic classifications of *stūpas*, one of them further includes the eight *stūpas* associated with the eight foremost deeds of the Buddha. While these deeds took place in India, the eight *stūpas*, characterized by different forms, serve to transfer the sacred geography of India to other Buddhist countries. A pilgrimage to such a *stūpa* carries some of the power a visit to the corresponding place in India would have. The Chū-yung-kuan Tibetan inscription further praises the *stūpa* as the *dharma* body of the Buddha. The various teachings of the
Buddha are conceived as embodying different structural elements of the stūpa. The consecration of stūpas came to include a ritual of blessing or empowering each part of the stūpa with specific teachings. Finally, the Chū-yung-kuan eulogy alludes to an important scriptural source on the stūpa, which relates the number of wheels it possesses to various non-Mahāyāna saints. This relation seems to have less relevance in Tibet where the greater number of stūpas, including those constructed specifically as a reliquary for a certain lama, are considered to be stūpas of the Buddha as well, by virtue of His relics deposited within them. To conclude, the Chū-yung-kuan Tibetan inscription is a rich and sophisticated eulogy which reflects important elements in the Indo-Tibetan concept of the stūpa. It is itself a cultural monument of great significance for understanding the early religious architecture of Asia.

NOTES

1 Ligeti (1978) has investigated verses 9 and 13 of the eulogy (according to the numeration in the Tibetan version) a study which should be read together with de Jong 1981.
3 This citation of Nāgārjuna is found in various works on stūpas, including Bo-dong Phyogs-las-rnam-rgyal (lived 1306–1386; p. 293); Padma-'phrin-las (lived 1641–1717; p. 292); Jam-dbyangs-bzhad-pa II (lived 1648–1721/2; p. 863), Gung-thang-pa (lived 1762–1823; p. 446). I have not been able, despite my best efforts, to locate the original context so far.
4 Its name, bimba, means 'sphere' or 'reflection' (MW 731). The spherical shape, like the mandala in Tantric Buddhism, symbolizes the unity of the dharmakāya, devoid of any mark. The alternative meaning of 'reflection' may refer to a reflection of the dharmakāya (no doubt more like a complete sphere) in the phenomenal world in the shape of a hemisphere. The Tibetan loanword from bimba, the word 'bi-bi (pronounced 'bimbi') is used in Tibetan works for small spherical pieces of clay out of which iša-tshas in the shape of stūpas are made with the help of moulds (cf. Toh. 3107, a work by Padma-legs-kyu, Derge vol. 74, p. 401; Grags-pa-rgyal-mtshan, p. 240.3). In more complex stūpas, such as those common in Tibet, the vase of the stūpa (bum-pa, kumbha) is correlated with the dharmadhūtu. In explaining the various parts of the stūpa, Bodhisattva says, “the round vase is the dharmadhūtu, free of mental elaborations” (chos-dbyings spros-med bum-pa zlum-po-la, Toh. 3069, Derge vol. 74, p. 318).
5 For multi-storied edifices (khang-bu brtsegs-pa, kūṭāgāra) see, de Vreese 1947; Franz 1981; and Bollee 1986.
6 According to Grags-pa-rgyal-mtshan’s explanation, the ‘qualities’ here refers to qualities of the dharmakāya.
7 Cf. Lamotte 1958; 341–342. According to Hsüan-tsang (I 47–48) the Buddha instructed his disciples how to construct the first stūpa by placing his garments folded as a square on the ground, “... over these he placed as a cover his begging-pot, on which he erected his mendicant’s staff. Thus he placed them in order, making thereby (the figure of) a stūpa” (ibid.). According to Bo-dong Phyogs-las-rnam-rgyal (pp. 292–293), Stag-tshang Lo-tsa-ba (born 1405; fols. 10–11), Padma-'phrin-las (p. 292), Gung-thang-pa (p. 446, whose account
is somewhat different) such a stūpa belongs to a śrāvaka. “A stūpa of a śrāvaka is like folding the monk’s garment into quarters, placing on top of it the almsbowl upside down and on it the staff. A stūpa of a Pratyekabuddha has on top of a square base twelve square or round steps and a wheel with eight spokes. With regard to Mahāyāna stūpa, Nāgārjunā said: [1] a round vase like upside down almsbowl and [2] like a small edifice and [3] eight stūpas like victory banners etc.” Nyan-thos-kyi mchod-rten chos-gos bzhi blat-byas-pa’i steng-du lhun-bzod spub-pa-la ’khar-gsil btsugs-pa la-bu dang/ rang-rgyal-gyi mchod-rten rma’d [Stag-tshan: rma’; Bo-dong: dmangs-gru; Bo-dong adds: ’am; Bo-dong: dngos-grhi’i zlum-po. Bo-dong’s text may be translated as: “on top of a square base a round main part with 12 steps and a wheel with eight spokes.”]

zlum-po bang-rim bcu-gnyis-pa ’khor-lo tsibs brgyad-pa can dang/ theg-ch'en-gyi mchod-rten klu-sgrub-k'yi/ [Bo-dong: theg-pa chen-po'i mchod-rten dkyil-'khor chen-po bkod pa' (sic) ’The Mahāyāna stūpa is arranged as a great mandala']) lhun-gzed spub-pa ltar [Stag-tshan: la-bu-’am; Bo-dong: la-bu-’bu bum-pa [Stag-tshan: bim-pa’; Bo-dong omits] zlum-po dang/ khang-bu la-bu [Bo-dong adds: gru-bzhis, ‘square’] dang/ rgyal-mshun la-bu'i mchod-rten brgyad-la sogs-pa gsungs/ (Padma-'phrin-las, p. 292). According to these Tibetan authors, the three types of stūpas listed in the Ch'i-yung-kuang inscription are Mahāyāna stūpas, while the two other stūpas mentioned here are classified as belonging to non-Mahāyāna schools.

'Jam-dbyangs-bzhab-pa II provides yet a different classification. He lists four kinds of stūpas for ordinary persons, śrāvakas, Pratyekabuddhas and Tathāgatas. The stūpas of the Tathāgatas are further divided into those like upside down almsbowls, those like multi-storied edifices and those like victory banners (pp. 862—863).

This evolution of the stūpa is discussed, for example, in Mitra 1971: 30.


10 This refers to the lower and upper parts of a stūpa, below the base of the four steps (bang-rim) [called rmang, see below] and above the base of the vase (bum-rten) [see illustration].

11 In sets of eight stūpas constructed nowadays the nirvāṇa stūpa (no. 8) has also a different vase.

12 This is not found in sets of eight stūpas constructed nowadays in which the stūpa of manifold doorways indeed has many doors in the four directions; still, its upper and lower parts are similar to the other stūpas (besides no. 8).

13 Literally ‘pure’ or ‘immaculate’ (rnam-pa dag-pa).

14 A somewhat different introduction to the description of the eight stūpas is found in Bo-dong Phyogs-las-rnam-rgyal (p. 294).

15 Between the base of the steps (dge-bcu) and the base of the vase (bum-rten, see illustration).

16 The lotuses symbolize that “even though the Victorious Ones are born from the mud of saṃsāra, this mud of saṃsāra does not cling [to them]” (rgyal-ba-rnams ’khor-ba’i ’dam-nas ’khrungs-kyang/ ’khor-ba’i ’dam-gyis ma gos-la. Bo-dong, p. 308).


18 Skt: śoḍaśā-sūnyātā.

19 The staircase denotes the Buddha’s ascent to and descent from the Heaven of the 33 gods where his deceased mother resided (cf. Fa Hsien 1886/1965: 47—53). For a description of this stūpa as it existed in India in the 19th century, see the account of Hye Ch’o (1987?: 42). For various reliefs depicting this event, see Parimoo 1982; figs. 72—75. Most often the site for this event is given as Sāmkāśya (cf. Maue and Röhrborn 1979, etc.).

20 The cutting off of the corners to form octagons symbolizes the cutting off of dissension, or the cutting off of the three poisons and views which are causes of dissension (dbyen-gyi rgyu dug gsum blta-ba dang bcas-pa’i gra-zur bcad-nas/ zil-gnon-nas, Bo-dong, p. 308).

This will be discussed below.

The round shape of this stūpa which lacks steps (bang-rim), symbolizes nirvāṇa, pacification of all mental elaborations (cf. Bo-dong, p. 308).

Note by Nagao: “the three missing syllables can be conjectured as rab-tu-skor”.

Note by Ngao: “As inscribed, but probably the equivalent of myang-'das or mya-nga-'das-pa”.

For māsad (sic).

For dben (sic).

Note by Nagao: “The insc. reads sgro-mangs. I have taken it as sgo-mang (many-doorways) in accordance with the Chinese chi-hsiang-men (auspicious gate)”.

The classification of these eight stūpas is not systematized in the earlier sources. They are, however, different from the eight stūpas built on the relics of the Buddha according to the Mahāparinirvāṇa Sūtra. Our group of eight stūpas seem to have been known to I Tsing even though they are not listed in his travel records (1896: 108). They appear also in Indian art (Parimoo 1982). For further mentions see the works just listed in the text of this article. For one of the earliest paintings of these eight stūpas, see Klimburg-Salter 1988: Figs. 16–19. Among the lists of the eight stūpas found in the Tibetan Tenjur are Toh. 1133, 1134, 1168, 3069 (Derge, vol. 74, p. 311).

The vast majority of sources relate a series of eight stūpas to eight events in the life of the Buddha. An exceptional example for correlating stūpas with the twelve events in the life of the Buddha is found in Mkhas-pa-lde'u, p. 74.

Cf. Mahāparinirvāṇa Sūtra Waldschmidt 1951: III 388–390; Mahāparinibbāṇa Sutta, Dīgha Nikāya II 140–141 (Walshe 1987: 263–264); the Tibetan Vinaya (cf. Waldschmidt 1951: III 391); Fa Hsien 1886/1965: 90 (note that on p. 68 the descent from the heaven of the thirty-three replaces the birth of the Buddha); Divyāvadāna 244; Bēnisti 1960: 73–81; etc.

Nagao’s translation of dus gsum rgyal-ba is mistaken. He takes dus gsum (‘three times’) adverbially, “during the three periods (of past, future, and present)” and rgyal-ba as an adjective, “princely”, for blta-m, ‘birth’; in fact, it is a common epithet of the Buddha. Lévi 1894: 369 is correct.

Lévi 1894: 369 has the correct interpretation. See also Buddhacarita, canto 20.54–55 (Johnston 1937: 98–99); Toh. 1133, p. 162 (translated by Nakamura 1980: 264); Grags-pa-rgyal-mtshan, no. 4, etc. Various miracles are said to have occurred in Srāvastī (see Foucher 1917: 147–184; Parimoo 1982: 44–51; Law 1935; etc.). Yet, the tradition of the eight stūpas relates the stūpa of Srāvasti to the miracles exhibited for defeating the heretics.

See note 18 above and Buddhacarita canto 20.57–58 (Johnston 1937: 99).

Peking ≠ 5656, vol. 129, pp. 160.5.6–162.2.4; Johnston 1937: 231–238; see esp. vv. 63–75.

There are varying versions of this event. Most accounts relate that after Ānanda, under the influence of Māra, had failed to request the Buddha to remain in the world, the Buddha complied with Māra’s wish and announced His death in three months. See Mahāparinibbāṇa Sutta, Dīgha Nikāya II 106–109 (Walshe 1987: 246–248); Buddhacarita (see previous note); Divyāvadāna 203.7–8 discussed in BHSD pp. 13 & 542; Fa Hsien 1886/1965: 74; Hsüan Tsang 1885, 2, 69–70; Abhidharma-kośa II 10,a; Sde-srid Sangs-rgyas-rgya mtsho (lived 1635–1705, in Tucci 1932/88: 118–119 & 128); Padma-prin-las, p. 295; etc.

All Buddhas need to manifest these acts.

See also Toh. 1133; Derge Tenjur, vol. 1, p. 163.

Similar names are listed also by other authors writing on the eight stūpas, such as Bo-dong-pa (pp. 294–6), Stag-tshang Lo-tsa-ba (fols. 12–13) and Jam-dbyangs-bzhad-pa II (p. 878). The praise of the eight stūpas included in the Tibetan Tenjur (Toh. 1133, Derge,
vol. 1, p. 162) has Ku-sha'i grong for Rtsa-mchog. The Fifth Dalai Lama (lived 1617–1682; fol. 3a–b) and Padma-'phrin-las (pp. 293–7) have Yangs-pa-can in place of Gsal-Idan. For other sources see the chart in Maue & Röhrborn 1979: 313.

The reading found in Bo-dong-pa is “Magata”, probably a wrong reading for Magadha. Unlike the seven other place names, there is inconsistency in the various accounts of the 8 stūpas with regard to the location of the second stūpa. Stag-tshang Lo-tsā-ba (fol. 12b), the Fifth Dalai Lama (fol. 3b), Sde-srid Sangs-rgyas-rgya-mtsho (Tucci 1932/88: 118); Padma-'phrin-las (p. 293), and Jam-dbyangs-bzhad-pa II (p. 878) give Rgyal-po'i Khab (Rājagha), listed again for stūpa no. 6. Toh. 1133 calls the place the Nairājana River (Chu-bo Nairājana, p. 162) and adds, ‘in front of the bodhi tree of Magadh (Ma-ga-dhā-yi byang-chub shing drung-du).’ Grags-pa-rgyal-mtshan has Rdo-rje-gdan (Bodhgaya), a reading shared also by Bodhisattva (Toh. 3069; Derge, vol. 74, p. 311) and Tshe-mchog-gling Yongs-dzin Ye-shes-rgyal mtshan (lived 1713–1793; p. 309).

Beginning with the first step up until the harmikā (bre) the equivalence are the 37 limbs of enlightenment byang-phyogs-so-bdan (sapta-trimśat-bodhi-pākṣaka-dharma).

Cf. Tucci 1932/88: 40; Roth 1980: 188.

For a quite distinct explanation of the components of the stūpa based on Tantras, see Stag-tshang Lo-tsā-ba (fol. 10–11); Padma-'phrin-las (p. 290), etc.

See also Harvey 1984: 69–81; Snodgrass 1985: 366–369, etc.

The proportions of the components of the stūpa are discussed in mchod-rten-gyi Dbyae-ba 'Dul-ba-las Byung-ba'i Mdo (Toh. 3078); Kriyā-samgraha (see Bénisti 1960); Bu-ston; Stag-tshang Lo-tsā-ba, fol. 25 ff., etc.

From the context here it seems that Atiśa uses the term khri-'pang to refer to the terraces or steps at the bottom of a stupa. A similar term (mngag-ki khri-'phang) is used also by Bodhisattva (Toh. 3069, p. 318.3). A more common Tibetan term for this component of the stupa is bang-rim (translated here as steps, see Bodhisattva, ibid.; Grags-pa rgyal-mtshan in the passage above; Mchod-rten Cha Dbyae-ba, Toh. 3078, p. 346.7; Mchod-rten Sgrub-pa'i Cho-ga, Toh. 2652, p. 607.1; Tucci 1932/1988: 14; etc.). The Sanskrit term may have been vedi (see Bénisti 1960: 90; Roth 1980: 194; etc., but note that the Tibetan translation of the Kriyā-samgraha for vedi is steigs-bu). Most often the first khri-'pang or bang-rim symbolizes the four applications of mindfulness.

On the whole, Atiśa’s equivalents are similar to those of Grags-pa-rgyal-mtshan. Atiśa relates the eightfold noble path to the kha-khyer and adds the symbolism of the bre (harmikā) as the four enlightened wisdoms and four deliverances; he also explains the ten first wheels as the ten bodhisattva grounds (bhumi), while Grags-pa-rgyal-mtshan calls them the ten powers, as does Mchod-rten-gyi Cha Dbyae-ba 'Dul-ba-las Byung-ba'i Mdo (Toh. 3078). The Kriyā-samgraha (Bénisti 1960: 91 and see also Roth 1980: 196) calls them the thirteen grounds.

This is from the same root as sgrub-thabs, sādhanā. It does not mean simply to ‘make’.

Note that four of the five elements mentioned by Zhi-ba'i-snying-po appear in the Chū-yung-kuan inscription as well. These are the basic components of the stūpa which appear in the Vinaya-ksūdra-vastu as well (except the mngag — dge-bcu).

Such evidence was collected by Irwin 1979. The argument made there should, however, be read together with de Jong 1982 and Fussman 1986.

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Toh. 3078, p. 347.6.

Toh. 2652, p. 607.1.

Toh. 2496, p. 514.5, where the ten knowledges are translated as mkhyen bcu.
Bo-dong-pa also lists 8 among the 10 knowledges, p. 306. See also Roth 1980; Tucci 1932/88: 40–43. According to the Sūpā-laksāna-kārīka-vivecana, however, the yasti represents the eightfold Noble Path (Roth 1980: 194), while the Kriyāsamgraha omits the yasti (Roth 1980: 205, n. 54).

See also Bodhisattva, Toh. 3069; Derge, vol. 74, p. 323.4–5; Tucci 1932/1988: 44, etc.

The wheels and the parasol appear in the Vinaya-kṣudraka-vastu as well. However, the terms used for these parts of the stūpa are different. What is called here ‘khor-lo’ is called in the Vinaya gdugs and what is called here gdugs is called in the Vinaya char-khebs — ‘rain cover’ (see below). The varṣa-sthāla (‘rain cover’) appears in other sources such as Divyavadāna (244, 7 ff) as well. According to the Sūpā-laksāna-kārīka-vivecana, the wheels carry the same symbolism as in the Chū-yung-kuan inscription, but the equivalent of the parasol is located above the wheels which represents great compassion is called usnīsa (Roth 1980: 194).

For other lists of these 18 qualities, see Bentor 1988: 25–6. The four additional qualities are the four fearlessnesses (carvāri-vaisāradva, Mvy. 130–134) which are correlated to the pillars (rado-ring), one of the secondary elements of the stūpa (cf. Grags-pa-rgyal mtshan, p. 239.4; Roth 1980: 191; Tucci 1932/1988: 43).

That is to say, in the three worlds (cf. MW 906).

Note that four types of stūpas (with one, three, five and seven parasols) correspond here to five types of Saints. According to Grags-pa-rgyal mtshan’s text (provided below) the stūpas of both Once Returners and Non-Returners are endowed with three parasols. Hence dag in gsam-dag here might be a particle of duality. Therefore, I follow Nagao in translating gsam-dag as ‘three twice’.

This is explained also by Bo-dong-pa (p. 293); Stag-tshang Lo tsā-ba (fol. 11.2), etc.

de-bzhin-gshegs-pa’i mchod-rten ni rnam-pa thams-cad rdo-rig-par bya’o/ rang-sangs-rgyas-kyi ni char-khlab mi gzhag-par bya’o/ dgra-bcom-pa’i ni gdugs bzhis’o/ phyir-mi–’ong-ba’i ni gsam-mo/ phyir-’ong-ba’i ni gnyis-so/ rgyan-du-zhugs-pa’i ni gcig-go/ so-so’i skye-po dge-pa- rnam-s-kyi ni mchod-rten ni byi-bor bya’o/ Vinaya-kṣudraka-vastu Tog Palace, vol. 9, p. 733. This passage is also quoted by Bu-ston (p. 553). A note in his text explains that a stūpa of an ordinary person should not have a stūpa pole (srog-shing) as well. A paraphrase of this passage is found also in Stag-tshang Lo tsā-ba (fol. 11) who also adds classifications according to the four different classes of Tantra. See also Bo-dong (p. 293) and Padma-’phrin-las (pp. 292–293). The latter relies on Stag-tshang Lo tsā-ba. Also Gung-thang-pa paraphrases this passage from the Vinaya (pp. 445–446). For a still different account of the number of parasols of stūpas for the various saints see Kriyā-samuccaya (Peking 5012, vol. 86, p. 135.1.1–2, cited in Gung-thang-pa, p. 447; see also Roth 1980: 198).


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IN PRAISE OF STUPAS


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