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In the last few decades there has been a significant momentum in India-China relations with both sides attaching increasing importance to the potential for cooperation in the area of Culture. On one hand, Culture has the ability to go beyond the restraining framework of state-state relations by focusing on more broad-based people-to-people relations, and on the other, it can also help to establish and develop a dialogue irrespective of and parallel to the political relationship. In recent years, both India and China have decided to take advantage of the strategic importance of Culture by designing new mechanisms of cooperation and integrating them into the policy framework of bilateral relations. Therefore, the idea of compiling an Encyclopedia of India-China Cultural Contacts was mooted in the Joint Communiqué of the Republic of India and the People’s Republic of China issued on December 16, 2010, during the Chinese Premier H. E. Mr. Wen Jiabao’s visit to India. This was a major and significant step forward. It was felt that compilation of the Encyclopedia would be a giant effort towards “revitalising cultural ties” by revisiting, reliving and reemphasizing our shared cultural experience. It is expected to not only make the history of many centuries of India-China cultural contacts easily accessible to people of both the countries, but it is also expected to build popular consciousness about our common cultural heritage.

This Encyclopedia reinforces the approach of “connected histories” and seeks to identify encounters and linkages that have facilitated the mutual enrichment and growth of our two cultures and societies. Therefore its focus has been on Movement (of people/ ideas/ objects), Interaction (nature and sites of interaction), and Incorporation (processes of acculturation/ adaptation/reaction). In the context of the present, the backdrop of this shared experience will help us to fully understand and appreciate the truly boundless possibilities of continuing this journey together in today’s world.

The year 2014 is the year of friendly exchanges between India and China. It is highly appropriate that the Encyclopedia of India-China Cultural Contacts is being compiled and published now, which is a precious gift dedicated to the celebration of this occasion.

This has been an ambitious project with the objective of generating new ideas, new research as well as consciousness of the importance of the shared historical experience of India and China. In other words, it is a work in progress that hopes to benefit from constructive suggestions of scholars and interested readers alike. Needless to say, errors may have remained which we hope to rectify in future.

*Joint Compilation Committee for the Encyclopedia of India-China Cultural Contacts*

*June, 2014*
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I

INDIA-CHINA
CULTURAL EXCHANGES
## Timeline of Chinese Dynasties and Other Key Events

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### Additional Notes

- **Spring and Autumn Period (770-ca. 475 BCE)**
- **Warring States Period (ca. 475-221 BCE)**
- **Confucius (ca. 551-479 BCE)**
- **Buddhism introduced to China**
- **The reign of the Mongol empire; Capital: Dadu (present-day Beijing)**
- **Re-establishment of rule by a Han ruling house; Capitals: Nanjing and Beijing**
- **Reign of the Manchus; Capital: Beijing**
- **Capitals: Beijing, Wuhan, and Nanjing**
- **Capitals: Chang’an and Luoyang**
- **Capitals: near present-day Zhengzhou and Anyang**
- **Capitals: Hao (near present-day Xi’an) and Luoyang**
- **Qin Shihuangdi dies, 210 BCE**
- **Confucianism officially established as basis for Chinese state by Han Wudi (r. 141-86 BCE)**
India and China are both ancient civilisations and as close neighbours there has been friendly intercourses and cultural exchange between their people for more than 2,000 years. During this period, cultural exchanges between India and China have been carried out at various levels through different channels and with a rich content. There were political, diplomatic and people-to-people contacts, intercourse by land as well as by sea and material as well as spiritual exchange. It is a unique example in the history of cultural exchanges in the world and the story of this shared cultural journey must be spread far and wide.

While the history of India-China cultural contacts has been extensively written about, most of the literature on it has been due to the efforts of individual scholars or groups of scholars who from time-to-time have been motivated by their academic and cultural legacy to embark upon these projects. Documentation of the ancient period has been more comprehensive on the Chinese side while there have been some very interesting and untold narratives of the colonial and modern period unearthed by some Indian scholars.

The present project has tried to draw upon all that has been already done by Indian, Chinese and other scholars, while striving to fill some of the gaps that remain. This encyclopedia aims to highlight the depth and diversity of interactions between India and China through the ages. It will not only bring the history of many centuries of India-China cultural contacts into the public domain, making it easily accessible to people of both the countries, but it will also provide a much-needed boost to the effort to build popular consciousness about our shared cultural experience.

By way of introduction, this essay gives a chronological survey of the development of cultural interactions between India and China from the most ancient times through to the present.

Before the Christian Era: Early Contacts
It is difficult to determine when cultural exchange between India and China actually began. However, it is accepted that ancient Indians had known China since no later than the 4th century BCE. Some Indian books such as Mahabharata, Ramayana and Arthashastra, had mentioned Cina (ie China) more than once. In the Arthashastra, which was composed in about 4th century BCE, Chinese silk was documented, indicating that silk trade between India and China already existed.

In ancient times, Indians and Chinese both divided the sky into 28 constellations in the same order, demonstrating mutual exchanges in the field of astronomy.

In the centuries before Christ, cultural exchange between India and China is characterised by a combination of trade and efforts to establish contacts with each other.

According to Shi Ji (Record of History), Zhang Qian (unknown ~ 114 BCE) started for the Western Regions in 135 BCE on a diplomatic mission and came back 13 years later. In Bactria (now Iran and Afghanistan), he found cloth produced in Sichuan and rods made of Qionglai bamboo. Local people said such articles were from merchants who came from Sichuan and were doing business in India. When the Emperor Wu of Han (Liu Che, 156 BCE ~ 87 BCE) learned of this, he sent envoys time and again to southwestern China to look for the passage to India, but was obstructed by local people. They all returned without accomplishing anything.

The passage through which Zhang Qian went to the Western Regions was called the ‘Western Region Road’ that is the ‘Silk Road’. With this road being opened, an increasing number of envoys were sent from China to India. According to Da Yuan Biographies of Shi Ji when Zhang Qian was on his second trip to the Western Regions, he sent his deputy envoy to India. After Zhang Qian, in the 1st century BCE, China on an average sent seven or eight missions to the Western Regions every year, with each mission consisting of more than 100 persons and taking eight or nine years to accomplish a round trip. Frequent contacts enabled Chinese to have a better knowledge of India. In the section on “Biographies of Western Regions” in Shi Ji, the geographical setting, products, traditions
etc., of some Indian places and their relationship with the Han Dynasty, etc., were recorded.

In southwestern China, the “Dian-Mian Road” (Yunnan-Burma) had existed for long as a route to India through which private trade activities had been carried out. Moreover, in the 2nd century BCE, there was also a sea route between China and India, which was referred to as “South Sea Road”. In the section on Geography in Han Shu (Book of Han Dynasty), a clear sea route from Guangdong to Kanci (now Kanchipuram in south India) as well as a specific shipping schedule was recorded. At that time, goods shipped to India mainly included gold and silk fabrics and those brought from India that time, goods shipped to India mainly included gold and silk fabrics and those brought from India mainly consisted of gem, crystal and glassware.

**The 1st ~ 6th centuries CE: Extensive Interactions Driven by Buddhism**

This phase in history is characterised by a combination of material and spiritual exchanges and the entry of Buddhism into China.

In the 1st and 2nd centuries CE, the Western Region route had been interrupted from time to time but the southern sea route was available. In 1st-2nd centuries CE, the King of Kanci sent people to bring a rhinoceros to China, in the year 59, the King of Gandhara sent a white elephant to China, and in the year 87, the Kushan King offered lions.

Around the beginning of the present era, Buddhism was introduced into China. This is the most significant event in the history of India-China cultural exchange. Initially, Buddhism won imperial recognition and was accepted by a few noblemen, who took Buddha as a god and worshipped him together with Lao Zi. Later on, the followers of Buddha began to increase. According to the 6th century CE work Eminent Monks, the first Indian monks to come to China were Kasyapamatanga, Dharmaratna and then Anshigao (from Arsaces) and Lokaksema (from the Yuezhi). Other Indian monks then came to China and were engaged mainly in translating Buddhist sutras. In the 1st century CE China built its first Buddhist temple, i.e. White Horse Temple and the first sutras were translated into Chinese. In the 2nd century CE, a man named Zhai Rong became a legendary figure in the Buddhist history of China. He was in charge of land and water transportation in Guangling (now Yangzhou of Jiangsu Province) and Danyang and spent a large amount of money and material to build copper Buddha statues and pagodas and temples. Within his jurisdiction, those listening to and studying Buddhist scriptures would be exempted from compulsory labour service and more than 5,000 families were converted into Buddhists. On the occasion of Buddha's Birth Festival, he would provide a grand feast along the road attracting nearly 10,000 people to dine and watch.

**Buddhist Intercourse**

From 220 to 580 CE, cultural exchange had greatly developed with increasing movement of people and trade between India and China. Both sides now had a better knowledge of each other. However, the most prominent feature of this period was the large-scale eastward movement of Buddhism which was associated with a great number of Indian monks coming to China to preach. According to Eminent Monks, there were as many as 30 or 40 such monks. They translated sutras, preached Buddhist teachings, and brought into China the knowledge and techniques related to Indian astrology, calendar, medicine, architecture, painting, sculpture and so on.

In the 3rd century CE, Chinese began to go westward to seek the dharma. Zhu Shixing set out in 260 and crossed the Gobi Desert to arrive at Khotan which was near India and had many Indian residents. There Zhu Shixing found a sutra in Sanskrit and asked someone to bring it back to China, while he remained in Khotan. About 20 years later, Dharmaraksa went to the Western Regions for Buddhist sutras and there he visited various kingdoms and collected many sutras. He was said to have learnt as many as 36 languages. A number of years later, he took 165 Sanskrit sutras back to China and translated them and preached Buddhist doctrines in Dunhuang, Chang’an and other places.

In the 4th century CE, Kumarajiva was a representative of such pilgrims. At the age of nine, he went from Kucha with his mother to study dharma in India and began the return journey at the age of 12. In 385 CE, he arrived in Liangzhou (now Wuwei of Gansu Province). In 401 CE, Yao Xing, the Emperor of Later Qin (366~416 CE), invited him to Chang’an and gave him the status of Teacher of the State. Thereafter, Kumarajiva settled in Chang’an, translating sutras and setting up a translation workshop. He translated more than 300 volumes of sutras, accepted disciples and preached Buddhist texts, with 3,000 followers.

Faxian went to India with nine other fellow students to seek the Buddhist Vinaya. Some of them returned midway, some fell sick and died in India and some settled in India. Faxian visited holy places in India, studied dharma and gathered and transcribed sutras. In 414 CE, he passed by Sri Lanka, Java and other places and came back to China by sea. Later, he wrote a memoir i.e. A Record of Buddhist Kingdoms (also called Biography of Faxian) and translated many sutras. This memoir which included what
Faxian had experienced, seen and heard along the way to India as well as the state of Buddhism and local customs then prevailing in India has a significant value for studying the Indian history of that age.

Political Contacts
From the 3rd to 6th century CE, more frequent contacts were made between Chinese and Indian states. In 428 CE, the Emperor Wen of Song (Liu Yilong, reign from 424 to 453 CE) received a letter of credence from Candrapria, the King of Kapilavastu (now in the valley of the Kaveri River in south India). In 502 CE, the Emperor Wu of Liang received an official letter from the Gupta King which was recorded in Chinese official documents. The southern dynasties in China mainly maintained contacts with kingdoms in the south of India via the southern or maritime route. According to Wei Shu (the Book of the Wei Dynasty), from 451 to 521 CE, envoys (including some merchants) from across India came to the Northern Wei, at least, 27 times and the Northern Wei also sent envoys to India time and again, mainly to the kingdoms in the north of India through the Western Region route.

During this period, Indian envoys brought to China many rare objects and animals while the Chinese exported to India mainly silk and silk products.

Technologies
Along with the translation of a large number of sutras and the arrival of several Indian monks, Indian astronomy, calendar and medicine were also brought into China. Sui Shu (Book of Sui Dynasty) mentions a number of books on astronomy and the calendar, such as Longshu Pusa Yaofang (Nagarjuna Prescriptions) as well as books on medicine and fitness regimen, for example, Longshu Pusa Yangxingfang (Nagarjuna Mind Cultivation). These books were circulated in China and had an impact on Chinese astronomy, calendar and medicine.

According to Eminent Monks (Volume IV), Yu Fakai “was a follower of Jivaka and a master of medical skill” and also good at acupuncture. He was the earliest one to combine traditional Chinese medicine with Indian medicine. Tao Hongjing also introduced Indian theories in his works on medicine.

Translations
Translation was necessary for Buddhism to be introduced into China. During this period, Chinese as well as monks from India were involved in sutra translation. From the 1st to 3rd centuries CE among such translators were Dharmakala, Vighna, Zhu Luyan, Zhi Qian, Kang Senghui, Baiyan, Samghavarman, Tan Di, Dharmaraksa, Nie Chengyuan, Zhi Qian and others. Among them, Dharmaraksa was the most important translator. From the 4th to 6th centuries CE, there were Dao’an, Boyuan, Srimitra, Samghabhati, Buddhabhadra, Dharmarandhi, Samghadeva, Samgharaksa, Zhu Fonian, Dharmayasra, Kumarajiva, Punyatara, Dharmaruca, Vimalaksa, Buddhayawa, Buddhhabadr, Dharmaksema, Faxian, Gunavarman, Xie Lingyun, Zhimeng, Sanga Gendun, Gunabhadra, Paramartha, Bodhiruci and Narendrayasas. Among them, the most important were Dao’an and Kumarajiva who not only translated many classic volumes but also proposed their own translation theories.

Architecture
Between the 3rd and 6th centuries CE, China built many temples. In 247 CE, during the reign of Sun Quan (182~252 CE), the Jianchu Temple was built in Nanjing. Buddhist temples were built in Guangdong, Zhejiang, Jiangsu, Jiangxi, Hunan, Hubei and Sichuan while in the north, according to Luoyang Jialan Ji (Temples in Luoyang), in Luoyang alone, there were 42 temples in the 3rd century CE. In the Northern Wei Dynasty, this figure rose to as many as 1367. Buddhist temples in China formed a unique school of architecture by combining the traditional Chinese style and artistic characteristics of Indian buildings. The pagoda was a form learned from India and later on, in China there were constructed various forms of pagoda. Cave temples originated in India and spread to the Xinjiang region in China in about the 3rd century CE and then were introduced into the heartland of China, reaching the peak of development in the period from the 4th to 9th centuries CE. For instance, the Kizil Grottoes in Xinjiang, Dunhuang Grottoes and Majishan Grottoes in Gansu, Yungang Grottoes in Shanxi and Longmen Grottoes in Henan were all accomplished during this period. These grottoes were influenced by Indian architecture, sculpture, painting and so on.

Temples then were a place for cultural activities as well as a seat of learning and practice by followers. Whenever there was a Buddhist event, a grand celebration would be held and there would be acrobatics, dancing and singing as well as a procession of Buddha figures. Such practices were learnt from India.

Literature
Between the 3rd and 6th centuries CE, following the introduction of Buddhism into China, there appeared a quantity of “Zhi Gual”, i.e. ghost stories, which were called “supplemental textbooks
for Buddhism” by the famous modern Chinese writer Lu Xun. These stories not only introduced to Chinese people the Buddhist outlook on world, life and morality and a way of thinking but also testified to the rich imagination and literary creation of ancient Indians.

**Drawing and Painting**

Buddhism introduced new subjects and skills to Chinese painting. From the 3rd to 6th centuries CE, there were a number of painters who were good at painting Buddhist pictures. For instance, Cao Buxing (3rd century CE), a native of Wuxing (now Huzhou of Zhejiang Province), under the influence of Indian sculpture, drew vivid folds on the clothes of human figures, that came to be known as ‘coming alive’. Dai Kui (326 ~396 CE), a native of Suxian of Anhui, drew many figures of Buddha and carved a 60 feet tall wooden Amitabha. Gu Kaizhi (about 345~406 CE), a native of Wuxi, caused a great sensation by his painting of *Vimalakirti* on the wall of Waguan Temple in Nanjing. Zhang Sengyao (about mid-5th century CE~mid-6th century CE), a native of Suzhou, was good at painting Buddhist figures. He often went to temples to paint murals. He once produced a painting on the door of a temple, which, from the distance, appeared to be in relief, while from nearby it appeared smooth and even. This skill was introduced from India.

**Music and Dance**

During this period, Buddhist music emerged in China, largely due to Cao Zhi (192~232 CE), a man of letters during the Three Kingdoms. In 230 CE, he adapted and composed the Prince Ode and ordered the musician Shen Yue (441~513 CE) to compose Buddhist music and play it at the royal court. Around the 7th century CE, Theravada Buddhism expanded from Burma into southern Yunnan but soon disappeared due to wars and ensuing chaos. After the 8th century CE, Buddhism began to spread in the Nanzhao area of Yunnan and developed quickly.

**Political Contacts**

*Si Shu* (Book of Sui Dynasty), in the section on Western Regions, mentioned that the Emperor Yangdi of the Sui Dynasty (569~618 CE) sent Wei Jie, Du Xingman and others to visit kingdoms in the Western Region and there they obtained besides *sutras*, agate cups and other things.

According to *Tang Shu* (Old Book of Tang), Siladitya sent envoys to China in 641 CE and the Emperor
Taizong of the Tang Dynasty wrote him a letter along with an imperial jade seal. The Tang empire also sent a number of envoys to India, and among them, Wang Xuance was the most reputed. Wang Xuance went to India three or four times. Back in China, he wrote Zhongtian Zhuguo Xingji (also titled Wang Xuance Xiguo Xingzhuang), consisting of 10 volumes, with three volumes of maps and charts and covering religion, geography, politics, law, arts and customs. Regrettably, this book was lost and is not available any longer.

**Drawing and Painting**

In the Tang Dynasty, Chinese painting was enriched and diversified. There were great masters with new schools constantly emerging, distinctive styles being established and exotic skills being assimilated.

Yuchi Yiseng (during the 7th century CE) was a native of Khotan. In his youth, he was recommended to visit Chang’an by the King of Khotan and was highly appreciated by the imperial court. At that time, his murals could be seen in the big temples of Chang’an and Luoyang. He was adept at painting the Buddha and Bodhisattvas, and had a style characteristic of the Western Region. Wu Daozi (8th century CE) was a native of Yuxian of Henan and his legendary life was recorded in many documents. About 100 years after his death, he was called the “Sage of Painting”. He often did paintings at temples and his famous painting, “Birth of Gautama Buddha”, portraying Suddhodana and Mayadevi carrying the newly born Siddhartha to the Mahesvara can still be seen. In this painting, the figures all have a Chinese image. There were many other skilled artists as well.

**Music and Dance**

Sui Shu (Book of the Sui Dynasty), in its “Music” section, recorded that in 581 CE the royal court of the Sui Dynasty put in place seven ensembles, with Indian music as one of them and that 30 years later, there were nine ensembles with Indian music still being included.

In the Tang Dynasty, Buddhist music became very popular and many forms of music could be traced to India. Some musical instruments were also introduced from India. According to the fifth volume of the Life of Xuanzang, when meeting with Xuanzang Indian ruler Siladitya asked about the musical composition Qinwang Pozhen Yue (Prince Qin Breaking through the Enemy Array) indicating that Chinese music was well recognised in India as well.

**Drama**

Cultural exchange between India and China resulted in the birth of Chinese drama and its enrichment. Around the 9th century CE, temples became places for cultural events and entertainment. Some big temples such as the Ci’en Temple had their own theatre for music, dance and acrobatic performance. Acrobatics, dance and music although not drama in the real sense, nevertheless provided the seeds for the birth of drama.

**Literature**

In the Tang Dynasty, some great poets such as Li Bai, Du Fu, Bai Juyi, Liu Yuxi and Han Yu had close contacts with monks from India and also wrote poems to Indian friends.

There were also “Tang Chuan Qi” short novels in which traces of Indian influence could be discerned. For instance, Liu Yi Zhuan (Legend of Liu Yi) was a story about Liu Yi and his marriage with the daughter of a dragon. The creation of the image of a dragon daughter had something to do with Buddhist texts. Another example, in the Nanke Taishou Zhuuan (Legend of Nanke Prefecture Chief), tells the story of a man who came across a kingdom of ants, where he eventually became an official, married and had his children. This was not just an example of fantasy but also broke through the boundary between humans and animals, something very reflective of the creative imagination of ancient Indians.

Under the influence of Buddhism, the Tang period saw a new genre of literature called ‘Bianwen’. It was believed that reciting ‘Bianwen’ on the Buddhist stories of gods and ghosts such as Xiangmo Bianwen and Mulian Jiumu Bianwen disseminated the concepts of karma and samsara. It has had a profound influence on literary production in later generations of Chinese writers.

**Astronomy and Mathematics**

Some Buddhist texts had subject matter related to astronomy and calendar. These included, for example, Abhidharmakosa Sastra translated by Xuanzang, Fo Shuo Da Kong Que Zhou Wang Jing translated by Yijing, Fo Mu Da Kong Que Ming Wang Jing, Su Yao Jing translated by Bukong (Amoghavajra), Bei Dou Qi Xing Nian Song Yi Gui translated by Vajrabodhi, and Zhu Xing Mu Tao Luo Ni Jining translated by Facheng (Dharma-Siddhi). Su Yao Jing consisted of two volumes and offered a detailed introduction of the Indian knowledge system on constellations, stars, the zodiac and astrology. It is an important reference work for the study of ancient Indian and Chinese astronomy and calendar.

According to Calendar I of Jiu Tang Shu, Volume 32, during the reign of the Empress Wu Zetian, Gautama Luo created the Guang Zhai Calendar, and during the reign of the Emperor Xuanzong, Yi
Xing produced the *Da Yan Calendar*, all of which were influenced by ancient Indian astronomy and calendar.

Yi Xing was a reputed scientist and a learned monk in the Tang Dynasty. His 52-volume *Kai Yuan Da Yan Li* was incorporated into the “Calendar” section of *Tang Shu* and his *Su Yao Yi Gui*, *Qi Yao Xing Cheng Bie Xing Fa* and *Bei Dou Qi Xing Hu Mo Fa*, each with one volume, were included in the *Tantras*.

In the 8th century CE, three families from India served as court astronomers. They were Kasyapa, Kumara and Gautama. According to written records and archaeological information, Gautama family members lived in China for five generations in the sequence of Gautama Yi, Gautama Luo, Gautama Siddha, Gautama Zhuan and Gautama Yan while Gautama Yi had come to China from India in the early Tang Dynasty, four subsequent generations all served as royal astrologers in the Tang Dynasty.

Of these five generations, Gautama Siddha (about mid-7th ~ early 8th centuries CE) was the most famous. He compiled the 120-volume *Treatise on Astrology of the Kaiyuan Era*, introducing various astrological theories and schools in ancient China and recording Chinese observation of heavenly bodies and their knowledge about the universe. Such information is very valuable for the history of science. *Navagraha Calendar*, translated by him in 718 CE, is also of great research value. With the translation of the *Navagraha Calendar*, Chinese began to know of Indian arithmetic. It showed how to write Indian numerals and listed 10 numbers from zero to nine i.e. the predecessors of the current numerals 0 to 9. This proves that the so-called Arabic numbers originally were invented by Indians.

**Medicine**

Ancient India was also known for ophthalmology. In the Tang Dynasty, oculist-monks from India used the so-called “Gold Grate Method” to cure cataract and Bai Juyi and Liu Yuxi both wrote poems to praise this.

A medical doctor Sun Simiao (about 581~682 CE) wrote *Qian Jin Yao Fang* and *Qian Jin Yi Fang* the former included recipes compiled by him on the basis of historical documents and private prescriptions in the year 652 CE, and the latter was composed 30 years later on the basis of his medical practice. In the preface of *Qian Jin Yao Fang*, Sun cited medical theories in Buddhist texts, thinking that people would not fall ill if four elements inside their bodies i.e. earth, water, fire and wind were coordinated while lack of coordination would lead to illness. The *Qian Jin Yi Fan* had a number of Indian prescriptions, some of which used Indian medicinal herbs. Wang Tao (mid-7th century CE) was another medical doctor who adopted the “four elements” theory and included many Indian prescriptions.

**Technologies**

Indians had known how to make cane sugar for long. According to some *suras* translated around the 5th century CE, India’s technology of making cane sugar had already been introduced into China at that time.

According to the *Biography of Xuan Zang* (volume IV) in the *Sequel of Eminent Monks*, the Taizong Emperor sent Wang Xuance to India to study how to boil sugar. The Mahabodhi Temple sent two craftsmen and eight monks to visit to China with Wang Xuance and help China with sugar manufacturing.

The invention of paper-making may have had links with India. In the mid-2nd century CE, paper was already in use in Khotan in the region of present-day Xinjiang. It is very close to India and so it is possible that Indians might have known paper at that time. In the 7th century CE, Yi Jing went to India and found that paper was used there. Some scholars tend to think that paper making was brought into Tibet in the mid-7th century CE and later from there it was introduced into India.

Chinese silk and silk fabrics were introduced into India before our era but in the neighbourhood of China, Khotan was the first place to practice mulberry planting, sericulture and silk reeling. Tibet and Yunnan had known how to feed silkworms and reel silk. It is possible that Indians learned to make silk from these places but it is uncertain when.

**Linguistics**

Indians had paid attention to the study of phonetics for long, and before our era, there were already grammar books and a highly scientific alphabet system. Buddhist culture from India, to some extent, promoted linguistics in China and had a significant impact, especially in respect of phonology, syntax and lexicography.

The term “Zimu” (letter) first appeared in *suras* translated in the early 5th century CE and was also recorded in *Xitan Ziji* by the monk Zhiguang in the Tang Dynasty. This proved that “Zimu” was directly related to the spread of Sanskrit. Two Tang dynasty documents discovered in Dunhuang, *Gui Sanshi Zimu Li* and *Shouwen Yunxue Caifuan*, both list 30 phonemes for Chinese. A monk named Shouzhen (mid-9th~mid-10th centuries CE) further divided 30 phonemes into five categories, i.e. Chun, She, Ya, Chi and Hou while “She” sound was subdivided into “She Tou” and “She Shang”,
“Chi” into “Chi Tou” and “Zheng Chi”, “Hou” into “voiced” and “voiceless”. It is on the basis of this that China developed its pinyin phonetic system many generations later.

Lexicography
To facilitate the understanding of sutras, Chinese monks compiled some dictionaries among which Yiqiejing Yinyi (also abbreviated as Xuanying Yinyi), consisting of 25 volumes, was compiled by Xuan Ying (7th century CE) around the year 648 CE. This book explained terms chosen from 450 Buddhist Hinayana texts with many quotations from ancient Chinese books. Huilin (737~820 CE) in his 100-volume Yiqiejing Yinyi (abbreviated as Huillin Yinyi) selected terms from 1,300 Buddhist texts to annotate them with a great number of quotations from ancient Chinese books. Till date this book is widely quoted for academic purposes.

To facilitate sutra translation, Chinese-Sanskrit dictionaries were compiled. For instance, Yijing compiled the Fanyu Qianzwien using Sanskrit to explain 1,000 Chinese characters. Similar to this were Tangfan Wenzi by Quanzhen, a monk in the Tang Dynasty and Fanyu Zaming by Liyan. Indian monks were also involved in compiling Chinese-Sanskrit dictionaries. The one-volume Tangfan Shuangyu Duidui Ji was compiled by Antatàbodha and Pragunamishash. These two Indian monks had been translating sutras in China for long but information about them was not recorded in any works of history.

Translations
From the late 6th to early 7th centuries CE, Yan Cong and Dharmagupta were the main translators. Yan Cong, in addition to presiding over the translation workshops in the Sui Dynasty and compiling Zhong Jing Mu Lu, also translated 23 sutras. By imperial order, he translated She Li Rui Tu Jing and Guo Jia Xiang Rui Lu into Sanskrit, in a total of 10 volumes and asked bhikshus from Rajagriha to bring them back to India.

In the early Tang Dynasty, Prabhakaramitra of Nalanda came to China. In 629 CE, the Emperor Taizong decreed sutras to be translated at Da Xing Shan Temple, with Prabhakaramitra as the chief translator. Prabhakaramitra died in 633 CE. Twelve years later, Xuanzang returned from India and presided over sutra translation. From this period on, Buddhist translation was of a very high order. At Xuanzang’s workshop, division of work was meticulous, the staff was disciplined and work efficiently carried out. From 646 to 664 CE, under Xuanzang, 73 sutras, in a total of 1,330 volumes, were translated. Xuanzang also put forth his own theory, requiring translation to be “truthful and easy to understand” as well as the “Five No” principle in translation.

Around the time of Xuanzang, translators mainly included Punaudaya, Zhitong, Wujigao, Janabhardra, Rizhao, Buddhapalita, Devaprajn, Huizhi, Mitrasanta, Bao Siwei, Siksanananda and Bodhiruci. After Xuanzang, translators mainly consisted of Yijing, Zhiyan, Pramiti, Subhakarasimha, Vajrabodhi and Bukong (Amoghavajra) with Amoghavajra being the most famous, having translated 110 tantras (a total of 143 volume).

10th ~ 17th centuries CE:
Frequent contacts across the sea
During this period, cultural exchange between India and China continued to deepen. Though cultural activities driven by Buddhism weakened and the practice of Chinese seeking to find the dharma in India was about to come to an end, sea-borne traffic and booming trade were not comparable to any era in the past.

Buddhism
According to Fo Zu Tong Ji (A General History of Chinese Buddhism), from 972 to 1053 CE, some Indian monks came to China to translate and preach sutras, but no more came thereafter. Meanwhile, the saga of Chinese monks’ westward pilgrimage was nearing an end. As recorded in the Volume 43 of Fo Zu Tong Ji, in 966 CE, Emperor Taizu of the Song Dynasty arranged for 157 pilgrims to be sent to India. This was the last officially sponsored pilgrimage. A century later, Fan Chengda (1126 ~1193) wrote Wu Chuan Ji on the basis of available information and recorded the journey of one of these pilgrims, Jiye. Jiye returned to China in 976, but even later, other pilgrims came back from or went to India, indicating that travel then was quite convenient. However, in the 11th century CE, with the Muslim invasion of India, Buddhism there declined and during the reign of Emperor Renzong of the Song Dynasty (1023·1063), pilgrimages from China to India, that had lasted six centuries, virtually ceased. In Tibet, however, these activities still continued.

From the late 10th to late 15th century CE, Tibetan Buddhism had its “second propagation”. During this time, its leading sects such as Nyingma, Ganden, Sakya, Kagyu and Gelug, had been formed. Smritijnanakirti, an Indian scholar came to Tibet in the latter half of the 10th century CE adept at panca-vidya and esoteric Buddhism, he disseminated Buddhism in Tibet, translated
many tantric texts and wrote Yu Yan Men Lun, a Tibetan grammar book. Rinchen Zangpo (958~1055 CE) was one of the most important figures in the revival of Tibetan Buddhism. He had been to India three times and successively studied under 75 scholars there. Back in Tibet, he translated 50 sutrayanas and 108 tantrayanas. In 1043, Atisa, once a Theravada preacher at Vikramasila, was invited to expound Buddhism in Tibet; he had many followers, and his Pu Ti Dao Deng Lun (A Lamp for the Enlightenment Path) had a great influence in Tibet. Between the 10th to 13th centuries CE, many youth went to study in Tibet and there were more than 160 translators, while over 60-70 Indian monks were doing translation in Tibet. From 10th to 17th centuries CE, Indian medicine, astrology, hetuvidya, phonology, literature, arts, language and writing, all had a significant impact on Tibet.

In the same period, esoteric Buddhism in the Dali Kingdom (Yunnan) and Theravada in south Yunnan also developed rapidly.

After the mid-10th century CE, Neo-Confucianism gained prominence, evolving and absorbing Buddhist thinking in its course. In daily life, popular beliefs, customs, festivals, marriage and funeral rites and other aspects were all impacted by Buddhism. In the field of literature, Zhi Guai and Chuanqi novels (Song Dynasty), Zaju Opera (Yuan Dynasty) and vernacular novels (Ming Dynasty) assimilated Buddhist ethics and recalled and retold the golden days of Buddhist pilgrimage. In arts, cave temples continued to be built and paintings still preserved many Buddhist themes.

Political Contacts
Political and diplomatic contacts between Indian states and China were by and large maintained through the sea route. For instance, according to a section on “Foreign Countries” in Volume five of the Song Shi (History of the Song Dynasty) and Volume 44 of Fo Zu Tong Ji, in 1015, the Chola ruler sent envoys to China, bringing Sanskrit sutras and a letter from King Rajaraja. The letter indicated that south Indians learned of the Song Dynasty through merchants coming by sea.

Song Shi recorded that south Indian and north Indian states sent envoys to China many times and they usually brought gifts, such as pearl, ivory, medicine, spice and so on.

Yuan Dynasty, though surviving for no more than 100 years, left several records concerning maritime contacts. During the reign of Kublai Khan (1271-1294), the Emperor Shizu of the Yuan Dynasty, diplomatic contacts between India and China were most prolific. According to Yuan Shi (History of the Yuan Dynasty), from 1272 to 1294, Yuan Dynasty sent envoys to India 11 times while various Indian kingdoms sent envoys to China 13 times.

In early 15th century CE, China further extended its maritime navigation and Zheng He’s (1371~1433) seven expeditions to the Western Ocean served to expand India-China interaction. Zheng He visited a number of places in India. Fei Xin, Ma Huan and Gong Zhen, who had accompanied Zheng He in these voyages, wrote Xing Cha Sheng Lan (The Description of the Starry Raft), Ying Ya Sheng Lan (The General Survey of the Ocean Shores) and Xi Yang Fan Guo Zhi (The Annals of Foreign Nations in the Western Ocean), respectively. These are important documents for the study of India-China relations during that period. Around the same time, Hou Xian had been to India on a diplomatic mission many times. According to Xing Cha Sheng Lan, Ying Ya Sheng Lan and Ming Shi (History of the Ming Dynasty), Ming Dynasty had contact with the following Indian kingdoms or places: Delhi, Jaunpur, Bengal, Vijayanagar, Cochin, Kollam, Cail (on the east coast of south India), Comorin, Chola (on the southwest coast of India), Calicut and the Andaman and Nicobar Islands.

Commodity Trade
As sea travel became more convenient, bulk commodity exchange began between China and India. According to Zhu Fan Zhi (The Barbarian Countries) by Zhao Rukuo of the Song Dynasty, in the port of Quanzhou there were many foreign merchants, including those from India and Indian monks preaching Buddhism. Evidently, Quanzhou then was a centre of commerce as well as religious activities. According to Ling Wai Dai Da (volume II) by Zhou Qufei of the Song Dynasty, at that time, Gulin (now Kollam) at the southern end of the west coast of India also had close connections through sea traffic with China.

In Yuan Dynasty, Wang Dayuan (14th century CE) went by ship twice to investigate the seas south and west of China, first setting out in 1330 and returning four years later. The second time starting in 1337 and returning two years later. He went to many places in India and after returning to China, in 1349, he completed Dao Yi Zhi Lue; this book offers a detailed introduction to various Indian places and is of great help to understand maritime cultural exchange between Yuan Dynasty and India. Wherever he went, he would pay attention to the geography, soil, produce, trade, race and customs. At that time, India was known for gems, pearls, cotton cloth, linen, medicine, spice and the like while China was mainly known for silk, coloured silk satin, cloves, cardamom, blue-and-white porcelain, white porcelain, etc.

Ma Huan’s Yingya Shenglan provided even more detailed information. For instance, about Cochin,
he recorded information about its people's dress, houses, social structure and professions of five classes of the population, the king's beliefs, religion, climate, weights and measures, currency, marriage and funeral ceremonies, farm and livestock produce, as well as on its trade with China. He mentioned that Zheng He had erected a monument in Calicut in 1407 and provided the text of the inscription.

**Medicine**

Sea-borne traffic facilitated the bulk movement of medicines and related materials in this period. *Yuan Shi* recorded details of medicine sent as tribute by Indian states. Volume 326 of *Ming Shi* gave a list of tribute items from Bengal including Frankincense, pine resin, Wu Xiang, Ma Teng Xiang, Wu Die Ni, Teng Jie and Cu Huang. *Xing Cha Sheng Lan* and *Xi Yang Fan Guo Zhi* mentioned that Indians then were very fond of musk from China and that Chinese traded musk with locals.

The *Compendium of Materia Medica* compiled by Li Shizhen (1518-1593) in the Ming Dynasty contains valuable information about medical exchanges between India and China. The book introduced and verified many medicines from India and by using many quotations from Buddhist texts, provided their Sanskrit names. Its citation is so extensive that it cannot be compared to any similar book from the past. It also included some Indian prescriptions, explained the preparation of medicines and evaluated their efficacy, indicating that these prescriptions then were in actual use. Some prescriptions required Indian medicinal materials and this could be taken as evidence that a number of Indian recipes had been assimilated into traditional Chinese medicine.

**18th century CE to 1949: Forging New Connections in Modern Times**

The modern phase of interactions between India and China is a complex and rich one. Old ties based on trade continued although under new conditions, while altogether new relations such as those based on nationalism and anti-imperialism also developed simultaneously. Technological and other changes worked to bring India and China closer in some respects, while political developments in some cases led to new strains. Colonialism and imperialist expansion in this part of the world impacted the age-old relationship between the two countries and civilisations in many ways. At the same time, this was also a period in which intellectuals, political activists, writers and artists in both India and China sought to rediscover each other in modern conditions.

**Trade**

Overland trade between India and China continued from the earlier times into this period. There was the trans-Karakoram trade between Punjab, Ladakh and Kashmir on one hand and the oasis towns such as Kashgar and Yarkand in Xinjiang on the other. There was also the trade between Kashmir and other parts of northern and northeastern India with Tibet. The overland trade was not large in volume as it was carried out in physically very difficult conditions. Traders loaded their cargo on mules and ponies and crossed back and forth over the high mountain passes. The trade was also vulnerable to changing political conditions in this region. Nevertheless, it persisted right until the middle of the 20th century CE.

There was a revival of maritime trade between India and China based on the spectacular growth of the tea trade between China and Europe. Both before and after the arrival of European traders in the eastern waters from the 16th century CE, there was a flourishing intra-Asian maritime trade. The commercial connection between India and China was maintained through the larger intra-Asian trade. However, from the last quarter of the 18th century CE, there was a huge increase in the direct trade between the emerging port of Bombay on the west coast of India and Guangzhou (Canton) based on the export of raw cotton and later, opium from India to China. These exports were carried both by the British East India Company as well as by private Indian and Western traders.

Yet another major export from India to China in this period, starting from the later 19th century CE, was of manufactured cotton yarn. Indian cotton yarn displaced British yarn from the China market, and from about 1880 to 1905 almost completely monopolised the market for imported cotton yarn in China. The export of cotton yarn to China played a major role in stabilising the growth of the emerging modern textile industry in India. However, during and after World War I, it was the Chinese cotton yarn industry that developed rapidly and by 1929, China was exporting yarn to India.

**The Indian and Chinese diasporas**

The development of the overland and maritime trade led to the arrival of groups of Indians and Chinese who settled in the other country. Most traders from Punjab in Xinjiang stayed only for the duration of the trading season and went back and forth. However, a number of Kashmiris migrated to Xinjiang and settled down there, eventually losing their contacts with their native places and even language and becoming a part of local society. A small number of financiers
and moneylenders from Shikarpur in Sindh (in present-day Pakistan) were also to be found in the main towns of southern Xinjiang.

The revival of the maritime trade with China led to groups of merchants from India arriving on the China coast. In the early stages, they came mainly from the Parsi community and also the Baghdadi Jewish community based in Bombay and some Muslim Bohra and Ismaili traders. With the opening of treaty ports after the First Opium War and the growth of Hong Kong as a port, many of them took up more or less permanent residence in China. From the import-export trade, their interests diversified to include other lines of business in eastern China's port cities, including banking, real estate, manufacturing and share brokerage. The 20th century CE saw increasing numbers of people from the Marwari and Sindhi communities arriving in Hong Kong and China's port cities.

Yet another group of Indians who arrived in China and stayed on were policemen and watchmen, especially from Punjab. The policemen were mainly based in Hong Kong and in the foreign concessions at Shanghai, Guangzhou, Tianjin, Hankou and so on while the Indian watchmen were more widely dispersed among smaller towns as well. At one time, they accounted for approximately half of the Indians in eastern China. This group, along with the merchants in western China and in the Chinese ports, were mostly repatriated to India during the 1930s and 1940s.

The commercial connection between India and China also led to the arrival of Chinese in India. Chinese were to be found mainly in and around Calcutta (Kolkata) and Bombay (Mumbai) but it was only in Calcutta that their numbers grew large enough to form a Chinese settlement in India. The first Chinese known to have settled in India in this period was Yang Dazhao (Atchew) who received a grant of land from the British authorities in Bengal to set up a sugar mill at the end of the 18th century CE. Thereafter, more Chinese continued to arrive in India throughout the 19th century CE. They settled mainly in the Bowbazar and Tangra areas of Calcutta. They tended to specialise in carpentry and shipbuilding and later in the tannery business as well. Chinese were also brought to India’s northeastern province of Assam to work on the tea plantations that the British established. Their skills in tea cultivation and processing were used to develop an extensive tea industry in India.

From the early 20th century CE, the turbulent conditions in China led to the arrival of larger numbers of Chinese in India including women and children. The community was well settled, but after the border war between India and China of 1962 and the difficulties they faced in India because of that, large numbers emigrated abroad and their numbers in India dwindled.

**Export art from China to India**

A little appreciated by-product of the 19th century CE trade between India and China was the transmission of some artistic and cultural influences, although compared to the pre-modern period, this was on a small scale. Traders from Bombay imported from China silk cloth with the fine silk embroidery which was a specialty of the Guangzhou region. This greatly influenced the style of particularly women’s and children’s clothing among the Parsis. The characteristic *gara* sarees worn by Parsi women, with their distinctly Chinese style embroidery, were a product of this fusion of Chinese and Indian styles. The *tanchoi* type of silk brocade weaving in India was also learned and adapted from Chinese weavers. Chinese porcelain and furniture were also greatly appreciated and adorned the homes of the elite particularly in Bombay. Portrait painting and the art of reverse glass painting were also popularised in India by Chinese masters and subsequently, the art was learned and imitated by Indian artists.

**Hong Kong, Shanghai and Bombay**

These three major port cities of Asia were to a large extent a product of the India-China connection in this era. Indian merchants played a significant role in the early growth of Hong Kong. Among the well known individuals, families and firms from India who can be considered among the builders of Hong Kong were the Sassoons, the Ruttonjees, the Kadoories, Paul Chater, H. N. Mody, Abdoolally Ebrahim & Co and so on. Many of them not only became business tycoons, but also played a role in the development of the infrastructure, education and in the governance of Hong Kong. The Sassoons, the most well-known Bombay Jewish family in China, were a prominent part of the Shanghai business community and owned several landmark buildings on the Shanghai waterfront.

Bombay’s growth as India’s leading commercial, shipping, industrial and financial centre was greatly linked to the trade with China. Many of its most prominent citizens in the 19th century CE, including the well known merchant Jamsetjee Jejeebhoy, were either directly connected with the China trade, or else came from families that were involved in it. The accumulation of capital through the China trade played a significant role in the early development of modern industry in India and in the development of Bombay’s urban infrastructure in the 19th century CE.
Early visitors

The first official mission from China to India in modern times came about when China sent a six-person delegation to visit India from March to September 1879. A member of this delegation, Huang Maocai, wrote several works about his experiences in India, including Yin Du Zha Ji, You Li Zou Yan and Xi Jiao Shui Dao. In July 1881, the Qing Dynasty sent Ma Jianzhong and Wu Guangpei to India to negotiate with the British Indian Government about matters related to opium. Back in China, Ma wrote an account of his visit, Nan Xing Ji and Wu wrote his own account entitled Nan Xing Ri Ji. Later, Chinese envoy Xue Fucheng and Huang Zunxian visited India enroute to Europe and wrote about it.

In 1893, Swami Vivekananda, one of the most prominent philosophers of modern India, came to China, one of the earliest Indian public figures to do so in this period. He wrote about China, and in his works he expressed sympathy and friendship with Chinese and predicted a great future for the Chinese people.

The influential Chinese scholar and leader of the 1898 reform movement, Kang Youwei, was forced to flee China and live in exile after the suppression of the movement. In the course of his exile, he came to Darjeeling in northeastern India in 1901 and stayed for one-and-a-half years, touring around India. He wrote Travel Notes on India and Xu Mi Xue Nan Xi Jiao Shui Dao. In July 1881, the Qing Dynasty sent Ma Jianzhong and Wu Guangpei to India to negotiate with the British Indian Government about matters related to opium. Back in China, Ma wrote an account of his visit, Nan Xing Ji and Wu wrote his own account entitled Nan Xing Ri Ji, in which he analysed Indian conditions.

Nationalist and Anti-imperialist Links

India and China were both victims of imperialist expansion although in different ways and to a different extent. This served as the basis for new kinds of ties based on a shared anti-imperialism to emerge in this period between the two countries.

The earliest recorded instances of cooperation between Indians and Chinese against foreign imperialism involved soldiers from the British Indian forces sent to help suppress the Taiping Rebellion in the middle of the 19th century CE. Several Indian soldiers are known to have crossed over to the side of the rebels and fought alongside them. Similarly, a member of the Indian forces sent to put down the Boxer Rebellion in north China in 1900, Thakur Gadadhar Singh, later wrote a moving account entitled Thirteen Months in China, in which he gave voice to his anguish at the unjust treatment meted out to the Chinese by the so-called civilised foreign powers.

In the first half of the 20th century CE, the pace of nationalist and anti-imperialist movements in both India and China picked up. China and Chinese political leaders provided a haven in this period to several exiled Indian political activists and nationalist organisations. One of the most prominent of these was the Hindustani Ghadar Party whose activities in China spanned the years from World War I to the 1930s. In turn, the Ghadar Party actively did mobilisation work among Indian soldiers and policemen in the service of the British in China, urging them not to turn their guns against the Chinese. Their work had some impact among Indian forces in China in the period from 1925 to 1927 when the Nationalist Revolution in China was reaching a peak.

The leader of China’s Republican Revolution of 1911, Dr Sun Yat-sen had great concern for and interest in the cause of Indian freedom from colonial rule. He met many Indian students and revolutionaries, both in China and Japan and tried to assist them. At the same time, he was an inspiration for many Indian nationalists in India.

From the late 1920s, the Indian National Congress and its leaders concerned themselves on a regular basis with the situation in China. They sought to build links with a broad spectrum of Chinese nationalists and also publicly condemned the use of Indian troops against the Chinese. Jawaharlal Nehru, in particular, wrote repeatedly about China and expressed much appreciation for its ancient civilisation.

Chinese people also began to learn about the progress of the national movement of the Indian people. In the 1920s, Mahatma Gandhi was already a well-known name in China. From the 1920s to the 1940s, China published 27 books about Gandhi and his thoughts, including four editions of his autobiography. Numerous articles were written on the Non-Cooperation Movement and other developments in India. The Oriental Magazine alone had 60 to 70 such articles and for some time even had a regular column on “Gandhi and New India”.

Asian Renaissance

From the early years of the 20th century CE, a consciousness of the oneness of Asia and the virtues of eastern civilisation developed, particularly among intellectuals in India and China. This was part of the awakening of the peoples of this part of the world who were languishing under colonial or imperialist domination. On the Chinese side, Sun Yat-sen, Zhang Taiyan, Liu Shipei, Liang Qichao, Li Dazhao and other personalities sought to build this kind of consciousness of Asian unity in their speeches and writings. On the Indian side, Jawaharlal Nehru and exiled Indian nationalist Raja Mahendra Pratap were among those who fervently espoused the cause of Asian solidarity. However, the most notable Indian personality in this respect was the great poet Rabindranath Tagore. His visit to China in 1924 was part of
his quest to revive the ancient links between the two great Asian civilisations India and China, as was his decision to set up an institute for Chinese studies in the international university that he set up in India called Visva-Bharati. The discourse on Asia and Asianism helped to stimulate interest and awareness among Chinese and Indians about each other’s countries.

**Rabindranath Tagore**

In the modern era, the Indian who had perhaps the greatest impact on China was the poet and philosopher Rabindranath Tagore. When he was awarded the Nobel Prize for Literature in 1913, Chinese literary circles instantly developed a fascination for Tagore. Numerous articles about him and translations of his work were published. In April 1924, in response to an invitation from his admirers in China, Tagore embarked upon a 50-day visit to China. During this period, he went to Hong Kong, Shanghai, Hangzhou, Nanjing, Jinan, Beijing, Taiyuan and Haikou. While his visit was opposed by some youth and intellectuals in China who did not appreciate his philosophical standpoint, he was also received with extraordinary warmth and adulation. He cultivated deep friendships with celebrated Chinese thinkers, writers and artists. With poet Xu Zhimo in particular, who acted as his translator, Tagore developed a lasting friendship. The relationships he formed with Chinese intellectuals, writers and artists had a deep impact on Tagore and on his sense of affinity with China. Tagore’s work also had a profound influence on many Chinese writers including Guo Moruo, Xie Bingxin, Zheng Zhenduo, Wang Tongzhao and Xu Zhimo. The interest in and appreciation of Tagore and his poetry in China continues to this day.

**Indian studies in China and Chinese studies in India**

The systematic study of Indian civilisation in modern China began in the 20th century CE. In 1916, Xu Jishang started teaching Indian philosophy at Peking University. From 1917 to 1924, Liang Suming taught Indian philosophy there. In 1922, Tang Yongtong returned from abroad and began to teach the history of Chinese Buddhism and Indian Buddhism among other courses. Chen Yinque was another scholar who returned to China to teach after mastering Sanskrit and Pali abroad. From 1924, Chinese students including some monks, went to study in India. Some of the Chinese scholars who went to India in this period included Xu Jishan (1919), Xu Dishan (1926, 1934), Jin Kemu (1941), Wu Xiaolong (1942), Xu Fancheng (1942), Chen Hansheng (1944), Chang Renxia (1945) and Chen Hongjin (1945). In 1942, the National School of Oriental Languages was established in Yunnan offering for the first time a course in the Hindi language, besides courses on Indian history, religion and society. In 1946, the Department of Oriental Languages was established at Peking University which taught Indian languages. In 1949, the National School of Oriental Languages was incorporated into Department of Oriental Languages at Peking University. After he returned from China, Tagore was very keen to set up a centre for the study of China and Chinese civilisation in his Visva-Bharati University at Santiniketan in Bengal. He met a young Chinese scholar Tan Yunshan while in Singapore in 1927 and invited him to visit Visva-Bharati. Tan Yunshan came and stayed on in Visva-Bharati to start teaching Chinese language, initially with just five students. Tan Yunshan became Tagore’s main collaborator and assistant in setting up what became the first centre for Chinese studies in modern India. He returned to China to raise financial and other support for the project of setting up such a centre. Eventually, it was inaugurated on April 10, 1937. With the assistance given by the Nationalist Government, the Sino-Indian Cultural Society and other supporters in China, the Cheena Bhavana as it was called, was established with its own unique building and a library consisting of a large number of Chinese works.

In the 1930s, the International Academy of Indian Culture located in New Delhi was another institution that engaged in China studies. It was founded by Raghuram Vira who began to study Chinese culture and the history of the India-China relationship and developed academic links with China. In 1938, he wrote his work, *Ramayana in China*. In the late 1930s, Fergusson College in Pune opened a centre for China studies. Scholars Bapat and Gokro began to make a comparative study of Sanskrit, Pali, Chinese and Tibetan Buddhist texts. However, among Indian scholars of China studies in this period, the most prominent was Prabodh Chandra Bagchi. After receiving a masters degree from Calcutta University, he went to France in 1923 to study Chinese under the guidance of the French sinologist Sylvain Levy. From 1945 to 1956, he taught and did research at Visva-Bharati University. He produced many important works on various aspects of the cultural interaction between India and China through history. He also came to China in 1947 and taught there briefly and visited again in 1952.

**World War II**

The invasion of China by Japan in the 1930s was widely condemned by public opinion in India.
Apart from writing and speaking against the Japanese aggression, Indian leaders also organised various actions to show their sympathy and support for China including the collection of funds and organising “China Days” to popularise the Chinese resistance among the Indian public. Nehru also visited China’s wartime capital Chongqing in 1939. However, the best known instance of cooperation between Indians and Chinese during the War was the despatch of the Indian Medical Mission to China to assist the Chinese war effort. It was formed in August 1938, and included five doctors: M. M. Atal, M. R. Cholkar, D. S. Kotnis, B. K. Basu and D. Mukherjee. Carrying much needed medical equipment, they arrived at Yan’an in February 1939 and worked under very difficult conditions to provide medical care to the resistance fighters and local people. Dr Basu and Dr Kotnis stayed on even when the other members of the mission had to go back. Dr Kotnis was appointed as the Director of the Dr Bethune International Peace Hospital. In China, he met and married a Chinese woman Guo Qinglan. Tragically, he fell ill and died on December 9, 1942 at the age of 32. More than 10,000 people attended his funeral and Mao Zedong paid a moving tribute to Kotnis and his selfless devotion in service of the Chinese people. Even today, Chinese people remember Kotnis and thousands come to visit the memorial built to the memory of Kotnis and the Indian Medical Mission in China. In India, the saga of Dr Kotnis was immortalised in the popular film, Dr Kotnis Ki Amar Kahani (1946) which was directed by the noted filmmaker Shantaram and for which the screenplay was written by Khwaja Ahmad Abbas.

During World War II, when Japan occupied almost all of eastern China, India became of great strategic importance to China as a supply and communication route for the Nationalist Government headed by Chiang Kai-shek which had to shift its headquarters from Nanjing to Chongqing in western China. This was particularly so after the Japanese invasion of Burma in mid-1942 cut off the supply routes to southwestern China through that country. For the rest of the war, the Stilwell Road from Ledo in Assam to Yunnan, the Calcutta-Kunming oil pipeline and the “Hump” air route which saw hundreds of planes carrying goods and passengers between airfields in eastern India and southwest China, played a very important role in the so-called “China-Burma-India” (CBI) theatre of war. The route from Kalimpong in north Bengal to Tibet and Yunnan was also used to transport civilian goods. During the War, thousands of Chinese soldiers also received training to fight Japanese forces in Burma in India at Ramgarh in the present-day state of Jharkhand.

During the War, the Indian national movement to put an end to British colonial rule was approaching a climax. Top leaders of the Indian National Congress including Nehru and Gandhi were arrested and jailed by the British. Much against the wishes of the British Prime Minister Churchill, Chiang Kai-shek and his wife paid a visit to India in 1942 and met both Nehru and Gandhi. Chiang Kai-shek tried to persuade the British government to agree to the demands of the Indian nationalists for political power. When he was leaving India, he broadcast his Message to the Indian People in which he expressed sympathy for their objectives.

Establishment of Diplomatic Relations

During World War II, it was decided that diplomatic envoys would be exchanged between the Government of India (then still under British control) and the Nationalist Government in China. The first three envoys from the Indian side were Zafarullah Khan, K. P. S. Menon and K. M. Panikkar. On the Chinese side, the envoys were Shen Shih-hua, T. K. Tseng and Lo Chia-lun. Initially, the Indian envoys were stationed in Chongqing but with the end of the War, the Indian embassy shifted to Nanjing which once again became the headquarters of the Chinese government. After India became independent in August 1947, the status of the envoys on both sides was raised to that of Ambassador. This marked the establishment of diplomatic relations between the modern states of India and China for the first time.

1949 to the Present Day: Growing Engagement in Diverse Spheres

After the establishment of the People’s Republic of China (PRC) on October 1, 1949, India and PRC established diplomatic relations on April 1, 1950. India became the first country outside the socialist group of countries to establish an embassy in the PRC. When the Indian embassy held its first official reception on the occasion of India’s Republic Day in Beijing, on January 26, 1951, Chairman Mao Zedong personally attended the function and spoke warm words about India-China friendship. Since then, the relations between the Republic of India and PRC have had some ups and downs but currently they are on a path of rapidly growing interaction in many spheres.

India and China stepped up their bilateral diplomatic engagement in the mid-1950s. Premier Zhou Enlai visited India from June 25-28, 1954 while Prime Minister Nehru visited China from October 19-30 the same year. Both visits were very warmly received by the public in both countries. Zhou Enlai visited India again in 1956 and 1960. While trade had begun to pick up again from 1951,
on April 29, 1954, the two countries signed the “Agreement (with exchange of notes) on trade and intercourse between the Tibet region of China and India”. The first-ever trade protocol was also signed by both sides. In this period the main exports from China to India were rice, sorghum, soybean, raw silk, machinery, transformer, wool, caustic soda and paper, while India mainly exported to China jute, rice, beans, tobacco leaf, chemicals, medicine, mica, electric fans, woollen fabrics and machinery.

The preamble to the 1954 trade agreement contained the formulation of the Five Principles of Peaceful Coexistence also termed Panchsheel. These were intended to set a principled foundation for the peaceful relationship between India and China. A modified version of the Panchsheel was adopted at the conference of Afro-Asian nations held at Bandung, Indonesia, in April 1955.

Through much of the 1950s, regular educational, cultural and scientific-technical exchanges between India and China which had been stepped up from the 1940s, continued. Many delegations were exchanged between the two countries. Noted Indian artists like B. R. Sinha and the scholar-philosopher Rahul Sankrityayan visited China and interacted with their counterparts there. Indian films particularly Awaara and other films starring Raj Kapoor became very familiar to Chinese people.

The developments leading up to the 1962 border clash between the two countries and its aftermath led to a disruption in the normal interaction between India and China for a number of years. A few attempts were made in the 1970s to revive contacts, particularly through the agency of Dr Basu who had been part of the Indian Medical Mission during World War II. Dr Basu visited China several times from the mid-1970s to the mid-1980s and when he died, his ashes were scattered both in India and China as per his wishes. A few other goodwill and informal exchanges also took place in this period, but contacts remained limited although preparations were being made for the revival of relations. In 1979, the Indian Foreign Minister A. B. Vajpayee became the first high level Indian dignitary to visit China after many years. In early 1980s, Indian and Chinese leaders met each other on the sidelines of various international summits.

The visit of the Indian Prime Minister Rajiv Gandhi to China from December 19-23, 1988, marked the resumption of high level ties and a significant step towards normalisation of relations between India and China. Apart from meeting the Chinese Premier Li Peng, Gandhi also met Deng Xiaoping and other important Chinese leaders. Agreements were signed on science and technology cooperation, civil air transport and cultural exchange and cooperation. Thereafter, exchange of visits by the top leaders of both countries developed rapidly and has become the norm. Among the important such visits that have taken place in subsequent years are those of Premier Li Peng (1991), Prime Minister R. Venkataraman (1992), Prime Minister Narasimha Rao (1993), President Jiang Zemin (1996) President Narayanan (2000), Premier Zhu Rongji (2002), Prime Minister Vajpayee (2003), Premier Wen Jiabao (2005, 2010), President Hu Jintao (2006), Prime Minister Manmohan Singh (2008, 2013) and President Pratibha Patil (2010). A very large number of agreements have been signed between the two countries to enhance their levels of cooperation in diverse spheres and also towards the maintenance of peace on the borders.

One of the most significant aspects of the relations between China and India in recent times has been the spectacular increase in economic and in particular commercial interaction. Direct trade was resumed in 1977 and agreements were signed to enhance trade and commerce between the two countries, but the total trade volume remained under US$ 3 billion in 2000. However, this figure soared astronomically to over US$ 60 billion by 2010, making China India’s largest trading partner and making India China’s seventh largest export destination. This marked a new phenomenon in the relations between India and China in modern times. The main exports from India to China are iron ores, slag and ash, cotton, yarn and fabrics, copper, gems, chemical products, etc. China has mainly exported nuclear reactors and boilers, electrical machinery, iron and steel, organic chemicals and fertilisers and so on. The balance of trade is in favour of China at present. Chinese investments in India amount to over US$ 300 million, while Indian investments in China are over US$ 430 million. A large number of Indian companies have set up their offices or branches in China including TCS, Wipro, Infosys, Dr Reddy’s, Reliance, NIIT, Binani Cement, Mahindra & Mahindra and so on. At least 10 Indian banks have established branches in China. Similarly, Chinese companies like Huawei Technologies, ZTE, Haier, Sinosteel, Sino Hydro Corporation, Baoshan Iron & Steel Ltd. and so on, have set up base in India. The possibilities of setting up industrial parks by China in India are also being explored.

Along with the growth of economic ties between the two countries, the number of Indians and Chinese visiting each other’s countries, and also living and working there has also grown considerably. Apart from Hong Kong, there are over 20,000 Indians living in China currently and the number continues to grow. They are predominantly
students (over 8,000), traders and businessmen and professionals spread across many provinces of China. Tens of thousands of Chinese have also visited India over the last decade. Many come to visit the places of Buddhist pilgrimage in India. As well, a growing number of Chinese are working as software professionals, chartered accountants and entrepreneurs in India. The development of people-to-people contacts has reached levels unprecedented in India-China relations although the number is still small given the size of China and India and their populations.

The Rajiv Gandhi visit of 1988 gave a boost to cultural exchanges between India and China. Numerous cultural delegations have been exchanged since then. Festivals of India and China have been organised in each others’ countries. Notable instances of cultural cooperation included the construction with Indian assistance of a Buddhist temple of Indian style in Luoyang and the establishment of a Xuanzang Memorial Hall at Nalanda, the site of the famous educational centre visited by Xuanzang in India in ancient times. The Cultural Exchange Programme launched after the visit of Premier Wen Jiabao in December 2010 in particular has triggered activity in various spheres including exchanges of visits of writers and performing artists, archaeologists, archivists, and others as well as the organising of film festivals and other cultural festivals as well as youth delegations and sports and media exchanges. Academic exchanges between scholars from India and China are also increasing steadily and cover diverse branches of knowledge. Apart from officially sponsored forms of cultural exchange, there are other trends as well. Indian Yoga, food, fashion and films are gaining popularity in China. The popularity of Chinese language courses, Chinese martial arts and certain forms of Chinese medicine is also increasing in India.

Finally, an important trend is the growing cooperation between India and China in regional and global forums. A milestone in this regard was the joint statement issued on the occasion of Premier Wen Jiabao’s visit to India in April 2005 which established a Strategic and Cooperative Partnership for Peace and Prosperity, indicating that both sides would regard their relations not merely from a bilateral perspective, but from a larger global strategic perspective. On issues concerning international trade, regional security, maritime security, environmental problems and so on, there is greater cooperation and coordination between India and China. The growing economic strength of China and India has increased their sense of responsibility in international affairs. It has also led to greater interest globally in the relationship between the two countries.
II
COMMERCIAL INTERACTIONS BETWEEN INDIA & CHINA
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OVERVIEW

The history of commercial exchanges between India and China is very long. More than 3,000 years ago, a large number of seashells from the coast of the Bay of Bengal was unearthed in Sichuan and Yunnan. These seashells were ancient currencies, indicating that there had been trade contacts between Sichuan, Yunnan and countries such as India and Burma (Myanmar) at that time. India was the origin of Asiatic cotton, with a long history of producing cotton textiles. A piece of cotton cloth from more than 3,000 years ago was unearthed in Fujian, China, which is the earliest evidence of cotton cloth ever discovered in here. Since there was no cotton in China at that time, it is considered by many scholars that this piece of cotton cloth probably came from India.

During 4th century BCE, there were records about silk (kauseya) and Chinese silk in sheaves (cinapañña) in the Arthashastra, the ancient Indian work written by Kautilya. Silk was also mentioned in other ancient works such as the two great Indian epics, the Ramayana and the Mahabharata. This indicates that Chinese silk had been introduced to India before the Common Era.

According to the great Chinese work of history, the Shiji, in the Biography of Dayuan, cloth and bamboo cane produced in Sichuan had been seen in Bactria during Zhang Qian’s mission to the Western Regions. This indicated that Sichuan products had long been introduced into India via Yunnan and then further transported to Bactria. People already knew at that time that Sichuan merchants smuggled goods from Yunnan to northeast India.

It is recorded in the Chinese work, Han Shu, in the Record on Geography, that there had already been sea trade between southern India and China in the 2nd century BCE. The main goods from India at that time included "bright pearls, jewels (glass), rare stones and exotic things," and the goods from China were mainly gold and "za zeng" (all kinds of silk fabrics). Ancient coins of the Han Dynasty also have been unearthed in southern India, which prove the existence of trade at that time. In the section on the Biography of the Western Regions in the Han Shu are recorded the products and ancient coins in some parts of India at that time, such as Kashmir. It says, “The ground is flat, and the climate is mild, there is alfalfa, weeds and odd trees”. “They plant grain and all kinds of fruit such as grapes.” Also, “the residents there are very skillful, they carve on various materials, build palaces, weave wool fabrics, embroider cloth and prepare various dishes. There are gold, silver, copper and tin vessels. Bazaars are situated along the roads. The currencies are gold and silver, with an image of a horse in front and a human face on the back. They have fengniu (zebu), buffalo, elephants, dogs, macacas, kongjue (peafowl), pearl, coral, amber and gems.” Among these, many were already exported to China before the Common Era.
“tribute” was also a kind of trade practice which has been called “tribute trade”. Under this system, merchants from countries surrounding China presented themselves as envoys and gave gifts to the Chinese emperors, and in turn the Chinese emperors granted rewards to them. This satisfied the desire for prestige on the part of the emperors, while at the same time it allowed the merchants to be received with great courtesy and to realise much profit.

1st-6th century CE

The Chinese work *Hou Han Shu* (History of the Later Han Dynasty), in the *Biography of the Western Regions*, recorded the products of India, including elephants, rhinoceroses, the hawksbill sea turtle, gold, silver, copper, iron, lead, tin, etc. It also mentioned percale, woolens, spice, jaggery (unrefined w), pepper, ginger, black salt, etc. This indicates that all these Indian products had been familiar to China during the 1st and 2nd century CE. Because China at that time lacked the technology to produce glass, Indian glass was even more famous in China, and there are mysterious references to “the treasury mirror of Shendu (ancient India)” in Chinese historical records.

During this period, trade in silk between India and China continued. During 80-89 CE, a Greek who resided in Egypt had recorded that Chinese silk and silk products were sold to the West via Bactria after reaching there from India. This is similar to the narrative about the Former Han Dynasty when it was revealed that cloth from Shu (Sichuan) and Qiong bamboo cane were transported to Bactria via India, via the Yunnan-Burma route. Although India in this case was just a point en route for trade with regions further west, silk and silk fabrics were also consumed in India. In sections 11 and 168 of the Indian work *Manu Smriti*, it was said that whoever stole silk would be punished with no food and only milk for three days.

Meanwhile, according to the *Hou Han Shu*, in the section on the *Biography of Ban Chao*, it is said that in the 9th year of Jianchu (84 CE), Ban Chao (32-102 CE) dispatched envoys to “present many delicate silk fabrics to the king of Yuezhi.” At that time the Yuezhi people had already established the Kushan Empire, ruling the northwestern region of India. Due to Ban Chao’s efforts, the so-called Silk Road was kept open in this period, allowing Chinese silk to be successfully transported to the northwestern region of India via the route through the Western Regions.

During the 4th and 5th century CE, there were both government envoys and merchants plying this route, the Yunnan-Burma overland route and the South China Sea route. Among the large number of Indian monks in China, some came together with the trade caravans via the Western Regions route, while others came in merchant ships by sea. For example, Faxian, who travelled by the overland Western Regions route when he went to India, took the sea route on-board a merchant ship when he came back.

In the *Song Shu* section on the *Biography of the Barbarians*, it was recorded that in the 5th year of the Liu Song Dynasty (428 CE), envoys from south India came to China and submitted their credentials, bearing “delicate treasures like diamond rings and Mollet gold rings, and one red cockatoo and one white cockatoo.” This indicates that south Indians were familiar with China and that the practice of “tribute trade” continued. Information about China was transmitted back to India through these merchants.

The section on the *Biography of the Western Regions* in the *Wei Shu* mentions that India produced “mani beads (cintamani) and coral”, and that some places “produce gold, white sandalwood, jaggery and grapes.” “Tribute” from Indian envoys included horses, black camels, gold, silver, etc., and silk fabrics were the main exports from China. The reference to envoys Dong Wan and Gao Ming going to the Western Regions bearing silk in the Taiyan period (435-440 CE), in *juan* 102 of the *Wei Shu*, indicated that silk was an important part of the gifts sent by Chinese emperors.

In the section on “Tribes” in the *Liang Shu*, more products from India were listed, such as mink, rose beads, gold thread fabrics, golden felt, superior fur clothing, curcuma aromatica, etc. It was also recorded that “the rose bead is like mica in shape.
and violet gold in colour with a brilliant light; it is as thin as a cicada’s wings, and like left over yarn when stacked.” “The curcuma aromatica is peculiar to Kawmira (Kashmir), with a splendid yellow colour, just like the lotus.” The curcuma aromatica here is the snow lotus (saussurea involucrata). At the beginning of the Tianjian period of the Liang Dynasty (502 or 503 CE), the Gupta king in India dispatched envoys to China, bearing among other things, “glass, spittoons, spices, cotton, and so on.”

6th ~mid 10th century CE

Although the Sui Dynasty of China (581~618) did not last long, there are nevertheless records of diplomatic and commercial exchanges during that period. “Every year in the first month of the lunar calendar, envoys from many countries would come to pay their respects”, and “many surrounding tribes would come and present their local products”. According to the Sui Shu, in the Section on the Western Regions, Emperor Yang (reigning from 605-618) dispatched Wei Jie and Du Xingman to serve as envoys to the countries in the Western Regions. They went to Kawmira and brought back cups made of agate, which was a rare precious stone at that time.

In the Tang period, Indian states dispatched envoys and presented local products on many occasions. For example, in 619, the ruler of Kashmir dispatched envoys who presented many gifts including golden locks, crystal cups and jujube-like glass. In June 637, they again dispatched envoys bearing Buddhist relics (sarira) and superior quality horses. In the 16th year of Zhenguang, they recorded as having “presented a special kind of mouse with a sharp mouth and red tail, which could eat snakes. If someone was bitten by a snake, the mouse would smell and urinate on the sore, and the sore would immediately heal.” This was a reference to a mongoose, Nākula in Sanskrit, commonly known as Naula). In the same year, Oddiyana (Swat Valley in Pakistan today) dispatched envoys to present camphor. Around the 20th year of Zhenguang, Harsha Sīlāditya, king of Magadha, presented fire pearl, tulips and banyan plants. Juan 100 in the Tang Huiyao recorded all kinds of plants introduced from places in India, such as banyan, tulip, heliotrope, sow thistle and Hu celery. There were also records of gifts including all kinds of drugs, carrots and fine horses.

After middle of the 8th century CE, there were fewer references in historical records about Indian envoys coming to China to pay “tribute”, but this does not mean that Indian products did not reach China after that. In fact, sea trade in Tang Dynasty had already advanced considerably, and the products imported from India were much more than “tribute”. Foreign trade bureaus had been set up at large ports along the coast in the heyday of the Tang Dynasty, which were in charge of the maritime trade. At that time, Indian merchant ships were coming to China with large amounts of “treasure”. The Tōdaiwajō tōseiden by Yuan Kai recorded that in Guangzhou, “there were numerous ships on the river from Brahmana, Persia and Kunlun carrying mountains of spice and treasures.” Even after the mid-Tang period, the foreign trade bureaus at the ports along the coast continued to function and trade to China from India also continued. According to Chinese sources, products were exported to China from India even in the late Tang period, and rhinoceros was one of them. Belts decorated with rhinoceros horn were particularly appreciated in China. Products exported to India from China were mainly silk products. According to Juan 198 of the Jiu Tang Shu, in the 11th year of Zhenguang (637), when the ruler of Kashmir presented a famous horse, “Emperor Taizong praised its sincerity and rewarded it with coloured silk.” During the reign of Emperor Xuanzong (713-741), Indian envoys were “rewarded” with brocade or rough silk, usually 500 bolts on each occasion.

In the Tang period, monks also took silk with them during their journeys to the west, which is another way that Chinese silk was introduced into India. For example, in the Biography of San Zang of Da Ci’en Temple, it is mentioned that Xuanzang used to give brocade to the temples in India. The Da Tang Xi Yu Qiu Fa Gao Seng Zhuan (Biography of Eminent Monks Who Sought Dharma in the West in the Great Tang) also has references to Chinese monks taking silk to India.

Mid 10th ~mid 14th century CE

During this period, trade between the coastal regions of east and south China and the coastal regions of India expanded greatly with many merchant ships plying to and fro. Among the many foreign merchants gathered at that time in the large Chinese ports like Guangzhou and Quanzhou, there were
many Indian merchants. Many Chinese merchants also sailed to India in this period, particularly to South India, although it appears that they were mostly sojourners who moved back and forth from their bases in Southeast Asia rather than settlers. These features point to the convenience of sea transportation and to the advanced nature of trade between India and China at this time.

Chinese records such as the Song Shi (History of the Song dynasty) recorded the kinds of products brought over from India. In the 8th year of Dazhong Xiangfu, the Chola ruler “despatched special 52 envoys to present local products, an item of pearl-embroidered clothing and a hat, 21,100 taels of pearls, 60 pieces of ivory and 60 jin of frankincense.” Envoys Srisamanta and some others “also dedicated 6600 taels of pearl and 3300 taels of spice.” In the 10th year of Xijing (1077), the Cholas again dispatched 27 envoys with gifts of pearls, glass dishes, rhinoceros horn, frankincense, rose water, asafoetida, borax, clove, etc.

Works like the Zhufan zhi of Zhao Rushi, then a Superintendent of Maritime Customs at the Chinese port of Quanzhou, recorded in detail the products of India. Products from Numburi (on the Malabar coast) included pearls, cloths in all colours, cat’s eye, black indigo, Flame of the Forest plants, coconut, sappan wood, etc. Products from the Chola kingdom included pearls, ivory, coral, glass, areca-nut, coloured silk of pearls, silk cotton cloth, and so on. Other things mentioned are goats, cattle, pheasants, parrots, coconut, jackfruit, white jasmine, hibiscus, corn poppy, lotus and water plantain. This information would have been useful to Chinese merchants seeking to develop trade with these regions of India.

Wang Dayuan was another person from the period of the Yuan dynasty, who followed the Song dynasty, who recorded the products to be found in India. In addition to this, Wang Dayuan paid much attention to the economy and trade, and he wrote descriptions of agriculture, harvest, markets, revenues and currencies of the places mentioned. In his work, Daoyi zhilüe (A brief account of the island peoples), which was based on his travels, he listed the products of Bengal. He wrote that it was rich in jute cloth, byssus cloth, tula-cotton, and peacock feathers. He noted that among the items traded with China were “south and north silk”, “five-coloured raw silk”, cloves, amomum kravanh, bluish white vases and white tassels. His work too would have been an important source of trade information for Chinese merchants and the government.

The Italian Marco Polo, who served as an official under the Yuan Dynasty, noted the presence of Indian merchants at the port of Fuzhou. He wrote that “many merchant ships arrive at this port. Indian merchants bring all kinds of pearls and jewels here and sell them and make huge profits. This river (Minjiang River) is not far from Zaytun (Quanzhou), and the water flows into the sea. The ships from India row up the river to Quanzhou city.” His reference to the huge quantities of pepper, sandalwood and medicinal materials to be found in Quanzhou was probably an indication of the extent of trade with India, since India was very likely the source of much of these products. About the region of Malabar, Marco Polo said it produced pepper, ginger, cinnamon and cotton cloth, and that “ships from the southern provinces (of China) carry copper for balance. They also carry gold brocade, silk, gauze, bullion and many medicinal materials that Malabar doesn’t have to exchange with the goods in this place.”

Silk and silk fabrics formed the main exports from China. According to juan 489 in the Song Shu, Chinese emperors would generously reward the envoys who came to pay tribute from all parts of India with silk. Indian monks who came bearing Buddhist scriptures and Buddha statues, would be rewarded with “purple cassocks and bunches of silks”. Of the Chinese silk that was transported to India, only some part was bought locally, while the rest was transshipped to other countries. For example, in juan 2 of the Song period work Ling Wai Dai Da (Lands beyond the passes) by Zhou Qufei, merchants from China, after arriving at Kollam (Quilon) on the Malabar coast, would then go on to the Persian Gulf and Red Sea area in smaller boats. There are many references to Chinese silk being shipped to India in Yuan dynasty records as well.

Porcelain was another important commodity in the foreign trade of China in this period. Although historical sources do not record much about the export of Chinese porcelain to India during and before the Tang Dynasty, nevertheless archaeological excavations have yielded some quantities of porcelain or porcelain chips of the
late Tang Dynasty (9th to early 10th century CE) in India and Pakistan. Literary sources for this are available from the Song period. *Juan* 489 of the *Song Shi* mentions that in 1077, 27 Chola envoys were rewarded with porcelain vessels among other things. The *Zhufan zhi* also mentions Chinese traders carrying porcelain with them to southern India. In the record of goods traded between India and China in Wang Dayuan’s *Daoyi zhilüe*, various kinds of porcelain are mentioned, including “bluish white porcelain”, “thick bowls” and “bluish white vases”. In his description of Quanzhou port, Marco Polo mentions seeing a large amount of porcelain waiting to be transported overseas. He mentioned that “such porcelain is sold to India and other places, even Maghrib of my country. This is the best in all kinds of porcelain.”

Porcelain and porcelain sherds have been discovered in South Asia. For example, a batch of Chinese pottery from the Song and Yuan periods has been found by the Archaeological Authority of Pakistan since 1958 at Banbhore, 64 km south of Karachi. Earlier excavations conducted in 1854 at Brahminabad about 80 kmeters northeast of Hyderabad in Sindh Province yielded a large amount of ceramic chips which are now housed in the British Museum. These date from the end of the Tang Dynasty to the end of Song Dynasty. Investigations conducted by Aurel Stein in the Makran Area along the coast of Balochistan also yielded a bluish white porcelain from around the 10th century CE. Celadon from the Longquan kilns of the Song Dynasty and ceramic white ware from Fujian and Guangdong as well as dark brown glazed pottery relics from South of China were unearthed in Chandravalli, a Neolithic site in what is now south central Karnataka. Along with them, coins of the Northern Song in the Shenzong Period (1068-1085) were unearthed as well, which indicated that those porcelain arrived in the period 1078-1085 or later. French excavations at Arikamedu near Pondicherry on the southeast coast of India and other excavations have also led to the discovery of Chinese porcelain sherds. These have been found together with coins of the Northern Song period and copper coins of the Chola Dynasty from the 11th to 12th century CE. All this shows that Chinese porcelain was being shipped to different parts of India continuously during several hundred years from the 9th to 13th century CE.

Sugar and steel were also among the items exported from China to India in this period. In modern Hindi, Bengali and Nepali, white sugar is called *cini*, which means “Chinese”. Wang Dayuan wrote in the Yuan period that among the goods traded between Chinese merchants and southern Indians were “white sugar” and “sugar icing”. The word “cinaja” in Sanskrit, meaning “steel”, also carries the literal meaning of “made in China”. Although ancient India produced and exported steel, in certain periods Chinese steel was also imported into India. Ibn Muhdiih, an Arab geographer in the 9th-10th century CE, once saw an observatory in Kashmir which had been made of Chinese steel. This indicates that Chinese steel was being imported into India even earlier. Wang Dayuan wrote that Chinese merchant ships in his time often carried “ironware”, “bar iron”, “steel cooking vessels”, “needles”, etc., as trading goods.

**Mid 14th-mid 17th century CE**

In the early Ming period, envoys came from different parts of India bearing gifts that indicate the range of products that could have been traded as commodities between India and China. These gifts included certain herbal remedies for detoxification, giraffes, superior quality horses, gold, silver, glass
implements, rhinoceros horn, peacocks, parrots, cambric, tula-cotton, icing sugar, frankincense, rosin, herbs, hemp vine, cutch, lac, vine rattan, ebony, sappan wood, pepper, the plant ardisia maculosa Mez, byssus thread, pepper, gems, coral, gardenia, sandalwood, tin, etc.

Although a large amount of raw silk was transported to India during this period, it was mainly for re-export to Europe, and local sales in India were quite limited. Moreover, according to records in the Ying Ya Sheng Lan and other Ming era works, Indian countries were already able to manufacture silk, and it was no longer rare for people there to use silk products.

The same was true for Chinese c. In the late Ming period, the Dutch East India Company established bases for trade with China in Southeast Asia and Taiwan, and used to purchase large amount of Chinese porcelain at very low prices which they would transport to the southeast coast of India, and then ship to Europe. Large amounts of Chinese porcelain have been found in different places in India, not just in the coastal regions but also in the interior, like in Assam in Northeast India. It is apparent that it had become a fashion among the rulers, courtiers and high officials of various Indian states to collect Chinese porcelain at that time.

The history of tea exports to India from China is not very long, with the custom of tea drinking in India only going back to the era of the Mongol conquests in Asia. The Indian word for tea, “Chai”, is very similar to that in Mongolian, Turki, Persian, Portuguese, Greek and Russian. Early Ming records, such as the works of Ma Huan, Fei Xin and Gong Zhen who had travelled to the west together with Zheng He, do not contain any references to Indians drinking tea, while on the contrary, there were records of other beverages consumed by Indians such as cow milk, rose water, mulse and all kinds of wine. They observed the food habits of Indians very carefully, and it is unlikely that they would not have noticed the custom of tea drinking among Indians if there was any. In fact, Ma Huan’s Ying Ya Sheng Lan said categorically that “no tea was sold on the market”, while the work Records of Western Countries also said that there was no tea drinking custom in India. It is likely that tea drinking was picked up in India only under the influence of the large amounts of tea shipped through India to the West by the British and Dutch East India Companies.

Metal goods were also among the goods traded between India and China in this period. According to Wang Dayuan’s Daoyi zhilüe, in the 13th century CE, goods carried by Chinese merchants to India often included “ironware”, “bar iron”, “iron ding” and “needles”. In the early Ming period, besides iron and steel, other metals and metal ware were transported to India. Gold, alluvial gold, Yunan leaf gold, silver, pure silver, copper cash, copper ding, copper wire, lead, tin and hydrargyrum were all mentioned as exports to India in Ming era works like Xing Cha Sheng Lan, Ying Ya Sheng Lan and Records of Western Countries. Due to the advances in
Chinese maritime commerce from the Song period, Chinese copper cash had even become a form of currency in some coastal regions of India.

**Mid-17th century to 1949**

With the end of the age of the great ocean-going Chinese ships and Chinese merchants directly carrying their goods to Indian ports, the trade between India and China did not end but altered its form and orientation. This was the period of a flourishing junk trade between China and Southeast Asia. Indian and Chinese goods were often exchanged in Southeast Asian ports such as Malacca. However, there is evidence of the resumption of direct trade between Surat, the leading port at this time on the west coast of India, and China from the last quarter of the 17th century CE. Chinese porcelain, tea, Chinese gold, lacquer work, copper and vermilion were exported to India in return for silver, spices, sandalwood and other items. However, some of the merchandise imported by Surat merchants was re-exported to the Persian Gulf and Red Sea area. There is also some evidence that by the early 18th century, this trade with China had entered a period of stagnation.

The store house for tea at Guangzhou during the Qing times in China

Transaction in tea in the 18th century between Chinese merchants and businessmen of the Dutch East India Company

China substantially. From the last quarter of the 18th century CE, raw cotton from western India and opium from both Bengal and western India (Patna and Malwa opium) began to be exported to China in huge quantities to pay for the rapidly escalating import of tea into Britain from China. Whereas in 1765, the quantity of opium imported into China was less than 200 chests per year, and was mostly for medicinal use, by the turn of the 19th century, this figure had increased to 4,000 chests. In 1830-1834, it increased to 17,000 chests, and by the time of the outbreak of the First Opium War in 1839, it had reached a stupendous 40,000 chests per year. After the Second Opium War broke out in 1858, China was forced to sign a treaty with Britain legalising the import of opium. Opium imports from India continued to increase until 1884, when the quantity started to gradually decrease, because by this time China had also increased its cultivation of opium. On the eve of the First World War, the quantity of opium imported into China had decreased to below 4,000 chests.

Raw cotton remained one of the mainstays of Indian exports to China in the 19th century. The region of Gujarat in western India produced a short staple cotton that was suited to the handloom weaving industry of China at that time. British traders, as well as Indian traders like Jamsetjee Jejeebhoy, made considerable profits from the cotton trade, which also gave a boost to the shipbuilding industry in western India.
In the second half of the 19th century, manufactured cotton yarn, the product of India’s earliest modern industry, the textile industry, started to become the main product exported to China by India. During 1872–1873, the total volume of export of Indian cotton yarn was 1.8 million pounds, of which 1.2 million pounds were exported to China. After that, the volume of exports of Indian cotton yarn increased year by year. While from 1874–1879, the average annual exports were about 9 million pounds, by 1894–1899, it was 180.9 million pounds. At first, Indian cotton yarn was mainly sold in Shantou and Guangzhou, and then it gradually extended to east China, central China, north China, northeast China and southwest China. It was not until 1914–1915 that the volume of export of Indian cotton yarn to China decreased to 134 million pounds due to its displacement by Japanese cotton yarn.

In the trade between the two nations in the middle of 19th century, the volume of goods exported to India from China was much less than that of goods exported to China from India. China faced a huge trade deficit, which required silver to pay for the balance. The main goods of India were opium, cotton, wheat and jute, mainly exported to China; while the main goods of China were raw silk, porcelain, tea and medicinal materials, mainly exported to Britain, USA, France, Netherland and Spain. According to statistics, during the period 1834–1845, the annual average value of the goods imported from China by India was only 1/80th of the value of the goods exported from India to China. So, the net value of silver transported to India from China reached about 1.5–2.5 million pounds. The goods exported to India by China in this period included, besides raw silk, tea and porcelain, rock candy, white sugar, alum, silk and satin, camphor, paper, homespun, etc.

From 1864 to 1891, the annual total volume of direct trade between India and China was 27.77 million haikwan taels on an average. This figure rose in the 20th century. In 1926, the total volume of trade between the two countries reached 95,113,114 haikwan taels, of which the total value of goods exported to China from India was 79,191,013 haikwan taels. During this period, products exported to China from India were mainly cotton, rice and cotton yarn. Besides these, China also used to import from India flour, sugar, coal, kerosene, cement, tea, jute and various kinds of cloth.

During this period, products exported to India from China were mainly silk, tea and beans. Besides these, other exports to India included eggs, peanuts, cowhide, sesame, China wood oil, coal, cotton yarn, pig iron, etc. It is worth noting that while cotton yarn had earlier been exported from India to China, during this period China began to export cotton yarn to India. This was a reflection of the development of cotton yarn manufacture in China, particularly from the time of the First World War.

1950–2000

Following the establishment of the People’s Republic of China, in 1954 the governments of India and China signed the first trade agreement between the two countries. In this period, goods exported to India from China mainly included rice, broomcorn, beans, raw silk, machines, transformers, wool, caustic soda, paper, etc. Goods exported to China from India mainly included hemp articles, rice, beans, tobacco, chemicals, drugs, mica, electric fans, woolens and machines.

After a disruption of the trade in the 1960s and early 1970s, trade between India and China began to revive in the 1980s. In 1977, direct trade was resumed; in 1984, the two countries signed an official trade agreement; in November 1985, the two countries signed a trade protocol; in 1988, there was established a minister-level economic, trade and scientific and technological cooperation group.
In the 1980s, goods exported to India from China mainly included raw silk, silk products, edible vegetable oil, coal, mercury, antimony, petroleum, petrochemicals, drug, etc. At the same time the products exported to China from India included iron ore, chrome ore, manganese ore, steel products, tobacco, leather, power generating equipment, etc. In 1982, the value of trade between India and China stood at 145 million USD. From 1984 to 1990 it grew year by year on the whole. The volume of trade further increased in the 1990s. By the year 2000 it had reached a total of 2.91 billion USD.

Since then, trade between India and China has grown at a phenomenal rate, and is the most dynamic element in the relationship at the present time. Currently, China is India’s largest trading partner. However, there is a distinct imbalance in the trade, with the balance of trade in China’s favour, and the figure is only a small proportion in the total volume of foreign trade of the two countries. Measures are being taken to try and diversify and strengthen the structure of the trading relationship between the two countries.

**PRODUCTS**

**BODHI TREE**

The Bodhi Tree is a kind of arbor from the species *ficus microcarpa* of the Moraceae family of plants, and its scientific name is *Ficus religiosa*. The Sanskrit name of the bodhi tree is *pippala*, which is transliterated in Chinese as *Biboluo* (毕钵罗, 卑钵罗 and 底钵罗).

It is said that the Sakyamuni was enlightened on the Diamond Throne under a bodhi tree outside Gaya, Magadha (in present-day Bihar, India). The tree was called bodhi, and its free translations were ‘the tree of the Way’, ‘enlightenment tree’, ‘bodhimandala tree’, ‘thinking tree’, etc. ‘Juan’ 8 of the Chinese work *Traveling Notes on the Western Regions in the Great Tang Dynasty* recorded that the original bodhi tree had a yellowish white stem and green leaves, and that it did not wither away, but thrived both in winter and summer. When the Buddha lived, the tree was supposed to have been one hundred *chi* in height, and its height was four or five *zhang* even after having been cut several times. Kings in later generations conducted Buddhist ceremonies around the Bodhi tree, and collected its leaves as auspicious relics, while many Chinese monks who visited India to seek Dharma, including the famous Xuanzang, visited the holy relic of the tree. Envoys from China in the reign of Zhenguan of the Tang Dynasty displayed sacrificial offerings and “kasayas” (robes worn by monks) in the temple beside the tree. Tang envoys also erected a monument in the temple in the 5th Year of the Xian Qing reign (660 CE). *Juan* 18 in Book One of Duan Chengshi’s *Miscellaneous Morsels from Youyang* cites relevant passages from *Traveling Notes on the Western Regions in the Great Tang Dynasty*, as well as pointed out that there were two Sanskrit names of the bodhi tree, in which ‘阿湿曷唯婆力叉’ (*A shi he ta suo li cha*) was the transliteration of *Asvattha-vrksa* in Sanskrit.

A book made out of Bodhi leaves in Ming China

Since the bodhi tree was connected with the enlightenment of the Buddha, a part of this tree was transplanted in China. It is said that Tripitaka Zhi Yao came from India by sea in the first year of Tianjian of the Liang Dynasty, planted a bodhi tree in front of the altar of Guangxiao Temple, Guangzhou and predicted that later generations would have real Bodhisattvas (meaning Hui Neng, the sixth Patriarch of the Chan sect) to enlighten the people there. Thereafter, bodhi trees were planted in places such as Guangdong and Yunnan in China and elsewhere. Pi Rixiu, a poet in the Tang Dynasty wrote a *Poem on Tiantai Guoqing Temple in Qi and Liang Style*. In it, he wrote, “I walked 10 li on Guoqing Road of Songmen and fed monkeys on the platform beside the Bodhi tree. I wondered why it rained on such a sunny day, it turned out that the sea wind brought the waterfall.”

Bodhi trees and their leaves from India were often offered as tribute or presents. *Juan* 54 in the *Book of the Liang Dynasty* recorded that the Panpan kingdom dispatched envoys to present true relics and painted pagodas of the Bodhi kingdom and offered bodhi leaves and the plant Lindera thunbergii Makino in August of the sixth year of the middle Datong (534 CE). The *Old Book of the Tang Dynasty juan* 198
recorded that King Silajita of Magadha sent envoys to offer fire balls, tulips and bodhi trees in the 15th year of Zhenguan. According to the General History of Chinese Buddhism, monks of Kaibao Temple returned from India and offered Sanskrit sutras, a pagoda of Buddha’s relics, bodhi leaves and peacock tail brushes in March of the third year of Taipingxingguo (978) of the Northern Song Dynasty. Similarly, the sramana Guanyuan of Chengdu, on his return from the western paradise, went to the royal house of the prince of western India named Motunangbiao to offer as presents a seal of the Buddha’s head crown (skull bone relic), palm tree leaves and leaves of the Bodhi tree in December of the seventh year of Taipingxingguo (982 CE). Indian monks, including Niweini, came to China and offered to the court Buddha’s relics, Sanskrit sutras, bodhi leaves and bodhi prayer beads in the first year of Xiaping in the Northern Song Dynasty (998 CE). The monk Mulasiji from Kashmir is also recorded as having offered Sanskrit sutras and bodhi leaves in March of the second year of Jingde (1005); while five years later, the Indian monk Juejie came to China and brought relics, palm-leaf scriptures, a genuine bodhinanda and bodhi leaves in the third year of Dazhongxiang. Huaiwen who had gone to the West three times, returned from the Indian kingdom of Magadha bringing fragments of the Buddha’s bone, pattra-leaf sutras, pattra, bodhi leaves, ashoka leaves, bodhi prayer beads and 19 texts based on the monument of the western paradise.

The bodhi tree had influence on ancient Chinese literature. In the Sutra of the Sixth Patriarch, Shen Xiu wrote a gatha in which he said, “The body is the wisdom tree. Your heart is a stand of a mirror bright. Frequently wipe it. Don't let it be dusty.” In turn, Hui Neng wrote the gatha saying, “There is no wisdom tree nor a stand of a mirror bright. Since all is void where can the dust alight?” They were the most famous gathas related to the Bodhi tree in the history of Chinese Buddhism. Thus, the Bodhi tree is important in the transfer of plants between China and India as well as an important article in Chinese and Indian Buddhism and diplomatic intercourse.

(Chen Ming)

[1 chi is approximately equal to one foot in length; 10 chi make up 1 zhang]

**SALA TREE**

The sala tree (commonly known as sal) is a perennial evergreen arbor of the Dipterocarpaceae family. Its scientific name is Shorea robusta. Its original home is in the Indian and Malayan rainforests and it is one of the Buddhist holy trees. Sutras record that the Buddha Sakyamuni entered nirvana between the two sala trees beside the Ajitavatá River outside the capital of Kuśinagara (35 km east of present-day Gorakhpur. The work Travelling Notes on the Western Regions in the Great Tang Dynasty (juan 6) described the sala trees seen by Xuanzang there, “The trees were similar to the Quercus dentata but their bark was bluish white, and leaves were bright and smooth. The four trees were very high and the Buddha entered nirvana here.” (Suoluo) was the transliteration of sala in Sanskrit. Juan 1 of Shen Qing’s Record of North Mountain in the Tang Dynasty explained that, “It is named sala in Sanskrit and it is called jiangu here and it doesn’t wither away in winter.” The explanation on ”sala forest” in juan 23 of Hui Lin’s Sound and Meaning of All Sutras differed somewhat. “The sala tree is called gaoyuan here and it is higher than other trees in a forest. It was translated as ‘jiangu’ wrongly in the past because sala was similar to the pronunciation of Para. If it is called ‘jiangu’, the sound of the same has to made by turning the tongue. If it is called ‘gaoyuan’, it might be done by pronouncing it straight without any turning of the tongue.” ‘Jiangu’ corresponds to the Sanskrit ‘sàra’, whose pronunciation is similar to Sala.

*Sala grove after the rains*

Juan 54, ’Record of Foreign Countries’, in the Book of the Liang Dynasty recorded that the state of Funan sent envoys to offer auspicious Indian sandalwood images, sala leaves, fire balls, curcuma aromatica and storax in the 18th year of the Tianjian period (519 CE). Duan Chengshi’s Miscellaneous Morsels from Youyang recorded that Anxi monks from the Western Regions went to the court to offer sala leaves in the first year of the Tianbao period in the Tang Dynasty. Zhang Wei wrote, “Offering Sala Leaves” for the Anxi provincial governor and praised the excellent characteristics of the tree, saying that, “It doesn’t shield common grasses and harbour evil birds.” As a Buddhist holy tree, sala trees were planted in many Chinese temples. The entry on Sala in Volume 961 of the Taiping Imperial Encyclopaedia quoted Sheng Hong’s Records of Jinzhou and recorded a miracle about how a sala tree was grown in a monk’s room of Xian’an Temple in Baling in the 1st Year of Yongkang of the Jin Dynasty and was
recognised by foreign monks later. Li Yong, the governor of Hai Zhou wrote the Sala Tree Tablet in the 11th year of Kaiyuan of the Tang Dynasty (723 CE) in Huaiyin County, Chuzhou. There is also the Tablet of the Sala Tree Song in the ruins of Xiangshan Temple in Beijing’s Xiangshan Park which was made on imperial order in the 38th Year of Qianlong in the Qing period (1773). The poem, carved in four scripts - Manchu, Mongolian, Han Chinese and Tibetan - praised the Sala tree which had been planted there for 1,000 years. Ouyang Yongshu wrote his Poem of the Sala Tree which went as follows, “There are many rare trees in Yi and Luo. Sala trees were once famous, they are often seen in Buddhist temples and they grow best under the moon.” Therefore, the Sala tree is not only an illustration of the transmission of plants between China and India but also played a role in the spread of Buddhist culture.

(Chen Ming)

**ASOKA TREE**

Asoka is a kind of tree belonging to the Caesalpiniaceae family. Its scientific name is **Saraca Asoca**, originally grown in India, Indo-China and the southwestern region of China. It is one of the Buddhist holy trees. '无忧’（**wu you**) is the name of the Asoka in Chinese and its transliteration is **A shu jia** written with different characters (‘阿输 迦’, ‘阿输柯’, ‘阿输伽’, ‘阿输迦’, etc). **Juan 09 of Baochang’s work, the Sanskrit-Chinese Lexicon**, says that A shu jia shu 阿输迦树 (Asoka tree) must be pronounced as A shu jia 阿输迦 (Asoka tree) as **wu you hua shu 无忧华树** (Asoka flower tree). **Juan 26 of Huilin’s Sound and Meaning of All Sutras** refers to A shu jia 阿输迦 (Asoka tree) as **wu you shu 无忧树**. **Juan 03 in Collection of Terms in Translation** has A shu jia 阿输迦 pronounced as ‘A shu ke’ 阿输柯 (Asoka). The **Great Treatise on the Perfection of Wisdom** also translates it as **wu you hua shu 无忧华树**.

The Sutra on Cause and Effect wrote that Queen Maya went to Lumbini Garden on February 8, saw an Asoka flower and raised her right hand to pick it but her baby (the prince Siddhartha, the future Gautama Buddha) was born from her right flank. Many sutras recorded that Queen Maya, the mother of the Buddha Sakyamuni, who had returned to her family to give birth according to the convention of the time, passed Lumbini Garden and gave birth to Prince Siddhartha under the Asoka tree. **Juan 1 of the Sutra on Causes and Effects of the Past and Present**, translated by the Indian Tripitaka Gunabhadra in the Song Dynasty, described the tree specifically,

> “The Queen saw a huge tree named Asoka in the garden, its flowers were fragrant and fresh and its leaves were very luxuriant.” **Juan 6 of the Travelling Notes on the Western Regions in the Great Tang Dynasty** recorded that Xuanzang visited Lumbini and saw that the Asoka tree under which the Buddha was born had withered away. Because the Asoka tree was related to the birth of the Buddha, it became one of the Buddhist holy trees and all ancient Indian stone sculptures or frescoes describing the birth of the Buddha painted the image of the tree. The artistic way of depicting the Asoka tree was introduced to China from India. In the frescoes at Qizil and Dunhuang which depict the birth of the Buddha, the image of the tree appears in many places.

Duan Chengshi’s **Miscellaneous Morsels from Youyang** (**juan 3**) claimed that the “flowers of the Asoka bloom once women touch them.” Some species of the Asoka were planted in South China. Moving Indian Buddhist stories which feature the Asoka tree are popular in China.

(Chen Ming)

**CLOVER**

In the family Leguminosae, **muxu** (clover) is a general term for wild flowering annual and perennial herbs which belong to the genus, **Medicago**. Its Latin name is **Medicago sativa Linn**. It is also called ‘Musu’ (here ‘su’ represents different characters in Chinese), Guangfeng Grass, Huaifeng Grass and Lianzhi Grass. With its introduction from India and the Western Regions (present-day Xinjiang), clover was gradually developed into a common native product in China from an exotic plant.

The word for clover (**Muxu**) in Chinese is actually a transliteration of a foreign word. In Sino-Iranica, B. Laufer adduced its origin as buksuk or buxsux in Persian, burchak in Turkic or buso in Jirachi (a Caspian dialect). However, it is not conclusive. In Chinese versions of Buddhist scriptures, various
transliterations of it were listed, such as, Muxuxiang (fragrance of clover), also known as Saibeilixiang (Murti Mandala and Incantation Sutra), Muxuxiang, i.e. Saibilija (Volume 7, Suvarṇaprabhāṣa Sutra translated by Yijing), Sabilija, also called Muxu in Persian (Volume 5, Usnisa Vijaya Dharani Sutra) and (Sa)bilija, Muxuxiang (Most Secret, Well-Established Dhāraṇī of the Vast Gem-Encrusted Tower translated by Bodhiruci). According to the collation of the Chinese version with the original Suvarṇaprabhāsa Sutra, Saibeilixiang, and Sabilija were all transliterated from ‘Sprikka’. They were the same terms used in two sutras of the Tang Dynasty; according to Li Yan’s Miscellaneous Names in Sanskrit, ‘Muxu, is a transliteration of svista’ and the Chinese-Sanskrit Buddhist Dictionary also followed the same wording. In any case, muxu is no doubt a foreign word regardless of its various transliterations.

Clover

Clover has many varieties and the most famous one is Medicago sativa which was used to feed livestock. The Chinese work Compendium of Materia Medica, says, “The plant grows from its perennial root and can feed cattle and horses.” Clover originated from Persia and was introduced to India and various countries in the Western Regions. Kophen produced clover along with sandalwood trees, pagoda trees, Catalpa trees, bamboo and so forth. In Dayuan (present-day Ferghana in Central Asia), horses loved eating clover. It is said that the herb was introduced from the Western Regions after the famous envoy Zhang Qian went there during the Wudi Emperor’s reign in Han Dynasty. After that, clover gardens appeared in the capital of Chang’an. As recorded in Volume 1 of Record of the Western Regions in the History of the Han Dynasty, after Dayuan was conquered, the King of Dayuan offered their horses as tribute and the Han envoys brought back grape and clover seeds. The clover seeds later spread as horse feed from the Northwest to many other regions of China. In Tang poet Wang Wei’s poem, entitled Seeing Lieutenant Liu Off to the Protectorate of the Pacified West, it is mentioned, “Clover together with steeds were introduced into China; grapes were brought back by Han envoys.” Another Tang poet, Bao Fang, depicted the same scene in two lines in his Random Thoughts, “From time to time, the heavenly horses feed on alfalfa, ‘Hu ren’ (the non-Han people from the Western Regions) for years have offered their best grape wines!”

Upon its introduction into central China, clover not only served as horse feed but was also used as a herb and food. Its medical functions were seen in Tao Hongjing’s Alternative Records of Famous Physicians. In the Tang work Materia Medica for Dietotherapy, it was written that clover can be mixed with sauce or used for cooking porridge or congee. It can “benefit the organs and help one keep fit. Also, it can clear away harmful heat (‘qi’) and free the small intestine to remove heat-toxin.” In Yuan Dynasty, it was widely planted to feed the huge number of horses needed by the regime’s military operations. Besides, the prescription to make clothes fragrant recorded in Sun Simiao’s work Valuable Prescriptions for Emergency, also used clover fragrance.

(Chen Ming)

CUCUMBER

Trapusa is a species of cucurbitaceous plant, also known as teasel gourd, cucumber or trichosanthes cucumeroides. Its scientific name in Latin is Cucumis sativus. Its country of origin is India. The history of the cultivation of trapusa is very ancient, with many varieties. It could be divided, in light of its ecological features into big trapusa, small trapusa, fruit trapusa, quadri-leaf trapusa and hothouse trapusa. Since its introduction to different regions of China, it has become a common vegetable on the household menu.

It is said that Zhang Qian, who was sent by the emperor of the Western Han Dynasty on a diplomatic mission to the Western Regions, brought back to central China the seeds of this plant. Hence, it was called the gourd from Hu, referring to the non-Han people inhabiting that region in ancient China. Later, it was renamed cucumber (huanggua). There are two versions about its renaming. In the first version, the 拾遗本草 (Shiyi bencao) compiled by Chen Cangqi pointed out, “To avoid the taboo of Shi Le, the northerners changed its name to cucumber, and this name has persisted to the present day.” Because Shi Le, king of the later Zhao kingdom belonged to the Hu nationality, he did not want to hear this reference to ‘Hu’ in connection with this plant. The second version is as follows. It is recorded in the Gleaners’ Record, composed by
Du Bao of the Tang dynasty, alternately titled the *Gleaners Record* during the reign period of Daye, that emperor Yang of the Sui dynasty had named *huichuang* 胡床 as *jiaochuang*. The emperor also renamed pepper as the “three pungent medicines”, “three pungent spices”, “three hot drugs” or “three pungent drugs”. Pepper has traditionally been a major commodity in the overseas land and sea trade of India and has also been commonly used in the traditional Chinese medicine and food.

Pepper is one of the favourite condiments and also one of the main spices carried in the maritime trade between Asia and Europe. Pepper’s major medicinal value, according to traditional Chinese medicine, lies in its stimulation function, which can reduce qi and remove cold and stimulate secretion in the stomach to help digestion. Pepper has played an important role in the history of Indian drugs for several centuries. It has long been considered and used as aromatic stimulant and carminative to expel gas from the gastro-intestinal tract. It works well in treating dyspepsia, flatulence and hemorrhoids and sometimes, it can be used as an anti-malarial drug. Pepper can be also used as external medicine.

The *History of the Later Han Dynasty* (juan 78) first recorded that pepper originated in India. The *Record of the Western Regions of the Great Tang* by the famous monk Xuanzang recorded that *schinus molle* originated in A Zha Li kingdom and that *schinus molle* looked very much like the pepper of Shu. The *You Yang Essays* by Duan Chengshi recorded that pepper originated in Magadha and was called marica. It said that it looked like the Han pepper and tasted pungent and was usually used as seasoning.

In medieval Buddhist literature, marica is written as Mo Li Zhe (摩梨遮), Mo Li Zhe (么哩者), Mo Li Zhe (末栗者), Mo Li Zhe (摩唎遮) and Mo Lian Zhe (摩练遮). There was a close relationship between pepper and the Magadha kingdom. Pepper was an expensive imported commodity in the Tang period. For instance, when the household of the wealthy prime minister Yuan Zai under the Emperor Daizong of the Tang dynasty (762-779 CE) was raided after he relinquished office, countless precious objects were found including 800 hu of pepper.

**Cucumber**

*huìguā* as the “white dew” cucumber (*bailu huang guā*), and eggplant as the purple gourd from the Kunlun (mountains). The written record titled *Zhen guan zheng yao*, compiled by Wujing of the Tang dynasty confirms that during the fourth year of the Daye reign period of the Sui dynasty emperor Yang, this change in name was brought into effect.

In the Sanskrit version of the *Thousand Character Classic* compiled by Yijing of the Tang Dynasty, cucumber was transliterated as duoluobusuo and its Sanskrit equivalent is ‘trapusa’. In the Chinese version of the Buddhist Sutras, we find the same translation of the name. In the work, *Biography of Sakyamuni Buddha*, a trader’s name was given as Dilibusuo with the added note, “Hu gourd as pronounced by people in the Sui Dynasty.” The monk Yijing translated it as cucumber in the fifth volume of the Buddhist classic, *Legend of a Poor Monk*. From the Sanskrit version of *Legend of a Poor Monk*, we know that the Sanskrit equivalents of this term are trapusā or trapuūa while Hu gourd and cucumber are just its colloquial versions. Watermelon is called tarbuza by Indians today which originated from the Persian language and bears a clear resemblance to trapusa.

*(Chen Ming)*

**PEPPER**

Pepper is a kind of liana vine that originated in India. The term generally refers to the dried or ripe fruit *piper nigrum*. The Sanskrit term for pepper is *marica* or *maraca* and it is known as black pepper in English. Another Sanskrit term for pepper is uṣāna meaning hot. Together with long pepper and dried ginger, they are known as the “three pungent medicines”, “three pungent spices”, “three hot drugs” or “three pungent drugs”.
The nature and usage of pepper was recorded in the *Materia Medica* of the Tang Dynasty in *Overseas Medicinal Plants* by Li Xun of the five dynasties, the Ri Huazi Medicinal Plants, Augmented Materia Medica and Classified Materia Medica of the Song Dynasty, and in the *Compendium of Materia Medica* of the Ming Dynasty and other traditional Chinese writing on herbs. The third volume of *The Account of Buddhism Sent from the South Seas* by the Chinese monk Yi Jing also pointed out that ginger, pepper and long pepper had the function of dispelling cold. In the Buddhist medical system, there are five medicines that can be taken freely for general well-being namely pepper, Haritaki, āmalaka, Bingxile and long pepper. Among the esoteric Buddhist documents translated in Chinese namely the *Saptabuddha aṣṭabodhisattva mahādhāraṇī sūtra* (the mahādhāraṇī sūtra chanted by the seven Buddhas and the eight Bodhisattvas) and the ‘Bodhisattva Avalokiteśvara Cintāmaṇi dhāraṇī sūtra’ (the Cintāmaṇi dhāraṇī sūtra of the Bodhisattva Avalokitesvara), pepper is mentioned as serving as an important ingredient for eye drops. In several esoteric rituals, pepper was also seen as bringing rain, the rule of joy and happiness, good luck and respect when used. In the medical manuscripts unearthed in Dunhuang written by Chinese and non-Chinese (Sanskrit, Uighur, Khotanese, etc.), prescriptions containing pepper were relatively common which reflected the specific impact of Indian pharmacology. In the Song Dynasty, the sixth chapter of *Eyes of Humans and Gods* by Huiyan and Zhizhao, and the eighth chapter of the Jingde *Transmission of the Lamp* recorded that “Persians eat pepper” which indicated that in the Tang and Song periods the image of Persians, Indians and people of the southern seas in the eyes of the Chinese was deeply influenced by social factors. It is also a simple and clear manifestation of cultural exchange.

The pepper trade between ancient India and China was mainly documented in Chinese literature, especially in those works of literature about the traffic between China and foreign countries as well as literature about the southern regions. In the Siming (now Ningbo) port of the Southern Song Dynasty, the pepper imported from South Asia was considered as one of the most valuable goods.

The *Daoyi zhilue*, written by Wang Dayuan of the Yuan period, said that pepper, mostly stored in warehouses, was produced in Calicut (Kerala), India but the quality was worse than that in Shimosato (another place in Kerala). Two-tenths of the value of the pepper trade went as tax. *Shuyuzhousilu*, a record of the countries around China, written by Yan Congjian of the Ming Dynasty, recorded that Bengal was the source of pepper. Bengal paid tribute including pepper to the Ming Dynasty on many occasions. A *Study of the Eastern and Western Oceans* by Zhang Xie of the Ming period that pepper in Calicut was valued at 200 fen per 400 catty. The *Statutes of the Ming Dynasty* in its special regulations on trade, mentioned pepper, pomade, herbs and other objects. Pepper from South Asia and other places were purchased based on the price fixed by the imperial storehouse, namely, three strings per catty. Prices varied according to the different origins of the product. The Ming dynasty imported a great quantity of pepper. According to the record, in March of the first year of the Zhengtong period (1436), the imperial court imported 300 kg of pepper which showed the large amount of pepper imported from South Asia. Pepper was also closely related with people’s daily life. In the 22nd year of the Yongle period (1424), the government stipulated that the salaries of civil and military officials in Beijing would be converted into and paid in the form of pepper and hematoxylin, of which pepper was valued at 16 strings per catty.

BHALLATAKA

Bhallataka is a kind of anacardiaceae plant in India. Its Latin scientific name is *Semecarpus anacardium* L. and its fruit, stem and oil can all be used as medicine. Its translated English name is Marking-Nut which means Semecarpus fructus. Bhallataka is one of the medicines introduced to China from ancient India.

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In the translated Chinese version of Buddhist scriptures, the transliterated names of *Bhallataka* include “Boluodejia” (Volume II of the *Scriptures of Powerful Wushuse King Momig* translated by Ajitasena, Tripitaka of India, north to China in
Tang Dynasty), *Baluodeji* (Volume I of *Suxi Jieluo Scriptures* translated by Shujiapoluo, Tripitaka of India of Tang Dynasty), *Baluodeji* (Volume I of *Suxi Jieluo Scriptures*) and *Pudouadja* (Volume 17 of Fundamental Shrauta sutra of Generous Manjushri translated by Tianxizai of Northern Song Dynasty) and the translated names are “Indian lacquer wood” and “dye wood”.

In literature on traditional Chinese medicine of the Tang and Song Dynasties, this medicine has two names, “Polude” and “Poluole”. The etymology of the latter one may be Tocharian language *bhallārāk*. The properties of this medicine was firstly recorded in the Gleaning Chinese Materia Medica written by Chen Cangqi of Tang Dynasty: “Pudoule, with acrid flavour, warm and non-toxic, is mainly for cool air mass, warming the middle, nourishing waist and kidney and breaking the hypochondroium abdominal mass. It can dye moustache and hair into black. Its tree is like willow and seed is like castor bean. It grows in Western countries.” Bhallataka was listed as a newly added medicine in *Precious Herbs of early Song Dynasty*. The “prescription of change of white hair and moustache in *Recent Effect*” of *Medical Secrets of an Official* (Volume 32) written by Wang Tao of Tang Dynasty, “prescription of lead comb for black moustache and hair” and “prescription of permanent maintenance of black-dyed moustache and hair” in *Imperial Benefits of Time of Peace and Prosperity* (Volume 41) written by Wang Huaiyin et al. of Song Dynasty and F043 “prescription of change of hair” in Dunhuang mainly use this medicine to dye moustache and hair. The records of this medicine in works of traditional Chinese medicines and herbs after Tang and Song Dynasties basically repeated that in Gleaning Chinese Materia Medica and didn’t add new knowledge. The pictures of bhallataka described in *Herb Essentials and Addendum of Tripterygium Wilfordii Preparation Enchiridion of Ming Dynasty* are not the material description of this medicine but artistic imagination. Ancient Japanese scholars’ knowledge of bhallataka mainly derived from doctors of central China such as the *Records of Herb Colour leaves* by Weizong Jujun and *Introduction of Herb Family* by Songgang Xuanda.

In the medical books of ancient ayurveda system, such as *Caraka-samhita*, *Susruta-samhita* and *Astanga-hrdaya-samhita*, bhallataka is one of the common medicines. The prescriptions prepared with it, such as bhallataka crisp and bhallataka oil, are mainly used for *rasayana-tantra* and hair blacking. Bhallataka is also used in many *sadhana* drutbas of Esoteric Buddhism. It can be found from the unearthed documents that *The Bower Manuscript* excavated in Kuqa and *Jivaka-pustaka* and *Siddhasara* excavated in Dunhuang all include prescriptions of bhallataka. This medical use was by doctors of the main stations of Silk Road including Tochara (present-daySinkiang), Khotan (at the south edge of Tarim Basin), Tubo (present-day Tibet) and Uygur (present-daySinkiang) and transmitted to Dunhuang and central China. The use of it undoubtedly influenced traditional Chinese doctors of Tang and Song Dynasties. They used bhallataka for hair blacking, which reflected the general mood of society of Tang and Song Dynasties namely pursuing longevity.

Ancient bhallataka was also transmitted to Persia (present-day Iran), Arab, Greece and Rome. Doctors mainly use its juice or fruit as medicine to treat the discomfort of central nervous system, epilepsy and improve memory. The herb works and medical prescription collections such as *Al-Qanun fi al-Tibb* by Ibn Sina, *Al-Saydanah fi't-tibh* by Al-Biruni, *Al-Kulliyyat* by Ibn Rushd (Averroes in Latin), *Kitab al-jami'fi-mufradat al-adwiya wa al-aghdhiya* by Ibn Al Baytar and *The Small Dispensatory* by Sabur Ibn Sahl all record the properties and usage of bhallataka. Bhallataka was also called *habb ai-fahm* (nut of apprehension) and famous for its capability of enhancing and improving memory. The use of bhallataka by Islam medical science was transmitted to China again through *Huihui Formularies* of Yuan Dynasty. The remaining volumes of *Huihui Formularies* have reserved two groups of names of bhallataka namely the translations of Arabic baladhur and Persian baladur, “Baladu’er”, “Biladi’er”, “Biladu’er” and “Boladi’er” and translations of Arabic *anaghardiya* or *anaqardiya* (Greek anacardia), “Anha’erdiya” and “Anjia’erdiya”. The related medical prescriptions in *Huihui Formularies* such as “Dabiladi’ermazhun”, “Biladi’ermazhun”, “Xiaobiladi’ermazhun”, “Mazhunbiladi’er”, “Mazhunbaladu’er”, “Anha’erdiya” and “Dawawuxisana” can basically be deemed as the interpretations of bhallataka prescriptions from Islam medical works in China.

The spread of bhallataka in our country has two different historical periods and respectively came from Indian medical science (including Buddhist medical science) and Islam medical science but the source is actually Indian ayurveda. Although bhallataka is not a very famous medicine, its use and spread process are quite complex and from which we can get a glimpse of the diversity of influences of ancient Indian medical culture to medical sciences of many East and West areas.

(Chen Ming)

**COTTON**

Cotton is a fibre plant which belongs to the genus *gossypium* in the mallow family Malvaceae, originally produced in the subtropical zone. There are different
categories including African cotton, Asian cotton, upland cotton, island cotton, etc. Asian cotton originated from India. Its Sanskrit name was Karpāsa and it was translated as “劫波育” (jiebei) and “劫贝” (jieboyu) in Chinese. Fa Yun pointed out in juan 7 of A Collection of Terms in Translation that “劫波育” (jieboyu) or “劫贝” (jiebei) is silk cotton. It is “迦波罗” officially. The tree is named after its flower and can be woven into cloth. It is named “毘” (die) in Gaochang. It is as big as a tree south of Kopan while its size is small in the north and its shape is like the local mallow. It has a shell which can be cut for a catkin-like flower. It can be woven into cloth.” White cotton meant cotton cloth woven with wild African cotton carried along the Silk Road in Central Asia, and sometimes it also was called Pahat in ancient Turkish. In India, cotton used for cloth was called Tūla, which was translated as ‘douluo’ in Chinese. Hui Lin described “douluo’ cotton in juan 11 of Sound and Meaning of All Sutras saying that “douluo cotton was very soft, just like willow catkin or grass catkin”. In juan 7 of A Collection of Terms in Translation, it was explained: “Douluo cotton can also be called duluo which is the name of a tree. The cotton is from the tree, and it is named so. It is like willow catkin, or translated as willow flower. It is called douluo flower and also known by the name maomao.”

A piece of plain-woven cloth unearthed in a boat-like coffin in Wuyi Mountain, Chong'an, Fujian, in the early 1980s dates back about 3,000 years. It is the earliest cotton cloth in China which shows that the history of India-China trade in cotton cloth is very long. African cotton (levant cotton) with short and thick fibre was introduced into western China from Africa in the Eastern Han Dynasty (1st to 3rd century CE). Cotton cloth and cotton clothes have been unearthed in places such as the southern part of the Tarim basin, Hetian and Lop Nor in Xinjiang several times. Cotton textiles unearthed in the ruins of Niya in 1959 showed that cotton cloth had been very common in that area in the later part of the Eastern Han Dynasty. Juan 1 of Zhao Rushi’s Record of Foreign Countries in the Song period several centuries later recorded that products of Namburi (Ma’bar in South India) included foreign cloth in different colours and douluo cotton. Products of the Chola kingdom were said to include coloured silk cloth and Ceiba cloth. The Record of Eminent Monks in the Southern Seas compiled by Chen Dazhen et al., in the Yuan period noted that varieties of cloth made in present-day South Asia included white foreign cloth, flower foreign cloth, bi cloth, sheared flannelette and sheared coarse cloth etc. Tribute offered by different Indian states to the Chinese emperor in the Yuan Dynasty included such cloth. Wang Dayuan’s A Brief History of Island Countries from the Yuan period recorded that Banavasi in India (southeast of Karwar, in Karnataka) made fine cotton cloth. Textiles made in Bengal included bi cloth, gaoni cloth, douluo cotton etc. Other areas including Bhandari are recorded as making textiles such as “douluo” cotton, “badan” cloth, big hand towels, cotton cloth, big flower towels, silk cloth, “pisang” cloth, fine cloth, cotton piece goods etc. The Travels of Marco Polo recorded that Indian Malabar (the south-western coast of India) made black pepper, ginger, cinnamon bark and cotton cloth, and Chinese merchants went to India by ship and brought fabrics, precious metals and traditional medical materials with them, taking back local specialties. Juan 5 in Mao Ruizheng’s Record of the Interpreters of the August Ming wrote that tribute offered by Kulam (Kollam in present-day Kerala) in the fifth year of Yongle (1407) included a pearl umbrella, white cotton cloth and black pepper. Again, it was mentioned that tribute offered by western countries included a black and yellow tiger and a douluo cotton quilt in the 21st year of Yongle (1423). Ma Huan’s Overall Survey of the Oceans Shores’ in the Ming Dynasty recorded that Bengal produced five or six types of fine cloth, including bi cloth and turmeric cloth. During the reign of Zhengtong of the Ming Dynasty, Bengal offered white bi cloth and douluo cotton as tribute. Juan 326 of the History of the Ming Dynasty mentions that tribute from Kulam included white cotton cloth, while tribute from Calicut included danbolan cloth and bi cloth. After the late Ming and the early Qing periods, the trade between India and China was increasingly controlled by the West, as India came under British colonial domination. From the 1780s, raw cotton from western India was increasingly exported to China, to pay for the rapidly escalating imports of Chinese tea by the British. The export of raw cotton played an important role in the growth and early development of the port of Bombay (now Mumbai), and in the development of the shipbuilding industry in this region. Later in the 19th century CE, with the growth of the modern Indian textile industry, cotton yarn began to be exported from India to
China. At the end of the 19th century CE, Indian yarn dominated the import market for cotton yarn in China. By the second decade of the 20th century CE, the Chinese manufactured cotton yarn industry developed and the import of cotton yarn from India was greatly reduced. However, in this period, trade in raw cotton and cotton yarn, as well as in varieties of piece goods including unbleached cloth, coarse cloth, fine cloth, foreign standard cloth and twill cloth, etc. continued. It can be said that cotton and cotton cloth were historically India’s main exports to China and made an important contribution to India-China economic exchange.

(Chen Ming)

SAFFRON

Saffron is a kind of perennial flower of crocus of the freesia genus as well as a common flavouring. It originated in South Asia and is known as kuïkuma in Sanskrit, jáphrán in Bengali, zafran or kesar in Hindi, safran in Marathi and saffron in English, and its scientific name is Crocus sativus. Saffron’s Sanskrit name has several transliteration forms in China, such as Guanjiumo (官久摩), Tujumo (荼矩磨), Tujumo (荼矩么) etc. Its transliteration in Volume 7 of the Asokavadana translated by Tripitaka Samghavarman was 官久摩 but in the annotated translation of the text it was written as 翻郁金香 (fanyu jin xiang). The flavour was introduced from the central part of India to Kashmir (Jibin). Yujinxiang (saffron), is not what is often seen today as the herbaceous tulip plant under the lily family, but it refers to saffron (Crocus Sativus). The Siddhasara-Nighantu pointed out that “asra is also called kuïkuma”. Xuan Ying’s Sound and Meaning of All Sutras pointed out that “kuïkuma is the name of a tree and comes from Kophen and its flowers are yellow. After picking them, they are then left in a place to rot and become soft and mushy. The juice is pressed and mixed with other materials to yield a flavour and the flower dregs are fragrant and can be also made into a flavouring.” While saffron was used as medicine occasionally, it was mainly used for flavouring and colouring materials in religious ceremonies. Volume 6 of the Sarvāstivāda translated by Yi Jing recorded eight main Indian pigments and colours: red purple dye, red violet dye, saffron, cinnabar/vermilion, deep greenish black or deep green or deep blue, alizarin red, yellow lead and sappan lignum. Monks were not allowed to use them to dye clothes.

Many places in India abound with saffron. The Book of the Liang Dynasty (juan 54) recorded that “saffron originated from Kophes, the colour of the flower was yellow and fine and it was similar to the hibiscus flower and was wrapped in many layers as in the case of a lotus flower. People of that country plucked the flowers and offered them to Buddhist temples. They would accumulate the fragrant dead wood from the plant every day so that they could be used as manure. Businessmen bought them from the temples and sold them to other countries.” Yi Jing’s An Account of Buddhism Sent from the South Seas described the origins and circulation of Indian medicines and wrote that “haritaki grew mostly in the west, saffron grew in the north and the west abounded with asafoetida; borneol was rarely found in the South Seas. Three types of cardamom grew in Douruo. Two-coloured lilacs grew in the Kulun Kingdom.” Travelling Notes on the Western Regions in the Great Tang Dynasty also recorded the origins of various fragrant medicines. In Juan 1, we find the reference that Kapisa “was famous for horses and saffron. The kingdom had many rare goods.” Juan 3 mentions that Uddiyana “abounded with grapes, while sugar cane was rare. It produced gold and iron, and it is suitable for saffron.” Darel of Uddiyana “abounded with gold and saffron.” Kashmir “was famous for dragon studhorses, saffron, fire balls and herbs.” Juan 12 similarly contains a reference to
Jabula, saying that it “abounded with flowers and fruits, and is suitable for saffron.” The Dunhuang text of Hui Chao’s Memoir of a Pilgrimage to the Five Regions of India recorded that Kophen (Kamãr) “was famous for syzygium jambos (rose apple), barley, wheat and saffron, etc.” The Brief Account of the Wei Dynasty and Chen Zangqi’s Supplement to Materia Medica recorded the place of origin and properties of saffron. It grew in Da Qin (the Chinese name for the eastern part of the Roman empire) and it produced flowers in February and March with colours like red and blue. Its flowers could be picked in April and May. Its taste was bitter, flat and atoxic; it could expel all foul odours and get rid of evil air and diseases in bodies. Owing to its fragrance, it would be used in aromatic drugs.

The section on Records of Foreign Countries in Juan 54 of the Book of the Liang Dynasty recorded that Funan sent envoys who offered auspicious Indian sandalwood images, sala leaves, fire balls, saffron and storax in the 18th year of Tianjian (519 CE). Several places offered saffron as tribute to the Tang Dynasty as well. In Juan 198 of the Book of the Old Tang Dynasty, it is recorded that King Siladitya sent envoys to Chang’an in the 15th year of the Zhen Guang reign (641 CE), and sent envoys several times with offerings of saffron and bodhi trees. Essentials of the Tang Dynasty (Juan 100) recorded that Kapi offered saffron in the 21st Year of Zhen Guang (647). It noted that “its leaves looked like those of the ophiopogon root, its flowers bloomed in September and looked like cotton rose hibiscus in purple and green and its fragrance can be smelt from over 10 steps away. It doesn’t have seeds, so it must be planted from the root.” Juan 221 of the New Book of the Tang Dynasty recorded that the king of the Dong’an Kingdom in the Western Regions sent envoys to offer Persian mules, bigleaf hydrangea, saffron and refined sugar in the 22nd year of Kaiyuan (734 CE). The scholar Edward Hetzel Schafer pointed out that this kind of plant was introduced into China in the Middle Ages and that saffron powder sold well in the Tang Dynasty. At that time, it was used as an aromatic drug/medicine made out of the fragrance of the plant to treat toxins in the body. The Tang and Song Materia Medica and the Compendium of Materia Medica of the Ming Dynasty recorded the properties of saffron.

Juan 17 of Sun Simiao’s Valuable Prescriptions for Emergency noted that the prescription for lavender incense used aromatic drugs such as holy basil, lilac, green cinnamon, green ‘mu xiang’ (radix saussureae), thick leaf croton (croton crassifolius), saffron, sweetgum, mastic etc. Juan 31 of Wang Tao’s Medical Secrets from the Royal Library referred to a lotus herbal ointment made out of lotus seeds which could produce an immediate effect. This was an Indian prescription and its main functions were to cure diseases including deafness and blindness as well as prematurely greying hair and to protect teeth and prolong life. The prescription used four herbs including altemanthera juice, raw fructus oil, lactogenesis and liquorice, with saffron and was very effective. Juan 2 of the work Flavor Vehicles by Zhou Jiazhou (1582-1658) quoted from the Overall Survey of Land, the observation that Samarkand in Central Asia was a great country in the Western Regions, which abounded in yellow saffron looking like cotton rose hibiscus.

Thus, we can see that saffron was used as an item in diplomatic exchanges as well as a flavouring in religious ceremonies and in daily life. It was a popular commodity in both India and China and it was introduced into China from different countries including India.

(ZEBU)

Fengniu is a kind of mammalian bovid with sarcoma on its shoulders and back which is native to India. Its alternate names include Fengniu (here, Feng refers to different characters in Chinese) and Zebu and it was famous for the physical characteristic that “there is eminentia (protuberance) of flesh in their neck.” According to the archaeological evidence, the domestication of Zebu began in the region of southern Asia 8,500 years ago. In the unearthed cultural relics from the Indus Valley Civilisation period, there are to be found seals depicting the Zebu. In ancient Indian myths, the most famous bull of this kind is Nandi, the mount of Siva. Owing to this, this kind of bull has been worshipped by Hindus in India.
that there were animals such as Fengniu, buffalo, elephants, big dogs, macaca and peacocks in Kawmira (present-day Kashmir). The History of the Later Han Dynasty (Juan 180) recorded that there were rare and valuable animals, such as lions, rhinoceroses, Fengniu, peacocks and sparrows in Antiochia where the land was hot and wet. In the Wei and Jin dynasties, as well as the Sui and Tang dynasties, both Qiuci (present-day Kuqa, Xinjiang) and Samarkand (the region between the Syr Darya and Amu Darya) had Fengniu.

There was no Fengniu in Central China previously and they were introduced from India and the Western Regions. In June of the second year of Yangjia in the Eastern Han period (133 CE), Shule (present day Kashgar, Xinjiang) presented the court with lions and Fengniu. In the Western Jin Dynasty, countries in the Western Regions offered more than 200 species of rare animals such as Ferghana horse, asbestos linen, Fengniu, peacocks and huge elephants as tribute. Fengniu had been introduced in the south of China even earlier. In the Classic Book of Mountains and Rivers, Fengniu was known as the “wild ox of the South.”

(Chen Ming)

PORECELAIN

Porcelain was one of the main articles traded between ancient India and China. Since the Tang and Song dynasties, porcelain has been one of China’s major exports. Porcelain exported from China in the late Tang and Five dynasties period was unearthed in the ruins at Arikamedu and Korimedu in Puducherry in southern India. Chinese porcelain has also been excavated from Banbhore near Karachi and Brahminabad in Sindh, Pakistan and from other parts of South Asia including Sri Lanka. Porcelain exported to India reached port cities of the Indian subcontinent by sea via the Malay Peninsula from Chinese ports such as Guangzhou and Quanzhou. Juan 1 in Zhao Rushi’s Record of Foreign Countries from the Song period recorded that merchants of Namburi traded in porcelain. Wang Dayuan’s A Brief History of Island Countries from the Yuan period recorded that there were many varieties of porcelain including greenish white porcelain, green porcelain, coarse bowl and greenish white flower porcelain among goods being traded in the Indian subcontinent. Volume 2 of the Travels of Ibn Battuta mentioned that the best porcelain was made in Guangzhou and Quanzhou and that it was exported to many places including India and even reached as far as Maghreb, Africa. Jingdezhen in the Ming period was the main source of porcelain exported from China. During Zheng He’s maritime expeditions, the main commodity carried by his fleet was porcelain. Fei Xin’s Overall Survey of the Star Raft recorded in detail the trade in porcelain between Zheng He’s fleet and the countries it visited. Apart from gold, silver, satin, dyed silk, etc. Bengal was supposed to have the greenish white flower porcelain also. This means that in this period Chinese porcelain was popular in India and ordinary merchants were engaged in buying and selling it.

Chinese porcelain

Juan 326 of the History of the Ming Dynasty recorded that tribute offered by Bengal included the greenish white flower porcelain. The Mongolian court too used to use wonderful Chinese porcelain in the 17th century CE. With the coming of the Age of the Great Voyages in the 16th and 17th centuries CE, the Dutch East India Company and the British East India Company began to play the main role in the circulation of Chinese porcelain. Large quantities of porcelain were transported to the southeast coastal areas of India, and then trans-shipped to Europe. More than 10,000 pieces of porcelain could be loaded onto a ship. As a byproduct of the trade between the Chinese coast and Bombay (Mumbai) starting from the later 18th century CE, a significant quantity of Chinese porcelain was imported by Bombay traders. As a result, several museums in India as well as a number of Parsi families who were connected with the China trade, have significant collections of Chinese porcelain today.

(Chen Ming)

SILK

The production of silk has always been identified with the Chinese civilisation and it is widely accepted that the Chinese people have developed the art and technique of silk-making for a longer time and to a higher level of sophistication than any other people.
Silk is produced by unravelling the filament of the cocoon spun by certain species of moth which is then woven to produce silk cloth. Although Chinese silk has, from antiquity, been the home of the finest domesticated and processed silk, the technique of producing raw silk from a number of wild species of moth has been known to many other societies including India. For instance, recent studies have revealed the presence of silk in sites of the Indus Valley Civilisation in present-day Pakistan. Dating back to the 3rd millennium BCE, this is the earliest evidence of silk outside China.

The earliest archaeological evidence for silk in China dates back to about 2570 BCE from the Huzhou Neolithic site of Qianshanyang. Chinese silk is identified with the domesticated species of moth, *Bombyx mori*. The silkworms are reared primarily on a diet of white mulberry leaves. The silkworm cocoons are boiled in a slightly alkaline solution in order to remove a gum called sericin. By boiling the cocoons before the moths come out, it is possible to draw out an unbroken filament which results in a very fine quality of the silk.

Chinese silk was known and prized in India since early times, quite possibly as early as the 5th century BCE. The term *cinamsuka*, referring to silk cloth from China, was mentioned in the *Brhadkalpabhasya* and in the famous Indian epic *Mahabharata*. Another version, probably with a design, was known as *uchitra cinamsuka*. The term *cinampatta* was also known in this period. Chinese silk flags (*cinamsukamketo*) are also mentioned in the Sanskrit play Sakuntala by Kalidasa. A Chinese type upper garment used by Indian royalty in the early years of this era was known as *cinamcolaka*. Chinese silk was not only in demand within India but from India it was shipped further west to Arabia and Rome as testified to in the Greek work *The Periplus of the Erythraean Sea*. Chinese silk came to India both via the Central Asian route and also very likely from southwest China via Assam.

Given the importance of silk to the Chinese economy, there were strict prohibitions against the technique of silk production being made known to the outside world. Nevertheless, Chinese sericulture and silk-making techniques did find their way out of China and into other societies. It is believed that Chinese sericulture reached north India in the 3rd century CE. It was probably carried by travelling Buddhist monks and built upon already existing methods of silk production in India. It is also possible that the technique of producing the characteristic *muga* silk of Assam, which involves drawing the silk thread after the moth has come out of the cocoon, was brought to the region through the migration of Tibeto-Burman peoples.

Even though India produced its own silk during the Gupta period (4th-6th centuries CE), there was continued demand for Chinese silk which was of a different quality. There are a number of references to the import of Chinese silk into India particularly from the 7th and 8th centuries CE. The 8th century CE text *Kuvalayamala* records that Indian merchants were engaged in silk trade with Southeast Asia and China. The demand for painted silk fabric from China is described in *Malatimadhavam* and the *Jaina Mahakayas* and is also mentioned by 8th century CE Indian writers such as Dandin, Rajasekhara, Damodara Gupta and Dhanapala. Chinese sources record that Tang embassies as well as Chinese pilgrims to India carried with them large quantities of Chinese silk, both to defray their expenses and to make religious donations and purchase commodities related to Buddhist practices. The demand for Chinese silk began to decline only after the 11th century CE, with north India becoming a major production centre for silk. Nevertheless, even as late as the 13th and 14th centuries CE, there is evidence of a large amount of Chinese silk coming into India through ports on the Malabar and Coromandel coasts and through Bengal.

*(Madhavi Thampi)*

**EMBROIDERY**

Embroidery in China is a form of textile art going back to ancient times. Embroidered Chinese textiles, especially silk, always constituted a valued item of export to other countries. However, it is only in the 19th century CE that Chinese embroidery found a ready market in India and came to influence Indian textile traditions. This was a result of the maritime trade between China and western India and especially Bombay (Mumbai) in that period. Indian merchants of the Parsi community were
very active in this trade and travelled regularly to Canton, Macau and Hong Kong. In this period, a flourishing export art industry, including embroidery, had developed around Canton that catered to the tastes of European and other foreign merchants. Parsi merchants visiting Canton were struck by the beauty and fine workmanship of the Chinese embroiderers and they started to purchase embroidered silk pieces to take back home. As the demand for Chinese embroidered goods began to grow in India, visiting Parsi merchants began to commission Chinese embroiderers to produce goods according to the needs and tastes of their community.

The embroidery of the Guangdong region was considered one of the four great styles of embroidery in China even though it is believed to have started fairly late, towards the end of the Ming Dynasty (late 16th and early 17th centuries CE). To suit the tastes of the Parsi women, who were their principal customers in India, the Chinese embroiderers adapted their craft. Their embroidery, in white or light coloured threads, was usually done on a dark background of red, purple or black silk, using a very fine satin stitch, or the tiny kha-kha stitch which gave the impression of the cloth being covered with seed pearls. The typical Chinese motifs that were used included flowers according to the seasons such as peonies, plum blossoms, chrysanthemums and lotuses. Bamboo, pomegranates, peaches and animals and birds of all descriptions, such as the pheasant, peacock wild geese and the crane which were also very common. One of the most vivid examples of the interpenetration of Chinese and Indian textile traditions was the heavily embroidered saris worn by Parsi women called the gara. The embroidery on these gara saris was either done by Chinese embroiderers or else was done in imitation of the work of Chinese embroiderers. The embroidery sometimes covered the whole sari while often the body of the sari was left plain and only the borders were embroidered. Gara saris that depicted typical scenes from Chinese life were called by the Parsis as "cheena cheeni no garo".

The popularity of Chinese embroidery was such that Chinese peddlers used to regularly visit homes in the towns of western India, such as Bombay, Surat and Bharuch, bringing embroidered wares from China for sale. They could be seen in the streets of these towns as late as the 1960s. Chinese embroiderers themselves also sometimes came to India. Over the course of time, embroidery workshops were set up in some of these places in which Indian craftsmen were trained in Chinese style embroidery. Lately, there has been a revival of interest in this tradition, particularly among the Parsi community and efforts are being made to keep it alive.

(Madhavi Thampi)

CAT’S EYE

Cat’s Eye is a kind of chrysoberyl (which is also known as chrysoberyl jade). Zhao Rushi’s Records of Foreign Countries (Juan 2), written in the Song period, had this description of it: “Cat’s Eye was thumb-sized, ie it was a small stone and was as clear as a Cat’s Eye, and so it got its name.” Juan 2 of Zhou Qufei’s Lingwai daida (Notes from the land beyond the passes) in the Southern Song Dynasty pointed out that in the Chola kingdom in South India, “to make ring agate, they always use things like Cat’s Eye.”

The Yuan period work by Wang Dayuan, Daoyi zhilue (A Brief History of the Island Countries) claimed that Udaipur in present-day Odisha in India produced cloth, “Cat’s Eye”, sapphire and kingfisher feathers. Both “Cat’s Eye” and “Cat’s Eye stone” in Ma Huan’s Ming period work, Yingyai shenglan (the Overall Survey of the Ocean’s Shores) were considered precious gems. Zhang Hongzhao pointed out in Stone Elegance that "Cat’s Eye" could be divided
into three types ie crystal, crocidite (Tiger’s Eye and Eagle’s Eye) and chrysoberyl (which was also called chrysoberyl Cat’s Eye and oriental Cat’s Eye). Ancient West Asia, India and China often traded gems and Cat’s Eye was one of them. Persian and Arabian merchants were good at identifying gems, and many of them came to China to engage in trade. *Juan* 186 of the *History of the Song Dynasty* recorded that an imperial decree was issued in the first year of Jianyan (1127) declaring that foreign merchants were forbidden to import precious and impractical things such as terebinth, ring agate and Cat’s Eye. Linschoten’s *Voyage to the East Indies* recorded that the best cat’s eye was from areas such as Ceylon (Sri Lanka) and Pegu. Ceylon Cat’s Eye was also called cymophane, which was light green with a hard texture, beautiful colour and highly valued. Indians attached much importance to the properties of this gem and often brought it to China to sell at a high price because they knew it was much appreciated by the Chinese.

*(Chen Ming)*

**FINE CLOTH**

**Xibu** is the Chinese term for a particularly fine cloth produced in India in ancient times. The characters for this in ancient China included sui (紗) and zhu (繹) etc. The *Analytical Dictionary of Characters* writes that sui (紗) refers to fine white kapok cloth from Sichuan. If the cloth is fine and thin, it is called “xibu”. Also, hu (紬) is fine cloth.” Sichuan cloth was transported to eastern India via Yunnan and Myanmar and then re-transported to other areas in India and to Daxia (Bactria) in the early Western Han period. When Zhang Qian visited the Western Regions, he saw articles such as Sichuan cloth and Qiong bamboo transported from north India in Daxia.

Since India was the land of origin of Asian cotton, it is natural that it has been the original producer of cotton cloth. Buddhist *Sutras* contain quite a few descriptions about Indian cloth. The fine cloth of ancient India was actually quite a rare commodity. Tantric believers often used white cloth or fine cloth to paint images of Avalokitesvara for Tantric rituals. In Fa Yun’s *Collection of Terms in Translation* (*Juan* 7) it is written that “dukūla is fine cloth.” In the same *Juan*, it is further mentioned that “屈脛 ‘quxuan/qushun’ (Kārpāsa) can be referred to as the larger woven variety of fine cloth. It is woven with cotton flowers in a blue black colour. It is also that variety of fine cloth which is used to kāsāya (weave), one that has been handed down by the Dharma (Buddhism).”

In *Translated Bengali Terms* recorded in Shen Maoshang’s *Extensive Records of Four Foreign Lands* from the Ming period, there is an entry on “fine cloth: dukūla”. Wang Dayuan’s *A Brief History of Island Countries* written in the Yuan period recorded that Banavasi (southeast of Karwar in present-day state of Karnataka in India) “made fine cotton cloth, and people on ships exchanged it for tin”. Men and women in Bengal “wrapped their heads with fine cloth and wore long gowns.” Textiles made in Bengal included “bi’ cloth, ‘gaoni’ cloth, ‘douluo’ cotton, etc.” Many men and women in Sindh (in present-day Pakistan) also wore “long gowns made of fine cloth”. *Records of Eminent Monks in the South Seas* compiled by Chen Dazhen et al., in the Yuan period recorded that varieties of cloth made in South Asia included white foreign cloth, fancy patterned cloth of foreign origin, ’bi’ cloth, sheared flannelette, sheared coarse cloth etc. It is recorded that tribute offered by Indian states in the Yuan period included foreign cloth. Ma Huan’s *Overall Survey of the Oceans Shores* in the Ming period mentions that Bengal produced five or six types of fine cloth. One of them was named ‘bi’ cloth and its local name was ‘byramput’. It was over three “chi” in width and five “zhang” and six or seven “chi” in length and it was as fine as pink letter paper. Other species included turmeric cloth, ‘sanah-baf’ in Farsi, cawtar (沙榻儿, *sha ta er* in Chinese) and malmal etc. During the reign of Zhengtong of the Ming Dynasty, Bengal offered white “bi” cloth and “douluo” cotton as tribute. In *Juan* 326 of the *History of the Ming Dynasty*, the gifts sent by Kulam included white cotton cloth while those sent by Calicut included ”danbolan” cloth and “bi” cloth.

*(Chen Ming)*

**EARLY MODERN ERA**

**OPIUM TRADE**

The trade in opium was one of the main forms of commercial interaction between India and China in the 19th century CE. Conducted under conditions of British colonial domination of India, it had a major impact on the relations between China and Britain and between China and the West as a whole. It was the immediate cause of the two Opium Wars (1839-42 and 1858-60). It significantly affected the
economic and social conditions in China, through its effects on trade flows and fiscal stability, and through the devastating effects of addiction to the drug among different strata of Chinese society. It also contributed to the breakdown of existing structures of trade and authority in China. At the same time, the opium trade also had a significant impact on the revenues of the British administration in India and on the economies of those Indian regions that were connected with the production of and trade in opium.

Opium had been imported to China primarily by Arab and Turkish traders since the 7th and 8th centuries and was used mainly for medicinal purposes. The consumption of opium in China as a narcotic dates from early 18th century CE. In 1729, the Yongzheng emperor issued an imperial edict prohibiting the domestic sale and consumption of opium and later the import of opium was also specifically prohibited. Nevertheless, opium continued to be smuggled into China.

The growth of the opium trade in the 18th century CE was directly linked with the interests of the British East India Company. After the battles of Plassey (1757) and Buxar (1764), the British East India Company gained control over large parts of eastern India. As part of its efforts to raise revenues, the Company organised the large-scale cultivation of opium in areas under its control. The Company was reluctant to carry contraband opium in its own ships to China, in order not to jeopardise its highly profitable trade with China. So, it auctioned the opium to private traders who smuggled it into China. The Company derived huge profits from the sale of opium in this manner. The sale of opium to China also served another purpose. In the course of the 18th century CE, the export of tea from China to Britain increased rapidly. The balance of trade became increasingly unfavourable to Britain as the market for British products in China did not expand much and consequently Chinese tea had to be paid for mainly with silver bullion. The problem became particularly acute for Britain after the passing of the Commutation Act in 1784 by the British Parliament, which, by drastically lowering the duty on tea, led to an exponential increase in tea imports. Initially, the British sought to make up for the trade deficit by exporting raw cotton from western India for which there was a market in China. This was the beginning of the so-called triangular trade between China, Britain and India. However, from the early decades of the 19th century CE and particularly after 1820, opium became the chief export to China from India.

Initially, virtually all the opium sold in China from India was grown in Bengal and Bihar and was known as Bengal or Patna opium. However, from early 19th century CE, opium from the western part of India, known as Malwa opium, also began to find a market in China and eventually overtook Patna opium in sales. Unlike Patna opium, Malwa opium was not grown under the East India Company's supervision but by a large number of private cultivators. Malwa, being cheaper than Patna opium, had bigger sales and greatly expanded the market for the drug in China.

An elaborate network of cultivators, brokers, shippers, agency houses and agents, closely linked with the East India Company and its officials, was involved in the shipping of opium from India to China. It has been estimated that opium revenues comprised about 17-20 per cent of the government revenues in India in the heyday of the trade. On the China coast, British, Indian, American and other traders colluded with local smugglers, officials and merchants to bypass the strict prohibitions on opium. British and other opium smugglers brought the opium to various secret locations up and down the China coast in order to expand their sales as much as possible. The highly addictive nature of the drug made it ever harder for the Chinese authorities to contain the trade.

The adverse consequences of the opium trade for China were many. China's once favourable balance of trade began to reverse itself and silver...
began to flow out of the country in increasing quantities. This had a destabilising effect on the currency, causing particular hardship to cultivators whose tax payments had to be made in silver. The smuggling of opium on a large scale contributed to corruption and administrative breakdown in affected sectors. The effect of opium addiction on human productivity and on social life cannot be measured. The impact on the Chinese military forces amongst whom opium addiction spread rapidly was particularly alarming from the point of view of the imperial government. All this prompted the Jiaqing emperor and his high officials taking a firm decision to enforce the existing regulations and clamp down on the opium trade. To put this policy into effect, the emperor despatched the Imperial Commissioner Lin Zexu to Canton in 1839. As is well-known, Lin Zexu's efforts to put an end to the opium trade were met with Britain's decision to launch the naval attack on China, known as the First Opium War which resulted in China's defeat. After the Second Opium War, the Qing government was compelled to legalise the opium trade in 1860.

In spite of the legalisation of the opium trade, the Chinese government continued to try and place restrictions on the trade throughout the 19th century CE. Opium production within China itself also began to give competition to opium imports from the last decades of the 19th century CE. Eventually, an agreement was signed by the British envoy in China and the representative of the Chinese foreign ministry, the waiwubu on May 8, 1911, to end the export of opium to China by 1917. However, the uncertain political situation in China resulting from the "Revolution of 1911" affected sales of imported opium and brought a premature end to the opium trade. The trade came to an end finally with the cessation of all transactions at the Bombay Opium Warehouse at the close of 1913.

(Madhavi Thampi)

INDIA-CHINA COTTON YARN TRADE

Manufactured cotton yarn was one of the main exports from India to China in the last quarter of the 19th century CE and the early years of the 20th century CE. The earliest Indian textile mills which were established in the 1850s initially produced cloth for the domestic market but they soon found that they could not compete with imported British cloth. Therefore, from the 1870s, Indian textile entrepreneurs, many of whom already had experience of trading with China in commodities like raw cotton and opium, turned to the China market where there was a demand for cotton yarn. Although China had been importing manufactured cotton yarn almost entirely from Britain until that point, there developed a preference for the coarse type of yarn produced by the Indian mills in the Chinese handloom industry.

From an average of just 2,000 bales of cotton yarn per year in the period 1875-79, by 1895-99 the Chinese market imported an average of 452,000 bales of yarn from India per year. The market share of Indian mills rose to 96 per cent, compared to that of Britain which dropped to four per cent. Of the total exports of cotton yarn from the mills of Bombay, the exports to China exceeded 92 per cent for the entire period from the 1870s to the first decade of the 20th century CE. This shows that the trade with China played a very important role in stabilising the Indian textile industry in its early decades of growth. Among the well-known mills of Bombay that supplied the China market were the China Mills, Moon Mills Jacob Sassoon Mills, and Tata's Swadeshi Mills.

From the turn of the 20th century CE, however, Indian cotton yarn exports to China began to decline mainly on account of competition from Japanese yarn which was cheaper. In 1906, India still supplied 77 per cent of Chinese yarn imports but a decade later, Japanese yarn exports had overtaken India's exports. By 1924, the Indian share of the Chinese cotton yarn market had fallen to 24 per cent. By this time, Chinese production of manufactured cotton yarn had also begun to displace both Indian and Japanese imports. The decline in yarn exports
to China almost immediately affected the textile industry in India with several mills in Bombay having to close down fully or partially. However, in the long term, it was one of the factors that led to the industry in India reorienting itself to produce cloth for the domestic market again, instead of focusing on producing yarn for export.

(Madhavi Thampi)

ABDOOLALLY EIBRAHIM & CO
Abdoolally Ebrahim & Co, (today known as the Abdoolally Ebrahim Group, AEG) was one of the earliest Indian companies to set up in Hong Kong, just after its establishment as a British colony. It is the oldest firm in Hong Kong surviving under its original name and is the oldest surviving client of the Hong Kong and Shanghai Banking Corporation (HSBC).

Abdoolally Ebrahim Noordin, a member of the Dawoodi Bohra Muslim community from Bombay. Dawoodi Bohras from Gujarat have played a significant role in the overseas trade from western India to the Persian Gulf and East Africa as well as to various ports in East and Southeast Asia. Initially trading in cotton, silk, opium and tea, the company has over the decades expanded and diversified into many other areas. It was one of the companies whose opium stocks were confiscated just prior to the Opium War, which received compensation for it in 1864. The AEG began the first cross-harbour ferry service between Tsim Sha Tsui and Central in Hong Kong in 1842. In the same year, it opened offices in Canton and Shanghai. In Shanghai, its office was located on the Shanghai Bund. Although they vacated that office following the revolution, they reopened it in 2004. Since then, they have opened branch offices in Shenzhen and Dalian as well.

In Hong Kong, the AEG’s headquarters since 1920 has been located at 20 Stanley Street. In 1940, it became a founding member of the Hong Kong General Chamber of Commerce, and in 1952, it joined the Indian Chamber of Commerce Hong Kong. Some of the major sectors in which it has been involved are agri business, metals and minerals and ship-chartering. Textiles and housewares are other major areas in which the group is involved.

(Shaikh Jaffer E Ebrahim)

E D SASSOON & CO
E D Sassoon was the second of eight sons of David Sassoon, founder of the wealthy and powerful Sassoon group of companies that had major commercial, industrial and financial interests in China from the mid-19th to mid 20th century CE. Belonging to the Baghdadi Jewish community, David Sassoon arrived in Bombay as a refugee in 1832 and very quickly moved into the China trade. Bombay was the headquarters of their business empire for about one century although various members of the family eventually relocated to England in later decades.

The Sassoons initially derived most of their profits from the opium trade in which they had a commanding presence. Later, they diversified into many different lines of business, becoming one of the most prominent business families of Hong Kong and Shanghai. E D Sassoon, who was first sent to China by his father in 1844, eventually separated from the parent Sassoon Company. In 1872, he set up his own company known as the E. D. Sassoon Company with its headquarters at 5 Renji Road in Shanghai. In Chinese, it was known as the (New Sassoon) company, to distinguish it from the original Sassoon Company. Eventually, under the two subsequent heads of the company, Jacob Sassoon and Victor Sassoon, it went on to become the dominant Sassoon company in China.

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(Shaikh Jaffer E Ebrahim)
most prominent stores on Shanghai’s Nanjing and Tianjin Roads. They also had a profitable insurance business. From the end of the 19th century CE, they ventured into manufacturing, setting up spinning and weaving factories, and rice, paper and flour mills as well as breweries. Among their most successful ventures was their involvement in real estate. They controlled the Hua Mao Real Estate Company, Shanghai Real Estate Company and Far East Real Estate Company. Some of the most iconic buildings on the Shanghai Bund were owned by them. They owned among others the Huamao Hotel, Cathay Hotel, Guo Tai Grand Theatre and the grand building they constructed in 1928 known as Sassoon House. In the insecure conditions of China in the 1920s and 1930s, they made huge profits through the issue of shares and bonds. The E D Sassoon Company was also prominent in the business life of Hong Kong although their interests reduced after the beginning of the 20th century CE.

The main business interests of the E D Sassoon Company in Shanghai were wound up by Victor Sassoon in 1948 but they continued to receive rent from their many properties there for some years until these were finally taken over by the Chinese Government in 1958.

(Madhavi Thampi)

PARSIS

The Parsis are an Indian community of ethnic Persian origin who are followers of Zoroastrianism. The original Parsis migrated to the west coast of India in the 8th or 10th centuries CE to avoid religious persecution in their original homeland of Persia. Originally a largely agricultural community, they later ventured into and made their mark in trade and modern industry. From the later 18th century CE until the early 20th century CE, they played a major role in the overseas trade from the port of Bombay (Mumbai), particularly in the trade between Bombay and the China coast.

1756. In this period, as a by-product of the tea trade between China and Britain, raw cotton from western India began to be shipped to Canton (Guangzhou) to pay for the rapidly growing export of tea from China. Enterprising Parsi merchants were among the earliest to profit from the spurt in trade between Bombay and China from the last quarter of the 18th century CE. One of the earliest Parsi firms to be established at Canton was that of Cowasjee Pallanjee & Co (1794). The great Parsi merchant and benefactor Jamsetjee Jejeebhoy, who played a major role in the growth of Bombay in the first half of the 19th century CE, made his fortune in the trade with China. The raw cotton and opium trade and the shipping business with China contributed to the rise of many other prominent Parsi families as well, including the Banajis, Wadias, Petits, Tatas, Dadiseths, Camas and others. Later, when several leading Parsi businessmen ventured into the newly emerging cotton textile industry in India in the second half of the 19th century CE, they exported a significant portion of the cotton yarn produced in their factories to China.

The Parsi merchants showed a greater willingness to travel and reside in China than any other Indian merchants involved in the China trade. Jamsetjee Jejeebhoy himself travelled several times to China as a young man. As a result, hundreds of Parsi men in the 19th century CE were to be found in Canton, Macau and later Hong Kong, Shanghai and other Chinese ports. In the early years of the 19th century CE, at times there were more Parsis in Canton than there were British. They were often referred to by the Chinese as baitouren (whiteheads) on account of their distinctive white caps. Before the Opium War, Parsis lived in Macau and in the foreign factories on the Canton waterfront. One of these even came to be known as the ‘Parsi factory’. Parsi cemeteries in Canton and Macau have tombstones dating back to 1829.

Parsis played a pioneering role in the early settlement and development of Hong Kong after

The earliest Parsi merchant known to have sailed to China was Heerjee Jeevanjee Readymoney in
1842. Among those who purchased land on the Hong Kong waterfront in the first land auction conducted by the British authorities on the island in June 1841, were Dadabhoj Rustomjee, Heerjebhoj Rustomjee, Framjee Jamsetjee and Pestonjee Cowasjee. Starting out initially in the import-export trade from Hong Kong, the Parsis soon ventured into diverse business activities, including real estate, share brokerage, the hospitality industry, banking and so on. One of them, Dorabji Naorojee, founded the cross-harbour transport service that evolved into Hong Kong's famous "Star Ferry" service. The Parsis were also known for their involvement in charitable activities in Hong Kong. The individual, who played the pioneering role in the establishment of the University of Hong Kong, was a Parsi businessman known as H N Mody. The Ruttonjee family established one of the earliest anti-tuberculosis sanatoriums on the island.

This community played an interesting role in the transmission of cultural influences from China to India in the 19th century CE. Deeply impressed by the skill of Chinese silk embroiderers at Canton, Parsi merchants commissioned Chinese embroiderers to produce beautifully embroidered silk for the sarees worn by the women of their families back home. This was the origin of the famous Parsi gara saris, which have become an intrinsic part of Parsi textile culture. Parsi merchants imported large quantities of Chinese porcelain, furniture and other artefacts which had a significant impact on the lifestyle of the elite in Bombay at that time. They also commissioned Chinese painters like Lamqua and others to paint oil portraits of themselves and their families.

With the changing occupational structure of the Parsi community back in India, the number of Parsi traders and businessmen in China began to dwindle in the early 20th century CE. Nevertheless, there continues to exist a small but flourishing Parsi community in Hong Kong today whose links with China go back many generations.

(ISMAILI TRADERS)

Traders from the Ismaili Muslim community from western India formed an important segment of the Indian mercantile community on the China coast in the 19th century CE. The Ismailis were a traditional trading community who took advantage of the new opportunities held out by the European penetration of Africa and Asia. Although better known for their commercial role in East Africa, they also had their presence in eastern Asia. In the early 19th century CE, like the Parsi and Jewish traders from India, they engaged in trade in raw cotton, opium and other products of western India. Among them was the firm of Cassumbhoy Nathabhoy which was operating in Canton (Guangzhou) in the 1830s. After the establishment of the British colony in Hong Kong in 1842, some of the Ismaili merchants shifted base from Canton to Hong Kong. An 1864 list of 28 Indian traders compiled by the Hong Kong government contains the names of 15 Ismaili traders and firms. Abdoolally Ebrahim & Co, which was founded in 1841, remains today the oldest firm operating in Hong Kong under its original name. Established by Ebrahim Noordin, it traded in beans, spices, raw silk, sugar and cotton yarn among other things. By and large, the Ismaili enterprises were family firms. Some
of the Ismailis acted as brokers for Parsi firms while others were independent merchants. Records show that in 1920, there were 240 Ismailis in Hong Kong but their number was only 60 by 1938. Some Ismaili merchants also established their base in Shanghai and took advantage of growing opportunities there. Families such as the Tyabjis, Roghays, Ghattys and Kurs made considerable fortunes from trade with China. (Madhavi Thampi)

THE TATAS
The Tatas are one of the most prominent business families of India with extensive business interests both in India and abroad in diverse sectors such as iron and steel, textiles, power, automobiles, information technology and so on. Primarily known as pioneers of Indian industry, they began their operations as a trading firm in the middle of the 19th century CE. Their trading links with China date back to this period.

The founder of the business, Nusserwanji Tata, in December 1859 established a firm called Jamsetji & Ardeshir in Hong Kong’s Hollywood Road, with two partners, Premchand Roychand and Kaliandas. This firm imported opium and cotton from India, and exported tea, silk, camphor, cinnamon, copper, brass and Chinese gold. Nusserwanji sent his son, Jamsetji Nusserwanji, to Hong Kong to assist in the business. Jamsetji Nusserwanji, the real founder of the family’s fortunes, spent four years in China from 1859 to 1863 during which he opened a branch of the firm in Shanghai as well. In the great Bombay stock market crash of 1864, the Tatas was among the many business firms of Bombay that was badly jolted and they temporarily retrenched their China business interests. A few years later, however, Nusserwanji visited China and Japan and tried to revive the firm’s branch in Hong Kong. He collected porcelain and other items of art during this trip, marking the start of the Tata collection of oriental art which is now housed at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum) in Bombay. Nusserwanji invested funds in a firm run by two of his brothers-in-law, Dadabhai and Sorabji, which had been trading for some time in East Asia under the name D C Tata, and the firm was renamed Tata & Co Nusserwanji and his son J N Tata occasionally retained some interests in this firm which was managed by Dadabhai and then his son.

When the Tatas entered the textile manufacturing business in India just like some other Indian businessmen they began to export the chief product of their mills, cotton yarn, to China. By the end of the 19th century CE, the Indian share of the market for imported cotton yarn in China had risen to 96 per cent. Before the Tatas, it was believed that only lower quality cotton yarn produced in India would sell in the Chinese market. However, in the Tatas’ Swadeshi Mills in Bombay, a fine quality cotton yarn was produced that also sold very well in China. In the early part of the 20th century CE, however, Indian cotton yarn was displaced in the China market first by Japanese manufactured yarn, and then by yarn produced in Chinese factories.

For a few years in the later 19th century CE, the Tatas had also sought to challenge the monopoly of the big European shipping companies in the routes to the East. They set up their own Tata Line in collaboration with the Japanese shipping company, Nippon Yusen Kaisha. However, in the fierce “freight war” that was waged by the European shipping companies against this new entrant to the field, the Tatas suffered losses and had to withdraw from the steam navigation business.

Although trade with China was never the main focus of the Tatas’ enterprise, it nevertheless played some role, especially in the early phase of their growth. In the last few years, the Tata Group once again established its presence in China in various sectors. These include information technology, steel, engineering and consumer products. At present, the Tata Group has over 3,000 employees in China. (Madhavi Thampi)
THE HARILELAS
The Harilelas are currently the most prominent business family of Indian origin in Hong Kong. They wholly-own the multi-million dollar Harilela Group of Companies which has a very strong presence in the hospitality industry in Hong Kong besides having substantial real estate and other business interests in Hong Kong and outside. Their presence on the China coast dates nearly one century back when Naroomal Lilaram Mirchandani arrived in Guangzhou (Canton) from his home province of Sindh (then a part of India and today in Pakistan). He set up a shop to export antiques primarily to Europe from China. After several years, in 1930, he brought his wife and sons over to join him in China.

Since the antiques business was hit hard by the Great Depression of the 1930s, the Harilelas reoriented their business. They set up a mail order custom tailoring business that became very successful. They managed to survive through the difficulties caused by the Japanese occupation of Hong Kong during World War II. After the War, they were commissioned to produce uniforms for the British army which helped them to prosper further. However, in 1960, under the aegis of the newly-formed Harilela Group, the family once again reoriented their business interests, moving into the real estate business and hospitality industry. They acquired substantial property in Hong Kong’s most prestigious locations. Among the many hotels that they own and operate are the Holiday Inn Golden Mile in Hong Kong and the Westin Resort in Macau. Four generations and about a hundred members of the Harilela family reside together in a huge mansion in Kowloon Tong.

The current chairman of the group, Hari Harilela, has served as Hong Kong Affairs Advisor to the Chinese Government and in 2000, a was awarded the Gold Bauhinia Star by the Hong Kong Special Administrative Region government. The Harilelas are a good example of versatility and business acumen displayed by Indian entrepreneurs who have managed to overcome challenges and thrive in the turbulent conditions of 20th century CE China. (Madhavi Thampi)

JAMSETJEE JEJEEBHOOY
Jamsetjee Jejeebhoy (1783-1859) dominated Bombay’s trade with China in the first half of the 19th century CE. An orphan from the small town of Navsari in Gujarat, he came to Bombay (Mumbai) as a youth to assist in his uncle’s bottle-selling business. Sensing the boom in the export trade in raw cotton to China, Jamsetjee was quick to seize the opportunity. He made several trips to China in quick succession in the first decade of the 19th century CE and thereby established the foundations of a flourishing business. It was in the course of one of his voyages that he became acquainted with William Jardine who later co-founded the well-known China coast firm Jardine Matheson & Co.

After 1807, Jamsetjee Jejeebhoy directed his vast and expanding commercial empire from Bombay. He dealt mainly in raw cotton and opium trade with China. He was the principal shipper of opium to Jardine Matheson & Co, in China and was an immensely powerful figure in the trade from Bombay. His ships, such as Good Success, Bombay Castle, Fort William, Charlotte and so on, were familiar sights in the Canton-Macau region. A large number of smaller merchants who engaged in trading with China from Bombay consigned their goods to his shipping business. Apart from his close relations with other Indian merchants and with British merchants in Bombay and the China coast Jamsetjee Jejeebhoy also had good relations with Chinese merchants at Canton (Guangzhou), especially the wealthy Hong merchant, Howqua (Wu Bingjian).

From the 1840s, changes in the maritime trade between India and China including the influx of private British traders and the appearance of steamships worked to the disadvantage of Jamsetjee Jejeebhoy and his commercial empire. His firm no longer dominated this trade, particularly after his death in 1859. Nevertheless, Jamsetjee Jejeebhoy remains an iconic figure in the history of Mumbai, especially because of his numerous charitable activities which
included his role in setting up some of Mumbai’s best-known hospitals and educational institutions. An interesting legacy of Jamsetjee is the voluminous letters he left behind which are preserved even till today in the library of the University of Mumbai and which are among the main sources we have for the early growth of trade between Mumbai and China. 

(Madhavi Thampi)

**K R CAMA**

Kharsedji Rustomji Cama (1831-1909) was an eminent Parsi social and religious reformer and educationist. He was a multifaceted personality and scholar whose name was associated with many educational institutions in his native city of Bombay including the University of Bombay.

![K R Cama](image1)

He took particular interest in female education. He also actively campaigned to reform the practice of Zoroastrianism in India, aiming to purge it of what he believed were unnecessary rituals. He came from a long line of China traders and himself had spent some years doing business in China as a young man.

The first members of the Cama family to establish trading links with China were the brothers, Mancherji and Edalji Cama. Of Mancherji’s three sons, all of whom traded with China, one of them established the firm of Hormasji Mancherji Cama’s Sons in China in 1842. Hormasji’s grandson was K R Cama. He was sent to China from Calcutta in 1850 to join his uncle’s firm, Messrs Ruttonji Hormasji Cama & Co of Canton. He became a partner of this firm in 1852 and spent a total of four years in China until 1854, after which he returned to India.

The life and career of K R Cama is illustrative of the connection of Bombay traders, particularly of the Parsi community, with China in the 19th and early 20th centuries CE. The wealth that some of these merchants acquired through China trade enabled them on the one hand to move into other business ventures in industry and finance and on the other hand to engage in philanthropic activities back at home. Even while he was in China, K R Cama made numerous endowments for educational purposes back in India. After his initial forays into business, K R Cama devoted himself to his reformist activities and educational reform. He played an active role in the Asiatic Society of Bombay as well.

(Madhavi Thampi)

**H N MOODY**

Hormusjee Naorojee Mody (1838-1911), a Parsi merchant from Bombay (now Mumbai), was a leading entrepreneur and philanthropist of Hong Kong. He accumulated considerable wealth from his diverse business enterprises but is remembered today mainly for the pioneering role he played in the establishment of the University of Hong Kong.

![H N Mody](image2)

H N Mody arrived in Hong Kong in 1860 (some sources say in 1858) from Bombay on the suggestion of his uncle, Jehangirjee Buxey, to help him with his auction business. In the 1860s, he appears to have worked in the opium trading firm of S A Seth and also the Bank of Hindustan, China and Japan before taking over the auction house of his uncle after the latter’s death. While working in the bank, Mody got acquainted with the Calcutta Armenian Catchik Paul Chater with whom he formed a highly
successful business partnership later under the name of Chater & Mody in 1868. It ventured into share brokerage and also into real estate. Early on, they realised the potential of Kowloon on the mainland opposite Hong Kong island and heavily invested in property and development in Kowloon. Today, there exist a Mody Road and Mody Square in Kowloon’s Tsim Sha Tsui area, named after H N Mody. Chater & Mody was famed for its harbour development and land reclamation schemes in Kowloon and Hong Kong including the Praya Reclamation scheme along the northern waterfront of Hong Kong island.

H N Mody was known for his many charitable endowments in Hong Kong, including towards the building of a Seaman’s Institute and a Soldiers’ and Sailors’ Home. However, his outstanding contribution to the growth of Hong Kong was his work to establish the University of Hong Kong at a time when few considered it important that this largely commercial colony have its own institution of higher education. Mody pledged then a huge sum of $1,50,000 provided that the sum could be matched from other sources. He persisted with the project in the face of initial indifference until finally, the foundation stone of the main building of the university was laid in March 1910, a year before he died. On the 90th anniversary of the inauguration of the University of Hong Kong on June 17, 2002, a bronze bust of Mody was installed in the Main Building in recognition of his role in the establishment of the University.

(Madhavi Thampi)

PAUL CHATER

Catchik Paul Chater (September 8, 1846 – May 27, 1926) was an Armenian businessman from Calcutta who played a major role in the early development of Hong Kong. His Chinese name was Zhe Da 遮打. There are many monuments to Chater in Hong Kong and the centrally located Chater Garden on Hong Kong Island is named after him.

Chater came to Hong Kong in 1864 as a clerk in the Bank of Hindustan, China and Japan. With the help of the Sassoon business group, he ventured into share brokerage and had great success. In 1868, he established a flourishing partnership with the Parsi businessman Hormusji N Mody under the name Chater & Mody. But his major achievement was in the sphere of real estate development, helping to develop a significant portion of the island’s Central district. In 1886, he set up the Hong Kong and Kowloon Wharf and Godown Company to develop Kowloon Harbour on the mainland and Kennedy Town in the northwestern part of the island. His grandest project, however, was the Praya Reclamation scheme to develop the central waterfront area on the northern shore of Hong Kong island. This was done through the company which he formed in 1889, Hong Kong Land. He was a visionary who pushed to bring electricity at an early stage to Hong Kong through his Hong Kong Electric Company which he formed in 1889. In recognition of the role he played in Hong Kong’s development, he was appointed to the Executive Council of Hong Kong in 1896 and knighted by the British government in 1902. He, however, continued to support institutions back in India like his alma mater, the well-known La Martiniere College in Calcutta.

Chater bequeathed most of his estate, valued at nearly $5 million, to Hong Kong on his death including the fabulous mansion ‘Marble House’ on Conduit Road. After the death of his wife in 1935, this became the residence of the Commander-in-Chief of the Navy. He also built up a very valuable art collection which includes some of the best visual representations of life in the ports of the China coast in the 19th century. Although most of the collection was destroyed during the Japanese occupation what remains is housed in the Hong Kong Museum of Art today.

(Madhavi Thampi)

ELLIS AND ELLY KADOORIE

Ellis Kadoorie (1865-1922) and Elly (Eleazer Silas) Kadoorie (1867-1944) were two brothers from the Baghdadi Jewish community of Bombay who established the foundations of a big business empire in Hong Kong during the late 19th century. Today, CLP Holdings, the main company of the Kadoorie Group, which was founded in 1890, supplies power to a major portion of Hong Kong. The total wealth of the family is estimated to be nearly US$10 billion.

Elly Kadoorie came out to Hong Kong at the age of 15. He initially worked for the immensely successful fellow Jewish business family, the Sassoons, and served in Shanghai, Tianjin, Ningbo...
and other treaty ports. Although he prospered in the service of the Sassoons, he decided to set up on his own, borrowing some money from his brother Ellis who joined him in Hong Kong in 1883. He set up the brokerage firm of Benjamin, Kelly and Potts in Hong Kong. The brothers also developed their business interests in Shanghai. During the period of World War I, they acquired stakes in the China Light Company in Hong Kong and in Hong Kong and Shanghai Hotels. In Shanghai, Elly Kadoorie’s residence was the fabulous Marble Hall which he built on what is today’s Yan’an Xi Lu. During the Japanese occupation of Hong Kong and China, Elly Kadoorie was interned first in Hong Kong and then in Shanghai. He died in Shanghai in 1944 just after being released from the Zhabei internment camp on medical grounds.

The Kadoorries were well-known for their charitable endowments, particularly in the sphere of education. Among other things, Ellis Kadoorie established a school for Chinese boys in Hong Kong which was acknowledged by the British authorities there to be “one of the finest school buildings in the Colony”. He built five other schools as well for Chinese students including in Guangzhou (Canton) and Shanghai. He also set up a school for Indian boys in Hong Kong as he believed that their requirements were different from those of Chinese students.

After the death of Ellis and Elly Kadoorie, their business empire was managed by Elly’s sons, Lawrence and Horace.

(Madhavi Thampi)
III

SCIENCE & TECHNOLOGY
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OVERVIEW

Exchanges in science, technology and medicine are one of the important components of the history of India-China cultural interactions. Beginning with the period of the Qin and Han Dynasties (c. 3rd century BCE) to the end of the Qing Dynasty (1911), both countries had uninterrupted exchanges in the area of science and technology though its intensity varied between frequent and occasional over the long course of time. The major areas and nature of these exchanges were as follows:

Exchanges in the Field of Astronomy

Astronomy was a well-developed knowledge system in ancient India. Indians observed and described various astronomical phenomena using advanced mathematical calculation and formulae. According to Professor David E. Pingree, ancient Indian astronomy can be divided into five periods, namely, the Vedic Period (from 1000 BCE to about 400 BCE), Babylonian Period (from 400 BCE to 200 CE), Hellenistic Babylonian Period (from 200 CE to about 400 CE), the Greek Period (from 400 CE to 1600 CE) and the Islamic Period (from 1600 CE to about 1800 CE).

Astronomical Science in the Vedic Period, as found preserved in the Four Vedas including the Rigveda, is characterised by its mostly localised Indian content. In the Babylonian Period, many Mesopotamian astronomical elements were integrated into Indian astronomy. This included methods of measuring length and change of time as well as mathematical models, time units and instruments originated from Babylon. In the Hellenistic Babylonian Period, inputs from the Greeks modified and expanded Babylonian astronomy. Its contents included descriptions of planetary configuration as well as issues such as solar and lunar eclipses, length of shadow and so on. Some of its contents were preserved in Pañcasiddhāntikā which was written sometime in 575 CE. The Greek Period of Indian astronomy, lasting over 1,000 years produced many outstanding Indian astronomers and classics contributing to the successive formation of five astronomical schools (paksas). Among them, the earliest was the Brāhmāpakṣa which was established in circa 400 CE. Having the longest history of over 1,500 years, its impact on Indian astronomy was the most profound. The others included Āryapakṣa founded in 500 CE, the Ārdhārātikapakṣa established also in 500 CE, the Saurapakṣa created in 800 CE and the Ganešapakṣa launched in 1500 CE. With the spread of Islam into India, an Islamic astronomical period existed between 1600 CE to 1800 CE. This was followed by the British colonial rule which witnessed a period of direct contact with modern and contemporary Western astronomy.

Foreign astronomy made frequent inroads during the long history of India. Yet in spite of absorbing several foreign elements, the indigenous Vedic astronomy preserved itself and continued to flourish. With the spread of Buddhism in the east, this Vedic astronomy was also introduced into China. Transmission of Vedic astronomical knowledge can be found scattered in translated Buddhist classics and in various other kinds of historical texts of China. It covered the following areas: i) cosmology ii) constellation system iii) movements of the sun, moon, solar and lunar eclipses iv) seasons and calendars and v) planetary motion and ephemeris.

It was early Indian or Vedic knowledge of cosmology that was transmitted to China along with Buddhism. This contained the concept of kalpa (aeon), cyclical model of destruction and creation, cosmic structure and dimension etc. According to the Buddhist world view, a kalpa (e.g. vivartakalpa) begins with the arising of primordial wind leading to the creation of a structure of universe or cosmos after the destruction of everything by fire at the end of a kalpa. The world thus completes a turn of the wheel of life and it will then be recreated. Buddhist classics describe ancient Indian cosmic structure in terms of the unity of theory of relativity and quantum theory – in the cosmos/universe everything exists on an enormous wind wheel whose thickness is about 1,600,000 yojanas (Vedic measure of distance, which according to some estimates approximated one yojana to 8 miles in modern measurement). There is a water wheel on the wind wheel, which is 1,200,000 yojanas thick, of which 320,000 yojanas from the surface...
are compressed into a gold wheel. The combined diameter of the water and gold wheel is 1,203,450 yojanas and its circumference is triple the diameter. The gold wheel is placed in the centre of Sumeru Mountain [which according to various legends is a *mandala* (circular figure symbolising universe) like complex surrounded by mountains and seas with planets circumambulating it]. Both its height over the surface and depth below surface are each said to be of 84,000 yojanas. It is surrounded by seven Gold Mountains in turn. There are four continents outside the seven Gold Mountains. These are Wheel Ring Mountains outside the four continents. The depth of seven Gold Mountains and the Wheel Ring Mountains under the surface are equivalent to that of Mt Sumeru but height and width of each diminishes according to their distance from Sumeru. There are eight seas among nine mountains, in turn, the earlier seven seas are “inner seas”, the innermost sea is 80,000 yojanas in width, and the periphery is 240,000 yojanas in circumference. The width of each of the next six seas are reduced by half in turn. The eighth sea is the “outer sea” and was 321,000 yojanas in width. This ancient Indian cosmic model is similar to the ancient Chinese canopy cosmic model but presently there is no certain evidence about the close connections between the two.

In Chinese translation of Buddhist classics, it is worth paying attention to the rendering of the Indian constellation system, the problem of the beginning constellation/nakshatra, its total sum of as well as the size, the number of stars and the shape of each of the constellations. Before the spread of the Indian constellation system, China had a set of its own indigenously developed similar system. Chinese translation of names of the Indian constellation evinces three characteristics: i) A large part has been translated into known constellation names in Chinese ii) another large part is the transliteration of Sanskrit pronunciation of names into Chinese iii) translation of literal meaning of names in Sanskrit into Chinese. However, only one such case is found in *sutras* translated into Chinese (henceforth, referred to as translated *sutras*). The *Citra* in Indian constellation system is different from that of ancient China. In the Chinese translation of Buddhist classics, *Jiao xiu* (Spica) is considered as *Citrâ*, but there are also cases of conflating *Krttika* and *Ašini* with it. Obviously, using Spica as *Citrâ* is to keep consistency with ancient Chinese constellation system. Recognition of *Krttikâ* as the *Citra* was the characteristic of the ancient Indian system which reflected astronomical adjustment for precession of equinoxes and is a later addition to the translated *sutra*. Two constellation numbers, ie 27 and 28 appear in the Chinese translation of Buddhist classics. The system of 28 constellations is consistent with those of ancient China while the system of 27 constellations excluding *Abhijit* (*niu xiu*) is the result of adjustment to match the Indian local constellation system with that of foreign zodiacal signs. The most complete description of 27 constellations is seen in *Xiuyaojing* (*Book on the Nakshtras and the Luminaries*) written and translated in Chinese by Monk Amoghvajra (Bu Kong) during the Tang dynasty. In the translated *sutras*, the size of the constellations have a kind of uneven division but its random nature is not similar to the 28 constellations of ancient China where the size of each is irregular and all of which could be divided into three types – ie wide, narrower and the narrowest. In the Buddhist classics such as *Xiuyaojing* (*Book on the Nakshtras and the Luminaries*), there is also a tendency to make uniform the size of each constellation which is the result of the influence of the entry and spread of the western astronomical system based on 12 equatorial constellations or signs of the zodiac in India. Further, the number of stars in the constellation systems in *sutras* greatly differs from that of ancient China, with only five constellations having completely the same number of stars. Astronomical instruments to gaze at constellation configurations and its product names also have special Indian characteristics.

As for movements of the sun and moon, many translated *sutras* mention that they moved around Mt Sumeru propelled by the wind wheel. The height of the solar and lunar orbital motions is half of Mt Sumeru, ie 42,000 yojanas. The diameter of sun was 51 yojanas, and of the moon 50 yojanas. The sun moved around Mt Sumeru Mountain, day and night causing alterations and seasonal changes in the four continents. In *Li shi a pi tan lun* (*Treatise on Creating the World of Abhidharma*), the Chapter 19 of Volume 5 entitled 'Motion of the Sun and the Moon' mentions that there are 180 paths for the solar movement and 15 paths for the lunar movement. In half-a-year, the sun transits from one solar path to the next consecutively each day and after reaching the outermost it returns to the innermost solar path. This model helps better explain the changes in the time of sunrise azimuth and the length of day. As far as the lunar path is concerned, each lunar path is equal to 12 solar paths. The distance between the outermost (southernmost) and innermost (northernmost) path of the 180 solar paths is 290 yojanas. The sun and moon travel their next successive path on each day. The centre of illumination of sunlight is a ball with the diameter of 721,200 yojanas.

As for solar and lunar eclipses, translated *sutras* explain that the eclipse cycle takes place every six months and are caused by Asurindaka Rahu who
hides the sun and the moon with his hands. Textual sources, outside the translated sutras, inform us that Indian astronomy transmitted to China was good in the skill of calculating the eclipse. These note the calculation method of the Indian monk, Kasyapa Xiaowei. This is found in Volume 33 of *Jiu Tangshu (Book of the Later Tang)* attached to the Eclipse Calculation Skill of Lin Deli (Linde Calendar) as an annexure entitled ‘Indian Method of Kashyap Xiaowei and Others’ (see the entry of ‘Kasyapa Xiaowei’ for details). In Volume 34 of the same book, there is another entry attached to the chapter on ‘Eclipse Calculation Skill of Dayan Li (Dayan Calendar)’ which describes the Indian ‘method to judge eclipse’ descended from the Indian monk, Kumara (see the entry on ‘Kumara’ for details). Furthermore, the *Jiuzhili* (Jiuzhi Calendar), edited and translated by Gautama Siddha introduces Indian eclipse calculation method in detail (see the entry on ‘Jiuzhili Calendar’ for details).

Contents related to “lunar month” of ancient Indian seasons and calendars are also recorded in translated sutras which are rich in detail and include division of season, month names, concepts of white month and black month, arrangements of large month and small month, placement of leap month, changes in day and night time-length, division and name of day and night time etc. The Volume 48 of *Da zhi du lun (Great Treatise on the Perfection of Wisdom)* defines four kinds of months, which are so-called “solar month”, “karma month”, “lunar month” and “nakshatra month”. Here, the “solar month” is one-twelfth of the length of a tropical year, “karma month” is one-twelfth of an ideal year (which consists of 360 days), “lunar month” connotes synodic month and “nakshatra month” refers to sidereal month. Several forms of seasonal changes in the length of shadow at noon are given in sutras. Datasheets in *Shi fei shi jing (Sutra on Time and Non-Time)* are most detailed. As for complete books similar to ancient Indian calendars, besides the Jiuzhi Calendar, the Futian Calendar can be considered as representative. It originated from Indian astronomy and was popular among the Chinese during the late Tang Dynasty. Its main contents are however now untraceable. According to the inference of Sou Neiqing, the Guangzhai Calendar compiled by Gautama Luo might be “a kind of astronomical almanac calculating astronomical phenomena based on Indian astronomy.”

As far as the knowledge of planets is concerned, translated sutras primarily relate to planet names and orders, its dimensions and sizes and its movements and calendars, especially, the two lunar nodes, ie Rahu and Ketu are also regarded as planets. In translations, planets are named either according to ancient Chinese names or provided transliterated names. Their orders sometimes are sequenced according to an ancient Chinese order of five elements and sometimes are based according to the intensity of luminance of each plane. The *Xiuyaojing (Book on the Nakstrastras and the Luminaries)* describes it according to their speed “from fast to slow.” Planet movements and calendars are prominently shown in Qi yao rang zai jue (Expelling Fated Calamities under the Seven Lumnaries) (see the entry on Qi yao rang zai jue for details).

Generally speaking, Indian astronomy spread over China early during a large span of time from the 3rd century to the 10th century. Relevant materials have, therefore, been preserved sparsely and it is hard to connect its contents with certain classics of astronomical schools in different periods. However, the influence of Indian astronomy on China which reached a climax, especially during the Tang Dynasty can still be traceable. In his preface to *Shen long licun* (Celestial Dragon Calendar), Li Jiao writes that Chinese and Indian astronomers “worked together even though they had different
styles and skills” and made common efforts to compile calendars. The most common evidence is that of the Dayanlì (Dayan Calendar) compiled by the Chinese monk, Yu Xing and the Japanese monk, Saicho, who came to China in the Tang Dynasty to seek Buddhist learning. Their work Neizheng Fofa xiangcheng xie mai pu (Blood Spectrum of Inner Realization of Dharma) describes that “monks of both Tang Chinese and Indian Sanskrit tradition participated in a joint discussion meeting and together committed themselves” to finally complete “a fixed and authoritative classic” which as part of the Chinese calendar history became a model for calendars for later generations.

Exchanges in the field of Medical Sciences
In ancient Eastern medical systems, China’s traditional medicine and India’s Ayurveda, Siddha, Unani and Islamic medicines had a long and rich history of progress and enormous contributions to protect and preserve human health. These classical medical systems mutually transmitted and shared knowledge. This was most apparent in the extensive penetration and diffusion of medical knowledge and skills between China and India, primarily through Buddhism in the medieval period. Indian Ayurveda had three representative books (Mahā-triya) ie Caraka-samhitā of Caraka, which mainly discussed internal medicine; Śuṣruta-samhitā of Śuṣruta, which was related to surgery; Aśtāngahrdayasamhitā of Vāgbhatta which paid attention to both internal medicine and surgery. The pathogenesis in āyurveda is directly based on the “theory of harmony and balance of three essences.” The human body is made up of the “theory of three humours/essences.” The concept of four elements forming the body. A disease caused by the disturbance in three humors is referred to as “three-in-one disease” or “three-for-one disease” etc. If the three humors are imbalanced, a human being will suffer from illness. Besides having the āyurvedic theory of three humours/essences for pathogenesis, the Buddhist medical system primarily applies the concept of four elements forming the body. The abnormality of one leads to 101 diseases and of more than one similarly to 404 diseases and so on. The earliest scripture Ren shen si bai si bing jing (Classic on Four Hundred and Four Diseases of Human Body) and the Ren bing yi bu neng zhijing (Classic on Incurable Human Diseases) are taken from Volume I in Xiu xing di dao jing (Classic on Path to Cultivation) which was edited and translated by the Indian monk, Dharmaraksa, during the Western Jin dynasty and records the pathogenesis theory of Buddhist medicine. With translated classic/sutras as a medium of introduction, Buddhist medical theories appeared in traditional Chinese medicinal works. Tao Hongjing collected Ge Hong’s Zhou hou jiu zu fang (Handbook of Prescription for Emergency) and changed its name to Hua Yang yin jin yu que zhou hou bai yi fang (Complements of Prescription for Emergency Written by the Hermit of Huayang). The modification in the book’s name came from the theory of “four elements for human health and abnormality of one element for one hundred and one diseases.” Volume II of Aversion to Wind in Zhu bing yuan hou lun (Treatise on the Pathogenesis and Manifestations of All Diseases) written by Chao Yuanfang in the Sui Dynasty, places all the 404 kinds of diseases in sutras under the category of wind disease. Thus, there were 404 kinds of wind diseases. Chao Yuanfang then used the concept of five colours based on the theory of five elements to make it compatible with the theory of five winds. In his Zhu bing yuan hou lun (Treatise on the Pathogenesis and Manifestations of All Diseases), chapter X of volume XXVI entitled ‘The Parasitic Poison Diseases’ is devoted to “detoxification” and describes theories of “four elements for health” and “four abnormalities”. Sun Simiao of Tang Dynasty in the Preface of Volume I of his Bei ji qian jin yao fang (Valuable Prescriptions for Emergency), discusses Fourth Diagnosis adopting the theory of the sutra that “earth, water, fire and wind as well as harmony preserves humans.” He thus professed that, “Abnormality of one element will lead to 101 diseases” to “abnormality of one Qi will lead to 101 diseases.” Volume XXVII of Bei ji qian jin yao fang (Valuable Prescriptions for Emergency) mechanically applies the concept of 404 diseases to the theory of five viscera and changes “earth, fire, water and wind” into “cold, hot, wind
and air.” Volume XXI of Wang Tao’s Wai tai mi yao fang (Medical Secrets from the Royal Library) which was written during the Tang Dynasty, copies the contents of Tianzhu jing lun yan (Indian Sutras and Shastras on Ophthalmology). This was interpreted by Hu monks in the Western Regions to the Daoist priest Xie. Many theoretical sections of Indian Buddhist medicine could be witnessed in traditional Chinese literature unearthed from Dunhuang. P2115V of Dunhuang ms., Zhang Zhongjing wu zang lun (Treatise on the Five Viscera of Zhang Zhongjing) (Book A) quoted the exposition of sutras that “health is based on four elements and five skandhas, and abnormality of one element will lead to 100 diseases.” P3655, Ming dang wu zang lun (Treatise on the Five Viscera of Mingtang) had the sentence that “the human body is composed of four elements and lives on five cereals.” P2675, Xin ji bei ji jiu jing (New Collective Moxibustion Techniques for Emergency) adopted the theory that “health is based on four elements, and abnormality of one vein will lead to 100 diseases.” The common phrase “abnormality of one element” in Indian Buddhist medical theory was changed into the typical traditional Chinese phrase “abnormality of one vein.” Moreover, Daoist classics and divination literature also adopted the concept of “abnormalities of four elements” and “404 diseases” of the Indian sutras. The transition from “abnormality of one element” to “abnormality of one vein,” or “abnormality of one qi (air)” in traditional Chinese classics and Dunhuang literature reflects that some traditional Chinese physicians (cum Buddhists) recognised and accepted certain practices of the Indian Buddhist medical theories. Their acceptance was, however, not based on total imitation; rather they applied it as a model for transforming and improving its application by adding core elements of local culture consciously within the outer shell of imported foreign culture. Through the transition from “one element” to “one vein” or “one qi”, traditional Chinese physicians linked the traditional pathogenesis theory with the Buddhist pathogenesis theory. Furthermore, it must be noted that the terms such as “one change in seven days” and “doctor king” coming from India’s taixiang (fetal phases) theory, considerably influenced traditional Chinese medicine and Tibetan medical literature.

Although there are no Chinese versions of the three major medical dictionaries of the Indian Ayurveda, many texts of the Indian medical literature have been translated into Chinese. In the period of the Northern Dynasty, the Chinese Dharma branch translated 20 volumes of Bo luo tian men (Brahman Astronomy) and Wu ming lun (Treatise on Five Fields of Knowledge); (this includes “firstly, Treatise on Sound; secondly, Treatise on Prescription; thirdly, Treatise on Technique; fourthly, Treatise on Curse; fifthly, Treatise on Seal”), for Yuwen Hu. During the Southern Liang Dynasty, Ruan Xiao’er’s Qi lu (Seven Collections) records 10 volumes of Mo he qu hu guo fang (Journey of Mo hu to Hu Countries). Compiled by Maha Hu monk, this appears to be a foreign medical book from the name of the compiler and the book. One volume of Za Rong Di fang (Miscellaneous Notes on the Rong and Di (tribes)) was compiled by Emperor Wu of the Song Dynasty, and contained medicinal prescriptions from nations in the Western Regions or surrounding areas of the Northwest. Volume XXXIV entitled Jing ji zhi san shu xian ren ming lun fang (Prescriptions for Immortals in the Western Regions), (one volume of catalogue and 25 volumes of texts), 10 volumes of Xiang shan xian ren yao fang (Medicinal Prescriptions of Fairies in the Western Regions), (one volume of catalogue and 25 volumes of texts), 10 volumes of Xiang shan xian ren yao fang (Medicinal Prescriptions of Nine Fairies of Fragrant Mountain), three volumes of Xi yu bo luo xian ren fang (Medicinal Prescriptions of the Bodhisattva Nagarjuna), four volumes of Xiyu mingyi suo ji yao fang (Invaluable Prescriptions Collected by Famous Doctors in the Western Regions) (12 volumes of texts), 20 volumes of Bo luo men shu xian yao fang (Medicinal Prescriptions of Brahman Fairies), five volumes of Bo luo men yao fang (Medicinal Prescriptions of Brahman), two volumes of Qipo suo shu xian ren ming lun fang (Prescriptions for Immortals Described by Jivaka) (one volume of catalogue and three volumes of texts), 10 volumes of Gan da li zhi gui fang (Gāndhārī Recipes to Treat Demons), four volumes of Xin lu gan da li zhi gui fang (the Newly Recorded Gāndhārī Recipes to Treat Demons) (five volumes of texts and errors), two volumes of Longshu pusa he xiang fa (Methods of the Bodhisattva Nāgārjuna for Compounding Perfumes) and one volume of Longshu pusa yang xing fang (Bodhisattva Nāgārjuna’s Prescription for Spiritual Cultivation). Like Mo he qu hu guo fang (Journey of Mohe to Hu Countries), this batch of medical books must be
translated Chinese versions and their translation, introduction and communication are consistent with the eastern spread of Indian religion. The famous catalogue of Chinese medical books entitled Riben guo jian zai shu mu lu (Catalogue of Books Extant in Japan), compiled by Fujiwara no Sukeyo (828-898) lists several kinds of medical books with names of Bodhisattva Nāgārjuna and Jīvaka, thus indicating influence of some elements of Indian medicine. For example, there is one volume with the title Longshu pusa he xiang fa (Methods of the Bodhisattva Nāgārjuna for Compounding Perfumes), one volume of Jīvaka on Qipo fu lingsan fang (Decomposed Recipes of Jīvaka on Curing Diseases), Shen mi yao fa (Sūtra on the Hidden and Important Law of Meditation), Fo shuo tai bao jing (Garbhā Śūtra), Chu yi qie ji bing da luo ni jing (Sarvarogapraśamani Dhārani Śūtra), Fo shuo chu kong sai huan jing (Śūtra on Eliminating Disasters and Diseases Preached by Buddha), Jia ye xian ren shuo yi ji nu ren jing (Śūtra on Obstetrics Spoken by the Sage Kāśyapa), Wu fen lu: yao fa (Vinaya of the Five Categories: Medical Methods), Mo he send zhi lu: Ming za tong ba qu fa (Mahasangha-vinaya: Vagga Methods), Si fen lu: yao jian du (Vinaya of the Four Categories: Medical Khandha), Shi tong lu: ji yao fa (Ten Vinaya Recitations: Medical Methods), Jin guang ming jing: Chu bing pin (Śūtra of Golden Light: On Eliminating Diseases), Jin guang ming zui sheng wang jing: chu bing pin (Suvarnaprabha-sottamaraja: On Eliminating Diseases) and so on. In the process of seeking Buddhist learning from India or in participating in sutra translation, Chinese Buddhist monks recorded some Indian medical contents in their works. The eminent monk Yi Jing seeking Dharma in the Tang Dynasty discussed medical contents in three chapters of volume III in Nan hai ji hui nei fa zhuan (An Account of the Inner Law Sent Home from the South Sea) ie “Disease Sources”, “Methods to Take Medicines” and “Medicines Eliminating Diseases”. Yi Jing acquired the knowledge of medicine in India’s Nalanda Monastery and the contents such as “Śūtra on Medicine preached by Bhagavant” were authentic Indian medical knowledge which provided accurate and new information to Chinese scholars.

Traditional Chinese “herbalism” witnessed extensive development in the Tang Dynasty. Sun Simiao quoted the theory of the great Indian doctor ‘Jīvaka’ in Volume I in Qian jin yi fang (Supplement to Invaluable Prescriptions for Ready Reference) that “all things under heaven are medicines.” Undoubtedly, the thought that all things were medicines largely broadened the vision of doctors. Many Indian medicines entered China, and Indian studies on herbs were translated into Chinese. During the Tang period, Indian Master Dharmacandra (called Fa Yue in Chinese) “was proficient in Tripitaka and had good knowledge of medicine.” Volume XIV of Yuan Zhao’s Zhenyan xin ding shi jiao mu lu (Catalogue of Buddhist Teachings Newly Established in the Zhenyuan Era) records that Dharmacandra arrived in Chang’an in the 20th year of Kaiyuan Reign (732 CE), “offered astrology, medical prescriptions, palm-leaf scriptures, herbals and sutras as tributes. His disciple, Monk Li Yan translated Fang yao...
(Rediscovery of the lost) Compendium of Medical Herbs

(Prescriptions) and Ben cao (Herbals) sutras with his master, for the emperor.” This was because properties of Hu medicines were little known in China, and the medical circles especially needed to know the characters of these foreign medicines, judge their authenticity, compare them with local medicines, and add them to the daily used medical books. A large quantity of medicines were recorded and applied in Chinese medicine from Su Jing’s Xin xiu ben cao (Newly Revised Materia Medica), Chen Cangqi’s Ben cao shi yi (Compendium of Materia Medica), Zheng Qian’s Hu ben cao (Hu Materia Medica) in the Tang Dynasty, Li Xun’s Hai yao ben cao (Overseas Materia Medica) in the Five Dynasties, Su Song’s Ben cao tu jing (Illustrated Classics of Materia Medica) and Tang Shenwei’s Zheng lei ben cao (Classified Materia Medica) in the Song Dynasty to Li Shizhen’s Ben cao gang mu (Compendium of Materia Medica) in the Ming Dynasty. India’s ‘piperis longi’, ‘harītakī’, ‘terminalia billerica’, asafoetida, amlaphala, borneol oil, litharge, refined sugar, rhinoceros horn, radix curcumae, sal ammoniac, logwood, birthwort root, dipterocarpaceae, mastic, spica nardi and various kinds of aromatic drugs, were widely used in traditional Chinese herbal and prescription classics and some of them became common traditional Chinese medicines without foreign colourings. From the Han dynasty, the trade in medicine between India and China had continued without any interruption. This provided necessary material foundations for the development of India-China exchanges in medical sciences. A large quantity of Indian medical prescriptions and skills (such as Indian massage methods and ophthalmological gold needle techniques etc) were preserved in Sun Simiao’s Bei ji qian jin yao fang (Valuable Prescriptions for Emergency) and Qianjin yi fang (Supplement to Invaluable Prescriptions for Ready Reference), Wang Tao’s Wat tai mi yao fang (Medical Secrets from the Royal Library), Tanba Yasuyori’s (Japan) Ji xin fang (Essence of Medical Prescriptions) and in several other works written by Chinese physicians of later generations. They have preserved innumerable Indian medical prescriptions and methods of treatment (for example, India’s method for anesthesia and golden needle for ophthalmology). These provide an important testimony to exchanges in the medical field between India and China. Knowledge of Indian medicines also spread to China through Persia and Arabia. For example, in the Tang Dynasty, Sanlejiang (three forces liquid) syrup “via Persia” originated from three fruit medicines (‘harītakī’, ‘terminalia billerica’ and ‘amlaphala’) in India. There were multiple Indian medicines and prescriptions in the Islamic medicine book named Hui hui yao fang (Prescriptions of Hui) which was translated in the late Yuan Dynasty and the early Ming Dynasty. Particular attention must also be paid to the exchanges in medical sciences through a third country providing the bridge.

Handed down from generation to generation, many anecdotes and stories of ancient Indian medical experts, especially Jivaka and Nagarjuna exist in China. Evidence of many eminent foreign monks who were proficient in medicine are also available. They include An Shigao, Dharmakāla, Kumārajīva, Buddhayāsas, Dharmakṣema, Gunabhadrā, Ratnamati, Jnānagupta, Prajñā, Bodhiruci, Atikuta, Divākara, Devaprajñā, Amoghā and Vajrabodhi. Some of them came from India, taught medicine and made valuable contributions to the spread of the science of healing in China through the translation and communication of Indian medical texts.

During the Sui and Tang period, there was also much development in alchemy and multiple methods of making a variety of chemical compounds for medicine. The Daoist alchemy not only used many medicines from India but also attracted many rasāyana masters and alchemists from foreign countries. Elderly Indian Brahmin rasāyana masters Nārāyanasvāmin and Lokāditya came to China in the era of Emperor Taizong and Emperor Gaozong in the Tang Dynasty. Alchemist Nārāyanasvāmin made macrobiosis/longevity medicines in Jinbiaomen. The chief of the Chinese military, Cui Dunli supervised him and ordered people in the country to collect rare medicines and innumerable precious stones to help him make the drugs. The Medicines were made eventually, but they were found to be ineffective, so he was repatriated. According to Indian scholar Antonino Forte’s study, the elderly Brāhmāna rasāyana master who held the ordination ceremony for Kang Fazang was Śākyamitra from Sri Lanka. Śākyamitra lived with Lu jia a yi duo (Ajīta) in Penglai Palace and Kang Fazang was one of the participants in the medicine-making activities in the palace. Śākyamitra who visited Wutai Mountain and

Cultural Contacts
Zhi Falin who came from Lingshi County, Fenzhou to collect saltpeter were the same person. According to the investigation of He Bingyu, Du Gutao who was the author of Dan fang jian yuan (Alchemical Sources) was a foreign pharmaceutical dealer in the late Tang Dynasty (or the Southern Tang Dynasty), and had excellent proficiency in alchemy. These alchemists living in China came from India, Sri Lanka and Central Asia (for example, Kang Fazang) and each of them undoubtedly introduced some Indian alchemical methods to China. On the one hand, Chinese Daoists absorbed and transformed contents of foreign medicines and on the other, they also propagated Daoist medical knowledge (especially alchemy) outside China. The gold medicines refined by the Daoists were frequently sought by the Hun people (Hun merchants), who purchased and sold it among Hun countries in the Western Regions, thus spreading some alchemical technologies to India, Persia and the Arab world and influencing foreign medicines. The medical text of Siddha in South India in particular records that there were two Chinese Daoists (Bogar and Puëipari/ Pulipanni) among 18 Siddhars (saints). Relations between Tamil alchemy and Daoism reflect mutual communication of ancient India-China alchemy and deserves much further research.

Exchanges in the field of Mathematics and Metrology

Both Ancient India and China possessed excellent advanced knowledge of mathematics. The Vedas are a repository of the most ancient Indian mathematics. Sheng fa jing (Sulba Sutra or Śulbasūtra) is the most important classic on mathematics in India. This includes geometric contents, questions in algebraic calculus in architecture as well as approximation of circumference ratio. There is a symbol representing the number zero on a 9th century stone tablet in Gwalior, India. The external spread of Indian numerical codes via Arabia is also one of the important contributions in the history of mathematics in the world. Liu Ping, the scholar who participated in the translations of sutras in Dharmagupta’s translation institute in the Sui Dynasty was proficient in mathematics and compiled one volume on Nei wai bang tong bi jiao shu fa [Internal-external Mastery and Comparison with Mathematics (or External-internal Mastery and Comparison with Mathematics)]. This sums up mathematical names and calculation methods in sutras translated into Chinese and compares them with the corresponding Chinese units and numbers ie “adopted mathematical methods in sutras to compare with the Eastern Xia” so that Indian mathematical terms and numbers in the process of sutra translation could be standardised. This book can be regarded as the first work related to the study on comparison of India-China algorithm. The Indian calendar calculation works, which were introduced in China before the Tang Dynasty, included three volumes of Po luo men sun fa (Brahman Algorithm), one volume of Po luo men yin yang suan li (Brahman Yin-yang Calculation Calendar) and three volumes of Po luo men suan jing (Brahman Calculation Sutra), which were recorded in Sui Shu: Jing ji zhi (Book of the Sui Dynasty: Records on Sutras). During the Tang Dynasty, an Indian astronomer based in China, Gautama Siddharta, compiled 120 volumes of Kai yuan zhan jing (Classic of Astrology in the Kaiyuan Period) and part of Jiu zhi li (Jiuzhi Calendar) (ie Volume 104 Algorithm) recorded nine numerical codes in Indian algorithm and decimal null/invalid point symbols. Gautama Siddharta also introduced the Indian mathematical knowledge of taking measurements with an arc and sine function table at the interval of 3°45′. This was a significant contribution in the history of exchanges between India and China in mathematics. Commenting on Indian astronomical algorithms, the Xin tang shu (New Book of the Tang Dynasty) in its Volume XXVIII, writes that “calculation was written in characters (written calculation) rather than in a planned manner. Algorithm was so complicated, the accurate number may be obtained through luck, but it cannot be regarded as proper standard method. Astronomical algorithms were so confused that they could not be explained on first sight.” These derogatory words showed that ancient Chinese scholars could not understand the Indian astronomical algorithms profoundly. Ancient Indian knowledge in metrology spread through the translated sutras. In the Wu state during the Three Kingdoms Period, in the translation of the Indian Tripitaka’s Mo dong jia jing (Matangi Sutra), Zhu Luyan and Zhi Qian in their chapter VI entitled ‘Observing Disaster and Auspiciousness’ records Indian jin and liang algorithms. This includes the conversion relations among weight units such as wheat, soybean, Suvarna, ‘zhu’, ‘liang’, ‘jin’, ‘Para’, ‘cuo’, ‘ju’, ‘bo xi ta’, Magadha ‘Bo xi ta a’ and so on. The Matangi Sutra also provided information regarding methods of division and calculation of distance – li and you xun (yojana) as well as of using a water clock for measuring time, length of day and night and seasons. The other translated version of Mo dong jia jing (Matangi Sutra) entitled She tou jian tai ze er shi ba su jing (Sutra on Twenty Eight Constellations Remonstrated with the Prince), (translated by Indian Dharmaraksa in the Western Jin Dynasty) narrates in a much more detailed manner, the distance measurement in yojana and li, and the knowledge of distinguishing tastes and cereals. Methods of writing and remembering large and small numbers
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in sutras also had some influence on China. The Suan xue qi meng (Enlightenment of Mathematics) by Zhu Shijie, a mathematician of the Yuan Dynasty, recorded the Indian maximal numbers such as “sands of the Ganges”, asamkhya, na yu ta, “incredible” and “numerous”, and the minimal numbers such as “sand”, “dust”, “dirt”, “tiny”, “insignificant”, “vague”, “prowl”, “instant”, “moment”, “fillip”, “ksana”, “six virtues”, “voidness”, “emptiness”, “clearness”, “purity” and so on.

British scholar Joseph Needham and Chinese scholar Qian Baocong thought that ancient Indian mathematics was also influenced by China. In Zhong guo shu xue shi (A History of Chinese Mathematics), Qian Baocong listed 14 kinds of evidence including place value digits, four arithmetic operations, fraction, three columns, arch area and ball volume, simultaneous linear equations, negative number, Pythagorean proposition, circumference ratio, method of double differences, linear congruence, indefinite equation, extraction of root and the method of making the sine table to prove that Indian mathematics was influenced by Chinese mathematics. Indian scholar B S Yadav thought that historically both India and China had substantial exchanges in mathematics but similar computational problems such as folding bamboo and ball volume equation in Chinese and Indian mathematical works do not fully explain the nature of mutual exchange. The issue of mutual exchange and influence between ancient Chinese and Indian mathematics needs further extensive probing.

Exchanges in the Field of Technology

i) Fagoted Iron Forging: As a kind of high-quality steel product, fagoted iron was a significant item in the history of India-China exchanges in technology. Metallurgical techniques in ancient India were rather developed. The “Delhi Iron Pillar” forged in about the 4th century is a typical representative example of this technology. As far as steel-making technologies are concerned, India developed a kind of ultra-high carbon steel, namely the Wootz steel, which was produced after refinement in a cauldron. Later introduced in areas of ancient Persia, Damascus (Syria) and Europe, this was widely known as “Indian iron”. The Sanskrit name of fagoted iron was “pina” as mentioned in Li yan’s Fan yu za ming (Miscellaneous Names in Sanskrit) compiled in the Tang Dynasty. Hui Lin points out in volume XXXV of the book, Yi qie jing yin yi (Sounds and Meanings of All the Sutras), that the “fagoted iron came from Kophen (present Kashmir) and foreign countries mixed it with other iron. This was refined and superior to other iron.” The Wei shu: Xi yu zhuan (Book of the Wei Dynasty: Legend of the Western Regions) notes in general that Persian products included fagoted iron and the earliest record appeared in the literature on the history of the Han Dynasty. Records related to fagoted iron in Zhou shu (Book of the Zhou Dynasty) and the Sui shu (Book of the Sui Dynasty) are, however, earlier than that of Wei shu (Book of the Wei Dynasty). Following the records in early Chinese literature, it can be said that the central plains of China began to learn about the foreign fagoted iron sourced from Persia and Caoguo (same as Jibin/ Kapisha/ Kashmir) in the Northern and Southern Dynasties. Among the translated sutras, the earliest reference to fagoted iron is found in Bu kong juan suo zhou jing (Amoghapasha Hridaya Sutra) translated by Indian Tripitakacharya Jñanagupta in the Sui Dynasty. It says that. “If one’s curses need to be broken, his or her image shall be made with flour, mud or max, and then fagoted iron shall be used as a knife to cut it.” The word “fagoted” had two meanings – firstly, it was the transliteration of a loan word; secondly, it was iron from Jibin (Kashmir). According to Indian Tantric literature such as Ta luo ni ji jing (Dharani-samuccaya Sutra) translated by Indian Tripitakacharya Atigupta, fagoted iron was used to make Buddhist instruments including vajra pestle with metals such as gold, silver, red copper and tin etc. Yuan Zhen, a poet in the Tang Dynasty, wrote in his poem Feng he che xi da fu Li Deyu shu meng si shi yun (Forty Verses Describing Dreams to Respond to the Scholar-official of West Zhejiang Li Deyu) that “diamond drill cuts jade and fagoted iron
sword peels feathers” which meant that knives and swords made from fagoted iron were very sharp.

According to the studies of Qian Wei, a scholar of history of metallurgy, the Jin tai zu shi lu (Authentic Records of Emperor Taizu of Jin) mentions that “Liao used fagoted iron as its state title although it was hard, it would finally be destroyed.” This however, cannot be regarded as the definitive evidence of Khitan people having grasped the forging technology for preparation of this kind of special steel. This may have been fabricated by the Jin people. The establishment of a “Fagoted Iron Bureau” in the Yuan Dynasty is recorded in the Yuan shi: xuan ju zhi san (History of the Yuan Dynasty: Record of Election III). The use of the name “fagoted iron”, however, cannot be truly regarded as evidence of the introduction of this metallurgical technology in China. It may have been used to manage Semu ironsmiths from Central and West Asia. In view of the lack of reliable evidence of fagoted iron production in the Central Plains of China, new knowledge on the development of metallurgy arising out of archaeological excavations in Xinjiang provide more valuable sources on evidence and expansion of fagoted iron technology. According to Shen Maoshang’s Si yi kuang ji (Extensive Records of Four Borders), fagoted iron was made in Huozhou, Xinjiang (present-day Hala), about 70 li to the west of Liucheng and 30 li to the east of Turfan. Huozhou offered fagoted iron knives and files, as well as various kinds of clasp knives and diamond drill as tribute. Fagoted iron was also made in Hami Region, Xinjiang during the Ming period, and there were iron ores which could be used to refine it. The “fagoted iron was made from whetstone, also known as “iron stone” and it was obtained by cutting the stone,” (also referred to Official Records of Hami). The Si yi kuang ji (Extensive Records of Four Borders) mentions that Bengal (ie undivided Bengal region) also made fagoted iron knives. Fagoted iron products are recorded more extensively in the Ming Dynasty. Cao Zhao’s Ge gu yao lun (Important Theory of Assessing Antiques) notes that it came from the Western Regions and its surface had spiral and sesame snowflake-like patterns. Polished fagoted iron knives and swords can be verified by their spun golden alum pattern, while the fake ones are distinguishable by their black colour. Fang Yizhi in Volume VII of his Wuli xiao zhi (Physics Knowledge) also refers to the same method for verification.

ii) Glaze Firing Chinese characters meaning “Glaze” can be written in many ways like 吠琉璃, 瓦璃, 璃璃, 流离 and 吠努璃野 is the transliteration of Sanskrit word vaidurya. In sutras, it is generally regarded as one of seven treasures (that consisted of gold, silver, glaze, glass, tridacna, red pearl and agate), most of which came from the Western Regions. The Wu du fu (Wu Capital Rhapsody) which was written by Zuo Si (whose style name was Taichong) in the Western Jin dynasty mentions that “glaze and jade are precious”. Volume XI of Yi qie jing yin yi (Sounds and Meanings of All Sutras) written by Hui Lin in the Tang Dynasty refers to it as “natural treasure in dark green, clear and bright, which cannot be refined by the common stones and fires in the world.” The technology for firing glaze was introduced in China from the Western Regions in the period of the Northern and Southern Dynasties. Volume CII entitled Legend of the Western Regions of the Wei shu (Book of the Wei Dynasty) records the following in the time of Northern Wei’s Emperor Tuoba Tao. "(Emperor Shizu) was on the throne, one man from the Kushana country (Great Yueshi Country) did business in the capital. He could cast stone into a five-coloured glaze. He demonstrated it in the capital by collecting ores from the mountains and casting it on the stone. The casting was successful and the end product was brighter and more beautiful than the western glaze. He was then summoned to the imperial palace which could hold over 100 people and all were surprised to see its bright colours and thought that it was made by god. From then on, the Chinese glaze was considered inferior and people didn’t value it.” The technology for firing glaze was introduced into Luoyang from the Great Kushana Empire in the northwest of India and Central Asia, during the Northern Wei Dynasty. It thus appears to have certainly originated in India. Five-coloured glazes fired with this technology can be favourably compared with the ones imported from the western regions. From the Northern Wei Dynasty to the prosperous Tang Dynasty, Chinese craftsmen gradually mastered the art of making fake and imitation glazes. Volume XVIII of Yi qie
jing yin yi (Sounds and Meanings of All Sutras) points out that “glazes are blue/ green treasures, and there are authentic and fake ones. It is difficult to obtain authentic glazes which are made by foreign countries. Fake glazes are refined from stone in the country and dyed into five colours.” From then on, glazes became an essential component of decoration and have been found fused in the construction of palaces, temples, mausoleums and other such representative architecture of ancient and modern China. The technology for firing glaze developed then has more or less remained the same till the present time.

iii) Sugar-making Technology: The origin and development of technology for manufacturing sugar is one of the most representative successful examples of mutual exchanges and interaction between India and China. Professor Ji Xianlin’s History of Sugar Cane is a wonderful work describing significance of the technology of cane sugar making in China’s exchanges with the outside world. India was one of the original producers of cane sugar and had a highly developed technology for making sugar. India’s famous medical classic, Śūruta-samhitā (Sha wen ben ji) and the definitive treatise on government, Arthasastra (Li lun) refer to the existence of five types of sugar named according to different colours and purities. In Buddhist Vinaya literature translated into Chinese, various varieties of ancient Indian sugar and its application in daily life are recorded. The term cane sugar (‘gan su’ 甘蔗) is written in several ways in Chinese literature, eg ‘gan zhe 甘蔗’, ‘shu zhe 糖蔗’, ‘zhu zhe 竹蔗’, ‘du zhe 杜蔗’ and ‘du zhe 都蔗’ etc. These transliterated words explain its origin in foreign countries. Chinese sugar probably appeared in an era between the Three Kingdoms and the Tang Dynasty or the Southern and Northern Dynasties. Volume IV entitled ‘Legend of Xuanzang’ in Dao Xuan’s book, Xu gao ceng zhuan (Continued Biographies of Eminent Monks) written in the early Tang Dynasty, refers to Tang Emperor Taizong’s dispatch of Wang Xuance to India as an envoy who “recruited monks of Bodhi Temple as sugar craftsmen. Two craftsmen and eight monks were assigned to Eastern Xia. Under an imperial order, they went to Yuezhou, and successfully made sugar with cane.” The Xin tang shu: xi yu lie zhuang (New Book of the Tang Dynasty: Miscellaneous Records of the Western Regions) mentions that Emperor Taizong sent envoys to visit India’s Magadha region and learn the method for making sugar. Further, Yangzhou’s cane was used to make Chinese sugar, “whose colour and taste were better than that of the Western Regions”. Its quality exceeded that of Indian sugar. Descriptions about the Indian method for making sugar at the back of Dunhuang Fragments P.3303 mentions that five Indian regions in the west make three kinds of cane sugars, and two of them can be used to make the best granulated sugar and ‘śakkara’. Leaves of sugar canes are cut off, each section is then cut into five inches in length, and then all are put into a large wooden mortar pulled by a bull. The method for juicing canes was same as that of extraction using the Kolhu (ox-driven pestle) device recorded in traditional Indian literature. The so-called “sha ge leng (śakkara)” was the same as ‘she… jia luo (śarkarā)’ mentioned in the Tang Buddhist character book entitled Tang-Fan liang yu shuang dui ji (Collections interfacing in two languages – Tang and Sanskrit). This meant ‘shi mi’ (refined sugar) was the transliteration of ‘śarkarā’ in Sanskrit. Refined sugar (white sugar) was used in medical prescriptions or dietetic therapies in the Tang Dynasty. The Shī liào ben cao (Dietetic Materia Medica) of the Tang Dynasty states that the refined sugars (white sugars) “from Middle Sichuan and Persia were superior. Eastern Wu also had sugar, which was inferior to those in the two places.” The refined sugar had the function of “eliminating hot membrane and brightening eyes”. Indian medical books and their translated versions propagated in the Western Regions in the Tang and Sui Dynasties, such as the Bao wei er xie ben (the Bower Manuscript), Yi li jing hua (Siddhasra) and Qipo shu (Jivaka-pustaka) refer to medical prescriptions with granulated sugar and refined sugar which undoubtedly promoted the propagation of the method for making sugar in China. However, the pharmaceutical scope of granulated sugar became narrower and narrower from the Tang Dynasty to the Ming and Qing Dynasties and it basically turned
into pure edible food. After the Indian method for making sugar was introduced in China, Chinese craftsmen over a long time continuously improved and perfected it. He Qiaoyuan of Ming Dynasty’s Min shun an chan zhi (Records of Southern Products in Fujian) describes the decolourising method in the Yuan Dynasty, which improved sugar quality greatly. Similar technology for making sugar was seen in various kinds of references such as in Fang Yizhi’s Wu li xiao zhi (Physics Knowledge). Song Yingxing’s Tian gong kai wu (Creations of Heaven and Human Labor) defines this kind of bleaching technology during the process of refining white sugar as the method of “showering yellow mud”. It can be said that the method of showering and bleaching yellow mud was the great invention in the history of sugar-making technology in China. After the Chinese technology for making sugar was improved, China obviously again began to export white sugar of higher quality to India. Ma Huan’s Ying-yai sheng-lan (Overall Survey of the Ocean’s Shores) records that the Bengal region (present-day Bangladesh) had sweet food items such as cane, white sugar, granulated sugar, icing sugar, candy and so on. Gong Zhen’s Xi yang fan guo zhi (Annals of the Foreign Counties in the Western Ocean) records that Bengal made products such as granulated sugar, white sugar and icing sugar. Volume CCCXXVI of Ming shi (History of the Ming Dynasty) and Volume CXVIII of Ming hui dian (Collected Ming Statutes), constituting the Library of Four Treasures record that tributes offered by Bengal included icing sugar. Professor Ji Xianlin believes that Chinese technology for making white sugar was introduced in India in the second half of the 13th century and it reached Bengal via the overseas/maritime Silk Road. The Indian 16th century classic Bhavaprakasa refers to puspa-sita as the most superior sugar in ancient India which was also known aspadma-cini (lotus sugar), phul-cini (flower sugar) and bhura (powder sugar) in Bengal region. The latter names of the superior white sugar in Bengal obviously indicate Chinese connections which can be found from the two words, ie padma-cini and phul-cini. Therefore, China learned the technology for making sugar from India early, then improved it and developed the white sugar technology after great efforts and finally exported it to the region of Bengal and India. This evinces long and deep mutual cultural exchanges between ancient China and India.

iv) Paper-Making Technology: Before the discovery of paper, people in ancient India used broad leaves of palm plants, birch barks, leather, wood chips, iron and copper plates to write chronicles. In China, during the middle of the Eastern Han Dynasty, Cai Lun improved paper-making technique, and the use of paper gradually became popular. Direct trade contacts between India and China were established from the early Western Han Dynasty. During the late Eastern Han Dynasty, visiting Indian monks and merchants became familiar with the paper. Soon, paper along with silk became important items for import to India. The paper-making technique might have been introduced into India between the Jin Dynasty (265-420 CE) and the Tang Dynasty (618-907 CE). There is, however, still no accurate and direct historical evidence for its movement to India. After the Tang Dynasty, India-China traffic and cultural exchanges became deeper and more frequent. The Sanskrit name of “paper” was Jia jia li (kākari) in Yi Jing’s Fan yu qian zi wen (Thousand Sanskrit Words). The Sanskrit name of kākari or kākali for “paper” was also included in another Sanskrit-Chinese book in the Tang Dynasty, ie Li Yan’s Fan wen za ming (Miscellaneous names in Sanskrit). This indicates that India had the word for “paper” by the Tang Dynasty. Extrapolating from this, it may be argued that the “kākari” in Sanskrit (“kāgad” in Hindi and “kāgaz”
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in Urdu in later generations), “kāgaz” in Farsi and “kāgad” in Arabic may have originated from “kagas” in Old Uighur. This may illustrate that Xinjiang’s Turks introduced the paper-making technique into India during the early 8th century. Volume IV of Yi Jing’s Nan hai ji hui nei fa zhuang (An Account of the Inner Law Sent Home from the South Sea) describes that India “made earthenware bottom and developed terracotta images, or printed silk and paper and paid tribute everywhere… Western Buddhists and laymen lived on it.” Terracotta images of Buddha on paper confirm that Indians had paper for daily use at that time. In terms of scale and quality of paper-making technique, the Chinese technique imported to the Arab Region after 751 AD was better than that of India. There appeared to be two routes for the transmission of paper-making technique into India. The first was from Xinjiang via Kashmir and the second was from Tibet via Nepal. The number of available Indian texts or manuscripts indicates that the use of paper in India increased gradually between 11th-12th century. The Indian paper-making technique also over time extended from Kashmir and Punjab to South India and its scale of production accordingly enlarged. The level of paper-making technique in some areas of India had become very high by the Ming period with success in manufacturing multiple grade papers such as Grade I white paper etc Ma Huan’s Yingya shenglan (Overall Survey of the Ocean’s Shores and Gong Zhen’s Annals of the Foreign Countries in the Western Ocean) record that the Grade I white paper made from bark in Bengal was as smooth and fine as chamois leather.

v) Cotton Production and Textile Technology:

India was both the place of origin as well as the earliest place in the world for the cultivation and production of Asian cotton. The earliest cotton and cotton cloth were introduced from India into China. Archaeological excavations in China indicate that cotton cultivation began in areas such as Minfeng (Niyia), Hetian (Khotan) and Tulufan (Turfan) in Xinjiang from the Han Dynasty onwards. The earliest record of cotton (African cotton) cultivation in Gaochang (present day Tulufan/ Turfan), Xinjiang, is found in Liang shu xi bei zhu rong zhuang (Book of the Liang Dynasty: Records of Northwestern Barbarians) that states, “There were many grass and trees, fruits looked like silkworms and contained fine threads. It was called ‘white stack’, and the people used it to weave cloth, which was soft and white, and was traded in the market.” Dunhuang documents refer to a large number of “cotton” items, that included both cotton flower and cloth, official cloth which was turned over to governmental authorities and clothes used by temples and common people that were made of one of the species of cotton cloth. Dunhuang transported a lot of cotton cloth from Xinjiang’s Tulufan (Turfan) area which was called Anxi cotton and Xizhou cloth. The cotton planting technique was propagated from Gansu Corridor into places like Dunhuang. During the Song Dynasty there was further massive increase in cotton cultivation with its entry into China through the maritime route. It extended to places like Yangtze River Valley and West Shaanxi in the Central Plains. Several Chinese books discuss the importance and significance of cotton. Shi Zhao’s Tong jian shi wen (Explanation of Comprehensive Mirror for Aid in Government) describes methods for planting and weaving cotton. Volume II of the official book Yi sang ji yao (Brief Points of Agriculture and Silkworm) of the Yuan Dynasty emphasises advantages of cotton planting. The Yuan Government established a Silk Cotton Promotion Office to manage cotton planting. During the Ming Dynasty, Xu Guangqi’s Yi zheng chuan shu (Complete Work of Agricultural Administration) quotes Wang Zhen’s Yi sang tong shi (Comprehensive Exposition of Agriculture and Silkworm), to describe specific methods for planting cotton. After the late Ming Dynasty, cotton cultivation became very popular in China.

Exchange in the Field of Architecture

Both in ancient India and China, knowledge and skills in architecture were well-developed. The knowledge of Buddhist art and architecture was
introduced in China by Indians monks who came to China to propagate Buddhism and Chinese monks who visited India to seek Dharma. Xuanzang’s *Da tang xi yu ji* (Travelling Notes of the Western Regions in the Great Tang Dynasty) notes in detail the architecture of a Buddhist temple in the famous Nalanda Monastery. Volume I of Yi Jing’s *Da tang xi yu qiu fa gao seng zhuang* (Biographies of the Venerable “all of its style was based on the Western Region.” This indicates that it was built completely according to the layout pattern of Indian temples. With the development of close contact through the maritime Silk Road, Indians came to China for a living. Hindu Brahmanical temples were built in Guangzhou in the Tang Dynasty and a ‘Śiva’ temple was raised in the famous ancient trading port in Quanzhou during the Song and Yuan Dynasties. Its stone engravings depict themes from relevant Hindu religious scriptures and are still visible. During more modern times, Chinese-styled temples as well as wooden and stone pagodas (eg temples in China Town and in Indian Buddhist centres for pilgrimage) have been built by Chinese in India. These could be considered as representative examples of Chinese architecture in India.

At the beginning of the introduction of Indian Buddhism, Chinese temple architecture followed the Indian Buddhist grove-styled temple layout with a pagoda at the centre and temple halls built around it. By the time of Jin and Tang Dynasties, temple halls gradually became the central part of the main building and the pagoda was either placed at a non-central position or moved out of the temple. Chinese Buddhist temple layout gradually further integrated with traditional Chinese palace architecture and the main halls began to be standardised, with Mountain Gate, Heavenly King Hall, Mahavira Hall, Dharma Hall and Tripitaka Pavilion becoming the essential body of the temple. Its style over the time became more and more localised, and adopted Chinese architectural colorings for the Buddhist temples. Yet the close linkages of Chinese Buddhist architecture with those of Indians especially in grottoes, pagodas, Dharani *sutra* pillars and engravings, cannot be denied.

(Monks of the Great Tang Dynasty Who Studied Buddhist Classics in the Western Regions) too illustrates in detail architectural scale, layout, materials and technologies of the Nalanda Monastery. This, in fact, gives us a valuable first-hand record of the ancient Indian Buddhist temple architecture. Two volumes of Dao Xuan’s *Zhong tian zhu she wei guo qi huan shi u jing* (Illustrated Scripture of Jetavana Vihara of Śrāvastī in Central India) claims it to be “written by Monk Shi in South Mountain in a 'state of enlightenment'." Some of its description of architectural layout of Jetavana Vihara of Sravasti in Central India, however, came from records of the Indian monks. Certain stylistic architectural designs of the Indian Buddhist temple architecture more or less influenced the construction of Chinese Buddhist temples. Some Indian monks who visited China during the Sui and Tang Dynasties were proficient in architecture and participated in designing or construction of Chinese Buddhist temples. The Longmen Indian Temple in Luoyang, Henan was built by Tripitakacharya (dharma master) Bao Siwei depicting abdication of throne and adoption of monastic life by the Indian prince, Siddharth Gautam. According to records in Volume III of *Song gaoseng zhuang* (Biographies of Eminent Monks Compiled in the Song Dynasty), Bao Siwei built his temple on Longmen Mountain and

![Zhao xian Buddhist stone pillar of dharani (religious chants), located in the city of Zhao xian in China's Hebei province. It happens to be the tallest existing Buddhist stone pillar in China, rising up to almost 16 m.](image)

**MATHEMATICS AND ASTRONOMY**

**ANCIENT INDIAN MATHEMATICS AND ASTRONOMY**

A kind of knowledge hierarchy which was applied to observing and describing astronomical phenomena, as well as to giving explanations and predictions via mathematical methods was developed in ancient India. According to the opinions of D. Pingree, Indian ancient astronomy can be divided into five periods orderly as Vedic Period (about 1000-400 BCE), Babylonian Period (about 400-200 BCE), Hellenistic Babylonian Period (about 200-400 CE), Greek Period (from 400-1600 CE) and Islamic Period (from 1600-1800 CE).
The astronomical data of the Vedic Period is mainly preserved in Vedas such as Rig-Veda, thus constituting the most indigenous astronomy in India. During the Babylonian Period, a large number of Mesopotamian astronomical contents were blended in Indian astronomy, including the method of describing day length changes, other parameters, mathematical models, time units, instruments etc derived from Babylon. Then, the astronomy of Babylonian Seleucid Period which was adapted by Greeks, was introduced into the Hellenistic Babylonian Period including the description of the planetary configuration, the geometric calculations etc concerned to eclipses, shadow length etc and meanwhile some contents were preserved in Pañcasiddhāntikā completed around 575 CE. Successively, a lot of astronomical talents came out in the Greek Period that the Indian astronomy lasted for more than one thousand years, many classic works were created and Pakṣa was also formed. Therein, Brāhmaṇa pakṣa was first established (400 CE) and lasted for the longest time (more than 1,500 years) thus having a far-reaching influence and the rest are as follows: Ārya pakṣa established in 500 CE, Ārdharaṭītikapakṣa established in 500 CE, Saurapakṣa established in 800 CE and Ganeṣapakṣa established in 1500 CE. Along with the introduction of Islam into India, India experienced an Islamic Period between 1600 CE and 1800 CE, and after that the country came in direct contact with western modern astronomy.

According to history, though foreign astronomy made inroads in India several times, Vedic astronomy as the indigenous Indian astronomy was still preserved though various methods while blending with other external astronomy. Meanwhile, such Indian ancient astronomy blended with other external astronomy spread to China along with the eastern spread of Buddhism. Moreover, the detailed description of the spread of Indian ancient astronomy knowledge to China can be found in Chinese Buddhist Scriptures and various other historical records, and the contents thereof can be divided as follows: 1. Cosmology 2. Constellation system 3. Running of the sun and the moon, eclipses 4. Season and calendar 5. Running of planets and calendar thereof.

The cosmology knowledge introduced along with Buddhism shall belong to early India mainly including the concept of Kalpa, cyclic destruction and creation of cosmos, size and measurement of cosmos etc. Buddhism world view believes that at the beginning of Kalpa, the cosmos with certain structure is constructed via wind while the whole world is destroyed completely at the end of Kalpa thus forming one cycle and then recreating the world. The Indian ancient cosmic structure is quantitatively described in Buddhist scriptures as follows: All things in the cosmos are located on a large wind wheel without edge, with the thickness...
thereof as 1,600,000 *yojanas*. A water wheel is set on the wind wheel, with the thickness as 1,120,000 *yojanas* and the surface of 320,000 *yojanas* is coagulated to form gold and land wheel. The diameter of the water wheel and the gold wheel are both 1,203,450 *yojanas* and the perimeters thereof are three times the diameters. Sumeru is located centrally on the gold wheel with the outflow height and the underwater penetration both as 84,000 *yojanas* and with seven gold hills orderly embracing externally; four great regions are located outside the seven gold hills while Cakkava is located outside the four great regions. The underwater penetration of the seven hills and Cakkava is the same with that of the Sumeru but the outflow height is orderly halved, and the widths of the hills are equal to the outflow height. Among the above nine hills, there are eight seas with the first seven seas as the inland seas, the width of the innermost sea is 80,000 *yojanas* and the perimeter thereof is 240,000 *yojanas*. The widths of the rest of the six seas are orderly halved and the eighth sea is open sea with the width as 321,000 *yojanas*. This Indian ancient cosmos model is similar with the Chinese ancient canopy heavens cosmos model but there is still no definite evidence to prove the correlation.

We need to pay attention to the name translations, the Citrā issue, the constellation amount, the constellation width, the configuration etc of the Indian constellation system in Chinese Buddhist Scriptures. Before the Indian constellation system was introduced to China, a set of similar constellation system had already formed in China. The name translations of the Indian constellation in Chinese translation process have the following three conditions: 1. Most of the constellations are translated into Chinese existing constellations 2. Some of the constellations are translated into Chinese via transliteration according to Sanskrit pronunciations 3. Only one example which is translated into Chinese according to the literal meaning of the Sanskrit constellation name can be found in Chinese Buddhist Scriptures. The Citrā of Indian constellation system is different from that in ancient China and besides Spica, Kṛttikā and Asvini are also taken as Citrā Chinese Buddhist scriptures. Obviously, Spica is taken as Citrā in order to remain the same with Chinese ancient constellation system. Moreover, Kṛttikā is taken as Citrā diagnostically in ancient India meaning the constellation where the spring equinox is located but taking Asvini as Citrā successively in Chinese Buddhist scriptures aims at reflecting the adjustment due to precession. There are two kinds of constellation amount, namely 28 and 27, in Chinese Buddhist scriptures. The 28 constellation system is consistent with ancient China on amount, however, the 27 constellation system excluding Abhijil is the Indian local constellation system which is the adjusted product aiming at matching with the signs of the zodiac. The most complete and clearest descriptions for the 27 constellation system in Chinese Buddhist scriptures first appeared in *Sutra on Taking Auspices by Celestial Constellations and Bodies* translated by Tang Bukong. However, the width of the constellations in Chinese Buddhist Scriptures division is mainly an uneven division and the unevenness is not ruleless as that in ancient China and can be roughly divided into wide, secondary wide and narrow. From *Sutra on Taking Auspices by Celestial Constellations and Bodies* and other Buddhist scriptures, we also can find a trend of unifying the widths of the constellations which shall be influenced by the introduction of signs of the zodiac into India. Additionally, in Buddhist Scriptures, the star numbers
of the constellation systems are greatly different from that in ancient China and the star numbers of only five constellations are totally the same. Meanwhile, the names of the implements or the products used for describing the constellation configuration also have an Indian characteristic.

In regard to the running of the sun and the moon, several Chinese Buddhist Scriptures mention that the sun and the moon run around Sumeru while being supported and blown by the wind wheel and the running height is half height of Sumeru, namely 42,000 yojanas. The diameter of the sun is 51 yojanas while that of the moon is 50 yojanas. The four continents experience day and night alternative as well as seasonal variation along with the running of the sun around Sumeru. Volume V “Orbits of The Sun And The Moon 19th” in Abhidharma Theory mentions: the sun has 180 orbits while the moon has 15 orbits. The sun continuously transits from one sun orbit to another sun orbit every day in half-a-year and then returns to the innermost sun orbit from the outermost sun orbit orderly which can reasonably explain annual variation, such as Sunrise azimuth change, day and night length change etc. As for the orbits of the moon, one moon orbit is equivalent to 12 sun orbits, the sun and the moon repeatedly run between the most southern sun orbit and the most northern sun orbit between which the distance is 290 yojanas. Meanwhile, it also mentions that solar radiation shapes in a sphere with the diameter as 721,200 yojanas.

According to Chinese Buddhist scriptures, eclipses were caused by Asurindaka Rahu with his hands covering the sun and meanwhile six eclipse periods were mentioned. From other document literatures except Chinese Buddhist scriptures, we can know that the Indian astronomy introduced in China featured the eclipse theory. Moreover, “Kasyapa Harvey Indian Method” which is an Indian method for calculating eclipses is attached to the article of Eclipse Theory in Lincare Calendar of Volume 34 of Old Book of Tang (refer to article “Kumāra” for details). In addition, the Indian eclipse method translated by Gautama Siddha clearly introduces the Indian eclipse calculation method (refer to article ‘Jiuzhi Calendar’ for details).

The contents related to the season and the calendar of ancient India are abundantly recorded in Chinese Buddhist scriptures mainly including season division, month name, concept of the white moon and black moon, arrangement of a solar month of 31 days and a solar month of 30 days, inserting of leap month, day and night length change, division and denomination of day and night etc. Four kinds of different definitions for the month are given in Volume 48 of Great Treatise on the Perfection of Wisdom namely “Solar Month”, “Karma Month”, “Lunation Month”, “Nakshatra Month”. Therein, “Solar Month” is one-twelfth the length of the tropical year, “Karma Month” is an ideal year (360 days as an ideal year), “Lunation Month” is namely the synodic month and “Nakshatra Month” is namely the sidereal month. And several sheets of the shadow length change during seasonal variation are also given in Buddhist Scriptures and Time and Non-Time has the most detailed data. Except Jiuzhi Calendar, Futian Calendar which originated from Indian astronomy and was popular among Chinese folks during the late Tang dynasty is a representative of the complete writings similar with Indian ancient siddhanta, but the main contents have been lost. In addition, Guangzhai Calendar written by Gautama Ambrosius is presumed to be a kind of astronomical table for calculating astronomical phenomena according to Indian astronomy.
The following planet knowledge is mainly involved in Chinese Buddhist scriptures: planet name and order, planetary scale, travelling range, planetary calendar etc. Especially, Rahu and Ketu are also taken as planets. Sometimes Chinese ancient names are adopted as the names of the planets but sometimes the transliteration names are adopted. And the orders of the planets are sometimes determined by the order of Chinese ancient generation among five elements and sometimes determined by the brightness thereof, and meanwhile the orders “From Fast to Slow” are also given in Sutra on Taking Auspices by Celestial Constellations and Bodies. In addition, the travelling range of the planets and the calendar thereof are intensively described in Expelling the Seven Planets’ Fated Calamities (refer to Expelling the Seven Planets’ Fated Calamities for details).

Since Indian astronomy was introduced in China in the early times and had a large time span (from 3rd to 10th centuries CE), thus the related materials are piecemeal preserved till now and it is also difficult to establish the correlation between the astronomical contents thereof and certain astronomical classics of Pakṣa in different Indian periods. However, we are still able to trace the impact of Indian astronomy on Chinese astronomy and such impact most seriously influenced Chinese astronomy in Tang dynasty. Li Qiao mentioned in Shenlong Calendar Serial that the Indian and Chinese astronomers were different from each other but they had the interlinked astronomy thoughts and fought for modifying the calendar together. The most classic works shall be Taien calendar as Japanese Buddhist Saicho who came to Tang for Buddha dharma described in Dharma Blood Spectrum that “Tang and Brahman Buddhists communicate and reach an agreement” thus completing the classic works in Chinese calendar history and becoming the model of later calendars.  

(Chen Ming & Niu Weixing)

**TERMS, ITEMS**

**ZERO**

Zero is a numerical code denoting “nil”. Although the decimal system was adopted in ancient China quite early, there was still no special symbol to denote zero and in case of zero in number writing, the position of zero was replaced with a blank. When translating Jiuzhi Calendar in the sixth year of Emperor Kaiyuan (718 CE), Gautama Siddhartha introduced the Indian numerical symbol of zero to China at the beginning of the Jiuzhi Calendar in “Number Accounting Method”. He said that when counting up to 10 place one dot in the blank as a mark in order to make the blanks have marks and thus prevent mistakes. According to the opinion of Joseph Needham, the earliest dot or zero symbols, appeared in two inscriptions in Cambodia and Sumatra. This year was taken to be the starting point of Sakha calendar and the inscription belonged to Sakha 605th year. Therefore, if the Sakha Calendar started from 78 CE then the inscription belonged to 683 CE. According to another view, if the Sakha Calendar started from 128 CE then the inscription belonged to 733 CE, which is a little later than the compilation time of Jiuzhi Calendar. In nine chapters of Mathematical Book written by Qin Jiushao of Song Dynasty (1247 CE), zero was changed into a hollow circle which is the same as its modern form. At present, there is still no clear evidence to indicate that using the hollow circle as the zero symbol in the ancient Chinese mathematics books originated from India.  

(Niu Wexing)

**PORTRAITS OF CONSTELLATION GODS**

Painting of constellations was a kind of subject for painting that started in India and also an implement used for sacrifice via the introduction of Esoterism. As communications between India and China flourished since the Tang Dynasty, the paintings of constellations prevalent in India gradually spread to China. Zhang Sengyao was a painter in Liang dynasty whose three pieces of paintings were said to be the earliest record of constellation paintings ie Painting of Nine Constellations, Painting of Saturn, Paintings of Five Planes and Twenty-eight Constellations. If these records are true, they show that as early as the Liang Dynasty, China began to take in Indian star-god pictures. However, scholars mostly deem that there was some doubt that the star-god paintings emerged in Liang Dynasty and the real author of those paintings should be someone in the Tang Dynasty instead.

The paintings of celestial gods were divided into two categories, one of which was regarded as such artistic works as Paintings of Five Planes and Twenty-eight Constellations. The other of which was used in sacrifice like the paintings of various star-gods and Buddha in Buddhist texts.

(Tang dynasty Liang Lin Zan’s ‘Diagram of the five stars and twenty Tibetan deities’. This picture is preserved at the art gallery in the city of Osaka, Japan.)
Painting of Five Planes and Twenty-eight Constellations, in Chinese art history, was passed as an exclusive painting subject, the content of which included pictures of five planes and those of 28 constellations. There were five types available in the world which were listed in order of authors’ times respectively – Tang, Song, Yuan and Ming, Paintings of Five Planes and Twenty-eight Constellations collected in Osaka Metropolitan Museum of Art, Painting Rolls by Song People collected in the Palace Museum, Constellation Paintings by Yuanzixia and Constellation paintings by Qiuying collected in America Metropolitan Museum of Art. The picture of Mars in Painting of Five Planes and Twenty-Eight Constellations was collected in Osaka Metropolitan Museum of Art.

There was a large number of Buddhist texts which illustrated the paintings of star-gods. Brahma Navagraha Fire, Seven Constellations Resisting Calamities, Picture of Fire were all collected in Tripitake and they illustrate the paintings of nine constellation gods. However, Buddhist texts collecting paintings of 28 constellations and zodiacs were rare with an exception of Picture of Fire which collected a combination of paintings of various constellation gods.

There were numerous paintings of star-gods available in Dunhuang accounts. Their popularity was due to their increasing inroads in folk customs and beliefs as well as prevalence of Esoterism. People believed that the unfavourable effects arising from vicious constellations could be warded off or weakened by means of enshrining pictures of constellation gods and holding proper rituals. Calamities could be diminished by prayers and blessings. The folk belief thus accelerated the popularity of constellation paintings.

Picture of Fire, Collected in Toyota temple, in Tripitake, at the seventh roll, pages 693-704

Picture of Buddha was a painting assembling Buddha and various constellation gods. It shared the effect of diminishing calamities and praying blessings. However, in this painting, Buddha dwelt at the centre and the other constellation gods gathered around.

Painting of Buddha and Five Planes, collected in British Museum, NO. 1919,0101,0.31

Constellation-god paintings that were made as art works and those out of Chinese Buddhist texts were obviously closely related but differed in properties. For example, a prominent change often is reflected in alteration of the constellation gods’ riding animals in painting of Five Planes and Twenty-eight Constellations to their crowns in Buddhist texts.

Until today, constellation paintings that were introduced in China cannot match Indian pass-on paintings. The first reason was that star-god painting has been a long-evolving subject. These paintings, after being introduced into China, could be only regarded as the paintings of that certain stage, while those paintings in India had evolved into other forms. The second reason was that, after the introduction into China, they were transmitted secretly so not much was exposed to the world besides the limited number of paintings were incapable of representing the whole characteristics of India-originating paintings. The third reason was that the Buddhist texts and art works probably were endowed with some elements of Central Asia.

Li Hui

PERSONALITIES

ZHEN LUAN
Zhen Luan was a Chinese mathematician from Wuji, a county in present day Hebei Province in the Northern Zhou of the Southern and Northern Dynasties. His dates of birth and death are unknown. Zhen Luan was a military officer and a governor in Hanzhong city before and after the middle of 6th century CE. He was a Buddhist and good at arithmetic. He wrote three books on Theory Against Taoism, two books on Five Classics of Arithmetics, five books on Five Cao Arithmetics, two books on Seven Luminaries of Calendar Art, nine books on Nine Chapters of Mathematics Art, one book on the Notes of Zhoubi Mathematics Art etc. The name of the books that Zhen Luan noted are three books of Xia Houyang Mathematics Art and Zhang Qiujian Mathematics Art; three books of Sun-Tzu Mathematics; one book of the Summary of Mathematics; and one book of Three Kinds of Mathematics. He developed the Tianhe Calender which was implemented in 566 CE, the year of Tianhe in Northern Zhou and was used for the next 12 years.

In the fifth year of Tianhe ie 570 CE, Zhen Luan was ordered by the Emperor Wu to learn Buddhism and Taoism in detail to confirm their length and determine their true and fictional portions. This
is the primary content of his book, *Theory against Taoism*. Because Zhen Luan was a Buddhist, he was seriously against all kinds of points of Taoism and in 36 articles of the book, he referred to some of India’s universe/cosmos theories, such as inexorable doom, universe of 1,000,000,000 universes and trayastrimsa.

The *Summary of Mathematics* was written by Xuyue in Han dynasty and is noted by Zhen Luan. Qian Baocong thought that the book was both written and noted by Zhen Luan and its authorship is inadvertently attributed to Xuyue but some other scholars believe that it was truly authored by Xuyue and noted by Zhen Luan. The writer narrates in first person that he met Liuhong when travelled to Mountain Tai and Liuhong told him that he had learned three kinds of scale system and 14 kinds of noting numbers from Tianmu whom he encountered in mountains.

What Liuhong mentions is the three kinds of scale system. The bottom in 10 multiply 10, the middle in 10,000 multiply 10,000 and the top in number changed when there is no number. Ten multiply 10 is 100, 10 multiply 100 is 1000 and 10 multiply 1000 is 10,000 and so on. Ten thousand multiply 10,000 means 10,000 multiply 10,000 is a hundred million and then billion, a hundred billion etc. The number changes when there is no number means a hundred million, billion and a hundred billion. This so-called number changes is the same as the point 45 in *Buddhavatamsaka-Mahavaipulya-Sutra* translated by Siksananda in Tang dynasty; the article 25 of *The King of Hearts Bodhisattva Asks the Monk Named A Seng* in book 29 translated by Buddhhabhadra in Eastern Jin Dynasty and the Bodhisattva Arithmetics in book 10 named *Never Thinking of Liberated World When All of the Elites Doing Good* translated by Tang monk Prajnaparamite Kawmira. If the *Summary of Mathematics* was truly written and noted by Zhen Luan, the way to getting involved in the arithmetics is easy for him.

There is a sentence that reads, if you don’t know how the *Ksana* rushes, how could you know peasant woman in ups and downs of time; if you don’t know the small, how could you know Buddhist cosmology in the body of the *Summary of Mathematics*. In this sentence, the words *Ksana* and Buddhist cosmology are used in Buddhism, and *Ksana* hadn’t been translated by its pronunciation into Buddhist *Sutra* in Xuyue’s time so there is a strong evidence of it being treated as Zhen Luan’s book and the fake one being written by Xuyue. Zhen Luan referred the time and length units in Lankavatara *Sutra*, four concepts of the world in *Buddhavatamsaka-Mahavaipulya-Sutra* and the small, middle and the big Buddhist cosmology when he noted the sentence.

*(Niu Weixing)*

**YIXING**

Yixing was born in 683 CE and died in 727 CE. His common name was Zhangsui and the Buddhist name was Jingxian. He was also called Monk Yixing, Acharya Yixing, or Honored Yigong. He was a Chinese monk and astronomer in Tang dynasty. He and an Indian monk, Subhakarasimha, translated seven books of the *Great Buddhist Blessing Sutra* that is *Mahavairocana Tantra*. Besides this, Yixing wrote 20 books of the *Notes of the Great Buddhist Blessing* that is the *Notes on Mahavairocana Tantra*. Ordered by Xuanzong Emperor, he developed the Dayan calendar. Also, for calculation of auspicious and inauspicious time, four books on Buddhist tantrism are classified under Yixing’s name which include one book each on *Timing Ritual*, *Another Line Method of Seven Telecom Stars*, *Methods of Protecting the Big Dipper* and *ROM: Obsidian Brahma Fire*.

Yixing was born in a very reputed family. His great grandfather, Zhang Gongjin, had assisted Emperor Taizong Li Shimin and was involved in the Xuanwu Gate Incident. He was one of the 24 Meritorious Statesmen of Lingyan Pavilion but as time went by the fortune of his family declined. After his parents’ death, Yixing became a monk and went to Song mountain to observe Shramana’s silence. In order to avoid being called by the government, he hid in Mt Dangyang in Jingzhou, and travelled to the south. In fifth year of Kaiyuan, 717, Yixing was called into the capital by Xuanzong Emperor and translated the Indian Tantrik Classics together with Subhakarasimha and Vajrabodhi. In ninth year of Kaiyuan, 721, he made new calendar under the order of Xuanzong Emperor. In the 12th year of Emperor Kaiyuan (724), Huangdaooyuji was made and declared a national astronomical measurement standard. In the 15th year of Kaiyuan (727), when the draft of the new calendar was made, Yixing had died. Zhangshuo and the Calendar Officer Chen Xuanjing made up the draft into 52 books
and presented them to the government. In the 17\textsuperscript{th} year of Kaiyuan, 729, the new calendar, the Dayan Calendar, came into use.

Yixing had made a lot of innovations in the Dayan Calendar. These reflect the influence of the foreign knowledge on astronomy. Firstly, Yixing made a correct description for the uneven movement of the sun for the first time in \textit{Few Examples of the Sun Moving Table} is calculated starting from the farthest point of earth.

If the influence of the India astronomy is only vaguely observed in Yixing, it cannot be denied that, the way that the idea of India Calendar or the Western Calendar he directly referred from \textit{Mahavairocana} was used to define the terms of astronomy and calendar showed that Yixing had grasped the India calendar sufficiently. In other way, the name of the Dayan Calendar came from the way of great changing in the Confucianism classic, \textit{Book of Change}. Yixing had read Taoist classics intensively when he was young, so we can see that Yixing had gotten the classics of Confucianism, Buddhism and Taoism. Also we can see the content of astrology of Taoism in his \textit{ROM. Obsidian Brahma Fire}.

We have no historical records of the way Yixing received the knowledge of the Indian astronomical calendar. But as both Chinese and Indian scholars had personal exchanges at that time, there must be books on astronomy coming into Tang dynasty. For example, the book 198 of \textit{Tang Annals} recorded, Kawmira had sent ambassadors to Tang in seventh year of Kaiyuan (719), and paid in tribute an astronomy book, some secret prescriptions and foreign medicine. Further, the book 971 in \textit{Ce Fu Yuan Gui} read that in June of the seventh year of Kaiyuan, Tuhuoluo Country had paid tribute to astronomers. After setting things right in the state, Xuanzong Emperor paid more attention to the cultural construction and amendment of the calendar was one of the great measures undertaken then.

In sixth year of Kaiyuan, 718, Xuanzong Emperor ordered Zhaitan Xida to translate Jiuzhi Calendar. In seventh year of Kaiyuan, some books on astronomy came from Jibin country and astronomers from Tuhuoluo country joined them. All of these could have prepared the groundwork for the amendment of the calendar. Xuanzong Emperor thought highly of Yixing, and gave him full authority to pursue the work of amendment. Therefore, Yixing, who was proficient on ancient India language, could check up the foreign astronomy books kept in the library of royal household and conveniently consult the astronomers.

\textbf{DHARMACANDRA}

Dharmacandra (652-743 CE) was an eminent monk from eastern India who came to China and disseminated Dharma in the Tang Dynasty. His abbreviated name is Damozhan which was called Fayue in Tang Dynasty and his personal deeds were recorded in the 14\textsuperscript{th} volume of \textit{New Directory for Buddhism in Zhenyuan Period} written by Yuanzhao. He once took a trip to central India and was deemed as a citizen of Magadha. Dharmacandra made great contributions to the cultural exchange between India and China by the transmission of...
ancient books and records and through translation of Buddhist scriptures and texts on Arthashastra, medical science, astrology, pictures of esoteric Buddhism and occult techniques.

Dharmacandra has a good knowledge of Tripitaka and medical science. He used the materials according to specific conditions and travelled far and wide to disseminate dharma. In Qiuci (Kuqa in Sinkiang now), he met his apprentice, Satyacandra recorded that Dharmacandra, the eminent monk proficient in Tripitaka, had come to offer medicine, new conjuration, various kinds of scriptures in Sanskrit, Theory for Governing the Country, Astrology Records, and Various Prescriptions in Sanskrit. Dharmacandra had paid tribute to the court many times. His Theory for Governing the Country referred to Artha-āstra written by Kauñilya, a minister of Chandragupta of the Maurya Dynasty in India. The Astrology Records is, without any doubt, a work for astrology, while “Various Prescriptions in Sanskrit”, just as its name implies included books on medical prescriptions in Sanskrit. The Incantation – Preface of Thousand-eyes and Thousand-arms Avalokiteshvara Dharani, translated by Zhitong of Tang Dynasty recorded that Damozhantuo, a monk in Brahman of Udyana country (present-day Swat Valley, Pakistan), “translate sūtras according to the orders” and offered Bodhisattva and incantation as a tribute. Damozhantuo mentioned there was actually Dharmacandra.

(K. Ming)

KASYAPA

Kasyapa Xiaowei was an astronomer who worked in the astronomy institution in the Tang Dynasty. He belonged to the family of Kasyapa, one of the three great Indian astronomical families that came to China in the Middle Ages. There is not much description about Kasyapa Xiaowei’s deeds. After the Linde Calendar in Old book of Tang History narrated the method for calculating the eclipse, there were 400 words involved in the Indian method that he preached. This mainly explained that the Indian Eclipse Calculation Method calculated eclipse points according to the speed of sun and moon. This is a different method from what is recorded in Linde Calendar that calculates eclipse points using a different formula created according to shuowang (lunar) great eclipse points. Additionally, Old book of Tang also narrated presages about lunar eclipse, such as “the moon is wet as sweat”, it’s different from Chinese astronomical narrations and compares with Indian Sanskrit astronomical documents. The Indian Eclipse Method recorded here is close to Vasistha Paulisa’s system for calculating lunar eclipse. There is no lunar eclipse from 13 degree to 15 degree but the lunar eclipse takes place within 13 degree (12 degree 15 cents in Chinese). Vasistha Paulisa’s calculation method was recorded in verse 1 through 10, chapter VI in Five Great Siddhantas (Pañca Siddhanta) by Varaha Mihira.

There were another two Kasyapas who worked for Tang who could be identified. One is Kasyapa Ji who was an astronomical officer in Jingyuan in the Period of Zhenguan (627-649 CE). Another one is Kasyapas Zhong (or Zhi Zhong) who was a historiographer for
GAUTAMA SIDDHARTHA

Gautama Siddhartha was a popular Indian astronomer who came to China and joined the Tang state as the Imperial astronomer in the early period of 8th century CE. Dates of his birth and death are unknown. As an imperial astronomer (the highest position in imperial astronomical organisation), he compiled Jiuzhi Calendar and Kai Yuan Zhan Jing, comprising in total of 120 volumes.

From the epitaph of Gautama tomb explored by Xi’an Historical Relic Administrative Office in May 1977, we know about Gautama Siddhartha’s progenitor and later generations with names in the following order Gautama Yi, Gautama Luo, Gautama Siddhartha, Gautama Zhuan (the fourth son of Gautama Siddhartha). Gautama Zhuan had six sons, with the first names in order of seniority being as Sheng, Bian, Yu, Huang, Yan and Mao. When referring to Gautama’s progenitor, it said on the epitaph that he moved from central Indian region to China and then settled in Chang’an (today’s Xi’an, Shaan’xi). The epitaph also mentions that Gautama Zhuan’s great-grandfather, Gautama Yi, was an eminent monk but entered the imperial court. But from Gautama Siddhartha’s father, namely Gautama Luo on, all the four successive generations held posts of imperial astronomer, astronomical supervisor, judge etc in astronomical organisation of Tang totally for more than 100 years. At that time, people called Gautama Siddhartha as “Gautama Supervisor” and called the Indian calendar of Gautama’s family as “Gautama Calendar”. When noting Sutra on Taking Auspices by Celestial Constellations and Bodies, Yang Jingfeng mentioned that currently there were three Indian calendars respectively – from Mahakasyapa family, Gautama family and Kumara – and stored in Court Historian Library but the calendar from Gautama family was frequently used and considered most appropriate.

In the Gautama family, Gautama Siddhartha had made outstanding contributions to astronomy. According to the records in Volume 1 of Kai Yuan Zhan Jing, in Jing Yun second year (711), Emperor Ruizong of Tang, Gautama Siddhartha was ordered to hold the repair work for the armillary sphere which was built by Emperor Ruizong of Northern Wei Dynasty, which he completed in Xiantian second year (713 CE) of Emperor Xuanzong. Old Book of Tang-Astronomical Log recorded that Gautama Siddhartha was ordered to translate the Indian calendar Jiuzhi Calendar in Kaiyuan second year (718) of Emperor Xuanzong (refer to Article Kai Yuan Zhan Jing). According to textual research, Gautama Siddhartha was ordered to compile Kai Yuan Zhan Jing after February, Kaiyuan second year (714), and he completed the compilation before Kaiyuan 14th Year (726). Kai Yuan Zhan Jing compiled by Gautama Siddhartha collected many astronomical data during ancient and mediaeval times in China. Additionally, the translation and Jiuzhi Calendar collected and recorded in Kai Yuan Zhan Jing are the Chinese Indian Calendar preserved till now.

KUMARA

Jumoluo (Kumāra) was an astronomer who worked in an astronomy institution in the Tang Dynasty. His Sanskrit name was Kumāra which means boy or prince and was one of the commonest names in India. Both the books of Tang history mentioned Jumoluo once as an appendix for recording the eclipse calculation method of Dayan calendar. The main content was to introduce the eclipse calculation method by judging the sun preached by him, which indicated that he was good at eclipse calculation method and his method could be used with Dashu. The constellation’s name Yuche in Indian Astronomy Method was preached by him and it corresponded to Number Jianglou in Chinese and Constellation Yuche was Aries. Yuche sounded similar to “iku” in Akkadian, and E. KUE in Sumerian of Aries. It probably provided proof that Chinese Twelve Numbers was the evolution of Babylon’s Twelve Constellation. Further, the Jumoluo Occult Sciences at West Gate was mentioned in the contents of Indian Astronomy in General History was probably written by Jumoluo.

WORKS

KAI YUAN ZHAN JING

Kai Yuan Zhan Jing is a Chinese ancient astronomy and astrology work. With the full name as Da Tang...
Kai Yuan Zhan Jing was compiled by Gautama Siddhartha between 718-726 CE. Kai Yuan Zhan Jing was once lost after the Tang Dynasty but was rediscovered at the end of the Ming Dynasty and then handed down up to now.

Kai Yuan Zhan Jing totally includes 120 volumes wherein the cosmic theories of various scholars are collected and recorded in volumes 1 and 2. Various phenomena related to the sky and earth and the corresponding divinations were collected and recorded in volumes 3 & 4. Phenomena related to the sun and divinations thereof are collected and recorded in volumes 5-10. The astronomical phenomena related to the moon and the divinations thereof were collected and recorded in volumes 11-17. The treatises pertaining to the astronomical phenomena, such as condition of the five planets, apparent motion, planet-occulting/approaching-fixed star, mutual occulting/approaching of planets and divinations thereof were collected and recorded in volumes 18-59. The astronomical phenomena pertaining to the fixed stars including 28 constellations and three asterisms and the divinations thereof were collected and recorded in volumes 60-70. The descriptions pertaining to the occasional astronomical phenomena such as shooting star, guest star, comet etc and the corresponding divinations were collected and recorded in volumes 71-90. The descriptions pertaining to various vegetation, birds, beasts, humans, ghosts, implements, etc and the corresponding divinations were collected and recorded in volumes 111-120.

On the whole, Kai Yuan Zhan Jing is a classic Chinese ancient astrological pandect. Such Chinese traditional astrological pandect was organised for compilation by an Indian astronomer who came and took a post in Tang. So this work fully reflected the depth and width of Chinese and Indian astronomy exchange – undoubtedly Gautama Siddhartha well mastered these Chinese traditional astronomical and astrological contents. Jiuzhi Calendar collected and recorded in volume 104 was an only exception for the Chinese traditional astronomical astrology. Jiuzhi Calendar is an Indian calendar which was translated by Gautama Siddhartha in Kaiyuan sixth year (718 CE) according to the imperial order and it has also not been recorded in other Chinese ancient historical materials. So Kai Yuan Zhan Jing is the only resource for it. Jiuzhi Calendar is the first to introduce the writing symbol for zero (refer to the entry on “zero”) and the arithmetic for sine function and sine function table in trigonometry. It also distinguished perigee and winter solstice as well as apogee and summer solstice via ecliptic system of coordinates and geometrical method and introduced the method for calculating the visible diameter change of the moon (refer to the entry on “Jiuzhi Calendar”) etc. All the above-mentioned were the newly introduced materials for Chinese mathematics and astronomy in those times. Moreover, Jiuzhi Calendar is an important exhibit historically for the scientific communication between India and China and has been well preserved till now by virtue of Kai Yuan Zhan Jing.

(Niu Weixing)

JIUZHI CALENDAR

Jiuzhi Calendar is the only Chinese translation for Indian calendar preserved till now which was translated by Indian astronomer Gautama Siddhartha in Emperor Xuanzong the sixth Year of Emperor Kaiyuan (718 CE) in the Tang Dynasty according to the imperial order (refer to entry on “Gautama Siddhartha”) and was collected and recorded in Volume 104 of Kai Yuan Zhan Jing compiled by himself (refer to entry on Kai Yuan Zhan Jing).

Currently, there is no conclusive proof on the existence of a Sanskrit original manuscript for Jiuzhi Calendar. However, according to the researches of scholars, the contents thereof are closely related to the Indian astronomical work Pancasiddhantika (about 550 CE which to a large extent relates to Khandakhadyka, 665 CE).

The Jiuzhi Calendar was the carrier for the spread of many mathematical astronomical contents into China. For example, the Indian mathematical concept for zero (refer to the entry on “zero”) entered China
for the first time via this Indian calendar. In terms of astronomical calculation, Jiuzhi Calendar, at least, introduces six western astronomical elements to China: 1. 360° circumference division 2. Counting method for 60 binary 3. Ecliptic coordinates system 4. Definition of distinctions between perigee and winter as well as between apogee and summer solstice 5. Method for calculating the visible diameter change of the Moon 6. Sine function calculation method and sine function table.

The translated contents of Jiuzhi Calendar include the motions of the Sun and the Moon and the eclipse portion but are not related to planetary motion, so it is difficult to speculate whether the Sanskrit original manuscript includes planetary theory or not. However, as far as the eclipse part is concerned as the Chinese ancient astronomy does not include any geometrical method, it always lacked in terms of eclipse calculation. The appearance of Jiuzhi Calendar accordingly provides a totally new technical reference for Chinese ancient calendar compilation.

As far as the impact of Jiuzhi Calendar on Chinese calendar is concerned, there is a “Public Record” in Chinese astronomy history in New Book of Tang that informs that “Taien Calendar is an incomplete copy of Jiuzhi Calendar”. Taien Calendar is one of the important calendars in the history of China, created by Buddhist astronomer Yi Xing (refer to the entry on “Yi Xing”). In consideration of the Buddhist identification, generally, the most subsequent Chinese ancient astronomers and modern researchers for astronomical history believe that Taien Calendar refers to or adapts some contents of Jiuzhi Calendar.

Jiuzhi Calendar not only greatly influences Chinese mathematical astronomy but also probably produces some unfocussed impacts on date calendar and divination. A saying of “Seven Luminaries Are Directly Used for Prediction, this Divination Is Special” is included therein. Additionally, “Seven Luminaries Are Directly Used for Prediction” herein refers to a method for selecting auspicious days and fortune telling on the basis of seven luminaries – namely “Week” as stated by later generations (refer to entry on Sutra on Taking Auspices by Celestial Constellations and Bodies). Meanwhile, this record in Jiuzhi Calendar indicates to the first reference of the appearance of week calendar mode known till now.

(Li Hui)

**SARDULAKARNAVADANA**

Modengjia Scripture (Śārdūlakarṇāvadāna) is a Chinese translation of Buddhist metaphor scripture involving knowledge of Indian astronomy. It was translated by Zhiqiangong and Zhuluyan in the period of Three Kingdoms. There are two versions of this translation in volumes 2 and 3. It narrates a story that a Chandala girl picked up Ananda but she was finally converted by Buddha. The story includes rich content on constellation and divination. Besides Chinese, there are Tibetan, Sanskrit and more than 10 different versions.

The name of the original Sanskrit version is Śārdūlakarṇāvadāna while for Chinese, it is Modenjia. Tibetan version’s is called **ṣTag rNā’i rTogs pa brJod pa** and its free translation is **Tiger Ear Metaphor Scripture** abbreviated as **Tiger Ear Scripture.** Modengjia in Modengjia Scripture is the transliteration of Mātaṅga in Sanskrit. It is the name of Chandala girl’s mother in the story. The part of pre-life story in the metaphor scripture’s Sanskrit version narrates that Brahman the Great Puspakāriṇ questioned the King of Chandala Triśaṅku in the ancient time. The latter gained appreciation of Brahman the Great by his erudition, reinterpretation of caste, retrospect of Vaishya’s root and listing of horoscope prediction. The conversation between Brahman the Great and King of Chandala involved all kinds of discussion on horoscope and early Indian calendar etc including names and features of constellations; degrees of day and night, seasons of long and short, degrees of instant; units of length, units of gold’s weight and units of grain’s bulk. They also discussed fate of those who are born under each of the constellations; prediction about cities constructed under constellations; prediction about lunar eclipse under constellations; suitable and unsuitable things under constellations; degrees of syzygy and day and night, length of shadow, changing of seasons; prediction about earthquakes’ result; prediction about releasing of
prisoners and features of good and evil occurred under constellations, among others.

Among so many Chinese versions of *Tiger Ear Metaphor Scripture*, the most complete and most closest to the original version is *Modengjia Scripture*. *Modengjia Scripture* consists of seven collections: *Women Collection of Conversion, Karma Collection of Going, Actual Collection of Truth Showing, Question Collection of All Human, Picture Collection of Constellation, Auspicious Collection of Calamity Perceiving and Discern Collection of Lightening*. The content of the last three collections are about horoscope and take up 50 per cent of the whole scripture. They depict all kinds of predictions that occur in light of the moon’s position in different constellations by themes. When *Modengjia Scripture* depicts horoscope, its depiction method is that of gathering a certain number of prediction themes into one collection with the translator adding the name of the collection. But the Sanskrit version of *Tiger Ear Metaphor Scripture*’s depiction method is according to chapters, its division method is same as the Indian classical divination book, *Guangji Sāmhitā* (Bṛhatsaṃhitā) which is divided into chapters (Adhyāya). In *Book of Sui History* and *Confucian Classics*, there is the earliest recording about the names of seven Indian astronomy books that came to China and *Modengjia Scripture*, *Picture Collection of Constellation* were recorded as a separate document of *Picture Collection of Constellation* from *Modengjia Scripture*.

Historically, materials on horoscope is included in Chinese translations of Buddhist scriptures. These are referred in *Constellation Divination Method of Esoteric Buddhism*, which primarily have been discussed in *Constellation Scripture of Auspicious and Inauspicioul, Day and Time, Kind and Wick Talked by Manjusri Bodhisattva and other Immortals, Modengjia Scripture, and Twenty-Eight Constellations Scripture of Prince Shetoujian*. *Twenty-Eight Constellations Scripture of Prince Shetoujian* is another translated version of *Modengjia Scripture*. This includes rich material on horoscopy and the translation date of *Twenty-eight Constellations Scripture of Prince Shetoujian* can be identified to the Western Jin Dynasty by Zhufahu. Therefore, the Chinese versions series of *Tiger Ear Scripture* can be counted as early Chinese translation copies of Buddhist horoscope material. In the area of Dunhuang and Turpan, fragmentary transcript of *Modengjia Scripture* (S.3374 etc), fragmentary transcripts of Sanskrit version (Or.15010/6 and Or.15010/20 etc) and also the relevant Twenty-Eight (seven) *Constellation Horoscope Book* were unearthed. The documents can prove that there are basis for mixed explanation of divinations of lunar eclipse, interfluves and earthquake in *Tiger Ear Scripture*’s Sanskrit version. Meanwhile, it also illustrates that *Tiger Ear Scripture* influenced people’s lives in the Western Regions.

After *Tiger Ear Scripture* came into China, the emotional entanglements between Ananda and Modeng girl (Chandala girl) sparked a lot of interest among the people. Generally speaking, the *Surangama Sutra* written by Buddhists in the Tang Dynasty set their story as the rallying cause. In the pictures for *Surangama Sutra*, Modeng girl and Ananda could be frequently seen. There were many works in the the Yuan Dynasty and the Ming Dynasty that took this story as the prototype. In Republican Period, Shang Xiaoyun’s drama *Mengdengjia Girl* and Zhang Daqian’s picture *Modeng Girl* copied from the grotto provided the Modeng girl as a plump artistic image and the word “Modeng” (modern) became famous in Shanghai, spread over by people. But in India, this story was buried in the dust of history for a long time. Between 1933 to 1938, Rabindranath Tagore adapted the story into a drama *Chandalika* (*Chandala Girl*), hence the Indian literary and art circles paid attention to this interesting story again, and the drama was played all over the world from time to time until today.  

*(Zhou Liqun)*

**SARDULAKARNAVADANA, PICTURES OF CONSTELLATIONS**

Sardulakarnavadana, picture collection of constellation, is an ancient horoscope book that came to China from India. The astronomy division in *Book of Sui History, Confucian Classics* recorded this book’s name, set the section of *Picture Collection of Constellation Fifth* in volume of *Modengjia Scripture* as a separate document. *Picture Collection of Constellation* had never appeared as a separate document before that. Probably because of its special content, the ancient directory editors put it under astronomy content separately. This collection mainly depicts 28
constellations’ number of stars, shape of stars, time of running, names of the stars’ gods, sacrifice items, and the distribution of four-direction’s constellations, etc. This collection has an important value for advancing Indian horoscopy knowledge that spread in China (refer to Modengjia Scripture).

(Zhou Ligun)

PRINCE SHETOUJIAN’S TWENTY-EIGHT CONSTELLATIONS SCRIPTURE

Twenty-eight Constellations Scripture of Prince Shetoujian is a Chinese translation of a Buddhist scripture that discusses ancient Indian astronomy. The translator is Zhufahu in Western Jin Dynasty. This scripture was handed on for thousands of years and is an interesting combination of a vivid story and knowledge of ancient horoscope. This scripture has several parallel versions such as Sanskrit, Chinese, Tibetan and Uighurs, from 4th-19th centuries CE. Its Sanskrit version is known as Śārdūlakarṇāvadāna and the one in Tibetan is sTag Na’i rTogs pa brJod pa. This can be simply be translated as Tiger Ear Metaphor Scripture in accordance with its Sanskrit and Tibetan titles. Shetoujian in the title Twenty-Eight Constellations Scripture of Prince Shetoujian is the transliteration of Chandala prince’s Sanskrit name Śārdūlakarma in his pre-life story, its meaning is “tiger ear”.

There are two kinds of Sanskrit fragmentary transcript of Twenty-eight Constellations Scripture of Prince Shetoujian unearthed in Western Region: (i) Sanskrit fragmentary transcript StP: SI_1942 stored up in St Petersburg which was written in about 4th century in Brahmi script with its content mostly related to horoscopy (ii) Weber transcript MS. Sansk.e.23 (P) is stored in Oxford library, it appears that it contains the previous part to the St Petersburg’s transcript by script, paper and content. There are three fragmentary transcripts of its Chinese version unearthed in Dunhuang, i.e S.6024, S.1648, Russian Дх0059, they can be joined together. Twenty-Eight Constellations Scripture of Prince Shetoujian is the earliest extant document with rich content on horoscopy and a complete story. Its horoscopy involves number of stars and width of each constellation, two equinoxes and two solstices, names of Muhurta (units of time), weights and measures, divination for birth time in certain constellation days, divination for building a city in which certain constellation days, divination for raining in certain constellation days and constellations interfluves, etc. Different from that the Indian astronomy terminologies in Modengjia Scripture were translated with corresponding Chinese native vocabularies, the terminologies in Twenty-Eight Constellations Scripture of Prince Shetoujian were translated by the more direct free translation, the names of 28 constellations were translated as Name, Araise, Deer’s Head etc but not the common vocabularies in Chinese such as Mao Xiu, Bi Xiu, Zi Xiu etc this was a trait when the scripture was translated. Among the transcripts of Chinese, Sanskrit, Tibetan, the most important copies are the Sanskrit Fragmentary Transcript in Western Region. A copy of the similar transcript appeared in Nepal in the 17th century. The latter is not only of a later period but also includes many later additions. But the Sanskrit Fragmentary Transcript in Western Region transcribed in about the 4th century is slightly later than the Chinese translation Twenty-Eight Constellations Scripture of Prince Shetoujian and earlier than that of the Tibetan translation in the 9th century. Therefore, the Sanskrit Fragmentary Transcript in Western Region possesses important value for understanding Chinese, Sanskrit and Tibetan version of this scripture. As far as comparison between the Sanskrit and Chinese versions is concerned, it may be noted that the early Sanskrit version of Tiger Ear Metaphor Scripture came to China by the Silk Route in the western part in China. It coincided with the main transmission route of early Buddhism.

(Zhou Ligun)

CONSTELLATION SCRIPTURE

The full name is Constellation Scripture of Auspicious and Inauspicious, Day and Time, Kind and Wick Talked by Manjusri Bodhisattva and other Immortals and it includes two scrolls. It was translated in 759 CE by the eminent Esoteric Buddhist monk Amoghavajra (705-774), one of the four great scripture translators in Tang Dynasty. According to its content, Constellation Scripture is believed to consist of Amoghavajra’s oral account in light of his understanding about Indian horoscopy as well as records and annotation of his students Shi Yao and Yang Jingfeng. The second scroll is the version of Amoghavajra’s translation with the help of Shi Yao, and the first scroll is the annotation version of Shi Yao’s translation annotated by Yang Jingfeng.
**27 Xiu’s Duty Table in Constellation Scripture**

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*Constellation Scripture*’s main content can be summed up in two parts: Xiu Duty’s Divination and Yao Duty’s Divination. Constellations (Xiu Yao) features good and evil so there is the distinction between lucky and evil when different constellations on duty. The fortune-telling method that the *Constellation Scripture* provides is to predict one’s life according to the relationship between one’s birthday and Xiu Duty and Yao Duty. The method for picking an auspicious day that the *Constellation Scripture* provides is to predict one day’s luck, evil, woe and blessing, according to the good and evil of Xiu and Yao which is on duty that day. These contents belonged to an Indian native horoscopy before the influence of Greece.

Xiu’s Duty and Yao’s Duty’s timing system is the key to these two divinations.

Xiu’s Duty: Twenty-seven Xius are on duty by turns that go round and begin again. But there are some special cases. The time cycle of 27 Xius in the ideal Indian year cycle – 360 lunar days included in
Cultural Contacts

one year. After 13 cycles of 27 Xius, 351 days are taken and nine days are left so this ephemeris sets:
January 30 and February 1, February 30 and March 1, March 30 and April 1, April 30 and May 1, May 30 and June 1, August 30 and September 1, September 30 and October 1, November 30 and December 1, December 30 and January 1, these nine consecutive two days (last day of this month and first day of the next month) share one Xiu. Yao Duty: Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn are on duty turns, that go round and begin again. Yao’s Duty appeared in Navagrahe before Constellation Scripture was translated (ref. clause Navagrahe), but the fortune-telling method and method for picking an auspicious day according to Yao’s Duty appeared completely in Constellation Scripture first.

Due to that, the Chinese adopt the 28 Xius’ system but Constellation Scripture adopts the Indian 27 Xius system. So Yang Jingfeng added one new table when he annotated it according to Chinese 28 Xius.

### Twenty-eight Xius’ Duty Table as Annotation in Constellation Scripture

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Cultural Contacts

Twenty-Eight Xius’s Duty Table as Annotation in Constellation Scripture

Fortune-telling method and method for picking an auspicious day of Constellation Scripture diffused into Chinese native religion Taoism. Taoist Sutra recorded a math and magic book named Golden Lock and Flowing Pearl Magic Arts and a table same as 27 Xius’ Duty Table in its scroll XXI Twenty-eight Xius Delivery Magic from Evil by Looking Constellations’ Status. Obviously, Taoism adopted 27 Xius’ Duty system in Constellation Scripture completely and built its own math and magic system on the former’s foundation. And calendar system like Xiu’s Duty often appeared in the latter calendars.

Seven Yaos’ Duty diffused into Chinese folk culture widely. There are a large number of contents about Yao’s Duty’s astrology in the books in Dunhuang. In the calendar books in Ming Dynasty and Qing Dynasty, the Honey day’s (day of Sun) calendar annotation can be seen; its origin might be the method for picking an auspicious day in Constellation Scripture.

In the Heian period in Japan, Monk Kukai brought Constellation Scripture into Japan. Xiuyaoism and Xiuyao Horoscope were developed on this foundation in Japan. (Li Hui)

BRAHMAN SIDDHANTA

Brahman Siddhanta (Brahmāsphuṭasiddhānta) is a classical Indian astronomy book. Its Sanskrit name is Brahmāsphuṭasiddhānta which can be freely translated as Brahman Clear Siddhanta. This book was written by Brahmagupta (597–668 CE) in 628 and had a great influence on subsequent Indian astronomy and even on Islam and western astronomy. Brahmagupta spent most of his life in Bhilamala (ie Bhinmal in India), Rajasthan, therefore he was called “the teacher of Bhilamala” (Bhilalamalācārya). There are many unique traits of the book he wrote include understanding about “zero’s” mathematical role, algorithms of positive and negative numbers, method for calculating square root, solutions for linear and quadratic equation, rules of addition series, Brahmagupta theorem etc. This book was composed of poetic verses but not math symbols.

Traditionally, the ancient Indian astronomers were divided into five sects, Brahman Siddhanta belonged to the classical books of Brahman Sect (Brahmapakṣa). Brahman Sect was the oldest one among the five sects in the “Greek Period” of ancient Indian astronomy, it originated from Western India ruled by Gupta Dynasty in about 5th century, and then spread to northern India. According to D. Pingree’s opinion, the origin of Brahman Sect’s astronomical knowledge was a non-Ptolemaic traditional astronomy school under the influence of Aristotle’s philosophy in ancient Greece. The Indian astronomy books spread into China in the period of the Six Dynasties, Sui Dynasty and Tang Dynasty may relate to this school. Book of Sui History, Confucian Classics, seven astronomy documents,
second, to understand the origin of illness whether it be caused by wind, phlegm, saliva or various types of colds, whether the illness is acute or due to the season; third, to understand the antidotes eg there are salves, cough remedies or emetics, laxatives, nose drops or aromatic medication; fourth, to be skilled in treating illnesses without fear of a relapse.’ Analysing methods for classification of disease and investigation of its causes, it states the basic tridoṣa principle of ancient Indian medicine kapha – tan (phlegm), vāta – fēng (wind) and pitta – dānzhì ( bile) and general methods of treatment.

Medical specialties that were prominent in ancient Indian medicine, Kāyācikitsā, Kaumārabhṛtya, Śālākya and Viṣṇurāprasamana received great fillip with the transmission of the science of medicine. Indian ophthalmology eg was acknowledged for its sophistication. Wang Tao (CE 670-755), in his famous medical compilation Waitai miyao (Medical secrets of an official) included a work on ophthalmology that claimed an Indian origin, viz, Tianzhu jing lunyan (Discourse of Bodhisattva) Nāgārjuna on Eyes] of 9th century CE and Longmu zong lun (Nāgārjuna’s Comprehensive Treatise) in late 11th century or early 12th century appeared soon after.

Primary elements and their role in the formation and working of the human body were transmitted through translation of Buddhist texts like Viśuddhimagga of the 5th century CE. These texts informed that: “In this body what is stiffness and harshness is the Prthvī or earth element. What is fluidity or cohesion is Āpa or water element, what is maturing or heat is Teja or fire element, and what is distension or movement is Vāyu or wind element.”

Pharmaceutical ideas and medicines were introduced too. One Indian monk named Bao (Bodhisattva Avalokiteśvara’s Cintāmaṇidharaṇi classic in the Tang Dynasty. Indian medicines like Hu jiao (pepper), Niu huang (dried gallstone of domestic cattle etc to treat eye diseases are mentioned in this text. Moreover, it includes treatment for diseases like juvenile glaucoma, pterygium using ointments made from the drugs Long nao xiang 龍腦香 and She xiang 麗香. A Buddhist sutra Suraṅgamasūtra explains how the Buddhists identified a drug by its physical properties such as taste, its physiological effect (like poisonous or non-poisonous) or its so-called intrinsic nature ie hot/ cold. Suraṅgamasūtra was translated by Pāramita around 705 CE and is part of the Chinese Buddhist canon. Earlier, Suraṅgamasamādhīsūtra was translated by Kumārajiva around CE 350.
Buddhism can thus be credited for introducing ancient Indian medicine with its concepts, techniques and drugs into Chinese culture thus contributing to the overall evolution of medicine in medieval China.

(Vijaya J. Deshpande & Kamal Sheel)

**INDIAN MEDICAL SCIENCE AND ITS TRANSMISSION TO CHINA**

Science and technology display a phenomenon of universality in their development. They tend to quickly expand and facilitate connections in the world. Diffusion of ideas and techniques from one culture to another through intentional or unintentional transmission had been observed since ancient times. It spreads over a long period of time, even a few centuries. One such significant transmission occurred between India and China during the early medieval period when Sino-Indian Buddhist contacts were followed by scientific/medical contacts.

**Ancient Indian Medicine – Roots and Development**

The Indian medicine followed a developmental pattern that was no different from other ancient cultures. It started off with demonology and magical medicine. This is observed in *Atharvaveda*, which is considered to be the first recognised scientific text composed during the 7th-8th centuries BCE. Cures suggested were both magic spells and plant remedies. Yet *Atharvaveda* and other Vedic literature also reveal roots of various medical disciplines like anatomy, embryology and ophthalmology. The first rational approach to medicine is seen in the composition of *Carakasamhitā* and *Suśṛtasamhitā* when the indigenous medical philosophy that provided a theoretical foundation for etiology and treatment of diseases viz, the *Tridoṣa* theory evolved.¹ Along with the *Pathcamahābhūta*² theory, it reflected contemporary ideas of cosmology, elemental theory and its relation to the human body and health. Among the post-Sushruta works, *Aṣṭāṅgahṛdayasamhitā*, by Vāgbhata, is of foremost importance, for its scope and popularity. Several prominent medical works and their commentaries came about the following centuries eg *Mādhavanidānan* (6/7th century CE), *Kalyāṇakāraka* (9th century CE), *Śārangdharasamhitā* (13th century CE), *Bhāvaprakāśa* (16th century CE) etc.

By the time Buddhism established itself in India and began its outward transmission to Central and East Asia particularly to China, Korea and Japan, the Indian medical system, its prominent theories and disciplines were already defined. It has remained a controversial point whether the Buddhists borrowed medical concepts from Indian medicine and gave them the philosophical overtures or vice versa. Some scholars are of the opinion that significant growth of Indian medicine took place in early Buddhist monastic establishments followed by its later Hinduisation.³ Buddhist canonical literature is full of cursory references to medicine and surgery, but they do not reflect deeper medical insights. It ought to have been the case if the Buddhists were to be credited with significant development in medicine. Therefore, for all we know, it was the Buddhists who borrowed the concepts of Ayurveda that reached China with Buddhism in the 2nd/3rd centuries CE.

**Buddhism and Medicine**

Buddhists were deeply concerned with human suffering and illness. *Nirvāṇa* being considered as the state of the deliverance from all sufferings, the one who leads men to it ie Buddha was equated to a physician. Therefore, the name Bhaiṣajyaguru or 藥師, 'The medicine-teacher' or Bhaiṣajyarāja 藥王, 'The king of medicine' was given to him. A healthy body was considered as a prerequisite for the peaceful pursuit of knowledge and enlightenment. To assist the layman and monks alike in its achievement was the prime duty of Buddha and Bodhisattvas. After recognising 'suffering' as a...
“noble truth” is an inevitable part of life, the subsequent truths were recognized as “cause of the suffering, the path to overcome it, and its final stopping.” These four truths correspond to diagnosis, etiology, therapeutics and recovery in medical terminology.

Buddhists’ commitment to medicine paved the way for the entry of ancient Indian medicine or Ayurveda into China and its eventual absorption in Chinese body scientific.

**Travels of the Buddhist Monks**

Buddhism reached China in the 2nd century CE via the Silk Route. Soon there was a regular flow of Buddhist monks between India and China. Chinese monks visited India for pilgrimage and also to collect canonical works. Buddhism thrived in China during the Tang Dynasty and the number of Buddhist monasteries and temples increased rapidly. The early Tang Emperor Taizong (627-650 CE) developed contacts with several Indian kingdoms including Magadha that was ruled by the powerful king, Harşavardhana. Nalanda University, therein, was a famous seat of learning at that time and Chinese Buddhist monks visited it in large numbers. Since interests in Indian medicine and other sciences were growing, these monk-travellers wrote about the distinctive nature of Indian medicine in their travelogues. By and large, under the directive of Tang emperors, Chinese monks and visitors searched for famous Indian doctors and drugs. Practice of medicine in Chinese monasteries also grew rapidly and it is reflected in literature, cave inscriptions and carvings of the time.

Xuanzang, 玄奘 during CE 629-645 and Yijing, 羲淨 between CE 671-695 visited India. During their stay, they made Indians aware of the Chinese techniques of accupuncture and pulse examination. On their return journey, they carried with them Buddhist works with their innumerable medical references. Also, valuable information on medicinal plants, methods of treatment, organisation of free hospitals and dispensaries.

Indian monks visited China often to participate in the translation of Indian-Buddhist texts into Chinese. Because of Buddhists’ interest in medicine, their scriptures often referred to it. Among the medicine-related essays some mentioned medicine in general and others to some specific discipline of medicine like pediatrics, ophthalmology, women’s diseases etc. Standard Ayurvedic treatments of internal medicine and surgery are also mentioned. Furthermore, they often cite ‘Tridosha’ theory that forms the basis of diagnosis and treatment in Ayurveda.

With Buddhism, concepts of hot and cold food came into Chinese medicine. Also, healing of mental suffering was advocated and thus arose the art of meditation, *Dhyāna* from which evolved the Zen sect of Buddhism in Japan. A Buddhist monk Ta Mo or Bodhidharma, in CE 527 taught martial arts to the Chinese Buddhist monks at Shao Lin monastery and his method finally evolved into what is known as Shao Lin School of martial arts.

**Chinese Absorption of Indian Medicine**

Medical knowledge which permeated in this early period through the translated Buddhist texts was effective in introducing new ideas of composition of human body and evolution of diseases into China. Chinese medical theories were so far based on the theories of Yin and Yang symbolism – the male and female. This classified all the objects in the universe into these two categories depending on their nature, based on the five elements – wood, fire, earth, metal and water, the vital energy *qi* and the blood. Writings of Tao Hongjing (5th century CE) depicted influence of Buddhist four element theory for the first time.

Gradually, Ayurvedic concepts, methods and medicines took root in China. It was manifest in diverse ways like Buddhist Canonical works, medical treatment provided by monks, Legends of Buddha and Bodhisattva as Bhaiṣajyaguru, medical manuscripts like *Qiposhu* or *Jivakapustaka* found in Dunhuang caves and pictures of medical treatment and engravings of medicinal formulae as in ‘Cave of prescriptions’ in Longmen (Dragon gate) caves at Loyang in north China. Finally, Chinese historical, popular as well as medical literature, also depicted Ayurvedic influence.

Before long, standard medical works began referring to Indian medicine and surgery as seen in Sun Simiao’s writings. He was a famous medical personality who lived in 7th century CE. He had studied Buddhism and Taoism too. His work also lists several medicinal formulae attributed to Jivaka, a great medical personality of ancient India.

Transliterated Sanskrit terms pointing at Ayurvedic connections are numerous in Sun Simiao’s works eg “Agatuo” 阿迦陀 for “Agada” meaning disease-free, “Ka mo lo” 喀摩羅 for “Kāmalā” or jaundice and translated term “Zuo dao yao” 座導药 for “Bastinтра” both meaning sitting-directing medicine i.e a suppository. Although suppositories were used in China earlier as seen in “Sengshenfang” (profound medicinal formulae of the Buddhists), a 5th century work but they were not under this name. Sun Simiao also introduced concepts of healing of mental sufferings by means of “Chan” 禪 for *Dhyāna*, and a method of Indian massage “An mo fa” 按摩法 and called it a Brahmin’s method.

Sun Simiao was interested in Taoism as well as Buddhism so he was called “a new Vimalakirti”. Demieville comments on Sun’s Buddhist connections as follows:
“Sun Simiao, was an eclectic author, conversant with the philosophies of the diverse Chinese schools – chiefly with Taoism but he was interested in Buddhism as well; a contemporary even nicknamed him "a new Vimalakirti," (Jiu Tang Shu 舊唐書, 卷: 4a-b). To be a good physician, he says in the introduction (Taoist Canon 道藏 1: 1b-2b), “It will not suffice to be versed in Confucian and Taoist literature: no one who has not read Buddhist books will experience love, compassion and the joy of renunciation. One will not know when approaching patients vow to convey succour to all animate beings in all their sufferings, without distinction of rank, fortune, age, beauty, friendship or intimacy, nationality (Chinese or Barbarian) or intelligence. One will not succeed in considering all patients, with even mindedness, as one’s most dear friends.” This quote reflects Buddhist medical ethics beautifully.

Apparent in the case of ophthalmology. The very first mention of ophthalmic surgery in Chinese medical works is found in Sun Simiao’s work. He refers to cutting a white growth in the eye in the case of disease “pterygium” in his work “Prescriptions Worth a Thousand Pieces of Gold.”

There are several references in Chinese historical documents which refer to Indians performing successful eye surgeries. Even popular literature was no exception. Famous Chinese poet Bo Juyi (772-846 CE) in one of his poems, refers to a classic of Nagarjuna – the Doctor and a medicine called “Drug of Bright Eyesight”15. Yet another poet Liu Yuixi (772-842 CE) wrote in his poem, entitled “The Brahmin Priest Physician Who Bestowed Eyes”, how an Indian monk, who also happened to be a physician, removed cataract opacity from his eyes and enabled him to see clearly once again. These poems suggest that Nagarjuna was considered as an authority on eye diseases at that time. His book was well-known and specially the method of golden needle for the removal of cataract was famous as an effective surgical treatment introduced by the Indians.

Since ophthalmology and surgery were not developed in China at that time, these ideas aroused the curiosity of Chinese Buddhists who were the elites of that society interested in various scholarly pursuits including medicine.

Surgery in Chinese Medicine
Ancient Indian medicine freely prescribed both medical and surgical treatments. The situation was different in the case of ancient Chinese medicine where surgery, together with anatomy, was still the most primitive branch of medicine. The reason is two-fold. One being the Confucian doctrine which regarded human body as a sacred gift from one's parents, not to be mutilated in any way, came in the way of any development in the field of anatomical knowledge and surgery. The second was the prevalent medical philosophy which was based on the idea that imbalance of Yin and Yang gives rise to an illness. As a result, to counter this imbalance, pharmaceutical drugs were prescribed and usual treatment for any malady was administration of drugs. Before the introduction of Indian surgical ideas Chinese medicine had not developed surgery to any noticeable extent. This is perhaps the reason why Indian ophthalmic surgery sent waves in the then Chinese medical circle and it was willingly absorbed in their traditional system.

Indian Ophthalmology and its Special Features
Sushruta in his work, Suśṛtasamhitā, introduced various topics related to the eye, its morphology,
Firstly, during Tang Dynasty there appeared Indian Classic of Ophthalmology compiled in 752 CE. A little later, there was another text by Bodhisattva Nagarjuna entitled ‘Treatise on Ophthalmology’ which must have been written around the mid-8th century CE. This is the one which was mentioned in the poems mentioned earlier. Then yet another work appeared early in 12th century CE by the name ‘Nagarjuna’s complete treatise’.

There were many new trends in Chinese ophthalmology as a result of the Indian influence. The classification of eye diseases was now based on anatomy, and treatments suggested were combination of Indian surgical methods and traditional Chinese methods of internal medicine. Ophthalmic surgery in all its aspects was introduced into Chinese medicine at this time. Inclusion of certain drugs in the prescriptions eg “Amalika” which was called A mo qin 阿黎勒 “Haritaki” or 耆婆 He li qin in “Triphalā” translated as 三果, “Chakshus” or Jue ming zi 明子 and “Jaţāmańsī” or Ma xi 和 黃連 Huang lian in Chinese, further suggest a useful integration of the two medical systems.

Entry of Indian knowledge provided foundation for the establishment of ophthalmology as a separate discipline in Chinese medicine and remained a dominant element in its development for over a millennium, in its various aspects such as medical philosophy, etiology, nosology, diagnosis, treatment, medical writings and education. As to ophthalmic surgery the Indian imports remained the sole dominant factor till perhaps the entry of western surgery.

Other Medical Disciplines - Gynecology

With ideas and techniques, technical terms traversed too eg Nao sha for Navasāra ie Ammonium chloride and Totamu for Tuttanāga ie zinc (frequently used in alchemy and metallurgy) and Zuo dao yao for Bastinetra which was employed in gynecology. Medical personalities like Jivaka or Qi po 耆婆, Kaśyapa or Ka ye fo 嘉葉佛 and ‘Rāvaṇa’ or Lu fu 卜婆 are mentioned in the context of gynecology, obstetrics and pediatrics respectively. Both Jivaka’s and Kaśyapa’s names are closely related to ancient Indian female pathology and pediatrics. Likewise Rāvaṇa’s name is associated with pediatrics in ancient Indian medicine.

As monastic medicine flourished, gradually some monasteries became famous for their medical treatment. The Monastery of Benevolent Aid or 惠寺 Huijisi is located at the Xiaoshan county in Zhejiang province of China. It is locally called 竹林寺 Zhulinsi or the Bamboo Grove Monastery. It has been famous for its practice of medicine till the 19th century. Monks of the Bamboo Grove Monastery were regarded as experts in the treatment of women’s diseases.
Cultural Contacts

Dhāraṇī or Mantra from a canonical work 大集陀羅尼經 Da ji tuo lo ni jing (Mahādhāraṇī classic). It is to be uttered to ease difficult childbirth.23

Pharmaceutics

The Bibliography of Sui Dynasty (581-618 CE) enlists Indian books on scientific topics like mathematics, pharmaceutics and astronomy. They were attributed to Bodhisattva Nagarjuna and Brahmin sages. As the use of Indian drugs increased, they found entry in Chinese pharmacopoeia eg 本草拾遺 Bencao shiyi (a supplement for the pharmaceutical natural histories) of 725 CE by Chen Zangchi. He added 368 new entries including 阿勒勃 A-le-bo or Āragvadhā (Cassia Fistula L). He also wrote about 風羅門皂莢 Bolomen zaojia (Brahmin Soap Bean Tree, Glenditsia Sinensis). 段成式 Duan Chengshi has also described it in his work 西陽雜俎 Yu yang za zu (Miscellany of Yuyang Mountains) of 860 CE. Again, Buddhist cave engravings viz Longmen caves and others included pharmaceutical formulae.

The Silk Road not only carried Chinese porcelain, gun powder and paper but also the art of accupuncture and pulse examination to the West. Similar was the case when Indian spices, precious stones traversed to foreign lands, Buddhist philosophy and the pragmatic knowledge went along. Just as medicine came in handy to the Christian missionaries, it became bait for the sympathetic reception of Buddhist faith in China. Silk Route, which linked China to India, Arabia and further west, was thus a bridge between the eastern and Western civilisations where along with exchange of goods it promoted scientific exchanges and mutual cooperation in their development.

Vijaya J. Deshpande & Kamal Sheel

PERSONALITIES

GE HONG

Ge Hong (282-364 or 343? CE) was a Taoist and medical scientist in the Eastern Jin Dynasty (317-420), styled as Zhi Chuan, also known by his literary name Bao Puzi. He was born in Jurong, Danyang (present-day Jurong County, Zhenjiang City, Jiangsu province) and was widely referred to as “Taoist Immortal Ge”.

Ge Hong was an expert in alchemy and medical science. He was also a master in Taoism and Confucianism and wrote a number of books in his life, including The Master of Preserving Simplicity, The Tales of Immortals, Handbook of Prescriptions for Emergencies and Yuhan Prescriptions. It is said that the famous Chinese literary sketches, A Miscellany of the Western Capital, is also one of his works. There are a total of 13 books by him collected in the Orthodox Collected Taoist Scriptures and Supplement of Taoist Scriptures in the Period of Wanli. In his later years, he lived in seclusion in the Luofu Mountain, Guangdong province, to study alchemy, and his study made a far-reaching influence on medical science to later generations. According to Study on Five Internal Organs by Zhang Zhongjing, Dunhuang manuscript collected by the French National Library, the alchemy of Huainan Gehong was very effective and mysterious and had remained a secret recipe for later generations and the prescriptions of Ji Yan were widely used by people. It shows that Geng Hong’s alchemy or way of becoming immortal is highly valued by later generations. After his death, his Handbook of Prescriptions for Emergencies was further supplemented by Tao Hongjing, a famous medical scientist in the Liang Dynasty of the Northern and Southern Dynasty, and the new book, totalling 101 chapters, was renamed as the Supplement of Handbook of Prescriptions for Emergencies for One Hundred and One Diseases by Huayang Hermit. The “One Hundred and One Diseases” in the title is based on a theory in Buddhist texts that, a man’s body is made up of four major elements namely “earth”, “water”, “fire” and “wind”, and the discordance and imbalance of one of them will cause one hundred and one kinds of diseases. It demonstrates that traditional Chinese medicine scientists in the Northern and Southern Dynasty had acquired preliminary understanding of the Indian medical theory of Buddhism and took it down in their own writings.

TAO HONGJING

Tao Hongjing (456-536 CE) was a very famous Taoism thinker, medical scientist, spagirist and litterateur in the Southern Dynasties (including four dynasties of Song, Qi, Liang and Chen). He was born in Moling, Danyang (present-day Nanjing, Jiangsu Province) and styled Tong Ming, also well-known by his literary name Huayang Hermit. His posthumous title was ‘Zhen Bai’. Many of his books widely cited the terms of Indian Buddhist medicine. Tao Hongjing lived in three dynasties of Song, Qi and Liang and was an expert in both Buddhism
and Taoism, thus being widely recognised as the “Prime Minister in the Mountain”. Most of his life stories are recorded in Book of Liang, Volume 51, History of Southern Dynasties, Volume 76, Recording of Huayang Hermit and Biography of Huayang Hermit Tao, etc. He was very fond of reading The Tales of Immortals by Ge Hong in his childhood and then in his adulthood, he became an official but later he unexpectedly chose to live in seclusion in the prime of his life by retreating to Maoshan to explore Taoism for years during which he created the Maoshan Fraction, and eventually grew into a leading authority in the development of Shangqing Taoism. Tao was also very interested in Buddhism and maintained a very close personal relationship with Emperor Wu of Liang Dynasty, a firm believer in Buddhism. As a very excellent thinker proficient in medical science, Tao Hongjing made the 86-chapter Handbook of Prescriptions for Emergencies by Ge Hong (living in the Eastern Jin Dynasty) into a great medical book totalling 101 chapters which he renamed as Supplement of Handbook of Prescriptions for Emergencies for One Hundred and One Diseases. And in the foreword, he quoted one saying from Buddhist texts that a man’s body is made up of four greatest elements, “earth”, “water”, “fire” and “wind” and the disharmony and imbalance of one of them will cause 101 kinds of diseases. It is based on the theory of 404 kinds of diseases in Sutra of Medicine. We can recognise how deeply Tao was influenced by the Buddhist theories of medicine by the book’s name in which he added One Hundred and One.

Meanwhile, Tao Hongjing, on the basis of reviewing and revising Chinese Ephedra from Shen Nong’s Chinese Materia Medica, added some new knowledge on medicine found at his time into his book Collective Notes to the Canon of Materia medica, another classic for the development of the Chinese traditional medicine and herbalism. The book is available in the three volume or seven volume version, collecting 730 kinds of drugs which are first categorised in accordance with the property of a medicine and include such seven categories as “Jade and Stone”, “Herb”, “Insect and Beast”, “Fruit”, “Vegetable”, “Food” and “Disused.”

Now, there are two editions of Collective Notes to the Canon of Materia Medica available in the world, one is collected in the library of Ryukoku University in Japan, a manuscript of Buddhist texts from Dunhuang Caves Temple discovered by Otani Expedition during their third exploration. The front of the original volume (the serial number is Dragon 530) is Collective Notes to the Canon of Materia medica and Mahaprajnaparamita Upadesha while the back is Dharmagupta-vinaya Buddhist Monk Pratimoksa.

This is the foreword of Volume I of the book and its contents were basically completely preserved. The other edition is collected in the National Library of Germany, the fragmented pieces of Collective Notes to the Canon of Materia Medica unearthed in Turpan, codenamed as ch. 1036v. This is the Volume III of the book, transcribed at the beginning of the Tang Dynasty (the start of seventh century). The other books written by Tao Hongjing include Essentials of Nature Cultivation and Longevity, Zhen Gao and Supplementary Records of Famous Physicians and so on. About more studies on Tao Hongjing, please refer to Collected Essays on Tao Hongjing (Qilu Publishing House, 2003).

(Chen Ming)

SUN SIMIAO

Sun Simiao (?-682 CE) is the greatest physician of the traditional Chinese medicine. He was born in Jingzhao Huayuan (present-day Yao County, Shaanxi Province) and lived for more than 100 years, whose life story and achievements can be found in Old Book of Tang. He is widely known as one of the Three Medical Sages in China along with Zhang Zhongjing and Li Shizhen, one of the “Three Greatest Taoist Medical Scientists” with Ge Hong and Tao Hongjing as well as the King of Medicine with temples built all over the country for people to worship his contributions. His works absorbed a large scale of the essentials of ancient Indian medical and Buddhist knowledge, a vivid embodiment of influence of Indian medical science on traditional Chinese medicine.

Sun Simiao showed his intelligence when he was a little child and he was able to recite 1,000 words a day. As a quite knowledgeable person, he was very fond of discussing Taoism and dissecting various Schools of Thought and was an absolute expert in medical science and as a gentleman of noble nature and unsullied character, he never sought fame and wealth but lived in seclusion, practised medicine and tried his best to help the poor. He wrote a large number of books in his life among which Essential Recipes for Emergency Use (finished in 652 CE with 5,300 prescriptions in total) and Supplement to
Invaluable Prescriptions for Ready Reference (finished in 682 CE, collecting 2,571 prescriptions), each totalling 30 volumes, are the most important classic literature in the history of Chinese traditional medicine. The two books systematically summarised the medical achievements before the Tang Dynasty and the author’s practical experience, and can be rated as the earliest encyclopaedia on clinical medicine.

Sun Simiao’s works have been dramatically influenced by foreign culture with great absorption of Buddhism and Indian medical knowledge. Among them, "Essential Recipes for Emergency Use-Volume One" adopted the theory of the “404 Diseases” from Buddhist texts, but changes the idea of the “disorder of ‘earth’, ‘water’, ‘fire’ and ‘wind’, the cause of diseases” into the “irregularity of Qi, the cause of diseases”. Sun Simiao also copied the theory of "General Treatise on the Cause and Symptoms of Diseases" (by Chao Yuanfang) in his book. In "Essential Recipes for Emergency Use-Volume 27", he said, “Various diseases can deteriorate the functions of the five internal organs; each of the organs corresponds to 81 kinds of illnesses; coldness, heat, wind and Qi altogether can lead to 404 kinds of illnesses in total”.

His saying applies the five-internal-organ theory of traditional Chinese medicine to the theory of 404 diseases in Indian Buddhism medicine, and changes the “earth, fire, water and wind” into “coldness, heat, wind and Qi”, which demonstrated that Sun Simiao’s medical ideas have both absorbed and revised something of the Indian medical science. In "Essential Recipes for Emergency Use", there are also "Jivaka Pill for Various Diseases and Indian massages" etc and the latter can also be found in Taiqing Daolin Health Conservation Theory and this is the first time that this essential Yoga practice method in India was translated into the classic of traditional Chinese medicine.

Supplement to Invaluable Prescriptions for Ready Reference is based on the theory that almost every material on earth is the panacea to a specific kind of disease. Volume 21 of the book lists some of the foreign prescriptions such as Agada Pill and Jivaka’s Recipe for Malignant Diseases. The Rhizoma Atractylodis Pill includes various aromatic drugs like fructus chebulae, pistacia lentiscus, radix curcumae, styrax and aconitum napellus etc all from India and Persia. Agada Pill makes good use of such five herbs as pterocarpus indicus, barberry, madder root, radix curcumae and pepper similar to the Mahâ-gandha-hasti-agada in Caraka-saühità, another classic of Indian Ayurveda. There are also “Jivaka Decoction”, “Beisang Decoction” (from Persia and Ta Chin, the latter referred to as Eastern Rome in ancient China), “Drug Infusing Method in Wine” in Jivaka’s Prescription-Study on the Diagnosis and Treatment of Diseases Caused by Wind, “Jivaka’s Prescription for Various Diseases of Internal Organs and Replenishing Life Extension Recipe” and Bans for Family Harmony, and so on, all pertained to foreign medical science. The Acorus Calamus Prescription in Supplement to Invaluable Prescriptions for Ready Reference is typically a foreign prescription which was brought to China by the envoy sent by Tripitaka Dharma Master Bamo Midi from the kingdom of Magadha in ancient India and Tujue in the eighth year of Daye Period (612 CE) and then translated by Master Zhuju in Pureland Monastery on July, 23, the sixth year of Wude (623 CE) Sun Simiao learnt a large amount of foreign medical knowledge by the eminent monks of Middle Earth, which were collected in his own works and
Cultural Contacts

Even appropriately revised in accordance with the theory of traditional Chinese medicine. His works further strengthened and enlarged the influence of Indian medical knowledge and Buddhism thought on traditional Chinese medicine.

(Chen Ming)

**WANG TAO**

Wang Tao (670-775 CE or 690-756 CE), born in Mei County, Shaanxi Province (present-day Mei County, Shaanxi Province), is a renowned medical scientist of the prosperous period of Tang dynasty. He is the author of Arcane Essentials from the Imperial Library, a well-known medical book which recorded lots of medical knowledge of India and was widely ideas. However, he was demoted due to the marital upheaval, and then dismissed to Fangling (present-day Fang County, Hubei Province) and later he took the office of prefecture chief of Daning (Xi County, Shanxi Province). Wang Tao travelled a lot of places around the country and made good use of his medical knowledge and some classical prescriptions to save ordinary people's lives. He devoted himself into medical science and eventually through years of painstaking efforts, completed the compilation of *Arcane Essentials from the Imperial Library* in the 11th year of Tianbao period (752 CE), an immortal book focussing on the discussion and exploration of medical science and an invaluable asset through generations. His works also include *Summary of Arcane Essentials from the Imperial Library* (10 volumes in total), *On Recipe for Lacteal Calculus in Essentials of Arcane Essentials from the Imperial Library* (two volumes), *Bright Hall Moxibustion Therapy* (or *Bright Hall Acupuncture and Moxibustion Chart*), *Prescription for Typhoid fever in Arcane Essentials from the Imperial Library Volume One and Two* or *Medical Secrets from the Royal Library* and so on. *Arcane Essentials from the Imperial Library*, which is 40 volumes in total, collecting a total of 10 classic books from the Han to Tang Dynasty, absorbed the advantages and essence of each book, and it is no wonder that medical scientists in later generations all believed that a person cannot be a good doctor if he’s never studied the prescriptions in *Arcane Essentials from the Imperial Library* and explored the discourse on prescription in *Essential Recipes For Emergent Use*. *Arcane Essentials from the Imperial Library* extracted a great amount of foreign medical knowledge and was therefore one of the most valuable resources to study the medical communication from six dynasties of Sui and Tang Dynasty.

(Chen Ming)

**LI SHIZHEN**

Li Shizhen (1518-1893 CE) was an expert of traditional Chinese medicine in the Ming Dynasty, and wrote *Compendium of Materia Medica* which was

![Image of Wang Tao](image-url)
the great work of Chinese pharmaceutical science. He absorbed the achievements of pharmaceutical science development in past dynasties, recorded knowledge of multiple foreign medicines and wrote *Compendium of Materia Medica* which became an important historical book to study ancient Sino-foreign (especially India-China) medical exchanges.

Li Shizhen, whose courtesy name was Dongbi, was also known as Binhu. He came from Qizhou, Hubei (Qichun, Hubei). He was born in a well-known family of traditional Chinese medicine. Being edified by what he saw, he visited famous doctors and accumulated many medicine books while especially being fond of conducting site investigations on herbal medicines, and finally compiled *Compendium of Materia Medica* in 1578 after nearly 30 years of great effort. This was considered to be the ultimate work in the history of ancient traditional Chinese medicine. It had 52 volumes, divided into 16 parts and 56 categories and collected 1,892 medicines including 374 new medicines. The book collected widely from medical books and Buddhist explanation classics and added annotations of transliteration forms for Sanskrit medicine names from India and Central Asia. In terms of collected Indian medicines, the main original versions of *Compendium of Materia Medica* were *Supplement to Materia Medica* of Chen Cangqi in the Tang Dynasty and *Classified Materia Medica* was finished by Tang Shenwei in 1082, who was the folk doctor in the Northern Song Dynasty. Particularly the latter had many revised versions. It had 30 volumes, collected 1,746 medicines and was claimed as a great achievement integrating herbalism of previous generations and the Tang and Song Dynasty. *Compendium of Materia Medica* recorded multiple medicines related to India such as black pepper, nutmeg, asafetida, rhizoma picrorrhiza, aragbadha, emblic leafflower fruit, terminalia belerica, haritaki, long pepper, dutchmanspipe root and benzoin etc as well as rhizoma curculiginis offered by Brahmin monks to Emperor Xuanzong of Tang in the first year of Kaiyuan of the Tang Dynasty (713). It was named Asvagandha in Sanskrit and could dispel wind-evil, warm waist and feet, nourish five viscera, strengthen muscles and bones and help in digestion. It could reduce weight and was good for facial appearance after having been taken for a long time. So it was called as salsify. Common people obtained it after the spread from the palace and Tantric Master Amoghavajra presented it to court officials and further extended the scope of its use in China. Li Shizhen absorbed the achievements of previous literature as well as corrected previous errors, supplemented new recognition and methods of medicines, and made some Indian medicines (such as haritaki and chavica roxburghii) which became common drugs of traditional Chinese medicine and gradually lost the characteristics of foreign culture and completed the process of thorough localisation.

*(Chen Ming)*

**GEORGE HATEM**

George Hatem (1910-1988 CE) was a modern Chinese expert on venereal diseases and leprosy. He was an Arab American and his family origin was Lebanon. He was born in Buffalo, New York in the United States of America on September 26, 1910. He died on October 3, 1988 in Beijing. He was a famous international communist fighter and won the Gandhi International Leprosy Award granted by India because of his outstanding medical achievements.

George Hatem began to learn medicine in 1927 in America, received a medical doctor degree from University of Geneva Switzerland in 1933 and came to Shanghai to investigate the conditions of tropical disease in the same year. In the spring of 1936, with the help of Song Qingling, George Hatem and Edgar Snow arrived in North Shaanxi and engaged in disease prevention, treatment and scientific research for decades in China since then. During the period working in hospitals of Yan’an, George Hatem received Indian doctors including M. Atal, D. S. Kotnis and B. K. Basu who came to support the Anti-Japanese War, and they exchanged ideas...
mutually and worked together. After the founding of the People’s Republic of China, George Hatem became the first foreigner who was approved to join Chinese nationality. As one of the pioneers of the health service of New China, he helped establish Central Institute of Dermatology and Venereology, committed himself to prevention and research of venereal diseases and leprosy and found effective methods to treat syphilis which was suitable for China’s conditions. He set up comprehensive research bases to prevent leprosy in Hai’an County of Jiangsu province and Chao’an County of Guangdong province and made great contributions to eliminate venereal disease and leprosy in China. George Hatem developed cooperation and exchange in Chinese and foreign medical circles actively and as the advisor of China Ministry of Health, he led a delegation of 10 people to participate in the 12th International Conference on Leprosy in India. In 1985, he held the first International Exchange Conference on Leprosy in China. In his later years, he visited different areas with poor health and made his due contribution to prevention of leprosy on an international level. George Hatem’s medical achievements were recognised by the world and he was granted with the American Damien-Dutton Leprosy Award in 1982. He received the Gandhi International Leprosy Award granted by India in 1988 which was of great importance in the modern India-China medical exchange history.

(Chen Ming)

TANG YOZUH

Tang Youzhi (1926) is an ophthalmology expert of traditional Chinese medicine. His style name was Kunwu, he came from Hangzhou City, Zhejiang Province and his main achievements are restoration and innovation of ancient Chinese “gold needle couching” originated from India.

He began to learn ophthalmology from his teachers since 1942. He studied in medical department of Beijing Medical College from 1952 to 1957. After graduation, he successively worked at Beijing Guang’anmen Hospital and China Academy of Chinese Medical Sciences and engaged in clinical, research and teaching related to ophthalmology.

The gold needle couching originated from ancient India, and was recorded in Medical Secrets from the Royal Library written by Wang Tao in the Tang Dynasty but it had been lost in China and India for a long time. Since 1960, Tang Youzhi restored to use the gold needle couching successfully and solved the problem of the early complication such as glaucoma after operative incision on pars plana and couching clinically. In 1966, the couching was recognised by Ministry of Health and was promoted as the first scientific research achievement of traditional Chinese medicine which was verified by Chinese and western medical experts scientifically. Tang Youzhi conducted the golden needle couching for important domestic and foreign political members such as Mao Zedong, Prince Penm Nouth of Cambodia, Kim II Sung of North Korea, Wahid of Indonesia etc and made them recover their eyesight.

In 1981, Tang Youzhi, the then deputy director of China Academy of Chinese Medical Sciences, led the delegation of traditional Chinese medicine visited India. They visited six Indian cities and widely discussed traditional medical theories.
and technologies of both countries with peers in India’s medical circle. At Varanasi, the delegation got together with several hundred of experts of Traditional Indian Medicine Institute and watched the documentary film of Chinese doctors including Tang Youzhi doing “the gold needle couching”. Indian experts felt surprised and pleased to see the revival of this unique ancient skill. This was a much told story in the modern India-China medical exchange history.

(Chen Ming)

NAGARJUNA - THE PHYSICIAN

Nagarjuna is a name common to several famous scholars in ancient and medieval India linked with correlated areas like Buddhist philosophy, tantrism, medicine as well as alchemy, all of whom lived in the period ranging from 2nd to 9th centuries CE. He connected with the revision of *Susṛtasamhitā*, an ancient Indian work on medicine, especially surgery. He is traditionally considered to be the author of its last chapter that includes ophthalmology.

In Chinese history, Nagarjuna’s name (recorded in Chinese as Long Shu 龍樹, Long Shan 龍勝 or Long Imeng 龍猛) appears in two contexts. The first as a “Second Buddha” – the founder of Madhyamak philosophy of Mahayana Buddhism who contributed 24 philosophical works to the Chinese Tripitaka. The second as a great doctor with specialisation as an ophthalmologist producing several works on medicine on topics ranging from pharmaceutics, compounding of perfumes and incense, nourishing the vital essence and ophthalmology.

The bibliography of the “History of the Sui Dynasty” (581-618 CE) mentions 12 titles on medicine authored by Indians out of which three are attributed to Nagarjuna viz Pharmaceutics of Bodhisattva Nagarjuna (Longshu pusa yaofang 龍樹菩薩藥方), Bodhisattva Nagarjuna’s Methods for Compounding Perfumes and Incense (Longshu pusa hexiang fa 龍樹菩薩和香法) and Bodhisattva Nagarjuna’s method for nourishing the vital essence (Longshu pusa yangxing fa 龍樹菩薩養性法). Unfortunately, none are available now.

Further, in the 9th century CE, Nagarjuna’s name appears in a poem entitled Mu-bing 目病 (eye disease) of Bo Juyi 白居易 (772 - 846 CE), the famous poet of the Tang dynasty (CE 618-907). It was about ophthalmology. Bo Juyi had a serious eye-disease in his old age. He subsequently refers to his problem in many poems referring to “Nagarjuna’s classics” and “a drug for clear eyesight”.

After the first allusion in Bo Juyi’s poem, Nagarjuna and his work are repeatedly mentioned in medical works and compendia written between the 9th and 16th centuries CE in China. Some of them mention Nagarjuna as the author, others have “Discourse on Eyes” as the title, yet their contents point to Nagarjuna’s text as the source which point to 72 kinds of eye diseases and their prescriptions. Almost a century before Bo Juyi’s reference to Nagarjuna, Indian ophthalmology was noted by Chinese medical writers in Tianzhu jing lunyan 天竺經論眼 “Indian Classic of discourse on eyes” which was part of a Tang work viz. Waitai miyao 外臺秘要 “Medical secrets of an official’ compiled by Wang Tao in 752 CE.

Nagarjuna’s “Discourse on Eyes” mentioned by Bo Juyi is preserved in a later medical compendium viz. Yi fang lei ju 藥方類聚 (a collection of various medical prescriptions) which was compiled by Jin Li-meng, a Korean who studied medicine in China at the beginning of the Ming dynasty (1368-1644 CE). The first essay in this book categorically states that the method for the removal of cataract was first taught by Bodhisattva Nagarjuna.

Nagarjuna’s *Longmu Zonglun* 龍木總論 is included in a later work Michuan Yanke Longmu Zong Lun 秘傳眼科龍木總論 which secretly passed down comprehensive discourse of Nagarjuna on ophthalmology that appeared around the 13th century CE and was used as standard text for students of ophthalmology till the 16th century CE. Even the standard examination paper for Tai yi ju, the imperial medical service contained excerpts from Nagarjuna’s works.

From the contents of the doctor Nagarjuna’s works in Chinese, it is apparent that the ancient Indian ophthalmology influenced Chinese ophthalmology in various ways eg etiological, morphological, as well as related to classification of eye diseases. This suggests the prominent position Nagarjuna enjoyed in medieval Chinese medicine and his contribution to the historical evolution of ophthalmology in India as well as in China.

(Vijaya J Deshpande & Kamal Sheel)

BUDDHACINGA (Fotucheng)

Buddhacinga (232-348 CE) was an eminent monk from the Western Region who visited China in the late Western Jin Dynasty. His last name before
pravrajana was Bo. Buddhacinga’s stories have been recorded in the 10th volume of Biography of Eminent Monks, “Log of Buddhism and Taoism” in Book of Wei and “Biography of Buddhacinga” in the Book of Jin. Buddhacinga himself made significant contribution in the dissemination progress of Buddhism in China.

After his arrival in China, Buddhacinga disseminated Buddha Dharma with his magical skills and expertise in ingenious technologies. It is said that he was good at spellings and was capable of ordering ghosts and spirits with sesame oil-rouge mixture painted on his hand, he could see scenes thousands of miles away through his hand. By hearing sound of bells, he could read good or bad omens; by washing gut near pools, he could purify his body; moreover, he could also summon rains to put out fire on his whim. Buddhacinga possessed splendid healing skills, he could treat people’s difficult diseases and patients would recover just as he said. He also possessed profound understanding in Buddhism dharma with incomparable explanation profession and a great goal of spreading great dharma, he was never short of words in discussions; Shi Le, Shi Hu, Guo Heilue and other people educated by Buddhacinga all began to uphold benevolent rules for saving all creatures on earth and enrolled masses of followers. Buddhacinga’s dharma dissemination later became foundation for thriving of northern Buddhism in the period of the 16 Kingdoms and primarily created the dissemination mode of Buddhism-Monarch (Imperial Power) Combination. Buddhacinga eventually passed away in fourth year of Yonghe (348) during the rule of Emperor Jin Mu at the age of 117 years. Buddhacinga had students like Shi Daoan and Zhu Fatai and they were all knowledgeable people with high Morales. Since most stories about Buddhacinga contained mysterious and divine elements, these have foreshadowed his otherwise excellent accomplishments in Dharma and righteous deed. His stories are categorised in Biographies of Eminent Monks by people in later generations.

Buddhacinga is of quite some divinity. He assisted Shi Zhao for over 30 years, organised construction of over 1,000 temples and enrolled over 10 thousand students which is why his stories are still spreading in the later ages and affecting more people. There are transcripts of Stories and Luck of Monk Buddhacinga (No. S.1625va, P.2680j) and Glorifications about Arhat Buddhacinga – the Monk (No.0276vc) unearthed from the Dunhuang Sutra Cave. There are also wall paintings about Buddhacinga in middle section of the northern wall of No.323 Early-Tang Dynasty grotto among Mogao Grottoes, including Picture of Buddhacinga Educating Shi Le, Picture of Buddhacinga Extinguishing Fire in Youzhou, Picture of Buddhacinga Reading Omens by Hearing Bells, Picture of Buddhacinga Washing Gut by River. Such paintings are of rather important value in the study of Buddhacinga’s life and transmission history of northern Buddhism in Later Zhao Dynasty.

(Chen Ming)

JĪVA

Jīva (Jivaka) is an Indian monk who visited China in the late West Jin Dynasty. Jīva is transliterated from Jīva or Jīvaka in Sanskrit. His story is recorded in “Part I of Miracles”, ninth volume of Biographies of Eminent Monks. Jīva introduced magical Indian invocation therapy into southern China.

By maritime route, Jīva travelled from India, Kingdom of Funan to Jiaoguang. After stepping on China’s land, Jīva continued his journey, passed by Xiangyang and eventually arrived in Luoyang in late years of Emperor Jinhui’s govern (306). He believed that palaces in and around the urban area of Luoyang was constructed by divine
affair is about a dying patient who had been affected by heatstroke. Jīva placed an empty bottle on the belly of the patient and covered the bottle with a white cloth. Then, Jīva cast thousands of spells and forced disgustingly smelly foul materials hidden in the patient’s stomach into the bottle and saved the patient’s life. As for dharma dissemination, instead of those profound philosophies and ideas, Jīva advocated to act more and speak less. Most stories about Jīva are quite singular, it is said that he could form double-gangers to perform dharma dissemination and was capable of many other mysterious skills. Some people believe that Jīva was performing some magic of forbidden willow spell and such kind of magic actually originated from an ancient philosophy in the Western Regions but not in India and they took fine willow vimen found in a tome along the south path of the Silk Road as proof for such opinion. Methods involving spraying water with willow vimen were actually rarely seen in documents about Indian Esoteric Buddhism. In Jīva’s story, willow vimen was just applied as a tool for healing magic while the key for the magic was the conjured water. Therefore, it is not necessary to identify Jīva’s healing method as a kind of ancient witchcraft belief from Western Regions.

Jīva (Jīvaka) is also the Chinese name of another eminent healer from India (see the “Qipo” entry).

(Chen Ming)

BUDDHASENA

Buddhasena [Buddhasena] was an eminent monk of Kasmira, Uttarapatha (now Kashmir) who came to China in Northern Liang Dynasty (397-460 CE). His name can be transliterated into Fuoduoxian and Fuodaxian and the meaning is a soldier or general. Buddhasena was the master of Sarvastivada and inheritor of Buddha dharma later. He converted the people in Kasmira and was the leader of the third training. He once studied Buddha dharma with Bhadrabahu and his disciples then spread it to Central China. According to the Records of Buddhist Esoteric Treatment Scriptures, Volume nine of Record Set of Tripitaka written by Sengyou, Buddhasena was very talented. He recited a mass of gatha, was proficient in Buddha dharma and researched Buddhist and non-Buddhist classics deeply so that he was then called “the disciple of the most excellent master”. Buddhahbhadra once learned from Buddhasena and translated two volumes of Dharmatrata Scriptures after coming to China. The king of Hexi areas of Northern Liang learned Buddha dharma from Buddhasena in Quomo Emperor Temple of Khotan with his brother, Juqu Anyang marquis Juqu Jingsheng who translated the Buddhist scriptures he recited namely Buddhist Esoteric Treatment Scriptures (also named as Esoteric Treatment Methods of Buddhist Diseases). Esoteric Treatment Methods of Buddhist diseases includes two volumes and involves “72 treatment methods of Aranya heart disease”, “treatment method of choke”, “treatment method of walker’s corruption and obscenity”, “treatment method of sore-prone disease”, “treatment method of violation of commandment”, “treatment method of indulgence in music”, “treatment method of enjoyment in extolling Buddhist verses”, “treatment method of diseases caused by flood”, “treatment method of headache, ophthalmodynia and epiphora caused by internal heat”, “treatment method of insane disease due to fear of auspicious things predicted during samadhi”, “treatment method of gale” and “treatment method of various uneasy diseases of tyros caused by ghosts and goblins” mainly to adjust and treat different unwell and chaotic phenomena during the process of studying Buddha dharma. Recently, some scholars think that this scripture was made in Central China which have not been confirmed.

(Chen Ming)

JĪVA JĪVAKA

Jiva Jivak, or Jivaka Komarbhacca (in Chinese Qi Po), is famous as the doctor of Lord Buddha. Introduced to China through the translated Buddhist Tripitakas, he became a celebrated personality of ancient Chinese medicine on account of his excellent accomplishments in the field of medicine (gynecology, obstetrics and pediatrics) and surgery (especially neurosurgery). In Sanskrit, Pali, Chinese and Tibetan traditions, he is considered to be the son of an unwed mother, probably a courtesan of the famous Magadh king, Bimbisara. He had been thrown out of his place of birth and was found alive (hence his name from the Sanskrit root, jīvā meaning life) and raised by the king’s son, Abhayā. Jivaka was written as Qi Po耆婆 in Chinese. Many other phonetically equivalent characters were also used
to represent Qi Po 菁域, Jiva, 時縛迦 Jivaka. The word, Qi, which means “life force” in Chinese, has probably originated from the Sanskrit term Jīva.

All versions of his life story refer to his interest in study of medical sciences and then going out possibly to Taxila for a long advanced training in medicine and neurosurgery. He probably had training under Ótreya (Ótreya Punarvasu), the famous sage who learned medicine from Bhārdvāja and whose disciple was Agniśeṣa. There are many narratives in various canonical texts about his successful treatment of kings, merchants and commoners and their family members. He thus earned fame and wealth and was honoured with the title of “king of physicians” by his King, Bimbisara. According to a legend, he was assigned to Buddha as his personal physician by the King and treated Buddha for ailments contracted in the course of travel. In various stories, it is claimed that Buddha told him: “I heal the soul, you heal the body”.

There are numerous references to Jivaka in later Chinese works both historical and medical. For example, in the history of Sui Dynasty, a section is attributed to Qi Po. In a contemporary medical compendium viz Zhu bing yuan huo lun, 諸病源候論 (a complete discussion of the origins and symptoms of diseases) written by Chao Yuan Fang in CE 610, some medical treatise of Qi Po (Jivaka) are mentioned. Sun Simiao, a well-known medical writer of the time, known as the “king of pharmaceutics” writes: “A great medicine man of India, Jīvaka has said that all things under heaven have medicinal efficacy.” His two compilations Beiji Qianjin Yaofang 备急千金要方 (Emergency medicinal formulae worth a thousand pieces of gold) and its supplement Qianjin Yifang 千金翼方 (Supplement to the medicinal formulae worth a thousand pieces of gold), there are medical prescriptions attributed to Qi Po.

Excavations of the Dunhuang caves in the early 20th century unearthed some medical manuscripts as well. One is named Qiposhu 耆婆書 or Jivakapustaka which was written both in Sanskrit and Brāhmi. It has been extensively studied by Chen Ming as well as Jean Filliozat. A Japanese scholar, Tanba Yasuyori in 984 CE made a collection of Chinese medical works viz Yixinfang. These include formulae for women’s diseases like stomach ache during menstruation, pregnant women’s problems, treatment for infertility etc. It thus appears that the incomplete work Qiposhu (Jivakapustaka) is a short version meant for practical use.

A Central Asian prince monk, An Shikao, is said to have translated two works in 147 CE that were accredited to Jivaka-Kāśyapa. They were Nai nu qi po jing 佛說女耆婆經 (Jivaka’s classic on women’s standard diseases) and Ka ye jin jie jing 迦葉禁戒經 (a classic of Kaśyapa’s prohibitions for pregnant women). Fa Xian in the late 10th century CE translated Ka ye xian ren shuo yi nu ren jing 迦葉仙人説醫女人經 (a classic on women’s diseases as told by the Sage Kaśyapa) into Chinese.

(Vijaya J Deshpande & Kamal Sheel)

WORKS

VALUABLE PRESCRIPTIONS FOR EMERGENCY

Valuable Prescriptions for Emergency was a famous work of traditional Chinese medicine in the Tang Dynasty. The author was the famous Tang medical scientist, Sun Simiao. The book reflected the tendency of traditional Chinese medicine to absorb knowledge of Indian medicine and Buddhism.

Sun Simiao collected medical books from different schools and massive folk prescriptions in successive dynasties, learned from sutras extensively, deleted complicated contents, absorbed advantages of various schools, and compiled the book in the third year of Yonghui period (652). The book’s name came from the sentence that “importance was attached to human life, it valued a thousand pieces of gold and virtues exceeded relief in a region so it was named”. Valuable prescriptions for Emergency had 30 volumes, dividing into 232 sections, covered over 5,200 prescriptions and had rich collections and profound contents which was a great medical work in the nature of encyclopedia and made outstanding contributions to the development of traditional Chinese medicine for later generations.

Valuable Prescriptions for Emergency had important clinical values and it has been circulated, copied and
issued for thousands of years which was carved and printed for over 30 times. The book has different versions, volumes and words differ slightly and it is divided into three great systems: the official carved version revised by Medical Book Revision Bureau of the Northern Song Dynasty, the manuscript of the Tang Dynasty which wasn’t revised by courtiers of the Song Dynasty and the version of Orthodox Taoist Scriptures in the Ming Dynasty. The books has also other names like Newly Carved Valuable Prescriptions of Saint Sun, Authentic Valuable Prescriptions, Valuable Prescriptions of King Medicine (combined issue of Supplement to Valuable Prescriptions) etc.

Sun Simiao “was good at talking about theories of Lao Tzu, Chuang Tzu and various schools of thoughts and was proficient in explaining classics” so Valuable Prescriptions for Emergency “collected widely and deleted complicated contents” and quoted deep knowledge from Buddhist and Indian medicine. “Virtues of a great doctor” in its Volume 1 Preface Case proposed that “all people shall be equal including the rich and the poor, the old and the young, the beautiful and the ugly, the resentful and kind-hearted friends, Chinese and foreigners, the wise and the stupid, who shall be treated as close relatives in terms of treatment with diseases”. It showed influences of the Buddhist concept of mercy. In the matter of theory of causes of disease, the Valuable Prescriptions for Emergency, absorbed the theories of “body being composed of the four elements including earth, water, fire and wind” as well as “404 diseases” of Indian Buddhist medicine. Replacing “101 diseases being caused by one great abnormality” with the theories of “Qi” and “spirit” of traditional Chinese medicine, Sun Simiao writes that the “abnormality of one Qi leads to 101 diseases, 404 diseases are caused by action of the four spirits”, which reflected his acceptance of foreign medical knowledge.

Valuable Prescriptions for Emergency also contained some prescriptions using Indian medicines. Its Volume 12 of Gallbladder had the section on “Pills and Powders for 10,000 Diseases” and recorded 13 prescriptions, among which “Jivaka Pill for Ten Thousand Diseases” was the most representative medicine. The pill for 10,000 diseases “had mainly bezoar, so it was also named bezoar pill; it was named Jivaka pill because of the good doctor Jīvaka”. Jivaka was a famous doctor recorded in Indian sutra using his name to name a medical prescription showed that Sun Simiao knew about Indian medical thoughts and Jivaka prescriptions to some extents, and absorbed them. Volume 27 of Cultivation of Temperament in Valuable Prescriptions for Emergency collected “Indian massage which was a Brahman method”. This was a relatively rare Indian massage method in Chinese literature. On one hand, Buddhist thoughts and Indian medicine had active effects on Sun Simiao’s knowledge structure and clinical thinking which made him one of the main driving forces in the change of medical knowledge in traditional Chinese medicine history. On the other hand, the foreign knowledge further enlarged its influences on China because of the collection in his work.

(Chen Ming)

SUPPLEMENT TO VALUABLE PRESCRIPTIONS

Supplement to Valuable Prescriptions It was a famous traditional Chinese medicine book in the Tang Dynasty. The author was the excellent medical scientist Sun Simiao in the Sui and Tang Dynasty. The book was as important as Valuable Prescriptions for Emergency to study India-China medical culture exchange in the period of the Six Dynasties as well as the Sui and Tang Dynasty.

After Sun Simiao compiled Valuable Prescriptions for Emergency in the third year of Yonghui Period of Emperor Gao in the Tang Dynasty (652 CE), he was worried about omissions, so he collected secret prescriptions for another 30 years, including Treatise on Febrile Diseases of Zhang Zhongjing, combined clinical experience of dozens of years and compiled Supplement to Valuable Prescriptions. The two books were an excellent match like flying birds so that readers could cure diseases, keep healthy and benefit greatly. Supplement to Valuable Prescriptions also had 30 volumes, supplemented over 2,000 ancient prescriptions which weren’t collected in Valuable Prescriptions for Emergency. The part of Medicine Record in the preface of the book collected over 800 medicines and greatly enriched materia medica knowledge in the Tang Dynasty.

Sun Simiao absorbed medical knowledge from Indian Buddhism actively and held a positive attitude towards the famous doctor Jivaka in the era of Buddha. He accepted Jivaka’s theory that “all things were medicines”. “Section II Medicine Names” in volume I of “Outline of Medicine Record” of Supplement to Valuable Prescriptions wrote that “the great Indian doctor Jivaka said that all things under the heaven were panaceas. Everything was a medicine. The one who knew this was a great doctor.” This medical thought that “all things were medicines” broadened Sun Simiao’s vision and widened the scope of herbalism, and had great significance. Under the influence of this thought, Sun Simiao absorbed a lot of folk or foreign medicines. Compared with Newly Revised Materia Medica, Valuable Prescriptions for Emergency and Supplement to Valuable Prescriptions had 680 more kinds of medicines, medicine species were enriched greatly and the thought had played an active role in promoting development of materia medica in later generations.
Sun Simiao also paid attention to a combination of Indian and Chinese medical principles. Volume 21 “Jīvaka’s Curing Malignant Diseases” of Supplement to Valuable Prescriptions pointed out that “there were 404 disease winds. Generally speaking, there were five types, ie they were caused by five winds. Every hundreds of disease is related to five internal organs, and each internal organ may cause 81 kinds of diseases altogether 404 diseases. Every disease shall be treated with the category well known.” The sayings that “there were four hundred and four kinds of disease winds” and “each internal organ had 81 kinds in terms of the five internal organs”, reflected that Sun Simiao tried to combine the Indian medical theory of “404 diseases” with inherent theories of traditional Chinese medicine (such as the theory of five elements and the concept of viscera pathology) and further enriched the traditional Chinese medical pathological theories. Supplement to Valuable Prescriptions kept many prescriptions named after Jīvaka. As early as in 1936, Fan Xingzhun pointed out in the paper, Study on Prescriptions in the Western Regions that “acute conjunctivitis prescription” and “prescription curing acute conjunctivitis” in volume 11 of Children’s Eye Diseases of Supplement to Valuable Prescriptions, “prescription taking calamus” and “Jīvaka soup – the prescription for extreme deficiency, cold wind, weakness and colourlessness ” in volume 12 of Cultivation of Temperament, “sulfur grundum simmering – the prescription for flaccidity of lower limbs and cold caused by deficiency” in volume 17 Apoplexia Part II, “honey simmering – the prescription for consumptive thirst”, “goat spinal cord simmering – the prescription for consumptive thirst, dry mouth and throat moistening” and “honey simmering – the prescription for thirsts” in volume 19 Miscellaneous Diseases, “Ajanta medicine – the prescription for diseases which can be helpful for look and cure diseases after taking for a long time in the recuperating way”, “prescription of asafoetida pill”, “prescription of kuhseng and nitrel liquor”, “prescription of great white paste”, “prescription of great black paste”, “prescription curing ten leprosy diseases” and “magic prescription curing leprosy” in volume 20 Flying and Refining came from Indian prescriptions. As for “the prescription taking calamus”, Sun Simiao clearly recorded that “Indian Tripitaka Dharma Master Varmanmiti from Rajagrha City, Magadha Kingdom became an envoy of Tujue in the 8th year of Daye Period and it was translated by the Great Virtue Master of Luozhou and Master Ju in Pure Land Temple on July 23, the sixth year of Wude Period. Master Ju was Master Xing Ju in the early the Tang Dynasty. The source of “immersing method in liquor” attached to “the prescription of kuhseng and nitrel liquor” was “from Treatise on Prescriptions of Jīvaka: Method Curing Moderate Gale”. Supplement to Valuable Prescriptions kept many Indian prescriptions and used much more prescriptions of Indian medicines including asafoetida, especially flavour prescriptions including lavender.

Supplement to Valuable Prescriptions also collected medical mantras with Indian Tantric colour, such as “spell eliminating ghosts” in volume 13 and “method of forbidden order for harmonious family” in volume 30 of Forbidden Sutra, Part II, which showed that Sun Simiao absorbed knowledge of Indian medicine and religion. Although Jīvaka’s medical prescriptions under the pen of Sun Simiao has source factors of Indian medical science, they had not been pure Indian prescriptions. A lot of elements of traditional Chinese medicine and Taoist medicine had been added, which showed the tendency of combining Chinese medical science with Indian medical science in the Tang Dynasty. (Chen Ming)

ARCANESSENTIALSFROM THEIMPERIALLIBRARY
Arcane Essentials from the Imperial Library is the most important collection of the large medical and pharmaceutical books during the Tang Dynasty. Compiled by Wang Tao (670-755 CE or 690-756 CE) during the 11th year of Tianbao period (752 CE), the book treasures a large collection of knowledge on ancient medical science and Buddhism of India, an embodiment of great influence of Indian medicine on China before the Tang Dynasty.

With 40 volumes and 1,104 categories in total, Arcane Essentials from the Imperial Library always probes into the causes and development of a disease
and then recommends the appropriate prescriptions. It is based on *General Treatise on the Cause and Symptoms of Diseases* by Chao Yuanfang and *Essential Recipes for Emergent Use* by Sun Simiao and records a total of more than 6,000 effective prescriptions, all classified into proper categories and covering a wide range of areas. The book quotes lots of ancient classic prescriptions and writings by influential people in history “from the period of patron of agriculture all the way down to the prosperous Tang Dynasty, the book almost contains everything that is valuable and precious to medical science”. It collects an enormous number of ancient prescriptions with reasonable and unique interpretation and analysis, and compared with *Essential Recipes for Emergent Use* which is divided into two volumes, *Arcane Essentials from the Imperial Library* seems more precise and convincing by clearly showing the origin of quotations, by which, people view it as a mirror of classic historical books. As a result of treasuring many medical literature before the Tang Dynasty with clear annotation of origin of quotations, the book provides so much convenience for scholars in later generations to trace the source, and thus be able to outline a clear and accurate picture of development of medical science from Han to Tang Dynasty, and it can be viewed as one of the three valuable collections for us to explore the medical, social and literature history of the Tang Dynasty. In 1069, a re-proofreading and re-printing job was carried out by Cheng Yandao but unfortunately it was not done perfectly. So Lu Xinyuan in Qing Dynasty wrote the book *The Correction and Complementation to Arcane Essentials from the Imperial Library* and in Japan, there is the photo-offset copy of Song Dynasty edition by Seikado Bunko Library. As of now, the checking and annotating version of *Arcane Essentials from the Imperial Library* by Gao Wenzhu is the most popular one.

Wang Tao made good use of collection of books in Hong Wen Library (created in Tang Dynasty) and widely collected the ancient and current discourses on prescriptions. A lot of books on which the quotations of *Arcane Essentials from the Imperial Library* were based were lost and therefore, this book is the only way for people to understand how those lost books had absorbed the outside culture and how they were transformed. *Arcane Essentials from the Imperial Library* recorded immense information on outside medical science, the most important part of which is the 21st volume *Tianzhu Scriptures on Eye Preface One*, written by a Longshang Taoist priest whose surname is Xie, living at the beginning of the Tang Dynasty to the most prosperous period of Tang. It’s said that Xie acquired knowledge from a Serindia monk in Qizhou (now Jinan City, Shandong Province). *Tianzhu Scriptures on Eye* is a miniature of ophthalmology knowledge in India including the Four Element Theory of Buddhism and traditional technique for couching cataracts which is not merely the very important and valuable historical materials for later generations to understand the Indian ophthalmology knowledge but also boasts essential clinical value for today’s ophthalmic medical practice. *Arcane Essentials from the Imperial Library* quotes so many things from *Jinxiao Prescriptions* which are basically the effective time-honoured one from the beginning of the Tang Dynasty to the prosperous Tang period. Among them, the Brahmin monk therapy for diseases caused by wind, therapy for heat-toxicity by alchemical medicine and disease that hands and feet are unable to coordinate, *Alternanthera Sessilis Cream* which originally belongs to Brahmin’s prescriptions and Liasan, 50-year Red Eye and Bingtaichi prescription in *Essential Prescriptions Compiled by Cui Zhiti* which are strictly based on medicine in west regions of Tang as well as the Gentiana Macrophylla Cow Milk Soup in *Xu Renze’s Prescriptions* are all the best examples of outside prescriptions transmitting and gaining popularity in China during the Tang Dynasty. Several prescriptions in *Jinxiao Prescriptions* include some drugs which obviously are foreign drugs such as the He Lile, Persian verdigris, sweet basil, arrowhead, and long pepper. Most of the prescriptions we see in *Arcane Essentials from the Imperial Library* are similar with those in *Yajur* (Life) Veda classics of India, representing the great influence of ancient Indian medicine on traditional Chinese medicine in Tang Dynasty.

*(Chen Ming)*

**BODHISATTVA NAGARJUNA’S TREATISE ON OPHTHALMOLOGY**

It was a kind of ophthalmology work named after Bodhisattva Nagarjuna in the Middle Ages and
the author was unknown. It was similar to *Indian Sutra and Shastra on Ophthalmology* quoted from the *Medical Secrets from the Royal Library* written by Wang Tao in the Tang Dynasty and the name of Bodhisattva Nagarjuna’s *Sutra on Ophthalmology* reflected the historical fact that ancient Indian ophthalmology knowledge was popular in China.

Bodhisattva Nagarjuna’s *Sutra on Ophthalmology* was one volume of Nagarjuna’s *Treatise on Ophthalmology* recorded in the books such as *Chongwen Overall Catalogue* and *Reading Record in Chief’s Residence*, etc., *Reading Record in Chief’s Residence* said that, “Buddhist sutra of Bodhisattva Nagarjuna can cure eye diseases. According to its statement, it integrates prescriptions which can treat with seventy two eye diseases”. The book described causes and treatment methods of eye diseases and explained the couching methods in detail. The original *Bodhisattva Nagarjuna’s Treatise on Ophthalmology* was lost and some contents were quoted in Volume 64 and 65 of *Collection of Prescriptions* compiled by Kim Ye-mong of North Korea in the Ming Dynasty. The ophthalmology works such as Nagarjuna’s *Treatise, Longmu’s Treatise and Nagarjuna’s Overall Treatise on Secret Ophthalmology* etc were named after Nagarjuna by later generations.

Bodhisattva Nagarjuna, as a medical scientist, was a character different from Bodhisattva Nagarjuna, the Mahayana founder in the history of Buddhism. Volume 34 of Confucian Classics Records III of Book of the Sui Dynasty recorded dozens of names of medical books of India and the Western Regions including four volumes of *Bodhisattva Nagarjuna’s Prescriptions*, two volumes of *Bodhisattva Nagarjuna and Flavour Methods* and one volume of *Bodhisattva Nagarjuna’s Healthy Methods*. Chinese medical books in *Catalogue of Books Seen in Japan* were introduced from China, the medical books named after Bodhisattva Nagarjuna included one volume of *Bodhisattva Nagarjuna and Flavor Methods*, one volume of *Bodhisattva Nagarjuna’s Sutra on Ophthalmology*, one volume of *Bodhisattva Nagarjuna’s Seal Methods*, and one volume of *Bodhisattva Nagarjuna’s Secrets of Bodhisattva Asvaghosa* (written by Shramana Shanti, and some versions claimed that it was “written by Shramana Bohdi”), in which some Indian medical elements were included. These classics may be copied and compiled by Chinese monks or foreign sutra translators according to some contents in Indian Buddhist sutras. *Bodhisattva Nagarjuna and Flavor Methods* shall be Volume nine of Fei Changfang’s *Records of Three Treasures throughout Successive Generations* and one volume (Common Fifty Methods) of *Bodhisattva Nagarjuna and Flavor Methods* quoted in Volume four of Dao Xuan’s *Buddhist Catalogue of the Great Tang Dynasty* was translated by Indian Tripiṭaka Dharma Master Ratnamati in the period of Emperor of Liang.

Volume 26 of *Prescriptions of Medical Heart* written by Japanese Yasuyori Tanbo (912–995 CE) quoted two entries of Nagarjuna’s *Prescriptions* which were witch ways for respect and love between men and women rather than flavor methods. *Bodhisattva Nagarjuna and Flavour Methods* shall be the same as that in *Book of the Sui Dynasty: Confucian Classics Records*. It shall be related to *Bodhisattva Nagarjuna’s Seal Treatise on Five Sciences* quoted in Book II of Nagarjuna’s *Treatise on Five Sciences. Catalogue of Books Seen in Japan* also compiled similar *Secrets of Nagarjuna’s Treatise on Five Sciences and Nagarjuna’s Methods to Leave Seal*. Nagarjuna’s *Treatise on Ophthalmology* was relatively famous in the Tang Dynasty. Bai Juyi wrote in the poem *Eye Disease* that “Nagarjuna’s Treatise is spread on desk and semen cassiae torae is stored in a box. No prescriptions are helpful in the world, and gold needle operation will be a try.” This is an example of “gold needle operation” (couching) in *Nagarjuna’s Treatise on Ophthalmology* which was popular in the society. There were Indian monks who were good at curing eye diseases with gold needle in the Tang Dynasty, for example, Liu Yuxi’s *For Oculist Brahman Monk* described that “the master is good at gold needle operation, why does he think about ways of enlightenment.” In 2012, Indian scholar Vijaya Jayant Deshpande published *Restoring the Dragon’s Vision – Nagarjuna and Medieval Chinese Ophthalmology* with the Chinese scholar Doctor Fan Jiawei from Hong Kong in Chinese Culture Center of City University of Hong Kong, and translated Nagarjuna’s expositions on ophthalmology in ancient Chinese literature into English which is another good example of modern India-China medical exchange.

(Chen Ming)

**SUTRA OF BUDDHIST MEDICINE**

Buddhist sutras for medical knowledge in ancient India was translated in the Three Kingdoms period. Its full name is *Dharma Sutra* of Buddhist Medicine and there are also other translated names including Buddhist Medical Classic and Dharma Medical Classic. It had one volume in total and...
the translators were Zhu Luan, a Buddhist monk of India and Zhiyue of Yuezhi who came to Wu in the Three Kingdoms Period. The Sutra had exerted certain influence on the medical theory in ancient China.

The Sutra of Buddhist Medicine has short contents. Baochang and Zhisheng, scholars of Buddhism, thought that it was, in fact, selected and translated from a long Buddhist text instead of a complete sutra and that it should be an abbreviated sutra. The Sutra of Buddhist Medicine, from the perspective of Buddhist medical knowledge, explained the basic theory of Buddhist medicine in ancient India including theories like Four Discordance (earth, water, fire and wind), Si Bai Si Bing, Diseases and Diets in Four Seasons, Ten Causes of Falling Ill, Nine Causes of Dying, Four Kinds of Foods, Six Causes of Vegetarianism, Five Crimes of Eating Too Much and Various Kinds of Pains. It embodied the fundamental view of primitive Buddhism in India on physical and mental health as well as protection against diseases. It stated in the sutra that the human body is composed of four elements including earth, water, fire and wind and once the four elements are in disorder, a disease will come. In addition, seasonal variation, improper diet as well as bad psychological status and living habits will in company with growth and decline of the four elements, throw internal mechanism of human body into disorder thus causing diseases. Four Discordance, Si Bai Si Bing, the essential theories in the sutra, have exerted certain influence on medical concepts in ancient China to some extent. Some scholars thought that there were Yin-Yang and Five Elements as well as Taoism regimen in the sutra. So, it was an apocrypha, in which the contents were obtained from Taoism scriptures and the contained information was inaccurate.

(Chen Ming)

**BOWER MANUSCRIPT**

Bower Manuscript is a Sanskrit text found in Kuqa, Sinkiang in 6th century CE. It has seven remaining volumes in which the medical contents showed us the achievements of ancient India and the influence on Chinese medicine.

This batch of manuscripts was derived from an ancient site near Kuqa, Xinjiang in 1889 and was obtained by Hamilton Bower, Lieutenant of British Forces, the next year. Without a title, the original manuscript was generally called The Bower Manuscript by the Academia for convenience. The original volume was later collected by the Bodleian Library of Oxford University. A F Rudolf Hoernle (1841-1918) spent more than 20 years in working on a research on it and published three books in which board charts, translation, transliteration, preface and annotations are included. Lore Sander thought that The Bower Manuscript which was written in the *pattra*-leaf brich bark was a product of Kashmir. The language used was Sanskrit, mixed with some folk adage. In addition, it was copied in the Gupta period in which the typeface style of Mathura and Rajasthan-Malawi are included. It is supposed to have been written in the later period of Gupta Dynasty (about 320-550) in India, namely in the beginning or middle period of the 6th century. However, there is another possibility that it was brought to Xinjiang by the Buddhists who transmitted the Indian culture.

For The Bower Manuscript, much significance was attached to its medical contents. It is not the only material of Indian medicine copied in Sanskrit, but also a demonstration for the medical achievements of ancient India. There were three volumes of medical content in which the first one is a remaining chapter with five leaves, 132 odes in total and no title. It directly starts from a kalpa for making up a prescription, in which miraculous medicinal benefits of garlic were described including the origin of garlic, the name and nature of the item, Garlic Festival, as well as the prescription of garlic and other medicines and their effects. The next section of the manuscript seemed like a small tantra, which composed of illogical sections including emphasis on digestive ability, methods for obtaining a good memory, instructions for pharmaceutics, all kinds of prescriptions, methods for curing eye disease, usage of sticking plasters on face, eyewash and methods for controlling alopecia and maintaining the black colour of hair as well as methods for curing cough and other diseases. The second volume of The Bower Manuscript is Nāvanātaka (also translated as Jingzhi) which was relatively complete with 32 leaves, 1,119 odes in total. It was a practical medical formula which was compiled based on various kinds of effective prescriptions for immortals recorded in medical books and its introductory title is Nāvanātaka. Belonging to another medical tradition in ancient India namely hand-me-down apart from “Agniveśa” and “Bheóa”,

![Cover of Bower Manuscript. English version](image)


*Nàvanãtaka* covers all aspects of internal medicine. There were previously 16 volumes in *Nàvanãtaka* but now only 14 exist which illustrate the use of medical butter, medical oil, enema, tonic, medical gruel, aphrodisiac, collyria, hair lotion, neochebulinic acid, trogopterus dung and Whiteflower Leadword Root as well as prescriptions for pediatrics, pregnant women, praying for children and longevity. However, pestilence, hydrargyrum and opium were not mentioned. A basic framework for life, Veda in India, has emerged in *The Bower Manuscript*. For example, it described the Sanye Theory, the role of digestion in health, terms for diseases as well as the diversity of drug preparation. The third volume is the remaining one of an ancient medical book or dispensatory. There are missing contents both in the beginning and end, with four leaves and 72 odes in total. Viewing from its contents, the arrangement, approximately for the first three chapters within the second volume, was relatively disorderly. The forms of medical herbs covered by it were: oiling agent, powders, smearing agent, butter agent, pills and syrups.

The *Bower Manuscript* is obviously related to Buddhism. At that time, Buddhism, with a wide coverage, was at its booming period and the Canon of Medicine in Central Asia and Xinjiang was absolutely to be influenced by Buddhism. Those books and records for medicine were probably written by Buddhists or their followers. The academic significance of *The Bower Manuscript* lies, at least, in three aspects: It recorded the names of many ancient famous doctors and their prescriptions which enabled people to gain a more intuitive understanding of the medical achievements in India. Being a foreign culture, it exerted influence on medical science, not only to Xinjiang but also to other nationalities. It helped save some historical data of ancient India not only to Xinjiang but also to other nationalities. It provided a very important classic medical literature laying special emphasis on clinical knowledge which was written by Ravigupta in mid-7th century CE in India. The book is available in several versions of the Chinese Northwest ancient languages and contemporary Chinese and is well known as one of the representative writings on Ayurveda medicine which has been widely spread into the East.

**SIDDHASÀRA**

*Siddhasàra* is a very important classic medical literature featuring medical treatise. It carefully collects those effective prescriptions from a range of medical books and is divided into 31 chapters in accordance with the newest methods of edition and arrangement at its time. The first four chapters of which mainly focus on traditional theories, thus making the book a great Canon of Medicine. The second and third chapters talk about the nature and effect of a variety of drugs, which is similar to the herbalism writings of the Chinese traditional medicine. From the fifth to the 30th chapter, based on different symptoms, the causes and categories of various diseases and the prescriptions in particular are presented. The last chapter can be...
regarded as a supplementary instruction of different medical methods which allows the book to be a giant medical masterpiece. The whole book introduces the treatment of a wide variety of diseases concerning internal medicine, surgery, pediatrics and gynecology and so on.

The contribution that Siddhāsāra has made is its unique and special method of edition and arrangement. Its structure, in the history of India medicine, can be viewed as a turning point. Before this book, Caraka-saūhītā, a monograph focussing on internal medicine and Suśruta-saṃhitā and Aūñāiga-hṛdaya-saūhītā, monographs on surgery are all books arranging their contents in line with Aūñāiga, the traditional classification method of Ayurvedic medicine. After Siddhāsāra, Mādhava-Nidāna or Mādhava Nidānam, written by Mādhavakara or Mādhava in short, was not divided into different segments but only composed of 70 chapters, each of which mainly probes into various prescriptions and therapies for just one disease. And such an arrangement thus became the editing standard for the medical literature of later generations in India.

Siddhāsāra treasures a large number of valuable clinical prescriptions, however, if as far as the transmission and communication of the Indian ancient medical culture is concerned, its significance is of more importance. The book was translated into Tibetan in the 9th century, into Khotanese in the 10th century and into Uighur in the 13th century. Some of its contents were also spread in Arabia around the end of the 9th century or the beginning of the 10th century. The Khotanese version Siddhāsāra (Ch ii 002 or P.2892v) was found in the Dunhuang cave for preserving the Buddhist sutras which was the longest manuscript in Khotanese that existed. Compared to Siddhāsāra in Sanskrit, the Khotanese and Tibetan versions have both been added with quite a few of new information which means there were some annotations about the original work after it was introduced in some places such as Tibet, Kingdom of Khotan and Dunhuang for the sake of easier understanding of new knowledge. In the meantime, there is another possibility that other books in Serindia (ancient Xinjiang province and the Middle East region) or some local things were also added.

There are some prescriptions in Siddhāsāra, which could also be found in The Bower Manuscript, a medical writing in the 6th century unearthed in Kuqa, Xinjiang province of China, in Jāvaka-pustaka, a bilingual canon of medicine in both Sanskrit and Khotanese unearthed at the same time with the Dunhuang cave for preserving Buddhist sutras and in Prescriptions of Miscellaneous Diseases written in Uighur script of Turpan and rGyud-bahi which had been passed down through generations as well as in some Chinese ancient medical writings uncovered in Serindia. And even the Ghent Azalea Leaf Powder in Kharoṣṭhī, one of the earliest fragmentary prescriptions known currently, can also be seen in Siddhāsāra. Just like the Bower Manuscript, Siddhāsāra has also been transmitted throughout the culture circle around Serindia in the ethnic minorities’ language and the Ghent Azalea Leaf Powder is just a good example. Siddhāsāra, along with many other Indian medical masterpieces, has greatly enriched medical science of the Middle Ancient Times across Serindia and meanwhile, polished it with the distinct characteristics of Indian medical science. The Indian Canon of Medicine in Sanskrit-Siddhāsāra (Zhonghua Book Company, 2002) written by Chen Ming, firstly translated Siddhāsāra into Chinese, thus offering a window for people to explore and study ancient medical history of India.

(Jen Ming)

JIVAKA PUSTAKA

The Jāvaka-Pustaka is a book for medical prescription written in medieval Khotanese and Sanskrit discovered in a Dunhuang cave for preserving Buddhist Sutra. Jāvaka-Pustaka was discovered by A Stein in Dunhuang and was later collected by the library in London-India Affairs, (now it is collected by the Collection Department of East-India Affairs in British Library). There it is numbered Ch.ii 003 (the new number is IOL Khot 87-110). Jāvaka-Pustaka reflected the influence of Veda medicine in India to medicine in Xinjiang regions of China.

Jāvaka-Pustaka is a classical Indian medical work. Along with Siddham as a symbol, it includes, at least, four parts of medical literature and is characterised by the best collections of medical prescriptions. There are 91 existing prescriptions in Jāvaka-Pustaka and these prescriptions are divided into four forms: “Agada Prescription”, “Butter Prescription”, “Oil Prescription” and “Powder Prescription”. In Jāvaka-Pustaka, the prescription is arranged in accordance with different forms of the medicament and medical theory is not involved. The Sanskrit edition of Jāvaka-pustaka is the original text while the Khotan edition
is its translation. However, one edition is not directly correlated to the other and sometimes there are gaps and omissions in contents.

Jāvaka-Pustaka is the product of Indian medical culture and there are many prescriptions which can be sourced from Veda Literature in early times; it is, at the same time, an example for Khotan to learn from Indian Medicine. When Jāvaka-Pustaka was translated into Khotan, they incorporated the original knowledge form their own medical practice as well as the local medical knowledge into the translation, which was equipped with “creative compositions”. Jāvaka-pustaka in Khotan is, in fact, not a faithful translation to the original Sanskrit edition. The main changes, as compared to the Sanskrit edition, in Khotan were: There were more functions for a certain kind of prescription and a certain kind of prescription was composed of different medicaments. There were more medicaments for composition of one certain kind of prescription. There were more names for these prescriptions, the medicaments were in different forms, there were specialised explanations for collective noun of medicaments and there were detailed descriptions for the process of pharmacy. The indigenous dose unit was used and typical Buddhist medical terms such as “Si Bai Si Bing” were mentioned. Jāvaka-Pustaka is one of the products for exchange and blending of Vedic medicine in India and indigenous medicine in the Kingdom of Khotan.

(Chen Ming)

ESSENTIALS OF PRESCRIPTIONS BY VARIOUS MEDICAL SCIENTISTS

Essentials of Prescriptions by Various Medical Scientists is a great medical book compiled in the Tang Dynasty and unearthed in the Jiaohe Ruins, Turpan, Xinjiang province, with only some fragmented pieces left today. Now collected by the Berlin National Museum, Oriental Division, numbered as Ch.3725v, these fragmented pieces bear the distinct traces of Indian Buddhist knowledge that has been deeply integrated into Chinese medical literature.

Essentials of Prescriptions by Various Medical Scientists, if judged by its contents, has something to do with Ba Zhu (Jx09888, front and back), and also fragmented pieces collected in Dunhuang Documents collected by Soviet Union and Prescription for Heartache Caused by Ghosts (Jx09170, front and back). The front of the fragmented pieces of Essentials of Prescriptions by Various Medical Scientists is the Study of Jivaka on Internal Five Organs and these pieces have six lines in total. The first line is Essentials of Prescriptions by Various Medical Scientists Volume One while the other five describe the situation at the beginning of the creation of the earth and heaven in the genesis mythology of Buddhism when everyone lived with joy and happiness with the blessing of gods and all living creatures immersed themselves in the bliss of five desires with plants and natural things as their food; kings were honest and just and people were not worried about life, senility, illness and death. This is what the very beginning of the world looked like in the genesis mythology of Buddhism, similar with the creation myths in The Medium Works of Hinayana Sutra (Volume 39), Scripture of the Origin of

Brahman Brahmin (Volume II), Abhidharma Theory on the Creation of the World and Shunzheng Theory.

Essentials of Prescriptions by Various Medical Scientists (Volume I) cannot be found in ancient medical and historical booklist of past dynasties thus being viewed as a valuable unique copy. It is the selected works of medical prescriptions, collecting the essentials of a great variety of medical books and documents. The Ch.3725v Fragmented Pieces is only the foreword of the book which can be regarded as the introduction of Buddhist medicine in the broad sense.

The name of the book is similar with those of Bibliography of Chronicles of the Sui Dynasty and Collection of Important Prescriptions by Famous Medical Scientists in Western Regions in meaning which implied the real nature of the literature itself. It shows, at that time, there were various medical books featuring diverse characteristics in the Western Regions whose contents were transcribed or assembled from the medical works of previous dynasties. In effect, regardless of “Essentials of Prescriptions” or “Collection of Important Prescriptions”, both can be viewed as the accurate translation of the word samgraha in Astanga-samgraha, a giant medical masterpiece in India in the 7th century. Essentials of Prescriptions by Various Medical Scientists, Collection of Important Prescriptions by Famous Medical Scientists in Western Regions and Astanga-samgraha all boast similar nature, representing the close relationship between the Indian and Western medical science as well as the great influence of translation of the Indian medical literature on the development of the traditional Chinese medicine.

(Chen Ming)
Cultural Contacts

TECHNOLOGICAL EXCHANGES

QI MIN YAO SHU

Important Means of Subsistence for Common People (Qimin Yaoshu) was a comprehensive agricultural book in the Northern Wei period and was one of the four ancient “agricultural books” as well as the earliest and most systematical important book in global agriculture history. It was written by Jia Sixie between 533-544 CE. The book recorded some crops from foreign areas (including Indian crops) and provided relevant knowledge. It was an important historical book to know about Sino-foreign (including India-China) agriculture knowledge exchanges.

Important Means of Subsistence for Common People had 10 volumes and 92 chapters. It expounded comprehensive contents in the aspects of agriculture, forest, animal husbandry, sideline production and fishery such as fruits, vegetables, crops, agriculture, horticulture, forestation, farming, brewage, breeding and relief etc. It was claimed as one of “ancient Chinese encyclopaedias” and had profound influences. Volume 10, “foreign products including five cereals, fruits, melons and vegetables” recorded over 100 tropical and subtropical plants and over 60 wild and edible plants, included varieties such as cucumber, coriander, shallot bulb, rocambole, walnut, celery, clover and grape etc. Volume 10 of Important Means of Subsistence for Common People quoted growth season of Indian wheat from Records of Countries in the Western Regions, “wheat is grown on the Winter Solstice ie November 6 and it is ripe on December 16 which is called as the 12th month of the lunar year”. It also quoted records related to the thinking tree (bodhi) from Records of Song Mountain. This tree is the Indian Ficus bodhi tree and its scientific name is Ficus Religiosa. Historical materials such as bodhi tree in Important Means of Subsistence for Common People and Mochu tree from Simhala (or Sri Lanka) have certain values to study history of crop plantation in China and South Asia. Important Means of Subsistence for Common People also collected methods of some foreign species. Its Volume 7 quoted “pepper wine method” in Records about Vast Topics where the cold or hot wine can be drunk after smashing one liang of dry ginger and 70 peppers into powder, mixing five litres of spring wine and juice of five pomegranates, warming it on fire. This “Biba wine” formulated by Hu people was a common Indian pepper medical wine and had the function of curing diseases. Important Means of Subsistence for Common People recorded multiple wine-making methods with pungent and fragrant materials such as black pepper, dry ginger, Caryophyllus and Piper longum Linn etc which witnessed eastern propagation of ancient Indian medical wine.

(Chen Ming)

SUGAR MAKING

India is one of the countries in the world which have a long history of sugar making and consuming. China is the near neighbour of India and they both have had close exchanges of technology in sugar making for more than a thousand years.

The earliest sweets in ancient China were not made of sugar. Yi and Tang, as the main sweets during the times from the Zhou Dynasty (1046 BCE-256 BCE) to the Northern and Southern Dynasties (420 CE-589 CE), were made from rice, wheat or barley. It was much late when sugarcane was introduced and planted from abroad, and, as a precious variety of crops, it was not afforded by normal families for a long period of time.

Sugarcane was generally cultivated during the times of Northern and Southern Dynasties. However, its planting region was confined to south China. There are various theories about the native habitat of sugarcane and quite a lot of scholars produce linguistic evidence in favour of India as the homeland of sugarcane. They argued that the name of a country in central Bengal was Gauḍa and this word was derived from Sanskrit guḍa meaning sugar. Besides, one of the most famous families in ancient India was Ikūvāku and its name came from Sanskrit ikūu meaning sugarcane. India has a long history of sugarcane planting partly because the environment of many places. Bengal, for instance, is very suitable for sugarcane growing. All these tend to form the grounds for the argument favourable to India as the native habitat of sugarcane.

In China, the cane sugar-making seemed to begin at some time between the Three Kingdoms (220 CE-280 CE) and the Tang Dynasty (618 CE-907 CE), while the Northern and Southern Dynasties merits special attention. Being left behind in technology Chinese decided to learn from their neighbours. During the reign of Tang Taizong (598 CE-649 CE), he sent envoys to India to get the sugar-making skill. It is recorded in vol. 221 of New Annals of Tang Dynasty that “the king of Magadha, a former vassal of Magadha...”
state of Central India Kingdom, lived in the city of Pāñaliputra which was situated at the south bank of Gaïgà. In the 21st year of Zhenguan Era (627 CE-649 CE), a diplomatic mission was sent by him to the royal court of the Devaputra (Tang Taizong) with as a present the pañā + a(?), a sort of tree like white poplar. And Taizong also sent a mission later on with the duty to get the sugar extracting technology.”

It is also recorded in vol. 4 of Continuation of the Biographies of Eminent Monks that “Tang Taizong sent Wang Xuance and 20 other persons in search for craftsmen skilled in making gritty-honey among the monks in Mahàbodhi Monastery. Two craftsmen and eight monks came to Eastern Xia (China) and were soon despatched to Yuezhou (nowadays Shaoxing, Zhejiang Province) where they successfully made sugar from sugarcane”. Here the gritty-honey was the ancient name of granulated sugar. By acquiring the Indian technology, China made considerable progress in sugar-making. Also can be found in books like Tangshuangpu by Wang Zhuo is a well-known tradition of Tang Dynasty about a monk named Zou who taught the sugar-making technology to the people in Suining, Sichuan province.

Song Yingxing made his comment on this matter in his famous book Tiangongkaiwu published in Ming Dynasty, saying, “China knew nothing in ancient times about the fact that sugar could be made from sugarcane. It was Western monk Zou who imparted the technology to the local people when living in Suining during Dali Era (766 CE-779 CE) of Tang Dynasty. Sugarcanes are widely planted now in Sichuan and they are actually introduced from Western Regions gradually.” It is clearly indicated that the cane sugar has its origin in Western Regions including India. Another example, a Dunhuang fragment found in the early 20th century, is still more concrete. It is about the sugar-making process written in Chinese and a kind of high quality cane sugar called Shageling is mentioned here. According to Prof Ji Xianlin, this curious word is the transliteration of Sanskrit ÷arkarà meaning granulated sugar. This is good evidence that Indian sugar making technology spread widely and had a remarkable influence in ancient China.

However, having mastered the technology learnt from India, Chinese workers exerted their effort for generations and achieved excellent progresses including invention of the method to decolourise the granulated sugar. In the light of the evidences in books such as Minshunachanzhi and Wulixiaoshi, it can be sure that, at least, before Ming Dynasty (1368 CE-1644 CE), China had been able to produce high quality white sugar on a grand scale. In India, on the other hand, two new names of sugar, puûpasità and sitopalà, appeared in a well-known medical book, Bhàvaprakà÷a + a of 16th century. Both of these compounds had the same word sita meaning white. And in Bengal, at the same time, puûpasità was also called padma-cânā or phul-cânā. Since cânā had the meaning of Chinese, it implies that Chinese white sugar had been imported and its relevant making technology introduced into India before 16th century. Therefore, it seems to be able to conclude that China and India had learnt from each other to make high quality sugar and through this kind of exchange, they both contributed much to the improvement of sugar-making technology in the world.

(Ge Weijun)

**TEA CULTIVATION**

Indigenous tea plants have been growing in the hilly areas of Assam and Northeast India for a very long time. The use of the leaves for brewing and drinking by local people has also been practiced. However, systematic cultivation of tea in India, based on Chinese tea plants and Chinese tea cultivation and processing methods, began in the 19th century. Given the enormous quantities of tea that Britain purchased from China, the British were very keen to find a way to cultivate tea within their own empire. The “discovery” by British botanists that a variety of tea plants was flourishing in Assam, led them to decide on the hills of Assam and north Bengal as a suitable region for beginning the systematic cultivation of tea. During the visit of the British envoy, Lord Macartney to China in 1793, tea plants were smuggled out of China to India but these failed to flourish. Initially, the British East India Company was reluctant to jeopardise its monopoly of trade with China by smuggling out tea plants and trying to undercut its own profitable trade in Chinese tea. However, with the end of the Company’s monopoly in 1833 and faced with financial difficulties in its administration in India, it began to actively encourage the cultivation of tea in India. In 1834, it set up a Tea Committee and sent G. J. Gordon to China for this purpose. Apart from acquiring Chinese tea seeds and tea seedlings, the company’s representatives were charged with recruiting Chinese tea growers and persuading them to go to India. In this venture,
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they faced many difficulties as actual tea-growers in China were reluctant to emigrate. Efforts were then directed to recruiting Chinese labourers from Penang and Singapore, even though many of them were not at all familiar with tea cultivation. A total of about 300 Chinese were sent to Assam to engage in tea cultivation. The first Chinese tea-grower came over to Assam in 1832 and worked in the Chubwa tea estate. The first export of tea to Britain made in India by Chinese cultivators took place in 1838. The Assam Tea Company was formed in 1839. With the invention of airtight Wardian cases, it became possible to transport hundreds of thousands of Chinese tea seedlings by sea to Calcutta via Hong Kong.

The British made two innovations to the process of tea cultivation. One was the cultivation on a large scale in huge tea estates. The other was mechanisation of the processing of tea leaves including withering, rolling, breaking, drying and sifting. Together with the introduction of new methods of cultivation and plucking, these enabled the tea industry in India and Ceylon where tea cultivation on similar lines was introduced to forge ahead. The reliance on skilled Chinese tea growers was virtually eliminated by the plantation method of cultivation which could be operated with large numbers of unskilled labour sourced in India itself. From forming 91.4 per cent of tea imports into Britain in 1866-70, the share of Chinese tea exports to Britain steadily decreased to just 4 per cent in 1905 with most of the tea imported into Britain coming from India and Ceylon, instead. By the 1880s, tea planters in India also gradually came around to the view that the indigenous variety of tea plant was more suitable for cultivation than the hybrid tea plant based on Chinese seeds and seedlings that had been used earlier.

(Madhavi Thampi)

ZHOU KEZHEN

Zhu Kezhen (March 7, 1890-February 7, 1974) was a Chinese meteorologist, geographer and an educator. He was styled Ou Fang and born in Dongguan Town, Shaoxing County, Zhejiang province (present-day Shangyu County, Zhejiang Province). He used to be academician of Chinese Academy of Sciences.

In 1908, Zhu Kezhen began to study in Shanghai Fudan Public School. In 1910, he went to the United States and studied at the College of Agriculture, University of Illinois at public expense. In 1913, he obtained the Bachelor’s degree in Agronomy. Afterwards, he studied meteorology in the Department of Geography of Harvard University Research Institute and obtained the doctoral degree in 1918. In 1927, he became the dean of the Department of Geosciences of the National Southeast University. In 1928, he served as the head of the Institute of Meteorology of Academia Sinica. He also used to teach at Wuchang Higher Normal School, the National Southeast University and National Central University and took part in the founding of the Geographical Society of China. In April 1936, he became the President of Zhejiang University. In 1948, he was elected as academician of Academia Sinica. After the founding of the People’s Republic of China, he successively worked as the Vice President of Chinese Academy of Sciences, Vice President of China Association for Science and Technology, Director General and Honorary Director General of Chinese Meteorological Society and Director General of Geographical Society of China.

He published an article, Southeast Monsoon and Rainfall in China (Acta Geographica Sinica, Edition 1, 1934), in which he compared the similarities and differences between Indian monsoon and Southeast Asian monsoon by quoting the historical data about the journey of an eminent monk, Fa Xian in Jin Dynasty to India by sea. He also compared the similarities and differences between Chinese and Indian constellations in The Time and Place of the Origin of the 28 Lunar Mansions (Thought and Times, Edition 34, 1944) and pointed out that Chinese and Indian 28 lunar mansions were of the same origin while Chinese 28 lunar mansions were originated from the Shang and Zhou Dynasties. In November 1946, he went to Calcutta India and visited Visva-Bharati University and University of Calcutta, and was received by Tan Yunshan and Zhou Dafu et al.

(Liu Lei)
IV

EXCHANGES BASED ON BUDDHISM
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Exchanges based on Buddhism
Both India and China are ancient countries in world civilisation. The Chinese have always called India Tianzhu or Shendu. Volume 118 of the *Hou Han shu (History of the Later Han)* says: “Tianzhu, also called Shendu, is located thousands of miles southeast of the Yuezhi. Its customs are the same as those of the Yuezhi. Its terrain is low and the weather is hot.”

Much before the beginning of the Christian era, during the time of the Han Dynasty, India and China had established commercial exchanges. In the first year of Yuanhou of the Han, the Imperial Court sent Marquis Zhang Qian to Daxia (Bactria) to forge an alliance with Daxia and to stop the harassment by the Xiongnu. When Zhang Qian saw fabrics from Shu and bamboo being traded in the markets of Bactria, he asked where the goods had come from. The answer was: “They come from Shendu in the southeast, several thousands of miles from here. They were traded by merchants from Shu.” Volume 116 of the *Shi ji (Record of the Historian)* informs us that more than 2,000 years ago, there already were commercial exchanges between these two nations. The fabrics of Shu and the bamboo, seen by Zhang Qian in Bactria, were from present-day Sichuan in China and they had been sent to the Indian market and then on to Europe. But the most unique aspect of exchanges between India and China was not commercial but religious and cultural. In this respect, Buddhism played the most important role.

I. Buddhism originated in India. During the Han Dynasty, the Chinese knew about Indian Buddhism. Volume 118 of the *Hou Han shu (History of the Later Han)* records: “(India) is a country near by the sea where soldiers do battle on elephants. Its people are weaker than the Yuezhi. They practice the Buddhist path of non-violence, and that has become their custom. Buddha is named Fo (in Chinese).” Buddhism has been the bond in the religious and cultural exchanges between the two countries. Dominating international communication of religion and culture, it was the most important basis for foreign relations between the peoples of ancient India and China. It has also influenced the lives of Chinese people for more than 2,000 years and still plays an important role. In the two-way communication of Buddhism and culture between the two countries, the main aspect is the transmission of Indian Buddhism to China. The Chinese traditional culture and thought also to some extent were once transmitted to India.

In 3rd century BCE, Indian Buddhism began to expand to other areas. It was transmitted to Sri Lanka via southern India where it was called “Southern Buddhism”. In China, one stream entered via Thailand and Myanmar and spread to the frontier minorities in Yunnan such as the Dai and Achang. This is known as “Yunnan Theravāda Buddhism”. “Northern Buddhism” was the section which moved from northern India and finally entered China through Central Asia. It was further sub-divided into two main sub-systems. One primarily spread in the region of the Han ethnicity. The second one, known as Tibetan Buddhism, spread among the Tibetan and other nationalities. There are four main northern transmission routes of Indian Buddhism. The first one is the ancient Silk Road which goes via Jibin (present Kashmir region) and reaches Central Asia. It enters the Western Regions, i.e., the Xinjiang region of China and finally arrives in the interior mainland area. The second one goes via Myanmar along the “Yangchuan ancient path” to Dali in Yunnan. It then enters the interior area. It is called “ācārya” Buddhism.” The third one goes via Nepal enters the Tibetan region and reaches Mongolia.
and Qinghai. It then enters mainland China. It is called Tibetan Buddhism. The fourth one goes via the Indian Ocean, Pacific Ocean and the islands of the Southeast Asia and finally arrives in Guangzhou, and then spread to the interior area.

The area of Xinjiang in the Western Regions was incorporated in China as early as the Han Dynasty. The central government installed a governor to administer the Western Regions. Indian Buddhism was transmitted to the Western Regions, ie, to Xinjiang in China before the Christian Era. This can be seen in the archaeology of the Western Regions. Volume II of the Gaoseng zhuoan (Biographies of Eminent Monks) explains that Taizu of the Liu Song once sent the Šramaṇa Daopu with 10 scribes to the West to search for Buddhist sutras. Daopu “travelled through the countries of the Western Regions. He witnessed worshipping of the venerable images and the carrying of the Buddhist alms bowl. He also saw four pagodas and trees along the road as well as (hallowed) footprints and images; there was none he did not meet with. He was versed in Sanskrit and equipped with writings in languages of different countries. He travelled through different areas.”

Daopu travelled thoroughly and explored the Western Regions and found Buddhism widespread there. In the region of Xinjiang, two great centres of Buddhism were formed in Qiuci and Hotan. In the land of Qiuci, both the greater and lesser vehicle (Mahāyāna and Hinayāna) were developed. In Da Tang Xiyu ji (Great Tang Dynasty Record of the Western Regions), Volume 12, master Xuanzang of the Tang thus describes Qiuci: “More than a hundred temples and more than 5,000 monks. They practice the vinaya and the rituals of the dhamma come from India and what they read is in their own language...”. The You fang ji chao (Abstract of Travel Records) mentions— “In this land of Qiuci, there are many temples and many monks. They practice the law of the lesser vehicle. They eat meat and shallots etc. The Han monks practice the law of the greater vehicle.” Buddhism developed vigorously under the protection of the king of Qiuci. Buddhism of the greater vehicle spread to Hotan. In Faxian zhuoan (Biography of Faxian) it is written that: “he reached Hotan on the fifth day of the first month on his way (to India). This country was rich and the people prosperous. They all practiced the law (dhamma). They entertained each other with the joy of the law. The saṅgha counted over 10,000 people. They mostly studied the greater vehicle and all had plenty of food. The people of that country live scattered and in front of each home, there always is a small stupa. The smallest can be about a zhang high. They have made square rooms for guest monks. Their temples are called qumodi. They are temples of the greater vehicle. Three thousand monks eat together. When they enter the dining hall, they are dignified and orderly and they sit down in the proper order. They are all silent and their bowls do not make a sound. The pure eat more. They may not call each other but they make hand gestures.” Because the Western Regions were far away from China’s Central Plain, the influence of Chinese culture was less. Buddhism, which is prevalent there, mainly reflects the influence of the Indian religion and culture.

During the period of the Eastern Han, Indian Buddhism began to enter China’s interior area. The Chinese saw India as the “Buddhist country in the West.” There is a famous legend about the entry of Buddhism in China. It tells that one night in the seventh year of Yongping of Emperor Ming of the Han (64 CE) was keeping vigil at his mother’s ancestral tablet in his palace in Luoyang. In a dream he saw a spirit who came flying in the sunlight in front of his palace. The next morning he gathered his important ministers in front of the palace and he held a meeting inquiring which spirit was the spirit of his dream. Great minister Fu Yi bravely stood up and explained: “I have heard it said that someone who has obtained the path in India in the West, is called “Buddha”. He can fly in the sky and his persona has the light of the sun. I am afraid that the spirit in your dream was “Buddha”!” When Emperor Ming heard this, he was very glad. He decided to send the envoys, Cai Yin and Qin Jing, to India. The envoys met eminent Indian monks She Moteng (Kāśyapa Mātaṅga) and Zhu Falan (Dharmarājan/Dharmaratna) in the country of the Greater Yuezhi in Central India. They returned together with them to Luoyang using white horses to carry Buddhist scriptures and a Buddha image. Four years later, Emperor Ming ordered the construction of the Baima (White Horse) Temple in the capital Luoyang, bringing worshippers to the Buddha image and to the eminent monks. Furthermore, in Luoyang they translated the first Buddhist scripture, the Sishier zhang jing (Sutra of 42 Sections). Introduced to
China because of the dream of Emperor Ming of the Han, Buddhism to a great extent, transformed the spiritual and the cultural lives of the Chinese.

Buddhist cultural exchange between the two countries was carried out by Buddhist monks who went East or who came from the West. From ancient times, the Silk Road has been an important passage for relations of China with the outside world and for trade. She Moteng and Zhu Falan were the precursors for Buddhist exchanges between India and China. Buddhists have been following the caravans of merchants on this road. The Shijia Fangzhi records: “Before Qin and Zhou people were still simple. They did not go far away. That is why they sent envoys to engage. They were limited to the Divine Land. After Han and Wei, the literacy was widespread. Talents were well-developed and their learning reached farther. Therefore, premises for interpreters were built in Gao street. They went beyond Kongsang and crossed the Kunlun Mountains. They went beyond Jitian and passed Niaoxue. Beyond their region, they could still pursue Lungwen blood-sweating thoroughbred horses. The treasures of bright jewels and of blue kingfisher feathers were brought forward from the horizon. They exhausted their troops and engaged in war. But seen from the angle of culture, the spread of the Buddhist teaching was the beginning of the journey of the conversion to kindness and propriety. Believers were willing to lay down their life for their belief, looking for scriptural texts and sending delegations. For example, tradition says that Xianzong of the later Han, Emperor Xiaoming, dreamed about a golden person one night. When he sent his senior secretary Cai Yin and the scholar Qin Jing, to India in search of the teachings of Buddha and when he invited the ‘ṣramaṇas’ Jiaye Moteng (Kāśyapa Mātaṅga) and Zhu Falan (Dharmarājan/Dharmaratna) to China, Buddhism began its spread in China. Zhu Fahu (Dharmarakṣa), a ‘ṣramaṇa’ from Dunhuang during the Eastern Jin, travelled through 36 countries in the West and along the way he translated the Da ji Hu jing (Great Sutra presented by the West). In Chang’an, he erected a temple outside of the Qing gate. Shi Baoyun, a ‘ṣramaṇa’ from Liangzhou during the Eastern Jin, and Shi Faxian, Shi Zhiyan, etc, entered India and understood the meaning of their sounds. They returned to Chang’an and to the region south of the Yangtze River and they carefully translated their scriptures. Shi Zhimeng, a ‘ṣramaṇa’ from Jingzhao, went with 15 companions to the West from Liangzhou, to the countries of Shanshan and reached Jibin (Kashmir). He met five hundred arhatas, explored the local customs and returned. Most famous, of course, is Xuanzang, the ‘ṣramaṇa’ from the Great Zhuangyan Temple in the capital of the Great Tang. In the third year of Zhenguan, he went by himself to the West in search of Buddha’s original teachings. He crossed
150 countries on his way. He translated scriptures by imperial command and he wrote the *Xi yu ji* (*Record of the Western Regions*).

In the history of the interactions of ancient China with the outside world, Buddhism plays an important role. During the long period of more than a thousand years from the Han Dynasty to the Ming Dynasty, more than a thousand people have travelled one after another along this road. Chinese and foreign monks have travelled back and forth in order to propagate Buddhism. This has without any doubt promoted religious and cultural exchanges between the two countries.

The Han, Jin, and the Northern Dynasties, up to Sui and Tang is the period when Chinese and Indian Buddhist interactions peaked. Apart from the eminent Chinese monks – Zhu Fahu, Shi Baoyun, Shi Faxian, Shi Zhiyan, Shi Zhimeng, and others – master Faxian was the earliest one. At the advanced age of 60, he left the country all by himself. On his way, he passed through shifting sands, he crossed natural barriers and he went West without stopping. It is recorded that “He followed his path, forgetting about his own body and yielding to fate he propagated the law”. In the history of Chinese Buddhism, he was the first Chinese Buddhist monk to appear at the main Buddhist sites. He also recorded with brush in hand, the situation in India at that time in his *Fo guo ji* (*Record of Buddhist Countries*). He left valuable historical material for the later generations. Jiumo Luoshi (Kumārajīva) was another famous scholar who had studied in India. After returning to China, he dedicated himself to the propagation of Buddhism. Buddhist monks during the Northern Dynasties went one after another to India, either alone or as a group. The eminent monk from Youzhou, Tanwu Jie, led a group of 25 people and went West in the first year of Yongchu of the Liu Song (420 CE). Twenty people died on the way, one after another, and those who were left, visited many places in India. They brought back the belief in Guanyin (Avalokiteśvara) which would later become widespread in China. The *śramaṇa* of the Former Wei, Daoyao, the *śramaṇa* of the Chongli Temple, Huisheng and Songyun from Dunhuang travelled with the support of the court to different countries in northern and central India. During the Northern Qi, a group of 10 monks, *śramaṇas* Baoxian, Daosui, Sengtan, Zhizhou, Sengwei, Fabao, Zhizhao and others went in search of the dharma in India for seven years and they made pilgrimages to the holy places. In short, these pioneering eminent monks and groups “who had all passed beyond the hindrance of the desert and crossed dangers or who had crossed passes gazing into the mist, or who met together and investigated, and who had probably lost eight or nine out of 10”, already had produced a base and a foothold on Chinese territory, thus exerting their influence. At the same time, the appearance of Chinese monks in India attracted the attention of the Indian courts. The great king, Shili Jiduo (Śrīgupta), had great respect for the Chinese monks and he ordered the donation of land and the construction of a “Zhina (Chinese) Temple”. There the Chinese monks could stay. He further allocated 24 great villages to them. Therefore, the Wei Shu recorded: “Śākyamuni has passed away but he has left his traces, his nails and teeth in India. They now still exist. As the Middle Regions come and go, they do call to see them”.

During this period, apart from Chinese monks going to India in search of the law and to obtain scriptures, there were even more Indian monks who came to China to transmit the scriptures and to bring precious objects. She Moteng and Zhu Falan had set an example for those who came later. They came in succession, uninterruptedly. During the period of the Western Jin, the Indian monk Qiuyu reached Guangzhou, the area of Xiangyang etc, by sea. He further cured people in Luoyang. During the period of the Eastern Jin (317-420 CE), the number of Indian monks who came to China steadily increased. They carried many scriptural texts and they transmitted the Buddhist teachings then flourishing in India. All these monks arrived either over land or by sea in Chang’an in China, or in the big city of Guangzhou. After they had arrived in China, they actively translated Buddhist scriptures in cooperation with Chinese monks. They accepted students and resolved their doubts. They discussed Buddhist studies and while the monks of both countries worked together, Buddhism in China prospered. The ideas of the greater and of the lesser vehicle were introduced and *vinaya* was instituted. Moreover, the Dilun
(Daśabhūmikasūtraṣastra/Daśabhūmivyākhyāṇa) school which had characteristics of different schools, the Shelun (‘Mahāyānasangrahā’) school, the Sanlun (Madhyamaka) school, and other Buddhist schools appeared too. Out of respect for the monks, the Imperial Court built temples especially for them. For instance, the Indian dhyāna master Fotuo (Buddhabhadra) was paid a great honour by Emperor Xiaowen of the Northern Wei. He built the Shaolin Temple for him on Mount Song. The dhyāna master from southern India, Puti Damo (Bodhidharma), landed in Guangzhou and later arrived in the Shaolin Temple. He was honoured as the first patriarch of the Chan School in China. The Indian monk, Damo Bore (Dharmaprajñā), was appointed as the clerical official “Governor Zhaoxuan” by the Court of the Northern Qi.

II

The Sui-Tang period saw the summit of Buddhist exchanges between India and China. The coming and going of monks of both countries also reached its climax. Master Xuanzang was the most famous and most successful monk during that period. In the third year of Zhenguang (629 CE), he went from Chang’an to the West. He arrived in the highest institution of learning in central India, in the monastery of Nālandā and studied with bhadanta Śīlabhadra. He studied Yogācāra and every treatise of the greater and of the lesser vehicle. He compiled the Hui zong lun (Treatise about the Teaching of the Community) and the Zhi e jian lun (Treatise about the Establishing of Wrong Views). Because his scholarship was outstanding, he was honoured as one of the 10 most virtuous monks in the monastery. He further participated in the great religious gathering without restrictions (pañcavārṣika) in the city of Kanyakubja organised by the Indian Buddhist world. In the gathering, he debated heretics. He obtained the titles of “Divinity of the Greater Vehicle” (Mahāyānadeva) and of “divinity of deliverance” (Mokṣadeva). Meanwhile, he was requested by King Śīlāditya to translate the Da sheng qi xin lun (Mahāyānaśraddhotpādasyāstra) and the Dao de jing (Canonical Text about the Way and its Power) of Laozi from Chinese to Sanskrit. This was the first translation of Dao djing in a foreign language for transmission to India. He specially wrote the Da Tang Xiyu ji (Record of the Western Regions during the Tang), 13 volumes, about Buddhism and the historical and geographical conditions in 138 countries of India and of the Western Regions which he had crossed and about which he had information. He provided authentic basic materials for the writing of early Indian history. Later, during the colonial period in India, his work became a significant basis for conducting numerous archaeological excavations. Xuanzang studied and lived in India for 17 years and was successful in achieving his aims. Declining various offers to stay back in India, he returned to China via over the land route.

Yijing, succeeding Xuanzang, went to India in the second year of Xianheng (671 CE) and he studied for 10 years. He returned to China with many scriptural texts via the maritime road. He compiled Nanhai ji guī zhuan (Account of Buddhism Sent from the South Seas). He left precious geographical and historical materials about Buddhism and many countries in India and Southeast Asia. Besides them, there were Huiji a disciple of Yijing, Wukong-a śramaṇa from Jingzhao during the Tang, Xuanzhao - a śramaṇa, Dafo and Daosheng - śramaṇas from Qizhou, Daofang and Daosheng - śramaṇas from Bingzhou, Modī Senghe - a śramaṇa from Jingzhao, Xuanhui - a śramaṇa from Chang’an, Mingyuan, Yilang and Xiyuan - śramaṇas from Yizhou, Daolin and Wuxing - śramaṇas from Jingzhou, Lingyun - a śramaṇa from Xiangyang, Sengzhē - a śramaṇa from Lishou, Zhibong - a śramaṇa from Luoyang and numerous other śramaṇas and devout descendants from unknown places studied in India for many years and ultimately returned home. Their studies and experiences enriched the content of Buddhist and cultural exchanges deepening further the relationship between India and China. They compiled works about the study of India, eg, Zhong Tianzhu xing ji (Record of Travels to Central India), Tang Xiyu tu zhi (Records and Maps of the Western Regions during the Tang), Xiyu zhi (Record of the Western Regions). Yancong, a monk in the translation office of the Shanglin Academy in the Eastern Capital of the Sui, translated, at the request of Indian monks in Rājagṛha, the Renshou sheli rui tu jing (Text about Auspicious Maps of Relics during Renshou) and the Xiangrui lu (Record of Auspicious Things) from Chinese to Sanskrit, and transmitted them to India.

During this period, the number of Indian monks who came to China also peaked. The Indian monks Damo Bore (Dharmaprajñā) and Nalantili Yeshe (Narendrayaśas) received a courteous reception from the court. Piniduo Liuzhi (Vinitaruci) received instruction from the monk Sengcan, the third patriarch of the Chan school in China. Damo Jiduo (Dharmagupta) and Shena Jueduo (Jiānagupta) presided over the Translation Hall during the Sui. Bolojūo Jialuojuoduolu (Prabhākaramitra), Adi Quduo (Atikūṭa/Atigupta), Fachang and Anan Lūmuča, Jiaye (Kāśyapa) and others brought letters from the Indian monks, Zhiguan (Jiānagrabhā) and Huitian (Prajñādeva), paying respect to Xuanzang. They received gifts from Xuanzang. Nati, Naluo Ersuopo, and Lujia Yiduo prepared a
“long life medicine” for the Tang emperor. Dipo Heluo (Divākara), Huizhi (Prajñājñāna), Fotuo Boli (Buddhapāla), Ani Zhenna, Puti Liuzhi (Bodhiruci), Sengqie Fandamo, Mouni Shili (Muniśrī), Shiluo Batuolu (Śilabhādra), Puti Xian (Bodhirṣi), the śramaṇa Jin Juzha and others came to China and translated scriptural texts. They also introduced the belief in Guanyin (Avalokiteśvara) and Wenshu (Mañjuśrī) to China. Building “Indian style temples” and bringing latest esoteric texts of Indian Buddhism, they advanced knowledge of India and attracted great attention from Chinese Buddhists. Moreover, the Indian monk Đamo Zhanneluo (Dharmacandra) was good at medical prescription. In Chang’an, he offered books about medical prescriptions, Indian medicine and herbs. He translated some volumes of the Yi-fang ben cao (Herbal Prescriptions), the Pubian zhizang bore xin jing (Scriptural Text about the Heart of Prajñā, of Samantabhadra’s Practice) to the Tang Court, copied in his own hand by the king of the country of Wucha (Uḍa) in southern India. Eight people, śramaṇas from the Da Puti (Mahābodhi) Temple in Central India and two craftsmen came to China during the years of Zhenguan and they transmitted the technique of making sugar. They made rock-honey with sugarcane from Yuezhou (present Shaoting in Zhejiang). Because of their remarkable success, many were commended by the Court and were given the purple robe and called Sanszang (Tripiṭaka). The “three great beings of Kaiyuan”, persons who came to China and who transmitted Indian esotericism during the years of Kaiyuan of the Tang, Shan Wuwei (Śubhākara), Jingang Zhi (Vajrabodhi), and Bukong (Amoghavajra), were the monks whose influence was greatest among many Indian monks. They arrived in Guangzhou by ship and went north to Chang’an to transmit the newest wave of Indian Buddhism. The Court thought highly of them and both commoners and elites respected them. Bukong was specially famous as Tripiṭaka and dharma master, propagated esotericism and was renamed at court. He performed initiation (abhiṣeka) for the emperor. His position was prominent. He also went by decree to the five regions of India and to Sri Lanka in search of esoteric scriptures. Promoted by the three great beings, Buddhist esotericism in China prospered. An esoteric school was established and Bukong himself gained a special reputation. The court granted him the title of noble doctor and promoted him to treasurer, ceremonially at the level of the three supervisors. It installed him as a duke, with revenue of 3,000 households. After his death, he was given the title of minister of works, of Tripiṭaka with wide knowledge and abundant eloquence.

Buddhism during the Tang not only spread within Han territory but also reached Nanzhao in Yunnan and the Tubo territory of Tibet. In these areas there were also Indian monks living there. In the 7th century, the Indian A Zali (also given as A Zhali) (Ācārya) and his master Zantuojueduo (also given as Shili Daduo) (Candragupta or Śrīdatta) came to the country of Nanzhao from Mojetuo (Magadha) and spread esotericism. He was respected by the king of Nanzhao, Xi Nulu. They erected five esoteric altars and promoted yoga. The group of Zantuojueduo and Zhang Zichen, Luo Luoyi and others formed the “seven masters of Nanzhao”. They promoted A Zhali’s teaching. The Indian monk Li Chengmei and his disciple Chan Hezi, reached Dali from central India in the 9th century and introduced the belief in Guanyin to the country of Nanzhao.

The Tibetan region originally practiced the traditional teaching of Bon. The Tibetan king Songzgan Ganbu sent people to Sri Lanka to find out an image of Guanyin with 11 faces, made of ‘uraçasāracandana’ (sandal). They also went to the border area of India and Nepal, asking for an image of Guanyin, made of haricandana (this image now still is in the Potala palace). Songzgan Ganbu adopted a policy of kinship with the nations in the neighbourhood. He asked for Tang princess Wencheng in marriage and became a relative of the Tang Court, establishing friendly relations. Princess Wencheng brought a Buddha image from the Han territory. The Chan School of Han Buddhism had already entered this region. Songzgan Ganbu further married princess Chizun (Bhrkuṭī) who brought a Buddha image from Nepal. During the first transmission of Tibetan Buddhism, the Han Chinese master Da Tianshou, the Tibetans Tunmi Sangbuzha, Damo Kuoxia and Lalong Jingangxiang, the Indian master Gu Sare and the Brahmin Shang Jieluo (Śaṅkara), the Nepalese master Shiluo Manshu and others cooperated with each other translating Buddhist scriptures and restoring temples. In 794 CE, Tibetan King Chisong Dezan personally presided over a debate between the monk of the Chan school, Mohe Yan (Mahāyāna), and Lianhua Jie (Padmaśīla), on the merit of sudden and gradual insight. Mohe Yan finally lost and the Chan School withdrew from Tibetan territory. The esoteric school of Indian Buddhism thus began to spread its influence in the Tibetan territory.

With the support of Chisong Dezan, Buddhism developed in Tibet but at the same time, it was
also opposed by some nobles who believed in the teaching of Bon. The Indian monk, minister Sanang, went to the Indian court and performed ceremonies at the holy places of the Mahābodhi Temple and of the Nālandā Monastery. In Nepal, he met master Jingming (also translated as Jihu (Śāntipāla)) and invited him to Tibet to propagate the law. The Indian monk Ānanda won over Bon followers in debates and he established the position of Buddhism in Tibet.

The first temple, the Sangye Temple, was erected in the Tibetan area, with paintings and drawings modeled after the Feixing Temple (Odantapuri) in India. The Tibetan King also invited a disciple of Jingming, master Padmasaṃbhava. Through the actions of Padmasambhava, Buddhism in the Tibetan area developed further. Twelve bhikṣus, who followed the vinaya of the Sarvāstivāda school, were invited to Tibet from India. They influenced Tibetans on a large scale, letting them go forth and receive the precepts. Groups of monks began to be established in the Tibetan territory. The seven Tibetans who were first to receive the precepts were called “seven enlightened persons.” At the same time, the Tibetan King also sent sons of the nobility and other people to India to study and get training as talented translators. The Indian monks Vimalamitra, Buddhaguhya and others actively spread the Buddhist teachings in Tibet. The Esoteric School of Buddhism thus began to spread. But following the death of Chisong Dezan and his son, Xide Zudun, ministers who did not believe in Buddhism took control of the government. In 841 CE, Tibetan King Lang Damo began to persecute Buddhists. Tibetan Buddhism then entered a period of decline. In history, this is recognised as the period of the first propagation of Tibetan Buddhism.
III

An important aspect of the exchange of Buddhism and culture between India and China is the complete and thorough study made by Chinese Buddhists about Indian Buddhist scriptures. India used curved Sanskrit letters and China used square Chinese characters and ideograms. If one wants to understand the theories and the thought of Indian Buddhism, one has to break through the barrier of characters. That is why in China a long period of several hundreds of years was dominated by translation activities. *Sui shu (History of the Sui)*, volume XXXV, mentions: “The investigation of books and records started before the Han when they were not transmitted to China yet. Some say that they had long been spread but in the time of the Qin, they were destroyed. Later, Zhang Qian was sent to the Western Regions where he heard about the teaching of Buddha. In the time of Emperor Ai, the learned disciple Qin Jing sent Yi Cun to orally preach the scriptures of Buddhism. It was not believed when it was first heard in the heartland. Emperor Ming of the later Han dreamed at night that a golden person came flying to his palace. He asked his court about it and when Chuan Yi replied it was the Buddha, the emperor sent his secretaries, Cai Yin and Qin Jing to India to enquire about him. They obtained the Buddhist text *Sishier zhang (Forty-two Sections)* and a standing image of Śākyamuni. They returned East with the śramaṇas, She Moteng and Zhu Falan. While Yin was on his way, a white horse carried the scripture and that is why he erected a *Bai Ma (White Horse)* Temple to the west of the Yong Gate of the city of Luo to place it there. The scripture was kept in a brick room of the Lan Terrace and the painted image was on the Qingliang terrace on the Xianjie Hill. In the time of Emperor Zhang, the prince of Chu, (Liu) Ying, was known for his respect for the law of Buddha and numerous śramaṇas from the Western Regions who kept arriving with Buddhist scriptures. During Yongping, Falan also translated the *Shi zhu jing (Daśabhūmikasūtra)*. The other transmitted translations often were incomprehensible. In the time of Emperor Huan, there was a śramaṇa from the country of Anxi, An Jing (recorded as An Shigao). As scriptures kept arriving in Luo, his translations were most intelligible. In the time of Emperor Ling, the Yuezhi śramaṇa Zhi Qian, the Indian śramaṇa Zhu Foshuo and several others translated Buddhist scriptures. Scholars think that Zhi Qian’s translation of the two volumes of *Nihuan jing (Parinirvāṇasūtra)* most coherently conveys the fundamental meaning.

At the end of the Han, the Prefect Zhu Rong also honoured the law of Buddha. In the time of the Three Kingdoms, a śramaṇa from the Western Regions, Kang Senghui, came to Wu with Buddhist scriptures and translated them. The ruler of Wu, Sun Quan, respected him greatly. During Chuzhong of the Wei, the Chinese for the first time engaged with Buddha’s precepts and practiced taking the tonsure to become monks. Chinese records notes that first a śramaṇa from the Western Regions came here and translated the *Xiao pin jing (Lesser Scriptural Text i.e., the Aṣṭasāhasrikā)*. There were, however, many mistakes, from beginning to end, and one could not understand it. During Ganlu, another śramaṇa, Zhu Shixing went to the Western Regions, to the country of Hotan and obtained the 90 chapters of the text. During Yuankang of the Jin, he went to Ye and translated it with the title *Fang guang bore jing (Scriptural Text about Shining Prajñā)*. During Taishi, the Yuezhi śramaṇa, Zhu Fahu Dharmarakṣa travelled to several countries in the West, obtained many Buddhist scriptures and translated them in Luo, counting many divisions. The spread of Buddhism to the East was smooth from this time on.”

The *Sui shu* describes the situation of monks in Chinese Buddhism. It also points out the problems of translation during the early propagation of Buddhism in China, and its spread and transmission. From Wei-Jin and the Northern and Southern Dynasties, the Chinese had already begun translation activities in general. In Chang’an in the North and in Jinling in the South they established several translation offices. Zhu Fahu, Jiumbo Luoshi (Kumārajīva), Faxian, Zhendi (Paramārtha) and others, all were famous translators then. They brought out a great quantity of scriptural texts and they promoted the development of translation activities for the Buddhist teachings. The period of the Sui and the Tang saw the peak of translation activity in Chinese Buddhism.

With the support of the Imperial court, Xuanzang, Bukong, Yijing and others established translation bureaus for Chinese Buddhism during the Tang period. Once organised, the translation system was complete. Most scriptural texts of Indian Buddhism were translated by Chinese Buddhists. The amount of translated volumes reached more
Buddhism required people to practice filial piety, follow the constant obligations of morality and ethics and preserve rules of social order. For instance, when Buddhism was just introduced to China, it attached itself to Huang-Lao. At that time, people saw it as a kind of stratagem, or they saw it as one popular belief or magic current at the time. Translated Buddhist scriptures often borrowed the terminology of the Confucianists and of Daoists or of Daoism. Subsequently, the influence and the strength of Buddhism gradually increased. Its special characteristics came to the fore, little by little. Its way of thinking and the nature of its culture gained the attention of the people, and at the same time, with the support of the court, especially with the support of the ruling classes, Buddhism began to be established together with Confucianism and Daoism. In the end, it stood like one of the three legs of a tripod. The study and the assimilation of Indian Buddhist theories and its teaching and thought demonstrate cosmopolitanism of the Chinese people. Indian Buddhism thus finally gained great lustre in China.

Xiang jiao (teaching of images) is a special appellation used in Buddhism for Buddhist art such as Buddhist images and paintings. Its studies facilitate our historical comprehension of the process and the development of Buddhism for more than 2,000 years. The origin and rise of Buddhist art in China owe much to the influence of the Indian Buddhist Art. Scholars generally divide the art of Indian Buddhist images into four periods: The first one is from the 3rd century BCE beginning with Emperor Asoka, up to hundred years after him. In this period, Buddha's images had not as yet appeared. There just were artistic representations of persons, spirits, animals etc, which had a relation with Buddha's life and with stories. Reaching a considerable number during a short period, these art figures were powerful and majestic as well as prosperous and moving reflecting awesome energy. The lion's throne and relief sculpture now kept in the Sarnath Museum is a representative work of this period. The second period is that of Gandharan art which characterises the Mahayana Buddhist art form of India. It witnessed emergence of images of the Buddha and of bodhisattvas. Because they had absorbed the sculptural art of ancient Greece in their creative technique, the models possessed a strong and realistic feeling. The engraved Buddhist images had deep eyebrows and a high nose and the ornaments were simple, the lines protruding. The third period was that of Gupta art, from about the middle of the 4th century to about the middle of the 7th century. This was the most prolific period for the production of Buddhist images which reflected the return of the art to native roots and local tradition.
Its models had a light feeling. The Buddhist images were elegant but not overly so. In the treatment of some parts, they paid more attention to detail. The carving of ornaments and of the background was complicated. The technique was fine and smooth and the lines were graceful. They were very rich and moving. Concerning basic similarity, they paid even greater attention to the spiritual effect. From form to content, they give expression to a high degree of integration of aesthetics. The fourth period is that of the art of esotericism and starts from the 8th century on. The art of Buddhist images during that period received even more the artistic influence of Brahmanical Hinduism. Artistic models were exaggerated and the depiction of the parts became complicated. There was, however, a lack of innovation and the emphasis was on stylisation.

Indian Buddhist art entered China after the second period. The earliest art are the wall paintings of the dwellings in Kezi’er (Kizil) in the district of Baicheng in the Xinjiang area. Its paintings offer the life of the Buddha and Buddha’s birth stories (Jātakas). This art is also shown in the Buddhist caves of Kumutula (Kumtura) and in the Buddhist caves of Semnemusu (Simsim) in the district of Kuqa. In the picture Temptation by Māra’s Daughters of Kizil cave 76, in the centre there is an image of the emaciated body of Śākyamuni practising asceticism, very similar to Gandharan sculptures. Gupta art of the third period was even better transmitted to China, in the Mogao grottoes of Mingsha Mountain in Dunhuang, in the rock caves of Bingling Temple in Yongjing, and in the rock caves of Maijishan in Tianshui. There are also the rock caves of Yulin in Anxi, the rock caves of Yungang in Datong, Shanxi and the caves of Longmen in Luoyang, Henan. In such places, its art is represented. It has influenced the artistic production of Chinese painting. The painting of the Buddha image in “Cao’s Clothing coming out of the Water” of painter Cao Zhongda during the Northern Qi in China was probably inspired by Buddhist images of the Mathurā art style of the Guptas. The art of the fourth period is mainly manifested in the art of the thangkas of Tibetan Buddhism. In brief, the influence of Indian art on Chinese Buddhism is comprehensive. Chinese Buddhists took in the basics of Indian Buddhist art but in the end, they began to form their own artistic style of creating Buddhist images.

The influence of the construction of Indian Buddhist pagodas on Chinese Buddhist architecture is obvious. After the death of the Buddha Śākyamuni, his physical body (sarīra) was transformed to relics. These were collected by eight kings in the area and distributed over pagodas which were built for worshipping. When Buddhism entered China, relic worship also followed. The scriptures record that there are three great relics of the Buddha in China. The first is the finger relic in the Famen Temple in Shaanxi, China. The second is the tooth relic in the Lingguang Temple in Beijing. The third is skull bone relic in Nanjing. In the world there presently are few famous tooth relics of the Buddha. Southern Buddhism worships Buddha’s tooth relic in the Temple of Buddha’s Tooth in old Kandy, Sri Lanka. Northern Buddhism has Buddha’s tooth relic in the Lingguang Temple in Beijing, Buddha’s tooth relic in the Taizi Ling Zong (Divine Footprint of the Crown Prince) Pagoda of the Baoxiang Temple in Wensheng, and Buddha’s tooth relic in the wooden pagoda in the district of Ying, Datong, Shanxi etc. Historical records mention a total of more than 70 such places of worship in China. Now there still are more than 30 places left.

Moreover, the phonology of Indian Buddhism also had its influence on Chinese characters. After the Chinese had received Indian phonetics, they produced their own system of four tones. Chinese literature too received the influence of Indian Buddhism and culture. This could be witnessed in adoption of the narrative (avadāna) literature of Buddhist literature, the vocabulary used etc.

IV

By the Song period, the process of sinification of Buddhism had completed. Most scriptures of Indian Buddhism had been transmitted to China and they had been translated. Meanwhile, the process of the decline of Indian Buddhism had also begun. The main current now was the trend for the esoteric vehicle (Vajrayāna) school of Buddhism. In Song times, they continued to use the system of the Tang and established a state-run Yijing Yuan (Translation Bureau). In the fourth year of Qiande (966 CE), eminent monks like Xingjin and 157 others were sent to the Western Regions as well as to Kashmir and other parts of India in search of the law
The practice of movement of Indian monks to China, however, continued and their number did not diminish at all. During the period of the Northern Song, there were Fatian (Dharmadeva), a monk from central India, Tian Xizai (Sāntideva), Shihu (Dānapāla) and others. They all were famous eminent monks of that time. They were received by the Song Emperor and the purple robe was bestowed on them. It was arranged for them to translate scriptural texts in the Translation Bureau. There further were Fahu (Dharmapāla), a monk from Kashmir, in northern India, Richeng (Sūryayaśas), a monk from central India, Tian Jixiang, Zhi Jixiang, Jin Zongchi, and others. They also worked in the Translation Bureau. There were also the śramaṇas from Mojietuo (Magadha), Bo Taluo and Līfu Rīluo, Manshu Shili (Mañjuśrī), śramaṇa from central India, Su Getuo, śramaṇa from western India, Butuo Chiduo, śramaṇa from Nanliantuo (Nālandā) Monastery, Jialan Nashandi, śramaṇa from northern India, Juejie, śramaṇa from central India, and others, more than 80 persons. They propagated the Buddhist doctrine, scattered its belief in bone-relics of the Buddha during the dynasties of Song and Liao.

Through the common efforts of Tibetan and Indian monks, some Tibetan monks arrived in India in search of the dharma and many famous Indian monks came to Tibet to expound the scriptural texts. This led to the overall revival of Tibetan Buddhism. With greater support of the Tibetan King Songnei, Buddhism became renowned and its knowledge spread. He selected 21 youths from the area of Alisan and sent them to India. He exhorted them to invite master Bao Jingang (Ratnavajra) from the land of Kasīra, master Damo Boluo (Dharmapāla) from eastern India and master Moni Zhou (Maṇḍūkya) from the land of Jialu in the West. They further learned two tantras and a compendium from master Bore Fuli from central India (1: Jimi (Guhyasamājatantra); 2: She zhenshi jing (Tattvasaṃgraha) and also the She zhenshi jing qingxi zang she lun (Compendium of the Storehouse of Joy from the Tattvasaṃgraha)). From Moni Zhou and Damo Boluo they learned the Duanchu e shang xu (Tantra about the Doing Away with the Obstacles of Evil) and a commentary. They learned the Mantuolu sanbai sishi zun (340 Venerables of the Maṇḍala), made by Shengtian, and the Maṇḍala ritual of the Jimi (Guhyasamājatantra) (made by the bodhisattvas Fo Zhizhu and Longmeng). From master Bao Jingang, they learned Shiulin (Kālacakra) and the Si jingang xu shi lun (Explanation of the Tantra about Four Vajrāsanas). The Tibetan monk Yangrongsha Shenghui received the precepts from Fahu (Dharmapāla) and further went to Nepal to study vinaya under Zhi Dajia. In Nepal, Kashmir and other regions, he studied all exoteric and esoteric teachings with each great master and vinaya specialist (vinayadharma). He further invited Zuo Xinkai, Zuo Lianmi, Fo Xiangjing, Fohu Lianhuami and others to come to Tibet to translate exoteric and esoteric discourses. He specially attached importance to the translation of Yoga texts and the Jimi xu (Guhyasamājatantra), and propagated them on a large scale. He later also invited the two masters, Fahu and Huihu, to transmit the precepts. The Tibetan King, Guanghu’s eldest son, Jixiang Zhi, selected the intelligent youths, Zhuomi Shijiazhi (994–1078 CE) and Daluo Tongjing, and sent them to India to study the dharma, the vinaya and also prajñā (indicating the teaching of the Xianguan zhuangyan lun (Abhisamayālankāra) and esoteric spells. The two later went to the Vikramaśilā Monastery to study the dharma under six great masters (Jijing from the eastern gate, Yuzizai Cheng from the southern gate, Bore Shenghui from the western gate, Na Reba from the northern gate and Bao Jingang and Zhi Jixiang from the centre). Zhuomi was close to master Jijing for eight years. He also studied the law under other masters and himself became a great master. He further went to eastern India and thoroughly received initiation (abhiśeka) from master Hui Wangming and also his instructions to understand the scriptures and practices. He also obtained the teaching about the path and its fruition (lam-rim). In 1044, master Jiaye Daluo came to the Tibetan area and studied under Zhuomi for five years. Zhuomi studied altogether for 13 years in India and Nepal. His influence on Tibetan Buddhism is tremendous. His disciple,
translator Maba (1012-1097 CE) called Fahui went three times to India. He was close to Nare Ba, Mile Ba, Jingxian, Pangting Ba and other great masters. He learned the teaching of the Jimi (Guhyasamāja), Shengle (Cakrasamvara), Shuangxi Jingang (Hevajra), Mohemoye (Mahāmāya), Si zuo (Four Āsanas) etc and became the refuge for the Sajia (Sa-skya) school of Tibetan Buddhism. Translator Kuoku Balaze, a disciple of Zhuomi Guai, also went three times to India. He was close to 72 great masters, siddhas. He stayed there for a very long period with translator Jingxian and studied the Jimi (Guhyasamāja) and the teaching of the Longmeng school. He translated works such as the Shengle Jingang kongxing xu (Cakrasaṃvaratantra), Si zuo (Tantra abouth Four Āsanas), Mohemoye xu (Mahāmāyātantra), and the Shuangxi Jingang xu (Hevajratantra). The great translator Luodun Xierao (1059-1109 CE) was in Kashmir for 17 years to study. He studied logic (hetuvidyā) from Lita Xian and from Shangen Wang and from Sana and Kuomi Qimei and others; he learned the five treatises of Maitreya and all exoteric and esoteric teachings. After his return to Tibet, he translated commentaries about logic and Paradise (Vyūha). He propagated logic, prajñā, Ru xing lun (Bodhicaryāvatāra), etc. Translator Bacao Richeng went to Kashmir and studied there for 23 years. He invited master Jiana Jiafuma to Tibet to translate the discourses of Yuecheng (Candrakīrti) from Zhuodun Nanglaze from Kashmir, (Kālacakra (Bka’-gdams) School, pious Kings studied Shilun (Kālacakra) from Zhudun Ngalaze from Kashmir, and the teaching of scriptures and treatises of the Jimi (Guhyasamāja). They became the forerunners of the Juenang (Jo-nang) school. The Indian Padang Basangjie transmitted the teaching of boreboluomiduo (prajñāpāramitā) which became the fundamental teaching of the Xijie (Zhi-byed) school. Yoga master Qiongbo went seven times to India to study. He was close to many people there, of whom the main were the following six: Da Jingangzuo, Mile Ba, Juduo Yuqie, Luohouluo Juduo, Nigu Kongxingmu and Lechengjiu Kongxingmu. After his return to Tibet, he built 108 temples in the area of Xiang. He promoted Buddhism for 30 years. He had more than 80,000 disciples and it is claimed that he lived for 150 years. His teaching formed a separate branch, Xiang ba of the Jiaju (Bka’-brgyud) school.

By the end of the Yuan Dynasty, Indian Buddhism had entered its final decline and it did not have any influence. Buddhist and cultural exchanges between India and China were basically interrupted. There were, however, some scattered Indian monks who came to the Han region of China to transmit the teaching. They practiced the secret doctrine of union of male and female and they were opposed by Chinese traditional ethics. For instance, western monk during the Yuan, Hamo (Hama), transmitted the yantie’er (In Chinese: Great happiness, mahāsukha) way at the court. “The Emperor then gave the instruction to make the western monk, Situ (Minister).” In the end, he was strictly forbidden to enter the court. Indian monk Zhikong stayed for a long time in the area of Yan. “The Emperor was astonished and presented him a black robe with golden motifs. He sent him back but the next year he called him back. He ordered him to build an altar to pray for rain. He immediately agreed. He was given the name Jizhao Yuanming (Quiet and shining bright light). He was given the task to aid the hungry and the weary and he was ordered to head the Haiyin Chan Temple... From the prime minister down to the soldiers and brave warriors, there was none who did not seek refuge with him.”

During the Ming Dynasty, very few monks came to China. “Because some Buddhist scriptures had been lost, the court ordered Chan master Zongle of the Tianjie Temple and more than 30 of his disciples to go to the Western Regions to look for them.” Chan master Huiri from the eastern sea “stayed in India for about 25 years.” After his return home, he was treated with respect by the Court. “He was asked about the path to be rescued or to go down in the sea and he fully explained the reasons.” Zhiguang “was sent to the Western Regions. He crossed a bridge with a single plank and rope and he arrived in the Indian country of Nibalafan. He proclaimed the teaching and made conversions. He called on master Mage Putu and passed on the Jingangman
India was no longer a factor. The traditional Buddhism from northern and central India were mainly concentrated in the region of Bengal. The monks who came and went to Tibet and to India, interaction with India remained uninterrupted. The Han region were respected by the Chinese. They were given favourable treatment. But in Tibet the monk character were not common. His attainments were to town any more. His replies and uprightness of character were not common. His attainments were great.” Even though there were not many Indian monks who came to the Han region of China during this period, nevertheless all monks who came to the Han region were respected by the Chinese. They were given favourable treatment. But in Tibet the interaction with India remained uninterrupted. The monks who came and went to Tibet and to India, were mainly concentrated in the region of Bengal. The traditional Buddhism from northern and central India was no longer a factor.

During the Qing Dynasty, Buddhist exchanges between India and China did not continue. The Chinese did not know anything about the situation of Indian Buddhism. Due to developments in means of transportation, some individual Chinese monks went to the Buddhist holy places in India to pay obeisance to the Buddha. In 1891, Damo Boluo (Dhammapāla) convened an international conference of Buddhists in Bodh Gayā. A Chinese delegation attended. At the end of the Qing and the beginning of the Republic master Wanhui from Sichuan wanted to rescue the Buddhist cause by “going West in search of the law.” During the reign of the Guangxu, emperor went from Gufang to Yunnan. He made a detour via Myanmar to India. He studied Sanskrit, Hindi and the Veda. He later went to the Asiatic Society Library in Kolkata and undertook the task of putting in order the Chinese books. In the reign of Guangxu, the Sri Lankan monk Damo Boluo (Dhammapāla) came to China and he consulted the layman Yang Renshan. They both agreed to revive Indian Buddhism. Dhammapāla described the condition of Buddhist sites in India. The Chinese found out about a great gathering to revive the Bodhi tree in the twin forests outside of the city of Kuśinagara. For the Buddha’s birthday each year, Buddhists from every country gathered together about one month and 30,000-40,000 people a day (visited the place). Master Qingfu from Chengdu, Sichuan, went at the end of the Qing to India via Myanmar. “When the master was in India, he stayed altogether more than a year. He travelled all over the five parts of India and visited places: where Buddha was born, where he meditated and realised the path and where he preached the law and died.”

V

In the early 20th century CE, exchanges between the two countries gradually increased. Buddhism was still the common bond. In 1940, China entered the period of its War of Resistance. Master Taixu led a group on a visit to Southeast Asia and he publicly advocated resistance to Japan. On January 11, 1940, Taixu went to Kolkata, India, via Myanmar. After that he went to the Buddhist holy places and paid his respects. He received a warm welcome from Indians everywhere. In every place in India, Taixu gave speeches and lectures. He praised the influence of Indian Buddhism on Chinese Buddhism and he encouraged the increase of cultural exchanges between the two countries. He said: “In ancient China, Indian culture entered through Buddhist relations but during the Zhou and Qin in China the doctrines of Confucius, Mozi, Laozi, and Zhuangzi were hardly transmitted to India. Recently, the Department of Chinese at the Visva-Bharati has undertaken the task to import Chinese science and culture to India. It would on the other hand also introduce modern Indian culture to China. In this way, Chinese culture can become a mutual confluence. China will have a good understanding of ancient Indian culture. But, because of its isolation for about a thousand years, China still needs a better understanding and dissemination of modern Indian culture. India’s ancient Buddhism has spread to every country but unlike other nations where it is one-sided, in China it is most complete. Especially the greater vehicle developed by Longshu (Nāgarjuna) and Wuzhuo (Asaṅga) really has to be transmitted again to India.”

Taixu introduced the revival of Chinese Buddhism to the Chinese in India. He pointed out that “Chinese Buddhism is on the way from decline to revival.” He urged the Indian Chinese to set up Buddhist organisations, with the belief that “if
they can set up Buddhist societies, this will, on the one hand, raise the morality of countrymen residing abroad and also advance even more their spirit of unity. On the other hand, because India is the homeland of Buddhism, even though there now are no monks and temples, Buddhist thought still fills the mind of everyone in India. Moreover, Sri Lanka and Myanmar all have their Buddhist organisations in India. We must also have matching organisations, set up Buddhist teams of Overseas Chinese and have Buddhist relations with Indians and with every country. It can strengthen us internationally. I hope you can set up divisions of Buddhist societies, in order to increase the well-being of all, to increase harmony between China and India and to internationally strengthen the power of our Chinese Republic! "

Under the influence of Taixu, the Chinese in India set up organisations. They restored Chinese Buddhist temples in Kolkata, Bodh Gaya etc. The Chinese Buddhist temple of the Deer Park (Sarnath) was built through the contribution of an Overseas Chinese from Singapore, Li Juncheng. Furthermore, there were many Tibetan lamas living and studying in the different holy places in India and they built Tibetan temples. Taixu was a propagator of world culture. He sent his disciple, Fafang, to South Asia and to southeast Asia to study and to propagate Chinese Buddhism of the greater vehicle. Master Fafang took up a teaching post at the Visva-Bharati, Santiniketan in West Bengal, India. He thought that “when we understand the present, study the law of Buddha and propagate Buddha’s law, it is just not enough to take China as one’s object. Because we must save China, we have to save the world first. When the whole world knows peace and when humankind knows happiness, only then can China be saved. That is why one should take world Buddhism as one’s object when studying Buddha’s law now. When propagating Buddha’s law, one must have mankind in the whole world as one’s object.” He travelled to the Buddhist countries of Myanmar, India and Sri Lanka and engaged with the Buddhist scholars and believers in the different countries. He thus believed that he could really unite all Buddhists in the world and let Buddha’s light illuminate the whole world because "truly representing eastern culture, only Confucianism and Buddhism can do that. Buddhism basically aspires to save the world with kindness and compassion and to save all beings. The spirit of egolessness and of fearlessness can remedy the disadvantages of western technological civilisation." In order to strengthen Buddhist and cultural exchanges between China and India, Taixu specially sent five monks to India to study Buddhism. After completing their studies, these monks returned home and became famous Chinese scholars at the time. They made active contributions in the development of India-China Buddhist culture.

At the same time, as Jiang Weqiao has written, influenced by Western and Japanese studies, the Chinese scholarly world believed that “the history of Buddhism could now for the first time be systematically investigated through the use of the scientific methods of Western scholars and could gradually be sorted out. Japanese scholars continued this. Our Buddhists were previously also influenced by India. When they unknowingly had to pay attention to history, they occasionally wrote about it and they just limited themselves to biographies and records and to the year of composition. If one looks for a systematic general history of Buddhism in ancient books, it is absolutely not there, much to the regret of scholars.” Gong Jun has written that, “Buddhism was finally not a product of the Chinese soil but it originated as a creation of Indian civilisation. Traditional expositions of Chinese religious history for the most part consider Chinese Buddhism as central. But as a brief comment on Indian religious history, in the spread of contemporary intellectual historical concepts, an important inspiration shows up in the writings about a general history of Buddhism, namely that, when dealing with Chinese Buddhist history, one has to be able to understand Indian religious history to the extent that only through the investigation of the history of Indian thought and culture (Indology) one can obtain true understanding.” In the context of the above, the Chinese intellectual and the Buddhist world pay great attention to investigation and research of the Indian Buddhist history and Indian Buddhist philosophy. Wang Enyang put forward that “because Buddha’s law began in India, Indian Buddhism is fundamental to the study of Buddhism.” Research scholars like Gong Jun paid
considerable attention to the source, thinking that “the prevalent awareness of general history cannot only orderly present the development of the whole of Buddhism in this style of compositions but it can help us see in them the rules of rise and decline of Buddha’s law, letting us benefit from the history.” Under the influence of this trend, the Buddhist world has offered important points for study and research in the history and philosophy of Indian Buddhism. Master Taixu also thought that “in the research of principles in China, looking over the texts, there just has never been a system. Every school or sub-school of venerables just succeeded one another since ancient times. Now, in the light of research about the methods of the history of world religions, it is not the same as before.” And so, against this background, all books writing about Buddhist history go back to India. They pay particular attention to the theories of two great schools in Indian Buddhism: Zhongguan (Madhyamaka) and Weishi (Vijñānavāda). The study of Buddhist philosophy, which had almost discontinued in the past in India, revived with the input from Chinese language materials on Buddhism. This is one of the greatest contributions to Indian Buddhism brought by the studies of the Chinese Buddhist world and by its academia in the recent past.

In the present age, India-China Buddhist and cultural exchanges have entered a completely new phase. In 1947, India became an Independent Republic. Following the trend of the development of world Buddhism, the new government paid attention to Buddhism. In 1954, Chinese Premier Zhou Enlai concluded a friendship treaty with Indian Prime Minister Jawaharlal Nehru which emphasised “Five Basic Principles of Peaceful Coexistence.” For these “Five Principles”, Indian Buddhists used the Buddhist technical term paścaśīla namely “five precepts”, conveying a sense of pride. In 1956, the activities for the revival of world Buddhism reached a climax. The Indian Government organised a grand ceremony to celebrate 2,500 years of Buddha’s nirvana. China’s Premier Zhou Enlai sent a message of congratulations. At the time, the Indian monks Bhikku Jagdish Kāśyapa and Rahul Sankrityāyana and their organisations came under the programme for Buddhist exchanges. Leaders of the Chinese Buddhist world: Master Banchan (Panchen Lama), Zhao Puchu, President of the Buddhist Association and other public figures of the Buddhist world often led delegations on visits to India. Such visits by the Buddhists strengthened the friendship between the two countries. After 1959, a group of believers of Tibetan Buddhism went to India. Their influence on the development of Indian Buddhism at the time was very great. After 1970, more Taiwanese Buddhists went to India on a pilgrimage. At its peak, there once was a group of 200 Buddhists on a pilgrimage to India. After 2000, Chinese Buddhists on pilgrimage to India became ever more numerous reaching more than a hundred thousand in a year. India-China Buddhist and cultural exchanges have become a great source of binding together the religion and culture of both countries, now and in the future.

SECTS

CHINESE BUDDHISM

After long-term interpretation, translations, lectures and research on Buddhist scriptures, Buddhism got introduced to China thus forming various academic and religious sects with national characteristics meanwhile externally spreading to Korea, Japan and Vietnam.

Early introduction

In recent archaeological discovery, statues of Buddha has been found in tombs of the Eastern Han Dynasty at Pengshan, Sichuan and the cliff inscriptions of Buddha has got discovered in Kongwang Mountain at Lianyungang. It is said that the introduction of Buddhist scriptures is started at the oral introduction of Borobudur scriptures (Buddhist scriptures) from Yi Cun who was the envoy of Da Yue Shi Tribe to Jing Lu in the first year of Yuan Shou in Han Dynasty (2 BCE). But it is difficult to ascertain the scripture to which it belonged to since it has been lost for a long time. The Sutra of 42 sections, which was taken from the Western Regions by the envoy of Emperor Ming in Yongping years (58–75), is conventionally taken as the evidence of the original introduction of Buddha Dharma into China but in recent years its historical veracity has been doubted making it a controversial evidence. While an exact date for the entry of
Buddhism in China is still doubtful, it is, however, certain that by the Common Era Buddhism had to spread to Chinese Han regions, especially intensively in areas like Chang’an and Luoyang as well as Pengcheng (Xuzhou) etc. Buddha was then initially considered as a kind of supernatural being so much so that Emperor Huan of Han sacrificed for the Buddha along with the Yellow Emperor (Huangdi) and the founder of Taoism, Lao Zi and recognised Buddhist monks as necromancer.

3rd and 4th centuries CE
After the Han Dynasty, Buddhist monks of India, Parthia and Kang Ju, such as Dharmakala, Dharmasaty, Samgha-varman etc successively came to Luoyang, the capital of Wei State to engage in translating the Buddhist scriptures. Then, Zhi Qian, Kang Senghui etc came to Jian Ye, the capital of Wu State (present Nanjing, Jiangsu) for promoting Buddhism. Zhi Qian won the courteous reception of Sun Quan and was knighted as a learned scholar and a temple was established for Kang Senghui. Dharmakala and Dharmasaty were skilled at the study of temperament, thus translating one volume of *Mahasanghikavinaya* namely Seng Qi Jie Xin which advocated the monks to abide by the Buddhist system and the commandment. This was the first original material for the foundation of Buddhism in China. Dharmasaty also translated one volume of *Dharmagupta-vinaya* in Baima Temple. Additionally, Kang Senghui is credited with the translation of four works such as *Uqradatta* and *The Sutra Of Eternal Life*. The translation of Buddhist scriptures in Wu State was started in Wuchang and was popular in Jianye. Zhi Qian devoted himself to the translation of Buddhist ancient books and records related to Hinayana and Mahayana Vinaya-sutra totally to 88 books and 118 volumes of which 51 books and 69 volumes still exist. Kang Senghui also translated nine volumes of *A Collection of the Six Perfection*, namely *Sat-Paramita – Samgiti*. At that time, popular texts of both Hinayana and Mahayana were part of the translation activities wherein Hinayana focussed on Buddhism and laid emphasis on mental cultivation (“follow your mind”), Mahayana laid particular emphasis on Hanny. In a word, the translations of Buddhist scriptures and the promotion and the research on Buddhism belief had laid the preliminary foundation for the development of Buddhism during the period of Wei-Jin, Northern and Southern Dynasties. Additionally, numerous temples and Buddha figures were constructed in that period but only a few has remained preserved till now.

5th and 6th centuries CE
Most of the emperors of the Southern Dynasties of Song, Qi, Liang and Chen believed in Buddhism. Emperor Liangwu sincerely believed in Buddhism and called himself “san bao nu” [three precious slave] and wanted to be a Monk for four times and was finally redeemed by the money provided by the state. He established a large number of temples and expounded the texts of Buddhism by himself and held large-scale fast ceremonies. There were 2,846 temples in Liang Dynasty including 82,700 monks and nuns. In Jiankang (present-day Nanjing, Jiangsu) alone, there were more than 700 temples, including 10,000 monks and nuns. Though Buddhism was officially prohibited during the period of Emperor Taiwu of Northern Wei and Emperor Wu of Northern Zhou but in general practice even the emperors of these dynasties supported Buddhism. Emperor Wencheng of Northern Wei ordered to excavate Yungang Grottoes at Datong and Emperor Xiaowen ordered to build Longmen Grottoes in honour of his queen mother after moving the capital to Luoyang. At the end of the Northern Wei Dynasty, there were totally 415 books and 1,919 volumes...
of Buddhist scriptures, about 30,000 temples and two million monks and nuns. In the Northern Qi Dynasty, the monk administrators took charge of about 4 million monks and nuns and 40,000 temples. In the Northern and Southern Dynasties, a large number of foreign monks came to China to promote Buddhism, which included such famous monks like Gunavaran, Gunabhadra, Paramartha, Bodhiruci, Ratnamati etc. Additionally, a number of Chinese believers also came to India for the study tour, for example, famous Fa Xian, Zhi Meng, Song Yun, Hui Seng etc came to India for pilgrimage and carried back numerous Buddhist scriptures.

7th ~ middle 10th centuries CE

The development of Buddhism in Wei-Jin Northern and Southern Dynasties created the ideological and economic conditions for establishing the Buddhist sects with Chinese characteristics in Sui and Tang Dynasties. After unifying the Northern and Southern Dynasties, Emperor Wen of Sui sent out an imperial decree to construct one temple for each of the Five Mountains and recover the temples and Buddha figures which were prohibited in the Northern Zhou Dynasty. Additionally, the state temple – Da Xing Shan Temple which was used to execute Buddhism policies was established in the capital, namely Da Xing City (Southeast Chang’an city of Han Dynasty). During Ren Shou years (601~604), 111 dagobas were established in the country and the places for translation were also widely arranged for collecting Chinese and foreign translators to translate and expound Buddhist scriptures. Inheriting the Buddhism protection policy of Emperor Wen of Sui, Emperor Yang of Sui established the famous Huiri (Jñānādivākara) Bodhimanda in Yangzhou as the centre for spreading Buddhism and continued to develop the previous translation activities. Buddhism thus became very popular in that period. During Ren Shou years, there were 3,792 important temples and 2,30,000 monks in the country who wrote 46 books and 3,28,616 volumes, reviewed and corrected 3,853 old scriptures, built and repaired 15,08,940 stone Buddha figures.

Tang Dynasty is the greatest and most prosperous age of Chinese Buddhism. Although the emperors of Tang Dynasty called themselves the descendants of the ancestor of Laozi and respected Taoism, they actually also concurrently adopted Buddhism. Emperor Taizong of Tang received assistance from monks in his efforts to unify the state and bring peace to disturbed areas. So instantly after inheriting the throne, he sent out an imperial decree to establish temples at the “war-disturbed places” in the country and founded the scripture translation school at Da Ci’én Temple so as to invite the well-known monks at home and aboard to translate and promote scriptures and cultivate a large number of eminent monks and scholars. After Emperor Gaozong inherited the throne, official temples were established in the capital and various cities in order to pray for peace and prosperity. Moreover, Empress Wu Zetian ordered to establish Da Yun Temple at various cities. During the whole Tang Dynasty, the Buddhist monks were highly respected and received many honours and rewards. Monk Amoghavajra once served for Emperors Xuanzong, Suzong and Daizong of Tang and was promoted as Su Guo Gong (a Chinese nobility title) and after his death, Emperor Daizong of Tang cancelled the morning court meetings for three days so as to grieve over his death. There were many famous Chinese monks in Tang Dynasty whose a deep and wide comprehension of Buddhist philosophy far exceeded those of the previous generations. These monks laid the theoretical foundation for establishing various religious sects with national characteristics. Meanwhile, Buddhist beliefs were also widely accepted by the masses thus leading to the growth of folk tales, narrative literature etc which greatly contributed to the development of architecture, sculpture, painting, music etc and enriched the Chinese culture and art. In Tang Dynasty, a large number of foreign monks and scholars came to China to engage in missionary work and Buddhist scriptures translation. Meanwhile many Chinese monks (such as Xuan Zang, Yi Jing etc) travelled to India for pilgrimage and studies. Their works spread Chinese Buddhism to Korea, Japan, Vietnam and Java (present-day Indonesia) and strengthened the relationship between China and other Asian countries on religion, culture and commerce. However, during the 5th Huichang Year (845 CE), there was large-scale persecution of Buddhists due to social and economic reasons etc Emperor Wuzong ordered to expropriate the landed
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Cultural Contacts

property of the temples, destroy Buddhist temples, derobe Sramana and force the monks to resume secular life. According to the records of Tang Hui Yao, about 4,600 temples and 40,000 Buddhist buildings such as monasteries, Caturdesa etc were destroyed at that time. Properties of temples were also expropriated and 2,60,500 monks and nuns were forced to resume secular life. Obviously, Buddhism suffered from a great persecution.

The flourishing development of Buddhism promoted emergence of independent sects and schools of Mahayana during the Song and Tang dynasties. For example, the Tiantai Sect was founded Zhi Yi; the Three Treatise School by Ji Zang; the Dharma Character School by Xuan Zang and Kui Ji; Vinaya Schools by Dao Xuan, Fa Li and Huai Su respectively at the South Mountain, Xiang Bu and East Tower; the Pure Land Sect which was initiated by Tan Luan of the Northern Wei Dynasty, continued by Dao Chao of Sui Dynasty and integrated by Shan Dao of Tang Dynasty: the North and South Schools of Chan Buddhism respectively established by Daman Hongren’s follower Shen Xiu and Hui Neng; “the Five Schools of Chan Buddhism (namely Weiyang, Linji, Caodong, Yunmen and Fayan)” successively appearing at middle Tang Dynasty; the Hua-yen school established by Fa Zang; and the Esoteric Buddhist Sects founded by Indian monks Subhakarasimha, Vajrabodhi, Amoghavajra and Hui Guo. Many of these Mahayana sects were introduced overseas instantly after their establishment thereof along with the development of external communication in China in Sui and Tang Dynasties.

Middle 10th ~ middle 13th centuries CE

At early Northern Song Dynasty, the imperial court adopted the protection policy for Buddhism. In the first Jianlong year (960 CE), 8,000 monks were taken across and successively 157 monks such as Xing Qin were assigned to India for seeking Buddha Dharma, and meanwhile Zhang Congxin was order to engrave Tripitaka at Yizhou (present Chengdu, Sichuan). In the first Tai Ping Xing Guo year (976 CE), 1,70,000 monks were taken across, and the scripture translation school was established within five years to recover the scripture translation which was interrupted for up to 170 years since the sixth Yuan He Year of Tang Dynasty (811 CE). Although the scale of scripture translation was greater than that of the Tang Dynasty, the achievement thereof was poorer. The Chan Buddhism, especially Lin Ji and Yunmen, was most prosperous among the religious sects followed by the Tian Tai, Hua Yan, Vinayana Schools and the Pure Land Sect. Since sects like Hua Yan Chan and Nian Fo Chan etc were combined with each other and advocated “consistency of Buddhism (Tian Tai Hua Yan) and Chan” and “consistency of contemplation and Chan”, they were widely popular. Additionally, the Tiantai sect which was divided into Shanjia and Shuwai sects as well as the Nianfo Chan association was greatly prosperous and had a great influence over the masses. In the fifth Tianxi year (1021 CE), there were 4,60,000 monks and nuns and 40,000 temples. The year 1021 was, therefore, regarded as the peak period of development of Buddhism in the Northern Song Dynasty. During the period of Emperor Huizong (1101~1125) since the imperial court sincerely believed in Taoism, an order was issued to integrate Buddhism with Taoism and change the Buddhist temple into Taoist temple. Buddhism thus once again suffered from persecution.

In the Southern Song Dynasty, Jiangnan Buddhism was still prosperous. Sects other than Pure Land and Chan, however, gradually fading due to the official restrictions on the development of Buddhism. Because Chan sect did not reserve any word records and not focus on scriptures, it had a small impact during Huichang Buddhist persecution and wars of the Five Dynasties. The Pure Land Sect focussed on whole heartedly chanting the name of Amitabh Buddha so it was simple and easy. Meanwhile, the Chan monks after the Northern Song mostly belonged to Pure Land Sect so Pure Land Sect could continue to be prosperous till modern times.

Confucianism and neo-Confucianism of Song Dynasty not only absorbed the thought of Hua Yan and Chan sect to enrich the contents thereof but also criticised and rejected Buddhism. Ouyang Xiu was the most well-known Buddhism excluders but the rejection was once opposed by Qi Song monk, the prime minister of Song Dynasty namely Zhang Shangying, Li Gang, Liu Mi etc. Zhang Shangying wrote The Sastra on Protecting the Dharma and created Three Religions Compromise Theory. The thought of Kong Zi was the same as those advocated by Buddhism. Confucianism could be used to cure skin disease, Taoist could cure blood vessel disease and Buddhist were to cure bone marrow disease so
the real intention of the three sects were consistent with each other. Moreover, San Jiao Ping Xin Lun created by Liu Mi also had the same purport.

**Middle of 13th ~ 19th centuries CE**

The governor of Yuan dynasty advocated Tibetan Buddhism but also adopted the protection policy for Chinese Han Buddhism. Chan Sect and Rissh Sech etc in Buddhism continued to spread and develop with increased temples and monks and nuns. From Shi Zu to the 28th year of Yuan (1291 CE), there were 42,318 temples, 2,13,000 monks and nuns in the country and meanwhile, strict monk administrators were set in centre and local governments so as to supervise the monks. Moreover, Rectified Baizhang’s Commandments by Imperial Order was issued and enforced and the famous Tripitaka of Puning Temple was also engraved in that period.

After the period of Emperor Wanli of Ming Dynasty, Zhu Hong, Zhen Ke, De Qing and Zhi Xu emerged and further internally developed the theories of Chan sect, Buddhism, Rissh sect etc. They externally combined with Confucianism, Buddhism and Taoism. Such an integration was greatly welcomed by literatti and officialdom and believed by the common people. This also promoted development of Buddhism with more Chinese characteristics.

During the early Qing Dynasty, the imperial family believed in Tibetan Buddhism and adopted the policy of restricting Chinese Han Buddhism. The restriction was slightly relaxed during the period of Emperor Kangxi and Emperor Kangxi. They invited eminent monks who had gone into seclusion at the late Ming Dynasty to return back and make decadent Buddhism active again. Emperor Yongzheng paid attention to Tibetan Buddhism but he advocated that Confucianism and Buddhism shall run parallel in the same system and various sects of Buddhism shall be fused with each other. He also prepared The Magic Book pick differentiation and Yu Xuan Yu Lu by himself and advocated that all sects shall chant the name of Buddha thus imposing an important impact on Buddhism of modern times. Emperor Qianlong issued Qianlong Version Tripitaka and edited Combined Tripitaka of Man, Han, Meng and Zang which certainly drove the development of Buddhism. Since the late Qing Dynasty, Yang Wenhui, Ouyang Jingwu and others established scriptures inscription office, Buddhist college, Buddhist association etc under the promotion of Japanese and Western Europe Buddhist research and thus opened a new era for researching the philosophical connotations of Buddhism. Modern Chinese intellectuals, such as Kang Youwei, Tan Citong, Zhang Taiyan, Liang Qichao, and others were all influenced by Buddhism. Liang Qichao’s famous work Belief of Kindness was inspired by the Buddhist philosophy. Additionally, a large number of famous monks, such as Yue Xia, Di Xian, Yuan Ying, Tai Xu, Hong Yi and others contributed to the promotion and development of modern Buddhism in China to a prosperous and flourishing belief.

(Huang Xinchuan)

**TIANTAI SCHOOL**

Tien-Tai School is the earliest Buddhist schools established in China and is named after Mount Tiantai because its founder Zhiyi of the Sui Dynasty lived there.

Tien-Tai School honoured Indian Longshu (Nagarjuna) as its initial patriarch, Huiwen in the Northern Qi Dynasty (550-577) the second, Huisi the third, Zhiyi the fourth, Guanding the fifth, Zhiwei the sixth, Huiwei the seventh, Xuanlang the eighth and Zhanran the ninth.

In the first year of Tian Jia Period of Emperor Wen of Chen Dynasty (560 CE), Zhiyi, the founder of the school, followed Huisi, his teacher to study Fahua Samadhi at the Dasu Mount (present-day Xinyang, Henan) and finally gained the true essence. He came to Jinling (present-day Nanjing, Jiangsu) in the first year of Guangda Period (567 CE) and was invited to live in the Waguan Temple to deliver lectures on Saddharma Pundarika and paraphrase Mahāprajñāpāramitā Upadeśa where he not only addressed speeches but also wrote books and set up his own theories. In the seventh year of Taijian Period of Chen Dynasty (575 CE), Zhiyi invited to live in the Waguan Temple to deliver lectures on Saddharma Pundarika and paraphrase Mahāprajñāpāramitā Upadeśa where he not only addressed speeches but also wrote books and set up his own theories. In the seventh year of Taijian Period of Chen Dynasty (575 CE), Zhiyi led his over 20 disciples including Huibianto to live in Mount Tiantai for 10 years and established the Tien-Tai School. Finally, Zhiyi died in Sui Dynasty and was buried at the foot of Xinchang Buddha in Zhejiang. His disciple Guanding who was faithful in promoting his theories and essences built the Guoqing Temple. The Tien-Tai School then blossomed to its peak but declined soon after his passing away. With support from emperor
Jing Shu. The Tien-Tai School regarded Saddharma Ming Xuan Yi, Jin Guang Ming Sentences and Guan namely, Guan Yin Xuan Yi, Guan Yin Shu, Jin Guang Sūtra Sentences, Saddharma Puṇḍarīka Sūtra Doctrines of Tien-Tai School” namely recorded and edited the “Three Major Masterpieces instead of writing so that his disciple Guanding modern scholars.

Guoqing Temple, Tiantai mountain, Zhejiang Province, China

The contemporary development of the school ever before. It later grew in the form of a religion. The Tien-Tai School has, however, been not as popular as the other schools. During the Song Dynasty, the Tien-Tai School was divided into two wings: Shanjia Wing and the Shanwai Wing. The Zhili branch living in Siming (present-day Ningbo, Jiangsu) considered itself to be the straight successor of the Tien-Tai School and called itself, the Shanjia Wing, while the other branch with Wu’en, Hongmin, Yuanqing, Tianzhao and Zhiyuan as representatives and holding different thoughts was degraded as the Shanwai Wing. These two wings violently debated on various aspects of Tien-Tai doctrines when the Zhili branch moved ahead. However, after that, the the Tien-Tai School gradually tended to fall in silent oblivion. In Ming Dynasty, the founder pavillion of the Tien-Tai School was rebuilt and its ancestral temple with carved scriptures was repaired towards the end of Qing Dynasty. Guxu and Dixian of early Republic of China further advanced the School and spread its doctrines across China. Today, Yanxu, Xingci, Jingguan and a number of eminent monks are expanding doctrines of this school with great commitment. Since the Yuan Dynasty, the Tien-Tai School has, however, been not as popular as ever before. It later grew in the form of a religion. The contemporary development of the school has been emphasised and studied in detail by modern scholars.

When Zhiyi was alive, he simply made narration instead of writing so that his disciple Guanding recorded and edited the “Three Major Masterpieces of Tien-Tai School” namely Saddharma Puṇḍarīka Sūtra Sentences, Saddharma Puṇḍarīka Sūtra Doctrines and Maha Samatha Vipasyana which were considered as the essential classics of Tien-Tai School. Besides, there are “Five Short Classics of Tien-Tai School”, namely, Guan Yin Xuan Yi, Guan Yin Shu, Jin Guang Ming Xuan Yi, Jin Guang Ming Sentences and Guan Jing Shu. The Tien-Tai School regarded Saddharma Puṇḍarīka (The Lotus of the True Law) as its basis so it was also called Nichiren Buddhism.

The Tien-Tai School took Saddharma Puṇḍarīka as its tenets, Mahāprajāpāramitāśāstra (Great Treatise on the Perfection of Wisdom) as its guidelines and the Nirvana Sutra as its basis and Prajña Sutra as its method to visualise the truth. Varieties of sūtras were cited to increase creditability and various scriptures were referred to gain success. In addition to inheriting and developing the One Noting Mind and Three Reflections of Huiwen and Huiji, the School also absorbed thoughts of the “Three Treatises” that was popular in the Southern Dynasty and Prajñā and inherited critically the ten Panjiao (analysis and judging on for teaching) of North and South. As a result, theories of the Tien-Tai School are combination of the Southern philosophical connotations and the Northern’s emphasis on the practices in the Northern and Southern Dynasties (420-589 CE). It proposed to make use of Samatha and Vipasyana equally for learning theories and contemplating.

According to Huisi, all things in the world were unreal. All phenomena were seen as the substratum of existence and phenomena were empty of self-nature. Phenomena were seen as unchanging and undifferentiated substratum of existence which was untruth designation. All things arose from causes and there was no constantly unchanged substance, which was called as “emptiness”. But “emptiness” was also a part of the dharma-nature instead of being beyond the nature or being produced and worked out, which was called the “Middle Path”. Therefore, all things were neither totally empty nor entirely untruthful, but half-empty, half-untruthful. It was empty, untruthful and half-empty and half-untruthful at the same time. None of these three elements may exist if they are independent without relying on the other two. Reflecting emptiness and untruthfulness from the middle path showed the wholeness of these three elements which was regarded as their integration. As regards to meditation and practice, the Tien-Tai School demanded “reflecting emptiness, untruthfulness and the middle with one mind” to cast off avidya and acquire liberation and Nirvana.

The Tien-Tai School stressed that thoughts and true suchness were the same because that all things were products of the moment of thought, existed in the “Ten Realms”, of which were composed by the six mortals like gods, human beings, asuras, hell denizens, hungry ghosts and animals and the four immortals like śrāvakas, pratyeka-buddhas, bodhisattvas and buddhas. The six mortals could ascend to the level of the Buddha and the Buddha could also appear in the six mortals. The “Ten Realms” were composed by themselves mutually and all constituted the “Hundred Realms”. What
the “Ten Realms” relied on were form, sensation, conception, conduct and consciousness which further constituted the “secular world” while rivers, mountains and lands constituted the “non-sentient world”. All the three worlds existed in the “Ten Realms”, thus totally having 30 varieties of worlds. There were 3,000 varieties of worlds in the “Hundred Realms” that’s “one mind creates 3,000 worlds”. Meanwhile, this “one mind” is neither outside the three thousand worlds nor in the front of them but contains them.

The Tien-Tai School was also divided into five different Buddhist periods ie the period of Avatamsaka, the period of Agamas, the period of Vaipulya, the period of Prajā and the period of Dharmapundarik/Nirvana period and declared that the Tien-Tai School lied in the highest Avatamsaka period. It was divided by the four-fold methods and four doctrines, the former meant such forms or methods as employed by Śākyamuni, including sudden enlightenment teaching, gradual teaching, secret teaching and variable teaching; the doctrines were explanations made by Śākyamuni based on the profoundness, including tripitaka teaching, shared teaching, distinctive teaching and perfect teaching. The eight teaching methods were integrated in the four periods of Dharmapundarik. Saddharma Pundarika was the saying at the last term and was considered as the ultimate of teaching with pure perfection and exclusiveness and the best among the eight teaching methods. The Tien-Tai School thus belonged to a complete Buddhism with perfect doctrines. It was founded by Zhiyi, spread widely by its fifth patriarch Guanding and prevailed for a time but gradually perished. At the middle of Tang Dynasty, Zhanran further proposed that Buddha existed everywhere in the nature, that is, Buddha was ubiquitous in all realms, never blocked by the consciousness or by the nature. Therefore, it could be said that Buddha existed in even a single grass, a rock or a dust. All contained 3,000 worlds and defilement, purity, virtuousness and evilness could all be seen as natural virtues. Śākyamuni never got rid of evil but could avoid conducting evils and

Ichchantika never lost the goodness but stopped to conduct goodness. So it could be said that goodness and evilness existed in everything. The three dharma ie, citta-dharma, Buddha Dharma and Sattva Dharma, all have the 3,000 worlds and integrate with each other in spite of their differences in nature, cause and effect. That is why no difference exists in the three dharmas. Siming Zhiili (960-1028) of Shanjia Wing in Song Dynasty proposed the theory of “following other theories according to the conditions” which means that the truths proposed by other schools are not contained in the different things and are separated with the things. Therefore, it was also called the “other theory” or “but theory” or “one theory”. According to the perfect teaching, the true suchness contained different phenomena which combined into each other. All dharmas were left alone to be what they really were, that is, all performed according to conditions and remained unchanged. To be unchanged was to follow conditions which meant to be unchanged. This was “following one theory according to the conditions”. On the contrary, the Shanwai Wing insisted on contemplation out of true thought and valued the spirit of natural thought. From the Yuan Dynasty period onwards, the theoretical aspect of the School failed to make any significant new additions and the successors approached Tien-Tai by means of deep meditation which promoted the blending of deep meditation and theories of the Tien-Tai School.

In respect of meditation and practice, Tien-Tai School proposed the three contemplations in one thought and the 3,000 worlds in single thought, there were such four kinds of meditative formats as long-sitting, long-walking, sitting-waking and half-sitting and half-walking. Prior to the beginning of meditation, the 25 varieties of conducts ought to be made including acquiring five favourable conditions, cleaning five desires, casting five coverings, adjusting five matters and doing five dharmas. The 10 objects were contemplated at the time of formal practice namely five skandhas, vexation, sickness, karma, mara, samatha, all evil sight, arrogance, two vehicles and Bodhisattva. Ten contemplation methods were used including meditating inconceivable objects, arousing buddhi heart, resting the thought beyond samatha and vipasyana, cutting persistence, recognising block, adjusting aids, aiding against blocks, placing, tolerating, and liberation from love while the precedence obtained were the six contained in perfect teaching including principle Buddha, name Buddha, contemplation Buddha, similarity Buddha, breaking-demonstrating Buddha and ultimate Buddha.

Since the Tang Dynasty, the Tien-Tai School began to spread to foreign countries, successively to the northern Korea, the southern Korea and Japan,
where it witnessed phenomenal development and have maintained influences even today.

The Tien-Tai School continued to have an impact on Chinese Buddhism and many persons studying Buddhism take great interests in its theories. As one sect of Chinese Buddhism, it attracts both scholars and believers.

(Huang Xianian)

**FAXIANG SCHOOL**

Faxiang School is a school of Buddhism originated in China. It was founded in Chang'an (present Xi'an) in Tang Dynasty (618–907 CE) by Master Xuanzang who spent 17 years in India, travelling and studying under various Buddhist masters.

After the 1st century CE, Yogacara with doctrines of consciousness-only started to appear in Indian Mahayana. Additionally, with the theory teaching that our understanding of reality comes from our own mind, it is also named as the Vijnapti-mātratā School (“Consciousness-Only School” in Chinese). Faxian School obtained its name because of dealing with the phenomenal appearances of dharma.

Xuanzang was given strong support and many assistants by the Tang Dynasty, the Faxian School therefore flourished at that time. Xuanzang's disciple, Kuiji, is considered to be responsible for the development of the Consciousness-Only School. Since he lived in Ci'en Temple in Chang'an for a long time, he was addressed respectfully as “Master Ci’en” and the Faxian School was also named as the “Ci’en Sect”. Another sect opposite to Kuiji was Ximing School founded by Silla monk Yuance. Kuiji's disciple Huizhao (650-714 CE) endeavored to vindicate the teaching of his master and “Ci’en Sect” entered into a period of great prosperity. Huizhao's disciple Zhizhou (668-723 CE) treaded on the heels of his master and wrote books and developed his propositions. However, Faxian School began to decline after Zhizhou and became oblivious by the time of the Song Dynasty. With decline in direct contact with India, this sect withered and became the most short-lived sect. In the late Ming Dynasty, Faxian School once had influence on many thinkers like Wang Fuzhi (1619-1692 CE) whose Vein of Faxian had quite a refined analysis on basic concepts of “Ci’en School”. During the period of the Republic of China (1912-1949 CE), there was once a renaissance of the Consciousness-Only School. Public figures in Buddhist circle set up research institutions to cultivate Buddhist talents and found some lost ancient books about Faxian School from Japan and scriptures and published philosophical texts. Lay Buddhists under the leadership of Ouyang Jingwu of Nanjing China Buddhist College believed that Faxian and Consciousness-Only were two different schools. But Taixu proposed opinions from perspectives of development of Buddhist thoughts and believed that Faxian and Consciousness-Only were the same school. Some people thought that the Consciousness-Only School contained a number of positive factors, therefore, Faxian was taken as a compulsory course, which was known as “Faxian as the standard for the teaching dharma”.

Faxian School claims that there are “Six sutras and Eleven Scriptures”, the basic text of the Sect. Six sutras refer to Avatamsaka sutra, Sajdhinirmocana-sutra, Sutra on Merits and Virtues of the Buddha, Abhiddharma sutra, Lankavatara sutra, and Ghana-vyūha-sūtra, while the 11 scriptures are Yogacarabhumi-sastra, Aryavacaprakarana-sastra, Mahayana sutralamkara, Pramanasamuccaya, Mahāyāna-samgraha-śāstra, Bhumi-sastra, Yogacara-vada Sastra, Alambanapariksa, Vimsatika Vijnapti Matrata Siddhī, Madhyanta Vibhaga Tika, Mahayan abhidharma Samuccaya Vyakhya. Among the six sutras and 11 scriptures, Vijnaptimatratasiddhi-Sastra, Yogacarabhumi-sastra and Samdhinirmocana-sutra are fundamental sutras and scriptures. Another saying proposes, “One main and 10 branches”, that is, Yogacarabhumi-sastras the main sutra and another 10 as branches which included Mahāyāna-śatadharma-prakāśamukha-śāstra, Paśca-skandha-prakaraṇa, Aryavacaprakarana-sastra, Mahāyāna-samgraha-śāstra, Mahayanabhidharma Samuccaya Vyakhya, Madhyanta Vibhaga Tika, Vimsatika Vijnapti Matrata Siddhī, Vijnaptimatratasiddhi-trimsai-kakarika-sastra, Mahayana-sutralamkara and Yogacara-vada Sastra. Annotation on Vijnaptimatratasiddhi-Sastra by Kuiji, The Cheng Weishi Lun Liao-yi-deng by his disciple Huizhao and The Cheng Weishi-Lun-Yamnichao by Zhizhou are the renowned “three masterpieces of Yogacara” and are basic books for understanding Yogacara theories.

With its deep level in theory and thought, Faxian School is one of the most closely connected...
sects with the Indian Buddhism. It advocates the ideology of “Consciousness Only” believing that all kinds of things and phenomena in the world are gained by subjective consciousness of human. The central doctrine of the School is that of eight consciousnesses, that is, five sense consciousnesses including eyes, ears, nose, tongue and body, the sixth or sense-center consciousness which forms conceptions, the seventh or thought-center consciousness (manasvijñana) which wills and reasons on a self-centered basis and the eighth or storehouse consciousness (alaya). The last one is the most important as it is the source of all phenomena, and can produce manifestation of the world which is named as the “seed consciousness”. Besides emphasising “consciousness” as the universal noumenon, the system of the school also constructs five dharma and hundreds of changes, proposing in the final analysis that matters in the world rest on five dharma and its hundreds of manifestations. Five dharmas include: (1) Citta (2) Cetasa (3) Rūpa (4) Citta-viprayukta-dharma and (5) Asamskrta-dharma. Citta-dharma has eight types of changes, and belongs to brain thinking phenomenon. Caitasika-dharma refers to 51 kinds of changes generated in concert with heart such as all annoyances. Rūpa refers to matter; however, it generates from heart consciousness, and has 11 types of changes. Citta-viprayukta-dharma has 24 types of changes, that is, phantasm of universal changes which are not influenced by Citta and Caitasika-dharma such as time, space, quantity, scale, gain and loss, birth and death, character and so on. Asamskrta-dharma has six changes, that is the still and permanent stage of dharma without birth, death and changes. This is the truth shown in the Buddha dharma, and the fundamental of the Consciousness-Only School. Five dharma and hundreds of manifestations are the perspectives of Vijnaptimātratā School on the whole world, with Citta and Cetasa belong to mental phenomena, Rūpa and Citta-viprayukta-dharma to natural phenomena and Asamskrta-dharma to realm pursued by philosophy and religion. They form various kinds of relationships. Among these relationships, heart consciousness is the highest, without which all matters in the universe cannot exist. Tri-svabhava is the epistemology in Yogacara for observing the creation of all things in the world. The so-called Tri-svabhava refers to parikalpitah-svabhava, paratantra-svabhava and parinispanna-svabhava. Parikalpitah-svabhava states that the cognitions on the world of all living creatures are the cognitions generating from abhuta-kalpana and acquisitive instinct. Paratantra-svabhava states that since all things on earth are dependent arising from others, relationships of dependent co-arising exist between all things on earth and without this relationship nothing on earth can originate. Parinispanna-svabhava identifies that after getting to know the two misunderstandings of cognitions of sentient beings on parikalpitah-svabhava and paratantra-svabhava, practitioners will know that natures of all things on earth are empty and will achieve satisfactory sunyata cognition which is also called asthusness, bhuta-samjna, dharmadhatu, dharma nature, nirvana and so on and is the supreme valid cognition. There are progressive relationships among the three, with parikalpitah-svabhava as the universal phenomena of people’s cognition, paratantra-svabhava as relationships founding in people’s cognition and parinispanna-svabhava as the ultimate completeness of the cognition. Faxian School believes there are four kinds of cognitions including division of characteristics, division of seeing, self-witnessing aspect and re-witnessing aspect. Division of characteristics refers to external matters which can be perceived by eyes, ears, nose, tongue, body and consciousness, that is, objective existing matters. Division of seeing refers to the reaction on external matters generating from six cognitions, that is, the objective knowledge of people. Self-witnessing aspect refers to further cognition based on division of seeing, that is, subjective cognizance. Re-witnessing aspect refers to the ultimate and absolute correctness of cognition. Vijnaptimātratā School had a metaphor on four kinds of cognitions, division of characteristics like the cloth, division of seeing like the scale, self-witnessing aspect like counting the size of the measured cloth and re-witnessing aspect like proving the correctness of the result. The theory of four kinds of cognition is the unique proposition of Yogacara and one of precise theories of Yogacara masters. Pancagotrāni theory includes Shravakayana caste, paccaka caste, Buddha caste, indefinite caste
and outcasts. These five caste theories are the basis to demonstrate the enlightenment. The former four castes can achieve the buddhahood of arhat, Bodhisattva and Buddha, however the last one can not become Buddha. Besides, Faxian School made contributions to the development of Buddhism tsema by the need of debates. The Yogacara theory has played an important role in promoting the altitude of Buddhism on philosophising, therefore, it is emphasised and studied by intellectuals fond of thinking in successive dynasties.

In the late 7th century, Faxian School was introduced to Japan and Silla and so far there are still many people studying Yogacara.

(Huang Xianian)

TIBETAN BUDDHISM

Bod brgyud nang bstan chos lugs, also known as Tibetan Buddhism, is one of Chinese major Buddhist sects, Mahayana Buddhism, one of three languages of Buddhism.

Tibetan Buddhism emerged in the 8th and 9th centuries CE and matured in the 12th and 13th centuries CE and it was characteristic of Indian Buddhism in the middle and late period. In the 7th century CE, Buddhism spread from India, Nepal, the Tang Dynasty and the Western Region to Tibet and evolved into Tibetan Buddhism characterised by humane and geological environment, undergoing epoch-making dynastic history of bstan pa snga dar and bstan pa phyi dar.

Bstan pa snga started from King Songtsan Gampo (the middle 7th century CE) and ended in the period of Gldarma banning Buddhism (the middle 9th century CE) and it lasted for about 200 years, entering into a golden period of Buddhism spreading to Tibet and evolving into Tibetan Buddhism. In the 8th century CE, Tibet sent envoy to India to invite eminent monks such as Santiraksita/zhī ba vtsho (the 8th century CE), pad ma vbyung gnas (the 8th century CE), Bimalamitra (the 8th century CE) and Kamalashila (740-795 CE) to build temples, form monk groups, translate Sanskrit scriptures and teach Tripitaka (Three Treasures) in Turo. In the heyday of Buddhism, Tibet banned the spread of Buddhism, making Tibetan Buddhism entre into centennial dark ages.

Bastan pa phyi dar started from the 10th century CE and ended during the emergence of dge lugs pa in the 15th century CE and it lasted for 400 to 500 years. In bstan pa phyi da, Tibetan Buddhism resurrected in Tibet and ushered a new era after being banned for a period when some young Tibetans converted to Buddhist and went to India to study. In the early 10th century CE, a large number of young Tibetans went to India to study dharma, of which lo chen rin chen bsang po (958～1055 CE), vbrog mi shakya ye shes (993～1074 CE), nag tsho lo tsa w ba shul khrims rgyal ba (1011～1064 CE) and mar pa chos kyi blo gros (1012～1097 CE) stood out from others. After completing study in India and returning to hometown, they taught sutra and dharma and translated sutra at the same time, launching a campaign for spreading Buddhism in Tibet. It is worth mentioning that Aatisha (982～1054 CE) made disciples and taught dharma in Tibet, making a great contribution to the formation and development of various Tibetan Buddhist sects.

Tibetan Buddhism is renowned for complete Tripitaka (Three Treasures), namely Sutra Pitika, Vinaya Pitika and Abhidharma Pitika including Chinese Tripitaka of bkav vagyur (Sutra Pitika and Vinaya Pitika) and bstan vgur (Abhidharma Pitika) as well as numerous well-preserved and spread literatures and sutras which boast all-inclusive contents and encompass rig gnas bcu such as technology, medicine, phonetics, Astika, Buddhism, rhetoric, rhetorique, prosody, drama and astrology and humanities and social sciences and natural science including Buddhism, philosophy, logic, history, culture, ethics, moralities, geology, ecology, literature, arts, architecture, astrology, calendar and medicine.

Tibetan Buddhism acquired mastery of theg dman (sthaviravada), theg chen and rdo rje theg pa (Trantrism), Tripitaka (Three Treasures) or three teachings and developed Tibetan Buddhist theoretical system and practice methods for percept lineage, systematic doctrines, sectarian insights, Tantric lineage, practice sequence and achieving complete Buddhahood. Therefore, Tibetan Buddhism is characterised by integration, system and lineage. Additionally, it achieved great attainments in theoretical system such as Tantric lineage, reincarnation of living Buddha, temple education, religious rites, literatures and sutras, Nyaya sutras and Madhyamika and developed unique sectarian style and distinctive religious culture.

Tibetan Buddhism split into more than 20 relatively independent sects and schools with...
different doctrines and distinctive style, including five major sects such as dge lugs pa, rnying ma pa, sa skya pa, bkav brgyud pa, jo nang ba plus other sects and schools such as bkav gdams pa, zhi byed pa, gcod lugs and bu lugs. In particular, bkav brgyud-pa featured complicated dharma and many branch sects including three dharma lineages such as shangs pa bkav brgyud, mar pa bkav brgyud and dwags po bkav brgyud. Among them, dwags po bkav brgyud developed its own style and had four branch sects such as karma bkav brgyud, tshal pa bkav brgyud, phag gru bkav brgyud and vbam ram bkav brgyud and eight branches such as vbrug pa bkav brgyud, vbi ri gung bkav brgyud, stag lung bkav brgyud, gayav bzang bkav brgyud, khrho phu bkav brgyud, shug gseb bkav brgyud, yel pa bkav brgyud and smar tshang bkav brgyud, which spread across Tibet.

Meanwhile, Tibetan Buddhist sects emerged and developed in an imbalanced way. Due to variation in space and times and subjective and objective conditions, some sects such as shangs pa bkav brgyud were ephemeral; some sects such as Kadampa and Zhi-byed-pa assimilated into other sects by means of proselytism and the dharma lineage had link with others; some sects such as dwags po bkav brgyud achieved prosperity and spread widely.

Tibetan Buddhism spread in the minorities’ areas where Tibetan, Mongolian, Tu Nationality, Yugur and Naxi Nationality resided, some domestic regions such as Wutai Mountain in Shaanxi and Chengde, Hebei Province and some foreign countries and regions such as Bhutan, Nepal, India, Mongolia, Russia, North America and Europe.

RNYING MA PA SECT

Mying ma pa, one of the major sects of Tibetan Buddhism, the dharma lineage sourced from bstan pa snga dar (the 8th century CE) and it was called mying ma by posterity to distinguish from gsar ma founded in bstan pa phyi dar. Rnying ma pa had three major lineage systems of ring brgyud bkav ma, nye brgyud gter ma and zab mo dag snang gi brgyud pa. In reality, ring brgyud bkav ma and nye brgyud gter ma spread and zab mo dag snang gi brgyud pa depended on ring brgyud bkav ma and nye brgyud gter ma and thus it was not classified as an independent lineage system.

Ring brgyud bkav ma went through the early, intermediate and late development stages and became a sect boasting long history and orthodox dharma lineage in Tibet. The sutras such as sgyu vphrul, vdus pa mdo andems phyogs expounded the doctrine of Ring brgyud bkav ma. It is worth mentioning that gnyags dzanya na ku ma ra (the 8th century CE) in the early stage, gnubs sangs rgyas ye shes (772~867 CE) in the intermediate stage and zur gsum in the late stage all made a great contribution to promoting the development of Ring Brgyud bkav ma.

Zur po che shakya vbyung gnas (1002-1062 CE), zur chung shes rab grags pa (gsang bdag sgro phyogs pa, 1014~1074 CE) and zur shakya seng ge (gsang bdag sgro phyogs pa, 1074~1134 CE) were collectively known as zur gsum. After zur gsum preached ring brgyud bkav, especially gsang bdag sgro phyogs pa developed many disciples, ring brgyud bkav spread widely. When it spread to mdo khams, ring brgyud bkav was called khams lugs.

Nye brgyud gter ma is the most important Sharia teaching lineage of Nyingma and its dharma lineage traces its history back to bstan pa snga dar (the 8th century CE). Eminent monks such as pad ma vbyung gnas stored Tantric sutras, Buddha statues and sacred vessels in different secrete places and named it gter ma. In bstan pa phyi dar (the 12th century CE), many Tertons appeared with legend unearthed the Terma and built temples to teach it, creating Terma lineage system. Nye brgyud gter ma split into byang gter and lho gter.

Byang gter was founded by Terton rig vdzin rgod ldem dngos grub rgyal mtshan (1337-1409). After unearthing mdzod lnga and other Terma sutras at the age of 19, he compiled and taught Terma and founded byang gter. The temples such as rdo rje
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Brag dgon and dzogs chen dgon were representative temples that preach the doctrine of byang gter.

Lho gter was founded by Terton gter bdag rat na gling pa (1403–1482 CE) who compiled and collated Terma Part I unearthened by nyang nyi ma vod zer (1124–1192 CE), Terma Part II unearthened by gu ru chos kyi dbang phyug (1212-1273 CE) and Terma unearthened by himself and founded lho gter. The temples such as Mindroling Kloster and Palyul Temple were representative temples that preach the doctrine of lho gter.

Nyingma eminent monk Klong chen rab vbyams pa (1308-1363 CE) built thar pa gling in Bhutan/vbrug yul. Then, Nyingma spread to regions such as vbras ljongs, Nepal and India and built many temples in different regions and Nyingma monks went to rdzogs chen dgon to study Buddhism in the 1950s.

(Kalsang gyal)

**SA SKYA PA SECT**

Sa skya pa, one of the major sects of Tibetan Buddhism and its Buddhist dharm, attributed to Indian master birlawpa and Tibetan translator vbrog mi shwakya ye shes (993-1074) who went to India to study Buddhism dharm and returned to Tibet to teach vkhon dkon mchog rgyal po (1034-1102). In 1073, vkhon dkon mchog rgyal po built temples and taught Buddhism dharm, founding sa skya pa that advocated, preached and practiced lam vbras. Sa skya gong ma nnam Inga, namely, kun dgav snying po (1092–1158 CE), bsod nams rtse mo (1142–1182 CE), grags pa rgyal mtsan (1147–1216 CE), kun dgav rgyal mtsan (1180–1251 CE) and vgro mgon vphags pa blo gros rgyal mtsan (1235–1280 CE) made a great contribution to promoting the development of sa skya pa.

Sa skya pa was in its heyday in the Yuan Dynasty, fell into decline in the Ming Dynasty and was at a low ebb in the Qing Dynasty. With its temples distributed across Tibet, Sa skya dgon in sa skya County, Shigatse, Tibet was renowned as an ancestral temple and central temple.

Since the foundation, sa skya adopted family hereditary system. In the late Yuan Dynasty (1324 CE), the sect split into four bla brangs, namely, gzhi thog, rin chen sgang, lha khang and dus mchod that had their own people, land and religious power. In the middle of Ming Dynasty, the hereditary system of gzhi thog, rin chen sgang, lha khang was ceased and dus mchod held the dharmaraja power of Sa skya. Subsequently, dus mchod split into phun tshogs and sgrol ma whose immediate family members succeeded as dharmaraja in turn with the religious power of sa skya in name only. Actually, they were granted limited appeal and power.

Many eminent monks stood out from others and formed different schools such as Exoteric Buddhism, Tantric Buddhism and Tantric lineages. For Exoteric Buddhism, gavy phrug sangs rje dpal (1350–1414 CE) imposed the precepts for studying and practicing the doctrine of Exoteric Buddhism and his disciple rong ston smra bavi seng ge (1367-1449 CE) carried forward the precepts. In 1435 CE, rong ston smra bavi seng ge built na len dra in vphan po (present-day Lin Zhou County, Lhasa) and established teaching system for studying and practicing the doctrine of Exoteric Buddhism to teach monk tshad ma nmam vgrel, mngon par rtogs pavi rgyan, dbu ma, mngon pa mdzod, sdom gsum rab tu dbye ba and other sutras. Na len dra used to house 700 to 1,000 monks and some eminent monks who completed their study built temples and preached Buddhism dharm in different regions. Therefore, dbu ma established many branch temples and had important influence on Tibetan Buddhism.

Tantric Buddhism featured three major Buddhist dharm lineages, namely, ngor lugs, rdzong lugs and tshar lugs. Among them, ngor lugs lineage was founded by ngor kun dgav bzang po (1382-1456 CE). In 1429 CE, ngor kun dgav bzang po built Ae lwang chos idan in nor in Shigaste, Tibet (present-day Kangma County, Shigaste, Tibet) and taught Sakya Tantra, founding the Tantric lineage of ngor lugs which spread widest among other Tantric...
Cultural Contacts

lineage of sa skya pa. In the Qing Dynasty, Aelwang chos ldan and dgon chen were renowned as temple for preaching the Trantric lineage of ngor lugs.

Rdzong lugs split into rdzong ba snga rabs or mus srad pa and rdzong ba phyi rabs. The Buddhism dharma originated from bstan pa bsod nams rgyal mtshan (1312-1375 CE) and rdzong pa kun dgav rgyal mtshan (1382-1446 CE) studied and preached dharma, founding rdzong ba snga rabs or mus srad pa. In 1464 CE, thu ston kun dgav rnam rgyal (1432-1496 CE) built gong dkar rdo rje gdan (vajrasana dgon) in Gongga County, Shannan Prefecture, Tibet as preaching centre to teach the Tantric lineage of rdzong lugs and come up innovation, founding rdzong ba phyi rabs, also known as gong dkav ba.

As direct Trantric lineage of sa skya pa, Tshar lugs, also known as hearing lineage of Tantra, was founded by blo gsal rgya mtsho (1501-1561 CE). Although it enjoyed prestige within and outside sa skya pa, tshar lugs didn’t spread wider than Tantric lineage of ngor lugs. In the Qing Dynasty, sa skya dgon at Shigatse of Tibet and surrounding temples were known as temple for preaching tshar lugs.

In history, sa skya pa attached importance to studying Sanskrit and carrying out academic exchange with Indian scholars. Saban kunga gyaltsen debated with six Indian scholars and defeated them, winning reputation across Tibet and starting the campaign for studying Sanskrit.

In modern times, sa skya pa spread to Nepal and India and built many temples.

(Kalsang gyal)

BKAV BRGYUD PA SECT

bkav brgyud pa, one of Tibetan Buddhist sects and its dharma lineage originated from Indian eminent monks Ti lo pa (988-1098 CE), Na ro pa (1016-1100 CE) and Matripa. Tibetan eminent monks such as mar pa chos kyi blo gros (1012-1097 CE) and khyung po rnal byor (990-1140 CE) went to India and studied sutras under the instruction of Naropa and Maitripa for many times and returned to Tibet to teach sutras and founded “bkav brgyud pa”.

“Bkav brgyud pa” splits into “mar pa bkav brgyud”, “shangs pa bkav brgyud” and “dwags po bkav brgyud”. The former was ephemeral and the latter spread widely and evolved into four branches, namely, “karma bkav brgyud”, “tshal pa bkav brgyud”, “vbav rom bkav brgyud” and “phag gru bkav brgyud”. In the Qing Dynasty, “tshal pa bkav brgyud” and “vbav rom bkav brgyud” dismissed. Since modern times, “bkav brgyud pa” spread to India as well as other regions and built temples and formed monk groups there.

“Karma bkav brgyud pa”, one of four sub-sects of “Bkav brgyud pa”, was founded by Bkav brgyud pa (1110-1193). In 1157, Master dus gsum mkhyen pa built “karma lha steng dgon”, also known as karma “gdan sa dgon”, in Karma Village, Chamdo County, Kang Prefecture, Tibet as preaching centre to teach the Tantric lineage of rdzong lugs and come up innovation, founding rdzong ba phyi rabs, also known as gong dkav ba.

As direct Trantric lineage of sa skya pa, Tshar lugs, also known as hearing lineage of Tantra, was founded by blo gsal rgya mtsho (1501-1561 CE). Although it enjoyed prestige within and outside sa skya pa, tshar lugs didn’t spread wider than Tantric lineage of ngor lugs. In the Qing Dynasty, sa skya dgon at Shigatse of Tibet and surrounding temples were known as temple for preaching tshar lugs.

In history, sa skya pa attached importance to studying Sanskrit and carrying out academic exchange with Indian scholars. Saban kunga gyaltsen debated with six Indian scholars and defeated them, winning reputation across Tibet and starting the campaign for studying Sanskrit.

In modern times, sa skya pa spread to Nepal and India and built many temples.

(Kalsang gyal)
and became his disciple to study the tantra of dwags po bkav brgyud including Mahamudra. In 1175 CE, bla ma zhang built tshal pa dgon in Caigongtang Village nearby Lhasa and developed disciples to teach Buddhist doctrine with the support of Tibetan aristocratic descent Gar Family. In 1187, he built tshal gung thang dgon in the vicinity of tshal pa dgon and both tshal gung thang dgon and tshal pa dgon were well-known temples of tshal pa bkav brgyud.

In 1268 CE, sangs rgyas dngos grub, abbot of tshal pa dgon, was conferred a title of high-ranking official and “Tshal pa bkav brgyud” became an important sect that adopted the theocratic system. With the emergence of dge lugs pa, tshal gung thang dgon and tshal pa dgon were transformed into the temples of dge lugs pa and tshal pa bkav brgyud assimilated into dge lugs pa.

“Vbav rom bkav brgyud”, one of four sub-sects of “bkav brgyud”, was founded by dar ma dbang phyug (the middle 12th century CE), disciple of Dog polha-rje, who built vbav rom dgon in Angren County, shigatse and developed disciples to teach Tantric Mahamudra and Exoteric Mahamudra at the temple, founding vbav rom bkav brgyud.

After dar ma dbang phyug passed away, his family members succeeded as abbot of vbav rom dgon and vbav rom bkav brgyud was demise due to the constant conflicts within the family. The doctrine and ritual of vbav rom bkav brgyud were still preached and practiced at several temples in mdo khaps (Yushu Prefecture, Qinghai).

“Phag gruvi bkav brgyud”, one of four sub-sects of “bkav brgyud”, was founded by phag mo grub pa (1110-1170 CE), one of four well-known disciples of Dog polha-rje. There are different historical records on his family background and clan family and Pha gruvi bkav brgyud integrated with Lang Family to achieve mutual development and prosperity. In the late Yuan Dynasty, the theocratic Phagmodru regime was established and “phag gruvi bkav brgyud” became another sect that came to power in Tibet after sa skya pa.

Phag gruvi bkav brgyud had profound influence on society and split into eight relatively independent branches, namely, vbru gung bkav brgyud pa, stag lung bkav brgyud, vbrig pa bkav brgyud, gyav bzang bkav brgyud, khro phu bkav brgyud, shug gseb bkav brgyud, yer pa bkav brgyud and smar tshang bkav brgyud, spreading across Tibet.

“Vbru gung bkav brgyud pa”, one of eight branches of “bkav brgyud pa”, was founded by rin chen dpal (also known as skyob pa vjig rten mgon po, 1143–1217 CE), disciple of phag mo grub pa. Rin chen dpal was born in dan-ma (present-day Dengke County, Ganzi Prefecture, Sichuan Province) and served as an abbot of a small temple in vbri gung. In 1179 CE, he started massive construction and extended the small temple into vbri gung mthil. In particular, rin chen dpal carried out religious activities such as preaching Buddhist dharma and precept, abstaining from alcohol and meat and teaching unique esoteric Buddhism and consequently vbri gung mthil became a temple in which many monks practiced, founding vbri gung bkav brgyud pa.

In modern times, vbri gung bkav brgyud pa spread to India and built temples, having certain religious influence on believers.

“Stag lung bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by stag lung thang pa bkra shes dpal (1142-1210 CE), disciple of phag mo grub pa, who studied the phag gruvi bkav brgyud. In 1180 CE, he built stag lung dgon in stag lung and developed disciples to teach Buddhist doctrines, preach precepts and increase the number of monks, founding stag lung bkav brgyud. Subsequently, sangs rgyas vod (1251-1294 CE), disciple of stag lung thang pa bkra shes dpal, went to western Kham to spread Buddhism and built rib bo che dgon in Leiwuqi County. Stag lung bkav brgyud had two well-known temples, among which stag lung dgon is the upper main temple and also named as yar thang dgon and rib bo che dgon is the lower main temple and also named as mar thang dgon, each with 3,000-4,000 monks, respectively.

“Vbru pa bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by gling ras pad ma rdo rje (1128-1188 CE), disciple of phag mo grub pa. Gling ras pad ma rdo rje was born in Niaodui Village, Tibet, and studied medicine since childhood. At the age of 17, he converted to Buddhism and studied esoteric Buddhism, famous for proficiency in incantation. When he was 38 years old, he went to gdan sa mthil and became a disciple of phag mo grub pa to study Tantra. Subsequently, he travelled around Tibet and taught local personages. In his later years, vbru pa bkav brgyud developed disciples and taught tantra, laying a doctrine foundation for founding of vbru pa bkav brgyud.

Gtsang pa rgya ras ye shes rdo rje (1128-1188 CE), heir disciple of gling ras pad ma rdo rje built Chupu Monastery, Duilongdeqing County, Tibet, China
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klong rdol dgon nearby Lhasa, ra lung dgon in ra lung and vbrug dgon in Qushui County in southwest Lhasa, founding vbrug pa bkav brgyud. Vbrug pa bkav brgyud chose vbrug dgon as main temple at first and then ra lung dgon as main temple to preach the doctrines, also known as middle vbrug pa bkav brgyud.

In 1241 CE, lo ras pa dbang phyug brtson vgrus (1187-1250 CE), disciple of gtsang pa rgya ras ye shes rdo rje built dkar po chos lung dgon as a main centre for preaching Buddhist doctrines and developed many disciples. Additionally, he also built temples and spread Buddhism in different regions, founding upper vbrug pa bkav brgyud. In 1226 CE, rgod tshang ba mgon po rdo rje (1139-1258 CE), another disciple of gtsang pa rgya ras ye shes rdo rje built rgod tshang dgon in Shekar Village to develop disciples and teach Buddhism dharma and trained many well-known disciples, founding lower vbrug pa bkav brgyud.

Vbrug pa bkav brgyud mainly spread to the Kingdom of Bhutan with many temples and lots of disciples.

“Gyav bzang bkav brgyud”, one of eight branches of “bkav brgyud pa”, originated from ska ldan ye shes seng ge (unknown-1207) and founded bychos smon lam (1169-1233). Skal ldan ye shes seng ge, disciple of phag mo grub pa, built so ras dgon after completing study and developed disciples to teach Buddhism dharma. Among his disciples, chos smon lam became his heir. In 1206, chos smon lam built gyav bzang dgon in gyav bzang and founded gyav bzang bkav brgyud. He formed an alliance with local government and was conferred the title of high-ranking official in Yuan Dynasty.

“Kho phu bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by rin po che rgyal tsha (1118-1195) and kon ldan ras pa (1148–1217), disciples of phag mo grub pa. After completing study, they returned to hometown and built temples to preach Buddhist dharma, founding kho phu bkav brgyud. In the middle 14th century CE, kho phu bkav brgyud was declined.

“Shug gseb bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by tshul khrims blo gros (1144-1204), disciple of phag mo grub pa. In 1152, he became a disciple of phag mo grub pa to study Buddhist dharma. In 1181, he built shug gseb dgon at Niepu and founded shug gseb bkav brgyud which was declined and disappeared gradually.

“Yel pa bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by ye-shes-brtsegs-pa, disciple of phag mo grub pa, who built Yel-phu temple and developed disciples to teach Buddhist dharma and found yel pa bkav brgyud. The heir disciple of ye-shes-brtsegs-pa built Dana Temple in present-day Angqian County, Qinghai province and the dharma lineage continues till today.

“Smar tshang bkav brgyud”, one of eight branches of “bkav brgyud pa”, was founded by shes rab ye shes, disciple of phag mo grub pa, born in western Kham and birthday and death date were unknown. Shes rab ye shes went to Tibet to study Buddhism and then returned to hometown to build the zhok dgon housing 2,000 monks and then kho dgon to educate and edify many monks, founding smar tshang bkav brgyud, also known as maba bkav brgyud.

Bkav brgyud preached phag rgya chen po and advocated practicing na ro chos drug which had its roots in Tantric lineage attributed to Indian master Kukkuripa and thus named after Kukkuripa. Phag rgya chen po and na rochos drug completed with each other.

(Dge lugs pa sect)

dge lugs pa, also known as Bkav gdams pa gsar ma, is one of major sects of Tibetan Buddhism, commonly known as “Yellow-hat sect” in Chinese, which was founded by Tsong kha pa (1357-1419).

The dharma lineage originated from Candrakirti/ Zla ba grags pa (600-650) and Aatisha (982-1054) and Tsong kha pa treasured and preached dbu ma la vjug pa by Candrakirti/Zla ba grags pa and byang chub lam sgron by Aatisha as the basis for establishing the doctrine of Dge lugs pa.

In 1409, Tsong kha pa succeeded in holding the Monlam (or Grand Summons ceremony) at Jokhang Temple for the first time, creating a great sensation among monks and believers and winning religious prestige as well as raising social status for Tsong kha pa. In the same year, Tsong kha pa built dgav ldan rnam par rgyal bavi yuling in vbro gi bo che (present-day Dazi County, Lhasa, Tibet Autonomous
Region) and founded Dge lugs pa centering around dgav ldan dgon.

In 1416, Tsong kha pa instructed his disciple vjam dbyangs chos rgyal (1379-1449) to build vbras spungs dgon pa in the western suburb of Lhasa. In 1418, his disciple byams chen chos rgyal (or Shakyka Yeshe, 1352-1435) built se ra theg chen gling in the northern suburb of Lhasa. The construction of three major temples in Lhasa laid a solid religious foundation for dge lugs pa.

After three major temples were built in Lhasa, dge vdun grub pa (1391-1474) built bkra shes lhun po in gzhis ka rtse in 1447. Before long, stod shes rab bzav po built stag movi chos sde in mngav ris and smad shes rab bzav po built chab mdo dgon in stong from generation to generation. After the sixth generation of disciple Kun Spangs Thugs Rje Brtson Vgrus (1243-1313 CE) built temple and developed the gzhan stong school into jo nang pa, byang sems rgyal ba ye shes (1257~1320 CE), Mkhas Btsun Yon Yan Rgya Mtsho (1260~1327 CE), Dol Po Ba Shes Rab Rgyal Mtshan (1292~1361 CE), lo tsa ba blo gros dpal (1299~1353 CE), hyogs las rnam rgyal (1306~1386 CE), nyal dbon kun dgav dpal (1345~1439 CE), kun dgav grol mchog (1507~1569 CE) and da ra na tha (1575~1634 CE) stood out from others and made a great contribution to promoting the development of jo nang pa.

In particular, da ra na tha who was well versed in Sanskrit and frequently contacted with Indian monks in Tibet and composed rgya gar chos vbyung based on their oral information. In Buddhist history, the works played a vital role in studying the history of Buddhism in India and had a wide influence on India-China cultural exchange. Thus, it was translated into Chinese, English and other language versions. In 1615, da ran a tha built rtag brtag dam chos gling in present-day Lazi County, Shigatse, Tibet and invited 20 artisans from Nepal to make sculptures and draw paintings and thus the Buddha statues and murals there were full of Nepal and Indian Buddhist artistic style.

After da ra na tha passed away, jo nang pa fell into decline. In the early Qing Dynasty, its temples in Tibet were disappeared. However, eminent monks built temples and preached dharma in mdo kham. From then on, Dge lugs pa established its stable temple organisations in the entire Tibetan area and the late comer came at the top. In the early 16th century CE, Deg lugs pa took shape in Tibet and developed on an unprecedented scale in Tibetan Buddhist history.

In the Qing Dynasty, Dge lugs pa was in its heyday and became the most influential mainstream sect in Tibetan Buddhism. What’s more, three major temples in Lhasa (dgav ldan dgon, vbras spungs dgon pa and se ra theg chen gling), bkra shes lhun po, stag movi chos sde, tar lamaser, labuleng si and chamdo champa ling still have a profound influence in minorities regions where Tibetan, Mongolian, Tu Nationality and Yugurs resided.

In modern times, Dge lugs pa spread to India and built many temples in India. In south India, it replicated three major temples in Lhasa (dgav ldan dgon, vbras spungs dgon pa and se ra theg chen gling). Dge lugs pa houses numerous monks and has a great influence.

(Kalsang gyal)

**JO NANG PA SECT**

Jo nang pa, one of the major sects of Tibetan Buddhism and the Buddhism dharma originated from yu mo mi bskyod rod rje (in the 11th century CE), who founded gzhan stong and believers preached gzhan kham. From then on, Dge lugs pa established its stable temple organisations in the entire Tibetan area and the late comer came at the top. In the early 16th century CE, Dge lugs pa took shape in Tibet and developed on an unprecedented scale in Tibetan Buddhist history.

In the Qing Dynasty, Dge lugs pa was in its heyday and became the most influential mainstream sect in Tibetan Buddhism. What’s more, three major temples in Lhasa (dgav ldan dgon, vbras spungs dgon pa and se ra theg chen gling), bkra shes lhun po, stag movi chos sde, tar lamaser, labuleng si and chamdo champa ling still have a profound influence in minorities regions where Tibetan, Mongolian, Tu Nationality and Yugurs resided.

In modern times, Dge lugs pa spread to India and built many temples in India. In south India, it replicated three major temples in Lhasa (dgav ldan dgon, vbras spungs dgon pa and se ra theg chen gling). Dge lugs pa houses numerous monks and has a great influence.
layout of the coexistence of chos rgyal dgon, tshes bcu dgon built in 1456 and gtsang ba dgon built in 1730. Additionally, they set up the living Buddha reincarnation system for living Buddha chos rje, tshes bcu and gtsang pa, etc.

Gtsang ba dgon developed into a central temple for lineal Buddhism dharma lineage of jo nang pa and extended its religious influence. Additionally, it had established many branch temples in surrounding areas such as Sichuan Aba Tibetan Autonomous Prefecture and Qinghai Golog Tibetan Autonomous Prefecture. In the late Qing Dynasty, jo nang pa built a total of more than 30 temples which were mainly distributed in mdo kham.

(Kalsang gyal)

THI BYED SECT
Thi Byed Sect (Xi Jie Sect) is one of the sects of Tibetan Buddhism in China. It was set up by Pa Danbasanje (pha damba sangje, unknown-1117), a famous eminent monk and mahasiddhas from the south India, in the middle of the 11th century CE. “Xi Jie” (thi byed) is from Tibetan Language that means “still quiescence” or “to quench”. Its Tibetan full name is “Du A Xi Jie” (sdug bsng thi byed) that means “to perish the pain”. It is said that studying the doctrines and arguments of Xi Jie Sect can quench or eliminate all the troubles and pains in the world, hence it got the name “Xi Jie Pai”. From the 11th-15th centuries CE, this sect had ever had a great impact in Tibet. But later its impacts gradually faded away.

The doctrines and arguments of Xi Jie Sect are based on the Prajna Paramita and combine the Asceticism of Yoga which aim at quenching or eliminating all the pains and troubles. Xi Jie Sect believes that Ben Zong Sect concentrates six kinds of Prajna inheritance of Pa Danbasanje that is the essential inheritance inheriting from Tushita Palace, the Dragon King's Palace, Wu Zhangna (Ougran), East India's Pangalo (Phan Kiara) and South India's Bedara (bedhala) and the south of Candanavana. At the same time, this Sect absorbed Pa Danbasanje's four kinds of inheritance of Shastras which are the secret key to the inheritance of Yidam, the common inheritance of the 54 male and female Yoga practitioners, the fantastic inheritance of the 36 mahatmas and the special inheritance of Dakini XinSui. All those as the secret teachings and simple methods of freeing from samsara, constitute the distinctive characteristics of Xi Jie Sect.

The source of the right views or thoughts of Xi Jie Sect are originated back to Prajnaparamita, and all thoughts or sutras are in accordance with the Nagarjuna. The right views of Xi Jie Sect are not beyond those of Madhyamika. It takes the understanding of the nature, wisdom and mind as the basic idea and understands the objective things according to this basic idea, so as to cut off or put out all the pains and troubles. But Xi Jie Sect does not escape and negate the reality but transform the bitter troubles in real life into the things that can be used in Buddhism by understanding their meanings and mind, and finally cut off all troubles and achieve the Buddhist result. Xi Jie Sect thinks that the external objective phenomena and all things lie within the wise hear, so all things the heart shows are distinguished. If you can understand the heart and distinguish the doubtful heart, the Wudu that causes people to worry will become Wuhui or Wuzhi that is the thought of enlightenment. Xi Jie Sect is a sect that focusses on Buddhist practice and cultivation, and it requires that each practitioner that “body, following three doctrines. Road, into the ascetic. Result, altruism”. The practice of religious doctrines and arguments should be clear and that is the condition and quality that the practitioners must have. Pa Danbasanje thought the carriage cannot run on the road without being treated clearly; the water cannot flow in the winding and rugged channels; the dirty water is difficult to show images; the burnt pots are water-proof and if the root is not clean the merits and virtues will not appear. Therefore, Xi Jie Sect requires the practitioners to practice in order. First of all, to cultivate the “Savaka Curse” in accordance with the guru's Buddhist thoughts. Second, to pursue solitary enlightened one and cultivate “the Curse of Solitary Enlightened One”. Third, to enlighten the compassion and practice “Bodhisattva Duozhi Curse”. To cultivate in order, to understand the nature of heart with altruism and without differentiation and to put out all the troubles and pains are very important for Xi Jie Sect.

The practitioner of Xi Jie Sect often cultivate in the barren hills and forests, the snow-capped mountains and the cemeteries. The famous “Cultivating Method of Yoga in Cemeteries” is a kind of secret method to cultivate in the cemetery. They think that cultivating in the cemetery is good for understanding...
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the change and bitterness of life and can remove the “Avidya”. So Xi Jie Sect advocates penance and transforms all the troubles or wrong things into the path to Buddhism or helpful friends. It also advocates the understanding of the nature of mind and the empty nature of things. Therefore, people can abandon greedy thoughts and the troubles of Avidya, and quench pains to attain enlightenment. Xi Jie Sect always stresses the “empty self-nature” so as to reflect the thought of Prajna or Madhyamika.

The classics of Xi Jie Sect were written by Pa Danbasanjie’s disciples according to his dictation. Because Pa Danbasanje taught disciples according to their aptitude and an uncountable number of people, the classics of this sect are numerous and complex. His disciples also added a lot of classics according to Pa Danbasanje’s thoughts. That not only formed many different thoughts and also formed various classics of inheritance branches.

The inheritance of Xi Jie sect can be divided into early, mid-term and late inheritances and some small or fragmented inheritance branch. The early inheritance began when Pa Danbasanje went to Tibet for the second and third time and the main successor is Chane Bernard Gu Haya (Dznyvan gu hya) in Kashmir. In that year when Pa Danbasanje passed through Kashmir, he gave The three Books of Xi Jie Ming Deng, The Cultivating Method of Yamantaka and The Sixteen Classics to Chane Bernard Gu Haya and the inheritance was formed after him and spread in Tibet. That was called the early inheritance by Tibetan Buddhism.

The mid-term inheritance compromises three big branches and a number of small branches which began when Pa Danbasanje went to Tibet for the fourth time. The representatives of the three big branches are Magon Cogihige (ma chos kyisherab) in Yar Lung, Sojo Gantownbel (sochung dge vdun vbar) and Wolfgang Yasitenza (skam yeshe gyaltshan). After they respectively got the knack from Pa Danbasanje, they created their own inheritance of thoughts and had ever had a certain of influence on the history of Xi Jie sect. All these three representatives have many classics. The main classics of Magon Cogihige include Top 64 Stones Introduction with Xu Method, Deveioubg Bidgucukka, Make a Detour to Practice, The Outline of the Overall Doctrines, Scatter-Gather, The Mutual Touching of the Mouth and Nose and The Later Wideness; the main classics of Sojo Gantownbel include The Teaching of 54 Male and Female Siddhas, The 51 Edge-removing Teaching Method, The Doctrine Biographies of 32 Gurus, The Biographies of 17 Sages, The Classification of the Method to Open Eyes, The Classification of the Method to Dakini, The Teaching of Timer and Microme, 106 Cognitive Methods, Not Covered, Peace and Quiet, Dorje Sattva Tunnels, and The Big and Small Dhyana Seiza Methods; the classics of Wolfgang Yasitenza include Respectively Using of Doctrines along with Paramita, Eight Characteristics of Abhisamaya, Paramita Sutra, The First Characteristic of Morality, To Teach People to Quite Catur-satyas, and Practicing the Scattering. The representatives of the small branches are Gussie Orizaba (bge bshes graw ba), Gussie Djerba (bge bshes lce ba) and Jiang Gadams (ljang bkav gdams pa). The main classic of Gussie Orizaba is Nine Kinds of Methods to Extinct the Bright Torch. The main classics of Gussie Djerba include The Common and Different Paramita, The Common and Different Esoteric Buddhism and other 108 kinds of teaching methods. The main classic of Jiang Gadams is The No-character Teaching of Paramita etc.

The late inheritance is called “the Secret and oral inheritance of Xi Jie Sect” and also called “the Three Gurus’s Only Inheritance” which began after the construction of Xi Jie Sect’s basic dojo –Lang Kuo Temple (clang vkhor). The successor is Jiangqu Sanhua Gongga (1062-1124) who is one of the disciples of the four Yoga sects. His main classics include The Mahamudra of MoZhu ba, Amala (the teaching of Pa Danbasanjie), The Essence of the Points of Ming and The Practical Cultivation, including common teaching methods like The Practice Xian Mi Jing Xu, Pro Training and Ear Teaching, Essence of Amala, All Volumes of Juanluo and different teaching methods like The Overall Outline of Tantra Gyu, The Guide for Abhisheka Gradual Path, Three Secret Libraries and Eight Aquarius.

The three big branches and some small branches have ever been spread in the entire Tibetan area. In the later 16th century, Xi Jie Sect gradually declined and its thoughts and sadhana drubtab were also brought into the Nyingma, Kagyu, Sakya and Deluk of Tibetan Buddhism. And many classics about Xi Jie sect have been lost.

(Deji zhuoma)

THERAVADA BUDDHISM IN YUNNAN
A school of Buddhism in China. As the followers are mostly the ethnic minority of Dai, it is also known as “Dai Buddhism”.

Wooden block-printed edition of Buddhist Sutras
Theravāda Buddhism is mainly distributed in two parts of Yunnan province. One is Xishuangbanna Dai Autonomous Prefecture, Simao, and Lincang areas; and the other is Dehong Dai Jingpo Autonomous Prefecture and Baoshan area. It was disseminated roughly between the 6th and 7th centuries and is popular among the Dai, Blangs, Achangs, some of the Vas and people of other nationalities. Burmese Buddhism was the first school of Buddhism to be introduced in China but went into decline later due to the war. After the 8th century, Han Buddhism also had an impact on this area. In 12th century CE, Thai Buddhism was disseminated into Xishuangbanna area. Soon, Burmese Buddhism found its way into Dehong area which underwent great development after the 15th century and has survived till today.

Dai Buddhism mainly comprises of two sects due to different dissemination paths: Run and Baizhuang. Each sect is divided into several sub-sects.

Run spread from the northeast area of Thailand and consists of two subsects of “garden temple sect” and “lotus temple sect”. The former is also named Baisun, popular in the large Menglong, Jinghong, and Menghan regions along both sides of Lancang River. The latter is also known as Baiba which is distributed at the mountainous area of Xiding Bulang, Mengzhe, Menghai, and Menghun barrage areas. Baizhuang, also known as “the temple sect”, belongs to the Buddhism sect disseminated from Myanmar. With relatively early introduction, it is mainly distributed in Dehong Prefecture and the residential areas of Dai, Benglong and Achang minority groups in Baoshan area. Baizhuang and Run have the most monks with the greatest influence and constitute the main body of Yunnan Theravāda Buddhism. Besides the two main sects, there are the Duolie and Zuodi sects that also belong to the Burma Buddhism system. They have four sub-sects of Dagongliang, Suteman, Ruijing and Mianzuo, and are popular in Mangshi, Zhefang, Mengding and other areas with temples but no monks today. These sects, having basically the same doctrines and systems, differ in the degree of strictness with the commandments (such as vegetarian and non-vegetarian etc) and the loudness and speed of reciting incantations.

Yunnan Theravāda Buddhism is a religion followed by all the residents. Men are obliged to spend some time in a monastery, at least, once in a lifetime. Generally, when serving as monks in the temple, the young aspire to serve Buddhism and at the same time learn Buddhism and culture in the temple. Only those who have served in a monastery would obtain their rightful place in society and gain respect. Theravāda temples are located throughout the Dai-inhabited area, forming the view of “every village has a Buddhist temple, and every family has a Buddhist shrine”. The monasteries are of four levels. At the top is the general temple of an administrative area which is responsible for coordinating Buddhist activities for Buddhists, promulgating related religious regulations, formally approving the promotion of the monks and holding religious ceremonies for newly reported officials and senior chieftains. At the second are the general monasteries of Mengs in charge of their respective religious affairs within the Meng. A number of central uposatha monasteries comprising four temples in the same area or more villages are the third-level monasteries responsible for the monthly Buddhist practice activities on the routine day, the supervision of the monks observing the commandments, the approval and appraisal of monk promotion. At the bottom are the village temples responsible for the daily worshipping and chanting activity courses of the villagers and the Buddhist education and cultural training for young people. The orders of the monks vary with the region and the sects. Run has eight levels while Baizhuang and Duolie have four levels respectively. Theravāda has no bhikkhuni but has female Buddhists who can only be engaged in charity but not host Buddhist activities.

Yunnan Theravāda Buddhism has its own classic Tripitaka written with the sound of southern disseminated Tripitaka in the Pali language. The texts are written in four languages of Daile, Daina, Daibeng, and Jinpingdai on pattra leaves or dog-skin paper. The writings of eminent monks and scholars of all ethnic groups and Dai translations of important sutras and notes are also included in the Buddhist scriptures.

Important Buddhist festivals include the Water-Sprinkling Festival, Yu’anju, Haogan Festival etc during which the people will have a great time. Theravāda Buddhism joined the Buddhist Association of China after 1949 which has played an important role in making the Chinese Buddhism integrated from the content to the form.

(Huang Xianian)
ACHARYA BUDDHISM

It is a Buddhist cult among the Bais inhabiting Dali, Yunnan, China. It is a sect of Tantrism or esoteric Buddhism. The Sanskrit term *acharya* means guru or teacher. Buddhism practiced by the Bais allows an acharya to get married and beget offspring. His position as a priest is hereditary. In 8th-9th centuries, Tantrism was in vogue in India and some acharyas went to Dali, Yunnan to do missionary work. In 839 CE, Acharya Candragupta reached Nanzhao, a kingdom in Dali then. King Quan Fengyou appointed him as state mentor and married his younger sister to Candragupta. Since then on, acharyas enlisted the support of the political power and financial charity of the Nanzhao upper ruling classes and went in for large-scale construction of Buddhist temples and images, absorbed followers among the Bais. Consequently, Tantrism developed vigorously and acharyas became state mentors first of the Kingdom of Nazhao (738-902 CE) and then the Kingdom of Dali (937-1254 CE) for generations.

The influence of *Acharya* Buddhism began to wane gradually in the upper society of the Bais since the 13th century, but it was still flourishing in rural areas. Acharyas once called upon the people of various nationalities to resist against rulers of the Yuan Dynasty (1206-1368 CE) and the Ming Dynasty (1368-1644 CE). As a result, Zhu Yuanzhang, Emperor Taizu of the Ming Dynasty, once banned the dissemination of Acharya Buddhism. However, he later abolished his prohibition and set up an office to administer the affairs of Acharya Buddhism. Zhu Di, Emperor Chengzu of the Ming Dynasty, once ordered the acharya of Beitingtian, Dali to go to Beijing to pray for his blessings. Nevertheless, during the reign of the Emperor Kangxi of the Qing Dynasty (1616-1911 CE), the office in charge of affairs with regard to Acharya Buddhism was revoked.

Acharyas performed various duties and ceremonies including Buddhist scriptures reading and funerals. As the host of a Buddhist altar, an acharya, since the reign of Emperor Kangxi of the Qing Dynasty, could only obtain his religious name after the authorities of a county applied to the Central Government on his behalf. Without a legal status, he could not hold religious services for the masses.

*Acharya* Buddhism has declined in modern times. Most of the hereditary *acharyas* have given up their religious positions and are engaged in farming nowadays. Scriptures-chanting is merely their side occupation.

(Lan Jifu)

BUDDHIST SACRED PLACES

LUMBINI

One of the four holiest pilgrimage sites of the Buddhists, Lumbini, is the birth place of Siddharth Gautam. It is located in the southern terai region of Rupandehi (Rumphindei) district of Nepal bordering with India. It is believed that the wife of Shakyan king Shuddhodan, Queen Mayadevi, stopped in Lumbini gardens/forest on the way to her parents’ home in Devdaha (about 35 km from Lumbini). Attracted by the beauty of evergreen forest having abundance of sal trees in the shadow of Himalayan mountain ranges, she decided to rest here. According to several accounts, while watching the beauty of the garden/forest standing under a sal tree, Mayadevi had labour pain. Holding the drooping branch of the tree she gave birth to Prince Siddharth—the future Buddha. The most widely accepted date of Buddha’s birth is Viasakh Purnima (ie, full moon day in April-May) 563 BCE. Some controversy about the date, however, still exists. Lumbini thus became among the most sacred places of the Buddhist religion.

Incidentally, Devdaha, the ancient capital of Koli(ya) Kingdom was not only the Siddharth Gautam’s maternal home. It was also the home of his step-mother Prajapati Gautam as well as of his wife, Yashodhara’s father, King Suprabuddha.

The discovery of Buddha’s birth-site owes much to travel descriptions of Faxian and Xuanzang. Following the leads provided by both the Chinese travellers and the discovery of an Asokan Pillar at Rumphindei by the Nepali archaeologist Khadga Samsher Rana in 1896, several archaeological excavations, the latest of which was conducted recently between 1990s and 2000s jointly by Nepalese and Japanese archaeologists, claim to have found the exact location of Siddharth Gautam’s birth.

The Rumphindei Asokan Pillar inscription announces that when King Devanampriya Priyadarshi (Asoka) had been anointed 20 years, he himself visited this place and worshipped at

*Shaxi xingjiao temple, Jianchuan County, Yunnan Province, China*
Cultural Contacts

this spot. He erected a structure/ stone pillar with wall here to mark that the Blessed One (Buddha Sakyamuni) was born here. In mark of respect for the Blessed One, Lumbini was exempted from the payment of state taxes. The pillar has an additional inscription carved by the early 14th century local king Ripu Mall to record his pilgrimage. By the 15th century, the place fell into historical obscurity due to various reasons.

Excavations in Lumbini have now unearthed ruins of ancient monasteries and stupas of various Buddhist sects from 3rd century BCE to 15th century CE, the Mayadevi temple– where the exact spot of Buddha’s birth is marked by an ancient rock stone and the famous bathing pond famous as Pushkarni (where according to legends Mayadevi bathed before the delivery).

Presently, Lumbini has once again gained the fame as one of the holiest Buddhist pilgrim sites. Its renovation and development tasks are being carried out under the UNESCO’s World Heritage schemes and the Lumbini Development Trust. In 2006, the Nepal Government established the Lumbini Buddhist University there. A large Peace Park has been developed with Chinese help. There are also plans to have temples of different sects of Buddhism from various Buddhist countries be built there. With increase in pilgrim tourists world-calls hotels and restaurants are developing. A China-based Asia Pacific Exchange Cooperation Foundation has reported to have signed a deal to invest $3 billion to develop Lumbini. Similar proposals are also afoot from other countries. Lumbini has thus woken up.

(Kamal Sheel)

KAPILVASTU

Kapilvastu, located in the western part of present day Nepal and bordering India, is most famous as a Buddhist site linked with the childhood of Siddharth Gautam (Buddha) and the early phase of his life after attaining enlightenment. Born in nearby Lumbini village, Siddharth Gautam is believed to have spent first 29 years of his life here. It was then the capital of ancient Shakya Republic of which Siddharth Gautam’s father, Shuddhodana, was an elected king. Considered among the earliest republics of the world, the Shakyas belonged to the 16 mahajanapadas (republics) of the 6th century BCE.

The discovery of the exact site of Kapilvastu owes to the travel records of Faxian and Xuanzang. During their visit, both these Chinese travellers found the capital city and the surrounding towns destroyed, desolate and only sparsely populated for long. The whole region was divided into many small states ruled by several kings. The land was fertile and the people peaceful. They located the remains of old palatial buildings as well as about 1,000 sites of a monastery. By the time of Xuznzang’s visit there were about 30 monks of the Hinyana sect living in a monastery and there were two non-Buddhist [Jain ?] temples. Faxian refers to remains of drawn images, erected tope/ chaitya related to the narratives of the early life of Siddharth Gautam.

On the basis of these records, archaeologists have located the site at Tilaurakut in Nepal.

Yet recently, some archaeologists have made claims that Piparhawa, in the border-district of Siddharthnagar in India and about 40 km from Tilaurakut in Nepal, is the site of historical Kapilvastu. Remains of a large Asokan Stupa over a Shakyan stupa with Buddha’s urns in it and an inscription proclaiming it to be the the Kapilvastu Buddhist Mahavihara were found there. Some historians link Kapileshwar in Orissa (now Odisha) with historical Kapilvastu. The controversy remains unresolved. Near ancient Kapilvastu was Nigrodhārāma (in the present village of Kudan which is about 6 km from Tilaurakot, Nepal) where archaeologists have found a site of monastery. According to several accounts, Buddha was provided a residential place here in the banyan

(Kamal Sheel)
grov by a Shakyan-turned-Buddhist monk to stay during his visits to his home town. It is believed that he preached cula dukkhandha sutta, sakka sutta, madhupindika sutta and promulgated several vinaya rules here. Yet in the absence of further concrete evidences, Tilaurakut in Nepal is widely believed to be historical Kapilavastu and the site at Piparhawa was located, an extension of large Kapilavastu kingdom where a large Shakyan Monastery under the control of Buddhist sangha.

(Kamal Sheel)

BODHGAYA

Bodhgaya is the place where Gautam Buddha attained enlightenment. It is one of the four holiest sites which Buddha himself recommended his disciples to visit for pilgrimage. The other three are Sarnath, Lumbini and Kushinara. Bodhgaya is originally a village at the fringes of the ancient city of Gaya and not far from Nalanda, Rajagriha and Patliputra (Patna) in southern Bihar.

It was historically known as Uruvela and was situated at the banks of River Niranjan (Lilajan) which merged with the holy River Falgu that flowed past the city of Gaya. According to 5th century commentator Dharmapala, the name Uruvela derived from the abundance of sand (vela). Others link its name to the existence of a or many vilva trees (Aegle marmelas) there. Archaeological excavations of the local village site, however, reveal that it was an area with human settlement dating at par with Indus Civilisation of about 4,500 years ago.

After its linkages with Gautam Buddha and the disappearance of its original name due to disuse, it was referred to differently as the city of Sambodhi [Complete Enlightenment], Bodhima [Enclosure containing the holy Bodhi tree], Vajrasana [Diamond throne] or Mahabodhi [Perfect Knowledge/Enlightenment] until its present name Bodhgaya gained popularity after the rediscovery of this site with a large temple and other ruins in the early 19th century.

Sambodhi is the first name used for the Uruvela village in an Asokan Rock Edict of 256 BCE. Another name Bodhimanda refers to a circular area around the Bodhi tree which was, according to Kalingabodhi Jataka, covered with clean and shining sand without a blade of grass growing on it with surrounding trees and shrubs bending in its deference. The name, Vajrasan, derives from the famous “Diamond Throne” meditation seat, sitting over which Buddha received enlightenment. However, Mahabodhi was the most commonly used name until the rediscovery of the site in the mid-19th century.

According to Buddhist texts, more than 2,550 years ago, Siddharth Gautam spent six years in Uruvela [Bodhgaya] subjecting himself to intense penance and fasting. Failing to attain the required knowledge, he accepted the rice pudding from a local woman devotee Sujata who lived just across the Niranjan River. Finally after deep meditation for three days under a peepal tree, he attained enlightenment and became the Buddha on Vaishakh Purnima (full moon day in April-May). He then spent seven weeks in seven different sites here in contemplation before setting off to Sarnath in Varanasi to announce his newly discovered knowledge, wisdom and truth. From Sarnath, he returned to Uruvela again on the way to Rajgirha. He met here three ascetic brothers, Nadi Kasspa, Gaya Kassap and Uruvela Kaasap. Deeply impressed by his serenity and wisdom, they along with their 1,000 disciples requested to be ordained as monks and proceeded to Rajgrirha with him. Buddha probably never returned to this place again.

The holy site of Bodhgaya initially developed around the Bodhi tree and the Vajrasana. The Bodhi-tree shrine, which later became the Mahabodhi Mahavihara [temple], was built by the Emperor Asoka in the 3rd century BCE. The structure of the temple underwent many changes over the time. During the Sunga period (2nd-1st centuries BCE) a two storied structure enclosing the tree and a stupa were erected and the stone meditation seat was decorated with a diamond-shaped design pattern. The original Mahabodhi temple [mulagandhakuti] had been built by the second half of the 6th century CE, with extension and addition during the Pala-Sen dynasty (10th-12th centuries CE).

Bodhgaya had become a famous Buddhist pilgrim centre by the time of Asoka whose visit to the city of Sambodhi [Bodhgaya] is recorded. Since Buddha’s time, patronised by men and women of both royal and commoner households as well as by monks and seekers of knowledge, it has been at the centre of the Buddhist pilgrimage map. Among famous earliest visitors from abroad, one finds evidence of Sri Lankan monk Culla Tissa and a group of lay pilgrims making their way to
Bodhgaya in about 100 BCE. Inscriptions and other material evidences indicate visit and renovation of this place by disciples from Sri Lanka, Myanmar, China, Nepal, Tibet, Sumatra, Vietnam and other Buddhist countries. In 4th century CE, Sri Lankans built the great Mahabodhi Monastery which later grew into a great monastic university for the study of Theravada Buddhism. Buddhaghosa wrote both the Atthasalani and the now lost Nanodaya at this monastery. Other famous names associated with it include Chinese monks Ijing, Jin Hong and Xuan Chao, south Indian monk Dharmapala, who was the author of the Madyamakacatuhsatika, Kashmiri scholar Ratnavajra, Tibetan Tsami Lotsawa Sangye Trak, Sri Lankan Anandashri etc. Chinese traveller-monks Faxian and Xuanzang provide the earliest detailed description of the place identifying areas of its sacred sites. The last one to write about the place was Tibetan scholar-monk Dharmasvamin who came there in 1234 CE and found the place deserted with only four monks staying there. A series of attacks by Indo-Turkic rulers since the 12th century led to its fast decay.

Rediscovered during the colonial period in a decayed state, its restoration commenced first by Francis Buchanan in 1811-12 and finally, in 1881 by J D Beglar under the supervision of Alexander Cunningham. After the initial renovation of the temple, the first International Buddhist Conference was held in Bodhgaya in 1891. This brought this famous sacred site once again on the pilgrim tourist map. In 1956, the 2,500 anniversary of Buddha was celebrated here under the auspices of the Government of India with participation by a large number of representatives from different Buddhist sects and countries. In 2002, the Mahabodhi Temple complex was declared a UNESCO World Heritage Site. Bodhgaya is now fast developing as an internationally recognised Buddhist religious and pilgrim centre with Buddhist chanting in different languages of various countries buzzing the area and temples, monasteries and parks of different Buddhist sects and countries being erected all over the place.

(Kamal Sheel)
Meditating on *Vajrasana* with his hand touching the earth, he conquered all of them through the strength of his virtue and compassion and attained the perfect enlightenment on the full moon day of the fourth month of the lunar calendar. He became the Buddha, the “Enlightened One”.

Xuanzang’s travelogue also provides other legends for the place. He describes that the *Vajrasana* was located in the middle of the enclosure surrounding the Bodhi tree. This “diamond throne” has come up in the beginning of *Bhadra-kalpa* (refers to the recreation of the universe in the present aeon) and stands at the centre of three “meta-thousand” worlds. Appearing on the surface of the earth, it is connected below with the golden wheel. Made up of the hardest stone (diamond), it was known as the *Vajrasana* because in *Bhadra-kalpa*, 1,000 Buddhas had meditated here and were enlightened. It was also known as the Bodhi-*mandapa*. Standing still even at the time of an earthquake, this was the place which provided Buddha protection to pursue his meditation without any interruption. Buddhism, it was believed, would decline with the sliding down of the *Vajrasana* to the earth. To protect it, kings and emperors had installed two statues of Avlokitaeshwara befitting its size. Xuanzang, however, found the statue in the south had already slid down to the chest thus indicating the decline of Buddhism. Similar legends are found in Buddhagosh’s discourses too.

Presently adorned beautifully with golden clothes and colourful umbrella, this is a must-visit place in the Mahabodhi Temple complex for pilgrims.

(Kamal Sheel)

**GAYA**

Among the ancient living cities of India, Gaya has been famous for both of its Hindu and Buddhist connections. Situated at the bank of River Falgu (referred in Ramayana as Niranjana), it actually encompasses the historical village of Bodhgaya (about 11 km), the place where Buddha achieved enlightenment. It is not far from Patliputra (about 100 km), the ancient capital of Magadh and Maurya kingdom, or Patna, the present capital of modern Bihar province. Ancient cities of Vaishali, Rajagriha, Nalanda (about 70 km) are also close-by. It is surrounded by small rocky hills (Mangla-Gauri, Ram-Shila and Brahmayoni) by three sides and the river flowing on the fourth (eastern) side.

The history of origin of Gaya is shrouded in legends. In *Puranas*, the city’s name is linked with the tale of a demon Gayasura who lived here and attained divine power after severe penance. Fearful of his power intruding the work of gods of Heaven, Lord Vishnu killed him by pressing his chest and body down to earth by his foot. He, however, granted him the boon that anybody performing worship in the area covered by his body shall attain salvation. The *Vishnupada* (Vishnu’s footstep) Temple erected there later commemorates that event and is the most famous and holiest temple of the city. Another legend found in *Mahabharat* as well as in *Buddhacharita* attribute the name of the city to the holy residence of a most respected sage called Gaya. Xuanzang in his travelogue too refers to this story.

Historically, Gaya has been known as a prominent city under the Magadh empire. During the time of Bimbisar, the fifth king of the Sisunaga dynasty in 600 BCE, the city became more famous as it came into the limelight because of its significant association with Lord Gautam Buddha and Mahavir. After the brief rule of Nandas, the city came under the Mauryans whose great emperor Ashoka[,] patronised the city after having embraced Buddhism. The famous Mahabodhi Temple and Ashokan Pillars adorned the city. During Gupta dynasty, it became the headquarters of Bihar district. The Guptas were followed by the Palas whose king Dharanapala built/ rebuilt the present Mahabodhi Temple at Bodhgaya. During his visit to Xuanzang, he found it inhabited by about 1,000 respected Brahmin families belonging to earlier sages. They had their own exalted social status independent of the King’s political authority. Between 12th and 18th centuries, Gaya was ruled by the Muslims like Bakhtiyar Khalji and Shershah Suri until it came under the control of British after the battle of Buxar in 1764. It became an independent district in 1865 and after India’s Independence, it was incorporated in Magadh Division in 1981.

Most of the references of Gaya describe it as an important centre of pilgrims for Hindus. It is believed that offerings made here in the name of ancestors earned enough merits for a person to get rid of all the sins and attain salvation. The spiritual merit of Gaya is mentioned in Mahabharata as well as in *Puranas* like Padma, Naradnya, Varaha, Kurma, Garuda and Vayu. Lord Rama came to this city with
his wife Sita to perform offering-ceremonies for his departed father, King Dashrath. Even now, the city is visited by hundreds and thousands of Hindu pilgrims to worship for their ancestors. Beside the famous Vishnupada Temple (renovated by the Devi Ahilya Bai Holkar in the 18th century) and the sacred Akshyavat (the everlasting banyan/peepal tree), there are sacred shrines on the hilltop at Rama Shila, Mangla Gauri and Brahmayoni and are part of the pilgrimage circuit. Bhumihar Brahmins, known as Gayawal Pandas, are the traditional priests here.

Buddhist tradition regards the footstep in the Vishnupad Temple as those of Gautam Buddha (who is regarded by a section of Hindus as an incarnation of Vishnu). Buddhists, however, regard the Brhmayoni Hill (Xuanzang refers to it as Gaya-Shir), an important sacred place. Buddha preached the Fire Sermon (Adittapariyaya Sutta) to a 1,000 former fire-worshipping ascetics who all became enlightened while listening to this discourse. Ashoka had built many stupas on the way to this hilltop.

Presently, Gaya is the second largest city of Bihar province and an important hub of social, political and intellectual activities of the region.

(Kamal Sheel)

MRIGDAVA

In Buddhist texts, Sarnath, one of the four most significant spots of Buddhist pilgrimage, is referred alternatively as Mrigdava/ Mrigdaya, or by its full name Rishipattan Mrigdava in Sanskrit and Isipatan Migdaya in Pali. Mrigdava literally means deer forest while Migdaya indicates place offered to a deer as their share of “inheritance”. Rishipatan/Isipatan refers to a place where bodies of sages fell.

The historical origin of these names is not known. Avadana and Jatak stories, however, tell about legends associated with these names. In Mahavastu Avadana as well as in Nigrodhmigjataka, there is a story about the king of Kashi, Brahmadutt, who, frequently indiscriminately hunted deer in the nearby forest. Many a time, injured by his arrows, the deer used to run away deep in the forest where they either died due to their wounds or became easy prey of other animals or birds. Distressed by such wanton destruction of their herd, the deer-leader met the king and offered to send him one deer daily to stop the indiscriminate hunting. The king accepted the proposal. One day, it was the turn of a doe to go to the king. She was pregnant so she appealed to the leader that she be exempted until the delivery of a fawn. Pitying her condition and finding no one else offering to go, he himself went to the king to maintain his promise. Surprised, the king asked him the reason for offering himself. When he heard the full story, he felt that if an animal could be so upright and compassionate then there was no reason for him to be so selfish and cruel. He must follow his dharma. He then immediately issued a royal order granting full protection to deer there. The forest area became known as the protected place offered to deer as their share of “royal inheritance” ie, Mrigdaya or Mrigdava. This story is also referred in Xuanzang’s travelogue.

The full name of this place was Rishipatan [Isipatan] Mrigdaya/ Mrigdava [Migdaya]. Mahavastu Avadan mentions that it was so called because remains of the bodies of hundreds of Pratyeka-Buddha (sages) fell here. These Buddhas, who lived here, were advised by the gods to vacate this place for the arrival of Gautam Buddha. They, therefore, attained nirvana and went to heaven. They burnt their bodies while going up and its remains fell here. The place was then called Rishipattan. These two names based on two different stories when joined together became Rispattan Mrigdava (present-day Sarnath).


(Kamal Sheel)

SARNATH

Lord Buddha proclaimed four holiest pilgrimage sites of Buddhism which were related to important events of his life. Of these four sites, Lumbini was related to his birth, Bodhgaya to his enlightenment,
Sarnath to his first sermon and Kushinara to his attainment of nirvana. Sarnath is thus famous as the place where Buddha set in motion the wheel of law (Maha-Dhammacakkappavattana), by preaching his first five ascetic companions the fundamentals of Buddhism ie, Four Noble Truths and Eight Paths as well as several other suttas [discourses/ teachings]. He thus laid the foundation of Buddhist dharma and sangha which spread both in India and abroad, making Buddhism once the largest religion of the world. Located close to Varanasi-Kashi in eastern Uttar Pradesh, it is historically known as Rishipattan or Ishipattan (place of sages) and Mrigadaya (deer park). The popular name Sarnath is derived from its association with Rishi Sarangnath (master of deer), a Saiva sage.

Sarnath is widely referred to in various Buddhist writings. The Jatakas have several stories connected with events and activities as well as several legends about Lord Buddha there. Both Faxian and Xuanzang found it to be a grand and flourishing place. During his visit in the early 5th century CE, Faxian noted four stupas and two monasteries here. Two centuries later, Xuanzang witnessed the whole area to be religiously very active. In Varanasi, the city under whose boundary was Sarnath, he found over 30 monasteries and approximately 3,000 resident monks of Sammatiya sect. Sarnath was surrounded by a wall. Within it were buildings and pavilions as well as several lakes and gardens built in line with good planning. Near 1,500 monks of Sammatiya sect lived there. There was a tall and huge temple/monastery with a golden top shaped like a mango. The temple had a copper statue of Buddha in dhammacakkapavattan style. He noted many stupas, some of which were more than 200 feet in height. There was also a 70 feet stone pillar which was very soft, shining and had inscriptions.

Xuanzang observed the grandeur of art and craft that characterised Sarnath during the Mauryas, Sungas, Kushanas and the Guptas and were evident in Dhamekh and other stupas, Ashokan Pillar, the Buddha statue and scores of various artifacts. The Sarnath School of Buddha sculpture produced the most beautiful stone statue of the preaching Buddha, the style of which was emulated in India and abroad and particularly in pre-Angokorine Cambodia. Coomaraswamy noted this statue as one of the three best sculptures of the world. Sarnath retained its charm even during the Pala period. Plunder by Afghan-based Mahmud Ghajni’s and Ghori’s invasions in the first and decades of 11th century Sarnath. Kumardevi, wife of Govindchandra (1114-1154 CE) of the Gahadavala dynasty, built a large monastery at Sarnath which is probably the last impressive monuments raised here. By the beginning of 13th century, the periodic onslaught of Turko-Muslin kings followed by ransacking by local roving powerholders for building material, Sarnath was completely destroyed.

The glorious heritage of Sarnath was finally uncovered by the British archaeologists, especially A C Cunningham during the 19th century. They found tall and huge Dhamek stupa, foundation remains of Dharmarajika Stupa (bricks of which were pillaged and used as building materials in Varanasi), severely destroyed Chaukhandi stupa constructed to spot the site of Buddha’s meeting with five ascetics – later over which Akbar constructed a memorial to mark his father Humayun’s hiding place after defeat by Sher Shah Suri. They also found ruins of Mulgandhakutiwihar. (In 1930, Sri Lankan monk Anagarik Dharmapal constructed a new Mulgandhuki Temple there.) They also found the Ashokan Pillar broken, with its top which had a statue of four lions that has been declared a national symbol and is now adorning the Sarnath museum. Besides this, located in Sarnath are also Jaina and Shaiva temples.

Now fast developing as the Buddhist pilgrim centre, almost all the major Buddhist countries have their temples here with each representative having the architecture of their respective native land. A Chinese temple was constructed in 1939 by donations from Fukienese Buddhists through the Kolkata-based Chinese Association in India. The modern Thai Temple there has a huge statue of Buddha. Recently, Koreans and Japanese too have built their temples besides one old one by Myanamar. It is now a part of much-travelled Buddhist tourist circuit.

(Kamal Sheel)

SHRAVASTI

Once among the six largest and flourishing cities of ancient India, Shravasti was the capital of the Kosala kingdom during 6th century BCE. By this century, it had almost vanished. The city remained in oblivion until Alexander Cunningham discovered its ruins Ruins of Śrāvasti
in 1862. Its geographical location is in northeast Uttar Pradesh in Sahet (modern Gonda district) and Mahet (modern Baharaich district), along the bank of River Rapti, which led to the creation of a modern Shravasti district with the Bhangra town as its headquarters by carving out Baharaich and Gonda districts. It is about 150 km away from Lucknow, the capital of Uttar Pradesh.

Not much is known about the origin of ancient Shravasti. According to Vishnu Purana, the city was founded by Ishvaku King Shravast or Shravastak, along the bank of Achirvati river. In Pali Tripitika texts, Buddhaghosh writes that the city was named Savatthi after the Sage Savattha who lived here. At another place, Pali texts note that it was named Sravasti because everything for human consumption and entertainment was available in this mega town and capital of the powerful Kosala kingdom that had a large population and market.

Shravasti has been referred as one of the richest cities of Buddha's era. It was connected with all the other five largest cities through trading routes. The route from Shravasti to Rajgrīha was the most famous and frequented. According to Buddhist Sanskrit text, Divyavadana, this commercial route passed through the ancient cities of Setatya, Saket, Kapilavastu, Kushinagar, Pava, Bhag Nagar and Vaishali. It had to cross River Ganges for which boats were arranged by either Licchavis of Vaishali or the rulers of Magadha during the time of Ajatshatru. Another commercial route that connected Shravasti with Paithan (Pratishthan/ Pishtapuram) was the illustrious capital of Satvahana empire in southwest India. This touched the cities of Saket, Kaushambi, Vidisha, Gonaddha, Ujjain and Mahishmati.

Most of the references to Shravasti, however, relate to its Buddhist and Jain connections during the era of the Kosala kingdom. Buddha spent 24 chaturmaas (four-month rainy season) in Shravasti. The most famous Buddhist monastery, Jetavanaram, was located here. This was constructed by a local rich merchant, Anathpindaka (Sudatta), and donated to Buddha. Its magnificent entrance gate was built by Kumar Jeta. Another famous monastery was built by Vishakaha Mrigarmata under the direction of Monk Mahamodglayana. Buddha spent 20 years as Purvaram because of its location near the eastern gate of Shravasti. King Prasenjit also constructed a monastery for Buddhist nuns, Rajkaram, here. On the request of Mahaprajapati Gotami, Buddha had preached a sutta (verse) of Majjhimnikaya. In fact, Buddha presented the maximum number of discourses in suttas and Jatak stories in this city. The dreaded robber and murderer, Angulimal, was ordained here.

Both Faxian (5th century CE) and Xuanzang (7th century CE) had travelled to Shravasti. Both found it to be a city in fast decline. They witnessed and identified most of the places referred to in the Pali texts. Xuanzang found two Ashokan stupas and pillars at the eastern gate of the city.

Shravasti is also famous as a Jain sacred place where it is also known as Kunalnagari, Chandrikapuri and Manikpuri. It was associated with the 3rd Jain Tirthankar Sambhavanath as well as with the last Tirthankar, Lord Mahavira, who spent several chattermaas in the city. Kosal King Prasenjit was a follower of the latter. According to Jain texts, many of the shresthas (businessmen), as well as members of the royal family from the city embraced Jainism. This included famous businessman, Nagdutta, and son of King Jitshatrasi, Mrigdhwaj. The ancient Shobnath Temple and other Jaina monuments indicate strong Jain connection. During 10th and 11th centuries CE, the city was ruled by successive Jain kings like Mayurdhwaj, Hansdhwaj, Makardhwaj, Sudhavadhwaj and Suhriddhvarj.

(Ramendra R Nangia)

RAJGRIHA

Now a small decrepit town known as Rajgir, the ancient city of Rajgriha, was the famous capital of the mighty Magadha kingdom of ancient India until the rise of Patliputra in 5th century BCE. Located close to Nalanda (Bihar), it is about 100 km from Patna (Patliputra) and 75 km from Gaya. According to Ramayana and ancient Puranic texts, the city was founded by Brahma's grandson King Vasu and was called Vasumati. In the period of Mahabharrat, with the founding of a dynasty by Brahadrath, it became known as Brahadrathpur. A successor of this dynasty was the legendary king Jarasandh. It was then also known as Girivajra (ie, mountain-fenced or collection of hills) because it was surrounded by five hills. In the Mahabharat, these hills are mentioned as Vaibhara, Varaha, Vishabhi, Rishigiri and Chaityaka. The Pali texts identify them as Vebhara, Pandava, Vepulla, Gijhakuta and Isigili. Later Buddhist and Jain texts as well as Xuanzang's accounts identify the city also as Kushagrapura. According to available historical evidence, it was King Bimbisara (6th century BCE) of the Haryanka dynasty who built or rebuilt it and named it Rajgriha meaning 'the abode of royalty'.

Modern archaeological excavations trace the history of Rajgriha to 1,000 BCE. However, this ancient city gradually lost its pre-eminence due to various reasons including the shift of capital to Patliputra. Much information of its physical setting is available through the travel records of Chinese traveller-monks – Fa Xian, Xuanzang and Yiyou which note the existence of an old and a new city and describe that the city lies within a valley and is surrounded by low-lying hills. It is demarcated
by an earthen embankment (the Inner Fortification) which associated with the Outer Fortification, a complex of cyclopean walls that runs (with large breaks) along. New Rajgir is defined by the larger stone embankment constructed outside the northern entrance of the valley to the plain. These are dated to the period of Bimbisara and Ajatshatru in the 6th-5th centuries BCE. When the Chinese Buddhist monk Faxian visited Rajgrīha in the early 5th century CE, he found the city largely shorn of its earlier splendour. He however, noticed many monasteries and stupas. This included one constructed by Ajatshatru over his share of Buddha's relics which were divided into eight portions and distributed among claimant neighbouring kingdoms; as well as a large stupa with the elephant-capital on top of the pillar, later built there by Emperor Asoka. During his visit to the city in the middle of 7th century CE, Xuanzang too notes the decline of the city but located various sites connected with historical Buddha. The city, according to literary evidences, survived until 12th century CE. Lost for seven centuries with even its exact location erased from historical memory, it was later rediscovered by British archaeologists during the colonial period following the Chinese travellers’ records.

The city has been referred to in numerous Hindu, Buddhist and Jaina texts. Its fame is linked to the exploits of Mahabharat’s powerful legendary King of Magadh, Jarasandh who had many battles with Lord Krishna. Jarasandh, was finally killed in a duel by Bheem, one of the famous Pandava brothers, with the help of Krishna. The city’s linkages with historical Buddha and Jain Tirthankar Mahavira as well as with contemporary kings, Bimbisara and Ajatsatu are well recorded. The Pali texts indicate it to be a favourite place of Gautam Buddha. According to legends, King Bimbisara respectfully received Gautam Siddharth as the son of kshatriya Shakya King Shuddhodan and made him promise to visit him again after attaining enlightenment. Buddha kept his promise. Not only did he visit Rajgrīha soon after his enlightenment but also ordained Bimbisara and his large retinue to his newly established Buddhist fold. Bimbisara dedicated his favourite Venuvana garden to Buddha and his disciples after building a vihara [monastery] there. This was the first Buddhist monastery. Buddha spent many rainy seasons [chaturmasa] here and visited this city for the last time just before his Mahaparinirvana [ultimate liberation of soul] in Kushinagar. A Pali text describes his happiness and fascination with different sites of the city. These are identified and are now pilgrimage sites and tourist attractions. Buddha’s famous disciples, Sariputta and Moggallana, belonged to this place. Soon after his death, the first Buddhist Council [Sangiti] was held here under the leadership of Mahakassapa to codify his teachings.

Similarly, the city is also linked with Lord Mahavir, the last (24th) and the most famous Jain Tirthankar [enlightened immortal]. The Jain texts record that he spent 14 chaturmasa [four months] here and had many disciples which included King Ajatshatru. It is one of the important pilgrim centres for Jaina. The hills of the city are adorned with Jain temples and many Jain legends are linked with it.

Modern Rajgir is now a famous tourist spot with many popular ancient sites like Jarasandh’s akhara [wrestling ground or gymnasium], Ajatshatru’s Fort, the prison where Bimbisara was detained, Cyclopean Walls, Sonbhanadar (gold treasury), Saaptaparni and Pippila caves, site of Venuvana Monastery, Griddhkuta hill, hot springs etc. Among the recent addition is the World Peace Stupa containing a large statue of Buddha. It has been built by the Japanese at an altitude of 400 meters and can be reached by a ropeway. Numerous ruins and sites linked with landmark historical events in India bear testimony to its illustrious past.

(Kamal Sheel)
been mentioned as Vipulgiri, Udayagiri, Sonagiri and Vaibhargiri. These hills had connections with Gautam Buddha and Lord Mahavir. As such both Buddhist and Jain texts had accorded it a sacred status, declaring it an important pilgrimage centre for their respective followers.

Pali texts link many of the significant events of Buddha’s life to Griddhakuta Hill. He met and ordained here the Magadh King Bimbisara and his royal retinues. While living at this place, he delivered many of his sutras during interactive sessions with monks and disciples. This included the famous Sadharmapundrika Sutra (Lotus Sutra) and Mahaprajnaparmita (Perfection of Wisdom) Sutra. It is said that Buddha’s cousin, Devdatt, made an attempt on his life by throwing a large slab of stone on him which injured his toes and fell here. When Bimbisar was imprisoned by his son, Ajatsatru, on a hillock, he wanted his prison to be so constructed that he could see Buddha passing by in the morning and evening. This was also the final resting place for Buddha before he departed to Kusinara for his Mahaparinirvana (total liberation).

The hill existed as a famous Buddhist pilgrim place when Faxian (5th century) and Xuanzang (7th century) visited the place. Both devoted specific separate sections in their travelogue on their visit to the hill. In a moving description, Faxian writes about spending a night on the top of the hill. He describes going up to this beautifully green and the highest of the five surrounding hills with incense sticks, flowers, oil and lamp along with two long-timer resident monks for making his offerings. Looking at Buddha’s footprints and abode, he was overfilled with emotion. He writes: “Here Buddha delivered the Surangama (a Mahayana Buddhist Sutra linked with Nalanda’s Buddhist school which literally meant “indestructible”). I, Faxian, was born when I could not meet with Buddha. And now, I only see the footprints which he has left, and the place where he lived and nothing more.” He became so melancholic that he spent the whole night there chanting Surangama sutra in a cavern there. He, however, found the large brick prayer hall where Buddha preached in ruins and identified the place where Buddha’s protection saved Ananda from evil designs of Mara and the cavern where Buddha and Arhatas meditated.

Two centuries later, when Xuanzang was asked by the king of Turfan reasons for his perilous visit to India, he replied that it was “to kneel at the Griddhkuta (Vulture’s Peak) to show respect for Buddha and prostrate on the hill for receiving Buddha’s blessings”. In his description of the visit to Griddhakuta, he notes the existence of stairways that King Bimbisar had built to facilitate people to go up to the top of the hill to listen to Buddha. There were two small stupas on the way. The one designated the spot after which the movement of carriages of kings and members of royal family was prohibited. The other indicated the place up to which common people could go. On the western slope of the hill, there was a large and tall prayer hall where Buddha used to preach. Xuanzang found there a large standing statue of Buddha in sermon-delivery pose. He details all other places that were linked with different events in Buddha’s life like the place where the stone thrown by Devdutt fell, the stone house/cave where he meditated, the spot of his meditative perambulation/ stroll, the hole in stone created by his extending hand from another cave to protect Anand from Mara, the stone slab with clear white and shining lines appearing on account of Buddha drying his robe there, his footprints on the stone, etc.

Presently, a World Peace Pagoda and Nipponzan Myohoji Temple adorn the top of the hill which could also be reached by a ropeway constructed by the Japanese. This is now an important pilgrimage site of the Buddhists.

(Kamal Sheel)

VAISHALI

Vaishali was among the largest and most flourishing cities during the Buddhist era of ancient India. Governed by the Khastriya Lichchavi clan under the Vajjian confederacy, it was the capital of the Lichchavi Republic which is historically considered among the earliest democratic states of the world. It was located on the banks of Gandak River and was on the trade route connected in north with Shravasti and Kapilavastu and in south with Rajgriha. Like many other ancient cities of the Buddhist era, it too was lost in oblivion. Its exact location and identification owe much to travel records of Faxian and Xuanzang. In 1861, following their travel path mentioned in these records, famous British archaeologist Alexander Cunningham
located its ruins in Basarh village in the district of Muzzaffarpur, Bihar. The old district has now been carved to create the modern district of Vaishali with its headquarters in Hajipur, about 50 km to the north of Patna, the capital of modern Bihar.

The origin and early history of Vaishali is not widely known. The city and the legends of its origin are, however, mentioned in Hindu, Buddhist and Jain texts. According to some Hindu texts, it was founded by King Vishala and was, therefore, named Vaishali. Tracing its history, Vishnu Purana mentions its 34 kings starting with democratic conscientious Nabhaga to Sumati who is considered to be a contemporary of Ayodhya’s King Dashrath (father of lord Rama). Pali texts note Vaishali as a rich and flourishing city with numerous buildings and ponds, with a large population. Due to an expanding settlement, its boundaries were extended three times. It, therefore, became famous as Vaishali. The city appears to be flourishing by 6th century BCE. Faxian in 3rd century CE finds that many of the buildings still exist. It had, however, declined to a great extent by the time of Xuanzang’s visit (7th century CE) who notes flourishing agricultural fields and fruit gardens but only a few remains of its thousands of old buildings and hundreds of monasteries, and a greatly reduced population. Of all the sectarian disciples, digambaras (Jaina) were most.

The name and fame of Vaishali owes to its Buddhist and Jain connections. Prince Siddharth first came here from Kapilavastu after renunciation in search for enlightenment. Udraka Ramaputra and Alara Kalama of Vaishali were his first spiritual masters. Five years after the attainment of his Buddhahood, he spent a chaturmaas (rainy season) in the city and later came here several times. Many of his Vinay Suttas were first enunciated here like Mahālā, Mahāśāhanā, Cūla Saccaka, Mahā Saccaka, Tevijja, Vacchagotta and Sunakkhattha. These also included the Ratan Sutta, mentioned by both Faxian and Xuanzang with reference to Vaishali, which he prescribed to people there to rid the city of all misfortunes and evil. During his last visit to the city, he confided to his disciple, Anand, of his impending Mahaparinirvan and made his last journey to Kushinagar after leaving behind his alms bowl. The city is also linked with Buddha’s ordaining of his stepmother, Maprajapati Gotmi, and establishment of sangha for the Buddhist nuns. In fact, many of the organisational ideas of sangha were derived from the governing practices of the city. The famous city courthouse, Anrampali/ Ambapali became his devotee here and donated her mango grove. After the Mahaparinivana of Buddha, Lichchavis built a stupa over their share of his relics. Later, another larger stupa with a pillar crowned by a beautiful Asiatic lion was erected by Emperor Asoka.

VAISHALI’S linkages with Jainism were equally intimate. Lord Mahavira, the last Tirthankar of the Jains, was born in Kshatriyakund at the outskirts of the city to King Siddhartha and Queen Trishila. He lived there till the age of 22. After attaining enlightenment, he returned here and spent 12 of his 42 rainy seasons. Presently, the Government of Bihar celebrates the birthday of Lord Mahavir on the full moon day in Vaishakh (mid-April) as Vaishali Mahotsava (Great Fair). The place has become a famous tourist site. Besides ruins of various monuments linked with Buddhism and Jainism, there is a huge mound with a circumference about 1 km which is said to be the ancient parliament house of Lichchavisi as well as a coronation tank in the sacred water of which an elected representative was anointed before swearing-in. Among the modern additions is the World Peace Stupa built by Japanese Buddhists.

(Kamal Sheel)

KUSHINAGAR

Among the four holiest pilgrimage sites highlighting landmark events of Buddha’s life, Kushinagar is linked with his last sermon and Mahaparinirvāna (complete extinction/ passing away). Located in the eastern part of India’s Uttar Pradesh province and bordering Nepal, it is about 52 km from Gorakhpur. Presently a small town, it finds earliest references in Ramayana as the city of King Kushha,
the son of Ayodhya’s legendary king, Lord Rama. During Buddha’s time, Kushinagar and Pava were two important places located on the link trade-route passing through the Republic of Mallas and connected with ancient highways. In Jatakas, this city is known as Kushavati and elsewhere is also called Kushinara and Kasia.

According to Buddhist texts, the Republic of Malla was divided into two parts with one governed by the Kusinerika Malla having its capital in Kushinagar, and the other by Paveyakka Malla with capital in Pava. River Kakutha was the boundary line separating these two kingdoms. Gautam Buddha loved his Malla admirers and the region. During the course of his wanderings, he visited this area several times. At the age of 80, when he decided to take his last voyage from Rajgrha to Kushinagar, his disciple, Anand, resisted saying that this was a small uncivilised rural town. Buddha, however, reminded Anand that this was, in fact, Kushavati, a well-known, highly civilised and prosperous capital of King Mahasuddassana and preached to him about Mahasuddassana Sutta. It is said that Buddha mostly stayed in Baliharan in Kushinagar. But during his final visit, he chose Upvattan forest area covered with sal trees as his last stop. Out of his three discourses for the Bhikku, known as Kusinara Sutta, two were delivered at Baliharan and the last one was at Upvattan. Having falling ill after having taken the meal served with sukaramaddava at the house of his disciple, Cunda, in Pava, just before his death, he invited the Bhikkus to satisfy their queries if any. They all, however, remained silent. He then finally left his body lying under two huge sal trees.

Buddha’s body was laid in state for seven days at a coronation hall/ Chaitya of the Mallas and offerings were made to him. The last rites, it was said, were performed by Mahakashyap of the Mallas at Mukut Bandhana, Ramabhar (in Kushinagar) on the banks of Hiranyavati River. There were scrambles among the kings to collect his ashes. Finally, a Brahmana Drona intervened and divided his ashes into eight equal parts and distributed it to representatives of eight kingdoms for preserving as relics. The Mallas erected a big stupa over his ashes at the cremation place. Later, Emperor Ashoka renovated and expanded the stupa. According to legends, he further divided Buddha’s ashes and built more than 84,000 stupas over the relics.

Both Faxian and Xuanzang refer to their visit to Kushinagar and describe various legends associated with Mahaparinirvana of the Buddha. Faxian found in existence various stupas and viharas though he writes that, “In the city, the inhabitants are few and far between comprising only the families belonging to the (different) societies of monks.” By the time of Xuanzang’s visit, Kushinagar had, however, become a lonely and desolate place with many of its grand structures in ruins. Based on their description in the Chinese travelogues, these sites were rediscovered during the British colonial period due to efforts of explorers and archeologists like E. Buchanan, H H Wilson, A C Cunningham, A C L Carlleyle and others. After identification of the site by Cunningham, Carlleyle in 1876 was successful in locating the famous temple containing the large Buddha statue in lying/ nirvana state that was referred to by Xuanzang. After this discovery, Kushinagar began to regain its fame as one of the four most important Buddhist pilgrimage sites. Many sites connected with the Mahaparinirvana of the Buddha have now been found and excavated by archaeologists.

Modern Kushinagar consists of many Buddhist temples and viharas of different Buddhist sects from regions of China, Japan, Korea, Sri Lanka, Myanmar, Thailand etc that surround the restored ancient sites like Nirvana Stupa, Mahaparinirvana Temple, Mathakuar Temple and Ramabhar Stupa. The Archaeological Museum is noteworthy for its valuable collection of different remains dating back to the 3rd century BCE. It may be noted that the city was found to have an association with Parinirvana/ passing way of Lord Mahavira, 24th Tirthankar of the Jainas in the nearby Pawa (present-day Fazil Nagar) which was the second capital of Mallas.

(Kamal Sheel)

MAHABODHI VIHAR

Mahabodhi Vihar refers to the main Buddhist temple at Bodhgaya (Uruvela) at the spot where Gautam Buddha attained enlightenment. The Vihar includes the famous Bodhi tree (Ficus Religiosa or the peepal Tree) and the Vajrasana (Diamond throne). The original temple existed as tree shrine (bodhi-ghar) with railings constructed by Emperor Ashoka in 3rd century BCE. Its earliest depiction is found on reliefs at Bharahut (c. 80 BCE) and Sanchi (c. 25 BCE) stupas. This indicates its early recognition
as one of the most significant Buddhist centres of worship. So much so that until the popularity of the name of this place as Bodhgaya in the 19th century and after the disappearance of its original name Uruvela due to disuse within two centuries of Buddha’s enlightenment, it was known as Sambodhi, Bodhimanda, Vajrasana and Mahabodhi. The most long-lasting and popular name was, however, Mahabodhi which was still being used when A Cunningham visited the place in mid-19th century.

The Mahabodhi Vihar has gone through several structural changes during its existence. The original tree shrine was expanded into a two storeyed structure enclosing the tree in Sunga period (2nd -1st century BCE) with Vajrasana and the Bodhi tree as main objects of veneration. The first mention of the rising of a structural temple is found in Faxian’s travelogue who visited the place in 5th century CE. He notes a tall tower standing near the sacred tree and Vajrasana. Depiction of tower–shrines on reliefs of the Kushana period, link structural expansion of the temple to 1st-3rd centuries CE. By the time of Xuanzang’s visit (7th century CE), a large brick temple of the late Gupta style had been erected there. Xuanzang provides a detailed description of the temple, stating – “The Vihar stood in the east of Bodhi tree and was about 170 feet high. It was made of blackish-blue fired bricks and covered with lime. Golden figures of Buddha adorned all the niches carved in each row. All the four sides of the wall were full of heavily ornamented wonderful design-work depicting strings of pearl or figures of gods. Surmounted on the spire of the Vihar was a gilded bronze model representation of aamlak (mango fruit). The main building consisted of three storeys and the outer gates of the building had niche like chambers in right and left sides. The left side had a statue of Boddhisattava Avalokiteshwar and the right had Bodhisattava Maitreya. Both the statues were made of silver and were of 10 feet in height.” He also notes existence of a small temple made by Emperor Asoka and many other smaller temples and stupas erected by his disciples. The temple housed a seated Buddha, which according to legends is the exact replica of the historical Buddha created by the Maitreya Buddha himself. This became the model of many later Buddhist images. According to an inscription of 588-89 CE, this image was renovated by a Sri Lankan devotee, Mahânâman.

The temple underwent further extension and renovation during the Pala-Sena dynasty (10th-12th century). Mahabodhi Vihar, which now exists, is the renovated structure of the same building. Its flourishing state and active status is also evidenced by two Chinese Song dynasty inscriptions of the late 10th and early 11th centuries. Other contemporary inscriptions note rulers of Sri Lanka, Nepal, Myanmar and other Buddhist countries funding restoration and development projects. The temple site had such an appeal that its replicas were made in Myanmar, Nepal, Thailand, China and Tibet which provide beautiful models of this grand temple complex. By the 12th century, with the rise of Indo-Turkic Muslim rule and the decline of Buddhism in the Indo-Gangetic area, the temple gradually decayed as the protector-monks abandoned the place. Deserted by the original Buddhist caretaker–monks, the place was then annexed by a local Brahmin leader as his private property. The ownership matter was finally resolved through a long legal battle waged by famous Sri Lankan monk, Anagarika Dharmapal, through a 1949 special Bodhgaya Temple Management Act that transferred it to a trust with equal number of Buddhist and Hindu representatives under the local district magistrate.

"Buried under accumulation of rubbish", the temple was rediscovered during 1811-12 by Francis Buchanan. It was later excavated by Major Mead in 1863. The King of Myanmar also sent people to clean the site. In 1878, Dr Brajendra Lal Mitra published his work on the Temple of Bodhgaya. In 1879, A Cunningham found the site was still not satisfactorily excavated and restored. Finally in 1881, British engineer J D Beglar was entrusted with the task of the full restoration of the temple and its site. The excavated temple was, however, found in a very fragmentary condition. Beglar then restored the temple mostly using its 12th century stone model available in a museum in Kolkata.

Once restored, the temple complex again became an active site of Buddhist pilgrimage with numerous
buildings, stupa and parks built by devotees from various Buddhist countries. In 2002, the temple complex was declared as a UNESCO World Heritage Site on account of it being one of the few examples of the earliest classical-styled, brick structured, large temples in India as well as its connection with Buddha and his times. The preserved temple complex now consists of monuments linked with the first seven weeks of his enlightenment i.e., the giant Bodhi Tree [religiosa ficus], Vajrasana [Diamond Throne], Animeshlochan Chaitya [prayer hall], the Ratnachakrama [Jewelled Ambulator], Ratnaghar Chaitya [Jewelled Temple], a pillar marking the site of the Ajapala Nigrodh Tree, the Lotus Pond, and the Rajyatana Tree. Most recently in 2013, the vault of the temple was covered with 290 kg of gold donated by the Thai Buddhist disciples.

(Kamal Sheel)

NALANDA
Located near Patna and Gaya in Bihar, Nālandā rose to be the most famous seat of education and learning in India after the destruction of Taxilā by the Huńas in the 5th century CE. The name Nālandā was perhaps derived from the word, Nālā meaning "lotus stalks". Situated near the ancient cities of Pātalipūtra (now Patna) and Bodhgaya (now Gaya) and within easy reach of trade routes between upper India and Magadha and the Gangetic riverine traffic, Nālandā, according to legend, was "influential, prosperous and full of folk". Lord Buddha is said to have visited this place several times. It was also the birthplace of Sariputra, one of the great disciples of Buddha. According to Jain tradition, the historic discourse between Lord Mahāvira and Gosala took place at Nālandā. Lama Taranath associates this place with the Mauryan king Aśok (268–231 BCE) who built a great Buddhist temple here and Nagarjuna (150 CE), the famous Mahayana philosopher.

Nālandā came into the limelight when the Gupta King Kumargupta I, also known as Sakrāditya, (c. 415–455 CE) selected this place as an "auspicious spot" for building a monastery. By the middle of the 6th century CE, under the successive patronage of different Gupta rulers, it developed into a Mahāvihāra (large academic institution) with a huge campus. The majesty and grandeur of the campus, particularly its tall and stately towers soaring above the encompassing wall, caught and ravished the eyes of all who saw it. Benefactions of Harshavardhana, the ruler of Kanauj (606–646 CE) and the Pāla rulers, Dharmapala (783–820 CE) and Devapala, (c. 810–850 CE) further sustained the activities of Mahāvihāra till the end of the 12th century CE.

Throughout its existence of about seven centuries, Mahāvihāra played a key role in promoting Sino-Indian cultural relations. It was host to hundreds of scholar-monks not only from China but also from other parts of Central and Southeast Asia as well as from Japan and Korea. Detailed accounts of its superior academic environment by Faxian, Xuanzang and Yijing indicate its global reach. Following either the land route via Khotan in Central Asia or Tibet and Nepal or by the sea-route via Tamralipti to India, these monk-scholars aimed to earn spiritual merit by pilgrimage to study Buddhism in its homeland and collect authentic Buddhist texts. The most prominent among them was Xuanzang who visited India from 630 to 642 CE and stayed in Nālandā for about four to five years. He specialised in the Yogacara School of Buddhism under the abled-guidance of the chief abbot-rector, Íilabhadra. In 645 CE, he returned to China carrying back some images of Buddha and several hundred copied texts and notes. His travelogue, Xiyuji and biography, Fa-shi-chuan, inspired many new works on India and created an unprecedented interest in Indian culture in China. Another notable visitor to Nālandā was Yijing who spent about 10 years in Nālandā. On his return home, he translated no less than 56 works in 230 volumes and introduced into China practically the whole texts of Vinaya belonging to the Mulasarvāstivadin School. The Chinese texts have also preserved biographies of 67 Chinese pilgrims who had been to India during the second half of the 7th century CE. Among them are found some Koreans and Central Asian monks who were educated in China and went to Nālandā.
from China. The first noted scholar of Nālandā to go to China in the Tang period in 627 CE was Prabhakaramitra on the invitation of the Prince of Gaoping. Later, Subhākarasinha (716 CE) and Buddhakirti (989 CE) also went to China. The Chinese accounts tell us that Nalanda accommodated about 1,500 teachers and 10,000 resident monk scholars during its heyday. The process of admission to the Mahāvihāra was elaborate and tough with only one or two out of 10 getting admitted. Once admitted, monks and scholars studied works related to Mahāyāna, Hīnayāna (18 sects), the Vedas and the five traditional areas of knowledge (pancvidyå), namely Hetuvada (logic), Śabdavidya (grammar and philosophy), Cikitsāvidya (medicine), Silpakarmavidya (fine arts) and Adhyātmavidya (metaphysics).

Buddhism entered a new phase during the Pāla period (750-1175 CE) and came to be dominated by Tantrik Buddhism. Tantric texts were introduced in China as early as the 8th century CE by Vajrabodhi (719 CE) who presented a copy of Mahāprajñapārimitā Sutra to the Chinese Emperor and Amoghavajra (724 CE). But it was Tibet which emerged as the main centre of Tantric Buddhism. Sino-Indian cultural relations continued thereafter. During the Song period (960-1127 CE), two Nālandā scholars, Dharmadeva (973 CE) and Buddhakirti (989 CE), visited China. This was also probably due to the efforts of Pāla rulers to protect their commercial interests in the Buddhist kingdoms of Southeast and East Asia.

In 12th century CE, Nālandā succumbed to the onslaught of Muslim invaders. Tibetan sources indicate several raids by the Turks. In about 1205 CE, the Mahavihara was destroyed and burnt by Bakhtiyar Khilji. Subsequent raids totally destroyed it by 1400 CE. It was during the British period that the massive remains of Nalanda were unearthed by archaeologists. With the Buddhist revival in India, a new Mahavihara (Nalanda Nava Mahavihara) was established in 1951 due to the efforts of Ven. Bhikku Jagadish Kashyap. He also brought a portion of Xuanzang’s remains from China to enshrine here. Now with promises of financial help from the governments of China, India and many other countries, a massive Nalanda University is gradually coming up there. Nalanda is thus once again on the path to revival.

(RK Sinha & Kamal Sheel)

VIKRAMASILA MAHAVIHARA

Founded by King Dharmapala (783-820 CE) and located near Bhagalpur in Bihar, Vikramaśilā Mahāvihāra [university-monastery] was an important centre of education and learning in eastern India for more than four centuries of the Pāla rule (750-1175 CE). In Tibetan accounts, which are the main sources of information, Vikramaśilā Mahāvihāra holds the same position of pre-eminence as is accorded in Chinese accounts to Nālandā. The Pāla patronage of the Buddhist mahāvihāras was a step towards reorganisation of Buddhist education in the emerging socio-economic conditions, with the specific purpose of reviving Buddhism in India and protecting their commercial interests in the Buddhist kingdoms of South East, North and North East Asia.

Scholars differ when it comes to the meaning of Vikramaśilā. Some argue that the name originated from its location on the bluff rock hill, denoted in Sanskrit as Śīla. Others emphasise that the name Vikramaśilā conveys the sense of a strong moral conduct signified by the Sanskrit term, Śīla. The word Vikrama, in Indian tradition signifies strong or powerful attributes. The location and identification of the mahāvihāra defied a final answer until archaeologists from Patna University exposed a considerable monastic settlement at village Antichak, about 47 km East of Bhagalpur district in Bihar, during the period 1960-1969. The location of the exposed settlement on a broad and steep hill, south of the Ganges river, was similar to that described in the Tibetan accounts and so the remains were finally accepted to be those of the Vikramaśilā Mahāvihāra.

The exposed monastic settlement is a quadrangle with a double terraced central caityā in a cruciform
shape, having four shrine chambers with pavilions. The central caityā, rising to a height of 16.25 metre, could be reached through a pathway. Tibetan accounts mention about six entrance gates manned by eminent scholars who screened admission to the mahāvihāra. Thus, we have the names of Ratnākaraśānti (East Gate), Vagīśvarakīrti (West Gate), Naropa (North Gate), Prajñākaramati (South Gate), Ratnavajra (First Central Gate) and Jnānaśrīmitra (Second Gate). The exposed monastic complex includes 208 cells with a verandah. The outer wall has 20 projected circular cells and 20 rectangular cells. A unique feature is the underground cells which may have been used by monks for meditation. Remains of a huge library building with a manuscript section have also been excavated. According to Lama Taranath, during the period of King Rampala (1076-1132 CE), when Abhyākara Guptā was its head, there were 108 professors and 1,000 inmate student monks. The number of monk scholars in the 12th century has been estimated to have been around 3,000. No definite evidence of land grants to the mahāvihāra exists. It appears to have met its expenditure though the state's assignment of the revenue collected from surrounding villages. Although only one mound out of the nine has been excavated, the establishment is shorn of urban relics which characterised the earlier mahāvihāras like Nālandā.

Under the patronage of the Pāla rulers, Vikramaśilā Mahāvihāra rose as the major centre for studies on Tantric Buddhism and its offshoots – Vajrayāṇa and Sahajayāna. Tantric Buddhism originated in India in the 3rd and 5th centuries CE but it flourished largely in Tibet, China and Central Asian countries. In Tibet, it was introduced by Indian scholar-monks like Śāntarakşita (700-770 CE), Padmasambhava (720-800 CE) and Kamalśila (720-790 CE). The close connection between Eastern India, Nepal, Tibet and China during this period has led scholars to believe that certain features of tántrism had their sources in the trans-Himalayan region, particularly in North-Eastern India or on its borders. By 7th century CE, we have definite evidence of an active land route connecting Assam in Eastern India with South West China through the Patkai Hills and upper Myanmar. A reflection of this close connection could be easily found in the race for supremacy in Tibet among the followers of Čhan meditational school of China and Indian Buddhism, dominated by miracles and magic during the rule of Dharmarāja khri-srong-lde-btsan (755-797 CE). The race ended with the declaration of the Indian School of Buddhism as the state religion of Tibet by the Dharmarāja. This declaration marked a significant turning point in the dynamics of future cultural exchange between India, Tibet and China. Vikramaśilā Mahāvihāra thus became the central place of India's relationship with Tibet. It also became the centre for translating Buddhist texts into Tibetan. Many Buddhist scholar monks from Vikramaśilā – namely – Sarvajňādeva Jīnamitra, Dānāśāla, Dharmakāra, Tilopā, Nāropā and Atiśa went to Tibet. Among them Atiśa, also known as Dipaṅkara Śrijňāna, was the most prominent. During his stay in Tibet from 1041-1054 CE, he reformed Tibetan Buddhism and composed the famous texts Bodhi-patha-pradīpa and Ekavira-Sūdhana-nāmā. The most popular face of his reform was the worship of Goddess Tārā.

The galaxy of acāryās associated with the mahāvihāra made the institution the last beacon of Buddhist philosophy marked by strong Tantric characteristics. The Siddhas [enlightened one], namely Saraha-pā, Naro-pā and Santi-pā were associated with the mahāvihāra. Both the acāryās and the siddhās contributed immensely towards fostering the basic belief in tantric Buddhism that the Universe is identical with Buddha and that all its dimensions and qualities consist of Buddha. Their works and efforts acted as a fulcrum between Vajrayāṇa and Sahajayāna and laid the basis for the establishment of Lamaism in Tibet.

Hindu-Buddhist rivalry for acquiring space in the emerging religious thought streams gradually affected the activities of the mahāvihāra which was finally destroyed by ruthless Turkish onslaughts by early 13th century CE.

(R K Sinha & Kamal Sheel)

MONASTERIES

MOUNT WUTAI

Mount Wutai, also known as the Mount Qingliang, is one of the four Buddhist holy mountains, which is located on Northeastern Wutai County, Xinzhou, Shanxi province.
Cultural Contacts

Definition
Mount Wutai can be explained in the broad and narrow sense. From the perspective of the narrow sense, Mount Wutai just means five plateaus ie east plateau, west plateau, south plateau, north plateau and middle plateau, each of which is flat on the top thus being literally named as Mount Wutai (the Five Plateau Mountain in Chinese). In terms of broad sense, Mount Wutai includes the five plateaus as well as the areas around them and the central zone is the Taihuai town which is encircled by five plateaus. The east plateau, also referred to as Wanghai Peak (sea viewing in Chinese) measuring 2,795 m above sea level, is a good place to view the sea in Autumn when the weather is fine. This is also why people give it this name. The south plateau is 2,458 m above sea level and during summer, there are lots of wild flowers and fine grass everywhere at the top just like its another name the Jinxiu Peak (prosperity and luxury in Chinese); the west plateau, which is 2,773 m above sea level, is called as Guayue Peak (which means moon hanging above the mountain in Chinese) because when the moon comes out in the west, it’s just like a bright mirror hanging above the top of the peak; the north plateau, 3,061 m above sea level, is also named as Yedou Peak (since it rises directly into the sky as if it were able to touch the stars); the middle plateau which measures 2,894 m above sea level features huge rocks and green grass and tresses and therefore, is called as Cuiyan Peak (the prosperity of green plants in Chinese).

History
According to legend, Indian eminent monks Kāśyapamātanga and Dharmaratna who are among the first group of Indian monks coming to China, once arrived at the Mount Wutai and believed it as the residence of Manjusri and therefore, suggested Emperor Ming of Han to build a temple here. There are three kinds of views about the connection between Manjusri and Wutai Mountain. The first one is that Manjusri lived in Himalayas but later, the snow-capped mountain was changed into the Mount Qingliang just like what the Avatamsaka Sutra says: Buddha told Vajra Secret –Traces Spirits that after he passed away, there was a country named Dazhendan in the northeastern Jambu-dvipa. A mountain named Wuding was just located there which was also the dwelling of Manjusri and a place for him to disseminate the dharma”.

During Northern Wei and Northern Qi Dynasty, Mount Wutai was gaining attention from the emperor. In Sui Dynasty, Yang Jian, the Emperor Wen of Sui (581-604) once ordered to establish a temple in each plateau of the Mount Wutai to enshrine and worship Manjusri but none of them is reserve up to now. Present-day Wanghai Temple in the east plateau, Falei Temple in the west plateau, Puji Temple in the south plateau, Lingying Temple in the north plateau and Yanjiao Temple in the middle plateau were all established after the Tang Dynasty and it was just in this Dynasty that Mount Wutai was ushered into its prime, especially after Buddhist tantra was formed in China and Manjusri, as the God of tantra, was specially worshipped and respected. Not merely did the Chinese Buddhism circle think of the Mount Wutai as the ashram of Manjusri, but foreign Buddhists also had such kind of thoughts and paid a visit to this place. Through incessant exploration and expansion of later generations, especially after Tibetan Buddhism made this place a Buddhist holy land, Mount Wutai became even more famous with a large number of grand Buddhist events launched.
Cultural Contacts

here. Gradually, this mountain, along with the areas around it, developed into the greatest centre of Buddhist culture in Northern China. Today, it has a total of 95 temples in various sizes, recognised as the biggest Buddhist temple complex in China and listed into the Directory of World Cultural Heritage by the United Nations Educational Scientific and Cultural Organisation in 2009.

Mount Wutai is not only a place collecting the essence of Buddhism culture but a historical witness of culture exchange between China and India. There are a large number of names of places which have a close link with the Buddhist holy lands of India and Buddhism celebrities such as Griddhraj Parvat, Narayana, Guanyinping, Samantabhadra Pagoda, Rahu Temple, Luohantai, Jingangku, Dishigong etc. After Tang Dynasty, Mount Wutai cultivated a large group of eminent monks thus making a significant contribution to the prosperity of Buddhism culture in China. In addition, some Indian monks also came to this place to worship Manjusri, disseminate the dharma and translate Buddhism scriptures such as Buddhapala from Kawmira (present-day Kashmir) on northern India who, after hearing of Manjusri living in Mount Wutai, crossed the desert, travelled thousands of miles and eventually arrived at Mount Wutai in 676 CE, it is said that he came to Mount Wutai with a tin staff (Khakkhara) in his hand, worshipping and weeping piously. Later, he came to Changan (present-day Xi’an) to translate Buddhism scriptures and it is said that he lived in seclusion at Jingangku of Mount Wutai in his later years. Amoghavajra, an Esoteric Buddhism monk in Tang Dynasty who came from north India, was praised highly by the emperor since he admired Manjusri very much and then sent to Mount Wutai in the summer of 770 CE to preside over a dharma event and perform meritorious works for the emperor for three months. During the Southern Song Dynasty, Sudhaśrī, a monk of the Nalanda Monastery, highly admired the Avatamsaka Sutra and Mount Qingliang and he, at the age of 85, led seven of his disciples to come to China by sea. During a journey full of hardships and dangers, only one of his disciples survived and eventually accompanied him to Mount Qingliang. Three of his disciples returned and the rest all died. Sudhaśrī passed away in the Lingjiu Peak, east plateau and his sarira was taken back to India by his disciples. Master Sahajasri, another Indian monk who arrived at the Mount Wutai in 1369 to pay respect to this world renowned Buddhism holy land. Later, he went to Nanjing to do missionary work and returned to Mount Wutai again before death. Sha-kye ye-shes, an Indian monk, descendant of Sakyamuni, paid a pilgrimage visit to Manjusri at Mount Wutai in 1414. He lived in Xiantong Temple and returned to his own country in 1431. There were also thousands of unknown pilgrims who once visited the Mountain.

Major Temples

Currently, there are six State Protected Historic Sites and 15 Shanxi Province Protected Historical Sites at Mount Wutai.

Xiantong Temple

According to legend, during Yongping Period of the Later Han Dynasty (58-75 CE), Dafulingjiu Temple, one of the earliest temples in China was built at Mount Wutai whose name can be originated from the Griddhraj Parvat of India since the west of the mountain was just like the Griddhraj Parvat. It is located in north of Taihuai town ie the original foundation of present-day Xiantong Temple. In the Yuanhong period of Emperor Xiaowen of Northern Wei (471-499 CE), the Dafulingjiu Temple was expanded and renamed as the Garden Temple. Later, Emperor Taizong of Tang (627-649 CE) rebuilt the Xiantong Temple. During the period of Empress Wu Zetian (684-704), the Garden Temple was expanded and as a result of the newly translated Avatamsaka Sutra in which Mount Wutai was mentioned, the temple was renamed as Avatamsaka Temple. From then on all the way to the Hongwu Period of the Ming Dynasty (1368-1398 CE), a large-scaled overhaul was conducted and the temple was renamed as Xiantong Temple. As the time rolled into the Qing Dynasty, the temple was repaired several times and gradually formed into the size we see today. It totals more than 400 rooms and occupies an area of more than 80,000 sq m thus well-known as the biggest temple at Mount Wutai.

Foguang Temple

Foguang Temple is located at Mount Foguang, 25 km away from the north east of Wutai County. It was originally built in the Yuanhong period of Emperor Xiaowen of Northern Wei and then became very famous. In the temple, a hexagonal pagoda named as Zushi Pagoda (Master Founding Pagoda) is a relic of the Northern Wei Dynasty. The Maitreya Pavilion, rebuilt in the Tang Dynasty, seems huge, majestic
and impressive. It was damaged in a fire during the Huichang fifth year (845 CE), and rebuilt until the Dazhong 11th year (875 CE). Now, the temple still treasures some precious cultural relics and artworks such as frescos, statues and stone Dhanari column of Tang. What’s more, the Manjusri Hall built during the Jin Dynasty is maintained and treasures six statues including Manjusri’s statue which can be dated back to the Jin Dynasty.

Rahu Temple
Rahu Temple is located on the east of the Xiantong Temple in Taihuai town which is named after Rahula, son of Sakyamuni. Manjusri is enshrined here. It was originally built during the Tang Dynasty and then became the monastery of Tibetan Buddhism. During the first stage of the Qing Dynasty, several emperors once paid a pilgrimage visit to the temple and granted funds to repair and expand the temple so its scale was increasing gradually. Now there are more than 500 halls and monk room. It was said that Rahula looked up to Manjusri so he celebrated the birthday of Manjusri on June 14 in lunar calendar every year. Up to now, lamas in the temple also follow this custom. They dance in strange clothes and masks on this day.

Jinge Temple
Jinge Temple is situated on the Northwest of the south plateau, 15 km far away from Taihuai town. It was built in the Dali fifth year of the Emperor Daizong of Tang (770 CE). At that time, Amoghavajra, an eminent monk from India, was ordered by the emperor to make merit and build the temple at Mount Wutai. It was named as Jinge Temple (Golden Pavillion in Chinese) because its tiles were made out of copper and painted with gold. Avalokitesvara, the Goddess of Mercy, is enshrined as the main Buddha. In the temple, there are more than 2,000 statues of a variety of Buddhism figures.

Shuxiang Temple
Shuxiang Temple is built to pay respect to Manjusri. There is a huge Manjusri statue in it which is why the temple was named Shuxiang Temple. It was located in the southwest of Yanglin Street, Taihuai town. It was built during the Tang Dynasty and rebuilt in the Yanyou period of Yuan Dynasty (1314-1320). Later, it was completely damaged in the fire. In Chenghua 23rd year of Ming Dynasty (1487), the temple was built again and in the Hongzhi ninth year (1496), a gigantic statue of Manjusri riding on a lion, which is nine metre high, was erected in the temple.

Nanzen-ji Temple
Nanzen-ji Temple is situated on the west of Lijia town, southwest of Wutai County. The time of its original establishment is unclear. The temple is rebuilt on the Jianzhong, third year of Emperor Dezong of Tang (782 CE) and the Great Buddha’s Hall (Mahavira Hall) built at that time has successfully survived from numerous natural and manmade disasters and has been preserved up to now as the only one wood structure architecture established during the Tang Dynasty, we can see today. The statue of Sakyamuni, the founder of Buddhism, along with the colourful statues of its disciples, Bodhisattvas and heavenly king are all the relics of the Tang Dynasty, a perfect embodiment of sculpture style of that time.

(Xue Keqiao)

MOUNT PUTUO
Mount Putuo is among the four Buddhist holy mountains in China, located in the sea, east of Zhejiang province, which is one of the islands of the Zhoushan Islands measuring 12.7 sq km. It is governed by the Putuo County and widely known as the generic terms of Buddhism architectural complex in the island built to worship and enshrine the Goddess of Mercy.

Historical Background
Mount Putuo has a close link with the belief in Avalokitesvara (Guanyin). In a Buddhism scripture, The Sutra on the Completion of Brightness, translated by Zhiyao, a foreign eminent monk in the Later Han Dynasty, the name of Guanyin was mentioned. The book was translated in the Zhongping second year of Emperor Ling of Han (185 CE). After that, in Infinite Life Sutra translated by Kang Sengkai in 252 CE, Guanyin was the retinue of Amitabha. In 406 CE, Kumarajiva successfully translated Saddharmapundarika Sutra in which, not merely did Guanyin have magic power but was able to change into 33 different shapes and save ordinary people out of disasters and suffering with different

Fayu Temple, Mount Putuo, Zhejiang, China

(Xue Keqiao)
identities. From then on, the influence of Guanyin was drastically enhanced. Around 420 CE, the earliest clay sculptures of Guanyin were built in the 169 caves in the Bingling Temple of Gansu province. In the meantime, people along the regions south of the Yangtze River also began to establish its statues which showed the Chinese people had begun to worship Guanyin. Among the mythical stories created during the Northern and Southern Dynasties, there were some stories about Guanyin helping people in distress. In 663 CE, Master Heun Sang finished the translation of *Mahā-prajñāpāramitā-sūtra* which further propelled the Chinese people’s belief in Guanyin. Since the mid-6th century CE, under the influence of Esoteric Buddhism, the images and statues of Guanyin with multiple arms and heads showed up. During this period, Yaogupta translated the 11th-side Avalokitesvara Mantra Sutra and *Avalokiteshvara Amoghapasha Mantra*. Later, from the Tang Dynasty to Song Dynasty, a large number of similar Buddhism classics were translated by Master Xuanzang, Vajrabodhi, Amoghavajra, Bodhiruci, Fatian, Tianximie and Dharmabhadra thus ushering the Chinese Esoteric Buddhism into its prime and endowing the image of Guanyin with so many changes.

**Development**

According to records, during the Dazhong period of the Tang Dynasty (847-860 CE), an Indian monk came to an overseas island around Zhejiang province, who burnt his 10 figures to express his strong desire to see Avalokitesvara (Guanyin) and Guanyin eventually showed up. And therefore, this island was closely connected with Guanyin. In 858 CE, Huie, a Japanese monk got a Guanyin statue from Mount Wutai. On its way home, he stopped on the island to rest. However, he encountered a huge storm so he had to live on this island and later built the Not-willing-leave Guanyin Temple. From then on, the belief of Guanyin began to become very popular on the island. In the Jiading seventh year of the Southern Song Dynasty (1214), Mount Putuo was appointed as the *ashram* of Guanyin to mainly pay homage to Avalokitesvara (Guanyin). According to the records of Buddhist scriptures, the island was also widely thought of as similar as Potalaka (Putuo in short), the residence of Avalokitesvara in south India. Then Potalaka was divided into two parts: Mount Pota and Mount Laka. Mount Laka is also on this island.

**Status quo**

Mount Putuo owned more than 200 temples, Buddhist nunneries and thatched tents accommodating more than 4,000 monks during the era of Republic of China. Later due to major historical changes, there are now just more than 20 temples and Buddhist nunneries with more than 20 sight spots. Puji Temple, Fayu Temple and Huiji Temple are the three greatest temples on Mount Putuo. Puji Temple is located south of Bahuangding, Mount Putuo. Originally built in the Yuanfeng third year of the Northern Song Dynasty (1080) and expanded in the Wanli 33rd year of the Ming Dynasty (1605), Puji Temple was destroyed by the armed forces of Netherlands on the fourth year of the reign of Emperor Kangxi of Qing Dynasty (1665) and was rebuilt on the 38th year of the reign of Kangxi (1699). At present, there are more than 200 palace halls and rooms covering an area of 11,400 sq m. The main palace hall was rebuilt on the ninth year of the reign of emperor Yongzheng (1731) and could accommodate more than 1,000 people for religious services. The sitting statue of Avalokitesvara and statue of Thousand-Hand Guan-yin are both modern works. Fayu Temple is located east of Bahuangding at the foot of the Guangxi Peak. It was built in the eighth year of the reign of Emperor Wanli, Ming Dynasty (1580) and originally named as Haichao Nunnery and later renamed Huguo Zhenhai Temple. The temple was once damaged by fire but in the 28th year of the reign of Emperor Kangxi, Qing Dynasty (1689), it was rebuilt and renamed Fayu Temple on the 38th year of the reign of Emperor Kangxi (1699). In the Hall of Avalokitesvara, a huge statue of Avalokitesvara was consecrated with the statues of 18 Arhats on both sides. Huiji Temple is located at the top of Mount Putuo. At first, there was just a stone pavilion with a Buddhist statue for people to worship on its original location but later it was built into Huiji Nunnery. In the 58th year of the reign of Emperor Qianlong, Qing Dynasty (1793), the Nunnery was rebuilt and expanded into Huiji Temple. As they rolled into the 33rd year of the reign of Emperor Guangxu, Qing Dynasty (1907), another large-scaled expansion for the temple was completed.

(Xue Keqiao)
Mount E’mei is among one of the four holiest Buddhist mountains in China. It is located in E’mei, Leshan City of Sichuan province. According to legend, the mountain was the ashram for Samantabhadra to make its presence and power felt and disseminate dharma.

Introduction
Today, the scenic region of the Mount E’mei covers 154 sq km, including four great mountains, ie Da-E, Er-E, San-E and Si-E. Mount E’mei, generally speaking, refers to Mount Da-E, also known as the main peak of Mount E’mei. The top of the peak is called Wanfo Peak (Thousands of Buddha Peak in Chinese) which is 3,099 m above sea level and wriggles more than 50 km from the top to bottom. As of now, there are about 26 temples in the mountain which mainly include Baoguo Temple, Fuhu Temple, Qingyin Pavilion, Wannian Temple, Xianfeng Temple, Huazang Temple etc. accommodating around 300 monks and nuns. In 1982, Mount E’mei was approved by the State Council to be in the first category of national scenic areas. In 1996, it was listed by the United Nations Educational, Scientific and Cultural Organization into the World Heritage List. In 2007, Mount E’mei was officially approved by the National Tourism Administration to be a five star A Tourist Scenic Area.

History
According to legend, Buddhism was introduced into Mount E’mei during 1st century CE and at the end of Han Dynasty, the Buddhists began to build temples here. But this does not appear to be reliable enough. Originally, Daoism was very popular here and during the period of Eastern Jin Dynasty, there were Daoists who came to Mount E’mei to practice Daoism. In Tang and Song Dynasty, Daoism and Buddhism began to co-exist in the mountain and from then on, Buddhism began to prevail over Daoism and became well-accepted. During Ming Dynasty, Buddhism was ever-popular and Daoism became gradually weaker and weaker and at this period, the number of Buddhists on Mount E’mei became more than 1,700 persons with nearly 100 temples of different sizes scattered all over from top to bottom. By the end of Qing Dynasty, the number of temples had increased to more than 150.

The history of Mount E’mei as the ashram of Samantabhadra can be traced back to the Eastern Jin Dynasty. According to legend, Puxian Temple was already built at that time which was the predecessor of present-day Wannian Temple. The temple was renamed Baishui Temple during Tang Dynasty. People during the period of Northern Song Dynasty had already enacted a huge copper statue of Samantabhadra in Mount E’mei and this was the reason for renaming the Baishui Temple as Baishui Samantabhadra Temple and from then on, the belief in Samantabhadra dramatically enhanced.

Major Temples
Baoguo Temple, sitting at the foot of Mount E’mei was originally named Huizong Temple. It was built during the reign of Emperor Wanli, Ming Dynasty (1573-1620 CE), and rebuilt during the reign of Emperor Kangxi (1662-1722 CE). It treasures a huge number of cultural relics, the most important of which include (1) the 14-floor red copper Avatamsaka Sutra pagoda is 7 m high, made in Ming Dynasty and carved with 4,700 small Buddhism statues and entire Avatamsaka Sutra (2) the Buddha statue was made out of colour ceramic glaze and was built in the 13th year of the reign of Emperor Yongle, Ming Dynasty (1415) which is 2.47 m high with glittering and translucent colour. The Wannian Temple, originally named Puxian Temple, was built during the Eastern Jin Dynasty (4th century CE). It was renamed as
Baishui Temple in the Tang Dynasty and as Baishui Samantabhadra Temple in the Northern Song Dynasty. During the period of the reign of emperor Wanli, Ming Dynasty, a palace hall made out of bricks was built there so emperor Wanli named it as Shengshou Wannian Temple and the name of Wannian Temple still exists. The brick palace hall was also named Wuliang Hall which boasts of significant research value from the perspective of architecture. Inside the hall, there is a huge copper statue of Samantabhadra riding a six-tooth white elephant measuring 7.35 m high and weighing 62 tonnes. This was built in Taipingxingguo 5th year of the reign of Emperor Taizong, northern Song Dynasty. Until now, it has stood there for more than 1,000 years.

(Xue Keqiao)

MOUNT JIUHUA
Mount Jiuhua is one of the four Buddhist holy mountains in China in Qingyang County, Chizhou of Anhui province. It was called Lingyang Mountain or Jiuzi Mountain in ancient China. During Tang Dynasty, Li Bai, the famous poet, and his friends made a trip to this mountain and noticed its nine peaks which look like a lotus and thus renamed it as Mount Jiuhua.

Mount Jiuhua, as a nation-level scenic spot, occupies an area of 334 sq km, whose highest peak is the Shiwang Peak, 1,342 m above sea level. Within 100 km around the mountain, there are 99 peaks, all boasting beautiful views. On a horizontal inscribed board, Emperor Qianlong (1736-1795) entitled Mount Jiuhua as The First Mountain in southeast China. As one of the Buddhist holy lands in China, Mount Jiuhua has 99 temples in total, nine of which are listed as nation-level key temples and 30 of which are province-level key temples. The famous temples include Ganlu Temple, Huacheng Temple, Zhiyuan Temple, Zhantanlin Huiju Temple etc. At present, Mount Jiuhua has about 600 monks, treasures 6,300 Buddhism statues and more than 2,000 precious historical relics.

According to legend, Kim Gyo-gak (696-794 CE), an eminent monk from ancient Silla came to China to learn Buddha Dharma during Kaiyuan period of Tang (713-741 CE) and lived in Mount Jiuhua to practice Buddhism. Some local rich men built temple for him. In the Zhide second year of Tang Dynasty (757 CE), the temple was completed. From then on, Kim Gyo-gak began to accept disciples to promote Buddhism and gradually became more and more famous. He even attracted many monks from Silla to learn Buddhism from him. He lived at Mount Jiuhua for more than 10 years and passed away in the Zhenguan 10th year of the Tang Dynasty (794 CE) at the age of 99. His body still seemed alive even after three years. People, in accordance with so many magic events that took place before and after his death, believed he was the reincarnation of Ksitigarbha and with reverence called him golden Ksitigarbha. Therefore, Mount Jiuhua became the ashram of Ksitigarbha. Later, with some major changes in the Tang, Song and Yuan Dynasties, Mount Jiuhua Buddhism was greatly developed until the early Ming Dynasty and reached its peak in the Qing Dynasty. At that time, there were around 300 temples accommodating more than 4,000 monks in the mountain. Since 1978, a grand Ksitigarbha Dharma assembly would be held by the Mount Jiuhua Buddhist Association each year to pray for world peace. In 2013, the consecration ceremony for the 99 m high outdoor bronze statue of Ksitigarbha was grandly launched at the Dayuan Cultural Park of Mount Jiuhua. The statue was made of more than 3,000 bronze plates which consumed over 1,100 tonnes of bronze with three elevators inside it to carry visitors to the top.

Roushen Palace (Flesh Body Palace)
Since Tang Dynasty till now, there have been many Buddhists following golden Ksitigarbha’s lead, thus establishing the tradition of flesh body Nirvana in Mount Jiuhua. There were 15 monks and nuns who underwent flesh body nirvana and now there are flesh bodies of five eminent monks available for believers to worship. The Flesh Body Palace is where the body of golden Ksitigarbha is saved and there was a flesh body pagoda in the palace. During the reign of Emperor Wanli, Ming Dynasty, the government granted heavy funds to rebuild the flesh body pagoda of golden Ksitigarbha and great hall outside the pagoda. The palace was rebuilt again in the 22nd year of the reign of emperor Kangxi, Qing Dynasty (1683) and was later repeatedly rebuilt in 1886, 1914, 1955 and 1981. Currently, it covers an area of 705 sq m. Each year, on July 15th of the lunar calendar, when Ksitigarbha was born and on July 30th of the lunar calendar when he became immortal, his believers and followers surge to Mount Jiuhua to burn incense, chant sutras and even keep watch at night.
Huacheng Temple

Huacheng Temple is located in the middle of Jiuhua Street, on a small town in the mountain 600 m above sea level. It is the most time-honoured temple and also the main temple in Mount Jiuhua, built on the Longan fifth year of Eastern Jin Dynasty (401 CE) and in which the golden Ksitigarbha once practised Buddhism for a very long time. The temple was officially named Huacheng Temple on the Jianzhong first year of the reign of Emperor Dezong, Tang dynasty (780 CE) and a year later, it was determined as the ashram of Ksitigarbha. The temple reached its peak in the Ming and Qing Dynasty.

Zhiyuan Temple

Zhiyuan Temple is well-known as the most majestic temple in Mount Jiuhua which is named after Jetavana, a holy land of Indian Buddhism. Originally built during the reign of Emperor Jiajing, Ming Dynasty (1522-1566), the temple gained great fame since the Jiaqing period of Qing Dynasty (1796-1820) when it was expanded.

(Xue Keqiao)

WHITE HORSE TEMPLE

White Horse Temple is China’s first government-run temple. It is located in Luoyang City, Henan Province which is known as the birthplace of “Chinese Buddhism”.

According to historical records, in 67 CE, Emperor Han Mingdi dreamt of a golden person. He then sent messengers towards the West in search. In 68 CE, Indian Monks, Kāśyapamātanga and Dharmaratnawas, on invitation arrived in Luoyang on a white horseback carrying Buddhist scriptures and statues. The following year emperor Hanmingdi ordered the construction of a Buddhist Monastery in the northern part of Royal Road, three miles outside the Xiyong Gate and named it - “White Horse Temple.” From the date of completion of construction, the White Horse Temple has witnessed several vicissitudes, repeated damages due to wars and was rebuilt several times. Its size was the highest during the rule of Wu Zetian in the Tang Dynasty and it received a maximum of 3,000 monks at a time. In 1555 CE, when Huang Jin held the position eunuch and the Governor, he renovated the White Horse Temple. To a large extent, the present scale and layout of the White Horse temple is from that time. After the establishment of the People's Republic of China, the government has rebuilt the temple several times - in 1952, 1954 and 1959. In 1961, the White Horse Temple was declared as a national cultural relic protection unit by the State Council.

In 1997, the Religious Affairs Bureau of Luoyang made an overall planning for the White Horse Temple. It was decided to build a “International Buddhist Monastery Hall” in the western side of the temple building. In April 2005, Chinese Premier Wen Jiabao and Indian Prime Minister Dr Mamohsan Singh signed the memorandum of “India’s Indian-style Buddhist Hall in the White Horse Temple in Luoyang, China.” In April 26, 2006, the groundbreaking ceremony of the construction was held at the White Horse Temple. On May 29, 2010, the hall was officially inaugurated with the
then President of India, Pratibha Patil, attending the inauguration ceremony. The hall is located in the western side facing the east, it is around 100 m long from east to west and stretches around 60 m in width from north to south. It occupies a construction area of about 3,450 sq m, the main building is about 30 m high, inside is enshrined a Buddha statue up to 4.5 m high. This resembles India’s World Heritage Site of Sanchi Stupa in its design and construction. The Indian Government sponsored a fund of Rs 50 million for the completion of the Hall, it is the first overseas Buddhist hall construction funded by the Indian Government.

(Zhang Ran & Qiao Anquan)

FAMEN TEMPLE

Famen Temple (Famen Vihar) is one of the most renowned Buddhist temples in China situated at Fufeng County, Baoji, Shaanxi Province. It is famous for treasuring the finger sarira (relics) of Sakyamuni.

Famen Temple was built during the late Eastern Han Dynasty (second half of the 2nd century CE) and was originally referred to as Asoka Temple. At first, it was just a pagoda built over the relics of Buddha. Later a temple was constructed next to the pagoda. According to legend, after unifying the India, Asoka the Great divided the Buddhist relics into 84,000 shares and sent spirits to deliver them to various countries for the purpose of promoting Buddhism. Pagodas were built by people to worship those relics. It’s said that these relics reached 19 places in China and the Famen Temple, also known as the Asoka Temple was just the fifth. In 494 CE and 602 CE, the pagoda was opened twice for believers to worship the relics. In the Wude seventh year of Tang Dynasty, the temple was officially renamed as “Famen Temple” by the emperor and during Zhenguanyi period of Tang Dynasty (627-649 CE), the pagoda was opened three times. The pagoda was originally named as Grave of Saints and then it was turned into a four-level wooden building with a new name as Huguo Zhenshen Pagoda (Buddha Pagoda for the protection of country) in Tang Dynasty.

Inviting and welcoming the Buddha’s relics was the grandest Buddhist event during Tang Dynasty, which was launched every 30 years. There were eight emperors of Tang inviting Buddha bones six times into the imperial palace for worship and sent them back twice to the Famen Temple to show respect. Each time the event was marked by a grand campaign with the involvement of a large majority of people. The most impressive one took place in the Xiantong 14th year (873 CE) with two years of careful preparations before the official launch of the event. When the relics were welcomed, endless stream of horses and carriages was seen day and night along the road more than 100 km away from the capital city all the way down to the Famen Temple and free food and drinks were available on the way for anyone who participated in the event. A guard of honour for the Buddha’s relics was performed under the guidance of imperial palace guards with the escort of ministers, famous monks and other dignitaries. During the whole process, banners and flags covered the sky, great music filled the air and ordinary people lined on both sides of the road for a good look at this grand ceremony. Decorated archways stood up on each street in the capital city of Chang’an, Tang Dynasty. The Emperor himself waited with reverence for the arrival of the Buddha bones standing on the city gate tower while the ministers and citizens stood on both sides of the street. The relics, after arrival, would be worshipped for three days in the imperial palace and then sent to various temples in the capital city for people to worship them. On this occasion, ministers and rich people rushed to donate money, ordinary people from all over the country took their sons and old parents to receive blessings and some of the believers even indulged in self sacrifice by breaking their arms or fingers or burning their hair or arms to display their loyalty and devotion. In January next year, the bones were sent back to the Famen Temple, which called for another event of ostentation and extravagance. This was the last known public event to worship Buddha relics according to the ritual in Buddhism. The finger sarira (relics) of Sakyamuni and thousands of rare treasures would remain buried in the underground palace beneath the pagoda during the subsequent period of 1.113 years. The underground palace...
continued to remain closed even at the time of establishing the dagoba.

However, in August 1981, the dagoba built during the Ming Dynasty collapsed by half and then finally in the spring of 1987, an archaeological team discovered and opened the underground palace and thus uncovered the *finger sarira* (relics) of Sakyamuni and a large number of other precious ancient cultural artifacts.

*(Xue Keqiao)*

**JIANCHU TEMPLE**

Jianchu Temple (Jianchu Vihar) is one of the most time-honoured temples in China. Dabao’en Temple is just its predecessor. In 247 CE, Kangsenghui, a monk from the Western Regions (a Han Dynasty term for the area west of Yumenguan including what is now Xinjiang and parts of Central Asia) came to Jianye (now Nanjing) to promote Buddhism and disseminate dharma. He successfully convinced Sun Quan, the King of Wu kingdom of the Three Kingdoms period, to believe in Buddhism and then the King issued an order to establish a temple for him. Since it was the first Buddhist temple built in Jianye, it was originally called Jianchu Temple. The location of the temple is called Fotuoli where Kangsenghui once lived. Later, Jianchu Temple was renamed several times, changing from Changgan Temple in the Southern Dynasty, Tianxi Temple in Song Dynasty to Dabao’en Temple in Ming Dynasty.

*(Xue Keqiao)*

**DAXINGSHAN TEMPLE**

Daxingshan Temple (Daxingshan Vihar) is a well-known Chinese Buddhist temple located at Nan Xiaozhai, Xi’an City, Shaanxi Province. It was built between the Taishi and Taikang years of the reign of Emperor Wu, Jin Dynasty (265-289 CE) and as one of the oldest temples in Xi’an has lasted for more than 1,700 years. The temple was originally named Zunshan Temple and then renamed as Daxingshan Temple during the Kaihuang period of the Sui Dynasty (581-604 CE), when Xi’an was expanded.

Daxingshan Temple can be referred to as a memorable place in the history of cultural exchanges between India and China. In the seventh year of Kaihuang period Sui Dynasty (587 CE), a Buddhist scriptures Translation Institute was built in the temple and many famous translators of Buddhist scriptures from India such as Narendrayasas, Jnanagupta, Dharmagupta etc. resided and worked there. In the third year of Zhenguan Period, Tang Dynasty (629 CE), Master Prabhramitra from Nalanda Monastery of India presided over this institution. Between the fourth and eighth year of the Kaiyuan period (716-720 CE), Esoteric Buddhist monks, the so-called Three Great Beings in the Kaiyuan period of Tang Dynasty, known as Subhakarasimha, Vajrabodhi and Amoghavajra translated more than 500 historical classics of Esoteric Buddhism here. In the 15th year of the Tianbao period (756 CE), Tang Dynasty, Daxingshan Temple was presided over by Amoghavajra, an eminent monk who was the royal preceptor for three emperors of Tang Dynasty, Xuanzong, Suzong and Daizong. He had once launched Esoteric Buddhism rites for the dissemination of dharma. Moreover, there was the Amoghavajra Tripitaka Stone Tablet in the temple built during the first year of Jianzhong period of Tang Dynasty (780 CE).

In the later period, Daxingshan Temple was damaged and rebuilt several times. In 1945, some people led by Master Taixu established the World Buddhist Center for Pali Studies here. In 1955, the Chinese government allocated funds for a thorough
reconstruction of the temple and listed it in 1983 into the category of the “National Important Temples Opened for the Public”.

(Xue Keqiao)

**ASOKA TEMPLE**

Asoka Temple (Asoka Vihar) is one of the time-honoured temples in the history of China, located on Mount Asoka in Yinzhou district of Ningbo, Zhejiang Province.

According to legend, during the period of King Asoka (3rd century BCE), the legendary emperor who created the Maurya Dynasty in India, held the third Samgiti, also the greatest in size in the history of Buddhism in Pataliputra (present-day Patna) during which the Tipitaka was compiled and organised. His children and some monks were sent to different places in the world to disseminate and promote Buddhism. By the records of Buddhism scriptures, King Asoka also took out Buddha Sarira from Limnophila Aquatica (Grand Pagoda) in Rajgir and divided it into 84,000 parts. Then he ordered a spirit which could fly to establish a total of 84,000 pagodas all over the world in one night. It was rumoured that he built 19 dagobas in China, one of them located in Yin County, Zhejiang province. Now, the only history relic saved till today is the dagoba of King Asoka.

According to historical records, in the Taikang third year of the Western Jin Dynasty (282 CE), an eminent monk, Huida, looked for the dagoba at the foot of Mount Mao and then built a cottage room there to live and protect the dagoba. This is the original location of Asoka Temple. The temple was originally built on the Yuanjia, second year of the Southern Dynasties (425 CE) and expanded twice in the Yuanjia 12th year (435 CE), thus laying the solid foundation for the development of the Temple. In the Putong third year of the Liang Dynasty (522 CE), the emperor bestowed a horizontal inscribed board with the words, Asoka Temple on it and then the name of the temple was officially established. Another saying goes like this - in the Yixi first year of the Jin Dynasty (405 CE), people established a pavilion on the dagoba in a bid to protect it and this was the origin of the Asoka Temple. In later dynasties, the temple was rebuilt and repaired repeatedly, thus forming into the size we see today. In 1983, the temple was selected by the State Council of the People’s Republic of China as the National Key Temples of Buddhism in Han Nationality Regions. Asoka Temple is very famous since it is a remarkable dagoba. It covers an area of more than 60,000 sq m with more than 600 rooms and the area of structure is around more than 30,000 sq m. In 1987, there were over 70 monks living there. The temple treasures some very valuable historical relics such as the calligraphy by celebrities in various dynasties and in the Depository of Buddhist Sutras, there are the Qing Dynasty version of Longzang which totals 7,247 volumes and Qishaban Tibetan Tripitaka, both of which are rare collections. In 2006, Asoka Temple was listed by the State Council into the Sixth Group of the National Key Cultural Relics Protection Units.

(Xue Keqiao)

**TANZHE TEMPLE**

Tanzhe Temple (Tanzhe Vihar), known as the oldest temple in Beijing, is originally named as Jiafu Temple and later renamed Xiuyun Temple. There was a dragon pond behind the temple and cudrania tricuspidata in the mountain, therefore, it was named “Tanzhe” temple.

It is located in Mentougou district, Beijing, 40 km away from downtown Beijing. The temple is extremely huge. The inside area of the temple is 2.5 hectare with a total of 943 rooms among which 638 rooms belong to the ancient architecture, while the outside area is 11.2 hectare. The temple remains in the style of Ming and Qing Dynasty and is quiet famous for being the biggest architectural complex of ancient temples in Beijing.

Tanzhe Temple was originally built in the Yongjia first year of Jin (307 CE) or the Jianxing fourth year (316 CE). During Wansui Tongtian period of the reign of Queen Wu Zetian, Tang Dynasty (696-
697 CE), Tanzhe Temple was enlarged and became very popular. Many believers would come to burn incense here, thus making it the most important temple in Youzhou. On the Huichang fifth year of Tang (845 CE), Li Yan, the Emperor Wuzong of Tang (841-846 CE) disapproved of Buddhism and as a result Tanzhe Temple was abandoned. Later, the temple was restored again but suffered with sluggish development. In the Jin Dynasty, several Zen masters in Tanzhe temple gained wide recognition from public and the temple restored reputation again. In the Huating first year of Jin Dynasty (1141), the emperor himself paid a pilgrimage visit to Tanzhe Temple. He issued an order to repair and expand the temple. As the time went into Yuan Dynasty, princess Miaoyan, daughter of Kublai Khan, became a nun at Tanzhe Temple and spent her entire life there. At the end of Yuan Dynasty, Emperor Shun (on the throne from 1333-1368), who was a firm believer of Buddhism, paid a special attention to Tanzhe Temple. He once invited Zen Master Xue Jian of Tanzhe Temple to enjoy dinner cooked by his younger sister with him. Such a special treatment is said to be unprecedented. Yao Guangxiao, an important minister during the early Ming Dynasty, was originally a monk with Dao Yan as his dharma name, who once helped Zhu Di (on the throne from 1403-1424) to usurp the throne. Afterwards, he resigned and returned to Tanzhe Temple to practice Buddhism and Emperor Zhu Di visited him over and over again. Most of the emperors of Ming Dynasty and their wives were all firm believers of Buddhism and the government granted funds repeatedly to overhaul and expand Tanzhe Temple. In the 25th year of the reign of Emperor Kangxi, Qing Dynasty (1686), the Emperor came to the temple to pilgrimage Buddha for several days and lavishly granted funds. In the 31st year of the reign of Emperor Kangxi, Emperor granted 10,000 taels of silver to rebuild the Tanzhe Temple. In the 36th year of the reign of Emperor Kangxi, Qing Dynasty, the Emperor made a trip to the Tanzhe Temple twice and gave it a name, thus making it to be the biggest royal temple in Beijing. Later, several emperors paid a visit to the temple or granted funds to maintain it.

Tanzhe Temple is a witness for the cultural exchange between India and China. In Ming Dynasty, Diwadasi, an eminent monk from eastern India once practiced Buddhism in the temple and was buried there after he passed away.

(Lingyin Temple)

Lingyin Temple (Lingyin Vihar) is one of the oldest temples in China which stands at the foot of the mountain on the west of the West Lake, Hangzhou. It was originally built in the Xianhe first year of Eastern Jin Dynasty (326 CE).

According to legend, Master Huili, an eminent monk from west India, once roamed in Zhejiang province. When he arrived at Wulin (present Hangzhou), he saw a peak and said: “This is just like the small mountain ridge located on the Griddhraj mountain of India. I have no idea when did it fly here? When Buddha lived in this world, they preferred to live in seclusion as immortal spirits. Therefore, he built a temple in front of the mountain and called it, Lingyin Temple (Temple of Soul’s Retreat). When the temple was built, Buddha dharma had not been well recognised in China. During the reign of emperor Wudi of the Southern Liang Dynasty (502 to 548 CE), the temple was expanded and in the Dali sixth year of Tang (771 CE), a major restoration was carried out. After that, the temple became more and more popular attracting thousands of people to burn incense and long for the blessing of Bodhisattva. During the Huichang fifth of Tang (845 CE) the temple, however, was damaged once again and the monks were dismissed. Another two projects for rebuilding and expansion of the temple were launched during the Five Dynasties after which
the temple regained its momentum and became very popular again, accommodating more than 3,000 monks. Hangzhou is the capital city of Song Dynasty and during this period, several emperors paid a pilgrimage visit to the temple thus allowing the Lingyin Temple to develop greatly. During the period of the reign of Emperor Shunzhi, Qing Dynasty (1644-1661), Master Jude, abbot of the Lingyin Temple, collected money for the repair and maintenance of the temple and spent 18 years to bring a completely new outlook for the temple. In the 28th year of the reign of Emperor Kangxi, Qing Dynasty (1689), the Emperor made an inspection trip in the south, and personally inscribed four words “Yun Lin Chan Temple” for Lingyin Temple. In 1936, the temple was damaged in fire, but after 1949, several large-scale repair and maintenance projects were carried out for the temple. Now, it has become prosperous and popular again with many people eager to burn incense and worship there.

(Xue Keqiao)

CAOTANG TEMPLE

Caotang Temple (Caotang Vihar) is one of the most time-honoured temples in China and also the earliest Translation Institute Buddhist Scriptures in the history of Chinese Buddhism. It is situated about 15 km from the south of the Qin town, Hu County, Shaanxi province.

The temple was originally known as Da Temple. In the Hongshi third year of the later Qin Dynasty (401 CE), Emperor Yaoxing invited Kumarajiva, an eminent monk from the Western Regions (Han Dynasty term for the area west of Yumenguan including what is now Xinjiang and parts of Central Asia) to Chang’an and arranged him to live in the temple to translate Buddhist scriptures. From then on, the temple was named Caotang Temple. Later, the temple experienced rise and fall with the change of dynasties and its name was also changed several times. After 1949 CE, the Chinese government, along with the Japanese Buddhist societies, frequently granted funds to restore it thus allowing the temple to gradually expand into the size it is seen today.

Caotang Temple had close ties with Kumarajiva, a prominent Buddhist master in the history of Chinese Buddhism and also an eminent and extraordinary translator of Buddhist scriptures. He was skilled in both Sanskrit and Chinese and translated 94 Buddhist scriptures in 425 volumes in his entire life. Ji Zang, an eminent monk in the early stage of Tang Dynasty, created the Three Treatise School on the principle of three shastras - Madhyamaka Shastra, Sata-shastra and Dvadashamukha Shastra, all translated by Kumarajiva and honoured him as the ancestor of Three Treatise School. Caotang Temple was a place where Kumarajiva once conducted translation work and was, therefore, known as the ancestral Chamber of the Three Treatise School.

Portrait of Kumarajiva
The dagoba of Tripitaka Dharma Master Kumarajiva in the Yaoqin period is the most valuable historical relics in Caotang Temple. According to a legend, after Kumarajiva passed away and was cremated, his body was burned into ashes but his tongue was not damaged. His disciple collected his Sarira and established a dagoba in memory of him. However, the current dagoba was not the original one but built during Tang Dynasty.

(Xue Keqiao)

SHAOLIN TEMPLE

Shaolin Temple (Shaolin Vihar) is a well-known Buddhist temple in China, located in Mount Shaoshi, 13 km from the west-northern Dengfeng, Henan Province. It is one of the best embodiments of the India-China cultural exchange.

Shaolin Temple was built in the ninth year of Taihe period, Northern Wei Dynasty (495 CE). On the east of Mount Songshan, is Mount Taishi while Mount Shaoshi is on the west. Shaolin Temple gained its name because of its location in the bamboo forest of Wuru Peak (Five Breast Peak) in Mount Shaoshi. In the third year of Xiaochang period, Northern Wei Dynasty (527 CE), Bodhidharma, an Indian monk, came to Shaolin Temple of Mount Songshan. Since then, Shaolin Temple became well-known in the world.

According to historical records, Bodhidharma was the prince of a country in south India, who gave up the throne for Buddhism and later came to China by sea. First he went to Jinling (present-day Nanjing) to meet Xiao Yan, Emperor Wudi of the Liang Dynasty (on the throne from 502 to 547 CE) and then started a journey northward, during which he passed by Luoyang and eventually settled at the foot of Mount Songshan. In a rock cave of Shaolin Temple, he sat in meditation facing a wall for the entire nine years...
and began to accept students and disseminate the dharma. Today, Damo Cave in Shaolin Temple is just the place of Bodhidharma sitting in meditation. During Tang Dynasty, Zen Buddhism was officially established which recognised retroactively Bodhidharma as the Adiguru of Chinese Zen. Zen is a product of Indian Buddhism in China and has a certain relationship with Bodhidharma’s thought and practice. Therefore, Shaolin Temple became the “ancestral Chamber” of Zen.

During the early stage of Tang Dynasty when Li Shimin, Emperor Taizong of Tang (599-649 CE) was still the prince of Qin, he fought against the local forces, during which he was greatly helped by 13 monks from Shaolin Temple. When he became the emperor, he set up a monument in the temple to commend the monks of Shaolin Temple who were all skilled at Kung Fu. The monument can still be found in Shaolin Temple today. With the permission of the Emperor, the monks of Shaolin Temple could practice martial arts, eat meats and drink wine. From then on, Shaolin Kung Fu gained more and more recognition around China. According to a legend, Shaolin Kung Fu has a very close link with Bodhidharma. It is said that Muscle-Bone Strengthening Exercise, widely known as the source of Shaolin Kung Fu, was created by Bodhidharma. In an iron box left by Bodhidharma when he passed away, there were two books i.e Muscle-Bone Strengthening Exercise and Marrow-cleared Scripture. In this sense, Shaolin Kung Fu can be traced back to Bodhidharma.

(Xue Keqiao)

YONGNING TEMPLE

Yongning Temple (Yongning Vihar) was the biggest temple in Luoyang during Northern Wei Dynasty. Today, only the historic site of the temple exists.

According to the Records of Qielan at Luoyang Volume I, Yongning Temple was originally built in the Xiping first year of the reign of Emperor Xiaoming, Northern Wei Dynasty (516 CE) and seemed very majestic and great with a huge nine-floor wooden pagoda rising directly into the sky. It could be seen even from a place 100 li away. On the north side of pagoda, there was a majestic palace hall, inside which a titanic golden Buddhism statue stood measuring about 6 m high. Moreover, there were also 10 golden statues as tall as an ordinary person and three Buddhism statues with real pearls dotted on it as well as five Buddhism statues knitted with gold wire and two Buddhism statues made out of jade, all boasting exquisite workmanship. Outside the palace hall, there were more than 1,000 rooms decorated with carved beams and painted rafters. All of Buddhism scriptures and statues introduced from foreign countries were preserved in this temple surrounded by tall walls and full of luxuriant. Well-spaced trees formed into an elegant and unforgettable landscape. On the top of the wall there was a jack rafter covered by tiles just as similar as the walls of the royal palace. The temple had four doors and among them the south gate was the front gate with a three-floor gate house. The gate houses for the east and west were both of two-floor buildings and north gate had no gate house. Between these four gates stood four human statues embodying the men of unusual strength and statues of four lions. At that
time, Bodhidharma, an eminent monk from the Western Regions, came to China and when he saw the temple. He was deeply impressed by its majesty and exquisiteness and believed it the only one in the Jambu-dvipa. In February of Yongxi third year of the Northern Wei Dynasty (534 CE) the pagoda was damaged in the fire which lasted for three months. The same year Northern Wei Dynasty was toppled.

In recent years, the Chinese archaeology world, after conducting a survey and excavation job on the Yongning Temple, discovered that the boundary walls of the temple were rectangular. It measured 305 m from north to south and 260 m from east to west. The base of the pagoda was located right in the middle of boundary walls which was square. On the north of the pagoda, there was a large relic of rammed earth, known as the base of the main palace hall measuring more than 60 m from east to west with a total area of over 1,300 sq m. The front gate, pagoda and main hall were all located on the verge of axle line and the pagoda was, of course, the most important building. The halls were behind the pagoda which was a typical layout for a Buddhist temple construction during early ancient China. There were a huge number of damaged Buddhist statues made out of clay and building materials such as stone statues, tiles and eaves tiles unearthed during the survey and excavation.

(Xue Keqiao)

**JIMING TEMPLE**

Jiming Temple (Jiming Vihar) is one of the oldest temples in Nanjing, located in Mount Jilong. It was originally built in the Datong first year of Southern Liang Dynasty (527 CE) and was named as Tongtai Temple. At that time, there was a seven-floor Buddha pavilion and a nine-floor pagoda in the temple, together with six large palaces and more than 10 small halls and Buddhist prayer rooms. Emperor Wu of Liang (502-548 CE) was a famous Buddhist in Chinese history who made great contribution to the development of Chinese Buddhism. According to historical records, he went to Tongtai Temple as a servant several times and then asked the imperial court to redeem him with a large sum of money. The fund so received would go directly and completely into Tongtai Temple. He did this successfully for three times and the temple therefore became extremely rich with luxurious buildings everywhere. However the fourth time, he encountered a rebellion and was besieged in the temple until death. Tongtai Temple was also destroyed in the rebellion. In later ages, the temple was rebuilt many times but became much smaller. It was renamed again and again as the Qianfo Yard, Jingju Temple, Yuanji Temple, Fabao Temple etc until the 20th year of the reign of Emperor Hongwu, Ming Dynasty (1387), when it was restored and eventually renamed as the Jiming Temple. Later, it was once again rebuilt during the Tongzhi period of Qing Dynasty (1862-1874) and was scaled down in size. In 1966, Jiming Temple was seriously damaged and the Nanjing government finally granted funds in 1982 to rebuild it. From then on, the temple became a famous scenic place for visitors and worshippers in Nanjing.

(Xue Keqiao)

**XIANGGUO TEMPLE**

Xiangguo Temple (Xiangguo Vihar), a Chinese ancient Buddhist temple also known as Daxiangguo Temple, is located in the downtown of Kaifeng, Henan Province.

Xiangguo Temple was originally built in the Tianbao sixth year of Northern Qi Dynasty (555 CE) and named as Jianguo Temple at that time. In the Tang Dynasty, the temple was rebuilt and renamed as Daxiangguo Temple and became very famous since its name was given by the emperor himself. It was a huge temple with luxurious buildings everywhere. The temple in Tang Dynasty treasured lots of renowned fresco created by some masters such as Wu Tao-tzu. There are also many excellent sculpture works of Yang Huizhi, a sculptor in Tang Dynasty. In Song Dynasty, Xiangguo Temple was like a Royal Temple, many famous monk in the temple were granted title by the emperor. During the period of the reign of Emperor Taizu, Song Dynasty
(960-976 CE), the temple became a place to receive honourable guests. For example, in the Kaibao fourth year of Song Dynasty (971 CE), Manjushri, prince of central India came with Jiansheng, an eminent monk who was just on his way home from a journey to the West for Buddhist scriptures to go to Kaifeng. After they met the Emperor, they were arranged to live in Xiangguo Temple and there were many other Indian monks who once lived in Xiangguo Temple. Hereafter, the temple suffered many misfortunes and eventually in the 15th year of the reign of Emperor Chongzhen, Ming Dynasty (1642), was flooded by the Yellow River. It was rebuilt and repaired twice in Qing Dynasty but in 1841 it was flooded again. After 1949, Xiangguo Temple, after being repaired for several times, was officially restored and opened for Buddhism activities in 1992.

(Xue Keqiao)

FAYUAN TEMPLE

Fayuan Temple (Fayuan Vihar) is one of the most historically respected Buddhist temples located in Xuanwu district, Beijing.

In Zhenguan 19th year of Tang Dynasty (645 CE), the emperor issued an order to build a temple in the memory of the soldiers who sacrificed their lives in war. The temple was completed in the Wansui Tongtian first year of the reign of Queen Wu Zetian (696 CE) and named as Minzhong Temple. In 1057 CE, the temple was destroyed in a huge earthquake.

In 1070, it was rebuilt and renamed in Zhengtong second year of Ming Dynasty as Chongfu Temple. Another restoration of the building and its renaming was done during the reign period of Emperor Yongzheng of Qing Dynasty (1723-1735 CE). After 1949, the government frequently granted funds to repair and maintain the temple. In 1956, Buddhist Academy of China was established in Fayuan Temple. Later, Buddhist Books and Culture Relics Museum of China was officially founded here in 1980.

The major architectures in Fayuan Temple include the Hall of Heavenly Kings for enshrinement and worship of Bu Dai monk - the incarnation of Maitreya. On both sides of it stands four Heavenly Kings. Mahavira Hall, for people to pay respect to Sakyamuni, the founder of Buddhism, Manjusri and Samantabhadra; the Goddess of Mercy Pavillion which listed the historical relics of Fayuan Temple; Jingye Hall which accommodated the bronze statue of Samantabhadra; and, the Dabei Shrine which is now used as showroom to exhibit volumes of various versions of Buddhist scriptures in many languages from Tang Dynasty onwards. Besides this, there is Depository of Buddhist Sutras building which now exhibits a dozen of Buddhist statues built from Eastern Han Dynasty all the way down to Ming and Qing Dynasties.

(Xue Keqiao)

DACIEN TEMPLE

Dacien Temple (Dacien Vihar), is a Chinese temple rising straight up in the middle of Yanta District, Xi’an. It is very famous because of its association with Master Xuanzang who translated and stored the Buddhist scriptures he received from an extremely difficult pilgrimage journey to India.

Before Dacien Temple, there was another temple known as Jingjie Temple built during Northern Wei Dynasty. Emperor Wen of the Sui Dynasty (581-604 CE) once ordered to establish Wulou Temple in the old site of Jingjie Temple but the temple was abandoned later. During the 22nd year of the Zhenguan period of Tang Dynasty (648 CE), Prince Li Zhi (628-683 CE) was determined to rebuild the temple. Once restored, he renamed it as the Ci’en Temple in memory of his mother. Before the official establishment, it was decided that the site be designed following the style of Jetavana...
described in some Buddhist scriptures. Accordingly, 13 yards with 1,897 rooms in total were supposed to be built. After completion of work, another hall would be added specially for translation of Buddhist scriptures. At that time, a total of 50 eminent monks together with 300 common monks were stationed in the temple. Later Master Xuanzang was requested to move to Dacien Temple as the abbot with the responsibility to take up the translation work of Buddhist scriptures.

During the third year of Yonghui (652 CE) of Tang Dynasty, in order to better protect the Buddhist scriptures from India, Master Xuanzang submitted a written statement to Li Zhi, Emperor Gaozong of Tang and suggested building of Dacien Pagoda in front of Dacien Temple in the Indian architecture style. His suggestion was eventually accepted by the Emperor. During the course of its construction, Master Xuanzang fully devotved himself to monitor it and even participated in the delivery of bricks and stones. Soon, the pagoda was completed and named Pagoda of Dacien Temple, present-day Giant Wild Goose Pagoda.

Dacien Temple and Giant Wild Goose Pagoda have a close link with Master Xuanzang. It is a symbol of India-China cultural exchanges. On December 22, 1988, Rajiv Gandhi, Prime Minister of India visited the temple and was gifted two Buddhist scriptures translated by Master Xuanzang by the chief abbot of Dacien Temple.

(Xue Keqiao)

**XINGJIAO TEMPLE**

Xingjiao Temple (Xingjiao Vihar) is one of the most famous Buddhist temples in China which is located at Changan County in southern suburb of Xi’an, Shaanxi Province. It was built in Zongzhang second year of Emperor Gaozong of Tang (669 CE) to accommodate the relics of Master Xuanzang.

In 664 CE, Buddhist Master Xuanzang passed away at Yuhua Palace (in Tongchuan City, Shaanxi Province) and his body was buried on the White Deer Plain in the east suburb of Chang’an. Several years later, a pagoda was built to keep his remains and then Xingjiao Temple was established. The most important building in the temple is dagobas built for Master Xuanzang and his disciples Kui Ji and Yuan Ce.

Xingjiao Temple, notwithstanding experiencing the rise and fall in later ages, was always respected and loved by people who continuously burnt incense in the temple longing for blessing of Buddha. However, as time rolled into the mid-19th century, Xingjiao Temple was completely damaged by war and only the dagobas of Master Xuanzang and his two disciples survived. In 1922, a large-scaled reconstruction was carried out and Kang You-wei even inscribed a signboard for it. Another rebuilding work was done in 1939. After 1949, the Chinese Government granted funds twice for the repair and restoration of Xingjiao Temple, so it forms into the size that we see today. In Mahavira Hall, there is a bronze Buddha built during Ming Dynasty and a Maitreya Buddha made out of white jade given by Burma as a gift. The Depository of Buddhist Sutras is located on the east yard, a grand two-floor building, the first floor of which is used to treasure the portrait of Master Xuanzang and some calligraphies and paintings by historical celebrities, together with valuable historical photos of some politicians like Chou En-Lai and Jawaharlal Nehru paying tribute to the graveyard of Master Xuanzang. The second floor treasures thousands of Buddhist scriptures and relics of palm leaf manuscript in Pali. The west yard is also known as the Ci’en Ta yard ie the location of dagobas for Master Xuanzang and his two disciples Kui Ji and Yuan Ce.

(Xue Keqiao)

**KAIYUAN TEMPLE**

Kaiyuan Temple (Kaiyuan Vihar), Buddhism temple in Quanzhou, Fujian Province is located on the West Street of Quanzhou city. Kaiyuan Temple was first established in Chuigong second year of Tang (686 CE). It was originally named Lotus Temple but later renamed Xingjiao Temple and Longxing Temple. In the 26th year of Tang (738 CE), the emperor sent out an imperial decree to establish a temple in each region he reigned and named it as his reign title. Therefore, there are many other temples named as Kaiyuan in China as of now and Quanzhou Kaiyuan Temple is just one of them. However, the Quanzhou temple plays a special role in the history of cultural exchange between India and China. First, there is another legend about the establishment of Kaiyuan...
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other temples in China such as in Yunnan province, and the source of such a story can be traced back to a legend about Lord Vishnu, a major Hindu god, changing into a dwarf. Second, Quanzhou was a very important port which played an essential role in the connection of India and China by sea in the history. During the Tang and Song Dynasty, a large number of Indian businessmen were living and doing business here and several Hindu temples were established at that time. Mahavira Hall (Great Buddha’s Hall) in Kaiyuan Temple was also referred ‘Baizhu Hall’ (100 Pillars Hall in Chinese) and as time rolled by into the end of Ming Dynasty, the pillars in the Mahavira Hall were all changed into stone pillars with a variety of incised patterns including 24 pieces of carved stones telling the story of Lord Vishnu changing into dark sky and lion-man. According to textual researches, these are all the relics of Hindu temples of Tang and Song Dynasty. Third is Buddhist Tantrism. Since its development in India, it was rapidly introduced into China. Since Tang and Song Dynasty, Chinese Buddhism was greatly influenced by it and in Song Dynasty there were so many Esoteric Buddhism monks who once arrived at Quanzhou or lived here doing missionary work. This is why lots of elements of Esoteric Buddhism can be found in Quanzhou Kaiyuan Temple such as Five Dhyani Buddhas.

(Xue Keqiao)

GTSUG LAG KHANG

Jokhang Temple (gtsug lag khang) is located in the centre of Lhasa, Tibet Autonomous Region. It is the oldest Buddhist Temple in Tibet and the holiest site of Tibetan Buddhism in China. It was first constructed in the middle period of 7th century CE by Princess Bhrikuti of Nepal, who was bride of King Songtsän Gampo, the 33rd ruler (King) of Tibetan Empire. According to a legend, Buddha Hall was built on the former site of a lake which was filled and levelled up with soil carried by goats to house the Shakyamuni Statue (Akshobya Vajra), a life-size statue of the Buddha brought from Nepal by Princess Bhrikuti. Therefore, Jokhang Temple is named “ra sa vphrul snang” in Tibetan (“ra” means goat and “sa” means earth) and also known as “jo khang” meaning “House of Shakyamuni”.

The exterior architectural form of Jokhang Temple features architectural styles and techniques from India, Nepal and Tibet. According to the Biography of Kings in Tibet, mandalas are carved and painted on four gates to satisfy the wish of the Buddhist Guru, vajry (rock) pestles are carved and painted on pillars to meet the desire of sngags-mang, swastika (Srivatsa) are carved and painted on four corners to meet aspirations of Bonismo believers and grillworks are painted to satisfy the hopes of people in Tibet. At that time Jokhang Temple was a three-layer temple facing the west which represented that the Princess missed her hometown, Nepal, west of Lhasa city. On both sides of main shrine, there are side halls and such layout reflects the model of the universe in Buddhism. Many statues of Buddhas and Bodhisattvas are enshrined and worshiped inside the temple including Ekādaśa mukhānām Avalokiteśvara (likeness of King Songtsem Gampo), statues of Akshobya Vajra, Maitreya dharma and
the Potala Palace thus also becoming a part of the world’s cultural heritage.

(Kalsang gyal)

**POTALA PALACE**

Potala Palace (po ta la) is one of the world famous ancient buildings in Tibet, China and a unique building combined with old palace with religious temples and a representation of union of politics and religion.

The palace is located on the summit of Red Mountain in old city, Lhasa and the foot of mountain is at an altitude of 3,700 m. The palace facing the south was built on the mountain winding up to the summit and is made of soil, wood and stone. Its walls are built with triple materials with thickness of 3 m. The whole building consists of White Palace and Red Palace. The former named after its colour is the main living quarter and office for generations of Dalai Lama and is comprised of halls of deyangfu, deyangnu, cuoqin, ganzhulakang and langjizhacang all of which constitute the main cluster of buildings of Potala Palace. The latter named after its crimson colour is located at the centre of the Potala Palace and is the stupa for each generation of Dalai Lama and the place where important Buddhist activities are held. Red Palace is built in the shape of a Buddhist flower, Mandala, and made up of Sixipingcuo hall, Xiaoedenglakang Hall and Chongrelakang Hall, all of which constitute the most brilliant buildings of Potala. For example, the stupa of the fifth Dalai Lama which is built in Xiaodenglakang Hall is not only the earliest and largest one with the most brilliant decoration among the stupas of all generations of Dalai Lama but also a world-famous valuable and glorious pagoda. So it is called as the world’s top one solemnity of building and the world’s best decoration of building. It is in the form of Bodhi pagoda with a square base and round body and wrapped in a coat of gold. Its total height is 14.85 m consisting of three parts ie base, bottle part and spike on the crest. The body is engraved with all kinds of Tibetan patterns and decorated with tens of thousands of jades, pearls, diamonds and glazes. The coloured light shines brilliant. The valuable pearls just used on it are up to 3,812 and the weight of gold amounts to 119082.37 Liang (Chinese unit of weight).

The main building of the Potala Palace has 13 floors, 117 m high, 400 m long from east to west and 350 m wide north-south. The gross floor area is up to 1,38,052 sq m. The exterior façade is painted red, white and yellow which represent, respectively, the solemnity, gentleness and completeness. Its colour and form is of obvious Tibetan Buddhism. Seen from the plane the palace is joined by many rectangle chapels in a complicated structure, while
in the vertical direction these chapels are at various levels between different distances. That is clear what is major and what minor. Within the palace, clusters of buildings erecting high, chapels standing towering and brilliance shining, all represent the uniqueness of Tibetan architectures. The imposing force and grand spectacular of the entire palace reflects great wisdom and creativity of the Tibetan people. In the palace there are numerous paintings, carvings, thangka, statues, china and scrolls which make it a treasure store of Tibetan culture and a pearl in Chinese culture, also an important legacy in human history.

**Historical evolutions Potala**

The variant of Sanskrit pronunciation of Potalaka means Chizhou Mountain, the rite or land for Avalokiteśvara. Tibetan Buddhists believe that Red Mountain in Lhasa is the second land of Avalokiteśvara. In 7th century CE, the 33rd king of Tubo Srongtsen Gampo started the construction of the palace on Red Mountain and named it the Potala Palace. The building at that time was of a huge scale with three layers of walls outside, 999 rooms inside and a chapel on the top floor with 1,000 rooms. Onto the crest a spike was penetrated and on it hanged a flag. Surrounded the palace were four gates and arch. The peripheral walls cover the whole Red Mountain, Yaowang Mountain and Pamari Mountain. The king used to dwell on Red Mountain while the queen on Yaowang Mountain. There was a bridge of silver and copper built between the two mountains for walking.

Potala Palace, due to natural and man-made disasters, was severely damaged and failed to be repaired immediately which gradually evolved into the sacred place of Tibetan Buddhism where the eminent monks retreated and many palaces were transformed into temples for Tibetan Buddhism activities. At the beginning of the 11th century CE, Kadam sent eminent monks to teach tsema here. Later, Karma Kagyu despatched eminent monks and the founder of Dge-lugs-pa - Tsongkhapa as well as his disciples to preach the view of Buddhism and engage in religious activities.

In 17th century CE, the fifth Dalai Lama established Chapter Kagyu Dan's regime in Drepung Monastery and began a large-scale renovation of Potala Palace after he was in charge of Tibet's political and religious power. Since 1645, it took three years to build the White Palace part of Potala Palace. In 1682, the fifth Dalai Lama died. In 1690, Desi Sangye Gyats aroused tens of thousands of artisans and workers to build the Red Palace part of Potala Palace and spent four years to finish this project. And so far Potala Palace's overall architectural pattern was basically formed. In order to build the Red Palace in addition to local craftsmen, the Qing government and the government of Nepal have also sent craftsmen to take part in the construction and the number of constructors was more than 7,700 people every day. The project totally cost about 2.13 million liang of silver.

Later, Potala Palace has been expanded for many times to reach the scale of present-day. Its appearance combines the characteristics of a palace and Buddhist temple and basically uses the layout of Buddhist Mandala. In the expansion, the original St Guanyin Hall, Dharma Cave and other buildings built in 7th century CE were incorporated in Red Palace. Only some buildings at both ends of White Palace were removed and on the basis of original buildings, White Palace was extended in the direction of west, south and east. Dalai Lama's resting places are located on the top floor of Red Palace. Below these resting palaces are the Pharmacists Hall, Guru Hall, Mara Hall, Kalachakra Hall and other halls. Below that there are West Palace, Gradual Path Hall in the east, Vidyadhara Hall in the south, fifth Dalai Lama's Stupa Hall in the west and Bunsen Biography Hall in the north. After the expansion, Potala Palace was more majestic and magnificent and both the external construction and internal decoration showcased Tibetan people's superb skills and rich artistic creativity.

In 1961, the State Council listed Potala Palace the first batch of key cultural relic units under national protection and appropriated funds for its maintenance every year and especially in 1988, State Council decided to conduct a comprehensive repair of Potala Palace, the project started in 1989, lasted five years, completed in 1994 at a total cost of RMB 53 million. In the same year, Potala Palace was listed in the World Heritage List by UNESCO and became one of the world's famous sacred places for domestic, foreign tourists and believers to visit and worship.

**Collection of Books and Records**

According to preliminary statistics, the Tibetan Buddhist literatures and classics that Potala Palace collected
are more than 60,000 and are stored in each Buddha Hall. Literatures and classics collected in this way mostly serve as one of the three Buddhist treasures, a magic weapon for people to worship rather than as general ones of the modern sense for public reading.

Vkhrungs Rabs Lha Khang namely the Guanyin Hall is located on the north of West Hall of Red Palace and in the north and west side of this Hall. There are some bookshelves with more than 1,000 books and most of these books are rare ones and related to religion, culture, technology, medicine, language and other traditional ten subjects. These books include the woodcut version of Tengyur which is the first one to be carved in Tibetan language and Beijing version of Tengyur that the Emperor Yongzheng of Qing Dynasty in 1725 gave as a present to the seventh Dalai Lama. These two sets of Tengyur have high historical literature values in the history of Tibetan Tripitaka.

The fifth Dalai Lama’s Stupa Hall is located on the west of the West Hall of Red Palace. It has four layers and only one hall and is one of the most famous Buddha-halls of Potala Palace. In this Hall in addition to gold Stupas of fifth, 10th and 12th Dalai Lama and silver Sugata stupa seat, there is also a large bookshelf with 11 interlayers arranged in the west of this Hall providing more than 1,640 Tibetan literatures and books including Kangyur, Tengyur, Mahaprajna-paramita-sutra, Paramita Sutra and other precious Buddhist literature and books.

Rig Vdzin Lha Khang, namely the Vidyadhara Hall, means Tantric Smriti Hall and is located on the south side of West Hall of Red Palace and there are bookshelves in the east, west and north side of this Hall with a total of more than 2,500 books. This include the six sets of Kangyur (totally 600 books) written with gold ink, silver ink, cinnabar and other precious materials in the period of fifth Dalai Lama. This edition was the earlier one in the history of book collection in Potala Palace.

Thub Dbang Lha Khang, namely Sakya Buddhist Hall, is located in the southeast corner of the corridor on sixth floor of Red Palace. It was originally the resting hall of the seventh Dalai Lama and was changed into a Buddha Hall in the period of eighth Dalai Lama. In the east of this Hall, there is a bookshelf on which there is a Tibetan Kangyur written with gold ink which is really a set of exquisite precious rare book. According to relevant information, it was transcribed in the middle of 17th century CE based on Lhasa woodblock, with a total of 115 books with gold ink writing. The paper it used was the special black blue thick one which is generally called indigo paper. Every cover of the book was embossed with words written in gold paste.

Dus Vkhor Lha Khang, namely Kalacakra Hall, is located in the east of corridor on sixth floor of Red Palace. The bookshelf set in this hall was stocked with mint-marked and transcribed sutras in the period of fifth Dalai Lama including a Prajna Paramita Putra (woodcut), Ronnie Set (woodcut), Mani Bao Xun Set (woodcut), Kalachakra Tantra (woodcut), Moksha (manuscript with gold ink) and so on which are very precious.

Stupa Hall of the eighth Dalai Lama Jampal Gyatso is located in the north side of top floor of Red Palace and mainly used to enshrine and worship Stupa of the eighth Dalai Lama. The bookshelf is set up around the Stupa on which there is a precious Kangyur manuscript (115 books) written in gold ink.

Stupa Hall of the ninth Dalai Lama Londo Gyatso is located in the northeast side of top floor of Red Palace and mainly used to enshrine and worship Stupa of the ninth Dalai Lama. Some literature books, Buddhist relics and other precious cultural relics are stored here. There is one Kangyur (114 volumes) on the bookshelf around the Stupa which is the precious hand-copied rare book.

Bla MaLha Khang, namely the Guru Hall, is located in the west side of top floor of Red Palace and was originally the Stupa Hall of 10th Dalai Lama.
Later, Stupa Hall was moved down to the lower floor and used to enshrine and worship the statues of Tsongkhapa and of other gurus of Dge-lugs-pa and its name was changed into Lama Lacan. The bookshelf was set up in the west of this Hall and there is one set of Kangyur (111 books) written with gold ink in the period of Desi Sangye Gyats on it.

Sa Gsum Rnam Lha Khang, namely the Shusheng Triloka Hall, is located in the south side of top floor of Red Palace. The Kangyur written in cinnabar Manchu is put on bookshelf arranged in the north of Hall which was gifted to the eighth Dalai Lama by Emperor Qianlong. This is the only Manchu Kangyur in Tibetan areas and has very high cultural relic and literature value.

Blos bsslangs khang, ie Tancheng Hall, situated at the south of topfer stories of Red Palace, is originally one of the living rooms for seventh Dalai Lama and was later changed to Tancheng Hall. There are three big “dkyil-vkhor” displayed. Besides, a number of documents and records were collected in the hall which were mainly works of the seventh Dalai Lama like *Astrophytum Ornatum 1,00,000 Songs* (handwritten copy by gold ink, total 12), *Astrophytum Ornatum 8,000 Songs* (handwritten copy by gold ink, one), *Astrophytum ornatum 20,000 Songs* (handwritten copy by gold ink, 3) and *Tuoluoni* (handwritten copy by gold ink, 1). *Doom* and the binding is extremely luxurious. The bookshelf displayed a book, *Tengyur* (225 books), written with a special ink made from eight treasures ie gold, silver, copper, iron, tophus, cinnabar, lapis lazuli and sea snail its price is beyond estimation. It is written not only in old Natang version but with a special material which is so rare in Tibetan books so it is called "Eight-treasure Tengyur". Apart from it, there are respectively the volumes of fifth Dalai Lama and sixth Panchen Erdeni and master Tsongkhapa, the version or texture of which is similar to that of Tengyur and can be regarded valued edition or rare edition.

Gzum Chung Nyi Vod Shar, namely East Sunshine Chapel, at the east of top floor of the palace, is located in the north and faces the south. It used to be the quarter of living up and dealing with political and religious matters for 13th Dalai Lama of late years and 14th Dalai Lama of early years. Lying in the west of the chapel is the document room for Dalai Lama to put away documents. There is an appropriately collection of 200 to 300, most of which is related to *Prajna, Vinaya, Hetuvidya* and Tibetan Medicine.

Lam Rim Lha khang, also Bodhi Chapel, is situated in the west of Red palace, within which the statue of master Tsongkhapa is enshrined and a few shelves are arranged with *Bodhi Doctrines* and *Vajrayana Doctrines* placed as well as *Tripitaka Kangyur* (partial, 60 books now) written in gold ink. This book is of smaller dimension and can only be middle-classed Tibetan edition, while it is rare and special among ordinary editions.

The collection chapel of Potala was not built to be a library in history but a few chapels where temporarily books are stored. Until today, no actual library for storing and deploying books comes into being. Books are mainly and successively collected and stored in Palace when they were confronted with damage and would be lost at the times of Democratic Revolution and Cultural Revolution. The quantity of these books is large and the content comprehensive. There are four collection chapels in Palace, one of which holds a collection of 3,000 books of a comprehensive content, classified into 10 kinds by Tibetan Buddhist sects. The second has a collection of more than 7,000 books, mainly the complete volumes of generations of eminent monks. The third has a collection of more than 5,000 books most of which are partly scattered volumes of generations of eminent monks. The fourth now holds a collection of 10,000 books totally *Tripitaka Kangyur* and *Tengyur* of different editions, no valued edition or rare edition, and the remaining are *Gzungs* and kinds of *Prajñā*, among which there are many repetition editions. Just in *Prajñā 8,000 Songs* there are over 400 books. The collection of all these

A fresco from the western wall of the 2nd floor corridor of the Red Palace in the Potala Palace, Lhasa, Tibet

(handwritten copy by gold ink, 1) all these were transcribed at the time of seventh Dalai Lama.

Byams khang, that is Maitreya Hall, situated in the east of the highest floor in Red Palace, is originally the bedroom for eighth Dalai Lama and later is changed to Maitreya Hall named Byams khang. Within the hall, apart from lots of statues and figures, there are a great amount of records of total 270 pieces, all of which are wrapped with yellow silk the clamp-plates of which were made of top-classed wood and decorated with silver ornaments and the binding is extremely luxurious. The bookshelf displayed a book, *Tengyur* (225 books), written with a special ink made from eight treasures ie gold, silver, copper, iron, tophus, cinnabar, lapis lazuli and sea snail its price is beyond estimation. It is written not only in old Natang version but with a special material which is so rare in Tibetan books so it is called "Eight-treasure Tengyur". Apart from it, there are respectively the volumes of fifth Dalai Lama and sixth Panchen Erdeni and master Tsongkhapa, the version or texture of which is similar to that of Tengyur and can be regarded valued edition or rare edition.
chapels reached to more than 25,000 books, the quantity of which exceeds one third of the whole collection of Potala Palace.

The biggest feature of Tibetan Buddhist books lies in its complete classification and rich content including the 10 subjects of Tibetan Buddhism from philosophy, religion, doctrine, ritual, biography and literature, astronomy, architecture to Tibetan medicine. What is most worthy of speaking are various eminent monks' volumes which cover all the classics of eminent monks from various Tibetan Buddhist sects such as Gadang, Gelu, Ningma, Gaju, Sajia, Juenang, Bulu, Pudong and Xijie. Especially gsang ba rgya can, yang zab dag snang by the fifth Dalai Lama and rgyud sde spyi rmam gzhag by Budun Renqinzhu and rgyud sde bahvi rmam gzhag by Pudong Qiaoqunanjie are of great academic values and practical meanings among the books of Vajrayana. (Kal Sang Gyal)

**Jokhang Temple (gtsug lag khang)** Located in the centre of Lhasa, Tibet Autonomous Region, Jokhang Temple is the oldest Buddhist Temple in Tibet and the holiest site of Tibetan Buddhism in China. It was first constructed in the middle period of 7th century CE by Princess Bhrikuti of Nepal who was the bride of King Songtsän Gampo, 33rd ruler (King) of Tibetan Empire. According to a legend, Buddha Hall was built on the former site of a lake which was filled and levelled up with soil carried by goats to house the Shakyamuni Statue (Akshobya Vajra), a life-size statue of the Buddha at age of eight from Nepal brought by Princess Bhrikuti. Therefore, Jokhang Temple is named “ra sa vphrul snang” in Tibetan (“ra” means goat and “sa” means earth) to commemorate those goats and also known as “jo khang”, meaning “House of Shakyamuni”.

The exterior architectural form of Jokhang Temple features architectural styles and techniques from India, Nepal and Tibet. According to the Biography of Kings in Tibet, mandalas are carved and painted on four gates to satisfy the wish of the Buddhist Guru, vajry pestles are carved and painted on pillars to meet the desire of “sngags-mang”, swastika (Srivatsa) are carved and painted on four corners to meet aspirations of Bonismo believers and grill works are painted to satisfy the hope of people in Tibet. At that time Jokhang Temple was a three-layer temple facing the west which represented that the Princess missed her hometown Nepal, west of Lhasa city. On both sides of the main shrine, there are side halls and such layout reflects the model of the universe in Buddhism. Many statues of Buddhas and Bodhisattvas are enshrined and worshiped inside the Temple, including “Ekādaśa mukhānām Avalokiteśvara” (likeness of King Songtsem Gampo), Statues of Akshobya Vajra, Maitreya dharma and Arya Tara brought by Princess Bhrikuti from Nepal. Besides, there are statues made in Tibet by Nepalese craftsmen such as King of Great Freedom, Wrath Tara, Arya Tara, Sarasvati, Auspicious Horsehead King, Dragon King, Demon, Yaksha, Krishna and Pelden Lhamo. On beams, pillars and walls in all halls, Buddhist scriptures and figures of Buddha are carved and painted as well as Biography of Kings in Tibet, all kinds of biography, cryptology or prophesy and ritual of Bonismo. The carvings and paintings fully reflect the concept of cultural coexistence of foreign Buddhist culture and local Bonismo, which has epoch-making significance in the history of Tibetan Buddhism.

Jokhang Temple gradually formed a grand architectural complex after expansion and renovation several times since 7th century CE. The most sacred Buddha statue enshrined inside the temple has changed into the statue of Shakyamuni, a life-size statue of the Buddha at age of 12, which was brought by Princess Wencheng in Tang Dynasty. In the 11th century CE, Pa Ba Xi Rao (vphaks-pa-shes-rab), a master from Ngari Sanai and Dui Qiong Kuo Ben, expanded Jokhang Temple building a Buddha Hall and moulding Buddha statues on the east. At the same time, monk groups were established and Jokhang Temple formed the rudiment of monastery. In Yuan Dynasty, several
khri dpon (local officials responsible for the administration in Tibet) made maintenance and reconstruction and built many Buddha statues. In Ming Dynasty, Master Tsongkhapa requested Zha Ba Jiang Qu, the third Dharmaraja of Phagmodrupa Dynasty to renovate Jokhang Temple on large scale. In 1409, Master Tsongkhapa decorated the Statue of Sakyamuni with five-dhyani Buddha Crown. Since 1642, fifth Dalai Lama and Sangye Gyatso expanded and decorated the temple on a larger scale which made the complex splendid and magnificent with a completely new outlook.

In 1961, Jokhang Temple was listed as one of the first batches of important cultural relic sites under state-level protection by the State Council of China. In November 2000, Jokhang Temple was included in UNESCO’s World Heritage List as part of Potala Palace, thus becoming the world’s cultural heritage.

BSAM YAS DГON
Samye Monastery (bsam yas dgon) was built in the 8th century CE. It is an old temple of Tibetan Buddhism in China and the first standard Buddhist monastery in the history of Tibetan Buddhism. It is located in the north bank of Yarlung Tsangpo River within Zhanang County, Shannan Prefecture, Tibet Autonomous Region.

In 8th century CE, Trisong Detsen (reigned 742-798 CE), the 38th ruler (King) of Tibetan Empire invited eminent Indian Buddhist master Santaraksita to Tibet for the second time to build standard Buddhist monastery, conduct the tonsure for monks and nuns and spread the Dharma and ritual. Without extensive mass base of Buddhism believers, it was not easy to build a Buddhist monastery in Tibet at that time. Under such circumstances, Trisong Detsen took all kinds of measures and eventually Buddhism was accepted by Tibetan people. Under the direction of Santaraksita and Padmasambhava, the ground-breaking ceremony was held in 774 CE and the construction of the monastery began. After five years of concerted efforts of Tibetan people and investment of a large number of manpower and material the construction was completed in 778 CE. Santaraksita and Padmasambhava held a grand consecration ceremony for the monastery.

Designed by Santaraksita and Padmasambhava, Samye Monastery is a grand monastery with complete construction and unique style. There are three versions about the reference model based on Ou Danda Pu Li Temple in Magadha built by King Gopala of ancient Indian Pala Dynasty, consulting the world prospect described in Abhidharma-kosa and imitating the Mandala in the Esoteric Buddhism. In fact, the construction of Samye Monastery combines different features of the mentioned three. For example, the main temple in centre is a grand three-storey building and represents Mt Meru, the Buddhist universe centre. The four continents (Purva Videha, Jambudvipa, Apara Godaniya and Vтtara Kuru) in the ocean around Mt Meru are represented by four temples at the cardinal points, each flanked by two smaller temples to symbolise eight islands in the ocean. The Sun and Moon chapels stand in two flanks of the main temple. In the four corners of the main temple lie four Pagodas with different colour representing different meanings. For example, the White one is Bodhi pagoda, Red for Dharma pagoda, Black for Dagoba and Green for Heaven pagoda. All these Pagodas symbol the Buddhism idea of conquering all demons and curbing all disasters.

The whole complex of Samye Monastery is surrounded by a circular wall symbolising the periphery of the world in Buddhism. The gates at the four cardinal points and the eastern gate leads to the front entrance of the hall. All of the layers of the three-storey main temple follow different architectural styles, the bottom Tibetan, the middle Han and the top Indian. Statues of Buddhas and Bodhisattvas in three layers reflect different cultural features in three regions. For example, statues in the first layer imitates the image of Tibetan, the second layer Han people of Tang Dynasty and in the third layer, Indian. It is actually a grand multi-cultural Buddhist monastery.

Today, Samye Monastery has developed into a comprehensive monastery of Tibetan Buddhism integrating Nyingma, Sakya and Gelug. In 1996, Samye Monastery was listed as one of the fourth batch of important cultural relic sites under state-level protection by the State Council of China. In 2005, Samye Monastery was rated as one of national 4A-level scenic spots in China.

MTHO LDINGS DГON
Tuolinsi (Tholing Monastery) is a monastery of Tibetan Buddhism located in in the territory of Zada County, Ngari Prefecture of the present-day Tibet.
In 996 CE, the King Guger of Ngari built Tuoding Beijilakang (mtho ldings dpal gyi lha khang) in Ngari Prefecture modelling on Samye Monastery in Shannan Prefecture of Tibet which later was called Tholing Monastery and became the first monastery built for Tibetan Buddhism renaissance. Thanks for the vigorous support of the imperial court of King Guger, the monastery has become the centre of Buddhism in Ngari Prefecture.

The layout of Tholing Monastery looks like a strip and it has such three parts as the hall, monks’ domicile and tower cluster. The main building is the Gaza Hall which is divided into inner and outer parts. The inner part comprises a central hall and four small halls. The square central hall is used to consecrate the body Mandala and the statue of Buddha. The central hall is surrounded by corridors that links with the four small halls. The outer part comprises 16 halls and the circumambulation is in the middle hall. There are four 13 m-high red-brick towers in the four corners of the outer part.

The fresco “Birth” at Tholing Monastery, A Li region, Tibet, China

From the 10th-11th centuries CE, the great lotsawa, Rinchen Zangpo (lo chen rin chen bzang po) (958 – 1055 CE), Atisha (Aa ti sha) (982 – 1054 CE) and other eminent monks and bhadant monks ever lived in Tholing Monastery where they have translated and preached sutras, written books and left a profound influence on us. In 1076, King Guger, Zander, held a huge Tibetan Dharma-cakra Assembly in Tholing Monastery and up to 1,00,000 number of eminent monks, bhadants and Buddhist believers attended this Assembly from everywhere. The success of this Assembly has been recorded into the history and is historically called “Bing Chen Dharma Assembly” or “The Dragon-year Dharma Assembly”.

(Kalsang gyal)

MIAOYING TEMPLE

Miaoying Temple (Miaoying Vihar) is located on the Fuchengmen Inner Street of Xicheng district, Beijing, and is also called as Baita Temple (White Pagoda Temple) as a result of a white pagoda established in Yuan Dynasty.

There was once a pagoda on the original location of Miaoying Temple built in Changshou second year of Liao (1096) which was damaged by war. Kublai Khan, on the Zhiyuan eighth year of Yuan Dynasty (1271) issued an order to rebuild a pagoda on the basis of old one. The work was presided over by Anika, a Nepalese architect, and went through the entire period of eight years and eventually in 1279, a white pagoda in Indian style was constructed. In the same year, Kublai Khan gave another order to build a temple centering on the white pagoda and covering an area of 160,000 sq m and named it Dasheng Shouwanan Temple. This temple was finished in the Zhiyuan 25th year of Yuan (1288) and became a royal temple and also a place where officials learnt rituals and translated Sanskrit and Mongolian Buddhist scriptures. A national Dharma assembly held in the Yuanzhen first year of Yuan (1295) presided over by the emperor attracted the attention of more than 70,000 persons. This was the period when the glory of White Pagoda Temple was at its peak. However, the temple was completely ruined by a fire caused by lightning in Yuanzheng 28th year (1368). As a result all of its palaces were destroyed except the White Pagoda. In the eighth year of the reign of Emperor Xuande, Ming Dynasty (1433), he ordered to rebuild the White Pagoda and in the Tianshun first year of Ming (1457), the temple was rebuilt and renamed as “Miaoying Temple” with its area reduced to 13,000 sq m. The temple was repaired several times during the Ming and Qing Dynasty and in the era of the People’s Republic of China. In 1900, when the Eight-Power Allied Forces attacked and occupied Beijing, Miaoying Temple
The white pagoda at the Miaoying Temple, Beijing, China

was looted. During the later Qing Dynasty, monks rented the side halls and open spaces and from then on, the temple was gradually turned into a temple fair. Miaoying Temple was destroyed in 1966 again and rebuilt and opened to the public in 1998.

The white pagoda at the Miaoying Temple can be divided into three parts: stylobate, body and spire. The stylobate is 9 m high, the pagoda measures 50.9 m in height while the base covers an area of 1422 sq m. The shape and structure can be traced back to the stupa of ancient India and the design and process are both the wise results of Anika, a Nepalese architect. In 1978, in the course of consolidating the White Pagoda, some precious historical relics such as Tripitaka, the wooden statue of the goddess of mercy, Five-Buddha crown, Prajna Paramita Sutra transcribed by Emperor Qianlong of Qing Dynasty, Usnisa Vijaya Dharani Sutra and gold-and-bronze-made Buddhism statues stored at the top of the pagoda in the 18th year of the reign of Emperor Qianlong were discovered.

(Xue Keqiao)

BYA KHYUNG DGON

Xiaqiong Monastery (bya khyung dgon) is a famous monastery of the Gelug sect of Tibetan Buddhism and its full name is “dpal ldan bya khyung theg chen yon tan dar rgyas gling”. Located at Chafu Town, Hualong Hui Nationality Autonomous County, Qinghai Province, it was first constructed in 1349. At first it belonged to Kadam and later was converted into Gelug. Because Master Tsongkhapa became a monk in Xiaqiong Monastery during his early years, acknowledging Chos rje don grub rin chen as his master, Xiaqiong Monastery got a reputation as ‘the ancestor temple’ of the Gelug sect.

In 1623 (third year of Emperor Tianqi of Ming Dynasty), the ninth abbot of Xiaqiong Monastery Chos rje bstan pa rin chen set up the Tantra Institute (mtshan nyid grwa tshang) beginning the systematical spread of five regions in Exoteric Buddhism. The monastery became a famous one systematically preaching Exoteric Buddhism in Amdo area. Later, the preaching was interrupted due to some reason and did not continue again. In 1747 (12th year of Emperor Qianlong of Qing Dynasty), under the encourage of Ganden Tripa, Snags rams pa ngag dbang bkra shes, Buddha master of Esoteric Buddhism in Lhasa began to prepare for the construction of the Tantra Institute (sngags pa grwa tshang). The Institute was officially built and put into operation. In the second year, it systematically spread Tantric four chapters and dharma and rites. In 1775 (20th year of Emperor Qianlong of Qing Dynasty), the Tantra Institute expanded to a larger scale.

In 1772 (37th year of Emperor Qianlong of Qing Dynasty), the third ChuzangAwang Tu Dan WanCho (1725—1796) acted as the 39th abbot of the monastery. He expanded the Sutra Hall with huge sum of money (adding 128 columns) and built Chuzang Buddha Palace. Later on, all Chuzang Buddha became the head of the monastery. Although there are stories about the Xiaqiong Monastery as the affiliated temple of Guo Long temple, these stories have not been generally accepted. In 1788 (53th year of Emperor Qianlong of Qing Dynasty), Emperor Qianlong in person conferred Xiaqiong Monastery an inscribed board with “Fajing Si” written in Han, Tibetan, Mongolian and Man Language.

In 1797 (second year of Emperor Jiaqing of Qing Dynasty), the third living Buddha of Ta’er Lamasery Zi na tshul khrims dar rgyas (1734~1802) acted as the 46th abbot of Xiaqiong Monastery. He created Medicine Institute (sman ba grwa tshang) which had subjects like astronomy and medicine. In 1802 (seventh year of Emperor Jiaqing of Qing Dynasty), Rka phug blo bzang don grub acted as the abbot of the Medicine Institute and he adopted the advice of Ngag dbang bspn nams, Guru of Esoteric Buddhism and changed the Medicine Institute to Kalachakra Institute (mtshan nyid grwa tshang).
Institute (dus vkhor grwa tshang) in which Kalachakra method was mainly learned as well as Panca-vidya (rig gnas lnga) subjects like astronomy, but contents like medicine was retained.

Until the last phase of Qing Dynasty, Xiaqiong Monastery had become a monastery with over 1,000 monks owning the Tantra Institute, Kalachakra Institute and 25 Buddha palaces and 25 affiliated temples. Abiding by the disciplines of Lhasa Esoteric Buddhism and the lessons of Chogyi Gyamtsen, eminent monk of Sera Monastery, the monks mainly learning Esoteric Buddhism as the principal thing, and Exoteric Buddhism as a supplementary.

Xiaqiong Monastery is famous for long history, precise discipline and eminent monks such as 54th Ganden Tripa ngag dbang mchog Idan (1677~1752), 58th Ganden Tripa ngag dbang chos grags (1707~1778), 66th Ganden Tripa ngag dbang snyan grags (1746~1824), all of them had high reputation. With the same fame with Guolong Temple (Youning Temple), Saike Temple (Guanghui Temple) and Chuzang Temple (Guangjiao Temple), the monastery is one of the north big four temples in Ando (now Tibetan areas in Qinghai and Gansu).

(DABAOEN TEMPLE

Dabaoen Temple (Dabao’en Vihar) is one of the most important ancient Buddhist temples in China. Its predecessor is Jianchu Temple located outside Zhonghua Gate in Nanjing. During Jin and Southern Dynasties, it was called Chang’an Temple. In Duangong first year of the Northern Song Dynasty (988 CE), monk Kezheng got the parietal bone sarira (relics) of Master Xuanzang and built a pagoda in Chang’an Temple to store it. As time rolled into Tianxi first year (1071), the Chang’an Temple was rebuilt and renamed as Tianxi Temple. The name remained unchanged until the Zhiyuan 25th year of Yuan Dynasty (1288) when the temple was renamed again by the emperor as the Yuanxing Ci’en Jingzhongjiao Temple and the pagoda was referred to as Ci’en Pagoda. In the early years of Ming Dynasty, the temple was damaged in a fire but it was restored during the period of the reign of Emperor Yongle, Ming Dynasty (1403-1424) and named as the Dabaoen Temple.

The coloured glaze pagoda of the Dabaoen Temple was built by Emperor Yongle in memory of his mother. This was 80 m in height and nearly 100 m in perimeter with nine floors and eight sides. The cost of the entire work was 2.485 million taels of silver in 20 years with 1,00,000 workers involved in it. From the beginning of Ming Dynasty all the way down to the early Qing Dynasty, the coloured glaze pagoda of Dabao’en Temple, in westerner’s minds, was the most unique landmark in Nanjing and called it the Porcelain Tower of Nanjing. Unfortunately in 1856, the temple was bombed out by Taiping Heavenly Kingdom and laid in ruins until 2004 when the Nanjing government began to make preparations for the restoration of the temple. In 2007, the preliminary work of the Dabaoen Temple Relics Park officially kicked off and around 2008, a long-term archaeological excavation job was carried out by some departments including the Nanjing Museum, during which, a stone box made in Song Dynasty was discovered which had a record of Dānapāla (an Indian translator of Buddhist Sutras) handing out Buddha relics, together with an iron box containing the gilded Asokan pillar made of seven treasures (precious metals). In 2010, this
precious Asokan pillar was opened, thus bringing the Buddha’s parietal (usnisa) sarira to light again.

*(Xue Keqiao)*

**VBRAS SPUNGS DGNON**

vbras spungs dgon, a well-known temple of dge lugs pa of Tibetan Buddhism, one of three major temples in Lhasa. The full name “dpal ldan vbras spungs dgon” is derived from a place name in south India where a pagoda of dpal ldan vbras spungs stood and Buddha preached dus vkhor there. It is actually a Buddhist shrine.

In 1416, vjam dbyangs chos rgyal (1379-1449), disciple of Tsong kha pa, built a large temple “vbras spungs dgon” at suburb of Lhasa (present-day western suburb of Lhasa, Tibet) and served as abbot until he passed away. At vbras spungs dgon, he preached the doctrine of the compatibility of Tantric Buddhism and Exoteric Buddhism advocated by Tsong kha pa and attached much importance to studying and practicing the teaching of Exoteric Buddhism.

Vbras spungs dgon founded seven grwa tshangs (academy) namely blo gsal gling grwa tshang, sgo mang grwa tshang, bde yangs grwa tshang, sngags pa grwa tshangm, shag skor grwa tshang, rgyas pa grwa tshang and vdul ba grwa tshang. Subsequently, shag skor grwa tshang and rgyas pa grwa tshang merged with blo gsal gling grwa tshang and vdul ba grwa tshang integrated into sgo mang grwa tshang, forming an academy layout of four grwa tshangs (academy). Except that monks from sngags pa grwa tshang specialised in practicing *Tantra* and performing *Tantric* ritual, other grwa tshangs were renowned as the Exoteric Academies for study into gzhung-po-ti lnga.

The majority of erudite monks of dge lugs pa came from sgo mang grwa tshang and blo gsal gling grwa tshang and the teaching and ritual of vbras spungs dgon spread across mdo khams and thereby many well-known branch temples such as sku vbum, dgon lung, chu bzang, gsar khog, bla brang bkra shes vkhyil and la mo bde chen were built.

In history, vbras spungs dgon was renowned as the largest and the highest-ranking temple, housing the most monks (quota: 7,700 monks. actual number: over 10,000 monks) and top ranked among three major temples in Lhasa and among temples of dge lugs pa. After the second Dalai Lama was designated as the living Buddha of vbras spungs dgon, the second, third, fourth and fifth Dalai Lamas all came from vbras spungs dgon. Meanwhile, Tibetan Karma Phodràng regime was set up at vbras spungs dgon in the Qing Dynasty and vbras spungs dgon enjoyed a high status in the history of Tibetan theocracy.

Vbras spungs dgon trained a good number of Buddhist scholars and translators who are well versed in Tibetan and Sanskrit and houses an array of Buddhist sutras and few Sanskrit Pattra sutras, becoming a cultural centre for India-China cultural exchange. In modern times, dge lugs pa spread to India and built many large temples. For instance, vbras spungs dgon in south India (present-day Mango region of Karnataka) which houses over 4,500 monks now.

*(Kalsang gyal)*

**SE RA THEG DGNON**

Se Ra Theg Dgon is a well-known temple of dge lugs pa of Tibetan Buddhism, and one of three major temples in Lhasa.

In 1418, byams chen chos rgyal (1354-1435), a disciple of Tsong kha pa, built se ra theg chen gling (se ra theg dgon for short) in the suburb of Lhasa (present-day northern suburb of Lhasa, Tibetan Autonomous Region).

Se ra theg dgon founded four grwa tshangs namely rgya grwa tshang, vbrom steng grwa tshang, tod pa grwa tshang and smad pa grwa tshang.

In 1466, gnyal ston dpal vbyor lhun grub (1427-1514), a disciple of eminent monk kun mkhyen blo...
a disciple of Master Tsongkhapa. And it was fully constructed by 1459, with numbers of large and small halls including Vajrayana Temple, Sutra Hall, Gyeni Chanting Hall and three Dratsang (college) like Ngang College. There were about 1,600 monks in the monastery from Tsang, Ngari Sanai, Nepal and Kashmir. As the abbot of the monastery for 38 years, Dge vdun grub pa promoted the canon that Buddhist learners must abide by Lam Rim and emphasised the practice of the Three Precepts. He demanded the monks to abide by the religious discipline. Tashilhunpo monastery later became the central Monastery of the Gelug sect in Tsang region of Tibet.

In 1601, the Fourth Panchen Lama Blo bzang chos kyi rgyal mtshan (1567~1662) was invited to hold the post of the 16th abbot of Tashilhunpo Monastery. He introduced the Winsa ear preach Tantric method of Gelug into the monastery from Winsa chakra in Tsang (dben sa sgrub gnas) or dben dgon and firstly established Ngang College (sngags pa grwa tshang) which had complete educational system compatible to both Exoteric and Esoteric Buddhism. The convention of monks going to Lhasa Esoteric Buddhism Temple (lha sa rgyud stod smad grwa tshang) for further study was cancelled. All Panchen Lama acted as the abbot of the monastery after the Fourth Panchen Lama and the monastery became the preaching place of Living Buddha of Panchen Lama. Historically, with the quota of 4,400 monks, the monastery was the largest one in Tsang Region and took the same important place as the three major temples in Lhasa. Today, the monastery is still magnificent and splendid with a number of palaces. With the largest copper statue of Maitreya in the world and coffin towers of past Panchen Lama, the monastery is actually a large-scale monastery of Tibetan Buddhism in Shigatse region, Tibet and even the whole Tibetan area.

(Kalsang gyal)
SKU VBUM DGON

sku vbum dgon, a well-known temple of dge lugs pa of Tibetan Buddhism and one of six major temples of dge lugs pa. sku vbum dgon is located in present-day Huangzhong County, Qinghai Province and was built during Ming Dynasty and entered a period of prosperity in Qing Dynasty. At first, believers built a pagoda in the birthplace of Tsong kha pa to commemorate the founder of dge lugs pa. In 1560, a local eminent monk rin chen brston vgrus rgyan mtshan built a mediation abode. In 1577, he built a Maitreya Hall, sku vbum dgon taking shape.

In 1612, vod zer rgya mtsho founded mtshan nyan grwa tshang under the order of the fourth Dalai Lama and served as an abbot. By embracing the canon of vbras sungs dgon, he taught gzhung-po-ti Inga of Exoteric Buddhism and named the temple, skv vbum byams pa gling with the meaning of Maitreya Island. Sku vbum dgon is derived from original temple name.

In 1649, zi na legs pa rgyamthso founded sngags pa grwa tshang and emulated the teachings and ritual practices of Gyudmed in Lhasa. In 1711, chu bzang blo bzang bstan pavi rgyan mtshan founded sman pa grwa tshang. In 1718, rgya mkhan po blo bzang don grub founded vcham pa under the order of the Seventh Dalai Lama. In 1757, chu bzang ngag dbang thub bstan dbang phyug extended sman pa grwa tshang. In 1817, che shos blo bzang bstan pavi nyan ma (1787-1859) founded dus vkhor grwa tshang. till then, sku vbum dgon has developed into a large temple that consisted of Tantric Buddhism and Exoteric Buddhism and Panca-vidya.

In 1776, under the auspices of songs rgyas hlun grub, head of Lake Village, Xinachuan (present-day Huangzhong County, Qinghai), tuvu bkwan blo bzang chos kyi nyan ma and Aa kywa blo bzang vjam dbyangs rgya mtsho presided over the construction of bde gshigs mchod rten rnam bryad as landmark building of Sku vbum dgon according to the legend of pad-spungs-mchod-rten. It is worth mentioning that the butter scripture, barbola (embroidery) and paintings (mural) with exquisite craftsmanship are hailed as three artistic treasures and win great fame at home and abroad.

In the heyday, sku vbum dgon housed 3,600 monks with 1,000 monks from mtshan nyan grwa tshang and consisted of five academies namely mtshan nyan grwa tshang, sngags pa grwa tshang, dus vkhor grwa tshang, sman pa grwa tshang and vcham pa. By adopting the courses offered by sgo mang grwa tshang of vbras sungs dgon and designed by rje btsun chos kyi rgyal mtshan (1459-1544) from se ra they dgon, monks there studied gzhung-po-ti Inga of Exoteric Buddhism and 300 monks studied at mtshan nyan grwa tshang who practiced gzhsug-po-ti Inga of Exoteric Buddhism and 300 monks studied at mtshan nyan grwa tshang who practiced Kriya Tantra, Carya Tantra, Yoga Tantra and Maha-anuttara Yoga Tantra including gsang vdus kyi bkshed rdzongs and used to go to sgo mang grwa tshang of vbras sungs dgon to further study the doctrine of Buddhism.

There were nearly 80 living Buddha mansions in sku vbum dgon including Aa kywa, gser khri, bla kho, chu bzang, gser tog, shing bzav, zi na and che shos who were conferred the title of Hutuketu or rwa-sgreng. Among them, Aa kywa, gser khri and bla kho were Hutuketu in Beijing and served as pe-cing-yi-tham-ka-bla-ma of Lama Temple in Beijing and Wutai Mountain in Shanxi and Aa kywa served as the chief abbot of sku vbum dgon from generations to generations.

In history, Ming and Qing emperors valued and supported sku vbum dgon and eminent monks and living Buddha such as the third, fourth, fifth, seventh and 13th Dalai Lama and the sixth and ninth Panchen Lama made pilgrimage, stayed and taught at sku vbum dgon, building up its reputation, status, influence and scale and making it one of six major temples of dge lugs pa in Qing Dynasty. Sku vbum dgon had a profound religion influence on Tibet and Mongolia.

Sku vbum dgon played a vital role in India-China Buddhist cultural exchange history. Bde gshigs mchod rten rnam bryad was built to commemorate eight achievements of Buddha Sakyamuni.
Specifically speaking, Bde gshegs was built to commemorate the birth of Buddha Sakyamuni in Lumbini; Byang Chub was built to commemorate Buddha Sakyamuni attaining enlightenment and Buddhahood under the Bodhi tree; hos vkhor was built to commemorate Buddha Sakyamuni turning the wheel of dharma at Sarnath; Cho Vphrul was built to commemorate Buddha Sakyamuni using magic power to subdue tirthika; Lha Babs was built to commemorate Buddha Sakyamuni ascending to the heaven to preach Buddhist doctrines and descending to the earth; Dbyed zlum was built to commemorate Buddha Sakyamuni appeasing internal strife between monk groups; Rnam Rgyal was built to commemorate Buddha Sakyamuni breaking through the shackle of birth and death; Myang Vdas was built to commemorate Buddha Sakyamuni moving into the realm of nirvana in Kushinagar.

Sku vbum dgon performed four Monlams every year. Specifically speaking, Monlam in January was performed to commemorate Buddha Sakyamuni; Monlam in April was performed to commemorate Buddha Sakyamuni birth, converting to Buddhism and attaining enlightenment and Buddhahood; Monlam in June was performed to commemorate Buddha Sakyamuni turning wheel of dharma and Monlam in September was performed to commemorate Buddha Sakyamuni descending to the earth (lha babs).

(Kalsang gyal)

DGNON LUNG DGNON
dgon lung dgon is a well-known temple of dge lugs pa of Tibetan Buddhism and one of four major temples of Huangbei, Qinghai. Dgon lung dgon is located in present-day Wushi Village, Huzhu County, Qinghai Province and it is named as dgon lung byams pa gling in full. Qing Emperor renamed it “Youning Temple”.

In 1604, the fourth Dalai Lama Yoidain Gyaco despatched rgyal sras don yodchos kyi rgya mtsho (birth and death unknown) to build dgon lung dgon in Amdo and serve as an abbot. He taught gzhung-po-ti Inga to monks and preached the teachings and ritual practices of Vbras spungs dgon across Amdo.

In 1710, the second Akiyoshi Buddha Icang skya ngag dbang blo bzang choo ldan (1642-1714) invited the first Vjam-dbyings-bzhad-pa vjam dbyang sngag dbang brtson vgrus (1648-1721) to found sngags pa grwa tshang and impose religious ritual practices in accordance with the canons of Gyumed in Lhasa, making dgon lung dgon a large temple renowned for the compatibility of Tantric Buddhism and Exoteric Buddhism.

In the heyday, dgon lung dgon housed 7,700 monks, outnumbering Sku vbum dgon. It founded tshan nyid grwa tshang, rgyud pa grwa tshang, dus vhor grwa tshang and sman pa grwa tshang, built over 20 mansions for eminent monks and living Buddha including five large nang chen (lcang sky, thuuvu bkwan, sum pa, chu bzang and rgyal sras) and nine small nang chen and had 49 branch temples across Qinghai (Huzhu, Datong and Ledou) and Gansu (Tianzhu, Sunan and Zhangye) as well as some branch temples in Xinjiang and northeast China.

Many celebrated Buddhist historians came from dgon lung dgon and gave a historical portrayal of Brahmanism and Buddhism in India. The third Songha Buddha sum pa ye sho dpal vbyor (1704-1788) compiled chos vbyung dpag bsam ljon bsam ljon bsang which elaborated the evolution of Indian Buddhism. The third Tuguan Buddha thuvu bkwan blo bzang choo kyi nyi ma (1737-1802) wrote grub mthav thams cad kyi vbyung khungs dang vodo thsulston pa legs bshad shel gyi me lung, also known as thuvu bkwangrub mthav, which classified the philosophical schools of different religions (including Brahmanism in India) and expound on the evolution and doctrines of different Buddhist sects in a concise way.

(Kalsang gyal)

CHU BZANG DGNON
chu bzang dgon is a well-known temple of dge lugs pa of Tibetan Buddhism and one of four major temples of Huangbei, Qinghai. chu bzang dgon sits in present-day Huzhu County, Qinghai Province, and it is named as dgav ldan mi vgyur gling in full and Chu bzang dgon in short.

In 1469, eminent monk chu bzang rnam rgyal dpal vbyor (1578-1651) from vbras spungs dgon built dgav ldan mi vgyur gling in vbum lung bkra shes thang, where monks studied the courses offered by sgo mong grwa tshang of vbras spungs dgon and founded chu bzang dgon Buddhist dharma lineage. Before long, chu bzang rnam rgyal dpal vbyor passed away and his heir disciple searched for his reincarnation, founding the chu bzang Buddha lineage.

In 1724, Chu bzang dgon was burnt down by Manchu troops. In 1733, Qing Emperor issued an edict of rebuilding the temple and naming it as Guangji Temple. In 1765, Qing government bestowed it with a plaque with the words of “Guangji Temple” and allowed it to build a nine dragon wall in

(Kalsang gyal)
it. Subsequently, Qing court awarded a plaque with words of “Permanent Protection”.

In 1866, Chu bzang dgon was burnt down by troops again. In 1887, chu bzang blo bzang thub bstan zhabs sgrub nyi ma (1859-1913) raised funds to rebuild chu bzang dgon and founded mtshan nyid grwa tshang and dua vkhor grwa tshang, resuming lineage. In its heyday, it housed more than 300 monks. Chu bzang dgon made a great contribution to study into Indian astronomy and calendar.

**GSAR KHOG DGON**

gsar khog dgon is a well-known temple of dge lugs pa of Tibetan Buddhism and one of four major temples of Huangbei, Qinghai. gsar khog dgon, located in present-day Datong County, Qinghai, is named as dgav ldan dam chos gling in full, gsar khog dgon for short and also known as bstan po dgon, sgo mang dgon and Guanghui Temple.

In 1650, btsan po don grub rgya mtsho (1613-1665) resigned from the grwa-tshang-khri-ba of dgon lung dgon and built dgav ldan dam chos gling in gser khog under the auspices of se chen hung thvi ji and Aerti nit vi ching where he served as an abbot and taught the course offered by sgo mang grwa tshang of vbras spungs dgon.

After btsan po don grub rgya mtsho passed away, smin grol vphrin las lhun grub (1622-1699) succeeded as an abbot and founded mtshan nyid grwa tshang, attaching importance to temple education and monk precepts.

In 1724, Nian Gengyao troop destroyed gsar khog dgon into ruin and monks fled everywhere. In 1729, Qing court bestowed the second Smin Grol Buddha with a large amount of silver and gold and ordered him to rebuild gsar khog dgon. Meanwhile, Emperor Yongzheng awarded the temple a plaque with the words of “Guanghui Temple”. Gsar khog dgon was restored to its former glory.

Monks studied the course offered by sgo mang grwa tshang of vbras spungs dgon and gzhung-po-ti lnga of Exoteric Buddhism. Besides, they studied rig gnas bcu and achieved accomplishments in humanism and science fields. In particular, they specialised in study of ancient Indian medicine and developed unique Indian-Tibetan medicine.

**DPAL YUL DGON**

Dpal Yul Dgon is a well-known temple of nying ma pa of Tibetan Buddhism and is located in present day Baiyu County in Ganzi Tibetan Autonomous Prefecture, Sichuan Province.

In 1675, chieftain Dege built a Buddhist monastery to house local monks at his territory of dpal yul rnam rgyal rtse. This was named as Bai fu yan nian jiang qu lin shi (dpal yul rnam rgyal byang chub gling) and was also known as dpal yul byang chub gling or dpal yul dog in short. After the monastery began to take shape, a quota of about 500 monks was fixed for it. Further, rig vzin kun bzang shes rab (1636-1698 CE) was engaged as the chief abbot to improve teaching of complete precepts from getsul to gelong, and impose canon of abstaining from meat and drink.

The Buddhist lineage originated from Kah thog and converted to mkhav vgro yang tig afterwards. Meanwhile, it learned from the teaching of dusgsummkhyen-pa chos-kyi grags-pa and founded its own teaching and ritual practices and became renowned as two Buddhist lineage of Kah thog in Kham and dpal yul dog. Additionally, rig vdzin mi vgyur rdo rje attained enlightenment as to gnam chos thugs kyi gter kha of zab mo dag snang gi brygyud pa lineage during meditation. Founding a Buddhist dharma lineage inherited and preached by dpal yul dog, he taught thereafter. Therefore, dpal yul dog had an influence on numerous temples of nying ma pa. In the heyday, it housed 3,000 monks and had hundreds of branch temples across Kham, Amdo and dBus.

Dpal yul dog worships pad ma vbyung gnas as patriarch and yi dam of Tantra in Tantric teachings and ritual practice field and erected a large pad ma vbyung gnas statue in each hall. Additionally, monks are committed to preaching and practising rdzogs pa...
Cultural Contacts

After they completed study, they were assigned to administer religious affairs in Beijing or went to Tibet or Mongolia to attend to local religious affairs.

Dgav ldan byin chgs gling established quota of 500 monks, ranking topmost among Tibetan Buddhist temples in the mainland. In old days, in addition to studying and practicing teaching and ritual practices, monks were required to take on religious tasks assigned by court and other palaces as well as undertake religious activities in need when emperor did tour of inspection outside Beijing. Qing court viewed dgav ldan byin chgs gling as imperial ancestral temple and designated imperial clan members and princes to administer religious affairs. Additionally, it set up the Lama office to administer Tibetan Buddhist temples in capital, Eastern Mausoleum, Western Mausoleum, Rehe and Wutai Mountain.

The rituals followed the canon of major temples of dge lugs pa of Tibetan Buddhism and dgav ldan byin chgs gling served a temple for common monks to convert to Buddhism and practice dharma as well as an important religious site favored by Qing emperors. In 1780, the sixth Panchen Lama preached dharma chen po, showing dpal yul dog forging a close-knit link with Indian Buddhist culture. (Kalsang gyal)

YONGHEGONG TEMPLE
dgav ldan byin chgs gling is a well-known temple of dge lugs pa of Tibetan Buddhism, the first imperial temple in Beijing, located in present-day Dongcheng District, Beijing.

Reputed as the first imperial temple of Tibetan Buddhism, Dgav Ldan Byin Chgs Gling enjoys a high religious status and has a profound influence on politics, economy and culture in Tibet and Mongolia.

In 1744, Qing Emperor Qianlong issued an edict of rebuilding dgav ldan byin chgs gling into a Buddhism Temple and named it as dgav ldan byin chgs gling with the meaning of magnificent island. The tablets bearing his inscription were put up in west and east pavilions in front of the Hall of Heavenly Kings, with the tablet carrying Manchu and Chinese erected in east pavilion and the tablet carrying Mongolian and Tibetan stood in the west pavilion.

dgav ldan byin chgs gling founded mtshan nyid grwa tshang, sngags pa grwa tshang, sman pa grwa tshang and dus vkhor grwa tshang and eminent Tibetan monks served as mkhan po. From the entire layout of the temple, dgav ldan byin chgs gling placed emphasis on Tantra. Apart from mtshan nyid grwa tshang, other grwa tshangs all closely linked to Tantra. Specifically speaking, sngags pa grwa tshang specialised in studying into Tantric doctrine, teaching tantric initiation and ritual practices and enlightening virtuous disciples; sman pa grwa tshang, Tantric lineage, studied into astronomy and calendar and preached Kalachakra lineage; dus vkhor grwa tshang studied into rgyud-bzhi and Somaratsa and performed Tantric rituals.

Monks were selected from young intelligent people from 49 Mongolian banners, seven Khalkha clans and Chinese and Tibetan Regions and edified into eminent monks who respected for national policies, behaved in good manner and excelled in Buddhist doctrines and precepts. After they completed study, they were assigned to administer religious affairs in Beijing or went to Tibet or Mongolia to attend to local religious affairs.

Dgav ldan byin chgs gling established quota of 500 monks, ranking topmost among Tibetan Buddhist temples in the mainland. In old days, in addition to studying and practicing teaching and ritual practices, monks were required to take on religious tasks assigned by court and other palaces as well as undertake religious activities in need when emperor did tour of inspection outside Beijing. Qing court viewed dgav ldan byin chgs gling as imperial ancestral temple and designated imperial clan members and princes to administer religious affairs. Additionally, it set up the Lama office to administer Tibetan Buddhist temples in capital, Eastern Mausoleum, Western Mausoleum, Rehe and Wutai Mountain.

The rituals followed the canon of major temples of dge lugs pa of Tibetan Buddhism and dgav ldan byin chgs gling served a temple for common monks to convert to Buddhism and practice dharma as well as an important religious site favored by Qing emperors. In 1780, the sixth Panchen Lama preached dharma and precepts for Emperor Qianlong in a hall at dgav ldan byin chgs gling and posternity named the hall as “Ordained Platform” which was opened to the public for admiration and worship.

Dgav ldan byin chgs gling played a vital role in India-China Buddhist cultural exchange and it is renowned as a unique temple that integrates Chinese palace architectural layout with Indian Buddhist cultural elements. (Kalsang gyal)

EIGHT TEMPLES OF CHENGDE

Eight Outer Temples is an imperial temple group of Qing Dynasty and also the collective name of eight temples to the northeast of Chengde Mountain Resort. Because Chengde sits outside Beijing and the Great Wall, the temples are collectively called Eight Outer Temples.
In the reign of Emperor Kangxi and Emperor Qianlong in Qing Dynasty, 12 Tibetan Buddhist temples namely Furen Temple, Fushan Temple, Puning Temple, Puyou Temple, Anyuan Temple, Pule Temple, Putuozongcheng Temple, Guang’an Temple, Suxiang Temple, The Hall of Arhan, Xumi Fushou Temple and Guangyuan Temple, were built.

In 1713, Mongolian princes sought permission for building Furen Temple and Fushan Temple in Rehe to celebrate the 60th birthday of Emperor Kangxi. In 1755, Qing Court quelled Dzungar Dawats separatist force. Following the teachings of a temple outstripping 1,000,000 soldiers and governing Oirat by virtue of Tibetan Buddhism taught by forefathers, Emperor Qianlong issued an edict of emulating bSam yas gtsug lag khang to build Puning Temple in Rehe (Chengde) and personally inscribed on Puning Temple Tablet, Gedeng Mountain Battle Tablet and Quelling Dzungar Leming Yili Tablet in Chinese, Manchu, Mongolian and Tibetan to commemorate quelling Oirat Dzungar Tribe and express the good wishes of living and working in peace for ever. Puning Temple served as a political and religious link between Tibet, Mongolia and Qing central government and developed into topmost Tibetan Buddhist Temple in Rehe.

In 1760, the birthday of Emperor Qianlong and Empress Dowager happened to coincide with the quelling of Northwest Frontier Rebellion by Manchu troops and thus Emperor Qianlong issued an edict of building Puyou Temple beside Puning Temple to have celebration. Puyou Temple was renowned as sutra academy for studying Buddhism and cultural knowledge and it founded mtshan nyid grwa tshang, sngags pa grwa tshang, dus vkhor grwa tshang, and sman pa grwa tshang. Monks participated in statutory Buddhist activities and they studied and practiced the doctrines of Tantra, Exoteric Buddhism and rig gnas che chung bcu including Tibetan medicine, astronomy and calendar.

In 1764, Qing Court emulated Gu’erzha Temple, a Tibetan Buddhist centre by the Yili River in Xinjiang Province, to build Anyuan Temple, commonly known as “Yili Temple” as the place for believers to worship Buddha to appease surrendered Oirat Dashidawa Tribe. It alluded to stabilising afar and consolidating frontier.

In 1766, Qing Court built Pule Temple to mark the surrender of Torgut, Kazakh, Bulut and other tribes with the meaning of intimate unity of all ethnic groups and universal rejoicement and offer a place to aristocracy of all ethnic groups in northwest China (Kazakh, Uyghur and Kirgiz) who had audience with Qing emperors for worshipping Buddha.

In 1767, Qing Court issued an edict of emulating Potala Palace to build Putuozongcheng Temple, commonly known as the Mini-Potala Palace. In 1771, the construction was completed and magnificent Putuo Zongcheng Temple was ranked at the top in size in Rehe. In the same year, Emperor Qianlong met with Ubashi, head of Torghut in the Hall of Unification of All Dharma, and held grand religious activities for preaching sutra and celebrating birthday at Putuozongcheng Temple.

In 1774, Qing Court issued an edict of emulating Shuxiang Temple on Wutai Mountain to build another Shuxiang Temple in Rehe (Chengde) as an imperial temple. Manchu monk served as an abbot and it established the quota of 50 lamas who were selected from Manchu monks from Miaoying Temple in the capital and specialised in study into sutras in Manchu. As Emperor Qianlong pointed out, sutras in Sanskrit sourced from India and were translated into Tangut language, Chinese and then Mongolian during the reign of Emperor Kangxi and Qianlong. In the heyday, Qing Court should not have no sutras in Manchu and thus set up a sutra academy to do translation. In 1772, Qing Court set up the sutra academy in the capital and it took nearly 20 years to complete the compilation and translation of Tripitaka in Manchu. There were a total of 12 sets of block-printed Tripitaka in Manchu and one set was stored in Shuxiang Temple for Manchu monks there to recite and practice.

In 1780, the sixth Panchen Lama went to Rehe (Chengde) to celebrate Emperor Qianlong’s 70th birthday and Emperor Qianlong deemed that it showed the symbol of the golden era of the Qing
Dynasty. Therefore, he issued an edict of emulating Tsang Tashilhunpo Monastery to build Xumi Fushou Temple as the palace for the sixth Panchen Lama in Rehe. The luxurious and magnificent temple built Jixiangfaxi Hall as bedroom and Miaogaozhuangyan Hall for preaching sutras. Before the sixth Panchen Lama had audience, Emperor Qianlong studied Tibetan and visited Jixiangfaxi Hall and Miaogaozhuangyan Hall. When Emperor Qianlong met him, they greeted each other warmly in Tibetan and the Emperor listened to the sixth Panchen Lama preaching Longevity Sutra in the Miaogaozhuangyan Hall.

The rest of temples such as Guangan Temple, The Hall of Arhan and Guangyuan Temple were all built for Mongolian and Tibetan aristocrats to have audience with the emperor in Rehe. Out of 12 Tibetan Buddhist temples, the Hall of Arhan, Guangan Temple and Pule Temple were administered by Imperial Clan Court and other nine temples (Puyou Temple affiliated to Puning Temple) set up eight administrative agencies and Qing Court sent monks. Tulergi golo be dasara jurgan was responsible for paying salary every month and a Lama office was set up to administer these monks. The Eight Outer Temples is a representative Buddhist temple complex as a fusion of India-China culture and architectural arts which should be learned from each other by India and China.

(Kalsang gyal)

PERSONALITIES

INDIAN PERSONALITIES

SAKYAMUNI

Sakyamuni (Śākyamuni) is the founder of Buddhism. Buddha's own name is Siddhartha (Siddhārtha), meaning "righteousness achiever". His surname is Gautama. Since his father was a member of the Sakya clan, after he got enlightened, he was respectfully referred to as Sakyamuni, meaning the sage of the Shakya clan. Siddhartha was also known as the Buddha (Enlightened) or Bhagawan (Bhagavāna) and so on.

Early life

By tradition, he is said to be the prince of Kapilavastu, a descendant of Ikshvaku, famous imperial kinsmen of the Vedic Period in ancient India. And he belonged to the Kshatriya caste. Annexed to the Kingdom of Kosala (Kośala), Kapilavastu was a small town with settlements of the Sakya clan in the Himalayan foothills, now the vicinity of Tilauakot in the south of Nepal, adjacent to India. When Faxian visited India in 4th century CE, Kapilavastu was declining with each processing day. At the end of the 19th century CE, archaeologists excavated a stone pot with osseous remains. On the pot was engraved Brahmi which was popular for several centuries before Christ and meaning that Buddhist relics worshipped by the Sakya clan. Besides, carved stones which were built when Asoka made an inspection tour were discovered in Kapilavastu. These discoveries verified its probable geographical location, where the Nepal government has continuously carried out archaeological excavation afterwards.

The father of Sakyamuni was the king of Kapilavastu with the name of Śuddhodana (śuddhodana), (King Suddhodana in Chinese translation). The mother of Sakyamuni was named Maha Maya (Mahàmàyà), the eldest daughter of Suprabuddh, the castellan of Devadaha which was just across the river from Kapilavastu. As was the Shakya tradition when his mother Queen Maya became pregnant, she left Kapilvastu for her father's kingdom to give birth. However, her son was said to have been born on the way at Lumbini Park which is now the Luo Meide monastery in a village in south Nepal.

There was no specific record on the year of birth of Sakyamuni from ancient books and records in ancient India and the legends of countries and research of scholars generally tried to prove from historical records of Buddhism and calculation from
Sakyamuni was born in 624 BCE and died in 544 BCE, the anniversary of nirvana of Sakyamuni. Unlikely, Western scholars have different theories on the death year which varies from 489 BCE, 487 BCE, 486 BCE, 484 BCE, 483 BCE, 482 BCE, 478 BCE to 477 BCE. According to Samantapa translated by Sanghabhadra, a translator in Chinese Southern Qi Dynasty (479-502 CE), Upali collected Vinaya rules at the same year of Parinirvana and marked a point on the back of the book on July 15 that year and from that year on, a point was added each year. And there were 975 points altogether until the seventh year of Yongming in Southern Qi Dynasty (489 CE). Scholars of modern China concluded that Sakyamuni was born in 565 BCE and died in 486 BCE, almost the same as Confucius, his contemporary in the spring-autumn and Warring States Period of China but died seven years earlier. This theory has also been accepted by Buddhist scholars in Japan, India and so on.

Buddha's mother, Queen Maya, died seven days later after his birth. In his childhood, Siddhartha was brought up by his mother's younger sister, Maha Pajapati (Mahàprajàpatã). He learned all knowledge and skills (ie five branches of knowledge) that should be equipped by imperial kinsmen at that time. When he reached the age of 16 (other versions mention 17 or 18), he married his cousin named Yaśodharā (Yaṣodharā) and had a son named Rahula (Rāhula).

**Ascetic Life**
Buddha's noble life was very affluent and comfortable. Volume 29 in Madh Yamagama-sutra recorded his memories about royal life. He owned three palaces for comfortable living in different seasons, one for cold winter, one for hot summer and one for humid rainy season. With expensive clothes and delicious food, he appreciated singing and dancing in the court and enjoyed the joy of all. His father, King Suddhodana, also placed great hopes on him. He hoped his son inherit the throne and become Chakravartin unifying the entire country. However, Sakyamuni left home to practice at the age of 29 (19 in another version). The causes included both social and personal factors.

On the era of Buddha, countries of Ancient India sent armed forces to suppress and annex each other, and there were very sharp class and ethnic tensions. His Shakya clan was threatened by neighbouring countries and at a precarious situation. He forecast the country would end up in destruction, so he believed the world was “changeable”. In addition, he witnessed people grew old, sick and dead after one's birth, and thought he could not get away from the same fate. Therefore, he was vexed by hard suffering. The thoughts and acts of Brahman at the time could not bring him the way of spiritual liberation, so he finally gave up the throne and left home to practice.

After becoming a monk, he initially went to Uruvela of Bhārāgava where he met many other practitioners who tormented their bodies through ascetic practices to ensure spiritual liberation. Unsatisfied by such kinds of behaviours Sakyamuni left after staying just one night. His father was very sad on the news of his becoming a monk and since it was in vain to persuade him to give up, he sent five people from the same clan to accompany him.

Sakyamuni went to the south and crossed over the Ganges River to Rajgir, capital of Magadha, where King Bimbisara (Bimbisāra) met him. Later, he visited two Samkhya embracers recluse in wooded mountains near Rajgir and learned meditation from them. However, from Sakyamuni's opinion, their doctrine was still not the truth to real freedom of life. So he came to the riverside of Nairanjana to take meditation thinking and asceticism. Six years later, he did not attain his goals and decided to abandon apastia and austerity and seated under a Pippinga where he sat with lotus position, for tranquil contemplation and meditation until he finally found the truth at the age of 35.

**Travels and Teaching**
After attaining Enlightenment, Sakyamuni formed his unique ideas on observation and analysis. He began to travel and teach for 45 years in order to make his thoughts understood and accepted. He travelled to the Deer Park near Benares (now Varanasi) where he set in motion what Buddhists call the Wheel of Dharma by delivering his first sermon including Four Noble Truths, 12 Nidanas, bodhipakṣa dharma, five accumulations, four meditations and triple brightness and so on to the five companions, all of whom become the first batch of disciples of Buddha called arahants. At the same time, he persuaded Yasa, son of Banares superior and his relatives and friends to practice religion as well as Sariputta and Maudgalayayana. Hereafter, he persuaded many of his relatives like his younger male cousin, Devadatta, his son, Rahula and so on to turn to Buddhism.
The main area of Sakyamuni’s teaching was Majjhimdesa in the Ganges River basin, covering approximately Kapilavastu to the north, Rajgir to the south, Campà to the east and Kosambi to the west. The influenced areas of his direct disciples included downstream regions of the Ganges River basin to the east, the Godavari riverside to the south, the Arabian Sea coastwise to the west and Takxila to the northwest (now Takxila is in Pakistan). The places where the Buddha stayed longest were Sravasti in Kosala and Rajgir in Magadha. In Sravasti, there was Jetavana (also named as Jetavana Vihara) donated by a rich merchant Sudatta and Prince Jeta. While in Rajgir, there was Kalandaka Venuvana, an important place for Sakyamuni to deliver his sermon. It was also said he once stayed in Vrji, Anga, Malla, Kāśā and other countries.

Sakyamuni delivered his sermon to all castes and stratum at that time including Brahman, Sramana (holy man), kings, ministers, merchants, handicraftsman, fishermen and even prostitutes and robbers and so on. Many persons of royal lineage and rich and powerful people offered strong political and economic supports.

Sakyamuni delivered his sermon in different ways, not to stick to one pattern. On different occasions, he utilised various forms like gatha, prose, tales, metaphors, statements, questions and answers and so on... to deliver different contents to different objects. He taught monks about understanding life and death to attain supreme enlightenment while he discussed with layman about morality and doing good works. He allowed his disciples to deliver sermon with local dialects instead of normalised Sanskrit. All these made his thoughts widely spread in the society.

Formation of the Sangha
During his teaching, Buddha established a Buddhist organisation -- sangha (Samgha). It is generally believed that Sangha begins from his first sermon at Deer Park and five arahants turned to Buddhism. This Samgha expanded gradually in the process of preaching. At the beginning, the Samgha only recruited male disciples (Buddhist monk), later after the recruitment of his mother’s younger sister, Pajapati, female disciples (Buddhist nuns) were also adopted.

At an early stage, there was no strict system in Samgha. Everyone, noble or cheap, whatever his caste was, he could join Samgha as long as with beliefs in the ideas of Buddha. And they led equal life inside Samgha. Later on, in order to prevent the Samgha in disorder and avoid discording with the legal orders and moral principles of secular society and promote a better implementation of activities in Samgha, specific rules were made to restrict slaves, debtors, murderers, robbers (except penitential ones), disabled, patients and people under 20 years old to join the Samgha.

At first, Sangha travelled to beg for food, without settled dwelling. Later, Buddhist temples began to be built at places where monks locate to adapt living and assembly needs in rainy season. During monks’ group living, detailed rules and regulations were formulated on dressing, diet, utensils, rites, residence and medicine, serving as common commandment abided by all members of Sangha.

At the same time of establishing Sangha, Buddha granted corresponding status to believers at home. Any layman abided by the five commandments including ahimsa could become a disciple of Buddha and reach the same nirvana through practice. By tradition, Yasa’s father and mother were the earliest Buddhism followers - Upasaka and Upasika. Later on, the number of believers grew constantly, and became a side-by-side social power advocating Buddhism with Sangha.

Nirvana
Sakyamuni resided in Rajgir in his old age. It was said that he once convened monks there for many times. He told them about principles of keeping Sangha unfading, and required them to “act in accordance with dharma, not anything else”. Then he left Rajgir for the north, beginning his last travelling and teaching. He led his disciples travelling across Nalanda and Patna, crossing the Ganges River and arriving at Vaishali where he got consecrated by Amrapali, a local rich prostitute. Later they got to Venuvana, neighbouring Vaishali. It was the rainy season and Sakyamuni decided to settle down there, only with Ananda accompanying him and other disciples dispersed to live in other places. During
the rainy season, he got serious disease. After that, he continued his journey to northwest to deliver his sermon. In the mango park of whitesmith Cunda in a village in South Malla, Sakyamuni ate food consecrated by him and got poisoned and diarrhoea and in turn, his state of illness became serious. When he reached the Hain Salavana nearby Kushinagara, he lied at the right side and got nirvana between two itsuki sara. Before nirvana, he warned his disciples to perform diligent practice and delivered his sermon to Subhaadra, a Brahman who begged for an audience, making him his last disciple. He died at the age of 80.

After his death, his remains were cremated. His osseous remains (Buddhist relics) were divided up by eight kings including Ajatshatru who built dagoba to enshrine so. That is the legendary of “eight kings dividing Buddhist relics”.

**Historical Materials**

There is no specialised record in Agama and Tripitaka, both of which are early Buddhist classics about the deeds in the entire life of Sakyamuni. The collector of Tripitaka mainly recorded the words of Sakyamuni. But in the words in collections of Sutras and Vinaya, every teaching and the reason to formulate the first commandment were recorded and narrated in detail. Although these records are fragments, they contained memories of people directly contacted by the Buddha on his thoughts and acts (it is impossible to verify its reliability). In addition, the collections of Sutras and Vinaya, recorded his experience in early life through Shakyamuni’s own voice. Among early collections of Sutras and Vinaya, Dirghagama-sutra recorded the family of Sakyamuni and how he became a monk; Dhammacakkappavattana Sutra and others in Samyuktagama-sutra, recorded the first turning of the Wheel of the Dharma; Mahasanghavinaya, dhammagupta-vinava, Rule of fifth and sutras in Agama recorded some teaching activities; Travelling Sutra (also named as Sacred Books of the East, Mahaparinirvana-sutra) in Dirghagama-sutra and Mulasarvastivada Vinaya miscellaneous and so on recorded his life in the old age.

**Afterwards**

With the development of Buddhism in the Indian subcontinent, the unified Buddhism was divided into many factions. At the same time, with influences from idolatry in Hinduism and Jainism and from Greek cultures, in sectarian Buddhism, there appeared worships to Sakyamuni, describing the Buddha to have far-reaching supernatural powers and formidable forces and own great wisdom with physical characteristics of the Buddha and 80 kinds of good virtues such as arms over knees, cheeks like full moon, sound far-reaching and chests with swastika etc. As a result, special scriptures went to earth to record the life of Sakyamun, Buddha’s life, enlightenment and deeds such as Cāryānidāna (also named Life of Buddha, Cause and Effect in Past and Now, Deeds of Buddha) and Lalitavistara sutra and so on. Their characteristics are to integrate materials scattered in collections of Sutras and Vinaya, join together all deeds to form into the biography of Buddha. However, in content, they are merely rendering the deification of Buddha, making him an idealised worship sage. The longest one simply describes the first few years’ life of the Buddha after his enlightenment. Later, Ma Ming wrote Buddhacarita, the first complete biography based on legends and materials, describing all life experience of Buddha.
Many monks in ancient China wrote biography of Sakyamuni, like Buddha, composing of five volumes by Sengyou in Liang Dynasty and Pedigree of Buddha, composing of one volume by DaoXuan in Liang Dynasty. In addition, there was Hierarchy Biographic Sketches of Sakyamuni Buddha in annalistic style in The Chronicle of the Buddha by Zhipan in Song Dynasty in ancient China.

Historical materials about Buddha’s life include not only classic records in Buddhist scriptures but also cultural relics. In modern times, archaeologists and Buddhist masters from India and other countries have excavated in succession a batch historical sites and cultural relics at Buddha’s birthplace and places of Enlightenment, the Wheel of Dharma, nirvana and so on, according to records in Travelling Around India by Faxian and Records of the Western Regions of the Great Tang by Xuanzang and incomplete historical materials conserved in India and on this account proved that Buddha was a real person in history.

(Bian Bu)

MAHAMAUDGALYAYANA
Muqianlian (Maudgalyayana or Mahāmaudgalyāyana) was one of the 10 closest disciples of Gautam Buddha. His full name was Mahāmaudgalyāyana but in translation is also referred to as Maudgalyayana. The abbreviation name of Maudgalyayana is, however, popular among the Chinese folks. According to "Fobenxingjijing", Maudgalyayana was born in a Brahman family in the suburbs of Rajgir, Magadha (near Nalanda, Bihar). He led the followers to convert to Buddhism together with his townsman, Sāriputta. According to legends, he had obtained supernatural power so he can ascend to the heaven or descend to earth and was known as “the one with largest magical power” among the 10 disciples. According to Ullambana Sutra, Maudgalyāyana’s mother went to hell due to sins and he was very sad and determined to save his mother. Afterwards with the help of Buddha, his mother was saved. The Sutra was popular in China for over 1,500 years and the story was deduced into various novels and plays scripts and became popular in the folk with large influence. Maudgalyāyana has also been regarded as the model of Chinese filial piety and got respect and praise.

(Xue Keqiao)

ASOKA
Asoka (273-232 BCE), as one of the early empire builders of pre-Christian ancient India who made himself well-known simultaneously as a great conqueror, a builder, an administrator, a statesman and a patron of Buddhism with unparallel devotion and dedication. Historical documents reveal that he was exceedingly violent and cruel in the early phase of his life while being engaged in power struggle with his brothers in a bid to occupy the throne. But later on embraced Buddhism by renouncing violence and hatred altogether. A careful study of this ancient emperor, therefore, may be divided into two phases based on the turning point in his life brought about by the devastating effect of the Kalinga War that he waged in the ninth year of his formal coronation. The empire that he built with Pataliputra as its capital was wide indeed, being comprised of the vast areas extending from the Himalayas in the north to Karnataka in the south and from Bengal and Kalinga in the east to Afghanistan in the west.

A wealth of information about Asoka’s life and exploits is available from literary traditions, foreign accounts as well as his own sayings engraved on rocks and stone pillars. The Gujarra, Nittur, Udegolam and the Maski versions of the Minor Rock Edict 1 are the only four inscriptions which refer to him by the name “Ashok” which implies the meaning of “painless or without sorrow” in Sanskrit. Elsewhere in other inscriptions he is generally mentioned as Devanampriya (beloved of the gods), Priayadarshi (one who glances graciously upon all) Raja. Most probably Asoka adopted such titles only after his initiation into Buddhism.

Asoka was the third in the line of succession among the Maurya emperors after his great grandfather Chandragupta, the founder of the dynasty and his father, Bindusara. According to tradition, Asoka was solemnly enthroned at Pataliputra in 273 BCE and died after a glorious reign of about 36 or 37 years, in or about 232 BCE.

The Kalinga war marks a watershed in the life of Asoka; it was the harbinger of the second phase of his career, by changing him into a Dharma-soka (the pious Asoka) from the earlier alleged title of Chanda-Asoka (the fierce Asoka). What brought about the
change in him may be enumerated here? The first cause is that the sight of misery and bloodshed caused by the war he fought struck the emperor’s conscience and awakened a sense of sincere feelings of repentance and sorrow. Secondly, Buddhism that strongly focussed on non-violence and toleration in all forms of human thought, conduct and behaviour served as a spiritual resort for the great emperor to preach and propagate the values of humanitarianism to win human hearts and maintain durable peace and prosperity in the society.

Asoka, having come in contact with the Sangha (Order of the Buddhist Monks), made a deep study of the Buddhist scriptures and undertook many “tours of morality” (Dhamma yatra) instead of the “pleasure tours” (Vihar yatra) of his ancestors. Thereafter, Asoka totally abjured coercion and violence even in matters of the political administration of his state but he assumed the role of a moral and ethical administrator of society and people so that a harmonious society could be built up based on the virtues of truth, non-violence and toleration to give a lingering life to his empire. In pursuit of this goal, he established a department of religious affairs which was conducted by a class of special officers called Dhamma Mahamatras who had to set out on tours of inspection in all the parts of the empire at least once in five years to supervise the cultural works being carried out by the local officers. Wherever Asoka went on Dhamma yatra (tour of Dhamma or Dharma), he used to enjoin that all his instructions were to be engraved on rocks and stone pillars so that the pious messages that he wanted to convey could be read by all concerned and put into practice in their practical life in all possible ways and manners. Large numbers of “Pillars of morality” (Dharma-stambha) were thus constructed throughout his empire.

The notable features of Asoka’s reign are marked by three-fold characteristics mentioned below. First, he represented the theology of peace and brotherhood after he became a Buddhist, adopted a policy of tolerance towards all other religious sects and thus espoused the cause of secularism as the core value of his overall religious and spiritual administration. In recognition of his great contribution towards building a secular state by the government of modern India, the emblem of Republic of India, is marked with the Lion Capital of Asoka. Secondly, he was the first emperor in India to record his own ideas and activities (the first time in written language known as Brahmi script) in the annals of Indian history. Thirdly, Asoka sought to convert Buddhism into a world religion. To attain this objective, he despatched many emissaries to foreign lands for the propagation of the Buddhist faith. He sent his son, Mahendra and daughter, Sanghamitra to spread it in Sri Lanka and many other famous Buddhist monks (Bhikshus) to other countries like Cambodia, Laos, Myanmar, Thailand, Vietnam, Iran, Egypt and Turkey. It is through such emissaries that Asoka wanted to impress upon the turbulent tribesmen and hostile neighbours that the true mission of life lies in the “conquest of men by morality” rather than the “conquest by force of arms”. “The reverberation of laws (Dhamma-ghosha) should be accepted as superior to “the reverberation of war-drums” (Bheri-ghosha).
is claimed that Asoka’s policy of Dhamma-vijaya (Dharma-vijaya) met with phenomenal success in Western Asia but it was not favourably accepted by the Greeks. However, it is alleged that his policy of pacifism later on proved to be disastrous for the survival and continuity of the Murya empire and as the historical evidences show, the Greek forces poured into the Kabul Valley, Punjab and even the Gangetic region, bringing about the gradual disintegration and collapse of the great empire of the Maurya kings.

Asoka became well-known to the enlightened Chinese society and the people as A-Yu-Wang (阿育王) in Chinese through the translation of Buddhist text "Divyavadana" which gives, besides many religious tales, a graphic account of him as a great patron of Buddhism, a philanthropist, a saint, a religious and a social reformer of superb ability and talent. Asoka’s reputation as the brightest luminary in the political firmament of India remains undiminished till this day.

The formal coronation of Asoka seems to have occurred in 269 BCE.

The term also means "one who looks after the welfare of all and one who is handsome". (Arttatrana Nayak)

ASOKAN INSCRIPTIONS

The edicts of Aśoka, the great Mauryan king (268-231 CE), are found as inscriptions in various parts of his empire and speak of his concerns both as a king and as a Buddhist and above all, as a human being. The inscriptions are written in three different languages — Prakrit, Indo-Aramaic and Greek and in four scripts viz Brahmi, Kharosthi, Aramaic and Greek. Ever since the inscriptions were fully deciphered by James Princep in 1839 CE, they have added significantly to the legends of Aśoka and introduced many new perspectives in early Indian history.

Aśoka made a distinction between his personal belief and support for Buddhism and his obligation as a king and statesman. His edicts are, therefore, of two kinds. The smaller group consists of declaration of Aśoka addressed to the Buddhist Samgha as a lay Buddhist. Far more important is the larger group of inscriptions on rock surfaces known as the Major and Minor Rock Edicts and the Pillar Edicts. All these edicts are located in places where people were likely to gather and accept these as exhortations. These exhortations primarily relate to administration, public welfare and the formulation of Dhamma.

Aśoka, in his edicts, provides enough evidence of his belief in Buddhism. He repeats the established Buddhist formula of faith in the Buddha, Dhamma and Samgha (Bairāt Rock Edict) and if he does not directly refer to the Four Noble Truths, he does use the word majhan (middle) in the Separate Rock Edict I. The Samgha or Buddhist monastic order, is mentioned in Minor Rock Edict I, Bairāt Edict, Pillar Edict VII and Schism Edict. On the actual extent of his patronage to Buddhism, the edicts are silent, but Buddhist traditions both of the Thervāda and Mahāyāna greatly appreciate his patronage. Dipavamsa and the Aśokavàdana both assert that Aśoka after his conversion to Buddhism, built 84,000 Buddhist stūpas. He repaired or enlarged the stūpa of Buddha Konākamma in the Nepalese Terai and visited Lumbini, the birthplace of Lord Buddha (Rummindei Pillar edict). It was during Aśoka’s reign that Buddhist Samgha underwent further re-organisation with the meeting of the Third Buddhist Council at Patliputra in 250 CE. This re-organisation initiated the process of schism in Buddhism and is reflected in the Schism Edict. In this, Aśoka expressed his anxiety to maintain the unity of the Samgha and to secure the expulsion from it of all such monks and nuns if indulged in schism.

The decision to send missionaries to various parts of the subcontinent and even further, and to make Buddhism an actively proselytising religion, appears to have been taken at the Third Buddhist Council, leading eventually to the propagation of Buddhism all over Asia by the turn of the Common Era. Aśoka mentions various contemporaries in the world to the west with whom he exchanged diplomatic missions, such as Antiochus II of Syria (260-246 BCE), Ptolmey II Philadelphus of Egypt (285-247 BCE) and others in Major RE XIII. He also informs us about Mauryan relations with Sri Lanka (Tambapamnī).

The ideology of Buddhism guided Aśoka’s state policy at home and abroad. His obligation as a king and statesman, however, insisted that all religions must be respected. Divergent forces such as multiple cultural and social systems, rapid urbanisation and complexities of a vast empire further added to the situation. All these played a role in Aśoka’s formulation of his Dhamma, the universal law or
righteousness which was based on the principles of tolerance, non-violence and welfare of people. By tolerance, Aśoka meant tolerance towards people and towards their belief and ideas (Major RE XII). The principle of non-violence included the renunciation of war and conquest by Dhamma (Major RE XIII), as well as a restraint on the killing of animals (Major RE XI). Under the policy of public welfare, banyan trees were planted on highways, wells dug, rest-houses built and arrangements made for medical treatment for human beings and cattle (PE VII; Major RE II). To implement the policy of Dhamma and publicise it, Aśoka instituted a special category of officers — the dhamma-mahāmattas (Major RE V; PE VII).

The principle of Dhamma thus set a very high ideal not only for the people but also for the king. Aśoka’s theory of paternal kingship clearly reflects this high ideal. It is, therefore, not surprising when we find that in Buddhist tradition he is depicted as ‘Chakkavatti’ — the universal monarch who ensures that the turning of the wheel of law is the essence of his rule.

(R K Sinha & Kamal Sheel)

KASYAPAMATANGA

Kāśyapamātanga [Shemoteng] (Chinese: 摄摩騰; pinyin: Shemoteng, 1st century CE), was also known as Kasyapa Matanga and in short as Matanga. According to legends, he was the first Indian Buddhist monk to translate the Sutra and introduce Buddhism in China.

According to the Biographies of Eminent Monks, Kāśyapamātanga originally resided in Majjhimdesa (central India) and later went to various places for travel and teaching, explaining the Mahayana and Theravada classics he was expert in. In Yongping period of Han Dynasty (58-75 CE), Emperor Ming had a dream one night that a golden man flew in front of the palace. An official, Fu Yi, practiced divination for him and said it should be the Buddha. Emperor Ming then sent Qin Jing et al to India to look for the Buddhist doctrine. The people met Kāśyapamātanga and Dharamarakṣa (or Dharamaratna) at Greater Yuezhi (ie Indo-Scyths) and invited them to return to the central mainland, accompanied by white horses carrying the sutra scrolls. In 10th Yongping year (67 CE), they returned to Luoyang. Emperor Ming showed them high respects especially built fine houses for their residence outside the west gate of Luoyang (another saying is that they were settled at Honglu Temple) which made them the earliest of Shramana on the Han land. Later, the two people took great endeavours to translate and write and came out with Sutra of 42 Chapters. The fine house they lived in was called White Horse Temple or was originally named Zhaoti Temple but then renamed White Horse Temple. Kāśyapamātanga died in the 16th Yongping year (73 CE) and was buried in the temple.

The Sutra of 42 Chapters briefly explained the basic doctrines of Theravada Buddhism. It was extracted and compiled with its key points from Āgama, rather than an independent classic. Whether it was translated by Kāśyapamātanga has always been controversial. Someone proved that it was a pseudo graph by later generations based on the fact that the Comprehensive Catalogue of Scriptures by Dao’an, an eminent monk in Eastern Jin (314-385 CE) did not record this sutra. And as for the name of Kāśyapamātanga, it did not appear until as late as South Qi (479-502 CE) in the Miracles in the Ghostdom by Wang Yan so the real existence of this person is in doubt. There are various opinions about this and the truth still needs to be checked.

(Dharamaratna)

DHARAMARATNA

According to a legend, Dharamaratna or Dharamarakaṣa [Zhuifulan] (c. 1st century CE) was one of the first Indian Buddhist monks to translate the Sutra and introduce Buddhism in China.

According to the Biographies of Eminent Monks, Dharamarakaṣa originally lived in Majjhimdesa (central India) and he claimed that he could chant tens of thousands of sutras and tutored over a thousand apprentices. He travelled and taught together with Kāśyapamātanga at Greater Yuezhi and was willing to accept the invitation of Qin Jing and other envoys of Emperor Ming of Han to go together with them to the central mainland for the spread of Buddhism. However, he was hindered by the local king and his apprentices and had to wait for a chance to leave stealthily. Soon after he arrived at Luoyang, he learned Chinese, translated the Sutra of 42 Chapters together with Kāśyapamātanga. After Kāśyapamātanga died, he alone translated Sutra of Terminating Knots in the Ten Holy Terras, Jātaka, Buddhacarita and Sutra of Dharmic-Sea Repertory etc.
Cultural Contacts

which were lost in disasters of later generations. A legend says that during the Emperor Wu of Han period (156-87 BCE) the Kunming Pool was repaired and dug to bottom and black ashes were found. People asked Dongfang Shuo but he answered that he did not know what it was, and the people from the Western Regions could be consulted. Dharamaraka, after arriving at the central plains, was asked about it and answered that when the world approached the end of each kalpa, it would be burned by kalpa fire and black ashes were the result of the burning. There have always been different opinions about the real existence of Dharamarakṣa and the classics he translated. (For details also refer to the entry on Kāśyapamātanga).

(Ge Weijun)

NAGARJUNA

Nāgārjuna (about 2-3 CE) was the founder of Madhyamaka School of ancient Indian Mahayana Buddhism. He carried forward Mahayana Buddhism and delivered a broad range of teaching, his doctrines were later inherited by a number of sectarians of Buddhism in China. He was hailed as “Father of Eight Sectarians”. His name was also translated as Longmeng or Longsheng or transliterated as Najiayulashuna.

Life of Nāgārjuna

According to Nāgārjuna Bodhisattva biography, Nāgārjuna was born into a Brahmin family in Dakshinapatha. Even in his infancy, he had showed his extraordinary gift. Legend has it that he could follow and recite the four Vedic classics that adults read aloud only by hearing them and could understand its meaning. He had an outstanding memory and everything needed to be told to him only once. Due to his extraordinary talent and quick comprehension, he could not only understand Brahminical classics but knew everything of the world’s knowledge and skills such as astronomy and geography, prophetic remarks and mysterious divinations as well as a variety of religious methods and ways. Thus, when he was a teenager, he was well-known among many countries for his broad and profound knowledge. The self-reliance on his rare smartness, however, had made him entrapped in absurdity. He learned stealth with several bosom friends and sneaked into the palace to encroach on the palace maids. Although he nearly died for this, he came to realise the principle that “desire is the base of suffering, the root of all evils; the fall of moral and the misleading of life both result from it”. Thus, he swore to follow Śramana and became a monk to learn the doctrines. Later, he went deep into the mountains and found a temple. He was initiated into monkhood there and learnt Theravada first. He finished reciting Tripitaka within 90 days. Then he went further to the snow mountain in the north and got the chance to read the Mahayana classics given by an old monk as a gift. Though he understood the fundamental principles and felt quite enlightened, he still felt he could not be thoroughly acquainted with everything and travelled to many countries to seek more classics and at the same time, he had debates with the believers of external religions and Theravada, and was invincible for a time. Seeing that the dissidents “were all subdued” and the Buddhist doctrines he had learned failed to be perfect, he wanted to expand and carry forward the doctrines himself to enlighten future studies. And thus he felt proud in heart and initiated the idea of establishing a sect. He intended to set up the admonitions, design monk robes and enlist the apostles. Myth has it that a Bodhisattva named Dalong (“big dragon”) was quite regretful for this and invited him to the palace under the sea, showing him with more esoteric classics. After reading and studying for 90 days, his former problems were generally solved. After leaving Dragon Palace, he returned to Dakshinapatha. There, he established the doctrines and preached and waged a struggle against the Brahmins with strong power. There were some fairytales that told how he visited all the imperial courts to persuade the royal to give up external religions to believe in Buddhism. As for the end of Nāgārjuna, there are different stories, but quite a few suggest that he committed suicide. One legend goes like this: a Theravada master was very jealous of him. Before Nāgārjuna died, he asked the master whether he would like him to stay long in the world. The master admitted, “I really would not.” Then he withdrew into an idle house, and remained inside for many days. Later the disciple broke in to watch, and he left like a cicada sloughing off its skin. Another legend comes from Xuanzang. It says that Nāgārjuna was good at making the medicine of immortality. Emperor Satavahana of South Kosala
got his miraculous medicine and lived a life for a few hundred years. The prince could not inherit the throne, so he was very anxious and resorted to his mother. His mother said that Nāgārjuna was compassionate and had nothing that could not be handed out so he might as well beg him for his head to cut off the source of his father’s king’s medicine. The prince went to the temple where Nāgārjuna lived and told some Jakata stories about the Buddha who gave up his life first. And then he said he needed a head which could not be recruited and nor be obtained by killing the innocent. Therefore, he came to beg. Nāgārjuna cut his throat with dry grass leaves and presented his head. After hearing the news, the king died as expected. The two stories both showed that Nāgārjuna died of suicide and Dakshinapatha at that time was in the era of very intense religious and political struggles. After Nāgārjuna died, countries in Dakshinapatha built temples for him and worshipped him as a Buddha.

Important works and his Chinese translations

By the active carrying forward of the Svabhāvavāyuṣya theory of Mahayana Prajña, Nāgārjuna became a landmark character in the history of thought of Mahayana Buddhism. He had plentiful work, and was nicknamed “Lord of Thousand Theories”. About 20 books of these works have been retained in Chinese translations, and 118 in Tibetan translations. The most important Chinese translations are as follows: 100 volumes of Great Treatise on the Perfection of Wisdom (Mahāprajñāpāramitā-sūtra), translated by Kumārajīva, was written for the interpretation of Mahāprajñāpāramitā-sūtra, the classic with the greatest length at that time and had a great influence on the later development of Mahayana Buddhism, so it is called the “Treatise of the Treatises”. The treatise is widely involved in doctrines, canons, cases, history, geography and legends and refers to numerous classical sutras, such as the classics and treatises of primitive Buddhism and Sectarian Buddhism, among which there were Saddharma-puṇḍarīka-sūtra of early Mahayana Buddhism classics and Avatamsaka Sutra (Buddhavatausakamahavaipulyasutra). It even touched upon the thoughts of Hindu Vaishisika. It is nothing short of the then encyclopaedia of Buddhism and provides important information for present-day study on Mahayana Buddhism and ancient Indian culture. The treatise is long. Considering the fact that the Chinese language advocated concision, Kumārajīva cut the length and made it brief and did not translate all of the originals. But according to a recent study, the Chinese translation contains most of the content of the original sutra. Daśabhūmikā-vibhāṣā-śāstra, also known as Ten Abidings Sutra, 17 volumes, was recited by Buddhayasas in late Qin Buddha and translated by Kumārajīva. The sutra was the annotation of The Ten Grounds of Avatamsaka Sutra (Kumārajīva called “ten grounds” as “ten abidings”), but did not give the explanatory note on the whole article, but only on the first ground (“joy ground”) and half of the second ground (“immaculate ground”). It’s said that the rest of text was left out as it was not recited by Buddhayasas. The structure of the book was chequered with verse and prose, briefly introducing the scripture meaning first, and extended and commented on it later. The content of this sutra is of some importance in understanding the thoughts of Nāgārjuna. Bodhi Sambhara Treatise (Pu Ti Zi Liang Lun, six volumes) was translated by Dharmagupta in Sui Dynasty. The book was originally written by Nāgārjuna in verse with his own notes. But the notes have been lost and now there are only brief notes written by monk Ishvara. Sambhara means qualifications, or in particular, the qualifications required for believers to achieve Bodhi. Nāgārjuna took Prajnaparamita as the initial qualification, followed in order by Sila, Ksanti, Virya, Dhyana, Upaya, Vow, Bala, Prajña, as well as Metta, Karuna, Joy and Renunciation etc. The book is very helpful in studying Bodhicitta and Bodhi Sambhara.

Mūlamadhyamakakārikā, also known as The Treatise on the Middle Way, 4 volumes and 27 sections, were translated by Kumārajīva. The translated version included the Nāgārjuna’s 446 original verses and the brief notes by Aoki. This is a work on debate, aimed to refute Theravada Buddhism and other schools and to propose his own assertion. The thoughts expressed in Mūlamadhyamakakārikā had great influence on the later Mahayana Buddhism. It was old that after the Treatise was published more than 70 people wrote brief notes about it which showed the heat of the study then. Among these people the more renowned were Bhavavivek, author of Prajñāpāramitā-sūtra, 15 volumes (translated by Prabhāmitra in Tang Dynasty); Sthiramati, author of Māla-madhyamaka-sandhi-nirmocana-vyākhyā, 18
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After the inheritance of several generations of the Middle Way philosophy, a sectarian of Buddhism was formed in India - Madhyamika. The theory also had far-reaching influence in China. Sengzhao, a disciple of Kumārajīva, wrote Bu Zhen Kong Lun and other thesis. After that, Ji Zang wrote Zhong Guan Lun Shu to further extend the theory and on the basis of the works of Śataśāstra and Dvādashanikāya-śāstra, established the Sanlun school. The theory is also popular in the Tibetan region. Gen Ben Zhong Lun Zhu written by Buddhapālita has a Tibetan translated version. Tsongkhapa also wrote Zhong Lun Guang Shi and systematically elaborated the fundamental insights of the Middle Way philosophy.

Dvādashanikāya-śāstra with a total of 26 verses in the book was translated into Chinese by Kumārajīva. The book provided an outline for Mūlamadhyamakakārikā, setting up 12 doors to explain the fundamental truth of it, refuted Theravada prejudices and expressed the Mahayana emptiness theory which can be regarded as an introductory book to Mūlamadhyamakakārikā. The important comments written by Han monks for it were Notes for Dvādashanikāya-śāstra, three volumes (or six volumes), by Ji Zang of Sui Dynasty, keynotes of and comments on Dvādashanikāya-śāstra, two volumes, by Fa Zang in Tang Dynasty, etc.

Vigraha-vyāvartanā, one volume and 72 verses with the author’s notes were translated into Chinese by Vimokṣaśeṣa and Prajñānaruci in the Late Wei Dynasty. The book on the debate aimed to criticise Hindu Nyāya theory. The content comprises two parts: the questioning by Nyāya of the Mahayana doctrine of “everything is empty and non-self” and the corresponding refutation by Nāgārjuna. In the process of disproving the other’s point of view, Nāgārjuna illustrated the basis on which the aforementioned theory was established and effectively promoted and spread the Mahayana viewpoints. Nyāya was an expert in epistemology and logic and the analysing and enquiring methods used by Nāgārjuna here to refute the opponent in the debate also provided valuable information for the study of the primitive logic study in India. This book also has the Tibetan translation.

Religious Philosophy and Theory

Nāgārjuna believed that the ultimate reality of the universe was Śūnyatā (“emptiness”), ie “not being, not non-being, not being and non-being, not no being or non-being”. Everything in the world, including the Buddha, was in a kind of a relative, interdependent relationship ie hetupratyaya. The seeming existence was but a borrowed concept, ie prajñāapti. It had no independent entity in itself, ie anātman (“no-self”). He summed up this thought in the 18th verse of the 24th section catvāri āryasatyāni of Mūlamadhyamaka-kārikā: yaḥ pratātyāsadvaidhipaḥ +ānyatātā tāt pratipadaṃhe, sā prajñāaptirupādāya pratipasaśīvā madhyatam. For this verse, Kumārajīva translated it: “For all the

Dvādasāṣṭaśāstra, one volume and translated by Wei Jing and Dharmarksa in Song Dynasty; Asaïga, author of Shun Zhong Lun (translated by Prajñānaruci in North Wei Dynasty), etc. After the inheritance of several generations of the Middle Way philosophy, a sectarian of Buddhism was formed in India - Madhyamika. The theory also had far-reaching influence in China. Sengzhao, a disciple of Kumārajīva, wrote Bu Zhen Kong Lun and other thesis. After that, Ji Zang wrote Zhong Guan Lun Shu to further extend the theory and on the basis of the works of Śataśāstra and Dvādashanikāya-śāstra, established the Sanlun school. The theory is also popular in the Tibetan region. Gen Ben Zhong Lun Zhu written by Buddhapālita has a Tibetan translated version. Tsongkhapa also wrote Zhong Guan Lun Guang Shi and systematically elaborated the fundamental insights of the Middle Way philosophy.

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hetupratyaya, I say it is empty (or non-existent); it is also prajñapti and it is middle way.” This is the famous “three is verse”. It suggests that the key to understand “dependent origination” (pratityasamutpada), the fundamental principle of Buddhism, is to know the empty nature and false existence at the same time in order to get rid of the “side opinion” (antaparigrahadūñi)pertaining to the either side. This is the so-called “middle way philosophy”. To illustrate the theory of śūnyatā (“emptiness”), he proposed the two-truths doctrine and believed that there were two levels of truth or reality in Buddhist teaching for people with different foundations: to teach the conventional or common reality (saüvçtisatya) for ignorant ordinary people, saying “everything (including the world and the living beings, etc.) exists”; to teach the ultimate or real reality (paramàrthasatya) for the saints who could understand the truth, saying “everything doesn’t exist”. This is a “common existence” and “ultimate non-existence”. In order to discuss the non-authenticity of the world, he put forward the theory of “eight no’s”, ie the no birth and no vanishing in terms of entity; no continuity and no interruption in terms of time; no uniformity and no difference in terms of space; and no coming and no going in terms of movement. He thought that by denying the eight categories, he could prove the relative reality of the objective world and subjective understanding, which showed the truth of the absolute reality or emptiness. As in the meaning of “emptiness”, the wide gap between the real world and the world on the other side no longer existed, the world and nirvana has no difference in between. Thus, as long as people eliminated ignorance, and denied the just relatively existing world, people entered nirvana. This nirvana concept is clearly different from the nirvana signaled by vanishing and death in early Buddhism. In terms of inheritance, Nāgārjuna was the second generation disciple of Aśvaghośa (Maming), the ancient Indian Mahayana Buddhism theorist and poet. Among his own disciples, Deva was the most famous. The writings of Nāgārjuna and Deva, after being introduced and translated by Kumārajiva in the 5th century, had a great influence on Chinese Buddhism and were commonly praised and worshipped by Sanlun, Tiantai, Huayan, Chan, and other schools.

(DEVA)

Deva [Tipo] (c. 3 CE) was a disciple of Nāgārjuna. Also known as Āryadeva, he was an important representative of Mahayana Madhyamika. He was also named Kāøadeva (meaning one-eyed devas) due to his loss of an eye.

Life Story
According to the biography of Bodhisattva Deva, Deva was born in a Brahmin family in Dakshinapatha. However, Xuanzang’s Great Tang Records on the Western Regions claimed that Deva was from Simhala (present-day Sri Lanka). Legend has it that he was knowledgeable, eloquent and often regretted that people in the world were not able to believe and make use of his words. As for his loss of an eye, the story says that he once took out the glass eyeball of a Siva statue in a temple because he thought that the Siva God was flashing his glass eyes to confuse people. However, one day when he prepared exquisite dishes and went to the temple to worship, the statue demanded him to make his own eye as an offering instead. Deva immediately plucked out the left eyeball and as a reward Siva promised to make all his words came true and that he was to be worshiped by people. As expected, his wishes were fulfilled. He met Nāgārjuna, became a monk and then traveled around various places to publicise the doctrine of Madhyamaka. According to Xuanzang’s record, Hinduism was prosperous then in Pātliputra (present-day Patna, Bihar) while Buddhism was in the decline and the Buddhist monks would be defeated whenever there was a debate, resulting in a ruling to their insult that for 12 years Buddhists were not allowed to knock the ghantā (the likes of bell, inverted bell) to convene the followers. After hearing this, Deva voluntarily went to restore the reputation. Worried about his lack of scholastic ability, Nāgārjuna himself acted as a heretic monk and debated with Deva who exhausted Nāgārjuna’s arguments seven days later and thus was able to go. He disguised himself and sneaked into the city, spent the night near the ghantā stage. He slammed the ghantā the next morning and carried on a heated debate with the heretics in front of the King. He finally won with his eloquence. Xuanzang saw the stupas set up for the commemoration of this debate when he visited the city.
Deva later went to Dakshinapatha to preach, alleging that Buddha was the holist in all the saints, Buddhism in all dharmas and Buddhist monk in all saviours. Deva also established an altar to debate with heretics from all over. It is said that among the Brahmanz who came to debate with him, those who were shallow would be defeated by one word of him and those who were intelligent would also be defeated in two days at the most. As a result, they converted to Buddhism one after another and there were so many of them that the 10 cars of mantle and alms bowl sent by the royal house were not enough. However, a heretic disciple was ashamed of the defeat and vowed to kill Deva. One day when Deva was taking a walk after his meditation, the heretic disciple came to him and said, “You have broken my master with your mouth, now I will break your belly with a knife!” Deva was fearless while facing the assassin and even instructed the latter to escape before his own death. He told the grief-stricken followers that what the assailant killed was not his flesh but his sin.

**Important works and their Chinese translations**

Deva inherited Nāgārjuna’s Mahayana view and had written a lot of books but only very few of them have been handed down. They are:

- **Śataśāstra** was of two volumes. There have been two translations both of which were translated by Kumarajiva, firstly in 402 CE and prefaced by Monk Rui. At that time, Kumarajiva had not been in China for long and did not know Chinese very well, so the translation was far from fair. Two years later, he re-retranslated it and Monk Zhao prefaced it. Originally, the book had 20 sections and each section contained five gathas but the translator considered the last 10 sections not practical locally and left them untranslated. The translated version includes Vasubandhu’s notes and used sūtra to indicate the original scripture. The meaning of the very brief scripture must depend on the notes. Monk Zhao claimed that “heretics was flourishing and messing up the right way” at that time of India. Therefore the purpose of the book was to denounced the so-called heretics, Hindu philosophy such as the ideas of Sāmkhya and Vaiśeṣika, so as to maintain the religious status of Buddhism. Deva’s argumentation was based on Nāgārjuna’s theory of “emptiness” and “self-less”. He first presented the heretics’ views and then put forward his own views to refute the former’s ideas. In the preface, Monk Zhao highly praised the book, claiming that “It makes access to sacred heart and inspires paramatha” and it had played an important role in the development of Buddhism in India. Kumarajiva’s translation was evaluated as “refined and accurate, paying due regard to the form as well as to the content”. After the Chinese translation came out, there have been much exegesis done by Chinese monks and the most well-known is *Notes on Śata-śāstra* by Jizang.

- **Catuñata + ataka + āstrakārikā** contained 400 odes, divided into 16 sections. There is a complete Tibetan translation of it while Chinese language version was unearthed and various researches and scholars from different countries have been publishing their researches since.

- **Akiara + ataka** was short, containing only one volume. It was translated by Bodhiruci of Northern Wei Dynasty. The book consisted of long verses and gatha, with the latter as the thesis and the former as the comments. Again, it was to refute the Hinduist philosophical theories such as Sāmkhya and Vaiśeṣika. It first presented the heretics’ views and then put forward its own views to refute the former’s ideas and stated such doctrines as not-the-same and not-the-different, not-being and not-no-being and emptiness of all phenomena. In the Chinese translation, “Sengqu” and “Pishe” are respectively the transliteration of Sāmkhya and Vaiśeṣika. Aksaraśataka might be a brief book, yet it touched upon all the important theories of *Mahayana Madhyamika* and thus can be used as an introduction to the theory. The book also has a Tibetan translation.

*(Ge Weijun)*

**DHARMAKALA**

Dharmakāla [Tankejialuo] (Tanmojialuo in Chinese or Fashi in free translation) (c. 3rd century) was a Buddhist monk and translator who came to China during Three Kingdoms Period.

According to Biographies of Eminent Monks, Dharmakāla was born in a rich family in Central India. He was extremely bright since his childhood and was nimble savvy. He could understand the
general meaning of a passage only after reading it once. He once devoted himself to studying four Vedas, aiming at obtaining the wisdom of Brahmanism. In addition, he was proficient in astrology, prophecy and other Taoist magic arts. He once said he had filled himself with all the knowledge of the world. When he was 25, he saw the Abhidharmahridaya-āstra written by Dharmottara in a Buddhist temple by chance, only to find that he could not understand it at all after browsing. After thinking repeatedly, he got more confused. With the help of a Buddhist monk, he got to know that Buddhism is more profound than he thought so he determined to abandon the wealth in the world and become a monk to learn Buddhism. He recited Mahayana and Hinayana scriptures, as well as all kinds of vinayapitaka. During the year of Jiaping (249-253), he travelled to Luoyang and discovered that Buddhism was popular there but without strict rules and pure atmosphere. In the second year of Jiaping (250), he was invited by other monks to translate the disciplines. He thought that the dharma and the Vinaya was very complicated, which cannot be applied where Buddhism is not mature. Therefore, he only translated an abstract edition, “Wariness of Monks”, at White Horse Temple which is extracted from the general disciplines for general use. What’s more, he also called in some Indian Buddhists to tonsure for Chinese Buddhists. Afterwards, the Buddhist disciplines were brought to China.

(Ge Weijun)

**DHARMAMITRA**

Dharmamitra [Tanmomiduo] (356 – 442 CE), paraphrased as Elegant Buddhist Doctrine, was a Buddhist translator and came to China during the Northern and Southern Dynasty.

According to Biographies of Eminent Monks and other records, Dharmamitra was born in Kashmir and had shown a religious tendency even in his childhood. Whenever there were ceremonies, he would be exulted. His parents felt it unusual and sent him to be a monk when he was seven years old. In Kashmir, there were many sages and masters. Under the guidance of Bhadanta, the famous monk, Dharmamitra extensively read all scriptures but his mastery was in Chan. After gaining adulthood, he appeared to be more profound, calm and strictly kept precepts. Because of his two eyebrows joined together, he was also called “Jointed eye-brown Chan master”. He naturally preferred to travel from place to place to and took to spreading Buddha dharma as his mission. After travelling to several of countries, he arrived in Kucha (now Kuqa in Xinjiang). There was a legend saying that the King of Kucha had a prophetic dream that there would be a blessed and virtuous man coming, then on Dharmamitra’s arrival date. The King of Kucha went out the suburbs to welcome him personally, invited him to the palace and graciously supported him. However, Dharmamitra did not have lots of demands for treatment. A few years later, Dharmamitra thought of leaving and the king and his monarchs tried to persuade him to stay but could not change his mind. Then he travelled through the desert and reached Dunhuang. There, he established the monastery in the open area, planted 1,000 of malus spectabilis, reclaimed 100 acres of garden, the house, attic and pond which were clean and tidy. Soon, he moved further to east and arrived in Liang Zhou (present-day the area west of the Yellow River in Gansu, the local government was located in Guzang, ie present-day Wuwei) where he repaired the old temples and preached Chan. In the first year of Yuanjia (424 CE) of Song Dynasty, he tumbled and moved into Sichuan and then got out from the three gorges and arrived in Jingzhou, lived in Changan Temple. It was said that he got the Buddha relic in this temple. He then continued to travel along the Yangtze River down to the East and reached the capital city of Jiankang (present-day Nanjing). At first he lived in Zhongxing Temple, later moved to Zhi Huan Temple. Both the Queen and the Prince followed him and requested for “disciplines” (Vinaya). The monk and the public often greeted with each other. In the temple, Dharmamitra taught the deep meditation, many learners came to listen after travelling long distances. People called him “Great Chan Master.” He translated one volume of each of Five Temptation Methods, Samantabhadra Bodhisattva Behavior Sutra, Observing Ākāśagarbha Sutra, etc. Meng Yi, the prefecture chief of Kuaizhi (present-day Zhejiang, Zhejiang) deeply believed in Dharma and invited him to travel south to Mao County (belonged to Kuaizhi). Since his arrival the local sorcery reduced and Buddhist followers increased. Dharmamitra returned to Jiankang in the 10th year of Yuanjia, lived in the Zhongshan Dinglin Lower Temple. In the 12th year, he chose a place in the location of lofty mountains and built another temple, named Dinglin Upper Temple. The scholars and common people near or far generously donated for this
Cultural Contacts

After completing the temple there were flocks of people coming to pay respect. In July of the 19th year (442 CE) of Yuanjia, Dharmamitra died at the age of 87 in the monastery. He was buried in front of Songxi Temple in Zhong Shan. His entire life was devoted to promoting Buddhism meditation and had many disciples. The scriptures he translated also include one volume of each of Ākāśagarbha-bodhisattva-sūtra, Changing the Female Body Sutra, Buddha Elephant Auxiliary Sutra, Buddha Dharma Brave King Sutra, etc. According to statistics, there were a total of 12 books and 17 volumes.

(Ge Weijun)

BUDDHABHADRA

Monk Buddhabhadra (359-429 CE) came to China during the East Jin Dynasty. He was a famous Buddhist translator. His name was also transiterated as Fotuobatuoluo and in short was called Fotuobatuo which could be paraphrased as Virtue Consciousness or Buddha Consciousness.

According to Biographies of Eminent Monks, Catalogue of Buddhist Scriptures Published in Successive Dynasties and other documents, Buddhabhadra was the descendant of Amçtodana of sâkya in Kapilavastu (in Nepal) in Uttarapatha. His grandfather Fatian was engaged in business in northern India and the whole family moved out along with him. He lost his father at the age of three and mother at five. He was then brought up by his grandmother. Buddhabhadra’s grandfather was aware of his loneliness and intelligence so he brought him back and trained him to become a monk. By the time he was 17-years-old, Buddhabhadra had become focussed on studies. He could finish it in one day what his classmates learned in one month. After receiving commandments, Buddhabhadra worked harder and soon he had a deep knowledge of a variety of classics especially in meditation and precepts. He often travelled to Kashmir with his classmate Sangha Daduo. The Chinese monk Zhi Yan was then also in Kasmira, extensively soliciting those having the ability to preach in the east. The locals unanimously recommended Buddhabhadra to him. Buddhabhadra generously accepted Zhi Yan’s earnest invitation. They first travelled by land and then continued by sea to finally arrive onshore in Donglai District of Qingzhou (present-day Laizhou, Shandong) after a three-year trip. At that time, Kumārajīva was in Chang’an. They immediately went off on a journey to pay him a visit. Reaching there in the 10th year (408 CE) of Hongshi of the later Qin Dynasty, he lived in Zhugong Temple (also called Qi Gong Temple). The prince Yao Hong invited him to give a public speech on dharma in his palace. He also frequently visited Kumārajīva to discuss the doctrines of formless, vain etc. If Kumārajīva had any doubts, he also consulted with him to resolve them. But their happy meetings did not last for very long. Due to their different study styles and learning from different teachers, estrangement gradually developed between them. Buddhabhadra was a person without desire and enjoyed quiet surroundings. He abhorred pompous and prosperous show. When he preached the Chan philosophy in Chang’an, many people came to listen him after getting the news. But the crowd of listeners did not behave according to what had been taught. Buddhabhadra also failed to check carefully, resulting in damages to his reputation by sly people who spread rumours about an impending disaster. The audience then scattered like stars in the sky. Buddhabhadra himself did not mind it but in the 13th year of Hongshi, there were still monks like Dao Heng, etc. who following Kumārajīva argued that Buddhabhadra had made predictions which broke the rule of precept and drove him out of Chang’an. Buddhabhadra then claimed that “body is like the floating duckweed, it is easy to stay or leave.” The only regret was that he did not finish his preaching. When Buddhabhadra with a calm mind and quiet demeanor left with his 40 or so disciples, more than a thousand monks came to see off. Finding this, Yao Xing, the King of Later Qin Dynasty, issued an emergency writ and sent messengers to persuade him to stay. Buddhabhadra had, however, firmly decided to leave and moved directly to the Lushan Mountain.

Huiyuan, the eminent monk residing in Lushan Mountain, had admired Buddhabhadra for a long time. He entertained Buddhabhadra hospitably and regarded him as an old friend. He also sent a letter to Yao Xing and monks in Chang’an defending Buddhabhadra and explaining the misunderstandings. Here, Buddhabhadra translated two volumes of Dharmatara-dhyāna-sātra which were the monograph for meditation for Hui Yuan.
which greatly helped his practice. Buddhabhadra had ambition of travelling to preach without seeking any kind of protection. After staying in Lushan Mountains nearly for a year he went to Jiangling. The local scholars and common people welcomed him out of the city, and competed to offer him precious gifts. He however, did not accept anything, but only walked along the street holding the alms-bowl and receiving alms from everyone whether wealthy or poor. Everywhere, he ate the food received by begging. The supreme government official, Liu Yu, respected him much. The following year, under the invitation of Liu Yu, he went to Jingdu (present-day Nanjing) lived in Daochang Temple and continued to preach mediation practices. With a simple, elegant bearing and manner, he won the admiration from the local people. During the same year, Faxian also returned with Buddhist Scriptures in Sanskrit after his pilgrimage in India. He cooperated with Buddhabhadra in translation work from the 12th year till 14th year (416-418 CE) of Yixi of Eastern Jin Dynasty. There, they successively published six volumes of Mahàparinirvàõa-såtra and 40 volumes of Mahàsaïgha-vinaya, one volume of Mahàsaïgha-vinaya Precepts for Monks, one volume of Mahàsaïgha-vinaya Precepts for Nuns and one volume of Buddha’s Miscellaneous Sutras and so on. Before that, Śramana Zhi Faling had also found out in Khotan (present-day Hotan) the remaining 36,000 verses of Avatamsaka Sutra in Sanskrit version. In the 14th year of Yixi (418 CE) on the request of Meng Yi, the history officer of internal Wu District and Chu Shudu, the right sub-general, Śramana Buddhabhadra with the assistance of Fa Ye, Hui Yan and about hundred people undertook the task of translation of the Sanskrit version. He opened a translation centre in the Daochang Temple and spent three years in completing the translation of this scripture. That is now the 60 volumes of Buddhàvataüsaka-mahàvaipulya-såtra inside of which there is a translation of “Ten Grounds Goodness” and other translations completely followed the translation of Da÷a abhåmika-såtra of Kumàrajíva. This scripture played a vital role in the later development of Buddhism in China. Later generations praised the translation of this scripture as “Ingeniously Grasping the Soul Meaning of the Scripture”. The place where the translation was done was also changed with a name as “Huayan Temple” to commemorate it. The other existing translation works done by Buddhabhadra also include 10 volumes of Buddhàdhyāna-samâdhisâgara-såtra one volume of Manjusri Vow Scripture, one volume of Tathàgatagarbha-såtra, and two volumes of Dharmatara-dhyàna-såtra, one volume of Anantamukhasâdhakadhârani(såtra), and so on. According to statistics, during his entire life Buddhabhadra translated 12 Buddhist scriptures (some say 15) and 113 volumes in all. He died at the age of 71 years in the sixth year of Yuanjia of Song Dynasty.

(Ge Weijun)

**GUNAVARMAN**

Guṇavarman [Qiunabamo] (367-431 CE) paraphrased as merit armour was a Buddhist translator who came to China during the Southern and Northern Dynasty.

According to records in Biographies of Eminent Monks, Catalogue of Buddhist Scriptures Published in Successive Dynasties and other documents, Guṇavarman was born in Kashmir in Kshatriya caste whose previous generations were all kings. But his grandfather lost the position due to his inflexible personality and his father lived in seclusion inside the mountains. When Guṇavarman was only 14-years-old, he had already demonstrated the tendency of admiring virtues and loving all beings. His behaviour was clever and resourceful, also with profound insight. He once advised his mother not to kill. Guṇavarman became a monk at the age of 20, he soon came to have a clear knowledge about nine Buddhist Scriptures and four âgama and in addition to being able to chant more than a million words of scriptures, he also had a profound understanding of the discipline and deep meditation, people at that time called him Tripitaka Master. When Guṇavarman was 30, the King of Kasmira died with nobody to succeed to the throne. The nation unanimously expressed their expectation for inviting Guṇavarman, the man with virtue and talents to resume a secular life and be throned. However despite the ministers urging him again and again, Guṇavarman refused firmly. Instead, he travelled to wild areas and mountains, lived in the forest, drank from rivers and withdrew from society. Later, he went to Siühala present-day Sri Lanka, travelled and preached Buddhist scriptures. It was said that all those who had seen Guṇavarman respected him
deeply and their faith grew inside their hearts. Later, he arrived in Java Country (present-day Java Island of Indonesia), the queen mother of the country followed him and was ordained with the Five Precepts, and she requested the king to be ordained as well. Later, when the neighbouring country invaded, the king feared injuring creatures and also feared his country would be destroyed and then the king came to consult Guṇavarman. Guṇavarman suggested if the country was invaded and humiliated by a violent enemy, it should raise an army to defend itself, but compassion must be kept in mind. When the neighbouring enemy retreated, Guṇavarman gained national respect and admiration, and Buddhism became popular among the nationals. The neighbouring country also heard of Guṇavarman’s fame and sent messengers many times to invite him. Bhadanta Hui Guang, Hui Cong and others in the capital of the Southern Song Dynasty also heard of his name, in the first year (424 CE) of Yuanjia of Song Dynasty, they interviewed Emperor Wen for inviting and welcoming Guṇavarman. Then Emperor Wen issued an imperial order to the provincial governor of Jiaozhou (present-day Guangdong, Guangxi and northern Vietnam) to invite him by ship. Hui Guan also sent Sramana Fa Zhang and Dao Chong to beseech him. However, before that, Guṇavarman had left Java and went to a small country along with a merchant ship. Unexpectedly, the force of winds changed and they arrived in Guangzhou. Emperor Wen got to know of this and issued an imperial order requiring all the states and counties to offer funds for a smooth trip for Guṇavarman to the capital (Jiankang, now Nanjing). On the way to the north, Guṇavarman stayed in Shixing (present-day Shaoguan, Guangdong) about one year. There was Hushi Mountain with a towering and isolated peak. According to the mountain’s shape, Guṇavarman renamed it Lingjiu Mountain imitating the Indian Buddhist shrine places’ name. Since then the former dangers caused by tigers immediately disappeared, the safety of transportation and travelling was guaranteed. In the first lunar month of the eighth year (431 CE) of Yuanjia, Guṇavarman reached the capital, Emperor Wen greeted him with open arms and consulted him about becoming a vegetarian, precept against killing and other issues. About this topic, Guṇavarman told the truth that “The principle is in mind not in something, following the principle is decided by one’s self not by the other people”. He also pointed out that if the king could governance so that the people could live in peace and work happily, which was also vegetarian and not killing rather than save a meal or set free captive creatures. Guṇavarman lived in Zhi Huan Temple and then the dukes and marquises frequently came to consult him. Soon, he preached in the temple of the Saddharma puṇḍarikasātra and Daśabhūmikā-sūtra. On the first day of the lecture, monks and the public came from all over. The temple was over-crowded. Later as invited by Hui Yi, Guṇavarman organised a translation field, and translated 28 items of Bodhisatva Kusala Sūtra; later his disciples added for him another two items, with 30 items in total. In the third year of Yuanjia, the provincial governor Wang Zhongde of Xuzhou once had asked Sramana Isvara from the Western Regions to translate Saśāyuktbhūdaṃkhaṃ -daya-sūtra, but the translation was stopped at the 10th item of “Choice” for some reason. Later, he invited Guṇavarman to translate the remainder and revise accordingly, and there were 13 volumes translated. Unfortunately, the book was later lost. Currently there are 11 volumes existing translated by Saighavarman and others in the 12th year of Yuanjia. In the afternoon of September 28th of the eighth year of Yuanjia, Guṇavarman returned to his residence before he finished lunch. His disciples arrived later but found him already dead with a calm expression on his face. It seemed he fell into a state of tranquility in meditation. He was 65 when he died. Later, he was cremated in front of Nanlin monks’ altar in accordance with the rules of Buddhism and was buried in the White Tower built on the spot. His translated scriptures also include one volume of each of Longshu pusa wei chan tuo jia wang shuo fa yao ji (The Bodhisattava Nāgarjuna Preaches to King Chandaka), Dharmagupta Bhiksuni Karman, Upali Enquires the Buddhist Scriptures, The Dignity of a Novice, Buddhas Five Precepts for Upasaka, Sutra on the Internal Rules of a Bodhisattava, Sutra on the Dignity of the Five Rules of a Devotee and so on. There are statistics that show that there were 10 works and 18 volumes translated by Guṇavarman in all.

DHARMARAKSA

Dharmarakṣa or Dharmakūṭa [Tanwuchen] (385 ~ 433 CE), Buddhist translator, came to China from India during the Northern Liang period and his name was also translated to Tanmochan, Tanwuchan, Tanwuluochen and so on.

According to the record of Biographies of Eminent Monks, Catalogue of Buddhist Scriptures Published in Successive Dynasties and other documents, Dharmarakṣa was born in Majjhimesa and was a Brahmin by caste. When he was six years old, his father died. He followed his mother and woven cloth with her to make a living. His mother saw Sramana Bodhidharma Yasa was venerated. She then let her son join him as his disciples. Dharmaraks was smart and studious; he could read the scripture by the age of...
10 and chant 10,000 words daily. At first, he studied Hinayana, at the same time he also read pañcavidyā. Dharmaraksa could speak eloquently and almost no one could win over him until later when he was confronted with the white hair meditation master and finally lost. Then from the meditation master he gained the Nibbāna Sutra which was written on the bark. He was really scared of enlightenment and converted to believe in Mahayana. When he was 20, he had been able to recite two million words of the classics of Māhayāna and Hinayāna. He was also specialised in spells, nine out of 10 times it was efficacious. He once served the king with this talent and was known as the Curse Master. Later the treatment from the king was gradually reduced, he resigned and went to Kashmir and carried a number of Buddhist scriptures such as 10 volumes (some said 12 volumes) of first half of Mahāparinirvāṇa-sūtra and Bodhisattva Precepts ie Bodhisattvabhāmi-sūtra, Bodhisattva-āla-sūtra and so on. However in Kashmir, most people were learning Hinayāna and did not believe the Mahāparinirvāṇa-sūtra, then he had to go further east and reached Kucha (now Kuqa in Xinjiang). Later he travelled to Dunhuang (some said Guzang, that is present-day Wuwei in Gansu), where he stayed for several years and translated one volume of Bodhisattva Precepts. Around the 10th year (421 CE) of Xuanshi in Northern Liang, Juqu Mengxun, the Hexi King welcomed him into Guzang and treated him very well, and asked him to translate Buddhist scriptures. He did not promise immediately because he was unfamiliar with the local language and also there was no interpreter. Three years later when he got familiar with the language with the assistance of famous monks of Hui Song and Dao Lang, he started translating the first part of Mahaparinirvana Sutra. Inside the translation field, there were hundreds of monks and common people. Dharmaraksa translated and taught at the same time. Descendants evaluated the translation as to be with wealthy decorative embellishment and gorgeous, strict wording. He also translated 30 volumes Mahāvairocana-śūtra, 10 volumes of Karuṇāpuṭṭarāka-śūtra, four volumes of Śuvarṇāprabhāsottama-śūtra, seven volumes of Upāsaka-āla-śūtra, 10 volumes of Bodhisattvabhāmi-śūtra and Ocean Dragon King Sutra (now missing) and so on. As the Mahaparinirvana Sutra was insufficient, Dharmaraksa went back to look for remaining scriptures. Unexpectedly, his mother died during this time so he stayed in his hometown for one year. Dharmaraksa found the middle part of the scripture in Khotan (present-day Hotan in Xinjiang) and continued translation after returning to Guzang. There were 40 volumes of translated scriptures. Tuobaotao, the monarch of Northern Wei after knowing Dharmaraksa as an expert of the scriptures, sent messengers to ask for him. There was some threatening in the message that if Dharmaraksa would not be sent to him, they would start a war. Mengxun refused, Tuobaotao again sent a higher official, named Li Shun, to persuade. Mengxun expressed Dharmaraksa was an indoor teacher and could not be forsaken. He would live or die together with Dharmaraksa. The stalemate continued till the March of the third year (433 CE) of Yihe in Northern Liang, Dharmaraksa proposed to look for Mahaparinirvana Sutra again and wished to go to west. Mengxun was very dissatisfied, then sent assassins to kill Dharmaraksa on the way. That year he was 49 years old. In April same year, Juqu Mengxun died of illness. After Mahaparinirvana Sutra was translated there were Dao Lang, Zhi Song and others in Liangzhou who added intellectual commentaries and taught. When the scriptures were passed down to the south there were Hui Yan, Hui Guan, Xie Lingyun, etc making revisions and spreading. Nibbāna doctrine thus was spread and exerted a significant impact on Chinese Buddhism. The people at that time asked Dharmaraksa to be cautious before translating and asked him to be beware of any hidden meaning and also instructed him to do detailed research of the original scriptures to keep the soul of the scriptures intact.” His translated scriptures according to nowadays statistics include 11 works and 112 volumes.

(Ge Weijun)

GUNABHADRA

Gunabhadra [Qiunabatuoluo] (394-468 CE) was a monk who came to China in the Southern and Northern Dynasty from India. He was a famous sutra translator whose name meant the Worthy One of Merit and Virtue, and was also called Mahāyāna.

According to the records of Biographies of Eminent Monks and A Dictionary of Buddhist Technical Terms and Their Meaning, etc Gunabhadra grew up in Majjhimdesa (central India) and belonged to the
Brahmin caste. He learned *Panchavidya* (five sciences of ancient India: Buddhism, logic, linguistic, handicrafts and medicine) and was proficient in astronomy, calendar, medical science, conjuring and so on. He admired *Sañyatākabhīdharma-ḥṣdaya-āstra* and after reading it he converted to Buddhism. Because his family believed in Brahminism for generations and did not keep contact with Śramana, he had to leave his family and seek his masters and friends afar. After receiving complete ordination, he cultivated himself and quickly became proficient in Tripitaka and became more straightforward and kinder. Hereafter, he gave up Hinayana and converted to Mahayana, recited and explained sutras and was good at eloquence; meanwhile, he wandered and propagated principles of Buddhism and came to the Orient by ship after he arrived in Simhala (present-day Sri Lanka). In the 12th year of Yuanjia of Song of the Southern Dynasty (435 CE), he arrived in Guangzhou and Emperor Wen of Song assigned envoys to meet him after the local governor translated two volumes of the *Sutra of the Great Dharma Drum (Mahābherā-hāraka-parivarta)*, one volume of *Sañdhanirmocana-sātra* and one volume of *Sandhinir Mokchana Sutra* in Dong’an Temple. In the 13th year of Yuanjia, He Shangzhi, officer in Danyang Prefecture, became his benefactor and he translated *prāmālā-sātra*, which was interpreted by Bao Yun and written by Hui Guan. In the 23rd year of Yuanjia, he was invited to go with King Nanqiao Liu Yixuan who was the governor of Jingzhou and he lived in Xin Temple. He translated one volume of the *Sutra of the Epithets of the Eight Buddhas of the Eastern Quarters* (Samghapala was mistaken as the translator of the present text), four volumes of *Sutra of Past and Present Cause and Effect* and four volumes of *Angulimalya Sutra* (*Aigulimālika*), etc there. After Emperor Xiaowu succeeded to the throne, Yixuan rebelled in the first year of Xiaojian (454 CE), and Gunabhadra was involved in the rebellion. The rebel was defeated on Liang Mountain consequently, and the winning governor Wang Xuanmo observed the previous instruction of Emperor Xiaowu, respected Gunabhadra as before, and guarded him to return to the capital in time. It is proved later that he was irreverent to the rebellion through his letters between him and Yixuan, so Emperor Xiaowu gave more special treatment to him. He was respected till Emperor Ming of Song (reigned from 466-472 CE). In the first lunar month of the fourth year of Taishi of Song (468 CE), he felt discomfort, bid farewell to Emperor Ming, dukes and ministers, and died at the age of 75. Gunabhadra made great contributions to internal and external affairs for four dynasties since Emperor Wen. He received ordination strictly, ate vegetables for life, and fed birds with leftover meal in his palms every day. According to the statistics of *Kaiyuan Catalogue of Buddhist Scriptures*, he had translated 134 volumes of 52 scriptures, and there exist about 30 scriptures at present. His translation style was rigorous and his words were straightforward and hit original points. *Collected Records Concerning the Tripitaka* and *Preface to prāmālā-sātra*, therefore, aptly mentioned that he liked “to translate rigorously after investigating tones and meanings in detail” and presented “subtle and profound truth in simple words and sentences”. *Biographies of Eminent Monks* claimed that his translation “achieved the real meaning through repeated analysis” and he was highly appreciated on the whole.

*(Ge Weijun)*

**PUNYATARA**

Puñyatāra [Foruoduoluo] (Foruoduoluo or Buruoduoluo in Chinese or Gongdehua in free translation; unknown-404 CE) was an Indian Buddhist monk and a famous translator of Buddhist
Sanghadeva

Sanghadeva [Sengjiatipo] (dates of birth and death not known) was a famous Indian monk and translator who came to China during the Southern and Northern Dynasty (420-589 CE).

According to the Biographies of Eminent Monks, Puőyatāra was a civilian of Kashmira. He became a monk when he was very young. He was famous for his abstinence and strictness. He mastered Tripitaka, especially Da÷a-bhàõavàra-vinaya and was one of its founding master patriarchs. The people of that time all thought that he had reached the spiritual state of an immortal. During Hong Shi period (399-415 CE) of later Qin Dynasty, he came to central Shaanxi and Yao Xing treated him as a distinguished guest. Kumārajiva admired his strict abidance to vinaya and respected him very much. Because vinaya was unpopular in the territory of Han before, the people had much expectations from Puőyatāra. In October of the sixth year of Hong Shi, Puőyatāra accepted the invitation and recited the Sanskrit Da÷a-bhàõavàra-vinaya in Chang’an Central Temple in the presence of hundreds of Buddhist monks from all around and Kumārajiva translated it into Chinese. However, when translated just about two-third of the vinaya, Puőyatāra was down with an illness and died later. Everybody felt sad and regretful. Later, Dharmaruci, who mastered vinaya, came to Chang’an with the Sanskrit version in the seventh year of Hong Shi (405 CE) and finished the translation with Kumārajiva. However, before the vinaya was revised and finalised, Kumārajiva died. In the eighth year of Hong Shi, Vimalàkùa came to central Shannxi of China. After Kumārajiva died, he supplemented the translation of Vinaya with a Foreword in Shijian Temple of Shouchun (present-day Shouxian County, Anhui Province) and attached it to the former translation which became the complete Daśa-bhàõavàra-vinaya that we see now. (Ge Weijun)

(365~384 CE), he came to Chang’an to spread the Buddhist doctrine. He taught people patiently and tirelessly. In Jianyuan 15th year (379 CE), the eminent monk Dao An came to Chang’an and was much respected by Fujian. He lived in the Wuchong Temple to disseminate the dharma and gathered many monks who came to China like Sengjiatipo, Saïghabåhti, Dharmapriya, Dharmanandi and so on to translate the Buddhist Scriptures. In Jianyuan 19th year (383 CE), Saïghabåhti and Dharmanandi translated Abhidharma-mahàvibhàãà-+āstra and then Sengjiatipo helped them translate Set Theory of Shiva Vasumitra Buddha and other Buddhist Scriptures. But soon after, the rebellion of Murong Chong erupted and the world was in a mess. Therefore, the translations are not scrutinised in detail. Afterwards, when the society was slightly tranquil, he came to Luoyang with the monk, Fahe. Over the four or five years, he became more proficient in Chinese. He lectured and studied the former classics repeatedly and found that there were many mistakes and losses in the previous translations. Following the suggestions of Fahe, he again corrected the scriptures like Abhidharma and so on. Then, Yaoxing of Qin Dynasty held the power, and Buddhism became more and more prosperous. At that time, the eminent monk Huiyuan was collecting Buddhist classics in Mount Lu. Accidentally, he met with Tipo who travelled south and invited him to go to the mountain. In the platform of highest wisdom, he “held Sanskrit in his hand, announced in Jin Chinese, got rid of the splendid materials and saved the truth and shouldered the righteousness”. In the 16th year of Taiyuan in the Eastern Jin Dynasty (391 CE), he translated Abhidharma-hàççadya-+āstra, Tridharmika-+āstra and other scriptures. In the first year of Long’an in the Eastern Jin Dynasty (379 CE), Ti Po came to Jiankang, capital of Jin Dynasty (present-day Nanjing of Jiangsu Province) and all the nobilities and celebrities in the court came to listen to his lecture. Wang Xun, Dongting Marquis firmly believed in the Buddhist doctrines. In his vihara, he broadly recruits students and lectures on Abhidharma-hàççadya-+āstra. At that time, all famous monks came there to listen to his lectures. He was popular among the monks and the following
students because of his skilled decrees and clear interpretations. At that winter, Wang Xun gathered 40 free school Sramanas, with Hui Chi as its head to translate 60 volumes of Madhyamàgama again and correct 51 volumes of Ekottaràgama. According to the statistics of the descendants, he had translated six scriptures, altogether 148 volumes and more than million characters. Chu Fo-Nien also participated in his translation business. The Zhong, Zeng I and two agamas translated and revised by him are the complete versions of Hinayana which was introduced into China for the first time, playing an important role in the history of Buddhist scriptures translation. Sengjiatipo stayed in China for many years and had a deep understanding of the Chinese customs. Sengjiatipo was calm, sharp-witted and a good orator. He was very famous at that time in the south region of Yangtze River.

(Ge Weijun)

DHARMAYASAS
Dharmayasa [Tanmoyeshe] (4th - 5th century CE) was a Buddhist monk and translator who came to China during the period of East Jin Dynasty. His other names were Faming and Facheng according to free translation.

According to the Biographies of Eminent Monks, Dharmayasa was born in Kashmir. He was intelligent and fond of studying from a young age and became more earnest when he grew up. At the age of 14, he formally accepted Puõyatàra as his master. After gaining adulthood, he became more elegant, with a superior savvy temperament. Apart from reading Vinaya-sutra extensively, he always thought deeply and conducted self-examination by himself and he was often alone on his way without fearing danger. However, in spite of his long-term showing repentance, he failed to reach the spiritual state of an immortal when he was 30 which made him extremely distressed. It is said that at this moment, the guidance of Bocha King made him understand that he should not be content with some small skills, but should travel around to gain “knowledge”, and the Tao shall be attained by benefitting mankind and being kind to everyone. Afterwards, he travelled to various countries for knowledge, and reached Guangzhou at the age of 85, during the period of Long’an in East Jin Dynasty (397~401 CE). Since he was good at reciting Vibhàùà, local people called him as “Great Vibhàùà”. There, he explained the origin of Buddhism and translated samàsåtra for Zhang Puming, a female believer. At the beginning of the year of Yixi in East Jin Dynasty (405~418 CE), he came to Chang’an. At that time, Yao Xing of later Qin Dynasty adored Buddhism very much and showed great respect for him. Indian Buddhist Tanmojueduo was also in central Shaanxi at that moment. They had the same goal and determined to translate vãriputrãbhîdharmå- + ãstra together, just like old friends. The translation work started from the ninth year of Hongshi (407 CE) and ended in the 16th year and the version is still existing. Soon he travelled south to Kangnun, and there he lived in Xinsi temple and promoted Buddhism. Both officials and common people, whether they have religious belief or not, would be pleased to listen to him with admiration and respect. He not only communicated with God but was also able to get along well with people, so it is generally accepted that he got holy retribution. However, people never heard of him after he left China for the Western Regions during the year of Yuanjia in Southern Dynasties (424 ~453 CE).

(Ge Weijun)

VIMALAKSA
Vimalàkùa [Beimoluocha (4th~5th century CE)] was a Buddhist who came to China in the Southern and Northern Dynasties (420 ~ 589 CE). A famous translator of Buddhist scriptures and a representative of vinaya translators in early China, he was also called as Wugouyan in free translation as well as the “blue eye vinaya master” because of his blue eyes.

According to the Biographies of Eminent Monks and Record Set of Tripitaka, Vimalàkṣa was a Śramana from Kashmira. He had a calm personality and firm mind. He became a monk, cultivated himself according to religious doctrines and was famous for strict adherence to moral integrity. He once widely spread vinaya in Qiuci (present-day Kuqa of Xinjiang). Scholars, including Kumàrājīva, all around competed to be his students. Later, a riot occurred in Qiuci, so he escaped to another area. Kumàrājīva was invited to China by Yao Xing in the third year of Hong Shi (401 CE). He actively carried forward Buddhism and translated numerous Buddhist scriptures. Knowing this, Vimalàkṣa also crossed a broad area of quicksand in order to spread.
vinaya in the eastern country, and arrived in central Shaanxi of China in the eighth year of Hong Shí (406 CE). Kumārajīva treated him as a master with respect. After Kumārajīva died, Vimalākṣa moved to Shijian Temple of Shouchun County (present-day Shou County in Anhui Province) and preached vinaya. Punnatārā and Dharmaruci once successively cooperated with Kumārajīva to translate Daśabhāṅava-vinaya. Vimalākṣa brought the scripture to Shouchun and supplemented the translation of Vinaya by adding a Foreword. Annexing it to all the former translations, a complete version of the Daśabhāṅava-vinaya was completed. Later, he went to Xinsi Temple in Jiangling and preached vinaya, so vinaya became popular. The monk Hui Yuan requested him to summarise the main ideas of vinaya and compile them, so two volumes of Miscellaneous Vinaya were completed. The book was sent to the capital Jiankang (now Nanjing of Jiangsu Province) and was widely held in esteem. Monks and nuns competed to make private copies, which made paper very expensive for a period of time. Vimalākṣa died in Shijian Temple of Shouchun County in the ninth year of Yixi (413 CE) during the Eastern Jin Dynasty (317-420 CE). He was 77.

(Buddhayasas)

BUDDHAYASAŚAS

Buddhayasas (also known as Fotuoyeshe or Jueming in free translation) (4th–5th century CE) was an Indian Buddhist monk and translator who came to China during Southern and Northern Dynasties. He is famous as one of the early representative translators of Vinayapitaka.

According to books like volume II of Biographies of Eminent Monks and Volume XIV of Compilation of Notes on the Translation of Tripitaka, Buddhayasas was born in Kashmir. He was a Brahmin and his family followed Brahmanism for generations. According to a legend, his father suffered from spasms in his hands and feet when he ordered his servant to hit a Buddhist śramana, but recovered soon after whole-heartedly apologising to him. Thereupon, his father converted to Buddhism, and had Buddhayasas turned into a monk as his disciple. Since Buddhayasas was smarter than others, he could recite Mahayana and Hinayana scriptures at the age of 19. He was however proud and insolent with self-approbation, and considered no one competent enough to match as his master. No monk therefore showed respect to him and he remained a trainee or novice monk for many years. Later, he mastered the Panchvidya which included Śādha-vidyā, Śīpasthāna-vidyā, Ćikitsā-vidyā, Hetuvidyā and Ādhyatma-vidyā and other magic arts following his uncle, and accepted the Bhikṣuni at the age of 27. Afterwards, without wasting any time, he became a diligent reader, focussing on reciting and contemplating deeply about religious doctrine. Later, when he travelled to Schaller (present-day Kashgar), he was asked by the prince to live in his palace and was offered good treatment. Soon Kumārajīva passed by with his mother and learned the Abhidharma Theory and Daśabhāṅava-vinaya from him for a year. Several years later after Kumārajīva returned to his birthplace in Qiuci (present Kuqa in Xinjiang), he became famous in the Western Regions and Fu Jian, the Monarch of former Qin Dynasty also had the desire to invite him. In February of the 17th year of Jianyuan of former Qin (381 CE), the king of Shanshan and Qianbu requested Fu Jian to conduct a western war. Fu Jian then sent Lu Guang, General of Valiant Cavalry to fight with 70,000 soldiers in western countries, including Qiuci and Yanqi in the next September, and invited Kumārajīva to China before the war. In the 20th year of Jianyuan (384 CE), Lu Guang controlled Qiuci and got Kumārajīva. However, it was 20 years after staying outside since Kumārajīva was welcomed to Chang’an by Yao Xing, the Monarch of Later Qin. Yao Xing thought highly of him and treated him like a national hero. He also devoted himself to the translation of Buddhist scriptures.

When Kumārajīva entered China for the first time, he also invited Buddhayasas to be in the Central Plains in Gu Zang (now Wuwei of Gansu Province) to be together. At that time, Buddhayasas was in Qiuci. Asked to stay by the local people, he was able to leave with his disciples in disguise only after a year, but when he reached Gu Zang, Kumārajīva had already been to Chang’an. Kumārajīva then persuaded Yao Xing to invite Buddhayasas. He said while he could recite Buddhist text without knowing its meaning, Buddhayasas could ensure the translation of scriptures without mistakes and omissions, and only such scriptures could enjoy the trust of people for thousand years. Then, Yao Xing sent an ambassador to earnestly invite Buddhayasas, and when he reached (408 CE),
Yao Xing personally extended greetings to him. An arrangement was made for his stay in the courtyard specially built in the Leisurely Garden. Before that time, Kumārajīva was planning to translate Daśabhāmika-sūtra, but after thinking carefully, he did not dare start despite having the original manuscript in hand, because there was still difficulty in the translation. After Buddhayasas’ participation in the translation work, the translated texts were written down only after gaining a perspicuous principle by repeated discussions, and every monk in the translation workshop praised their precision and appropriateness. Buddhayasas could recite Dharmagupta-vinaya, which he was asked to translate. But Yao Xing was worried that he could make mistakes, so he asked Buddhayasas to memorise a medical prescription text of approximately 50,000 words. Two days later, his excellent memory was recognised when he recited the text without any mistake.

During the period from the 12th to 15th year of Hong Shi of Later Qin Dynasty (410–413 CE), he translated the Dharmagupta-vinaya, Buddhist Monk Pratimoksa of Dharmagupta-vinaya and Dārghāgama etc which are translated from Chu Fo-nien into Chinese, embodying the Buddhism in writing. Soon Buddhayasas returned to his own country and entrusted merchant-travellers to take a volume of Akāśagarbha-bodhisattva-sūtra to the Central Plains after he got it. Buddhayasas was good at interpreting Viśśva, which is why he was called “the Master of Viśśva. Since he was the master of Kumārajiva, he got another title of “Great Master of Viśśva”.

ASANGA

Asanga [Wuzhu] (c. 4th - 5th century CE) was one of the founders of Indian Mahayana Yogacara school. The Chinese transliteration for the name is A sengqie.

Life Story

According to the Biography of Vasubandhu, Wuzhu was born into Brahmin caste in Purusapura of northwest India (present-day Peshawar in Pakistan). His father, Kausika, who had three sons, was then the state preceptor. Asanga’s brother Vasubandhu was also an important Mahayana Buddhist.

SANGHAVARMAN

Sanghavarman [Sengjiabamo] (c. 4th or 5th century CE) was an Indian monk and translator who came to China in the Southern and Northern Dynasties. His name meant massive armour and monastic armour. According to the records of Collected Records Concerning the Tripitaka and Biographies of Eminent Monks etc. Sanghavarman was an Indian who became a monk when he was a teenager. He was simple and received ordination strictly and was proficient in Tripitaka. He had a good knowledge of Saññīyatadhisthana- cittasāstra. In the 10th year of Yuanjia of Song Dynasty (433 CE), he crossed Lusha and arrived in Jiankang (Nanjing, Jiangsu at present). Jianye had Pinglu Temple which was built by Xu Sang, who was the officer of Pinglu and offered his houses. The Chinese monk Hui Guan thought that Sanghavarman had pure cultivation and was broad-minded and invited him to live in the temple. Sanghavarman recited sutras all day and night and was honoured as Tripitaka Master. More and more monks followed him to receive ordination, and the way of Buddha became popular. Several hundred monks and nuns followed him successively. From the 10th year to 19th year of Yuanjia, he translated 11 volumes of Sāññīyatadhisthana-hṛdaya-sūtra, one volume of Ārya-nāgārjuna-bodhisattva-sūkṣmavijñāna, one volume of Sutra of Differentiating Consequences of Evil and Good and 10 volumes of Sarvastivada Vinayamatrka and so on. According to the statistics, he translated 24 volumes of five Buddhist scriptures. Sanghavarman liked wandering and didn’t want to dwell in a place so he insisted in returning to his country after the completion of scripture translation although his followers urged him to stay. He returned to his country with merchants from the Western Regions by ship in the 19th year of Yuanjia. His later whereabouts are unknown.
went to Tuśita with his extra-sensory ability to learn about the Mahayana concept of emptiness from Maitreyya Bodhisattva there. Later, he returned and understood the theory finally after he thoroughly pondered on it. Some scholars thought Maitreyya Bodhisattva was a real person while others thought he was probably a Yogācārya before Asanga’s times.

It was said that he had been to consult Maitreyya several times and brought back Yogācārabhūmī (+āstra), Mahāyāna-sūtrālaṃkāra-kārikā, Madhyāntavibhāgañākā, etc. with which he preached and spread the Mahayana yoga method widely. Compared to Madhyamaka worshipped by Nāgārjuna and Tīpā, the school founded by him is named Dharmalaksana.

His brother Vasubandhu, a man of wide learning and a retentive memory, was also a Theravada Sarvāstivādin monk. He knew the doctrines of 18 schools of the Theravada well and was very good at explaining them. He denounced Mahayana as non-Buddhism and did not believe in it.

Knowing Vasubandhu’s wisdom and that this brother had thorough understanding of both Buddhism and heretics, Asanga feared that he might write books to damage Mahayana so he called his brother back to Puruśapura from Ayodhya, citing his own sickness. When Vasubandhu returned, Wuzhu warned his brother the retribution of slandering the Mahayana and explained to him the substance of Mahayana. It resulted in Vasubandhu’s giving up on Theravada and began to learn about Mahayana instead. He regretted for his sin so much that he even intended to cut his own tongue to show his repentance for which Wuzhu responded that a better repentance would be to use his tongue to propagate Mahayana. Vasubandhu listened to his brother and began to preach on Mahayana.

During his later years, Asanga travelled through Kauśāmbī in Majjhimdesa (present-day northern Kosal, Uttar Pradesh) until he died at the age of over 100 (some say 75). After Asanga died, Vasubandhu actively continued his brother’s teaching, making his theory widespread.

Important works and Chinese translations
Wuzhu’s writings were many and those that were translated into Chinese and Tibetan are about 30. Chinese versions are mainly as follows:

Mahāyāna-saśīparigraha-+āstra: It was also known as Essential Theory because it included the essence of all the Mahayana Buddhism.

The Sanskrit original has been lost and all together there had been three Chinese translations of it, translated respectively by Buddhhasanta of Northern Wei Dynasty (two volumes), Paramārtha of Chen Dynasty (three volumes) and Xuanzang of Tang Dynasty (three volumes called She Da Chun Ben). Among the above, the last two versions are popular. The book was to explain the Indian Abhidharma Mahayana Sutra (had been lost and did not spread to China) but Xuanzang believed that it explained Mahāyāna-saśīparigraha-varga of the Sutra.

It focussed on the theory of Yogacara, discussed in detail the validation of vijñapti-mātratā, the tri-svabhāva (parikalpita-svabhāva, paratantra-svabhāva and pariniṣpanna-svabhāva), ālayajñāna and other issues, all of which laid the theoretical foundation of Mahayana Yogacara school.

Just after the coming into being of the book, there appeared many notations, such as Mahāyāna-saśīparigraha-+āstra-bhāya of Vasubandhu and Asvabhāva, developing the original thoughts. Vasubandhu’s work had been translated by Paramārtha of Chen Dynasty, Jiduo and Hangju of Sui Dynasty, and Xuanzang of Tang Dynasty. Asvabhāva’s work was translated only by Xuanzang.

There were also many notations of the Chinese version of Essential Theory done by Chinese monks, such as Paramārtha and Huikai’s Notes on Essential Theory, Dao Ji’s Exegesis on Essential Theory, Tan Qian’s Explaining the Essential Theory and Kuei-chi’s On the Essential Theory to name just a few. The book was very popular in the Southern and Northern Dynasties, becoming the fundamental texts of the She Lun School.

Prakaraṇāvyāvacā-+āstra, also known as Āryavācāprakaraṇa-sāstra was of 20 volumes, translated by Xuanzang. It was one of the major scriptures of Yogacara, dedicated to explain and promote Yogācāra-bhūmi-sāstra. The book employed the various creeds of Mahayana and Hinayana to illustrate the basic doctrine of vijñapti-mātratā and had always been regarded as an important reference book of Yogacara. Since Xuanzang combined the eulogy of this book into one and named it Ode to Prakaraṇāvyāvacā-+āstra, the academic world was not sure that the two books were of the same author. One theory was that the Ode was written by Asanga and the author of Prakaraṇāvyāvacā-+āstra was Vasubandhu. It was said that Kuei-chi, Shen-tai of Tang Dynasty (three volumes called She Da Chun Ben).
Tang Dynasty and Jingxin of Xin Luo (present-day in Korea Peninsula) had made commentaries on the book, but all had been lost.

Shun-chung-lun, abbreviation of Primary Varga of Mahāprajñāpāramitā-sūtra of Mūlamadhyamakakārikā, two volumes was an early work of Asanga and was translated into Chinese by Gautamaprajñāpāramitāśruti, who was of Majjhimdesa origin. The purpose of the book was to elaborate the “eight negations” (namely no cessation, no arising, no annihilation, no permanence, not the same, not the different, no coming and no going) and the idea of prapanca put forward by Nagarjuna in Madhyamikaśāstra and to criticise the mistaken attachment to vainness and the extremities, so as to persuade people to hold to the “middle way”.

Mahāyānaabhistharmasamuccaya, seven volumes, translated by Xuanzang, was one of the two books that Asanga had written based on Abhidharma-kosa, the other was Mahāyāna-samparigrahaśāstra. This was the only book that was purely of Abhidharma Mahayana. It contained altogether 1,500 odes and was divided into five sets. The contents are divided into two parts, namely Itivrtaka and final translation part, with four chapters, respectively. The significance of the book was that one can have an overview of the Abhidharma-kosa from the content of it. Although Mahāyānaabhistharmasamuccaya was an important book on which Yogacara was based, the original and the translation have all been lost.

(Ge Weijun)

VASUBANDHU

Vasubandhu (Shiqin 世親 5th century CE) was a prominent Buddhist scholar monk who together with his brother, Asaga, developed Yogacara prominent Buddhist scholar monk who together with Vaibhavika teacher Saghabhadra and was ordained Lama Taranath, Vasubandhu was the disciple of Buddhamitra. It mentions that he was born at Puruapura (present-day Peshawar in Pakistan) in a Brahma family of Sa’aqhabhadra, Vasubandhu changed its name to Satyånasåraßåstra. Later, when Bålåditya ascended the throne, he invited Vasubandhu to live in Ayodhya. Residing there, Vasubandhu wrote his most famous treatise Abhidharmakośa. On the request of Vaibhåya, he subsequently wrote its commentary entitled, Abhidharmakośabhåṣya. The commentary however turned out to be critical of Vaibhåyaikas as against Sautrântikas. Unhappy by criticism, Vaibhåyaikas wrote treatises Satyånasåraßåstra (Nyåyånusåraßåstra) and Abhidharma-samaya-prd¥pika βåstra to refute the Abhidharmakośabhåṣya. Sa’qhabhadra also challenged Vasubandhu for a debate but the latter refused to take up the challenge.

According to Xuanzang, the original name of the treatise refuting Abhidharmakośabhåṣya was koßakaraka βåstra (Hail the Abhidharmakośa; disgracing the name of Abhidharma, koßakarikåβåstra as (Abhidharma)koßakarakåβåstra. After the death of Sa’qhabhadra, Vasubandhu changed its name to Satyånasåraßåstra (Nyåyånusåraßåstra).

Paramârtha also informed that, influenced by his elder brother Asa∫ga, Vasubandhu in his old age converted to Mahåyåna Buddhism, in spite, of being a strong critic of that school. But after his conversion, he felt so guilty that he wanted to cut his tongue. Asa∫ga advised him to expound the Mahåyåna instead. Following him, he wrote many texts and commentaries on the sutras and texts of Mahåyåna. Lama Taranatha also refers to this incident.

Vasubandhu’s convincing victory over Vasuråta, an eminent grammarian, in an ideological debate is also
recorded. He died at the age of 80 in Ayodhya. He is known for his progressive thought which is reflected in his works which ranged from Sarvāstivādin to Yogācāra (Mahāyāna) texts. As a Sarvāstivādin, he wrote a masterpiece like Abhidharmakośa and its commentary (Abhidharmakośabhāṣya). As a Yogācārin, he produced significant texts like Viśīṣṭāvijñānañcittavṛttatāsiddhi (20 verses on consciousness only) and Trīṃśikāvijñānañcittavṛttatāsiddhi (30 verses on consciousness only). So significant were these texts that after their translation in Chinese, two separate schools namely Kośa School and Viśīṣṭāvijñānañcittavṛttatāsiddhi (or Dharmalakāra) School developed in China. These texts were also translated into Japanese and Tibetan.

Several of Vasubandhu’s independent texts and commentaries are also noted by Pramarth.

**BUDDHAJIVA**

Buddha Jiva [Fotuoshi] (5th century) was an Indian monk and translator who came to China during Southern and Northern Dynasties. He was also known as Fotuoshi and Fodashi which is paraphrased as life consciousness.

According to Collected Records Concerning the Tripitaka, and Biographies of Eminent Monks, etc Buddha Jiva was born in Kashimar and became a monk in Mahāyāna when he was young. He specialised in vinay classics and also had deep studies on Chan. In July of the first year (423 CE) of Jingping of Song of Southern Dynasty, he travelled to the east and arrived in Yangzhou (others believe it was Jiankang) (present-day Nanjing of Jiangsu Province). Faxian, a monk of Jin Dynasty had brought back from Simhala (present-day Sri Lanka) the Mahāyāna discipline in Sanskrit version, but died before he could translate. Many Buddhist monks in the capital city, Jiankang of Song Dynasty learned that Buddha Jiva was an expert in this discipline and hoped he could translate it. In November, as requested by Wang Lian of Langya, Dao Sheng and other monks, he set up a translation centre in Longguang Temple in Jiankang city. He translated the Sanskrit version held by him which was interpreted by Khotanese Śramaṇa Zhisheng and written down by the monk Dao Sheng of Longguang Temple and Huiyan and other monks of Dong’an temple. The translation was completed in April of the next year. There were 34 volumes, known as Vinaya of the Five Categories (only 30 volumes are available at present, known as Mahāsasakavinaya). In addition, he had also translated a volume of Mahāsasaka Five Precepts and so on. These books however disappeared later without any trace.

(Ge Weijun)

**GUNA V R I D D H I**

Guṇavṛiddhi [Qiunapidi] (unknown-502 CE) was an Indian monk and translator who came to China in the Southern and Northern Dynasty. His name meant virtue progress and peace progress.

According to the records of Biographies of Eminent Monks and Kaiyuans Catalogue of Buddhist Scriptures, etc Guṇavṛiddhi grew up in Majjhimadesa (central India). He adopted monastic life in his childhood and his teacher was the Mahāyāna master Sanghasena. He was clever, wise, good at memorising, studious in sutra recitation, and proficient in nearly 2,00,000 words of Mahāyana and Hinayana sutras. He also learned Brahminist scriptures. Moreover, he had a good knowledge of Yin-yang divination and most of his divinations would true. In the first year of Jianyuan of Emperor Gao of Qi in the Southern Dynasty (479-482 CE) he came to the capital Jiankang (present-day Nanjing, Jiangsu) and lived in Vaishali.

Their original Sanskrit versions are extinct and only Chinese and Tibetan translations are available now. Among them, two texts namely, Pañcaskandhaprapakara ‘a and Karmasiddhiprapakara ‘a are famous because they not only act as a bridge between the Abhidharmakośabhāṣya, a Sarvāstivāda text and Viśīṣṭāvijñānañcittavṛttatāsiddhi and Trīṃśikāvijñānañcittavṛttatāsiddhi, a Viṣṇuvāda text but also demonstrate Vasubandhu’s leanings towards Mahāyāna. His other writings include Trisvabhāvanirdeśa, Vyākhāyuktī (logic text), Paddhatiṣṭika (commentary on Abhisamayalankara), Vāda-vidhi (logic text: ‘A Method for Argumentation’), Gāthāsārgaḥraḥabhāṣya, Saddharmapuṭraḥr̥kaśropadeśa, Madhyāntavibhāga -  bodhajñanabhaṣya. (Lalji & Kamal Sheel)
Temple, where many disciples often followed him when he stopped and wandered. He looked dignified and mighty and dukes and influential officials competed for offering him. Guṇavriddhi collected 100 significant metaphor stories from sutras into a book and instructed beginners. The contents were related to good and evil retribution and other profound parables, and he introduced life lessons and Buddhist doctrines from them. Guṇavriddhi knew the purpose of the sutra well, so he translated these stories in the autumn of the 10th year of Yongming of Qi (492 CE) and called them as four volumes of Sutra of 100 Parables (98 parables exist at present). In the second year of Jianwu of Emperor Ming of Qi (495 CE), he translated one volume of Sudatta Sutra (which exists at present) and Sutra of the 12 Nidanas respectively. After the Daming era of Song of the Southern Dynasty (457-464 CE), the sutra translation course had decayed, monks and Buddhist disciples were, therefore, pleased at the beginning of new activities for the translation of sutras. Guṇavriddhi was generous and kind. Many believers came from afar to devote themselves to him and merchants offered funds actively to operate Buddhist affairs. He made use of donated funds and materials to build magnificent Zhengguan Temple beside Qinhui River and took disciples to propagate Buddhism constantly and it was very popular. He died in the temple in the winter of the second year of Zhongxin of Emperor He of Qi (502 CE) and his age at the time of death was unknown.

(\textit{Ge Weijun})

**BHAVAVIVEKA**

Bhāvaviveka [Qingbian], (490-570 CE) was the master of Mahayana Madhyamaka in south India of the 6th century CE. He was one of the actual founders of Madhyamaka, also known as Bhavya, Mingbian, Fenbieming and the transliteration was Bhavaviveka.

According to Volume X of Records of the Western Regions of the Great Tang, Volume IV of Biography of Tripitaka Dharma Master from Da Ci'en Temple of Tang Dynasty and other records, Qingbian was born in the royal family of Malyara in south India. He had been to central India to learn and practice Saṅgharākṣita, which was also called Sangharakshita and learned Mahayana sutras and Nāgārjuna’s doctrines. Then he returned to south India and presided over more than 50 temples in the south. Qingbian inherited the publicity of Nāgārjuna’s doctrines as his own responsibility. He adopted critical attitudes toward the other factions out of Buddhism and even the other various factions of Mahayana and Hinayana. His work of Prajñāpradāpa-māla-madhyamaka-vācṛti (also called Mūla-madhyamakasandhi-nirmocana-vyākhyā, 15 volumes, translated into Chinese by Prabhākara-mitra in Tang Dynasty) for the annotation of Nāgārjuna’s Madhyamikaśāstra had added annotations to each chapter of the original sutra and strictly followed the inheritance of the Madhyamika Mula scholars since Nāgārjuna and criticised the doctrines of Buddhapālita, who was also an important master of madhyamaka. His criticisms were also very severe towards the doctrines proposed by Dharmapālā of Three Natures (parikalpitah-svabhava, paratantra-svabhava, parinispanna-svabhava), the main idea of Yogacara. Another of his book Madhyamakahācādayakārikā generally argued about Madhyamika Mula thoughts, advocated Mahayana and criticised Hinayana with his standpoints. The main purpose was to illuminate twi-satyas, sunyata, anutpāda and other doctrines of Madhyamika Mula. This book also introduced the philosophy of Śāṅkhyā, vaiśevika, Vedānta, Mīmāṃsā and other factions, which belonged to Tirthika, thus it could help in understanding the Hindu philosophical development. His book Karatala-ratna (that is Karatalaratna, two volumes, with a version translated by Xuanzang) mainly argued about the doctrines of Madhyamika of Mahayana and proposed the belief that all is vanity and getting rid of the ideas of heretics, Hinayana and Yogacara of Mahayana.

(\textit{Ge Weijun})
NARENDRAYASAS

Narendrayasas [Naliantiliyeshe], (490-589 CE), was an Indian monk and translator who came to China in the late Northern and Southern Dynasty. He was also known as Narendrayasas or simply Yeshe paraphrasing as Respectful Name.

According to volume II of "Continuation of the Biographies of Eminent Monks", Volume IX of "Three Treasures of Previous Dynasties", Volume VI of "Catalogues of Kai Yuan Buddhist Books" and other records, Naliantiliyeshe was the man of Uddiyana (now in Pakistan Swat Valley) in north India. He was of the same clan as Buddha, his surname was also Buddha and belonged to the Kshatriya caste. When he was 17-years-old, Naliantiliyeshe was already determined to be a monk. Due to the teaching and guidance of a famous teacher, he was proficient in Mahayana, Hinayana and the three doctrines of śāla, dhyāna and prajñā. When he was 21-years-old, Naliantiliyeshe took complete precepts and wished to pay visit and show respect to all the places where there were holy traces of Buddha. Later, he toured far and traversed through many countries from the Snowy Mountains (Himalayas and Hindu Kush mountains) to the north and Simhaladvipa (present-day Sri Lanka) to the south among other places. During his tour period, he once lived 10 years in Venuvan vihāra. An honourable master got to learn that Naliantiliyeshe preferred far tours and pointed out to him that travelling all around would not enable him to make any achievements. It would be only through quietude that he could accomplish something. He accepted the master’s advice and returned to his motherland. Later, the temple where Naliantiliyeshe lived was on fire and burned down, he left for the north across Congling (now Pamirs) and went towards the east to Ruirui States (the name for Rouran used in the historical records of Southern Dynasty), after passing through many places in Tianbao seventh year (556 CE) under the reign of Emperor Wenxuan in Northern Qi Dynasty.

Naliantiliyeshe arrived in the capital city of Yedu (now in the east of Ye Town of Linzhang county of Hubei). Emperor Wenxuan welcomed him with a heartfelt and courteous reception and arranged for him to live in the Tianping temple. Later, he took more than 1,000 Buddhist sutras in Sanskrit, from the Tripitaka palace and entrusted him to translate. At the same time, Emperor Wenxuan made an imperial instruction to śramaṇa Fashang, the great master (commander-in-chief) of Zhaoxuan (the government office-in-charge of Buddhism affairs), and others, together more than 20 officers to monitor and master the translation affairs. He appointed the eldest son, Dharmajñāna, (paraphrasing as wisdom of Buddha dharma) of Gautamaprajñāruci, the commander of Zhaoxuan (little lower in grade) and Buddhist Wan Tianyi as messengers. Here, he translated 10 volumes of Samādhirāja-sūtra, five volumes of Mahā-karuṇā-puṇḍarīka, one volume of Buddha’s Utterance of the Sutras of the Merit and Virtues for Offering Lights and other works, totalling five classics and 49 volumes.

Besides the preaching and translation, Naliantiliyeshe also used magic to help people out of various difficult issues. His supplies and salaries were all used for helping the hungry and the poor, providing food for animals, digging wells and adopting diseased persons and for other philanthropies. Soon he was appointed as commander of Zhaoxuan, this was followed by a quick promotion to be commander-in-chief of Zhaoxuan (the rank was higher). In Jiande sixth year (577 CE), Northern Zhou Dynasty conquered Northern Qi Dynasty. Emperor Wu of Northern Zhou exerted policies of abolishing Buddhism. He instructed to burn down the images of Buddha and ordered śramaṇa to resume a secular life. Yeshe wore common clothes on the outside and cloister cloth inside and hid himself away from being seen everywhere. He had been homeless and wandered from place to place for several years, while at the same time, he continued to help and support the diseased and the poor with his limited abilities. After the establishment of Sui Dynasty (581 CE), Buddhism revived. In July of Kaihuang second year (582 CE) under the reign of Emperor Wen in Sui dynasty, being accompanied by his disciples of Daomi and others, Yeshe went to the capital city of Chang’an under the invitation and lived in Daikouzenji Temple. He translated sutras since the winter, and Emperor Wen gave imperial instructions that Śramaṇa Tanyan, the commander-in-chief of Zhaoxuan and more than 30 other officers should participate in the translation project. Later, Yeshe moved to Guangji Temper and continued with the translation work. At this moment, Yeshe had aged but yet he worked ardently. One day in August of
Kaihuang ninth year, he said to his disciples that he was already old with limited energy and would soon die. He warned his disciples, "It's difficult to take any shortcut to be enlightened by Buddha dharma, the only way is to diligently practice and study on it; it's difficult to gain the lifetime, be cautious of it and don't waste it in emptiness". After finishing these words, he lay down on the pillow and passed away. The sutras translated by Yeshe also included 12 volumes of Candragarbha-sūtra, one volume of Buddha's Utterance of the Sutras of Hundreds of Buddha's Doctrines, two volumes of Buddha's Utterance of the Sutras of Merit's Protection for the Elder, one volume of Buddha's Utterance of The Sutras of Firm Girl, three volumes of Samādhi Sutra of Solemn Strength, two volumes of Solemn Grand Entrance of Buddha Dharma Sutra, six volumes of Abhidhāma Heart sutra and so on. It was said Yeshe's translation works were totalling 13 books and more than 80 volumes. Among these translated works, Candragarbha-sūtra (today's Mahāvāipulya-mahasannī-pata-sūtra Candragarbha part) had exerted great influences on the future generations, Jizang, Xinxing, Daochuo, etc, had narrated the thoughts about degeneration of dharma according to Yeshe's translation work.

(Ge Weijun)

PARAMARTH

Paramārtha [Zhendi] (499~569) was also named Guṇarata or Guṇaratha and was a monk coming to China in the Southern and Northern Dynasties. He was also a famous sutra translator.

According to the records of Catalogue of Buddhist Scriptures published in successive dynasties and Continued Biographies of Eminent Monks etc, Paramārtha was from Ujajinī (ie Ujayana or Ujjain, Madhya Pradesh, India) of Aparanta. His original family name was Bharata and belonged to a Brahmin family. He was clever and had good memory since his childhood, was eloquent and elegant, was a man of remarkable presence, travelled many countries, visited famous masters, and was proficient in four vedas of Brahminism and Tripitaka scriptures of Buddhism and had particularly a profound knowledge of Mahayana theories. He aimed at propagating Buddhist principles without fear of dangers, and came to Funan (south of Cambodia, Laos and Vietnam at present) by ship. During the Datong Reign of Liang of the Southern Dynasty (535 CE~545 CE), Emperor Wu took the chance that Zhihou (an official post) Zhang Fan escorted returning Funan envoys and ordered him to visit famous monks and great masters and seek Mahayana classics. Although Paramārtha was in his 50s at that time, he was pleased to come to China. In the first year of Zhongdatong (546 CE), he carried 240 Sanskrit scriptures and arrived in Nanhai Prefecture (Guangzhou present-day). He went to the north and stopped in several places, and arrived in the capital Jiankang (Nanjing, Jiangsu at present) in August of the second year of Taiqing of Liang (548 CE). Emperor Wu bowed him in worship, arranged him to live in Baoyun Palace and made offerings to him sincerely. When he translated sutras, the country suffered from Houjing Riot, he had to go to the east with his tin-made-staff and arrived in Fuchun (Fuyang, Zhejiang present-day) in the fourth year of Taiqing. The county magistrate Lu Yuanzhe respected him very much, cleaned his private house for him, invited over 20 erudite monks, arranged a translation site and invited him to handle translation affairs. He translated the sutras such as Treatise on the Stages of the Yogācarā (Yogācārabhūmikāśāstra) and Memorial Verses on the Middle Teaching (Madhyamikāśāstra), etc. In the third year of Dabao of Liang (552 CE), he accepted the invitation of Houjing and returned to Jiankang and lived in Taicheng. Houjing soldiers were defeated and escaped and Emperor Yuan of Liang succeeded the throne and changed the reign title into Yuan Chengsheng and moved to Zhengguan Temple and translated Sutra of Golden Light (Sūvānaprabhāsottama-śāstra) with over 20 former meditation masters. In the third year of Chengsheng of Emperor Yuan (554 CE), he went to Yuzhang (present-day Nanchang, Jiangxi) and lived in Baotian Temple. He lived in Meiyu Temple of Xiwu (Fengxin, Jiangxi present-day), Jianxing Temple of Shixing (present-day Qujiang, Guangdong) and Nankang etc, till the third year of Shaoai of Emperor Jing (557 CE). He came to Yuzhang and lived in Xiyan Temple till the second year of Yongding of Emperor Wu of Chen (558 CE). Then he passed through Lichuan (present-day Fuzhou, Jiangxi) and Jin'an (present-day Jinjiang, Fujian). He wandered place to place in this period. He kept translating and instructing. In the second year of Tianjia of Emperor Wen of Chen (561...
CE), he arrived in Liang’an Prefecture (present-day Huiyang, Guangdong) from Jin’an by boat and built a temple to translate and instruct sutras. After the completion of translation, he wanted to return to his country by ship. His students and disciples urged him to stay after knowing the news that prefecture chief, Wang Fangshe, invited him sincerely. So he had to stay temporarily. He went to the West finally by sea in September next year. Unexpectedly, wind direction changed and the ship floated back to Guangzhou in December. The prefectural governor, Ouyang Wei, invited him to be the Bodhisattva master and live in Zhizhi Temple. Being invited by Hui Kai, Seng Ren and Ouyang Wei, he translated and instructed the sutras including 20 verses on the Mind-Only Doctrine (Vīśva-āitivityajñā, Compendium of the Mahayana (Mahâyâna-saïgraha-bhâùya), Abhidharma-kasha-Shastra (Abhidhammakoṣa-śāstra + a-ā, astra), Abhidharma-kasha-Shastra (Abhidhammakoṣa-śāstra + a-ā, astra), Treatise on Revelation from the fourth year of Tianjia (563 CE) to the second year of Guangda (568 CE). During the reign of Guangda, his chief disciple, Hui Kai, can replace him to instruct Abhidharma-kasha-Shastra to his other disciples. Paramârtha began to be weary of the world. In June of the second year of Guangda, he came to North Mountain of South Sea and wanted to commit suicide. After hearing the news, Hui Kai ran with monks and laymen to seek for him and urged him to live and the prefectural governor, Ouyang Wei, bowed to invite him. He promised to come back three days later and lived in Wangyuan Temple. In August the same year, Hui Kai died of an illness after instructing less than a half of Abhidharma-kosa-śāstra. Paramârtha was very sad because he feared that no one can instruct Abhidharma-kosa-śāstra and Compendium of the Mahayana. He convened 12 disciples including Dao Ni and Zhi Jiao and encouraged them to propagate the two sutras without discontinuity. He continued to instruct Abhidharma-kosa-śāstra but he was ill when he instructed Chapter V, so he had to stop his instruction. In the first lunar month of the first year of Taijian of Emperor Xuan of Chen (569 CE), Paramârtha died at the age of 71. His remains were moved to Chao Pavilion and burnt and a pagoda was built for him according to the Indian conventions. Paramârtha propagated Buddhism all his life and took life seriously and thriftily. Under his influence, his disciples were simple and worked hard. After his death, they returned to different places, propagated what they learned and formed Mahayana-samparigraha-śāstra school gradually.

Paramârtha had lived in China for 23 years. He insisted in translating and instructing sutras in dwelling places although he lived in troubled times and was busy and his diligence was rare. He translated a huge number of sutras, Continued

BUDDHABHADRA

Buddhabhadra [Fotuobatuo] (5th century CE) was an Indian monk who came to China in Northern Wei Dynasty to preach Buddha dharma. He was also known as Bhadra.

According to Volume XVI of Continuation of The Biographies of Eminent Monks and Pei Cui’s Shaolin Temple Monument in the Volume CCLXXIX of Complete Prose Works of Tang Dynasty, Fotuobatuo was an Indian with great intelligence since childhood. He worked very hard on learning and acquired great insights in Buddhism and had an
Cultural Contacts

excellent reputation as its practitioner. He always had the ambition to travel for preaching. Some friends who practised Buddha dharma together with Fotuobatuo advised him to preach the dharma in China and enlighten disciples there. Then after travelling several countries, Fotuobatuo arrived in the capital city of Pingcheng (present-day Datong in the northeast of Shanxi) during the Taihe years (477-499 CE) of the Northern Wei Dynasty. Emperor Xiaowen of Wei Dynasty welcomed him with a warm-hearted courteous reception and specially set up a Buddhist Temple with carved stone shrine as a residence for him. Later, a well-off family in the city constructed a special house for him. In Taihe 17th year (493 CE), Emperor Xiaowen moved the capital to Luoyang and Fotuobatuo went along. As he preferred a quiet habitat in the forest and valleys, he had gone to Songshan Mountain repeatedly for solitude; Emperor Xiaowen then gave imperial instructions to set up a temple in Shaoshi Mountain for him to rest and live peacefully. The temple was located in the forests of Shaoshi Mountain, therefore, called as Shaolin. That was how Shaolin Temple was named. People within the country heard of this and came for advice in an endless stream. Later in this temple, he enlightened the two Śramanas, Hui Guang and Sen Chou, and enabled them to pursue Buddhist teachings.

(Ge Weijun)

DIGNAGA

Dignāga (Chenna or Yulong in Chinese) (about 440-520 CE) was an ancient Indian Buddhist logician-scholar. He was one of the founders of Buddhist Hetuvidyā school of philosophy.

Dignāga or Chenna was born in Andhra of South India or Simhavakta near Kānchi (currently known as Kanchipuram in Tamil Nadu). Belonging to Brahmin caste, he originally learnt Tirthika (the doctrine of Brahminism) but later turned to Hinayana and became a believer of Vatsiputriya. Finally, he became a student of Vasubandhu who was the founder of Yogacāra and learnt Mahayana. He was also once a student of an acharya and learnt mantras. He also went to Oóra (referring to present north Odisha region) for dhyāna. Many Tirthika vadin (followers) were impressed by his eloquence. He particularly gained fame after his successful debate with Nyāya, a Tirthika good at logical reasoning. Activities in Nālanda where he once stayed primarily focussed on preaching Abhidharmakośa-śāstra, Vijñaptimātratā and Hetuvidyā. His contributions to Buddhism during travels in south India mostly relates to the subduing Tirthika vadin and recovering so far uncultivated Buddhist Bodhimanda. Dignāga/Chenna deeply believed in morality and always followed dvādaśa-dhāta-guṇa such as only wearing tattered clothes, having a mean obtained from begging per day, living under the tree or near to abandoned graves etc. He finally passed away in a forest cave in Odra. Dignāga/Chenna belonged to Vijñānavada (namely Yogacāra) school. He was, however, different from Nanda (about 450-530 CE) who advocated the consciousness-only philosophy without selflessness, and maintained the consciousness-only philosophy with selflessness. The former established two concepts representing significance of different consciousness – division of seeing and division of characteristics. He believed that human beings’ consciousness would change under contemplation and show the division of seeing of cognitive subjects and the division of characteristics of the cognitive objects. The so-called cognition referred to learning from the latter by the former. The “division of seeing” related to conscious activities and was the real existence while the “division of characteristics” existed on the basis of cognition of the image of former. Thus, it was unreal. Dignāga/Chenna held the “division of seeing” was the AkAra with the “division of
characteristics”. It was real. He also proposed the “self-witnessing aspect” to affirm the result due to interactions between the above two. Thus, his theory was referred to as the consciousness-only philosophy with selflessness. This has been one of important theoretical sources of Chinese Dharma character school.

The greatest contribution of Dignāga/Chenna lies in Hetuvidyā. He was the founder of a new hetuvidyā school of philosophy and changed the original five-part syllogism into the three-part syllogism. The three-part syllogism, also known as modes of the syllogism, includes pratijñā (proposition), hetu (reason or premise) and udāhāraṇā (example). He classified upanaya (application) and nīgamaṇa (conclusion) of the five-part syllogism in ancient Hetuvidya into udāhāraṇā and pratijñā, respectively thus transforming the inductive reasoning of the three-part syllogism into the deductive reasoning of the original five-part syllogism. This characterised a forward leap in the history of logic in ancient India. The transformation not only deeply influenced the way of reasoning in each Buddhist school but also transcended the earlier limit that was used for discussion (explain means and principles with repeated questions) and was further applied to acknowledge and demonstrate truth. Thus it became a Buddhist epistemology, namely “Pramāṇa”. His theory about pramāṇa was dispersively embodied in his representative books on Hetuvidyā Theory, while the Pramāṇasamuccaya was able to reflect the system more completely. This book, in form of gāthā text and with the addition of his annotations was written with scattered theories he collected in his late years. The original manuscript of the book is non-existent. In the second year of Jingyun (711 CE), Tang Yijing translated it. However, it was lost after a short time and there are now two translated versions in Tibetan.

There are also other existing works of Dignāga/Chenna translated into Chinese, such as Deconvolution Theory (the same version with Hastavālapakaraṇā translated by Tang Yijing) translated by Paramārtha, the Theory of No Lovesickness (the same version with ālābhanaparākāśvīttī translated by Xuanzang), the Nyāya-dvāra-tarka-ṭṭāra (the same version with the title Nyāyamukha translated by Tang Yijing) translated by Xuanzang, Upadayaśrīpāramāṇapāradāra’s Samanyaparikṣa translated by Tang Yijing, and Prajñāpāramitāśāntijñānaḥ translated by Song Shihu etc.

Saṅkara-svāmin and Dharmapāla inherited the Hetuvidyā philosophy and the Consciousness-only Philosophy of Dignāga/Chenna respectively.

RATNAMATI

Ratnamati [Lenamoti] (between 5th and 6th centuries CE) was an Indian Buddhist monk and translator who came to China in Northern Wei Dynasty. He was also known as Baoyi in free translation.

According to volume I of Sequel to Biography of Eminent Monks, volume VI of The Kai-yuan Record of Buddhist Books and volume IX of Records of Three Treasures in the Past Dynasties, we know that Lenamoti was a native of Central India. He was knowledgeable, skilled in dhyana, various theories and dealing with daily routines. It is said that he could recite 100 million gatha scriptures. He came to Luoyang in the fifth year of Zhengshi of Emperor Xuanwu in the Northern Wei Dynasty (508 CE) and was ordered to translate 12 volumes of Daśabhūmika-sūtra-śāstra together with Bodhiruci, with Buddhhasanta orally repeating the translation and the emperor dictating it into the target language personally. He also translated one volume of Lotus Sutra Upatissa together with Monk Seng Lang, and four volumes of Ratnagotra-vibhāga Mahāyānottaratanastra-ṭṭāra in Zhaoxin residence. After he translated the Daśabhūmika-sūtra-śāstra together with Bodhiruci, they became alienated with each other due to some disagreement. Later, the disciple of Buddhhasanta Huiguang promoted this theory in southern Xiangzhou (present-day Yedu, Anyang, Henan), forming southern Xiangzhou School, while the disciple of Bodhiruci, Daochong promoted this theory in northern Xiangzhou, forming northern Xiangzhou school. According to the record of volume nine of Records of Three Treasures in the Past Dynasties, Lenamoti’s total translations are six books totalling 24 volumes. There is a myth about his death namely when he was delivering Avatamsaka Sutra, a man like a great lord arrived, holding a sceptre, saying that he was ordered by the Emperor of Heaven to invite him to preach the scriptures. Lenamoti told him that he would obey the order after finishing the preaching then he bid farewell to everyone with a smile and suddenly died, together with his four aids who were speaker, incense burner, caretaker and Sanskrit interpreter.

(Bodhiruci)

BODHIRUCI

Bodhiruci [Putiliuzhi] (unknown–277) was an eminent monk and translator from India during the Tang Dynasty. His name transliterated according to pronounced name was Jue’ai and paraphrased as Faxi. His original name was Dhammaruci (Damoliuzhi). But after he came to China, Empress Wu Zetian of the Tang Dynasty changed it to Putiliuzhi (Bodhiruci).

According to volume III of Biographies of Eminent Monks in Song Dynasty, Volume IX of Directory for
Buddhism in Kaiyuan Period, the preface of Maha Ratnakana Sutra and others, Putuliu Zhi was an Indian whose last name was Kasyapa. Belonging to a Brahmin family, he was more brilliant and charming than others from an early age. He became a monk and practiced Tirthika when he was 12. Taught by Parasara, Putuliu Zhi developed a good command over words, rhyme, grammar and samkhya philosophy very soon. He was also a master of Yin and Yang, calendar, geography, astronomy, conjuring, medical prescription etc. When he was 60, he was defeated by Mahayana Master Xuanzang in an argument. Putuliu Zhi then learned the contradiction of Tirthika and the complexity of Buddhism. After that he secluded himself into mountains, walked through the forests, begged for food and learned all kinds of scriptures and treatises from Yeshequsha. Five years later, he had studied almost all Buddhism scriptures and travelled across India and listened to the sutra chants of masters. Emperor Gaozong of Tang Dynasty. He had heard of his good reputation and sent envoys to invite him to China in 683 CE, the second year of Yongchun Period. In the second year of Changshou Period (693 CE) during the reign of Emperor Zhongzong of Tang Dynasty, he lived in Chongfu Temple in Chang’an and was commanded to translate the Maha Ratnakana Sutra. Later, he moved to the Northern Pavilion of the White Lotus Pond to continue his translation. This was an important sutra which Xuanzang regretted for not being able to translate owing to the lack of energy. Putuliu Zhi worked on its translation for seven years. In 713, the second year of Xiantian Period during the reign of Emperor Ruizong of Tang Dynasty, he finished the translation which included 120 volumes in total. He took the advantage of special types of collection in sutra, and tried his best to add into the old version. Only when the old version or the meaning lacked, did he translate by himself. As a result, near half of the whole sutra was added into the old version and a considerable part of the new translation was made according to the old version. In this translation work, Śramana Sizhong and the First Leader of east India, Yishelu, and other people translated the Sanskrit, Śramana Barqouduo from south India and Bodhidharma from north India reviewed the Sanskrit meaning, Śramana Lu Fang, Zongyi, Huijue wrote translation down, Shenzhuang, Fazang, Shenliang, Wuzhu, Huaidi and other people reviewed the translation, Xujian (mayor of Donghai Prefecture), Sujin (Secretary), Cuigu (Supervisor), Guo Yuanzhen (minister), Zhangyue (head of the secretariat), He Zhizhang (Doctor of Chamberlain for Ceremonials) and other people embellished the article and Lu Xiangxian (deputy officials of Central Secretariat), Wei Zhigu (privy counsellor) and other people were the supervisors. Almost all the people

![Buddha](image)

**Bodhiruci**

one volume of Mahayana Dorje Bun Bodhisattva’s Buddhism Practice and one volume of Mahayana Gaya Mountain Top Sutra during his stay in East Temple of Dazhou Period. And then, he translated one volume of Sutra of Life Protection Mantra, one volume of Sutra of Six Words Mantra, one volume of Amoghapā - akalpa-hṛdaya-dhāraṇā, three volumes of Secret Dharani Sutra by Shanzhu in Guangdabao Mansion etc. in Foshouji Temple. In 706 CE, the second year of Shenlong Period during the reign of Emperor Zhongzong of Tang Dynasty, he lived in Chongfu Temple in Chang’an and was commanded to translate the Maha Ratnakana Sutra. Later, he moved to the Northern Pavilion of the White Lotus Pond to continue his translation. This was an important sutra which Xuanzang regretted for not being able to translate owing to the lack of energy. Putuliu Zhi worked on its translation for seven years. In 713, the second year of Xiantian Period during the reign of Emperor Ruizong of Tang Dynasty, he finished the translation which included 120 volumes in total. He took the advantage of special types of collection in sutra, and tried his best to add into the old version. Only when the old version or the meaning lacked, did he translate by himself. As a result, near half of the whole sutra was added into the old version and a considerable part of the new translation was made according to the old version. In this translation work, Śramana Sizhong and the First Leader of east India, Yishelu, and other people translated the Sanskrit, Śramana Barqouduo from south India and Bodhidharma from north India reviewed the Sanskrit meaning, Śramana Lu Fang, Zongyi, Huijue wrote translation down, Shenzhuang, Fazang, Shenliang, Wuzhu, Huaidi and other people reviewed the translation, Xujian (mayor of Donghai Prefecture), Sujin (Secretary), Cuigu (Supervisor), Guo Yuanzhen (minister), Zhangyue (head of the secretariat), He Zhizhang (Doctor of Chamberlain for Ceremonials) and other people embellished the article and Lu Xiangxian (deputy officials of Central Secretariat), Wei Zhigu (privy counsellor) and other people were the supervisors. Almost all the people
involved into this translation progress were great masters of morality and all kinds of knowledge, and they were the best scholars of Buddhism and Confucianism. Upon finishing the translation of all of sutra, they completed the article and delivered it to the imperial ruler, the retired Emperor Ruizong who had abdicated his throne, written the preface and the title page of the sutra. Besides this, Putiliuzhi was also involved in the translation of Buddhavatamsaka Mahavaipulya Sutra of Shicha’s at Dabiankong Temple in the imperial palace in 695, the first year of Zhengsheng Period. In this progress, he read the Sanskrit version with Śramana Yijing. The translation was completed at Foshouji Temple in the October of 699 CE, the second year of Shengli Period. The translation version was in a total of 80 volumes. After finishing the translation of Maha Ratnakana Satra, Putiliuzhi quit the translation work, relaxed himself by practicing Zen and Alchemy, and read the sutras and took a walk from dawn to dusk. In 724 CE, the 12th year of Kaiyuan Period, he moved to Luoyang following the order of Emperor Xuanzong of Tang Dynasty. He lived in Changshou Temple. In September of the 15th year of Kaiyuan Period, he said that his life was close to the end, his body was weaker day by day and he would be gone eventually so there was no need of delay. Since then he stopped feeding and medicine, but he still looked same for the next 50 days. On the third day of November, he bathed in perfumed water all by himself and changed into new clothes; on fourth day, he put Sanskrit sutras on the top of his head, admired them one by one; on fifth day, he dismissed all his disciples and stayed in the clean room alone, lay on his right hand side and stopped his breathing. It’s said that he was 156 years old when he died. The Emperor was grieved for his death so much that he honoured him by the grant of title, “Great Man of Honglu” and the posthumous title of “Know-all Sanzang of Kaiyuan Period”. The funeral did not follow the custom in Western Regions but adopted the honour guards, streamers and canopies. The visitors were so many that the road was blocked. Everybody was in the deepest sorrow. A pagoda was built over his tomb in the North-west of Longmen, Luoyang in December, and commemorated by inscriptions on the rocks. According to Directory for Buddhism in Kaiyuan Period, Putiliuzhi had translated 53 books and 111 volumes.

(Ge Weijun)

Gautamaruci

Gautamaruci [Qutanliuzhi] (between 5th and 6th centuries CE) was an Indian Buddhist monk and translator who came to China in the Northern Wei Dynasty and one of the principal figures in the translation of Yogacara classic. He is also known as Gautamaprajñāruci or Zhixi in free translation.

According to volume I of Sequel to Biography of Eminent Monks and volume VI of The Kai-yuan Record of Buddhist Books, we know that he was a native of Banares (present-day Varanasi), India, belonging to Brahmin caste. During his boyhood, he had begun to learn Buddhist doctrines, with a deep understanding of the essence. He also had a great comprehension of various dialects. He came to Luoyang in the first year of Xiping reign (516 CE) of Emperor Xiaoming in the Northern Wei Dynasty and then moved to Yecheng (now it is in southwest of Linzhang County, Hebei province) along with resettling of capital by the Eastern Wei Dynasty. From the first year of Yuan Hsiang reign (538 CE) to the first year of Wu-ting reign (543 CE) of Emperor Xiaojing in the Eastern Wei Dynasty, he finished the translation of 70 volumes of Sutra of Stability in Contemplation of the True Law (Saddharma-smcty-upasthàna-śàtra), one volume of Nagarjuna’s The Ekashlok Shastra, one volume of Discourse on the Perfection of Consciousness-only (vijñaptimātratāsiddhi-śàstra) and two volumes of Madhyamaka–karika in Chin-hua Monastery, Ch’ang-ting Monastery and other places, and translated one volume of Vighrahavyavartani together with Vîmokṣaprajñā-ṛṣi. In addition, he also translated one volume of Golden King Doctrine, one volume of Amala Women Doctrine, two volumes of Vyasa Pariprccha and one volume of Amala Upasika Pariprccha. The Sanskrit translators are Tan Lin, Seng Fang, Li Xiyi and others. According to volume six of The Kai-yuan Record of Buddhist Books, he had translated 18 books totalling 92 volumes successively but part of them were lost. Because there were other contemporary Buddhist scriptures translators who shared the name “Ruci” such as Bodhiruci, and when marking the translator, the abbreviated form ‘Ruci’ was often used. Therefore, when Tang Daoxuan wrote the Sequel to Biography of Eminent Monks, the name was confusing.

(Ge Weijun)

Bodhidharma

Bodhidharma [Putidamo] (unknown-528 or 536 CE) was a monk coming to China from India. He was traditionally credited as the transmitter of Chinese Chan and was called as Damo in short which means dharma.

According to Continued Biographies of Eminent Monks and Ching-te Records of the Transmission of the Lamp etc. Bodhidharma was a south Indian and belonged to Brahmin caste (Persian Hu people according to History of Buddhist Monasteries in Luoyang). He was clever and wise since his childhood and his understanding was deep. He believed in Mahayana Buddhism and had a profound
knowledge of Chan. He came to Guangzhou by sea from India in the late Song of the Southern Dynasty (420–479 CE). Then he travelled to the north and crossed the border of the Northern Wei Dynasty. He disseminated the way of Chan in places where he wandered. It is said that he admired resplendent and magnificent buildings of Yongning Temple in Luoyang and claimed that he had never seen such a magnificent temple although he had travelled to many countries till the age of 150. Within a few days, he put his palms together and started continuously chanting “Namo”. He cultivated deep meditation for nine years in Shaolin Temple on Songshan Mountain and was called as “wall-gazing Brahmin”. Local people knew little about the way of Chan, slandered it inevitably but the two monks including Dao Yu and Hui Ke worshipped and served him carefully for four or five years. Damo was touched by their sincerity, imparted the true way and passed A Lankāvatara Sūtra to Hui Ke and claimed that it was suitable for the Chinese and people could go out of the world if they followed the sutra. The stories about his old age were different. It is said that he was poisoned to death and was buried on Xionger Mountain (present-day Yiyang, He’nan). There was another saying that Song Yun, the Buddhist envoy of the Northern Wei Dynasty saw Damo on Cong Ridge when he returned to the Western Regions. Damo walked lonely with a shoe in his hand and the story of Return to the West Carrying One Shoe was passed down.

The Chan School of Chinese Buddhism worships Damo as the founder. With the development of Chan School, Damo has gradually become a legendary character. His inheritance cannot be investigated. There was a saying in later generations that his teacher was Gunabhadra. The initial six generations of inheritance in China were Damo, Hui Ke, Seng Can, Dao Xin, Hong Ren and Hui Neng, according to the Chan monks in the Tang Dynasty. Damo’s way of Chan adopted the symbol of “a special transmission outside the scriptures and no dependence upon words and letters” and targeted at understanding the mind of Buddha as the ultimate objective of meditation. General Preface to the Collection of Discourses on Chan Tradition written by Zong Mi in the Tang Dynasty wrote: “Damo taught people to hold peaceful mind by wall-gazing, understating outside world stopped and internal world was peaceful, and mind can get the Way like a wall...” It can be seen that “wall-gazing” was the unique way of Chan instructed by Damo.

(Ge Weijun)

JNANAGUPTA
Jñānagupta [Shenajueduo] (523–600 CE or 527–604 CE) was an Indian monk and translator who came to China in the late Northern and Southern Dynasty. His name was paraphrased as Dezhi.

According to the volume II of Continuation of the Biographies of Eminent Monks, the volume VII of Catalogues of Kai Yuan Buddhist Books and other records, Shenajueduo was a man of Gandhara (present-day Peshawar and Rawalpindi area of Pakistan) in north India and belonged to Kshatriya caste. His father was the prime minister of the country and had brought up five sons, Shenajueduo was the youngest one. He had interest in Buddhism from an early age. His parents saw the unusual bearings on their son and allowed him to become a monk. Shenajueduo went to Dalin Temple in his country and followed Jñānayaśas who specially practiced Dhyana, Jñānabhadra who was proficient in Vinaya and other eminent monks as his guiders. At the age of 27, Shenajueduo was initiated into monkhood. Later he followed with his teachers in tours for developing and expanding Buddha Dharma. First they arrived in Kāpiśã which was located about 62
km to north of Kabul in present-day Afghanistan, then climbed over the Snowy Mountains (Hindu Kush mountains) and arrived in Yandan Country (established by Hephthalites, presently Faizabad in northern Afghanistan), Yutian Country (now Xinjiang Hotan), Tuguhun Country (now in the area of southern part of Gansu and Qinghai) then reached Shanzhou (district government was in Ledu of presents Qinghai). More than half of 10 monks who went together with Shenajueduo died, only four were left. In Wucheng years (559-560 CE) under the reign of Emperor Ming in Northern Zhou dynasty, Shenajueduo arrived in Chang’an and lived in Caotang Temple. Emperor Ming welcomed him with special courteous reception and often invited several monks to the palace backyard for discussing about Buddha Dharma together. He also built Shitennoji Temple for the convenient living of the monks and translating sutras there. Here Shenajueduo and others translated Avalokiteśvara-ekādaśamukha-dhāraṇi-sūtra and Golden rishi’s questions of Buddha Dharma etc. Soon Jiao Emperor Yu Wenjian went to Sichuan to take charge there, Shenajueduo went together under invitation. He lived in Longyuan Temple there and presided over the temples in Yizhou for three years. During this period, he completed the translation of Guanyin’s Ode of Buddha’s Words Sutra. In Jiande years (572 ~577 CE) under the reign of Emperor Wu of Northern Zhou Dynasty, the emperor carried out the policies of abolishing Buddhism and destroyed the sutras and Buddha statues, forced Śramanas to resume secular life and also made imperial instruction to summon Shenajueduo back to the capital, lured him with important title and high salaries, forced him to salute according to Confucian ceremony.

Shenajueduo refused to abide by and dared to face death for disobeying. Emperor Wu was moved by his firm faith and let him go. Then Shenajueduo went to the north, by passing Ganzhou (district government was in Zhangye of present Gansu) he arrived in the Turkish territory. His two teachers who went together with him passed away in succession, in loneliness, he met the 10 monks like Baoxian, Daoxui and others who had found and gained 260 sutras of Sanskrit version from the Western Regions, then they studied Dhyana and translated these sutras together. After the establishment of Sui Dynasty, Buddhism revived. Baoxian and the other monks returned to China first and reached the capital city of Chang’an in winter of Kaihuang first year (581 CE), they lived in Daikouzenji Temple. In Kaihuang fifth year, Tanyan and others, totally more than 30 Śramanas in Daikouzenji Temple faced difficulties in translating sutras. They reported to Emperor Wen of Sui Dynasty and requested to summon Shenajueduo back. When Shenajueduo returned to Luoyang with envoys he was met by Emperor Wen and welcomed with courteous reception. After he arrived in Chang’an he lived in Daikouzenji Temple and translated sutras there. The royal family attached great importance to the translation work and sent two Buddhist brothers, Gao Tiannu and Gao Heren, to interpret Sanskrit together, appointed 10 Bhadanta Sramanas including Sengxiu, Facan, Fajing and Huiyuan to select and determine the principles, monitor and manage the translation work and arranged śramanas Mingmu, Yanzong etc. to recheck the Sanskrit version, review the translation work and organise the literary contents. At this moment, Shenajueduo was already skilled in both Sanskrit and Chinese, his work of translating and writing the sutras down, was relatively easier. After Narendrayaśas passed away (589 CE), Shenajueduo became the sole authority. At that time, Dharmagupta, a Brahman monk, also participated in the translation work. Dharmagupta was well-learned, modest and gentle. He would suppress himself and praise others whenever there was anything. Shenajueduo’s reputation was higher than Dharmagupta. However, whenever Shenajueduo was uncertain about the subtle meaning of the sutra, he would still modestly consult Dharmagupta. In the end of Renshou period (601 ~604 CE) reigned by Emperor Wen of Sui dynasty, Shenajueduo was busy with worldly affairs and could not stay in the capital city, he had to go east-bound for Oumin. There he continued to preach Buddha Dharma with sincerity and brought much benefits to the local. Gentries and commoners, believers and ordinary non-believers all respected and admired him. Later Shenajueduo died in Oumin at the age of 78. It was also said that he died in Kaihuang 20th year (600 CE) of Emperor Wen. The later generations had very high evaluation on him and praised him “with pure and profound Buddha spirit, upright consciousness, boundless love for merits and virtues and never stopped pursuit for Buddha Dharma. As Shenajueduo could develop and expand Buddha
Dharma himself as an admired model thus he was deeply respected by the people. The sutras translated by Shenajueduo also includes seven volumes of Saddharma-puṇṇarākasātra (translated together with Dharmagupta), 60 volumes of Abhinīkramāśātra, 10 volumes of Agganna Sutta, 20 volumes of Dharmolkadhāraśātra, two volumes of Buddha’s Precious Enlightenment in Buddha’s Merit Wisdom Incredible Heights Sutra, five volumes of Mahavaipulya-mahasannipata-sūtra Virtue Protection Division, one volume of Amoghapā + adhāraśātra, 20 volumes of Mahābala-dhāraśātra, two volumes of Realization of Pure Mind Sutra, one volume of Entrance of dharmadhatu Body and Nature Sutra and so on. It was said there were a total number of 37 books and 176 volumes. Some say that his translation in total were 39 books and 192 volumes. The later generations praised his translation works providing “complete comprehension of doctrines and teachings with fluent text and meaning”. (Ge Weijun)

PRABHAKARMITRA
Prabhākaramitra [Bopo] (565-633 CE) is an Indian Buddhist and translator who came to China in the Tang Dynasty. His other names in transliteration were Boluopojia Luomiduoluo and in free translation Mingyou, Mingzhishi etc.

According to volume III of Continuation Biography of Eminent Monks, Prabhākaramitra was from central India, belonging to Kshatriya caste. When he was 10-years-old, he became a Buddhist and learned Buddhism from teachers. Before long, he would recite 1,00,000 gatha of Mahayana scriptures. After receiving full ordination, he learned Vinaya Pitaka and Vinīcita-karman and often took delight in meditation. Twelve years later, he went to Nalanda Monastery in Magadha to listen to the preachings of Yogacārabhūmi-sūtra by Śīlabhadra who was the abbot of the monastery. Since the theory contained Theravada, he recited 1,00,000 gatha of Theravada scriptures. As a scholar with thorough understanding of Buddhism and thoughts outside Buddhism, mastering Mahayana and Theravada, Prabhākaramitra’s contribution in teaching Buddha dharma was held in high esteem by his fellows and he was also given special treatment by kings and ministers of various countries. When he heard that barbarians in the north were foolhardy and had no etiquette, he and another 10 common people went northbound to Koka, receiving a warm welcome from the local Khan and Yabghu. In the ninth year of Wude of Emperor Tang Gaozu (626 CE), the king of Gaoping was sent there to meet him, who then reported about the meeting to the emperor. Later, Emperor Tang Gaozu gave the order to invite him. In December the same year, he followed the king of Gaoping to the capital Chang’an, and lived in Da Xing-shan Temple. Many talented persons came to visit him, and sought answers for the non- or mis-comprehension of Buddhism. For unclear sentences and meanings, he traced back their clues, described their similarities and differences, made a careful and detailed analysis and gave a clear explanation, making it very clear for the people. Later, Emperor Taizong of Tang heard of him and called him to talk about the theory of law. Prabhākaramitra answered correctly and the emperor presented him with more rewards. In March the third year of Zhenguan period in Tang Dynasty (629 CE), Emperor Taizong of Tang issued an imperial edict to ask him to translate scriptures in the translation workshop in Da Xing-shan Temple and ordered relevant governments to seek 19 knowledgeable and noble people who mastered three religions. Among them, Huicheng, Xuanmo, Huize, Huijing, Huiming and Falin held the position of checking whether Sanskrit Buddhist scriptures had made mistakes in translating into the target language and arranging sentence patterns, respectively. Minister Fang Xuanling and Du Zhenglun were responsible for checking the content and Xiao Jing for the over all monitoring. There are all kinds of scriptures. Prabhākaramitra translated 10 volumes of Ratnaketu-dhārami-sūtra, then he moved to Shengguang Temple and translated 15 volumes of Prajñāpradāpa + āstrakarika and 13 volumes of Mahāyāna-sārāśātra. After repeated consultation, copying and reading, he finished the translation in the winter of the sixth year of Zhenguan period in Tang Dynasty, and reported to the imperial court. Emperor Taizong of Tang ordered to write 10 copies of each new translation to circulate them at home and abroad. Because of Prabhākaramitra’s high reputation, many people were jealous of him. Although there were sensible persons such as Śramana Lingjìa defending him successfully yet his translation was still blocked by rumors. In the seventh year (633 CE) of Zhenguan
period in Tang Dynasty, he fell ill. He knew that he could not be cured and with his scattered clothes, he sat up to watch the Buddha. He died at the age of 69 in April in Shengguang Temple. His body was sent among the mountains for cremation. Śramaṇa Xuanmo cleared up his skeleton and held the funeral in Shengguang Temple. Over the mountains, crossing the rivers, with many hardships, Prabhākaramitra came to China to promote Buddhism. However, the translation of all Sanskrit scriptures he brought was not finished, bringing much regret to later generations.

(Ge Weijun)

SILBHADRA
Śilabhadra [Jiexian] (6th and 7th centuries CE) was a master of Yogacara school of Mahayana. His name in Chinese transliteration was Śilabhadra.

According to volume VIII of Records of the Western Regions of the Great Tang, Volume III of Biography of Tripiṭaka Dharma Master from Da C'i'en Temple and other records, Jiexian was from the royal family of Samataṇa in eastern India and was a Brahmín by caste. He was studious since childhood and behaved and conducted himself excellently. He travelled around to find and follow a great teacher. Only when he arrived at Nālanda and met Dharmapāla, he came to believe and understand Buddha Dharma. He accepted his guidance and became a monk. Under the guidance of Dharmapāla, he deeply studied doctrines of Yogācāra Viśīṇaṇavāda. At the same time, he also devotedly studied Hetuvidya, śabdavidya and other doctrines and gradually became popular. Later, a heretic master in south India with profound knowledge who could thoroughly understand and see clearly through deep and subtle points became jealous of Dharmapāla for his good reputation. He took great trouble to come and challenge him for a debate by beating drums. When Dharmapāla was about to go for the debate, Jiexian asked to go on his behalf and Dharmapāla consented. People undervalued him for his young age. However, Dharmapāla was confident about him. On the day of the debate, the young and the old from all places gathered to watch. The heretic master vigorously illustrated his intelligent views with all deep and subtle points, while Jiexian followed his arguments and refuted one by one. As a result the heretic master could not find any words to respond and retreated in humiliation. The king then rewarded the winner with land grants. Jiexian could not decline and built Sangharama there. Later, he succeeded Dharmapāla and became the head monk of Nālanda. Then he developed and expanded Cittamatra doctrines. According to Saūḍhinirmocanasaṅgraha, Yogācāra-bhūmi-śāstra and other sutras, Jiexian determined that Dharma consisted of three periods namely existence, emptiness and the middle path and concluded that the Dharmalaksana of Mahayana was the true nārārtha. This had completely clarified the Buddhist doctrines. Besides, he also proposed the “Five Distinctive Nature Theory” which divided the roots of all living beings into five categories.

When Xuanzang toured the west, Jiexian was already 106-years-old who was the Maha thera of Nalanda and was regarded by the people as Treasure of the Whole Dharma. Although Jiexian no longer gave lectures or taught disciples then, he specially lectured for Xuanzang regardless of his age on Abhidharma-nāyānasūtra-āṣṭra, Āryavācaṇapakaraṇa-āṣṭra, Prakaraṇāryavāca-āṣṭra, Abhidharma-kosa (that is Mahāyānabhidharma-samuccaya-vyākhyā), Prammāṇa-samuccaya, Madhyamikāāṣṭra, āata-āṣṭra and other sutras. Yogācāra-bhūmi-āṣṭra was taught three times in all and lasted for nine months. Xuanzang was the successor of Dharmalaksana in Vasubandhu faction. His inspiration and influence in the Buddhist ideology toward Xuanzang was extremely deep. After Xuanzang returned to China in Yonghui third year (652 CE) under the reign of Emperor Gaozong, he received a letter from Jñānaprabhā and Prajñānadeva and got to learn that Jiexian had passed away. In his reply, Xuanzang expressed his deep condolences and praised Jiexian’s contributions in the inheritance of Buddhist doctrines, and expressed his heartfelt gratitude for his teachings and guidance once given to him.

(Ge Weijun)

GUNAPRABHA
Gunaprabha [Gongdeguang], vinaya preacher of Indian Buddhism, one of two saints of Indian Two Saints and Six Solemn Men.

He was born in a Brahman family in Mosouluo in India, and learnt Buddhism doctrine when he was young. Taking complete precepts, he became a monk. He learnt Tripiṭaka from Vasubandhu (4th century CE). He mastered 18 sutras and could recite the whole of Vinaya scriptures. Holding Vinaya Hundred Thousand Songs as the reciting lessons, he diligently practiced Bodhi’s moral order based on hearing, thinking and cultivating. He could hold thousands of Dharanis, and won honours for the excellent achievements in eloquence, theurgy and Samadhi. He was a top master of law of goodness and was ordained as a Great Priest Achary and he was honoured as one of two saints. His great reputation spread all over the land.

After Gunaprabha returned to his hometown, he built temples and recruited 5,000 students, kept the law, protected the doctrine and cleaned the monks. He had many works such as Vinaya Miscellaneous (ie Law Basic Scripture of Law or Scripture of Law), Uposatha Scripture, Law Collections
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of Bhumi, Etiquette of Three Sacraments and Scripture of Law’s Self-annotation. These works are translated into Tibetan and are in Tripitaka. His representative work Basic Scripture of Law has become the basic sutra for Tibetan Buddhism’s precepts keeping and devotion.

(Deji zhuoma)

DHARMAGUPTA

Dharmagupta [Damojduo] (unknown-619 CE) was an Indian monk and translator who came to China in Sui Dynasty. His name paraphrased in Chinese meant “the Secret of Buddha Dharma” and “Treasure of Buddha Dharma”.

According to volume II of Continuation of the Biographies of Eminent Monks, volume VI of Catalogue of Buddhist Works in the Great Tang Dynasty and volume VII of Catalogue of Kaiyuan Buddhist Books, Damojduo was a man of Luoluo Country in south India and belonged to Kshatriya caste. His original surname was Vyâghra, meaning his last name was tiger. When Damojduo was young, he was already away from the worldly life and loved Buddha dharma. Though prevented by his parents, he shaved his head and became a monk at the age of 23 in a temple named Kumuda in Karnataka (paraphrasing as Erchu) in central India and was renamed as Secret of Buddha Dharma. At the age of 25, Damojduo took complete precepts and followed guidance of Buddhagupta, Na daduo, Puzhao and other masters to learn Dhyana and sutras of Mahayana and Hinayana. He had travelled far and wide to many places in various countries. He once met some merchants who dealt with business in north India and was told there was a big country named China in the east. At the beginning, Damojduo did not pay much attention to it. Later when he toured Kapiśā, a business and tourist centre (more than 60 km to north of Kabul in Afghanistan and neighbouring Hindu Kush mountains in north), the rumours about China became more common. Damojduo had then the idea of observing Chinese culture and spreading Buddhism there. Therefore he came over the snow mountain (Hindu Kush mountain) and went through places of Schaller (present-day Xinjiang Shule), Kucha (present-day Xinjiang Kuqa), Wuqi (ie Yanqi), Gaochang (present-day Turpan in Xinjiang), Yiwu (present-day Xinjiang Hami area) and so on. All the way Damojduo preached, he sometimes stayed in one place and then started the journey again. After many years of travelling, he finally arrived in Guazhou (near present-day Dunhuang). Some of the monks who accompanied him returned to where they came from, some died, only Damojduo himself arrived in Chinese territory. Shortly, Damojduo was invited by Emperor Wen of Sui Dynasty. He arrived in the capital city of Chang’an in October (Chinese calendar) of Kaihuang 10th year (590 CE) and lived in a famous temple with abundant supplies. Later, he moved to live in Daikouzenji Temple and participated in the translation work of Buddha sutras. Most of the classics he chanted were important ones and his interpretation of the subtle points about the sutras often could eliminate the believers’ doubts which had puzzled them for many years. As Damojduo strictly adhered to the precepts and principles, lived sedately with limited desires, was kind and charitable and treated everyone with the same amiable manner no matter noble or of lower grade, therefore, he was deeply respected and admired by people. Most of the sutras translated by him could start from the original meanings of the words, thus could be deeply studied for gaining their subtle meaning. And the translated Chinese versions were usually with proper and accurate philosophical connotations, keeping in context commonsense and fluency. In Renshou fourth year of Sui Emperor Wen (604 CE) Emperor Yang succeeded the throne. The following year, he moved the capital to Luoyang and in Daye second year (606 CE), Emperor Yang gave the imperial instructions to set up a sutra translation pavillion inside Shanglin Garden on the south bank of Luoshui. Damojduo and another translator, Jñānagupta, were invited to participate in the translation work in the pavilion. Damojduo's sutra translating career started from the middle of Kaihuang term of Emperor Wen (581-600 CE) until the end of Daye (605-617 CE) under the reign of Emperor Yang, a total of 28 years. He died in Wude second year of Tang Emperor Gaozu (619 CE). His translation sutras included 10 volumes of Agganna Sutta, 10 volumes of Mahāyāna-samparigraha-śāstra-bhāṣya (translated together with Xingju), one volume of Vajracchedikāprajñapramītā-sātra Bodhisattva chanting Samadhi, three volumes of Vajracchedik
DHARMAKIRTI

Dharmakirti [Facheng] (600-660 CE) was the theory teacher of Yogacara school of Indian Mahayana Buddhism and a scholar of Tibetan Buddhist Hetuviyda.

According to Taranatha’s The History of India Buddhism (rgya ar chos vbyung), he was born in Tri Ma La Ya in south India. When he was young, he learned all kinds of Brahmical knowledge as well as instructions in Dharma. He then he went to Nalanda Monastery (chos skyong) and became a monk there and studied the Buddhist “Consciousness-only” theory. Afterwards, he followed Dignaga’s disciple, Dbang Phyug Sde, to specially learn Pramanasarumcaya and became an expert in it. He made commentaries on Pramanasarumcaya and wrote tshad ma sde bdun (The Seven Theories of Hetuviyda), including gtan tshigs thigs pa (Hetutibhu), Vbrel Ba Rtags Pa, Rtyud Gshan Grub Pa, rtsod pvi rig pa (Arguing Dialectical Theory), tshad ma nmam vgral (Pramanavarttikaka), rang vgral (Self-interpretation), and tshad ma nmam nges (Pramananiniscaya). These have further contributed to the development of Dignaga’s tsema. Dharmakirti and his works are therefore highly praised and respected in Tibetan Buddhism.

(Kalsang gyal)

CANDRAKIRTI

Chandrakirti [Yuecheng] (600-670 CE) was a master of Prasangika madhyamaka, Indian Buddhism, main representative of Mahayana.

With Tibetan name of Lzabagragspa, he was born in a Brahman family in Samandala, India, and learned the pagan doctrine when he was young. He was initiated into a acolyte by Lzabagonpo Archarya in Temple Nalanda and became a monk and got the dharma name, Chandrakirti. He took complete precepts when he was old enough and learned doctrine of Sutravaya and Tantrism widely to win excellent achievement. Chandrakirti was a lazy and idle man according to others which made the other monks complain. They forced him to leave the temple. But only the Great Teacher Lzabagonpo Archarya realised that he was not an average monk and would get great achievement so he sent Nyima Grags Pa to accompany Chandrakirti to graze cows in the forest near the temple. Once Chandrakirti drew a cow and milked it on a stone tablet, demonstrated that he had the power of miracles and performed a legend of Draw a Cow and Milk. He also subdued a heathen, Guoma Rixia, and converted him to Buddhism. He prevailed against an Indian Turkey army and protected Temple Nalanda etc.

Chandrakirti then was invited by Lzabagonpo Archarya to serve as the First Lama in Temple Nalanda, interpreted and preached the scriptures for the disciples to develop and expand doctrines of Prasangika madhyamaka. He argued with the Great Pandita Candragomin about Rangtong and Shentong Yogacara for seven years and gained great reputation. He revealed the outcome of esoteric ideas of Nagarjuna, chose the second round Prajna methodology, understood the most profound doctrine, Madhyamapratipad in No phase dharma, and wrote Annotation about Madhyamapratipad, Illustrious Theory, Annotation about Guhyasamaja, Lamp Theory etc. His representative works Madhyamakavatara and Madhyamakavatara Self-annotation had great influence on the later generations and became one of the five important classics of temple education in Tibetan Buddhism. Madhyamapratipad 400 Interpretations, 60 Orthodox Interpretations, Madhyamapratipad Five Skandhas Theories and other eight books were translated into Tibetan by great Tibetan translators, Patshal and Gos Gorba Lha Tse and became proverbial among Tibetan Buddhists. Preacher Chandrakirti had built temples in southern India and promoted Buddhism. Finally he died in Mt. Manubhamga.

(Deji zhuoma)

DIVAKARA

Divākara (Dipohelu, 613-687 CE) was an Indian Buddhist monk who came to China in the Tang Dynasty. He was a translator whose name was paraphrased as Rizhao.

According to the records such as volume II of Biographies of Eminent Monks in Song Dynasty, volume IX of Directory for Buddhism in Kaiyuan Period and volume I of Maha-Vaipulya-Buddha-Avatamsaka-Sutra, Dipohelu/Divākara was from central India and belonged to a Brahmin family. He became a monk during his childhood and lived in...
Mahabodhi and Nalanda Temples. He was not only gentle but also handsome. He observed peaceful and quiet precepts and was good in studies. He had an excellent command over eight kinds of canons inclusive of sutras, rules, discussions and incantations as well as a wide grasp of the five fields of knowledge inclusive of declaration, bzo-rig-pa, medicine, Indian classical logic and dharma. He was, however, specially good at incantations.

Dipoheluoluo/ Divākara came to Chang’an during the reign of Emperor Gaozong of Tang Dynasty (649-683 CE). He was requested to translate the scriptures brought by him in the May of the fourth year of Fengyi Period (679 CE). According to the routine for Xuanzang, Emperor Gaozong of Tang Dynasty sent out the imperial decree in which Dipoheluoluo/ Divākara was arranged to sit in the side yard of a grand temple and engaged in the translation in East Taiyuan Temple (in Loyang, later known as Dafuxian Temple), West Taiyuan Temple (located in Chang’an, later known as West Chongfu Temple) and the Guangfu Temple in Xijing. Many respectable intellectuals were also invited to take part in the translation. Scriptures such as two volumes of Mahayana Sutra, one volume of Treatise on the Five Aggregates of Mahayana and one volume of Mahavatipula Buddhavatamsaka Sutra in Dharmadhatu were translated until the late Chuigong Period under the reign of Empress Wu Zetian in Tang Dynasty (685-688 CE). Śramana Zhantuo, Prajna Deva translated the original text, Huizhi reviewed Sanskrit, Daocheng, Bochen, Jiashang, Yuance, Lingbian, Mingxun and Huaidu reviewed the meanings and Sixuan and Fuli wrote down the dictated translation. Empress Wu Zetian wrote the preface and titled the scriptures initially. After completion of the work, Dipoheluoluo/ Divākara requested to resign in order to return home which was finally approved. Just before departure, he declared his death to his disciple and passed away without any illness on December 27th of the third year of Chuigong Period (687 CE) at the age of 75. Empress Wu Zetian mourned his death. According to imperial order, he was buried in the south side of Longmen Mountain in Luoyang, near Yishui River. Shortly after that a temple was established at the request of Prince Liang and named the Xiangshan Temple. Besides the above mentioned translated classical scriptures, there were some other classical scriptures which were translated by him. These included 12 volumes of Lalitavistara, two volumes of Covenant Mahayana Sutra, three volumes of Ghana-vyūha-sūtra, two volumes of Indestructible Hypothesis of Vajracchedikā-प्रैणाली पद्धतिः Sutra, one volume each of Mahayana 100 Auspicious Marks Sutra, the Buddhist Sermon on Merits of Building Tower, Mahayana Four-dhamma Sutra, Buddhist Sermon on Bodhisattva Practice for Four-dhamma Sutra, Mahayana Sutra of Universal Brightness, Mahayana Sutra of Universal Brightness Wordless Dharma-mukha, Sutra of Simhanada, Usnisa Vijaya Dharani Sutra, Usnisa Vijaya Dharani Sutra on Purifying Karma, Dharani of Buddhist Sermon on Seven Boundless Buddhas and Three Sorcery Sutra.

(Ge Weijun)

CUNDA

Cunda [Chuntuo] (about 621-767 CE) was an Indian monk who was at Nalanda Monastery before coming to China in about 760 or 761 CE in his 80s. He conducted activities in Chang’an, assisted in building Jinge Temple on Wutai Mountain and lived in Zhengguo Temple of Chang’an hereafter. He “looked as a child”, “talked loudly and behaved strongly” and was praised by people at that time. Li Yu, Emperor Daizong (reigned from 762-779 CE), respectfully summoned him and asked him about longevity and beatifying. He proposed the preservation of calmness and simplicity for health, and observed “tranquil mind led to longevity and desirelessness made body healthy”. He was greatly honoured by Emperor Daizong, which could be evidenced in entries in volume 29 of the Song Dynasty Collection of Biographies of Eminent Monks and volume 21 of Records of Morality and Justice.

(Xue Keqiao)

SUBHAKRASIMHA

Subhākarasimha [Shanwuwei] (637-735 CE) was an Indian Buddhist monk and translator who came to China in Tang Dynasty. He was one of the founders of Chinese Esoteric Buddhism. Together with Vajrabodhi and Amoghavajra, he was known as one of the “Three Major Buddhists of Kaiyuan”. His name in another Chinese translation was Jingzhizi and in transliteration Shupojieoluenghe or Shubojialuo.

According to volume II of Buddhist Biography in Song Dynasty, volume nine of The Kai-yuan Record
of Buddhist Books and Shanwuwei Biography Recorded in Emperor Xuanzong of Tang, Shanwuwei was the descendant of Amitodana who was the uncle of Sakyamuni, belonging to Kshatriya caste. His ancestors had moved to India, then to Oora (now in the north of Orissa) due to a natural calamity. Because of his supernatural temperament, good virtues and skills, at the age of 10, his father asked him to command armies. At the age of 13, his father died and he succeeded the throne under the posthumous edict. His brothers refused to accept so fought a battle for getting the throne. After putting down the riot, he became world-weary so gave way to the elder brother and determined to become a monk. He first came to South India to learn Lotus Sutra Samadhi and then travelled around various countries by merchant ships, cultivating himself in meditation and chanting sutras. Because he was very clever, he soon mastered five yana (Manusya-yana, Deva-yana, Shravaka-yana, Pratyeka-buddha-yana, Bodhisattva-yana) and three studies (sila, samadhi, prajna). He could make a thorough inquiry into the meditation and dharani. In addition, he was also good at artistic creation and well-versed in utensil-making. He came to Nalanda Monastery to learn from Samadhi master, Dharmagupta. His master taught him Dharianni Yoga Three Tantra, presided over Abhisheka for him and gave him the title of Tripitaka Dharma Master. During the period of living in Nalanda Monastery, he also travelled around to seek for the holy relic such as Kukkunapadagiri, Gdrakarna etc. Dharmagupta said he had predestined relationship with China, so he was ordered by his master to go to China for disseminating dharma. He first passed Kashmira, Udyana (Swat basin now in northern Pakistan) to arrive in the territory of Western Turks. Under the request of khan, he preached Mahavairocana-abhisambodi-vkurvita adhisthana-vaipulya-sutra. Then he continued to travel to the east with camels carrying Buddhist sutras, reached Luxizhou (governance seat is located in Gaochang now. Gaochang is an ancient city in the southeast of Turpan) and Yumen, at that time, Tang envoy awaited the arrival of him. In the fourth year of Kaiyuan Period in Tang Dynasty (716 CE), he arrived in Chang'an, received the courtesy and respect of Emperor Xuanzong of Tang. He was ordered to live in the south courtyard of Xingfu Temple and later moved to Ximing Temple. In the fourth year of Kaiyuan Period, he was ordered to translate the scriptures in Bodhi courtyard of Ximing Temple. Shanwuwei invited the monks to participate in translation. He first translated Akasagarbha Asking for Promoting Buddhaharma with Śramana Xida interpreting, Asanga writing and organising sentences. The emperor spoke highly of the translation and then ordered to put Sanskrit scriptures he brought in the imperial palace. Previously, Śramana Wuxing had come to India for the scriptures, but unfortunately, he died in northern India. Palm-leaf scriptures he obtained were brought back by his fellow travellers and were stored in Huayan Temple of the capital. Shanwuwei and Chan master Yixing headed for the temple and chose many important scriptures without translation. In the 12th year of Kaiyuan Period, he followed Emperor Xuanzong of Tang to Luoyang and was ordered to translate Vairocana Sutra in Fuxian Temple with Śramana Baoyue interpreting, Yixing writing, simplifying and sorting. Because the scriptures had 100,000 gatha, only the important points were translated, getting seven volumes of Mahavairocana-abhisambodi-vkurvita adhisthana-vaipulya-sutra. Later generations gave the evaluation of ‘literary grace and essence account for a half, harmonic and interesting’. Then he translated three volumes of Suvaha-paripcccha and three volumes of usiddhikara-mahatantrasadhanopayaika-paikala. In addition to the translation of Buddhist scriptures, he also wrote one volume of Tripitaka Abstract of Shanwuwei - records of discussing Buddha dhamma between him and Dadejingxian master from Huishan Temple in Songshan Mountain which told about the precepts, repentance and tantra. And he wrote 20 volumes of Vairocana Abhisambuddha Sutra Commentaries. It was the records of explanation for Mahavairocana-abhisambodi-vkurvita adhisthana-vaipulya-sutra made by Shanwuwei under people’s requests and written by Yixing with a wide range of content, fluent writing style and complete explanation of original scriptures. Shanwuwei liked quietness and contemplation. He would advise and encourage beginners patiently. His disciples said that his figure was like a lotus flower and his words were like dew. In 20th year of Kaiyuan Period (732 CE), he wanted to return home but the Emperor Xuanzong of Tang gave him awards and urged him to stay. On October 7 in 23rd year, he died at the age of 99 with feet together and lying on the right side. It was said that his body would not decay due to the nurture of samadhi and prajna. In October of the
28th year of Kaiyuan Period, he was buried inside Guanghua Temple in Xishan Mountain of Longmen. In the first year of Qianyuan Period of Emperor Suzong of Tang (758 CE), the monument was built for him beside the temple with his disciple, Li Hua, compiling the Inscription Preface of Shanwuwei, with Sramana Jiecheng lettering, and Hengxiu writing the inscription. Li Hua also compiled one volume of Shanwuwei Biography Recorded in Emperor Xuanzong of Tang.

(ATIGUPTA)

Atigupta [Wujigao] (c. 7th century) was an Indian Buddhist monk and translator who came to China in Tang Dynasty. His transliterated name was Adiguduo.

According to volume VIII of The Kai-yuan Record of Buddhist Books, volume two of Buddhist Biography in Song Dynasty, and Dharani Sutra Translation Prologue, Wujigao was from Central India, with unknown family background. When he was young, being super intelligent, he yearned for Buddhism. He had travelled across India to seek masters and was willing to take advice from them. In learning, he made a thorough investigation into Mahayana and in behaviour, he reached the highest state in practicing Buddhism. He also knew five classes of knowledge (science of language, science of logic, science of medicine, science of fine arts and crafts and science of spirituality), and best understood Tripitaka (Sutras, Vinaya and Abhidharma). He devoted himself to promoting Buddhism and extricating all living creatures and he travelled around, without returning to homeland. In January of the third year of Yonghui of Emperor Gaozong of Tang (652 CE), he came to Chang’an from Western India carrying Buddhist scriptures and the emperor granted to live in Ci’en Temple. In March, 16 Sramana including Dachengcong and 12 government dignitaries including Duke Li Shiji and Duke Yuchi Jingde invited him to build Dharani preaching altar in Buddha courtyard of Huiri Temple. It was said that there were strange events happening repeatedly on the day of finishing the building of altar which surprised everyone. Under the request of Sramana Xuankai to translate the scriptures, in March of the fourth year of Yonghui, he began to translate the important contents in Dorje Bodhimanda Sutra with Xuankai writing. The translation was finished in April of the fifth year of Yonghui, with one category of 12 volumes, named Sutra of the Great Assembly of Dharani. Because Wujigao was often called into the palace for conducting dharma events, being very busy, the translation was not rechecked. At that time, masters Ananda-mokkha and Kasyapa from Mahabodhi Temple in Central India translated Natural Law of Virtues so it was incorporated into Volume X of Sutra of Assembly of Dharani without other versions.

(JNANAPRABHA)

Jñānaprabhā [Zhiguang] (c. 7th century CE), was an eminent monk in central India who once studied together with Xuanzang in Nalanda. There was also exchange of letters between the two.

According to the volume VII of Biography of Tripitaka Dharma Master from Da Ci’en Temple of Tang Dynasty and other records, Zhiguang was a man from Magadha in central India. He was very learned and well-informed and had comprehensive training and knowledge of Mahayana, Hinayana, Four Vedas and pañcavidyā. He was deeply respected and admired by scholars across India. When Xuanzang toured in India, Zhiguang was in Nālanda. They became close friends as classmates. At that time Zhiguang was the most important disciple of Śīlabhadra, head monk of the temple. After Xuanzang returned to China, Zhiguang and Master Prajñānadeva of the same temple could not forget their deep old friendship. Later, when Master Fazhang planned to visit China in Yonghui third year under the reign of Emperor Gaozong, they took this opportunity to write a letter together and entrusted it to Master Fazhang to deliver to Xuanzang. They also sent two duans (the unit used in Tang Dynasty, one duan equalled to around 1,800 cm) of fine cloth as gift. In the letter they saluted Xuanzang as Mokṣācārya (meaning the master of relief/ liberation) with all admiring and praising words, expressed deep heartfelt feelings and wished Xuanzang great health and peace with their best regards. At the same time, they also promised to send through monks any original sutras required by Xuanzang. When master Fazhang took his leave for returning to India, Xuanzang replied Zhiguang and Prajñānadeva in separate letters and reported to the emperor by copying the contents of the letters. In his letter of reply to Zhiguang, besides expressing his deep thoughts toward their friends after a long separation, Xuanzang also expressed deep condolences on the death of Master Śīlabhadra. He fully praised Śīlabhadra’s significant contribution for the inheritance of the profound principles of Buddha-dharma and expressed his heartfelt gratitude for his teaching and guiding. Xuanzang knew Zhiguang had been the successor of head monk in Nālanda so he also raised expectations for his friend and hoped Zhiguang would continue to carry forward Śīlabhadra’s Buddhist enterprise. In addition, he also reported in details about the progress of his own translation of Buddhist scriptures and praised the present emperor’s merit was like Dharmaṇāja
who supported with prefaces to the newly translated Buddhist scriptures. The translated scriptures could, therefore, not only be spread within the country but also be followed and learned by the neighboring countries. Xuanzang also added several sutras' names as suggested by Zhiguang and Prajñānadeva. These Sanskrit classics had lost when he crossed the Xindu River (now Indian River) on the way back to China. He hoped to get these classics one day in the future so as to perfect his translation enterprise.

(Ge Weijun)

PRAJÑANADEVA

Prajñānadeva [Huitian] (7th century) was an Indian Buddhist monk from Central India. He had studied together with Tang Xuanzang in Nalanda Monastery and exchanged letters later.

According to the seventh volume of Datang Da Ci'en Temple Tripitaka Master Biography, Huitian is Buddhist from Mahabodhi Temple in Central India. When Xuanzang visited India, he stayed at Nalanda Monastery and was one of the most important disciples of monastery abbot, Silabhadrā. Huitian has a good knowledge of various theories of 18 schools of Theravada Buddhism and was good at teaching and education which was favoured by people at that time. Xuanzang often exchanged notes with him. But because of his failure to carefully read vaipulya, or Mahayana Scriptures, he was criticised for his prejudice. In Kanyakubja Buddhist Assembly called by Śilāditya, he also lost to Xuanzang in the argument. Feeling ashamed, he showed his admiration to Xuanzang. After Xuanzang returned home, he and Jñānaprabhā in the same monastery could not forget their old friendship. Later, when Fachang Buddhist visited China in the third year of Yonghui of Emperor Gaozong of Tang, 650-655, he translated one volume of Thousand-hand and Thousand-eye Guan-yin Bodhisattva Maha Karuna Dharani Mantra and Contemplative Secret Dharani. But the title of the sūtra was only “translated by Indian Śramana Zunfa in Tang Dynasty” without mentioning any specific time of production. It is speculated that the translation might be finished during Yonghui period and Xianqing period (656-660 CE). Since then, there was not any record about Zunfa. It is said that by reciting a mantra could gain 15 kinds of wholesome birth and avoid suffering 15 kinds of wicked death.

(Ge Weijun)

BHAGAVADDHARMA

Bhagavaddhārma [Zunfa] (c. 7th century CE) was an Indian Buddhist monk and translator who came to China in Tang Dynasty. His name in transliteration was Qiefandamo.

According to volume II of Buddhist Biography in Song Dynasty, Zunfa was from west India. His wish was to preach Buddhism to all living creatures during his life. So he travelled a long distance to China and devoted himself to the translation of Buddhist scriptures. During Yonghui Period of the Emperor Gaozong of Tang, 650-655, he translated one volume of Thousand-hand and Thousand-eye Guan-yin Bodhisattva Maha Karuna Dharani Mantra and Contemplative Secret Dharani. But the title of the sūtra was only “translated by Indian Śramana Zunfa in Tang Dynasty” without mentioning any specific time of production. It is speculated that the translation might be finished during Yonghui period and Xianqing period (656-660 CE). Since then, there was not any record about Zunfa. It is said that by reciting a mantra could gain 15 kinds of wholesome birth and avoid suffering 15 kinds of wicked death.

(Ge Weijun)

NATI

Nati Sanzang [Punaudaya](c. 7th century CE) was an Indian Buddhist and translator who came to China in Tang Dynasty and whose full name was Puóyodaya in free translation rendered as Fusheng.

According to volume IV of Continuation Biography of Eminent Monks, volume IX of The Kai-yuan Record of Buddhist Books etc. Nati was from central India (northern India in other records). When he was young, he received guidance from a famous teacher and became enlightened and, hence he was engaged in the promotion of Buddhism with great zeal. He was curious in nature, had extensive interests and travelled around many countries to increase his knowledge. He once went to the Lanka Mountain in southeast area of Simhaladvipa (present-day Sri Lanka). Because he had a good knowledge of phonology, morphology and exegetics, he did not face a language barrier anywhere. He begged for alms and promoted the doctrine. Also, he was once summoned by Bactria (Tukhara in general, now in northern Afghanistan, local government is located in Balkh, the west of Mazer-e-Sharif) to serve as a scribe, working in the imperial library. Later, he knew that Mahayana scriptures prevailed over China hence, he carried more than 500 palm-leaf

(Cultural Contacts)
scripts of Mahayana, Theravada and Tripitaka, with more than 1,500 works in total and went east. He arrived in the capital, Chang’an, in the sixth year of Yonghui of Emperor Gaozong of Tang (655 CE) and lived in Da Ci'en Temple. At that time, Xuanzang, who was highly reputed, was responsible for the translation of Buddhist scriptures who was highly reputed, so Nati was only in an auxiliary role and his ability could not be put to good use. Later, Emperor Gaozong of Tang fell ill in the first year of Xianqing (656 CE) and because Nati knew different medicines, he was ordered to search for them in Kunlun countries (present-day Con Dao Islands in South China Sea). The kings in South China Sea worshipped him, built a temple for him and invited him to preach with an offer for widespread promotion. In the third year of Longshuo (663 CE), he returned to Chang’an and wanted to study and translate the Sanskrit scriptures he brought, but they had been taken by Xuanzang. Without them, he only translated one volume of *Shizi Zhuang yan Wang pusa qing wen jing*, one volume of *Vimalabhūmi Sumedha Buddhadharma Sutra*, and one volume of *Azhanazhi Mantra Sutra*, with interpretation by Śramaṇa Huize from Chanlin Temple, sentence patterns arrangement and preface writing by Śramaṇa Daoxuan from Fengde Temple. In the same year, Chenla (present-day Cambodia) that had once accepted his enlightenment hoped that he could come to his country and then sent the domestic masters to Chang’an. They lied that they found good medicine in their country and Nati who was the only one who knew about medicines had to go there personally. So the imperial court let him go and he never returned. There were people coming to China from Balkh with words what Nati learned was from Nagarjuna School and because Nati knew different medicines, he was ordered to search for them in Kunlun countries (present-day Con Dao Islands in South China Sea). The kings in South China Sea worshipped him, built a temple for him and invited him to preach with an offer for widespread promotion. In the third year of Longshuo (663 CE), he returned to Chang’an and wanted to study and translate the Sanskrit scriptures he brought, but they had been taken by Xuanzang. Without them, he only translated one volume of *Shizi Zhuang yan Wang pusa qing wen jing*, one volume of *Vimalabhūmi Sumedha Buddhadharma Sutra*, and one volume of *Azhanazhi Mantra Sutra*, with interpretation by Śramaṇa Huize from Chanlin Temple, sentence patterns arrangement and preface writing by Śramaṇa Daoxuan from Fengde Temple. In the same year, Chenla (present-day Cambodia) that had once accepted his enlightenment hoped that he could come to his country and then sent the domestic masters to Chang’an. They lied that they found good medicine in their country and Nati who was the only one who knew about medicines had to go there personally. So the imperial court let him go and he never returned. There were people coming to China from Balkh with words what Nati learned was from Nagarjuna School which was different from Xuanzang’s theory. Nati mastered the five categories of codes of Theravada and veda and had written more than 40 volumes of *Mahayana Moral Behaviour Theory*, but for lack of time, they could not be translated, and have now been lost. The description of Nati’s life and career recorded in Buddhist biography has always been controversial. His original name is Puōyodaya but what is known to us is Nati which is one example. But the arguments made them more doubtful and more information are need to correct his profile.

(Buddhatrata

**BUDDHATRATA**

Buddhatrata [Fotuoduoluo] was an Indian monk and translator who came to China in Tang Dynasty. His name, Buddhatrata, was paraphrased as “Juejiu”. According to volume II of *Biographies of Eminent Monks in Song Dynasty* and volume IX of *Directory for Buddhism in Kaiyuan Period*, and volume XXXIX of *General Record of Buddhas* etc, Buddhatrata was born in Kashmir, Uttarapatha, and came a long way to China with *pattra* [palm] leaves scriptures for his aspiration to spread Buddhism in China. He lived in Baiyin Temple and engaged himself in translation. He once translated one volume of *Mahāvaipulya pūrṇabuddhasūtra prassanārtha sūtra*. No date of translation was mentioned. But, according to General Record of Buddhhas, this sutra was translated in 655 CE, the sixth year of Yonghui Period during the reign of Emperor Gaozong of Tang Dynasty. The later generations commented that the annotation of time was not necessarily a must, it was enough to sincerely respect the Buddha, work to spread Buddhism and indoctrinate people with its main principles, strictly distinguishing between true and false and pass the essence of scriptures. No one has yet any knowledge of other traces and places of his destinations. The *sutra* he translated was a common classic of Chan/ Zen Buddhism with a large amount of exegesis by later generations such as the four volumes of *Brief Exegesis for Mahāvaipulya pūrṇabuddhasūtra prassanārtha sūtra* compiled by Zongmi, Chan/ Zen master in Caotang Temple during Dahe Period (827-835 CE) under the reign of Emperor Wenzong of Tang Dynasty.

*(Ge Weijun)*

**VAJRABODHI**

Vajrabodhi [Jingangzhi] (671–741 CE) was an Indian Buddhist monk and translator who came to China in Tang Dynasty. He was one of the founders of Chinese Esoteric Buddhism together with Subhakarasimha and Amoghavajra and all were called “Three Major Buddhists of Kaiyuan”. His name in transliteration was Bariluoputi and is regarded as Dorje Tripitaka. According to volume I of *Buddhist Biography in Song Dynasty*, volume nine of *The Kai-yuan Record of Buddhist Books*, volume XIV of *New Buddhism List in Zhenyuan Period* and volume seven of *Immortal Buddhist Biography*, Jingangzhi was from Ma-la-ya in southern India and was Brahmin by caste (in some other records, he is referred to as the prince from central India belonging to Kshatriya caste). His father was proficient in *panca-vidya* and was the state Buddhist monk of Kanci (present-day Kanchipuram in Tamil Nadu). When Jingangzhi was very young, he could recite 10,000 sentences every day and he would never forget what he saw and said. When he was 10, he became a monk of Nālanda Monastery (in other record: when he was 16, he was enlightened with Buddhism and followed the teacher to Nālanda Monastery in central India). He was engaged in the statement theory of meditation and wisdom study. At the age of 20, he received full ordination. He had even gone
At the age of 31, he came to southern India again and learned Yogācārabhūmiśāstra, Vijñaptimātratāsiddhi-śāstra (present-day south border of Nepal) to learn Theravada law as well as Śataśāstra, Dvādaśamukhaśāstra. At the age of 28, he went to Kapilavastu and others. Śataśāstra, Dvādaśamukhaśāstra

From then on, he often followed the emperor to Luoyang and Chang'an. Wherever he arrived, he lead his eight common disciples to Simhaladvipa and stayed there for a month. And half-a-year later, he went to the Lankā King Temple to make obeisance to Buddha's tooth. And half-a-year later, he went to the Lankā Mountain in the southeast of the country to worship Buddha relics. Soon after returning to Ma-la-ya in southern India, he planned to promote Buddhism in China. The king asked him to bring the local products, treasures and a large number of pattra-leaf scriptures of Mahāprajñāpāramitāsūtra. He first came to Simhaldvipa and stayed there for a month at the request of King Shilishiluo. He then followed Persian merchants to sail across the sea and reached Śrīvijaya (present-day Sumatra) within one month. But due to wind direction, which was unfavourable for travel, he stayed there for five months. The subsequent travel was also more dangerous. He finally reached Guangzhou in about three years. In the eighth year of Kaiyuan of Emperor Xuanzong of Tang Dynasty (743 CE) in his memory. In the first year of Yongtai of Emperor Xuanzong of Tang (743 CE) in his memory. In the first year of Yongtai of Emperor Xuanzong of Tang (765 CE), under the submission of Amoghavajra, the emperor gave Jingangzhi another title of “Kaifu Yitong Sansi” and built a pagoda in Xigang of Fengxian Temple in Longmen in February of the second year of Tianbao of Emperor Xuanzong of Tang (743 CE) in his memory. In the first year of Yongtai of Emperor Xuanzong of Tang (743 CE) in his memory. In the first year of Yongtai of Emperor Xuanzong of Tang (765 CE), under the submission of Amoghavajra, the emperor gave Jingangzhi another title of “Kaifu Yitong Sansi”. And in the third year of Dali (768 CE), Emperor Daizong of Tang personally wrote the inscription for the pagoda plaque on the request of Amoghavajra. Most translations of Jingangzhi were related to Esoteric Buddhist scriptures and sadhana with existing translations spanning up to 23 categories and 29 volumes in total.

(Buddhāpala) BuddhaPala [Fotuoboli] (7th century CE) was an Indian Buddhist monk and translator who came to China during Tang Dynasty. His name in free translation was Juehu. According to volume II of Buddhist Biography in Song Dynasty, volume II of Guangqingliang-Zhuan,
volume IX of *The Kai-yuan Record of Buddhist Books*, Fotuoboli was from Kashmir in Central India. He devoted himself to Buddhism and travelled all over India to seek holy relics. When he heard that Manjusri Bodhisattva lived in Qingliang Mountain, (ie Wutai Mountain in Shanxi Province), he travelled long distance to visit him. He reached Wutai Mountain in the first year of Yifeng of Emperor Gaozong of Tang (676 CE). It is said that he reached the top of Siyang Mountain and looked at the magnificent scenery and made obeisance to the mountain. An old man then suddenly turned up and greeted him in an Indian language. Knowing that Fotuoboli had come here to learn rituals, the old man told him that all living creatures here were grievously sinful, even homeless people violated the commandments, and they all needed Shurangama Mantra to help them remove their sins. Only making a journey to the west for the scriptures and handing it down to generations could benefit all living creatures. So Fotuoboli followed the old man’s direction and returned to India for the scriptures. He then returned to Chang’an in the first year of Hongdao (683 CE) and related his intention to Emperor Gaozong of Tang. So the emperor ordered the official, Du Xingyi, and Indian monk Divakara to translate the scriptures. Fotuoboli was awarded 3,000 rolls of silk after the translation was finished and the scriptures were stored in the palace. Fotuoboli expressed that he brought the scriptures from a long distance to circulate it and help people. Regardless of treasures and fame, he made a request to the emperor to circulate the scriptures among the people. The emperor was impressed by his sincerity and gave the scriptures back to him. Then he translated the Sanskrit again with monk Shunzhen (in Ximing Temple) who was familiar with Sanskrit. The translation was called Usnisa Vijaya Dharani Sutra. After his wish came true, he carried the original Sanskrit version to Wutai Mountain again and was not heard of after that. The *sutra* was practised by believers in Tantrism from morning to night and people could pass their virtues to the dead by reciting it, which was efficacious. The scriptures were translated nine times but the translation of Fotuoboli was the most popular. 

**SIMHARASHMI**

Simharaśmi [Shiziguang] (c. 7th century CE), a scholar monk at Nālandā in central India, once debated with Xuanzang on Buddhist doctrines.

According to the fourth volume of *Continuation of the Biographies of Eminent Monks*, the fourth volume of *Biography of Tripiṭaka Dharma Master from Da Ci'en Temple of Tang Dynasty* and other records, after Xuanzang arrived at Nālandā, he offered lectures on *Mahāyāna-saūparigraha-sāstra* and *On Consciousness-only Choice* on the orders of Master Śilabhadra. At that time, eminent monk, Shiziguang, had already offered lectures on *Madhyamikaśāstra* of Nāgārjuna and Śataśāstra of Deva and refuted Yogācāra theory with the viewpoints of Madhyamika Mula of Nāgārjuna. Xuanzang was proficient with the two theories of Madhāyamikaśāstra and Śataśāstra, and knew very well about Yogācāra theory as well. He believed that the ancient saints set up doctrines at their own will. Thus, different theories would not violate and hinder each other. If the descendents could not digest the meaning, it was because of the existence of errors in the process of inheritance, other than problems with the theories themselves. Believing Simharaśmi’s viewpoints were biased, Xuanzang went to discuss and debate with him for several times. Most of the time, the latter could not answer. The result was Simharaśmi’s disciples gradually left him and turned to follow Xuanzang. To illustrate the two theories were originally not violating and hindering each other; Xuanzang compiled 3,000 odes in the book of *On Combination of Doctrines* and offered these books to Śilabhadra and the public, which won good reputation. From then on, this book became a teaching material for the learners inside the temple. Simharaśmi felt ashamed and left for Bodhi Temple as a refuge. To revenge for the former’s humiliation, he sent a classmate from eastern India to debate with Xuanzang. However when the classmate arrived, he was scared and did not launch any debate. Thus, Xuanzang’s prestige was further improved.

**JNANACANDRA**

Jñānacandra [Zhiyue] (c. 7th century CE) is one of the 10 masters of consciousness-only school of ancient India. His name in Chinese transliteration is Ruonazhandaluou. According to volume IX of Xuanzang’s *Great Tang Records on the Western Regions*, and volume one of Kuiji’s *Records of Cittamatra*, Jñānacandra, Jinamitra (transliteration is Pishishamiduouluuo) and Jinaputra (transliteration is Chennafoduoluuo) are the three major disciples of Dharmapala Bodhisattva who is the abbot of Nalanda Monastery. Dharmapala is the major master of consciousness-only school. Jñanacandra has high reputation and is famous for his “elegant manner, transcendental knowledge, extraordinary wisdom and agile style”. He has even written comments for Vasubandhu's Vijñānamātrasiiddhi-triüati-÷śāstra-kārikā which unfortunately is extinct now.

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MANICINTA
Manicinta [Baosiwei] (c. 7th-8th century CE) was an Indian Buddhist and translator who came to China in Tang Dynasty. His name in Chinese transliteration was Anizhenna.

According to volume III of Buddhist Biography in Song Dynasty, volume IX of The Kai-yuan Record of Buddhist Books, Manicinta was from Kashmir in northern India, belonging to Kshatriya caste. He became a monk when he was a child and became engaged in meditation and chanting sutras, and specialised in precepts of Buddhist scriptures after receiving full ordination. He had remarkable comprehension ability. He not only learned two truths doctrine of true meaning and common meaning but was also good at astrology, mantra etc. He took up moralising all living creatures as his own duty, without attachment to his homeland. In the second year of Changshou of Wuzhou period (693 CE), he came to Luoyang and lived in Tiangong Temple under the order of Empress Wu Zetian. At first, he translated the scriptures at Foshouji Temple, Tiangong Temple and Fuxian Temple and by the second year of Shenlong of the Emperor Zhongzong of Tang (706 CE), he successively finished the translation of seven scriptures including Sutra of Realizing People’s Wishes with Bodhisattva’s Benevolence. In April of the first year of Taiji of the Tang Emperor Ruizong (712 CE), Zhang Qixian, the attendant of the prince presented the finished copy of the translation to the imperial court.

In June the same year, the Emperor ordered Minister of Rituals Duke Jinguo, Xue Ji and Right Attendant Seigneur Gaoping, Xu Yanbo to make detailed examination and then incorporate it into the scriptures list. Since then, Manicinta was no longer engaged in translation but devoted himself to the worship of Buddha and sutras chanting and did more good deeds by giving all his belongings to others. Later, he built a temple imitating the shape of a temple in India and named it Tianzhu Temple where he and his disciples lived together. In the ninth year of Kaiyuan of the Tang Emperor Xuanzong (721 CE), he died in this temple, at the age of more than a 100 years. In addition to three volumes of the above Sutra of Realising People’s Wishes with Bodhisattva’s Benevolence, his presently existing translations include: Buddha Speaks the Sutra on the Merits of Bathing the Buddha, Buddha Speaks the Sutra on the Merits of Prayer Beads, The Sutra of the Great One Syllable Dharani in Dharma Ending Age, Avalokiteshvara Aniruddha Mani Dharani Sutra, Avalokiteshvara Aniruddha Mani Wheel Dharani Chanting Methods, Buddha Speaks Dharani Incantation of the Protectress Who Grants Great Freedom, Manjusri’s Fundamental One-Syllable Dharani from the Mahāvaipulya-bodhisattvapitaka and Fighting between Narayana and Asurindaka, with each having one volume.

(PR Weijun)

PRAMITI
Pramiti [Jiliang] (7th-8th century CE), was an Indian monk and translator of Buddhist sutras who came to China in Tang Dynasty. His name in Chinese was transliterated as Banlamidi as it is pronounced.

According to volume II of Biographies of Eminent Monks in Song Dynasty and volume XIV of New Directory for Buddhism in Zhenyuan Period, Jiliang was a native of central India and had good
knowledge of Buddhism. His lifelong dream was to travel and beg for alms, follow destiny and help all living creatures. Later, he headed to Guangzhou and lived in Zhizhi Bodhimanda. In May 705 CE, the first year of Shenlong reign of Tang Emperor Zhongzong, he recited from the abhiseka classic sutras a volume named Shurangama Sutra of Samantabhadra Revising the Behaviours of All Bodhisattva which was translated into 10 volumes.

Śramana Mijiashuo from Udyana (Swat River basin in the north of present-day Pakistan), was the interpreter, the disciple of Bodhisattva precepts, Fangrong was the translator and Śramana Huaidi from Nanlou Temple in Luofu Mountain (present-day Huizhou) reviewed it. The king of his country got angry because of his distribution of sutras without authorisation and sent envoys to catch him. As a result, Jiliang went back by boat.

(Ge Weijun)

**AMOGHAVAJRA**

Amoghaavajra [Bukongjingang] (705-774 CE), was an Indian Buddhist monk and famous translator who came to China in Tang Dynasty. He was also one of the founders of Chinese Esoteric Buddhism. He was called 'Three Major Kaiyuan Buddhists' together with Subhakarasimha and Vajrabodhi. He was called Amogha for short with transliteration of name as Amuqubazheluo.

According to volume I of *Buddhist Biography in Song Dynasty*, volume 40 and 41 of *Buddhism Historiography*, volume eight of *New Buddhism List in Zhenyuan Period and Biography of Bukongjingang Sansang*, Bukongjingang was from northern Indian (in other record: from Simhaldvipa, present-day Sri Lanka), belonging to Brahmin caste. When he was young, he yearned to adopt Buddhism. After his father died, he followed his uncle to Luoyang and became a disciple of Vajrabodhi at the age of 15. [in another record: in the sixth year of Kaiyuan of Emperor Xuanzong of Tang (718 CE), he became a Buddhist monk and travelled to Yavadvipa, ie Java and Sumatra in Indonesia or only the Java island, learned from Vajrabodhi then followed him to Luoyang]. Due to his great intelligence, he could master the Sanskrit Siddham and statement theory in not more than 10 days. Vajrabodhi was surprised and made him learn Bodhisattva Precepts. In the 12th year of Kaiyuan (724 CE) he received full ordination in Guangfu Temple in Luoyang, learning precepts, many Sanskrit and Chinese scriptures. Finally, he attended his teacher and often accompanied him to the emperor to Chang’an and Luoyang. Because he could understand all scriptures and was familiar with foreign languages, Vajrabodhi often involved him in translation. He requested to learn five sutras of Esoteric Buddhism (*Mahāvairocanasūtra, Vajrasekhara Sutra, Susiddhikara-mahātantrarāja-sādhanopāyika-pātala, Vajrasekharavimāna-sarvasaṃghayogayogasūtra* and *Sutra abridged for Recitation or Budhi Sutra*) and three guhya (*kāya-guhya, vāg-guhya and mano-guhya*). Three years later, Vajrabodhi still did not teach him so he intended to return to India to study them. Reportedly, Vajrabodhi dreamed that Buddha Harupa in Buddhist temple travelled to the east, so he talked to Bukongjingang, and knew that he wanted to return to India for Buddhist learning which was related to what he dreamed. Finally, Vajrabodhi passed on both five sutras and three guhya to him. In Vajrabodhi’s later years, he intended to return home and in July of the 29th year of Kaiyuan (741 CE) with the consent of Emperor Xuanzong of Tang, Bukongjingang followed Vajrabodhi to home. In August, Vajrabodhi died of a disease in Guangfu Temple of Luoyang. After the burial of his teacher, he left for Guangzhou. With 37 monks including his disciples, Hanguang and Huibian, attending upon, Bukongjingang carried the state credentials to continue his return trip by sea. In less than a year, he reached Simhaldvipa where the king greeted him with courtesy and during the seven days of Bukongjingang’s living in the palace, the king served him with fragrant water in golden pot for his bath. Later, Bukongjingang moved to Asgiri Mahanayake and learned the 18 Acquisition Vajrasekhara Yoga Sutra and Vairocana Great Mercy Garbha means from Samantabhadra and Acharya (mentor), and made Hanguang and Huibian accept the abhiseca of five sutras. Since then, Bukongjingang had no fixed teachers and widely sought for the treasures and various scriptures and theories, with more than 500 categories. After travelling across India, he returned to Chang’an in the fifth year of Tianbao of Emperor Xuanzong of Tang (746 CE). He gave the abhiseca rite for Emperor Xuanzong of Tang, and lived in Jingyings Temple to be engaged in the translation. Because his
praying for the rain and stopping the wind by magic were efficacious, the emperor conferred him the title of Jñānagarbha. In the eighth year of Tianbao, he returned home again but stopped in Namhae because of his illness. Before long, Hexi-Khrom Ge Shuhan submitted statement to the emperor for asking him to go to Helong (Hexi and Longyou) and received permission. Bukongjingang was ordered by the emperor to head for Wuwei. He reached there in the 13th year of Tianbao and lived in Kaiyuan Temple for the translation of scriptures. Ge Shuhan and his subordinates all accepted abhiseca. In the 15th year of Tianbao (756 CE), he was ordered to return to the capital, living in Da Xing-shan Temple. He built the altar and conducted the abhiseca. Soon Anshi’s rebellion took place; Bukongjingang was trapped in Chang’an but still secretly sent people to greet the new successor, Emperor Suzong of Tang, in exile to show his allegiance. After recovering Chang’an and Luoyang, Emperor Suzong of Tang returned to the capital. During Qianyuan Period (758-759 CE), Bukongjingang was called into the palace. He built Bodhimanda and conducted homa (Agnicayana) and called the emperor as Cakravartiraja. After Emperor Daizong of Tang succeeded the throne, Bukongjingang received better treatment and translated three volumes of Mahayana Secret Sublime Sutra, one volume of The Sutra of Prajñā-pāramitā for the Benevolent King Spoken by Dharani with preface written personally by the Emperor. In November of the first year of Yongtai of Tang Emperor Zhongzong (765 CE), the emperor conferred him another title of ‘Master of Tripitaka’. As early as Tianbao Period of the Tang Emperor Xuanzong (742-756 CE), Bukongjingang requested the emperor to widely search for Sanskrit scriptures saved in ancient times to conduct the amendment, bookbinding and collation and to translate still untranslated scriptures. Up to the sixth year of Dali of Tang Emperor Daizong (771 CE), he collected 77 categories and 120 volumes above. By the time of the Emperor’s birthday in October, he offered them to the Emperor and received congratulations. The Emperor ordered to list them all. In Bukongjingang’s later years, he also sent his disciple, Hanguang, to build Jinge Temple and Yuhua Temple in Wutai Mountain and made the request to arrange 21 monks in every temple for five temples including Jinge Temple. He made them the centre of focus for development of Esoteric Buddhism in future. In June of the ninth year of Dali, Bukongjingang fell ill. He knew he would die soon so he wrote a statement to the Emperor for departure. Emperor Daizong of Tang gave the medicine as the medicine as his condolence and added the title of Kaifeng Yitong Sansi named Duke of Suguo. On 15th, he bathed with fragrant water, sat quietly for meditation and soon died, at the age of 70 years. On July 6th, he was cremated and hundreds of Sarira [relics] were collected. They were put in Da Xing-shan Temple. According to another legend, his parietal bone was non-ignitable with sarira in it. The imperial court conferred him the honour of Sikong, and posthumous title of Da Bian Zhong Guang Zhi (in other record: Da Bian Guang Zhong Zhi) Sanzang. In the second year of Jianzhong (781 CE), Emperor Dezong of Tang allowed Huilang, the disciple of Bukongjingang, to set up a monument in Da Xing-shan Temple for him.

Bukongjingang’s translations were in wide ranges, covering both Ordinary and Esoteric Buddhism such as three volumes of Manjusri Bodhisattva Buddha Land’s Solemn Merits And Virtues Sutra, one volume of Maitreya Saying Mahayana pratitya-samutpanna, one volume of Tathagataagarbha-sutra, one volume of Buddha Telling Law and Political Comment to Youtian King and three volumes of Sarva-Tathagata-Tattva-Samgraha-Sutra. The total number of his translations was different in different literatures such as 77 categories and 101 volumes, 77 categories and 120 volumes, 77 categories and 130 volumes, 110 categories and 143 volumes etc. During 17 years after the return of Tang Emperor Suzongg to the capital, Bukongjingang received the worship of all. He widely translated the Buddhist scriptures, disseminated dharma and conducted moralisation. According to Zhao Qian’s Biography of Amoghavajra Sanzang, during more than 40 years of abhisheka, Bukongjingang made tens of thousands of people become Buddhist believers and about 2,000 people were ordained to bhikshu precepts. So he was a precept master of a generation. In Chinese Esoteric Buddhism, Bukongjingang is the second progenitor after the original progenitor, Vajrabodhi, and the third progenitor was Huilang.

(Ge Weijun)

**SANTIRAKSITA**

Śāntiraksita [Jihu] (about 725~788 CE)

He was a great Buddhist monk of ancient India and the founder of discipline transmission and inheritance
Cultural Contacts

Śāntirakṣita was born in Bengal region, was the son of the local famous King Trisong Deutsen, received excellent education in his childhood, was largely interested in Buddhism in his youth and entrusted himself to Master Jnanagarbha in Nalanda after adopting monastic life. Soon he became an enlightened Buddhist monk. He pursued Madhyamika thoughts in Mahayana Buddhism, became an abhidhammika of Svatantrika Madhyamika through instruction of great masters and his hard work and won great reputation in the Indian Buddhism circle at that time.

He was an abbot of Nalanda, made great achievements in Madhyamika thoughts, and was honoured as “three oriental Madhyamika masters” with Ye shes snying po and Kamalasila. They wrote books on Madhyamika thoughts, for example, Ye shes snying po's *Differentiation of the Two Truths*, Śāntirakṣita's *Adornment of the Middle Way* and Kamalasila's *Madhyamaka-aaloka*. Śāntirakṣita's *Buddhist Thoughts* inherited from Bhavaviveka, was based on Svabhavata thought of the ultimate reality, adopted some concepts of Yogacara school and established a school named Yogacara Madhyamika. Its methodology of Madhyamika and interpretation on two truths differ from Chandrakirti and it is similar to the thoughts of Bhavaviveka and is subject to *Svatantrika* rather than *Prasangika*. In fact, Śāntirakṣita was the founder of Yogachara Madhyamika and secured a place in the history Indian Buddhism.

Khri srong ldevu btsan (742~797 CE), the king of Tubo, invited Śāntirakṣita to spread dharma and hold ordination ceremony, establish monk organisations and promote Mahayana thoughts in Madhyamika Buddhism in the 8th century CE. At first, Śāntirakṣita preached fundamental doctrines including 10 virtues, 18 realms and 12 nidanas, persuaded Tubo people to believe in Buddhism with the doctrine proving “impermanence” of life and “non-self” of all dharmas, but he didn’t obtain expected effects and even was resisted by many Tubo people strongly. He left Tubo and returned to the country four months later. When he came to Tubo the second time, he drew lessons from the failure of preaching dharma at the first time, he didn’t preach Buddhist doctrines but established Bsam yas dgon with Master Padmasambhava, cut off hair of seven Tubo people and received them as monks who were called as “the seven enlightened monks” and set up Tubo monk organisation.

“The seven enlightened monks” were fully-ordained monk who received their ordination according to Sarvastivada doctrines of Indian Buddhism and monk delegation which was composed of 20 Sarvastivada monks were invited from India to present the ordination ceremony and the specification and process conformed to requirements of orthodox Buddhist rules.

Śāntirakṣita attached importance to translation works of Buddhist Vinayak such as *Mula-sarvastivada-vinaya*, *Vinaya-vibhanga*, *Part One of Vinaya*, *Events from the Mula-Sar-vastivada-Vinaya*, *Four Vinayas*, *Part One of Four Vinayas*, *the Fundamentals of Pravrajana*, *Fundamental Vinaya of Vinaya Sutra*, *Four Vinayas*, *the Fundamentals of Fast Affairs*, *Vinayas for Monks and Nuns* etc. He personally convened translators to translate main Tibetan Buddhist codes in person. Śāntirakṣita paid great attention to translation of exoteric cults and dogmas of entire Buddhism, and 10,000 Gathas, Maîtreya Sutra, Sada Prarudita Sutra, Lankavatara Sutra, Treasure Source Sutra, Flower Adornment Sutra and Parinirvana Sutra were translated under his leadership.

He organised Sutra Translation Institution of Bsam yas dgon to translate sutras, instructed pratimoksa vows in *Rnam Dag Khrima Khang Gling* and Bodhisattva vows in Vow Institution of Tushita and preached his work named *Adornment of the Middle Way* (dbu mavi rgyan) and Kamalasila’s *Madhyamaka-aaloka* and established the authority of Madhyamika thoughts in exoteric Buddhism in Tubo. Hereafter, *Svatantrika Madhyamika* in Mahayana Buddhism of Master and his disciple Abhidhammika Kamalasila, were promoted mainly in Tubo’s Buddhism.
Śāntirakṣīta was the founder of discipline transmission and inheritance of Tibetan Buddhism and Madhyamika thoughts and was honoured as “three Buddhas” with King Trisong Deutsen and Master Padmasambhava in Tubo and secured a high position in Tibetan Buddhism, especially in Ningmapa sect.

(PraJNa)

PRAJNA
Ban Ruo or Prajña (Bore, 734—?) was an Indian monk and sutra translator who came to China during Tang Dynasty. The name, Ban Ruo, can otherwise be called Ban Le Ruo which is a transliteration of Prajña (Bore, 734~?). Ban Ruo or Prajña (Bore, 734~?) was an Indian monk and sutra translator who came to China during Tang Dynasty. The name, Ban Ruo, can otherwise be called Ban Le Ruo which is a transliteration of Prajña (Bore, 734~?).

According to volume III of Song Gao seng zhuang (Biographies of Eminent Song Monks), volume I of Da Tang zhen yuan xu kai yi jiao lu (New Directory for Buddhism Directory in Kaiyuan Period), volume XVII of Zhen yuan xin ding yi jiao mu lu (New Directory for Buddhism in Zhenyuan Period of Tang Dynasty for Buddhism), volume I of Da Tang zhen yuan xu kai yi jiao lu (Continued Book in Zhenyuan Period of Tang Dynasty for Buddhism Directory in Kaiyuan Period), volume XVII of Zhen yuan xin ding yi jiao mu lu (New Directory for Buddhism in Zhenyuan Period), and the preface of Dacheng li qu liu pi luo mi duo jing (The Mahāyāna Sutra on the Way to Six Pāramitās) etc., Ban Ruo (Prajñā) was born in Kapiśa (present-day Begram, 60 km north of Kabul, Afghanistan or in present-day Kashmir) in Uttarapatha and named Gautama. Clever and bright since childhood, he became a Buddhist at the age of seven and an adherent of the Great Virtuous Master Tiao Fuzun. He was able to soon memorise four 100,000 Nikaya sutras and 20,000 Abhidhamma sutras. At the age of 14, he went to Kashmir with his master to study Ju She Lun (Sarvastivāda) and A pi da mo da pi po sha lun (Abhidharmakosa Sastra and Abhidhamma Mahāvibhasa) for seven years and completed study of all the percepts by the age of 20. Then he came to Nalanda Monastery in Central India at the age of 23. Becoming a disciple of the three great masters - namely Zhihu, Jinyou and Zhiyou - he studied Mahayana texts, Cheng wei zhi lun (Cittamatra), pu jia shi di lun (Discourse on the Stages of Yogic Practice (Yogācārabhumi Śastra), Bian Zhong bian lun (Treatise on Discriminating the Middle and the Extremes (Madhyantavibhaga Bhāṣya) and Jin Gang jin (Diamond Sutra) as well as linguistics, logic, medical science etc. After that, he toured holy lands like “two groves and eight pagodas” for about 18 years, before he came to the Wuchuang (or Wutuwang) Temple in south India to learn yoga from Dharmakirti and accept the five mantras on top of the abhisheka altar. Later, on his way to China by sea in hope of spreading Buddhism, just when Guangzhou was in sight, his ship was blown back by fierce wind to the state of Shizi (present-day Sri Lanka). He had to set out again after arranging for finances and food and repairing the ship. Upon approaching China, the ship was, however, caught up in a storm another time, leading to the loss of materials carried and Sanskrit sutras. It is said that the lost sutras were found magically in the bamboo tubes buried under the white sand after landing in Guangzhou half-a-month later. In 782 CE, the third year of Jianzhong Period during the reign of Emperor Dezong of Tang (782 CE), they arrived in Chang’an. In 786 CE, the second year of Zhenyuan Period during the reign of Emperor Dezong, Ban Ruo completed the translation of seven volumes of Dacheng li qu liu bo luo mi duo jing (The Mahāyāna Sutra on the Way to Six Pāramitās) together with Jingjing, a Persian monk in Daqin (in Roman Empire) Temple. While Ban Ruo was not adept in Chinese language and Jingjing did not have a good understanding of Sanskrit and principles of Buddhism, there were therefore many errors in the translated text. The translated version was finally not circulated. In the fourth year of Zhenyuan Period, an official, Wang Xiqian, was requested to retranslate the sutra with expert monks in Ximing Temple. During the process, Ban Ruo read Sanskrit text, Śramaṇa Liyan of Guangzhai Temple translated from Sanskrit, Śramaṇa Yuanzhao of Ximing Temple wrote the translated text, Śramaṇa Daoye of Zisheng Temple and Śramaṇa Liangxiu in Ximing Temple embellished the translated text, and Śramaṇa Yingzhen of Cien Temple, Śramaṇa Chaowu of Liquan Temple, Śramaṇa Daouan of Guangzhai Temple and Śramaṇa Biankong of Ximing Temple reviewed the meaning. The translation of 10 volumes was completed in mid-October of the year and submitted after correction in November. The emperor repeatedly expressed his appreciation for their work and rewarded them with 100 rolls of silk and winter clothes. In February of the fifth year of Zhenyuan Period, Da hua yan zheng she wen fo na luo yan li jing (Hua-yen Senior Asking Buddha Nyryana on Power Sutra) was translated. In July of the sixth year, Ban Ruo was awarded by Emperor Dezong the title of “Tripitaka Ban Ruo” as well as a purple cassock at the age of 57; later at the request of Great Master Zhirou of the Qianfu Temple, he translated one volume of Ban ruo bo luo mi duo xin jing (Prajña Paramita Heart Sutra). He was sent as an envoy to Kashmir by an imperial order before a detailed
review of the translation. In April of the eighth year, he returned to Chang’an and went on a pilgrimage to Mount Wutai in the 10th year of Zhenyuan. In June of the 12th year, he was requested to interpret Da fang kuang fo hua yan jing (Buddhavatamsaka Mahavaipulya Sutra) in Chongfu Temple and completed 40 volumes of translated sutra i.e. the so-called Forty Avatamsaka Sutra, in February of the 14th year. Later, eight volumes of Da cheng ben sheng xin di guan jing (Mahayana Sutra of Mind Ground Contemplation), three volumes of Zhu fo jing jie she zhen shi jing (Sutra on the Fact of Buddha Realm) and one volume of Fo shuo zao ta yan ming gong de jing (Sermon on Life Extension Merits by Building Tower) as well as 10 volumes of Shou hu guo jie zhu tuo luo ni jing (Dharani Sutra of Guarding Country Land Lord) together with Munishili. Ban Ruo died at an unknown age in Luoyang and was buried in west Longmen Mountain.

(Ge Weijun)

BODHIRUCI

Bodhiruci [Putiliuizhi] (5th and 6th centuries CE) was an Indian Buddhist monk and translator who came to China in Northern Wei Dynasty. He was also one of the earliest translators of Yogacara classic. He is also known as Daoxi or Juexi in free translation.

According to volume one of sequel to Biography of Eminent Monks, volume six of The Kai-yuan Record of Buddhist Books, and volume nine of Records of Three Treasures in the Past Dynasties, we know that Putiliuizhi was a native of northern India. He mastered incantation and Buddhism Tripitaka, and devoted himself to promoting Buddhism. He came from Luoyang over Congling (known Pamirs in modern times) in the early years of Yongping (508-511) in Northern Wei Dynasty. Emperor Xuanwu hosted a courteous reception for him and arranged for him to live in Yongning Monastery Pagoda, provided him with food and drink, clothes, bedding and medicine, and invited him to take charge of the translation of Buddhist Scriptures. Later, he moved to Yecheng (now it is in the southwest of Linzhang County, Hebei province) along with the resetting of the capital by Eastern Wei Dynasty. In nearly 30 years from the first year of Yongping (538 CE) to Tianping Period of Emperor Xiaojing reign (534-537 CE) in Eastern Wei Dynesty, he translated one volume of Vajracchedikāprajñā-apāramitā-sātra, 10 volumes of Bodhisattva-gocarapāya-viśaya-vikurvaṇā-nirdeśa + a, 12 volumes of Study of Buddha’s Name Preached by Buddha Sutra, 10 volumes of Lākṣaṇavatāra-sātra, five volumes of Saūdhinirmocana-sātra, six volumes of Dharmasaṅgiti-sātra, three volumes of Vajracchedikā prajñā-apāramitopadesa, 12 volumes of Daśabhūmikā-sūtra-sāstra, four volumes of Mahāratanakūta sātra, nine volumes of Maitreya Pariprachchā sūtra, one volume of Akanāra-ataka, one volume of Dvadasa-anga-pratītya-samutpada and others. Among them, Daśabhūmi vyākhyaṇa was translated together with Buddhist Ratnamati (known as Baoyi in free translation) from Central India and interpreted by Buddhist Buddhaśānta (known as Jueding in free translation) from southern India for four years. Emperor Xuanwu asked the believer Li Kuo to write All Buddhist Scriptures List. Li Kuo said there were tens of thousands of Buddhist scriptures in Sanskrit version in Putiliuizhi’s room, with translation papers spreading everywhere. The total translations under Li Kuo’s statistics are 39 books totalling 127 volumes while the records in the Kai-yuan Record of Buddhist Books are 30 books totalling 101 volumes.

(Ge Weijun)

KAMALASILA

Kamalasila [Lianhuajie] (740—795 CE) was a great Buddhist monk of ancient India and the founder in the first propagation of doctrines of Tibetan Buddhism.

He was the favourite disciple of Master Śāntirakshita and a very bright student-monk of Nalanda. He followed the concepts of Yogacara Madhyamika and made remarks on Compendium of Reality for Śāntirakshita’s Compendium of Reality, make Dbu ma snang ba for Adornment of the Middle Way and remarks on Nyāyabindu for Dharmakīrti’s Nyāyabindu, and notes for Salistamba Sutra and Heart Sutra. He wrote Practice Order. His works were passed down in Sanskrit version and Tibetan translation version.

Tubo King Trisong Deutsen invited Kamalasila to propagate Buddhism in Tubo in the 8th century CE, and he participated in grand debate contest held in Bsam yas dgon ie controversy of immediate enlightenment versus gradual enlightenment between Chinese and Indian monks, which was called as Lhasa Dharma Dispute. The debate had large-scale and high specifications. It was presided by King of Tubo in person and over 100 monks from the two parties
participated in it. Mahayana, the Chinese monk of Great Vehicle, promoted immediate enlightenment on the debate and believed that Buddhists can become Buddhas without long-term practice if they can get rid of all misleading thoughts (false ideas). Kamalasila, the representative of Indian monk, supported gradual enlightenment and thought that Buddhists can reach the realm of correct wisdom or non-discriminating wisdom. Kamalasila won the debate and he was respected by Tubo King Trisong Deutsen and Buddhist circle. They supported Buddhist concepts of Master Śāntirakshita and Abhidhammika Kamalaśila as the main thoughts of Tubo Buddhism which had profound influences on development of Madhyamika thoughts in exoteric Buddhism in the later period.

(Kalsang gyal)

**SARIVARMA**

Sarivarma [Sheliyemo] (c. 8th century CE) was a member of Indian diplomatic corps in Tang Dynasty, a monk and the provider of original Sanskrit version of significant sutras.

According to the volume III of *Biographies of Eminent Monks in Song Dynasty* and volume XVII of *New Directory for Buddhism in Zhenyuan Period* etc., Tripitaka Sarivarma was born in Kashmir. He came to Chang'an under the leadership of Master Sa-po-yuang-an in 750 the ninth year of Tianbao Period during the reign of Emperor Xuanzong of Tang Dynasty with an application for diplomatic exchange. Next year, Zhang Taoguang, the official envoy, was sent by the government to lead a diplomatic corps of 40 people to Kashmir. Wukong, who had not become a monk at that time, was among them. They passed through Anxi (northwest of present-day Gansu Province) and states of Western Regions and arrived in Gandhara, the eastern capital of Kashmir in the 12th year of Tianbao Period. Wukong, however, fell sick and had to be detained locally upon accomplishing the mission. He swore to become a monk in case of recovery. Later, he kept his promise and became a disciple of Sarivarma. In 757 CE, the second year of Zhide Period during the reign of Emperor Suzong of Tang Dynasty, he took complete percepts and made years of tour thereafter in India. When he decided to return to Chinesia, Sarivarma made his consent after several requests and awarded him in person the *Daśabhūmī-śūtra, Sutra of Buddhist Sermon on Dedication* and *Sutra of Buddhist Sermon on Ten Powers* as well as a Buddha’s tooth relic. On his way back to Chinesia, Wukong passed through Qiuci (present-day Kuqa of Sinkiang) and lived in Lianhua Temple. It was when Tripitaka Master Wutitixiyu (otherwise translated as Wuttitchanyu), who was adept at interpretation was requested by Wukong to translate one volume of the *Sutra of Buddhist Sermon on 10 Powers*; later when Wukong arrived in Beiting (the reined location being present-day Pochengzi in north of Jimusar of Sinkiang), he cooperated with Tripikata Saladharma (name being paraphrased as Śīla-dhamma) in Khotan (present-day Khotan of Sinkiang) to translate one volume of *Daśabhūmī-śūtra* at the invitation of Yang Xigu (a military governor) and Dazhen (Śramana of Longxing Temple), during which Saladharma was the interpreter and Wukong reviewed Sanskrit text and language. The translated sutras were compiled into the *New Directory for Buddhism in Zhenyuan Period* according to the imperial order in 799 CE, the 15th year of Zhenyuan Period.

(Ge Weijun)

**PADMA**

Padma [Lianhua] (c. 8th century CE) was an Indian Buddhist monk who came to China in Tang Dynasty. He made a great contribution to the introduction of *Buddhavatamsaka-mahavai pul yasutra* into China.

According to volume III of *Buddhist Biography in Song Dynasty*, volume 17 of *New Buddhism List in Zhenyuan Period*, Lianhua was from central India, and came to China in the first year of Xingyuan in Tang Dynasty (784 CE). He called on Emperor
Dezong of Tang to ask for casting a bell for India. Emperor Dezong of Tang ordered Governor of Guangzhou Dushi Khrom Li Fu to cast a metal bell and then sent it to Jindui Temple in southern India. Lianhua installed that in a location at Vairocana Tower. Later, he requested others to send the Sanskrit original of *Buddhāvataúsaka-mahā-vaipulya-sātra* to China by sea, and also enclosed a letter saying stories such as Sudhana visiting 55 saints which were contained in the *sutra* and were handwritten by King of Udra (now in north Odisha) in the southern India for presentation to the Chinese emperor. These scriptures reached China in November of the 11th year of Zhenyuan Period of Tang Dynasty (795 CE). In June the next year, Emperor Dezong of Tang ordered to set up a translation workshop in Chongfu Temple in Chang’an for the translation of scriptures, with monk Prajna from Kashmir reading Sanskrit, Guangji from Tiangong Temple in Luoyang interpreting, Yuanzhao from Zhengjie Temple in Chengdu refining, Datong from Qianfu Temple checking the meaning, Chengguan and Lingsui finalising, officials Huo Xianming and Dou Wenchang elaborately copying, finally being presented to the emperor, 40 volumes in total. After completing the work, the translation workshop was dissolved in February of the 14th year of Zhenyuan Period (798 CE). Later generations gave the evaluation of “creating the ingenious truth and promoting the essence of the Buddhism” to the translation.

*Ge Weijun*

**PADMASAMBHAVA**

Padmasambhava [Lianhuasheng] (about 8th century CE) was a great Buddhist monk in ancient India and the *Tantric* master as well as the main founder of Tantrism of Tubo Buddhism. Padmasambhava was called as Ao rgyang pad ma byung gnas in Tibet and meant Uddiyana Padmasambhava which was a special name ie the lotus-born rather than the womb-born. Later generations added a lot of legendary colours to his life and wrote many biographies about him. Actually, Padmasambhava was born in Uddiyana Kingdom in northwest of India (presently located in west Pakistan or in Afghanistan) during the period of Heavenly Guarding King of Magadha Kingdom. He was of royal descent, travelled around India, visited *Tantric* masters widely, learned various kinds of Tantric Dharmas, inherited great perfection from Auspicious Lion and became a disciple of Buddha Auspicious Wisdom.

On the recommendation of Master Śāntirakshita, Padmasambhava was invited by King Trisong Deutsen to come to Tubo to propagate Buddhism in the 8th century CE. He adopted *Tantric* magic arts to subdue local Tubo spirits, transformed many Bonpo gods as Buddhist guardian gods, and eliminated various kinds of barriers to transmit Buddhism in Tubo successfully. He helped Master Śāntirakshita to established Bsam yas dgon and set up local Tubo monk organisation.

Moreover, Padmasambhava developed lay Buddhists in Tubo and established the first batch of lay team which was composed of 25 Buddhists, and were “25 emperors and minister monks”, including King Trisong Deutsen, nobles, eminent monks and translators etc. He propagated *Tantric* Buddhist doctrines and ritual procedures, instructed *vajrakilaka* and *andro Nyingtig* in great perfection and *Tantric Bodhimandala*. His disciples made great achievements and his *Tantric dharmas* were inherited constantly. He was honoured as the founder of old esoteric sect of *Tantric* Buddhism. Ningmapa laymen honoured Padmasambhava as King Layman or King Enlightenment, endowed him supreme religious leadership place and called him as “the second Buddha” respectfully.

In the period of Tubo, Padmasambhava supported its *sutra* translation career greatly. He participated in translation of *Tantric* classics, including *Universal King Sutra, Eight Sadhana Teachings of Illusion* and *Sutra of Condensed Meaning* were translated from Sanskrit into Tibetan.

The main works of Padmasambhava included *Arya-nilambaradharavajrapanisadhana-tika-nama, Vajravidarana-nama-dharanivyakhyana-vajralokanama, Sri-khasarpanalokanathasadhana-nama, Them-yig gsan-ba shes-bya-ba, Samayapanca, Alikmathasadhana, Muktakena arapacanasadhana* and *Vimanaprakasabhisamayatamoharapradipa*, etc. Padmasambhava played an irreplaceable role in
propagating Tantric Buddhism in Tubo which was accepted by people and so that Buddhism can secure a place in Tubo. Tibetan Buddhism, especially the Ningmapa sect respected and worshiped Padmasambhava more greatly than any foreign monks in the later period.

(Kalsang gyal)

VIMALAMITRA

Vimalamitra [Wugouyou] (about 8th century CE) was a great Buddhist monk, translator, Tantric master and one of founder of Tantric Buddhism in Tubo.

Life: The transliteration of Vimalamitra was Bi ma la mi tra and the liberal translation was Dri med bshes gnyen, meaning Vimalamitra, and was from Kashmira. He went to school at seven and was recommended to adopt monastic life because of uncommon intelligence. During studying Buddhist knowledge, 15 teachers were employed to teach him because of his too strong enthusiasm for learning. He was selected in to the team of Pandita when he was 21, was proficient in knowledge of different disciplines, could explain various affairs and truths in four kinds of voices and animal languages, understand sutras and shastras of Tipitaka including Mahayana and Hinayana and was familiar with Prajnaparamita Sutra. In the aspect of Tantra, he entrusted himself to 160 masters who were good at instruction and practice inheritance, he learned all Tantras of Bdud rtsi yon tan rgyud from Guru Bungngha gu hya and obtained extraordinary achievements of great hand seal. He was proficient in Sgyu vphrul and made remarks on Snying po ie Tantric sutras and shastras including Khong gzung gsal sgron and Vgrel chung.

In 8th century CE, Nyang ting vdzin bzang pu, the famous monk of Tubo, recommended Vimalamitra to the king of Tubo Khri srong ldevu btsan who sent the Tubo translator including Ska ba dpal brtsegs and Cog ro klui rgyal mtshan to come to India and invite him to propagate Buddhist doctrines in Tibet.

Vimalamitra had propagated Tantric doctrines and translated sutras for 13 years in Tubo then came to Wutai Mountain to go on a pilgrimage and passed away there. Mode sutras translated by Vimalamitra were Tantric classics. He translated Vajrasattva Gyunuldrawa Tantra, Reality Tantra, Vajrakila Tantra, Yamantaka Tantra, Sems sde, Klong sde, Man ngag sde with Gnyags chen dznya ku ma ra. He also cultivated many local Tantric disciples in Tubo.

Sect Inheritance Tantric doctrines propagated by Vimalamitra in Tubo were inherited by the Ningmapa sect later, were promoted in Tibet which became one of the important sects inheriting Tantric doctrines in Tibetan Buddhism. The Ningmapa sect propagated three codes ie Sgyu vphrul, Collected Sutra (including Tantra and Commentary on Tantra) as well as chapter on Great Perfection Heart and its branches including Longsal Nyingthig and Khandro Nyingtik originated from Vimalamitra.

Vimalamitra instructed Sgyu vphrul to Rma rin chen mchog and Gnyags chen dznya ku ma ra and Rma rin chen mchog translated Sgyu vphrul into Tibetan which was named Sgyu vphrul gzang ba snying po. Many disciples inherited Tantric Dharma which was spread in the regions such as Mang-kar in the posterior Tibet, the south and north of Ladoi, Jinsha River Basin and Bubogang etc.

Master Gnyags dzny na ku ma ra or Gnyags gzhon nu shes rab who was the famous character inheriting Tantric doctrines of the Ningmapa sect was the brilliant disciple of Vimalamitra and was honoured as the initial founder of the inheritance of Tantric doctrines of the Ningmapa sect. He instructed Tantric doctrines of Sgyu vphrul to his disciple Sog po dpal gyi ye shes who passed them to Gnubs chen sangs rgyas ye shes. However, Gnubs chen sangs rgyas ye shes played a transitional role in transmitting and inheriting Tantric Dharma and became the founder of the inheritance history of Tantric doctrines in the middle period. He cultivated many famous disciples, and they all made achievements, so ye shes dbang phyug adopted the way of combination to instruct right views, Blon chen vphags pa used the meaning explanation form to preach doctrines. Dan gyi yon tan mchog propagated Buddhist doctrines in the way of disaster elimination. Legs pvi sgron me talked about Buddhism from the perspective of poems and proverbs. Khu lung pa yon tan rgya mtsho combined correct views, displayed profound truths and explained wonderful truths and secrets as well as proved profound esoteric doctrines internally and even adopted the form of disaster elimination to expound Buddhism smoothly.
Cultural Contacts

Vimalamitra instructed Sgyu vphrul in Tubo and he instructed Chapter on Great Perfection Heart to massive Buddhists and even instructed Rdzogs pa chen po snying thig to the Tubo King Trisong Deutsen and Nyang ting vdzin bzang pu. Tantric Dharm was inherited and promoted by Rabjamba, and Klong chen snying was formed for inheritance. Chapter on Great Perfection Heart was a complex and profound Tantric Dharma system, and it had three branches of Tantric Dharma inheritance ie Sems sde inheritance, Klong sde inheritance and Man ngag sde inheritance. Tantric Dharm became the great Tantric Dharma of the Ningmapa sect of Tibetan Buddhism.

(Kalsang gyal)

MUNISRI

Munishri [Mounishili] (?-806 CE) was an Indian monk and translator who came to China in Tang Dynasty. He was also named Jimo.

According to volume III of Biographies of Eminent Monks in Song Dynasty etc Mounishila was born in Uttarapatha. He was dignified and forthright in nature and once lived in Nalanda Temple to be initiated into monkhood and learn dharma. He came to China in 793 CE, the ninth year of Zhenyuan Period during the reign of Emperor Dezong of Tang Dynasty and arrived in Chang’an in 16th year, and lived in the Xingshan Temple. In 19th year, he moved to Chongfu Temple and Liquan Temple successively. Later, he moved to Daci’en Temple and translated 10 volumes of Dharami Sutra of Guarding Country Land Lord which were selected from the scriptures of the Indian version brought back by Xuanzang from India, together with Prajña. He died in Daci’en Temple in June 806, the first year of Yuanhe Period during the reign of Emperor Xianzong of Tang Dynasty. His age is unknown.

(Ge Weijun)

CANDRAGUPTA

Candragnupta [Zantuojueduo] (c. 9th century CE) was an Indian monk. He was also named Magadha which was his native place and was one of the earlier founders of Yunnan Acarya. Most of the works about his activities were recorded in Ming Dynasty, and there were many different legends. According to volume 12 of Li Yuanyang’s Annals of Yunnan, Candragupta came to China in the 16th year of Baoho of Mengshi (839 CE) from Magadha in the Western Regions, “and he meditated in a thatched cottage of Fengding Mountain in the east of Heqing, and became an enlightened God”, some said that he established altar to propagate Tantric doctrines in Changdong Mountain of Tengchong and it could be seen that he was a tantric monk. Quan Fengyou, the king of Nanzhao (824-859 CE) honoured him as the national master and married Princess Yueying who was his younger sister. Candragupta not only propagated tantric doctrines and translated the tantric scripture The Rites of the Great Consecration, but also launched water conservancy projects. He returned to his mother country in his later years and his whereabouts then became unknown. However, Li Hao’s Sanyi Essays of the Ming Dynasty informs that Candragupta came to Tubo to propagate doctrines before the reign of Ge Luofeng, the king of Nanzhao (748-779 CE), then he came to Nanzhao to preach doctrines and was honoured as the “protective national master”. He later returned to his country for eight years. He again came back to Nanzhao and built Wuwei Temple and was respected by Yi Mouxun (779-808 CE) and Xun Gequan (808-809 CE). He was a recluse for meditation when he was 84 and died in a sitting posture when he was 99. If it is true, Candragupta might have lived from sometimes between the 8th century to the beginning of the 9th century.As for the two sayings, the former appears to be closer to the facts and is evidenced by the works such as Supplemented Unofficial of Nanzhao and Brief Introduction to Bogu Annals.

(Xue Keqiao)

DHARMAPALA

Dharmapala [Fahu] (963-1058 CE) was a monk and translator who came to China from Central India. He arrived in China in 1004 and settled himself in Sutra Translation Institute. After Devasanti and Dharmadeva (Fa Tian) died in succession, great masters were needed to take charge of translation. He and Wei Jing helped Danapala to handle activities of Sutra Translation Institute. In 1007, he was granted the title of “Great Master of Transmitting Sutra”. When in 1024, Chola king from India presented through his envoys scriptures written on pattra [palm] leaves and the emperor sent out an imperial edict to let Dharmapala translate it. In 1035, Dharmapala and Wei Jing edited seven volumes of Indian Sources, and the emperor wrote the preface for it. The emperor also composed Song of Sutra Translation, and bestowed it upon

Shizhongshan grottoes at Jianchuan, Yunnan
Dharmapala in 1047. In 1054, he was honoured by the emperor with another title, Great Enlightened Master of Transmitting Sutra and he was popularly known as 'Six-word Master'. Dharmapala translated sutras with Danapala and Wei Jing jointly in the early period, but later he did all the translation work alone. His main works include five volumes of Hevajra Tantra, 30 volumes of Vajrashekhara Sutra with Danapala, and 20 volumes of Ratnamegra Sutra with monks including Wei Jing. His life and works are recorded in volumes 44 and 45 of General Record of the Buddhist Patriarchs, volume 1 of Supplemented Biographies of Eminent Monks, and other similar compilations.

(Xue Keqiao)

DANAGUPTA

Dānagupta [Shihu] (?—around 998 CE) was a monk and translator who came to China from Udyana of ancient India (present-day Swat Valley, Pakistan). In February of the fifth year of Taiping Xingguo (980), he arrived in Bianjing (Kai-feng), the capital city of Northern Song Dynasty and they presented Sanskrit sutras and were summoned by Emperor Taizong of Song Dynasty (977-997 CE). Several Indian monks including Dharmadeva came to China to offer Buddhist scriptures previously, Emperor Taizong intended to develop the course of sutra translation, and he ordered to build Sutra Translation Institute in Taiping Xingguo Temple after the arrival of the two monks. Sutra Translation Institute was established in June two years later (982 CE), Devasanti, Dharmadeva and Danapala resided there and were honoured as “Great Master Comprehending Sutras”, “Great Master Propagating Sutras” and “Great Master Promoting Sutras” respectively. The three monks including Danapala accepted the order of the emperor and began to translate sutras immediately. Meanwhile, Sutra Translation Institute formed a complete set of translation processes and Danapala participated in it. They translated one volume of sutras respectively in July and Devasanti translated Dhvadja-grakeyura Dharani. Emperor Taizong visited Sutra Translation Institute to show his concern in person, provided manpower and material resources and ordered to take out all sutras in Sanskrit collected in the palace and translate them. Hereafter, new translated sutras were offered to the emperor on his birthday, he granted awards when summoning them so new sutras were printed and became popular. The emperor changed Sutra Translation Institute into Sutra Propagation Institute in 983 CE, and ordered to build Sutra Printing Institute beside it, so that new sutras can be printed and spread quickly. At that time, the monks including Devasanti and Danapala proposed to select children to learn Sanskrit in order to develop the course of sutra translation. Emperor Taizong accepted the proposal and ordered to assign 10 young Chinese monks to learn Sanskrit, and their learning effects were significant. In 985 CE, Emperor Taizong praised that “translation styles of the monks including Devasanti were delicate”, and summoned these three monks, promoted their positions and daily offering standards. Hereafter, the monks including Devasanti and Danapala proposed to seek many Sanskrit sutras collected by monks and common people in Shaanxi for translation. Emperor Taizong agreed with them. In 986 CE, Emperor Taizong presented preface to

Monk Tripitaka’s Translations of Buddhist Scriptures made imperially to the monks including Devasanti and Danapala and ordered them to add it before new sutras. Volume 1 of Supplemented Biographies of Eminent Monks claimed that Danapala died earlier than Dharmadeva and Devasanti which was a wrong record. Because around 2008, archaeologists of the departments including Nanjing Municipal Museum had conducted archaeological excavation in Grand Gratitude Temple outside Nanjing Xinhua Gate for several years and found that its underground palace was the one in of Jinling Changgan Temple in Song Dynasty, and unearthed rock inscription
with written records that Danapala gave Buddhist relics generously. It is proven that Danapala was still living and an active participant when Sharira Stupa was built in the fourth year of Dazhong Xiangfu (1011 CE) of Emperor Zhenzong (998-1021 CE). It can be seen from Record of Dazhong Xiangfu Dharma Treasures and Record of Jingyou Newly-built Dharma Treasures that Danapala was the executive translator of Sutra Translation Institute after Devasanti and Dharmadeva died in succession and led new translators such as Dharmapala and Wei Jing to translate sutras till his death.

Danapala translated over 200 volumes of sutras in his life and most of them belonged to tantric classics mainly including four volumes of Guhyasamayagarbha Raja Sutra, seven volumes of Guhyasamayagarbha Raja Sutra, three volumes of Mahasahasra Pramardana, three volumes of Complete Tathagata’s Diamond Guhyagarbharaja Sutra, six volumes of Advayasamadvidi jayamahakalparaja, and he translated 30 volumes of Vajrashekhara Sutra with Dharmapala and Wei Jing. His activities can be seen in volume 43 of General Record of the Buddhist Patriarchs, volume 490 of History of the Song Dynasty, volume 18 of A Comprehensive Record of the History of the Buddhas and Patriarchs, volume 1 of Supplemented Biographies of Eminent Monks, volume 1 of New Biographies of Eminent Monks etc.

(Xue Keqiao)

DEVASANTI

Devasanti [Tianxizai] (1000 CE) was a monk coming to China from Kashmir of ancient India and a sutra translator. He lived in Milin Temple of Jalandhara before coming to China. In February of the fifth year of Taiping Xingguo (980 CE), he came to Bianjing, the capital of Northern Song Dynasty (Kaifeng at present) with Danapala and they offered Buddhist sutras and were summoned by Emperor Taizong of the Song Zhao Jiong (reigned from 977-997 CE). Several Indian monks including Dharmadeva came to China to offer Buddhist scriptures previously, Emperor Taizong intended to develop the course of sutra translation, and he ordered to build Sutra Translation Institute in Taiping Xingguo Temple after the arrival of the two monks. Sutra Translation Institute was established in June two years later (982), Devasanti, Dharmadeva and Danapala resided there and were honoured as “Great Master Comprehending Sutras”, “Great Master Propagating Sutras” and “Great Master Promoting Sutras” respectively.

The three monks including Devasanti accepted the order of the emperor and began to translate sutras immediately. Meanwhile, Sutra Translation Institute formed a complete set of translation processes. They translated one volume of sutras respectively, and Devasanti translated Perfection of Wisdom of the Little Mother Syllables. Emperor Taizong visited Sutra Translation Institute to show his concern personally, provided manpower and material resources and ordered to take out all sutras in Sanskrit collected in the palace and translate them. Hereafter, new translated sutras were offered to the emperor on his birthday, he granted awards when summoning them, so new sutras were printed and became popular. The emperor changed Sutra Translation Institute into Sutra Propagation Institute in 983 CE, and ordered to build Sutra Printing Institute beside it, so that new sutras can be printed and spread quickly. At that time, the monks including Devasanti proposed to select children to learn Sanskrit in order to develop the course of sutra translation. Emperor Taizong accepted the proposal and ordered to assign 10 young Chinese monks to learn Sanskrit, and their learning achievements were significant. In 985, Emperor Taizong praised them saying that “translation styles of the monks including Devasanti were delicate” and summoned these three monks, promoted their positions and daily offering standards. Hereafter, the monks including Devasanti proposed to seek many Sanskrit sutras collected by monks and common people in Shaanxi for translation. Emperor Taizong agreed with them. In 986 CE, Emperor Taizong presented preface to Monk Tripitaka’s Translations of Buddhist Scriptures made imperially to the monks including Devasanti and ordered them to add it before new sutras. Devasanti died in the third year of Xianping (1000 CE) of Emperor Zhenzong of Song Zhao Heng (reigned from 998-1022 CE) and the emperor ordered to worship and bury him according to Buddhist rites and granted him the title of “Jñānaviveka”.

Devasanti lived in China for 20 years, contributed to Chinese and Indian cultural exchange, and his main achievements included four points: firstly, he translated a lot of sutras. He translated 57 volumes of 18 sutras from July of the seventh year of Taiping
Xingguo (982 CE) to October of the fourth year of Yongxi (987 CE), mainly including 20 volumes of Bodhisattva Pitaka Vatamsaka Manjushbimula Garbha Tantra, two volumes of Good and Evil Retribution Sutra, four volumes of Karandavyuha Sutra, four volumes of Entering the Path of Enlightenment etc. Hereafter, he translated at least, 18 volumes of five sutras, mainly including 13 volumes of Samadatta Maharaja Sutra, three volumes of Manjushri Sadvritta Guhya Tantra Rajasya Vimshatika Krodha Vijayanjana etc. Secondly, he participated in establishing a complete set of effective work procedures for Sutra Translation Institute in early Song Dynasty. Thirdly, he proposed Chinese teenagers to learn Sanskrit and instructed them. Fourthly, he proposed to collect Sanskrit sutras collected by common people in Shaanxi and made contributions to collection of Sanskrit texts and literature translation. His events were recorded in volumes 43 and 44 of General Record of the Buddhist Patriarchs, volume 26 of A Comprehensive Record of the History of the Buddhhas and Patriarchs, volume one of Supplemented Biographies of Eminent Monks, volume one of New Biographies of Eminent Monks etc.

(Xue Keqiao)

MANJUSRI

Manjusri [Manshushili] (10th century CE) was a Buddhist śramana from central India. According to volume 43 of General Records of Buddhist Patriarchs, Manjusri was originally a prince from central India who became a monk. He came to China with Jian Sheng who was a Chinese monk going to the west to seek Buddhist scriptures in the fourth year of Kaibao (971 CE). Zhao Kuangyin, Emperor Taizu of Song Dynasty, ordered others to settle him in Xiangguo Temple. He left in the third year of Taiping Xingguo (978). Because he observed doctrines strictly, the masses of the capital (Kaifeng) offered many properties to him but he did not enjoy. According to volume 490 of History of the Song Dynasty and volumes 88 and 89 of chapter four of Foreign Countries of the Song Dynasty Manuscript Compendium, Chinese monks envied him very much because he obtained many offerings. These zealous persons petitioned to the emperor to request him to return to his country because he didn’t know Chinese. The emperor allowed the petition and issued imperial edict to that effect. He had to go to the south several months later, and said that he would go to the South Sea with merchants by ship. His final whereabouts remained unknown.

(Xue Keqiao)

ATISHA

Atisha (982~1054 CE) was an eminent monk of Indian Buddhism as well as the founding master of Chinese Tibetan Buddhism Kadampa.

Early Life

Atisha’s original name was Zla ba snying po and his religious name was Dpal mar me mdzad ye shes. He was born in Za hor in east India to a royal family of devout Buddhists. Conditioned by the religious background of the family, he accepted good education in culture from childhood. He started to learn Mathematics and languages when he was three years old. He had good training in many knowledge areas and could recite Buddhist texts and literature translation. His events were recorded in volumes 43 and 44 of General Record of the Buddhist Patriarchs, volume 26 of A Comprehensive Record of the History of the Buddhhas and Patriarchs, volume one of Supplemented Biographies of Eminent Monks, volume one of New Biographies of Eminent Monks etc.

(Xue Keqiao)

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(Xue Keqiao)
Cultural Contacts

from the royal family to get him married. Atisha was unwilling to marry and inherit the throne, so he decided to go to India for further studies.

**Travel to seek dharma**

After arriving in India, Atisha learned cultural knowledge from many masters. This included extensive studies in internal and external *hetuvidya* and other disciplines as well as systematic training in the dogma of exoteric and esoteric Buddhism, especially *vdul ba lung sde bzhi* and *mngon pa kun las btus pa* and other important sutra of *Mahayana* Buddhism.

In 1013 CE, Atisha led 125 disciples and went to Suvarnadvipa (present-day Sumatran) by boat for learning *dharma* and fetching Buddhist scriptures. They arrived at the destination after sailing for 13 months. At Suvarnadvipa, he learned *dharma* with Serlingpa (Dharmakirti). Serlingpa had a large stock of information and was a well-known master. Atisha respected him very much and lived together with Serlingpa, learning *dharma* up to 12 years; he mainly studied the instruction of *Abhisamayalankara* inherited by Maitreya and Asanga and *Bodhicaryavatara* inherited by *Manjusri* and Shantideva and other sutras and obtained the perfect Bodhicitta. During this period, he went to Sri Lanka to study exoteric and esoteric Buddhism. After finishing the study, he came back to India, at the age of 44 and has already been a Buddhist master with excellent and extensive proficiency in Buddhism and specially its exoteric and esoteric branches of knowledge. A noble moral person in both words and deeds, he served as chief monk (Theravada Moderator) of Vikramasila vihara and was known as its one of eight sages in line with *Baoshengji*, *Bodhibhadra*, *Byang chub*, *bzang po*, *Avadhut tipa* and others whose reputation was well-known both at home and abroad.

**Travel to Tibet to Disseminate Dharma**

At that time, Gurge King La Lama·Yi Sivori and his nephew, La Lama·byan-chub-hod at Ngari area invited Atisha to come to Tibet and disseminate *dharma* at any cost. But Atisha had been serving an important role as the chief abbot and the temple did not agree him to leave. Later, finally due to an accident to Gurge King La Lama·Yi Sivori made Atisha to decide to go to Tibet and disseminate the *dharma*. Gurge King La Lama·byan-chub-hod despatched two lotsawas, who were Sha·Senge and Nhatso·Mainz Gyalwa to go to India and invite Atisha. In the first rab-byung iron dragon year (1040 CE) of Tibetan calendar, Atisha set out from Vikramasila vihara and arrived in Nepal the next year (1041 CE), staying there for one year and worshipping important spots and historic sites of Buddhism.

Atisha arrived in Gurge in 1042 and was welcomed warmly and received generous hospitality of Gurge King La Lama·byan-chub-hod. Atisha lived in mtho holding that was the highest level of Tin Gurge and discussed with the King La Lama·byan-chub-hod about how to reorganise unhealthy tendency of Tibetan Buddhism at present. And as requested by La Lama·byan-chub-hod, Atisha wrote byang chub lam gyi gtron ma, illuminated the ways and means of accurately studying Buddha *dharma*. At that time, although the great lotsawa Rinchen Zangpo of Gurge kingdom was 85-years-old, he still invited Atisha to his residence, exchanged Buddhism opinions and resolved Buddhist difficulties. These two eminent monks met and were deeply influenced by each other. Atisha felt surprised that there was a Buddhist scholar who was such knowledgeable at Gurge area and was also happy for the broad development prospect of Buddhism at this area. Through Buddhist communication, Rinchen Zangpo found he still had many shortcomings, especially on the practice side of Esoteric Buddhism which needed to be improved. He asked Atisha to revise lines of *prajna paramita*, *Prajna sutra* of light, *Prajna* broad interpretation and other important Buddhist texts that he had translated earlier. At last, Atisha advised Rinchen Zangpo to find a quiet place and retreat and cultivate himself according to a religious doctrine. Therefore, Rinchen Zangpo always kept on cultivating himself according to a religious doctrine at his old age up to next 10 years until he passed away. He got highly enlightened on practicing Esoteric Buddhism.

Atisha promoted Buddhism at Gurge area for three years, relying on his profound Buddhist sutra, skillful knowledge of religious rituals, advanced Esoteric Buddhist enlightened realm. He won belief, admiration and support of local Buddhists, and his

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Black pagoda of the Samye Monastery, Tibet, China

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reputation spread rapidly in the entire Tibetan area. Buddhists in the central area of Tibet (Anterior Tibet) invited Atisha one after another. But having stayed in Gurge area for three years, he decided to return to Vikramasilavihara in India. When he travelled to the border of Nepal, he found the whole area engulfed in local wars and the roads impassable. Atisha was held up there.

Finally, moved by repeated requests and religious beliefs of Vbrom ston pa who rushed from Tibet and invited him, he gave up the idea of going back to Vikramasila and embarked on the journey to disseminate dharma in the central area of Tibet. Vbrom ston pa told Atisha that there were many famous temples in Lhasa and Samye area, thousands of monks were waiting for him for abhisheka, consecration and lectures on dharma. They went through dpal thang, skyid grong and other places of the Tsang and gradually went eastwards; once arriving at the place where Buddhists were relatively concentrated, they would stay for a period of time and hold simple activities to disseminate dharma. When they arrived at sna po la, they were welcomed and entrained by local Daqia dharma rajas who held music ceremony of blowing horn and other activities and built dam at the side of Yarlung Zangbo River to benefit the public. After Atisha arrived at the anterior Tibet, he went directly to the first formal Buddhist temple Samye temple which was built at Tubo period, and was warmly received by local Lha btsun bodhib raw dza who was also a benefactor. Many eminent monks came to welcome Atisha’s arrival and dissemination of dharma.

Atisha saw many Sanskrit Buddhist scriptures at the library of Samye Temple. They even had versions that could not be found in India. He was amazed to witness the prosperity of Buddhism at Tubo period that even exceeded India, the hometown of Buddhism. He transcribed Madhyamika Light Sutra and Avatamsaka Sutra in Sanskrit and sent to India, helped Tibetan lotsawas to translate Asanga’s Mahayanasamgraha and Vasubandhu’s Perturbation Sutra of Mahayana Buddhism and many other sutras. When Atisha left from Samye Temple to Snye thang, he was guarded by more than 200 knights. When he arrived at Snye thang, a lot of believers gathered here and waited for him to lecture on the Buddha dharma. Atisha lectured Abhisamayalankara and Prajna Light Sutra and other sutras.

Atisha specially taught commandments to monks at Pu Degong Temple when he stayed at Snye thang, built Retreat House for them, and specially taught “Three-level pedagogics” to Vbrom ston pa. Later, Atisha was invited by eminent monk Rngog Legs PviShes Rab to Lhasa area to disseminate dharma. Besides disseminating dharma, he also helped Tibetan lotsawa translate Madhyamika essentials of the mind interpretation and wrote the Vyakhya to explain this sutra, ie, Madhyamika instruction and explanation. Then Ebyan chub jiong nai served as a benefactor to invite Atisha to disseminate dharma at Yer pa. Atisha disseminated Buddha dharma there and helped Tibetan lotsawa translate Asanga’s Explanation of Mahayana Uttaratantra Shasra. At the moment, Atisha was invited by eminent monk, Shakya-Kagwa, to Pang po and went there to disseminate dharma and held religious activities. Then Atisha came back to Snye thang and continued to systematically lecture on Abhisamayalankara, Prajna light sutra, Bodhisattvacaryavatara, Bodhipathapradipa and other important sutras of Buddhism. As busy running about disseminating dharma at high altitude localities in long time and advanced in years, the physical condition of Atisha started getting worse, the lotsawa Nag tsho tshul khrims rgyal ba found this situation and accompanied Atisha to Mchims phu where he recuperated for six months. In the first rab-byung wooden horse year of Tibetan calendar (1054 CE), Atisha passed away at the age of 72 at his residence in Snye thang which was miles away from the southwest of Lhasa. He was buried in Snye thang.

Within 13 years in Tibet areas, no matter at the western Ngari area or at the central anterior Tibet and Tsang areas, Atisha enthusiastically and effectively taught and explained Buddhist sutra wherever he arrived and devoted great energy to holding consecration and foundation ceremonies for a lot of temples, pagodas and figures of Buddha at Tibet area. Meanwhile, he widely accepted disciples and carried out accept apprentice, taught Buddhism pedagogy to them and trained a large number of Buddhist talents. The outstanding four disciples were Nag tsho tshul khrims rgyal ba, Khu ston brtson vgrus gayung drung, Rngog Legs PviShes Rab and Vbrom ston pa rgyal bavi vbyung gnas, especially Vbrom ston pa rgyal bavi vbyung gnas inherited all Buddhism pedagogy taught by Atisha and founded the pedagogics system of Kadampa of Tibetan Buddhism on this basis.

During the period of his stay in Tibet, Atisha translated and wrote a large number of important sutras on Buddhism Tantra. According to statistics, the works which had been included in Tibetan Buddhist Triпитaka Tengyur reached more than 100 pieces, the translation works were represented by Vimuktasena’s 20,000 Praise Prajna Light Sutra, Vasubandhu’s Perturbation theory of mahayana Buddhism, Bhavyaviveka’s Explanation of Madhyamakahridayakarika and Asanga’s Interpretation of Mahayana Uttaratantra; his works were represented by Explanation of Mantra Miracle World, Dbu mavi man ngag ces bya ba Dbu mavi man ngag rin chen mdzod and Byang chub lam sgron, in which there was the work specifically explaining...
“observation” (theoretical) such as Ma bden gnyis la vjug pa, the work specifically explaining “practice” (practicality) such as Spyod pa bsdus pavi sgron me. As for the work perfectly explaining “observation” and “practice”, it is Bodhipathapradipa. These works profoundly influenced the development of Tibetan Buddhism at later generations.

(Kalsang gyal)

TILOPA
Tilopa/ Diluoba (988-1069 CE) was an eminent Indian monk-scholar of Esoteric Buddhism and was famous as the Great Master [Mahasiddha] of Means of Mahamudra of Kargyu sect in Chinese Tibetan Buddhism.

He was born in a Brahmin family in Chittagong town in India (now in Bangrode district of Bangladesh). His father was Pranyasha and mother was Kashi. The couple had no child for a long time. They usually prayed for a child in the local temple, made donations, served monks and read holy sutras. Later, their desire was fulfilled and they were blessed with a baby boy. Named Tilopa, he was raised with much attention. Learning words from his mother, he received good education. He studied Brahminical classics and became a Tirthika Pandita. Travelling everywhere, he gradually became interested in Buddhism, got himself tonsured in Somapuriin (present-day Bangladesh), received his monk name, Prapadzar and learnt sutra, discipline and theory. Under the guidance of Nāgārjunabodhisattva, Matangi and other great masters, he attained Tantrik Buddhism’s “Si da cheng jiu [Four Great Achievements] bu gong chuan cheng fa”. He practised for up to 12 years in a graveyard near Somapuri. Later, because he had practised with a yogini who was the daughter of man grinding gingili [sesame seed], he was expelled from the Temple. So, Tilopa began to make a living with grinding gingili and got the name of Tillipa - the person who grinds gingili.

Tilopa travelled all over India and learned plenty of sutras and secret methods from many masters. In Oddiyana (Tibetan Orgyan, Shambhala possibly located in Swat Valley or Odisha), he received knowledge of many Dakini’s sutra and attained enlightenment and wisdom in the core theory of Buddhism. Under the direction of Matangi, he went to a brothel in Bengal to work for dakini Dharima, and practised there until he realised the thought of the Mahamudra. It is said that he and Dharima squatted high up in the air with their body circled by red light and singing the gingili song which convinced people of their enlightenment. Since then, he spread the Mahamudra method by singing songs and became famous as Mahasiddha [Great Achiever] Tilopa, turning into one of the 84 Mahasiddhas of the Vajrayana tradition.

(Naropa)

NAROPA
Naropa (1016-1100 CE), Indian Buddhist Preacher, successor of Esoteric Buddhism, the founder of Mahamudra in Kargyu, Tibetan Buddhism.

Born of a noble family of a brahmin in India in April 1016, he went to Kashmir and was initiated into a lay Buddhist by Gate Gagana when he was 11, and got a dharma name, Gaba Gagana. He learned for three years and got outstanding academic results, understood Abhisamaya alamkara, Ornament of the Mahayana Sutras, Hour Wheel Vajracchedika Tantra, Kriya Yoga, For Yoga, Anuttarayoga Tantra etc. He was tonsured as a monk when he was 25 and lived in seclusion for cultivation. He took bhikshu precepts and preached Buddhist doctrine in Phullahari when he was 28. He comprehended Five Subjects and his reputation spread all over the land, then he became one of the four greatest custodians of Nalanda Temple. And then he became pandit and directed the Northern Gate, conquered heresies and brightened Buddhist doctrine for eight years. He was predicted by Dakini, left the temple college, travelled and begged with a bowl and a crutch, and sought for Tilopa for sound doctrine. Tilopa guided his heart by 12 circumstances, asked him to do penance and revealed him the Vairocana Three Bodhi Tantra and taught all kinds of doctrine of tantras and abhiseca to him. Finally, Naropa received the Four Traditions of Mahamudra, won the Four Excellent Achievements and became a great achiever.

Then he lived in the cultivation place in Phullahari, recruited disciples and preached the doctrine. Naropa disciplined thousands of students in his life. Xiandiba and Venerable Atisha
possessed the reputation of great wise man among them. He also had four uncommon father tantras disciples, four mother tantras disciples and four great disciples obtained uncommon achievement ie 12 great disciples, and 800 achieved disciples, hundreds of yoga mother achieved disciples. He wrote Guhyasamaja the Sequel, Abhidharna Yoga Tantras, Hevajra Tantras etc and the famous Naro’s Six Doctrines and Naro Khechari had great influence on the later generations. Marpa, the founder of Kargyu sect, Tibetan Buddhism went to India for three times and learnt Guhyasamaja, Essentials of Doctrines, The Supreme Yamantaka Tantra Teachings and Abhiseca, Mahamudra Abhisambuddha Method and his Six Doctrines, which were instructed orally, inherited by Mila Raspa, Sgampoba and became the foundational doctrines of Kargyu sect.

(Dejī zhuōma)

DHARMADEVA

Dharmadeva [Fatian] (?-1101 CE) was an Indian monk and translator who visited China. According to volume 43 of General Record of the Buddhist Patriarchs, volume one of Supplemented Biographies of Eminent Monks etc, Dharmadeva was a monk from central India who came to China before 973 CE, and translated sutras with Chinese monks in Fuzhou who knew Sanskrit (present Fuxian, Shaanxi). In 973 CE, the magistrate of Fuzhou, Wang Guicong submitted a written petition to the emperor declaring that Dharmadeva had translated Aparimitayur-sutra and the Sutra of the Seven Ancient Buddhas in Fuzhou. Emperor Taizu summoned Dharmadeva to the capital, showed great respect and granted him purple clothes. In the first month of the fifth year of Taiping Xingguo (979 CE), Śramana Fa Jin of Hezhong Prefecture (Yongji City, Shanxi) invited Dharmadeva to translate sutras. This was reported by local officials to Emperor Taizhong (Zhao Jiong, 977–997 CE) in a petition. The emperor was very pleased to know this because he wanted to celebrate sutra translation activity as a grand event. In February, Devasanti and Danapala came to Kaifeng, the capital of the Song. Emperor Taizong decided to establish Sutra Translation Institute in the west of Taiping Xingguo Temple. The Institute was founded in 982 CE. Dharmadeva, Devasanti and Danapala were summoned to live there and titles were granted to them. Devasanti was honoured as “Great Master of Comprehending Sutras”, Dharmadeva was titled as “Great Master of Propagating Sutras” and Danapala was honoured as “Great Master of Promoting Sutras”. They respectively were asked to translate a sutra each. One month later, each of them completed the translation of one volume of sutra. Dharmadeva translated Dharani Sutra of Vasundhara Bodhisattva. Through the participation of multiple parties, the Sutra Translation Institute formed a complete set of translation procedures, and there were sufficient manpower and material resources. Because of continuous translation of new sutras, the emperor ordered to change the Sutra Translation Institute into the Sutra Propagation Institute. A Sutra Printing Institute was also established. In the second year of Yongxi (985 CE), the emperor praised the newly translated sutras greatly, promoted the three monks and changed the name of Dharmadeva from Fatian to Faxian. According to Japanese scholars, Dharmadeva and Faxian were, however, different persons. Dharmadeva died in 1101 CE, and the emperor titled him as “Great Master of Enlightenment”.

Dharmadeva translated 30 or 39 sutras for over 30 years in China, most of which were related to tantric classics.

(Xue Keqiao)

PHA DAMBA SANGJE

pha damba sangje (Pa Danbasangjie, ?-1117) was an Indian Buddhist monk, the mahasiddha of Chinese Tibetan Tantric Buddhism and the founder of Zhibyed. He had been to Tibet for five times to do missionary work.

Formerly known as Surya Kirti and also known as Kamalashrivula, he was born in a Brahmin family in Tsara Singnga, Bedarra, south India. He was intelligent and liked learning phonology, astronomy and calendar, exquisite and other Ming Study when he was young and formed ties with Buddhism. He became a monk when he was 10 and got the name Kamalashrivula. He followed 54 siddhas gurus such as Leigh Arya dewa, Devathera and Kserlingba and learnt Five Ming Study and Exoteric and Esoteric

(Xue Keqiao)
Cultural Contacts

Buddhism etc. After many years of studying, he got a lot of achievements. He mastered 36 kinds of languages, and became Pandita and was praised as the “Gnam Mkhat Phyogs Med” which means “the sky has no corner”.

Pa Danbasangjie lives a life of penance during all his life. He had travelled all over Indian Buddhist holy sites including places where Nāgārjunabodhisattva, Seng kerdzong, Doje gdan and other eminent monks had self-cultivation. He also has been to each big cemetery and Rajgir hill in east India and south India where Buddha Shakya Muni taught the dharmacakra. After ascetic austerities, he obtained all kinds of special enlightenments and achievements of Esoteric Buddhism and created 24 Buddha halls including Dan Pujian.

Pa Danbasanjie had five times been to Nagri (mngav ris), Yalong (yar lung), Peng domain (phan yul) etc where he widely took Buddhism followers and spread Buddhadharma. For the first two times he spread Buddhadharma in a small area and did not have much influence. For the third time in Ngari (Tsang), Peng domain (Anterior Tibet) and Samye, he did Buddhist service and missionary work, so his reputation and influence gradually expanded. Later, in order to treat his mother’s difficulties, he has been the Sangha slave of the King of Peng domain for three years. The fourth time in Tibet was the important period for Pa Danbasanje’s missionary activities in Tibet. He widely took followers and spread Buddhism in anterior Tibet. He mainly taught 29 classics such as Twenty Ways to Seeking Answers, Xi Jie Ming Deng, The Instruction of Void Gate Opening and The Mental Method of Void Gate Opening. Later, among his disciples there appears the early and mid-term transmission of Xi Jie Fa Mai represented by Naguhaia Nie (Dznyvan gu hya), Mar Kirg (Ma chos kyisherab), Sojo Gantownbel (Sochung dge vdun vbar) and Wofgang Yasitenza (Skam yeshe gyaltsan) and the transmission of Gcod Yul represented by Marge Sai Bo (Mara serpo) and Mar Gyula Jung (Macig labdron). For the fifth time to Tibet, he chose Tingri (present-day Dingri of Xigaze county in Tibet) that has more entrances and is more economically developed to spread his such thoughts as “to perish all the pain” and “try to get rid of all the troubles of the world” and to treat a variety of diseases for the majority of people. In 1097, funded by leader Ali, he built the basic dojo Lang Kuo Temple and created the Xi Jie Sect of Tibetan Buddhism.

Pa Danbasanjie had lived in Lang Kuo Temple for 21 years and taught a large number of disciples and many of them have become eminent monks such as the so-called “the Four Yoga Disciples” that is Qiaqin (Phyar chen) of East Gate, Baza Zhuoda (Bdzra krodha) of South Gate, Joan (phyar chung) of West Gate and Jiangqu Sanhua Gongga (byang chub sms dbav kun dgyav) of North Gate, One Hundred and Six Great Disciples, Twenty-one Magic Variable Disciples, Twelve deposited disciples, Twenty-four Female Yoga Disciples and later they became the inheriting branch of later Xi Jie Sect. He created the Gar Ri Samstanling Temple that is the first and most important dojo for female monks during Hou Hong period of Tibetan Buddhism and became the law activity centre for female monks learning and practising in south Tibetan area which had a great influence at that time. Today, it is still the famous nunnery of Geluk in Tibet.

Pa Danbasanjie lived in Mount Wutai for 12 years and built Tsi Tsu Sa Ra and several other Buddha halls in area of Han nationality. He wrote tantric works and all of them had a profound and wide influence in Tibet. His Vajrayana works have a deep influence in Tibetan area such as philosophy of Peace·Silver Buddha Bead, Philosophy of Peace-Gold Buddha Bead, Philosophy of Peace-Silver Crystal Buddha Bead, Eighty Eulogies of Dingri, Heart Sutra for Relief·Song of Vajra, Preach·Discussion with Bodhisattva Minya Konka, Words from Heart·Lotus Cluster, Odes of Cultivation etc.

Pa Danbasanje’s later years were spent in Tibet. Since he came to Tibet for the fifth time, he had been living in the County of Dingri of Tsang until he died. As for his age, due to the lack of details, it is difficult to verify. He made an important contribution to the development of Tibetan Buddhism and had a great influence in Tibet. For example in Dingri, today, local people still regard Pa Danbasanje as a founder of Dingri and regard Lang Kuo Temple as the birthplace of Dingri. The statue of Pa Danbasanje and various holy things associated with him are enshrined and worshiped in Lang Kuo Temple. On
June 14 and 15 of Tibetan calendar, the temple held the Lang Kuo Niang Qu festival to commemorate and revere Pa Danbasanje.

(Deji zhuoma)

MAITRABHADRA

Maitrabhadra (about 11th century CE) was a monk-translator from central India. According to Book I (Jixiang Zhuo) of Xin Xu Zhuo, he translated tantric texts in sutra translation centre of the capital city of Bianjing (present-day Kaifeng of Henan Province) among others such as Miao Jixiang Pingdeng Yujia Guanshen Chengfo Yigui. He was conferred the title of Tripitaka Master.

(Xue Keqiao)

NIGUMA

Niguma, born in about 11th century CE, was a great achiever of Indian Buddhism and famous Yogini. She was born in a royal Brahmin family in Kashmir area and was the younger sister of Naluba. There is another saying that she was the secret Buddhist mother of Naluba. Her life stories are rarely known. When living in Sandalwood Forest in Sosaling, India, she recruited KhyungpoNaljor (ie Shangpa Kagyu) from Tibet as her disciple and taught everything to him which made him the lineage inheriting disciple. KhyungpoNaljor spread “Ni gu Six Methods” and other “big hand” dharma to Tibet so as to found Tibetan Buddhist Shangpa Kagyu.

(Deji zhuoma)

SUHKA SIDDHI

Sukha siddhi [Sukaxidi] (c. 11th century CE) was a female yoga master and great achiever of Buddhism in India. Born in Kashmir, India, Sukha siddhi had three sons and three daughters. She got her achievements at the age of nearly 60. At that time, there was a great famine and her family was so poor that they only could beg for food. One day a travelling ascetic begged for food. She felt pity for him, and gave him the only food she had. Her husband was furious after knowing that he kicked her out. She roamed into a village of Ougyan country in western India and lived by selling wine. Two girls at good age usually came to buy her wine and later Sukha siddhi knew that the girls were living under the great yoga teacher Birwapa who practised sutras in the forest nearby. When the girls came again, she respected Birwapa so she wouldn’t get their money and served him with wine and paid him a formal visit. Sukha siddhi became his disciple and got the four thoughts of Smiling Buddha Warrior, made great grades and became the inheritor of Dakini and Birwapa. Her great works: Six Means of Handy Sutra and The Way to Four Buddha have been spread until today.

(Deji zhuoma)

OMKARASRI

Honghaluo xili [Omkāraśri] (1101-1163 CE) was an Indian monk who visited China. According to volume 1 of Supplemented Biographies of Eminent Monks, he was from Magadh and cultivated tantric doctrines in Kukutabagiri. In the first year of the Jin Dynasty (about 1127 CE), he went to Wutai Mountain to worship Manjushri with seven persons including his uncle and younger brother, Samayaśri, and then he came to Shandong Lingyan Temple to worship Avalokitesvara and build temples in places including Jinan. He died in 1163 at the age of 63.

(Xue Keqiao)

KHA CHE PAN CHEN SHAKY SHI

kha che pan chen shaky shi (Kaqiebanqin.shijiashili) (1122-1219 CE) was an eminent Buddhist monk of Kashmir and the founder missionary of Tibetan Buddhism in China. He was born in Kashmir and sincerely believed in Buddha dharma since his childhood. At the age of 10, he started to learn to be a novice monk by receiving initiation precepts (Śramanera Precepts) and gaining wider cultural knowledge through the study of language. He officially became a monk before all of the sangha and vowed not to violate any law at the age of 23. Receiving and practising regulations (gelung-pa) in front of many Buddhist monks at 30 and communicating all the wise learning, he became a Pandita. He has been to Tibet several times to preach precepts of Buddhism. In the history of dissemination of Buddhist precepts in Tibet, Kaqiebanqin’s method of dissemination holds a pioneering authoritative position.

(Kalsang gyal)

SUDHASRI

Sudhasri [Sutuo Shili] (about 12th century CE) was an Indian monk who came to China. According to volume 1 of Supplemented Biographies of Eminent Monks, he was from Magadh and cultivated tantric doctrines in Kukutabagiri. In the first year of the Jin Dynasty (about 1127 CE), he went to Wutai Mountain to worship Manjushri with seven persons including his uncle and younger brother, Samayaśri, and then he came to Shandong Lingyan Temple to worship Avalokitesvara and build temples in places including Jinan. He died in 1163 at the age of 63.

(Xue Keqiao)
Monks, Sudhasri was a monk in Nalanda Monastery, he came to China with seven disciples by sea when he was 85, three disciples went back, the other three died and only Buddhasri followed him. They arrived in Wutai Mountain after six years, but he died soon. His disciples Buddhasri sent his bodily relics to India. According to another saying, Sudhasri was 108 years old during the regime of Emperor Minzong of Jin Dynasty Wan Yanliang (reigned from 1150-1161 CE), he stopped rain for the emperor and “cursed the dragon to fall down” and received special treatment from the emperor who granted him with rewards. Imperial concubines made clothes for him in person. He used donated properties to tonsure monks or build temples.

(Buddhasri)

Buddhasri [Fotuo Shili] (about 12th century CE) was an Indian monk who visited China. According to Sudhasri in volume 1 of Supplemented Biographies of Eminent Monks, he followed his master Sudhasri to Wutai Mountain during the regime of Emperor Minzong of Jin Dynasty Wan Yanliang (1150-1161 CE). He sent body relics of his master to his country after Sudhasri died and came to China again.

(Sunyadisya)

Sunyadisya [Zhikong] (1225 ~ 1363 CE) was an Indian monk, sutra translator and preacher who visited China. His original name was Dhyanabhadra, meaning Chan Virtue literarily. Sunyadisya was his monastic name.

Sunyadisya was the third son of King of Magadha in northern India and belonged to Kshatriya caste. According to the historical materials such as epitaph and preface of Indian Buddha Dhyanabhadra written by Li Se in Yuan Dynasty and the appendix of Chronological Biography of Sunyadisya in a book recently authored by Duan Yuming, Sunyadisya: The Last Eminent Indian Monk Visiting China, Sunyadisya adopted monastic life when he was five (1260 CE) because his father was seriously ill. He received ordination from Vinayabhadra in Nalanda Monastery when he was eight (1263 CE). He was proficient in Tripitaka when he was 19, and he went south under the instruction of his master, learned Chan and tantric doctrines on Sriparvata Mountain and then travelled to many places. He arrived in Lanka (Sri Lanka) when he was 20. He went north when he was 21, and travelled around India. He entered China from Kashi, Xinjiang between the 24th year of Zhiyuan (1287 CE) and the 25th year of Zhiyuan (1288 CE). After passing through many places in Xinjiang, he climbed over Altun Mountains and entered Qinhai. He met Mahapandita propagating sutras from north India in Tibet and Qinghai and they came to Yanjing (Beijing) together. He sat in meditation on Emei Mountain in Sichuan between 1291-1294. When he was 40 in 1295 CE, he crossed Jinsha River and entered into Yunnan to propagate sutras. He propagated sutras in places including Kuming and Dali between 1296 and 1314. He built a temple on Shishan Mountain in Wuding, Yunnan between 1315 and 1320. Sunyadisya was 66 in 1321 and left Wuding and came to Guizhou. Then he entered Hunan from Guizhou. He passed Changde and Yiyang and arrived in Wuchang, and then passed Jiujiang, Lushan and Huaixi and arrived in Yangzhou in 1322. He went north and reached Dadu (present-day Beijing) in 1323. Sunyadisya was 70 in 1335, and was received and offered by Emperor Taiding of Yuan Dynasty (reigned from 1324-1328). In 1326, he was assigned by Yuan Ting and went to Koryo (North Korea) and burnt incense on Mount Kumgang and propagated sutras there. In 1329, he was back in Yanjing. After that, he was resident in Fayuan Temple in Yanjing, propagated and translated sutras. He died in 1363 and was 108-years-old. His experience before 20 years old, especially the section that he adopted monastic life, followed his master and received ordination in Nalanda appeared to be a fabrication although it was recorded on good grounds. Because Nalanda Monastery was burnt in the early 13th century, Buddhism disappeared in India, Magadha was occupied by Muslims and it is impossible for him to receive ordination and learn Buddhism in Nalanda Monastery. Moreover, there were many legends about the life of Sunyadisya and this appears to be more reliable.

Among the works attributed to Sunyadisya are seven reviews that include Sitapatrosihsa-dharani, Avalakitechvara Padma Jalamula Tantbanama Dharani, Sarvadurgati Parishodhana Uchnisha Vijaya Dharani, Sanskrit text of Heart Sutra, Avalokitesvara Offering Food and Manjusri Bodhisattva Immorality Vinaya. He wrote only one book named Chan Record of Monk Sunyadisya. Moreover, his quotations and poems have circulated in famous Chinese and Korean works.

Hall of Heavenly Kings at Fayuan Temple, Beijing, China
Contributions
Sunyadisya came to China after the extinction of Indian Buddhism and conveyed last information of Indian Buddhism to China. He propagated Chan and tantric doctrines in China and integrated spirits of Indian Buddhism into Chinese Buddhism. He had profound influences in late Yuan Dynasty and early Ming Dynasty in China, Emperor Taizu of Ming Dynasty Zhu Yuanzhang (1368-1398) even wrote On Visiting New Temple (volume 14 of Collected Works of Emperor Taizu of Ming Dynasty), which recorded his high opinions on Sunyadisya.

SAHAJASRI
Pandita Sahajasri [Jusheng Jixiang] (c. 14th century CE) was an Indian monk who came to China and was honoured as Pandita. According to volume 1 of Supplemented Biographies of Eminent Monks and Yonghua Categorised Book quoted in volume 317 of Categorised Boxes of the Yuanjian Studio, he was from Kapiavastu in central India and belonged to Kshatriya caste. He learned Mahayana and Hinayana classics preliminarily and sat in meditation in snow mountain for 12 years. It took him four years to arrive in Gansu. He came to Wutai Mountain in Jiachen year of Zhizheng of Yuan Dynasty and was respected greatly by believers in Heng Mountain. Emperor Taizu of Ming Dynasty Zhu Yuanzhang (1368-1398) summoned him after hearing about him and he came to Jinling (present-day Nanjing) in the seventh year of Hongwu (1374). The emperor granted him the title of “Good Chan Master” and he settled in Jiang Mountain (Zhong Mountain) and governed Buddhist temples under heaven. The emperor ordered local governments not to forbid people to receive ordination on Jiang Mountain. Therefore, many people were devoted to him and believed that he was the living Buddha. Sahajasri was a Buddhist of high morality and calm power and used a lot of funds and materials donated by believers to conduct welfare undertakings. Therefore, the emperor wrote Song of Goodness and praised him as “he talked about the highest wisdom as growing lotus” (or “he talked about the highest wisdom in smiles as growing lotus”). He wandered for three years and returned to Jiang Mountain. The emperor visited him several times and often wrote poems for him. Hereafter, he could not walk because of food disease and died soon.

DEVADASA
Devadasa [Diwa Dasi] (middle of 14th century-middle of 15th century CE) was an Indian monk. According to Biography of Sahajasri in volume 1 of Supplemented Biographies of Eminent Monks, Devadasa was from eastern India and was a disciple of Master Sahajasri. After the death of Sahajasri, Devadasa wandered north and finally reached China. During the reign of Xuande (1426-1435 CE), he built a Buddhist convent beside Tantuo Temple. He lived in seclusion and did not ever visit the city. He observed rules excellently and performed many miracles. He was honoured as “Great Śramana”.

SAMGHAPALA
Sanghapala [Sangke Bala] (1376~1446 CE) was an Indian monk who came to China. According to Biography of Zhi Guang in volume 1 of Supplemented Biographies of Eminent Monks, he was from central India. When Zhi Guang visited India, Sanghapala made great efforts to serve him and Zhi Guang brought him to China. The emperor appointed him as “Senior Teacher of Sutra Translation Institute” on the recommendation of Zhi Guang. Zhi Guang and Sanghapala participated in imperial Buddhist ceremony activities and he did well in holding ceremonies or helping his teacher to propagate doctrines. He was upright and arrogant and only respected his teacher. He died in Shangsheng Temple in Dingzhou (Dingzhou City, Hebei) in the 11th year of Zhengtong (1446).
SAKYAYASAS

Shakyayeshes [ShijiaYeshi or Śākyayaśas] (end of 14th century CE to middle of 15th century CE) was an Indian monk in China. According to Volume 3 in Records on Qingliang Mountain, he was born in Kapilavastu in northern India (now on border between India and Nepal) as a descendant of Śākyamuni. In the spring of 1414, he arrived at Mount Wutai and resided in Xian Tong Temple. In the winter of the same year, Emperor Yongle (1403-1424) of Ming Dynasty heard the news and sent eunuch Hou Xian to invite him to the Capital in Beijing. Emperor Yongle received him and nominated him as the Buddhist abbot of Nengren Temple and granted him rich rewards. In 1415, the Emperor issued an imperial edict to confer him titles of Western Buddhist and Grand Teacher of the State. Before long he took leave for meditation practice in Mount Wutai where he got up only after meditating for seven successive days. The Emperor sent messengers with letters to extend greetings for many times. Emperor Xuan De (1426-1435) of Ming Dynasty also extended lofty respect to him. In 1431, Shakyayeshes left China for the Western Regions and since then no news about him was ever heard.

(Xue Keqiao)

VIRUPA (BIR WA BA)

Virupa (bir wa ba) was a great achiever of India Buddhism, a disciple of Exoteric and Esoteric Buddhism and a master of Taosim Results Sutras of Sajia School of Chinese Tibetan Buddhism.

Born in a noble family of Chuipura of northern India, Virupa was a prince of Saguo country. He got tonsured to be a monk learning sutras at his younger age. Later, he followed the abbot of Nalanda and learned sutras of The Closest Buddha Warrior Continuation Esoteric Buddhism, the Only One of Kind Buddhism Warrior Continuation Esoteric Buddhism and other sutras from Dama Maitreya. He was famous for being proficient in yoga school and became a Khanpo of Nalanda. Meanwhile, he got nothing after 12 years of practicing Esoteric Buddhism, so the thought that he may be not the right person to practice Buddha Warrior came into him and he abandoned the beads and stopped practising Esoteric Buddhism, and to practice the theory of Exoteric Buddhism. However, in the vajrayana of Watching Realm, Dakini came into real and gave him four causes. Virupa suddenly realised the sutra and proved came into the shadow earth up the Bodhisattva and got four kinds of whispering causes. After practising for more than 20 years, he got the best achievement of the 13 places of Sutras of Daoguo and the achievement of Buddhism Warrior Holding which helped the spread of the Sutra of Daoguo.

The discipline was very strict in the public department of Temple Suomapuli. Bir wa ba was expelled out of the union of monks because of his guilt of eating pigeon meat. Since then, he travelled and practiced as a yoga teacher. At that time, there were many kings who advocated for foreign heretics. In Yema Bana, Virupa subdued heretics using magical power, imparted the kings who believed in heretics to believe in Buddhism and protect it. In the forest of Vala Nasi, he practised the Smiling Buddha Warrior for six months and got much magical power and led the royals and the civilians of that country to believe in Buddha Warrior. In Padma Hasa of the southern India, he was respected as a great master and all of the people believed in Buddhism. In eastern India, he recruited Gurusaheri as his disciple, took him to the city of Daughter from Heaven and taught all the witches to believe in Buddhism. Then, they paraded with Gurusaheri to Diwei Kouti and did good to the people with kindness, pity and benefit. Later, they came to northern India, founded temple and great sangha, abolished the bad traditions of offering

(Xue Keqiao)
sacrifice of cattle, pig and sheep. Also, he preached the *Sutra of Daoguo* to Gurisasheri who became the famous achiever, Mahasiddha Krishnapapa.

Bir wa ba had recruited many disciples in his life and there were many great men with great achievement. In Ougyan, he got Sukha Siddha and gave her four thoughts of smiling Buddha Warrior and she got great success and had the name of Dakini becoming the disciple who got most of his power. Virupa had written Buddhism Warrior’s *Words of Sutra of Daoguo, No Distractions of the Red Mighty Buddhism Warrior* which are the most important classics of Sajia School of the Tibetan Buddhism. He is respected as the Great Masters of the Sajia School. It is difficult to ascertain his dates of birth and death. According to the biography in Tibetan, he lived for more than 700 years.

*(Deji zhuoma)*

**WESTERN REGION PERSONALITIES**

**AN SHIGAO**

An Shigao (2nd century CE), also known as An Qing, was a great translator of Buddhist scriptures. He moved to China towards the end of Eastern Han Dynasty. According to *Gao seng zhuan* [*Biographies of Eminent Monks*], An Shigao was originally a prince from Parthia. Praised for his filial conduct in childhood, he was a wise and intelligent student with comprehensive knowledge of foreign books, astronomy, calendar, medicines and prescriptions, even sounds of birds and animals. Deeply influenced by Buddhist concepts of suffering and emptiness, he detested and rejected materialism and sought relief in spiritualism. After the death of his father, he inherited the throne. But soon after the mourning, he passed the throne to his uncle and became a monk. Because he was of royal blood, he continued to be popularly known by his honourific title, An Hou [Marquis of Parthia]. He had broad and extensive knowledge of *Abhidharma Pitaka* and was an expert in meditation. Travelling and teaching, he set his footprints in the countries throughout the Western Regions. In the early Jianhe period of the reign of Emperor Ling of Han (168-171 CE) due to chaos around Guanzhong (present-day west of Lingbao, He’nan and the Shaanxi Guanzhong Plain area) and Luoyang. An Shigao then travelled to Jiangnan area to teach. There are some amazing stories about his stay in Yuzhang (present-day Nanchang, Jiangxi), Xunyang, Kuaiji (present-day Shaoxing, Zhejiang), Guangzhou and other places. According to legend, he finally passed away when he was accidentally attacked by fighters on the streets of Kuaiji. His activities in China spanned about 30 years in total. His doctrines belonged to the sthaviravāda school of Sectarian Buddhism and his interpretation primarily focussed on the two aspects ie *samadhi* [calmness] and *prajñā* [wisdom]. As *Gao seng zhuan* [*Memoirs of Eminent Monks*] does not verify the earlier arrival of Indian monks, Kāśyapamātanga and Dharamarakùa (or Dharamaraktaka) (or Dharamaratna), it can be safely presumed that An Shigao was the earliest translator of Chinese Buddhist sutras.

*(Ge Weijun)*

**LOKAKSEMA**

Lokakṣema (around 2nd century CE) was a sutra translator who came to China towards the end of Eastern Han Dynasty. According to *Biographies of Eminent Monks*, Lokakṣema was a monk of Yuezhi origin. He was a pure and kind-hearted person with high morals and hard-working nature. He read and chanted classics, and was dedicated to the mission of propagating doctrines (fa). In the later phase of the reign of Emperor Huan of Han (around 167 CE), he came to
Luoyang and learned Chinese. During the Guanghe and Zhongping years of the reign of Emperor Ling (178-189 AD), he translated 13 Buddhist scriptures from Sanskrit version. When Dao’An, an eminent monk of Jin Dynasty (314-385 CE) compiled the Comprehensive Catalog of Scriptures, he personally went through the three scriptures, the years of which can be checked from the Prajñāpāramitā Sūtra (2nd Guanghe year ie 179 CE), Pratyutpanna Sutra (Pratyutpanna-buddha-sammühavasthita-samādhī-sūtra, ditto), and Ûåraïgamasātra (2nd Zhongping year ie 185 CE), of which Ûåraïgamasātra was lost. There were also Adāshi Wáng Jīng, Mahāratnakāññasātra, Manjusri-paripṛcha-bodhisattva-sūtra, Dousha Sūtra and so on which seemed to have been translated by Lokaksema from the original language. Apart from the translation work by himself, he also often worked with Zhu-shuo-fo (also known as Zhufoshuo). For example, the two original classics of Prajñāpāramitā Sūtra and Pratyutpanna Sutra were introduced by Zhu-shuo-fo, and they were interpreted by Lokaksema and put down in writing by other Han scholars. His translation was straight with little rhetoric so that the essential meaning of the Sutra could be easily communicated and understood. But, in order to retain the basic features of the classics, he added lots of transliteration. Much of his translation belonged to Mahayana which can be regarded as the beginning of the translation of Mahayana sutra in the land of Han China. He has trained disciples like Zhi Liang, who has also trained other disciples like Zhi Qian. (Ge Weijun)

KANG SENGHUI
Kang Senghui (unknown-280 CE) was a translator of Buddhist scriptures who came to China during the Three Kingdoms period and a Buddhist preacher who firstly contributed to the spread of Buddhism to south China.

According to the records in Record Set of Tripitaka and Biographies of Eminent Monks, Kang Senghui’s ancestral home was in Kangju (an ancient country of the Western Regions, located between Balkhash Lake of Central Asia and Aral Sea in Han Dynasty, then crossing Syr Darya and entering Uzbekistan area). He lived in India and joined his father’s business and migrated to Jiaozhi (centre and north of present-day Vietnam). His parents were both dead when he was 10. After the mourning period, he became a monk and cultivated himself according to religious doctrines. He was a self-disciplined, magnanimous person with an outstanding ability and insight. He was studious and deep thinker, proficient in Buddhist Tripitaka, extensively studied astronomy and books of prophecy, ingenious in debate and good at writing. There is no record about when he arrived at the territory of Han. When Sun Quan unified the area on the south of Yangtze River beyond Wuhu and Nanjing, Buddhism was unpopular there. Then, Kang Senghui went there and proceeded to educate. He reached Jianye (present-day Nanjing of Jiangsu Province) in 10th year of Chiwu (247 CE), built thatched cottages, set up Buddha statues and advocated Buddhist views. With special appearance and strange behaviour, he was soon called in by Sun Quan. It was said that after 21 days of fast, he had obtained a Buddhist relic and showed its spirituality and power in the presence of Sun Quan. Sun Quan admired deeply and set up a tower and temple so the area around it was called Buddha Temple. It is the first Buddhist temple built in the southern regions of Yangtze River and so it was also called Firstly-built (Jianchu) Temple. Kang Senghui preached and translated Buddhist scriptures there so that Buddha dharma flourished. It was said that after Sun Hao had succeeded the throne, he had invited Kang Senghui to preach in order to cure his chronic disease, then endured five disciplines and converted to Buddhism after recovery. In April of fourth year of Tianji (280 CE), Sun Hao surrendered to Jin. In September the same year, Kang Senghui suffered from a disease and died. His age is unclear. His honourific title is “Super Preach Chan Master”.

Kang Senghui translated many sets of Buddhist scriptures in Jianye but now only Collective Scripture of Six Paramitas (eight volumes) and Old and Miscellaneous Buddhist Parables (two volumes) exist. The rest have been lost, such as Purity Scripture of Bodhisattva, Obedience Scriptures and 250 Buddha Dharma of Bodhisattva. Later generations evaluated that his translations were “excellent
in scripture essence and righteous in article”. He wrote Anapanasati Sutta, Buddha Dharma and Linden Scripture, but only Anapanasati Sutta and Buddha Dharma foreword are remaining now. Kang Senghui learned from Han Lin, Pi Ye and Chen Hui, and was a disciple of An Shigao. But he was also influenced by Zhi Qian Mahayana's ideas and Chinese traditional Confucianism and Daoism. So on one hand, he had sympathy for others, determined to save the world and advocated saving society by saving human souls. On the other, he suggested the then emperor to implement benevolent policies to improve the real life of common people. These thoughts are fully demonstrated in Collective Scripture of Six Paramitas. The scripture is actually compiled into six chapters according to the “six paramitas” of Mahayana namely alms giving, keeping disciplines, enduring contempt, concentration, keeping still with deep meditation and wisdom. It contains 91 pieces of Buddhist scriptures and 82 stories of Buddha itself and the contents mostly contain advice. He hoped to simultaneously carry out five disciplines and 10 good deeds of Buddhism and principles of feudal moral conduct about Chinese traditional ethics among people to make them generally abide by monks and laymen. As to people with power, he advocated “determining laws with Buddha dharma and managing state affairs with a righteous heart”. As to common people, he encouraged them to be “a livestock with moral principles rather than a civilian without moral principles”. His great contribution to mastering Buddha dharma and Confucianism not only formed a unique and kind ethics of Buddhism, but also effectively promoted sinicisation of Buddhism.

(Ge Weijun)

ZHIQIAN
Zhi Qian (about 3rd century CE) was a Buddhist scripture translator in the Three Kingdoms. His other name was Zhi Yue and the courtesy name was Gongming. Dates of birth and death are unknown but he was born in Dayuezhi. His grandfather, Fadu, led hundreds of his countrymen to migrate in China in Emperor Ling of Han (168–189 CE), and Zhi Qian also came together. He learnt from Zhi Liang, a disciple of Lokaksema (also see that article). He read a lot of Buddhist scriptures very carefully and learnt many folk skills. He read lots of foreign books and could speak six languages. They three were learned, and there was a saying that “no knowledge in the world was beyond the three Zhi”. In the end of Eastern Han Dynasty, he ran away from social upheaval in Wu with tens of fellow villagers. People called him “brain truster” since he was smarter than anyone else. Sun Quan, the Emperor of Wu (222–252 CE) heard of his wisdom and called him and asked him to coach the prince Sun Liang. Buddhist scriptures were mostly in Sanskrit and were not translated completely. From the first year of Huangwu of Sun Quan (222 CE) to the 2nd year of Jianxing of Sun Liang (253 CE), he translated 27 Buddhist sutras such as Vimalakirti Sutra, Nirvana Sutra, The Dhammapada, Daming Sutras, Amitabha Sutras, Buddhist on Nine-colour Deer (according to The Records of Tripitaka), and another monk Zhu Jianguan from Wuchang also participated. He also created the three files of Buddhist Chants of Eulogy on Bodhisattva, and annotated for Life and Death Sutras, which were all prevailing at that time. After Sun Liang ascended the throne, Zhi Qian retreated in Qiong’ai Mountain, stayed away from social affairs and made friends with Samana. Later, he died in the mountains at the age of 60. Emperor Sun Liang of Wu wrote to the monks and praised that “Zhi Qian was simple and indifferent from wealth and fame, and should be spoken highly of from beginning to end.” The translations by Zhi Qian focus on “the real prajna is that the nature of all things in the world is empty and virtual, the words were elegant. He was a master of Buddhist scripture translation after An Shigao and Lokaksema and later Kumarajiva re-translated on the basis of this. All the translation work promoted the spread of Buddhism in China and Zhi Qian also played an important role in the understanding of Buddhism by Chinese people.

(Tan Jie)

SRIMITRA
Śrīmitra [Bo Shilimiduoluo, 3rd–4th century CE] paraphrased as Good Friend, was also briefly called Shimili. People of the time called him “Bema”. He was a monk and translator of Buddhist scriptures who lived between the 3rd and 4th centuries and came to China during Jin Dynasty.

According to the record in Biographies of Eminent Monks, Śrīmitra was born in Western Regions and was once the prince of a country. Later, he resigned his sovereign authority in favour of his younger brother and became a monk. Śrīmitra’s look and gestures were handsome, bright and remarkable. During Yongjia period (307–313 CE) of Western Jin Dynasty, he came to the Central Plains in China for preaching. It was a time of war, he had to go to the south crossing Yangtze River and arrived in Jiankang (present-day Nanjing, Jiangsu), and lived in the Jianchu temple. Prime Minister Wang Dao admired his grace and immediately accepted him as a friend with the same inclination. Śrīmitra’s reputation was thus well-known. After that, all those who came for metaphysical discussions were contemporary celebrities. His disposition was, however, haughty and he did not learn Chinese. Communication depended on interpreters, but due to
his excellent comprehension skills, he could always fully understand all hints, and communication was never hindered. He was also good at charms and it was said his charms were extraordinarily efficacious. Śrīmitra died at the age of 80 plus during Chengkang period (335-342 CE) in Eastern Jin Dynasty, and was buried in the east of gravel hills. Emperor Cheng of Jin Dynasty admired his charming appearance and behaviour, ordered to set up a temple beside his grave. Later Śrāmanas who came here established another temple called Bema Temple. When Śrīmitra was alive, there was no spells for Jiangdong, so the 12 volumes of Buddha Incantation to Seventy-two Thousand Devaraja for religious protection, one volume of Incantation for Mahamayuri Devaraja and one volume of Incantation for Various Mahamayuri Devarajas etc should be translated. In addition, he also had loud Buddhist chants handed down to following generations. He was also considered as the earliest representative for spreading Esoteric Buddhism.

(Ge Weijun)

KUMARAJIVA
Kumārajīva (343-413 CE) was one of the greatest Buddhist sutra translators in ancient China. His name meant “child longevity”.

Life of Kumārajīva - According to volume 2 of Biographies of Eminent Monks and volume 14 of Collected Records Concerning the Tripitaka, Kumārajīva was an Indian by origin born in Qiuci (now Kuqa, Xinjiang). His ancestors were from a Brahmin family and his family took the minister position for generations. His grandfather was of uninhibited personality, outstandingly charming and well-known all around. His father, Kumārāyana, was honest and clever, not admiring vanity, and a highly valued reputation and disguised official’s position. When it came to his inheritance, he unexpectedly abandoned the family and travelled far to the east, climbing over Cong Ridge (now the Pamirs) and reaching Qiuci. King of Qiuci had long heard of his name, personally went out of the city-wall to meet him and then worshipped him as the royal priest. The king’s sister Jivaka was extremely intelligent who could recite after hearing once. Although many princes and dukes proposed marriage to her, she firmly refused them. After Kumārāyana came, she fell in love with him at first sight and wished to marry him. The king also made every effort to facilitate the marriage. After Jivaka and Kumārāyana got married, Kumārajīva was born. Not long after that Jivaka joined the nunnery. At that time, Qiuci was one of the Buddhism in the east of Cong Ridge, and Mahāyāna and Theravāda believes coexisted, but with Theravāda taking the predominant position. Kumārajīva followed his mother and became a monk at the age of seven, and followed a teacher to learn sutra. He exhibited extraordinary talent in his study. He could not only recite a 1,000 verses, but had fast and in-depth understanding and mastering of the doctrines. At the age of nine, Jivaka brought him south to cross the Indus and reached Koppen (present day Kashmir), an important town of the Sarvāstivāda Buddhism, in order to make him accept the best Buddhist scholastic education. There he met Bandhudatta, the master with smart talent and broad knowledge who was one-of-a-kind at that time. He followed him to study the Kṣudraka, Dīrgha Āgama and Madhyama Āgama, all together four million words. The master often called him exceptionally divine and handsome. News reached the imperial court of Koppen and the king invited him to the palace to debate with many vadins (debaters) of other religions. The vadins of other religions bullied him since he was young and spoke arrogantly towards him but were attacked by him through the loopholes they left and they quit hastily in shame. After that, the king respected and treated him as a distinguished foreign guest, especially dispatching five monks and 10 novices in the temple for cleaning like the disciples. At the age of 12, Kumārajīva returned to Qiuci with his mother. The countries along the road wished to hire him with large sums of money but he refused except...
that he stayed in Kashgar for a year and learned the *Abhidharma Pitaka* and *Sarvastivada-vinaya* under the Kashmiri monk, Buddhayaśas, and finally got profound understanding of the meanings. Under the suggestion of Śramana Xijian, the King of Kashgar convened a meeting and asked Kumārajīva to rise on the high seat and to teach *Dhammacakkappavattana Sutta*. The move was not only helpful in motivating the sanghas in the country to study Buddhism, but it helped improve the relations between the two countries by paying tribute to Qiuci. Kumārajīva, besides teaching, actively searched for Hindu classics and books of other religions, read the four *vedas*, *panca-vidya* and other doctrines, and explored the knowledge of astronomy, calendar, divination, and astrology and later he could even fulfil all his predictions. In daily life, however, Kumārajīva was more willful and neglected minor points of conduct. And although censured by yogis, he did not mind about it. In Kashgar he fortunately came across Suryasoma who especially taught Mahayana Buddhism. He respected and followed him to study *Anavatapta*, *Mādhyamikaśāstra*, *Çàstra*, *Dvàda÷amukha÷àstra* etc. And thus, he gave up Theravada to embrace Mahayana. Later, he returned to Wen Su, north of Qiuci, and encountered a heretic. The heretic, eloquent and renowned across the countries, beat the drum with his hands and said, “For anyone can win me, I’d be beheaded for him as an honorarium.” Kumārajīva accepted the challenge and won shortly after. So he was “famous across the left side of Cong Ridge and beyond the river” and the heretic also bowed to convert. The king of Qiuci went to Wen Su personally and welcomed him home. After the return, he, at the invitation of the princess A-Kie-yo-ti, taught the essence of *mahasanni-patrasutra* and illustrated the doctrines of “everything is empty” and “pseudonym is not real”, causing many Theravada believers to convert to Mahayana. At the age of 20, Kumārajīva was ordained at the King’s palace. Soon after, his mother went to Tianzhu and before she went, she told Kumārajīva to go to the eastern land to expand Mahayana. Kumārajīva committed that he would do it against all odds and even sacrifice himself. Two years later, Bandhudatta knew that Kumārajīva had extraordinary enlightenment and came from Kophen to visit him. Kumārajīva was extremely happy and repeatedly explained the essentials of Mahayana for more than a month and finally made him feel convinced and worshipped Kumārajīva as the teacher. Bandhudatta said, “I am your teacher in Theravada, and you are my teacher in Mahayana.” Since then, people from various countries in the Western Regions were convinced of his divinity, and sincerely admired him and even whenever there was a lecture in the ascended seat, there was a king kneeling beside for a long time for him to step on.

Kumārajīva’s reputation spread to the central plains. At that time, an eminent monk, Dao An, was in Chang’an and wanted to meet Kumārajīva and interpret Buddhism doctrines with him. So every time he discussed with Fu Jian, the monarch of Former Qin, he would urge him to send an envoy to invite him. In February of the 17th Jianyuan year of Former Qin (381 CE), the kings of Shanshan and Qianbu came to ask Fu Jian to send troops to conquer west. In September the following year, Fu Jian sent Valiant Cavalry General Lu Guang and others to lead 70,000 soldiers to fight Qiuci, Yanqi and other countries in the west and instructed him to promptly send Kumārajīva into the border after conquering Qiuci. In the 20th Jianyuan year (384 CE), Lu Guang conquered Qiuci and seized Kumārajīva, but did not know of his honoured status, and bullied him and teased him as a mortal since he was young. He even forced Kumārajīva to marry the princess of Qiuci. Kumārajīva though firmly refused, was repeatedly asked and forced to drink and be shut in a secret chamber with the princess, eventually suffering the loss of integrity. Kumārajīva bore all these sorts of indignities calmly. The former Qin fell apart after the Battle of Feishui (383 CE). Two years later, Fu Jian was killed by Yao Chang. After Lu Guang returned with the troops to Liangzhou and knew about it, he established a regime by himself with the army and reigned in the corner. He didn’t follow Buddhism and just treated Kumārajīva as a necromancer who was good at predicting disasters and abnormalities and foretelling lucks and misfortunes. Although Kumārajīva was able to come
in and out of the imperial court, he served only as an advisor. Though he was not able to expand Buddhism, Kumārajīva managed to learn Chinese in Liangzhou and attentively read the Chinese ancient classics and history books, paving the way for future work of translating sutras.

Yao Chang of Later Qin also admired the name of Kumārajīva and repeatedly invited him modestly. But Lu Guang and his successors, Lu Zuan and Lu Long were jealous of his wisdom and capability and feared that he would be used by Yao Chang and did not want to let him travel to the east. Later, Yao Chang died and his son, Yao Xing, succeeded the throne. In May of the third Hongshi year of Later Qin (401 CE), Yao Xing sent Duke Longxi Yao Shuode to conquer Lv Long in the west. Kumārajīva was not invited at the border until Lu Long surrendered in September. He reached Chang'an on December 20. Yao Xing treated him with the etiquettes of a state master and offered preferential respect. At this point, Kumārajīva was detained outside the border for nearly 20 years and he himself was already 58-years-old. Yao Xing “worshipped Triratna since young age” and after the succession to the throne, he made great efforts to foster Buddhism. After Kumārajīva came, he talked with him all day long without pause. Under the urge of Yao Xing, Kumārajīva did not mind his old age and soon was devoted to teaching in the central plains. In over a decade’s time, he was diligent in translating a large number of classics. As he was kind in nature, modest and a good teacher, he was very popular among the believers. His handsome and elegant appearance and the clear and proud experience won the warm worship of the Buddhists and laymen. Yao Xing often said to him, “You, the master, are intelligent and with genius which is unmatched in the world. After your life, the Buddhism blood will have no heir. How could that be?” So he chose 10 prostitutes and forced him to accept. Kumārajīva had no way out but to leave the monk room and live in the official’s house, enjoying rich offerings and high rank. Breaking the sexual precept twice, Kumārajīva could not avoid being criticised by the people. The holy man image of Kumārajīva was also damaged. Later generations had sympathy for his vicissitude. Another legend even appeared in the Book of Jin, saying that at that time, some Buddhist disciples saw him living with a wife and in another house and wanted to follow his example. He summoned them together and put an entire pot of steel needles in front of them and said, “Those can imitate me can marry and live in another place.” And then he swallowed the needles as usual. All the monks were ashamed and refrained from these delusions. Such legends tried to persuade people that he had exceptional gifts which could not be measured with the common senses to speak for Kumārajīva. Later, Dao Xuan (596-667 CE) in his Dao Xuan Master Rapport Records, even said that Kumārajīva’s sutra translation was “unique and highly unmatched”. He was not an ordinary monk so he could conveniently do what he wanted. All the gossip in the streets about the corrupted commandment were nothing but average men’s prejudices which were simply “not worth commenting on”. Kumārajīva was not unaware of his violation against the commandment.

So every time he taught, he would make confessions first, and hoped the listeners would see him as the lotus in the smelly mud as he taught, and just pick the lotus without the mud.

**His Sutra Translation Career**

Buddhism, since introduced in China at the time of Emperor Ming of Han period (58-75 CE), had been more than 200 years. And its classics, through the continuous efforts of the translation masters of An Shigao, Lokakṣema, Dharmarakṣa, et al, had been translated into Chinese. However, translated Buddhist scriptures exhibited not only language differences but cultural barriers as well. So during early practice, it was extremely difficult to carry forward. The translated classics often had a sluggish style of writing which made it labourious for the believers to read and understand. Because of this, the priority of Kumārajīva was to re-translate the important classics. And for those that had not been introduced yet, he was cautious to translate and introduce. Kumārajīva read through the old classics, and did find that there were “many absurd interpretations that were mistranslated and not corresponding to the original text.” In the fourth Hongshi year of Later Qin (402 CE), Kumārajīva was invited to translate the *sutras* in Ximing Garden and Xiaoyao Garden. He either recited complete classics by virtue of memory or translated based on the existing Sanskrit versions. Those who listened and assisted in the translation included Sengrui, Sengzhao, Daorong, Daosheng, Tanying, Faqin etc, who were the best selected for the work of that time. According to the descriptions of several monk biographies, when *Paścavī + ati-sāhasrīkā- prajñāpāramitā* was translated, Kumārajīva held the Sanskrit version by hand and Yao Xing read the old sutra aloud to match and compare. All the new translations made by Kumārajīva, which were different from the old sutra, were fluent in diction, accommodating in argumentation, which made the congregation on the translation spot convinced in admiration.

During his 12-year stay in China, the classics translated by Kumārajīva, according to Kaiyuan Shijiao Lu, 74 books, or 384 volumes or according to conservative estimates, at least 35 books, or 294 volumes (according to the Collected Records Concerning the Tripitaka). The primary translated
sutras include *Vajrachchedikāprajñāpāramitā-sūtra*, *Amitābha-sūtra*, *Saddharmapuṇḍarīkasūtra*, *Vimalakīrti-nirdeśa-sūtra*, *Prajñāpāramitā-hṛdaya-sūtra*, *Vajrāgama-samādhi-sūtra*, *Daśabhūmikā-sūtra*, *Dhyāna-niñhita-samādhi-dharmaparyāya-sūtra*, the *Sūtra of Maitreya Bodhisattva’s Attainment of Buddhahood*, *Madhyamikāstra*, *Dvādaśamukhastra*, *Mahāprajñāpāramitāstra* etc. There were also three volumes of *Kumārajīva Master Doctrines*, which was a collection of letters on the questions and answers between him and Master Huiyuan.

**Translation Style and Later Evaluation**

As a prominent scholar studying both Mahayana and Theravada, Kumārajīva went east to Chang’an and “carried forward the ultimate doctrines, and publishing excellent classics”, in order to clarify the ambiguous border of Mahayana and Theravada in China and actively expand Mahayana Buddhism he believed as his own duty. His translation was extremely serious. Sengzhao’s preface to a 100 Treatises called him “brief and concise, dedicated to keep the essential points”. Sengrui’s preface to the *Treatise on the Perfection of Wisdom* called him “vulgar and dedicated, repeating a sentence three times, striving to be perfect, dedicated to keep the essential points”. His arduous work was conceivable from these descriptions. In his late years when translating *Daśabhūmikā-sūtra*, as there were some difficulties unsolved, though he had the original text in hand, he delayed for more than a month until his teacher, Buddhayaśas, came to Chang’an from Kophen. He didn’t start to write until consulting his teacher. His serious attitude towards translation could be seen from this example. As for his translation style, it is generally believed that he tended to paraphrase, focussing on meaning rather than form. *Collection of Translation Records* said that he “was unique and highly unmatched, so his translation emphasised comprehension first to convey the Buddhism meaning”. It’s obvious that his primary purpose was to deeply transfer the thoughts of the original canon. Though he prioritised on conveying the meaning as opposed to precise literal rendering, as he knew well about Sanskrit and Chinese, *Theravada* and *Mahayana*, he was fully capable of modifying, adding or deleting his translation for convenience. In fact, he did realise “adaptation to local dialect, fun without distorting the original text” and “although the article is variant, it does not go against the central meaning”.

As for Chinese language level of Kumārajīva, there were different valuations. Some said he “can convert to Chinese with fluent transliteration”, “expert in the central land and good at local dialect”. Some said, he “knew the grand structure of the Qin language (Chinese)... and had special preference for local dialect. It is like it is still segmented and not integrated”. As for this, the later generation noticed that staying long in Liangzhou was helpful in his getting familiar with Chinese, so he could, when translating sutras later, “held the source text in hand and orally read it in the Qin language, explaining it with two different dialects, and cross-clarifying the central meanings”, which showed his style as a great translator. What is critical, however, was that Kumārajīva attracted a group of very talented Chinese monks around him, the most outstanding of whom were Daosheng, Daorong, Daorui, Dazhao etc. They had domestic and foreign learning with profound rhetoric. They understood deeply Kumārajīva’s recitation and translation of the sutras and could convey and write it in proper and elegant Chinese. They were quite supportive in the translation endeavour. Therefore, it’s difficult to exactly estimate Kumārajīva’s Chinese level, but the collective level of his sutra translation group is beyond doubt.

Kumārajīva had a clear understanding of classic translation itself. He never thought that translation could fully convey the original canon, so he said, “translating Sanskrit into Chinese would lose its exquisite diction. Though the essential meaning is conveyed, the language style is different. It is like to chew food and give it to others; not only the flavour is lost, but it makes people throw up.” As for his work, he was very modest and proclaimed, “I incorrectly serve as the translator with my equivocal interpretation”. But for transferring the essence of the classics, he was confident. Before his death, Kumārajīva once swore before the crowd, “If my transferring is infallible, my tongue will not be burned after the burning of my body.” His body was incinerated the Indian way outside Xiaoyao Garden. It is said that as was expected “the fire went out and the body vanished. Only the tongue was not turned
into ashes”. Not long later, a foreign śramana came to China, and said Kumārajīva’s translation was not as much as one-tenth of the classics he had a firm grasp on. It was a matter of regret that could not be made up for.

Zan Ning in his Biography of the Eminent Monks in Song Dynasty said Kumārajīva’s translation “has some fun of language of the natural Western Regions” which showed his exquisite translation. His translation works went far beyond his predecessors and were beneficial for later generations. The Collected Records Concerning the Tripitaka called them “grand in expression, clear in sutra essence; sublime words in Mahayana were so splendid”. Although those were compliments, it was real that they had always been highly regarded. Some translation works, though translated by later great translators in the pursuit of better meaning, could not be replaced. The widely circulated are still Kumārajīva’s translations such as the Diamond Sutra, Lotus Sutra and so on.

(She Gong) She Gong (unknown—380 CE) was the monk who came to China in Eastern Jin Dynasty. He was good at conjuration magic and was also known as Sengshe.

According to the 10th volume of Biographies of Eminent Monks, 95th volume of Book of Jin and 63rd volume of Fa Yuan Zhu Lin, She Gong was a person from the Western Regions while his family name was not known. She Gong had been śramana since he was young. He was good at the skillful method of deep breathing and could walk 250 km within one day without eating any grains. She Gong could predict the events in the future what he had said would be bound to become true. He could also beg the magic dragon for rainfall with mantra. She Gong arrived in Chang’an in Jianyuan 20th year (376 CE) of former Qin Dynasty and was regarded highly by Emperor Fu Jian. It was said Fu Jian worshipped him as the god of his country, whenever there was drought usually Fu Jian would invite She Gong to call the dragon down to the alms bowl. After that there would be heavy rain. The gentries and civilians all admired his magic. She Gong died in Jianyuan 16th year without any illness. It was said his coffin was opened seven days later for inspection, but his corpse had disappeared.

(Kalayasas) Kalayaśas [Jiangliangyeshe] (about 390-450 CE) was an Indian monk and sutra translator who came to China in the Southern and Northern dynasties. His name was translated as Shicheng in Chinese.

According to the records of Biographies of Eminent Monks and Kāiyuan Catalogue of Buddhist Scriptures etc, Kalayaśas from the Western Regions was straightforward and had a pure heart and fewer desires. He adopted a monastic life when he was a teenager. He was proficient in Abhidharma, read scriptures and sutras extensively, and had a good knowledge of Chan School. In the first year of Yuanjia of Song of the Southern Dynasty (424 CE), he crossed Liusha and arrived in the capital, Jiankang (present-day Nanjing, Jiangsu). Emperor Wen of Song respected him very much and arranged for him to live in Zhongshan Daolin Vihara. Being invited by Śramana Seng Han, he translated one volume of Bhaishajyaraja Bhaishajya-samudgata Sutra and The Sutra on Visualisation of the Buddha of Infinite Life respectively which were written by Seng Han in person. Kalayaśas left Jianye shortly and went to other places to disseminate the way of Chan. He came to Jiangling first, then arrived in Sichuan in the 19th year of Yuanjia and then he returned to Jiangling and died there at the age of 60.

(Dharmanandi) Dharmanandi [Tanmonanti] (c. 4th century CE) was a monk who came to China in Eastern Jin Dynasty for dissemination, education and translation of Buddhist Scriptures. His name paraphrased in Chinese meant joy with the understanding the Buddha Dharma.

According to volume I of Biographies of Eminent Monks, volume IX of Compilation of Notes on the Translation of the Tripitaka and other data, Tanmonanti was from the country of Tukhara (northern Afghanistan). He was away from the worldly life since childhood, intelligent and mature in mind at an early age. He had read all classics of Tripitaka and was specially good at chanting and interpreting Ekottara Agama. All the fellow
countrymen praised and admired his erudition. Tanmonanti’s ambition was to develop and expand Buddha Dharma so he travelled from the distance through deserts and arrived in Chang’an in the middle of Jianyuan’s reign of former Qin Dynasty (365–384 CE) (in volume VIII of Three Treasures of Previous Dynasties, it was said in the beginning of Jianyuan’s reign while in Daoan’s preface of Ekottaragama it was said in Jianyuan 20th year). He was heartedly welcomed with courteous reception by Emperor Fu Jian. On the request of Zhao Zheng, the prefecture chief of Wuwei and also the great officer of former Qin Dynasty, Tanmonanti cooperated with Dao An, Zhu Fonian and other famous monks on the translation project of 59 volumes of Madhyamāgama and 41 volumes of Ekottarikāgama, totally 100 volumes, (it was also said 92 volumes). These two Buddhist sutras were corrected by Samghadeva later to make it contemporaneous. Besides, according to volume VIII of Three Treasures of Previous Dynasties, Tanmonanti had also translated two volumes of Tri-dharmika-śāstra and two volumes of Samgha-varti. Later Fu Jian was killed by Yao Chang. Tanmonanti again translated one volume of Sutta of Asoka’s Abandoning of Evilness for the minister Yao Min in Jianchu sixth year (the year of 391 CE, it was also said in Jianchu second year) of Later Qin Dynasty. However in volume I of Biographies of Eminent Monks, it was said when the invader Yao Chang exerted pressure on the areas inside Shanhaiguan pass, Tanmonanti had already taken leave for Western Regions. It was not known where he arrived which was not the same as the above sayings. It is difficult to mention how much sutras he had translated in volume VIII of Three Treasures of Previous Dynasties; it was said five books and 114 volumes, while in volume I of Biographies of Eminent Monks it was said 106 volumes.

(Dharmaruci [Tanmoliuzhi] (also known as Fale and Faxi in free translation) (c. 4th – 5th century CE) is a Buddhist monk and famous translator who came to China in Southern and Northern dynasties (420 -589 CE).

According to Biographies of Eminent Monks, Dharmaruci was from Western Regions. After he abandoned his family and became a monk, he was famous for mastering vinaya. Puñyatārā once recited Sanskrit Da + a-bhāva-vinaya in Chang’an Central Temple and Kumārajīva translated it into Chinese. However when he translated two-third of the vinaya, Puñyatārā died due to an illness. The eminent monk, Hui Yuan, living in Mt Lu knew that Dharmaruci mastered vinaya, so he quickly sent a letter to him and hoped that he could bring the book to Chang’an and continue to finish the translation. Dharmaruci received the letter and earnest invitation of Yao Xing, the emperor of later Qin Dynasty, and then he came to China in the autumn of seventh year of Hong Shi (405 CE) and finished the translation with Kumārajīva. However before the vinaya was revised and finalised, Kumārajīva died. So Dharmaruci went to other places with vinaya. It was said that after he had travelled to many places, he finally died in Liangzhou (present-day Wuwei, Guzang with district government on the west of Yellow River within Gansu). Da + a-bhāva-vinaya was finally supplemented and finished by Vimalakūśa.

(Buddhavarman) [Futuobamo] (Futuobamo in paraphrase means conscious armour) was an Indian monk and translator who came to China in the Southern and Northern dynasties.

According to Buddhist texts such as Biographies of Eminent Monks, Buddhavarman was exceptionally gifted from childhood in ancient India. He disciplined himself rigorously and learned Tripitaka extensively. The monk especially understood Abhidharma-mahavibhāṣā-śāstra thoroughly and took it as the
core of all *sutras*. During Yuanjia Period (424-453 CE) of Southern Dynasty, the eminent monk arrived in Liangzhou (present-day Wuwei where Guzang served as the capital, west of Yellow River valley in Gansu). In the very beginning, Śramana Daotai had obtained the original *Abhidharma-mahavibhāṣā-sūtra* containing verses totalling more than 100,000 characters from nearby Congling (present-day Pamirs) and brought it back to Guzang. He modestly waited for a really qualified translator. Buddhavarman was invited to translate the sutra as soon as Daotai learned about his arrival. From the lunar fourth month of 14th Year (437 CE) of Yuanjia Period, Buddhavarman started the translation work at Xianyugong in the city of Liangzhou with the help of Daotai (who paraphrased the sutra according to Buddhavarman’s verbal translation) as well as Huisong, Daolang and over 300 other erudite monks (who researched into the bilingual texts). Their 100-volume monumental work had not been finished until the lunar seventh month of 16th year of Yuanjia Period. Soon afterwards, Liangzhou was in chaos as Northern Wei attacked Guzang. As a result, many valuable objects including the above translations were tragically burnt down. Almost nothing was left. Fortunately, 60 volumes were copied upon the imperial edict from Northern Liang’s king and then transferred to Southern Dynasty where they were preserved well. Later, another monk, Daoting, wrote an introduction to the great work which still exists. But Buddhavarman fled westward and vanished without a trace.

*(Ge Weijun)*

**DHARMAYASAS**

Dharmayasas [Tan Yao] (birth and death are unknown) was a monk and translator who came to China in the period of Northern Wei Dynasty and contributed to the revival of Buddhism here.

The native place of Tan Yao is unknown. He was possibly from Western Regions. According to records of *Continued Biographies of Eminent Monks and Book of Wei: Annals of Buddhism and Taoism* etc, he became a monk when he was a teenager. He followed Buddhism firmly, cultivated himself and learned scriptures in Liangzhou (present-day Wuwei, Gansu) and was famous for being proficient in Chan. He came to Pingcheng (present-day northeast of Datong, Shanxi), the capital of the northern Wei, and was respected by the crown prince Tuoba Huang, whose father Emperor Taiwu took the advice of Situ Cuihao to observe New Tian Shi Sect advocated by Daoist Kou Qianzhi, demolished Buddhism in the seventh year of Taiping Zhenjun (Perfect Ruler of Great Peace) of the Northern Wei Dynasty (446 CE) burnt temples and towers and forced monks to resume secular life. Tan Yao believed in Buddhism firmly and promised to defend it to death. The crown prince persuaded him repeatedly but he still hid monk clothes and instruments secretly and lived in mountains as a hermit. Cuihao was killed four years later. The crown prince, Huang, died next year. Emperor Taiwu was killed a year later and Emperor Wencheng succeeded the throne when he was 12. Under the influence of his father Tuoba Huang, he sent out the imperial decree to resume Buddhism with the support of ministers and assigned the monk, Shi Xian, to be Buddhist ruler a year later. Shi Xian died in the first year of Heping of Northern Wei Dynasty (about 460 CE). Tan Yao replaced him and the title was changed into Śramana ruler. He governed Buddhist monks and nuns. Emperor Wencheng respected him as his teacher and he became famous gradually. Monks and laymen respected him greatly. After becoming the Śramana ruler, Tan Yao was invited by Emperor Wencheng and he chiseled five rock caves and carved Buddha images on the northern cliff of Wuzhou Shan in the west of Pingcheng. The images were about 60 or 70 chi (1 chi=1/3 m) high which were carved grandly, and they ranked No. 1 at that time. He built a temple named Lingyan Temple. The establishment of Datong Yungang Grottoes started from this. Hereafter, Emperor Xianwen and Emperor Xiaowen visited the grottoes several times. In the third year of Heping (462 CE), Tan Yao lived in Tongle Temple of Yungang Grottoes and convened eminent monks to translate four volumes of *Great Luck and Righteousness Sutra* and one volume of *Sutra of Pure Salvation*, and he translated six volumes of *Handing Down of Buddha’s Teachings* and 10 volumes of *Sutra of Miscellaneous Treasures* with Kekaya, the Śramana from Western Regions. In the second year of Huangxing of the Northern Wei Dynasty (468 CE), Emperor Xianwen conquered two prefectures Qin and Qi of Song of Southern Dynasty. He moved hundreds of local households to Pingcheng which were called Pingqi households. Tan Yao submitted a written statement to the Emperor and asked Pingqi households and those from other places which can provide 60 hu (1 hu=100 kg) of grains to be monastic households, and their grains were called monastic grains. Meanwhile, severe criminals and official
slave shall be Buddha households and engage in cleaning temples, growing crops and transporting grains. His statement was approved and laid economic foundation for revival of Buddhism. The measure had great influences on the development of future Buddhism.

(Ge Weijun)

SAMGHA

Samgha [Sengjia] (628–710 CE) was a monk who came to China from the east of Uzbekistan. He adopted monastic life when he was a teenager. A wandering monk, he intended to go south India previously but changed his mind and went to China. He went to Xiliang (present-day Wuwei, Gansu) at first and then towards east to Jianghuai in the first year of Longshuo of Emperor Gaozong of the Tang (661 CE) and lived in Longxing Temple in Shanyang (present-day Huaian). Hereafter, he built temple on the foundation of ancient Xiangji Temple in Linhuai (present-day Xuyi). There were more and more mysterious legends and he won his reputation largely. Li Xian, Emperor Zhongzong of the Tang Dynasty (705-710 CE) wrote Universal Light King Temple for the inscribed board of the temple and approved him to take three disciples. All of them made great achievements. In the second year of Jinglong (708 CE), he was invited to internal bodhimanda and was honoured as the national master. He died in a sitting posture two years later and was buried in Universal Light King Temple. The eminent monk, Wan Hui, honoured him as ‘the incarnation of Avalokitesvara’ at that time. The great poet, Li Bai, had a good relationship with him and wrote a Song of Samgha (volume 166 of Complete Poems of the Tang Dynasty) praised him as “real monk” and described his morality, appearance and manner. Li Yong wrote Stele of Universal Light King Temple in Llinhuai County, Sizhou Prefecture of the Great Tang (volume 263 of Complete Prose Works of the Tang). From Li Bai’s poem, Master Samgha in volume 96 of Extensive records of the Taiping Era and volume 18 of Song Dynasty Collection of Biographies of Eminent Monks, it can be seen that Samgha propagated Mahayana doctrines and was proficient in tantric mantras. This reflected propagation conditions of Mahayana and Tantra in Central Asia and China. Samgha was very influential and there were many supernatural legends after his death. He was honoured as “Wisdom Master” by Emperor Yizong of the Tang after 100 years of his death. In the late Tang Dynasty, temples were built widely where his images were established and he was known as “the Great Wise Monk Samgha”. In the period of Emperor Taizong of the Northern Dynasty, Zhao Jiong (976-997 CE) ordered to rebuild his pagoda. He was known as “Great Saint in Sizhou”. Jiangsu joint archaeological team found Samgha’s bodily relics of Wukong Temple in Qingyang, Jiangyin in November 2003 in the underground palace. Moreover, volume 27 of Records of the Transmission of the Lamp, volume 15 of Buddhist Records, volume 2 of Su Shi’s Collected Works of Su Dongpo and volume 9 of Luo Mi’s Grand History had relevant records of Samgha.

(Xue Keqiao)

SIKSANANDA

Siksananda [Shichanatuo] (652-710 CE) was an Indian Buddhist monk and famous translator who came to China during Tang Dynasty. His name is also translated as Shiqichanantuo and in free translation is Xuexi. According to volume II of Buddhist Biography in Song Dynasty, volume IX of The Kai-yuan Record of Buddhist Books, Siksananda was from Northern Khotan (present-day Hotan in Sinkiang). He was intelligent and generous, had remarkable charms and great learning. He not only mastered Mahayana and Theravada but was also proficient in other areas of knowledge. During Wuzhou period, people advocated Buddha dharma, especially Mahayana. At that time Buddhavatamsaka-Mahavaipulya-Sutra had no complete Chinese translation. When Empress Wu Zetian heard that there was a complete scripture in Khotan, she despatched an envoy to search for it and invite translators for it. Therefore, Siksananda came to China with the Buddhavatamsaka-Mahavaipulya-Sutra in Sanskrit. He reached Luoyang in the first year of Zhengsheng (695 CE), lived in the Dabiankong Temple in the imperial palace and began the translation of the scriptures in March with Śramaṇa Bodhiruci from southern India and Śramaṇa Yijing reading out, Śramaṇa Hongling, Yuance and Fazang writing and checking the meaning, and Śramaṇa Fuli reviewing. Empress Wu Zetian often
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Jñānabhadra [Ruonabatuoluo ] (c.7th century CE) was a Buddhist monk and translator from Nanhai Sea in Tang Dynasty with the name in free translation as Zhixian.

According to volume II of *Buddhist Biography in Song Dynasty*, volume IX of *The Kai-yuan Record of Buddhist Books*, and volume-I of *Biographies of the Westward Pilgrims in the Tang Dynasty*, Jñānabhadra was from Keling country (Java Island) of Nanhai Sea. He was well-versed in *Tripitaka* of Sutras, *Vinaya* and *Abhidharma* and had wide knowledge of *Mahayana* and *Theravada*. During Linde Period of the Emperor Gaozong of Tang (664-665 CE), Śramana Huining from Chengdu wanted to go to India to seek holy relics by sea and met Jñānabhadra when passing Keling country so he stayed there for three years and translated two volumes of *Mahaparinirvana-sutra* together with Jñānabhadra. The translation was brought by monk Yunqi to China, quickly sent to Chang'an from Jiaofu (present-day Hanoi, Vietnam), and finally presented to the imperial court. After the monk returned, Huining continued his journey to India. Thereafter, there was no message from him. Other record said that after the translation was sent to Jiaozhou in the first year of Yifeng of the Emperor Gaozong of Tang (676-678 CE). The governor Liang Nandi despatched an envoy with the monk, Yunqi, to carry it to Chang'an. In the third year of Yifeng, the scriptures began to circulate with the advice of Śramana Linghui from Da Ci'en Temple to the prince. Yunqi was ordered by his master to promote the scriptures, and did not follow the master to India. The scriptures under their joint translation were saved up to now with the name of *Mahaparinirvana-sutra*.

(Ge Weijun)
LI SHE
Li She (7th-8th century CE) was a monk, a senior disciple of Xuanzang and a Buddhism theorist who came to China in Tang Dynasty.

According to volume XVII of Biographies of Eminent Monks in Song Dynasty and volume XVI of Biographies of the Six Monk Scholars etc Li She was born in the Western Regions and was a Brahmin by caste. He was ambitious, alert and resourceful at a young age and travelled eastward to Greater China with his close friends. He met Master Xuanzang in Jinsuo Mountain and became a monk after adjuration. Since then, he read a wide range of sutras and was enlightened gradually, thus becoming a senior disciple of Xuanzang. Emperor Zhongzong of Tang recognised his importance and nobles and royal officials also liked to make contact with him. In Kaiyuan Period (713-741 CE) during the reign of Emperor Xuanzong of Tang, he gave a sermon on Avatamsaka Sutra in Anguo Temple, which was, it is said, crowded with believers from all directions. However, Wei Ding, the temporary supervisor secretary in Dali, advised the emperor that Buddhism and Taoism should be banned for they would corrupt the political affairs. Emperor Xuanzong convened about 300 people holding beliefs in Confucianism, Buddhism and Taosim respectively, to debate in the imperial palace for recognition. Although Wei Ding defeated Ye Jingneng, a Daoist and Siming monk, he was defeated by Li She with a poem, “Maybe the Buddhism doctrine appears as inaction (Wuwei), why should the current court have action (Wei)? There have been no Wei (Empress Wei) for more than three years, so I wonder what Wei (WEI Ding) is for now?” By the poem, Lishe mentioned delicately the realities in the former dynasty, suggesting that Wei Ding might have family relations with Empress Wei, who murdered Emperor Zhongzong of Tang in 710 CE (fourth year of Jinglong Period), reminding Emperor Xuanzong of the hidden pain, and thus beating the rival with imperial power. Upon his success in the debate, Lishe was awarded the “Great Master of Shining Religion” as well as money and silk for building temples. Later, he wrote one volume On Legislation. In his old age, he was once found fault and relegated to Handong. After being remitted, he lived in the Longxing Temple in Nanyang and was respected by Master Huizhong there. Li She described Huizhong as being noble in temper who would be paid attention to by the emperor with his morality. Later, Huizhong was respected and honoured by Emperor Xuanzong, Suzong and Daizong as expected, as “Master Huizhong of the State”. During Dali Period (766-779 CE) under the reign of Emperor Daizong of Tang, Śramana Yuanzhao, a sutra translator in Ximing Temple collected the speeches and actions of Lishe and wrote 10 volumes of Biography of Master Lishe in Anguo Temple of Tang. The time of death and life span of Li She remains unknown. (Ge Weijun)

SILADHARMA
Śiladharma [Shiluodamo] (c. 8th and 9th centuries CE) was an eminent Indian monk and translator. The name, Shiluodamo, was paraphrased as sila-dhamma.

According to volume III of Biographies of Eminent Monks in Song Dynasty and volume XVII of New Directory for Buddhism in Zhenyuan Period etc Shiluodamo was born in Khotan (present-day Khotan of Sinkiang), had profound attainments in Buddhism and a good command of both Chinese and Sanskrit which made him to be a great master locally. In the first year of Zhenyuan Period (785–804 CE) during the reign of Emperor Dezong of Tang Dynasty when eminent monk Wukong passed through Beiting (present-day Pochengzi in the north of Jimusar of Xinjiang) on his way back to Central Plains from Uttarapatha, Shiluodamo was sincerely requested by Yang Xigu (a military governor) and Dazhen (Śramana of Longxing Temple) to translate the scriptures of Sanskrit version taken with Wukong. Nine volumes of Da^bhumika-sutra was firstly translated, during which Shiluodamo read the Sanskrit text and interpreted it. Dazhen wrote down the translated text, Śramana Fachao embellished the text, Shanxin reviewed the meaning and Wukong reviewed the Sanskrit text. Later, one volume of Sutra of Buddhist Sermon on Dedication was translated. Upon accomplishment and compilation, Duan Mingxiu, who was the Beiting Pacification Ambassador, happened to return to Chang’an for mission reporting. As a result, Wukong set out with the translated sutra together with him and arrived in Chang’an in 789 CE, the fifth year of Zhenyuan Period. After being scribed by Dou Wenchang (an
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official who governed monks and nuns), the sutras were submitted to the imperial palace and compiled into the New Directory for Buddhism in Zhenyuan Period according to the imperial order in 799 CE, the 15th year of Zhenyuan Period. Shiluodamo returned to Khotan after the translation. (Ge Weijun)

WUTTITICHANYU

Wuttitchanyu (between 8th and 9th centuries CE) was an eminent monk who was adept at translation of Western Regions sutras. The name, Wuttitchanyu, is also translated as Wuttitixiyu and paraphrased as lotus virya.

According to volume III of Biographies of Eminent Monks in Song Dynasty and volume XVII of New Directory for Buddhism in Zhenyuan Period etc Wuttitchanyu was born in Qiuci (present-day Kuqa of Sinkiang), had a good command of both Chinese and Sanskrit and once lived in Lianhua Temple which was located outside the western gate of Qiuzi. In the first year of Zhenyuan Period (785–804 CE) during the reign of Emperor Dezong of Tang Dynasty, when eminent monk Wukong passed through Qiuci on his way back to the Central Plains from Uttarapatha, Wuttitchanyu was sincerely requested by Wukong to translate the scriptures of Sanskrit version taken with the latter. Therefore, Wuttitchanyu translated one volume of Sutra of Buddhist Sermon on Ten Powers for him. In 789 CE, the fifth year of Zhenyuan Period, Wukong returned to Chang’an with Duan Mingxiu who was the Beiting Pacification Ambassador and returned to Chang’an for mission reporting and submitted the translated version of the above-mentioned sutra and other two scriptures to the Imperial Palace. Later, the sutra was compiled into the New Directory for Buddhism in Zhenyuan Period according to the imperial order in 799 CE, the 15th year of Zhenyuan Period. (Ge Weijun)

PURNACANDRA

Pūrṇacandra [Manyue] (9th century CE) was a monk as well as a sutra translator who came to China in Tang Dynasty.

According to volume III of Biographies of Eminent Monks in Song Dynasty etc Manyue was born in the Western Regions and held in esteem because of his capability in yoga as well as its magic effects after he came to Chinesia. In Kaicheng Period (836-840 CE) during the reign of Emperor Wenzong of Tang Dynasty, Manyue at submitted the imperial palace the Sanskrit sutras in hope of translating and spreading them. However, his request was deferred due to the social and legal disorder out of the “Ganlu Incident” which had just taken place between royal court ministers and eunuchs. Master Zhixuan, who was honoured as “Enlightening Master of the State”, was willing to accept Manyue as a master and requested him on his behalf to translate the incantations. Manyue then cooperated with the others to translate four volumes of Collection of Dharani Sutras and one volume of Sutra of Buddhist Sermon on Dignity for Emperor Pixutuo. These were repeatedly reviewed and checked in order to convey the complete essence of Buddhism. Regrettfully, the latter was missing and the former was not included into the collection as there had been 12 volumes of Collection of Dharani Sutras at that time. Other traces of Manyue remain unknown. (Ge Weijun)

CHINESE PERSONALITIES

LIU YING

Liu Ying (about 26-71 CE) was the King of Chu and a Buddhist believer in Eastern Han Dynasty. He was the son of Liu Xiu (5 BCE-57 CE), Emperor Guangwu of Han. His biography was recorded in Scroll 72, Book of Eastern Han History. In the 15th year of Jianwu (39 CE), he was conferred the title of Duke of Chu, awarded as King of Chu in the 17th year and acquired his own fief in the 28th year. Since his mother, Madam Xu, was not favoured in Emperor Liu Xiu's eyes, Liu Ying's fief was the smallest and weakest. When Emperor Ming of Han Liu Zhuang was the crown prince, Liu Ying was friendly to him and relied on him. Liu Zhuang also liked Liu Ying and he repeatedly granted rewards to Liu Ying after he became the Emperor. In the 13th year of Yongping (70 CE), Liu Ying was reported that he associated with necromancers, intended to conspire against the Emperor and should be beheaded. But Emperor Ming remembered his former friendship, took back Liu Ying's fief and downgraded him to Jingxian, Danyang (present-day Jingxian, Anhui), where he was granted with a small fief of Tangmu Town with

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of 30 pieces of silks for atone his mistakes. Emperor Ming of Han declared: “King of Chu reads teachings of Emperor Huang and Lao Tzu and advocates kindness of pagoda. He cleaned himself and abstained from meat and alcohol for three months and made vows to the Heaven. What sin does he have and what confession should he make? Return the tributes back to him and sumptuous dinner of lay Buddhists and *sramanas.*” This declaration was spread to all kingdoms. The academic circle thinks that the recording about Liu Ying is the earliest prove about Buddhism being missionised in China. It is said that Emperor Ming of Han dreamed a golden man, stood tall and there was light above his head. The next day, Emperor Ming asked his chancellors about his dream. Someone said: “There is an immortal in the west named Buddha who is six Chinese inches tall and golden.” King of Chu, Liu Ying, began to believe Buddha’s teaching. Emperor Huan of Han was fond of divinities and sacrificed to Buddha and Lao Tzu many times. Firstly, only a few people believed in Buddha but gradually, Buddhism flourished. And Buddhism was spread in China. (Tan Jie)

**ZUO RONG**

Zuo Rong (195 CE), born in Danyang (present-day Xuanzhou, Anhui), was a Buddhist in late Eastern Han Dynasty. He once gathered hundreds of people to go to his townsman Tao Qian, head of government in Xuzhou, for shelter. Tao Qian appointed him to supervise the grain transportation in Guangling (present-day in Yangzhou, Jiangsu), Xiapi (present-day in Weining, Jiangsu) and Pengcheng (present-day in Xuzhou, Jiangsu), and assigned him the head of Xiapi. According to *Liu Yao Biography* in volume IV of the *History of the Three Kingdoms,* after becoming appendage to Tao Qian, Zuo Rong indulged his subordinates slaughtering and robbed goods transported in three counties as his own. “Then he began to build a Buddha temple. The Buddha was cast with copper for body and decorated with gold, with bright and beautiful dressing and nine copper discs. Beneath were pavilions with the capacity of holding over 3,000 people to learn Buddhist texts. The temple admired many people who were interested in Buddhism around the county or other counties and altogether over 5,000 people came there. There was food and drink in every ceremony of washing figures of Buddha. People who came to visit or eat food were as many as 10,000. The cost can be calculated as hundreds of millions. This is the earliest record of building Chinese Buddhist statues in temple. This suggests that there had been group chanting of Buddhist believers in Yangze river and Huai river region, and there were scenes of ceremony of washing figures of Buddha and giving food. The reason that Zuo Rong believed Buddhism was affected by Liu ying, king of Chu, who was a Buddhism believer, and whose feud was in the Yangze River and Huai River region. Therefore, Buddhism had influence in the region. Through building Buddhist temples and Buddha statues, Zuo Rong tried to attract believers and gather people to recite sutras, in order to gain himself fame. And he also promoted Buddhism in the public by providing food and drinks and exempting believers’ corvee, expanding the influence of Buddhism. (Tan Jie)

**ZHU SHIXING**

Zhu Shixing (203-282 CE) was a Buddhist monk of Wei in the three kingdoms. He was born in Yingchuan (its seat of local government was in Yangzhai, present-day Yuzhou, Henan) with the alternate names of Zhu Xixing and Zhu Shiheng. There was a biography in Volume 4 of *Eminent Monks* by Huijiao in Liang Dynasty. His *dharma* name was Eight Commandments which was believed to be the origin of the name of one of the chief characters in famous Chinese classical novel *Journey to The West.* Zhu Shixing had great dreams and aspirations in his juvenile and intended to get rid of vulgar world. After becoming a monk, he focussed on sutras and scriptures. When he taught *Dao Hang Bo Ruo Jing* (*ie* Astasahashrika *Prajnaparamita Sutra*) in Luoyang, he sighed with emotion that the translation did
not explain all the truth of dharma, so he sworn to travel to the west for the Perfection of Wisdom Sutra. He started off from Yongzhou (present-day Xi'an, Shaanxi) in fifth year of Emperor Ganlu (260 CE) in Wei of the three kingdoms. He passed Liusha and arrived at Khotan (present-day Khotan, Xinjiang), where there was many Indian immigrants and was popular with Buddhism. In Khotan, he made a copy of Perfection of Wisdom Sutra in Sanskrit with 90 chapters and over 6,000,000 words. He intended to send back the Sanskrit version to Luoyang by his disciples but was thwarted by Hinayana believers who believed that this sutra was not the formal sutra of Buddhism and submitted written complaint to the King of Khotan, requiring that this sutra should be forbidden to be introduced to China. In order to prove that the Sanskrit version can be introduced to China, Zhu Shixing threw the sutra into fire and the sutra was burnt but undamaged. Everyone was shocked and believed that it was divine. In the third year of Emperor Taikang (282 CE) of Western Jin Dynasty, Zhu Shixing sent back his disciple Furutan (Fa Rao) back to Luoyang with Perfection of Wisdom Sutra. The first year of Emperor Yuankang (291 CE) of Western Jin Dynasty, Khotan's Sramana Wuruccha and Henan's lay Buddhist Zhu Shulan translated it into Chinese ie Fang Guang Ban Ruo Jing with 20 volumes. Zhu Shixing stayed in Khotan and died of an illness at the age of 80 in an alien land. During his lifetime he wrote the Han Record in one volume. Zhu Shixing initiated three First in the history of Chinese Buddhism. He was the first monk from Chinese mainland areas to accept bhikṣuni, also the first to teach sutas (Dao Hang Bo Ruo Jing), and to travel to the west for further study of Buddhism. He set a good example to Faxian, Xuanzang and the others for travelling west for further study of Buddhism.

DHARMARAKSHA

Dharmaraksha (about 231-308 or 239-316 CE) was a monk-translator in Western Jin Dynasty and was also known as Dunhuang Bodhisattva. He was born into Yuezhi family in Dunhuang. At the age of eight, he became a monk and adopted the name of his master, an Indian monk named Zhu Gaozuo. He was said to be clever, with an extraordinary memory, able to recite 10,000 words a day, learned and well-read. He was kind, studious and never minded secular praise or disapproval. During the reign of Emperor Wudi of Jin (265-290 CE), Chinese Buddhists only cared about constructing temple statues and overlooked introducing Mahayana scriptures. Seeing this, he went westward with his master and dedicated himself to translating Mahanaya texts found in the Western Regions. It is said that during the trip he had become proficient in 36 languages. He came back from the Western Regions with a great number of Buddhist texts and worked diligently to translate them along the way from Dunhuang to Chang’an. From 266-308 CE, for over 40 years, he had been preoccupied with translation, “taken as his mission to introduce Buddhism and devoted his life to sutra translation in a tireless manner”. He also built a temple in Chang’an and his proselytising was very popular and attracted thousands of followers. During the reign of Emperor Huidi of Jin, political instability rose and people were displaced. Dharmaraksha, already an old man, went eastward to avoid chaos and came to Mianchi and died there shortly afterwards at the age of 78. He translated many sutas and his major works include the following: Jataka (five books), Lalitavistara (eight books), Guangzan Jing (10 books), Cheng Fahua Jing (10 books), Foshuo A Wei Yue Zhi The Jing (three books), Dasabhūmika-sūtra (five books), Dengnu Pusa Suowen Sanmei Jing (six books), Du Shi Pin Jing (six books), Wenshu Shili Foshi Yanjing Jing (two books), Foshuo Ruhuan Sanmei Jing (two books), Dengji Zhongde Sanmei Jing (three books), Da Ai Jing (eight books), Baonu Suowen Jing (four books), Foshuo Wuyan Tongzi Jing (two books), A Cha Mo Pusa Jing (seven books), Xianjie Jing (eight books), Chixin Fantian Suowen Jing (four books), Foshuo Xuzhen Tianzi Jing (four books) and Xiuqing Daodi Jing (seven books).

The Jataka translated by Dharmaraksha

Later generations thought highly of his contribution to spread Buddhism. Dao An, an eminent monk in East Jin Dynasty, said, “Dharmaraksha, a bodhisattva, for his teachings and works, worthy our profound esteem…… and provides the mass with a ladder to enlightenment.” Sengyou also said, “It is due to the efforts of Dharmaraksha that Buddhist sutas become widely circulated in China.” Unlike his predecessors, Dharmaraksha, instead of arbitrary deletions, strove to be faithful to the original text as likely as possible, and as Dao An said, “his translations were unpolished and made as they originally were,” however, “though not elegant, they are still great.
Cultural Contacts

and fluent.” He was assisted by Nie Chengyuan and Nie Daozhen (father and son). Nie Chengyuan was talented, dedicated and methodical, and in addition to assigned dictation, he also helped paraphrase and produce more fluent and elegant translations. Nie Daozhen was good at writing and Sanskrit and quite helpful for Dharmaraksa. Zhu Fashou, Chen Shilun, Sun Bohu, Yu Shiya and the like were also involved in the work of translation, dictation and proofreading. But his translations vary with style and complexity and sometimes language, obviously because these works were produced over a long period of time, in different places and with different participants. His works, though retranslated later on, still have an important value of reference. Dharmaraksa was a prolific translator. According to Chu San Zang Ji Ji compiled by Seng You, altogether, he translated 154 sutras and 309 books. This figure was enlarged later on, and in Tang Dynasty, Kaiyuan Shijiao Lu recorded 175 sutras and 354 books, with 91 sutras and 208 books extant. Lv Cheng, a modern scholar, considered this number to be 74 sutras and 177 books while the recent estimate by Tong Wei indicated 97 sutras and 211 books.

(Daoan)

DAOAN

Daoan (312-385 CE) was a monk of East Jin Dynasty. His surname before becoming a monk was Wei. His hometown was Fuliu of Chang Shan (present-day Ji County in Hebei Province) and was born in a family of Confucian scholars. His parents passed away early and was brought up by his cousin Kong. He became a monk when he was 12 and his master let him do farm work since his appearance was ugly. Three years later, he was asked to read Buddhist sutra. He could recite it over in one night that showed his superb memory. After receiving full ordination, he was allowed to travel around and study. He arrived in Yedu and entered Zhong Temple. Here he was taught by Fo Tucheng and was appraised by him. Fo Tucheng lectured on Buddhism sutra, and Dao An was required to repeat it once again for the monks, who looked down on him due to his unattractive appearance. But Dao An talked with keen words and repeatedly solved others’ doubts and the people at that time said, “The monk with dark skin and unattractive appearance, Dao An, surprised the others”.

Later, he went to Hu Ze (present-day Jin County in Shanxi) and then to Feilong hill, Taihang Mountains Heng Mountains and built a tower temple there. Dao An came back to Ye Du when he was 45-years-old and lived in Shoudu Temple with hundreds of disciples. At the time Shi Hu died, Ran Min started rebelling. Da An moved to Qiankou Hill situated to the west then led followers to Wangwu and Rulin hills (present day Shanxi). Within 15 years after Fo Tucheng passed away (348 CE), Dao An and his disciples moved between Hebei and Shanxi areas, they practised dhyan and lectured on Buddhism. Later, they crossed the river to Luhun (present-day Song County in Henan) to avoid wars, lived in seclusion and studied further. At this moment, the disciples who followed Dao An included Fa Tai, Hui Yuan and more than 500 people.

Shortly after Dao An arrived in Lu Hun, Murong family invaded Henan. Dao An led the followers south and he led Fa Tai to Yang Zhou, Fa He to Sichuan, and led his disciple, Hui Yuan, and other 400 people to cross the river at night. They arrived in Xiangyang (present-day Xiang Yang in Hubei) in the third year of Xingning of Emperor Shuai (365 CE). The general Heng Huo guarding Jiangling invited Dao An to move there while Zhu Xu who guarded Xiang Yang also invited Dao An to come back. Dao An lived in Xiang Yang for 15 years, he stayed at white horse temple first. Because the temple was too narrow to accommodate more people, with the support of grandees, they set up Tan Xi Temple,
where a five-floor tower and a copper Buddha figure of six Zhang (a unit of length, one Zhang is about 3.33 m) were built. The Emperor of Pre-Qin Dynasty, Fu Jian, had known his reputation and despatched messengers with foreign gold Buddha figures, gold statues, Maitreya figures etc.

During this period, a celebrity named Xi Zaochi wrote letters to further friendly relations and Gao Ping and Xi Chao also sent letters of greeting. Dao An frequently lectured *Fang guang po tuo sutra* every year here. In the fourth year of Taiyuan of Emperor Wu (379 CE), Fu Pi captured Xiang Yang, and Dao An was sent to Chang’an (present-day Xi’an in Shaan Xi). It is said that Fu Jian told to his governor Quan Yi that, “I acquired Xiang Yang by hundreds of thousands of army, but only got one-and-a-half persons.” One person meant Dao An, a half person, referred to Xi Zaochi. Dao An read books extensively and was good at writing articles and the junior scholars in Chang’an attached themselves to his reputation. Fu Jian ordered the scholars who had doubts to learn from Dao An who translated *Buddhism sutra* in Chang’an and wrote The Theory of Reality which was later lost. There is now only the catalogue reserved in volume 12 of *Tripiataka Records*. He had also composed *Catalogue of Comprehensively Sorting out Buddha Sutras* which is not available now. Tokiwa Daijo in Japan wrote the recovery catalogue for *Catalogue of Comprehensively Sorting out Buddha Sutras*. On February 8, the 10th year here. In the fourth year of Taiyuan of Emperor Wu (379 CE), Fu Pi captured Xiang Yang, and Dao An was sent to Chang’an (present-day Xi’an in Shaan Xi). It is said that Fu Jian told to his governor Quan Yi that, “I acquired Xiang Yang by hundreds of thousands of army, but only got one-and-a-half persons.” One person meant Dao An, a half person, referred to Xi Zaochi. Dao An read books extensively and was good at writing articles and the junior scholars in Chang’an attached themselves to his reputation. Fu Jian ordered the scholars who had doubts to learn from Dao An who translated *Buddhism sutra* in Chang’an and wrote The Theory of Reality which was later lost. There is now only the catalogue reserved in volume 12 of *Tripiataka Records*. He had also composed *Catalogue of Comprehensively Sorting out Buddha Sutras* which is not available now. Tokiwa Daijo in Japan wrote the recovery catalogue for *Catalogue of Comprehensively Sorting out Buddha Sutras*. On February 8, the 10th year of Taiyuan of Emperor Wu (385 CE), Dao An passed away without any illness when he was 74. He was buried in Wu Ji Temple.

Dao An made a great contribution to Chinese Buddhism which can specifically be seen in the following areas: firstly, he devoted himself to the study of *Prajna Sutras*. The theory of *Ben wu faction* that he founded was one of the most influential factions in *Six schools and seven factions of Prajna* study in East Jin Dynasty. It improved the process of sinicisation of Buddhism. Secondly, he reviewed the existing translated versions and annotated and translated the classics. He developed “five-missing, three-no easy” and other scientific judgment methods for translation. His *Catalogue of Comprehensively Sorting out Buddha Sutras* was the first Buddha Sutra Catalogue in the history of Buddhism in China.

Thirdly, he managed monk groups and formulated normative ritual regulations such as methods of purification, seat arrangement and sutra lecture; methods of diet and preaching for six periods daily and methods of Busa assigning repentance. He was thus the founder of temple regulations in Chinese Buddhism. He unified the surname Shi, regulating the surnames of monks and nuns sharing the same surname - Shi and were the offspring of Shakayamuni which is the unified regulation for the surname of monks and nuns in the areas of Han nationality and has been followed since then.

(Tan Jie)

ZHIDUN

Zhidun (314~366 CE) was a monk of Eastern Jin Dynasty. His courtesy name was Daolin. People later called him Zhi Gong or Lin Gong to show respect. He was also known as Zhi Xing. His surname before becoming a monk was Guan. His hometown was Chenliu (present-day Kaifeng City in Henan) or Lin lu at the east of Yellow River (Lin County in Henan).

He was born in a Buddhist family, turned a refugee and lived in the south of Yangtze River during his childhood. In the capital of Jiankang, he kept in touch with celebrities like Wang Meng from Taiyuan and Yin Rong from Chen Prefecture and was highly appreciated. He lived in seclusion in Yuhang hill, researched *Asahasrika Prajnaparamita Sutra* and other classics, translated *Vaipulya Sutra* and *Saddharmapundarika Sutra* in the first year of XianKang (335 CE). He became a monk when he was 25. Metaphysics prevailed in Wei and Jin dynasties, Buddhist monks also joined in discussion. Zhi Xun was proficient in Buddhism and understood the theories of Lao Tse and Chuang-Tzu well. He travelled with Xie An, Wang Qia, Liu Hui, Yin Hao, Xu Xun, Xi Chao, Sun Chao, Meng Yanbiao, Wang Jingren, He Cidao, Wang Wendu, Xie Changxia and Yuan Yanbo. He used to discuss *Chuang Tse’s Carefree Journey* with Liu Xizhi and others in White Horse Temple and provided new interpretations, and all these scholars gasped in admiration. After he came back to Wu area, he set up Zhishan Temple. Later, he intended to go to Shan county.

When he went through Kuaiji, he came across Wang Xizhi. As invited by Wang Xizhi, he presented the article about *Carefree Journey*, which expressed new understandings with gorgeous rhetoric and literary talent. Wang Xizhi opened his mind and admired Zhi Dun’s opinions and talent. Wang Xizhi invited Zhi Dun to live in Lingjia Temple. Later Zhi Dun preached at Xiao Lingli Temple of Wozhou in...
Shan County (present-day Sheng County in Zhejiang province). Hundreds of monks listened and learnt from him. He moved to Shicheng Hill, set up Qiuguang Temple. He lived and devoted himself in the Temple. Then he went to Shanyin and lectured Vimalakirti-nirdesa-sutra, Zhi Dun was Master and Xu Xun was his assistant. They questioned and answered and studied Buddhist principles. Zhi Dun went to the capital after being invited by an imperial order during the period of Emperor Ai of Jin Dynasty. He lived in Dong’an Temple and lectured on Asahasrika Prajnaparamita Sutra, both court people and commoners heartily admired his lectures. Three years later, he came back to Shan county and passed away at the age of 53. Xi Chao wrote biography for him, Yuan Hong composed and inscribed laudatory words on an inscription, Zhou Tanbao made the memorial essay for him and Sun Chao compared Zhi Dun to Xiang Ziqi (ie Xiang Xiu, philosopher and litterateur at Wei-Jin dynasties) in his Theory of Moral and Distinguished Men.

Zhi Dun wrote Theory of Ji se you xuan, Explanation that form itself is emptiness and others, all of which were lost. His two works were reserved in volume 8 of Tripitaka Records. He was good at cursive clerical script, fond of raising fine horses, his works and articles were handed down from ancient times and the present Guang hongming collected works included about 20 ancient poems of him. It was recorded in eight volumes in the anthology, Annals of Sui Dynasty Sutra Records, with the note of 13 volumes as recorded in Liang Dynasty; in Annals of Tang Dynasty Art and Literature Record, it was recorded as 10 volumes till the Qing Dynasty. Both Record of Reading and diligent Studying and Bibliography of Shu Gu Hall recorded as two volumes, from which it shows that the book had been lacked or missed for a long time. At present, two volumes of Collected Works of Zhi Dun in Shaowu Xu’s version from Guangxu Period of Qing Dynasty is attached with one volume of supplement.

Zhi Dun was the representative of Chinese Buddhism at Wei and Jin dynasties. “Faction of Ji Se” that he founded and “Faction of Entity” of Dao’an and Daoqian, “Faction of Heat Emptiness” of Zhi Mindu were the factions that had greatest impact in “Six Schools and Seven Factions” of Prajna, he had profound research on Prajna, his representative works Theory of Ji se you xuan has been lost, a few words and phases are recorded in Zhao Lun Shu which reads, “I believe that form itself is emptiness”. It is emptiness not because the form is distinguished, this is what I mean; the nature of the form is emptiness although it exists. Such as, cognition is the action from the heart, when the thinking is finished, cognition will distinguish.” or shown in the introduction “The Profound Meaning of Sutra” of “Notes of Madhyamaka Shastra” which said, “The nature of the form is that the form doesn’t exist separately, its nature is emptiness. ‘Cognition’ is the action from the heart, when the thinking is finished, cognition will distinguish”; or shown in the introductory remarks Collected Works of Zhi Dun Chapter of Wonderful View of New Account of the Tales of the World Literary Papers which reads “the nature of the form is that the form is not spontaneous, doesn’t exist separately, the nature of the form is emptiness although it exists. Therefore, the form is still the emptiness.” He researched The Ten Bhumi, stood for arising epiphany at the seventh Bhumi, the ones above the seventh Bhumi still needed further studying, he was one of the six scholars of “little epiphany” at East Jin Dynasty. He emphasised on spreading dhyana thought, endowed Dhyana with explanation of sinicisation. And he also set up precept platform in Shi Cheng and Wo Zhou. Based on Indian Buddhism, Zhi Dun integrated local traditional culture to explain Buddhism sutra, his philosophy was in accordance with Lao Tse and Chuang, his style and charm were similar with speakers which made Buddhist principles easy to be understood and accepted by Chinese believers. Xi Chao commented Zhi Dun is “the only one that really interpreted Buddhism sutra clearly since hundreds of years, made the truth continue to inherit”. The greatest contribution of Zhi Dun to Buddhism is that he made great efforts to let Buddhism become sinicisation and localisation.

(Tan Jie)

FAHE

Fahe (319-397 CE) was an eminent monk and Buddhist scholar of Eastern Jin Dynasty. He was born in Jizhou County (Hebei Province) or according to some in Xingyang County (Henan Province). He and Daoan (314-385 CE) were taught by the same teacher when they were young. Fahe was always peaceful and quiet by nature and was famous for his modesty and courtesy. He was also good in presenting his position in a clear and firm manner, in summarising his theory and in solving puzzling questions. Around the middle of the 4th century CE, the Shi Clan Rebellion (which resulted in Shi Le of the clan establishing the regime known as ‘Later Zhao’) broke out in northern China. Fahe, together with Daoan, fled to the south to avoid the war and fighting. In 365 CE, they arrived in Xinye (Henan Province), where Daoan divided his followers into several groups. Fahe led a part of the followers to go to Sichuan to develop and expand dharma, and many people in Eastern Sichuan and Southern Shaanxi were attracted by him to study Buddhism. In the fourth year of Taiyuan Period (379 CE), under the reign of Emperor Xiaowu of Eastern Jin Dynasty
(373–396 CE), Fahe heard that Fu Pi, originally a high-ranking military officer in Emperor Aiping (384 CE) of Former Qin in the Sixteen Kingdoms period, conquered Xiangyang (Hubei Province) and captured Daoan and took him to Chang’an (Shaanxi Province) where Daoan was received with courtesy by Fu Jian, the Emperor of Former Qin Regime. Fahe then entered the central Shaanxi plain and resided in Yangping Temple of Luoyang. According to the records of volume 5 of Biographies of Eminent Monks, during the fifth year to sixth year of Taiyuan Period (380-381 CE), Fahe participated in the Meeting of Jinyugu (present-day Liubu Town, Licheng District, Jin’nan City, Shandong Province) and climbed one mountain with Daoan. On the mountaintop, he sighed mournfully, “This mountain is so high but there are still many people who are willing to climb it and appreciate the beautiful scene from the top. If I just die here where can my spirit be found in nirvana? Daoan responded. Your Master, you have such intelligent attitude towards this life, why should you be afraid of your future life? If the wisdom and spirit of people cannot be enlightened that is truly what makes us sad about. After that Fahe began to assist Daoan to revise the translated Buddhist Sutras, “to explain and determine the pronunciation and writing as well as to attach meaning to the texts in detail”. Buddhist Sutras which Fahe undertook for revision include volume 30 or volume 20 of Abhidhàrma Jñànaprasthàna-ôstrà translated by Kashmir’s Samghadeva, volume 16 or volume 13 of Abhidhàrmahàçdaya-ôstrà, volume 14 of Vibhàùà-Abhidhàrma-ôstrà, volume 10, volume 12 or volume 14 of Vasu-mitra-ôstrà (aka Vasumitra) translated by Kophe Samghabhadrà, volume 14, volume 15 or volume 19 of Vibhàùà+ôstrà (aka, Bing Po Sha Abhidhàrma, Guang Shuo), volume 3 or volume 5 of Samgharakùasamgraha (aka, Collections of Samgharakà) as well as volume 41, volume 33 or volume 50 of Ekottarikàgama and volume 59 of Madhyamàgama translated by the monk, Dharmamandi of Tukhara. After Daoan died in 385 CE, Fahe went to Luoyang where he and Samghadeva re-translated parts of the new Buddhist Sutras which were printed previously and revised the errors. During the period of Emperor Yao Xing (394-415 CE) of Later Qin, Fahe went to the central Shaanxi plain again to develop and expand Buddha dharma there. Kumàrajìva once composed some verses in his praise to give him as a present, one of which says, “Powerful heart is just like a high mountain which can cultivate wise and able morality, and this morality can bring advantages and benefit for the later generations forever. Although you are just like a bird standing on a lonely tree, the beautiful voice can echo to the clouds.” After that, Baron Jin Yao Xu of Later Qin invited Fahe to reside in Puban (now Yongji City of Shanxi Province). Once, when he gathered the monks to explain and publicise Buddhist dharma, he told his followers that “there are so many sufferings and miseries in this world and it is happy to be dead”. He then freshened up his clothes, made respectful salute around the pagoda and then returned to his house. He died there at the age of 80.

There are two main contributions of Fahe to the spread of Buddhism of China. First, he went to Sichuan to develop and expand Buddha dharma, which brought people in Sichuan so far unexposed to Buddhism to learn about dharma. This pioneering achievement led to rich and prosperous growth of Buddhism in Sichuan. Second, he went to Luoyang and re-translated parts of the newly-printed Buddhist Sutras together with Samghadeva, “after that, all of those Buddha Sutras gradually have correct translated editions.”

(Fu Xianian)

Faxian

Faxian (342—423 CE) was an eminent monk of Eastern Jin Dynasty, a traveller and sutra translator. Life history

Faxian, whose common family name was Gong, was born in Wuyang, Pingyang (southwest of present-day Linfen, Shanxi Province). Since there are many versions about his life, native place and place of birth, we follow the standard version. According to volume III of Biography of Eminent Monk, volume XV of Record of Tripitaka and Record of Buddhism States written by Faxian himself, he once had three elder brothers, all of whom had died at the age of seven or eight. In order to preserve his health and for his long life, his parents made him become an acolyte when he was only three and sent him to live in temple years later due to his illness. When he was 10, his father died and he rejected his uncle’s request of resuming commoner’s life. He accepted the complete percepts at the age of 20. Even at
his young age, Faxian was tenacious, brave and intelligent. He once encountered a gang of robbers during harvesting grains with other tens of acolytes. While others escaped out of fear, he stayed on to reason with the robbers. Subsequently, due to his persuasion, robbers left without the grains. All the monks in the temple were surprised by his firmness and admired him.

After accepting the complete percepts, Faxian studied hard and conscientiously but was often disappointed due to the lack of complete sutras. He, therefore, became determined to go to India to get Sanskrit sutras on percepts. In 399 CE, the third year of Long’an Period during Emperor An of Eastern Jin Dynasty, he set out from Chang’an to India to seek for Buddhist learning with his fellow students - Huijing, Daozheng, Huiying and Huiwei. They travelled through Hexi Corridor to Zhangye, where they met another five monks - Zhiyan, Huijian, Sengshao, Baoyun and Sengjing and went forward to Dunhuang together. They then passed across “Quick-sand” (i.e. Yardang desert) in two groups. Despite supplies from Li Hao, the prefecture chief of Dunhuang, the desolation, hot wind and other dangers made them loose directions. They, however, moved further without any consideration for survival by relying on the sun and piles of bones of the dead as signs of direction. Seventeen days later, they finally came out of the desert to Shanshan (present-day Ruojiang of Xinjiang) and went on northwestward to the state of Wuyi (present-day Yanqi of Xinjiang) where the two groups of monks met, forming a new group of 11 people with the participation of Huida. However, they did not obtain sufficient supplies and support in the state of Yanqi, so Zhiyan, Huijian and Huiwei had to return towards Gaochang (present-day Turfan) to get their supplies replenished. Others however continued to move southwestward and trudged through desolation to Khotan (present-day Khotan of Xinjiang). The chief of Khotan accommodated Faxian and other people in a temple. Then, Huijing, Daozheng and Huida set out earlier to the state of Kashgar, (present-day Shule of Xinjiang) while Faxian and other people stayed for viewing the “Buddha Procession” organised by local temples. Later, Sengshao went directly to Kashmir with a local Śramana and left without leaving any trace of their whereabouts. Faxian and other people, however, went to the state of Kashgar to meet Huijing and others. Climbing over Pamir and going across rivers, they arrived successively in the state of Oddiyana in northern India (present-day Swat Valley in Pakistan), the state of Gandhara (present-day Pakistan), the state of Taksila (present-day Taxila of Pakistan) and the state of Fulousha (present-day Peshawar of Pakistan). By then, Huiying died of sickness. Faxian intended to go to central India for Buddhist sutras on percepts with Huijing and Daozheng while Huida, Baoyun and Sengjing returned to homeland. When Faxian and the people with him climbed southward over the Small Snow Mountain (present-day Sunaman Mountain in Afghanistan), Huijing died of illness during a cold storm, thus leaving only Faxian and Daozheng to trudge forward to central India.

During his stay in central India, Faxian studied Sanskrit, collected sutras on percepts and went on pilgrimages to ancient Buddhist sites. He obtained...
Mahasangha Vinaya from Tian Wang Temple located in south of Asokan Tower in Pataliputra, the state of Magadha (present-day Patna of Bihar). He lived in Pataliputra with Daozheng for three years to study. While Daozheng decided to further stay there, Faxian was determined to take the collected Sanskrit sutras back to homeland. He went southward alone on a ship at the estuary of the Ganges River. After trudging his way to Simhaladvipa (present-day Sri Lanka), Faxian stayed there for two years, obtaining Sanskrit sutras such as Mishasai (Mahāśāsakah) Percepts, Long Agama, Combined Agama and Combined Collections, which were not found in China. Even up to present, there are places named after Faxian like Faxian Cave and Faxian Stone Village. On his way back eastward from there on a merchant’s ship, storms damaged the ship, leading to water leakage and loss of direction. People on the ship dropped things with them in panic while Faxian sat and prayed to Avalokitesvara in hope of protecting sutras and Buddha statues taken with him.

After drifting for 13 days, the damaged ship was drawn alongside an unknown island. People mended the ship and travelled on for another 90 days to Yavadvipa Island (present-day Java of Indonesia), where Faxian went on another travel on a merchant’s ship to Guangzhou with Sanskrit sutras. He unfortunately once again encountered storm and turbulence. People on the ship were in anxiety and a Brahman even said that it was this Buddhist monk who had brought bad luck to them. The monk should, therefore, be sent off-board on a sea island. Thanks to the persuasion of Faxian’s sponsor, the people did not take any such action in the end. Owing to the cloudy weather, the ship, however, had not arrived in Guangzhou even 70 days later. Taking chance, people sailed the ship northeastward alongside the land. Ten days later, they realised that they had arrived at
Cultural Contacts

Laoshan Mountain in Qingzhou, Shandong Province (present-day Laoshan Mountain in Qingdao).

After 14 years of travel, Faxian returned to his homeland finally on July 14, 412, the eighth year of Yixi Period. He arrived in Jiankang (present-day Nanjing of Jiangsu), the capital of Jin Dynasty, in the autumn of the second year (413 CE). He lived in Daochang Temple where he translated six volumes of *Maha Bonihuan Sutra*, two volumes of *Fangdeng Nihuan Sutra* (now missing), 40 volumes of *Mahasangha Vinaya*, one volume of *Percepts of Buddhist Monk Sengzi* (now missing), 13 volumes of *Combined Abhidharma Heart Sutra* (now missing) and one volume of *Combined Collections* together with Buddhabhadra, an Indian master, and sorted out six books of sutras, percepts and sermons, with 63 volumes in total. He died in Xinsi Temple in Jingzhou at the age of 86.

**Contribution**

The contributions of Faxian can be divided into three areas. Firstly, he brought back and translated the three of the five most important books on Buddhist percepts (*Mahasangha Vinaya*, *Sapoduo [Sarvastivāda-vinay]* *Percepts and Mishasai [Mahāśāsakāh] Percepts*) which played a significant role in the spread of Buddhism in China. Secondly, Faxian’s travel to seek dharma encouraged people of the later generations to undertake such trip for pilgrimage and study eg Xuanzang and Yijing in Tang Dynasty, who went to India to seek dharma. Praising Faxian, Yijing once said that, “in whole of China throughout since the ancient times, Master Faxian has been a pioneer in seeking dharma and Master Xuanzang in creating a formal path” (see the Preface of *Biographies of Eminent Monks Seeking Dharma in Tang Dynasty*). Faxian’s travels thus opened up communication with India for seeking the dharma and is of pioneering importance in the history of India-China cultural communication. Thirdly, travelling around various states, Faxian wrote his famous one volume on travel notes i.e., *Record of Buddhist States* (the full name is *Biography of Master Faxian Travelling Westward from Chang’an and Record of Travel in India*), in which he recorded what he saw and heard during the travel as well as noted the geography, transportation, religion, culture, product, customs and even social and economic conditions of over 30 countries in Central Asia, India and Southeast Asia. These materials are now precious historical sources to study ancient history, culture, geography and Buddhism in ancient Central and South Asia. The travel route of Faxian to India leaves a genuine real record of land route from Chang’an through the Western Regions to India as well as of the sea route from India to his way back to China. This is the earliest detailed record of such path and of significance in the history of transportation and marine navigation between China and South Asia.

(Tan Jie)

**Huirui**

Huirui (355–439 CE) was a monk who was proficient in Buddhist scriptures in Liusong between East Jin Dynasty and Southern dynasties, once touring around southern India.

According to volume VII of *Biographies of Eminent Monks*, volume II of *Local Records of Sakya* and volume XV of *Records by Monk You*, Huirui was born in Jizhou (present-day Hebei Province) and became a monk at a young age. He observed strictly the precepts and dedicated in touring for sutra study. Once when touring in the western Sichuan Province, he was detained by local people and forced to be a shepherd. Later, when a businessman and Buddhism believer passed through there, he found Huirui uncommon in appearance and sounded him out by query on Buddhist classics. Surprised at his proficiency, the businessman ransomed him to continue his cultivation. Thereafter, Huirui had been devoted himself in Buddhism, studied as he did before, and toured around. He once arrived in the southern India through western Sichuan Province. He was a disciple of the famous monk, Dao An, in his early time, and later stayed in Mount Lu for rest, and went to Chang’an with Dao Sheng, Hui Yan and Hui Guan to seek knowledge from Kumarajiva. Later, when he went to the Wuyi Temple in Jianye (present-day Nanjing in Jiangsu Province) to give his Buddhism preaches where he achieved reputation out of his mastering principles of Buddhism as...
Sangye Bhadra, Sangha Rudravarman (Monk Kai) prominent monks gathered in Liusong such as was proficient in Sanskrit, “Baoyun’s translations Baoyun died in the temple at the age of 78. Baoyun other countries. He visited and saluted all Buddhist kinds of dangers, he went ahead with his journey quicksand and climbing up Snow Mountains and all went west to seek dhamma. Despite walking through an ambition of reading numerous sutras. In early and went east to Nanjing and settled down in Dojoji Temple. As he liked to live in seclusion, he moved to Lihuoshan Temple. Remote and stark, the residents there were mostly robbers and thieves. Baoyun persuaded the residents to stick to goodness. As a result, most residents got rid of evil behaviour and obeyed Buddhism. In Yuanjia of Song Dynasty (424-453 CE), Śramana Hui Guan of Dojoji Temple was going to pass away and invited Baoyun to host the administrative affairs. Baoyun had to return but only after one year he went back to Lihuoshan Temple again. In the 26th year of Emperor Yuanjia, Baoyun died in the temple at the age of 78. Baoyun was proficient in Sanskrit, “Baoyun’s translations were superior to all in Jiangzuo region”. Many prominent monks gathered in Liusong such as Sangye Bhadra, Sangha Rudravarman (Monk Kai) well as incisive explanation. Liu Yikang, prince of Pengcheng in Southern Dynasties, requested Huirui again and again to be his master and wanted him to go to his palace. Huirui refused him for the same due to the rules of coming for teaching instead of going for teaching, and Liu Yikang was so ashamed that he went to the temple for his monkhood. Being familiar with local customs, pronunciation and meaning, gloss for classics as well as local accents, Huirui was often consulted with by Xie Lingyun who was interest in principles of Buddhism and later wrote *The Fourteen Homophone Explanation* through listing respectively in Sanskrit and Chinese, on pronunciation and meaning of words and expressions in scriptures. Huirui died at 85, in the 16th year of Yuanjia Period (439 CE) during the reign of Emperor Wen of Song.

*(Ge Weijun)*

**BAOYUN**

Bao Yun’s (372-449 CE) hometown was unknown and some said he was from Liangzhou (present-day Wu Wei of Gansu). At a young age, he became a monk. He was diligent in studying sutra with an ambition of reading numerous sutras. In early Long’an year of Eastern Jin Dynasty (397 CE), he went west to seek dhamma. Despite walking through quicksand and climbing up Snow Mountains and all kinds of dangers, he went ahead with his journey and met Faxian, Zhi Yan and others and finally arrived in India through the Kingdom of Khotan and other countries. He visited and saluted all Buddhist relics and spared no efforts in studying Sanskrit. He could understand the language and words of various Indian regions. After he returned, he came to study Chan Buddhism with Sangye Bhadra (refer to the note) in Chang’an (Xi’an of Shaaxi Province). Then soon afterwards, Bhadra was elbowed away by local monks to Mount Lu on the invitation of Hui Yuan. Baoyun also separated from his teacher and went east to Nanjing and settled down in Dojoji Temple. As he liked to live in seclusion, he moved to Lihuoshan Temple. Remote and stark, the residents there were mostly robbers and thieves. Baoyun persuaded the residents to stick to goodness. As a result, most residents got rid of evil behaviour and obeyed Buddhism. In Yuanjia of Song Dynasty (424-453 CE), Śramana Hui Guan of Dojoji Temple was going to pass away and invited Baoyun to host the administrative affairs. Baoyun had to return but only after one year he went back to Lihuoshan Temple again. In the 26th year of Emperor Yuanjia, Baoyun died in the temple at the age of 78. Baoyun was proficient in Sanskrit, “Baoyun’s translations were superior to all in Jiangzuo region”. Many prominent monks gathered in Liusong such as Sangye Bhadra, Sangha Rudravarman (Monk Kai) and others. They were invited by the celebrities to work on translating sutras and preaching in Sanskrit which Baoyun had initiated. Baoyun translated six volumes of *Righteous Sutra*, five volumes of *Buddhist Goodness Sutra*, two volumes of *Reborn Sutra* and two volumes of *Purity Samadhi*. He thus translated a total of four parts and 15 volumes. Baoyun also translated with Zhi Yan six volumes of *Lalitavistara Sutra*, one volume of *Four Heavenly Kings Sutra*, four volumes of *Broad Strictness Sutra*, totalling three parts and 11 volumes. His actions of going west for sutras and checking and translating sutras were respected and admired by the followers.

*(Tan Jie)*

**ZHI MENG**

Zhimeng (453 CE) was from Jingzhao, Xinfeng of Yongzhou (northeast of Lintong District, Xi’an, Shaanxi). He became a monk when young and learned Buddhism with all heart, consistently reciting sutras day and night. He heard from foreign Śramana that there were relics of Sakyamuni and sutras on equality and other areas in India, so he made up his decision to go there. In the sixth year of Emperor Hongshi of Yaoqin (403 CE), he invited 15 Śramanas overall to start from Chang’an. They passed through Yangguan, escaping from quicksand and travelled via Shanshan, Qiuci, Kingdom of Khotan and other countries where he also became familiar with the folk customs. When they came to Pamirs, nine of them retreated due to arduous conditions they encountered and one passed away during the journey. Only Zhimeng and the other four climbed over Snow Mountains and got through Xintou River (Sindhu/Indus River), and finally arrived at Kashmir. In Saudi (present-day Taxila), Zhimeng met with Sutra Sālivatthā Pot and Buddha’s bowl. In Kapilavastu, Zhimeng saluted to Buddha’s hair, Buddha’s teeth and other Buddha treasures such as bones, and visited the relics. Finally, he arrived at Asoka’s old capital, Hua Country (present-day Patna) where he paid a visit to Brahman Luo Yue of supreme wisdom and got one Sanskrit version of Nirvana and one Law for Monks and other Sanskrit sutras. In first year of Emperor Yuanjia of Song Dynasty (424 CE), Zhimeng decided to go back to China, his three partners had all died, leaving only him and Yunzhu to return to Liangzhou (Wuwei of Gansu). In Liangzhou, Zhimeng translated 20 volumes of nirvana. In the 14th year of Emperor Yuanjia (437), Zhimeng went to Sichuan and wrote one volume of his travel journal to the west (not available now), describing the travelling experiences and folk customs he saw and heard of. Towards the end of Yuanjia year, Zhimeng passed away in Chengdu.

*(Tan Jie)*
KANG FALANG

Kang Falang (4th century CE) was a monk who travelled to India for Buddhist Sutra. His dates of birth and death are unknown. He was born in Zhongshan (present-day Henan Province or Ding County in Hebei Province). He became a monk when he was young and was strict in precepts. He and Zhu Faya taught the disciples by method of “comparison” i.e to explain the Buddhist scriptures in combination of Chinese scriptures. He also discussed the scriptures with Dao’an and Fatai and all could seize the key points. He swore to travel to India to worship the Buddhist sites and seek the scriptures. So he invited four people, and they set off from Zhangye in Gansu Province, and crossed the quicksand westwards. The place was deserted after they had walked for three days. And then they saw an old temple with weeds springing up inside and there were two old rooms. There was one person in each room: one was chanting sutras, and the other one had dysentery. The sick person soiled the room, making it dirty and smelly. Though the two people lived next to each other, they did their own things and did not take care for each other. Falang felt deep sympathy and said to his partners, “We are all monks and are linked by sutras. It was alright if we didn’t know but how could we turn a blind eye if we meet this?” So they stayed there for a few days and took good care of the sick person. On the seventh day, there were fragrant flowers in the room everywhere and they knew that the immortal was coming. The monk who was chanting sutras said that Falang and his partners were very sincere and persuaded them that they didn’t need to travel to all the countries so far and only needed to continue to perform morality and not miss the chance and he also predicted that Falang would become the Exorcist in Cathay (China). The four partners no longer travelled to the west and only Falang went alone. He travelled all around to seek and study the scriptures. He then went back to Zhongshan and gave lectures to teach Buddhism and propagate sutras. There were hundreds of disciples. He was never heard of since then.

Kang Falang was one of the disseminators of Chinese “comparison” Buddhism. This method was prevailing for a period but Dao’an thought that this method was against the true meaning of Buddhism, and didn’t allow his disciples to follow and this method then was abandoned afterwards. Kang Falang travelled to the west for Buddhist Sutra and taught Faxian when he came back which was earlier than Yuan Chwang spreading the Consciousness-only theory of Faxian and promoted the spread and communication of Faxian in China.

(Tan Jie)

HUISHENG

Huisheng (4th and 5th centuries CE) is a Chinese monk who travelled to India for Buddhist scriptures. In the winter of November, the first year of Emperor Shengui (518 CE), the monk in Chongli Temple named Bhikku Huisheng and Songyun from Dunhuang were ordered to go to Western Regions for Buddhist scripture. They started from the capital of Luoyang, went west and first arrived in Chiling (present-day Riyue Mountain, which is situated to the west of Xining in Qinghai Province) after crossing the quicksand/ desert they arrived at Tuyuhun Kingdom (near Boukha-ingol on the west bank of present-day Qinghai). It was a very difficult journey due to snow storms, flying sand and rolling pebbles all along the way.

They arrived in Zuomo city (present-day Qiemo County of Xinjiang) via Shanshan city (present-day Shanshan of Xinjiang), and saw statues of Buddha and Bodhisattva. It was said that the statues were constructed by Lu Guang (337-399 CE) when he conquered Western Regions. Then they arrived in Hanme city (located in the east of present-day Keriya in Hotan, Xinjiang). There was a big temple in the south of the city with more than 300 monks in the temple as well as a 16 zhang (a unit of length, \(= 3.33 \text{ m}\) golden Buddha statue with a beautiful appearance. They also saw thousands of Buddhist pagodas hanging millions of streamers, and each had an era name.

When they arrived in Khotan (near present-day Hotan, Xinjiang), they saw the king wearing a gold crown and women having good expertise in riding horses. The dead were cremated and the remains were put on the Buddhist temple. However, only the king was not cremated after death and put in the coffin, buried in the remote wild and a temple was built to offer sacrifice to him. There was a stupa and Pratyekabuddha boots in Khotan. In July, the second year of Shengui (519 CE), they came to Zhujubo (present-day Karghalik of Yecheng County in Xinjiang), the natives lived in the mountains and they did not kill animals. They fed on wheat flour.
and only ate those animals that died from sickness or by accident. The customs and language were the same as Khotan and their character was the same as a Brahmin’s (ie India).

In early August, they arrived at the border of Pantuo (present-day Puli County), climbed up Pamirs via Bomeng city (according to Series of Han and Wei) and Dulongchi. Along with dangerous cliffs, they were blocked with strong winds and snow for thousands of miles, and finally, arrived at the peak of the mountain.

In September, they reached Bohe (present-day Hehan). The mountains were very high and the valleys were deep, the winds and snow were so strong that people and animals got together to be warm. In early October, they entered Hephthalites (ie Darouzhi, verified by Ding Qian, its capital now being Polk city). It was a powerful country to which more than 40 countries paid tribute. The king wore luxuriant clothes and sat on a golden bed. This country had good systems and rules, but the people did not believe in Buddhist doctrine. They killed animals and ate them.

In early November, they reached Persia (present-day Iran). People here lived in the mountains. The shining snow made people dizzy. In mid-November they reached Syamaka. The roads here were very dangerous and narrow. Only humans and horses could get through.

On the way from Bolor (near present-day Gilgit in Kashmir) to Wuchang (present-day Swat valley in Pakistan), they went by way of the air bridge on which they could not see the bottom of the valley.

In early December, they reached Wuchang. The weather was warm, people here were well-off, and the king ate vegetables only and paid respect to the Buddha in the morning and evening. After noon, he would manage state affairs. Bells rang everywhere and exotic flowers were in blossom. Huisheng stayed here for two years.

In the north of the city, there was a Tuoluo temple which had 6,000 Buddha statues and numerous rooms for monks. The King often held meetings here. Hui Sheng and Song Yun respected the monks for monks. The King often held meetings which had 6,000 Buddha statues and numerous stayed here for two years.

In February, the second year of Zhengguang (521 CE), they returned to the capital city. They obtained 170 Buddhist scriptures during their three years in northern India. Huisheng described in detail such things as natural resources, politics, customs, faith of the countries and regions along the road. This is recorded in the book written by him with the title The Book of Huisheng, a Monk in the Northern Wei Dynasty, Sent to the Western Regions. This is now included in the 51st volume of Taisho-pitaka. It has valuable materials for the study of the history of interaction between ancient China and India.

(Tan Jie)

FALI

Fali (between 4th and 5th centuries CE) was a Chinese monk who travelled to India for Buddhist scriptures. There is no information about his hometown, his birth or death. He had gone to the Western Regions with Song Yun and Huisheng.

The 120th volume of the Book of Wei, the 97th volume of the History of North Dynasties and the 196th volume of General Annals, as well as the 338th volume of Wenzxian tongkao [Comprehensive Chinese Encyclopedia], said the same thing about him, “In the middle of Xiping era, Emperor Suzong (ie Emperor Xiaoming Yuan Xu, 516-528 CE) sent Wang Fuzi, Song Yun and Monk Fali to the Western Regions for Buddhist scripture. At that time, Monk Huisheng went with them too and they came back in the middle of Zhengguang years.(about 523 CE).” From these records, it has been understood that Fali was one of those who went to the Western Regions for Buddhist scripture.

(Tan Jie)
SENGMENG

Sengmeng (5th century CE) was a monk who travelled to India for *Buddhist Sutra*. Dates of birth and death are unknown. In the first year of Yongchu of Southern Song Dynasty (420 CE), he travelled to the west for Buddhist Scriptures with Tan Wujie (refer to the entry) and Tanlang (refer to the entry) and 25 other people. They experienced hardship and dangers, crossed snow mountains, rode cable bridges and went through cliff. Twelve of them died by the time they arrived at the flat land. The rest helped each other and finally arrived at Kashmir. They travelled all around the countries of India, and worshipped the site of Indian Buddha and holy articles of Buddhism. Only Tan Wujie went back to Yangzhou at last to translate the Buddhist Scriptures others including Sengmeng stayed in India for more than 20 years. The specific circumstance of Sengmeng in India is unknown, but his travel to the west for Buddhist Scriptures has become a much-told tale in the history of Buddhism of India and China.

(Tan Jie)

TANLANG

Tanlang (5th century CE), the dates of birth and death are unknown. In the first year of Yongchu of Southern Song Dynasty (420 CE), he travelled to the west for Buddhist Scriptures with Tan Wujie and Sengmeng and other 25 people. They experienced hardship and dangers, crossed snow mountains, rode cable bridges and went through cliff. Twelve of them died when they arrived at the flat land. The rest helped each other and finally arrived at Kashmir. They travelled all around the countries of India, and worshipped the site of Indian Buddha and holy articles of Buddhism. Only Tan Wujie went back to Yangzhou at last to translate Buddhist Scriptures, others including Tanlang stayed in India for more than 20 years and had never been heard of since then.

(Tan Jie)

ZHIYAN

Zhi Yan (c. 5th century CE) was a monk from Liu Song Country in Northern and Southern dynasties. He lived in Xiliang State (present-day Wuwei, Gansu) and became a monk when he was 20. Wearing in robes, scrupulous as a vegetarian, he was well-known for his diligence in practice. With the willingness of doing something meaningful, he visited famous Buddhists and read many sutras, and then went to Western Regions for further study on Buddhism. He once met Faxian during his journey. After he arrived in Kashmir, he was accommodated in vihara of Mahendra and learned Chan Buddhism with Bhikkhu Buddhasena. After three years’ of studying there, he received high praise not only from his teacher but also from local monks and earned good impression for local Chinese monks. On the recommendation of Buddhasena, Zhi Yan got acquainted with Sangey Buddhasena (Buddhasena from Kapilavastu) and impressed by his profound words invited him to go back together. Buddhasena was moved because of Zhi Yan’s sincerity and promised him a trip to China together. Despite harshest travel conditions due to snow mountains and deserts, they finally arrived in Chang'an (there is another saying that they arrived at Weihai, Shandong by sea route). However, soon afterwards, Buddhasena was elbowed out by local monks and left for Mount Lu. Zhi Yan stayed at Shandong Temple (refer to the lower reaches of the Yellow River region) where he meditated and studied diligently. In the 13th year of Yixi of Eastern Jin Dynasty (417 CE), Liu Yu (363-422 CE) crusaded west with his army to Chang’an and won the battle. He withdrew his troops back in a route passing by Shandong. The minister, Wang Hui was also with the army then. He paid a visit to the mountains and entered the temple where Zhi Yan stayed and found him and other two monks sitting with pious countenance and fully absorbed in Buddhism. Wang Hui had arrived for a while but the three didn’t realise the guest coming at all, even when Wang Hui spoke to them, they didn’t reply him either. With respect, Wang Hui returned and told Liu Yu of the entire matter. Liu Yu invited them to go to the capital, but they had no intention. As Liu Yu asked and asked again, they finally recommended Zhi Yan there. Zhi Yan was treated with courteous reception by Wang Hui during the trip, and then settled in Shixing Temple. Then Wang Hui established Temple Zhiyuan in consideration of Zhi Yan’s keenness on silence and inner peace. The astronomer He Chengtian (370–447 CE) engaged in compiling new astronomical calendar consulted Zhi Yan on the calibration matters of solar shadow. Zhi Yan informed He Chengtian of his findings of solar shadow and offered help for compiling new astronomical calendar.

Zhi Yan had brought Sanskrit Buddhist scriptures from the western regions. In the fourth year of Yuanjia (427 CE), he co-translated with Śramana Bao Yun six volumes of *Lalitavistara Sutra*, one volume of *Four Heavenly Kings Sutra*, four volumes of *Broad Strictness Sutra* (or interpreted as *Broad Strictness non-faded wheel Sutra*) and six volumes of *Infinite Bodhisattvas*, five volumes of *Life Sutra*, two volumes of *Bodhisatta Wreaths Sutra*, two volumes of *Ancient Indian Samadhi Sutra*, two volumes of *Anagami Sutra*, one volume of *Inquiry of Good Brahman to Devadatta*, one volume of *Sound Showing Siddhamma* (also named *Sound Presenting Siddhamma*), one volume of *Regulating Species Sutra*, one volume of *Goodness Upasaka Sutra*, one volume of *Saddharmapundarka*
Samadhi Sutra and one volume of Purity Samadhi Sutra and other Buddhism classical works.

Xiao Sihua lived in Lanling (present-day Linyi Shandong) and his wife, Liu, was sick. She mentioned that she could see ghosts occasionally. Her family invited Zhi Yan for dharma and he healed her. As a result, her family members stuck to five precepts and became pious Buddhists. During his stay in Zhiyuan Temple, Zhi Yan was away from redundant desires and unnecessary invitations. He usually gave alms to the poor and begged alms which won the respect of monks and residents.

Before being a monk, he had already stuck to five precepts. As he had broken them once, he was always suspicious and depressed about whether he would achieve immortality after taking complete precepts. He, however, couldn’t find answer despite years of meditation. So he revisited India by sea again and consulted the Buddhists. By lucky coincidence, he met arhat Bhikkhu and was assisted to enter deep meditation. In the meditation, he met Maitreya in Doushuai Palace and was informed that he had been successful in sticking to precepts. Delighted at this message, Zhi Yan walked to Kashmir and passed away with no sickness at the age of 78. His body became immortal then. People, and they all believed that Zhi Yan had become pious Buddhists. During his stay in Luoyang, there is a Buddhist Talent.

DAORONG

Daorong (c. 6th century CE) was the monk who went to India to seek dharma in Northern Wei Dynasty. There was no record about his specific traces in historical materials. In Volume 5 of Records of Luoyang and Sangharam, there is a Biography of Daorong which describes his travel stories. He saw Buddha parietal in Nagarahara (a region in the northeast part of present day Afghanistan) and notes: “the circumference was about four cun (a unit of length, equal to 3.33 cm), yellow and white colour, there was hole at the bottom, can be inserted with fingers, looked like a beehive”. He also observed a staff made of tin which was seven Zhang (a unit of length, equal 3.33 mt) long; the mystery of the staff was its indefinite weight, when it was heavy, even a hundred people could not lift it; when it was light, two people could easily lift it up. There were also a tooth relic and hair of the Buddha which were preserved in a precious box, and taken care of day and night. In Gandhara, there was Queli Buddha Tower that was known as the first Buddha Tower in Western Regions. This was built by Kushan emperor, Kanishka. In biography, Daorong described the cause to build this tower and its grand and exquisite construction structure. He wrote that the materials in the tower were made of gold or jade and changed its colour so variously and constantly that it was hard to find the same ones. “As the sun rises, the gold plate shines brightly, as breeze blows gradually, the precious bells ring harmoniously.” Daorong’s Biography facilitates our comprehension of relevant figures, geography, custom and stories of ancient India and Buddhism.

(Tan Jie)

XUANZANG

Xuanzang (600–664 CE) was a Chinese monk in the Tang Dynasty as well as a Mahayana theorist, sutra translator, tourist and envoy of Chinese and Indian culture exchange.

Family and Background

The secular family name of Xuanzang was Chen (陈), his given name was Hui (惠), and came from Chenhe Village, Goushi Town, Yanshi County, Henan. His ancestors had been officials for several generations, his father Chen Hui (陈惠) liked reading and was the magistrate of Jiangling County. Chen Hui (陈祎) was born in this Confucian family in 600 CE. There were four sons in the family of Chen and Chen Hui (陈祎) was the youngest son.

Chen Hui (陈祎) was clever since his childhood and liked reading. In 612 CE, the emperor (Emperor Yang of the Sui Dynasty Yang Guang, reigned from 605-618 CE) sent out an imperial edict that 27 monks were allowed to receive monastic ordination in Luoyang. Several hundred people registered at that time, Chen Hui (陈祎) was only 13, and wasn’t qualified for recruitment. However, he attracted the attention of the chief examiner who made an exception to recruit Chen Hui (陈祎). Therefore, Chen Hui (陈祎) became a monk and his Buddhist name was Xuanzang.

Buddhist Talent

When Xuanzang became a monk, he lived in Luoyang Pure Land Temple with his second older brother, Master Chang Jie. There were riots under the heaven and people lived in misery in the late Sui Dynasty. Xuanzang and Chang Jie came to Chang’an together. This was the first year of Wude of Emperor Gaozu of the Tang Dynasty Li Yuan (618), and Xuanzang was 19.

The Tang Dynasty was just established at that time, it didn’t secure its place, wars and riots were far from end. The court attached importance to use of military forces and warring, and neglected Buddhism. The two brothers went south and arrived in Chengdu. Xuanzang was guided by famous teachers here and he made great achievements. When Xuanzang was 21 in the third year of Wude (620 CE), he received complete ordinations in Konghui Temple of Chengdu. After receiving ordinations, he
Cultural Contacts

began to conduct summer retreat and learn Buddhist sutras and classics according to Buddhist rules and became Dharmacharya formally. Xuanzang was familiar with Mahayana and Hinayana theories as well as grasped main ideas of northern and southern Chinese Buddhism within four or five years in Chengdu. However, Xuanzang wasn’t satisfied with his knowledge and he wanted to leave Chengdu and go north to acquire more knowledge.

Despite Chang Jie’s dissuasion, Xuanzang left Chengdu firmly in 623 CE, went with merchants by ship, passed through Three Gorges, arrived in Jingzhou, and lived in Tianhuang Temple. He soon left Jingzhou went east along rivers, passed through Suzhou and Yangzhou, went north to the places including Xiangzhou (present-day Anyang) and Zhaozhou, arrived in Chang’an finally, lived in Dajue Temple and learned Abhidharmakosasastra from Master Daoyue.

Fa Chang and Seng Bian in Chang’an did deep research on Mahayana and Hinayana and were proficient in three teachings and they won reputation in China and were well-known overseas. Xuanzang took advice from them. These two masters appreciated Xuanzang’s knowledge, praised him as a “Buddhist talent” and thought that he would have a bright future and promote Buddhism certainly.

However, there were still many disputes and debates in the Buddhist circle at that time. In order to make these questions clear, Xuanzang decided to go to the west to seek sutras like Fa Xian in Eastern Jin Dynasty. From his point of view, the problems be solved fundamentally if he went to the birthplace of Buddhism. Just at that time, an Indian master named Prabhakaramitra in Xingshan Temple. He told Xuanzang that he must learn Treatise on the Stages of the Yogachara (Yogacarabhumiśasstra), the current great Buddhist in India was his teacher, Master Silabhadra, who was the abbot in Nalanda Monastery. Through contacting him, Xuanzang confirmed his resolution to go to India to seek sutras. Therefore, Xuanzang allied with some monks and submitted a statement to the emperor and tried to obtain support from the court. His companions gave up in succession but only Xuanzang insisted in learning Sanskrit and waiting for a chance.

Escaping from Chang’an

The places including Guanzhong and Henan suffered from frost hazards in the autumn of the first year of Reign of Zhenguan (627 CE) Xuanzang took the chance to mix in refugee team and left Chang’an. He came to Qinzhou (present-day Tianshui), passed through Lanzhou and arrived in Liangzhou (present-day Wuwei, Gansu).

Liangzhou was located at the key position of Gansu Corridor, was the important western city in Tang Dynasty and many merchants from inner land and Western Regions passed through it. Xuanzang had stayed in Liangzhou for a month, and was invited to instruct Nirvana Sutra (Mahaparinirvanasutra) and Mahaprajnaparamita Sutra. When hearing Xuanzang wanted to go to India to seek sutras, people praised him and gave funds in charity. Xuanzang only kept travelling expenses for going west and donated rest of the funds to local temples.

The governor of Liangzhou Li Daliang observed the ban of the court and didn’t allow monks to go abroad in private. When he knew that Xuanzang was in Liangzhou, he ordered Xuanzang to go back to Chang’an immediately. Fortunately, an eminent monk in Liangzhou assigned two disciples to send Xuanzang to Guazhou secretly. Therefore, Xuanzang walked at night and rested in the daytime and didn’t dare to expose himself. Xuanzang inquired about route going west, and somebody told him that the distance between the place to the north was 50 li and Jade Gate Pass was the only road going west. There were five beacon towers at the interval of 100 li which were guarded by soldiers strictly, 800 li of the Gobi Desert was outside beacon towers which belonged to Yiwu Country. Xuanzang asked a Hu youth Shi Pantuo as his guide and left Guanzhou City that very night.

Crossing the Gobi Desert

Xuanzang and Shi Pantuo detoured around Jade Gate Pass but Shi Pantuo didn’t want to go ahead so Xuanzang rode a red thin horse and crossed 800 li of the great desert alone. Xuanzang identified direction according to bones and horse manure and saw the first beacon tower after walking over 80 li. Wang Xiang, army officer on the beacon tower was a Buddhist, he prepared drinking water and solid food for Xuanzang, went over 10 li to see him off, specified the route and then bid farewell to him. According to the specification of Wang Xiang, Xuanzang went straight to the fourth beacon tower. Under the instruction of the beacon officer Wang Bolong, he hid the fifth beacon tower and walked into the great desert directly.

There were no birds, beasts, water and grass in the great desert. After walking over 100 li, Xuanzang...
did not find water source and he had to go ahead. With a strong spiritual power, Xuanzang walked five days and four nights without drinking any water. He fainted on the desert because he and his horse were too tired at the fifth night. He continued to go ahead when he woke up. He found an oasis and a pool of clear water under the guidance of the red thin horse. He entered into the border of Yiwu County after a day of rest and two days of walking.

Gaochang Brotherhood

Qu Wentai, the king of Gaochang Country (present-day Turpan) heard that Xuanzang was in Yiwu and assigned his men to invite and meet him. The king of Gaochang received Xuanzang grandly and wanted him to stay in Gaochang. Xuanzang said that he must go to India to seek sutras. The King of Gaochang made every attempt to persuade Xuanzang to stay but Xuanzang didn’t change his mind. At last, the king of Gaochang and Xuanzang became sworn brothers and Xuanzang had propagated sutras among Gaochang subjects for a month. The king of Gaochang prepared travelling outfit, expenses, 30 horses and 25 men needed for 20 years. He wrote 24 letters of credence to inform rules of 24 countries for Xuanzang.

With the help of the King of Gaochang, Xuanzang’s later journey was smoother. He led his men and horses to pass through the places including Yanqi and Qiuci (present-day Kuqa), began to cross Mountain Ling in the north of Cong Ridges, and it took them seven days to walk out of snow mountain. Over 10 servants froze to death and more horses died. Out of snow mountain, the team of Xuanzang passed the current places such as Kyrgyzstan, Uzbekistan, Tadzhikistan, Afghanistan etc. He entered into the border of India finally.

Tour Study in Northern India

Xuanzang can see holy relics such as monks, Buddhist temples and images in regions of current Afghanistan. After entering India, Buddhist influences became more obvious. Xuanzang visited and worshiped Buddhist relics in the north of current Pakistan. In Nagaraha, he saw the pagoda built by King Ashoka and worshipped Buddhist relics in Usnisa City. He saw Bodhivrksa, the pagoda built by King Kaniska and surrounding Buddhist images with reverence and visited relics of Buddhist temples and relics of earlier Buddhists in Gandhara. He did so in Taksila.

When Xuanzang arrived in Kashmir, the local king assigned his mentor come to the border to meet him and he led his ministers to meet him in his residence. The king arranged 20 sutra copyists and five servants to serve Xuanzang and his men, and all necessities were supplied by the king. An old local master in his 60s expounded sutras for Xuanzang at three intervals each day, he instructed Abhidharmakosasutra in the morning, the Orthodox of Shastra (Nyayamuhurasastrasutra) in the afternoon, Hetuvidy and Sabdavidya in the evening. Xuanzang was modest and erudite and had a good memory and he was highly praised by the old master. After living and studying in Kashmir for a long time, he led his people to go east. It was 629 CE and Xuanzang was 30 years old.

They passed through several kingdoms and met a team of robbers. Fortunately, a Brahmin was tilling farmland, convened all villagers to drive the robbers away and saved them. There was a knowledgeable Brahmin who claimed to be 700-years-old and Xuanzang visited him and learned relevant classics and knowledge from him.

Xuanzang studied Mahayana and Hinayana sutras as well as Brahminist classics when going east and his knowledge became richer. At that time, he can read original sutras and understand instructions as well as expound sutras for local people.

In 630 CE, Xuanzang had gone over 3,000 li and he arrived in Ganges River Basin and Yamuna River Basin from Punjab area in current Pakistan and India. He passed through seven countries, visited famous teachers and acquired knowledge. He came to Kanauj in northern India in the autumn next year and then he crossed Ganges River and arrived in Ayodhya, the famous historical Indian city after living and learning for three month and he worshipped relics of Asanga and visited Vasubandhu who were the great Yogachara masters of Mahayana. When he went east along Ganges River by ship, they met another team of robbers. The robbers demanded money, and selected Xuanzang to be a sacrifice to offer to the goddess Durga. Xuanzang was calm, and sat to chant sutras and pray. Luckily, there
were black winds, trees were broken and sand was blown, waves surged, and ship floated. The robbers saw the omens, knelt down, apologised for offence and asked for receiving ordinations. Xuanzang gave them five precepts.

Hereafter, Xuanzang visited several famous Buddhist shrines on both sides of Ganges River such as Sravasti, Kapilavastu, Lumbini, Kusinagara, Mrgadava, Vaisali, Patna, Vajrasana, Bodhivrksa and so on. Xuanzang had stayed in each place for seven or nine days, visited and worshipped each place and surrounding holy relics.

When Xuanzang was in Vajrasana, Nalanda Monastery assigned four great monks to meet Xuanzang when hearing about his coming. Over 200 monks and 100 benefactors went outside the monastery to meet him. Surrounded by the multitude, Xuanzang walked into long-contemplated Nalanda Monastery in 631 CE.

**Residing and studying in Nalanda**

Chinese were accustomed to calling Nalanda as Nalanda Monastery but it was a university actually, it was the largest academic centre in the world as well as the highest institution of Indian Buddhism. There were many scholars and rich collection of sutras. Buddhists, Hindus, Indians as well as many people from other Asian countries learned there. Multiple subjects were instructed there and over 100 lectures were given every day. According to the record of Xuanzang, this university was extended by kings of six generations, its building scale was huge when Xuanzang arrived there and there were six yards and several temples. There were several thousand permanent residents and many short-term travelling learners, the population reached about 10,000 in normal times. King attached great importance to the university, and taxes of over 100 cities were allocated to support them. Teachers and students didn’t worry about food and clothing, air of study and learning was very profound so no one violated rules and laws.

In the company of 20 monks, Xuanzang visited Master Shilabhadra, the abbot of Nalanda Monastery, who was over 100 years old and was honoured as Dharma-grbha. Xuanzang prostrated himself before the master and said that he wanted to learn Treatise on the Stages of the Yogachara from Shilabhadra. Shilabhadra was touched deeply and promised to instruct Xuanzang in person.

Xuanzang received special treatment in Nalanda and he had a certain quantity of fruits, betel nuts, cardamoms and “rice offered to the horned”. Xuanzang was arranged to live in main room, he could ride on elephant for entrance and exit and was exempted from all manual works for common monks. Only 10 people enjoy this kind of treatment in Nalanda.

When settling in Nalanda, Xuanzang went to Rajagrha to visit holy relics when lessons were not given. Rajagrha was the capital of Magadha when Sakyamuni was born. There was a bamboo forest near Rajagrha where Sakyamuni lived and it was known as Venuvana. There were rolling hills, and famous Saptaparnaguhu were located there and it was the place that the eldest disciple Mahakasyapa led monks to collect sutras. Famous Grdhukuta was near to it and Sakyamuni resided there and propagated doctrines for over a decade.

After visiting the holy relics, Xuanzang returned to Nalanda Monastery. Master Shilabhadra instructed Xuanzang in Treatise on the Stages of the Yogachara and several thousand monks listened to it with him. It took 15 months for Shilabhadra to finish 100 volumes of Treatise on the Stages of the Yogachara. Xuanzang resided and learned in Nalanda Monastery for five years. He translated it after returning to China.

Besides Treatise on the Stages of the Yogachara, Xuanzang listened to the Orthodox of Shastra, Aryavacaprokrasasstra and Mahayananabhidhammasangitastra once; Hetuvidya, Sabdavidya, Hetuvidya and Pramanasaumuccayya twice; Madhyamikasasstra and Satasasstra thrice respectively in five years. Moreover, Xuanzang learned Brahminist classics in Nalanda, especially learned Sanskrit grammar and phonology systematically which laid solid foundation for sutra translation when he returned to China.

**Tour Study in Southern India:**

In the spring of 636 CE, Xuanzang bid farewell to Master Shilabhadra and began to travel around India. His journey focussed on southern India because he had travelled the north of India when he came to India.

He went east from Nalanda and came to Munger, state of Bihar at the southern bank of Ganges River. He had resided and studied for one year there and learned Abhidharmamahavibhhasasstra and the Orthodox of Shastra from two eminent monks. In the spring of next year, Xuanzang went east along Ganges River, crossed dense forests and entered into current Bengal. After travelling around Bengal, he came to the coastal Harbour Tamlalphi (near Bengal International Harbour) and intended to go to Sri Lanka by ship but he had to go south because of large wind and waves and furious sea and he arrived in the border of State of Orissa and west northwest and entered into Daksana Kosalas after visiting holy relics. There was an enlightened Brahmin, and Xuanzang had consulted him on Pramanasaumuccayya for over one month. He went south to current State of Andhra Pradesh and visited two eminent monks and he had lived there for several months and learned Mahasanghika classics from them.
They learned Mahayana theories from Xuanzang too. Hereafter, Xuanzang travelled south with two eminent monks and came to current State of Tamil Nadu. When arriving in Kancipur near Madras, he wanted to go south to Sri Lanka by sea with these two eminent monks, but over 300 Sri Lank monks arrived by sea and said that the country suffered from famine because of the death of the king, and it was a state of chaos. Xuanzang decided not to go to Sri Lanka.

Xuanzang went west with 70 Sri Lanka monks, passed through current Karnataka, went north and arrived in current state of Maharashtra. In the middle region of Maharashtra, Xuanzang saw caves which was written in The Great Tang Dynasty Record of the Western Regions. This is the well-known Ajanta Caves today which is the Buddhist artistic treasure in the world.

Xuanzang continued to go north and entered Northwestern India. After passing through current Gujarat, he went west and arrived in Sindh regions of Pakistan, he began to go northeast along Indus River after visiting Buddhist relics then passed through Multan of Pakistan and arrived in Punjab. Xuanzang visited two or three eminent monks and stopped here to learn from them.

Expounding Doctrines in Nalanda

Xuanzang was 40-years-old in 639 CE. He traversed northern India, returned to Nalanda Monastery and reported his journey to Master Shilabhadra. When hearing that an eminent monk was proficient in Sabdavidya and Hetavidya in the west of Nalanda Monastery, he came there in a hurry and had learned from him for two months. He came to Dandavanagiri learned several sutras from erudite Abhidharamacarya Srenika whose teacher also was Master Shilabhadra. They were pleased to see each other. Xuanzang and Abhidharamacarya Srenika came to Mahabodhi Vihara to visit Buddhist relics together and worshipped Bodhivrksa in January next year. Xuanzang returned to Nalanda again.

Master Shilabhadra ordered Xuanzang to raise an altar to instruct Mahayanasamparigrahasastra and Vijnanamatrasisiddhivicasastra publicly. Meanwhile, a Lokayata Brahmin came to Nalanda to require debate. He wrote 40 opinions and hung them on the gate and spoke insolently: “I am willing to be beheaded if one can outargue one of my opinions.” Several days later, no one responded to him, Xuanzang went to tear his paper and trampled it with his feet. The Brahmin was angry and asked, “Who are you?” Xuanzang answered: “I am Mahayanadevadas”. This was one of Xuanzang’s names in India and the Brahmin heard of him. Xuanzang asked masters including Shilabhadra to be witnesses and began to debate with the Brahmin. Xuanzang had seen that his opinions originated from basic doctrines of heretical theorists so he listed and satirised various kinds of foolish actions of non-Buddhists and outargued their theories. After several rounds of debates, the Brahmin had nothing to reply and he stood up and said “I am defeated. Please dispose me at random according to the stipulation.” Xuanzang answered: “Our Buddhists don’t kill living creatures and you will be a servant in our monastery and follow our instructions.” The Brahmin accepted his suggestion pleasantly.

Meanwhile, a Hinayana master from Uda in Southern India (north of state of Orissa) wrote Seven Hundred Odes to Mahayanasodhana, presented them to King Siladitya and requested to debate with Mahayana monks. Therefore, King Siladitya wrote a letter to Master Shilabhadra and requested Nalanda Monastery to assign four eminent monks to Uda to debate with the Hinayana monk. Shilabhadra selected Hai Hui, Zhi Guang, Simharasmi and Xuanzang to go to Uda. The other three monks including Hai Hui were worried but Xuanzang stepped forward and said: “You great masters take it easy because I must carry out the duty although I am unlearned. Even if my debate fails, I am a Chinese monk and I will not shame the reputation of Nalanda.” They changed from sorrow to joy after hearing his words. When they set out, King Siladitya wrote another letter that they didn’t need to go and they will wait for his information later.

Xuanzang got Seven Hundred Odes to Mahayanasodhana, he asked the Lokayata Brahmin whether he knew Mahayanasodhana, and the Brahmin said that he had heard for five times. Xuanzang asked him to expound it. After the Brahmin expounded it, Xuanzang obtained the gist, found shortcomings and wrote 1,600 odes to Kuvicarapratisedha and outargued it. He submitted Kuvicarapratisedha to Master Shilabhadra and other eminent monks and they praised it. Xuanzang got the Brahmin and freed him and the Brahmin bid farewell happily and went to Kamarupa in eastern India (present-day Assam).

Buddhist Ceremony in Kanauj

Xuanzang had propagated doctrines for over half-a-year, there was no news about debates convened by King Siladitya and Xuanzang thought that it is time for him to return to China and began to sort Buddhist sutras and images collected in normal times. Eminent monks went to persuade Xuanzang to stay when hearing that he will return to China but Xuanzang didn’t change his decision. They failed to persuade him so they came to Master Shilabhadra. Xuanzang said to Shilabhadra that he wanted to return to China to propagate sutras and show his gratitude to his master. After hearing his words, Shilabhadra was pleased and let him prepare packages.
At that time, envoys of King Kumara of Kamarupa came and sent a letter to Master Shilabhadra, which invited Xuanzang to propagate doctrines in Kamarupa. The Lokayata Brahmin praised Xuanzang in front of King Kumara after he arrived in Kamarupa so King Kumara assigned the envoys to invite Xuanzang. Shilabhadra refused the invitation on the excuses of previous appointment with King Siladitya and the return of Xuanzang. However, King Kumara insisted in assigning the envoys to invited Xuanzang, Shilabhadra didn’t agree. King Kumara got angry and assigned the envoys at the third time and threatened: “I am sincere to propagate Buddhist doctrines if you don’t allow the invitation, I will lead my elephant army to stamp Nalanda.” Shilabhadra had no alternative and told the whole story to Xuanzang. Xuanzang collected returning package and bid farewell to eminent monks in Nalanda and came to Kamarupa with the envoys in a hurry.

King Kumara was pleased to see Xuanzang, invited him to go to the palace and provided needs and comforts to Xuanzang. Xuanzang had propagated doctrines there for over a month.

After King Siladitya returned from southern expedition, he heard that Xuanzang went to Kamarupa and assigned his envoys to say to King Kumara: “Send the Chinese master to me immediately!” King Kumara said that “the Chinese master will not come at once even you get my head!” King Siladitya was angry and assigned envoys to say: “Give your head!” King Kumara knew that he wasn’t as strong as King Siladitya and regretted his improper words. He convened 20,000 people and 30,000 ships immediately and escorted Xuanzang to go against Ganges River.

King Kumara settled Xuanzang in a temporary dwelling palace on the northern bank of Ganges River, led ministers to the temporary dwelling palace of King Siladitya at the southern bank, and reported the news of the coming of Master Xuanzang. King Siladitya was pleased, forgave King Kumara and said that he will go to visit Master Xuanzang in person. At night, King Siladitya led his honour guard to meet Xuanzang. King Siladitya bowed and showed his respect to Xuanzang. Being seated, King Siladitya asked: “You come from China and must hear of the dance music named Music of King Qin’s Fighting. Who was King Qin?” Xuanzang told him about China’s conditions and virtues of Emperor Taizong of the Tang Dynasty (627-649 CE) and gave him a beautiful impression on China. King Siladitya assigned his envoys to establish friendship with Tang Dynasty soon.

The next day, Xuanzang came to the temporary dwelling palace of King Siladitya in the company of King Kumara and received an enthusiastic welcome. At that time, King Siladitya inquired about Kuvicarapratisedha and Xuanzang took it out and presented it to him. After reading, King Siladitya praised him greatly and said: “I will hold Buddhist ceremony for you and invite Buddhist monks, Brahmins and non-Buddhists all over India to participate in it.” He ordered his men to make a public announcement on that very day that people should come to the capital, Kanauj, to participate in the debate conference.

Xuanzang, King Siladitya and King Kumara went against the river together in the early winter and they arrived in Kanauj in the 12th lunar month. The conference hall had been established, 18 kings, over 3,000 Mahayana and Hinayana monks, 2,000 Brahmanists and Jains and 1,000 Nalanda monks had arrived. Servants, horses, carriages, elephants and various kinds of honour guards were large-scaled.

Two huge thatched palaces were established in the conference hall which can hold 1,000 people respectively. A gold Buddha image had been cast by the dwelling palace of King Siladitya in the west of the conference hall with the distance of five li and it was installed on a decorated elephant. On that day, the elephant carried Buddha image to parade, King Siladitya acted as Indra with a white vyajana in his hand and stood at the right side and King Kumara acted as Brahma with a canopy in his hand and stood at the left side. People on two other elephants were responsible for scattering flowers. Xuanzang and national masters of King Siladitya rode on elephants and followed them. Kings, ministers and eminent monks rode on 300 elephants. The team entered into the conference site slowly from the dwelling...
materials for his return to China. King Siladitya
therefore, kings prepared money, grains and
75 days, and his merits accumulated hereafter.
offered all properties accumulated for five years in
day. Then monks, Brahmins, non-Buddhists, poor
and lonely people were given alms. King Siladitya
was placed and a half of properties were offered.
On the second day, the Sun God image
palace and superior treasures, clothes and foods
been established on the inter-river site. On the first
River and Yamuna River. A thatched palace had
5,00,000 people crowded at the banks of Ganges
Xuanzang to the inter-river site in the company
promised him. Two days later, King Siladitya led
he invited Xuanzang to participate in it. Xuanzang
it would be held for the sixth time that year, and
maha-parishad had been held for five times and
Moksha-maha-parishad quinquennially at the
persuaded him again, and said that he had held
insisted on the return to China. King Siladitya
reputation became greater in India.
Xuanzang rode on the elephant around the hall
and paid tribute to people. Hereafter, Xuanzang’s
reputation became greater in India.
After the completion of the conference, Xuanzang
insisted on the return to China. King Siladitya
persuaded him again, and said that he had held
Moksha-maha-parishad quinquennially at the
intersection of Ganges River and Yamuna River
which lasted 75 days and provided almsgivings to
monks and poor people for 30 years. Moksha-
mahaparishad had been held for five times and it
would be held for the sixth time that year, and
he invited Xuanzang to participate in it. Xuanzang
promised him. Two days later, King Siladitya led
Xuanzang to the inter-river site in the company
of 18 kings. There were a lot of people, and about
5,00,000 people crowded at the banks of Ganges
River and Yamuna River. A thatched palace had
been established on the inter-river site. On the first
day, the Buddha image was invited firstly and
people worshipped the Buddha in proper order.
Only 18 kings, over 200 ministers, 1,000 eminent
monks and 500 representatives of Brahmins and
non-Buddhists could enter the conference hall and
other people could only watch outside the hall. After
the grand ceremony, King Siladitya let Xuanzang sit
in the position of the debate master. Opinions of
Xuanzang’s Kuvica-pratisedha were read out. It was
hung outside the conference hall for people to read.
No one dared to debate on that day.
Five days later, several Hinayana Buddhists
didn’t dare to debate but they weren’t reconciled
to Xuanzang and attempted to murder him. King
Siladitya was informed of it and warned them
strictly, so that their plot failed. On the 18th day,
the conference ended, but no one dared to debate.
Xuanzang gave a speech and praised Mahayana
and the Buddha. At last, King Siladitya declared
that Xuanzang won. The conference hall broke
into rapturous applause, and Mahayana Buddhists
honoured Xuanzang as ‘Mahayana-deva’ and
Hinayana Buddhists honoured him as “Moksa-deva”.
Xuanzang rode on the elephant around the hall
and paid tribute to people. Hereafter, Xuanzang’s
reputation became greater in India.

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Cultural Contacts

Returning to Chang’an with Reputation

Xuanzang arrived in Khotan in 644 CE. The
king of Khotan knew that Xuanzang will come in
advance, and he assigned his men to meet him and
make settlement preparation beforehand.

People from Gaochang came at that time and
Xuanzang was informed of the death of Qu Wentai,
the king of Gaochang, he felt sad and decided to
return to Chang’an directly rather than going to
Gaochang. He feared that the court will punish him
because he went abroad in private in that very year
so he submitted a statement in advance asked others
to bring it to Chang’an and waited for the response
of the court.

Xuanzang had expounded Treatise on the Stages
of the Yogachara, Abhidharmakosasastra and
Mahayanasonamparigrahasastra for seven or eight
months when he waited in Khotan and over 1,000
audience listened to him.

When Emperor Taizong of Tang Dynasty was
pleased to know that Xuanzang returned to China
with reputation, he ordered his men to go to Khotan
to comfort and meet him, and exhorted them to
bring monks knowing Sanskrit sutras with them. He
wrote a letter to the king of Khotan and asked him
to handle matters of Xuanzang’s return to Chang’an.
He also ordered Dunhuang officials to meet him in
Liusha and Shanshan officials to meet him in Qiemo.

On the 24th day of the first lunar month of the
19th century of Zhenguan (645 CE), 46-year-old
Xuanzang carried 657 sutras, various kinds of
Buddha images, 150 Buddhist relics and returned
to Chang’an with high reputation. Officials of
Chang’an and the suburbs and followers came to
meet him. Xuanzang settled in pavilion in Zhuque Street. Onlookers crowded both sides of roads from Zhuque Street and Hongfu Temple with the distance of tens of li, temples were decorated with lanterns and coloured hangings like celebration of grand festivals, and the views were magnificent.

Xuanzang hurried Luoyang to meet Emperor Taizong of Tang Dynasty in the second lunar month. This was a brief ceremonious meeting. Emperor Taizong met Xuanzang on Graceful Bird Palace. They sat and had a long talk. The emperor inquired about conditions of Western Regions and Xuanzang replied fluently because they were still fresh in his memory. The emperor admired Xuanzang very much and advised him to write a book about conditions of countries in Western Regions, Xuanzang agreed. Meanwhile, Emperor Taizong recommended Xuanzang to resume secular life and handle government affairs, Xuanzang refused with thanks and he expressed his wish to translate sutras. Emperor Taizong let him translate sutras in Hongfu Temple and all needs were arranged by Prime Minister Fang Xuanling.

Writing Book and Translating Sutras
According to the decree of the emperor, 12 volumes of The Great Tang Dynasty Record of the Western Regions were finished and submitted to the emperor in 645, which was dictated by Xuanzang and recorded and collected by his disciple, Bian Ji.

In The Great Tang Dynasty Record of the Western Regions, Xuanzang recorded conditions of 138 “countries” and regions in the aspects of history, geography, religion, folk customs, language, characters etc in detail, which provided rich and precious materials to study history, society and culture of ancient Central Asia and South Asia. Records of Xuanzang often showed direction and provided proofs for modern and contemporary Buddhist archaeological activities of India, Nepal and Pakistan as well as places such as Lumbini, Kapilavastu, Mrgadava, Grdhrakuta, Ajanta, Nalanda, Taxila, etc. On the contrary, many archaeological materials proved authenticity of Xuanzang’s records. When people visit these Buddhist shrines today, they can feel existence of Xuanzang everywhere.

Both Indian and Western historians praise Xuanzang’s The Great Tang Dynasty Record of the Western Regions highly and thought that this book has a very important role in rebuilding history of India, even Central Asia in Middle Ages.

Xuanzang established Sutra Translation Institute under the support of the court which became a grand event in China’s translation history. Xuanzang made great efforts to translate 1,335 volumes of 74 Buddhist sutras in his after-life which enriched treasury of Chinese Buddhist classics as well as made enormous contributions to China’s translatology. Firstly, Sutra Translation Institute founded by him established a complete set of systems. For example, when translating Treatise on the Stages of the Yogachara, Xuanzang “interpreted Sanskrit into Chinese” then there were steps such as “translation”, “proving Sanskrit”, “confirming words”, “proving meanings”, “composition”, “supervision and reading” etc and the item of “embellishment” was added, so it can be seen that labour division was more meticulous than previous generation. The items such as translation, proving meanings, composition and embellishment were undertaken by several people. Systems of Sutra Translation Institute established by Xuanzang became the fixed forms for Sutra Translation Institute in Tang Dynasty, and was the model of Sutra Translation Institute in early Song Dynasty. Secondly, he applied diversified translation skills to sutra translation and these skills can be borrowed today. Thirdly, he proposed important translation theories. He advocated that “translation shall be accurate and popular.” He also set up the principle of “five non-translations” ie the principles of transliteration in five cases. Fourthly, the quantity of classics translated by him exceeded the total volumes of sutras translated by three sutra translators including Kumarajiva, Paramartha and Amoghavajra which took up a half of volumes of newly-translated sutras. Fifthly, he was the first Chinese translator who translated sutras independently without help of Indians or people from other Western Regions in China’s sutra translation history. Sutra translation relied on people from the Western Regions such as India mostly even Fa Xian wasn’t an exception. Although Kumarajiva was born in China he wasn’t a Chinese; Foreigners in translation institute of Sui Dynasty were translation master.

However, Xuanzang’s translation institute didn’t have people from Western Regions because Xuanzang’s knowledge of Sankrit and Shabdavidya was higher than previous Chinese sutra translators. Sixthly, he made excellent achievements in the aspect of translating from Chinese to Sanskrit. Continued Biographies of Eminent Monks wrote that “Xuanzang translated 5,000 characters of Lao Tzu into Sanskrit according to an imperial edict”. “Treatise on the Awakening of Faith was written by Ma Ming. Foreign monks wanted to read it. Xuanzang translated it from Chinese into Sanskrit and its translated text was declared for five days.” Seventhly, his dedication spirit inspired later generations. According to volume 7 of the Biography of Ci’en, Xuanzang “valued every second to translate sutras specifically. He scheduled every day, and he will translate at nights if he was busy in the daytime. He slept at midnight and got up before dawn, he
Yijing (635-713 CE) was an eminent Buddhist monk and translator of Tang Dynasty.


daped Sanskrit text, marked in order and planned contents to be translated next day.”

Besides sutra translation, Xuanzang had made great contributions to Buddhism. In the period of Nalanda, he wrote 6,000 odes to Treatise on Combination of Sects in order make up conflicts between Madhyamika and Yogachara. In order to maintain dignity of Mahayana and refute attacks of Hinayana, he created 1,600 odes to Kuvicarapratisedha.

Xuanzang also recruited disciples widely, inherited traditions of Yogachara of Indian Mahayana and founded Faxiang School (Ci’en School), and became the grand master. Faxiang School had very great importance in early Tang Dynasty and had a batch of excellent domestic and foreign disciples. Although Faxiang School wasn’t passed down but it had profound influences and spread to North Korea, South Korea and Japan.

Symbol of Chinese and Indian Cultural Exchange

At midnight on the fifth day of the second lunar month of 664 CE, Master Xuanzang who worked hard in his whole life, died of illness in Tongchuan Yuhua Temple. Civil and military officials, monks and common people in Chang’an City were sad at the news. Emperor Gaozong of Tang Dynasty cried bitterly and said, “I lost national treasure! I lost national treasure!” Court affairs were cancelled for several days because of his death. Millions of people in the capital and prefectures sent him on his burial day and over 30,000 people slept at his cemetery at night. Xuanzang was the first great man in the history of Chinese culture interaction. Professor Ji Xianlin assessed his achievements comprehensively which were summarised in six phrases: “He was a famous eminent monk in Tang Dynasty, idealistic theorist of Buddhism, brave traveller, excellent translation master, model of dedicating himself to seeking dharma and embodiment of Chinese and Indian friendship.” Xuanzang’s great contributions to the cultural interaction between China and India were assessed properly.

Till today, the name of Xuanzang is known to every household in India. In history textbooks for Indian primary school, there is a special section introducing events of Xuanzang’s visit to India. Memorial Hall of Xuanzang was jointly built by Chinese government and Indian government at a distance of one kilometre in the north of Nalanda relics in the state of Bihar. Xuanzang shall belong to China and India as well as the whole world.

(Xue Keqiao)

YIJING

Yijing (635-713 CE) was an eminent Buddhist monk and translator of Tang Dynasty.

Born in Qizhou (present-day Ji’nan, Shandon), Yijing’s original name was Zhang Wenming. He followed Master Shanyu and Huizhi at Tuku Temple and became a monk at the age of seven. He diligently studied Buddhist philosophy, especially its commandments. It is noted that he “pursued the classic scriptures for the five years”. In the fifth year of the reign of Emperor Gaozong (Xian Qing) (660 CE), he left Tuku Temple. “Stretching his walking stick to Dongwei he dedicated himself to Abhidhamma and the Collected Sāstras and headed for Xijing reading and meditating Kusha and Vijnanavada”. This explains that Yijing went to the area around Henan and Chang’an, and continued to learn various classic Buddhist scriptures.

Yijing had the idea of going to India to seek sutras very early and he wished “to have Buddhist companion at 14, and to go to Western Paradise at 18”. In the first year of the reign of Emperor Gaozong of Tang (Xian Heng) (670 CE) in Chang’an, Yijing got to know Monk Chuyi from Bingzhou (present-day Taiyuan, Shanxi), Monk Hongyi from Laizhou monk and another couple of monks. They all had the desire to go to India to pursue learning and set off together. Yijing went back Jizhou first to visit his master at Tuku Temple. In the second year, the second year of Xianheng Period (671 CE), Yijing went south from Jizhou, passed through Yangzhou and stayed there for three summer months, and then followed Lord Feng Xiaoquan at Gongzhou (now Pingnan, Guangxi) to Guangzhou. At this time, among the companions that originally planned to go to India together, some changed his mind and some did not want to continue due to illness. After arriving in Guangzhou, he was invited to Guangzhou (present-day Hainan, Guangdong) to accept the sponsorship of Feng Xiaoquan’s family. After returning Guangzhou, only one monk named Shanxing from Jinzhou (northwest Shanxi) was willing to accompany him for the journey. In November that year, Yijing and Shanxing got on the cargo ship of a Persian merchant in Guangzhou and started the trip to India.

It was not an easy task to sail in the South China Sea in ancient times. Yijing described the situation of boat sailing in the sea: “The ocean witnesses the wave high like mountains; the giant gully saw clouds of monstrous fluctuation.” The difficult and dangerous state is conceivable. But this voyage went relatively smoothly. With strong wind pushing the ship fast, in less than 20 days, they reached the Srivijaya (now around Palembang area of Sumatra Island, Indonesian). Srivijaya was one of the most important transportation and trade centres then in the South China Sea area. It was a very prosperous place and Buddhism was also quite popular there.
Yijing stayed there for six months, learning Sanskrit to make further preparation for education in India. Shanxing, who accompanied him here, fell ill and had to return home. The King of Srivijaya was very friendly to Yijing and gave him support by sending him by boat to another state called Melayu (present-day Sumatra Island of Indonesian) countries for two months, and then sent him to a place named Kedah (present-day Kedah, Malaysia). At the end of the third year of Xianheng Period (672 CE), Yijing continued to take the king’s ship ie the ship provided by the King of Srivijaya, northbound and passed through Nicobar (present-day Andaman Islands, India). On February 8 of the fourth year of Xianheng Period (673 CE), he finally reached Tamralipti of East India. Yijing stayed in Tamralipti for a year and continued to learn Sanskrit. In May of the fifth year of Xianheng Period (674 CE), Yijing followed a merchant team of several hundred people to continue to go west to central India.

At this time, India had many separate kingdoms. The journey was not peaceful. Soon after leaving Tamralipti, Yijing fell ill and was left behind by the team. His luggage was robbed by bandits on the road and he nearly lost his life. Fortunately, he escaped from the dangerous situation, and caught up with the companions to move on. In June of the fifth year of Xianheng Period (674 CE), he finally reached his destination, the Nalanda Monastery of Magadha.

At Nalanda, one of Yijing’s major activities was to pay homage to the Buddhist pilgrimage sites. Yijing did not keep a complete record of his travel to India. It is noted only very briefly in Buddhist Pilgrim Monks of Tang Dynasty: “Heading north from here for a few days, I arrived at Nalanda first and paid homage to the statue of ‘The Great One, the Buddha’. And later I went to Gijjhakuta (Griddhkuta) and saw the cloth-folding place. Then I headed for Mahabodhi Temple, paying respect to the real-portrait statue. Silk cloth donated by Shandong monks and laity was made into equal amount of Tathagata cassock, which I personally served. Master Xuanlu from Puzhou presented tens of thousands of silk covers to offer for the tribute.

Chin Monk Andao from Gaizhou paid worship to the Bodhi statue, which completed the ceremony. At that time, I prostrated myself on the ground for full admiration, for the four blessings of Dong Xia, to publicise dharma doctrine. At the initial meeting at Longhua, I encountered Maitreya and Zhenzong and obtained anutpada-jñana. Then I visited all the shrines, passed an abbot and stayed at Kushinagar. I had been at Qincheng, entered Mrgadáva and crossed Kukkutapâda.”

Nalanda, Gijjhakuta and Mahabodhi Temple were all in Magadha (present-day territory of Bihar, India). The “Ten-Foot Square Hut” refers to the former residence of Vimalakirti in Vaïśālī. The large stretch of sal trees near Kusinagara was the place where Sakyamuni’s attained nirvana. Mrgadáva is Sârnâth where Sakyamuni had his Dharmachakra Pravartana. Banâras is present-day Varanasi of Uttar Pradesh, India. Kukkutapâda was also in Magadha.

Besides, there was a paragraph of annotations in Mala-sarvastivada-vinaya· sudraka-vastu translated by Yijing, “I recently visited Western Regions those places where Tathagata stayed for over 50 years. There are eight places: the birthplace of Tathagata; the place where Tathagata became a Buddha; the place where Tathagata had his Dharmachakra Pravartana; Vulture Peak; City of Vaïśālī; the place where Tathagata stepped down from heaven; Jetavana Park and the place with a large stretch of sal trees where Tathagata attained Nirvana.”

The birthplace of Tathagata was in Kapilavastū. The place where Tathagata became a Buddha was Bodh Gaya Magadha. The place of Tathagata’s Dharmachakra Pravartana was Sârnâth of Banâras. Vulture Peak represents Grdhrakuta. City of Vaïśālī refers to Vaïśālī. The place where Tathagata stepped down from heaven was the place with Three Ladders between heaven and earth and it was in Kapitha. Jetavana Park was in Sravasti. The place with a large stretch of sal trees where Tathagata attained Nirvana was near Kusinagara. All these places are most famous Buddhist holy lands of ancient India and most of them were in the territory of ancient India. It is unclear what other area Yijing visited apart from these places. Emperor Zhongzong of Tang Dynasty noted in the Introduction to the Sacred Teachings of Monk Tripitaka of Ryonghungsa of the Great Tang Dynasty that Yijing “went to more than 30 countries in over 20 years”. Yijing also said himself that he “visited more than 30 foreign countries”. They probably include some places he passed by in his trip to India by sea.

Beyond pilgrimage and travel for pleasure, Yijing spent more time on studying Buddhism in India. During the 10 years that he stayed in Nalanda, Yijing tried hard to learn all kinds of classics of Buddhism and collect various Sanskrit Buddhist scriptures.
Xuanzang’s teacher Śīlabhadra had passed away at that moment, but there were many learned monks in Nalanda. Yijing’s teacher in Nalanda was Bhadanta Baoshizi. Baoshizi was good at teaching the Treatise on the Stages of Yoga Practice (Yogacarabhumi-sastra), which was obviously inherited from Śīlabhadra.

Yijing stayed in Nalanda for quite a long time so that he had the opportunity to have a close-up view of the rules, the daily life of the monks and even some trivial characteristics of the architecture of Nalanda which provided the most specific materials for his subsequent compilation of the Account of Buddhism Sent from the South Seas. Therefore, he mentioned Nalanda several times in the Account of Buddhism Sent from the South Seas and took it as the model for all he Buddhist temples. He also drew a picture of Nalanda and attached it in his Buddhist Monks Pilgrimage of Tang Dynasty. But the picture was lost long ago.

Apart from Yijing, there were other Chinese monks learning Buddhist doctrines in Nalanda back then. Yijing met many Chinese monks there, and he mentioned some of them in his Buddhist Monks Pilgrimage of Tang Dynasty including Xuanzhao, Huilun, Daolin, Zhihong and Wuxing. The information about some other Chinese monks can be learned from other monks learning Buddhist doctrines there although Yijing did not meet them. Yijing wrote a book about their learning of Buddhist doctrines later Buddhist Monks Pilgrimage of Tang Dynasty.

During the decade in Nalanda, Yijing not only studied but also translated Buddhist scriptures. He translated Mula-sarvastivada-vinaya-sudraka-vastu and Sata-pancasatikastotra but that was only his first draft. Yijing modified the draft after returning to China when he had already had a preliminary plan on translating Buddhist scriptures.

In 685 CE (the first year of Chuigong Period), Yijing decided to return to China after 10 years of study in India. He carried with him more than 500,000 odes of Sanskrit Tripitaka and left Nalanda to the east. He was robbed on the road but fortunately he arrived safely in Tamralipti. Just like going to India, he took his return journey by sea. In the early spring of 686 CE (second year of Chuigong Period), Yijing arrived in Kedan again and stayed there until the winter. In early 687 CE (third year of Chuigong Period), he continued his voyage to the south and arrived in Melayu Kingdom once again one month later and then arrived in Srivijaya.

Yijing’s second stop at Srivijaya was longer, more than six years in total. In July 689 CE (first year of Yongchang Period), he “sailed out from Srivijaya to Guangzhou to seek papers, ink and writers”, and “went back to Srivijaya by a merchant ship”. Therefore, he accidentally came back to Guangzhou and left on November 1 to Srivijaya by ship. It took five to six months for him to return to Guangzhou and back to Srivijaya. Besides this trip, he spent all the rest of the six years in Srivijaya during which he began to translate Buddhist scriptures and compile Buddhist Monks Pilgrimage of Tang Dynasty and Account of Buddhism Sent from the South Seas. In May 691 CE (second year Tianshou Period), he finished the two books and sent someone to Chang'an carrying these two books and 10 volumes of Buddhist scriptures as well as his letter to the imperial court about requesting the imperial court to approve the establishment of a temple in the West. In this connection, the words “Sent from the South Seas” in the name of Account of Buddhism Sent from the South Seas were given.

In the summer of 693 CE (second year of Changshou Period) when Yijing was 59, he finally returned to Guangzhou from Srivijaya. He stayed in Guangzhou for over a year and then left Guangzhou to the North in early 695 CE (the first year of Zhengsheng Period). In the summer of May, Yijing arrived in Luoyang that was called “Dongdu” back then. Empress Wu Zetian lived in Dongdu for most of the time. There is no historical evidence to show whether Yijing received the imperial edict first before arriving in Luoyang, just like Xuanzang. But it seemed that he received the imperial edict first before the departure when one looked at the grand welcoming ceremony held in his honour when he arrived in Luoyang.

On the day he arrived in Luoyang, he received a high standard welcome that even surpassed that of Xuanzang. The Volume IX of Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period mentioned what happened, “In the summer of the first year of the Empress Wu Zetian’s Zhengsheng Period, Yijing returned to Heluo and brought back nearly 400 books of Sanskrit Tipitaka, 500,000 odes.
in total, one portrait of Vajrasana and 300 Buddhist relics. Empress Wu Zetian respected Buddhism and Buddhist monks very much so she went outside the Shangdong Gate to meet him. The monks of Luoyang held up banners and arranged a drum corps to guide the team. The Empress issued an imperial order of translating and placing these scriptures in the Foshouji Temple.

Translating the Buddhist scriptures and Writing of Books

After returning to China, Yijing immediately started to translate Buddhist scriptures. He first participated in the translation workshop chaired by Siksananda, monk from the Kingdom of Khotan and then translated Avatamsaka Sutra. He finished the translation of Avatamsaka Sutra in 699 CE (second year of Shengli Period). He started to organise his own translation workshops since 700 CE (third year of Shengli Period, or the first year of the Empress Wu Zetian’s Jiushi era). He lived in the Great Fu Xian Temple. On May 5, his translation work named Ruding Buding Yinjing was finished. Empress Wu Zetian wrote the Introduction to the Translated Sacred Teachings of Monk Tripitaka of the Great Zhou Dynasty and called Yijing as “leader of Buddhist monks, and eminent monk of Buddhist temples”. This demonstrates Yijing’s status at that time.

According to volume IX of Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period, Yijing translated altogether 20 books of Buddhist scriptures, 115 volumes in total, in the Great Fu Xian Temple and then in Chang’an Ximing Temple during the four years between 700 CE (first year of Empress Jiushih Period) and 703 CE (third year of Chang’an Period). That means he translated 30 volumes of Buddhist scriptures each year on an average.

Empress Wu Zetian valued Yijing very much. According to the details of different times recorded in the directories of Buddhist sutras, we can conclude that Yijing was in Luoyang when Empress Wu Zetian was in Luoyang, and Yijing returned to Chang’an when Empress returned to Chang’an. Yijing followed the empress most of the time.

Apart from Luoyang and Chang’an, it seemed that Yijing rarely went to other places. The Shaolin Temple in Dengfeng city is not far from Luoyang. In April 704 CE (fourth year of Chang’an Period), Yijing was invited to visit Shaolin Temple and set platform of precepts there. This is the only record about Yijing’s movement from Luoyang or Chang’an. In 705 CE (first year of Shenlong Period), Emperor Zhongzong of Tang succeeded to the throne. In February, Tang became the title of the reigning dynasty again. Emperor Zhongzong of Tang, like his mother Empress Wu Zetian also respected Yijing very much. He wrote the Introduction to the Sacred Teachings of Monk Tripitaka of Ryonghungsa of the Great Tang Dynasty and went to the west gate of Luoyang City to “declare the new translations of Yijing to all governors and dukes and order the index of the translation”. In October 706 CE (second year of Shenlong Period), Yijing followed Emperor Zhongzong of Tang to return to Chang’an. The emperor ordered the construction of a building for Yijing to translate Buddhist scriptures inside Jianfu Temple. Jianfu Temple still exists today and famous Small Wild Goose Pagoda of Xi’an is situated inside the temple.

In June 707 CE (third year of Shenlong Period), Emperor Zhongzong of Tang summoned Yijing to the imperial palace. The Emperor sited in meditation with śramana who was translating Buddhist scriptures for three months. Yijing translated two volumes of the Sūtra of the Original Vows of the Medicine Buddha of blue Radiance and the Seven Past Buddhas in Dafoguang Hall of the imperial place. When he was translating the scripture, “the emperor recorded the dictations of Yijing”.

Yijing was more than 70 at that time but he still worked hard in translations. In 705 (the first year of Shenlong Period), he translated four four books of Buddhist scriptures, four six volumes in total. In 710 CE (fourth year of Jinglong Period), he translated 20 books of Buddhist scriptures, 88 volumes in total. In 711 CE (second year of Jingyun Period), he translated 12 books of Buddhist scriptures, 21 volumes in total. Plus the Buddhist scriptures he translated in Chang’an, he translated altogether 56 books of Buddhist scriptures, 230 volumes in total. But this is only the number listed in the Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period. The actual number of Buddhist scriptures translated by Yijing is much more than this. At least 50 volumes of seven books are not included in the various laws of Mulasarvastivada. This is probably because there is less time to make final revisions although they are already translated. So they are not formally circulated. Therefore, the Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period doesn’t include these translations. It is also probably because of the negligence when compiling the Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period. Most of the above-mentioned 50-plus books of Buddhist scriptures were translated by Yijing during the 12 years between his 66th and 77th years. These achievements made by him in this age demonstrate that Yijing worked very hard.

Yijing also organised workshops to teach translation of Buddhist scriptures just like what Xuanzang did. He personally led, at least, four translation workshops that were large in scale. In the workshops, there were not only Chinese and foreign monks but also high-ranking officials. For example, over 40 people participated directly in
Different people from both China and the rest of the world gathered in the translation workshop. The work in the translation workshop was divided carefully. Of course, such translation workshops could not be organised without the support of the emperor. Yijing had a good relationship with Empress Wu Zetian and Emperor Zhongzong of Tang, which was the basic incentive for him to organise the translation workshops.

Yijing also taught students apart from translating Buddhist scriptures. The Volume IX of the Record of Sakyamuni’s Teachings Compiled during the Kaiyuan Period noted that he “taught students besides translating Buddhist scriptures. And his students were all over the Jingluo”, demonstrating the he had many students at that time.

The greatest accomplishments of Yijing was his journey to India to fetch the Buddhist scriptures and his translation of them. According to the record of nolume XIII of Catalogue of the Zhenyuan Era on Buddhism, Buddhist scriptures translated by Yijing include Golden Light Sutra Recitation (10 volumes), Diamond Perfection of Wisdom Sutra (one volume), Da Kongque Zhouwang Jing (three volumes), Treatise on the Establishment of the Doctrine of Consciousness (five volumes), Mūlasārvāstivāda-vinaya (50 volumes), Mūlasārvāstivāda-bhikunī-vinaya-vibhaga (20 volumes), Mula-sarvāstivāda-vinaya-sudrakavastu (40 volumes), The Mūlasārvāstivāda Vinaya Nidana Muktaka (10 or eight volumes), Mūlasārvāstivāda-eka atakarman (10 volumes), Mūlasārvāstivāda Vinaya Samgraha (20 or 14 volumes), Mūlasārvāda vinaya bhasisaiyaj vastu (20 volumes), Mūlasārvāstivāda Vinayavastu (20 volumes), lack two volumes) and so on.

The number of books of Buddhist scriptures translated by Yijing was 63, 280 volumes in total. But this figure is inconsistent with the “107 books, 428 volumes of Buddhist scriptures translated by Yijing” mentioned in the “tower inscription and sequence of Tripitaka Yijing of the Longxing Period, Datang Dynasty” on the pagoda of the cemetery of Yijing.

Apart from Buddhist scriptures, he translated the two works he wrote: Account of Buddhism Sent from the South Seas (four volumes) and Buddhist Monks Pilgrimage of Tang Dynasty (two volumes). Yijing also compiled three works related to religious disciplines: Bie Shuo Zui Yao Xing Fa (one volume), Shou Yong San Shui Yao Fa (one volume), Hu Ming Fang Sheng Gui Yi (one volume).

He also had a book named A Thousand Sanskrit Words that failed to be handed down from past generations in China but was preserved in Japan. Under the title of the book was “Written by Tripitaka Dharma Master Yijing”. The book recorded some frequently-used Sanskrit word with Chinese translations. The book was compiled by copying the literary form of Chinese traditional Thousand Character Classic and is clearly a reference book for Chinese people to learn Sanskrit.

Although there are no records in the directories of Buddhist sutras, some books are still believed to be translated or written by Yijing such as Lue Ming Ban Nuo Hou Yi Song Zan Shu and Shaolin Jie Tan Ming Bing Xu that was believed to be written when he was in the Shaolin Temple for the Platform of Precepts.

The contribution to India-China Cultural Exchanges

Many Chinese monks went to the West to seek scriptures of ancient times. Master Faxian, Master
Xuanzang and Master Yijing are the most famous. The three masters have their own characteristics and all of them made their respective contributions to India-China Cultural Exchanges. Yijing's main purpose of going to India was to seek religious disciplines which is quite similar to that of Master Faxian but different from that of Master Xuanzang. We can clearly understand from the Account of Buddhism Sent from the South Seas that Yijing was very dissatisfied with Chinese Buddhism at that time, especially the situation of precepts for Buddhist monks. During the years of his stay in India, Yijing paid special attention to the rules of Buddhist commandment and Buddhist Sangha system. He brought back almost all the most popular Vinayas of Mulasarvastivada to China and translated them into Chinese in the hope of correcting many of the biased errors of Chinese Buddhism back then by using Indian orthodox model. For that matter, he wrote the Account of Buddhism Sent from the South Seas before he returned to China with the purpose of introducing various rules of the life in Indian Buddhist temples to Chinese monks in detail. After returning to China, he translated a large number of Buddhist Vinayas and taught his students to put them first. Looking at what happened later, Yijing's effort failed to exert great influence but the works he translated and written have become precious cultural heritage today. In particular, his Account of Buddhism Sent from the South Seas and Buddhist Monks Pilgrimage of Tang Dynasty are important materials nowadays for understanding and studying the history of India-China Cultural Exchanges and the history of Indian, East Asian and Chinese Buddhism. Yijing and his works have been valued by the international academic community since early times. In Europe and Japan, his works have been translated into local languages and published and scholars have conducted researches on him. Today, all Chinese and foreign scholars studying Indian history and Buddhism know Yijing and will read the two books mentioned above.

(Fang Bangwei)

FAZANG

Fazang (643-712 CE), was a monk in Tang Dynasty with ancestral origin being in Kangju. He was the third generation master of Han-yen School of Buddhism who was honoured otherwise as Master Xianshou, Master Guoyi, Master Xiangxiang and Master Kangzang of the state.

According to volume V of Biographies of Eminent Monks in Song Dynasty, volume XII of General Record of Generations of Buddha and Biography of Late Major Sutra Translator Bhadant Fazang in Dajianfu Temple in Tang Dynasty etc, Fazang had his family name as Kang before he became a monk and his ancestral origin was in Kangju (between present-day Balkhash Lake and Aral Sea in Central Asia), with his ancestors being the prime ministers of Kangju for generations. After his grandfather moved to mainland China, he was awarded the position of Left Privy Counsellor by the Imperial Court. The family then started to settle down in Chang’an and took Kang as the family name according to the custom. Fazang was decent, elegant and smart even in his young age. At the age of 17 when he came to the sermon on Avatamsaka Sutra given by Zhiyan - the second generation master of Buddhist Hua-yen School at Mount Taibai he embraced Buddhism and became a disciple of Zhiyan with his profound and witty questions and thoughts. Within few years, he had mastered the essence of his master's impartation. In 688 CE, the first year of Zongzhang Period during the reign of Emperor Gaozong of Tang, Zhiyan died after appointing Fazang, who had not been a monk at that time, to succeed and highlight his doctrines. In 670 CE, the first year of Xianheng Period during the reign of Emperor Gaozong, Empress Dowager Wu Zetian proposed to obtain welfare by supporting Buddhism and gave the imperial residence in charity for building Taiyuan Temple after the death of Lady Rongguo, her mother. Fazang became a monk through recommendation of Daocheng, Bochen, etc., disciples of Zhiyan and senior bhadants [eminent monks] in Chang’an. He settled down in Taiyuan Temple, at the age of 28. Later, he was requested by imperial order to give sermons on Avatamsaka Sutra in Taiyuan and Yunhua Temples and honoured as Xianshou (which originated from Bodhisattva Xianshou in Avatamsaka Sutra) by Empress Dowager Wu Zetian. Besides sermons and compilation work, he also engaged himself in translation. He was once requested by the imperial order to engage in the translation task done by a Central Indian Śramana Divakara together with Daocheng, Bochen, etc., to translate two volumes of Mahayana Sutra on Realisation, three volumes of Ghana Vyuha Sutra, one volume of Treatise on the Five Aggregates of Mahayana, one volume of Buddhavatamsaka Mahavaiypula Sutra in Dharmadhatu etc. Also, he was appointed as translated text-recorder and meaning-reviewer during the translation of 10 volumes of Golden Light Sutra Recitation by Yijing, 120 volumes of Maha Ratnakana Sutra by south Indian Śramana Bodhiruci and 80 volumes of Buddhavatamsaka Mahavaiypula Sutra by Siksananda, a monk in north Khotan (present-day Khotan in Xinjiang). Divakara was requested by Fazang to translate the above mentioned Buddhavatamsaka Mahavaiypula Sutra in Dharmadhatu. This led to the compilation of a complete version of Buddhavatamsaka Mahavaiypula Sutra and its transmission through generations after adding the new translation by Siksananda.
Fazang used to give a sermon on *Avatamsaka Sutra* to Empress Dowager Wu Zetian, enlightening her by simple metaphors and compiled meaning commentary for *Lankavatara Sutra*, *Ghana Vyuha Sutra*, *Brahmajala Sutra* and *Mahayana on Belief*. During his lifetime, he preached *Avatamsaka Sutra* for over 30 times, developing and perfecting the distinguishing theories created by Zhiyan in detail. Moreover, as put forward by him, the Hua-yen philosophy ranked the first among various Buddhist philosophical schools and categories ie five religions and 10 schools. Therefore, Fazang was considered as the actual founder of Hua-yen School despite his honour as the third generation master. He died in the November of 712 CE, the first year of Xiantian Period during the reign of Emperor Xuanzong of Tang, in the Dajianfu Temple of Chang’an at the age of 70. He was buried in the south of Huayan Temple the same month. Yan Chaoyin, the library supervisor, wrote inscription, (ie the existing Monument of Late Major Sutra Translator Bhadant Fazang in Dajianfu Temple in Tang Dynasty) for him, describing his life, work and travels.

(Huiri (680~748 CE) was an eminent monk of the Pure-Land School in Tang Dynasty. According to volume XXIX of *Biographies of Eminent Monks of Song Dynasty* and volume II of *Records of Ksetra Rebirth*, Huiri was born in Donglai, Shandong Province with his secular family name being Xin. He became a monk during the reign of Emperor Zhongzong of Tang. After his accepting complete percepts at 20, he met and admired the eminent monk Yijing who had returned from the tour to India and was determined to travel to the Western Regions. In 701 CE (during Dazu period under the reign of Empress Wu Zetian), he went by sea for three years to arrive in India passing through Kunlun (present-day Con Son Island in South Vietnamese Sea), Foshi (ie Srivijaya, present-day Sumatra), Shizizhou (present-day Sri Lanka) etc. Later, he toured around holy sites for a pilgrimage, sought for Sanskrit sutras and visited masters and friends which lasted for as long as 13 years. After that, he returned to Chang’an finally in 719 CE (seventh year of Kaiyuan Period during the reign of Emperor Xuanzong of Tang), travelling along the northern route through Daxue Mountain and over 70 countries. Years of travelling alone made him know human sufferings well for which he sought ways to get rid of misery. Consulting many Indian Tripitaka scholars, he knew that the Pure Land was the best place to go. It is said that when he passed through Gandhara, he once saw the presence of Arya Avalokiteshvara after seven days' *apastia* in a northeastern mountain, who encouraged him to spread Buddha dharma that was beneficial to him and others, persuade people to pray to Buddha and chant sutras in order to go to the Pure Land in the West. After returning to China, he respectfully presented Buddha statues and Sanskrit sutras to Emperor Xuanzong of Tang which led him to courteous reception as well as the honour as “Tripitaka of Mercy”. He died at 69 in the Wangji Temple of Luoyang in 748 CE (seventh year of Tianbao Period). His existing works include volume I of *Brief Introduction to Sutras on Going for Pure Land by Chanting*. The Pure Land dharma-mukha he spread was of equal significance with Hui Yuan and Shan Dao, the Pure Land masters, which belongs to the Mercy School.

(He Shenhui)

**SHENHUI**

Shenhui (720~794 CE) was a Chan monk in Jingzhong Temple in Tang Dynasty whose ancestral origin was in Western Regions. According to volume IX of *Biographies of Eminent Monks in Song Dynasty*, Shenhui had his family name as Shi before he became a monk and his ancestral origin was in Western Regions. His grandfather moved to Chinesia and settled in Fengxiang (present-day Shaanxi). Although smart by nature, he was restrained in character to not reveal his wisdom. He came to the State of Shu at age of 30 and became a disciple of Master Wuxiang (684~762 CE) in Jingzhong Temple. With his comprehension and tacit understanding with the Master, he was recognised by Wuxiang to take over the temple later. He did widespread mendicancy and persuasion during his stay in the temple, making Zen believers gather towards him from all directions. Contemporary people described him as wood and stone when in meditation while as cloud and storm when in sermon by witticism. Believers would be inclined to goodness at the sight of his spiritual outlook, and correct their badness.
at hearing of his speech. He could treat people of different aptitudes with different methods to enlighten them. In the November of 794 CE, the 10th year of Zhenyuan Period during the reign of Emperor Dezong of Tang Dynasty, he got ill and died later, sitting cross-legged, at the age of 75. Wei Gao, the Nankang Prince who was devoted to Buddhism, got the essence of Shenhui’s sermon so he wrote article and made monument for Shenhui in respect and adoration.

(Wu Weijun)

WUKONG

Wukong (731—unknown CE) was a monk and sutra translator in Tang Dynasty and once visited India subject to imperial order. He is also called Fajie.

According to volume III of Biographies of Eminent Monks in Song Dynasty, New Translated Versions of Sutras as Ten Bhumi in Zhenyuan Period of Tang etc. Wukong was born in Yunyang, Jingzhao (present-day Jingyang of Shaanxi Province) with his secular name being Che Fengchao and was the descendant of Tuoba Clan in late Wei Dynasty. Clever and fond of study as he was young, he was interested in ancient classics and known for his filial piety and fraternal duty. After becoming an adult, he devoted himself in serving for his country. In 750 CE (ninth year of Tianbao Period of Tang), Kawmira (similar to present-day Kashmir) sent Sabodagan (chief leader) and Sarivarma (master) to visit Chang'an. Next year, the imperial court sent Ambassador Zhang Taoguang to pay a return visit to the West with credentials and other over 40 people. Che Fengchao was among the entourage as left deputy general of Simen Mansion of Weijing Prefecture. The delegation went through present-day Sinkiang to Gandhara, eastern capital of Kawmira, in the 12th year of Tianbao Period and received courteous reception from the King. Later, Zhang Taoguang returned with other people, while Wukong was detained out of disease and swore to become a monk upon recovery. In 757 CE, the second year of Zhide Period during the reign of Emperor Suzong of Tang, he became a disciple of Sarivarma with the dharma name being as Dharma Tuodu (means dharmadhatu) and the age of 27. Two years later, he accepted complete percepts in Kasmira, taking Wushushiniedi as gegenla, Wubuchanti as discipline teacher and Tuoliweidi as professor. He studied percepts on Mulasarvastivada and Sanskrit as he paid tour pilgrimage to Buddhist temples during a four-year period. Later, he travelled around middle India, visiting eight towers at places of Buddha birth, enlightenment, initial dharmacakra and nirvana as well as other holy sites, and stayed in Nalanda Monastery for three years. In 765, the third year of Guangde Period, he intended to return to the Central Plains for his longing for motherland and families. Sarivarma agreed after his repeated request and imparted in person the Sanskrit sutras, namely Da-abhamika-satra, Sutra of Buddhist Sermon on Dedication and Sutra of Buddhist Sermon on Ten Powers, as well as a piece of tooth relic of Buddha. He once intended to return by sea while changed his mind as returning by land when considering the risks of stormy waves. When he arrived in Qiuci (present-day Kuqa of Sinkiang) passing through Tochari (west of Pamirs and south of Wuhu River), Shule, Khotan (present-day Khotan of Sinkiang) etc, and lived in Lianhua Temple, he met Tripitaka Master Wutitixiyu (otherwise translated as Wuititchanyu), who was adept at both Sanskrit and Chinese and thus requested to translated one volume of Sutra of Buddhist Sermon on Ten Powers. Then when he arrived in Beiting (reigned location being present-day Pochengzi in north of Jimsar of Sinkiang) passing through state of Wuqi (present-day Yanqi of Sinkiang), he cooperated with Tripikata Master Saladharma (the name being paraphrased as sila-dhamma) in Khotan (present-day Khotan of Sinkiang) to translate one volume of Sutra of Buddhist Sermon on Dedication and nine volumes of Da-abhamika-satra on the invitation of Yang Xigu (Jiedushi) and Dazhen (Sramana of Longxing Temple) during which Saladharma was the Sanskrit reader and interpreter, Dazhen was the writer of translated text, Sramana Fachao embellished the text, Shanxin reviewed the meaning and Fajie reviewed the Sanskrit text and interpreted the source text. The translated sutras were later complied into New Directory for Buddhism in Zhenyuan Period according to imperial order in 799 CE, the 15th year of Zhenyuan Period. It was the time when Duan Mingxiu, ambassador of Beiting, went to Beiting, and Fajie followed him eastward in 789 CE (fifth year of Zhenyuan Period during the reign of Emperor Dezong of Tang) and returned to Chang’ an, the capital, in the next year (there is another saying that the year of arrival is 789 CE)
and was accommodated in Yuelongmen Embassy Agency as required in the imperial order. He had taken the translated Chinese version of sutras with him and left the original Sanskrit sutras in Longxing Temple. Duan Mingxiu offered the tooth relic of Buddha as well as the sutras to the imperial court as tributes. Later, he was accommodated in Zhangjing Temple of Chang’an in response to the imperial order and was given the name “Wukong”. Thereafter, he returned to Yunyang to mourn for his parents and the traces afterwards became unknown.

Wukong once dictated one volume of *New Translated Versions of Sutras as Ten Bhumi in Zhenyuan Period of Tang* (also called *Records on Wukong’s Travel in India*) which was written down by eminent monk Yuanzhao from Ximing Temple of Chang’an in the sixth year of Zhenyuan Period. This book included his own birth and experiences on seeking Buddha dharma in India except the detailed description of the places he passed by.

*(Ge Weijun)*

**YESHE TSHOGYAL**

Yeshe Tshogyal (732—death unknown CE) was a disciple of Padmasambhava of India, a female Esoteric Buddhism Master in early Hong age of Tibetan Buddhism a patriarch Mother-Buddha of Ningma School of Tibetan Buddhism of China.

She also was named Mkar chen bzv tshogyal or Mkvvgro. She became the princess of the King of Tibetan Emperor Khrisrong Sdebtsun at the age of 12. Since then, Yeshe Tshogyal learned five subjects from many masters very carefully. As she believed in Buddhism, she was appointed as the manager of Tibetan Buddhism. In 8th century CE, the great master Padmasambhava came to Tibet and founded *mandalas*. In 756 CE, Yeshe Tshogyal took abhishek of Padmasambhava with the King and the great master had made out that she had the sign of wisdom dakini so he asked to open the means of Tibetan Esoteric Buddhism and the King permitted. Therefore, Yeshe Tshogyal became a disciple of Padmasambhava and later, she got tonsured and practiced law, sutra, theory, Padmasambhava gradations and other Exoteric and Esoteric Sutras with the great master.

However, the ministers of Tibet were against her so badly because of her practice in sutra with Padmasambhava so the great master was expelled and Yeshe Tshogyal was banished to Lhobrag. Before leaving, the master and Yeshe Tshogyal hid three Buddhism Sutras at Yamalung, a turn of a cliff that was like a crow. Then, they went into seclusion and practiced the sutra in Zholtod Terdrom (within present-day Mozhu Gongka of Tibet where it was said it is the Holy land Dakini gathered). Here, she got every kinds of abhiseka inside and outside of the treasured vase from Padmasambhava and the core theory of Dakini and the Best Subject, the Topless Esoteric sutra and other sutras and had got great achievement, especially the Core Theory of Dakini was a vital sutra that the great master taught her particularly. It was inherited by her for a thousand years.

Nine months later, Yeshe Tshogyal was appointed by the Great Master to recruit a 17-year-old travelled monk named Ayasali in Nepal. There she used the means of life regression to reborn a young man who died in the war which got her a great reputation. The King of Nepal urged her to stay there to preach sutra but she refused. She learned the umbilical lively drop, yin in the essence of the secret and other critical sutras from the female disciple taught by Padmasambhava himself. Later, she went back to Tibet with Ayasali. Learn from the Great Master, Ayasali got achievement of Four Sets as well.

The Great Master taught Yeshe Tshogyal, Lhalundpal Gyi Sengge and other three closed disciples the Great Power of Vajvakilaka and then Yeshe Tshogyal became the main holder of the power and became the Mother-Buddha preached the sutra until today.

Yeshe Tshogyal mastered all kinds of the Esoteric means and methods through practiseing hard. Not only was she the main successor and the disciple of Padmasambhava also honoured in the world because of the great achievement. She became the first female Esoteric Buddhism Master with great success and Grand Mother-Buddha of Ningma School in the history of the Tibetan Buddhism.

Yeshe Tshogyal had followed Padmasambhava for learning the Esoteric means for 11 years during which together with other disciples of Padmasambhava, she transcribed in all handwriting styles 10 million books for any kinds of Thought Polishing Means, 10,000 books of all kinds of Thought Theory, continued Esoteric Buddhism, Sutras, Esoteric Buddhism and other deep means the Great Masters had taught. All of them were recorded in categories, made into books and filed with different entries. Finally, they hid them secretly in 25 great snow
mountains, famous scenic spots, 18 great section, 108 practising area of Padmasambhava, especially in Duokang area where the Great Master got his reputation, five famous spots of five heroes, 12 spots of the fantastic courses, three spots of the imparting area, 125 great spots in Tibet, 1070 small place and in neighbouring country like Nepal, there were hundreds of Buddhism Sutras which contributed to spreading the means of the great master to Tibet and the neighbouring foreign countries. Therefore, Ningma School and Kargyu School consecrated Yeshe Tshogyal as the great master of the Hiding Sutras.

These treasure books made up the vital classics like The Great Treasure of The Hiding Sutras and spreading of the sutras that is spreading of classics of the Hiding Sutras which had made up the deep foundation for the formation of Tibet Buddhism and Ningma School of Ancient Tibet and had profound significance for the spread of Buddhism in ancient Tibet.

Yeshe Tshogyal had written many works. At present, there are 19 writings of Exoteric and Esoteric Buddhism: One Hundred Knacks of the Book of Jue Muer, Sutra of the Quiet Place, Nine Examples of Causes and Results, The Core Theory of Whispering Dakini Up and Down and some important books of the Abstracts, Summary, and Article of Yeshe Tshogyal’s Autobiography, Biography of the Great Master: Padmasambhava. All these works have given valuable spiritual heritage. Therefore, people called her the Female Banzhida in Ancient Tibet, ie the great female scholar of ancient Tibet. These means that she imparted had come into two spread means the whispering means and the hiding sutras means, which was learned and spread by her most closed disciple, Dawamu, until now, especially The Most Esoteric Buddha Warrior Snap, and The Core Theory of Whispering Dakini Up and Down had wide influence for the world.

Yeshe Tshogyal had made great contribution for the spread and development of Buddhism in ancient Tibet as well as found a way for all of the Tibetan women to learn words, means, spread and practice of Buddhism which derived many means and acts of Exoteric and Esoteric Buddhism to worship her, especially the living Buddha system of Vajravarahi and Wisdom Dakini of Tibetan Buddhism derived from her which became a great branch of the Tibetan Buddhism.

(Deji Zhuoma)

VIROCANA

Virocana (Bee ro tsa na, 8th century CE) was a famous Tubo monk, one of “the seven enlightened monks” and among 25 Tantric mahasiddhas and ranked at the top of 108 great translators.

He was born in Nimu, Tubo. His original name was Gaja Tangda. Tubo King Trisong Deutsen accepted the suggestion of Padmasambhava and recruited Gaja Tangda at the age of eight to be cultivated in Bsam yas dgon. Tubo royal family provided generous life treatment to him, hoped that he could become an eminent local monk in Tubo early and arranged him to learn culture from Shantarokshita and Padmasambhava. Three years later, he began to act as translator between the two masters and

Trisong Deutsen and was appreciated by the three seniors. He could translate for Padmasambhava and instructed doctrines to Trisong Deutsen who was pleased at him greatly.

Gaja Tangda became an excellent translator when he was 15 and received monk ordination when he became older and became one of “the seven enlightened monks” with his exoteric name was Ye shes sde. Meanwhile, he received exoteric empowerment and became one of 25 Tubo mahasiddhas and his tantric name was Virocana and won his reputation in the circle of tantric Buddhism with his tantric name.

Because Virocana was brilliant and clever as well as received good education, he was thought as the Tubo youth with the brightest future. Trisong Deutsen sent two Tubo young men including Virocana to learn in India. As for Indian Buddhism at
that time, exoteric Buddhism decayed gradually and esoteric Buddhism thrived increasingly. Virocana learned from a tantric vajrayana master and studied many tantric dharmas including Vajrayana in Indian Mahabodhi Temple. Because he was clever and diligent, he was proficient in profound Tantric truths. Indians thought that he was clever, had language talent and believed in Buddhism devoutly and gave him a symbolic name: Vajrayana, meaning “universal guard” or “great light” and the name was consistent with his tantric name.

After finishing his study in India, Virocana returned to Tubo, translated sutras and instructed tantric dharmas in Bsam yas dgon. He was proficient in exoteric Buddhism and Vinaya-pitaka as well as tantric Buddhism. He translated many tantric works mainly including Universal King Sutra, Sutra of Condensed Meaning and Eight Sadhana Teachings of Illusion jointly translated by Ma Rinchen Chok (Precious Victory), Gnyags gzhon nu shes rab (Youth Intelligence), Nub Sanggye Yeshe (Buddha Intelligence) etc, and solely translated Brief Introduction to Sixty Stanzas of Reasoning and Praise of Endless Bright Buddha Name. Except that a few of these works were collected into Tripitaka, most of these works were selected into collected works of tantric dharmas of the Ningmapa sect.

LI CHENGMEI
Li Chengmei (around late 8th century CE to mid-9th century CE) was a monk from Yunnan Province, China. He once studied in India and was mistaken as an Indian in some profiles (Yuan Ding, Yunnan Introduction Book). During 821-824 CE, he came to Dali and was honored as the teacher of the state by King of Nanzhao Kingdom, Quan Fengyou (824–859 CE). He built Dangshan Temple (present-day Gantong Temple) in Dali and then rebuilt the Congsheng Temple. He was respected as the second ancestor of Nanzhao Chan Sect. His stories can be found in page 51 and 52 of Zhang Shengwen’s Buddhist Picture of Kingdom of Dali, chapter 13 of General Book of Yunnan, and Unofficial History of Kingdom of Nanzhao etc.

LO CHEN RIN CHEN BZANG PO
Lo chen rin chen bzang po (958~1055 CE) was a famous monk and sutra translator in the post-propagation period of Tibetan Buddhism. Lo chen rin chen bzang po was of noble birth and it is said that his family was Gayu ri gayu sgra which was one of six great families in Zanskar, Guge. His youth name was Lo chen dbang phyug and “Eagle Face” was his alias because his nose was similar to a hook and he had an unique feature. At the age of 13, he adopted monastic life after cutting off his hair before Khenpo Yeshe Sangpo, went to Kasmira (present-day Kashmir), and learned exoteric and esoteric Buddhism from 75 wise men including Pandita Shrnghk ra lawrm and Ka ma la kupt etc.

In the period of ancient King Ludd of Guge Dynasty, the Panditas including Sa ra tu ga ra bromo, Ka ra guptu and Bud ngha shrishnti were invited to Tibet and they translated sutras in Tuolin Temple with Lo chen rin chen bzang po and initiated the sutra translation climax in the post-propagation period of Tibetan Buddhism.

Lo chen rin chen bzang po translated many important exoteric and esoteric sutras and shastras of Buddhism including tantra classics of Buddhism and opened construction of new tantra of Tibetan Buddhism. According to incomplete statistics, Lo chen rin chen bzang po translated 17 sutra-pitakas, 33 shastra-pitakas and 108 tantras, and modified many Tibetan sutras translated in the Tubo period according to new Sanskrit versions. Moreover, he had translated many important Indian medical classics and these translated medical works had played enormous roles in developing Tibetan medical science.

In view of Lo chen rin chen bzang po’s important contributions made to Buddhism, King Ludd of Ali Guge Dynasty canonised him as the first sacrifice object, worshipped him as Vajra Guru and allocated a piece of land from Bushang Area as his land for religious activities, built several Buddhist halls as rewards for his great achievements in Buddhist career. Meanwhile, with the energetic support and help of King Ludd of Ali Guge Dynasty, Lo chen rin chen bzang po built many Buddhist pagodas, halls and temples in Ali Area with the centre of Guge.

Lo chen rin chen bzang po further made achievements in Tantric practices in his late years. When he was 85, Atisa arrived in Ali Guge Area,
he didn’t worship Atisa at first, and he began to respect Atisa when Atisa wrote eulogies for Buddha images in hall, followed his advices, and focussed on practice of tantric doctrines. He wrote an oath meditating wholeheartedly on three doors of Zen Room saw condensed meaning and saintly appearance with supreme happiness finally, obtained Tantric Buddhahood and completed the highest objective of monk. Under the influences of eminent monks including Lo chen rin chen bzang po, tracks of Tibetans coming to India for study can be seen everywhere from Kashmir Mountain Area and Gangetic Plain.

Lo chen rin chen bzang po made all efforts to translate sutras in his whole life, and translated a lot of important sutras from Sanskrit to Tibetan. Later generations used Lo chen rin chen bzang po as the boundary, called tantric classics before him as Old Tantras and tantric classics translated since he began his translation were New Tantras.  

(Kalsang gyal)

DAOYUAN

Daoyuan (late 10th-11th centuries CE) was a Chinese monk who went on a pilgrimage to India. According to Book 16 of Jingyou Fabao Lu in 1017 CE (first year of Tian Xi Era during the reign of the Emperor Zhenzong), Zuntai and Daoyuan returned from India and presented the following to the imperial court - 10 sutras, Buddha’s relics, bodhi prayer beads as well as a copy of Xinyi Sansang Shengjiao Xu written by Zhao Tai, Emperor Taizong, and inscribed by a monk on a stone vajrasana near the place where Buddha attained enlightenment, and Emperor Taizong gave them purple coats and silks as a reward.

(Xue Keqiao)

XINGQIN

Xingqin (about 10th century CE) was a Buddhist monk who went from China to India to learn Buddhist doctrines. His life history is unknown. According to volume 45 of Statistics of Buddhist Monks and volume 490 of The History of Song Dynasty, in the 4th year of Qiande Period of Emperor Taizu (966 CE), 157 Buddhist monks led by Xingqin accepted the order of the Emperor to learn Buddhist doctrine in the West (some say they were applied to go west and the Emperor approved). The returning time is unknown. According to Biography of Tian Xizai in volume 1 of New Biography of Eminent Monks, he joined in the translation school and translated the Buddhist Scriptures after he came back.

(Xue Keqiao)

CIHUAN

Cihuan (about 10th century CE) was a Buddhist who went on a pilgrimage for Buddhist scriptures from China to India. According to volume 490 of The History of Song Dynasty, Cihuan was a Buddhist from Weizhou (present-day Xinxiang and Huixian of Henan). At the middle of Yongxi Period (about 986 CE), he came back from India with Mitra, a monk from Hu minority and brought letters from King of North India, Vajrasana Temple and Nalanda, the monk of Hu minority. In 4th year of Qiande Period at the beginning of Song Dynasty (966 CE), he was one of the monks who accepted the Emperor’s order to learn Buddhist doctrine in India. According to volume 45 of Statistics of the Buddhist Monks, Emperor Renzong (1023-1063 CE) of Song Dynasty wrote Chinese Etymology of India and granted it to a translation school where he could discuss theories in the second year of Jingyou Period (1035 CE). There were a total of 138 Chinese monks who went on the pilgrimage for Buddhist scriptures to India and returned. This included Cihuan and Xibibai. The identity and whereabouts of another 19 people are unknown.

(Jingyou Fabao Lu)
According to the record of Jiye, he went west via Jie State (present-day Wudou area of Gansu), passed many places of Gansu and Sinkiang, then he climbed over the snow mountains twice to reach Gandhāra via Kashmir. Then, he walked towards East and passed Jalandhara, Kānyakubja (present-day Kanauj) and arrived in Vārāṇasā (present-day Varanasi of Uttar Pradesh, India). Since then, the relic of Buddhism is centralised and the record by Jiye is more detailed which indicated that he had many activities and lived for a long time in Uttar Pradesh and Bihar. Due to fewer record after Tang Dynasty, the record of Jiye is very precious. His record describes the new and old “Han Temple”, new and old two Rājagṛhas, hot spring of Rājagṛha and the situation of Nālanda which is of great importance to study the history of cultural communication between China and India.

(Xue Keqiao)

GUANGYUAN

Guangyuan (about 10th century CE) was a Chinese Buddhist monk who went on a pilgrimage to seek Buddhist scriptures from India. According to volume 43 of Statistics on Buddhist Monks and volume 490 of The History of Song Dynasty, Guangyuan was a monk from Chengdou and came back from India in seventh year of Taiping Xingguo Period (982 CE) to the capital of the country (present day Kaifeng) and brought the Letter from King of India (Mahinan), relics of Buddha, Palm-Leaf Manuscript and holy leaf from the Bodhi tree to the imperial court. The emperor ordered the Buddhist Canon Master from India named Danagupta to translate the Letter of Credence. In the letter, the Indian king paid homage to the Emperor of China, was grateful for the presentation of the cassock for Buddha’s Vajrasana and wished longevity to the emperor and salvation to the people from the land of Buddha. Guangyuan joined the translation school and translated Buddhist scriptures. (Xue Keqiao)

FAYU

Fayu (about 10th century CE) was a Chinese Buddhist monk who went to India on a pilgrimage to seek for Buddhist scriptures. According to volume 43 of Statistics on Buddhist Monks and volume 490 of The History of Song Dynasty, in fourth year of Qiande Period (966 CE), Fayu was despatched to India as one of the members of a large team of 157 monks to learn the Buddhist doctrine in India. In eighth year of Taiping Xingguo Period (983 CE), he came back by sea to present relics of Buddha parietal and Palm-Leaf Manuscript to the imperial court. On the way to home, he passed Samboja kingdom (present-day road hub of Malacca in southeast Sumatra of Indonesia) and met Mimarasi, an Indian Monk who wanted to translate the Buddhist Scriptures and sought Fayu’s help to get permission from the Emperor. After Fayu’s presentation of a report to the Emperor, an imperial decree granting permission was issued. Fayu planned to go to India again to cover and consecrate Buddha’s Vajrasana [diamond throne] by raising funds and making ceremonial canopy and spun gold kashaya [silk roll]. He also requested the king to write imperial edicts to Srivijaya Kingdom as well as kings of countries of southern India. The emperor wrote the imperial edict. But there is no detailed record for Fayu’s later travel and its results. It can only be verified in the inscription on the stone carved in the first year of Qianxing Period (1022 CE) in Bodhgaya, India.

(Xue Keqiao)

JIANSHENG

Jiansheng (about 10th century CE) was a Chinese Buddhist monk who travelled to India on a pilgrimage to seek Buddhist scriptures. According to volume 43 of Statistics on Buddhist Monks, he returned to China in fourth year of Kaibao Period of Emperor Taizu (971 CE) with Mañjusri, a Brahmin monk of Central India and presented Palm-Leaf Manuscript to the Imperial Court.

(Xue Keqiao)

JICONG

Jicong (about 10th century CE) was a Buddhist monk who went on a pilgrimage for Buddhist scriptures from China to India. According to volume 43 of Statistics on Buddhist Monks, he was a monk from Kaibao Temple. In second year of Taiping Xingguo Period of Emperor Taizong of Song Dynasty (977
CE), he came back from India and offered Brahma Sutras, Sarira [relics] Stupa, Bodhi-tree Leaf and a whiff of peacock tail to the emperor. Pleased by his work, the emperor presented him purple clothes. Jicong was one of the members of monk team (consisting of 157 monks) to go on a pilgrimage for Buddhist scriptures in India by the emperor’s order in the fourth year of Qiande Period (966).

(Xue Keqiao)

CHONGDA

Chongda (about 10th century CE) was a Chinese Buddhist monk who went on a pilgrimage from China to India to seek Buddhist scriptures. According to volume 43 of Statistics of Buddhist Monks, he was a monk from Taiyuan; in the seventh or eighth year of Taiping Xingguo Period of Emperor Taizong of Song Dynasty (981 or 982 CE), he went to India for scriptures and returned in second year of Chunhua Period (991 CE) to present Buddhist relics and Palm-Leaf Manuscript to the imperial court. Then, the Emperor honoured him by offering purple clothes. He finally went to live in Guang’ai Temple of Xijing (present-day Datong of Shanxi Province).

(Xue Keqiao)

WEIJING

Weiijing (1015 CE) was a Chinese Buddhist and a translator of Buddhist scriptures. According to volume 43 of Statistics of Buddhist monks, his surname is Li and he is from Jinling (present-day Nanjing, Jiangsu Province), the nephew of Li Yu, the Emperor of Southern Tang Dynasty, in the Five dynasties (937-978 CE). He became a monk at the age of seven and could recite Saddharmapundarika Sutra at 11 years of age. In the eighth year of Taiping Xingguo Period (983 CE), to cultivate the successors for translation of the Buddhist Scriptures, Tian Xizai, the Tripitaka master of India, suggested recruiting children from the aristocracy to learn Sanskrit, and the Emperor approved that. Weiijing and other nine boys were selected. Weiijing was successful in learning Sanskrit, “He knew its meaning when reading it and he became a monk after a year. Favoured by Buddhist doctrine, he was granted cassock, and known as Buddhist Master.” After Tian Xizai and Fatian’s death, Dānapāla became the main translator and assisted in translation of Buddhist sutras with Dharmaśāla, an Indian monk who came to China in 1004 CE. In the sixth year of Dazhong Xiangfu Period (1013 CE), Weiijing and Yang Yi (974-1010 CE) compiled 21 volumes of Collection for Treasured Tricks of Dazhong Xiangfu Period; in the third year of Tiansheng Period (1025 CE) he and Xia Song (985-1051 CE) wrote 70 volumes of Pronunciation and Meaning of Text in New Translation of Buddhist Scriptures; in the fifth year (1027) he and Huifang wrote three volumes of Full Collection for Saint Shakyamuni, in the second year of Jingyou Period (1035 CE) he and Fahu wrote seven volumes of Jingyou Etymology of Indian Words. According to the statistics of some scholars, Weiijing had translated seven books and 121 volumes of Buddhist sutras, actually more than these. His translation works with his name are as follows: 40 volumes of Saccadhamma of the Mahayana Sutras, 17 books and 45 volumes in cooperation with Shihu and Fahu, eight books and 94 volumes in cooperation with Fahu. Weiijing is the most outstanding translator of Buddhist Scriptures in the Northern Song Dynasty. After his death, he was missed by people. In the fifth year of Xining Period of the Emperor Shenzong, he was conferred a posthumous title as “Ming Jiao Tripitaka”.

(Xue Keqiao)

VBRG MI SHAKYA YE SHES

Vbrog Mi Shaky Ye Shes (993-1074 CE) was a famous sutra translator in the post-propagation period of Tibetan Buddhism. He had historically been referred to as “Translator Vbrog mi” and was one of the founders of New Tantras of Tibetan Buddhism.

Several sons of Khri bkra shis tse bei po promoted the career of Buddhism propagation who the descendant of Trisong Deutsen governing the Posterior Tibet Area at that time. On the basis of weal local Buddhism and lack of monk talents, they decided to invite eminent foreign monks as well as cultivate local monks. They selected two young men including Vbrog Mi Shaky Ye Shes and Dara zhonu brtson vgrus to bring gold to study in India. They learned Sanskrit from local teachers, laid certain language foundation and then they went to Nepal to study Sanskrit and left for India one year later.

Vbrog Mi Shaky Ye Shes had studied hard in Vikramshila for eight years and laid solid foundation in exoteric Buddhism. He went to East India, acknowledged Hui Ming as his teacher and learned exoteric Buddhism specifically.

Fragments of the Lotus Sūtra. It is now preserved in the museum at Lüxun in Liaoning, China.
Through four year studies, he had profoundly understood secrets and dharmas of Tantric Buddhism. The guru instructed a profound Tantric Dharma to Vbrog mi ie the way and result (lam vbras). This Tantric Dharma became the core doctrine of the Sagya sect of Tibetan Buddhism.

Vbrog Mi Shakya Ye Shes had studied in India for 13 years. When he returned to his hometown, Ladoi, he received enthusiastic welcome from many monks and laymen who congratulated him that he made great achievements in Buddhism. Hereafter, Vbrog Mi Shakya Ye Shes received disciples and instruct Buddhism as an eminent monk. He lived in the temples such as Niegulong and Lahze rtsa and instructed Buddhist doctrines mainly. He translated three tantras represented by Chapter Two of Hevajra tantra as well as Treatise on Complete Purity which was written by him and his guru and many other tantric classics.

Vbrog Mi Shakya Ye Shes visited the famous Indian Abhidhammika Gaya Damre in Gongtang of the Posterior Tibet, he took the change to invite the abhidhammika to propagate Buddhism in Niegulong Temple and gave him 500 liang of gold as rewards, and the abhidhammika had lived in Niegulong Temple for five years and instructed complete Great Treasure sutras, shastras and doctrines. However, Abhidhammika Gaya Damre completed all instruction tasks within three years and requested to return to his country, but Vbrog mi didn’t agree with him, so the abhidhammika had to continue his propagation till the expiry. When Abhidhammika Gaya Damre got all the rewards according to the agreement, he was too excited and promised that he will not instruct the Dharma to any others, and Vbrog Mi Shakya Ye Shes observed its inheritance or instruction right. Therefore, Vbrog Mi Shakya Ye Shes became one of the founders of New Tantras in the post-propagation period of Tibetan Buddhism.

After Vbrog Mi Shakya Ye Shes made great achievements, he had many disciples studying Buddhism and celebrities came out in succession. Konchog Gyalpo who was the founder of the Sagya sect, Marpa who was the founder of the Kagyu sect, Translator Gos, the main transmitter of Father Tantra (Pha rgyud) ie Guhyasamaji, and Sobch who played a key role in forming the Ningmapa sect were the aristocratic disciples of Vbrog Mi Shakya Ye Shes. Konchog Gyalpo inherited Tantric Dharmas represented by Mother Tantra (Ma rgyud) ie Supreme Happiness and Lam vbras from Vbrog Mi Shakya Ye Shes.

(HUAIWEN)

Huaiwen (about 10th-11th century CE) was a Chinese Buddhist monk to go on a pilgrimage for Buddhist scriptures from China to India. According to volume 45 of Statistics of Buddhist Monks and volume 18 of Record of Jingyou Magic Weapon, Huaiwen went to India twice during the reign of Emperor Zhenzong of Song Dynasty (998-1022 CE) and built a pagoda for Emperor Zhenzong beside the Diamond Throne (in Bodhgaya, India). In the ninth year of Tiansheng Period (1031 CE, some say it was the first year of Mingdao Period, 1032 CE) of the Emperor Renzong of Song Dynasty (1023-1063 CE), Huaiwen went to India again to build a pagoda for Empress Dowager and Emperor Renzong and invited cassock to consecrate for covering statue of Sakyamuni. The emperor send out an imperial decree for agreement and ordered Xia Song (985-1051 CE) who was skilled at writing such kind of articles, to write Record for Śramen Huaiwen’s Three Visits to the West. However, this record was lost by later generations and only its title is left. Fortunately, Huaiwen kept the record by inscribing the visit on stone on January 19, the second year of Mingdao Period of Renzong (1033 CE). The inscription still exists, and can be observed. In May of the 2nd year of Baoyuan Period (1039), Huaiwen and his peer Buddhists named Deji, Yongding and De’an came back from Magadha to present Buddhist relics, Palm-Leaf Manuscript, Bodhi Leaves, Asoka Leaves, Buddhist prayer beads and 19 books on Buddhist’s Western Paradise. The emperor honoured Huaiwen and granted him the title of “Sutrayana Master” as well as conferred on him, cassock and gold coins.

(JIQUAN)

Jiquan (about 10th to 11th century CE) was a Buddhist monk who went on a pilgrimage for Buddhist scriptures from China to India. According to volume 44 of Statistics on Buddhist Monks, he returned to China in the ninth year of Dazhong Xiangfu Period (1016) with scriptures and Buddhist relics. Then,
he built a temple in Yangzhou to consecrate the Buddhist relics.

(Dao Yuan)

DAOYUAN
Dao Yuan (10th-11th century CE) was a Chinese monk who went to India to learn Buddhist Doctrine. According to volume 43 of Statistics on Buddhist Monks, volume 490 of History of the Song Dynasty and volume 1 of New Biography of Eminent Monks, Dao Yuan was from Cangzhou (present-day Cangzhou of Hebei). He had been in and out of Pracya, Uttarapatha, Aparanta, Dakshinapatha and Majjhimdesa for 18 years, 12 years on the way and six years for tour and learning in India. In the third year of Qiande Period of Emperor Taizu (965 CE), he came back with a crystal bottle of Buddhist relics and 40 volumes of Palm-Leaf Scriptures. While returning to China, he passed through Khotan of Xinjiang and accompanied an emissary from there to go to the Song capital, Kaifeng. He presented Buddhist relics and Palm-Leaf Manuscripts to the Emperor who granted an interview to him at the temple and asked about the situation of the Western Regions. Dao Yuan answered all the questions. The Emperor honoured him by bestowing him with purple clothes, household utensils and coins. Encouraged by the meeting with Daoyuan, Emperor Taizu learned about the communication networks of northwest and issued an edict to despatch Chinese monks on a pilgrimage for Buddhist scriptures in India. There were 157 monks who accepted the order including Śramana Xingqin. The Emperor also issued another imperial edict to officials of various states in the Western Regions asking them to guide the monks, offer travelling and other expenses for the purchase of things necessary for their westward journey for pilgrimages. This event had become the only large-scale officially organised activity to seek Buddhist doctrinal classics from India by the state in Chinese history.

According to volume 16 of Record of Jingyou Magic Weapon, in the first year of Tianxi Period (1017 CE), Zuntai and Daoyuan came back from India to contribute 10 Sanskrit scriptures, Buddhist relics and Bodhi prayer beads to the imperial court. Earlier, Emperor Taizong (976–1022 CE) had written the preface for the Buddhist scripture, New Introduction to the Sacred Teachings of Monk Tripitaka which was translated by Tian Xizai and other people. A Buddhist once carved this “Introduction” on the stone tablet at Buddhism Diamond Throne (vajrāsana). Zuntai and Daoyuan copied the monumental stone inscription and offered to the Emperor as a tribute. They were granted the purple clothes and other gifts by the Emperor Taizong. This Daoyuan appears to be another person.

(Vbrom Ston Pa rgyal Bavi Vbyung Gnas)

VBROM STON PA RGYAL BAVI VBYUNG GNAS
Dromtön Gyalwe Jungney (Vbrom ston pa rgyal bavi vbyung gnas, 1005–1064 CE) was a Chinese Buddhist monk of Tibetan Buddhism. He was the founder of Kadam. He was born in Stod Lung (present-day Doilungdêqên County, Lhasa City, Tibet) and liked to practice dharma and learn Sanskrit at an early age. After hearing the news that master Atisha was preaching in Ali Guge, he went there and met Atisha immediately. Since then, he never left Atisha. He followed Atisha and served him meticulously, until Atisha passed away in 1054 CE in Snye thang. Dromtön served his respected teacher with all his heart while learned Buddhism from him. He was highly regarded by Atisha who taught him a lot of profound tantra, which laid a solid foundation for him to create Kadam. After Atisha passed away, Dromtön served as the most senior one among the disciples, began leading the juniors and spread Atisha's teachings. In the first rabqung year of wooden sheep in Tibetan Calendar (1055 CE), Dromtön hosted an anniversary of Parinirvana for Atisha in Snye thang (snye thang, present-day Qushui County, Lhasa, Tibet) where Atisha passed away and constructed a Buddha hall known as Snye thang lha khang. Because the Buddha statue of Tara worshipped by Atisha was enshrined in the temple, people called it Snye thang Dolma Lhakhang (Sgrol ma lha khang), namely Snye thang Tara Hall with endless stream of pilgrims until now.

In the first rabqung year of fire monkey in Tibetan Calendar (1056 CE), Dromtön created the first monastery for the heritage of Atisha lineage in Damxung and Reting (present-day Linzhou County, Lhasa, Tibet) under the vigorous support of local lords, named Reting Monastery. At the beginning, the monastery is very small where there are only more than 60 monks but each of them was very
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NAG TSHO TSHUL KRHRMS RGYAL BA

Nag tsho tshul khrims rgyal ba (1011~1064) was also named Dge bshes gung thang pa and was a famous sutra translator in the post-propagation period of Tibetan Buddhism.

He was born in Galadon Nag tsho Family from the Ali sect and his dharma name was Tshul khrims rgyal ba and he was also called as Vinaya-dhara because he was proficient in Vinaya. He went to India to learn from Sage Atisa. Under the instruction of Lama Byang chub 'od of Ali Guge, Nag tsho tshul khrims rgyal ba led five servants, brought 32 liang of broken gold and a whole piece of gold as the gift to go to India to invite Sage Atisa in the first cycle of Fire Bull Year of Tibetan Calendar (1037).

After arriving in India, he requested Gnas brtan of Bi krah ma la shiaw la to allow Atisa to propagate Buddhism in Tibet for three years and guaranteed that he can return to India on time. Atisa arrived in Ali Area of Tibet.

Nag tsho tshul khrims rgyal ba had followed Sage Atisa for many years and he served the sage as well as was led by him and obtained a lot from him. When Nag tsho tshul khrims rgyal ba left from Nietang to Ali, Sage Atisa held the Buddha image of three oaths to empower him and instructed over 20 Tibetan Tantric Dharmas including Fundamental Vinaya Sutra, Guhyasamaj Tantra and Avalokitesvara Cultivation to him. Nag tsho tshul khrims rgyal ba followed the instruction of Sage Atisa and obtained wonderful enlightenment.

Nag tsho tshul khrims rgyal ba translated a lot of Buddhist classics from Sanskrit and was an excellent sutra translator and was called as “Translator Nag tsho” historically. His sutra-pitaka translation works mainly included Enlightenment of Virtuous Magadha Woman, Chapter 5 of Enlightenment of Rigs Byed Mavi Skor of Holy Tara, Chapter 41 of Wide Goodness of Lucky and Wise Vajra as well as his shastra-pitaka translation works mainly included Praise of Subduing Monsters, Praise of Dharma Realm, Praise of non-descritiveness, Praise of the Spiritual World, Praise of Heart Vajra, Praise of Superior Truth, Praise of the Three Bodies and Bless and Joy Vajra Explaining Misery: Treatise on Precious Garland of Yoga.

(Kalsang gyal)

MAR PA CHOS KYI BLO GROS

Mar pa chos kyi blo gros (1012~1097 CE was China’s master of Tibetan Buddhism, the earliest ancestor of Kadampa, Buddhist texts translator. He went to India three times for sutra.

He was born in Luozha, Shannan, Tibet (lho brag) and was a Buddhist monk. After he grew up, he went to India for study, acknowledged Naropa and other masters as his teachers to teach him Tantric Buddhism. Naropa gave him Hevajra abhisheka, taught him Er Pin Xu, Vajra Continue, Six Dhamm of Na Re (Na ro chos drug) and others. One year later, following teachers’ guidance, he learned tantric teachings such as mahamudra chagya chenpo whose key point is to emphasis on learning through practice. Marpa followed Naropa’s instruction, and learned through practice. Esoteric Buddhism testimony occurred in heart, especially practice the means of navel chakra fire and witness the no difference double-run of happy and bright. Marpa studied in India for sculptures for 12 years, and reached...
Cultural Contacts

a high level in Vajrayana to make independent sermon and study. After returning to Tibet, he began to live a life in preaching tantric literature. In Tibet, he took disciples while cultivating Buddhist Tantric talent and raising funds for the second time to study in India. Due to the strong support from the disciples, plans were soon realised. After arriving in India, Marpa still acknowledged Naropa and others as his teachers. He obtained some Tantra that he didn’t study previously from Naropa such as three abhisekas, Zhong, Guang and Lu in Hevajra, Two Fundamental Observations Continued, No Release Continued Vajra Dakini Account and Common Release Continued Sambhota Comment. From Maizheba he corrected some deviations in the Tantra that he previously learned and received intensive abhisekas, atthakatha and Mahamudra Tantra etc and got their original sculptures. He also completed the amendment of Tantric Dharma with Yixiningbu. Six years later, 42-year-old Marpa returned to Tibet, married Damai Ma (Bdag med ma) as his wife, and raised seven children. Besides taking disciples and preaching tantra, Marpa also engaged in business and planting, never away from the secular society so his family was very wealthy.

Marpa found that some of his teachers have passed away when he arrived in India for the third time and felt very heavy. During his stay in India he was very sick and depressed. Later, he braced up and learned a lot of new Tantra Buddhism. After three years, he returned to Tibet. Since then, due to the advanced age, Marpa was never able to go to India again. Marpa brought back a great deal of classic Vajrayana from India, many of which were translated into Tibetan by himself such as Sadhana Drubitab, Ear Preach of Vajrayana - Treasure, Mahayoga in All Shastras in Buddhism, Instructions on Differences between Yoga Father and Yoga Mother. Marpa was regarded as one of the seven translators of Tibet by later generations. Marpa usually practiced Buddhism in white monk dress in accordance with India Tantra. The white monk dress became the iconic kasaya robe of Kagyu from generation to generation so that the Kagyu was also known as White Sect. After three generations of Marpa, Milarepa and Dagpo Lhaje (Dawgs po lha rje), Tabb Kagyu (Dawgs po bkav brgyud) was eventually formed. The doctrine of the sect was passed down orally between teachers and disciples.

MACIG LABDRON

Macig Labdron (1043-1142 CE) was a female Buddhist and Tantric master of Chinese Tibetan Buddhism and the founder of Jue Yu Sect of Chinese Tibetan Buddhism. She is also the brilliant disciple of Pa Danbasanje.

The “Majiu” (macig) in her name “Majiulazhong” (macig labdron) is Tibetan language which means “the only mother” or “only respect mother”. “Lazhong” (labdron) is the abbreviation of Lajizhongmei which means “the wise bright torch of Racy”. Majiulazhong was born in Tshomed (present-day Cuomei County), Labphyi of Tibet. Under the impact of her family, she had learned and believed Buddhism since her childhood. When she grew up, she widely studied dharma and ever visited the tantric mahasiddhas Lama Giotonba Sonam (skyo stonpa bsod nmas blama) to request tabhisheka. As a result, she got her wish and in Yva Gangbala Kang (dphyibavi gangbar lhakhang) she got the “four very deep samadhi tabhisheka”, “the great enchantment tabhisheka” and “the magic tabhisheka”. Subsequently, Majiulazhong learned different thoughts from different gurus of various sects. For example, she learned The Five Theories of Cishi and tantric thoughts from Thib Shamalba (shudbu zhvamarba); she learned Dzogchen from Lama Bioton Ba (blama bastonpa); she also learned many classics from Lama Ya Tang Ba as well as Mahamudra Method, Six Methods of Naro, Arya Tara, Kalacakra, Six Branch Methods, Three Songs and the fourth continuous book of Esoteric-yana Kriya etc. from Blama Yartingba. And she became the most influential spiritual leader of the embodiment of Dakini as one of Tibetan “four Dakinis”.

At the age of 23, she got married to Indian pandit DoBa Bazana (pandita thodba bhadraya) and gave birth to two sons and one daughter. Twelve years later, she went to the Buddhist temple again
and visited Gussie Zappa and Sonam Lama from whom she got the “Pam Achievement Five Gods’ Tabhisheka” and the secret name Dorje Wan Xiu Mar (rdoje dbang phyng ma) that means “King Kong free women”. The Eight Methods of Tabhisheka given to Sonam Lama has become the advanced method of Jue Yu Sect. She gave The Twelve-linked Causal Formula to Gussie Zappa and her teacher praised her as “the free successful woman to enlighten exoteric thoughts, the library of all Buddhist thoughts, the mother of all Buddhas”. Afterwards, she went to the County of Dingri to visit Pa Danbasanje again who set up the dedicated Mandala for her to give tabhisheka and many very secret tips. Majiulazhong wrote To Praise the Land of Guru and To Praise Guru to show her gratitude to Pa Danbasanje. According to the vyakarana of Pa Danbasanje, she travelled 108 snow mountains and “Nian” land (gnyan, one of original holy sites for Tibetan nationality) as well as Luowang (lhomon) etc. After the ascetic cultivation, she obtained great achievements and was famous in Tibetan plateau as a female tantric master.

In 1080 CE, she made Zangri Kharmar (within Sangri county, Shannan, now in Tibet) as the primary jogo, took in disciples from everywhere, imparted the Buddhism theory she got by her own special means and the way to practice Vajrayana such as the unique Chod. And then, she became a Grand Master after founding the Isolation School of Tibetan Buddhism which takes pity, love and kindness as the three basic cores to eliminate selfish, the Samsara of Prajna as origin and the self-clinging. She was honoured in whole Tibet, Nepal and India. Three learning travelling monks came to Zangri Kharmar to discuss the sutra with Majiulazhong for more than a month during which four Indian interpreters interpreted for them and finally, Majiulazhong convinced them but refused their invitation for her to preach Buddhism Sutra in India. The Exoteric and Esoteric Buddhism classics she had wrote are The Great Sutra: the Truth of the Isolation Way in Deep Prajna Paramita, The Deep Thought: the Core of the Truth and Knack of Prajna Paramita, Question & Answer: the Most Top Sutra of Prajna Paramita, Abstracts: the Isolation Core of Prajna Paramita, Patanjali’s Sutras of Do or Do not, the Whole Abstracts, Hold Up, the Secret Sutra, Three Books of Back Cover, Preaching Basic Sutra, the Important Preaching and so on. All of these classics have been introduced into India. Majiulazhong had this famous quotation: all of the sutras in Tibet are translated from India, one and the only Tibetan Sutras known by people is my sutra. The introduction in to India of the classic sutras of the Isolation School is the basic classic of foundation of the school. It makes the basis of the Isolation Sutra including the classics of Exoteric Buddhism, Esoteric Buddhism and the Shrauta Sutra. Since then, the Isolation Sutras with another name the Great Isolation which took Prajna Paramita as its core theory, combined with the Isolation Core of Prajna Paramita, had been widely spread in Tibet, Indus River basin, Nepal districts. Therefore, it became the only Tibetan Buddhism school introduced from Tibet into India at that time.

When Majiulazhong was 43, Tuoba Bazhaya left his sons and daughters to her and went back to India from Tibet. Except the old son, Gyalba Dongrub, lived in normal plain folk life, the second son Thpd Smyon Bsamgrub, got tonsured and became a monk, the daughter believed in Buddhism, too. All of them learned and practiced the sutras following their mother and they were the main successors and preachers of the Isolation Sutras. Since then, Majiulazhong contributed herself into the course of preaching the sutras and helping others. Also, she wrote many books to record the Isolation Sutras. She has wrote some books of Sutras and acting theory: the Transformation of Moving by Nothing, Worship from Hundreds of Rally, 12 Origin Methods, Good Inside Passing, Transformation Mirror of Yangti Sutras, Transformation of Ten Buddha, Apprehending the Transformation of Moving by Nothing, The Secret Five Buddha, The Secret Whispering Sutra; she also wrote some notes: Deep Theory of Prajna Paramita: Moon Light Eliminates the Dark, Abstracts of Deep...
Prajna Paramita: Moon Light, Summary of the Isolation Sutras: Quotations, Deep Theory of Esoteric Buddhism: Guardian Warriors with Bright Fire, 21 Deep Theories of Samadhi, Double Definition of Exoteric and Esoteric Buddhism: Endless Victory and Light, Deep Theory of Padmasambhava’ Thoughtless and Definition of Dreams, Sign of the Reborn, Prediction of the Future. These sutra classics have come into different preaching way including the Isolation School, both Exoteric and Esoteric Buddhism preach, imparting Sutras and rally worship. And it has made its own school while preaching in every school of Tibetan Buddhism and traditional religion: Bonism. Today, the classics of Isolation Sutras in different languages have been spread in Chinese Mainland, Hong Kong, Macao and western countries which help the School could derive and thrive everywhere of the world.

In Majilulazhong’s whole life, she had imparted numerous disciples in Tibet. It is said that there were 5,000 disciples that usually stayed with her. There is one sentence in her biography: Majilulazhong had the most disciples.

(Deji Zhuoma)

RNGOG BLO LDAN SHES RAB
Rngog Blo Ldan Shes Rab (1059–1109 CE) was a Hetuvidya scholar of Chinese Tibetan Buddhism, an eminent monk of Kadampa, temple educationist, and translator of Buddhist scriptures. He had studied in Kashmir.

He was born in Yar vbrog in Tibet, followed his uncle, Rngog legs pavi shes rab, to learn Buddha Dharma since childhood. His uncle liked him very much as he was very intelligent and he was sent to Kashmir for seeking dharma when he was 17. When he went through Ngari, he was lucky to get support from prince Dbang phyug lde of Ngari Gurge which made him concentrate on studying in Kashmir for 17 years. He was apprenticed to many famous masters and researched and studied Buddha dharma systematically. During this period, as required by Dbang phyug lde, he and Skal ldan rgyal po cooperated and translated sthad ma rgyan. After achieving academic excellence, Rngog Blo Ldan Shes Rab continued to learn Buddha Dharma from Masters and he had ever gone to Nepal to acknowledge Aa tu la bdzra and other masters to specifically learn and practice shastras. After coming back from Nepal, he began to revise and translate sutra. Meanwhile, he inherited the religious career founded by Rngog Legs PviShes Rab to manage the temple, translate sutra, accept disciples; centred on Gsang phu Temple, he lectured Sutra and disseminated dharma in Lhasa, Sanye, and many other places, mainly taught Hetuvidya knowledge, Five Theories of Maitreya, Madhyamika and other exoteric Buddhism theories. It is said that his monk disciples were more than 23,000 among which over 2,130 disciples could lecture Buddha Dharma, more than 1,800 disciples could interpret Sutra, more than 280 disciples could explain sthad ma and 55 disciples could explain sthad ma rgyan. His four famous disciples, Zhang Tshe Spong-Chos Kyi Bla Ma, Chuo Luo ba-Luozih Joan nai, Joan-Rin Chen Drak and Zhal Shes pa Rab were main characters to inherit and promote the Gsang phu Temple teaching system founded by Rngog legs pavi shes rab and Rngog Blo Ldan Shes Rab.

(Kalsang gyal)

RNGOG LEGS PVISHES RAB
Rngog Legs PviShes Rab, (dates of birth and death are unknown), Hetuvidya scholar of Chinese Tibetan Buddhism, eminent monk of Kadampa, temple educationist, disciple of Venerable Atisha.

He was born in Yar vbrog in Tibet, the descendant of Chancellor Rngo chen po. His father was a householder monk of Ningmapa. He was tonsured and became a monk in the front of Buddhist monk Chang-Yeshe Wing Dan during his childhood. Later, he went to eastern Tibet and followed Master Se Btsun, systematically studied Buddhism Tripitaka. He went back to the anterior Tibet after achieving academic excellence, researched and studied with Atisha in Lhasa, asked Atisha to explain bkav gdams bu chos and translated rtog ge vbar ba with Nag tsho lotsawa. During the period when Venerable Atisha disseminated Buddha Dharma at Snye thang, Rngog Legs PviShes Rab went to Snye thang to listen Atisha lecturing the dharma and asked Atisha and Nag tsho lotsawa to translate Dbu Ma Snying Povi Ti Ka, also asked Atisha to write Madhyamika Teaching Theory. Later, Rngog Legs PviShes Rab became one of the four famous disciples of Atisha in Tibet.
After Rngog Legs PviShes Rab became famous, he devoted himself to temple education, especially emphasised on systematic teaching of Tibetan Tshad-marnam-hgel. In the first rab-byung buffalo year of Tibetan Calendar (1073 CE), he set up a temple at the south of Lhasa and the east of Nyen thang (today the place is in Doilungdêgên County of Lhasa in Tibet), the name of which was Gsang Phu Sne Thog Dgon, Gsang phu dgon in short. Gsang phu dgon was known for promoting Tibetan Tshad-marnam-hgel and Buddhist Scriptures Debating theory in Tibetan Buddhism. He trained a lot of disciples and made great contributions to temple education and Tibetan Tshad-marnam-hgel. After Rngog Legs PviShes Rab passed away, his nephew and famous disciple Rngog BloI dan Shes Rab (1059~1109 CE) succeeded as the abbot of Gsang phu dgon.

(Kalsang gyal)

RGYA BRTSON VGRUS SENG GE
Rgya brtson vgrus seng ge (about 11th century CE) was a famous sutra translator in the post-propagation of Tibetan Buddhism. He responded to the calling of the court of Ali Guge Dynasty in Tibet when he was young. He was engaged in the movement of Buddhism Revival actively, braved dangers and difficulties and went to India to seek Buddhism. He was proficient in Sanskrit and translated a lot of sutras including Lag na rdo rje gos sngon po can gyi cho ga dang bcas pavi gaungs, Dpal vkhor lo sdom pavi bstod pa don thams cad grub pa rnam dag gtsug gi nor bu, Gzhan don slob ma rjes su bzang bavi cho ga, Dpal rdo rje rnam vbyor ma, Rdo rje phag movi sgrub pavi thams, Lha mo sgral mo ngyi shu rtsa gcig la bstod pa rnam dag gtsug gi nor bu collected in Ganggyur.

(Kalsang gyal)

CHA PA CHOS KYI SENG GE
Cha (phya) pa chos kyi seng ge, 1109~1169 CE, the Hetuvidya scientist of Tibetan Buddhism, eminent monk of Kadampa and temple educationist. Tibetan Qiaqia (Phya cha) (born in present-day Dazi County, Lhasa city, Tibet province) is very clever. When he was young, he can sing many Buddhistic songs. His parents thought he was talented in Buddhism so they sent him to a temple to learn Pramana and Madhyamaka. He was shaved and made religious vows before the seat of Xiangcaibang Quji (Zhang Tshe Spong Chos Kyi Bla Ma), becoming a monk with dharma, name Quejisenge. After that, he learnt prajana and the Bodhisattva from Xiangcaibang Quji and his disciple Niezan Qujiyixi (nyan bran chos kyi ye shes) at the same time, he studied hard at Pramana and Madhyamaka of which he is of great attainment.

Qiaba Quejisenge had mastered the Sangpu temple for 18 years with high reputation. Based on Buddhist Sutra, he standardised and generalised the main point of Pramana, separated and formed special theory which was named She Lei Xue (bsdus gra) and first created Tibetan Sura classification or She Lei. At the same time, he put forward that when learning Exoteric and Esoteric Buddhism, they shall first learn debating skills, then Pramana (tsema), Madhyamaka, Prajna, Kosha and Disciplines. The debating skills are mainly in question-answer model. One gives points, the other debates with answer to the question of counterpart. The voice must be loud and can emphasise by clap. In this way, they can have fast improvement, deep understanding and abundant knowledge. Therefore, this teaching method has had positive impact on the generation of sects of Tibetan Buddhism and also played an important role in the development of Tibetan Buddhism. Until now, the She Lei Xue of massive temples basically follow the teaching method created by Qiaba Quejisenge.

Qiaba Quejisenge has written many famous books mainly including Debate on She Lei (bsdus gra) Pramanavarttika for Eliminating Innocence (tshad ma yid kyi mun sel), Interpretation of Hetuvidya Choice (tshad ma rnam nges vgel pa), Comments on Ci Shi Five Theories (byams chos lngavi vgel pa), Comments on Twi-satyas of Madhyamak (dbu ma bden gnyis kyi vgel ba), Clear Interpretation of Madhyamaka (dbu ma snang bvi vgel ba), Interpretation of Bodhicaryavatara (spyod vjug chen movi vgel ba) and others. Most are the classical famous books which also pointed out many errors of Chandrakirti book. Debate on She Lei is an authority book in the aspect of She Lei and one temple studying course in the study of Pramana.

Qiaba Quejisenge trained many great students, including famous disciples who have been called Eight Nyaya Free Lions (rigs pvi dbang phuyug seng chen bgrag yis) namely Zangnaba Zunzesenge (Gsang nag pa brtson vgrus seng ge), Dapa Mawasenge (Dar bag smra bvi seng ge), Zhixia Sionansenge (Bru sha bsod mams seng ge), Maqia Zhuobaisenge (Rma bya rtson pvi seng ge), Zi Wangxuisenge (Btsegs dbang phuyug seng ge), Niangzhan Quejisenge (Nyang bran chos kyi seng ge), Danma Guanquesenge (Vdan ma dkon mchog seng ge) and Niewa Danyunsenge (Gnyal ba yon tan seng ge). Except Niewa and Xiiali, all others have famous books about Pramana (tsema), Madhyamika, Prajna.

(Kalsang gyal)

KUN DGAV RGYAL MTSHAN
Kun dgav rgyal mtshan, 1180~1251 CE, was the founder of Sakya, a sect of Tibetan Buddhism in China and a scholar as well. He was born in the Khon family of Sakya and named as Bandandunzhu (Dpal Idan
don grub) originally. In his childhood, he learned to be as a novice monk by receiving initiation percepts (Sramanera Precepts) from his uncle, Zhabajianzan, (Grags pa rgyal mtshan) and changed his name to Gonggajianzan. Over there, he laid a perfect foundation for the Buddhism by extensively learning culture and Buddhist knowledge. At the age of 25 (year of 1204), Gonggajianzan took complete precepts (gelung-pa) of monks following Shijiashili (Shawkya shi), an eminent monk of Kasmira (present-day Kashmir) who came to Tibet for preaching Buddhism. He learned Theory of Hetuvidya Seven written by Facheng (Dharmakirti) like Pramanavarttika and such scriptures as Abhisamayalankara, at the same time, he also learned cultural subjects like technology, astrology, rhythm, medicine, rhetoric, poetry, singing and dancing. With all of that, he became a great scholar who is erudite in the Ten Indo-Tibet Subjects and being regarded respectfully as Banzida (Pandita) whose reputation spread widely around the area.

Six scholars from south India, one of them named Chaoqigawa (Vphrog byed dgav bo), came around Tibet, especially to debate with Sajiabanzida at hearing of his reputation. They kicked off arguments on Buddhist scriptures for 13 days in a bazaar near Saint Sambhu Temple of Mangyujizhong (Mang yul skyid grong) and ended with failure of Indian scholars. So those scholars acknowledged their failure and decided to convert to Buddhism as monks by receiving tonsure and took Sajiabanzida as their teacher. Since then, Sajiabanzida’s reputation became more and more impressive and finally, he got widely known as a Tibetan cultural celebrity.

In the year of 1216 CE, Sajiabanzida succeeded as the host of Sakya Monastery. In 1246 CE, at the invitation of the emperor, Godan Khan of Yuan Dynasty, he arrived in Liangzhou to discuss with Godan Khan about the conditions of making all local powers in Tibet to submit to Mongolia regime. He is the first person, as the leader of Tibet religion, to establish political connections with royal family of Mongolia and made great contributions to promoting national union of Yuan Dynasty by writing letters to leaders of both monks and laymen in Tibet, stating the significances and advantages and persuading them to do submission. Furthermore, he also treated Godan Khan, made sermon and disseminated the dharma in Liangzhou. At the same time, he has built a new temple named as Huanhua Temple (Sprul pavi sde), expanded Tibetan Buddhism’s influence among Mongolians and adjusted the position of Buddhism and Shamanism.

Sajiabanzida’s writings are pretty a lot. They are mainly Three Law Argumentation Theory, Quantity Theory of Treasure, A Wise Man Introductory Theory, Instruments Sastra, Rhetoric, Statement Research, Maxim of Sakya, Ritual Theory, Aspiring Ritual of Madhyamaka (dbu ma lugs kyi sems bskyed kyi cho ga), Yoga of Shenshen Master, Vows To All Yoga practitioners in Snowland and so on. Of which, Three Law Argumentation Theory is an important article in which he judged right or wrong of various Buddhist point of view that spread in Buddhist circle and stated his own opinions and understanding to Buddhism. Quantity Theory of Treasure is based on Pramanasamuccaya of Dignaga and Pramanavarttika of Fa Cheng. It is a brand new article on tsema written with his own knowledge and logic thinking and has an important position in the tsema field of Tibetan Buddhism. For the Maxim of Sakya, it is a popular gnomology with content of mainly reflecting social ethic and human behaviours which is spread widely in Tibetan area and deeply loved by Tibetan people.

Yuanyi

Yuanyi (c. 12th-13th century CE) is a Buddhist from Sichuan to go on a pilgrimage for Buddhist scriptures in India. According to volume 35 of General Records of Buddha in Different Generations in the 31st year of Kublai Khan (1294 CE), he came back from India to meet the Emperor in Dadu (present-day Beijing). The Emperor asked him: “Is there any Buddha in the West?” Yuanyi answered: “Democracy is focussed on China while Siddhartha is in the West.” Yuanyi consecrated a figure of Buddha by Indian jade to the Emperor. The Emperor cherished it very much and worshiped it on the Wansui Mountain (present-day Beihai Park). Yuanyi gave the pattra [palm] leaves from the West to the Emperor and the Emperor put it into the box inlaid seven treasures for consecration, viewing that Yuanyi is an “outstanding monk”. He was deeply trusted by the Emperor and put in an
important position, conferred as “Taibao”. After that, Yuanyi also presented an iron pot of Buddha from the West and the Emperor was very happy to ask some servants to keep it in the state treasury as a treasure of protecting the treasury. Additionally, in accordance with “Biography of Xiangmai” in Volume 33 of New Biography of Eminent Monks, Yuanyi once participated in the great debate of Buddhism and Taoism in Dadu at the year of Zhiyuanzhog (about 1278).

(Xue Keqiao)

**KLONG CHEN RAB VBYAMS PA**

Klong chen rab vbyams pa tshul khrims blo gros (1308~1364 CE), also known as dri med vod zer, an eminent monk of Nyingma sect of Tibetan Buddhism and celebrated Buddhist scholar, born in Zhanang County, Shannan Prefecture, Tibet. According to historical record, dri med vod zer began to study Tibetan language at the age of five and recited *nyi khri* and *bryad stong ba* when he was nine. After he studied Nyingma Tantra under the instruction of his father since childhood and studied the doctrines of Exoteric Buddhism such as *byams chos sde lnga* and *tshad ma sde bdun* in a systematical way at gsang phu dgon of kadampa, he became a Buddhist scholar who was well-versed in the doctrines of Tantric and Exoteric Buddhism. As dri med vod zer toured spiritual shrine in Bhutan, made pilgrimage to Indian Buddhist relics and advocated building thar pa gling in Bhutan, Nyingmapa spread from Bhutan to Nepal, India and other countries and regions afterwards.

Klong chen rab vbyams pa tshul khrims blo gros was famous for revitalisation of Nyingmapa and created masterpieces such as *klong chen mdzod bdun* and *klong chen chos vbyung*.

(Kalsang gyal)

**RED MDAV BA GHON NU BLO GROS**

Red mda v ba gzhon nu blo gros (1349~1412 CE) was a Madhyamapratipad scholar of Tibetan Buddhism and eminent monk of Sakya, Tibetan Buddhism. He was from Sagya County of Tibet, China, mastered exoteric and esoteric teachings, structured a teaching system of *Exoteric Buddhism Thirteen Scriptures* in Sakya temple education, developed and expanded Nagarjuna’s *Madhyamapratipad* theory and especially explained and interpreted the thoughts of Candrakirti’s *Madhyamakavatara*, thus playing an important role in the establishment of Prasangika Madhyamaka’s dominant position among denominations of Tibetan Buddhism. He was famous for learning and teaching Buddhist doctrines from and to Master Tsongkhapa.

(Kalsang gyal)

**TSONG KHA PA**

Tsong kha pa (Tsong kha pa, 1357 ~ 1419 CE), Tsong kha pa was an eminent monk of Tibetan Buddhism and religion reformer in China. He was the founder of Gelug sect of Tibetan Buddhism in China. Tsong kha pa is the honorific title and his name is Blo bzang grags pa and the full name is Tsong kha pa blo bzang grags pa. He was born in a Buddhist family in Tsong-kha Ando (Huangshui river basin in Qinghai Province).

Tsong kha pa received the layman ordination at the age of three from Choje Dhondup Rinchen. At the age of seven, he took the novice ordination and was given the name “Lobsang Drakpa” and began to receive formal education from the temple. In the booklist directed by Choje Dhondup Rinchen, the first book was *byams chos sde lnga* and followed by the Buddhist logic works *tshad ma rnam vgrel* written...
by Dharmakirti and the third one was Buddhist philosophy book *dbu ma* by Nagarjuna. After Tsong kha pa had learned the theoretical basis of Buddhism, he began to practice Exoteric Buddhism and Esoteric Buddhism. At the same time, Choje Dhondup Rinchen instructed Tsong kha pa to worship Vajrapani in order to get rid of all kinds of disasters. Tsong kha pa often recited five words mantra of Manjusri to improve his intelligence. Tsong kha pa learned the rite of Buddha of immeasurable life to prolong his life span. He cultivated the rite of Indra to become wealthy. He cultivated the rite of Six arm Maha Gala (*mgon po ma haw ka la*) to eliminate natural and man-made disasters. After 10 years of diligent study, Tsong kha pa laid a solid foundation for Exoteric Buddhism and Esoteric Buddhism.

In 1372 CE, Tsong kha pa went to Tibet for further study. There he made a special study on *byams chos sde lnga* which is mainly based on *mngon rtogs rgyan*. Two years later, he went to Tsang to acknowledge eminent monk Sakya rje btsun red ndav ba gzhon nu blo gros (1349–1412 CE) as his master and systematically learned *mngon pa mdzod* and *dbu ma vyug pa*. At the age of 25, Tsong kha pa had been proficient in five masterpieces and 10 enlightened including *byamschos sde lnga, mngon pa mdzod, tshad ma rnam vgrel* and *dbu ma vyug pa* and Buddhist *Vinaya*. He made open reply in famous monasteries and had a certain influence.

At the age of 30, Tsong kha pa began to write books. His masterpieces like *Golden Garland of Eloquence*, *The Great Treatise on the Stages of the Path to Enlightenment* (*lam rim chen mo*), *The Great Exposition of Secret Mantra* (*sngags rim chen mo*), *Essence of True Eloquence*, established his Buddhist thought of integrating Exoteric Buddhism and Esoteric Buddhism. Later, *Collected works of Tsong kha pa* came out, with 19 chapters and about 140 passages, circulating in different wood engraving version of Lhasa, Drepung, Tashilhunpo monastery, Ta’er Lamasery and Teka. On Exoteric Buddhism, he has masterpieces such as *byang chub lam rim chen mo*, *byang chub lam rim bs dus pa*, *dbu ma rgyal po dpal gsang ba vdus pavi man ngag rim pa lnga rab tu gsal bavi sgron me, rgyud thams cad kyi rgyal po dpal gsang ba vdus pavi rtsa bavi rgyud rgya char bs dus don, dpal gsang ba vdus pavi rtsa bavi rgyud kyi vgrel ba sgron ma gsal ba*.

And on Esoteric Buddhism, he has masterpieces such as *sngags rim chen mo, rgyud kyi rgyal po dpal gsang ba vdus pavi man ngag rim pa lnga rab tu gsal bavi sgron me, rgyud thams cad kyi rgyal po dpal gsang ba vdus pavi rtsa bavi rgyud rgya char bs dus don, dpal gsang ba vdus pavi rtsa bavi rgyud kyi vgrel ba sgron ma gsal ba*.

In 1409 CE (seventh year of Emperor Yongle in Ming Dynasty), Tsong kha pa got the support and subsidise from Grags pa rgyal mtshan (1374-1440 CE), local administrator of Tibet, so he initiated Prayer Festival in Jokhang Temple, Lhasa, Tibet, by which he won great reputation for himself among the monks and laymen and thereupon his religious prestige and social status improved rapidly. It was in the same year that Tsong kha pa created Gandan Monastery (*dgav ldan dgon pa*). Based on Gandan Monastery, Tsong kha pa reorganised the order and reformed the drawbacks of Tibetan Buddhism. He insisted that Buddhist should abide by Buddhist commandment and lead pure religious life and they should keep away from mundane life without getting married and having children. On education in monastery, he advocated to establishing complete educational mechanism in monastery and the Buddhist should abide by the Buddhist commandment and follow the sequence of firstly learning Exoteric dharma and then practising Esoteric Buddhism. Tsong kha pa took doctrine of Kadam as the basis of sect and Prasangika Madhyamaka as the theory of sect. Through learning from different sects and cultivating himself, he built a new Buddha system and gradually formed a mainstream Sect among Tibetan Buddhism, that is the Sect of Gelug (*dge lugs pa*).

From 1394, Tsong kha pa began to expound the texts of Buddhism and preach his Buddhist thought from place to place. He insisted that Buddhist *Saddhampa* pioneered by Sakyamuni is made up of theory and practice, therefore, all the teaching *Saddhampa*, is taken in sutra, rule and theory; all the practice of *Saddhampa* is taken in the discipline, composure, and intelligence. So you cannot ignore any part, and must practice in an all-round way. That is, for those who determined to learn Buddhist Saddhampa, his hearing, learning and behaving
shall not violate Buddhist Canon. And you need to keep you heart and follow threefold training. At the same time, you should possess a convenient way to use wisdom and intelligence as well as the realisation of Sunyata and Maha Karuna. Only with such religion insight shall everyone strive to think and learn more about the Sutras. Keep earnest practice on the third methods of Mahayana and Hinayana. Keep earnest practice on the sutras to know the discipline and composure. As for theory, you should also continue to practice, to get familiar with the wisdom that laws go similarly. From the perspective of seeing, learning and practice in Buddhism, Seeing in Mahayana is expounded and reflected in the Madhyamika and tsema, and practice is in Buddhism Wisdom; while in Hinayana, Seeing and practice both are reflected in Abhidharmakosa Sastra. The common commandment is expounded and reflected in the Commandment. And the learning begins with the explanation of seeing and practice. So you will have clear discrimination between Mahayana and Hinayana by subtle differences and different ideas in the seeing, learning and practice. Focus on learning Vinaya-sutra on Commandment, Ornament of Clear Realization on self-restraint and Madhyamaka Shastra, tsema and Abhidharmakosasastra on intelligence. The reason for attaching great importance to the three-fold training of Buddhism in Temple education is that the Commandment is the foundation of Buddhism and base of learning dharma. Self-restraint is the way to control yourself and get rid of dissipation and intelligence is the method to increase wisdom and free yourself. Therefore, it goes like that “there is no restraint without commandment and in turn, no intelligence without self-restraint”.

Tsong kha pa’s disciples were too numerous to count and many talents came out of them in succession. Among them, the disciples proficient in both Exoteric Buddhism and Esoteric Buddhism include Rgyal tshab rje dar ma rin chen (1364 ~1431 CE), Mkhas grub rje dge legs dpal bzang (1385~1438 CE), and Rtogs ldan vjam dpal rgya mtsho (1356~1428 CE). The disciples proficient in Exoteric Buddhism include Mkhas grub rje dge legs dpal bzang (1385~1438 CE), Byams chen chos rgyal shawakya ye shes (1354~1435 CE) and Dge vdun grub pa (1391~1474 CE). And the disciples proficient in Esoteric Buddhism include Rje btsun shes rab seng ge (1382~1445 CE). They built Exoteric and Esoteric monasteries on large scale and ancestor temple group in Tibetan areas, and played an important role in promoting the flourish development of Gelug.

As a master of a sect, Tsong kha pa was labelled by descendants as the incarnation of Manjusri and the honorific title of the second Buddha, enjoying honourable religious position in Tibetan Buddhism. And Buddhists of the Gelug set October 25 in Tibetan Calendar, the day he passed away as the grandest Buddha festival to commemorate master Tsong kha pa.

(Kalsang gyal)

**ZHIGUANG**

Zhiguang (birth unknown-1435) was a Chinese monk who went to India on a pilgrimage for Buddhist scriptures twice. His style name was Wuyin and he was from Qingyun (present-day north of Qingyun, Shandong Province), and his surname is unknown. According to volume 2 of New Biography of Eminent Monks when he became a monk at the beginning, he lived in Fuyun Temple of Yan (present-day Beijing). He worked hard and studied diligently, learning the domestic and overseas classics. In the year of Yuanzhi Zhengzhong (about 1354 CE), Paöããna of Indian class of excellent monks (it means auspiciousness in his life, Sahaja + ri) came to Yandu and lived in Fuyun Temple. He learnt Sanskrit by close association and became the student of monk. When the Ming Dynasty was established, Jinling (present-day Nanjing of Jiangsu Province) was established as the capital; the master and apprentice met the Emperor in Jinling. After understanding his hard work, Zhu Yuanzhang, the Ming Emperor, went to the temple and consulted him. The Emperor found that Zhiguang knew Sanskrit and ordered him to translate Buddhist texts. Then, Zhiguang lived in a hut at Zhongshan Mountain with favourable treatment. He translated “Bodhisattva Vow” commonly used by Catu Parisa which is simple in word and easy to understand and he was thus admired by people. In the spring of 1384 CE, Zhiguang and his students went to the Western Regions by order to propagandise the achievement and cultivation of Ming Dynasty. The people there were all moved and admired them. When they arrived at Mahabodhi Temple, a supernatural phenomenon appeared, which made the local people awestruck and pay tribute to Jinling with Tibetans. After coming back, he passed through Gobi Desert to go to India and brought them for consecration in the imperial court, getting praise and consolation. In 1405, he was promoted as “an important Zen teacher”. In 1425, the Emperor endowed a title to him and gave him a golden seal, precious clothes, peacock golden cover streamer, gold and silver wares, carriages and horses, expanding Nengren Temple for him to live in. In 1426, Zhiguang was given a title of “Buddhist in the West” by Zhu Zhanji, the Emperor of Xuande Period (was on the throne from 1426-1435). The esoteric and classic Heart Sutra, Bazhiliaoyi Real
**Cultural Contacts**

*Ming Sutra, Humane King Sutra, Humane King Sutra* and *The White Canopy Buddha Mantra* translated by Zhiguang are popular even today.  

*(Xue Keqiao)*

**DGE VDUN RGYA MTSHO**  
The second Dalai Lama Gendun Gyaco (dge vdun rgya mtscho, 1476-1542 CE) was a high lama and living Buddha of Gelug Sect. As a native of Danag, Ulterior Tibet (present-day Xaitongmoin County, Xigazê Prefecture, Tibet), he was considered the child reincarnated from Dge-dun-grub-pa since childhood and later, extensively accepted by various eminent lamas of Tashilunpo Monastery. He became a monk and learned Buddhism at the age of 10 (1485). He accepted upasampannya at Drepung Monastery when aged 21 (1495 CE); went to lha mo bla mtsho, a sacred lake and established chos vkhor rgyal (located in present-day Gyaca County, Lhoka Prefecture, Tibet) at 34 (1509 CE). Upon its completion, he went there every summer (sixth and seventh months) to teach sutras for over 300 lamas and didn’t get back to Lhasa until the 10th month. By the age of 36 (1510 CE), he had been the fifth abbot of Tashilunpo Monastery for six years. His teachings mainly included sutras and tantras such as *tshad ma rnam vgrel*, *mdzod*, *phar phyin* and *gsang vdus rgyud vgrel*. In a word, he had a profound knowledge of Buddhism and made huge achievements. And he served as the 10th abbot of Drepung Monastery at 43 (1517 CE) and held Lhasa Prayer Festival at 44 (1518 CE), restoring the priviledge of Gelug eminent lamas. In the same year, ngag dbang bkra shes grags pa rgyal mtshan (1480-1569 CE), chief of Palmer Zhu, gave his mansion (rdo khang sngon mo) in the Drepung Monastery to the mid-aged Dalai Lama which determined his status as the Grand Living Buddha of the monastery and concurrently worked as the abbot of Sera Monastery at 52 (1526 CE). From then on, he was no doubt the first living Buddha in Gelug sect, with increasing Buddhist status and social prestige.

As the incarnation of Dge-dun-grub-pa (Tsongkhapa’s disciple), the second Dalai Lama Gendun Gyaco, greatly expanded the potential of Gelug Sect by establishing the monastery and teaching Buddhism. At the same time, he worked hard to write and train disciples unsurprisingly. In this way, he finally reached superb accomplishments in Tibet Buddhism as an eminent lama of his sect. His works including *mnog rtogs rgyan Interpretation*, *dbgu ma rtsa ba’i shes rab Interpretation*, *theg pa chen po rgyud bla ma’i bston bcos Interpretation*, *Differences between nges don and drang don and Interpretation of Manjusri Names Sutra*. Again, he left interpretations of Buddhist logics and the Ritsugaku Sect as well as other various writings such as *Honzon Dharma Cultivation Practice* and *rnying mavi gu ru zhi drag*.  

*(Kalsang gyal)*

**BSON NAMS RGYA MTSHO**  
The third Dalai Lama Sonam Gyatso, namely bson nams rgya mtsho, (1543-1588 CE), was a famous living Buddha and an eminent monk of Gelug Sect. The Third Dalai Lama, born in anterior Tibet (present-day Doilungdêqên County, Lhasa, Tibet), was taken to Drepung Monastery upon recognition as the incarnation of Gendun Gyaco when aged four (1546) and received high-level monastery education with strict requirements over there, accepted samanera (novice) at seven (1549 CE), succeeded to the abbot of Drepung Monastery at 10 (1552 CE); held Lhasa Prayer Festival by 11 (1553), acted as the abbot of Sera Monastery when aged 16 (1558 CE), accepted upasampannya at 22 (1564 CE). Later on, he travelled to many holy places across Anterior Tibet and Ulterior Tibet but also lecture sutras and dharmas at Tashilunpo Monastery, Narthang Monastery, Sakya Monastery and other grand temples, gaining increasing prestige. After return to Drepung Monastery, he renovated his own mansion and renamed it “dgav ldan pho brang”.  

In Iron Dragon year (1580) of the 10th calendrical cycle, the Third Dalai Lama went to li thang, vbav thang, mar kham and other places to spread...
dharma. The lama built Litang Monastery, also called Evergreen Cole Temple, which was located in present-day Litang County, Garzê Prefecture, Sichuan. In that year, he received invitation from a chieftain surnamed Mu in Lijiang, Yunnan, but didn’t go there for some reason. In the next year, he went to Champa Ling Monastery in Qamdo Prefecture to instruct Buddhist sutras. When it came to Water Sheep year (1583) of 10th calendrical cycle, he travelled to Xining to build Maitreya Palace and Sutra-Teaching Academy in Kumbum Monastery. He went to Mongolia and spread Buddhism benefiting all beings when the Wood Rooster year (1585) of the 10th calendrical cycle arrived. Again, he continued teaching of sutras and dharmas in various Tashilunpo Monastery (bkra shis lhun po dgon). In this way, he introduced Ensapa methods of Gelug Sect from dben sa sgrub gnas or dben dgon and even built sngags pa grwa tshang, establishing a complete education system composed of esoteric and exoteric practices and cancelling the former practice that the monastery’s lamas had to further study at lha sa rgyud stod smad grwa tshang. From the Water Ox year (1613) of the 10th calendrical cycle, the Fourth Panchen Lama held Lhasa Prayer Festival for consecutive six years. During that period, he initiated the system of conferring the degree, “lha rams pa”.

With high prestige in the world of Tibetan Buddhism, he left later generations famous works such as dpal dus kyi vkhor lovi rtsa bavi rgyud kyi rgyas vgrel, rdo rje phreng bavi dkyil vkhor chen povi sgrub thabs, mgon po klu sgrub kyis mdzad pavi rim pa lngavi rnam par bshad pa and bla ma mchod pavi cho ga. From this Panchen Lama, the living Buddhas of this lineage have been all abbots of Tashilunpo Monastery. The monastery is also the residence of all Bainqen Erdenis through ages.

(Kalsang gyal)

TA RA NA THA

Duolouonata [Taranatha (Ta ra na tha)] (1575 - 1634 CE), a Chinese Buddhist master, historian of Indian Buddhism and an eminent monk of Jonang, Tibetan Buddhism.

He was born in Zhang (vbrang) of anterior Tibet and originally named as Sjueduojie (Sri geod rdo rje) also named as Gongganganbu (Kun dgav snying po) and was regarded respectfully as Taranatha (Ta ra na tha). At the age of four, he was invited into
Jomonang Temple (jo mo nang dgon), cared and respected by many eminent monks and believers over there, for he called himself as reincarnation of Jonang Gonggazhuoqiao. When he was six, he began reading books and learning the Buddhist Scriptures. At the age of eight, he went to Jonangquelong Temple (Chos lung dgon) to be initiated into monkhood by following Dalongba Gonggazhaxizan (Stag lung pa kun dgav bkra shes rgyal mtshan) as an officially monk. He successively took such eminent monks with great virtues like Canbulongriacuo (mkhan po lung rigs rgya mtsho), Duorenba, Jiangyanggonggajianzan (rdo ring pa vjam dbyangs kun dgav rgyal mtshan), Qiangbalunzhu (byams pa lhun grub), Jonangjizhong (jo nang rje drung) as his teachers to study systematically Exoteric and Esoteric Buddhism. At 17, he received regulations (gelung-pa) of monks (Biqiu) and travelled around Tibetan area to learn widely laws of many religious sects like Sakya, Taktling Kagyu, Karma Kagyu, Geluk and so on. At the same time, he also consulted with Nirbanashili (nirbav na shriav) of India on tough issues of Esoteric Buddhism and invited Gang ba kun dgav to make explanation for the famous literary works like Mokeboluoduo (bha ra ta), Luomoyanna (raw ma na) and so on. At 30, he succeeded as the chief throne of Jonang and began to do sermon. He advocated Buddha Nature and Prajna that without sectarian ideas and opposed sectarianism that merely respect one's own religious section.

Taranatha was knowledgeable about the Buddhism and did well in preaching and his Buddhist career was far more than flourishing. In addition to expanding Jonang Temple including the construction of Buddhist statues and pagodas and the compilation and engraving of Buddhist scriptures, in 1615, he proposed, planned and presided over the construction of the beautiful Rtag Brtag Dam Chos Gling and got the support of the local governor - Phun tshogs rnam rgyal (1586–1621) who mobilised a large number of human and material assistance and thus the Temple was successfully completed. The Temple had a grand scale and was exquisite beyond comparison. In addition to the resplendent and magnificent external buildings, it also had rich and colourful Buddhist cultural and artistic artifacts. At that time 180 scholars were recruited to transcribe Tengyur with gold ink which has more than 200 books. About 20 sculpture and painting artisans were invited from Nepal to construct Buddhist statues to enshrine and worship magic things. The murals and sculptures of this Temple had the Buddhist artistic styles of both Nepal and India. In addition, Taranatha invited from India Krishna and Ba La Bha Dra to Rtag Brtag Dam Chos Gling and consulted them about Ghosa voice -understanding theory and the knowledge of other disciplines, and they studied the poems and mass cultures. Because Taranatha was proficient in Sanskrit, he translated many Sanskrit books. In 1608, he wrote The History of India Buddhism (Rgya gar chos vbyung) according to India scholars’ dictation and their information. After this book was published, one local leader from south India sent a letter of praise about his learning and said he was the only anonymous mahasiddha in Tibet.

Taranatha was proficient in various sects’ doctrines, learned widely from others’ strong points and wrote many books relating to the sectarian history, temple records, biographies, classic discussion, views about sects, poetry, language, letters, Tantric practice etc. The historical records include The History of India Buddhism, Yamantaka Teaching History, Tsang Chronicles, Holy Land Guide (including Widely Speaking about the Famous Historical Sites of Jonang Temple, Widely Speaking about the Ashram - Jeep Dedan Temple and Widely Speaking about the Famous Historical Sites of Ganden Pengcuo Forest); the biographies include The Autobiography of Taranatha, The Biography of Shakya Muni’s Achievements, The Biography of Shakya Muni’s One Hundred Kinds of Achievements, The Biographies of Seven Generations of Tibetan Buddhist Masters, The Biographies of Eighty-four Successful Buddhist Monks, The Biography of Buddhagupta Natha and so on. The famous religious doctrines and dharmas include The Broader Interpretation of King Kong Yoga Extremely Significant in Double Way (zab lam rdo rje vral bkyor gyi rnam par bshad pa rgyas pavi bstan pa zung vjug rab tu gsal ba), The Wide
Commentary of Kalacakra Mandala Sadhana Drubtab, The Broader Interpretation of King Kong Yoga, The Wide Commentary of Jimi Wucidi, Sheng Le Mandala Practice, On The Bright Rangjung, Sheng Le Wedly Praised Ben Le Tetra Sea (bde mchog bstod chen dngos grub vbyung gnas), The Buddha Bhagavan Yan Maud Mandala Practice, Chun Ming’s Commentary on the Secret Haiizang Theoty, Yidam’s Dahai Practice - the Source of Taiho (yi dam rgya mtsho sgrub thabs rin chen vbyung gnas), Cidi’s Auspicious Kalacakra Practice Informed to Forever (dpal dus kyi vkhor lovi sgrub thabs rin chen vbyung gnas), The Origin of Kalacakra, The Explanation to Kalacakra and so on. The declarations include The Interpretation of Ghosa Declaration (brda sprod pa dbyangs can gyi mdo vgre mchog tu gsal ba), Sanskrit Reader and so on.

(Kalsang gyal)

YON LDAN RGYA MTSHO
The Fourth Dalai Lama Yonten Gyatso (yon ldan rgya mtsho, 1589-1616) was known as a famous living Buddha and eminent monk of Gelug Sect.

He, who was born in a khan family of Mongolia, was actually the great grandson of Altan Khan, the only non-Tibetan of all Dalai Lamas through ages. In Water Dragon year (1592) of the 10th calendrical cycle, Three Monasteries of Lhasa and local official representatives went to Mongolia to recognise the incarnated child. As Water Tiger year (1602) of the 10th calendrical cycle came along, Three Monasteries again sent eminent lamas to request the Fourth Dalai Lama to entre Tibet. In the next year, he held Enthronement Ceremony at Reting Monastery and then became the abbot of Drepung Monastery to systematically learn dharmas from Fourth Panchen Lama Lobsang Chökyi Gyaltse (1570-1662) upon establishment of their disciplemaster relationship. Then, in Wood Dragon year (1604) of the 10th calendrical cycle, the Dalai Lama held Lhasa Prayer Festival. And 10 years later, namely the Wood Tiger year (1614) of 10th calendrical cycle, he accepted upasampanna and held the abbot of both Drepung Monastery and Sera Monastery, continuously developing thoughts and precepts of Gelug Sect. Upon arrival of Fire Dragon year (1616) of the 10th calendrical cycle, the Fourth Dalai Lama died an early death at dgav ldan pho brang, Drepung Monastery. His cremated remains were enshrined at Khalkha, Tümed and other Mongolian areas. In addition, Drepung Monastery erected a silver stupa for him.

(Kalsang gyal)

GRAGS PA VOD ZER
The First Akiyoshi Buddha (Bla ma grags pa vod zer, birth unknown ~1641) Living Buddha and eminent monk of dge lugs pa of Tibetan Buddhism, who was born in Zhangjia Village, Huzhu Tu Autonomous County, Haidong Prefecture, Qinghai Province and converted to Buddhism at dgon lung (Youning Temple). In 1630, he was promoted to the sixth abbotship of dgon lung and then he resigned the position as abbot and went to the holy land of religion, dan tig dgon, in present day Jinyuan Village, Hualong County, Qinghai Province to practice. Before long, he was invited to serve as lotsawa at thang ring dgon dgav ldan bshad sgrub gling, where he developed disciple and taught Buddhism, gaining widespread fame. Subsequently, he returned to dgon lung and passed away there. His heir disciple looked for his reincarnation, founded Akiyoshi Buddha lineage and conferred a posthumous title of the first Akiyoshi Buddha. In Chinese literature, he is hailed as “Zhang Buddha” at first and renamed Akiyoshi Buddha in the reign of Qing Emperor Kang Xi. The later generations of Akiyoshi Buddha were well versed in Sanskrit, achieved great accomplishments in studying Buddhism and composed an array of Buddhism works, revered by Qing emperors.

(Kalsang gyal)

NGAG DBANG RGYA MTSHO
The Fifth Dalai Lama Ngawang Lobsang Gyatso (ngag dbang rgya mtsho, 1617-1682) was a famous living Buddha and eminent monk of Gelug Sect.

As a native of Qonggyai (present-day Qonggyai County, Lhokha Prefecture), anterior Tibet, was ordained before the Fourth Panchen Lama Lobsang
Chökyi Gyaltsen, accepted samanera at six (1622) and upasampanna at 22 (1638). After that, he succeeded as the abbot of the Drepung Monastery and Sera Monastery, teaching Buddhist sutras and speaking dharma. Also, he extensively studied dharma. And in this way he was adept in both new and old esoteric Buddhism.

In Water Dragon year (1652) of the 11th calendrical cycle, the Fifth Dalai Lama led a team of lamas, officials and Mongolian guard troops (over 3,000) to pay homage to Shunzhi Emperor at Beijing upon invitation from the emperor. In the 10th year (1653) of Shunzhi Period, the eminent lama got back. In the fourth month, Shunzhi Emperor ordered Gioro Langqiu (Director of the Board of Rites) and Xi Dali (Vice Minister of Ethnic Minority Affairs Court) to award him the golden volumes and golden seal. After that, the eminent lama would use the seal for any important official documents.

In brief, the Fifth Dalai Lama promoted rapid development of Gelug Sect across entire Tibet. In dbus gtsang (within present-day Tibet Autonomous Region), he successively built 13 monasteries including 10 Gelug monasteries: gays ru shangs dgav ldan chos vkhor in 1645, dgav ldan chos vkhor yang rtse in 1648, dgav ldan gsung rab gling also in 1648, dgav ldan vog min gling in 1649, dgav ldan don gnyis gling in 1649, dgav ldan bshad grub gling in 1654, dgav ldan thos bsam dar rgyas gling in 1651, dgav ldan chos vkhor gling in 1659, dgav ldan gsang sngags yang rtse in 1647, dgav ldan vphel rgyas gling in 1651. The first eight were all Exoteric monasteries focusing on five major shastras and sutras and precepts. On the other hand, the second two continued four tantras (Kriya Tantra, Carya Tantra, yoga Tantra Maha-anuttara Yoga Tantra) and practice of Esoteric Sect.

The Fifth Dalai Lama Ngawang Lobzang Gyatso obtained great attainments in dharma of Gelug Sect which is reflected in his more than 30 books including snyan ngag me lung dkav vgrel, rgyal rabs dpod kyi rgyal movi glu dbyangs, dbu ma la yug pa gsal bar byed pa, Annals of Lhasa-based Jokhang Monastery (1645). Those representative works have been in widespread circulation.

**BLO BZANG BSTAN PVI RGYAL MTSHAN**
The First Jebtsundamba Lobzang Tenpe Gyeltshen, also known as blo bzang bstan pvi rgyal mtshan, (1635-1723), was a famous eminent monk of Tibetan Buddhism in Mongolia during Qing Dynasty.

He was born a Mongolian prince of Tüsiyetü Khan, Khalkha, Outer Mongolia. In the sixth year (1649) of Shunzhi Period, Jebtsundamba went to Tibet and learned Buddhism from Fifth Dalai Lama and Fourth Panchen Lama, accepting samanera and continuing the lineage. In the eighth year (1651) of Shunzhi Period, he returned to his hometown, Khalkha, and lived in Kulun, Outer Mongolia. Just from that time, he began spreading dharma and rites of Gelug Sect, so that all followers throughout four Khalkha aimags (leagues), ecclesiastic and secular, were all sincerely convinced. In the 27th year (1688) of Kangxi Period, Jebtsundamba leading Khalkha group submitted to Qing Empire. In the 32nd (1698) of Kangxi Period, Qing government officially awarded him the title “Great Lama of Khalkha Group”. In the first year (1723) of Yongzheng Period, Jebtsundamba passed away in the Capital and then all Jebtsundamba Hutuktus through ages were awarded by Qing Empire, thus they became the major religious leaders governing Outer Mongolia.

**LCANG SKYA NGAG DBANG BLO BZANG CHOS LDAN**
The second Chang-chia Living Buddha Ngawang Lobzang Chöden (lcang skya ngag dbang blo bzang chos ldan, 1642-1714) was a high monk of Gelug Sect during Qing Dynasty.

Born in Aa mdo tsong kha (located in present-day reaches of Huang River, Qinghai), he was recognised as incarnate child of Dragpa Öser upon approval by the Fourth Panchen Lama Lobzang Chökyi Gyaltsen (1570-1662) through reporting by Tshul khrims rgya mtsho - the abbot of Longhe Monastery. Then, he became a novice (bhikhu) and...
learned Buddhism in Longhe Monastery and later Guolong Monastery, pursued further study in Lhasa, anterior Tibet for more than two decades in the 18th year (1661) of Shunzhi Period of Qing Dynasty, being adept in exoteric and esoteric methods, went to Outer Mongolia with his master Ngawang Lodro Gyatsos to succeed in easing the dispute between Jasakt Khan and Tüsiyetü Khan in the 25th year (1686) of Kangxi Period.

And the next year, the master and his disciple went to Beijing and got high praise by Kangxi Emperor. During their stay in the capital, Kangxi Emperor fairly appreciated the Second Chang-chia Living Buddha’s abilities of dealing with worldly things and profundity in Buddhism. In the 27th year (1688) of Kangxi Period, the living Buddha returned home and held the 20th abbot of Guolong Monastery and established a patron-priest-relationship with Lobjiang Danjin, Mongolian Huxut chief. Moreover, he personally went to the side of Qinghai Lake to teach herdsmen Buddhism and scriptures so that Buddhism showed a larger influence. When it came to the 32nd year (1693) of Kangxi Period, he was invited to the imperial capital by Kangxi Emperor, holding the abbot of Fayuan Temple and receiving the award “Zhasakeda Lama” (highest lama in the capital) for he was a “profound and pure Buddhist master having omnipresent wisdom venerated by numberless lamas and secular followers in both Mongolia and Tibet”.

He took charge of affairs concerning Tibetan Buddhism ordered by Ethnic Minority Affairs Court. In the 36th year (1697) of Kangxi Period, he was appointed to visit Tibet and sent golden volumes and golden seal to the Sixth Dalai Lama, and attended the enthronement ceremony. In the 40th year (1701) of Kangxi Period, the large monastery built under the imperial edict of Kangxi Emperor was completed in Dolon Nor (located in present-day Duolun County, Inner Mongolia) and named “Huizong Temple”. Again, various banners across Inner and Outer Mongolia were called on to send their individual monks to the temple as a sign for their obeisance to the Qing’s central regime. At the same time, the living Buddha was appointed as Zhasakeda Lama who took charge of lama affairs in Duolun Lamasery. That determined his authority of governing Tibetan Buddhism in Monan-Mongolia. Afterwards, he spent time advocating Buddhism and teaching Buddhist scriptures in Dolon Nor at Huizong Temple in full summer each year. However, he returned to the imperial capital to handle affairs concerning Tibetan Buddhism in winter. In the 50th year (1711) of Kangxi Period, the Qing regime specially erected a monastery for the Second Chang-chia Living Buddha. In the next year, Kangxi Emperor himself wrote down the inscription of “Songzhu Temple” to name it. And in the 52nd year (1713) of Kangxi Period, the living Buddha accompanied the emperor who came to Huizong Temple to offer incenses. Having seen its grandeur and all monks from various Mongolia banners buried in learning Buddhism and reciting scriptures, the emperor was overjoyed, and said, “All affairs of Gelug Sect (Yellow Hat) across the region on the east of Tibet will be under your administration.” The living Buddha was not only complimented by Kangxi Emperor but was also venerated by Prince Yong (later Yongzheng Emperor). Imperial Quotations, compiled upon Yongzheng’s succession to the throne, records “Chang-chia Hutuktu the Universally Kind and Extensively Merciful Preceptor awarded by the Emperor Shengzu (Kangxi) is a real incarnation and even a great Kālayāṇa-mittatā. In my spare time, I benefit a lot from leisurely chatting with the master. So, I know this exactly.” Chang-chia was not only a good friend of the prince but also a guru who teaches him Buddhism. Yongzheng Emperor once said, “Chang-chia is indeed my teacher and other monks just visited my house.” In the 54th year (1715) of Kangxi Period, the eminent lama died at Huizong Temple, Dolon Nor. His remains were carried to Guolong Monastery, Qinghai for worshipping in a stupa.

(Kalsang gyal)

SI TU CHOS KYI VBYUNG GNAS

The eighth Si tu chos kyi vbyung gnas (1699-1774) was an eminent lama of Karma.

As the living Buddha of Palpung Monastery, eminent lama of Karma bkah rgyud Pa and even of Tibetan Buddhism, he spent all his lifetime studying Tibetology had made great achievements in Sanskrit, Sabdavidyā, Tibetan grammar, Tibet medicine, Tibetan painting etc so that he even gained high praise of eminent lamas of Gelug sect. Indeed, he was a grandmaster of his time in terms of Buddhism and culture. He wrote many famous works including Introduction to Sabdavidyā, Interpretation of Sabdavidyā, Survey of Sanskrit-Tibetan Glossary, Sanskrit Grammar Guidebook to Beginners, Astronomy and Calendar phreng ba, Table of Contents of Derge Edition Tibetan Triпитaka (Ganggyur), mgon pa mdzod kyi rnam bshad, Interpretation of Ngedon Mahāmudrā Prayer, Guru Yoga and Gohonson Chanting Practice, History of Continuing Karma Kamsang Branch and Tai Situ’s Autobiography.

In the ninth year (1744) of Qianlong Period of Qing Dynasty, Si-tu chos-kyi vbyung-gnas finished si tu vgrél chen which was praised as a definitive work in grammar of Tibetan and circulated in a fairly extensive way. In the 26th year of Qianlong Period, he founded a medical academy in Palpung Monastery, which became a Tibetan medicine teaching and
Cultural Contacts

research base in Khams. His monumental medicinal work *vbrum bcos* based on clinical experience was respected in Tibetan medical world. Besides, he invented Palpung Monastery’s dkar ris school of painting. Both his mural and thangka were representative throughout Khams.  

(Kalsang gyal)

**LCANG SKYA ROL PVI RDO RJE**  
The third Akiyoshi Buddha (lcang skya rol pvi rdo rje, 1717~1786), an eminent monk of dge lugs pa of Tibetan Buddhism and one of the four great living Buddhas in the Qing Dynasty who was born in a common herdsman family of Tu Nationality lived near Lotus Temple in west Liangzhou, Gansu (present-day Wuwei, Gansu). In 1720, lcang skya rol pvi rdo rje was identified as the reincarnation of the second Akiyoshi Buddha and was enthroned as the third Akiyoshi Buddha at dgon lung (Youning Temple).  

In 1734, Qing Emperor Yongzheng conferred the title of great preceptor on lcang skya rol pvi rdo rje and bestowed gold edict and gold seal. In the same year, the third Akiyoshi Buddha was ordered to go to garthar chode to pay a visit to the seventh Dalai Lama together with Prince Guo and escort the seventh Dalai Lama to go back to Lhasa together with vice capital commandant Fu Shou for the sake of stabilising the political situation of Tibet, completing a major political and religious mission in Qing Dynasty. Meanwhile, he went to bkra-shishlun-po to become a disciple of the 5th Panchen Lobsang Yexei and receive *Bhikshu* precepts and made friends with high-ranking monks in Tibet.  

In 1736, lcang skya rol pvi rdo rje returned to the capital in a rash to have an audience with Qing Emperor Qianlong who newly succeeded to throne and reported him on the political and religious affairs in Tibet. Emperor Qianlong ordered him to govern temples and monks in capital and bestowed him a seal engraved with “JasagTerigün Lama” and lcang skya rol pvi rdo rje became pe-cin-gyi-tham-ka-bla-ma. In 1743, lcang skya rol pvi rdo rje was bestowed with imperial golden dragon canopy. In 1751, he was awarded the seal engraved with “Great Preceptor for a Brilliant Feat in Revitalising Yellow-hat Sect”. In the ranking list of Lama in capital in 1786, lcang skya rol pvi rdo rje emerged at the top among left-wing lamas.  

Before he passed away on Wutai Montain, the third Akiyoshi Buddha asked to cremate instead of burying his remains and build copper stupa at Zhenhai Temple to commemorate the third Akiyoshi Buddha.  

The Third Akyoshi Buddha mastered several languages such as Sanskrit, Tibetan, Mongolian, Manchu and Chinese. Besides presided over the translation of *Tripitaka* into Mongolian and Manchu, lcang skya rol pvi rdo rje edited many large tool books such as *sog bod shan sbyar dag yig mkhas pavi vbyung gnas* published by Nationalities Publishing House and printed in Beijing in 1988 for the first time and *Han-i Araha Haqin-i Hergen Kamqila Manju Gisu-i Bulekhu Bithe* published by Nationalities Publishing House and printed in Beijing in October 1957 for the first time by virtue of his abundant experience and practice of sutra translation which not only played an instruction and reference role at that time, but also make a great contribution to India-China Buddhist cultural exchange.  

(Kalsang gyal)

**VJU MI PHAM VJAM DBYANGS RHAMGYAL RGYA MTSHO**  
Vju mi pham vjam dbyangs rhamgyal rgya mtsho (1846~1912) eminent monk of Nyingma sect of Tibetan Buddhism and celebrated Buddhist scholar and born in Shiqu County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province. At the age of six, Vju mi pham vjam dbyangs rham rgyal rgya mtsho begin to study cultural knowledge. At the age of 10, he excelled in reading and writing and wrote essays. At the age of 12, he was converted to Buddhism and became a monk at gsang sngags chos gling. At the age of 18, he toured religious sites in Lhasa. After returning hometown, he became a disciple of vjam dbyangs mkhyen brtse dbang po (1820-1892) and studied rig gnas che chung bcu, renowned as an erudite master who excelled in Indian medicine, calendar science, bzo-rig-pa (silkvarkarmasthana-vidya) and adhyātmavidyā, at Zhenhai Temple to commemorate the third Akiyoshi Buddha.

The third Akyoshi Buddha mastered several languages such as Sanskrit, Tibetan, Mongolian, Manchu and Chinese. Besides presided over the translation of _Tripitaka_ into Mongolian and Manchu, lcang skya rol pvi rdo rje edited many large tool books such as *sog bod shan sbyar dag yig mkhas pavi vbyung gnas* published by Nationalities Publishing House and printed in Beijing in 1988 for the first time and *Han-i Araha Haqin-i Hergen Kamqila Manju Gisu-i Bulekhu Bithe* published by Nationalities Publishing House and printed in Beijing in October 1957 for the first time by virtue of his abundant experience and practice of sutra translation which not only played an instruction and reference role at that time, but also make a great contribution to India-China Buddhist cultural exchange.  

(Kalsang gyal)
achieved great accomplishments in study into Tibetan Buddhism and composed an array of works including masterplate entitled “vyu mi pham gsung vbu which totaled 32 parts (cases) and encompassed Indian Buddhism, Buddhist logic, medicine, calendar, arts and literature, offering detailed data for study into India-China cultural exchange.

(Kalsang nyal)

**SCRIPTURES**

**TRIPITAKA**

Like Tripitaka in Chinese or Pali version, “bod yig gyi bkav bstan vgyur” of Sutra Pitika, Vinaya Pitika and Abhidharma Pitika (Three Treasures) is renowned as a complete collection of Buddhist sutra. In Tripitaka, Sutra Pitika refers to the sermons attributed to Shakyamuni Buddha, Vinaya Pitika refers to the discipline in practice to act according to the rules and regulations and Abhidharma Pitika refers to the philosophical works such as discourses, discussions or treatises on the dogma and doctrines of Buddhism. Meanwhile, “Bod yig gyi bkav bstan vgyur” is the common name of all Tibetan Buddhism scriptures and falls into two parts: “bkav vgyur” (original) and “bstan vgyur” (counterpart). The former refers to Sutra Pitika and Vinaya Pitika and the latter refers to Abhidharma Pitika. The “bod yig gyi bkav bstan vgyur” includes over 4,570 sutras in early, middle and late Buddhist Period and encompasses sutra, vinaya and abhidharma (Three Treasures), Kriya Tantra, Carya Tantra, Yoga Tantra and Maha-anuttara Yoga Tantra plus grammar, poetry, arts, logic, astronomy, calendar, medicine and technology etc. Tripitaka in Chinese or Pali version contains no major part of sutras in Tantric Buddhist hetu-vidyā and Pramāṇavāda, suggesting the importance of “bod yig gyi bkav bstan vgyur” in study into Buddhism.

“Bkav vgyur”, also named as Dharma or original scripture, the collection of verbal directions of Sakyamuni Buddha, was compiled by his disciples for six times after collection, memory and reciting, includes Sutra Pitika, Vinaya Pitika and Abhidharma Pitika (Three Treasures) and has seven serials, namely, “vDul Ba”, “Shes Phyin”, “Phal Chen”, “dKon bRtsegs”, “mDo Sde”, “rgyud sde bshi” and “DKar Chag”, totalling 108 parts (cases). There is minor variation in different “bkav vgyur” of different version. For instance, “bStan vGyur” has 108 parts (cases) and nine serials.

Serials 1 Vdul Ba; Serials 2, Shes Phyin; Serials 3, Phal Chen; Serials 4, Dkon bRtsegs; Serials 5, mDo Sde; Serials 6, Rgyud vBum; Serials 7, Rnying Rgyud; Serials 8, Dus Vkhor vger bShad; and, Serials 9, gZungs vDus.

“Bstan vgyur”, collection of Tibetan Buddhist sacred literature on the commentaries and treaties of “bkav vgyur” by Indian and Tibetan Buddhist masters, monks and lotsawa has 18 serials such as “bStod Tshogs”, “rgyud sde bshi”, “Shes Phyin”, “dBu Ma”, “mDo vGrel”, “Sems Tsm”, “Prajn apti”, “vDul Ba”, “Skyes Rabs”, “Spreng Yig”, “Tshad Ma”, “Sgra mDo”, “gSo Rig Pa”, “bZo Rig Pa”, “Thun Mong Ba Lugs Kyi”, “bStan bCos”, “Sna Tshogs”, “Jo Bovi Chos Chung” and “Dkar Chag” and totals 225 parts (cases). It is hailed as the Encyclopedia of Tibetan studies encompassing philosophy, literature, arts, language, logic, astronomy, calendar, medicine, technology and architecture.

There is minor variation in “bstan vgyur” of different versions. For instance, “bStan vGyur” has a total of 232 parts (cases), including “rig gnas bcu”. The catalogue is as follows:


As early as 8th century CE, “Bod yig gyi bkav bstan vgyur” was translated and compiled to take shape. In modern times, it was constantly revised and printed to produce different versions. During the Tubo period (8th-9th centuries CE), “idan dkar ma”, “mchims phu ma” and “vphang thang ma” and “Dkar Chag” were compiled in succession, which were embryo of “Bod yig gyi bkav bstan vgyur” and spread by means of handwritten copy or copybook.

In 14th century CE, “bod yig gyi bkav bstan vgyur” was recompiled at Na Tong Temple as the first rare edition at bstan pa phyi dar, also known as the Na Tong ancient edition. In 1410, “bkav vgyur” was printed as Yongle edition of “bod yig gyi bkav bstan vgyur” on the basis of Na Tong Ancient Edition in Nanjing. Since most of sutras were printed with cinnabar, Yongle edition of “bod yig gyi bkav bstan vgyur” was also called the red character edition. In 1605, “bstan vgyur” was printed as the Wanli edition of “bod yig gyi bkav bstan vgyur” and the Yongle edition and the Wanli edition of “bod yig gyi bkav bstan vgyur” were two milestones in the development history of “bod yig gyi bkav bstan vgyur”. From then on, the “bod yig gyi bkav bstan vgyur” spread by means of wood-block printing instead of handwritten copy.

The “bod yig gyi bkav bstan vgyur” of Li Tang edition was printed in late Ming Dynasty and early Qing Dynasty (1628-1644). Under the sponsorship of Yunnan Lijiang Naxi Nationality chieftain Mu
Zeng, the sixth Karmapa Red-hat Sect Living Buddha Chos-kyi-dbang-phug presided over the printing of “bkav vgyur” which was the first printed “bod yig giy bkav bstan vgyur” in Tibet. Without printing “bstan vgyur”, the edition was called the Li Tang edition of “bod yig giy bkav bstan vgyur” because it was stored at Li Tang temple.

The Beijing edition of “bod yig giy bkav bstan vgyur” was also known as the Songzhou Temple edition. In 1683, the hand-written Shalu edition of “bod yig giy bkav bstan vgyur” was printed at Shongzhu Temple in Beijing. “Bkav vgyur” was printed in the reign of Qing Emperor Kangxi and “bstan vgyur” was printed in the second year of the reign of Qing Emperor Yongzheng. In the second year of the reign of Qing Emperor Qianlong (1737), “bkav vgyur” and “bstan vgyur” were recompiled and published as Qianlong revised edition in history. For it was printed in Beijing, it was called the Beijing edition of “bod yig giy bkav bstan vgyur”.

The Zhuoni edition of “bod yig giy bkav bstan vgyur” was printed at Anduozhunuo Temple in present-day Lintan County, Gansu Province and it was named after Anduozhunuo Temple. At first, it took 10 years to print “bkav vgyur”, totalling 108 parts (cases) from 1721 to 1731, and then, it took 19 years to print “bstan vgyur”, totalling 209 parts (cases) from 1753 to 1772.

Since “BStan vGyur” was printed at Dege Sutra-Printing House in Gan Zi Dege County, Sichuan Province from 1730 to 1737, it was named after Dege Sutra-printing House. “Bkav vgyur” was reprinted from Li Tang edition and “bstan vgyur” was printed on the basis of the handwritten Shalu edition of “bod yig giy bkav bstan vgyur” plus sutras in “DiKar Chag” by Bu-ston. The complete set of wood-block edition was stored at Dege Sutra Printing House.

The seventh Dalai Lama Kelsang Gyatso (1708-1757) and Tibet Prince Polhanas presided over the printing of new Na Tong edition of “bod yig giy bkav bstan vgyur” based on Na Tong ancient edition and “bkav vgyur and bstan vgyur” compiled and stored by bu-ston chos-vgyung at Shalu Temple. The new edition of “bkav vgyur” was completed in 1730 and totalled 102 parts (cases) and over 50,000 sutra blocks and the new edition of “bstan vgyur” was completed in 1742 and totalled 225 parts (cases) and over 70,000 sutra blocks. The complete set of new wood-block Na Tong edition was originally stored at Na Tong Temple and lost at last. It was hailed as the best edition boasting exquisite carving craftsmanship and excellent collation.

“Bod yig giy bkav bstan vgyur” was a great masterpiece co-translated by China’s Tibetan eminent monks and Indian monks. According to preliminary statistics by bus ton-rin chen grub (1290-1364), 192 Indian paditas and lo tsa bas participated in the translation of “bod yig giy kbav bstan vgyur” from the middle 8th century CE to the early 14th century CE sticking to the translation principle of inviting India eminent monks to assist in translating sutras to ensure excellent translation quality and consequently the vast majority of sutras were translated from Sanskrit to Tibetan.

(Tong Wei)

**BUDDHIST CANON IN CHINESE**

Chinese Tripitaka contains collections of Mahayana and Hinayana scriptures. During 1,000 years since Buddhism was introduced into China, Chinese Tripitaka collected more than 50 kinds of scriptures, but only about 20 kinds of scriptures of the unequal size are preserved till now. Buddhist scriptures in different times have different forms and contents. Before Song Dynasty, except Fangshan Stone Sutras, all these scriptures were almost written in scroll and bonded together. During Kai Bao Years of Song Dynasty (968–975), the first Tripitaka in wood carving came out. After that a total of 20 kinds (some says 21 kinds) of Tripitaka in wood carving form and printing form were issued from the Ming and Qing Dynasty to the Republic of China. After Buddhism was introduced eastward into Korea and Japan, Buddhist scriptures was transcribed or carved or printed in the two countries according to Chinese Tripitaka. The first carving version of Kai Bao Zang was introduced into Japan in the first year of Yong Xi of Northern Song Dynasty (984) and then introduced into Korea during Duan Gong years (988–989). The Tianxi revised version and the Xining revised version were respectively introduced into Qidan and Korea in the first year of Qian Xing (1022) and the sixth year of Yuan Feng (1083). In the ninth year of Qing Ning of Liao Dynasty (1063), the Kitans also sent the new carved Qi Dan Zang to Korea. In the middle of 6th century, some Chinese translated Buddhist scriptures were introduced into Japan via Paekche country, south Korea. In early 7th century, Buddhism had a great development in Japan because the copies of various Chinese translation Buddhist scriptures and the official or private carved Tripitaka were introduced into the Japanese temples. During over 700 years from the end of 13th century to 1920s, according to various Chinese translation Buddhist scriptures, the Japanese Buddhism once compiled, carved or printed seven Chinese Tri-pitakas, such as Hong An Zang, Tian Hai Zang, Huang Bo Zang, Hong Jiao Zang, Wan Zheng Zang Jing, Wan Xu Zang Jing, Da Zheng Xin Xiu Da Zang Jing. In early 20th century, the Japanese Buddhists also translated Hinayana Sthaviravada Tripitaka into Japanese Nan Chuan Da Zang Jing (65 volumes) and meanwhile compiled and issued Guo Yi Da Zang Jing, Guo Yi Yi Qie Jing.
BOD YIG GYI BKA’V BSTAN VGYUR

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**BUDDHIST CANON IN MONGOLIAN**

Tripitaka of Mongolian version refers to Tripitaka which was published in Mongolian was translated, compiled, collated, carved in blocks and printed in the Yuan, Ming and Qing dynasties. During Yuan

![The Mongolian edition/version of the Buddhist Tripiṭaka, composed during the Qianlong emperor](image-url)
The Buddhist Canon in Manchu language

As the cultural products derived from the prosperity the reign of Qing Emperor Kangxi and Emperor Qianlong, *Tripitaka* in Manchu version, also known as Tripitaka in native language, was translated, carved in blocks and printed with bod yig gyi bkav bstan vgyur as master copy and in reference to Tripitaka in Chinese version and in Mongolian version and it represented the highest woodblock print and binding layout level in China.

Considering that there was no Tripitaka in Manchu though bod yig gyi bkav bstan vgyur and Tripitaka in Tibetan, Chinese and Mongolian were published before, Emperor Qianlong issued the edict of building a sutra academy to translate Tripitaka into Manchu to fill the cultural gap in 1773.

On the suggestions of Great Preceptor kang skya rol pvi rdo rje, *Tripitaka* of Manchu version was translated in reference to *Tripitaka* of bod yig gyi bkav bstan vgyur, also known as *Sutra Pitika* and *Vinaya Pitika* of Three Treasures, expounding on the sermons attributed to Shakyamuni Buddha. In *Tripitaka* of Manchu version, *bkav vgyur* was translated into Mongolian in the early reign of Qing Emperor Yongzheng, and *bkav vgyur* was translated into Mongolian in the reign of Qing Emperor Qianlong, were published in the Jingzhu Temple in Beijing.

The final compilation, translation, collation, review and printing of *Tripitaka* of bkav vgyur and *bkav vgyur* in Mongolian version were completed in reference to the Beijing edition of bod yig gyi bkav bstan vgyur and its classification, case number and category emulated the Beijing edition of bod yig gyi bkav bstan vgyur [bkav bgyur totalling 108 parts (cases) and bstan vgyur totalling 225 parts (cases)]. In addition, the catalogue, classification and category were the same as bod yig gyi bkav bstan vgyur. The existing *bkav vgyur* in Mongolian falls into 10 parts including *rnyid sde bshis* such as *mahaprajna – paramita, maharatnakuta, mahaparinirvana, Madh Yamagama* and *Mahayana* in total and sutras of sect branches in a simplified way. Additionally, Mongolian writings and Chinese characters in bod yig gyi bkav bstan vgyur were carefully reviewed and collated as well as translated into Manchu in the light of languages mastered by translators.

To ensure smooth translation progress, Emperor Qianlong issued an edict of compiling and translating all mantras in *Mahapitaka* at first. As we all know,
Emperor Qianlong and the third Akiyoshi Buddha devoted themselves to the translation of Tripitaka in Manchu. Usually, the third Akiyoshi Buddha determined and reviewed contents and layout as well as worked as a polisher and then submitted to Emperor Qianlong for review and approval.

From 1773 to 1790, it took 18 years to complete the translation of Tripitaka in Manchu. Among it, some sutras were printed and bound into volumes to present to Emperor Qianlong as a birthday gift and Emperor Qianlong rejoiced at the gift, composing the preface to Imperial Tripitaka in Manchu or preface to Tripitaka in Manchu.

Tripitaka in Manchu has a total of 108 parts (cases) and collects 699 sutras running to 2,535 volumes, falling into five categories: 1) It collects Shes-phyin, 22 cases, 610 volumes; dkon brtsegs, 1 sutra, 6 cases, 120 volumes, 1 Mahasannipat, 1 sutra, 1 case , 30 volumes; Phal-chen, 1 sutra, 8 cases, 80 volumes; Nirvana, 2 sutras, 2 parts, 42 volumes; 2) Sutras in one translated version: 17 cases, 206 parts, 444 volumes; 3) Tantric dharma dharani, 16 cases, 322 parts, 404 volumes; 4) Theravada and discourses, 20 cases, 155 parts, 460 volumes; 5) Hinayana vinaya, 16, cases, 11 parts, 345 volumes. Mahayana Vinaya, Mahayana sastra and Hinayana sastra are are not included in Tripitaka in Manchu.

The layout of Tripitaka in Manchu refers to bod yig gyi bkav bstan vgur, richly bound in leaves and two-sided printed, 73 cm × 24.5 cm in size and inserted vivid and lively illustration and portrait of Buddha. According to statistics, there are a total of more than 700 Buddha on pattra leaves and Tripitaka in Manchu version is reputed to be Qing Tibetan Buddha Portrait Arts treasure.

After Tripitaka in Manchu was block-printed, the cut blocks for printing were stored in the Sutra Academy. In 1799, the cut blocks for printing were transferred to be stored at Meridian Gate of the Forbidden City. In those days, 12 sets of Tripitaka in Manchu were printed and worshipped at Potala Palace, Tashilunpo Monastery, Grand Zongjing Monastery, Baodi Temple on Fragrance Hill, Yinghua Palace in Forbidden City, the Lama Temple, Shuxiang Temple in Chengde, Putuo Zongcheng Temple, Xumifushou Temple, Falun Temple in Mukden, Huizong Temple in Duolunnuoer and Zhenhai Temple on Wutai Mountain.

Tripitaka in Manchu collects an array of exquisite Indian Buddha statues and ancient Indian primitive spells (mantra) and provides important data for study into India-China Cultural Exchange and Academic Research. In particular, the compilation, translation and publication of all mantras in Mahapitaka in Sanskrit, Tibetan, Mongolian and Chinese running to eight volumes represents great academic achievements in India-China translation history, plays a vital role in promoting sутra translation and bequeaths our prosperity with valuable India-China cultural legacy.

(Kalsang gyal)

BUDDHIST CANON IN TANGUT LANGUAGE

Tangut script - Tripitaka was originally translated from Chinese Tripitaka. In the first year of Jing You of Northern Song Dynasty (1034), Kai Bao Zang was introduced into the Western Xia Regime (maybe Tianxi revised version of Kai Bao Zang). The founding emperor of Western Xia Regime, Zhao Yuanhao, established Kodaiji Temple in Xingqingfu to collect Kai Bao Zang and meanwhile invited Uighur monks to translate it into new Tangut script. It took 53 years to translate Kai Bao Zang, with a total of 362 Zhi, 812 books and 3,579 volumes. In the seventh year of Zhi Yuan of the Emperor Shizu of Yuan (1270), the Emperor's teacher, Huashen yixing, played the role of the national eminent monk to organise amend and translation of the entire scriptures and print the new Tripitaka. In 30th year of Zhi Yuan, The Emperor Shizu of Yuan ordered to send the old Tangut script scriptures to Hangzhou for carving, which was completed in the sixth year of Da De (1302) and included a total of about 140 kinds. But most were damaged over the time, with only about 10 kinds of remaining chapters existing till now in various places.

(Tong Wei)

BUDDHIST CANON IN DAI LANGUAGE

The Dai Language Tripitaka stemmed from Pali Tripitaka. This one of the most ancient Tripitaka recorded as books and pursued by Southern Buddhism Sthaviravada. Spread to Dai regions in Yunnan, China, Dai Language Writing Tripitaka has four different local translations and recently, three more versions are added therein: Devanagari Sanskrit, Latin and Japanese translation.

(Tong Wei)
ULLAMBANA SUTRA
Ullambana Sutra is the name of a Buddhist sutra. The full name is “The Buddha Ullambana Sutra”. There is only one volume and the translator has not been known. The time of translation into Chinese should be no later than 5th century CE. According to the sutra, after Maudgalyayana obtained six kinds of supernatural power, he intended to convert his mother to Buddhism, in order to pay a debt of gratitude of breastfeeding. With the powers he saw his mother suffering in hell without anything to eat so he was very sad. He fed his mother meals, but the food became charcoal fire near mouth. Maudgalyayana wept loudly from sorrow and told Buddha. Buddha told him to prepare Ullambana on July 15 with delicious food, to provide for monks with great virtue in 10 directions and by this his merits and virtues would liberate the secular parents and relieve kinsfolks. Maudgalyayana complied with Buddha’s words and his mother was immediately relieved.

Because the content of the Sutra is in accordance with filial piety of Chinese traditional morality, it was specially popular with ruling class and the public. Soon after its translation and distribution, there appeared Obon Festival in China. This Sutra is short and easy to recite. It has been popular for 1,500 years without fading and after Tang Dynasty, it was constant recomposed and deduced to a variety of novels and play scripts popular in the folk.

(Xue Keqiao)

A BIOGRAPHY OF TRIPITAKA MASTER
A Biography of San Zang Master from Da Ci’en Temple is the biography of Master Xuanzang who went westward to India to seek Buddhist sutra in Tang Dynasty. This biography is also known by other names such as Biography of Sang Zang Master of Ci’en Temple, and Ci’en Biography for short. Its authors are Hui Li and Yan Cong.

Process of writing the book
In the spring of 646 CE, with the support from Emperor Taizong of Tang (627-649 CE), Xuanzang prepared to build a yard in order to translate the scriptures in Hongfu Temple, Chang’an. In summer, according to the arrangement of the court, one of the writing masters, Hui Li, came to Hongfu Temple. Since then, he remained there for many years and participated in Xuanzang’s translation work. Because he often accompanied Xuanzang and admired his knowledge and morality so after the death of Xuanzang in 664 CE, Hui Li wrote five volumes of Biography of San Zang Master from Da Ci’en Temple in order to spread his life story. After finishing it, he felt it was not comprehensive, and decided to store it in the crypt. Hui Li, before his death, asked his disciple to take it out. After Hui Li’s death, the book soon scattered around different places. The complete book was put together after many years of collection and purchase of its fragments. On the request of concerned authorities, Xuanzang’s disciple Yan Cong took on the mission of revising and supplementing it. Finally, 10 volumes were published in 688 CE as a complete book, which still survives up to now.

Main content
The Biography of San Zang Master from Da Ci’en Temple has 10 volumes. Volume 1 tells about the life of Xuanzang as a Buddhist and his travelling experiences and also narrates the process of his going westward to Gaochang (present-day Turpan, Xinjiang). Volume 2 describes the experience of Xuanzang starting from Gaochang, via Agni (now Yanqi, Xinjiang) and Qiuci (present-day Kuqa, Xinjiang), climbing snow mountains to enter Kyrgyzstan and passing through Central Asia to
Northern India, finally reaching Sankisa (present-day Kannauj in north India). Volume three describes Xuanzang’s travels southward across the Ganges River and various activities held in Uttar Pradesh and Bihar in India such as the worship of Buddhist holy land and learning from local monks. It specially records the history of Nalanda and its scale at that time and the experience of Xuanzang learning from Śilabhadra. Volume four writes about Xuanzang’s Indian travel, learning and experiences along the way and the situation after returning to Nalanda. Volume five details Xuanzang’s efforts to spread Buddhism in Kamarupa (present-day Assam) in northeast India and the experience of returning home after participating in Buddhist Assembly of Śiladitya and Kumbh Mela. Volume six tells the story of Xuanzang from 646-648 CE, namely Xuanzang’s return to Chang’an, meeting with the Emperor Taizong of Tang, construction of translation hall and translation of Buddhist scriptures. Volume seven tells the story of Xuanzang from 648-654 CE which records that in the summer of 652 CE, Dharmavardhana from Mahabodhi Temple in India visited China and brought the letter and gifts from Prajñāprabha and Prajñādeva from the same temple to Xuanzang. Two years later, Dharmavardhana returned to India, and Xuanzang asked him to take back two letters to Prajñāprabha and Prajñādeva respectively. Volume seven kept the entire content of these three letters and it became the important historical materials of India-China friendship. Volume eight to 10 record the achievements of Xuanzang’s last 10 years as well as mourning and commemoration of the court and monks after his passing away.

Academic value

For India-China Cultural Exchanges, the academic value of Biography of San Zang Master from Da Ci’en Temple includes four points: First, it has the most detailed information of Xuanzang’s life story which is valuable for knowing the life of Xuanzang and his experience of going to India for seeking scriptures. Second, the westward route of Xuanzang and Biography of San Zang Master from Da Ci’en Temple complement each other which provides useful information for studying ancient India-China communications. Third records about Indian historical events and religious activities which were helpful in building Indian history at that time and also provided evidence for modern archaeological excavations. Fourth, the friendly exchanges between Xuanzang and Indian friends (including the king, Buddhist monks and people) in the book are historical testimony of India-China friendship and cultural exchanges.

(Xue Keqiao)
Who Seek the Doctrine from Tang to India and Account of Buddhism Sent from the South Seas as well as 10 volumes of newly translated sutras.

Before Yi-Jing, Faxian, an eminent monk of the Eastern Jin Dynasty and Xuanzang, an eminent monk of Tang Dynasty had travelled to India for further study on Buddhism, and respectively produced two important works, *Biographies of Faxian and Journey to the West During the Great Tang*. The travel of Yi-Jing happened in the second year of Xianheng of Tang Dynasty, over 40 years later than that of Xuanzang. He spent more than 10 years in India and stayed about 10 years successively in the South Seas area. He took the round trips by sea. Since Yi-Jing stayed in India and the South Seas area for quite a long time, his writings have abundant contents and serve as important materials for research on India-China relation in early Tang Dynasty and the history, culture, geography and religion of India and the South Seas area.

**Characteristics of the Book**

*Datang Xiyu Qiufa Gaoseng Zhuan* is a monk’s autobiography which also records experiences of more than 50 Chinese monks who travelled to India for further study on Buddhism at that time one by one as well as situations of India and the South Seas in all aspects. Some of information recorded in *Datang Xiyu Qiufa Gaoseng Zhuan* is not contained in Tang Western Regions. For example, many geographic names not recorded in Tang Western Regions appear in *Great Monk’s Biography Who Seek the Doctrine from Tang to India*. Another example, the description of Nalanda Monastery, the most famous temple in India at that time, is not specific in Tang Western Regions while *Datang Xiyu Qiufa Gaoseng Zhuan* has a rather specific record not only on the origin of its name but also on its architectural structure, materials used and construction methods, as well as the management system in the Monastery and all other matters. The book covers sole records on many aspects of the Monastery which has particular meanings for understanding the history of Nalanda Monastery.

From the perspective of historical development of India-China exchanges, there are many highlights in *Datang Xiyu Qiufa Gaoseng Zhuan*. For example, the route from Chang’an in Tang Dynasty to India, going by Gansu, Xinjiang, Central Asia and other regions now, is the uppermost land route between India and China since the Han Dynasty i.e the Silk Road. "**Tang Western Regions and Stories of Master Xuanzang in Da Ci’en Temple**, a book recording personal experience of Xuanzang, has rather specific records on this route; but *Great Monk’s Biography Who Seek the Doctrine from Tang to India* has not much record on it. However, the latter covers fairly specific records on communication from the South Seas to India and roads, which were newly built in Tang Dynasty and went by Tibet and Nepal and arrived in India. All these information reflects new trends and new situations of India-China exchanges in Early Tang Dynasty and later.

The changes approximately occurred after the Linde Period of Emperor Gaozong of Tang Dynasty. At that time, even though monks travelling west by land and even China’s diplomatic envoy to India seldom went to India by the traditional way of Gansu, Xinjiang and Central Asia but instead they selected the newly developed and more convenient and fast way to India by Tibet and Nepal. However, this road did not keep open for a long time only because of political reasons.

The contacts by sea between China and ancient South Sea regions in ancient times as well as India had begun since Western Han Dynasty. New development occurred in the era of Yi-Jing and most of monks travelled to India for further study on Buddhism by sea. According to records in *Datang Xiyu Qiufa Gaoseng Zhuan*, more than half of over 50 monks in the book went to and left India by sea. But the communication routes of South Sea recorded in the book were not one way but many routes. These monks might go on board in Guangzhou or Jiaozhi (now in Hanoi, Vietnam) or in Zhanbo (Champa, in Vietnam) or by Sriwijaya or Heling (present-day in Indonesia’s Java area), or by Langjiahu (South of Burma) or by Narikira (present-day Andaman Islands) to arrive at Tamralipti (present-day West Bengal, India) in east India, or go southwest from Jietu (present-day Kedah, Malaysia) to Nagappattinam in south India and then travelling to Simhaladvipa (present-day Sri Lanka) or going north to east Indian states by sea or travelling to west India from Simhaladvipa. There were too many routes and travellers were not limited to certain fixed routes.

From the era of Yi-Jing, more and more sea routes were taken rather than land routes. Chinese monks mostly chose to travel and come back by sea. Besides, Indian monks also came to China by sea. For example, Nati came to Chang’an by sea in the sixth year of Yonghui (655 CE) and Vajrabodh and Amoghavajra came to Guangzhou by sea in the seventh year of Kaiyuan (719 CE). Nati went back to India, bypassing the South Sea. Amoghavajra also went back to India by sea in the 29th year of Kaiyuan (741 CE) and later he came back to China again by sea. Sea route became very important during this period. This was, on the one hand, due to changes in military and political situations in Central Asia which obstructed the land route. On the other, economic development in the south gradually surpassed the north and there were new improvement and development of ship-
building technology and seamanship promoting the sea route. In addition, advancement of trade and business made metropolises in the South important domestic trade centres and to some extent even commercial ports for international trade. Guangzhou was one of the largest foreign trade cities at that time.

The route by the way of Tibet and Nepal was somewhat related with the rise of Tibetan regime in ancient China and its friendly relationship with Tang Dynasty. Situations of Chinese monks travelling to India through this road recorded in Yi-Jing’s books also reflect this historical fact.

A route from present-day Yunnan Province to India was also mentioned in Datang Xiyu Qiu Fa Gaoseng Zhuan. As this route was tough and difficult, only few people selected it and only few records on it were preserved. But this route had been in existence before Emperor Wu of Han Dynasty and was never interrupted as a matter of fact.

Routes chosen by monks for travel for further studies on Buddhism were actually routes for trade and business. Such is the case with the “Silk Road”, both on land and in sea. According to Datang Xiyu Qiu Fa Gaoseng Zhuan, “We could find that monks mostly took business ships and went along with businessmen. Of course, since traffic conditions were extremely inconvenient in ancient times, in addition to diplomats who served as envoy abroad, only businessmen and monks would be willing to leave their homes and risk their lives, travelling between China and foreign countries.” All information in Datang Xiyu Qiu Fa Gaoseng Zhuan and published successively some translation versions of this book in Western languages and some of the books also included research achievement of scholars. There were mainly the following kinds of translation versions.

In 1911, when British scholar S. Beal translated Stories of Master Xuanzang in Da Cien Temple, he also translated some chapters in Datang Xiyu Qiu Fa Gaoseng Zhuan into English and published together with the English version with the name of The Life Of Hiuen Tsiang by Shaman Hwui Li, with an introduction containing an account of the works of I-Tsing. The book was published in London.

Ed. Chavannes’ version is better in these two versions of Western languages. Although S. Beal’s version is only selected translation, there are many mistakes. There are some mistakes in Ed. Chavannes’ version but he made large efforts and carried out meticulous study on annotations so his book was of higher level. One of the most obvious mistakes in Ed. Chavannes’ book is that he misunderstood the notes in Yi-Jing’s book as being made by descendants and he believed they were added by scholars in Later Zhou Dynasty (955-960 CE). He did not realise that all “Zhou” in Yi-Jing’s book refers to the times under Empress Wu Zetian’s reign instead of that in Later Zhou Dynasty. Because the translation and annotated time was early, Ed. Chavannes could not utilise some later research results including materials found in archaeological excavations. This limitation was caused by times. In addition, Ed. Chavannes’ version was based on the version in Chinese he could find at that time, not a checked copy so there were often some problems on words.

Its Influence in the World

During the late 19th century CE, as the basic material for research on exchanges between India and China as well as on religion, history and geography of India and the South Sea, scholars attached importance to Datang Xiyu Qiu Fa Gaoseng Zhuan and published successively some translation versions of this book in Western languages and some of the books also included research achievement of scholars.
But until today, when western scholars need to quote the book of Yi-Jing. If they do not understand Chinese, they still use Ed. Chavannes’ or S. Beal’s version.

In 1942, Japanese scholar Adachi Kiroku published a Japanese translation and annotation of the book in Tokyo and supplemented with the original Chinese version at the same time. The title was still Datang Xiyu Qiufa Gaoseng Zhuan. In the preface, he said that the master copy he adopted was the carving copy in Kaityuan Temple in 18th year (1148 CE) of Shaoxing in Southern Song Dynasty that is the so-called Piluzang in later ages, which was hidden in the library of Ministry of Imperial Household. It seemed that Adachi Kiroku had made comparisons between this version and Gaolizang, Huangbozang and other versions. However, there were quite a few mistakes in the edition of Kiroku due to separated sentences and phrases, and for the lack of check in record. Many notes in the book were not entirely right.

In 1961, there was another Japanese version of Datang Xiyu Qiufa Gaoseng Zhuan in series of books All Scriptures Translated in Japanese published in Tokyo. The translator was Takata Osamu. But according to the introduction in the book, the translation time of original version by Takata Osamu was in 1940.

In 1986, Indian scholar Latika Lahiri published a new English version in Delhi with the name of Chinese monks in India. Unfortunately, there were many mistakes too. Lahiri used the Dazheng Buddhist Scriptures version for the English translation which had many errors on words and also caused more mistakes in her translation.

In 1988, Zhonghua Book Company in Beijing published Collation and Annotation of Great Monk’s Biography Who Seek the Doctrine from Tang to India, collated and annotated by Wang Bangwei. The new collation and annotation version consists of the original version, record check and notes. Seven carving versions after Song Dynasty and four versions in modern times were used during its collation so it can be called as the refined and thoroughly-checked copy. Besides the collation on full text of Yi-Jing’s original version, the collation and annotation version also made specific notes on names, geographical names, historical geography, religion words and so on and attached reductive Sanskrit original when necessary. There were also appendices and indices attached to the book. This version should be the most specific, complete, and useful one for research on Datang Xiyu Qiufa Gaoseng Zhuan (Great Monk’s Biography Who Seek the Doctrine from Tang to India).

(Wang Bangwei)
main facts of Indian Buddhism at that time that “sects and groups were developed from different origins, and they have similar inheritance but four main outlines”. There were four main sects. The first was A li ye mo he seng zhi ni jia ye, Zhouyun Holy Mass Sect. It was divided into seven branches. Each pitaka of their Tripiataka had more than 1,00,000 odes making it a total of 3,00,000 odes for the whole Triptika. These could be translated and edited into 1,000 scrolls. The second was A li ye shi ta bi luo ni jia ye, Zhouyun Holy Honor Seat Sect. With four branches, it also had the same canon as that of the first one. The third was the A li ye mu luo sa po xi di ni jia ye, Zhouyun Holy Root Sect. With four branches, it also had the same canon as that of the first one. The fourth was A li ye san mi li di ni jia ye, Zhouyun Holy Positive Power Sect. It had four branches, 2,00,000 songs in three cannons and 30,000 songs in regulation. There were many similar as well as different doctrines among the four sects whose practices developed according to current situations. We used to divide them into five sects that were not heard by western countries”. “There are also many other branches and sects with different names, which are same as I already talked, so no more unnecessary words. All in all, in India and states in South Sea, there are four nikayas.” Accounts of Yi Jing, based on his own observation, are very important for understanding Indian Buddhism in the seventh century. By Yi Jing’s records we can see that Buddhist disciplines’ sustenance and spread closely relates to sects. Yi Jing wrote: “Then there were people who manifest disciplines and gather differently. There were men who uphold disciplines and are divided differently. As I saw and heard, different cannons teach differently.”

There was another purpose for Yi Jing’s preface. He wanted to explain the Indian Buddhist disciplines that he introduced in Account of Buddhism Sent from the South Seas basically belonged to a sectarian system to endure and spread. “All talked herein are basically based on the study of (Buddhist) sects and things of other sects are not mixed in.” Yi Jing also talked of popularity of Buddhist sects and disciplines at that time, “The distribution levels of the four sects are not quite the same in different kingdoms. In kingdom of Magadha, people learn all the four sects but Root Sect is the most popular. There are three sects in Luotu and Xindu with the Positive Power Sect being the most popular and largest. In the northern kingdoms, there are four sects and Holy Mass is the largest. In southern kingdoms, people revere Honour Seat Sect but other sects also exist. In eastern kingdoms, four sects exist in mixed form. In Lion Island, people revere Honor Seat Sect but repel Holy Mass Sect. In kingdoms in South Sea, the revered one is Root Sect, sometimes Positive Power Sect and now other two sects are also included.” “South to Zhanbo is Linyi. In this kingdom, there are more Positive Sect and few Root Sect.” “But in the east part, people practice dharmaraks. In the centre part, it is all-inclusive. In the very south, Root Sect is very flourishing. But those who recite Ten Songs and Four Division take the scripture as titles.” These are very important materials for studying Buddhism in India, Southeast Asia and China at present. Based on contents in 40 chapters, main ones are the following: I) Diet and Hygiene: Food and water are divided into clean and dirty and people need to eat clean food and drink clean water; rinse the mouth and wash hands after meals; brush teeth in the morning; toilets should be kept clean; take bath frequently etc. II) Daily Life: This discusses stringent regulations related to kinds of seat - sleeping mat and pillow used, methods to wear robes, acceptance of donation from benefactor, reception of monks from outside, burial of monks, disposal of property or goods after the death of monks and life in summer. III) Fitness and Medicine. This informs that walking is beneficial to health; why do people get sick and methods for medication and warnings on making medicines from urine. Extensive knowledge about ancient Indian medicine is presented providing important information for studying Indian medicine and the history of medical exchanges between India and China. IV) Worship Buddha and Praise Buddha: This describes methods of consecrating Buddha, making Buddha statues, building pagodas, chanting merit and praise of Buddha and respecting teachers and Buddha. V) Astronomy. The 30th chapter addresses how to observe and measure time in one day, how to measure seasons in one year as well as how to talk about the ancient Indian method of calculation of time for monsoon rains. A comprehension of astronomical information described here provides good material to study the history of astronomy and in some cases, the details provided here are the only material source. VI) Ancient Indian Education. Yi Jing describes details of education in ancient
Indian, especially in the case of Sanskrit education. He also mentions a series of classics related to Sanskrit grammar including *Learn to Talk* and *Scripture of Sudhanluo (Panimisutra)*. In addition to *Panimisutra*, he also referred to the ancient Indian Sanskrit grammmarian Patanjali and Bhartṛhari and “explanations” or “interpretations” they wrote. He also recorded the procedures for learning these cannons. Yi Jing’s recording is very critical and some of the details cannot be easily understood. This requires further research and study.

**Significance of the Book**

After *Account of Buddhism Sent from the South Seas* was sent to China, it became quite popular in the Buddhist community. There are three extant ancient transcripts: one was found in the Dunhuang Library Cave and the other two are kept in Japan. It is identified that the transcripts were copied during the 8th century CE which is less than a century from the formation of the transcripts. Therefore, we can realise the popular situation at that time. Same as *Great Monk’s Biography Who Seek the Doctrine from Tang to India* and other books, when Yi Jing died or at the latest after his death, *Account of Buddhism Sent from the South Seas* “was incorporated into the imperial project”. After copying by generations, most contents are still in the Tripitaka.

*Account of Buddhism Sent from the South Seas* contributes great values to contemporary studies on the history of Indian Buddhism, Chinese Buddhism, Sino-foreign relationship history in Tang Dynasty and even general history, geography, culture, and social life in ancient India and South Sea area, specially with regard to the situation of Indian Buddhist Sangha’s internal religious life in the 7th century CE, the book provides almost most upto date and detailed information. Here take the problems of comprehension of Mahayana and Hinayana as an example. Indian Buddhism was divided into Mahayana and Hinayana and 18 sects were Hinayana, almost without a doubt. Yi Jing listed Indian Buddhist’s four major sects’ (ie four nikayas) names, inheritance and the number of cannons. This text is referenced in many studies to illustrate the distinction between sects but the sentence: “there was no certain distinguish among four sectors” as a supplement after the text is often overlooked. In fact, according to Yi Jing, it mainly understood sects by the distinction of disciplines but as for the four sects are concerned, each maintained their own traditional discipline, with monks in each sect having faith both in Mahayana and in Hinayana, without distinct limitation. In other words, the four sectors Yi Jing said were not all Hinayana.

**Influence to the World**

Like *Biographies of Faxian, Tang Western Regions, Great Monk’s Biography Who Seek the Doctrine from Tang to India* and *Account of Buddhism Sent from the South Seas* drew the attention of Western and Japanese scholars at an early time. At the end of 19th century CE, Japanese scholars Kenjiu Kasawara and Ryaun Fujishima translated some important portions of *Account of Buddhism Sent from the South Seas* into French. Russian scholar V. P. Wasiľ’ev translated some portions into Russian. The complete English version was translated by another Japanese scholar Junjiro Takakusu and the book was published in 1896 by the Oxford University Press, with its name being *Account of Buddhism Sent from the South Seas* by I-Tsing.

After Junjiro Takakusu’s English version was published, *Account of Buddhism Sent from the South Seas* became known by Western and Indian scholars. Because of translation’s completeness and higher study level, Junjiro’s English version is still the best version abroad so far and it is still being reprinted in India now. Besides, Junjiro’s English version was translated based on Qing Dynasty’s carving copies but not the precise one so the translation’s quality was affected. This book is being translated for over 100 years and some aspects are obviously require modification and supplement from contemporary perspective.

In 2000, *Account of Buddhism Sent from the South Seas*’s another English version was published in the United States entitled *Buddhist Monastic Traditions of Southern Asia* which was translated by the Chinese Buddhist scholar Li Rongxi, and published by the Japanese Buddhist Mission Association in Berkeley, California, USA (Berkeley: Bukkyo Dendo Kyokai). In 1959, there was a Japanese version adopted into Volume 84 of *Japan-China Writing and Account Compilation in All National I Scriptures* published in Japan. The version was translated by Ono Genmyo (Xiaooyexuanmiao) as early as in 1936.

In 1995, Zhonghua Book Company published *Account of Buddhism Sent from the South Seas with Annotations*, annotated by Prof. Wang Bangwei. The new version included the original text, check notes and annotations. On the aspect of checking, the version used two kinds of transcripts from Tang Dynasty, one was from Dunhuang Library Cave and the other one was the Nara period transcript stored in Japan, and six kinds of carving copies from Song to Ming dynasties, included Korean version as well as *Taisho-pitaka* printed in Japan. It collected most versions, so it could be called as the precise version. While checking and annotating Yi Jing’s original book, this version annotated people’s names, place names, history, geography and religious vocabularies in detail as well as adding the original text in Sanskrit when necessary. And many appendices and indexes were attached in the book. It should be deemed as the most detailed, most complete and most useful
version for studying *Account of Buddhism Sent from the South Seas*. In 2009, Zhonghua Book Company published this book again, and the author modified some details for the 1995 edition before reprinting, and more appendixes were added.

In 2004, Japanese scholars Miyabayashi Akihiko (Pinyin: Gonglin Zhaoyan) and Kato Eiji (Pinyin: Jiateng Rongsi), published a renewed Japanese version entitled *Modern Language Translation of A Account of Buddhism Sent from the South Seas*. There were detailed annotations included in this book either. This is the latest fruit for Japanese scholars studying *Account of Buddhism Sent from the South Seas* and many contents quoted Wang Bangwei’s *Account of Buddhism Sent from the South Seas with Annotations*. (Wang Bangwei)

**BODHIMARGADIPASAESTRA**

Byang chublam sgron is a representative work of Indian eminent monk Atisha (982~1054) and also a foundation work of religious doctrines of Kadampa faction. At the same time, it laid theoretical basis for Tsongkhapa’s two masterpieces of byang chub lam rim chen mo and sngags rim chen mo, having a broad impact on religious doctrines of Tibetan Buddhism.

Byang chublam sgron is a classic treatise written by sage Atisha in Ngari district of Tibet in the year of 1043 as per requested by lha bla ma byang chub vod. The entire book consists of 69-and-a-half Odes. This theory divides human beings into three levels of upper, middle and lower, according to the temperaments of all living creatures in the world, thus put forward the theory of “skyes-bu gsum”. All those who seek through all means in reincarnation for their own benefits only and not consider the others are called lower man. All those who reject reincarnation and wish to get out from karma influence, however are still restricted as seeking for their own benefit only, not able to help liberate others are called middle man. All those who cut off all their own bitterness, and pledge to cut bitterness of all living creatures, are called upper man.

The theory emphasises that the lower man should practice the death impermanence doctrine, if without a world-weary mind toward this life, he cannot entre the door of dharma. If thinks five *Khandas* as ego, it is impossible to get liberation; if not bring forth great Bodhicitta, it is impossible to entre Mahayana. Also in Mahayana, if not combine with skillful wisdom and only practice snyata, it is not impossible to become a Buddha; if not fully comprehend the true righteousness of doctrine, it cannot be a true second initiation (secret initiations) and third initiation (intelligence initiations).

Mahayana is further divided into exoteric Mahayana and Tantrayana, the cause and result: exoteric mahayana is the cause, also known as Prajna; Tantrayana is the result, also known as Ati Yoga. While implementing the two mahayana of cause and result, must regard being with Bodhicitta as the important basis. The sequence of the learning should be simultaneously with the exoteric Mahayana and Tantrayana, starting from mikaeri and learning the tisrah siksah.

Mikaeri is the entrance of liberation; it is the basis for being with Bodhicitta. According to the teachings of Samantabhadra Practice Chapter, in the whole process of climbing Bodhi tower, regarding buddha-dharma-sangha and treasure supply, we must be with an un-returnable heart and supported with seven practices, determine to achieve the conversion of life to buddha-dharma-sangha at three levels. Based on this Mahayana conversion, initiate great compassion for all sentient beings, observe the cause of suffering and suffering consequences in the world reincarnation for the sake of liberating all creatures, initiate an unreturnable great Bodhicitta. As for the body nature, righteousness and methods of initiating this Bodhicitta, there were many different viewpoints from ancient Indian scholars.

One should base on the doctrines proposed by the two factions of Nāgārjuna and Asanga, with the same Bodhicitta throughout the whole process or divide into three hearts of cause, result and method, or divide into vow made to Buhda and man’s heart, all dedicated for a continuous and broad learning to increase and enrich this Bodhicitta.

Śikṣā is also the three sikkhā: *adhisīla-sikkhā*, *adhicitta-sikkhā* and *adhipaññā-sikkhā*. *adhisīla-sikkhā* is through Buddhist discipline to gain the Samādhi, through Samādhi are to gain the wisdom, and practice accordingly. Herein *adhisīla-sikkhā* parallels the seven categories of followers of śrāvaka precept of Hinayana with Buddha discipline and rituals of Mahayana, only those consistently with pratimoka
could gain and follow Bodhisattva Precepts. Among the seven categories of followers, according to Buddhist teachings, those who practised the bhiksu Buddhism and thus gained Bodhisattva precepts were especially in big quantity. While accepting the precepts, the rituals should be carried out according to the illustration in Asanga’s Buddhist Worldly Precepts Chapter. Regarding the precepts to follow, practice learning and discipline issue, if not detailed, illustrated in Asanga’s Buddhist Worldly Precepts Chapter, which may take reference of Sāntideva’s Mahayana Collection of Bodhisattva theory.

Adhicitta-sikkhā, Buddhist discipline produces Samādhi. According to Buddhahadra’s Chapter of Meditation and Sambhara, to practice meditation, one have to meet with all the “nine requirements”, that is, to meet nine conditions which include: one, should be away from evil karma; two, under guidance of what have been heard; three, dispel prapanca; four, not greedy for extensive preaching; five, manasi-karoti of each other; six, recite the given merits and virtues; seven, practice diligently and govern accordingly; eight, calm Samatha and vipassana and nine, residence, food and others should be convenient. With all these nine conditions, follow one nidāna and live with its meaning, the rest skillful and convenient things can be taught by other teachers, which could not be explained with words.

Adhipaṭānā-sikkhā “Samādhi” means “stopping”, it is not enough to try to get rid of karma confusion and other barriers with “stopping” only, to remove barriers “vipaśyanā” is necessary, it is also known as “Nirvana Yoga”. But conversely, with wisdom only is not enough to achieve the perfect status of a Buddhist, there should be also with convenience. Both wisdom and convenience are necessary, none of them could be missing, if the two separate from each other, they will become trap for each other and increase the barrier for perfect experience of supreme Bodhi. But what is wisdom? What is convenience? According to buddhahadra, among the six concepts of donation, discipline, tolerance, Samādhi, diligence, prajñā, the first five concepts belong to the conveniences, the last one prajñā, is supreme wisdom, with conveniences as sikkhā of this doctrine thus to cultivate wisdom, in this way, one could quickly attain the experience of supreme Bodhi. So, what is the entity of wisdom? It is the inner enlightened wisdom of understanding the self nature of noumenon of Dharma Practices like skandha, realms, Ayatana “born out of nothing” and “emptiness”. The principle of “Dharma Practices are born out of nothing” can be understood from the two aspects: one is authoritative teaching evidence, the other is logical or dialectic rational inference.

The sage, Atisha’s adhisīla-sikkhā and illustration of bringing forth Mahayana Bodhicitta adopted the original meaning of Asanga’s Bodhisattva-bhūmi; the adhicitta-sikkhā was taken from Chapter of Meditation and Sambhara written by buddhahadra; adhipaṭānā-sikkhā was originated and inherited from Suvarnadvipa. Arisha himself was from the academic faction of buddhahadra and Suvarnadvipa, while buddhahadra was inducted from Manjusri and Cantideva/zhi ba lha, and Cantideva was inducted from Nāgārjuna, Aryadeva/phags palha, Bhavyaviveka and Candrakīrti; Suvarnadvipa’s doctrine was inducted from Maitreya and Asanga. Therefore, Atisha’s doctrine has the advantages of the two factions of mādhyamaka and Viśṇūptimātratā. While the principle of adhipaṭānā reflects more concepts of Nāgārjuna, for the points lacking of details in the mādhyamaka academic faction, briefly take the doctrines from Viśṇūptimātratā academic faction to enrich it.

(Moksang gyal)
the guideline and obtains essences of three scopes of spiritual practice.

**Main Subjects**

*Gradual Path of Mahayana: Supreme Liberation* proposes many systematic and rigorous subjects but the three subject had the most academic challenges including release cause - *Tathagata-garbha*, release reliance - human shape treasure and release promoter - good knowledge.

**Release cause - Tathagata-garbha** Everyone has *Tathagata-garbha* originally which lays the most superior congenital foundation for sentient beings to walk towards the way of release. Therefore, everyone can obtain supreme and perfect Bodhi (enlightenment) and attainment of supreme and perfect Bodhi is equal to getting rid of the suffering of Samsara.

**Release reliance - Human shape treasure** Human shape treasure is of importance in the way of release. The sutra thinks that it's hard and rare to obtain human form treasure. Buddhism fully expounds the truth that human shape is hard to obtain and it is precious from the perspective of the six way of rebirth, and proves that only human beings have subjective and objective conditions to practice Buddhism and get rid of worries and pains.

**Release promoter - Good knowledge** Release promoter is good knowledge and it is difficult to seek complete good knowledge. The sutra thinks that the key is to obtain human shape treasure which is the basic foundation and any achievements could not be made without instruction and guidance of good knowledge. It emphasises here that good knowledge is release promoter and is an indispensable important condition of way of release. With vivid cases, distinctive standpoint and didactic ways, *Gradual Path of Mahayana: Supreme Liberation* expounds the way of release of Tibetan Buddhism, especially explains how to obtain cultivation conditions and gradual process for the fruition state or realm of Bodhi. As an important term and concept of Buddhism, Bodhi (enlightenment) implies profound connotations and great ideal, symbolises the spirit of *Mahayana* Buddhism as well as reflects pursuits of great and eminent monks, such as compassion, wisdom, *Bodhicitta* and bodhisattvacaryā. Therefore, immediate voidness view and *Bodhicitta* appear in the concepts of wisdom and Upaya in Tibetan literature. Speaking in modern language, the so-called wisdom means theory, and Upaya means method, way or practice; immediate voidness is a correct view and is beyond the world; while bodhisattva-carya is to join in secular life and obtain profits for others ie to save all beings.

*(Kalsang gyal)*

**BU STON CHOS VBYUNG**

As a masterpiece of Tibetan Buddhism in China, the book has the full name of “bde bar gshegs pavi bstan pavi gsal byed chos kyi vbyung gnas gsung rab rin po chevi mdzod” and is written by eminent monk of Tibetan Buddhism Bu ston rin chen grub (1290-1364) in 1322. The book consists of four chapters. There are three parts in the first chapter: in the first part, the author explains hearing and tells merits and virtues of *Saddhamma*; the second part expounds how to verify *Saddhamma* hearing and spread; the third part explains how to hear, spread, learn and practice the *Saddhamma*. In the second part of the book, the author describes the history of the *Saddhamma*. And in the third part, the author tells the history of the spread of Buddhism in Tibet involving the former period and later period and the preacher including Sakya Pandita of India and other areas, and directory of translators. The
fourth part compiles the catalogue for Buddhist texts and Abhidharma, including Exoteric Buddhism and Esoteric Buddhism Sutras.

Integrating history, theory and catalogue, this book makes exquisite and brief description, explanation and demonstration on Buddhism, the origin of Tibetan Buddhism and teaching methods and texts. It is rare and precious among historical works of Tibetan Buddhism because of its exquisite narration, thorough discussion, careful correction and unobstructed words. More importantly, it also provides valuable information about the important figures, mainstream sects, main theory and key books of the Indian Buddhism and Tibetan Buddhism. Until today, it still has a profound academic influence on Tibetology. It was published in 1988 by China Tibetology Publishing Company in Beijing and its Chinese version has been handed down.

(Kalsang gyal)

**RGYA GAR CHOS VBYUNG**

History of Indian Buddhism (Rgya gar chos vbyung): It is a historical work of Buddhism history written by Taranatha who was the eminent monk of the Jonang sect of Tibetan Buddhism. It is a Tibetan literature and history book which uses Indian kings in successive dynasties as the preface, focusses on kings protecting Buddhism and activities of Buddhist masters propagating Buddhism, introduces transmission, inheritance, dissemination, change, prosperity and decline of Indian Buddhism after the nirvana of Buddha Shakyamuni.

The entire book is composed of preface, body and postscript, has 44 chapters and can be divided into four parts roughly. Part one includes chapters 1 and 12, narrates transmission, inheritance, dissemination and sects in the period from King Ajatasattu to King Kaniska (third generation king in the Darouzhi Kushan dynasty reigned in the 2nd century CE). Part two includes chapters 13 and 27, and narrates dissemination conditions of Mahayana Buddhism represented by Madhyarnaka and Yogachara as well as Hinayana Buddhism remaining in the period from the death of King Kaniska to King Govicandra (the king reigned around the 7th century CE in a Kingdom of India). Part three includes chapters 28 to 37, and narrates dissemination of Mahayana Buddhism presented by Tantrism at later stage and conditions of the elimination of Indian Buddhism from King Gopala (first generation king of Pala Dynasty reigned in the early 8th century CE) to King Lakshmanasena (last king of Sena Dynasty reigned in late 12th century CE). Part four includes chapters 38 to 44, and records other historical facts of Buddhism. Character information related to Mahayana (represented by Tantrism) can fill the blank of historical literature of Buddhism.

In view of time, History of Indian Buddhism was from the early 5th century BCE to 12th century CE. It has provided much rare and precious information related to history of Indian Buddhism to common people while other information is short of conditions of characters, doctrines, groups, temples, almsgivers and especially enemies in the later period of Indian Buddhism. Therefore, Tibetan History of Indian Buddhism was translated into several foreign languages in 19th century CE popularly and there have been Russian, German, Japanese and English versions successively.

(Kalsang gyal)

**CHOS VBYUNG DPAG BSAM LJON BSANG**

Chosvbayungdpaqbsamjionbsang (Ruyibaoshushi) is a masterpiece of Tibetan Buddhism which was written by sum pa ye shes dpal byor (1704-1788) of Gelug, Tibet and published in the 13th year of Emperor Qianlong (1748) of Qing Dynasty. With the systematic description of the long standing historical development and evolution of Buddhism, including its spread in the four regions of India: Han region, Tibetan areas and Mongolia, the book primarily introduces the causes and conditions for expansion and flourishing of Buddhism in Tibetan and Mongolian areas. The book’s content is rich, which not only collects a large number of historical data but also corrects the errors on time occurred in predecessors’ books. The book provides important literary sources for researches on the history of Indian, Tibetan, Chinese, Mongolian Buddhism as well as politico-religious and other situation there. The book is reputed as masterwork both at home and abroad, and has been translated into many languages, and has also been treated with great
Cultural Contacts

religions and philosophy sects in India, especially in sects of Buddhism. The second chapter explores on before-propagation period and post-propagation period of Tibetan Buddhism and history of sects including Nyingma, Kadam, Kargyu, Zhi-byed, Sakya, Jonang, Gelug and Bonpo and so on. This makes deep expositions especially on dogmata, sadhanadrutab and theory of different sects. The third chapter briefly describes the origin and ideology of different religions and philosophy sects of Buddhism and Daoism in China. The fourth chapter states the situation of the propagation of Buddhism in the Western Regions and Mongolia and so on. The fifth chapter, as the conclusion of the book, narrates the subjective and objective conditions and purposes of compiling the book. It was published and distributed by Gansu Minorities Press in Lanzhou, China in 1984, and the Chinese version was published by Beijing Minorities Press in 2000.

(Kalsang gyal)

THUVU BKWAN GRUB MTHAV
Thuvu bkwan grub mthav (Tuguanzongpailuyuan) is a masterpiece of Tibetan Buddhism with the full name of "grub mthavthams cad kyivbyungkhungs dang vdotshulston pa legs bshadshelgyi me lung". It was compiled by Thuvubkwanblobzangchoskyinyi ma (1737~1802) of Gelug in Tibetan Buddhism, and published in sixth year of Emperor Jia Qing (1801) of Qing Dynasty. There are five chapters in the book. The first chapter briefly introduces the history evolution of thought and doctrine of various important by the academic world. The book was published and distributed by Gansu Minorities Press in Lanzhou, China in 1992 and the Chinese version was published by the Press in 1994.

(Kalsang gyal)

GU BKRVI CHOS VBYUNG
GuBkrviChosVbyung (Guozhafojiaoshi) is about the history of Tibetan Buddhist sects written by senior Tibetan Buddhist monk gurubkrashes (unknown birth and death). It has a total of eight chapters introducing the narratives on the birth and dissemination of knowledge of Buddha, the spread of Buddhism in India and Tibet, the production of new and old Esoteric Buddhism, exploration of terms and the introduction of terms' life etc in detail. This book provides specific descriptions about original teaching methods, lineage inheritance, main temples and religious rituals of Nyingma sect of Tibetan Buddhist. It also briefly introduces meanings and developments of the general and religions and philosophy sects in India, especially in sects of Buddhism. The second chapter explores on before-propagation period and post-propagation period of Tibetan Buddhism and history of sects including Nyingma, Kadam, Kargyu, Zhi-byed, Sakya, Jonang, Gelug and Bonpo and so on. This makes deep expositions especially on dogmata, sadhanadrutab and theory of different sects. The third chapter briefly describes the origin and ideology of different religions and philosophy sects of Buddhism and Daoism in China. The fourth chapter states the situation of the propagation of Buddhism in the Western Regions and Mongolia and so on. The fifth chapter, as the conclusion of the book, narrates the subjective and objective conditions and purposes of compiling the book. It was published and distributed by Gansu Minorities Press in Lanzhou, China in 1984, and the Chinese version was published by Beijing Minorities Press in 2000.

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specific Pancavidya. It is thus an important Tibetan book for studying Buddhist history, especially teaching history of Nyingma sect. In 1990, it was published by China Tibetology Publishing House. 

(Kalsang gyal)

DOCTRINES

GRUB MTHAV SMRA BA

Grub Mthav Smra Ba was one of academic subjects of Tibetan Buddhism in China which expounds on doctrines of Indian Buddhism. With the emergence of Tibetan Buddhism, grub mthav smra ba took shape and developed gradually. It is a system combining explanation of the doctrines of Buddhism characterised by four Indian Buddhist sects (Sarvastivada, Sautrantika, Vijñanavada and Madhyamika) which were made from the entire by the eminent monks of Tibetan Buddhism generation by generation.

In Qing Dynasty, grub mthav smra ba raised its status in academic fields of Tibetan Buddhism. In particular, eminent monks of dge lugs pa composed an array of works to work on study into grub mthav smra ba and made contributions to making grub mthav smra ba a famous school. Grub Mthav Chen Mo by vjam dbyangs ngag dbang brtson vgrus, Lcang Skya Grub Mthav by lcang skya rol pvi rdo rje and Grub Mthav Rin Chen Vphring Ba by dkon mchog vjig med dbang po are the representative works.

In 1689, vjam dbyangs ngag dbang brtson vgrus (1648-1721) composed Grub Mthav Chen Mo to come up with innovation and deepen grub mthav smra ba. The work contained extensive contents which criticised the reviews of different schools including ancient Indian Samkhya, Brahma, Nārāyaṇa, Vicara, Mahēśvara, Vaisheshika, Nyaya and other heretic factions from a critical perspective; secondly, standing on Buddhist viewpoints, separately stated all the thoughts and viewpoints of Sarvāstivāda, Sautrāntika, Vijñāptimātratā and Madhyamika; taking the logic relationship between causes, principles and results as a theoretical starting point, widely cited the teachings of Nagarjuna, Asanga, Vasubandhu, Aryadeva, Dignāga, Dharmakirti and Tsongkhapa, demonstrated the coherence and differences between the principles of four Buddhist sects, focussed on expounding Buddhist thought of svātantrika and Prasāṅgika.

In 1773, jam dbyangs bzhad pa II dkon mchog vjig med dbang po (1728-1791) finished the writing of Grub Mthav Rin Chen Vphring Ba on the basis of Extensive Discussion of Grub Mthav by jam dbyangs bzhad pa I dkon shul ngag dbang brtson grus. The book is concise and to the point, so is called Brief Discussion of Grub Mthav or Introduction of Four Buddhist Factions, and it has an outline feature of Grub Mthav. Firstly it expounded the viewpoints of other factions (lam) and doctrines of inner faction (Buddhism) from a comparative perspective and defined the essential difference between the two. Those who converted to the Tirana of Buddhada-ma-sangha were called inner faction; those who
were converted to worldly divinity were called the outer faction. Secondly it focussed on discussion of the religious thoughts of four Buddhist factions, not only made summaries of the Buddhist viewpoints of all Sarvāstivāda, Sautrāntika, Vijñāptimātratā and Madhyamika, but also separately expounded the philosophical ideology of Saumatintra madhyamaka and Prasangika madhyamaka.

(Kalsang gyal)

GZHUNG BKA’V POD LNGA
Gzhung bkav pod lnga (Wubu Dalun): The five important classics of Tibetan Buddhism which refer to Hetuvidya, Prajna, Madhyamika, Abhidharmakosa-Sastra and disciplines.

Hetuvidya: One of the five important classics of Tibetan Buddhism, refers to Buddhist Logic. Buddhist Hetuvidya has many functional properties: it is a kind of instrumental and functional knowledge, a discipline that can be correctly reasoned and intellectually exercised, the methodology and epistemology for the seeking of the truth and is known as the golden key to open the treasure house of knowledge. Therefore, in all sects’ education of Tibetan Buddhism, Hetuvidya is relatively consistently learned first and is thought the eye for the study of Prajna. People study Madhyamika later because they think Madhyamika is result of the study of Prajna. Historically, Tibetan Buddhist monks applied and developed Dignaga’s Pramanasanamuccaya and Dharmakirti’s Seven Commentaries of Hetuvidya and so on, all that got rid of the four Indian heretics’ thought and ultimately established the Buddhist Prasangika Madhyamika. Hetuvidya not only plays the role of “breaking the evil theory and establishing the right thought” in the process of “breaking” and “establishing” Buddhism, but also becomes the arguing skill basis in texts for religious titles of Tibetan Buddhism.

Prajna: One of the five important classics of Tibetan Buddhism and the early important Buddhist ideology and theory of Mahayana. Its fundamental classic is Prajnaparamita and also known as the mother of Buddha (Yum chen mo) because the reason for all Buddhas to become a Buddha is mainly that they depend on Buddhist scriptures of which the essence and realisation process (originating from sex empty theory and how to study Buddhist scriptures and to become a Buddha) are originated from Prajnaparamita. Therefore, Prajnaparamita is called the mother of Buddhist scriptures or the mother of all Buddhas. In addition, Prajnaparamita is thought the transcendent enlightenment intelligence namely Prajna is wisdom, based on which the truth -- true suchness, true essence, and false and sex empty theory are explored. Therefore Prajna is said to be the abstract theory of “the meditations of sunya”. Prajnaparamita has created the Mahayana Buddhism also known as Bodhisattvayana. Bodhisattva has the spirit of self-consciousness, being aware of others, self-interest and interesting others. Bodhisattva’s initial approach to become a Buddhist believer is six perfections including almsgiving, commandments observing, ksanti, virya, meditation practice and prajna. Having a Bodhicitta and studying six Paramita are the main characteristics of Mahayana Buddha and the motive power to contribute to the rise of Mahayana Buddhism. So Prajna thought refers to six Paramita. While Maitreyas’ Abhisamayalankara is the argument, teaching or knack of Prajna Paramita Sutra and an outline comment on Mahavagga Prajnaparamita that gives the first place to the thoughts of Madhyamika, namely “all dharmas have no self-nature” and the second place to the thoughts of yoga and order. Therefore, Tibetan Buddhism takes Abhisamayalankara as the outline of the study of Prajna and incorporates it into one of the five important classics of Tibetan Buddhism, and which has become the most important content to know Buddhist Prajna empty wisdom and achieve the wisdom of Buddha.

Madhyamika: one of the five important classics of Tibetan Buddhism and one of the four Buddhist sectarian doctrines. It occupies an important position in the entire history of Buddhist thought. It absorbed the thoughts of Agama and Prajna; then it created Madhyamika of Tibetan Buddhism that is greatly valued and vigorously carried forward. So Madhyamika flourished and was developed in Buddhism, and even the thoughts of Madhyamika became the main theoretical basis of Tibetan Buddhism, based on which their own views of Buddhism are established, for example, “the five important classics” took Madhyamika and Hetuvidya
as two important theories to establish the Buddhist views of point. Hetuvidyā is thought the eye for the study of Prajna so it is learned first. People study Madhyamika later because they think Madhyamika is result of the study of Prajna. That shows that the purpose of studying Madhyamika is darsana-marga and to get the kosher thoughts of Madhyamika. Tibetan Buddhism placed Madhyamika on an important position in the entire Buddhist system. Especially during the period of Houhong of Tibetan Buddhism, Chandrakirti’s main works about Madhyamika were translated into Tibetan Language, and thus all thoughts of Madhyamika have been preserved in Tibetan Tripitaka and the authoritative status of Chandrakirti has been established in Tibetan Buddhism.

Abhidharmakosa: One of the five important classics of Tibetan Buddhism and its full name is Abhidharmakosa Abhidharmakosa, of which Abhidharmakosa (mongon pa) refers to the abhisamaya doctrines and arguments, and the word Abhidharmakosa has the meaning of hiding Tibetan and treasure-house. Whether Han Buddhism, Tibetan Buddhism or Southern Buddhism, they all have such tripitakas as sutra-pitaka, vinaya-pitaka and Abhidhamma pitaka, and all that have formed a complete theoretical system and practical method of all sects of Buddhism. And Abhidharmakosa Sastra belongs to Abhidharmma pitaka and is classified into the Tengyur in the Tibetan Tripitaka, which is the India monk Taetok’s commentary on sutra-pitaka and vinaya-pitaka taught by the Buddha and the further explanation of “Four Noble Truths” in the first part of Dharma-chakra. As Theravada’s view in Abhidharmakosa Sastra says, it is a kind of Buddhist theory with its content mainly about Theravada Buddhism and an indispensable and important part of Buddhist Tripitaka. As one of the five important classics of Tibetan Buddhism, Abhidharmakosa Sastra has become an important study content of Tibetan Buddhist.

Discipline: One of the five important classics of Tibetan Buddhism, and it is the basis of Buddhism and Buddhist study, so it occupies a dominant position in the Tibetan Buddhist study system. The reason why Buddhism was able to flourish relies mainly on organisation of the sangha and the guarantee of discipline system. The Sangha compromises the monk and believers at home. In the strict sense, the monks and believers at home have some differences: bhikkhu (dge slong ma), the female monk who is two years earlier to become the bhikshuni and follows six commandments; upasaka (dge bsnyen) or recluse, the male believers following “the three commandments and the five precepts”; Upasika (dge bsnyen ma) or recluse, the female followers at home following “the three commandments and five precepts”. The differentiation of these seven groups of people is on the basis of the discipline they comply respectively. Before nirvana, Shakyamuni has completed the formulation of doctrines for the seven kinds of sangha. Each of the seven kinds of sangha, such as bhikshu or bhikshuni can form the sangha when the monks and believers gather to reach a certain number. Among the five kinds of monks, the acolyte belongs to the bhikshu, the sikkhamana and the samaneri belong to the bhikshuni. The Sangha aims at serving all beings and making all beings conscious. In order to manage Sangha and make them to be engaged in the regular collective religious life, rules and regulations were formulated, especially for different believers, various discipline were formulated to follow. Since then the doctrines have been established. Just as Bkav-thang-sde-lingamons said: Monks are the faithful practitioners or defenders of the doctrine, so it is said that monks are the foundation of Buddhism, and consequently a number of Sangha organisations are established.

GZHAN STONG GI LTA BA

Gzhzan stong gi lta ba (The View of Other Emptiness): It is the basic doctrine of Jonang sect of Tibetan Buddhism. It separates from many schools of Tibetan Buddhism and other school observes the view of self-emptiness of Madhyamika.

“Self-emptiness” differs from “other emptiness” in terms of cognition mainly ie dissimilarities and similarities between common statement and ultimate truth. Secular things come from conditions, while conditional causation will not have self body, which is called as secular phenomena which don’t exist ie all things are void. The Jonang sect thinks that substances existing are described as “voidness” by wrong realisation or analysis of people to deny absolute substances existing; the supreme dharma nature is the unchanging truth permanently and the environment for intelligence enlightenment ie supreme existence. That is to say, the ultimate truth is formless, cannot be described with words, and is far from all meaningless statements so the ultimate truth is the supreme reality.

Jonang sect thinks that nirvana is the permanent dharma, and it exists permanently. It is far from worries and those who ignore worries cannot reach nirvana. Intelligence must be mediated to cultivate Bodhisattva heart and those who observe
doctrines can get rid of unenlightened worries and see nirvana.

Ocean of Definitive Meaning: Final Unique Quintessential Instructions fully expounds Buddhist thought of the view of other emptiness. For example, the ultimate truth of other emptiness is unchanged permanently, the world of feeling has the same meaning as Tathagata-garbha which is the foundation of all things and cannot be empty absolutely. Jonang sect admits that immaterial nature which is conditional, it is the law of mutual causation of all actions, is delusive and unreal and belongs to secular truth, just as the fact that non-existence is self-empty. while the self-existence of the ultimate truth isn’t empty, so it is other emptiness.

Jonang sect thinks that emptiness is existence of heart itself, light is language, and the unity of the two is “enlightenment” (heart). This kind of division method is same as the division of three bodies: real existence of heart is the body with infinite spiritual potential (Dammar body); light is the reward body, and its representation form is the embodiment. Once sublime intelligence (intelligence god) appears, illusive phenomena will stop. If there are illusive phenomena on the contrary, intelligence will suspend. The world of things is unreal and things are just some phenomena, which are only caused by heart. There are no any persons meditating, and something that can be meditated can’t exist because meditator and the meditated are just a lighting characteristic of thought.

(Kalsang gyal)

RGYUD
Rgyud is tantric theory of Tibetan Buddhism. As one of the important schools of Buddhism, it inherited its origin and development from Tang Tantrism, Eastern Tantrism and Tibetan Tantrism, and has been transmitted into different regions. In terms of three language families of Buddhism, Tantrism is widely transmitted in Tibetan and Chinese Buddhism ie Northern Mahayana Buddhism.

Concept of Tantrism: There are many alternative names in Tibetan and Chinese language systems. For example, the names such as Tantra, Tantric vehicle, secret vehicle, esoteric incantation vehicle and Mantra vehicle etc and the famous scholar Xu Fandeng explained it specifically: “the school is characterised by chanting mantras ie the so-called ‘true words’.” Great attention is paid to Tantrism in Tibetan Buddhism, especially profound doctrines are endowed to it so it becomes the essence of Buddhism is honoured as diamond vehicle (Vajrayana) or resultant vehicle which secures it a supreme place.”

Great monks of Tibetan Buddhism answered why Tantrism (gsang sngags) has so many alternative names or venerable titles. The Fourth Panchen Blo bzang chos kyi rgyal mtshan (1567-1662). As a Tantric matters of the Gelug sect of the generation, he explained the word of Vajrayana (rdo rje thegs pa): there were profound reasons for Tantrism which is called as “Vajrayana”. Firstly, Mahayana doctrines are fully concluded in the six paramitas; secondly, the six paramitas are condensed in skills and intelligence and lastly, skills and intelligence combines into oneness ie Bodhicitta. However, Bodhicitta is the profound meditation of diamond being (Vajrasattva) ie diamond (Vajra), so Tantrism is called as diamond vehicle.

Explanation on the concept of resultant vehicle (vbras buvi thegs pa) is more theoretical or logical. The eminent monk of the Kagyu sect Bu ston rin chen grub (1290~1364) once expounded that sde snod can be divided into Hinayan Tripitaka and Mahayan Tripitaka. Therefore, Mahayana Tripitaka also contains sutras and shastras of causal vehicle (Yogachara School) and resultant vehicle (Tantrism). That is to say, Exoteric Buddhism doctrines are classified into causal vehicle (rgyu yi thegs pa) is used as the theoretical basis of Tantric cultivation and only the entry into the practical stage of resultant vehicle is the highest dharma of “attaining enlightenment in this life”. The establishment of causal vehicle and resultant vehicle rationalises the
relations between exoteric Buddhism and esoteric Buddhism as well as constructs the cultivation system of Tibetan Buddhism. Enlightenment or attainment of Buddha fruits can be obtained after learning doctrines of causal vehicle (exoteric Buddhism) and then practicing cultivation of resultant vehicle (esoteric Buddhism).

**New and Old Tantric Doctrines:** Old and new Tantric doctrines are inherited in Tibetan Buddhism. In the aspect of exoteric Buddhism, there is no difference between the new and the old as well as the saying between the new school and old school and it is divided according to conditions of propagation of Tantrism purely. As for the division between the new and old, there are many sayings and the most common saying is that tantras translated by Pandita smri ti before he came to Tibet are called as Tantras of the old school, and tantras translated after Rin chen bzang po are called as Tantras of the new school; tantric classics translated by Pandita smri ti before he arrived in Tibet (late 10th century CE) are subject to the old tantras and tantric classics translated since the great translator Rin chen bzang po (958—1055) are subject to the new tantras.

In terms of sects, only Ningmapa sect inherited the old tantric traditions, and other schools belonged to the new tantric system. The Ningmapa sect promoted or practiced Tantric heritance, which originated from the old tantric traditions in the 8th century CE while the doctrines which were promoted and practiced by the schools such as the Gelug Sect, Kagyu Sect, Saga Sect and Jonang Sect originated from the new tantric system in late 10th century CE.

In terms of tracing back to historical sources of Tantrism for the new tantras and old tantras, there are many common views as well as subtle differences. Tantrism is propagated from the oneness of the three bodies of the Buddha. It is declared with the spiritual body to support the original meaning, instruct with the reward body to purify self-nature, and preach with the embodiment to embellish words and realise phenomena. There were three birthplaces for Tantras: the first was the place of the Buddha’s spiritual body. The founder, Samantabhadra Dharmakaya Buddha declared great perfection self-nature to retinues or disciples in Wisdom Ocean without time concepts and words. The second was the place of the Buddha’s reward body. The founder Sambhogakaya Mahavairochana presented superior doctrines of Mahayana Buddhism to five Buddhas, five consorts including Mother Voidness and Freedom, Bodhisattvas including Kshitigarbha and female Bodhisattvas including Grace and Charm as well as retinues or disciples in self-appearance altar filled with voidness with six syllables or indescribable words and it was in the age of self-appearance of intelligence. The third was the place of the Buddha’s embodiment. The founder Vajra Dhara, appeared an illusory intelligence body of Vajrasattva instructed inscrutable exoteric and esoteric doctrines to numerous retinues or disciples including obtainers of good karma, Bodhisattvas, achievers, intelligent cultivators of voidness, worldly gods, dragons, human beings, asuras and dri za in the Tushita heaven (one of the six heavens of desire), and it was in the age between infinite life and life of 100 years. The old school emphasised the place of the original founder Bodhisattva of Universal Benevolence largely when narrating Tantric heritance and source of entire Buddhism. The unshakable holy place of Dharmakaya Buddha was highlighted by the fact that Bodhisattva of Universal Benevolence declared great perfection to reduce the places of other Buddhas and the combination of the three bodies makes the reward Buddha and the embodiment Buddha are in the secondary or subordinate place.

**Four Tantras and Six Tantras:** Tantric literature in sutras and shastras is called as Tantra (rgyud) while rgyud in Tibetan has the meaning of continuity or succession which conforms to the implication of the Chinese character of “续”. Its history can be traced back to the 8th century CE. The concept of *Tantra of Secret Mantra* (sngags kyi rgyud la) had appeared in *Vphang Thang Catalogue* (dkar chag vphang thang ma), the catalogue of Tripitaka compiled in the Tubo period. Moreover, the part of *Tantra of Secret Mantra* was listed in *Denkar Catalogue* (ldan dkar gyi dkar chag) in the same period, which was same as *Vphang Thang Catalogue* basically, and they can be proved mutually. However, the pre-propagation period of Tibetan Buddhism hadn’t established Tantric cultivation system such as Four Tantras or Six Tantras in a strict sense in the Tubo period.

Bu ston rin chen grub recompiled the catalogue of Tibetan Tripitaka on the basis of Denkar Catalogue, Mchims phuvi dkar chag, Vphang Thang Catalogue and Snar thang gi bstan vgyur dkar chag and literature catalogue compiled by translators in the
14th century CE. The compilation deleted and added the previous catalogues of Tripitaka. Sutras and shastras of Tipitaka of Buddhism can be divided into two types mainly, exoteric Buddhism and esoteric Buddhism, literature is named after sutra (mdo) and Tantra, respectively, exoteric classics are called as sutras, and esoteric classics are called as shastras.

Great monks of Tibetan Buddhism proposed the concept of Four Tantras (rgyud bzhi) in 10th century CE. On the premise of sutras and shastras defined strictly, Tantras were classified into Action Tantra, Performance Tantra, Yoga Tantra and Great Yoga Tantra, and the system of four tantras was established; hereafter, Great Yoga Tantra was classified into three Tantras, Upaya Tantra (also called Father Tantra), Intelligence Tantra (also called Mother Tantra) and Nondual Tantra, and the theory of Four Tantras or Six Tantras of Tibetan Tantric Buddhism was created.

The new school represented by Gelug sect divided Tantric classics into four types: Action Tantra, Performance Tantra, Yoga Tantra and Anuttarayoga Tantra. In Snags rim chen mo, Tsong Kha Pa expounded cultivation ways, rites and methods, use of ritual implements, Satyadevata types, transmission and heritage of Tantric doctrines and codes of different schools. The later generations including monks in the Qing Dynasty observed the classification method of four Tantras of Tsong Kha Pa basically. Action Tantra and Performance Tantra mainly instruct external rites including Abhisheka, rules and ceremonies, heritance affairs and Four-member chants etc. Yoga Tantra explains four-classes of Siddhi cultivation methods including Buddha, Vajra, Ratna and Lotus; Anuttarayoga Tantra expounds attainment methods including four Abhisheka methods, various kinds of profound rules and rites, and gradual paths to cause of act and perfection. Gradual path to perfection is divided into Father Tantra, Mother Tantra and Nondual Tantra, in which Father Tantra includes Guhyasamaji and Great Authority, etc., Mother Tantra includes Supreme Happiness and Hevajra etc., and Nondual Tantra includes Kalachakra Vajra. Three Tantric Dharmas including Father Tantra (pha rgyud), Mother Tantra (ma rgyud) and Nondual Tantra (ngo bo gnyis med kyi rgyud) are formed in Anuttarayoga Tantra and are inherited.

The Sagya sect divides Tantric cultivation methods into common Dharma and Distinctive Dharma. Common Dharma includes Vajra Mala, One Hundred Attainment Methods, Attainment Dharma Sea and One Hundred Dharmas of Natang etc and Abhisheka, enlightenment and cultivation can be opened externally and internally. Distinctive Dharma includes Action Tantra, Performance Tantra, Yoga Tantra and Anuttarayoga Tantra. Action Tantra has three common Abhishekas including Buddha, Lotus and Vajra, Ratna, and each part has Abhisheka, instruction and enlightenment of over 50 kinds of Dharmas including Buddhas, group leaders, consorts, Shikhin, Wrath Gods, Wrath Goddesses, envoys and Wealth God; Performance Tantra has instruction and enlightenment of “Five Manjusri Bodhisattvas” who are the leaders of Tathagata group; Yoga Tantra has instruction and enlightenment of multiple kinds of Dharmas including Purifying Twelve Altars with Evil Incarnations, Universal Brightness, Vajrapani Destroying the Lord of Death; Anuttarayoga Tantra including three types, including Father Tantra, Mother Tantra and Nondual Tantra. Father Tantra orients at Abhisheka and heritage of Guhyasamaji, Manjusri Vajra and Avalokitesvara etc.; Mother Tantra orients at Supreme Happiness, Vajravahini, Five Deities of Kurukulle, Amitayus Buddha, Great Pity and Independent Existence, and Twenty One Taras, etc.; Nondual Tantra orients at perfect Abhisheka and heritage of body speech of Hevajra, Kalachakra Vajra, Fifteen Deities of Nairatmya, Panjarnatha Mahakala, Vajrapani Subduing Monsters, and White Intelligence Tara etc.

As the representative of the old school, the Ningmapa Sect proposes different views from the new school and divides Tantric classics into six types (Tantras): Three External Tantras (Action Tantra, Performance Tantra and Yoga Tantra) and Three Internal Tantras (Maha Yoga, Anusara Yoga and Great Perfection Ati Yoga). Three External Tantras attach importance to external physical practice and Three Internal Tantras pay attention to cultivation of heart and air. Therefore, individual views and practice are form on Anuttarayoga Tantra, and the core of its doctrine promotes great perfection. From the perspective of gradual path to cultivation, great perfection is divided into preface and main body. The main body is divided into gradual paths to cause of act and perfection while gradual paths to perfection are divided into gradual paths to happy voidness, complete voidness and intelligence perfection; gradual paths to intelligence perfection is divided into Sems sde, Klong sde, Man ngag sde. Vajrayana diagram painted in Drepung monastery
The realm of Bodhisattva of Universal Benevolence can be obtained if the whole gradual cultivation process to construct great perfection is completed.

(Kalsang gyal)

WAY OF GREAT PERFECTION
It is the core doctrine of the Ningmapa Sect of Tibetan Buddhism. It originated from Tantrism of Indian Buddhism and was formed in “the pre-propagation period” of Tibetan Buddhism and developed in “the post-propagation period”. In terms of overall content, it inherited tantric thoughts of Indian monks including Padmasambhava and Vimalamitra as well as collected Buddhist thoughts and tantric heritance of the eminent Tubo monks including Virocana was promoted by great monks of the Ningmapa sect, and formed “great perfection” with independent system of profound doctrines and practice verification gradually.

“Thuvu bkwan blo bzang chos kyi nyi ma” explained great perfection: “it means birth, death and nirvana of all things in the current world reach perfection and completion in the light voidness, so it is named perfection. There is no superior way to be free from birth and death so it is named greatness.” It can be seen that “great perfection” is bright and clean intelligence of human beings for open way and abandonment of impurity of passions and is the inborn pure disposition of all beings. That is to say material movement and change processes of all things in the world as well as birth and death are generated or eliminated in the state of bright and clear voidness of spirits (thoughts) of human beings so that their spirits will not be polluted and they can reach an ideal realm of voidness and cleanness. If people can treat with this clear intelligence or clean spirit and realise it by special ways, they can obtain nirvana and realise “attainment of Buddhahood in this life”.

As an independent systematic doctrine, the connotations of “great perfection” are mainly composed of “sems sde, klong sde and man ngag sde”. “Sems sde” means that heart can be realised in three aspects: Essence, shape and field. For example, pure heart essence, bright heart nature (shape) and broad heart field (function). This is a complete and true heart. True heart is Buddha heart so it can be seen that everyone has Buddha heart. Therefore, “Thuvu bkwan blo bzang chos kyi nyi ma” pointed that “sems sde” shows state, only self heart and heart nature can present natural wisdom, and there is no other way except natural wisdom. The skill to attain this way is similar to the great hand seal sect, which can show environment, while “sems sde” is to seek the ultimate reality of cleanness and purity for intuitive conditioning power and heart essence. ” It can be seen that any external environment comes from self heart while heart shape shows natural wisdom and no better dharma can be sought without it. Although there similarities between “sems sde” and great hand seal of the new sect in the process of cultivation, but specific methods or measures differ greatly, for example, great hand seal uses heart to show environment while “sems sde” is intuitive essence voidness.

In view of “region”, “klong sde” means broadness and all-embracing, and it is a kind of dhamata realm.

“Man ngag sde” proposes that all things including samsara and nirvana shall be attributed to dhamata of voidness or persistence with intelligence of being free from acceptance or rejection and non-differentiation of dual combination, and bright and clear intelligence free from influences of conditions and feelings of samsara and nirvana, so that the superior concept of body of self-enlightened Vajra-sphota is attained. Meanwhile, it proposes three concepts including purity of substance characteristics, enlightenment of self nature and broadness of great pity, and thinks that the essence of substance is immortal and immaterial, and substance is pure; the voidness and wonderful phase don’t hinder explicit knowledge, and self-nature is enlightened; the voidness and wonderful virtues can show impure and pure phenomena, which is broad great pity.

From the perspective of schools of Tibetan Buddhism, only the Ningmapa sect inherited the old Tantric traditions, and other schools belonged to the new tantric system. Ningmapa sect promoted or practice Tantric heritance, which originated from the old Tantric traditions in the 8th century CE, while the doctrines which were promoted and
practised by the schools such as Gelug sect, Kagyu sect, Sagya sect and Jonang sect originated from the new Tantric system in late 10th century CE.

As the school inheriting the old Tantric doctrines, the Ningmapa sect took the lead in differentiating doctrines of Sakymuni. The whole Dharma is divided into nine vehicles: “nyan thos, rang rgyal, byang sems, kri ya, Au pa, yo ga, bskyed pa ma ha yo ga, lung Aa nu yo ga and rdzogs pa chen po Aa ti yo ga” etc and the first vehicle “nyan thos” is graded to the ninth vehicle “rdzogs pa chen po Aa ti yo ga” to gradually reach the supreme realm of great perfection. As one of the main founders of old tantric heritance, Vimalamitra had profound influences on the Ningmapa sect which was the pyramidal Buddhist or cultivation system, especially played an important role in forming the thought of great perfection.

(Kalsang gyal)

LAM VBRAS
The Way and Result (lam vbras) is the Core doctrine of the Sagya sect of Tibetan Buddhism.

Sagya Sect is a school with different thoughts. The masters including Saban Gongaji, Tshig don and their followers promoted Svaatantrika Madhyamika concepts while the masters including Rendawa Zhonu Lodro held Prasangika Madhyamaka concepts even later monks held Mind-Only concepts as well as advocated the thought of “the wrong view concerning unreality of the attributes”, and many eminent monks cultivated “great perfection” of Ningmapa Sect. The core doctrine ie the distinctive view of the school is “the way of result”. There are exoteric and esoteric contents.

In the aspect of exoteric Buddhism, it contains Nagarjuna’s Madhyamaka thoughts and is related to Maitreya Buddhist thoughts. Madhyamaka thoughts are highlighted by “the first is to break non-blessing, the second is to break egocentrism, and the last is to break all views”.

In the aspect of esoteric Buddhism, characteristics such as the union of knowledge and emptiness as well as the absolute birth, death and nirvana of human heart shall be proved and enlightened through systematic cultivation; absolute reality of the innate intelligence shall be realised to reach the realm of the unity between the Buddha and self. The cultivation processes are to find general properties of human heart firstly, and seek the way from “clear heart” to “empty heart” secondly, realised the secret of “the union of knowledge and emptiness”, thirdly as well as prove and understand the characteristics of original nature including absences of position, colour, shape and substance etc. Sagya sect holds the opinion that heart has two characteristics: firstly, it is twined by a mess; secondly, its nature is the innate intelligence. Therefore, birth and death is for not knowing self heart while nirvana is for knowing self/heart.

Because heart is often disturbed by confusion, people cannot understand properties of natural intelligence of heat usually and they will know that birth and death don’t differ from nirvana naturally and obtain Buddha’s fruit once they understand characteristics of the innate intelligence so the cultivation concept that “all things are misrepresentations of the mind, all things and the mind are misrepresentations of illusion and all illusions are void”. This cultivation concept explains that the existence of environment is denied by heart, the existence of heart is denied by illusion, and the existence of illusion is denied by arising from conditional causation, which conforms to the concept of “non-differentiation among birth, death and nirvana” and verifies the truth that they don’t run against one another and words cannot express the enlightenment of the realm, and it can be verified in cultivation practice truly.

(Kalsang gyal)

PHYAG RGYA CHEN PO
It is the core doctrine of the Kagyu Sect of Tibetan Buddhism. Kagyu sect is consistent with other schools, promotes Madhyamika thoughts, especially observes Karmapa’s Prasangika Madhyamaka. Because Kagyu Sect attaches importance to practice and cultivation of guru heritance and tantric doctrines, great hand seal becomes its unique core doctrines and rites. The so-called “great hand seal” does not mean hand seal in cultivation and practice of Tantric doctrines but is a symbol to obtain achievement, enlightenment and intelligence for cultivation and practice of Tantric doctrines, such as self-nature, ultimate reality, Bodhi, true body and true character.

The Great Hand Seal is related to exoteric and esoteric cultivation. Exoteric Great Hand Seal means that concentration and cultivation of non-differentiation can attain enlightenment while Esoteric Great Hand Seal means putting air into

The documents on Mixuxue published by the Beijing Minzu Chubanshe.
great and happy brightness from mid rids, which is the essence of *Anuttarayoga Tantra*. Esoteric great hand seal has complex doctrine system and multiple branches.

There are four yoga ways mainly in the aspect of cultivation: one-pointedness yoga, simplicity yoga, one taste yoga, and non-meditation yoga.

Besides great hand seal, Kagyu sect promotes specific cultivation of “six doctrines of Naropa” which originated from Tantric doctrines inherited from Indian Master Naropa. Great hand seal and doctrines of Naropa are inseparably interconnected. Six doctrines of Naropa are composed of six cultivation doctrines advanced gradually in the due order from the shallower to the deeper. Firstly, dharma attainment is to obtain the goal of Vajra Dharani by developing the natural intelligence of bliss and emptiness of a cultivator; secondly, vision body attainment is to obtain reward of perfect Buddha’s body by developing natural intelligence of immediate voidness and non-differentiation of a cultivator; thirdly, dream attainment is to prove and realise the true reality of empty self-nature by developing natural intelligence of awareness of voidness; fourthly, bright attainment is to obtain the two goals of utmost enlightenment and absolute reality by developing natural intelligence of complete voidness of a cultivator; fifthly, intermediate attainment is to obtain ultimate release by developing natural intelligence of the three periods of a cultivator; sixthly, phowa attainment is to obtain achievement of Buddha’s body by developing natural intelligence of non-differentiation of a cultivator. 

(Kalsang gyal)

**SBOR DRUG**

Six-Branch Yoga (sbor drug) is practiced by the Jonang School of Tibetan Buddhism. Typically, a Jonang monk will have a three-year meditation retreat. Six-branch Yoga can be divided into six phases including Withdrawal, Meditative Concentration, Harnessing One’s Life-Force, Retention, Recollection and Samadhi. Withdrawal is to enable the mind of a practitioner to withdraw from the secular world and completely enter into empty forms. Meditative Concentration is to make the mind abide in joyfulness and calmness. Harnessing One’s Life-Force is to draw in and sustain vital winds within the central channel and not flow to the right or the left channel and to obtain natural joy in a calm sitting. Retention is to enable a practitioner to harmonise the nerve system and control the lifeforce. Recollection is to make a practitioner concentrate the mind on a point and connect it with the universe and obtain incessant force while Samadhi is to enable a practitioner to combine body with heart and enter into a state of stabilised bliss and emptiness. 

(Kalsang gyal)

**NARO CHOSDRUG**

Naro Chosdrug is one of important practice methods of Kargyu sect of Tibetan Buddhist. It is made up of six progressive tantric methods: 1) The Yoga of Inner Heat (Kundalini) method to light the mental state of believers to reach the spiritual state as that of Vajradhāra; 2) Huanshen Chengjiu (Yoga of Illusory Body) method to help believers to acquire complete magical powers as that of Sambhogakaya Buddha; 3) Mengjing chengjiu (dream) method to lighten the mental state of believers to realise that emptiness is the nature of trueness; 4) The Yoga of Clear Light (Guangming) method to lighten the nature of mind of believers to get complete realisation of spiritual state of enlightenment and emptiness; 5) The Yoga of intermediate state/existence (Zhong yin) method to lighten the mental state of believers in three worlds and to get complete release and 6) The Qian shi chengjiu (Phowa) method to inspire nirvikalpa-jñāna of believers to acquire Buddhist body. 

(Kalsang gyal)

**SMON LAM CHEN MO IN TIBETAN**

Prayer Festival (smon lam chen mo in Tibetan) is the largest and grandest event for Gelug Sect. In the first month of Earth Ox year (1409) of the seventh
calendrical cycle, Tsongkhapa founded Prayer Festival in Jokhang Monastery to commemorate Sakyamuni for his miraculous feats of defeating “Six Heretics” and advocating Buddhism. Later on, Gelug Sect monasteries continued the ceremony, added new things to it during development and prolonged the duration to a larger and larger scale. In this way, it evolved into a comprehensive prayer festival for Gelug Sect and even all other sects of Tibetan Buddhism.

Lhasa Prayer Festival (lha sa smon lam chen mo) is held at Jokhang Monastery, Lhasa between the third and 25th day of the first month every year and thus called Prayer Meeting Festival. Participants, mainly lamas from the above Three Monasteries of Lhasa, amount to 20,000-30,000. If secular people are included, that is a very huge number. Aristocrats and merchants from Shannan Prefecture (U region or anterior Tibet), Shigatse Prefecture (Tsang region or ulterior Tibet) and Amdo-Kham donate substantial givings to express their wishes of believing in Buddhism, thanking lamas and eternal bloom of Buddhism. The main agenda includes opening ceremony on fourth day of the first month: lamas begin chanting scriptures and making prayers and perform other thematic Buddhist rites; hold a debate for awarding candidate lamas the highest degree “lha rams pa” on the 12th, 13th and 14th days of the month; have butter-oil lamp exhibition overnight on 15th day, which is pleasantly noisy; take the ceremony “gtor rgyag” on 24th day which means sending off hungry ghosts by giving them food (lamas of rnam rgyal graw tshang and sngags pa graw tshang, Potala Palace and Drepung Monastery specially prepare the event, and 500 lamas even disguise themselves as ancient Mongolian soldiers to parade, burn hay stacks and shot guns so as to dispel all disasters or misfortunes in this year); on the 25th day, perform the ceremony of “inviting Maitreya” then come to an end so that all lamas return to their respective monasteries.

Kumbum Monastery Prayer Festival (sku vbum smon lam chen mo), was first held in the Water Sheep year (1583) of the 10th calendrical cycle upon edict of Third Dalai Lama Sonam Gyatso (1543-1588). It lasts from 6th-17th day of the first month annually and mainly includes scripture chanting, Buddhism teaching and various rites. On 14th and 15th days, Buddhist dances and butter-oil flower exhibitions favoured by ordinary people are performed. Butter-oil flower exhibition (one of Three Consummate Arts of Kumbum Monastery) is famous for exquisite workmanship and design novelty. The flowers are made of butter, only last one day, much like a flash in the pan. Pilgrims flood the monastery to watch that on the day. That is indeed a spectacular scene.

Labrang Monastery Prayer Festival (bla brang smon lam chen mo) which originated in reigns of 2nd Jamyang Zhepa or called Jamyang Könchog Jigme Wangpo (1728-1792) is held between the third to 17th day of the first month every year. With various colourful activities, it includes lamas’ scripture chanting and eminent lamas’ Buddhism teachings throughout the whole period. During the festival, hold massive debates for conferring degrees such as “rdo rams pa” and “rams vbyams pa” on those qualified candidates. In the meantime, hold various rites and ceremonies: the 8th day, “setting livestock free”, which means not hurting them; the 13th day, “Buddha painting show” where believers worship thangka paintings in a solemn and grand manner; the 14th day, “Buddhist dance” with vivid scenes attracting all followers; the 15th day, “butter-oil flower exhibition” where people play about till deep night; the 16th day, lamas “hold Maitreya” statue in parade to chant scriptures” around the monastery so as to pray for peace and bliss of the future world” with accompanying Buddhist music.

(Kalsang gyal)
Cultural Contacts
V

PHILOSOPHY
Philosophy
India-China philosophical interaction traces its history back to 1st century CE. With the spread of Buddhism from India to China, the two countries have carried out exchanges in religion, philosophy and culture for 2,000 years. Dating from Han Dynasty, India-China philosophical exchange was carried out intensively in Wei Jin Southern and Northern Dynasties reaching a climax in Sui and Tang Dynasties and was taken further in Song and Yuan Dynasties. In Ming and Qing Dynasties, on a scale and frequency rare in the cultural history of the world. Besides Buddhist philosophy, the philosophy of Astika that includes Samkhya, Vaisesika, Yoga, Nyaya, Paurama Mimansa and Vedanta and nastika that includes Jainism and Lokayatika were introduced to China and had a profound influence on ancient Chinese thought and culture. Meanwhile, Chinese philosophy such as Lao Zi's Dao De Jing, Daoism and Confucianism also spread to India and is believed to have had some influence on Indian religious and cultural development.

Spread of philosophy of Buddhism to China
In the 1st century CE, Buddhism spread to China in the transitional period between the Eastern Han and Western Han Dynasty. With the spread of Buddhism in China, a large number of Buddhist scriptures were successively translated from Sanskrit into Chinese and accepted by Chinese Buddhists, resulting in the rise of Buddhist philosophy in China. During the early stages of translation of Buddhist scriptures, monks from India and Western Regions played a major role. In the late Eastern Han Dynasty, Master An Shigao from Parthia went to China to teach the doctrines and philosophy of Theravada Buddhism and translated Theravada sutras such as Anapanasati Sutta, Jataka Sutra and Dvadashamukha Shasstra. Additionally, the Tokharian monk Lokakṣema taught Mahayana Buddhism and translated Mahayana sutras such as Asahasrika Prajnaparamita Sutra, Shurangama Sutra, Paramita Samdh, Vimalakirti...
Nirdesa Sutra and Aparimitayus Sutra with a group of his disciples. In Eastern Jin Dynasty, eminent Indian monk Kumarajiva who was well-versed in Mahayana Madhyamika philosophy translated a large number of Mahayana sutras including the famous Mahaprajna Paramita Sutra, Lotus Sutra, Amitabha Sutra, Vajracchedika Prajnaparamita Sutra, Madhyamakakarika, Sata Sastra, Dvadashamukha Shastra, Mahaprajna Paramita Sastra and Satyasiddhi Sastra which expounded on the Madhyamika philosophy formulated by Nagarjuna. With the increasing popularity of Buddhism in China, many Chinese Buddhist scholars participated in translation of Buddhist sutras. Among them, Master Xuanzang studied sutras in India for 17 years and brought over 600 Buddhist sutras to China. After returning to China, he devoted himself to translation of Buddhist scriptures for 20 years and translated 75 Mahayana and Theravada sutras running to over 1300 volumes including Mahaprajna Paramita Sutra, Ksitigarbha Pranidhana Sutra, Sahajinirmocana Sutra, Yogacarabhumi Sastra, Abhidharma Mahavibhasa Sastra, Mahayana Samaparigraha Sastra and Prakaranasayavaca Sastra. With the spread of Buddhist sutras, Buddhist philosophy and doctrines prevailed in China, including Skandha, four noble truth and Nidana in Theravada Buddhism and Prajna, Madhyamika and Vijnanavada of Mahayana Buddhism.

In Sui and Tang Dynasties, Buddhism was in its heyday in China and eight Buddhist sects such as Tian Tai Sect, Three-Sutra Sect, Pure Land Sect, Huayan Sect, Dharma-image Sect, Meditation (Chan) Sect, Vinaya Sect and Esoteric Sect emerged in China, most of which were influenced by Indian Buddhist philosophy. Among them the Three-Sutra Sect which was rooted in Madhyamaka in Indian Mahayana Buddhism and was typified by Madhyamakakarika, Dvadashamukha Shastra and Sata Sastra by Nagarjuna and Aryadeva, emerged in Sui Dynasty and it espoused Madhyamaka philosophy formulated by Nagarjuna and Aryadeva and preached the emptiness of nature, the two-fold truths and eight-negation Middle Way. The Dharma-image Sect founded by Xuanzang and his disciple Kui Ji was influenced by Indian Buddhist philosophy as well as typified by Sahajinirmocana Sutra, Yogacarabhumi Sastra and Vijnaptimatra Siddhi Sastra translated by Xuanzang and his disciple Kui Ji. By embracing the philosophy formulated by Asanga and Vasubandhu, leading members of the Dharma-image Sect of Mahayana Buddhism, it preached the doctrine of Consciousness-Only (vijnapti-matratā-Perception is reality). The Tian Tai Sect that emerged in the Sui Dynasty inherited Nagarjuna’s philosophy, the representative of Madhyamaka and considered Nagarjuna as the founder of the Sect. By embracing the emptiness of nature established by its founder Nagarjuna and further development combined with their own practices. The Tian Tai Sect developed the doctrine of Three Meditations of One Mind or threefold contemplation in one mind. By interpreting void, unreal and mean existence in tri-satyas advocated by Nagarjuna as three dogmas (truths), to their eyes, all existence in the universe was subject to conditions (unreal truth), all unreal existence was void (void truth) and unreal truth and void truth were inseparable (mean truth). If one could meditate on this concept with the whole mind, it was called Three Meditations of One Mind or Inconceivable Profound Meditation. The Chan Sect emerged in Tang Dynasty and prevailed in Song Dynasty, becoming the most influential Buddhist sect in China. Under the influence of Lankavatara Sutra, Vajracchedika Prajna Paramita and Mahayana Sraddhotpada Sastra, it espoused Buddhist philosophy and advocated the doctrine adapting to the actual situation of China. In ontology, Chan Sect regarded original consciousness and divinity as an immortal spiritual world and all things in the real world reflected the nature of divinity. In other words, it advocated pure and non-contaminated immortal original consciousness, divinity and human nature. It developed the doctrine of knowing one's own mind and discovering one's own nature and thus attaining enlightenment and achieving...
complete Buddhahood which gained in popularity among Buddhist believers in China.

In 7th century CE, Buddhism spread from Mainland China, India and Nepal to Tibet. The Buddhism that emerged in Tibet was called Tibetan Buddhism. The philosophy of Tibetan Buddhism advocated the doctrine of Dependent Origination and the Emptiness of Nature of Madhyamaka of Mahayana Buddhism under the influence of Indian Buddhism. It was split into different sects such as Nyingma Sect, Kadam Sect, Kagyu Sect, Sakya Sect and Gelug Sect due to different doctrines, practices and regions. Among them, the Gelug Sect was the most influential and widespread sect. It embraced the philosophy of Dependent Origination and the Emptiness of Nature of Madhyamaka advocated by Nagarjuna and expounded on the doctrine of all existence in the universe being subject to conditions and all the things in conditional existence lacking intrinsic nature/existence (immortality), negating the truth of objective things and shedding light on the philosophy of desisting from ego and entrenched belief, dispelling ignorance and illusion and achieving immortality by embracing the doctrine of Dependent Origination and the Emptiness of Nature.

After its spread to China, Buddhist philosophy had an influence on Chinese philosophy and folk thought. In Southern and Northern Dynasties and Sui and Tang Dynasties, Buddhist philosophy was absorbed into the mainstream of Chinese philosophy and outweighed Confucianism in the Eastern and Western Han Dynasties and Metaphysics of the Wei and Jin Dynasties. Additionally, Neo-Confucianism that emerged after the Tang Dynasty reflected the ideas and influence of Buddhist philosophy. For instance, Zhu Xi, an exponent of Neo-Confucianism of Song Dynasty, advanced the theory of feudal ethics and asceticism by embracing the philosophy of the nature of mind of Chinese Buddhism that prevailed in the Sui and Tang Dynasties. Additionally, the philosophy of life and the moral philosophy advocated by Indian Buddhism such as reincarnation, karma, virtue having its reward and evil having its retribution, abstaining from killing animals and freeing captive animals, had an influence on Chinese people’s thoughts.

**The Philosophy of Hinduism and Jainism and its transmission to China**

Samkhya is a sect of Sad-darsana (Astika) which spread to China early and had a considerable influence on China. As one of the earliest philosophical systems of India, its history can be traced to 5th century BCE and it developed its total system as a philosophy in 5th century CE typified by *Samkhya-Karika* of Isvarakrsna in the 4th century CE. After Samkhya spread to China, it was translated into Samkhya, Samgha Philosophy and Kapila Philosophy in Chinese Buddhist sutras. Nevertheless, the majority of scholars deemed that it should be translated into Samkhya for Samgha which was meant to do calculation (counting) and took on a deep meaning of meditation and study. According to *Annotation of the Doctrine of Mere Consciousness* authored by Kui Ji, a Chinese monk of Tang Dynasty, Samgha Philosophy carried the literal meaning of doing counting and calculation, and numeration was considered the origins of all dharmas. Therefore, it was named Samkhya. As elaborated by *Sata shastra* by the Chinese monk Ji Zang of Sui Dynasty, all dharmas revealed 25 truths and Samgha Philosophy was named Samkhya. The spread of Samkhya to China dated from late 4th century CE to early 5th century CE (the Eastern Jin Dynasty), when Indian Buddhist monk Kumarajiva translated a large number of Buddhist scriptures from Sanskrit into Chinese. His translation works *Maha-prajnaparamita–shastra* (Great Treatise on the Perfection of Wisdom by Nagarjuna) and *Mahayana-sutra-lankara* (The Sutra of Glorifying the Enlightened Mind by Asvaghosha) introduced Samkhya. In 6th century CE (Northern
Cultural Contacts

and Southern Dynasties), the Chinese Buddhist monk Chen Zhendi (about 548-596 CE) translated Samkhya-karika in Sanskrit into a Chinese version entitled Hiranyasaptati (Suvarnasaptatisastra) and annotated and elaborated on the relations between spiritual self, self-nature and the three virtues or powers, the relations between spiritual self and self-nature and the evolution of self-nature (primordial substances). This facilitated Chinese understanding of the philosophy of Samkhya.

Hiranyasaptati had been valued and well preserved in Chinese Buddhist circles. In modern times, since Samkhya-karika has not been passed on from generation to generation in India. Hiranyasaptati had great value in academic study. Indian scholars hailed Hiranyasaptati which was translated and annotated by Chen Zhendi as the best annotated work of Samkhya. To preserve Samkhya sutras, they translated Hiranyasaptati in Chinese into Sanskrit and published it in India, showing that Chinese Buddhist monks made a contribution to preserving Indian cultural heritage and promoting India-China philosophical exchange.

The Vaisesika philosophy of Hinduism spread to China in earlier times and its Padartha and Anu had an enormous influence on Chinese philosophy. Vaisesika emerged in 2nd century BCE, much later than Samkhya, and its sutras included Vaisesika-sutra by the sage Kanada and Daśapadārthaśāstra (Treatise on the Ten Padarthas) by Maticandra. Vaisesika was transliterated into “fei-shi-shi-jia” (吠世师迦) and “pi-shi-jia” (毗世师) and literally translated into “sheng-lun” (胜论) or “sheng-zong” (胜宗) in Chinese sutras. Because Chinese scholars regarded Vaisesika as a philosophy that studied difference among the world’s phenomena, and some deemed that it focussed on special categories (Vīsesa-padartha), it outshone other sects. According to Annotation of the Doctrine of Mere Consciousness by Kui Ji, it was named Vaisesika because it established Padartha and other unrivalled doctrines or it was created by Vaisesika. In 5th century CE, Vaisesika spread to China and this is attributed to eminent Indian monk Kumārajīva whose translation work entitled Satyasiddhi Shastra (Completion of Truth) mentioned Vaisesika many times. In 6th century CE, eminent Chinese monk Ji Zang elaborated on Padartha in Vaisesika in his work entitled Sata shastra in Sui Dynasty. In 7th century CE, Xuanzang studied in India and brought Daśapadārthaśāstra (Treatise on the Ten Padarthas) in Sanskrit by Maticandra to China. In 648 CE, he translated it into Chinese in Chang’an in the 22nd year of the Zhengu'an Reign. Subsequently, Vaisesika prevailed in China. In modern times, the Daśapadārthaśāstra (Treatise on the Ten Padarthas) in Sanskrit was lost in India and only its Chinese version translated by Xuanzang was well-preserved in China. Therefore, it was of great academic value to study the philosophy of Vaisesika and the thought of ancient India. After the spread of Vaisesika to China, its Visesa-Padartha and Anu had an enormous influence on Chinese philosophers. For instance, Tang Materialist philosopher Lu Cai (600～655 CE) quoted the Anu of Vaisesika many times and defined atoms and transmittable gas within the scope of substances which formed the basis for the world when he was expounding on his Atheism and Materialism. Additionally, he made a comparison between the doctrine of atoms constituting substance in Vaisesika and the doctrine of qi producing all things in Book of Changes and drew a conclusion that Vaisesika and Book of Changes advocated the same doctrine in different forms.

Nyaya in Hinduism, also know as Hetu-vidya, was included in Najarjuna-pancavidya-sastra as a philosophical school in Hinduism specialising in the study of logic. After Buddhism emerged, it further developed Hetu-vidya based on Nyaya in Hinduism. As early as 5th century CE (Northern and Southern Dynasties in China), Indian Hetu-vidya works (including both Buddhist and Hindu works) were introduced to China and translated into Chinese. In Tang Dynasty, Xuanzang translated Nyayamukha by Indian Hetu-Vidya Master Dignāga and Nyayapravesa by Sankarasvamin, disciple of Dignāga, into Chinese, which influenced the development of Chinese logic. Additionally, Indian Hetu-vidya prevailed in Tibet more than the in the Central Plain.
In 8th and 9th century CE, a large number of Indian Hetu-vidya works were translated into Tibetan script. After the 11th century CE, Tibetan Buddhist scholars composed their own Hetu-vidya works after absorbing and digesting Indian Hetu-vidya. It is worth mentioning that the Annotated Edition of Pramanavishchaya or Brief Annotated Edition of Pramanavishchaya by Gedain Sect Scholar Qiaba Queji Sengge and Interpretation of Pramanavishchaya by Chapa Chkyi Sengge (1109-1169), disciple of Qiaba Queji Sengge, Nyaya-dvaratarka-astra by Sakya Sect Scholar Sapan, Pramānavārttika Nyayakosa by Uyugpa Rigpabisinge and Note for Pramana Samuccaya by Gu Caojie (1364 – 1432 CE), disciple of Tsongkhapa, had a profound influence on Tibetan Hetu-vidya.

Indian Yoga had a profound influence on China. Originally, Hindus practiced Yoga to achieve spiritual liberation and Yoga took shape in the Upanishadic era. In 2nd century BCE, Yoga developed into a theoretical philosophy by means of generalisation and theorisation. After the emergence of Buddhism, it established its own system of practice by absorbing Yoga sutras of Hinduism. With the spread of Buddhism to China, Indian Yoga sutras and methods of practice were introduced to China and had a profound influence on Chinese Buddhism, Daoism, Confucianism, medicine, martial arts, Qigong and Chinese Buddhist sect practice methods such as Utmost Vehicle Zen by Dhyana, Six Dharmas by the Tian Tai Sect and Samadhi of Buddha Recitation by the Pure Land Sect. In ancient China, many traditional Chinese body-building exercises learned from Indian Yoga and Sutras of Tendon Changing prevailing in Northern and Southern Dynasties, Tianzhu Massage prevailing in Tang Dynasty and Brahmanic Techniques prevailing in Song Dynasty, were all introduced from India. Bodhidharma, founder of Shaolin Temple, was a monk from India and once taught the Sutras of Tendon Changing at Shaolin Temple. The practice of Sutras of Tendon Changing, such as inner strength, outer strength, moving exercise, static exercise, somatic exercise, breathing exercise and mental exercise, showed a striking resemblance to Astanga Yoga including inner practice, outer practice, sitting posture (somatic exercise), regulating breathing (breathing exercise) and meditation (metal exercise). The Brahmanic Techniques which prevailed in Song Dynasty and were mentioned in Yun Ji Qi Qian by Zhang Junfang included 12 techniques such as Snake-gong, Tortoise-gong, Peacock-gong, Crane-gong, Lotus-gong and Immortal-gong which fostered the development of Chinese martial arts and Qigong.

Besides Hindu philosophy, Indian Jainism and Lokayatika philosophy was also transmitted to China quite early. The Sutra on the Descent of Maitreya by monk Dharmaraksa in the western Jin Dynasty introduced Nirgrantha Jnanaputra and his thought. Chinese Buddhist scriptures including Ekottaragama-sutra, Samyuktagama-sutra, Mahaprajnaparamita-shaskra (Great Treatise on the Perfection of Wisdom) and Satyasiddhi Shastra expounded on the doctrine and philosophy of Jainism. It is worth mentioning that Commentary on the Ten Stages Sutra and Satyasiddhi Shastra translated by Eastern Jin Master Kumarajiva.
introduced Lokayata Philosophy to the Chinese people. As a popular ancient Indian folk philosophy of atheistic and materialism, Lokayatiaka was regarded as a kind of false doctrine by Buddhists. According to Satyasiddhi Shasta, it advocated the doctrine of no donations, no temple, no incineration, no kindness, no evildoers, no good/evil karma, no current life, no afterlife, no parents, no myriads, no karma, no transmigration, no arhat Sambo practice and intelligence and no body.

Spread of Confucian and Daoist Philosophy to India
Chinese Confucian and Daoist philosophy spread to India and had some influence on Indian religion and philosophy. As more and more merchants, officials and monks travelled from China to India, Chinese Confucianism and Daoism were introduced to India as well. According to The Monasteries of Luoyang by Yang Xuanzhi, in the 6th century CE, Chinese Buddhist monk Song Yun and Huisheng were granted an audience by the King of Wuchang State on their pilgrimage to India and they introduced and elaborated on Confucius' and Mencius' philosophy as well as Lao Zi's and Zuana Zi's philosophy to him. In the 7th century CE, Tang officials Li Yibiao and Wang Xuance returned to China after they served as envoys to the Western Region and reported that the King of East Tianzhu State showed interest in Lao Zi. Therefore, Emperor Tang Taizong issued an edict ordering eminent monk Xuanzang to translate Dao De Jing from Chinese to Sanskrit. After Tang Xuanzang translated it from Chinese to Sanskrit, Daoism spread to India and had influence on Indian ideology to some extent. Daoist practices affected the Saktam in Hinduism. For instance, Daoism advocated that the balance between yin and yang produced the world and that one should practice inner Alchemy and outer Alchemy. Similarly, Saktam proclaimed that copulation produced all things in the world and it attached importance to mental and body practice.

Exchange of philosophical ideas in the Modern and Contemporary period
From 1840 to 1919, since both India and China lost some of their status and were dominated by Western powers, philosophical and cultural exchange between India and China declined. In modern times, with the revival of India and China, and the improvement of their relations, India-China philosophical exchange ushered in a new era of growth. Two events contributed to this. First, in 1924, the celebrated Indian poet and philosopher Rabindranath Tagore visited China and his philosophical wisdom aroused Chinese people's interest in Indian philosophy across China. Second, in the early 20th century, the movement of the revival of Chinese Buddhism emerged. Due to this movement, China set up Buddhist academies in different regions such as Shanghai Huayan University, Hangzhou Huayan University, Chinese Inner Studies Institute in Nanjing, Buddhist Institute in Wuchang, Yushan Buddhist Institution in Zhenjiang, South Sea Buddhist Institute in Putuo Mountain and Minnan Buddhist College, to impart Buddhist knowledge, train Buddhist talent and study the philosophy of different religions of India. Additionally, Chinese Buddhist institutes offered courses on Indian Buddhist philosophy, the Vedas, Upanishads and the philosophy of six Hindu sects.

In early 20th century, China launched a campaign to study and research into Indian philosophy and many universities offered a course on Indian philosophy. In 1916, the Philosophy Department of Peking University ran the course on Indian philosophy. In 1916, the Philosophy Department of Peking University ran the course on Indian philosophy and Xu Jishang taught it. From 1917 to 1924, Liang Shuming taught Indian philosophy at Peking University. In 1922, Tang Yongtong returned from the United States and taught history of Indian philosophy and Chinese Buddhist history at Southeast University in Nanjing, Nankai University in Tianjin and Peking University. In 1946, Wuhan University offered a course on Indian philosophical history, and Jin Kemu and Shi Junxian taught the course in succession. In 1948, Jin Kemu taught Indian philosophical history at Peking University. When Tang Yongtong served as vice president of Peking University, he continued to offer the course on Indian philosophy to postgraduate students. The above universities ran the courses on Indian philosophy which encompassed Indian Buddhist philosophy and the philosophy of six Hindu sects, Jainism and Lokayata of Atheism.

As they carried out the study of Indian religious philosophy in depth, Chinese scholars published a multitude of academic works. In 1919, Liang Shuming published Introduction to Indian Philosophy. In 1925, Liang Qichao published A Brief History of Indian Buddhism. In 1936, Huang Chanhua published
History of Indian Philosophy, and in 1943, Yin Shun published Buddhism in India. In 1945, Tang Yongtong published A Brief History of Indian Philosophy. Additionally, they published many papers on Indian philosophy in magazines to introduce ancient and modern Indian philosophy to Chinese people.

After founding of the People's Republic of China in 1949, India and China cemented relations and consequently a new era in India-China philosophical exchanges was ushered in. In 1950s and 1960s, the Department of Oriental Languages and Culture of Peking University began to admit students who studied Hindi language, Sanskrit and Pali and Beijing Broadcasting Institute (predecessor of today's Communication University of China) ran courses on Tamil language and Bengali language to train expertise on India-China philosophical exchanges. After the start of reforms in 1978, Chinese scholars carried out the study of Indian philosophy in depth and China launched a campaign which called for setting up academic institutions, training professionals and reaping the fruits of research.

In 1978, the Chinese Academy of Social Sciences worked with Peking University to set up the South Asia Institute with Ji Xianlin as its director and Huang Xinchuan as deputy director. It had Indian Philosophy Research Office specialising in research into the philosophy of Hinduism, Buddhism, Jainism and Sikhism. Subsequently, the Department of Philosophy of Peking University set up an Oriental Philosophy Research Office. The Department of Philosophy of Renmin University of China set up a Religious Research Office and the Institute of Philosophy of the Chinese Academy of Social Sciences set up an Oriental Philosophy Research Office. In 1979, the South Asia Institute of the Chinese Academy of Social Sciences pioneered in producing the first academic journal for studying South Asia issues entitled South Asia Studies. Subsequently, Sichuan University produced the quarterly periodical entitled South Asia Studies and the Yunnan Academy of Social Sciences produced Southeast Asia and South Asia Studies. The establishment of these related academic institutions and the production of academic journals strengthened the study of Indian philosophy and culture by Chinese scholars and trained a large batch of postgraduates and new scholars.


Besides translation works, Chinese scholars published academic works on Indian philosophy including Huang Xinchuan's works such as Study of the Indian Modern Philosopher Swami Vivekananda (1979), History of Indian Philosophy (1989) and Modern and Contemporary Indian Philosophy (1989),

**THEORY**

**PANCAVIDYĀ**

Ancient Indian knowledge system called Paṇcavidyā (five disciplines of knowledge) played a significant role in expanding transmission of a whole range of new ideas from India to China. It was customarily comprised of Śabadvidyā (science of language), Hetuvidyā (science of logic), Cikitsāvidyā (science of medicine), Śilpakarmanavidyā (science of fine arts and crafts), and Adhyātmavidyā (science of spirituality). Known in Chinese as Wu-ming-lun, it is also referred to as Sabavidyā (science of language), Hetuvidya (science of logic), Chikitsavidya (science of medicine), Śilpakarmasthanavidya (arts and crafts) and Adhyatmaavidya (science of spirituality).

Indian Buddhist monks were learned people; many of them were Hindu Brahmins by birth. They customarily studied the prominent sciences of time in their childhood. Biographies of Indian monks, who visited China from the 2nd century onwards, mention that they learnt five secular sciences or Paṇcavidyā as a basic training course. These sciences were also taught at the Nalanda University along with other religious training.

One of the earliest references to Paṇcavidyā in the Chinese language is found in a Buddhist work Wu Ming Lun 五明論 that has been part of the Chinese Buddhist canon. This work is attributed to Nagarjuna which is often written as Long Shu 龍樹 in Chinese, so the title Long Shu Wu Ming Lun 龍樹五明論 for Nagarjuna’s Paṇcavidyā. There are references to medicine including gynaecology and obstetrics in this work. Incidentally, Nagarjuna had studied and taught at Nalanda too according to the accounts of Xuanzang 玄奘 (602-664 CE) and Yijing 義浹 (635-713 CE) the famous Chinese Buddhist travellers of Tang Dynasty. An Indian Buddhist monk Jnanabhadrā, visiting China in 6th century CE, translated this work in collaboration with three other monks.

Each area of the Paṇcavidyā or the corpus of knowledge that a Buddhist monk was supposed to master, made its mark in the new place where it was transmitted to. It is well manifest in canonical, historical and popular literature, in cave engravings and paintings, in manuscripts stored there, and also in popular legends like those of ‘Bhaiṣajyaguru’, Yaowang or Yaoshi (藥王 for Nagarjuna were used for works on ophthalmology and astronomy, respectively, and even names of medicinal formulae and alloys point at these exchanges. Many loan words entered Chinese language from Sanskrit too, e.g., Chan 禪 for Dhyāna, Jiu zhi 九執 for Navagraha, Ka mo 伽摩 for Kāmalā or jaundice in Sun Simiao’s literature and San guo 三果 for Triphalā.

Ancient Indian medicine left its profound mark on Chinese medicine in the fields of ophthalmology, gynecology, pediatrics, pharmaceutics, physical fitness, and psychological treatment like dhyāna. Many anecdotes of Buddha and Bodhisattvas relate to their delivering medical instruction, medicines and medical texts to the needy.

Amoghavajra (CE 705-774), a prominent Buddhist monk from South Asia, introduced esoteric Buddhism in the form of Tantra and alchemy into China. He translated a large number of Buddhist works into Chinese. As the Buddhists were committed to lessening of human sufferings and hunger, the Buddhists pursued alchemy, both physiological to achieve immortality and metallurgical to make silver- and gold-like alloys. Worshipping Buddha involved making idols and vessels made of metals like copper and alloys, like brass and bronze. This process opened more areas of interest where ideas...
could be exchanged viz alchemy and metallurgy. New processes and materials became known and new words entered Chinese scientific terminology. They were first found in technical books and later, listed in ancient dictionaries and compendia. Xinxiu Bencao 新修本草 of the 7th century CE and Bencao Gangmu 本草纲目 of the 16th century CE include ‘Nao sha’ for ammonium chloride or Sal ammoniac, Ti hu 醍醐 for ‘Ghṛta’ or clarified butter and Niu Huang 牛黄 for ‘Gorochona’ ie dried gallstone of domestic cattle. Transliterated terms like Totamu 土多牟 for zinc, which is ‘Tutthanāga’ in Sanskrit, became common in Chinese literature.

As a first step, the Buddhists had to learn each other’s languages. They wrote elaborate articles on systematic learning of Sanskrit or Fan wen 梵文 as it is called even today. They compiled specialised dictionaries to translate Sanskrit and Pali works into Chinese and Tibetan. For that, Chinese phonetic parallels for Sanskrit words were selected. The very first such attempt is seen in Faxian’s writings. He left China in the late 4th century CE to reach India in the early 5th century CE. As translation activity gained momentum dictionaries were composed. ‘Mahāvyutpatti’ ie Fanyi mingyi da ji 翻译名义大集 (collection of translated names), is a 9th century Sanskrit-Tibetan dictionary; during Song Dynasty in the 12th century Fa yun 法雲 compiled a Sanskrit-Chinese dictionary. Fanyi mingyi ji 翻译名义集. There is also a work by Li yan 礼言 viz Fan yu za ming 梵語雜名 (miscellaneous nuances of Sanskrit). These dictionaries are part of the canonical literature.

These are a few among numerous examples of alchemy, medicine, lipi or script and Tantra making their mark on Chinese cultural and scientific life. (Vijaya J Deshpande & Kamal Sheel)

HETUVIDYA

Hetuvidya is a logic-centered theory of knowledge in ancient Indian philosophies of religion. Originally, it was formed out of some Indian philosophies of religions other than Buddhism, and later on, it was assimilated and transformed by Buddhism and became an important component of Buddhist thinking. Buddhist Hetuvidya, at a height of development, is a main representative of Indian logics and occupies an important position in the history of the development of ancient oriental philosophy.

Birth of Hetuvidya

The term “Hetuvidya” can be divided into “hetu”, which means knowledge or wisdom and combined, “vidya” refers to knowledge or wisdom acquired through inferred cause or basis. Therefore, Hetuvidya is a kind of logical reasoning that obtains knowledge by proving an argument on certain basis and studying principal components of the argumentation. Overall, Hetuvidya is a kind of logic, though it includes considerable contents of argumentation and general epistemology. Since Buddhism has quite consummate discussions on Hetuvidya, many people would like to refer Hetuvidya as Buddhist logic.

Though not the earliest founder, Buddhism has the highest achievements in respect of ancient Indian Hetuvidya. It was originally derived from thoughts or schools of some Indian philosophies or religions rather than from Buddhism.

Its earliest form is associated with ancient Brahmin argumentation about sacrifice. Brahmanism has a very ancient origin in India, and at its early stage in particular, believed that “sacrifice is omnipotent”. Its sacrifice had various forms and very complicated procedures. In ancient India, religious doctrines and sacrificial procedures were passed on mainly through oral means and with time going, followers might remember and say differently and debate thus would occur. Objectively, this might make people strive to find out a fixed form of inference and corresponding logic rules. Ancient Hetuvidya is the earliest of such reference and logic rules. Its earliest form is also related to clashes among different thoughts or schools of thought that arose before or at the same time with Buddhism. These thoughts are numerous and quite complicated, and clashes between them gave rise to wide argumentation, creating a cultural and mental environment suitable for the formation of Indian Hetuvidya.

The Nyaya School, as one of the six schools of Brahmin philosophy, was the first to satisfy such a demand and to make an important contribution to the establishment of Indian logic or Hetuvidya. The
Nyaya Sutra, the earliest classic text for this school, was composed around 1st century CE by Gautama (or Gotama), and existing text, with later interpolations, was formed in about 3rd to 4th centuries CE.

Before or when the Nyaya Sutra was composed in India there were already certain scattered logic theories or concepts. For example, Bhadrabahu (about 433 to 375 BCE), a Jaina philosopher put forth some concepts or categories about the process of inference, involving the proposition, cause, example, conclusion and the like, but these concepts or categories all have a lesser influence than the Nyaya Sutra and a considerable part of them are only mentioned in some ancient documents, and their specific contents are not very clear. In contrast, the Nyaya Sutra is the first book in ancient India that proposed systematic logic theories and played an important role in the formation of Indian Hetuvidya.

From the Nyaya Sutra and its commentaries, it can be seen that the logic proposed by ancient Nyaya mainly lies with “pramana”, which refers to means of right knowledge and usually was discussed by an ancient Indian philosophy. According to Nyaya Sutras, there are four means of attaining right knowledge: perception, inference, comparison and verbal testimony. The Nyaya’s logic is mainly related to inference and its relevant theories can be divided into two parts. One is inferential theories about obtaining right knowledge and the other is analyses for the causation of fallacies or failure in the course of inference.

The Nyaya thinks that a right form of inference or argument consists of five parts: proposition (pratijna), cause (hetu), illustration (udaharana), application (upanaya) and conclusion (nigamana). This is usually called as “Five-Part Syllogism”. According to the Nyaya Sutra Bhāṣya by Vatsyayana (about 4th century CE), an application of this five-part syllogism can be as follows:

- **Proposition**: Sound is non-eternal.
- **Cause**: Because it is created.
- **Illustration (positive)**: Whatever is created is non-eternal, as is a plate or dish.
- **Application**: So is sound, it is created.
- **Conclusion**: Therefore sound is non-eternal.

Above is an example of positive illustration (sadharma) and below is an example of negative illustration (vidharma):

- **Proposition**: Sound is non-eternal.
- **Cause**: Because it is created.
- **Illustration (negative)**: Whatever is not created is eternal, as is Atman.
- **Application**: Sound is not so and it is created.
- **Conclusion**: Therefore sound is non-eternal.

In addition to five-part syllogism, the Nyaya also offers a detailed analysis of the causation of inference errors and argument failures, and expounds five logical errors, three quibbles, 24 futilities and 22 occasions for rebuke.

There are five kinds of fallacy that may lead to failed inference, including the inconclusive, the contradictory, the controversial, the counter-questioned and the mistimed (for details please refer to Nyaya Sutra 1, 2, 4-9).

Quibble is the opposition offered to a proposition by the assumption of an alternative meaning, including quibble in respect of a term, quibble in respect of a genus and quibble in respect of a metaphor (for details please refer to Nyaya Sutra 1, 2, 10-17).

Futility consists in offering objections founded on mere similarity or dissimilarity. There are 24 kinds of futility as follows: (1) balancing the homogeneity, (2) balancing the heterogeneity, (3) balancing an addition, (4) balancing a subtraction, (5) balancing the questionable, (6) balancing the unquestionable, (7) balancing the alternative, (8) balancing the reciprocity, (9) balancing the co-presence, (10) balancing the mutual absence, (11) balancing the infinite regression, (12) balancing the counter-example, (13) balancing the non-produced, (14) balancing the doubt, (15) balancing the controversy, (16) balancing the non-reason, (17) balancing the presumption, (18) balancing the non-difference, (19) balancing the demonstration, (20) balancing the perception, (21) balancing the non-perception, (22) balancing the non-eternity, (23) balancing the eternity, and (24) balancing...
the effect (for details please refer to the *Nyaya Sutra* 5, 1, 1-43).

The following are 22 occasions for rebuke, for which an argument or inference fails due to breaking rules: (1) hurting the proposition, (2) shifting the proposition, (3) opposing the proposition, (4) renouncing the proposition, (5) shifting the reason, (6) shifting the topic, (7) the meaningless, (8) the unintelligible, (9) the incoherent, (10) the inopportune, (11) saying too little, (12) saying too much, (13) repetition, (14) silence, (15) ignorance, (16) non-ingenuity, (17) evasion, (18) admission of an opinion, (19) overlooking the censurable, (20) censuring the non-censurable, (21) deviating from a tenet, and (22) the semblance of a reason (for details please refer to the *Nyaya Sutra* 5, 2, 1-25).

The Nyaya laid a basis for the establishment of Indian Hetuvidya and put forth the basic form, theoretical framework or discussion. Later on, most issues discussed by quite developed Indian Hetuvidya that focused on Buddhist logic were from the *Nyaya Sutra*. The difference is that Buddhism significantly pushed forward Indian logic and Buddhist Hetuvidya has more in-depth and scientific study in respect of inference and categorization of logic errors.

**Old Hetuvidya in Buddhism**

Logic theory proposed by Nyaya is quite systematic and had an important influence on the history of Indian philosophy and attracted many ancient Indian philosophers to pay attention to the problem of logic. Some were prominent Buddhist thinkers. In the course of the evolution of Buddhist Hetuvidya, Theravada and early Mahayana had less discussion on logic, while Yogacara (a school of Mahayana) paid more attention to this respect. *Buddhist Hetuvidya* texts were mostly composed by Yogacara thinkers, and of them, Dignaga (about 5th to 6th centuries CE) had prominent achievements in respect of Hetuvidya, and is often used to divide the history of Hetuvidya development and before him is “old Hetuvidya” and after him is “new Hetuvidya” and Dignaga is a leading character for new Hetuvidya.

Basically, old Buddhist Hetuvidya absorbed the logic from Nyaya and other schools and did not have many innovations. *Hetuvidya* in the works written by famous Buddhist commentators such as Hagarjuna, Maitreya, Asanga and Vasubandhu, is basically “old Hetuvidya”.

A considerable number of Buddhist texts include contents of old Hetuvidya, including among others, *Upaya-Kausalya-hṛdaya śastra*, *Yogacarabhumi-sastra* (volume XV), *Prakaranaranyavaca-sastra* (volume XI), *Mahayanabhidhar-ma-samuccaya-vyakhya* (volume XVI), and *Tarka sastra*.

The *Upaya-Kausalya-hṛdaya śastra* discussed a number of Hetuvidya questions, for example, discussion about “four means of knowledge” (perception, comparison, example, sutra), and discussion about improper “cause” or “example” that might lead to contradictory or failed inference, and many of such contents were similar to the Nyaya.

The *Yogacarabhumi-sastra* also mentioned Hetuvidya, with most such discussions in the volume XV, suggesting that “valid knowledge can be obtained through the following eight means: (1) proposition, (2) cause, (3) example, (4) similarity, (5) dissimilarity, (6) perception, (7) inference, and (8) valid cognition. Here, the first five correspond to Hetuvidya, and the latter three are main categories of “pramana”. Volume XV explains each of them in details.

“Proposition” corresponds to that of Hetuvidya’s five-part syllogism and is mainly intended to establish a proposition or a basic idea. According to the *Yogacarabhumi-sastra*, “a proposition is either for asserting one’s own idea or refuting, defeating or agreeing with an idea of others”.

According to *Yogacarabhumi-sastra*, “cause”, similar with that of the Nyaya, “is to explain the proposition on the basis of similarity, dissimilarity, perception and inference and to obtain valid knowledge”. “Example” equivalent to the “illustration” of Hetuvidya, as explained in the *Yogacarabhumi-
“Validity” refers to similar points between things. According to the Yogacarabhumi-sastra, “It is to use similar means to prove the proposition. There are five kinds of similarity ie similar in state, similar in bhava-svabhava, similar in application, similar in means and similar in cause and effect”. This is relevant to “positive illustration” (sadharma) of the Nyaya’s five-part syllogism.

“Dissimilarity” means no similar point between things. According to Yogacarabhumi-sastra, “It is to use dissimilar means to prove the proposition. The same with above categories, there are five kinds of dissimilarity”. This is relevant to “negative illustration” (vidharma) of the Nyaya’s five-part syllogism.

“Perception” is knowledge obtained through senses, and Indian philosophies all recognise this “pramana”. According to the Yogacarabhumi-sastra, “perception has three kinds, the one is not invisible, the second is not having thought or being obliged to think, and the third is not deranged”, and the Nyaya Sutra also mentions “perception”, but with a description somewhat different from that of the Yogacarabhumi-sastra.

“Inference” actually is a major component of Hetuvidya, and the Yogacarabhumi-sastra divides it into a number of categories, “inference means thinking and identifying all possibilities that have been thought or should be thought, and has five types: inference from appearance, inference from the corporeal, inference from action, inference from recognised law, and inference from cause and effect.” The Nyaya Sutra also mentions “inference”, but with a description very different from that of the Yogacarabhumi-sastra.

“Valid cognition” is to obtain knowledge through teachings or theories of the wise or holy man, and according to the Yogacarabhumi-sastra, “valid cognition refers to teachings of the omniscient or what he hears or follows, and it also has three categories, the one is no violation of holy scriptures, the second is no defilement, and the third is no breaking of recognised law.” The Nyaya Sutra also mentions “valid cognition”, but with a description not identical with that of Yogacarabhumi-sastra.

The Prakaranaryavaca-sastra, in the Volume 11, basically has the same discussion with the Volume 15 of Yogacarabhumi-sastra.

The Mahayanabhidharm-ma-samuccaya-vaaky has a detailed discussion of Hetuvidya in the Volume 16, suggesting “there are eight types, that is, proposition, cause, illustration, application, conclusion, perception, inference, and valid cognition”, but these eight are different from those mentioned in the Yogacarabhumi-sastra, since “application” and “conclusion” replace “similarity” and “dissimilarity” in the Yogacarabhumi-sastra.

As for “application”, the Mahayanabhidharm-ma-samuccaya-vaaky explains it “as extending the proposed maxim to remaining cases and making the proposition applicable and correct under other circumstances”.

The Mahayanabhidharm-ma-samuccaya-vaaky explains “conclusion” as “consummate, complete and having a final result in respect of the proposition”. As for the other six types, the Mahayanabhidharm-ma-samuccaya-vaaky basically is not different from the Yogacarabhumi-sastra, and some names are different, but contents are the same.

In the Mahayanabhidharm-ma-samuccaya-vaaky, the first five types are a kind of syllogism, and below is an illustration:

**Proposition:** Things are without self.

**Cause:** Because an aggregate can be supposed.

**Example:** As apply the present to the past.

**Application:** If reputed, the proposition is non-permanent.

**Conclusion:** So five aggregates are non-eternal and without self.

Closer to the contents of the Nyaya Sutra is Tarka Sastra, another text of old Buddhist Hetuvidya, which discusses Hetuvidya under “three classes”, and its occasions for rebukes are extremely similar to those in the Nyaya Sutra and its discussion about syllogism and dispute errors basically are the same with relevant discussions in the Nyaya Sutra.

The Tarka sastra introduces a “five-part” syllogism in respect of occasions for rebuke ie “proposition, cause, example, application, and conclusion”, and uses the following example to illustration this:

**Proposition:** Sound is non-eternal.

**Cause:** Because it is created.
Cultural Contacts

Example: Whatever is created is non-eternal, as earthenware is.

Application: So is sound.

Conclusion: Thus sound is non-eternal.

The five-part syllogism in the Tarka sastra, though different in name, is completely the same with that in the Nyaya Sutra and both have used the virtually same examples.

As for erroneous dispute, the Tarka sastra says under “Occasions for Rebuke”, “there are 22 occasions for rebuke”, which are consistent with those in the Nyaya Sutra, also including: (1) hurting the proposition, (2) shifting the proposition, (3) opposing the proposition, (4) renouncing the proposition, (5) shifting the reason, (6) shifting the topic, (7) the meaningless, (8) the unintelligible, (9) the incoherent, (10) the inopportune, (11) saying too little, (12) saying too much, (13) repetition, (14) silence, (15) ignorance, (16) non-ingenious, (17) evasion, (18) admission of an opinion, (19) overlooking the censurable, (20) censuring the non-censurable, (21) deviating from a tenet, and (22) the semblance of a reason.

Overall, old Buddhist Hetuvidya, with logic reasoning assimilated from the Nyaya, is different from the Nyaya but not much and enough to separate both in a strict sense.

Old Buddhist Hetuvidya and Nyaya all have some aspects that are not complete or rigorous. For instance, “five-part” syllogism obviously has repetitions and after removing the first two or the latter two, the remaining three parts still can accomplish the inference. Old Hetuvidya in the main is a kind of analogous or inductive inference and a conclusion from such inference sometimes is not necessarily correct. Moreover, in spite of considerable studies on “hetu”, old Hetuvidya still lacks adequate exploration as to how to decide a “hetu” is right or not and so, its theories of logics are not rigorous. Besides, its “occasions for rebuke” include contradictory or fallacious contents as well as contents that violate specific rules of dispute and some of contents are not within the strict scope of logic reasoning. These defects arose mainly because old Hetuvidya or the Nyaya proposed their theories in the process of debate and these theories are for the need of argumentation rather than for pure logic reasoning.

New Hetuvidya in Buddhism

The important reform made by Dignaga signalled the formation of the new Buddhist Hetuvidya, with major figures including Dignaga, Samkarasvamin, Dharmapala, Silabhadra, Jayasena and Dharmakirti and Dignaga, Samkarasvamin and Dharmakirti had the greatest influence.

Dignaga had written many works, but many of them were no longer available, and extant texts are mainly Chinese and Tibetan translations eg Nyaya-mukha, Upadayaprajaptiprakarana, Praj~naparamitaa-pi.n.daartha-sa.mgraha, Pramāṇa-samuccaya, Alambana-pariksā and Hastavalapraprakarana. And among them, Nyaya-mukha and Pramāṇa-samuccaya are the most important.

Samkarasvami, a disciple of Dignaga, mainly composed the commentary on Dignaga’s Nyaya-mukha ie the Nyāyaprave. Dharmakirti is a quite accomplished thinker of new Hetuvidya and has many writings, including the so called “Seven works on Hetuvidya” ie Pramanavarttika, Pramanaviniscaya, Nyayabindu, Sambandha parikṣa, Santanantara-siddhi and Vada-nyay, all extant in Tibetan and some in Sanskrit as well as some modern Chinese translations. Of them, Nyayabindu and Pramanavarttika have the greater influence.

As for Dharmapala, Silabhadra and Jayasena, their thoughts about Hetuvidya are scattered in Yogacara works, including their Won.

New Hetuvidya is an improvement of the old Hetuvidya, since its syllogism is improved, and it is more accurate when deciding whether a “hetu” is right or not.

In old Hetuvidya, Buddhism usually adopted a five-part syllogism and some Buddhist texts, when talking about Hetuvidya, mentioned “three-part syllogism”, for instance, the Mula-madhyamaka-karika mentioned “proposition-cause-comparison”, but its examples also contained “application”, and it is not a sure form of three-part syllogism. “Yogacarabhumisastra” refers to “Founding Communion”, “Debating on the Causal” and “Allusion”. To sum up, three-part syllogism in old Hetuvidya is neither a regular nor a perfect reference. On the basis of these shortcomings, new Hetuvidya explicitly removed “application” and “conclusion”, made “three parts” a quite regular form of syllogism and further
improved and made some contents more reasonable or scientific. Dignaga and Samkarasvamin all gave three-part examples in their works.

An example in *Nyaya-mukha* by Dignaga is as below:

**Proposition:** Sound is non-eternal.

**Cause:** Because it is made.

Positive example (Sadharma): Whatever is made is non-eternal, as a bottle.

Negative example (Vidharma): Whatever is eternal is not made, such as void.

While, an example in Samkarasvamin’s *Nyāyapravea* can be summarised as follows:

**Proposition:** Sound is non-eternal.

**Cause:** Because it is created.

Positive example (Sadharma): Whatever is created is non-eternal, such as a bottle.

Negative example (Vidharma): Whatever is eternal is not created, such as emptiness.

In *Nyāyapravea*, when talking about the three constituents of valid source of knowledge, Samkarasvamin suggested “using proposition-cause-comparison to make people understand”, “….can be proved when explaining to others..., and only with these three, can a proposition be proved”.

The most important difference between new and old Hetuvidya lies with their analysis of “hetu”, since whether a “hetu” is correct or not directly relates to the success of the inference. Old Hetuvidya made much exploration in respect of “hetu”, for instance, it proposed “fallacious cause”, but, it failed to show what hetu is correct and to discuss it in a clear and detailed manner. In this respect, new Hetuvidya made much improvement or reformation, and many of its theories of “hetu” were contained in “trairupya”. The term “trairupya” had been mentioned in old Hetuvidya, for example, volume I of *Mula-madhyamaka-karika* but without a clear explanation. It is neo-Hetuvidya thinkers that discussed “trairupya” in a complete and clear manner.

“Trairupya” refers to “three conditions” that have to be met to be a valid source of knowledge. And these three conditions are: *pakṣa*, *sapakṣa* and *vipakṣa*.

**Pakṣa** means that it should be present in the case or object under consideration, the ‘subject-locus’. Take an example from the *Nyāyapravea*, the cause’s attribute must be present in “sound” (as the object). Such an attribute can be present in many things, but “sound” must have it.

**Sapakṣa** means that it should be present in a ‘similar case’ (sadharma) or a homologue. For example, the attribute should be present in a similar case (sadharma), that is, “bottle”.

**Vipakṣa** means that it should not be present in any ‘dissimilar case’ (vidharna) or heterologue. For example, as a dissimilar case (vidharna), “emptiness” should not have the cause’s attribute.

Hetucakra is the most prominent innovation made by neo-Hetuvidya thinkers, and it was based on and was a further improvement of “trairupya”.

Hetucakra was used by neo-Hetuvidya thinkers to decide whether a cause is right or not. A “cause” that satisfies *pakṣa* has nine possibilities with sapakṣa and vipakṣa: (1) + sapakṣa, + vipakṣa, (2) + sapakṣa, − vipakṣa, (3) + sapakṣa, ± vipakṣa, (4) − sapakṣa, + vipakṣa, (5) − sapakṣa, − vipakṣa, (6) − sapakṣa, ± vipakṣa, (7) ± sapakṣa, + vipakṣa, (8) ± sapakṣa, − vipakṣa, and (9) ± sapakṣa, ± vipakṣa (Note: + = all, ± = some, − = none)

Dignaga and others were of the opinion, above (2) and (8) all satisfy the latter two conditions of “trairupya”, and therefore, are valid cause, and the remaining seven are fallacious cause, since they do not satisfy the latter two conditions.

Under new Hetuvidya, errors (faults or occasions for rebuke) were organized, replenished and closely connected with “trairupya”, and were divided into paksābhāsa, hetvābhasa and drstantābhāsa. Samkarasvamin, in *Nyāyapravea*, gave a most systematic list of 33 errors, including nine paksābhāsa ie pratyaksa-viruddh, anumana-viruddha, svasastra-viruddha, loka-viruddha, svavaccana-viruddha, aprasiddha-visesan, aprasiddha-visesya, aprasiddhobhaya, and prasiddha – sambandha, 14 “hetvābhasa” that include ubhayasiddha, anayatar-siddha, samdighdhasiddha, asrayadsidddha, sadharana-anaikantik, asadhāraṇa-anaikantika, sapaksa-eka-desa-vrtti-vipakṣa-vyapin-anaikantika, vipaksaikadesa-vrtti-sapaksa-vyapaka—aanaikantik, apaksa-vipaksalkadesa-vrtti, viruddhavayabharicin, dharma-svarupa-viruddha, dharma-visesa-viruddha, dharma-svarupa-viruddha and dharmi-visesa-viruddha. Ten drstantabhasa include sadhana-dharmasiddha, adhya-dharma-asiddha,
ubhyaya–asiddhah, ananvaya, viparitanvaya, sadhya-avyavrtta, sadhanavyavrtta, ubhayavyavrtta, avyavrtta and viparita-vyatireka

In addition to logic reasoning new Hetuvidya, the same with Hetuvidya, also has epistemology-related discussion. In Nyāyapraveśa, Samkarasvamin put forth the so-called “eight approaches to two kinds of benefit” (or eight propositions in two kinds of making aware). These eight approaches are: sadhana, dūaa, sadhanavyabhicarin, dusanabhicarin, pratyayaka, anumana, pratyaksabhicarin and anumanaabhicarin. “Two benefits” refer to enlightening self and others and in fact indicate the comprehensive role to be played by the new Hetuvidya. Clearly, these theories are more systematic and improved than those in old Hetuvidya.

After Dignaga and Samkarasvamin, Dharmakirti further pushed forward new Hetuvidya. According to texts such as the Nyāyabindu, Dharmakirti had ideas on the form of inference, the judgment of valid cause and inferential errors that were different from or not even mentioned by Dignaga and others.

As for the form of inference, Dharmakirti had a unique understanding of “three-part” syllogism, and thought that “example” could be combined into “cause”, since the meaning or role of an example could be included into “cause”. Therefore, “example” actually does not necessarily become a separate part. However, Dharmakirti thought that it was not necessary to remove “example” or “three-part” syllogism and instead, the sequence of the “three parts” could be rearranged with “example” in the first and “proposition” in third. It would be “example-cause-proposition” and such a form of inference, in fact, is similar to “three-part” syllogism, and is something of deductive reasoning and is more rational or scientific.

As for “valid cause”, Dharmakirti advanced on the basis of “trairupya”. He suggested, there could be three kinds of valid cause that satisfied “three conditions” ie unattainable, of self-nature and causal. “Unattainable cause” means, when inferring the non-presence of an object, the cause can be not finding this object under relevant conditions, for instance, the signs (sound, body, etc.) of the presence of someone are not found in a certain place, and this being a cause, it can be inferred that this person is not present; “cause of self nature” means inferring the genius of an object from its attributes, for instance, an object can move and make a sound by itself (with attributes of animal or belonging to a kind of animal), it could be inferred as animal; “causal cause” means inferring the cause from the effect for an cause-and-effect object. For instance, from the rising of water, it can be inferred that it rains in the upper reaches of the river. As for “inferential errors”, Dharmakirti also put forth some novel ideas and he had a different opinion on Asadharana-anaikantika and Viruddhavyabhicarin, the two hetvābhasa proposed by some Hetuvidya thinkers (Dignaga and others).

Asadharana-anaikantika means that a cause is not present in similar and dissimilar cases and thus cannot establish whether the proposition is right. For instance, suppose the proposition is “sound is non-eternal”, the cause is “can be heard”, a similar case is “bottle”, and a dissimilar case is “emptiness”. “Bottle” and “emptiness” all cannot be heard and so, the cause cannot prove that the proposition is right. This actually is the fifth circumstance under the Hetucakra.

Viruddhavyabhicarin means that in the course of an argument, both sides put forth their own propositions, and “causes” all satisfy “three conditions”, but conclusions (or propositions) are totally opposite (or contrary), and so, which side is right cannot be established. For instance, one side proposes: sound is non-eternal, because it is created, as a bottle, and another proposes: sound is eternal, because it can be heard, as an attribute of sound. For each side, their proposition seems to be right but it cannot prove the other’s fallacy.

For Dharmakirti, above two hetvābhasa in fact were not possible to arise, and so, should be removed.

With above thoughts of Dharmakirti, new Hetuvidya became more sound and rational. After him, there were also a number of Hetuvidya scholars, who usually inherited new Hetuvidya thoughts from Dignaga, Dharmakirti and others and pushed Buddhist Hetuvidya to a height of ancient Indian logic, and greatly enriched the pool of ancient Indian philosophy.

**Dissemination and Influence in China**

Indian Hetuvidya was brought into China together with other Buddhist thoughts, and had an important influence on ancient Chinese thoughts. In particular, when Yogacara School arose in the Tang Dynasty, since Hetuvidya had been much discussed in Yogacara texts, some Yogacara thinkers, while disseminating Yogacara, also worked vigorously to spread Hetuvidya theories. Moreover, Tibetans have translated and kept many valuable Hetuvidya texts, some of which are no longer available in India and both Chinese and Tibetans have played an important role in facilitating the study and development of Hetuvidya.

In modern China, scholars have attached significant importance to Hetuvidya, since it is a major representative of Indian logic and an important branch of Buddhism. Some Hetuvidya scholars have published many articles and works on Hetuvidya and universities also offer courses on Hetuvidya.

(Yao Weiqun)
HETUVIDYA OF TIBETAN BUDDHISM

Hetuvidya of Tibetan Buddhism (Tshad Ma Rig Pa) is the main subject and debate way of Tibetan Buddhism interpreting its semantics, and it is also called as Pramana. Its connotations are related to logistics, cognition and epistemology of Buddhism. Hetuvidya of Tibetan Buddhism comes from Indian Buddhism, has been developed in Tibet creatively, is listed one of the five great theories of Buddhism as well as becomes main component of 10 Tibetan metaphysics and plays an important role in studying and cultivating Tibetan Buddhism.

Tibetan Buddhists used and developed logic thoughts and interference ways of Hetuvidya including Dignaga’s Pramana-samuccaya (theme) and Dharmakirti’s Pramanavarttika (explanation), broke through four Indian heretical theories, established concepts of four Buddhist sects and set up the tenets of the thoughts of Prasangika Madhyamaka. Therefore, Hetuvidya was honoured as the golden key to open up the knowledge treasure gate of Tibetan Buddhism. A large number of monks attached importance to it as a methodology and cognition to seek truth and they wrote book and expounded theories to develop Hetuvidya.

The previous (11th − 13th century CE) achievements which were made by Tibetan Buddhists in the field of Hetuvidya included mainly three types: commentaries, original treatises and comprehensive treatises. Commentaries treatises remarked Hetuvidya classics of Dignaga and Dharmakirti, which were represented by tshad ma rnam par nges pavi dkav bvi gnas nram par bshad pa of rngog blo ldan shes rab (1059 − 1109); original treatises were collected topics created by Tibetan monks uniquely, which were represented by tshad mavi bsdus pa yid kyi mun sel of cha pa chos kyi seng ge (1109 − 1169); comprehensive treatises were further studies on Hetuvidya on the basis of previous achievements, which were represented by tshad ma rigs gter of sa pan kun dgav rgyal mtsshan (1182 − 1251).

Hetuvidya of Tibetan Buddhism in the Qing Dynasty was developed on the previous basis constantly and temples of Tibetan Buddhism represented by the Gelug sect became the base to develop and promote it. Through temple education and five great treatises on systematic cultivation, studies on Hetuvidya were developed and deepened, many theoretical schools were formed in the field of collected topics, and the main schools including btsan po bs dus-grva, gsal bs dus-grva and khen chen bs dus-grva, etc.

Except the Gelug sect in Qing Dynasty, eminent monks in other schools had conduct profound studies on Hetuvidya, and there were many great scholars and numerous famous works. The representatives included the eminent monk khu lung pa yon tan rgya mtsho (1813 − 1890) and his work tshad ma rig pa, the great monk Thubten Gelek Gyatso (1844 − 1904) and his work bs dus grvi spyi don rin chen sgron me and the eminent monk Mipham Namgyel Gyatsho (1846 − 1912) of the Ningmapa sect and his work tshad ma rnam vgrel gyi ge hung gsal bor bshad pa legs bshad snang bavi gter, etc.

(Yao Weiqun)

COLLECTED TOPICS OF TIBETAN BUDDHISM

Collected Topics of Tibetan Buddhism (bob brgyud bstan chos lugs bs dus graw) is a special discipline that conducts classification, conduction and summarisation for essentials of Hetuvidya, and a compulsory course of Dharma Character for beginners. It plays a role in “establishing correct intelligence to defeat heretical theories” in the criticising circle of Buddhism and all other heresies and becomes the requisite defense skill and thinking formula in obtaining religious academic rank.

Theoretic system of collected topics is composed of three parts: small principle, middle principle and large principle from which develop from the easy to the difficult. Small principle starts from identifying red and white colours and realising the term and concept of Hetuvidya gradually and its deduction is short and poignant; middle principle is a process to realise things, analyse the conflicts such as contradiction and compliance and expand its Pramana knowledge; great principle is entry into debate stage of prasangika debate mode which aims at displaying mistakes in thought and cognitions through debate and has profound ways and complicate interference.

Three procedures includes disputing with other schools, establishing self-concept and defeating wrong thoughts for the principles of collected topics, ie raising questions, expounding opinions and drawing conclusions. Disputing with other schools is based on Pramana theory, adopts the form of prasangika debate, refutes wrong opinions of others, dispels doubts of others, and obtains argumentation of truth. Establishing self-concept is to demonstrate opinions of the arguer and observe and quote the opinions of classical works of Pramana such as Dignaga’s Pramana-samuccaya and Dharmakirti’s Pramanavarttika. Defeating wrong thoughts is established to dispel doubts and wrong opinions of others. Theoretical opinions are expressed in the arguer’s stand to refute various theories proposed by the other party.

Connotation structure of collected topics is composed of blo rig and rtags rig. The former is to expound connotations and psychological cognition (psychology) of Hetuvidya from the perspective of
cognition; rtags rig is to expound the two concepts including prayyaksa-pramana and anumana-pramana from the perspective of logics (logics).

The ultimate objective of Tibetan Buddhism Hetuvidya is to infer and prove the theoretic concepts of Buddhism such as “performing good deeds to eliminate evils, karma and retribution, eliminating worries and nirvana”. Meanwhile, it focuses on Dharmakirti’s Hetuvidya, proposes reality in external environment, admits objective existence, attaches importance to roles of Buddhist pramana in the process of knowing things and forms a kind of system of Hetuvidiya theory with unique characteristics. (Yao Weiqun)

ADHYÀTMA-VIDYÀ
Adhyàtma-vidyà was an ancient Indian knowledge related to religion and philosophy, and was one of the five sciences. Indian Buddhists claimed that Buddhist theories such as teachings of Tripitaka and 12 divisions preached by Buddha and his disciples were “inner-teaching” or “inner-learning”, and called all non-Buddhist theories as “heretics”, and there was the statement of “18 heretical scriptures” or “ninety six heretics”. Adhyàtma-vidyà was also called as “inner treatise” or “inner doctrine”. Volume III in Bodhisattva Charya Nirdesha translated by Indian Tripitaka Dharmakema in the middle Northern Liang Dynasty thought that “Buddha’s teachings were named adhyàtma-vidyà. There were two functions briefly: the first was to show cause and effect positively; the second was to show that cause led to effect and the corresponding result shall not be obtained without kama cause.” (Bodhi Power Chapter) in volume III of Bodhisattva Charya Nirdesha translated by Kopfen Tripitaka Guavaran in the Liusong Dynasty pointed out that “inner treatises meant 12 sutras. Bodhisattva-mahasattva sought 12 sutras for two affairs. The first was to know the cause and effect. The second was to show that cause leads to effect and corresponding result shall not be obtained without kama cause.” Volume II of Travelling Notes of the Western Regions in the Great Tang Dynasty explained that the connotation of Adhyàtma-vidyà was “to think about five vehicles and understand cause and effect as well as truth”. Volume XIII of Yogacharya-bhumi-sastra preached by Maitreya Buddha and translated by Xuanzang pointed out that Adhyàtma-vidyà had four forms ie form of establishment of sutras, vinaya and shastras, form of establishment of specific Buddhist names and appearances, form of explaining Buddhist doctrines and form of knowing doctrines of Buddhism, in which the form of establishment of sutras, vnayas and shastras meant to explain all Buddhist doctrines with Buddhist sutras, vinaya and shastras. As for different roles of the five sciences, volume V (Chapter of Appeals) of Sutra Lankara written by Asanga and translated by IndianTripitaka Prabhakara Mitra pointed out that “Adhyàtma-vidyà is a science of self-knowledge. Hetuvidya shastra is a science of conquering heretics. Shabdavidya is a science of enlightening all living beings.” Adhyàtma-vidyà was related to different doctrines of different ancient Indian schools, contents were complicated and there were mutual differences, and these schools thought that their theories were authentic adhyàtma-vidyà. Religion and philosophy knowledge of Indian schools had massive sutras translated into Chinese and Chinese scholars know about ancient Indian Adhyàtma-vidyà and recognise pluralism and complexity of Indian religion and philosophy through the Samkhya classic Hiranyasaptati and the Vaisesika classic Vaisesika-dasa-padartha-prakarana (written by Maticandra) which were regarded as “heretics of six teachers” by Buddhists and were respectively translated by Indian Tripitaka Paramartha in the Chen Dynasty and Xuanzang in Tang Dynasty. (Chen Ming)

METAPHYSICS OF WEI AND JIN DYNASTIES
During the late Eastern Han Dynasty, three kingdoms period and Eastern and Western Jin Dynasties, “idle talk” (qing-tan or pure conversation) was popular. The fans and followers of “idle talk” (pure talk) lived a dissipated life, boasted of showing off an attitude of the Daoist natural inaction. Their thoughts and statements were referred to as “Metaphysics of the Wei and Jin Dynasties” by the people of later generations. The system of “metaphysics” of Wei
and Jin Dynasties contain theory of moralisation and theory of character and talent. The theory of moralisation included debate over existence and non-existence of the fundamental and incidental, debate on statements (sayings) and their connotations and debate on moralisation and the nature and so on which is represented by Wang Bi, He Yan, Xiang Xiu and Guo Xiang. The theory on character and talent focused on appreciation of talent, which originated in “Records on Figures (personnel)” authored by Liu Shao and was subsequently, introduced in another work titled “Theory of Four Fundamentals” authored by Zhong Hui. All the ideas of metaphysics of this period, with spirit of Taoism as its main theme, was combined with Confucian theories and a new system of thought thus emerged based on the convergence of different ideas.

**Originating Evolution** - Confucianism and Daoism began to integrate in Han Dynasty. Kong Rong while replying to Li Ying said: “Previously respectable Confucius and Daoist saint Lao Zi maintain the relations between the teacher and student. So I also maintain friendly relations with you”. This became a story passed on at that time with admiration. Obviously, in the late Han Dynasty, the scholars admitted that Confucianism and Daoism got blended. In the Wei and Jin Dynasties, Confucius and Lao Zi were deemed homologous. During Zhengshi Period (about 240-249 CE), Wang Bi, He Yan and other scholars studied Lao Zi and Zhuang Zi’s sayings, but they preferred to debate over the Confucian classics. For example, He Yan annotated “The Analects of Confucius”(lun-yu) and Wang Bi authored one book “Answers to Questions on Analects of Confucius” and annotated the “Book of Change”.

Wang Bi and He Yan were born in famous big families, followed the traditions of “idle talk” since the late Han Dynasty; they had discussion between them with many questions raised for each other and analysed any issues with serious arguments over and over again; they raised the status and quality of the “idle talk” to the extent that people desired to imitate their contents and style. They further discussed about the relations between the fundamental and the incidental between “moralisation” (Confucian ethical code) and the “nature” and between sages’ emotionless feature and emotional feature. Liu Shao, Fu Gu and other contemporaries played the leading role in the discussion on the “theory of character and talent”. In the Eastern Han Dynasty, evaluation for human personalities and investigation of nature was an important issue which was closely related to talent selection and recruitment system of that time. During the period of “Seven Intellectuals in Bamboo Forest” (zhu-lin qi-xian 255-262 CE), Ji Kang and Ruan Ji adored the nature to put forward a viewpoint of “going beyond moralisation and stressed on following the nature with no constraint”, and believed that “people should be in pursuit of the nature and break away from the limits of moralisation”. The root cause of this viewpoint was that the rulers surnamed Sima of that time concealed all the lawlessness and unfairness of regime under disguise of moralisation. Ji Kang and Ruan Ji felt shameful to wallow in the mire with such rulers as Sima. “Theory of Four Fundamentals” authored by Zhong Hui, was based on the theory of Character and Talent with nothing new ideas. In contrast, theorists of moralisation sprang up like mushrooms from generation to generation with such representative masters like Xiang Xiu and Guo Xiang, whose ideas combined together came to be known as “Yuan Kang Metaphysics”. According to Xiang Xiu and Guo Xiang, the “nature” and moralisation actually never contradicted, and man’s doings were always in divine order of the nature. For example, the “Chapter of Qiu Shui” in Zhuang Zi, annotated by Guo Xiang, pointed out that “Can people never control horse and cattle for use in their lifetime? Can people never halter cattle or horse? Cattle or horse should be haltered which is their manifested destiny. This seems to be “mandate of heaven”, but this is the natural rule followed by man”. In debate over existence (being) and non-existence (non-being) of fundamental and incidental, Xiang Xiu and Guo Xiang put forward such opinions as “self-conversion” and “independent conversion in calmness” and believed that “Existence is self-existence rather than stemming from non-existence. In other words, all things are made by themselves”. Pei Wei authored the book Theory of Existence in which he argued that “everything is self-engendered and non-existence has no way for existence”, and also believed that “all sentient things of the world are self-engendered and inevitable rather
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than stemming from non-existence”. Since then, moralisation theory shifted from “stress on non-existence” to “stress on existence”. By the time of eastern Jin Dynasty (317-420 CE), it has already been 300 years that Indian Buddhism had been introduced in China. Lots of important classics on Buddhism had too been translated and other local writings made debut with profound influence of the Buddhist theory on native culture; the development of metaphysics also accordingly presented different trend during this period compared with previous period. The “Lie Zi”, annotated by Zhang Zhan, originally stated that “existence serve the purpose of vanity, while all things are proved by extinction”. However, the argument of “no existence and no non-existence” replaced the argument of existence and non-existence of the fundamental and the incidental, which became a new style and fashion of discussing metaphysics. Since then, the rich contents of metaphysics provided the much needed theoretical grounds to comment on sutras of Buddhism. Following this, the unique characteristic features of the ideas of “metaphysics” gradually faded away. The term “metaphysics” (xuan-xue) was first found in Book of Jin: Biography of Lu Yun which says: “there is essentially no metaphysics in the beginning”. However, at that time, the understanding of metaphysics was not the same as that of later periods, during which academic analysis with focus on ‘idle talk’, facial looks and even family status was attributed to “metaphysics”. In Northern and Southern Dynasties, Book of Change, Lao Zi and Zhuang Zi were crowned as “Three Classics of Metaphysics”. With all this a new school of thought with its own classical form was then taking shape.

Philosophical Thoughts - Theory of moralisation took different views for existence and non-existence of the fundamental and the incidental in two directions ie school of thought stressing on non-existence and the school of thought stressing existence). The school of thought stressing non-existence advocated “non-existence as the basis of everything” and “the doctrine of non-existence governs all things of the universe; everything exists and changes due to the ontology of non-existence. The so-called things in the universe are based on inaction. He Yan clearly put forward that existence is based on non-existence and relies on non-existence. Non-existence is home to all things”. Wang Bi on the other hand flexibly discussed about the interdependence of existence and non-existence. He stated that “the heaven and earth are based on fundamental”. Non-existence is such fundamental, and thought that “existence is tangible, finite and limited, while non-existence is absolute and unlimited with the ultimate significance”. Starting from the concept of “basing on non-existence”, he put forward political theory of “stressing on fundamental and depression for the incidental” and “stressing the fundamental and upgrading for the incidental” and thought it necessary to administer with “doctrine”, achieve laisses-faire and fundamentally focus on guiding principle without entanglement in detail from the key perspective. School of thought stressing existence believed that “existence is self-engendered”. Pei Wei authored the Theory of Existence and argued that “Everything is self-engendered, and non-existence has no way for existence”, and also believed that “all sentient things of the world are self-engendered rather than absolute beings”. Guo Xiang also stated that “non-existence cannot give birth to existence because non-existence is nothing. Existence and all things of the universe result from conversion from voidness”. “Conversion from voidness” means that all things were engendered in the profound and everlasting realm beyond the knowledge of humans. All things never hinder each other, but all the things together give birth to the universe and the nature.

Debate over moralisation and the nature was intended to identify the relationship between the Confucian ethical code and the nature. The nature is the true look of the universe with no artificial features whereas rite, music and moralisation were created by human beings. Institutions, systems, rite,
music and moralisation cultivated and restraint the people’s behaviors and emotions. According to He Yan and Wang Bi, “moralisation (purpose) stems from the nature (means)”; moralisation is incidental and tangible, and the natural is fundamentally intangible. But Wang Bi took faith in Taoism and referred to Taoism and Confucian thoughts, who believed that “ceremony is nothing but a kind of tangible constraints, which is falseness with limits. It is necessary to start from the ontology of nothing, remove the ceremonial constraints, achieve the real morality that rite, music and moralisation target at, and make all things in place”. According to Wang Bi, Daoism and Confucianism demonstrated homology so that “Existence was reflected because Confucius advocated non-existence, while Lao Zi advocated existence and disadvantages were revealed”. Ruan Ji and Ji Kang put forward a viewpoint of “going beyond moralisation and keep unconstrained in the nature” due to dissatisfaction with the rulers surnamed Sima. After the rulers surnamed Sima usurped the regime of Wei Kingdom, they advocated ruling the country with filial piety, but they avoided to mention loyalty closely related to filial piety for purpose of downplaying the illegality of regime through the replacement of connotation of “moralisation”. Moralisation, referred by Ji Kang, was different from that referred by Wang Bi and He Yan, which was manipulated by rulers and descended into opposite side of human nature. Ji Kang regarded ceremony and moralisation as chains, and believed ceremony and moralisation were the shackles of human nature and went contrary to the nature. Only going beyond moralisation and removing ceremony was the way out to recover the nature and comply with the truth. Guo Xiang’s viewpoint was different from Ji Kang’s, who stated that “moralisation is the nature”. As Taoism was not respected and Seven Intellectuals in Bamboo Forest (Ji Kang and others intellectuals) got adrift and never followed decorum despite great reputation, Guo Xiang put forward a proposition that “I can neither engender creatures, nor creatures engender me. So I am the nature. moralisation was inborn existence which was the same as the nature and should not be destroyed. According to Chuang Tzu, “Haltering horse head or piercing cattle nose is human behavior”. Guo Xiang believed that “It is inevitable to halter horse head or pierce cattle nose in the lifetime. As a result, moralisation is created by humans, but the reason is natural”.

Debate over sayings and connotations was long-standing. According to Book of Change · Xi Ci, “Books are unable to cover all sayings and sayings are unable to cover all connotations”. In the Wei and Jin Dynasties, Confucianism and Daoism got blended and the Book of Change was held in high esteem and explanation on “theory of change” gained its popularity. In interpreting the “theory of change”, scholars often faced up to the relationship among saying, exterior and connotation. With such questions demanding solutions, the philosophical foundation of metaphysics was laid. The “Sayings” refer to the language form, such as sound and other symbols. Connotation refers to meaning of the language and contained truth. Exterior refers to image and imago described by the language. According to theory of moralisation, there were three issues for debate over sayings and connotations viz sayings beyond connotations, sayings on a par with connotations and connotations beyond sayings. Xun Can put forward a theory of sayings beyond connotations ie “Sayings are overshadowed by connotations”, especially the sage’s connotations are unable to be revealed by exterior. Of course, the language is unable reach its deep connotation. In addition, the fundamental reason for the general things is unable to be explained exactly. This theory revealed the limitations of language, but believed that sage could break through the limitations. Ouyang Jian put forward a theory of sayings on a par with connotations ie “Exploring the law of things has to rely on the corresponding concepts and appellations. Different things have different definitions, while different emotions have different appellations. Appellations change with things. Appellations and things echo with each other. Wang Bi held the theory of connotations beyond sayings, and believed that “in the concrete world, the appellation in the language cannot accurately express the speakers’ inner meaning but the imago can convey the meanings beyond language. He put forward three concepts of “sayings” eg “exterior” (expression) and “connotation” and believed the relationship among saying, exterior and connotation as follows: “Imago described by language can fully convey speaker’s meaning, while the language can objectively describe the image. This is because the appellation in the language is derived from static...
image, and static image is derived from final versions of changing things and changes in the human minds. Wang Bi made argument for relationship among “sayings”, “exterior” and “connotation”, and further put forward the method of cognition in “understanding the exterior despite lack of the sayings and understanding connotation despite the lack of the exterior” which greatly promoted the development of metaphysics.

In the “theory of moralisation”, debate over sages’ emotionless feature and emotional feature was launched between He Yan and Wang Bi. From the perspective of pleasure, anger, sorrow and joy, He Yan divided people into three categories: ordinary people, virtuous people (man of virtue and talent) and saints and thought that “Ordinary people are unable to control the temper and cannot maintain balance of mind. With ordinary emotions like the joys and sorrows, the virtuous are able to make the emotions limited. Ordinary people keep unconstrained emotions. But Yan Hui keeps his anger in control”. The saints achieve the aloof status at will while fully maintaining a balance of their minds. Therefore, saints’ emotionless feature doesn’t mean that saints have no emotions such as joys and sorrows. But they don’t express their emotions like ordinary people. From the perspective of the objects generated by pleasure, anger, sorrow and joy. Wang Bi thought that “Saints would not let objects influence their state of emotions. But a saint is also emotional”. He said: “Saints are equal to gods. They have also emotions like ordinary people. However, with an enlightened mind and some divine qualities, saints make their existence possible without worldly desires. With the same emotions, saints respond to objects in a different way and fashion”. Wang Bi cited an example and said that “Confucius cried for Yan Zi’s death and felt sad for the illness of Bo Niu which proved that saints too are emotional. Saints have reached the status and position of controlling their emotions and see that what they do, their activities do not overstep the boundary line. Thus, even though they can respond to objects (external environment) but never be bothered by objects”.

The theory on character and talent was a special theory which evolved in the course of bringing about certain change in the imperial examination system in late Han and early Wei Dynasty. Due to chaos caused by wars of devastation, the scholarly class migrated from their native places to other places of safety and security; the township-level imperial exam so far being held according to tradition remained discontinued. During the regime of the Emperor Ming of the Wei Dynasty (who reigned during 226-239 CE), Liu Shao devised the rules and regulations to conduct the tests and examinations for the examinee. In order to ensure the effectiveness of test method, it was necessary to evaluate characters and recommend potential officers according to their talent and character. The “Records of Personnel”, authored by Liu Shao, took the ideas of Confucianism, Daoism, moralisation and legalism together. It was a monograph talking of the ways on how to make assessment of the people, which met the need of that time. But the “Records on Personnel” discussed the ideas of Yin-Yang, image and Spirit, that match with the heavenly ideas of he saints”. According to History Book of the Three Kingdoms Period · Book of the Wei Dynasty · Biography of Fu Gu, Fu Gu often discussed about similarity and difference of talent and character and Zhong Hui gathered all those opinions of Fu Gu. The Theory of the Four Fundamentals, authored by Zhong Hui, collected popular opinions of that time on talent and character, accompanied by his own comments. A chapter titled A New Account of Tales of the World · Literature to be found in the Book of the Wei Dynasty: says that the theory of “four fundamentals discusses the similarities between talent and character (represented by prime minister Fu Gu); dissimilarities between talent and character (represented by chief secretary Li Feng), integration between talent and character (represented by assistant minister Zhong Hui) and separation between talent and
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character (represented by cavalry officer Wang Guang)”]. Actually Fu Gu and Zhong Hui’s theories on talent and character were simply developed to evaluate characters for practical purpose, so its philosophical value was less than that of “Records on Personnel” authored by Liu Shao.

After southward migration of the scholars during the period of Eastern Jin Dynasty, the then prevailing ideas on metaphysics also crossed the Yangtze River. With the spread of Buddhism in China, topics of scholars’ discussion were also influenced so that the argument of “no existence and no non-existence” replaced the argument of existence and non-existence of the fundamental and the incidental. Buddhist scholars also introduced metaphysics into the annotations and interpretations of the Buddhist sutras. “Sutras are cited and referred to while explaining the contents of other books”. For example, when Hui Yuan mentioned “real look”, he drew an analogy from Xhuang Zi theory. When Zhi Daolin discussed about existence and non-existence, he took Wang Bi and Guo Xiang’s thoughts as the clue. Metaphysics also profoundly influenced the Buddhist theory itself at that time. For example, when Dao An sought to explain the meaning of emptiness, we very often find the influence of Wang Bi’s “theory on sayings and connotations” in them. He also paid the equal attention to “removal of disorderly intention and appearance of the origin”. Influenced by Guo Xiang’s thoughts and methods, Zhi Daolin said: “Reason for material existence of things is not self-engendered. The so-called material existence is also empty”. And the relationship was similar to the relationship between existence and obscurity. However, with the development of Buddhism in the Six Dynasties, scholars gradually refrained from discussing about metaphysics.

(Jiang Julang)

NEO CONFUCIANISM OF THE SONG AND MING DYNASTIES

The philosophic thinking of Confucianism in Song and Ming dynasties was called “Lixue”, “Xinglixue” or “Daoxue”, each of those means Neo-Confucianism. The word “Neo-Confucianism” first appeared in Lou Guanfu’s memorial to the emperor that he used to asked a posthumous title for Zhou Dunyi. According to his statement, Lixue had already been reflected into people’s daily life, and later it began to form a system by Confucius and then popularised by Zisi, and Mencius. During 1000 years from Han Dynasty to Tang Dynasties, different Confucians had different theories. However, the Confucianism restored its original appearance until Song and Ming Dynasties. Broadly speaking, “Lixue” includes “Xinxue”, which means the Neo-Confucian School of Mind and it is not contrary to “Lixue”. When the Confucians in Song Dynasty explained and interpreted Confucianism classics, they were against the ancient chapters kept exegetical study style from Han Dynasty to Tang Dynasty. On the contrary, they adhered to the principles of pursuing the Confucian classics argumentation, exploring the famous theories and even life, and their theories were called “Yilizhixue”, “Lixue” in short. Zhang Zai said “Yilizhixue needs to be further studied; otherwise, you won’t understand it completely by a superficial reading”; this statement has disclosed the complexity of Neo-Confucianism. “Lixue” takes the Confucianism as the core and absorbs Buddhism and Taoism thinking patterns or their partial theories to act as its own supplement and development, so “Lixue” scholars were called “Neo-Confucians” by the missionaries. Compared with ancient Chinese local philosophy, the contents

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‘Records of the Three Kingdoms- Book of the Wei Dynasty (San Guo Zhi: Weishu)’, compiled by Chen Shou, (Western Jin Dynasty), Qing Dynasty edition

Zheng Meng, block-printed edition, Qing Dynasty

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of “Lixue” was more profound, the theory was more complete and the thinking pattern was more complicated because it integrated Confucianism, Buddhism and Daoism together.

In the middle and later periods of Tang Dynasty, Han Yu, Li Ao and other scholars tried to change the study style since Han and Tang Dynasty. Han Yu wrote the book Yuan Dao, Li Ao wrote Fuxingshu (Complexity of Human Nature, Xing refers to Human Nature); they started to begin the transformation of Confucianism. Earlier, during the Song Dynasty, the famous Confucians such as Sun Fu, Hu Yuan and Shi Jie advocated “Taking humaneness and righteousness and music as learning contents” and took Confucian Orthodoxy as their own responsibility. They started the Neo-Confucianism in Song Dynasty and they were called “Three elites in the earlier of Song Dynasty” by later generations. Though “Yilizhixue” started by the three elites was not perfect. They gave priority to practicing personally, so they established the foundation of Neo-Confucianism. What’s more, the study style advocated by them got rid of the ancient chapters kept exegetical study style, so they were called the forerunners of “Lixue”. But the actual inaugurator of Neo-Confucianism was Zhou Dunyi. He wrote the book - Interpretation of Tai-chi Diagram in which he pointed out many elementary statements, such as the generation and development of the Universe, the prevalence of the Principle of Heaven and life of human beings, and the new development direction of Neo-Confucianism. Cheng Hao and Cheng Yi, two brothers in Henan, were students of Zhou Dunyi, and they insisted to regard the “Li (Principle)” as the foundation of study. Later, they preached in the capital of their country, and had many followers. At the same time, Zhang Zai and Shao Yong also pursued the doctrine and strove to practice personally; they preached and taught apprentices, and “Lixue” was prevalent for a long period. Zhang Zai wrote Zhengmeng, Tongshu, Ximing, Dongming those books, paid more attention to the learning of sages, and obeyed the principle of practicing personally strictly, while Shao Yong was famous for his Huang Ji Jing Shi Book, Guan Wu WaiPian Book and Yin Chuan Ji Rang Ji Book. Though his knowledge was the same with the spirit of humaneness and righteousness, courtesy and music, his opinions about the change of the Universe were unique. Shao paid more attention to the research of divination; he once precast that Wang Anshi would be the Prime Minister (in feudal China) of Song Dynasty and many other things as well. In Southern Song Dynasty, Chu Hsi learned the philosophy of Cheng Hao and Cheng Yi mainly, as well as other Confucians and then he appointed Neo-Confucianism as the main philosophy in the society and finally became an agglomeration of different thoughts; he preached Confucian classics argumentation and wrote books. After that, Daoism became prevalent. People in later generations regarded the schools represented by Zhou Dunyi, Cheng Hao and Cheng Yi, Zhang Zai, Shao Yong, and Chu Hsi as Lian, Luo, Guan and Min School. Together with Chu Hsi, Lu Jiuyuan, Lv Zuqian, Chen Liang, Ye Shi and other scholars were also famous across the country. Lu Jiuyuan started “Xinxue”, took “enlightening the mind” as the principle; he thought that “Mind is Principle”, put forward “the Universe is my mind and my mind is the Universe’, which was excellent and outstanding and had a trend to surpass the philosophies of Cheng Hao, Cheng Yi and Chu Hsi. Lv Zuqian combined
the theories of different scholars and was famous for his various learning; while the theories of Chen Liang and Ye Shi reflected their minds of obtaining justice and benefit, which was thought to be the utilitarianism. Between Jin and Yuan Dynasties, the trend of study was weakened and there was no distinguished scholar; until the middle of Ming Dynasty, Yu Yao and Wang Yangming who were not successful of being officials started researching Xinxun, the Neo-Confucian School of Mind. They followed Lu Jiuyuan’s philosophy, and put forward the thoughts “Nothing outside the Mind” and “No principle outside the Mind”, regarded “Conscience” as the root and emphasised “The Unity of Knowing and Doing”. Chen Xianzhang, at the same time with Wang Yangming, came up with “to know the truth with peaceful and clarified mind”. It also inherited the trend of Lu Jiuyuan. The Confucians in Qing Dynasty just inherited the theories of former Confucians and didn’t put forward any other excellent theories, and they even criticised that Xinxue in Song and Ming Dynasty was empty, and then restored the chapters kept exegetical study style in Han and Tang Dynasty. However, the Neo-Confucianism didn’t vanish, it only existed weakly. Listed in Zhang Zhidong’s book, *Questions and Answers about the Catalogue of Books*, there still were 22 Confucians. During the period of Republican of China, there were many scholars who were famous for their Neo-Confucianism theories, such as Ma Yifu, in Kuaiji, etc. The main schools of Neo-Confucianism in Song and Ming Dynasty can be summarised with eight words, and they are “Lian, Luo, Guan, Min and Cheng, Chu, Lu, Wang Schools”.

Zhou Dunyi pointed out the theories of Tai Chi, Yin and Yang, and the run of five phases in his book *Interpretation of Tai Chi Diagram*. He used the concept of “Tai Chi” first in this book, and established the elementary theme of Neo-Confucianism. Shao Yong once said “the nature of Tai Chi is unchanged permanently, however, everything in the world changes all the time”, which also regarded Daoism as Tai Chi, and regarded “mind” as Tai Chi. But Cheng Hao and Cheng Yi didn’t talk about Tai Chi, they put forward “the Principle of Heaven”, they thought that “Everything only has one Principle of Heaven”, “the Principle comes out first and then there comes Xiang, after that, the Shu comes out”; though Zhang Zai put forward “Nothingness is the root of the world” and thought that everything was “Qi”, he also put forward “though the principle is one thing. It can be reflected differently in different forms” which meant the Principle existed in Qi. Chu Hsi said “before the generation of the planet, there only existing the Principle”, “the Principle is the root of everything; Qi is the image or form of everything”. They all regarded the principle as the root of the Universe and the reason why everything came into being.

As for what is the principle, Cheng Hao, Cheng Yi, Chu Hsi, Lu Jiuyuan and Wang Yangming all had different opinions. Cheng Yi pointed out that “Human Nature is the Principle”. He said “Human Nature is the Principle and the Principle is Human Nature as well’. He also said that “the Principle belongs to the Heaven, if it is gifted to human, it shall be called human nature; if it is spoken by human beings then it shall be called human mind”. Yang Shi explicated “Xing is ‘Human Nature’; action along the human nature is principle. Human nature, life and principle belong to one part but with different name, originally there is no difference. Speaking of life is the heaven; speaking of the human nature is the world; speaking of the principle is the action.” He thought the principle and human nature are the same and the only difference between them was that the objects that they adhered to were different. Chu Hsi spoke highly of Cheng Yi’s opinion — the Principle is Human Nature, he said “since Confucius, this statement of Cheng Yi is the most accurate”, “everything in the world has their nature and human beings are born with the temperament of humanness, righteousness and benevolence”, which combined the Principle and Qi together to the object of a man. At the same time, he also pointed out that “Human Nature” is different when it adheres to different objects and there exists differences between Nature of the Heaven and Nature of Temperament. This difference also originated from Cheng Yi. He said “a man’s nature comes from the heaven and his
talents come from his temperament. If he has good temperament, then he possesses good talents, vice versa”, thought that human beings were different from each other because of their temperament, though they received the same principle of heaven, there still existed many differences, or in other way, Human Nature presented by different people was different from the principle of heaven itself. Cheng Hao once said “Mind is Li and Li is Mind”; Xie Shangcai also said, “Mind is the principle of heaven”. Lu Jiuyuan and Wang Yangming further claimed “Mind is Li”, Lu Jiuyuan advocated that “Xinxue” was powerful and should be respected by people, he said “Mind is the only one. Principle is the only one as well. Both, Mind and Principle, are unique and the two of them won’t exist”. “Everyone has a Mind and Mind is Li. So mind is Li”. He thought that mind of human beings was the principle of heaven and due to the impediment of bad habits, the principle of heaven could not be spread, and the mind was stifled. Wang Yangming also said “mind is Li, and is there anything or any principle that exists beyond the mind?” he thought that principle existed within the mind, so he advocated the learning of “To Conscience”. Cheng Hao and Cheng Yi and Chu Hsi thought that human nature was principle, logically thought that human nature was not kind, but the principle of heaven was; Lu Jiuyuan and Wang Yangming thought that mind is principle, which meant human nature was kind, but it needed to return to the conscience to remove bad habits and obtain the original nature. As for the question of human mind and Taoist mind, Chu Hsiand Lu Jiuyuan had different opinions; their divergences reflected in the difference and uniform of “nature is principle” and “mind is principle”.

“There are many uncertainties in the mind of human being, and human nature is delicate, so if you want to understand human nature, you need to constantly strive for perfection, concentrate on what you are doing, and adhere to the Doctrine of the Mean strictly”, this is a sentence in the book of Shangshu, and it is the thought of the Confucians of Song and Ming Dynasty and it is very important. Chu Hsi said “if the Mind can sense the Principle, then it is Path-Consciousness; but if it is controlled by greedy, it is just the human mind”. He thought “Path-Consciousness comes from the Principle and Human Mind comes from the human body, so even the sages cannot get rid of human mind”. However, Lu Jiuyuan put forward totally reversed opinion, he said “everyone has one mind, can anyone possesses two minds?” Wang Yangming also thought “Everyone only has one mind, and if his mind is not affected by bad things, then it can be called Path-Consciousness. However, if it is affected badly, it is only called popular feeling. If a man could keep his faith firmly, than he has the Path-Consciousness, but if he lost his Path-Consciousness, then he just possessed dominant feeling. This means that no one has two minds”.

The prevalence of Buddhism has promoted the new development of Confucianism. On the one hand, the Confucians in Song and Ming Dynasty tried to establish their own philosophy to compete with Buddhism, and they formed their own theories; on the other hand, some Confucians were deeply inspired by Buddhism, and they deepened Confucianism theory. Zhang Zai pointed out “Taixu is mind” to repel Buddhism, because Buddhism had the saying of “Everything in the world is illusory”. Chu Hsi used sentences in Buddhism to interpret the features of mind and good quality, such as “People who are indifferent to fame or wealth can sense everything”, “Human’s nature is rational, so they can handle everything”, etc. This kind of action was mocked by Buddhists in Ming Dynasty, they mocked that Chu Hsi learned from Buddhism and looked down upon it at the same time. Chu Hsi used the metaphor “The Moon Reflected in All Rivers” of Buddhism to interpret “Li Yi Fen Shu”, which means that everything was included in Tai Chi completely. He said, “Tai Chi is only one single object, however, everything has its own nature and they are all reflected in Tai Chi. It is similar to the moon, which is the only one existed in the sky, however it can be reflected in all rivers and seen everywhere, but we cannot say that the moon is divided into different pieces”. Confucians in Song and Ming Dynasty advocated the “Idea of Respect”. Cheng Yi said, “improving self-control needs the idea of respect”, the so-called respect means that you need to concentrate on the
thing that you are doing, and don’t be tempted by outside things, and advocated meditation, and used meditation to practice Confucianism theory and improve self-cultivation. The idea of respect is similar to the Meditation Kung fu of Buddhism. Meditation was rare used by the Confucians in Pre-Qin Period and Han and Tang Dynasty, but the Confucians in Song Dynasty regarded it as a way to improve self-cultivation. As the forerunner of Neo-Confucianism, Cheng Hao obtained his learning from researching the Six Classics, “research the Buddhism for decades with no achievements, however, obtain a lot after researching the Six Classics”. Thus, Buddhism has profound influence on the establishment of Neo-Confucianism.

(Jiang Julang)

**JAINISM**

As one of the three major unorthodox schools of thought in ancient India, Jainism can trace its theoretical roots back into time immemorial. However, Jainism as an independent and full-fledged religion did not emerge until around 6th century CE. Being popular throughout the entire Indian history, Jainism remains an influential religion in the country to this day. It spread to China along with Buddhism, where it attracted a huge amount of attention in the philosophical sphere of ancient China.

**History and Representative Literature**

Certain Jain theories can be traced back to Upanishadic era or even earlier. Most Jainists tend to hold that Jainism has multiple founding masters or siddhas, who laid down the most basic seminal theories of the religion. According to relevant records, there were 24 “Tirthankaras” in Jainism, including Rsbhadeva (1st Jain Tirthanakara), Ajitnatha (2nd Jain Tirthanakara), Parsvanath (23rd Jain Tirthanakara) and Nirgrantha-jñātaputra (24th Jain Tirthanakara). In fact, most “Tirthankaras” are just fictional characters, with only the 23rd and 24th ones being actual historical figures.

The actual founder of Jainism is Vardhamāna (around 6th century BCE) ie 24th Jain Tirthanakara, Nirgrantha-jñātaputra. Vardhamāna is the birth name of Nirgrantha-jñātaputra. According to some scholars, the sect led by Pārśvanāth (23rd Jain Tirthanakara) was also known as “Nirgrantha sect”. Vardhamāna enforced a series of active reforms in Jainism, nurturing it into one of the most influential religious sects in ancient India. In recognition of his significant contributions to the establishment and development of Jainism, he was widely hailed by his followers as Mahāvīra (“Great Hero”). Opinions differ regarding the exact date of Vardhamāna’s birth and death. Some believed him to be a contemporary of Śakyamuni. Born into a Kshatriya family, he became a monk at the age of 30 and for the next 12 years he practiced intense meditation and severe penance and after achieving Kevala Jnana or enlightenment, travelled around to preach Jainism and died at the age of 72.

Around 6th century BCE, a massive anti-Brahmin movement emerged in ancient India spawning a large number of thinkers who proposed all kinds of brave new ideas. According to relevant records, there were over hundreds of significant thinkers active at the time, with the most influential ones being the renowned “Six Masters”, including Nirgrantha-jñātaputra. Thanks to his painstaking efforts and other early members of Jainism, the sect gradually grew into an influential religion in ancient India with a huge following cementing its position on the Indian philosophical and religious scene as one of the three major non-orthodox schools of thought in the country (other two being Buddhism and the Lakayata school).

Jainism was divided into two sects of Digambar and Śvētāmbara in about 1st century CE. The monks of Digambaras practiced naked or “sky-clad”, while...
those of Svetambara were always white-clad. Some Buddhist literature referred to Digambar as “a school of naked practitioners”. It put an inordinate emphasis on ascetic practices and required its practitioners to strictly abide by its “no private wealth” rule, going so far as to count one’s clothes as “wealth” and demand their removal too. The earliest representative figure of the Digambar sect is Bhadrabahu.

Śvētāmbara sect also endorsed ascetic practices, though more moderately than the Digambar sect, at least, in terms of clothing - they insisted their practitioners wear white clothes. The earliest representative figure of the sect is Sambhutavijaya.

The Digambar and Śvētāmbara sects mainly differ in their interpretations on rules and disciplines and don’t otherwise contradict each other too severely. The two sects further broke down into quite many sub-sects in the ensuing centuries.

Before 13th century CE, Jainism was spread throughout of India, even counting quite a few kings among its followers and supporters. Though by no means a dominant religion in ancient India, it developed a massive following among Indian civilians.

Popular throughout the Indian history, Jainism was once a huge influence not just among the ruling elite, but also among the downtrodden and exploited lower-class people. Thwarted just like other indigenous religions in ancient India by the Islamic penetration of the South Asian subcontinent, Jainism’s influence gradually dwindled in the years that followed. However, as an independent religious sect, it managed to survive throughout the ages in India. Its doctrines continued to exert influence well into contemporary times in the country. Many prominent politicians and thinkers in contemporary India, including Mahatma Gandhi, had been profoundly exposed to the influence of Jain doctrines. Jainists also hold considerable economic and political sway in modern India.

A lot of historic records concerning Jainism survive, both in India and China. Among the earliest Jain texts are 14 Purvas and 12 Anga. Purva means before, referring to the foundational texts that emerged earlier; while Anga means a limb ie a part of the canon. However, 14 Purvas and one Anga have been lost, so the current Jain canon only consists of 11 Anga. The Śvētāmbara sect considered 11 Anga canonical, about which Digambar disagreed.

In addition to 11 Anga, Jainism also has large bodies of literature, with the most important ones including Pancastikāya-sāra and Pravachan-āsya by Kundakunda (around 1st century CE); Tattvarthadhigamasutra by Umasvati (around 5th-6th century CE) which was regarded by both Śvētāmbara and Digambar as canonical; and Nygvyvatāra by Siddhasana Divakara (around 8th century CE). Additionally, such Jain monks as Haribhadra Suri (around 8th century CE) and Hemacandra (around 11th-12th century CE) also wrote many Jain texts. Chinese Buddhist scriptures including Dirghagama-sutra, Madhyama-agama, Samyuktagama-sutra, Ekottaragama-sutra, Abhidharmamahavibhasa-sa Sutra, Mahaprajnaparamita-shaskra, Yogacara-bhumis Shastra and Prakaranaryavaka, also contain information on Jain activities and theories.

Main Theories - Śvētāmbara and Digambar sects both left large collections of Jain literature but there are also many Jain texts that are not jointly recognised by the two sects. According to the book “Tattvarthadhigamasutra”, where the major Jain theories were intensively presented and elaborated, the Jain theoretical system mainly concerns the following few issues: seven tattvas; Jiva and Ajiva; five kinds of Jnana (Mati, Sruta, Avadhi, Manah paryaya and Kevala); Seven naya (Saptabhaṅga, or seven-fold judgment); reincarnation and release; and social ethics.

Seven Tattvas
Jain metaphysics is based on seven truths or fundamental principles, also known as tattva or navatattva, which are an attempt to explain the

Dirghagama Sutra (Chang Ahan Jing)
nature and solution to the human predicament. The knowledge of these truths is essential for the liberation of the soul. Accordingly, Tattvarthadhigamasutra first proposed the Seven Tattvas which includes Jiva, Ajiva, Asrava, Bandha, Samvara, Nirjara and Moksa.

Jiva mainly refers to the main actors to be reincarnated and released in life phenomena. Jainism divides Jiva into two categories: non-liberated jiva; and liberated jiva. The former only exists in regular objects, while the latter dwells in human bodies or bodies of other living things, who can achieve liberation and release through practices and making efforts to learn truths.

Ajiva are the five non-living substances that make up the universe along with the jiva, reflecting Jainism’s basic views on worldly phenomena.

Asrava refers to the influx of karmic particles into Jiva. Jainism held that karmic particles stem from one’s actions;

Bandha refers to the binding of karmic particles to Jiva.

Samvara refers to the stoppage of Asrava.

Nirjara refers to preventing karmic particles from seeping into Jiva through ascetic practices.

Moksa means liberation, salvation or emancipation of soul, completely free from the karmic bondage, the attainment of true and pristine nature of infinite bliss, infinite knowledge and infinite perception.

The various philosophical theories of Jainism are mainly derived from, or build upon, the interpretations on “Seven Tattvas”.

Jiva and Ajiva

Jain views on worldly things or phenomena are mainly contained in the notions of Jiva and Ajiva, two of the Jain “Seven Tattvas”. Their contents actually constitute the basic theories of Jainism on the natural philosophy front.

The so-called Jiva in Jainism is roughly equivalent to something that exists eternally in living bodies, and is also different from the “self” (soul) in other religious sects. According to such Jain texts as Tattvarthadhigamasutra, Jiva does not just exist in living bodies, but also resides in non-living entities. Jainism divides Jiva into two types: one is stuck in reincarnation cycle; the other is liberated. The “reincarnated” jiva is further divided into Trasa jiva (mobile jiva) and Sthavara jiva (immobile jiva). Sthavara jiva exists in earth, water and plants, while Trasa jiva exists in animals that possess more than one sense-organ. Thus, the “reincarnated” jiva exists in virtually everything, including living things and non-living things, like earth and water. Therefore, it can be said that Jainism had actually proposed a belief that “everything is alive”, which is a notion highly representative of the religion. The liberated jiva apparently refers to the souls that have broken free from material bondage. It is a fundamental goal of Jainism to free Jiva from bondage.

The so-called Ajiva is mainly comprised of four parts: Dharma; Adharma; Akasha and Pudgala, all of which are important Jain concepts concerning the state or forms of existence of things.

In regard to dharma and adharma, Tattvarthadhigamasutra 5.17 explains, “the role of dharma and adharma, is to help motion and rest, respectively”. According to Jainism, things can move and rest due to the presence of dharma and adharma. The two concepts were also mentioned by other Indian schools of thought; for instance, the Vaisesika dharma and adharma are equivalent to karma, and are related to one’s actions. Jainism does not espouse such an interpretation and only considers them the condition or cause for motion and rest of things.

Concerning “Akasha”, Tattvarthadhigamasutra 5.18 states, “akasha provides shelter for all other
things." Jainism used the concept of Akasha in explaining “space”.

Concerning “Pudgala”, Tattvarthadhigamasutra 5.19-25 explains, “the function of Pudgala is to form the basis of the body and the organs of speech and mind and respiration, and also to contribute to sensuous pleasure, suffering, life and death of living beings”. As we can see, “Pudgala” in Jainism actually means “matter” as the fundamental elements of worldly things and is of the form of an atom and of the form of an aggregate. Atom was actually considered by most ancient Indians as the smallest unit for each type of matter, a theory that was later adopted by many schools of thought.

Jainism also tackles the issue of “time”. Tattvarthadhigamasutra 5.22 says, “The function of time is to assist substances in their continuity of being (through gradual changes), in their modifications, in their actions and in their proximity and non-proximity in time”, which represent an important Jain theory on the forms of existence of things.

Jainism regards Dharma, Adharma, Akasha, Pudgala and Jiva as the five eternal substances (draya’s), pointing that the fundamental elements of universe are the five substances plus time. Tattvarthadhigamasutra 5.1-4 states, “Dharma, adharma, akasha and pudgala constitute the Ajiva. They are called drayas or substances. Jivas are also substances. The five substances are eternal in nature and they, along with time, form the whole universe.”

The Jain theory of “jiva” and “ajiva” represents the religion’s view on categorisation of worldly things. The theory is a kind of Anamabhavada theory, contending that things form resulting from the combination of numerous kinds of elements, including both material and non-material elements.

The Jain concept of “Jiva” contains undertones of reincarnation or release; however, the Jain “Jiva” is distinct from the concept of “Atman” or “Brahman” in the mainstream Brahmin philosophy. The Jain jiva exists in all kinds of things, or achieve release and break away from bondage; while the Brahmin “Atman” or “Brahman” refers to the things themselves, assuming that things and Atman/Brahman are essentially one and the same. In contrast, in interpreting “Jiva”, Jainism never made the claim that only Jiva is real and all things are unreal.

From the Jain interpretations of Jiva and Ajiva, we can see the basic theoretical paradigm Jainism developed on the issue of universe or worldly phenomena. The religion held that jiva is a spiritual substance that will never perish. It exists in both human bodies and other animals and plants, even in such non-living things like earth, water, fire and wind. Ajiva contains the basic material elements (atoms) that constitute all type of things in the world, and also contains dharma and adharma, which, respectively, are responsible for making things move and making things rest. The concept also contains space and time, which provide necessary conditions for things to exist. This kind of Jain theory had actually done a fairly good job analysing in a systematic manner the basic composition and forms of existence of natural things.

Five Kinds of Jnana
The Jain epistemology contains certain religious elements, emphasising sense-perception and considering it a sure path leading toward enlightenment. Accordingly, Tattvarthadhigamasutra proposed five kinds of Jnana ie Matti, Sruta, Avadhi, Manah paryaya and Kevala.

Matti-Jnana refers to knowledge acquired through the senses. The Jain “senses” mainly mean such external organs as eyes, ears, nose, tongue and body. “Mind” is an internal organ, which normally plays the role of directing external organs to convey externally acquired information to the “knower”. Sruta-Jnana refers to scriptural (articulate) knowledge derived through language, symbols,
signs, etc. Without using such external organs as eyes and ears to directly sense external objects, knowledge can nonetheless be gained by examining and comprehending words contained in scriptures or said by gurus, teachers or prophets. Sruta shall be based on Mati.

Avadhi-Jnana refers to direct perception of self, time and space. It is a natural born and direct perception of things and shall be distinguished from the faculty of perception assumed by regular living bodies. The object of Avadhi can be ordinary material-based things.

Manah paryaya-Jnana refers to mind-reading i.e. direct perception of what people thought about in the past and what people will ponder in the future. Jainism believes that the object of Manah paryaya is minuscule and subtle.

Kevala, or Ominiscience, refers to knowledge of all substances in all their modes: past, present and future, unlimited as to space, time and object. It is a state of highest perfection in Jainism, in which one has boundless vision. This kind of state can actually be construed as a state of liberation. Kevala can only be attained by eliminating karma.

In analysing the five Jnana, Jainism posited that the first two Jnana are indirect, while the last three ones are direct. Mati, Sruta and Avadhi are prone to errors, while Manah paryaya and Kevala are error-proof.

According to Jainism, knowledge acquired through organs and speech normally has to pass through a medium and therefore is prone to distortions and mistakes. In contrast, direct acquisition of knowledge without the aid of such medium as organs or speech is more impervious to error. The reason why Avadhi is also considered error-prone is that the degree to which Avadhi knowledge is directly acquired is not high enough.

In framing its “five Jnana” theory, Jainism was actually trying to emphasise that: the capacity of human organs to understand things is limited, and might very likely give rise to misconceptions or incorrect perceptions. To attain perfect knowledge one must eliminate reliance on sense organs and try to directly perceive or intuit.

Seven naya (Sapta Bhanga, or seven-fold judgment)

Epistemologically, Jainism proposed a seven-fold judgment theory, positing that things could be judged as falling under either of the following seven categories: existent; non-existent; existent-cum-nonexistent; indescribable; existent and indescribable; non-existent and indescribable; and, existent-cum-non-existent and indescribable. It also held that things are subject to constant change, and due to the fact that things are diverse in terms of location, time and attribute, word Syät (“probable”, “perhaps”, “maybe”) shall be prefixed to each of these seven predications to prevent the proposition from being absolute. A fairly representative Jain work on this theory is Syadavadanjar by Malisena (around 13th century CE).

The Jain seven-fold judgment is obviously of regular worldly knowledge and, therefore, cannot be relied on to attain absolute truth. According to Jainism, any judgment or mode of understanding regular, worldly knowledge is limited, hence the prefix Syat. Theoretically, this theory has elements
of eclecticism or agnosticism. However, it is worth pointing out that Jainism did not propose this theory without an ax to grind as an unorthodox system, like Buddhism, Jainism represents the values, beliefs and opinions of the middle-to-upper class people of non-Brahmin origins in ancient India who had long held a grudge against the Brahmin superiority and hence tended to reject the Brahmin claim that canons are absolutely sacred and are not to be questioned, leading to the Jain tendency to regard with suspicion all of the judgments that had by then been widely upheld as “truth” - a tendency that helps explain why Jainism espoused this particular seven-fold predication theory.

Reincarnation and Release
Jainism also has its own “reincarnation and release” theory. Concerning the issue of reincarnation and cause thereof, *Tattvarthadhigamasutra* believes that the action of the body, the speech organ and the mind is called activity. *Karmic* particles generated by one’s activities flow into *jiva* and impose bondage thereupon, giving rise to reincarnation. *Karma* can be divided into good *karma* and bad *karma*. The former will allow one to enjoy pleasure and live longer, get born into a good family; while the latter will subject one to awful forms of existence. Jainism held that to get released is to break free from the bondage of all the karmic particles. And when *jiva* gets liberated, one will attain a blissful state of consummation.

This particular Jain theory is actually aligned with the traditional Indian religious theories that had emerged since the advent of the *Upanishads*, all of them emphasising that human actions produce Karma which is an invisible force or a small particle that will exert influence on one’s afterlife and lead to painful reincarnation. To exit the cycle of reincarnation one must try and suppress his or her actions. *Tattvarthadhigamasutra 1.1* states that “Samyag Darshan (Right Belief or Perception), Samyag Jnan (Right Knowledge) and Samyag Charitra (Right Conduct) together constitute the path to liberation.” The so-called Samyag Darshn means to understand and uphold such basic Jain theories as Seven Tattvas; the so-called Samyag Jnan means to acquire wisdom or right knowledge by means of the last two of the Jain Five Jnana; and the so-called Samyag Charita means to observe and abide by such Jain code of discipline as the Five Vows, including its rules of acetic practices. Taken altogether, this theory is similar to the liberation theory advocated by other Indian religious sects and can be described as a “wisdom-based liberation” theory.

Social Ethics
The Jain social ethics theory is mainly reflected in their vows. *Tattvarthadhigamasutra 7.1* specifies that “desisting from killing, falsehood, stealing, unchastity and attachment is the five-fold vow.”

The Jain “Five Vows” are not unlike the codes of conduct of other religious sects in ancient India. It is worth noting that Jainism put extra emphasis on the “no killing” vow, which it enforced most strictly. Besides, the scope of the vow is also much wider than that of other sects. For instance, Jainists are not allowed to kill not just people and animals, but certain plants as well, which might be attributable to the Jain theory that plants also contain “jiva”. Quite some historic records contain passages describing Jainists as being extremely careful walking out for fear of hurting small plants.

Jainism is also known for its ascetic practices. Many religious sects in ancient India endorsed ascetic practices, but Jainism attached greater importance to them. Certain Buddhist works contain extensive references to Jain asceticism.

The “no killing” precept and asceticism of Jainism were once very well-known in ancient India, and their influence continues to this day. The “non-violent” philosophy and ascetic lifestyles popular in contemporary and modern India can be traced back to these ancient Jain traditions.

Spread and Influence in China - Jain theories and ideas spread to ancient China along with Buddhism. Most people in ancient China gained their first glimpses into the religion through Buddhism. As a sister religion of Buddhism, Jainism maintained extensive contacts with Buddhism, hence the extensive references to Jainism in many Buddhist texts including both seminal works of early-day Buddhism and Mahayana Buddhist texts that
emerged still later on. Large bodies of such Buddhist works were introduced to China and translated into Chinese. Some Chinese monks mentioned Jainism frequently when repudiating or introducing relevant theories of other schools of thought.

When introducing the “Six Masters” active during the Buddhist era, the Chinese versions of various Agama sutras all mention the main founder of Jainism, Nirgrantha-jñātaputra. *Samyuktagrama-sutra* (volume XXXII) and *Samyuktagrama-sutra* (alternative translation) (volume VII), both contain an overview of the “no killing” percept advocated by Nirgrantha-jñātaputra. *Ekottaragama-sutra* (volume L) states Buddha’s opinion of Nirgrantha-jñātaputra—“Nirgrantha-jñātaputra is of a dim, confused and agitated mind”.

In his book *Chenweishilun*, Master Xuanzang also repudiated relevant Jain theories. For instance, the “saivites” mentioned in the book actually refers to some early-day Jain thinkers. In its first volume, the book dedicates some portions addressing the “saivites” theory, rejecting it as unreasonable and implausible. In addition, the book also mentioned some other Jain concepts when repudiating “ātma-grāha”.

There are also many other Chinese Buddhist works containing Jain references, which greatly facilitated Chinese people’s efforts to get to know Jainism and its theories.

In contemporary and modern China, Jain theories have also stirred up a lot of renewed interest. Jainism still has a large following in India, as is known to those Chinese who have visited the country. Some Chinese scholars also paid special visits to Jain temples and interacted with modern Jainists. Some Indian visitors to China also made active efforts to introduce the religion to Chinese people, with relevant Jain literature also brought to China.

Some Chinese scholars focus their research on Jainism. Many research papers on Jainism have also been published in relevant Chinese scholarly journals. There are also chapters dedicated to Jainism in books published in China about Indian philosophy or religions. In Indian philosophy or culture, courses offered in Chinese universities, Jain theories are also extensively mentioned.

(Yao Weiqun)
23 concepts) form the samsara (world). This world is full of suffering. If one wanted to be relieved, he/she had to depend on the highest intelligence of the “two realities and 25 concepts” of Samkhya to distinguish Purusha and Prakrti to get rid of samsara and get relieved.

Saamkhya-yoga formed the independent school in about 200 BCE. According to legend, its founder was Patanjali at that time. The basic classic of this school was the Yoga Sutra of Patanjali. The existing Yoga Sutra included contents which were added in later generations and it was finally formed in 300-500 BCE. After Yoga Sutra, books of saamkhya-yoga were mainly an explanation and note on Yoga Sutra. The appearance of saamkhya-yoga has a theoretical systematisation on the ancient yoga practice in the Indus Civilisation period. It also had important influences on the formation of cultivation theories of philosophy schools of religion in India. Saamkhya-Yoga devotes to restrain the role of the heart to reach the samadhi state. Its specific cultivation method is the so called “eight steps of Raja yoga”, eg Yom, niyam, asan, pranayama, pratyahar, dharana, dhyan, samadhi. The later three steps of the eight steps are called “general restrain”. Through it, people can gain various magical powers, distinguish Prakrti and Purusha and finally reach the “Dharma Megha samadhi”. In this samadhi, various samsara seeds can be destroyed to achieve final release.

Vaisesika formed the independent school in about 200 BCE. According to legend, its founder was Kanada in that time. He wrote the basic classic Vaisesika Sutra for this school. The existing Vaisesika Sutra included contents which were added in later generations. It was finally formed in 200 CE. In about 600 CE, another two important books of Vaisesika appeared, eg Padarthadharmasangraha of Prasastapada and Vaisesika-dasa-padarthaparakrama of Maticandra. Main philosophical thoughts of Vaisesika were reflected in the contents of these three books. The important theoretical feature of this school is to distinguish the main category of natural phenomenon by the “padârtha” (reality corresponding to concept). Ten padârthas mentioned by this school are: dravya-padârtha (object), guna-padârtha (static property of object), karma-padârtha (dynamic state of object), sâmânya-padârtha (common relations among objects), viśesa-padârtha (difference relation among objects), samavâya-padârtha (indivisible causal relation between the object itself and its property), ātma-padârtha (make object be able to generate specific result jointly or independently), asâtma-padârtha (make object be unable to generate specific result jointly or independently), sâdâtma-padârtha (relative similarity and difference relations among objects) and abhâva-padârtha (nonexistence state of object). In the system of padârtha theory, Vaisesika discussed paramânû theory, pramâna, view of time and space, view on similarity and difference, etc. Vaisesika also pursues liberation. It holds that the understanding of the highest intelligence of padârtha theory can get rid of the samsara and reach the supreme good state.

Nyaya formed the independent school in about 100 CE. According to legend, its founder was Gautama at that time. He wrote the basic classic Nyaya-sutra for this school. The existing Nyaya-sutra contained contents added by people in later generations. It was finally formed in about 300-400 CE. After Nyaya-sutra, books of Nyaya were mainly explanation and note on Nyaya-sutra. Nyaya takes the “Sixteen categories (padârtha)” as its basic system. The so-called padârtha refers to reality. In discussing and debating issues, Nyaya put forward 16 basic concepts or categories, eg means of valid knowledge, objects of valid knowledge, doubt, purpose, example, conclusion, the constituents of a syllogism, argumentation, ascertainment, debate, disputation, destructive criticism, fallacy, quibble, refutations, and points of the opponent’s defeat. This 16 padârthas form the basic theoretical frame
of this school. In explaining these padārthas, Nyaya put forward theories such as categories of four pramāṇas, basic syllogism for five step method, reflection and reasons for reasoning and debating failure, etc. Nyaya regards the intelligence of 16 categories (padārtha) as the basic way for liberation.

Mimamsa formed the independent school in about 200 BCE. According to legend, its founder was Jaimini at that time. He wrote the basic classic Mimamsa-sutra for this school. The existing Mimamsa-sutra contains contents which were added by people in the later generations. It was finally formed in about 100 CE. Earlier explanations on Mimamsa-sutra were made by Sabara in the 5th century CE. Main Mimamsa thinkers after Sabara were Kumārila and Prabhakara in 7th and 8th century CE. These two people played an important role for the later development of Mimamsa. Mimamsa takes the Vedic sacrifice as its main object of study. They believe the correctness of Veda canon and efficiency of sacrifice. Correspondingly, this standing, the basic thought for this school is the “sound permanent residence theory”. The so called sound refers to language, concept or knowledge, specially refers to language or knowledge of Vedas. Mimamsa held that this concept and knowledge was born in nature rather than man-made. It is permanent and absolute. Common language and concept is the displaying of the natural sound and shall on the basis of this natural sound. Mimamsa emphasises on “sound permanent residence theory” to prove the immutability and supremacy of Veda and its thoughts. Mimamsa once largely broke the theism of ancient India, absorbed and developed the padārtha theory of Vaisesika.

Main thoughts of Vedanta were put forward in the Upanishad. But it did not form an independent school until in about 100 CE. According to legend, its founder was Badarayana at that time. He wrote the basic classic Brahma-sutra for this school. This school generated many branches later. Each branch was mainly formed according to different opinions on the Brahman atman relationship theory mentioned in documents, such as Upanishad, etc. These branches mainly are: bhedabheda-vada of Badarayana, advaita of Sankara (788-820 CE), Viwistadvaita Vedanta of Rāmānuja (about 11-12th centuries CE) and Dualism of Madhava (about 13th centuries CE). Bhedabheda-vada holds that: as the creator or fundamental reason of the world, Brahman is not the same with Atman. But in the aspects that any Atman has Brahman property and anything cannot exist without Brahman, Brahman and Atman are the same. Advaita holds that: Brahman or the greater self is the foundation for all things, and all things are the illusion of Brahman or greater self. Nothing is independent from Brahman or greater self. Atman (phenomenal world) is neither a part of Brahman nor the variation of Brahman. As a phenomenon of life, numerous Atman and greater selves are the same thing in nature. They are reflected differently for body restriction. They are the same in fact. Viwistadvaita Vedanta holds that: Atman (small self or the phenomenal world) is the property or constituent part of Brahman (entity or whole). Although property or a constituent part belongs to the entity or whole, the property or constituent part cannot be regarded as unreal. In the meantime, it shall be realised that, the phenomenal world (small self) is not void, but is only limited to the property or constituent part of the highest entity. The highest entity of objects is the Brahman which cannot be divided. Dualism holds that: although Brahman is the foundation, it is not the same with atman and these two concepts are different. Both of them are entity in a dualism relationship.

Thoughts of six orthodox (astika) schools (Liupaizhexue) took the leading position in the philosophy history in India. They also have great influence in the thought circle of modern and contemporary India. Particularly, theories of Vedanta are still the leading traditional philosophy in the thought circle of modern India.

In ancient times, thoughts of six orthodox (astika) schools (Liupaizhexue) were also spread to China with Buddhism. In Chinese Buddhist sutra, there are many contents on reporting or criticising thoughts of these schools. The academic world in modern and contemporary China also pays much attention to these schools. There are many research papers on these six schools in Chinese learned periodicals. Fundamental classics or document of these schools have been translated into Chinese in China. There are also many Chinese research monographs on these schools. In college curriculum, there are many...
contents on these schools. There are many paper titles on these schools.

(Yao Weiqun)

SAMKHYA

Samkhya or sāṃkhya is one of the major philosophical schools of Brahminism in ancient India. With a long history in India, the earliest theories or thoughts of the school were mentioned in some of the most ancient Indian literature. It became an independent school of philosophy around 4th century BCE. A pervasive and strong influence throughout India’s intellectual history, the theories postulated by the school had long been a subject of wide interest in the country’s philosophical community. It spread to China along with Buddhism.

Theoretical Evolution and Major Texts

The word, Samkhya, is based on the Sanskrit word sāṃkhya, which arguably has multiple meanings. Some claimed that it had something to do with “number” or “enumeration” as the school specifies the number and nature of the ultimate constituents of the universe, around which it built its basic theoretical system. Still others contended that the word meant “search” or “reflection”. In Chinese Buddhist scriptures, in addition to being referred to as Samkhya, the school was also variously called “Jiapiluo Lun”, “Yuzhong Waidao”, or “Seng Qu”.

According to relevant Sanskrit records and Buddhist scriptures, the school was founded by Sage Kapila, a legendary figure whose existence was widely debated. Some scholars who believe in his existence speculate that he lived around 4th century BCE. However, the school was determined to originate earlier than that. Some Samkhya theories were believed to have come from the Shvetashvatara Upanishad, which contains explicit references to the theories of early-day Samkhya school. Some Samkhya ideas can be traced back to the Vedic period. The Sanskrit epic, the “Mahabharata” (especially the “Bhagavad Gītā”), contains rich details of the school. In addition, “The Caraka Samhitā”, a huge treatise on ancient Indian medicine, also mentioned early Samkhya thoughts in its various chapters.

Many of the surviving records mentioning the main founders of the school are of a mythical proportion. For instance, Samkhya karika recorded in its first half, that “once upon a time, there was a divine figure called Kapila, who descended into the world from the sky”. And in its second half, it went on to go through the school’s genealogy with Kapila unequivocally credited as the very first founding sage of Samkhya, and then it was passed to Asuri, Pañcaśikha Garga, Uluuka and Isvarakrsna. And among the various “founding fathers” of the school, the one who played the most important role in spreading Samkhya was Isvarakrsna (4th century CE).

The earliest foundational texts of the Samkhya school never survived including one particularly important - Samkhya work, Sastitantra. The earliest extant work that offers a systematic exposition of the school is the Samkhya-karika by Iṣvarakṛṣṇa. Although created hardly any earlier than the foundational texts of other orthodox schools of philosophy in ancient India, due to the fact that most of the major Samkhya texts had been lost before the book, it had been widely considered the foundational text of the Samkhya school. Following Samkhya-karika, the most significant Samkhya works primarily comprised commentaries on the book, with the five existing ones being: Suvarṇasaptati, or Treatise on the Golden Seventy (translated into Chinese by Paramārtha in 6th century CE); Yukti-Dīpikā by unknown author (around 6th century CE); Gaudapada-bhasya (around 7th to 8th centuries CE); “Mathara-vṛtti” (slightly later than Gaudapada-bhasya); and Tattvakaumudi by Vacaspati Misra (9th century CE). The major text of the later Samkhya school is Samkhya-sutra, rumoured to be authored

Swami Vivekananda

Bhagavad Gita, Chinese edition (front cover)
by Kapila, but actually penned by some unknown author between 14th and 15th century CE. Significant commentaries on the sutra include, *Samkhya-sutra-vrtti* by Aniruddha (15th century CE) and *Samkhya-pravacana-bhasya* by Vijñana-bhusku (16th century CE). Important works of later Samkhya school also include *Samkhya-sara* by Vijnāna-bhusku. In addition, there is also a Samkhya text by an unknown author, called *Tattvasamasa*, which is widely considered a key text of the later-day Samkhya school.

The later-day Samkhya school was heavily influenced by the Vedānta school, and also absorbed quite some elements from *Yoga Sutra*. The Samkhya school during this period differed from the early Samkhya school mainly in that the concept of “Iswara” was introduced, reflecting the school’s efforts to seek middle ground between monism and dualism.

An important philosophical influence in ancient India, the theories of this school received a heavy dose of scrutiny from other schools of thought. For instance, many Buddhist and *Vedanta* thinkers once actively analysed and criticised the Samkhya theories.

The philosophical theories of the Samkhya school also exerted some influence on the intellectual scene of contemporary India. In modern India, during religious and social reform movements, certain thinkers or philosophers, when engaging in social activities or building philosophical systems, had heavily absorbed or borrowed from Samkhya ideas. For example, such famous philosophers in contemporary India as Vivekananda and Aurobindo Ghosh all conducted serious analyses of Samkhya theories. Vivekananda held that dualism was the most prevalent philosophical viewpoint in India, in actuality considering the dualistic theory of the classic Samkhya school as natural. Additionally, he also extensively borrowed from Samkhya theories in expounding his epistemology. When studying the yoga school, Ghosh also scrutinised a key concept of the Samkhya school —— three gunas (tamas, satvā, and rajas), and talked about the significance and roles of the three gunas and the interrelationship among them. Samkhya theories had long been widely regarded as a distinctive part of Indian orthodox philosophy.

**Main Theories** - According to the *Samkhya-karika* and commentaries thereon, the basic philosophical system of the Samkhya school can be characterised by dualism and 25 tattvas. “Dualism” refers to the two ultimate realities, Prakriti, matter and Purusha, self (spirit), advocated by the Samkhya school, while 25 tattvas are the 25 basic concepts (including Dualism) of the philosophical system of the Samkhya school. The school considered its basic concepts as “reality” and “truth”, hence the name *tattvas* (Sanskrit word for “reality”, “realness” and “truth”). Into this philosophical system built around dualism and 25 tattvas, the Samkhya school had also incorporated a series of important sub-theories, including Pre-existence of effect in cause theory, *Three gunas* theory, the *Three Pramāṇas* theory (Pratyakṣa, Anumāna, and Śabda), and the reincarnation theory.

**Transformation Theory (Dualism and 25 tattvas)** - The Samkhya upheld a “transformation” theory, claiming that all things, creatures or phenomena in the world are transformed from a certain kind of fundamental cause. The process of transformation concerns two “ultimate realities” and 25 basic concepts (aka Dualism and 25 tattvas), with “dualism” referring to “Prakriti” and “Purusha” and “25 tattvas” meaning Purusha (Transcendental Self), the uncreated (unmanifest) Prakriti (primordial nature), Mahat/Buddhi (intellect), Ahamkara (ego, consciousness of self), Manas (mind), the five sense-organs, the five motor-organs, the five subtle elements and the five gross elements. These Tattvas are involved throughout the process of transformation of objects.

*Prakriti* is a material entity, while *Purusha* is a spiritual one. The interplay of the two gives rise to all the phenomena in the world. When affected by Purusha, Prakriti will lose its inner balance, leading to the occurrence of all kinds of worldly phenomena. Prakriti gives birth to buddhi (rational part or judgmental part of the mind), which further cites ahankara (self-awareness or I-am-ness). This on the one hand, engenders ekadasa — *indriya* (11 indriya) ie sight, hearing, smelling, tasting, touching, speech, hand, foot, anus, genitals and mind and on the other hand, begets five *panca* — *tanmatras* ie sound, touch, colour, taste, and odour which further generates five Bhutas, ie space, air, fire, water and earth.

A typical philosophical system built around the theoretical core of “transformation”, “dualism and 25 Tattvas” theory constitute a unique philosophical perspective on the occurrence of life phenomena and the creation of the world in ancient India.
According to the Samkhya school, the transformation of worldly objects or life phenomena is related to both Prakriti and Purusha, though to varying degrees. Only negative Prakriti can directly engender objects, with the positive Purusha playing a collaborative role. The Samkhya school offered several arguments to prove the existence of Prakriti and Purusha.

Concerning the existence of Prakriti, the No. 15 of Samkhya-karika explained that “everything in the world has a limit, for which there must be a fundamental cause. Things are different, but they share a commonality that stems from the same cause. Everything that can be generated must be attributable to a relevant cause. Cause is different from effect. All the different objects in the world are the "effect", from which can be deduced a different "cause". All things must be attributable to a fundamental cause, which ultimately makes them the same thing. Thus, for all these reasons, it can be established with certainty that there exists the fundamental Prakriti”.

Concerning the existence of Purusha, the No. 17 of Samkhya-karika explained that “all things gather up for the sake of a user that differ markedly from them — Purusha”. The Samkhya school held that all things in the world were composed of three gunas: sattva, rajas and tamas, which need one “commander” that can impart consciousness into them, and it is Purusha. The body needs something to rely on, and it is Purusha; and things in the world are like food waiting to be eaten, and the eater is Purusha. The school claimed that the world was full of pain and suffering, and when “liberated” and delivered, one would feel something separating from him and it is “Purusha”.

The Samkhya school maintained that for objects to be created and life phenomena to occur, “Prakriti” and “Purusha” must be combined. To illustrate this point, No. 21 of Samkhya-karika analogously explained that “Prakriti” is like a lame person who can see but cannot walk, while ‘Purusha’ is like a blind person who can walk but cannot see. Only by letting the lame person ride on the back of the blind person can they progress together. Likewise, only by combining Prakriti and Purusha can the 23 tattvas of Samkhya be created, thereby giving rise to all things in the world.”

In the Samkhya school’s “transformation” theory, three gunas are a key concept that plays a significant role, which concern Prakriti, its transformations, as well as the root cause therefrom.

The Samkhya school held that all things in the world are composed of three gunas (qualities), ie sattva, rajas and tamas. Sattva is illumination, enlightening knowledge, and lightness; rajas is energy, passion and expansiveness; and, tamas is a binding force and darkness. The No. 12 of Samkhya-karika described sattva as something that can illuminate and enlighten; rajas as something that can build momentum; and tamas as something that can inhibit and curb.

The school maintained that the three gunas were subject to mutual inhibition, interdependence, mutual generation and interaction, and in different things there might be different compositions of gunas at work, with a particular guna playing a dominant role. Prakriti also contains three gunas: when the three gunas are balanced, Prakriti will remain latent, but once such a balance is upset, Prakriti will give rise to all kinds of worldly phenomena. The upsetting of balance among the three gunas is directly related to the impact of Purusha on Prakriti.

The “three gunas” theory adopted by the Samkhya school, which uses conflict and interaction between different constituents of an object to explain the creation and development of object, serve a uniquely distinctive philosophical approach in ancient India.

A large number of philosophical sub-theories fall within the theoretical framework of “dualism and 25 tattvas”, with the most representative ones being the “pre-existence of effect in cause” (Satkaryavada) theory, the pramāṇa (means of valid knowledge) theory and the reincarnation theory.

“Pre-existence of Effect in Cause” Theory (Satkaryavada) - The Samkhya school upheld a “transformation” theory with regard to the creation of the world, claiming that all things and phenomena in the world can be attributed to a fundamental cause. And accordingly, in terms of causation, it espoused a “pre-existence of effect in cause” theory (Satkaryavada), which posits that all things in the world bear the quality of “effect”, with all “effects” being merely the transformations of “causes”. The effect has already existed in the cause, with cause and effect being the explicit and implicit states of the same substance. To illustrate this with a revealing analogy: as fruit comes from seed, seed shall be the “cause” and fruit the “effect”. According to the Samkhya school, however, they are actually the same thing, with seed being only the latent
condition of fruit and fruit the patent condition of seed. Seed, before it gerninates and grows and develops into fruit, already contains fruit (pre-existence of effect in cause). By extension, it may be postulated that all things in the world are some kind of “effect” as transformed from a fundamental “cause”, in which all phenomena have already existed long before they actually occur.

The Samkhya school also made persuasive arguments for the “pre-existence of effect in cause” theory (Satkaryavada). For instance, the No. nine of Samkhya-karika lists five basic arguments for this premise: the first argument, asadakaranat, states that the effect exists in its material cause before its production because no one can produce an effect from a material cause in which that effect does not exist. For example, no one can press oil without sesame. The second argument is upadanagranahanat, which states that because there is an invariable relationship between cause and effect, material cause can produce only that effect with which it is causally related. Only milk can produce yogurt because milk alone is materially related to yogurt. The third argument, sarvasambhabhavat, which states that there is a fixed rule for the production or manifestation of things. A certain thing can be produced only by a certain other thing; it cannot be produced from just anything or anywhere. For example, it is impossible to produce gold and silver from grass. The fourth argument, sakta-sakya-karanat, states that an effect exists in its cause in an unmanifested form before it is produced. For example, potters can manufacture a bottle from clay. The fifth argument, karana-bhavat, states that if the effect does not exist in the cause, then which was non-existent would be coming into existence out of nothing. For example, malt is generated from seed.

With a heavy emphasis on the inner relationships of object during its development process, this particular causation theory as espoused by the Samkhya school neglected to address the differences between cause and effect, thus making it a frequent target of criticism by other schools of philosophy in ancient India, including Buddhism, which had made a continuous effort to repudiate Satkaryavada.

“Three Pramāṇas Theory” - The Samkhya school attached great importance to means of obtaining knowledge, which was called Pramāṇa in ancient Indian philosophy. According to the school, there are three Pramāṇas, ie Pratyakṣa, Anumāṇa, and Śabda.

Pratyakṣa means direct sense perception; Anumāṇa means logical inference and can be further divided into three kinds. Purvavat anumāṇa (subsequent inference) – is that which has an antecedent, a cause, just as, on account of the dark clouds, you infer rain. śeyaḥ anumāṇa (antecedent inference) – when you see muddy water flowing down a river, you infer a torrential rain upstream. Sāmānyata drṣṭa (analogous inference) – when you see a tree blooming in one place, you infer another such tree is flowering in another place.

Śabda means opinions from reliable people, luminary and scriptures. In Samkhya school, Śabda means precept or opinions from the founder of the school and philosophers of previous generation in fact.

The Samkhya Pramāṇas Theory and the Pramāṇas Theory espoused by Buddhism, Nyāya and Jainism have both noticeable similarities and distinct differences. For instance, the Samkhya school’s analysis of Anumāṇa is not as nearly as complicated as that by Buddhism and Nyāya, while in categorising Pramāṇa, Samkhya’s theory is rather similar to that of Jainism.

Reincarnation and Liberation - Like the majority of Indian philosophical schools, the Samkhya school also espoused the theory of “reincarnation and liberation”. According to samkhya philosophy, the universe is full of pain and misery. It divided the state of reincarnation into three realms: demi-god realm, animal realm, and human realm. The school believed that things stuck in reincarnation cannot rid themselves of pain and misery, and life has three kinds of pain: Adhatmika; Adibhoutika; and Adhidaivika.

Adhatmika: pain due to intra-organic psychophysical which includes all mental and physical suffering. For example, bodily suffering due to wind-heat discomfort and mental suffering due to love and hate.

Adibhoutika: extra-organic natural causes like human suffering due to hurt from beasts or landslide.

Adhidaivika: supernatural causes like human suffering due to cold, hot, windy, rainy and stormy weather.

According to Samkhya school, liberation means complete cessation of all suffering. Supposedly there are numerous ways to achieve liberation, but some are far from effective or even downright ineffective. Samkhya states that true liberation can be achieved only through the correct discriminative knowledge of reality. Samkhynes believe the key to mokṣa is differentiating from Purusha and Prakṛiti using vivek (discrimination) by gaining a thorough insight into the theory of “dualism and 25 tattvas”, which in turn would lead to renunciation and indifference to material creation, thus ending the cycle of reincarnation and obliterating the possibilities for pain and thereby, achieving true liberation. Therefore, it can be said that the Samkhyan liberation theory is wisdom-based, as in Samkhya, the highest wisdom is “dualism and 25 tattvas”, and
only by acquiring this kind of wisdom can liberation be finally attained.

There is an intimate relationship between the Samkhya school and Yoga school. Many Samkhya practices are heavily yogic, while the Yoga school draws upon the Samkhya theory of “dualism and 25 tattvas” in establishing its own philosophical system. The main differences between the two schools lie in that Samkhya put an emphasis on the transformation theory, while the Yoga school attached importance to a religious way of practice. In addition, the Yoga school also enshrines Shiva as the Supreme Lord, while the early Samkhya school didn’t have a creator-god concept at all.

Spread and Influence in China - The theories of the Samkhya school were spread to China along with Buddhism and exerted some influence on the intellectual scene of ancient China. It’s worth noting that the spread of the school in China was mostly related to Buddhism. The school had been violently criticised by Buddhism in its native India, with Samkhya thoughts widely cited in Indian Buddhist scriptures. These Indian Buddhist records were later translated into Chinese and introduced to China. Some of the major Samkhya texts were also brought to China by Buddhist monks and translated into Chinese, including the Samkhya-karika and the Suvarsnapusti (translated by Master Zhen Di), the latter of which had also been incorporated into the Chinese Buddhist Canon, a phenomenon rarely seen among Indian philosophical literature, allowing Chinese people to gain a systematic understanding of the theoretical framework and characteristics of the Samkhya school.

Chinese Buddhist scriptures also contain extensive references to the founders of the Samkhya school and their theories. For instance, in his “Great Commentary on the Nyayapravesa”, Kuiji gave a genealogical account of the Samkhya school, with its “founding fathers” listed one by one, starting with Kapila, who, according to the book, “is a divine figure with yellow-reddish skin”.

“His disciple, a leader in the 18 groups of disciples, is named Varsya, which means “rain” because he was born in the rainy season, with the followers called “rain congregation.” Tianzhu Sanskrit is “Monk Qu She Sa Tan Luo”, called “Shulun” in Chinese (meaning: number theory), namely “wisdom number theory” also known as “wisdom number”; as “numbers” create everything in the world, with “theory” developed from and creating the “numbers”, it is also known as “number theory.”

Buddhist Master Puguang also offered a brief overview of the Samkhya theories in volume 11 of his “Commentary on Abhidharma-kosa”, with focus placed on the school’s 25 tattvas. “The Samkhya clan developed a “25 tattvas”. The first tattva, I (ie Sanskrit), also known as “normal me” with thinking as the body, instinct is just a bear rather than initiator. The other 24 tattvas talk about those bears or used by me (ie Sanskrit).

The “Vijnapti-matrata-siddhi” translated by Hsüan-tsang also contains parts repudiating the theories of the Samkhya school, in which Yogacara thinkers declared Samkhya theories invalid. For instance, chapter one of the book states that “if 23 tattvas are composed of three gunas, then they shall have no “prakriti” whatsoever, just like woods, as composed of many trees, or armies, as composed of many soldiers, have no prakriti”. In addition, the book also reasoned that “if the 23 tattvas are substantial, they shall be independent of each other, just like the three gunas; and if the three gunas are 23 tattvas, they shall be composed of three gunas too. According to this logic, both the 23 tattvas and the three gunas are made of multiple elements, and according to commonly held philosophical views, things composed of multiple elements have no prakriti”. The book also challenged Samkhya’s “three gunas” theory as unreasonable or invalid, with volume one arguing that “if things are all made of three gunas according to Samkhyans, then there shall not be differences between objects, there shall not be differences between karma, cognitive object, cognitive way, material elements and various organs, with one single cognitive organ sufficient enough to understand everything, and there shall be no differences between sattva and tamas, cleanliness and dirtiness, and Pratyaksa and Anumāna”. According to “Vijnapti-matrata-siddhi”, the viewpoint from Samkhya is absurd, the so-called substance is a product of false ponder and it should be refuted.

These dedicated parts in Chinese Buddhist scriptures, either recounting or repudiating Samkhya theories, along with the Suvarsnapustati translated by Master Zhen Di, have allowed Chinese people some important insights into the Indian Samkhya school.

The Samkhya theories also received a lot of scholarly attention in modern China, with the
Samkhya-karika translated entirely into Chinese and the Samkhya-sutra partially translated into Chinese. Many modern Chinese scholars focus on the study of the Samkhya school, with some dealing specifically with the philosophical system of the school, others concentrating on a particular theory of the school and still others studying the relationship between Samkhya theories and Buddhist theories. Relevant papers have been frequently published in Chinese scholarly journals or included in professional proceedings. There are also chapters dedicated to the Samkhya school in Chinese books about oriental philosophy.

In Indian philosophy courses offered in Chinese universities or research institutions, the theories of the Samkhya school are also extensively mentioned. Some courses specially deal with Samkhya classics, while others focus on particular Samkhya subjects. In addition, some masters’ theses focussed on the samkhya philosophy, and in some professional conferences or symposiums held in China, and the theories of the school or papers published on the school were also discussed with great interest.

(Yao Weiqun)

YOGA

As one of the major philosophical schools of Brahmanism, Yoga has a long history in India, and can trace its roots back to the early civilisations in the Indian subcontinent. Some of the most ancient Indian literatures contain information on the practice of Yoga. It came into its own and became an independent school of philosophy around the mid-2nd century BCE. The theories and ways of practice of Yoga have long been a subject of wide interest among all Indian schools of thought. As a highly influential school of philosophy in India, it spread to China along with the Buddhism.

**Historical Evolution and Foundational Text**

The word “Yoga” comes from Sanskrit and originally means “union” or “conjunction”, and by extension, “conformity with the mento-emotional energy”. As a religious practice, the Yoga school took its rudimentary form as early as the period of the Indus Valley civilisations. At two representative Indus ruins sites, Mohenjo-daro (Mound of the Dead) and Harappa, thousands of small seals have been unearthed, which were mainly used at the time as clan emblems, lucky charms, or identity indicators. A few of them even reflect the religious beliefs practiced then. Some show deities seated in a posture consistent with the popular Yoga posture we become familiar with today. Therefore, it can be established that the practice of Yoga originated from the period of the Indus Valley civilisations ie 2500 BCE.

Such ancient Indian classics as the Upanishads, Arthasastra and Sanskrit epic Mahabharata all contained references or information about the yoga school. Its ways of practice have long been adopted by many other Indian schools of philosophy. However, religious practices of yoga were concluded and summarised, then became an independent religious and philosophical school with systematic theories of its own at a much later date.

It is generally acknowledged that Patanjali was the creator of Yoga and the school’s earliest foundation text is the Yoga-sūtra by Patanjali. Containing additional parts incorporated later, the extant version of the sutra was compiled between 300 CE and 500 CE. There was an Indian grammarian active around 150 BCE who was also named Patanjali. If this grammarian and the author of the Yoga-sūtra were the same person, then we can establish with certainty that the early version of the sutra first appeared around 2nd century BCE.

After the Yoga-sūtra, classic texts of the yoga school were mainly comprised of commentaries on the sutra including the Yoga-sūtra-bhasya by Vyasa (around 6th century CE), the Tattva-vaiperabhi (commentaries on “Yoga-sūtra-bhasya”) by Vacaspati misra (around 9th century CE), the Rajamartanda by Bhoja (11th century CE) and Yoga-vartiaka (commentaries on Yoga-sūtra-bhasya) and Yoga-sara-sangraha (direct exposition on the theory of this school) by Vijnana-bhiksu (16th century CE).

Following the appearance of Yoga-sūtra and commentaries thereon, the Yoga School saw its influence steadily growing. Some new Yoga classics such as the new upanishads also emerged, which mainly dwell upon the relationship between deity, soul and body. In addition, the theories and ways of practice of yoga were also assimilated and improved by many other Indian schools of thought. Except for the Lokayata School, all major schools of philosophy popular in ancient India have Yoga elements of their own.
The Yoga elements inherent in the various Indian schools of thought partly derive from the ancient Indian Yoga traditions, and partly from the Yoga school. Each school was generally influenced by both aspects. The Yoga school organised and improved the traditional Yoga practices and theories which helped promote the formation of religious practice theories of many Indian religious and philosophical schools that arose still later.

The theories and ways of practice of Yoga exerted an influence on both Brahmanism (orthodox school) and Buddhism (non-orthodox school).

The Vedānta School of the Brahmanism absorbed a lot of Yoga elements. Many Vedānta thinkers borrowed extensively from Yoga practices, and considered the “imported” Yoga elements highly instrumental in helping them grasp the Brahman.

The Yoga philosophical system is closely allied with the Samkhya school. There was no concept of creator-deity in the early-day Samkhya school, but over time, due to the influence of the Yoga school, the later-day Samkhya school started to accept the concept of creator-deity in its philosophical system.

The literature of the Vaiśesika school and Nyāya school also contains elements of Yoga practices. Although said two schools never addressed these Yoga elements as their main subject of interest, they mentioned them frequently in discussing their own epistemological concepts or principles.

An important practice of Buddhism, meditation owes its origin to the ancient Yoga practices. After the Yoga school emerged, Mahayana Buddhism was also heavily influenced by the school.

In addition to influencing other schools of thought, the yoga school was also influenced by other philosophical schools and absorbed some of their ideas and theories. Buddhism, for instance, has been a huge source of influence. The fourth chapter of the Yoga-sūtra was widely deemed to be added later, in which a lot of Buddhist elements were adopted. Therefore, it can be claimed that the Yoga school and Buddhism have exerted mutual influence upon each other throughout the course of their development.

The influence of the theories and practices of the yoga school still lingered strongly in contemporary Indian society. Many contemporary Indian thinkers or philosophers advocated, to varying extents, the practice of Yoga, including Dayananda Saraswati (1824–1883), Svāmi Vivekananda (1863–1902), and Aurobindo Ghose (1872–1950).

It must be pointed out that the concept of “yoga” in contemporary India had differed greatly from its ancient concept. For instance, the “yoga” mentioned by Svāmi Vivekānanda actually refers to all major aspects of his teachings, including religious beliefs, ethics, and philosophical doctrines. Aurobindo Ghose also incorporated some new connotations into its traditional concept by propounding such concepts as “The Life Divine” and “Integral Yoga”, all of which were never mentioned or discussed in ancient yoga literature such as Yoga-sūtra. So it is fair to say that the Yoga theories had undergone significant new developments in later years.

The ancient Yoga school also exerted important influence on Neo-Platonism in the west and religions in Iran, China, and Japan, which further extended to still other parts of the world in contemporary times. For instance, there are now many yoga research centers in Europe and the United States, with yoga’s positive role in the field of general healthcare and fitness also gaining increasing attention.

**Theory and Practice of Yoga**

According to Yoga-sūtra and most commentaries thereon, the theoretical system of the yoga school is primarily comprised of the following concepts: mind activities; Samadhi; seer and the seen; eight limbs; and siddhis.

**Mind Activities (vṛttayah)**

Yoga-sūtra defines Yoga as “the mastery of the activities of the mind-field”, positing that there are five mind activities: correct perception, incorrect perception, imagination, sleep and memory. Correct perception means accurate, truthful general information in daily life, and may be acquired by partyaksa, anumana and agama directly. Incorrect perception is based on false information and on perception of what is not the true form. Imagination is verbal information which can distinguish or divide things and is followed by concepts which are devoid of reality. Sleep is the mind-consciousness mode which is supported by the absence of objective awareness. Memory is the retained impression of experienced objects.

According to the definition of yoga contained in the Yoga-sūtra, it is concerned with attaining a state of tranquil abiding (Samadhi) free of external influences, because the five mind activities are actually the product of external influences.
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Both correct perception and incorrect perception are reflection of external objects and manifestation of people's consciousness with regards to their interaction with the external world. The “correct perception” mentioned here refers to a mind activity that correctly reflects the worldly characteristics of external objects, while the “incorrect perception” is a mind activity that incorrectly reflects the worldly characteristics of objects; “imagination” is a mind activity that arises out of differentiating external objects; “sleep” is a mind activity that is actually spawned from sleepers' interaction with external objects when he or she is awake; and “memory” is also a mind activity that stems from external objects, since it is mainly a product of recollection of external objects. All in all, these five mind activities cannot exist apart from external objects, and what external objects manifest is mainly of an insubstantial, illusive nature, which can only harass and disturb. In the opinion of yogis, only by isolating oneself from the influences of illusive, unreal external objects can one truly attain a state of physical and mental tranquility.

Although among the five activities there are both correct ones and incorrect ones, the Yoga school held that they all posed hindrances to the attainment of the highest state of wisdom, and therefore should be suppressed, or put specifically, “eliminated” through long periods of “practice” and “abandonment of desires”. “Practice” means to make continuous efforts to achieve mental tranquility, which requires the deepest absorption and great exertions to fend off the external influences; and “abandonment of desires” refers to the efforts to abandon the pursuit of external things, namely to get rid of worldly pleasures and special, transcendental pleasures (such as heavenly pleasures). Through “practice” and “abandonment of desires” one can finally attain the blessed state of “Samādhi”.

**Samādhi** - The “samādhi” concept adopted by the Yoga school means the collectness of the mind on a single object through calming and/or increasing mental activities, also sometimes referred to as “Samāpatti” in the Yoga-sūtra.

The Yoga-sūtra divides “samādhi” into two types: “Savikalpa Samādhi” and “Nirvikalpa Samādhi”.

**Savikalpa Samādhi**: A state of consciousness in which one knows one's own consciousness but remains in a subject-object relationship with the world.

**Nirvikalpa Samādhi**: The highest, transcendent state of consciousness in which there is selflessness, no-mind, non-duality and the subject-object relationship momentarily disappears. It is the highest samādhi-state of non-dual union with one's own consciousness.

The Yoga-sūtra also discusses the means to attaining “Nirvikalpa Samādhi”. The author held that one must rely on confidence, stamina, introspective memory, concentration force and profound insight to reach this blessed state. In addition, “Nirvikalpa Samādhi” can also be achieved by the method of profound religious meditation upon the Supreme Lord. The Supreme Lord is that special person who is not affected by troubles, actions, developments or by subconscious motivations. “Of Him, the sacred syllable āum (om) is the designation. That sound is repeated, murmured constantly for realising its meaning. As a result there is inwardness of the sense consciousness and the disappearance of obstacles to progress.” These obstacles are disease, idleness, doubt, inattentiveness, lack of energy and prone to sensuality, mistaken views, not being able to maintain the progress attained, unsteadiness in progression, scattered mental and emotional energy. Distress, depression, nervousness and laboured breathing are the symptoms of a distracted state of mind. For the removal of the obstacles, there should be the practice of a standard method used in the pursuit of the reality (tattva). The abstract meditation resulting from the serenity of the mento-emotional energy comes about by friendliness, compassion, cheerfulness and non-responsiveness to happiness, distress, virtue and vice or by regulating the exhalation and inhalation or by fixing the mento-emotional energy on someone who is without craving; or by conduct Dhyana (meditation) on any random object.

When called “samāpatti”, “samādhi” can be divided into four categories: savitarkā-samāpatti, nirvitarka-samāpatti, savicāra-samāpatti and nirvicāra-
samāpatti which in their respective order, represent a progressive process.

Savitarkā-samāpatti is when the unity, word, purpose, knowledge and imagination completely mixed.

Nirvītarka-samāpatti is when the memory is completely purified and the essential inquiring nature disappears.

Savičāra-samāpatti and nirvičāra-samāpatti depends on the yogi’s interest in particular subtle phenomena, approaching to reality of an object.

Though by progressing through the four samāpattis mentioned above the yogi can achieve a fairly high level of dhyana, the Yoga school maintained that these four samāpattis are “seeded Samādhi”, meaning that although the yogi has gradually expunged those distractions or impressions, he or she has not yet completely eliminated the lingering latent force (seed) resulting from his or her past karmas. If he or she can go one step further and eliminate or at least effectively suppress the latent force inherent in the “seeded samadhi”, the blessed state of “seedless samadhi” may finally be achieved.

The Yoga School held that the dynamic kṛyā yoga practices which make for union with the Soul are: austerity, spiritual reading, and complete obedience to the Master. “Austerity” is an act to purify one’s mind; “spiritual reading” refers to the reciting of pure words (such as Om) again and again; and “complete obedience to the Master” means to dedicate everything to the Supreme Lord.

The Yoga-sūtra specifies five hindrances: the darkness of unwisdom, self-assertion, lust, hate, attachment. The darkness of ignorance is the field of the others. It is exhibited when what is temporary, impure, distressful and mundane, is identified as being eternal, pure, joyful and spiritual, respectively. Self-assertion comes from thinking of the Seer and the instrument of vision as forming one self. Lust is the results from the sense of enjoyment. Hate is the results from the sense of pain. Attachment is the desire toward life, even in the wise, carried forward the results from the sense of enjoyment. Hate is the instrument of vision as forming one self. Lust is the results from the sense of pain. Attachment is the desire toward life, even in the wise, carried forward the results from the sense of enjoyment.

Self-assertion comes from thinking of the Seer and the instrument of vision as forming one self. Attachment is the desire toward life, even in the wise, carried forward the results from the sense of enjoyment.

It is widely acknowledged that the yoga school borrowed extensively from the Samkhya school, which held that reincarnation results from the combination of “prakriti” and “purusha”. In the philosophical system of the yoga school, the two entities are called “the seer” and “the seen”, respectively. Both schools believed that “purusha” is a spiritual or positive entity, while “prakriti” is a material or negative entity. When “purusha” affects “prakriti”, the two will combine, generating all things or all kinds of life phenomena and giving rise to reincarnation. During this process, “purusha” can be called “the seer”, while “prakriti” may be referred to as “the seen”.

The Yoga school believed that the “Seer” is pure vision; and “the seen” have manifestation, action, inertia as their property. They are formed by the elements and the sense-powers. They make for experience and for liberation. The very essence of things seen is that they exist for the Seer.

The school held that the cause for association of the Seer with things seen is the darkness of unwisdom. If the darkness of unwisdom were eliminated, the combination could not exist. In order to eliminate the darkness of unwisdom and make the Seer get rid of the Seen, we must obtain the help of discrimination (viveka-khyati). One significant commentary on the Yoga-sūtra by Vyasa states that “viveka-khyati is a perception of the different nature of ‘prakriti’ and ‘purusha’”. As soon as the differences between the seer and the seen can be perceived, the combination of the two will come to an end, terminating reincarnation, thereby allowing people to escape sorrow and pain. Therefore, it is of vital importance to acquire “viveka-khyati”,
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according to the philosophies of the Samkhya school and the Yoga school, the latter of which claimed that to acquire the “viveka-khyati” one will need to rely on a particular set of yoga practices, ie The Eight Limbs of Yoga.

The Eight Limbs of Yoga form the structural framework for yoga practice. They are: the commandments, rules, right poise, right control of the life-force, withdrawal, attention, meditation and contemplation.

There are five commandments that must be obeyed by the yogi: non-injury, truthfulness, abstaining from stealing, from impurity and from covetousness.

The “rules” or “fixed observances” include: cleanliness, contentment, austerity, study and persevering devotion to God. From purity follows a withdrawal from enchantment over one’s own body as well as a cessation of desire for physical contact with others. Supreme happiness is gained via contentment. Impurities can be removed and special powers can be received in the body through austerity. By studying and reading, we can communicate with the Lord. “Samadhi” can be realised by the persevering devotion to God.

Right poise must be firm and without strain. Right poise is to be gained by steady and temperate effort and by setting the heart upon the everlasting. The fruit of right poise is the strength to resist the shocks of infatuation or sorrow.

There follows the right guidance of the life-currents, the control of the incoming and outgoing breath. It is regulated according to place, time and number. Energy-control which goes beyond the sphere of external and internal is also vital.

Pratyahara refers to the withdrawal of the five senses from external objects, so as to prevent the mind from getting distracted by the external world.

Dharana is the fixing of the mind in a single spot (any chosen object).

Dhyana is a progression of dharana, ie sustained concentration on the meditated object.

Samadhi is the highest state of wisdom for yogi practitioners, wherein only the “object” shines forth in the mind, with the consciousness and the object become fused together; even self-awareness disappears in the state of samadhi.

The Yoga school called the first five levels “external aids to yoga” (bahiranga sadhana), and the last three “internal aids to Yoga (antaranga sadhana). The external aids to Yoga, aka bahiranga sadhana, focus on moral, ethical and physical disciplines; and the internal aids to Yoga, aka antaranga sadhana (Raja Yoga), focus on spiritual practices.

The Yoga school attached great importance to the internal aids to Yoga (antaranga sadhana), believing them to be “more interior” than the other five. The three levels of the antaranga sadhana are also called samyama, by acquiring which one can finally reach an enlightened state.

Siddhis - Yoga school held that certain types of miraculous force can be obtained through samyama. This kind of miraculous force is in essence a supernormal power, aka siddhis. The force differs depending on the specific objects of samyama. The Yoga-sūtra mentioned many types of siddhis, which refer primarily to certain knowledge or abilities normal people could rarely acquire. For instance, through samyama on one’s body, one can become invisible; via samyama on differences between...
speeches and objects, one can understand animals’ sounds; through samyama on perception, one can read minds; through samyama on behaviour and consequences thereof, one can gain valuable insights into death; via samyama on the latent force, one can acquire knowledge about his or her former life; and, through samyama on animals, the sun, the moon, the stars, body organs and functions thereof, etc one can accordingly obtain a wealth of supernatural knowledge and miraculous ability. In addition, one may also acquire the viveka-khyati to distinguish between sattva (prakriti) and purusa (purusha).

Once the yogis achieve this particular “viveka-khyati”, he can gain a mastery over all existences and infinite knowledge. If yogi went further and got rid of “viveka-khyati”, he could destroy the seeds of evil and entre into an absolute independent state. In this state, sattva (prakriti) and purusa (purusha) have the same nature of cleanliness. Both of them exist independently without combination. Thus there is no basic condition for reincarnation, which makes suffering elimination possible. This is a state pursued by the Samkhya school and the Yoga school.

The Yoga-sūtra also discussed the means to achieving “siddhis”, claiming that there are five sources where it derives: firstly, people are born with it; those who are born with siddhis must have practiced Yoga in their past lives; secondly, people acquired it with the help of medicine or herbs; thirdly, people can achieve it through spells or incantations; fourthly, people can acquire it through austerities; and fifthly, people can acquire it via the samadhi, ie threefold power of attention, meditation and contemplation.

Among the five sources mentioned above, the Yoga school put the greatest emphasis on the fifth one. It maintained that by achieving siddhis through samadhi, the yogi never left behind any asaya (latent force or momentum) but only a karma that is “neither white nor black,” which is similar to “avipāka-karma” in Buddhism. According to the Yoga-sūtra and other relevant literature, if the yogi can perceive the difference between the seer and the seen and acquire the “viveka-khyati”, and rid themselves of fixation, karma, sorrow and dirtiness, he may finally achieve the samadhi of the “dharma-meghah-s” type, in which the “seeds” will be destroyed, enabling one to break out of reincarnation cycles, escape pain and get delivered.

**Influence in China** - The Yoga school made some improvements and also some systematisation efforts on the ancient Indian yoga practices which had exerted a noticeable influence on many popular schools of religious philosophy in ancient India. For instance, Buddhism absorbed a lot of elements from the school. Therefore, when Buddhism spread to China, the theories and ways of practice of the Yoga school were also brought to China and went on to make a noteworthy impact in the country.

The Yoga school emphasised the suppression of the modifications of the mind which bears considerable similarity to the Buddhist meditation. Chinese Zen emphasised that meditation shall be separated from appearance externally and mind shall not be influenced internally. In fact, this is the modifications of the mind required by the yoga school and generated from the suppression on influence by external unreal things. Besides, such concepts as the eight limbs, samadhi and siddhis advocated by the yoga school also exist in Indian and Chinese Buddhism in varying forms. The Buddhist essential Threefold Training in discipline, meditation and wisdom also overlaps to a large extent with relevant practices of the Yoga school. The first two of the eight limbs of Yoga school prescribe rules similar...
to those contained in Buddhist precepts. The state of “samadhi” pursued by the yoga school is also close to the Buddhist Dhyāna. The highest wisdom or truth sought by the school is also highly similar to the Buddhist “wisdom”. Many such yoga elements were mixed with relevant Buddhist concepts and enjoyed wide popularity in ancient China.

The classic texts and theories of the Yoga school have also received widespread scholarly attention in modern China. The Yoga-sūtra has been translated into Chinese, with the theories of the school being extensively studied by Chinese scholars. A large number of research papers are being published every year on the Yoga-sūtra or yoga theories. There are also many Chinese books that specifically deal with the yoga school. Some Chinese universities also offer Indian philosophy or religion courses that contain information on the yoga school. Some Masters or PhD candidates in relevant Chinese universities or research institutions also chose yoga theories as their thesis or dissertation topic. Besides, in some professional conferences or symposiums held in China, the theories of the school or papers published on the school were also discussed with great interest.

Among Chinese people, Yoga elements are adopted primarily with the purpose of boosting physical wellness, with the practice of Yoga becoming increasingly popular in the country. Throughout China, Yoga training programmes or classes are offered to dedicated and enthusiastic fans.

YAO WEIQUN

VAISHESHIKA

As one of the major philosophical schools of Brahmanism, Vaieṣṣika, or the Vaisheshika school, was formed around 2nd century BCE. With a significant philosophical influence in India, it spread to China along with Buddhism, where it attracted great attention from some of the major thinkers in ancient China.

Theoretical Sources and Relevant Legends - The word “Vaieṣṣika”, which is the Sanskrit name for Vaisheshika, is derived from “Vishesa,” which means “distinction,” or “distinguishing feature,” or “particularity.” This school was also transliterated into “feishishijia” and “pishishi” in ancient China. In Chinese Buddhist scriptures, it is often referred to as “Sheng Zong” or “Shenglun Waidao”.

Some of the basic theories of the Vaisheshika school were covered by certain key philosophical treatises in ancient India such as the “Brāhmaṇa” and the “Upanishad”. However, what had contributed directly to the formation of this particular philosophical school were the thoughts and ideas of some Shramana thinkers active in ancient India.

It is generally acknowledged that this school was originally proposed by the sage Kaṇāda (or Kanabhuk, literally, atom-eater) around 2nd century BCE, who was also extensively referred to as “Youloujia” in Chinese Buddhist records. Most of the information about him contained in existing records is of a legendary, even mythical, proportion. For instance, Bailun Shu (“Commentary on the Shata Shastra”) describes the legendary figure as “Uluka, aka immortal of barred owlet, having been born 800 years earlier than Śākyamuni” and “fond of lecturing during the day and travelling at night. If you want to keep one, you must feed it in the night and it will eat with its family dependents”.

Historical Evolution and Foundational Text - Widely considered the foundational text of the Vaiśeṣik (Vaisheshika) school of philosophy, the original version of the Vaiśeṣika-sūtra was created around 2nd century BCE by Kaṇāda. Containing additional parts incorporated still later, the extant version of Vaiśeṣika-sūtra was created around 2nd century CE. Having established some of the fundamental theories of Vaiṣeṣik, the sutra laid the theoretical groundwork for the school.

Around 6th century CE, there emerged a significant commentary on the Vaiśeṣika-sūtra, the Padartha-dharma-samgraha (commentary on Kaṇāda’s Vaisesika sutra) by Prasastapada, which is the only extant Vaisheshika literature in India that offers a systematic exposition of the Vaisheshika school. Appearing much later than the sutra, it offers a clearer and richer picture of the theories of the Vaisheshika school and also proposes a more complete theoretical framework, having been widely recognised as the most representative extant Vaisheshika literature except the Vaiśeṣika-sūtra.

During roughly the same period, another important Vaisheshika work also appeared, which is the Daśapadārthasāstra by Matīcandra. The original text of the book has been lost, with the extant version being one Chinese translated by Hsuan Tsang. Created close to the Padartha-dharma-samgraha in time, this book contains descriptive information about the Vaisheshika system that differs substantially with that recorded in extant
Sanskrit literature of the school, and has long been a subject of great interest among researchers and scholars.

After the 10th century CE, the Vaisheshika school began to merge with the Nyāya school, with a large body of significant new works emerging, including: Kiranavali by Udayana (10th century CE), Nyayakandali by Sridhara (10th century CE), Saptapadarthi by Siddhīti (around 10th–11th century CE), Upakara by Sankara Misra (15th century CE), Tarka-Kaumudi by Laugaksi Bhaskara (17th century CE) and Bhasapariccheda and Siddhanta-muktavali by Visvanatha (17th century CE).

Since its inception, the Vaisheshika school has been an important influence in the Indian philosophical scene, and featured largely in both Buddhism and the dominant philosophical schools of Brahmansim. Many Vedanta and Buddhist texts discuss or refute the theories of the Vaisheshika school, and therefore constitute valuable sources of information instrumental in helping people understand Vaishēśika and its philosophical system.

**Major Philosophical Theories** - The basic philosophical system of the Vaisheshika school is built around the concept of “Padartha”, which means “worldly matter corresponding to concepts”, with “Pada” meaning “words, speech or concepts”, and “artha” meaning “things or objects”. Vaiśeṣika is a system of pluralistic realism, which emphasises that reality consists in difference. It classifies all objects into avata (identity), pāramātra (counterpart), dhyāna (concomitant), vācaka (speech), kāya (body), prāna (breath), manas (mind), ātman (soul), ākāśa (ether), kāla (time), manasa (intellect), buddha (wisdom), saṁyakti (counterpart), saṁyakām (counterpart), saṁyakti (counterpart), samavāya (inherence), “śakti”, “aśakti”, “sādṛśya”, “śabda (sound) and saṁkāsra (faculty). While a substance is capable of existing independently by itself, a guna (quality) cannot exist so.

**Karman** (action or motion): Motion is of five types – upward and downward motion, contraction and expansion and locomotion.

**Samanya** (universal) is generality. It refers to nature for the existence of substances.

**Vīsesa** (ultimate particularity) is the extreme opposite of the universal (samanya). It refers to the ultimate differences of substances.

**Samavaya** (inherence) is a relation by which types are held together while maintaining their own identities, often defined as the relation between cause and effect. Each padartha shall be distinguished from concept. However, they should be unified in substance (reality). It is Samavaya that can produce this inseparable relationship between one’s own identity and property.

**Ten Padartha Theory** - According to the “Daśapadārthaśāstra”, there are 10 padarthas: dravya (substance), guṇa (quality), karma (activity), samānya (generality), viśeṣa (particularity) and svamāvya (inherence).

Dravya means substance or entity, and the substances are conceived as nine in number. They are, prthvī (earth), ap (water), tejas (fire), vāyu (air), ākāśa (ether), kāla (time), dik (space), ītman (self) and manas (mind). Earth, water, fire and air constitute material elements and are composed of atoms. Ether often means space (sometimes, elements too) according to Upanishads, but in Vaisheshika it primarily refers to a particular element on which sound relies. Time is a real entity according to the Vaisheshika school and all activities, changes or modifications can be achieved only through time. Space is a real entity through which one perceives such directions as east, south, west, north, up and down. Ātman (self) refers to the inner self or soul, whose existence can be confirmed by inference from the perception of feelings, breathing and desire. Manas (mind) is the real sense organ behind the five senses. When the five senses come in contact with the external world, perception can (or cannot) be achieved sometimes. This is the reason why manas exists.

**Guṇa** (quality): The Vaiśeṣika-sūtra mentions 17 guṇas (qualities), to which Praśastapāda added another seven. The original 17 guṇas (qualities) are, rūpa (colour), rasa (taste), gandha (smell), sparsa (touch), saṅkhya (number), parimāna (size/dimension/quantity), prthākṛta (individuality), samyoga (conjunction/accompaniments), vibhāga (disjunction), paratva (priority), aparatva (posteriority), buddhi (knowledge), sukha (pleasure), duḥkha (pain), icchā (desire), dveṣa (aversion) and prayatna (effort). To these, Praśastapāda added gurutva ( heaviness), dravatva (fluidity), sneha (viscosity), dharma (merit), adharma (demerit), śabda (sound) and saṅkāsra (faculty). While a substance is capable of existing independently by itself, a guna (quality) cannot exist so.

**Karman** (action or motion): Motion is of five types – upward and downward motion, contraction and expansion and locomotion.
“Sadrsya” specifically addresses objects’ relative universality and particularity. Sāmānya is limited to existence and viśeṣa is limited to ultimate differences, while other generalities and particularities shall constitute an independent padartha. The Vaiśeṣika-sūtra and “Padartha-dharma-samgraha” both believe that “universality” and “particularity” are only relative concepts and tend to change depending on the specific perspective people take. Some concepts may be deemed as “universal” under certain circumstances but might be considered “particular” under other circumstances. For example, for the concept of padartha, substance is considered as “particular” because it is a kind of padartha, but for earth, water, fire and air, it shall be considered as “universal” because the four elements are substances. This kind of relativity was never properly addressed in either the Vaiśeṣika-sūtra or “Padartha-dharma-samgraha”. By contrast, “Daśapadārthaśāstra” restricts viśeṣa (particularity) only to the ultimate differences between objects (“Bian Yi’), and sāmānya (generality) only to the existence of objects (“You”). In other words, the book singles out the relativity of viśeṣa (particularity) and sāmānya (generality) and makes it into a separate, independent padartha (ie “sadrsya”).

“Abhāva” refers to an objects’ state of nonexistence, and there are five types of “nonexistence”: antecedent non-existence (non-existence of objects that are yet to be created); subsequent non-existence (non-existence of objects that have been destroyed); reciprocal non-existence (non-existence of objects that, if in existence, will contradict existing ones); absolute non-existence (non-existence of objects that will never appear); and natural non-existence (non-existence of nature of one object in another).

Important theories proposed by the Vaisheshika school include: the atomic theory; “non-preexistence of effect in cause” theory; and the pramāṇa (means of valid knowledge) theory.

The Atomic Theory - Atom (Anu) is the smallest unit of matter postulated by some philosophers in ancient India. This concept exists in the theories of many Indian schools of thought, with the atomic theory espoused by the Vaisheshika school being the most representative. The Vaiśeṣikas attached great importance to “fundamental cause” for the creation of objects, but instead of the prevalent theory of “single cause”, upheld a “multiple causes” theory, positing that all objects in the world (the effect) don’t stem from any single cause, but multiple ones. It claimed that objects are all composed of small indivisible “atoms”. In dravya, four bhūtas, ie prthvi (earth), ap (water), tejas (fire) and vāyu (air) are made of indivisible atoms. The four bhūtas further fall under two categories: atoms as the smallest unit; and combination of atoms. All objects in the world are made of the four bhūtas in infinite combinations. The Vaisheshika school believed that atoms exist and there is no smaller “cause” than the atoms; they cannot be destroyed for they are ever-present, permanent and eternal. All tangible objects that have forms are the “effect” composed of “atoms”. The existence of the “effect” is a mark indicating the existence of atoms as the “cause”. Effect exists only because of the existence of cause. Non-eternal is a special “opposite” of eternal.

The school also held that atoms are essentially of four kinds: Earth, Water, Fire and Air, the combination of which can form all kinds of objects in the world. Atoms are not created, but ever-present and eternal. There is nothing smaller than the atom. Indivisible and indestructible, it constitutes the “ultimate cause” for the creation of objects. It is spherical in shape and reflects the ultimate difference between objects. By contrast, objects formed through a combination of atoms can be created; they are non-eternal, degradable, destructible, and not spherical in shape, with no ultimate differences exhibited.

In addition, the Vaisheshika school also postulated an “invisible force (Adrsta)” theory in analysing the momentum in the material world and the occurrence of many natural phenomena. For instance, the literatures of Vaiśeṣika points out such phenomena as fire burning up, wind blowing sideways, sap circulating in trees and earthquakes striking can all be attributed to “invisible force”. Actually the Vaisheshika school tended to attribute all inexplicable natural phenomena at the time to “invisible force”. Invisible force (Adrsta) can be seen as a result of one’s own actions, evil or good, and in this sense is not unlike the Buddhist concept of Karma. The Vaisheshika school posited that it is always the invisible force that starts the atoms in motion.

The atomic theory of the Vaisheshika school served as an important approach in ancient India.
to understanding the occurrence and dynamics of natural phenomena, and as such, was once a highly influential theory that held considerable sway over other schools of thought, leading the latter to also form a habit of discussing this issue extensively. For instance, some works of the Vedānta school analysed the atomic theory and eventually “proved” it invalid. Many other Indian philosophical schools also expressed their views on the “atom” concept.

“Non-preexistence of Effect in Cause” Theory - Like many schools of philosophy in ancient India, the Vaisheshika school also put a special emphasis on the theory of causationism, with the Vaiśeṣika-sūtra discussing it extensively. Vaisheshika school opposed the general view that cause and result are inseparable from each other. For instance, the sutra states, “there won’t be an effect without a cause, but there might be a cause without an effect”, setting out to emphasise that effect cannot exist without cause, but cause can exist without effect.” For instance, a table (the effect) cannot exist apart from wood (the cause), but we cannot say the wood does not exist if there is no table.

The Vaisheshika school once proved, “Non-preexistence of Effect in Cause” Theory, and they believed that there is a fundamental difference between cause and effect. According to literatures from other schools, the Vaisheshika school espoused the idea that “there is no effect in cause, and cause is different from effect” for the following seven reasons: firstly, cause and effect are easily perceived to be starkly distinct from each other: nobody would take the thread (the cause) to be the cloth (the effect), just as nobody would mistake the clay pot (the effect) for the clay (the cause). Secondly, cause and effect are named differently: nobody would call thread cloth, or call cloth thread. Thirdly, the same cause may give rise to different effects: thread can be used to make not just clothes, but other things too, like rope; fourthly, cause comes before effect at all times. Fifthly, cause and effect differ in form: clay (the cause) has a form of block while the clay pot (the effect) has a form of ampulla with a wide base. Sixthly, cause and effect differ in quantity: a single piece of cloth (the effect) is composed of many threads (the cause); and seventhly, if cause and effect are the same thing, then there shall be only one cause, ie there shall not be a lot of causes such as material constituting effect and maker manufacturing effect.

Vaisheshika espoused the idea of “no effect in cause”, which may be attributed to its basic philosophical system. In explaining the creation of things in the world, this school upheld a “multiple causes” theory (anamabhavada), positing that all objects in the world (the effect) don’t stem from any single cause, but multiple ones. There won’t be any effect coming out of a single cause, only the combining of multiple causes can produce effect. The “cause” mentioned by the Vaisheshika school actually refers to the constituent parts that make up the whole, while the “effect” refers to the whole or the combined. Thus, the school held that the process of “generation” or “creation” means the combining of multiple elements (cause), and to consider cause and effect to be the same simply could not explain the creation of things. In their opinion, the process of “generation” must produce an effect distinct from the cause. In the theoretical system of Vaisheshika, all things are made of multiple elements, ie the formation of everything in the world is a process of forming one new thing through combining independent elements, and the created things (effect) never pre-exist in those elements (cause), hence the “no effect in cause” theory.

Bold and audacious, this theory made waves in the philosophical scene in ancient India, causing a lot of Vedānta and Buddhist thinkers to violently react to it.

Pratyaksha and Anumana - Thoughts of Vaisheshika school in epistemology are included in the theory of pratyaksha and anumana to a large extent. Pratyaksha means sense perception. The Vaiśeṣika-sūtra further classified pratyaksha into two kinds: regular partyaksha; and Yogi-pratyaksha. They were also named as earthly pratyaksha and non-earthly pratyaksha by later generations. The former only covers the ordinary things in the world, while the latter covers such diverse metaphysical dimensions such as ego, emptiness, space, mind, etc. The “Daśapadārthaśāstra” doesn’t distinguish between regular partyaksha and Yogi-pratyaksha, but analyses the major factors contributing to the generation of perception, postulating that the generation of perception normally relies on four factors: “Jing”, literally “environment”, referring to the surrounding objects that can be perceived by five senses; “Gen”,

A Commentary on Vijnapti-matrata-siddhi-sastra
The theories of the Vaisheshika school were also spread to ancient China, exerting a pervasive influence on the country’s philosophical scene.

One particular Vaiśeṣika work was translated into Chinese in its entirety in ancient China, ie the “Dasapadarthasāstra” as translated by Hsuan-tsang. Different from the Vaiśeṣika-sūtra, the Padartha-dharma-samgraha (commentary on Kanada’s Vaiśeṣika sūtra) in a substantial way, the book proposes 10 Padarthas. Some of the Buddhist monks or scholars in ancient China noticed and discussed these differences. As a “heretical” work, the “Dasapadarthasāstra” was incorporated in its entirety into the Chinese Dazangjing (“Great Treasury of Sūtras”), which was extremely rare throughout the long history of Buddhist literature compilation, indicating the high level of attention the Vaiśeṣika work had received in ancient China.

In relevant Buddhist scriptures, the theories of the Vaisheshika school were extensively criticised and decisively repudiated. And in refuting the Vaiśeṣika theories, Buddhist records also gave a brief account of Vaiṣeṣika and quoted its representative thoughts, some of which were translated into Chinese when Buddhism spread to China. Some Buddhist monks in ancient China once expounded or analysed relevant thoughts or theories of the Vaisheshika school, as evidenced by relevant expositions widely present in Buddhist literature compiled in ancient China.

The “Vijnaptimātratāsiddhi” translated and compiled by Hsuan-tsang contains parts specifically dedicated to repudiating the Vaiśeṣika theories, arguing that the Padarthas considered “eternal and permanent” by Vaiśeṣika cannot be eternal and permanent if they can generate effect. For instance, if the atoms of earth, water, fire, and air in the Dravya-padārtha can be combined to create “effect”, they must be non-eternal and impermanent, because they have functions and therefore are subject to changes. As for those “eternal” Padarthas that don’t generate “effect”, such as kāla (time), dik (space), sāmānya (generality) and samavāya (inherence), they are like such non-existent things as rabbit horns, having no “prakriti” apart from consciousness. And those Padarthas considered “non-eternal and impermanent”, if blocked, will be like such things as armies and woods, having no “prakriti” whatsoever; and if unblocked, they will be like consciousness or manifestations thereof, having no concrete “vehicle” and thus, no “prakriti” apart from consciousness. In addition, the book also challenged the rationality of categorising prthvi (earth), ap (water) and tejas (fire) into Dravya (substance) and rūpa (colour) into Guṇa (quality), arguing that they are all subject to the control of body organs, and therefore should be put under the same category. The “Vijnāpātmātratāsiddhi” also argued that there is no need for the sāmānya-padārtha as proposed

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A Commentary on Vijnapti-matrata-siddhi-sastra

literally “root”, referring to one’s five senses; “Yi”, literally “mind”, referring to the link between five senses and “self”; and “Wo”, literally “self”, referring to the one who perceives. And according to the book and other Vaisheshika works, the normal process of generation of perception can be described as follows: firstly, one’s “Gen” (five senses) come in contact with “Jing” (external environment), giving rising to impressions, which will soon be picked up by “Yi”, which is not an element of consciousness but a material one. It is extremely small in size, and can move very fast within the body. And when the information gathered by five senses is transmitted to “self”, perception occurs. However, according to the Vaisheshika school, for perception to occur, it is not necessary to have all four factors at once. Two, “Wo” and “Yi”, or three, “Wo”, “Gen”, “Yi”, of the four may be sufficient to generate perception.

Anumana mainly refers to inference. The Vaiśeṣika-sūtra specifies five circumstances of anumana: firstly to infer cause from effect, (e.g., fire can be deducted from seeing smoke); secondly to deduce effect from cause, (e.g., sound can be deducted by a deaf from special relation for drumsticks drumming). Thirdly, to infer one from the known other, provided that the two are in conjunction with each other (e.g., touch organ can be deducted from seeing an animal). Fourthly to infer one from the know other, provided that the two are in conflict with each other (e.g., food for snakes can be deducted behind the tree from restless performance of a snake); and to infer one from the known other, provided that one is inherent in the other (e.g., water can be deducted having been boiled from hot water).

Although Vaiśeṣika, traditionally recognised as a Brahma school, adopts the social class system of Brahmanism and believes too in reincarnation and deliverance, it is less adherent than the other “orthodox” schools of philosophy in ancient India. With its theoretical focus on natural philosophy, it deviates materially from the other mainstream Brahman schools dominant then.

Spread and Influence in China - The theories of the Vaisheshika school were also spread to.
by Vaiśeṣika, because according to the school’s own theory, the Dravya-padartha shall exist of its own accord, without having to depending on the sāmānya-padartha to verify its existence. For these reasons, the “Vijñāptimātratāsiddhi” concludes that the padartha theory of the Vaisheshika school is self-contradictory, and therefore is not valid.

Kuji also mentioned the Vaisheshika school in his “Commentary on Vijñāptimātratāsiddhi”, which contains descriptions like “Vaiśeṣika proposed the brilliant Six Padartha Theory, which is an unparalleled feat among its philosophical peers. Still later, a Vaiśeṣika disciple named Huiyue put forth a Ten Padartha Theory.”

Puguang also stated in volume 5 of his “Jushe Lunji” that “the Vaiśeṣika masters proposed six Padarthas, ie dravya (substance), guṇa (quality), karma (activity), sāmānya (generality), viśeṣa (particularity) and samāvāya (inference); later, a master named Huiyue proposed a Ten Padartha Theory”.

There are actually many such descriptions contained in Chinese Buddhist records (especially Mādhyamika commentaries), either recounting or repudiating the Vaiśeṣika thoughts.

In ancient China, many non-Buddhist thinkers also paid a fair amount of attention to the Vaisheshika school. For instance, Lv Cai, a thinker in China’s Tang Dynasty, was once attacked by his adversary for adopting in his philosophical thinking a certain theory rather similar to the atomic theory espoused by the Vaisheshika school.

In refuting his adversaries, Zhang Taiyan, a famous thinker in contemporary China, also cited the theory for earth, water, fire, air and the atomic theory of the Vaisheshika school.

The Vaiśeṣika theories also received a lot of scholarly attention in modern China, with the Vaiśeṣika-sūtra translated entirely into Chinese and the Padartha-dharma-samgraha partially translated into Chinese. In books published in contemporary China about Indian religious philosophy, there are dedicated chapters describing the evolution of the Vaisheshika school and its major theories. Quite many research papers on the Vaisheshika school have also been published in some Chinese scholarly journals.

On higher-education front in China, quite some masters’ theses focussed on the “Daṣapadārthaśāstra”, while many PhD dissertations mentioned the Vaiśeṣika theories.

Vaiśeṣika is also mentioned in the oriental philosophy courses offered in modern Chinese universities, with some courses focussing on the study of classic texts of the Vaisheshika school and others aiming to give an account of the evolution of the school and its basic theories. Among the scholars studying oriental culture in contemporary China, the Vaiśeṣika theories remain a familiar topic. Besides, in some professional conferences or symposiums held in China, the theories of the school or papers published on the school were also discussed with great interest.

(Yao Weiqun)

NYAYA

Nyaya (Nyāya) is one of the main factions of Brahmanism philosophy in ancient India and also the earliest ideological faction who systematically discussed about logic and debate rules. It emerged roughly around the 1st century CE. After it was introduced to China, it had an important influence on the development and prevalence of hetuvidya of Chinese Han and Tibetan.

**Historical development and primary literature**

The ideological origins of Nyaya faction could be traced back to the debate and reasoning specified for early Brahmanism sacrifice in ancient India. In some of the ancient codes and records of the early times of Mimamsa, Buddhism, Jainism and the epic Mahabharata, there were contents discussing the debate methods, inference rules and other aspects related with Nyaya ideology.

The Sanskrit word for “Nyaya” is “Nyāya”. Its original meaning was “a conclusion could be conducted with the aid of its ideology”, and later became a faction name specialised in research on reasoning and debate in Indian philosophy.

According to legend, the founder of this faction was Gautama or Gotama, around the 1st century CE. Regarding the life experience of Gotama, considerable components of the available materials people now can see have legend features, so generally it is not very clear. There are many viewpoints about his era. The academic world often compares the contents of his writings with contents of writings of other factions in order to speculate the approximate period of Gotama.

The first fundamental classic of Nyaya was Gotama’s Nyaya Sutra (Nyāya-sūtra). Today’s Nyaya Sutra people can see contains the added ingredients by descendants; it was completed in its form around 3rd and 4th century CE. After Nyaya Sutra, the major ancient codes and records of Nyaya faction were the annotation and re-annotation on Nyaya Sutra and so on. Among which, they mainly include: Vatsyagana’s (around 4th-5th century) “Nyaya-sutra-bhasya”, Uddyotakara’s (in 6th century CE) “Nyaya-varthika”, Vacaspati misra’s (in 9th century CE) “N.-v.-tatparya-tika”, Udayana’s (in 10th century CE) “N.-v.-tatparyar-parisuddhi” and “N.-kusumanjali” and so on.

Around the 12th century CE, the new Nyaya was formed. Meanwhile, Nyaya also gradually mixed
with Vaisheshika. The main representative of New Nyaya was Gangesa (12th century CE), he wrote the book of *Tattvacintamani*. After Nyaya was mixed with Vaisheshika, the important figures and their works include: Varadaraja’s (12th century CE) *Tarkikaraksa*, Kesava misra’s (13th century CE) *Tarkabhasa* and Annam Bhatta’s (16th century CE) *Tarkasamgraha* and so on.

**Ideological system and logical debate doctrine**
- The basic ideology of Nyaya faction is the theoretical framework of its “Sodasa-tattva”. In this framework, Nyaya faction discussed in details their doctrines about logical theories, debates rules and other aspects.

### Sodasa-tattva

*According to Nyaya Sutra and its ancient annotation, Nyaya regarded “Sodasa-tattva” as the basic system of its doctrine. The so-called “tattva” refers to reality. Nyaya proposed 16 basic concepts or categories while exploring logic, debate and other issues, these concepts or categories and related explanation appear to be real and correct for this faction, therefore called “tattva”.*

Sodasa-tattva includes: pramana, prameya, samsaya, prayojana, drstanta, siddhanta, avayava, tarka, nirnaya, vada, jalpa, vitanda, hetvabhasa, chala, jati and nigrahasthana.

- **Pramana** refers to the way or method of obtaining a correct understanding. “Nyaya Sutra” divided it into four categories: pratyaksa, anumana, upamana and zabda.
  - **Pratyaksa** refers to the consciousness arising from the contact of sensory organs with the objects. While defining pratyaksa, Nyaya Sutra said: “pratyaksa is the cognition generated while the root and condition are consistent, which are

- **Prameya** refers to the object to be comprehended.
  - It is divided specifically into 12 kinds: I, body, root, condition, feeling, mind, karma, negligence, rebirth, retribution, bitterness and liberation.

- **Samsaya** is a judgment conflicting with the exact nature of matter, that is, a confused state of mind. Only with confusion, people would seek for reasoning or start debates.

- **Prayojana** refers to the purpose of taking an action, that is, the purpose of reasoning or debate.

Drsntanta is the case towards which the common people and authority share the same understanding, that is, the fact or truth recognised by everyone. This plays a very important role in reasoning.

- **Siddhanta** refers to the proposals established according to the authority, assumptions, etc of one faction, which is the main idea or arguments of the side that put forward the proposals.

- **Avayava** refers to the syllogism of pañca-avayava-vākya, which consists of pratiṣñā (proposition), hetu (cause), udāharana (illustration), upanaya (application) and nigamana (conclusion). It is the rightful inferential mode praised by Nyaya faction.

- **Tarka** refers to when the true nature of matter is not known, the consideration of knowing the truth by assuming. This is a thinking process during reasoning.

- **Nirnaya** refers to considering the arguments of both sides and make a decision on an issue.

- **Vada** refers to adopting correct ways of understanding or pañca-avayava-vākya during debate, and requiring it not contradictory with siddhanta.

- **Jalpa** means though in the debate, setting up the above syllogistic, however winning by using of sophistry and other improper means.

- **Vitanda** refers to the debate action that only destroying the opponent’s arguments, not establish argument on own side.

- **Hetvabhasa** refers to the specious basis or reasons used in reasoning process.

- **Chala** refers to the improper selection of the meaning not meant by the opposite side from the words said.

- **Jati** refers to raising objections against the opposite side solely according to similarities and differences of matters ie false criticism.

- **Nigrahasthana** refers to the various realities of debates failure of misunderstanding or not understanding, etc.

In Nyaya faction’s theoretical system of “Sodasa-tattva”, it dealt with many problems, which mainly include: classification of four kinds of quantity, basic syllogism of pañca-avayava-vākya, performance and reasons of reasoning failure and debate failure, etc.

### Four kinds of quantity

Similar to many ancient Indian philosophical factions, Nyaya faction had great concern of how to obtain correct understanding. This faction believed that the so-called “quantity” (the way or method to get a correct understanding), mainly included four kinds, namely pratyaksa, anumana, upamana and zabda.

- **Pratyaksa** refers to the consciousness arising from the contact of sensory organs with the objects. While defining pratyaksa, Nyaya Sutra said: “pratyaksa is the cognition generated while the root and condition are consistent, which are
ineffable, correct and definite.” This definition indicates Nyaya faction’s viewpoints about several basic characteristics of Pratyaksa: first, pratyaksa comes from the contact between sensory organs and external objects; second, it should be ineffable, that is the consciousness produced by is not mixed with concept and analysis; third, pratyaksa should be correct, that is, it is generated really after contact with objects; finally, pratyaksa must be definite, without any doubt or hallucinations.

Anumana refers to reasoning; Nyaya faction divided it into three kinds: “Pūrṇa” and “Cesāvī”. Pūrṇavat means to infer results from causes, like when seeing dark clouds we infer it would rain; “Cesāvī” means to infer causes from results, like when seeing the river is full of turbidity, we infer there’s rain in the river’s upstream; Samanyatsdrstam refers to analogy, like when a kind of tree blossoms in one country, we infer the same tree in another country would blossom as well.

Upamana refers to understanding the unknown things according to the similarity between the unknown and the known. While discussing upamana, Nyaya Sutra said: “upamana is to get knowledge of the unknown based on the similarity between the unknown and matters previously known.”

Zabda, also known as Sabha, agama or Šabda, refers to the teachings of trustworthy persons. While discussing zabda, “Nyaya Sutra” said: “zabda is the teachings of trustworthy person, it has two kinds: zabda made according to the visible matter and zabda made according to invisible matter.” Here, the so-called “visible matter” refers to common things that could be felt; the so-called “invisible matter” refers to sacrifices, going to heaven and other things.

Among the four quantities discussed by Nyaya faction, most discussions or the richest part of content were for its anumana theory, because the syllogistic part and analysis part of reasoning failure and debate failure in the theoretical system of Nyaya faction were all further in-depth discussion of anumana. The logic theory of this faction is mainly reflected in its viewpoints about anumana.

Pañca-avayava-vākya

The characteristic feature of Nyaya faction in logical deduction is its syllogistic method of “pañca-avayava-vākya”. This faction believes that the correct syllogism should be composed of five parts, namely: Pratyijñā (proposition), hetu (cause), udāharana (case or illustration, divided in two kinds: sādharmya and vaidharmya), upanaya (application) and nigamana (conclusion). Specific application cases were recorded in “Nyaya Sutra” and its annotations. Examples of pañca-avayava-vākya containing sādharmya:

Pratyijñā: sound is impermanent.
Hetu: because it is produced.
Sādharmya: all those produced matters are impermanent, like plate, tray and so on.
Upanaya: sound is in this way, and is produced.
Nigamana: so the sound is impermanent.

Examples of pañca-avayava-vākya containing vaidharmya:

Pratyijñā: sound is impermanent.
Hetu: because it is produced.
Vaidharmya: all those not produced are permanent, like ātman, etc.
Upanaya: sound is not in this way, not belong to be not-produced matter.
Nigamana: so the sound is impermanent.

There are substantial similarities between Nyaya faction’s pañca-avayava-vākya and general formal logic syllogism. Although there are five parts in this syllogism, among which only three components play the major roles in the practical reasoning, namely minor terms, middle terms and major terms. In the above example of pañca-avayava-vākya containing sādharmya, the “sound” is a minor term, “impermanent” is a major term, and ”produced” is a middle term. Reasoning process is through the middle term to connect the minor term with the major term. As “all those produced matters are impermanent” is a universally acknowledged fact, therefore just say “the sound is produced” and the conclusion could be launched “sound is impermanent”.

If seen simply from the point of view to reach the reasoning target, there’re obvious repeated elements in pañca-avayava-vākya. But pañca-avayava-vākya was founded by Nyaya faction from the debate across the country in ancient India. The purpose for Nyaya faction’s using this syllogism was not only for general reasoning, it also needed to demonstrate the correctness of their own viewpoints to the people during the debate, to most effectively win the debate and win over followers. Though the five main components in the syllogism were repetitive, however repetition was an important technique to emphasise the correctness of their own viewpoints. This was the important reason for Nyaya to put forward this pañca-avayava-vākya.

Performance and reasons of reasoning failure and debate failure

When Nyaya faction discussed about the issues of reasoning and debate, it analysed in detailed of the various performances and causes of faults and debate failure. These analyses generally could be summarised into: five hetvabhasas, three chalas, 24 jatis and 22 nigrahasthanas.

Five hetvabhasa refer to indefinite reason, contradictory reason, proposition alike reason, unproved reason and outdated reason.
"Indefinite reason" refers to the given reason may lead to more than one conclusion. For example: “the sound is permanent, as it is could not be touched.” Here, matters could not be touched might be permanent, might be impermanent. Therefore, this "reason" could not lead to conclusion doubtlessly, therefore the reasoning fails.

"Contradictory reason" refers to the reason contradictory with the proposition. For example say: “The pottery pot is produced, because it is eternal.” Here, the mentioned reason is in contradiction with the proposition, because eternal things could not be produced. Thus this reason could not prove the correctness of the pratijñā.

"Proposition alike reason" refers to the given reason is similar to the proposition, which is the case of tautology, and not adding new content to specifically prove the proposition. For example say: “Sound is non-eternal, because it does not have eternal nature.” Such reasons cannot achieve the purpose of reasoning.

"Un-proved reason" refers to the proposed reason itself needs to be proved like the proposition. For example say: “The shadow is an entity, because it has movement.” Here, whether there is movement of shadow needs to be proved itself, thus could not be used as reason to justify the pratijñā. The inference could not be established.

"Outdated reason" also known as wrong time reason, means the given reasons is not applicable in terms of time, thus could not prove the proposition. For example say: “Sound is persistent, because like the colour it could be displayed through combining.” Here, the reason proposed is not applicable in time, because the colour of an object exists no matter before or after it contacts with light source (such as a lamp). Therefore colour is persistent. But the sound is showing up after the object striking (like wood hammer beat drums), that is, the mentioned reason is wrong in time and could not prove the pratijñā. Therefore the inference fails.

These five hetvabhasa are the typical cases of reasoning failure due to wrong reasons.

Three chalas refer to the three cases of distorting opponent's meaning in debate, that is, misinterpretation of words, misinterpretation of category and misinterpretation of metaphor.

"Misinterpretation of words" refers to when the word used by the opponent have two or more different meanings, interpret the word differently from what the opponent means. Such as Sanskrit “nava” has the two meanings of “new” and “nine”. When the opposite side said: “This boy has a new blanket”, in the debate the one who misinterpreted would say: “This boy does not have nine blankets, he has only one.” In this way, the meaning of “new” was misinterpreted to be “nine”.

"Misinterpretation of category" refers to extending the specific meaning of something to be the meaning of a category in debate, by doing this judge the possible thing to be impossible. For example one person says: “This Brahmins is learned and virtuous,” while the one who misinterprets would say: “how could this person be inferred to be learned and virtuous because he is Brahman? Some boys are Brahmins, but not knowledgeable nor virtuous.” Here, the misinterpreting person extends a special meaning of Brahmins to the entire meaning of Brahmin (category).

"Misinterpretation of metaphor" means in the debate when the opposite side uses metaphor words, the one who misinterprets would deny the correctness of the opponent's words according to the words' literal meaning. For example one person says: “The platform is calling,” but the one who misinterprets would say: “Platform could not call because it is not biological.” Here, the former so-called “platform” actually means “people on the platform,” but the latter misinterprets this rhetoric (metaphor).

All these three misinterpretation used in debate were improper practices, and according to Nyaya faction’s view, need to be denied.

Twenty-four jatis include same method similarity, different method similarity, increase similarity, decrease similarity, primary evidence similarity, non-primary evidence similarity, difference similarity, proposition similarity, arrival similarity, non-arrival similarity, infinite similarity, anti-metaphor similarity, no-life similarity, doubt similarity, question similarity, no-cause similarity, arthapatti similarity, no difference similarity, possibility similarity, attainable similarity, non-attainable similarity, impermanent similarity, permanent similarity, conclusion similarity. Though there's a multitude of names of these jatis, the basic contents are the various situations or instances in the debate of opponent's wrong approval of the part who establishes the proposition.

For example, among them the “same method similarity” refers to when opposing the opponent's proposition (pratijñā), use the case in opponent's “different metaphor”, but the “cause” proposed could not prove his own proposition. For example, the party who set up the proposition says: “Sound is impermanent, because it is produced; all those produced are impermanent, like pot.” The opponent said: “The sound is permanent, because it is invisible. All invisible things are permanent, like the sky.” Here, the “cause” and “metaphor” mentioned by the opponent could not prove the proposition (pratijñā). Because intangible things can be both permanent and impermanent, this could not lead to an inevitable conclusion.
Again, among them the “infinite similarity” refers to while opposing the opponent, take the opponent’s “metaphor” (cited thing) not proved by a series of “cause” as basis. For example the party who set up the proposition says: “Sound is impermanent, because it is produced, like pot.” The opponent would say: “If the impermanent of sound is demonstrated by the impermanent of pot, then what would prove the impermanent of the pot? If the impermanent of the pot is proved by the other thing, then the impermanent of this thing needs to be proved by another impermanent thing, it would be an endless process.” This situation is one of error disapprovals in reasoning debate.

The specific contents of these jatis are extremely in big volume, they are essentially all incorrect reasoning performances. Nyaya believed that if these jatis appeared, we could know the relative reasoning was wrong, it should be considered the relevant argument or debate as unsuccessful.

The 22 nigrahasthana refers to various failure situations in debate, specifically including destroying proposition, different from proposition, contradictory with proposition, abandoning proposition, different cause, different meaning, no meaning, non-understandable meaning, missing of meaning, not arriving time, decrease, increase, repetition, could not be cited, not knowing, not skillful, avoiding and escaping, admit the opponent’s jati, neglecting the points to blame, disapproval of the non-claimable, away from the proposition meaning and hetvabhasa. Though there are a lot of nigrahasthana names, they are all description of the unsuccessful or failure situation in debate.

For example, among which the “abandoning proposition” means when the proposition of one party is denied, the party would withdraw the viewpoints narrated before. Among which the “different meaning” refers to during the reasoning, introduce the meaning which has nothing to do with the original meaning of the proposition. The “non-understandable meaning” refers to if being said three times, it is still could not be understood by the audience and debate opponents. The “avoiding and escaping” means in the process of debating, one party terminates the argumentation with an excuse of being engaged in other things. When these cases appear, according to Nyaya faction, the relative party could be directly judged as failing in the debate.

View of nature and religious ideas

Nyaya views of natural phenomena are consistent with Vaisheshika faction. They believed the variety of tangible objects in the world is constituted by paramanu, which is the smallest unit of matter. The contents of twelve items in prameya of Nyaya faction not only include body and mind, but also the outside world environment, and also all status of life phenomena of human. Although Nyaya made analysis of natural phenomena, it did not make detailed distinction like Vaisheshika faction, who in detail analysed with sentence meaning theory. This faction focuses on logic, debate and other aspects. This is the important difference of it from Vaisheshika faction.

In religious ideas, same as most philosophical factions of Brahmanism, Nyaya faction also adopts the content of reincarnation and liberation, and also believes there is a subject “me” in life phenomenon. In reincarnation, man is full of pain. The reason why man enters into the reincarnation cycle is because he could not understand the essence of matters. If man wants to get out of reincarnation cycle and get rid of the pain, he must gain the highest wisdom. That is, to hold the idea of achieving liberation through wisdom. And for Nyaya faction, the so-called wisdom, mainly refers to this faction’s “Sodasa-tattva” In Nyaya Sutra, it said: “Perfection comes from the knowledge of 16 truths of pramana, prameya, samsaya, prayojana, drstanta, siddhanta, avayava, tarka, nirnaya, vada, jalpa, vitanda, hetvabhasa, chala, jati and nigrahasthana. When the understanding of bitterness, life, behaviour, fault and mistake were eliminated one by one, liberation would be obtained due to the continuing eradication of these ideas. Vatsyayana, the commentator of Nyaya Sutra said: “When the true knowledge is gained, the wrong understanding would disappear, when the wrong understanding disappears, the fault would disappear, when the fault disappears, the behaviour would disappear, when there is no behaviour, life would not exist. When there is no life, the bitterness would end. With the bitterness disappearing, the final liberation would be attained, this is the perfection.” In addition, although Nyaya faction explains the formation of matters in the world with paramanu, however there's concept of divinity in its system, using divinity to explain the origin of...
matters. But this kind of religious component takes small proportion in “Nyaya Sutra”. The core idea of Nyaya faction is in epistemology.

Nyaya theory occupies an important position in the development history of Indian philosophy. It’s a relatively complete doctrine system of logic and debate, originally formed in ancient India. Nyaya faction’s logic and debate theory raised the concerns from other Indian factions on issues of this aspect. Among which the most prominent was Buddhism. Buddhism was inspired by Nyaya faction’s doctrine, made further theoretical innovation and established its grand ideological system of Hetuvidya.

Nyaya doctrine is still having an important influence in modern India. Some modern Indian thinkers once compared and analysed Nyaya faction’s reasoning and debate ideology with Western logistics. The ideology of this faction, as a typical representative of ideas with Indian characteristics, has gained people’s attention in the world.

**Dissemination and influence in China**

Nyaya theory was also introduced to China in ancient times. This dissemination was realised with the development of Buddhist Hetuvidya in China. When Buddhism emerged, it did not have significant concerns about logic and debate issues. But along with the stronger and stronger ideological fighting between different ideological factions in ancient India, logical reasoning and argumentation skills gradually become an important means for various factions to win over followers and expand their influences. Nyaya’s theoretical specialty in this area gained Buddhist concern. Thus Buddhism began to attach importance to studying logic and debating skills. Buddhist Hetuvidya was set up under this background. Buddhism had developed its own logical and debated skills theory by taking reference of Nyaya’s relevant ideas.

Buddhism Hetuvidya is divided into ancient and new Hetuvidya. The theory of ancient Hetuvidya is set up based on the abstraction and transformation of the logical reasoning and debate rules of Nyaya faction’s theory. The dissemination of Nyaya theory in China was originally attached to the Buddhism ancient Hetuvidya theories.

Among Buddhist writings of ancient Hetuvidya, the typical literature absorbing Nyaya’s ideologies are “Upāya-Kauśalya-hṛdaya śāstra”, “Āryavācāprakaraṇa-śāstra” and “Reality Theory” and other works.

“Four knowledge and visions” discussed in Upāya-Kauśalya-hṛdaya śāstra are actually the four quantities mentioned in Nyaya Sutra. There are many contents in “hetvabhasa” discussed in Upāya-Kauśalya-hṛdaya śāstra identical with “hetvabhasa” mentioned in Nyaya Sutra. Many contents of the twenty “jatis” discussed in Upāya-Kauśalya-hṛdaya śāstra are similar with “jatis” in Nyaya Sutra. There are also many contents about “nigrahasthana” in Upāya-Kauśalya-hṛdaya śāstra, though not identical with the 22 nigrahasthanas in “Nyaya Sutra”, the basic contents are the same, they are all the expressions of the failure condition in debate.

In Āryavācāprakaraṇa-śāstra, there are many contents about Hetuvidya, similar with the ideology of Nyaya Sutra. Such as in Āryavācāprakaraṇa-śāstra, it mentioned eight kinds of “success method” - establishment of pratijñā, differentiation of reasons, allusions, same category, different category, pratyaksa, anumana, Zabda. Among which establishing pratijñā, differentiating reasons, allusions, same category, different category correspond with the main components of pānca-avayava-vākya in Nyaya faction. Pratyaksa, anumana and Zabda are also the main contents of Nyaya faction’s pramana.

Reality Theory is most close to Nyaya Sutra in reasoning and debate ideology. The discussions about syllogism and errors in debate are basically the same as the related discussion in Nyaya Sutra. Reality Theory proposed “five divisions” syllogism. Among the five divisions, the establishment of proposition word, reason word, metaphor word, conforming metaphor word, conclusion word is basically the “Five divisions” of Nyaya Sutra. The sixteen kinds of error disapproval proposed in “Reality Theory” are similar to the “jati” in Nyaya Sutra. The 22 “nigrahasthanas” proposed in “Reality Theory” are basically the same as the 22 nigrahasthanas in “Nyaya Sutra”.

After these works were translated into Chinese, the logic and debate ideas proposed in Nyaya Sutra witnessed an important dissemination in Chinese ideological realms.

In addition to the writings in Chinese language, the writings of Indian Buddhist Hetuvidya were also translated into Tibetan in large volumes. The ideas of Nyaya faction contained in these writings were also circulated in Chinese Tibet.

In modern China, the academia also attaches great importance to the study of Nyaya ideology. The complete Nyaya Sutra in Sanskrit version has been translated into Chinese language. Special discussions on ideology of Nyaya Sutra have been actively carried out in Chinese academic circles. The related research papers are published in Chinese academic journals. In Chinese colleges and universities, there are post graduate student’s papers set Nyaya Sutra as the subject. In the courses on Eastern philosophy opened by China’s teaching and research institutions, there are contents of Nyaya Sutra or Nyaya faction. In some Chinese Symposium there’s also academic exchange about Nyaya ideology.

(Yao Weiqun)
MIMAMSA

One of the six schools of Brahmanistic philosophy in ancient India is Mimamsa. The Chinese term for it is a transliteration from Sanskrit Mīṃśa, a word meaning “investigation”. It became an independent philosophical school in ca 2nd century BCE. It was introduced into China along with Buddhism and had exerted a certain influence upon ancient Chinese thinking circles.

Origin and Development

The school of Mimamsa mainly focused upon the studies of sacrifices and the related rules of the rituals of Brahmanism. Ancient Indians prized Vedic literature such as Brahma and specialised in various practices in sacrifice. Such researchers gradually formed a school known as Pūrva Mīṃśa (“prior” inquiry), or Karma-Mīṃśa. It was later called Mimamsa for short.

Jaimini flourishing in ca 2nd century BCE is believed to be the founder of the Mimamsa school. His Mimamsa Sutra summed up the general rules in use. The extant Mimamsa Sutra was finalised in ca 1st century CE and later mimamsaksas made some notable contributions.

Sabara-bhasya, a major commentary on Mimamsa Sutra, was composed by Sabara in ca the 5th century CE. The school reached its height with thinkers Kumarila Bhaṭṭa and Prabhakara flourishing in ca 7th-8th century CE. Both of them had written extensive commentaries on Sabara’s Mīṃśāsūtrakāra. Kumarila Bhaṭṭa wrote Ślokapāṭhika, Tantra-varttika and Utpattika, and Prabhakara wrote Bhṛti and Laghri on the Bhasya of Sabara. They formed two factions of the Mimamsa school. Their commentaries added some new concepts to the theory contained in Mimamsa Sutra. Both of them and their followers exerted substantial influence in the history of Indian thought and became two representative doctrines of Uttara Mīṃśa.

Madhava expounded the thinking of the Mimamsa school in the 14th century CE. Appaya Diksita and Apadeva were two important figures of Uttara Mimamsa school in the 16th-17th century CE.

The influence of the Mimamsa school was not very apparent in modern India. The sacrificial practices it had advocated was absorbed into some rituals of Hinduism.

Major Doctrines

The main theory of the Mimamsa school includes sabda-nityata-vadin and pramanas in Mimamsa Sutra and its commentaries. After the 7th century CE, some new doctrines were added, mainly epitomised by Kumarila Bhaṭṭa and Prabhakara’s padartha and their refutation of them. Sabda means language, conception or knowledge, the Vedic language or knowledge in particular. According to the Mimamsa school, concepts and knowledge were innate, not man-made, everlasting and absolutely right. Words and concepts in general are manifestation of and rooted in sabda. It asserts that words denote classes and not individuals; individuals may perish, but words can be eternal. If words were not eternal, but were destroyed as soon as they were uttered, human beings would be unable to speak to one another normally, and listeners would be unable to understand the meaning of speakers. Sabda-nityata-vadin is a kernel concept used by the Mimamsa school to prove that the Vedic revelations are eternal and absolutely right, thus asserting that the Mimamsa school holds a significant status among various schools of Indian philosophy.

Pramana is the right way or approach to obtain correct cognitions. Most ancient Indian schools have their own pramanas, centering on how to obtain correct cognition or prajna regarding objects in concern.

Vṛttikara, a commentator of Mimamsa Sutra, mentions six pramanas: perception, inference, comparison, verbal testimony, implication, and non-apprehension. His ideas are learned from the Sabara-bhasya, and are recognised and developed by later Mimamsa scholars. Perception proceeds directly from sense-contact with an external object in the world and therefore is direct apprehension. Inference is knowledge gained through the knowledge of invariable concomitance of two entities. The relation was based upon inference that must be unfailing, true and permanent, such as that which subsists between the cause and its effect, whole and part, substance and quality, class and individuals. Inferential argument consists of three parts: statement of the case; statement of the cause; and the major premise, which gives the general rule with the corroborative instance. Comparison is knowledge gained through similarity between two objects. Verbal testimony, also named Vedic testimony, is knowledge gained from reliable
and authoritative personalities. For the Mimamsa school, the pramana of the Vedas is the only source of knowledge of dharma, and only Vedic sentences should be considered as pramana. But others think that even in conventional usage we have knowledge from words. The Vedas and Upanisads are called Shruti because they are eternal and without any human author. They were directly revealed to the Rishis who were seers of the truth. Verbal cognition is defined as the cognition of something not present to the senses, produced by the knowledge of words. Implication is knowledge gained through incompatibility of two facts without adding a third one. The facts observed remain inconsistent or doubtful until the assumption of another thing is made. Non-apprehension is admitted by Kumarila, after Vrttikara, as an independent source of knowledge. It is a means of knowledge with reference to the object negated.

Padartha
The doctrines of the Mimamsa school were enriched to a certain extent after the 7th century CE, for it has absorbed some theories of other schools. The influence mainly came from padartha. The Pūrva Mimāṃsā school did not put forth considerable perspectives upon types or forms of things in the world. Starting from Kumarila and Prabhakara, the Mimamsa school began to show interest in the formation of things, accepted and transformed the padartha of the Vaisesika school. According to Kumarila, the phenomena of the world can be divided into five padarthas: dravya, guna, karma, samanya, abhava. Prabhakara believed that the phenomena of the world can be divided into eight padarthas. The division of padarthas by the Uttara Mimamsa school was not substantially different from that of the Vaisesika school. The padartha theory focuses upon phenomena in nature and formation of things in the world, and is of importance in the history of ancient Indian philosophy.

Criticism of Theism
Theoretically, the Uttara Mimamsa school manifested obvious tendency of atheism. This was related with its apurva doctrine. The Mimamsa school believed in the effect of sacrifice, trusting that sacrifice could bring about beneficial power to human beings. The power was named apurva which had not been there before sacrifice. If one claimed there was God, he had to admit God’s supernatural power and that it was not apurva but God who played a role between sacrifice and effect, thus denied the effectiveness of sacrifice. Consequently, the Mimamsa school was clearly opposed to the concept that God was the maker of the world. Kumarila’s Slokavarttika is a typical work criticising theism. The starting-point of the Mimamsa school’s criticism of theism was to maintain the authority of Vedic sacrifice, and prevent from any negation of the effectiveness of Vedic sacrifice because of admitting God’s creative function. While criticising theism, the Mimamsa school also denied the doctrine that the world was maya or unreal, holding that maya-vada or sunya-vada was groundless.

Dissemination and Influence in China
The thinking of the Mimamsa school was introduced into China along with Buddhism. The ideas of this school, called jnana-vada or vidya-vada, are often intermingled with Vedic or Vedantic thought in Chinese Buddhist scriptures, for both the Mimamsa and Vedantic schools were of orthodox Brahmanism or philosophic system in addition to the fact that all those doctrines were rooted in Vedic literature. When discussing the mode of inference, Buddhist Hetuvidyā often took the sabda-nityata-vadin or sabda-anityata-vadin of the Mimamsa school for cases, and thereby actually disseminated Mimamsa ideas to the Chinese.

In modern China, the academic circles have also attached importance to the Mimamsa school. Some related works such as Mimamsa Sutra and Slokavarttika have been translated into Chinese in abridged versions. In works regarding Indian philosophy by Chinese scholars, the Mimamsa school is generally discussed. A couple of universities in China have courses discussing the Mimamsa school. (Yao Weiqun)

VEDANTA
Vedanta is one of the main schools of Brahmanism philosophy in Ancient India. Its theory is the base of ideological system of Hinduism, which is the school with the greatest impact on the later generations of Indian philosophy of religion. The absorption and development has been carried out in the Brahmanism mainstream ideology since Veda Upanishad, which is the main representative of Indian orthodox school philosophy. After its foundation, Vedanta theory generally had the leading role in Indian history, which has still played an important role in the thought circle of India currently.

Thought origin and major development branch
The Sanskrit of “Vedanta” is “Vedânta”. Its literal meaning is “the ending of Vedas”, which mainly refers to the last part of the Veda in a broad sense, namely the Upanishad. Because many theories of this school are derived from Upanishad, it has received the name.

Although many theories of Vedanta are created on the basis of Upanishad, the time for occurrence is later than other schools as an independent philosophical school. It is generally acknowledged that such a school has been founded by Badarayana in about 1st century CE. Some main thoughts of Veda Upanishad have been concluded by Badarayana in
theory to create the earliest fundamental and classic “Brahma Sutra”, which has established the basic ideas of Vedanta.

There are many famous ideologists in the developments of Vedanta, such as Gaudapada (about 7th century CE), Shankara (788-820), Vacaspati Misra (about 9th century CE), Bhaskara (about 9th-10th century CE), Ramanuja (about 11th-12th century CE), Madhva (about 13th century CE), Vallabha (about 13th century CE), Sripati (about 15th century CE) and Baladeva (about 18th century CE).

There are many similarities and differences in the theory of these ideologists, which have formed many branches. The foundation of each branch in such school is related to the understanding in the interrelated thesis of Upanishad by the thinkers. When narrating the previous theory of Upanishad in Brahma Sutra, there is also the ambiguity. Therefore, there are some differences in the understanding of the previous traditional theory by the later Vedanta ideologists; different branches have taken shape.

The core issue of Upanishad is the relationship between “Brahman” and “Atman”. Many philosophers have proposed “The unity of god and man”. However, the obvious problem exists when discussing this theory, ie on one hand, Brahmans and Atman are the same thing; on the other hand, distinction has been made between them, such as Brahmans is unique, while Atman is motley. Brahmans are free and pure, but Atman is constrained and unpurified. In this way, there are various understandings in Brahmans and Atman to the same degree and the differential degree, or even with the completely opposite explanation. When Vedanta was rising, the philosopher was carrying on the theory of “the unity of god and man” in Upanishad. The problem that also occurred was - how to deal with the relationship between Brahmans and Atman, which are absolutely the same without any difference, or they are basically the same, with a little difference; perhaps the identity is true and the difference is visual. Consequently, numerous branches have been taken shape by different answers to the problem of relationship between Brahmans and Atman (phenomenal world).

The main types of the theory in the relationship between Brahmans and Atman are as follows: “Bhedabheda”, “Advaita”, “Visista-advaita”, “Dvaita-Vada”, “Dvaita-advaita”, “Suddha-advaita”, “Sakti-visista-advaita” and “Acintya-bhedabheda”.

Among these theories, the theories with more influence are as below: “Bhedabheda” by Badarayana, “Advaita” by Shankara, “Visista-advaita” by Ramanuja and “Dvaita-vada” by Madhva.

Badarayana and “Brahma-sutra”
The production of “Brahma-sutra” by Badarayana is the outstanding feature when Vedanta was viewed as an independent school. The life of Badarayana wasn’t quite clear, but his “Brahma-sutra” has become the fundamental sutra of Vedanta, which has occupied an important position in the intellectual history of India. At present, the “Brahma-sutra” we have read is a supplementary, which had been finished about the beginning of the 5th century CE.

“Brahma-sutra” consists of 555 simple sentences, with four sections, and each section is divided into four chapters. Section 1 is mainly to discuss the outline of the whole book, emphasising that Brahmans is the basis of things in the world. Section 2 is to criticise the doctrines of other schools, such as Samkhya, Vaisesika, Buddhism and Jainism, expounding the generation of the world. The 3rd section explains the relationship between Brahmans and small self (individual) and the state of reincarnation, while section four focusses on man's meditation, behaviour retribution and liberation.

There are many issues involved in “Brahma-sutra” and the understandings of Brahmans, but the written language is very simple. The meaning of many sentences in “Brahma-sutra” is understood by the related annotation. Generally speaking, the relationship between Brahmans and Atman is carried forward from Upanishad; while discussing Brahmans or the supreme self as the base of all things on earth, it is viewed as god.

When expounding the relationship between Brahmans and Atman in “Brahma-sutra”, several main viewpoints have been mentioned by the
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previous ideologists of Brahmanism. According to the annotation from 1, 4, 19–22 of “Brahma-sutra” by Shankara, the standpoints to the relationship between Brahman and Atman by three ideologists are stated in “Brahma-sutra” as below: Asmarathya believed that Brahman and Atman was the relationship of “Bhedabheda”; Audulomi thought that Brahman and Atman was the relationship of Satya-bheda; Kasakrtsna considered that Brahman and Atman was the relationship of Advaita with no difference. It was quite simple to Brahma-sutra. Some discussions aren’t inconsistent from the beginning to end. So the viewpoint on the relationship between Brahman and Atman was not clear sometimes by Badarayana. Generally recognising, Badarayana is inclined to “Bhedabheda” in the relationship between Brahman and Atman. This theory thinks that Brahman is different from its part, property or creature - Atman (phenomenal realm) as the creator or the cause in the world. However, Atman (phenomenal realm) has Brahman, and everything cannot exist without Brahman. Brahman and Atman are the same. The relationship between them is compared to the sun and its shadow reflected in the water.

“Brahma-sutra” also discusses reincarnation and liberation, and represents the reincarnation process of the individual and how to acquire Brahman through meditation. The sacrifice to Brahmanism is helpful to know Brahman correctly. It has stressed if the individual is integrated with Brahman, we cannot be reborn in the world again.

Gaudapada’s Theory

Gaudapada is an ideologist of Vedanta with more influence, with an unknown life. His main work is “Agamasasta” (Āgama-śāstra, referred to as “Ode to Frog” and “Ode to Gaudapada”. Based on the related idea of absorbing and reforming Upanishad and “Brahma-sutra”, he first put forward the thinking of “Advaita” between Brahman and Atman in this school.

Gaudapada considered that Brahman or the greater self is the foundation. All things are the idolon of Brahman or the greater self in essence, which are false. There is no existence that is independent of Brahman or the spiritual self. The small self is not a part of Brahman, nor its variation. Their relationship is like the small emptiness of bottle and the large emptiness outside the bottle, ie the small emptiness of the bottle and the big emptiness outside the bottle are the same thing, and they are distinct due to the limitation of the bottle. Similar to this situation, the countless small self and the spiritual self are the same thing as the phenomenon of life. They are different because of the physical limitation, in fact, they are identical.

In the age of Gaudapada, Mahayana has already been developed for a long time, which has the significant influence in an ideological circle. Gaudapada learnt a lot of Buddhist ideas to organise the Advaita doctrine of Vedanta. He especially focussed on the concept of “Emptiness” of Mahayana to incorporate the theory of Vedanta that there is no real thing independent of Brahman. In “Agamasasta”, the theory of Mahamaya (māyā, which is the unclear magic power) is related and analysed through the length of an article by Gaudapada. It believes that universal is shown by people’s ignorance, just like the way we dream in bed, which is to support the idea of “Unity of dream and awakening”. This sense was very popular in ancient India, yet its initiator, in addition to Mahayana, Gaudapada has also made a brilliant achievement in this aspect.

Although Gaudapada wasn’t the first ideologist who proposed Advaita, he was the person who demonstrated this theory earliest. His theory had a great impact on the foundation of systematised thinking of Advaita philosophy by Shankara and other thinkers. In Vedanta, it had the vital function in the process of being mainstream faction in intellectual history of India.

Shankara’s Ideological System - Shankara was the philosopher with the greatest impact in Vedanta, which was the ideologist with a higher position in the whole Indian history. His theory has still played an important role in the Indian idea in modern times, which is the thought core of Hinduism.

Shankara was born in Southern India, with the family name of Brahman. In his early years, he had once learnt from Govinda, the ideologist of Vedanta. He had an accomplishment in philosophic theory of Brahmanism since Upanishad to create the most representative doctrinal system of Vedanta. He had
taken activities in many parts of India to take great efforts in propagating theories of Brahmanism or Hinduism, and died in north India finally.

There were many works related to philosophy of religion by Shankara, such as “Brahma-sutra-bhashya”, “Upadesashasri”, “Panci-karana prakriya”, “Atmadhada” and the annotations to “Bhagavad Gita” and “Brihadaranyaka Upanishad”.

The relationship between Brahman and Atman of Shankara was directly influenced by “Advaita” doctrine of Gaudapada. Further transformation and development have been made to Upanishad and “Brahma-sutra” to build the most systematic “Advaita” doctrine in Vedanta, which has become the orthodoxy of Brahmanism or Hinduism philosophy.

Shankara viewed that Brahman is the only thing that was existing in the world among many things. Brahman is the base of everything, and the phenomenal world is a kind of illusion. Because the universal is rooted in Brahman, Shankara is also viewed as a power like the supreme god who is omnipotent.

Shankara also thought that, like other Upanishads say, Brahman cannot be known by the common means like general things adopted. Brahman can be really realised only by a ceaseless negation. Shankara has the same opinion with that of Upanishad, using “Neti, Neti” to describe Brahman. On one hand, what he did was to indicate Brahman’s supremacy, which is incomparable; on the other hand, he wanted to deny other things except Brahman. It was very popular in Ancient India to know or realise the foundation or reality of things by apoha.

When Shankara lays stress on Brahman as the only and real entity, the independent truth of all kinds of things in the world has been denied, with detailed argumentation. He considered that the essence of Brahman is unique. There are two kinds of Brahman due to the understanding of it, and one is Apara, also called “Saguna-Brahman” with limitation and property; another one is Para, also called “Nirguna-Brahman”, which is to get rid of all condition factors with no difference and no property. Shankara demonstrated that the difference between Para and Apara is only the product of human’s subjective cognisance. In fact, there is only one Brahman.

There are the origin relations with the “Aparavidya” and “Paravidya” and the idea of some Upanishads by Shankara. Such distinction has been once made in 1, 1 and 4-5 of “Mundaka Up.” To think that “Paravidya” is the knowledge of “Immortal” while “Aparavidya” is related to the knowledge of “Four Vedas”. When expounding “Aparavidya” and “Paravidya”, Shankara expanded its deep meaning instead of just explaining the original sense of Upanishad. There is something similar between “Paravidya” and the primary meaning in “Mundaka Up.” The immortal of “Mundaka Up” means Brahman, but “Mundaka Up” doesn’t clearly say that the immortal is Para. There are more meanings in “Aparavidya” as stated by Shankara than those in “Mundaka Up”. “Aparavidya” was discussed from Avidya or “Mahamaya” (Māyā, fantasy) to a large extent. “Quantity” of various factions in Indian philosophy was also involved when Shankara was discussing the theory. Three kinds of quantity have been referred to by Shankara, such as partyaka, anumana and agama. His later followers mentioned more about the related information of quantity. However, the quantity mentioned by Shankara was familiar with the general things in society instead of knowing the supreme reality “Brahman” (Para). Therefore, the cognition obtained from these quantities was concluded into the range of Aparavidya. According to Advaita of Shankara, the only reality was Brahman (Para), while other things were imaginary. Due to man’s ignorance, the imaginary things were viewed as real. Such kind of ignorance was so-called “Mahamaya” by Gaudapada. The imaginary things could be regarded as reality by Mahamaya, so it was a power (fantasy). When discussing Mahamaya that lead to the false
cognition of things, the interpretation of Shankara was similar to that of Gaudapada. Shankara explained in 1, 4 and 22 of “Brahma-sutra-bhashya”, “The distinction between individual and supreme self is caused the restrictive factors, such as the body. Their (bodies) are consisted of the name and form. Thus, the difference is not real.” This was similar to that people’s view of small emptiness and big emptiness as two types of emptiness because of the bottle, the description of restricting factors. It should be mentioned that Shankara assimilated knowledge from Gaudapada in this aspect.

The philosophy theory and Shankara’s liberation theory are linked together. In ontology and epistemology, “Para” and “Apara”, “Aparavidya” and “Paravidya” were put forward. Similarly in liberation theory, liberation was divided into two kinds. One is “Gradual liberation” and the other is “Total liberation”. He deemed that gradual liberation was produced in the faith of Apara, which has been obtained by “Aparavidya”. This liberation believed that individual would go to the Brahman world and lead a life of pleasure after man’s death, but it is not true or not total liberation. Complete liberation is generated from the faith of Para to acquire from “Paravidya”. This liberation has no body because it has got rid of metempsychosis without any body. Nevertheless, when analysing this liberation, Shankara also maintained that it was beneficial to achieve liberation by complying with all provisions of Brahmanism and Hinduism, and performing the duty of caste. However, to fulfill liberation, one should depend on supreme intelligence of Vedanta and insist in the viewpoint of “Unity of god and man” and “Advaita”. Only in this way could a person reach the uppermost realm and be liberated completely.

During the process of creating the theory by Shankara, some ideas of Buddhism have been absorbed. A long time ago, Mahayana was very popular in India. When discussing Advaita, Shankara more or less absorbed some theories of Buddhism, such as “Emptiness”, “True meaning” and “Samvrti-satya”, the method to control the reality of things by Buddhism. Shankara has also been called “Pracchanna Buddha” in India’s history because he absorbed some Buddhism components in his theory. But it is obvious that the attitude to Buddhism by Shankara is different from that of Gaudapada. In the degree of absorbing Buddhism theory, Gaudapada had more achievements than Shankara. Furthermore, when assimilating Buddhism theory, some ideas of Buddhism was also criticised by Shankara. This is different from Gaudapada. In addition, the foundation for Advaita formation of Shankara and Gaudapada was the doctrine of Ancient India canon in Brahmanism, especially the idea of Upanishad and “Brahma-sutra” instead of the theory of Buddhism. Moreover, some doctrines, which were usually viewed as independent theories of Buddhism, were absorbed by Buddhism from references of ancient Brahmanism in fact, such as Veda Upanishad; or founded on the base of Brahmanism. Viewed from this aspect, Advaita of Shankara mainly resulted from the transformation and improvement on the development of Brahmanism. Its theoretic source is still the canon of ancient Brahmanism.

In Vedanta, there are many works that proposed Advaita. It had much to do with the core theory of Vedanta. This theory was mostly close to the core theory of “Unity of god and man” in Brahmanism of Upanishad.

Ramanuja’s Theory
Ramanuja was a famous philosopher of Vedanta since Shankara, the ideological forerunner of pietist in India. He was born in a Brahman family. In his early year, influenced by Shankara, he earned the Advaita from Shankara and his followers. But later, the new opinions between god and man were produced to create “Viśista-advaita”, the important theoretic branch of Vedanta.

There are many works by Ramanuja, such as Sri-bhashya, the annotation of Brahma-sutra, Gita-bhashya and Vedarthsa-samgraha.

The theory of the relationship between god and man was proposed on the basis of the absorbing and changing of the canon of Brahmanism in early stage by Ramanuja. The base of his view was Brahman Monism of Upanishad and “Brahma-sutra”. Some concepts of Advaita in Shankara’s theory have been accepted by Ramanuja, but the vital revolution was carried out in the Advaita of Shankara. He was opposed to Mahamaya theory by Gaudapada and Shankara, denying that the phenomenal world was illusory or with avidya product.

Ramanuja considered that although Brahman was the supreme entity, it had a few properties and differences. As for the opinions by Shankara and other famous thinkers that there was not any property or difference in the supreme substance, he said in 1, 1, 1 of “Brahmsatra-bhashya” as follows: “The people who proposed that there is no difference has no right to assert this or that a kind of entity proven because all the correct ways of knowing have the differential things as the objects.”

In Ramanuja’s view, the relationship between individual (phenomenal world) and supreme self (Brahman) was like the relationship between attribute and entity or the part and entirety. It was like light was a part of fire or the sun, or white was the nature of the thing with colour. Although the small self was close to the supreme self, they were also different. Small self is the attribute or part of the supreme self. Although property or part
belongs to entity or entirety, we cannot think that property and part are different. Similarly, although the phenomenal world that serves as the property or part belongs to the Brahman as the entity or entirety, we cannot think that the phenomenal world is false. The phenomenon in the world is not visional.

Although the diversity and distinctiveness of the phenomenal world proposed by Ramanuja are true, as the thinker of Vedanta, he also acknowledged that only the supreme self or Brahman exists as the reality of thing. Although the phenomenal world (small self) is not meaningless, it is only the property or part to limit the highest reality; the highest reality of thing being “Consistent”. This relationship between Brahman and Atman by Ramanuja was called “Viśista-advaita”.

In epistemology, the theory of knowledge was evolved by Ramanuja. He mentioned three types of quantities: partyaksa, anumana and agama. These quantities were viewed as the effective tool to obtain correct understanding. These three quantities have a higher position than those of Shankara’s theory. Because Shankara asserted “Aparavidya”, the said three quantities and the knowledge acquired belong to the range of “Aparavidya”. Therefore, the three quantities stated by both of them were different in impact or position.

Ramanuja, like other Vedanta thinkers, pursued liberation. In this aspect, he specially laid stress on belief and respect to god. In Ramanuja’s eye, Brahman was god, especially to Vishnu who had supreme position. Ramanuja emphasised to view god directly by remembrance and meditation, to gain liberation.

The religion theory of Ramanuja included ideology of equality, during the process of getting rid of metempsychosis, even the lower caste like Sudra could reach his goal. According to him, if we can really respect god, we can achieve liberation through sacrificing ourselves and returning to Vishnu.

**Madhva’s Theory**

Since Shankara, Madhva was another famous thinker of this school. He was born in southern India and accepted the education of traditional ideology of Brahmanism. In his early years, the relationship between Brahman and Atman by Shankara influenced him, but later there were some new opinions in this aspect, and Madhva proposed his theory. There are many works written by Madhva, and he had the notes and commentaries to the ancient canons of Brahmanism. The annotations of “Brahma-sutra” were deeply influenced. He also concentrated on the ideas of some other schools of philosophy, absorbing the theories from Samkhya, Vaisesika, Nyāya and Jainism. Like great majority of ideologists of Vedanta, Madhva inherited and developed some basic concepts in Upanishad and “Brahma-sutra”. He admitted that Brahman is the original cause of all things. He thought that Brahman was Vishnu who is powerful, omniscient and omnipotent. God or Brahman owns the essence of unadulterated spirit, which exists in all different things. Madhva, like other ideologists of Vedanta, considered that Brahman, as the highest entity or supreme god, has the indescribability. Brahman exceeds the range that speech and ratiocination can reach. However, he opposed to the visible description of “Saguna-Brahman” (Apara) and the invisible and indescribable views of “Nirguna-Brahman” (Para) by some Vedanta thinkers of Advaita.

In the relationship between “Brahman” and “Atman”, Madhva was opposed to the related ideas of Shankara and “Mahamaya”. In his eye, things in the world were not the products of avidya, without approving “Advaita”, but supporting “Dvaita-vada”. He thought that Brahman was the foundation, but Brahman and Atman were not alike, but detached. In fact, he emphasised more on the substantiality of the small self and the differences between the small self and Brahman. In his “Brahmsatra-bhashya”, Madhva explicitly declared as follows: small self and Brahman were separated from each other, which were different. Because Madhva extremely emphasised the double reality between god (Brahman) and small self (phenomenal world), and his theory was known as “Dvaita-vada”. This theory tends to confirm the factuality of things in the world, which are obviously different from Advaita, the mainstream ideology of Vedanta.

When demonstrating the relationship between “Brahman” and “Atman” in his “Dvaita-vada”, Madhva put forward five theories of basic difference. He considered that there were eternal
The idea of Vedanta was introduced to China with Buddhism in ancient times. This school was indirectly recommended to the Chinese people during the process of relating or criticising outer-course idea by Buddhist ideologists. The contents about the idea of Vedanta in Buddhist Scripture with Chinese translation have certain influence on the thought circle in ancient China. The initial source of Vedanta originated from Upanishad, the ancient canon in India. Many concepts are the same as those of Veda Upanishad. As a result, when discussing Vedanta in the theory of Chinese Buddhism, Veda was basically the same, which was usually translated as “Doctrine of knowledge” and “Clear knowledge”.

Brahman is frequently described as god or Mahesvara by Vedanta. The school viewed that the fundamental cause of the world is Brahman or Mahesvara. Mahesvara is the supreme reality or god in all things, and all things on earth are created by him. Everything lies as the basis of him in essence. The basic cause is identified as real existence and ubiquity, which can produce many methods. In some literatures, such concept of Vedanta was argued by Buddhism. This kind of literature has also been translated into Chinese. The first chapter of “Vijnaptimatratasiddhi-sastra” is as follows, “Somebody thinks that there is Mahesvara, “Entity” exists in the world and can derive various kinds of “dharma”. The viewpoint kept by him was unreasonable. Why do we say so? If “dharma” can be created, it must not be unchangeable. However, the mortal is capriccioso, certainly with no universality. Yet, the thing without generality cannot exist in the world really. Since “Entity” is in the universality of the world with many functions, all “dharmas” can be derived in all places. If “dharma” can be produced due to “Inspiration” or “Reason”, theory of one cause is violated. Perhaps “Inspiration” or “Reason” immediately appears due to methodicalness of all things on earth. In my opinion, Brahman, time, square, bhuta-koti, void and self exist in the real world with various functions, which produce all dharmas. All is such a principle.” Some concepts of Vedanta orientated in dominant ideas of Upanishad are included in this citation. “Mahesvara”, “Brahman” and “Self” are proposed by Vedanta. Such contents can be found in the Chinese scripture as well. As a result, the idea of Vedanta was mainly related by Buddhism literature to become known by Chinese in ancient times.

In modern and contemporary times of China, Vedanta has been attached great importance. There is much contact between Indian and Chinese, which made the Chinese aware about Hinduism to a certain degree. As the prevailing philosophy of Indian culture, the idea of Hinduism has got a lot of attention from Chinese. There is a close relationship between the core ideology of philosophy in Hinduism and Vedanta, and when the Chinese got in touch with Hinduism, they could also familiarise themselves with Vedanta.

In the study of Indian philosophy of modern China, Vedanta is very important. When writing thesis in the study of Indian philosophy, there are many Chinese scholars who have written on Vedanta philosophy as the subject. In modern China, there are many treatises of Vedanta that have been published. In Chinese universities or the scientific
research institutions, the courses of Vedanta are established. In the related academic conferences, there are seminars related to Vedanta.

(Yao Weiqun)

**SIX STRAMANA MASTERS**

Liushi (Six Teachers) Six persons representing non-Brahmin or anti-Brahmin thoughts formed around the sixth century, contemporary with the Buddhist founder Shakyamuni, who were referred to as “Six non-Buddhist teachers” in Buddhist texts, including Purana Kassapa, Makkhali Gosala, Ajita Kesakambala, Pakudha Kaccayana, Sanjaya Belatthiputra and Nigantha Nataputta. Activities and thoughts of these six persons had a significant influence on non-orthodox schools in ancient Indian history, and constitute some characteristic theories in Indian philosophy.

Purana Kassapa, as tradition has it, was the son of a slave, disputed with Buddha, and drowned himself at Sravasti 16 years after the Buddha’s Enlightenment. His teachings are recorded in the Buddhist texts, including the one in Pali Samannaphala Sutta, the one in Chinese Dirghagama-sutra and Samyuktagama sutra.

There is not much information on his life and activities. The Samyuktagama sutra records in Book 3, “Purana Kassapa is a preacher of heterodox doctrines and surrounded by 500 non-orthodox followers, talking loudly about secular matters”, and in Book 5, “Purana Kassapa is a popular teacher and followed by five hundred disciples, including the wise and the foolish. When he dies, no one can tell where he is.”

Purana Kassapa denies the theory on punishment and reward. He holds, from good (bad) deeds does not come reward (punishment). As the Dirghagama-sutra states in Book 17, “killing, theft, sexual indulgence, nonsense, burglary, arson and blockade are not bad. Neither mass killing on the south of the Ganges is punished, nor mass alms giving on the north of the Ganges is rewarded”. Pali Samanaphala Sutta reports similar in Book 17, Purana Kassapa is said to believe, “If with a razor-edged disk one were to turn all the living beings on this earth to a single heap of flesh, a single pile of flesh, there would be no evil from that cause, no coming of evil... through generosity, self-control, restraint, and truthful speech there is no merit from that cause, no coming of merit.” Purana Kassapa’s theory negates that the rewards and punishments can be caused by people’s actions, which directly results a concept of the meaningless of morals.

Purana Kassapa denies any reward or punishment for either good or bad deeds, as he denied any cause-effect relationship. He holds the existence of all living beings or feelings as natural and has no particular reason or fate, as the Samyuktagama sutra represents in Book 3, “No cause and no fate, living beings are dirty; no cause and no fate, living beings are clean”.

In extant historical texts, ideas of Purana Kassapa are often confused with those of Makkhali Gosala and Pakudha Kaccayana, since they are usually identified as teachers of Indian Ajivaka (or Ajivika). And so, their ideas were not clearly distinguished by later generations. Ajivika has been existent in India for about two thousand years. At the time of these three persons, their doctrines were not hard to be known, but after they died, people easily forgot and confuse the doctrinal differences and similarities between these Ajivika predecessors. Besides, Pali texts and Chinese texts do not provide consistent relevant information.

Makkhali Gosala, contemporaneous with Nigantha, the founder of Jainism, once acted together with Nigantha, but departed due to disputes and differences.

Pali Samaññaphala Sutta and Chinese Ağamas all contain concise information about his life. As the Dirghagama-sutra states in Book 17, “Makkhali Gosala heads the masses, is learned, reputed, accepts everything just like a vast sea, and is followed by many.”

Dirghagama-sutra provides clear information about his view, as Book 17 states, he asserts “no giving, no sacrifice, no good or bad law, no good or bad reward, no this world and no afterworld.” The Samyuktagama sutra (Book 5 and Book 35) also contain some relevant information. In fact, as Pali texts shows, Makkhali Gosala holds that things develop from its own living environment and its nature. Humans can do nothing to change it and their life is not controlled by any specific cause. For instance, the Samaññaphala Sutta (Book 20) states, “There is no cause, no requisite condition, for the defilement of beings. Beings are defiled without cause, without requisite condition. Beings are purified without cause, without requisite condition.
There is nothing self-caused, nothing other-caused.” This is a kind of fatalism, and it denies the then popular retribution, reward and punishment as well as the impact of human deeds on subsequent life.

Historical texts often confuse Makkhali Gosala’s teachings with those of other “six teacher” Makkhali Gosala, Purana Kassapa and Pakudha Kaccayana are all identified as early thinkers of Ajivika, but Makkhali Gosala is considered to be the major contributor to early Ajivika thoughts. Therefore, many tend to deem Makkhali Gosala as the founder of the Ajivika movement.

**Ajita Kesakambala** is an important representative of Lokayata, a philosophical school in ancient India.

Systematic information on his life and activities is no longer available, but there are many fragmentary discussions about him and Lokayata ideas. Texts such as the Pali *Samaññaphala Sutta*, and Chinese versions of the *Dirghagama-sutra* and the *Abhidharma-mahāvibhūsā-sastra* all contain relevant information.

Most of extant Indian and Chinese texts on Lokayata fail to distinguish ideas of Ajita Kesakambala and those of other Lokayata thinkers. Therefore, people cannot rely on Lokayata-related texts to find out the teachings of Ajita Kesakambala. Clear information about his ideas can be found in Amagas and the Pali *Samaññaphala Sutta*.

The *Samyuktagama sutra* and the *Dirghagama-sutra* contain some information about the life or activities of Ajita Kesakambala. For instance, the *Samyuktagama sutra* reports that “he is also surrounded by 500 disciples like others of the Six Teachers”. Another version of the *Samyuktagama* (Pinyin: *Bie Yi Za A Han Jing*) sutra states in Book 3, “like others of the Six Teachers, he does not believe in anuttara-samyak-sambodhi”. The *Dirghagama-sutra* in Book 17 represents him as “a popular leader, learned and reputed”.

As for his teachings, the *Dirghagama-sutra*, in Book 17, states, Ajita Kesakambala holds, “When a man dies, his constituent four elements are gone and empty, with earth back to earth, water to water, fire to fire and wind to wind. Put a dead man and his bed amid tombs, and burn and turn them into grey colour or ash. Be wise or foolish, a dead man is nothing”. “Four elements” are the basis of his teachings, and in this respect, Ajita Kesakambala thinks that alms giving, sacrifice and offering are meaningless, and there is no heaven and no hell. For instance, According to the Pali *Samaññaphala Sutta* (Book 23), Ajita Kesakambala asserts that “there is nothing given, nothing offered, nothing sacrificed. There is no fruit or result of good or bad actions. There is no this world, no next world, no mother, no father, no spontaneously reborn beings; no priests or contemplatives who, faring rightly and practising rightly, proclaim this world and the next after having directly known and realised it for themselves. Generosity is taught by idiots. The words of those who speak of existence after death are false, empty chatter. With the break-up of the body, the wise and the foolish alike are annihilated, destroyed. They do not exist after death.” These ideas are all based on four elements, since if four elements are the only basis for all things, then afterworld, heaven, hell and retribution will be unfounded, and karma will not arise, alms giving, sacrifice and the like will be without meaning, and Brahmanic teachings will be false and useless.

Though not the earliest exponent, Ajita Kesakambala put forth explicit Lokayata thoughts quite early. The Pali *Samaññaphala Sutta* and Chinese versions of *Amagas* do not include all Lokayata theories, and Buddhist texts also fail to fully present Lokayata’s ideas about the connection between consciousness and material and about hedonism, but some Brahmanic or Hindu texts (for example, the *Sarva-Siddhīnta-Samgraha* and the *Sarva-Darsana-Samgraha*) contain clear information about Lokayata. However, these texts do not indicate which can be attributed to Ajita Kesakambala.

**Pakudha Kaccayana** Little is known about his life. The *Samyuktagama sutra* in Book 5 also identifies him as one of the heterodox teachers, and alleges that “he is also surrounded by five hundred disciples”.

Pakudha Kaccayana holds a doctrine of “Seven Substances”. The *Samannaphala Sutta* (Book 26) represents this view as follows: “There are these seven substances -- unmade, irreducible, uncreated, without a creator, barren, stable as a mountain-peak, standing firm like a pillar — that do not alter, do not change, do not interfere with one another, are incapable of causing one another pleasure, pain, or both pleasure and pain. Which seven? The earth-substance, liquid-substance, fire-substance, wind-substance, pleasure, pain, and the soul as the seventh... that do not alter, do not change, do not interfere with one another, and are incapable of causing one another pleasure, pain, or both pleasure and pain. And among them there is neither killer nor one who causes killing, no hearer nor one who causes hearing, no cogniser nor one who causes cognition. When one cuts off [another person’s] head, there is no one taking anyone’s life. It is simply between the seven substances that the sword passes.”

The *Samyuktagama sutra*, in Book 7, does not explicitly mention the name of Pakudha Kaccayana, but has a description similar to the Pali *Samaññaphala Sutta*, which, as a result, can be known to be the ideas of Pakudha Kaccayana. It says, “There are these seven substances are unmade, not reduced, and do not kill, do not move, and are firm. Which seven? The earth-substance, the liquid-
substance, the fire-substance, the wind-substance, pleasure, pain, and the fate as the seventh……that are unmade, unreduced, do not kill, do not change, do not move, do not interfere with one another, and are incapable of causing good luck, bad luck or both good luck and back luck or of causing one another pleasure, pain, or both pleasure and pain. When one’s head is cut off, it is simply seven substances that the sword is directed to, and there is neither killer nor killing”. Chinese texts are similar to Pali ones. Actually, Pakudha Kaccayana proposes a seven-element theory, and holds that all things or phenomena are made up of these elements.

Pakudha Kaccayana also denies the causal relationship in human life. According to the Dirghagama-sutra represents (Book 17), “No cause and no fate, living beings are defiled; no cause and no fate, living beings are purified. All living beings are powerless and un-free, and no enmity is predestined.” Such disapproval of reward and punishment is popular among the Six Teachers.

Pakudha Kaccayana’s ideas are very close to and therefore are often confused with those of Makkhali Gosala in Buddhist texts. However, Makkhali Gosala represents the orthodox of the Ajivika, while Pakudha Kaccayana is considered by some scholars as a heterodox sect.

Sanjaya Belathiputra A contemporary of the Buddha, not much is known about his life. The Samyuktagama sutra (Book 5) reports him “being surrounded by five hundred disciples”. He is said to have two major disciples, ie Sariputa and Maudgalyayana, who later on turn to Buddhism together with many followers of Sanjaya Belathiputra.

Both Pali and Chinese texts contain the teachings of Sanjaya Belathiputra. Some of his ideas are close to Buddhism. For example, according to the Samanàñaphala Sutta (Book 32), he is said to have said, “If you ask me if there exists another world after death, if I thought that there exists another world, would I declare that to you? I don’t think so. I don’t think in that way. I don’t think otherwise. I don’t think not, and I don’t think not not.” When being asked whether there are retribution for good and bad and whether Buddha exists or not after death, he would not give an explicit answer, and indicate the answer cannot be no or yes or anything clear-cut. This is similar to Buddhism’s 10 or 14 Ayyakrtas. The Dirghagama-sutra, in Book 17, also states, that when being asked whether human deeds and cultivation have retribution, he replies, “There is retribution, there is no retribution, there is not and there is not not”. This indicates that he was skeptical of the then prevailing ideas, and it was a popular approach then adopted to oppose Brahmanism.

Nigantha Nataputta A major founder of the Indian Jainism, Vardhamana is his childhood name, and later he is called “Mahavira” by his followers. He was born into a Ksatriya family in Vaishali, and has stayed with Makkhali Gosala for several years, but departed later on. He is said to have died at the age of 72.

Agamas contain many of his deeds or ideas. For instance, the Samyuktagama sutra in Book 31, mentions his opposition to killing. As Nigantha says, “Those who kill and keep killing frequently are destined for naraka, and so are those who tell lies.” According to Bie Yi Za A Han Jing, “Nigantha Nataputta often says: all those who take life are destined for a state of deprivation, are destined for hell. All those who steal... All those who indulge in illicit sex... All those who tell lies are destined for a state of deprivation, are destined for hell. Whatever one keeps doing frequently, by that is one led to a state of rebirth”. One reaps what he sows. What about religious practices? As the Dirghagama-sutra (Book 17) states, someone asks Nigantha Nataputta, “Great merit, like a man rides an elephant or a horse and the like, now has retribution, will those that are now cultivating themselves have retribution?” Nigantha replies, “I am omniscient and know everything. Like walking, staying, sitting and lying down, wisdom will arise when a full knowledge is there.” He does not give a direct reply, and uses “omniscient” to answer the question of retribution. The Ekottaragama-sutra, in Book 51, reports Nigantha as “persuasive, often deranged and unsettled”, and in Book 41, states that Nigantha has similar ideas as other teachers, and reports, “there is an old man in Rājagriha, named Shi Li Jue,...... neglects Buddhist dharma but follows the heterodox Nigantha. The King and ministers all know him. Then, non-orthodox Brahmans and Nigantha as well as laymen and monks belittle Buddhism, including all Six Teachers.” This revealed some of Nigantha Nataputta's features and his view on Buddhism.

“All those who take life are destined for a state of deprivation, are destined for hell. All those who steal... All those who indulge in illicit sex... All those who tell lies are destined for a state of deprivation,
are destined for hell. Whatever one keeps doing frequently, by that is one led [to a state of rebirth].”

Nigantha Nataputta has also been mentioned in Pali texts. According to Samaññaphala Sutta (Book 29), “Nigantha refrains from all cold water, follows all restraints and avoid all evils”, shows some characteristics of Nigantha Nataputta and later Jainas. Restraint from cold water has something to do with the Jain concept that atman exists in all things (including earth, water, plants, etc.). Since water contains atman as well, drinking cold water will kill atman in it, and killing is a violation of ordinances and has to be stopped. “Follow all restraints and avoid all evils” is also related to Jain asceticism and other strict religious practices.

The Role in the History of Indian Thoughts
In ancient India, Brahmanic or orthodox doctrines prevail, and the “Six Teachers” have an important role in non-Brahman or anti-Brahman teachings around 6th century BCE, and their theories have a great contribution to the formation of the non-orthodox schools. Many of their ideas directly oppose prevailing Brahmanism. For instance, Ajita Kesakambala’s four elements and Pakudha Kaccayana’s seven elements deny the unitary Brahman or the Gods, and hold that all things are made up of a variety of elements. These thoughts promote the formation of the atomism that is influential in the history of Indian thinking. The “Six Teachers” mostly deny reward and punishment, reincarnation and karma and reflect the ideas then prevailing among the lower classes, and a major representative of these ideas is Lokayata, which daringly opposes various religious doctrines, including Brahmanism, and facilitates some scientific thoughts to grow and develop in ancient time.

Dissemination and Influence in China
The “Six Teachers” were born in the period around the birth of Buddhism, and they maintain frequent contacts with early missionary monks, and so are frequently mentioned in early Buddhist texts. These texts are brought into China, and many of them are translated into Chinese. Therefore, the Chinese Buddhist circle has been familiar with the “Six Teachers” for long. When refuting or talking about heterodox schools, the “Six Teachers” are often referred as main or typical non-orthodox leaders of the Buddha period. Their lives and teachings are nothing strange to many ancient Chinese.

In modern China, Buddhism scholars, especially those that study early Indian Buddhism, all have a basic knowledge or discussion of “Six Teachers”. Chinese scholars also publish treatises on the ideas of the “Six Teachers”, Chinese publications on Indian Buddhism or philosophy usually contain chapters on the “Six Teachers”, and college courses on Indian religion and philosophy also cover the “Six Teachers”.

LOKAYATA
Lokayata is a school of ancient Indian philosophy and one of three non-orthodox schools of thought. It is popular mainly among lower classes. In ancient Chinese text, it is also known as Lokaayatika, Carapace and the like. It has a very old origin and began to exert an important influence around the 6th century BCE.

Evolution and Relevant Literature - Lokayata dates back at least to the Vedic Age or earlier. Some scholars think it is associated with the earliest Ganges civilisation and primitive Indian folk beliefs. In the Vedas, we can see that some hymns are doubtful of the existence of Gods, and this is consistent with later atheism of Lokayata. In the Upanishads, material and element theories mentioned in some texts are quite close to those of Lokayata. Its important representative is Ajita Kesakambala, one of the “Six Teachers” who were active before and after the birth of Buddhism, and this indicates that Lokayata then already enjoyed certain influence.

Lokayata is recorded or mentioned in a number of Buddhist texts. Beside Hinayana and Agama sutras, Mahayana texts also contain Lokayata discussion. According to Buddhist records, when at the Nalanda, Xuanzang argued with non-Buddhist schools, indicating that Lokayata was very active in India in the 7th century CE.

Hindu texts between the 8th and 13th century CE also recorded Lokayata ideas, showing that Indians then were still familiar with Lokayata. In the latter 19th century CE, several thousand of a certain Sikh sect followed the same ideas with Lokayata.

As a very special school, Lokayata opposes many popular religious and philosophical thoughts in India as well as dominating ideas in Indian society, and therefore, as an antagonist, it’s extremely difficult to disseminate, and this also affects the preservation and circulation of its written texts.

No independent works on Lokayata can be found now. The Brhaspati Sutra, an alleged classic text in

Dirghagama Sutra (Chang Ahan Jing); early Ming supplementary edition of an earlier version from Song and Yuan periods
the 7th century BCE, is already lost. In India, very few Lokaya texts have been preserved. People mainly depend on other Indian schools' introduction or criticism to find out the development and ideas of Lokaya. Such extant texts include among others: the Sarva-Siddhānta-Samgraha composed by Samkara (788-820), the Sarva-Darsana-Samgraha by Madhva (about 13th century CE), the Prabodha-candrodaya by Krsna Mis’ra (about 12th century CE), and the Saddār ana-samuccaya by Haribhandra Suri (about the 8th century CE). Besides, Buddhist texts and others also contain many but sporadic Lokaya activities and ideas, and lack of any systematic discussion. The two great Indian epics also contain some information on Lokaya.

Main Ideas

Lokaya is materialistic and atheistic in many aspects. Its ideas on four elements, reincarnation and karma, consciousness as an outcome of elements, means of valid knowledge and asceticism are eye-catching in ancient India.

Four Elements as the Basis of All Things

Lokaya holds a materialist opinion on the basis of the world, and thinks, the world, in essence, is formed by four elements, that is, earth, water, fire and wind. Nothing exists except four elements. Everything is made up of four elements, and human body is also a mixture of four elements. As Samkara explains in the Sarva-Siddhānta-Samgraha (Chapter 1), “Lokaya considers four elements ie earth, water, fire and wind, as the eventual origin, which can be nothing else.” The Samyuktagama-sutra points out in Book 7, “A living being lives in this world and dies with nothing. A body is made up of four elements, and when life expires, earth returns to earth, water to water, fire to fire and wind to wind.”

Lokaya holds that things are all made up of four elements, and denies any supernatural thing as a fundamental cause for the creation. In ancient India, many religious schools attribute this cause to the Gods, Brahma and the like, and think that all things are created by this supernatural fundamental cause. In contrast, Lokaya insists that, there is no such a cause, master or creator, and everything is born of the Nature. For instance, the Sarva-Siddhānta-Samgraha (5.3) relates Lokaya as follows: “Who decorates the peacock? Who makes the cuckoo sing? Nothing else but the Nature.” “Building temples, water houses, ponds, wells and rest places are praised by travelers only, not any other existent beings.” With such an opinion, Lokaya, resolutely opposed to theism and attacked by many other schools, is extremely hard to develop itself in ancient India.

Denial of Reincarnation and Karma

Historically, major Indian philosophical schools all agree with reincarnation and liberation, with the exception of Lokaya. Lokaya holds that this theory is unfounded, and heaven and hell do not exist at all, sacrifice is meaningless, and various religious obligations or requirements are nothing but falsehood.

Lokaya considers heaven and hell as false and unreal. According to the Sarva-Siddhānta-Samgraha (Chapter 8), “There is no other world that is different from this world, no heaven and no hell, and places for sivas are fabricated by foolish swindlers of other schools.” Lokaya believes that the so called heaven and hell are only descriptions of real life. The Sarva-Siddhānta-Samgraha (9.10) states, “The joy of the heaven is: eat good, stay with young women, and enjoy requisite clothes, spice, garland and sandalwood, etc. The pain of the hell is troubles caused by enemies, weapons and diseases.”

Lokaya denies reincarnation and liberation on the basis of common sense, as the Sarva-Darsana-Samgraha states, “When once the body becomes ashes, how can it ever return again?” The Sarva-Siddhānta-Samgraha (Chapter 10) says, “Liberation is death and the end of life.”

Directly related to reincarnation, “karma” for long has been a popular concept for Indian religions and philosophies. Under this concept, a man's deeds will produce a kind of force to affect his future life, and he will reap what he sows. Resolutely opposed to this idea, Lokaya denies karma. As for this, the Sarva-Darsana-Samgraha states, “Nor do the actions of the four castes, orders, produce any real effect.”

Lokaya clearly negates any religious practice intended for good fruits. According to the Sarva-Siddhānta-Samgraha (11.12), “The wise need not bother about liberation, and only fools afflict themselves with ascetic practice and hunger. Chastity and other such ordinances are laid down by clever weaklings.”

Lokaya denies any connection between joy & pain and karma. The Sarva-Siddhānta-Samgraha (Chapter 4) says, “Do not imagine the existence of
karma in light of happiness or pain, and man feels joy or pain because of the Nature, and there is no other cause.”

Such denial of karma, heaven, hell, religious practice and the like is directly associated with Lokayata’s assertion of “four elements” as the only fundamental cause of the world.

**Consciousness as an Outcome of Elements** - Lokayata holds, human consciousness cannot be separated from human body, and consciousness exists when body exists, and disappears when body is destroyed. Human body is an outcome of the mixture of four elements, and therefore, consciousness, ultimately, is derived from elements. Though an individual element may not be conscious in itself, yet, when combined in some way, that is, when they form a body, consciousness will show itself. The *Sarva-Darsana-Samgraha* describes Lokayata as follows, “In this school there are four elements, earth, water, fire, and air; and from these four elements alone is intelligence produced, just like the intoxicating power from the mixed ingredients for wine making. When elements that constitute the body dissolve, consciousness disappears instantly.”

As the *Sarva-Siddhānta-Samgraha* (7) states, “Consciousness arises from the change of soulless elements just as red color arises from the mixture of betel nut and lime.”

For many Indian religious sects, man has conscious, since he has a spiritual body, that is, atman (ie soul). When a man dies, his atman (soul) is gone, and his body is dead and no longer conscious. Lokayata disagrees, and it opposes an independent substance that masters or controls consciousness and denies consciousness being an attribute of atman. It asserts, if body dissolves, then consciousness is non-existent, and no atman can go up to heaven and realize rebirth. For Lokayata, atman, as a subject of religion or consciousness, does not exist. If atman indeed exists, it is nothing but a mixture of four elements. This concept of no soul is similar to and yet also different from the Buddhist atman. Buddhism asserts anatman, but does not oppose reincarnation and liberation, while Lokayata insists on non-existence of soul on the basis on denying reincarnation. Therefore, Lokayata is a more resolute opponent of atman.

**Perception to be the Only Valid Source of Knowledge**

Lokayata is particularly concerned with perception. It is stated in many texts that, Lokayata considers perception as the only source of valid knowledge. For example, the *Sarva-Darsana-Samgraha* states, “This school holds that perception is the only source of knowledge and does not allow inference, etc.” The *Sarva-Siddhānta-Samgraha* (Chapter 2) also says, “it holds that an object exists if it can be perceived, and does exist if it is never felt through senses.” While emphasising the importance of perception, Lokayata also examines other means of knowledge, with a focus on reference. It deems inference as unreliable, since inference is based on necessary causation among things, while such connection cannot be fully perceived.

Lokayata also examines testimony and comparison. It rejects the reliability of testimony, since testimony in itself relies on recognition of a kind of language signs, and such language used by an old man when a kid appears. Comparison is also rejected as the means of the knowledge of the connection, since the objective of using comparison is to establish a different kind of knowledge, i.e, the relation of a name to something so named.

According to the *Sarva-Darsana-Samgraha*, the *Sarva-Siddhānta-Samgraha* and other texts, Lokayata dismisses inference and other means of knowledge as incredible and asserts perception as the only reliable source of valid knowledge. Yet, not all texts say so, and some texts testify, Lokayata does not deny inference indiscriminately, and it only denies reference in respect of matters such as another world.

**Disapproval of Asceticism**

Lokayata suggests that everything is an outcome of the mixture of four elements, and there are no heaven, no hell and no karma. And so, ethically, it denies the meaning of asceticism and urges people to see for a happy life in the real world.

For many Indian philosophical and religious schools, the real world is filled with pains, and a moment of delight or joy is always accompanied by pains and never lasts long. Man should free himself from this world and not seek after pleasures in this world. Moreover, they also hold, ascetic practice in secular life will produce good fruits and help avoid pains, while hedonism or sensual pleasures will produce evil fruits and pains. Lokayata disagrees, and asserts that only fools will refuse pleasure for the sake of its connection with pain. According to the *Sarva-Darsana-Samgraha*, Lokayata holds that “the only end of man is enjoyment produced by sensual pleasures. Nor may you say that such cannot be called the end of man as they are always mixed with some kind of pain, because it is our wisdom to enjoy the pure pleasure as far as we can, and to avoid the pain which inevitably accompanies it; just as the man who desires fish takes the fish with their scales and bones, and having taken as many as he wants, desists; or just as the man who desires rice, takes the rice, straw and all, and having taken as much as he wants, desists. Therefore for us, we should not reject pleasure through a fear of pain... While life remains let a man live happily, let him feed on ghee even though he runs in debt.” It is of the opinion, that
ascetic practice cannot bring pleasure and avoid the pain, and so, is meaningless.

In this respect, Lokayata is called by many as "hedonism". With original works on Lokayata no longer available, existing descriptions about it may be distortions. However, no matter whether these descriptions are accurate or not, Lokayata has a clear stance, that is, it holds that man should seek for a happy life or secular joy. This is rare in ancient thinking. Other religious and philosophical schools also call for happiness, which, however, mainly refers to supreme happiness in a religious sense, realised through wise liberation, that is, by recognising that things are unreal, a man can eliminate his ignorance, stop pursuing external objects or secular pleasures, and thus avoid pains arising from failure to obtain pleasures, and eliminate relevant karma and reincarnation. With a firm opposition to various religious doctrines, Lokayata calls for secular happiness. This is directly related to the firmly opposition against any other religious theories. Since another world does not exist, the theory of karma and reincarnation will be unfounded, and it will be ethical or rational for people to do the best to have a happy life in this world.

Lokayata survives, despite its consistent opposition to ruling ideas and its being suppressed for thousands of years. But, compared with other philosophical schools, its influence in the history of India is limited. To be noted, a number of its ideas are quite close to modern science and represent the thinking of ancient middle and lower classes in India. It makes the great ancient Indian civilisation more diversified.

**Dissemination and Influence in China**

Lokayata is also brought into China, and Chinese knew it mainly through Buddhist texts. Due to its materialism and anti-religion stance, Buddhists considers it as heretical and something that should be refuted. As a result, it is rebuked in many of ancient Chinese translations and works by ancient Buddhist monks.

Lokayata is directly mentioned, retold or criticised in many ancient Buddhist texts. For instance, Agama translations refer to some Lokayata thinkers and their ideas when refuting the ideas of the “Six Teachers”. In the Madhyamaka Shastra, composed by Nagarjuna, translated by Kumaraśīva and with commentary from Qing Mu, mentions the “birth from inherent nature” or “elements” advocated by Lokayata. The Vijñaptimātra-siddhi, translated by Xuanzang, also refutes Lokayata’s elements (atomism). Many ancient Chinese texts contain direct discussion on Lokayata.

In modern China, Lokayata is attached great importance. Due to its atheism and materialism, it attracts attention from quite many Chinese thinkers, and there are translations of Indian works on Lokayata, while Chinese scholars also publish their studies of Lokayata. Some works on Indian philosophy have chapters dedicated to Lokayata, and college courses on Indian philosophy also have introduction or study of Lokayata.

(Yao Weiqun)

**AJIVAKA**

Ajivaka or Ajivika, aka the “School of Wrong Livelihood” or the “Non-Buddhist School of Wrong Livelihood”, is a religious and philosophical school in ancient India. Originated roughly between 5th and 6th century BCE and initially comprised of a few prominent Samana thinkers active shortly before or after the birth of Buddhism, the school underwent some important transformations afterwards. Popular in India for over 2,000 years, it spread into China in the wake of Buddhism.

No literature or written records directly attributable to the school survived. The existing records describing the activities and thoughts of the school are of Buddhist or Jainist origin. Such religious scriptures as the Chinese Agama Sutra, the Pali Samannaphala Sutta, and the Jainist “blessing sutra” contain some inconsistent information about the school. Certain thoughts of the school were even contradictorily, classified in these scriptures.

Some of the “Six Samana Masters” were the early members of the Ajivaka school. According to relevant Buddhist and Jainist records, the thoughts of three of the “Six Samana Masters”, ie Makkhali Gosala, Purana Kassapa, and Pakudha Kaccayana, formed the theoretical foundation of the school. And among...
the three thinkers, Makkhali Gosala was the most influential, therefore he was also widely considered the founder of the school. Still other historical records, such as the Pali “Majjhima Nikaya” and the Chinese translation of “Madhyam Agama”, also mentioned some of the early representatives of the school, such as Nanda Vaccha. However, most of the information contained in existing records involving the school was on the thoughts of the three “Samana Masters” mentioned above.

Makkhali Gosala didn’t believe in such theories as good/evil karma and reincarnation. In his opinion, good deeds, such as sacrifice-giving or almsgiving, have no effect whatsoever. There is no “this life”, nor an “after life”. People’s living conditions won’t be affected in any way by the karma of their acts or behaviours.

Purana Kassapa was not a believer in good/evil karma. He claimed that such evil deeds as killing, stealing, sexual misconduct or false speech wouldn’t bring about any bad karma, just like such good deeds or virtues as almsgivings, self-control or truth-telling wouldn’t bring about any good karma. The reason why he rejected the theory of poetic justice or karma may be attributed to his denial of the law of cause and effect. He believed that the presence of creatures or emotions is only natural and spontaneous, without any underlying “cause” giving rise to them. Samyuktagama-sutra Volume Three contained one of his trenchant observations, which goes “people are dirty for no reason, just as people are clean for no reason”. Meant at the time to subvert the dominant Brahmanism, this thought also ran counter to Buddhist theories.

Pakudha Kaccayana was also a major thinker of the school. He espoused a “seven elements” theory, claiming that all things and creatures in this world are composed of seven elements, ie earth, water, fire, wind, hardship, happiness and life. These elements are all ever-present (non-working, non-converting for those need to be done, non-converting for those need to be converted, non-killing, non-moving, non-transforming and non-changing) and eternally changeless. Things like the human body are essentially made up of them. Pakudha Kaccayana held that because of the changelessness and constancy of these basic elements, a human body composed of them cannot actually be harmed even if you cut it with a knife, because the basic elements cannot be destroyed. The element is the smallest unit of matter that constitutes such things as the emotional human body. Therefore, it cannot be divided and destroyed, it is changeless. This kind of element-based theory was once very influential in ancient India. It differs from such central Brahmanist concepts as the Atman or Brahman, and is also distinct from mainstream thought of the “emptiness” concept in the Buddhist philosophy. Like the other two Samana masters, Pakudha Kaccayana also repudiated the theory of poetic justice or karma, believing in the spontaneity of birth and change of things or lives. Because he claimed that there was nothing one can do, he was considered somewhat fatalist. His thoughts bear a striking resemblance to those of Makkhali Gosala, so much so that the two were often confused in Buddhist scriptures. Normally the theories of Makkhali Gosala were deemed the orthodox of the school, while those of Pakudha Kaccayana were held to be heretic.

Generally, the theories of these early thinkers of the Ajivaka school are distinctly different from the mainstream philosophy then. For instance, the dominant Brahmanism and Buddhism both believe in reincarnation and karma, while the Ajivaka school rejected such beliefs. The mainstream Brahmanist thoughts popular at the time held that there is a Brahman or God, a being the Ajivaka thinkers claimed doesn’t exist. Buddhism espouses the concept of “emptiness”, claiming that things are “empty” and impermanent, while some Ajivaka thinkers upheld pluralistic realism of element-based theory. Still other schools of thought in ancient India advocated specific moral and ethical ideas, what they claimed were also linked to the theory of reincarnation or karma, while the Ajivaka school generally repudiated such ideas or thoughts.

During such periods as the Maurya Dynasty, the Gupta Dynasty and the Vardhana Dynasty, Ajivaka was moderately active but never dominant, exerting only a limited influence on society.

The thoughts of the Ajivaka school were also spread to China, mainly through Buddhism. As it happens, large portions of Buddhist scripture were dedicated to criticising or refuting heretical ideas, the various thoughts and different concepts before or after the creation of Buddhism by Śākyamuni are the major contents of schools other than dominant in ancient India. There are a lot of differences between the thoughts of Ajivaka and the theory of Buddhism. Many Buddhist records containing information
about such philosophical “conflicts” or “clashes” had been translated into Chinese, allowing the Chinese people a rare glimpse into the school.

In modern and contemporary China, historical records concerning the Ajivaka school often interested Chinese scholars who study the history of Buddhism and the intellectual history of ancient India. Some Chinese scholars who focus on heretical thoughts also published research papers on the school in Chinese Academic Journals. In some Chinese books about the Indian religious philosophies, there are also chapters or parts dedicated to the Ajivaka school. In addition, the school is also mentioned in the oriental philosophy courses offered in some Chinese universities.

(Yao Weiqun)

CONCEPTS

BRAHMATMAIKYA

Brahman is “Atman” which is the core concept in the Brahman philosophy of Ancient India. It appears first in some early Upanishads. It is later regarded as the main philosophical thought by the Vedanta. The Hinduism which is popular in the later ages of India also takes it as its theoretical basis.

Upanishad is a batch of Veda document in the later ages which put forward large amount of clear philosophy theories earlier in India. The main content discussed in the documents is the relationship between Brahman and Atman. The so-called Brahman is the noumenon of all things. It is the highest reality in the cosmos. The so-called “I” is the transliteration of Atman. It usually refers to the subject and soul of biological phenomena.

Many ideologists of Upanishad think that Brahman is the highest reality without any specific property, and we cannot give a precise definition to Brahman by the general conceptual category. If we are sure to know the true meaning of Brahman, we can only understand and realise it by various negations. In Upanishad, Brahman is described as the supreme god by some thinkers. It is viewed as the fundamental cause or the creator for things in the world.

There are many meanings for “Atman” in Sanskrit, such as self, breath, nature, the whole body and the highest noumenon of human life. In Upanishad, this word is used in two meanings. One meaning of “Atman” refers to self (individual), which is used as the main part of many organs in human’s body or the centre of vital movement, being the so-called “individual”. Another sense of “Atman” means “Brahman”. When discussing Brahman as the noumenon of the world by many Upanishads, “Atman” (I) is only applied instead of “Brahman”. Such kind of “Atman” is the so-called “Collective Self” or “Brahman”. The “Atman” in this kind of Upanishad is the noumenon of everything, which has no difference as that of “Brahman” in its actual meaning.

In Upanishad or the Indian philosophy of religion in later generations, “I” or “Atman” is generally made use of the former meaning. If not otherwise indicated, it means the subject-of-a-life or the master of spirit and consciousness of person, being the main body of eternal cycle of birth and death. In modern times, “I” or “Atman” is frequently translated into “soul”. There are many types of “Atman”, however numerous forms of “Atman” are known as the phenomenal world.

In Upanishad, many ideologists discuss the relationship between Brahman and Atman, and the predominant viewpoint is the so-called “Brahman is Atman”. They consider that the noumenon of thing (Brahman or the spiritual self) and the human’s main part (Atman or individual) are the same at heart.

“Brahman is Atman” has an important position in the development of Brahman later. The key reference or branch of Vedanta, which is mostly influenced in the Indian Philosophy, has this kind of thoughts. However, many ideologists of this school have different attitudes towards the same degree or the actual relation to Brahman and Atman; thus, diverse branches of Vedanta have been formed.

Badarayana, the originator of Vedanta has a standpoint of “bhedābheda” in this main work named “Brahma-sutra”. He thinks that the creator of world or fundamental cause (Brahman) and Atman or the phenomenal world are different. Therefore, Atman has the nature of Brahman. If all things cannot be existent in the world without Brahman, then Brahman and Atman is the same.

Gaudapada and Sankara, the thinkers of Vedanta, think that Brahman and Atman have the relationship of “Advaita”. In their opinions, Brahman or the spiritual self is the universal foundation; everything is the image of Brahman or spiritual self without things other than being independent of Brahman or spiritual self. Individual is not the part of Brahman, nor its variation. As the life phenomenon, innumerable individual and spiritual self are the same thing, only due to the limitation of the body, they are different; in fact, both of them are the same things. Ramanuja, the ideologist of
Vedanta, considers that Brahman and Atman have the relationship of “Visistadvaita”. In his opinion, Atman (individual or phenomenal world) is the property or part of Brahman (substance or entity). Although the property or part attaches to substance or entity, we cannot think that the property and part are not complied with each other. The phenomenon in the world is not visional. However, Ramanuja is also acknowledging that the supreme Atman or Brahman exists as noumenon. He deems that although the phenomenal world (individual) is not meaningless, it is only to limit the nature or part of the supreme entity. The supreme entities of an object are same or identical.

In modern and contemporary times of India, “Brahman is Atman” still has a great influence. Because the mainstream ideology of Vedanta, “Advaita” has been mainly accepted by the great majority ideologists, while the origin of thought or the core ideology of “Advaita” originates from “Brahman is Atman” in Upanishad.

“Brahman is Atman” has had its influence on China. In ancient China, when some Chinese Buddhist scriptures criticised the heterodox ideology, the thought of Upanishad or Vedanta had been related or demonstrated. In modern and contemporary times of China, the orthodoxy of ancient philosophy in India has been given great importance in the academic world, to do research on Upanishad and Vedanta. There are many research papers on “Brahman is Atman” in Chinese academic journals. The introduction to “Brahman is Atman” is also published by China in the treatise or textbook about the Indian philosophy of religion.

(Yao Weiqun)

SAMSAARA

Samsara is an important part of the ancient Indian philosophy of religion. Brahmanism, Buddhism and Jainism regard it as the fundamental part of their own theoretical system. The concept has also been introduced in China, and produced great influence to Chinese culture.

Samsara concept in Vedic Upanishad - In the vedic period, Indians started to think where they would go after death. Ṛgveda mentions of Death “Yama” and Western Pure Land, and believed that people who do good will enter Western Pure Land after they die. Ṛgveda says that “reuniting with ancestor, meeting Yama, and obtaining the returns of benevolence in Western Pure Land”. In Vedic period, people believed that the soul lasted forever, and death meant that the soul could walk from one world to another. Indian religions in later ages emphasised that Samsara was directly related to a human’s behaviour. Such contents were also mentioned in the Veda, but the difference was that the latter stressed that people doing good would ascend to heaven, but it had not directly shown that people doing evil things would go to hell.

The core thought of Indian philosophy of religion was formed in the Upanishad period, when the Samsara concept gradually developed into a system. At this period, Samsara was directly related to Vimukti, and closely connected with ethics. The famous theory of Samsara in Upanishad was “five stages and two approaches”. “Five stages” referred to the five Samsara stages from death to rebirth, namely, a human is cremated after death, first enters the moon, then becomes the rain, subsequently, turns into food after raining, sperm after eating food, finally enters the mother’s womb. The so-called “two approaches” referred to devayana and pitçyāna. Devayana is the road in which humans cannot return to the original world after death, while pitçyāna is the road in which humans can return to the original world following the order of the five stages after death.

Ideologists of Upanishad have made a clear distinction between good and bad results of Samsara, and have had a definite concept of karma. The good and bad results of Samsara were considered to be related to a human’s behaviour (ie good or evil). Well-doing and evildoing produce their corresponding karmas, which directly affects the living pattern or state of the doer in life and afterlife. Ideologists of Upanishad believe that people doing good will become saint, while doing evil will become villain. Well-doing mainly refers to compliance with various religious regulations of Brahmanism and performance of various obligations. Many ideologists of Upanishad clearly put forward the subject of Samsara during discussion, that is “me” or “Atman”, which is the producer of Karma, and the bearer of good and evil results in Samsara. Ideologists of Upanishad believe that the state of Samsara is
associated with pain. Therefore, people should jump out of Samsara to reach a state of liberation, and to achieve this goal, the most fundamental point is to know the true nature of things, and obtain the supreme wisdom of “Brahman and Atman are one”. Samsara concept in Vedic Upanishad produces enormous influence to the philosophy of religion of later generations in India.

**Samsara concept in Astikya** - About 300 BCE to early CE, Brahmanism developed “Astikya”, namely Sankhya, Yoga, Vaishesika, Nyaya, Mimamsa and Vedanta. In Samsara concept, Vedanta inherits the core idea of ancient scripture of Brahmanism. Its famous ideologist Sankaracarya (788-820 CE) adhered to the thought that “Brahman and Atman are one” in Upanishad, and thought that Brahman was same with the phenomenal world composed of innumerable ego and related things in nature. Everything in the world is Brahman in nature, and if people fail to realise it, they will get caught into ignorance and Samsara. Mimamsa holds that what makes people fall into the Samsara are proper dharma and improper dharma, and what produces proper dharma and improper dharma is behaviour (karma). If people want to jump out of Samsara, they should not hate the troubles confronted in the world, and realise that happiness is always associated with pain, and that they should give up enjoyment, so no karma will be produced, and “Atman” will no longer return to Samsara. According to Sankhya, Samsara is the combination of two entities - Prakriti and Purusha, divides Samsara into natural law, animal law and humanity, and believes that everything in Samsara is painful in nature. The way to be free from pain is to eliminate the mistaken understanding, make Prakriti and Purusha survive alone, in this way, Samsara can be eliminated. The Samsara concept of Yoga is similar to that of Sankhya, which thinks that everything in Samsara is painful. If people want to jump out of it, it is necessary to eliminate ignorance and practice yoga to achieve liberation. Vaisesika believes that the state of Samsara is the combination of “Atman” and the body, which results from the ‘invisible force’. Invisible force is generated by man’s good and evil behaviour. If there is no invisible force, there is also not the combination of “Atman” and the body; thus, no body will appear, so it will annihilate Samsara. Nyaya believes that the state of Samsara is “pain”. Pain evolves from “rebirth”, rebirth from “behaviour” (proper dharma and improper dharma), behaviour from “negligence”, and negligence from mistaken understanding. When people obtain the “correct understanding”, the mistaken understanding will disappear, thus, no mistaken understanding means no negligence, no negligence means no behaviour, no behaviour means no rebirth, and finally, no rebirth means no pain. Nyaya holds that to get the correct understanding is key to get rid of pain. Mistake and mistaken thought lead to Samsara, and the way to correct it is to obtain the “correct understanding”, thereby eliminating negligence and getting rid of Samsara.

**Samsara concept in Buddhism** - The theoretical system of early Buddhism absorbs the Samsara concept in Vedic Upanishad. It thinks that life phenomenon is controlled by the karma of sentient beings, and believes that there is a circulation process, namely, so-called Samsara, but denies that there is an eternal Samsara subject. Buddhism advocates the “theory of Anatman” (or theory of no subject), uses the idea of “destiny” to explain the phenomena in the world or life, and thinks that things and human are composed of many elements or “destinies”, the changes in life phenomena of things or human are just the separation and reunion.
of various elements or destinies, and the causality in life phenomena are correlative or interdependent relationship of various elements or destinies. Early Buddhist scriptures put forward the Samsara of “five paths lam Inga” (heaven, hell, hungry ghost, human and animal). On the basis of five paths lam Inga, the later Buddhism schools add an “Asura”, forming “six-path metempsychosis”. In the division of Samsara forms, Mahayana adds some paths from Samsara to nirvana, namely, Sravakayana, Pratyekabuddha, Bodhisattva and Buddhism, thus, there is a ten-path theory in Mahayana.

**Samsara concept in Jainism** - Jainism thinks that the subject of Samsara phenomenon is “jâva” (soul), and jâva can be divided into two kinds - jâva being in Samsara and jâva achieving liberation. Jâva being in Samsara is divided into the immobile jâva and mobile jâva. The immobile jâva exists in land, water and plants, while mobile jâva exists in animals with more than two sense organs. Jainism argues that material of karma produced by behaviour of body, words and thoughts flowing into “jâva” will make people be bound and fall into Samsara. Samsara concept in Indian history has been keeping a wide range of effects, except for Lokayatika, all sects of Indian philosophy of religion insist on this theory until modern times.

**The spread and influence in China** - Samsara concept was introduced in China with Buddhism. In ancient China, the most famous representative who advocates that there is a subject in Samsara is Hui Yuan in the Eastern Jin Dynasty. He thinks that “the body can be destroyed, but the spirit cannot be”. In *Disrespect of Sramana to King*, he says that “desire is the mother of life, while spirit is the root of desire. Desire can change things from one form to another, while spirit can also be transmitted with it”, “firewood is burned to ashes, while fire can spread from one firewood to another, never extinguished Similarly, the body is destroyed, while the spirit can move from one body to another”. Hui Yuan thinks that there exists an immortal “spirit” in life phenomenon, and that once the human body is dead, the “spirit” is still alive, because it can move to another body, which is a typical theory of Atman. Hui Yuan advocating such theory is related to the influence of the original traditional culture in ancient China, (e.g., theory of Chuang tsu and Yellow Emperor).

In the Northern and Southern Dynasties, a heated debate about whether humans have an eternal subject after death has ever been conducted. For example, Fan Zhen in Qi and Liang Dynasties struggles against the independent existence of “spirit” (soul). He says in his *Theory of Spiritual Perishability* that, “the spirit and the body are the same one. They are interdependent whether existence or destruction”. Fan Zhen does not fight against the theory of Atman on the basis of the theory of Anatman of Buddhism, but against the theory of Samsara. However, in Northern and Southern Dynasties, there are also many people who think that there exists a Samsara subject after death, such as Emperor Wu of Liang, Cao Siwen. They believe in the existence of Samsara from the point of view of Buddhism. About the retribution forms in Samsara, Chinese Buddhism not only absorbs a lot of relevant contents from Indian Buddhism, but also keeps its own characteristics. For instance, Hui Yuan in his *Theory of Three Retributions* puts forward three forms of retribution: present-life retribution, next-life retribution and future-life retribution. After Sui and Tang Dynasty, there were many discussions on Samsara by some Chinese Buddhism sects such as Tiantai Sect.

Samsara concept also produces a huge impact on Chinese masses, and it is also reflected in Chinese literary and artistic works. The thought of Samsara and karma plays a role of restricting...
people’s behaviour. The thought of “the good will be rewarded with good and the evil with evil” is deeply rooted in people’s minds. Many people do good, pray to Buddha and worship Bodhisattva to get a good retribution or have a good end-result in the afterlife. Considering karma, those who believe in Samsara will actively do good and strictly avoid evil to seek advantages and keep away from the disadvantages, which is of positive significance for social peace and stability.

(Yao Weiqun)

VIMUKTI

Vimuktī or vimokṣa is an important part of the ancient Indian philosophy of religion. Many major religious sects also involve such content. Its early ideological form can be seen in Upanishad and other ancient Indian scriptures obviously. Brahmanism, Buddhism and Jainism all take it as the ultimate goal that everyone pursues. This concept is also introduced into China, exerting an influence on Chinese religion. Vimukti in Upanishad philosophy - Vimukti in ancient India mainly refers to freeing people from pain. Indian religions think that the specific form of life is Samsara which is filled with pain, while Vimukti is free from Samsara. The concept of Vimukti can be found earliest in Upanishad in India. Upanishad philosophy thinks that Samsara is painful in nature, while Vimukti is jumping out of the Samsara and getting rid of the pain. There are two approaches in Upanishad: pitrâyana and devayāna. Pitrâyana is the road to Samsara, while devayāna is the road to Vimukti.

In the view of many ideologists of Upanishad, Vimukti in the highest level is directly related to the understanding of the relationship between Brahman and Atman. Brahman is the core concept of the Upanishad and even the entire Indian philosophy. In Upanishad, Brahman is described as the noumenon of everything and the highest reality of the universe by most ideologists. Brahman is a kind of consciousness in essence, but it is different from those common ones in the world. Brahman cannot be understood as and described by common concepts. Atman’s transliteration is Ateman, and it is usually used with two meanings in Upanishad. One refers to “ego” or the individual soul, ie it is taken as the subject of human’s body organs or the centre of human’s life activities for use, and the other refers to Brahman. When discussing the Brahman as the noumenon of the world, many Upanishads will not use Brahman, but only use Atman, and such “ego” is the so-called “spiritual self”. Among the discussions in Upanishad on the relationship between Brahman and Atman by many ideologists, the dominant view is the so-called “Brahman and Atman are one”. They think that the Brahman (spiritual self) as the noumenon of universe and the Atman (ego) as the individual are same in essence. Brahman is the root of everything, and is the essence of the ego. The worldly people regard Brahman and ego as different things, think that only the ego is the root of human, and do not know Brahman, which is ignorance. Ignorance urges people to pursue things that does not exist in fact, which will need the concrete behaviour. People think that behaviour will produce a variety of “karma”, promoting people to suffer in the Samsara. Therefore, to get rid of the pain for achieving the Vimukti, people shall obtain the greatest wisdom, and the wisdom is the cognition of “Brahman and Atman are one”. In such state, people will no longer pursue something outside the Brahman, and no longer believe that there is difference between Brahman (spiritual self) and Atman (ego). People who have such cognition will no longer have the desire and behaviour, and no behaviour means no karma, then no karma means no Samsara, finally Vimukti is achieved. One sentence in Brīhadaranyaka Upanishad is that “people understanding the Brahman will go to heaven and achieve Vimukti after they die.” The concept of Vimukti in Upanishad produces some influence upon that of many schools of philosophy of religion in India.

Vimukti in Astikya: Various philosophical schools of Brahmanism appeared very early in India, about 300 BCE to early CE. There are six schools, namely, Sankhya, Yoga, Vaishesika, Nyaya, Mimamsa and Vedanta, being collectively called “Astikya”. These schools have their own opinion on the Vimukti.

Vedanta directly inherits the Vimukti in Upanishad, and thinks that achieving the cognition of “Brahman and Atman are one” is liberation. Sankaracarya, the most influential ideologist of Vedanta, thinks that liberation can be divided into “gradual liberation” and “true liberation”. Gradual liberation means that people’s ego will enter Brahmaloka for enjoyments after they die, which is not a complete liberation, while true liberation is achieved after eliminating ignorance, knowing spiritual self or Brahman, which is “non-body liberation”. Sankaracarya believes that human nature is pure, and true liberation is to eliminate ignorance, know spiritual self or real Brahman. Two ideologists Prabhakara and Kumarila of Mimamsa in the 8th century or so had more discussions on liberation. They argue that liberation is that eliminating the proper dharma and improper dharma according to the principle stipulated in Brahman’s scripture makes “Atman” is unable to return to the world of Samsara. Kumarila thought that liberation is that “Atman” gets rid of all the pains to reach the state of self-nature, also keeps the state of the destruction of body possessed by “Atman” and unproduced body in the future.
Sankhya holds the opinion that Samsara is produced by the combination of material entity - Prakriti and spiritual entity - Purusha. Liberation is escaping from the world of Samsara full of pain. The way to be free from pain is to prevent their combination. Yoga thinks that the process producing life or everything in the Samsara is painful. The cause of suffering is the combination of the observer and the observed. Achieving “Samadhi” through the practice of yoga can eradicate all troubles and ungodliness to obtain liberation. Vaisesika thought that Samsara is the combination of “Atman” and the body, which results from the ‘invisible force’. Invisible force is generated by man’s good and evil behaviours. If there is no invisible force, there is also no combination of “Atman” and the body. When the Samsara is over, people will get liberated. Nyaya believes that liberation is to get rid of the pain in Samsara. Samsara is the existence of life form. The emergence of the form is connected with the karma produced by human behaviour, and karma relates to mistaken understanding. In order to eliminate the mistaken understanding, people shall get the correct knowledge. In the view of Nyaya, the correct knowledge is related to man’s appropriate reasoning and debate, as well as thinking method. And such knowledge mainly exists in the theoretical system of Nyaya’s “16 truths” (16 basic concepts involving rules of reasoning and debate). By knowing 16 truths, people can eliminate the mistaken understanding to reach the state of “highest good”, namely, liberation.

**Vimukti in Buddhism:** It is mainly manifested in its “nirvana” theory. The original meaning of Nirvana (nirvāṇa in Sanskrit, nibbāna in Pali) is “extinguishing”. In Buddhism, its main meaning is removing troubles to achieve the highest state without any troubles, ie to obtain the supreme consciousness or liberation. Although various schools of Buddhism all discuss nirvana, the interpretations of nirvana are different.

Buddhism believes that the world is full of pain, which is directly related to man’s greed or desire, and desire comes from ignorance. Everything in the world or life phenomena is nothing but the separation and reunion of karma. With people being in ignorance believe that there are everlastings things, and pursue the eternal existence of self, but finally fail to realise it, which is because that everything is changeable, life is short, and there is no eternal entity (Atman) in life phenomena. When people pursue those things beyond their reach with the ignorant opinion, they will confront all sorts of troubles and pains. If people realise that everything or life phenomena is preordained, changeable and egoless, they will eliminate ignorance and not go for those that do not exist, thus, they will have no greed. In this way, people can remove the trouble and pain, or reach nirvana or liberation.

Hinayana thinks that if you want to reach nirvana, it is necessary to become a monk and live the ascetic life. It puts emphasis on individual liberation, not on helping others for liberation. Directed against the Vimukti in Hinayana, Mahayana puts forward the concept of taking across sentient beings universally, and it emphasises the unity of nirvana and world. Volume five of *Saddharmapundarika-sutra* writes that “For taking across sentient beings universally and showing what nirvana will become after life ends, the Bodhisattva will not conduct the real nirvana”. The sutra is to show that nirvana is not isolated from the world, instead, lives in the world, which is because of the reason that Bodhisattva need to moralise humans. Volume 4 of *Madhyamika-sastra*, the main works of Madhyamaka, writes that “there is no difference between nirvana and world”. The sutra emphasises that nirvana is a spiritual or cognitive state relating to the world. In this state, people realise that all dharmas are atyanta-sunyata, and don’t persist in any prejudice.

**Mahaparinirvana-sutra** defines a new boundary between nirvana and world, which maintains the independence of Buddhist sangha to a certain extent. But from the view of Buddhism going deep into the secular society, it is not as convenient as the theory of Madhyamika, because “reality nirvana” theory of Madhyamika provides an important theoretical basis for Mahayana going deep into secular society for religious activities.

**Vimukti in Jainism:** Jainism argues that liberation refers to the state that jāva (soul) as the subject of human or life phenomena gets rid of the Samsara. Jainism thinks that jāva can be divided into two kinds - jāva being in Samsara and jāva achieving liberation. The former is bound, while the latter is unbound. The reason that jāva gets into Samsara and is bound is that the materials of karma produced by the behaviour of body, words and thoughts flow into it, making jāva and material combine to form the body, from birth to death. Such material flowing into jāva is called a ‘leak’. For liberation, it is necessary to destroy the leak and make jāva free from the material. For
ways to destroy the leak or to achieve liberation, the main scripture of Jainism - *Tattvarthadigama* thinks that jāva can get rid of the yoke of the material to reach liberation by relying on “three treasures” of Jainism, namely - correct faith, correct wisdom and correct behaviour.

**Spread and influence in China:** Vimukti was introduced into China with Buddhism. Chinese translation of *Mahapurīṇavāṇa-sūtra* and other Buddhism scriptures provide direct discussions on the concept of nirvana of Buddhism, and there are also many discussions on nirvana or liberation in Indian Buddhism. In China, Vimukti in Mahayana is the most prevalent. The understanding of Indian Vimukti by the Chinese mainly refers to being Buddha or enlightenment, which can be reflected from some main sects of Buddhism in China. The dominant one among Chinese Buddhist sects is dhyana, and its *Altar Sutra* puts forward that, “The buddhadharma is here in the world, enlightenment is not apart from the world”, which shows the basic opinion of Chinese Buddhism on liberation or being Buddha, namely, enlightenment or liberation shall be conducted in the world. Pure land sect advocates some Indian Buddhist scriptures, and takes the rebirth in West Pure Land as the main content of liberation. Other Chinese Buddhist sects often take the realisation of greatest wisdom of Buddhist scriptures as the state of liberation. These thoughts about liberation are widely spread in China and exert a profound influence on Chinese culture.

In addition to Buddhism, Indian thoughts introduced into China also include Brahmanism thought. These thoughts also include Vimukti. Some important literatures (*Hiran Yasaptati* and Vais/esiṣṭha-das/a-pada’ṛtha-prakarana) of Samkhya and Vaisesika in Brahmanism Astikya were translated into Chinese in ancient China, making the Chinese gain some knowledge of basic thoughts of Indian Brahmanism philosophy about liberation. These thoughts and Buddhism thoughts produce influence on Chinese culture to some extent, and are the important contents of cultural exchange between ancient India and China.

In modern China, India’s Vimukti still has some impacts on the Chinese public, and this concept in Buddhism still plays a major role. The Vimukti is also attached great importance in modern Chinese academic circle, and is given the special attention in study of Indian religious culture. Many papers on this aspect are often published in Chinese academic journals, and China has even published the monograph on such contents.

*(Yao Weiqun)*

**PERSONALITIES**

**LAOZI**

Laozi’s dates of birth and death have been hitherto debatable. His family name being Li, with given name of Er, and another version of his cognomen is Lao Dan. He is creator of Taoism School of Learning, and a great thinker of the Spring and Autumn Period.

**Brief biographic notes**

Based on Collected Biographies of Laozi and Han Fei of the Historical Records by Sima Qian, Laozi was a native of Qureni of the town of Lixiang, the Ku County, the State of Chu (present-day Taiqinggong Town, Luyi County, He’nan Province). It is said that at his birth date his hair was snow-white, and hence the cognomen of Laozi, an old man. He was once the head of imperial archive and library of the Eastern Zhou Dynasty, in charge of state-collected books, maps, archive and documents. Confucius is known to ask him for advice on the rites of the Zhou Dynasty. Laozi had these to say to him: What you asked about the man and the rites initiated by him no longer exist, even his bones are decaying, only his words still ring in our ears. If a man of honour’s fortune turns, he could get on cart to accept official appointment, but if he lives at the wrong time, then his lot is like a piece of fluffy grass that would be gone with the wind. I’m told that a good businessman will stash and hide away his stock of goods, and only present to the outsiders the facade of seemingly empty warehouse, so is the man of honour’s way of doing things, who possesses noble and gracious moral character with modest appearance as if the dull and stupid. To cast away your conceit and excessive desire, and abandon your affected look and outgrown ambition which would bring nothing good to yourself. That’s all for what I can offer you as an advice. These words reveal Laozi’s attainment of virtue, that is, an advocate of being ready to make change for adaptability and conservatively receding to have fewer desires. Confucius highly admires nobility of Laozi as he comments: Today I have a chance to see Laozi, isn’t he a loong (means: king-size gentleman)
Historian Sima Qian also described him as a man of moral excellence and extensive learning but in low profile with fervent intent of not seeking to be known to the outside. After having stayed there for long and having witnessed declining of the Zhou House, Laozi finally decided to leave the capital. When he arrived at Hangu Pass, he was stopped and requested by the pass officer Yinxi to write a book. That is the origin of the book of our having today; it is in two parts, elaborating the concepts of Dao and De totalling over 5,000 characters. After he completed and handed over his book, he was allowed to pass through Hangu Pass and hitherto gone into reclusion, and his whereabouts have never been heard of since. In view of the above, Laozi should have been Lao Dan who lived in the end period of the Spring and Autumn, and was senior in age to Confucius. Although Sima Qian was inclined to this version, yet there has been no consensus of this point. History after the Han Dynasty abounds with disputes on Laozi. The recent contemporaries still believe Laozi actually is none other than Lao Dan of the end period of Spring and Autumn, such experts as Ma Xulun, Tang Lan and Guo Moruo. Whereas Fan Wenlan, Hou Wailu and others alleged that Laozi should have been Lao Dan who lived in the end period of the Spring and Autumn, and was senior in age to Confucius. Although Sima Qian was inclined to this version, yet there has been no consensus of this point. History after the Han Dynasty abounds with disputes on Laozi. The recent contemporaries still believe Laozi actually is none other than Lao Dan of the end period of Spring and Autumn, such experts as Ma Xulun, Tang Lan and Guo Moruo. Whereas Fan Wenlan, Hou Wailu and others alleged that Laozi should have lived in the Warring State Period. In short, there has been so far no firm and ascertained dates of Laozi’s birth and death while his life story is no more than brief record and narration highly scattered and fragmentary just like a swan’s footprints found on snow and mud; nevertheless, description of his theoretical features by the scholars of later generations is, for the most part, highly similar.

**Academic thoughts**

What it is prevalently referred to with regards to Laozi’s thoughts is the philosophical view reflected in the *Book of Lao Zi*. His ideological system, by inheriting the tradition of what it calls theory laying foundation to create Change Sect, constructed with “Dao” as core also by summing up his own experiences. He attempted to sum up the unitarity and essence of cosmic inventory, and cosmic ontology existed not in the vast heaven and earth, but resided in the minds of people. Dao as natural property of cosmic inventory is antecedent to the existence of Heaven and Earth as he said, “There was something formless yet complete. They existed earlier than Heaven and Earth. Silent and empty, it relies on nothing, moving around forever. We may regard it as the Mother of all things. I do not know its name, so I name it as Dao.” (Quoted from Chapter 25. And all quotations hereinafter are referred only to the chapter number.) Universe is all evolved into being through Dao, as he said, “Dao begets the One; the One consists of Two in opposition - the Yin and Yang; the Two begets the Three; the Three begets all things of the world,” (chapter XXXXII). Moreover, Laozi considers Dao as general basis for the comic existence, believing all things within the Heaven and Earth take shape and grow through Dao. He has the connotation of objective laws, and everything in the universe and including social and human affairs are governed by Dao, as he said, “Man takes Earth as his model; Earth takes Heaven as its model; Heaven takes Dao as its model; Dao takes what is natural as its model,” (chapter XXV). Whereas, Dao is beyond human’s vision and perception, “What cannot be seen is called ‘YI’ without colour; what cannot be heard is called ‘Xi’ without sound; what cannot be touched is called ‘Wei’ without shape; these three things can be in no way defined, so they are combined into one,” (chapter XIV). Dao exists independently without being hooked on any external things, and is moving perpetually without let-up. “There is a thing formed in an integrated manner, and born earlier than Heaven and Earth. It is silent and empty. It relies on nothing, but it is moving around forever. We may regard it as the mother of all things,” (chapter XXV). In his mind’s eye, Dao features “nothingness” and “the shape without shape”, as Laozi defines in the Chapter 14: “It is categorised as Nothingness, and is called the shape without shape”, as Laozi defines in the Chapter 14: “It is categorised as Nothingness, and is called the shape without shape as well as the image without substance. It is hence named as vague and dimly visible,” which suggests Dao is the root of all things on earth and exists forever, but is so indistinct that is beyond our visual perception, nor can be fathomed or ascertained by our mental capacity.

Laozi’s philosophy is rich in dialectics, believing all things are in a perpetual process of motion and change, also contain mutually contradictory two facets, putting forth the thought of interdependency of two opposites, as he said, “Therefore Existence and Nothingness beget each other; long and short manifest themselves by comparison; High and low
are inclined as well as opposed to each other; musical sound and singing voice harmonize each other; front and back follow each other,” (Chapter II). And, he further considers that the both opposite’s sides can be mutually inclusive and mutually transforming. “Disaster hides itself behind good fortune; Good fortune leans against disaster,” (chapter LVIII). The law of motion for everything is to move and develop to the opposite direction, “Cycling is the movement of Dao” (chapter XXXX). He deems the movement of Dao as a circulating movement and ultimately will return to ontology of Dao, as he said, “All things, full of vitality, and finally return to their own roots,” (Chapter 16).

In epistemology, Laozi comes up with new ways of understanding things, ie “deeper meditation”. He is aware of limitation of perceptual experience, therefore he needs reliance of unique experiences to experience Dao existence, and thereby he upholds such an epistemology as it is rendered in this way, “Block the openings of knowledge, and shut the door of desires,” (Chapter 52), and “Know everything without going out; and sees Dao of heaven without looking out of the window” (Chapter 47), and “I try my best to be in an extreme emptiness of mind; I try to keep myself in a state of stillness. From the vigorous growth of all things, I perceive the way they move in endless cycles,” (Chapter 16). In short, we should calmly observe all unceasingly changing and moving things in the universe by getting rid of human subjective consciousness, and placing your body and mind in a void and empty realm; he so sticks to this view even so far as to put the understanding of specific matters to be antagonistic to the cognition of cosmic ontology, believing that - “He who seeks learning must increase his knowledge every day; he who seeks Dao must reduce his knowledge very day. He reduces and reduces until he reaches the state of inaction. When reaching the state of inaction, one can succeed in everything,” (Chapter 48).

In political idea, Laozi stands for governing a country by doing nothing that goes against nature (ie governing through inaction, or non-interference, or better still rendered in an English equivalent: Laissez-faire), and sees “small country both in terms of territory and population” as a typical ideal state. The way of life he adores is a utopian dream, like “The dog’s barking and the cock’s crowing in one state are heard in another; the people of one state will never have dealings with those of another, even if they get old and die” (Chapter 80). In political practice, he lashes out at rulers, pointing out, “The hunger on the part of the people is the result of exorbitant taxes on the part of the ruler, and making light of life on the part of the people is the result of setting too much store by life on the part of the ruler” (Chapter 75). Likewise, he views weapons as something ill omen (Chapter 31), opposes the provocation of war and creation of incident, although he does not rule out all kinds of war completely, yet he believes a stratagem of gaining mastery by striking only after the enemy has struck under the circumstances of “having no choice but to use it”. He thinks that advancement of human’s knowledge level and improvement of material life is an important root cause of disaster and crimes in the world, “The more prohibitions there are, the poorer the people become. The more sharp weapons there are, the more prevailing chaos thee is in the state. The more skills technique, the more cunning things are produced. The greater the number of statutes, the greater the number of thieves and brigands,” (Chapter 57); “Banish wisdom, discard knowledge, and the people shall profit a hundredfold; banish love, discard justice, and the people shall recover love of their kin; banish cunning, discard utility, and the thieves and brigands shall disappear,” (Chapter 19). He believes that abandoning knowledge and culture, virtue and morality, crafts and technique, human being shall be simple-minded and innocent, and accordingly a great peace and order, stability and happiness shall prevail. In social life, he made criticism against reality in the end period of the State of Zhou, pointing out what was present then was dynamic process of retrogression, “Virtue comes after the loss of Dao; Benevolence comes after the loss of virtue; Justice comes after the loss of benevolence; rites come after the loss of justice. Thus rites result from the lack of loyalty and good faith, and function as the beginning of the great disorder” (Chapter 38). Such a retrogression process is utterly detrimental to the humanistic cultivation and social stability. It is true that Laozi also advocates morality, but is differed quite distinctly from that of Confucius and Mencius. The morality suggested by Laozi prevailed before the benevolence and justice, which is in a natural state. Confucius was born later than Laozi, and foundation of its theory is benevolence; Mencius, born even much later than Confucius, further expounded benevolence and justice; Xun Zi, the most posterior among the three, attributed everything to the rituals; Han Fei and Li Si, the disciples of Xun Zi, revered law, cunning tactics and power, from then on, crafty tricks and cheat have been surfaced openly, resulting in confusion of people’s mind and social turmoil. In this perspective, what Laozi says is true indeed.

In his outlook on life, he believes, “No crime is greater than greediness; no disaster is greater than the lack of contentment; thus the contentment of feeling content is an eternal contentment,” (Chapter 46). Laozi loves the weak but supple, and disdains strong but brittle, believing only a man is open-
minded with moderate desires, could he be possible to have easy survival and remain invincible, and he uses metaphor of the property of grass and trees, alleging, “While alive, a man’s body is supple; when dead, it becomes hard. While alive, grass and trees are supple, when dead, they become dry and stiff. Thus the hard and strong is of the dying sort; that is why the army, having grown strong, will be wiped out, and the tree, when grown up, will be cut down. Thus the strong and big is inferior to the weak and supple,” (Chapter 76). Therefore the way to keep thing sustainably strong and prosperous is flexible with keeping low profile, as he said, “Though knowing what is masculine, you are ready to play the role of female,” (Chapter 28).

Profound impact to the later generations
The Doctrine of Laozi, with profound and far-reaching influence, holds an important position in Chinese ideological history. Taoism was gradually taken shape after his death. Zhuang Zi said in his works of Zhuang Zi - Cantos of Heaven, “Are they Guanyin, and Lao Dan? Aren’t they the most erudite and great immortal in the ancient times? Yes, indeed!” From the eulogy, it is clear that Zhuang Zi is addicted to Taoism, so after the Han Dynasty, the doctrines of Laozi and Zhuang Zi become prevalent hand in hand. The Interior, the first and second volumes of Intention, and Pure Mind of Guan Zi belong to this school of learning. Tian Pian, Shen Dao and Huan Yuan who once visited, on their study tour, the royal school run by the state of Qi may be the representative scholars of this school of learning, and the famous legalist Han Fei was also influenced by their thoughts. In the early Han Dynasty, the school of the Emperor Huang and Laozi prevailed and become the Court Orthodoxy. Senior courtiers like Xiao He and Cao Can are fervent lovers of this school of learning. Then to the Emperor Wu of the Han Dynasty when Confucianism was made as an overwhelming Orthodox, Taoism had gradually been in decline, but its influence still retained, as Wang Chong of the Eastern Han Dynasty called his theory as the one that though in violation of Confucianism, it was still in line with sense of Emperor Huang and Laozi doctrines. (Weigh in the Balance - Nature). Taoism, combined later with folk belief, has become a religion. The Taoism created by Zhang Ling in his veneration to Laozi, as a local religion, keeps surviving and stretching long and unbroken. Until the times of Wei and Jin, Wang Bi and He Yan took the approach of explaining Confucian classics with theories of Laozi and Zhuang Zi, thereby assimilating and giving play to the Taoist’s idea of Natural and Inaction, integrating the Confucian ethical code with the nature. Guo Xiang created new approach in the Chinese Ideological history - Metaphysics by way of annotating the Book of Zhuang Zi. The Annotation of the Book of Laozi by Wang Bi exerts enormous influence on the later generations. After Buddhism made inroad into China, some scholars resorted to explaining and commenting Buddhism with Taoist’s concept to make the dissemination of Buddhism easier. The disciples of Kumārajāva who was a famous Buddhist sutra translator were all versed in theories of Laozi and Zhuang Zi. In accordance with the record contained in the third volume of Dao Xuan’s Collection of Debate between Buddhism and Taoism, it is quoted to the effect that on his return from the trip of India and was given interview by Emperor Taizong in the twenty first year of Zhengan Reign of the Tang dynasty (647 CE), Li Yibiao was debriefed, reporting that he had given introduction of The Book of Laozi to King Kumāra in the State of Kāmarāpa (west region in Assam State, India at present) in ancient India. The Emperor then gave edict to Monk Xuanzang to organise the translation of Lao Zi’s cannon into Sanskrit together with over 30 experts like Taoist priest Cai Huang and Chengying. They read through the text five times, discussed elusive key points, carefully researched into the Book of Lao Zi, then Xuanzang began to translate Lao Zi’s classic only after thoroughly comprehending the delicate and hidden connotations. About this grand translation event, real or just a legend, the answers given by different historical records are differed, but all records establish the truthfulness of Emperor Taizong’s wish to the Book of Lao Zi translated in Sanskrit by Monk Xuanzang in order to have academic exchange with India. In the Song Dynasty and Ming Dynasty, the Neo-Confucianism rejected both Buddhism and Taoism, but did not rejected intake of some elements from Taoism. For example, Tai Ji Theory by Zhou Dunyi is the fruit of partial assimilation of the thoughts from Taoist Chen Po from Mt Huashan. Philosophy of Cosmic System Mathematics by Shao Yong is the hybrid of

Statue of Laozi, Mt. Qingliang, Quanzhou, Fujian, China
Confucianism and Taoism. That is why Cheng Hao described Shao Yong’s theories as the way of inner sageliness and outer kingliness, meaning both are sound in theory and practice.

In allusion to the dissemination of Buddhism in China, in the end period of the Eastern Han Dynasty, there had already existed the anecdote or legend about Lao Zi’s creation of Buddhism in India and enlightening the local habitants after he had left Hangu Pass. To the times of Emperor Hui of the Jin Dynasty, there was a debate between Wang Fu, libationer of Tianshi Daoism, and Shramana Po Yuan about the supremacy of two religions, from then on Wang Fu wrote the book about Lao Zi’s creation of religion in alien land with the aim to belittle Shakyamuni. That book was expanded with additional 10 volumes by the posterities that were used by the Taoists of various generations to elevate Taoism and belittle or discriminate against Buddhism, and, was of cause bitterly opposed by the Buddhists. In the times of Emperors Xianzhong and Shizhu in Yuan Dynasty, there was a great debate on true and false of the book of Lao Zi, Creation of Buddhism in Alien Land, followed by imperial court ban of the Taoism books. And this book was on the top of the list of the books to be burned. And hence this book disappeared from history forever.

In the exchange between China and the West over contemporary era, Lao Zi’s teaching has spread to European and Asiatic regions, arousing interests of many scholars, thus furthering the development of oriental and occidental philosophies.

(Jiang Julang)

CONFUCIUS

Confucius (551 BCE-479 BCE), with given name of Qiu, also styled Zhongni, is a great thinker in the spring and autumn period and founder of Confucianism.

Brief biographic notes

His ancestors had been members of the ducal house of the State of Song, which was descended from the royal house of Shang, the dynasty that had preceded the Chou, and migrated to the State of Lu because of political and social turmoil. His father, named Shu Liangho, was governor of Zou in State of Lu. His mother’s family name was Yan. Confucius was born in Zou Yi, Changpingxiang of State of Lu (Qufu, Shandong present-day) on lunar August 27, the 22nd year of Duke Lu Xiang (551 BCE). When he was a kid, he loved to hold make-believe temple rituals as a game, and when he grew up, he once served the State of Lu, on several occasions, as petty official of the same category like master of ceremony, granary keeper and livestock tender. Later, he was on study tour to other ducal states, learning rituals from Lao-zi, music from Changhong, and lyre from Shixiang. In the 25th year of Duke Lu Zhao (517 BCE) when the State of Lu was in great turmoil and Duke Zhao took refuge in the State of Qi, Confucius fled with him to the State of Qi and became a retainer of Gao Zhaozi who was prime minister to Duke Jing of the State of Qi, and thereby he could be able to be near Duke Jing of the State of Qi. When asked about the approach of how to govern a state by Duke Jing of the State of Qi, Confucius answered, “Let the king be a king, the minister a minister, the father a father and the son a son.” And at the time when the Duke asked for his advice, the State of Qi was in political quagmire and disorder characterised by so-called the king being unlike a king, the minister unlike a minister, with dejected human relations. As Confucius’ response hit his point, Duke of Jing intended to bestow the land of Nixi to Confucius to show his courteous reception, but was rebuffed and aborted by Yan Ying, his prime minister. In the first year of Duke of Ding of the State of Lu (509 BCE) when Ji, a clan member of the Duke, held dictatorial rule by overstepping his authority and followed by insurrection and usurping of power by Yanghu, a retainer to the Duke clan member, Confucius who had already returned to the State of Lu, resigned from his office and concentrated himself in perusal of Classics of Odes, History (Collection of Deciphered Official Documentation of Earlier Dynasty) Rite and Music and at the same time, was devoted himself to educational activities with great many followers regarding him as tutorial master. In the ninth year of Duke Ding of the State of Lu when Confucius was 51 years old, Gongsun Buniu intended to rebel against Ji by virtue of City Fei and sent for lobbying Confucius. Confucius would love to go, but did not make it. At the same year, Duke Ding appointed him the head of Zhongdu. He managed administrative affairs with Virtue and Rite, making all surviving spouse, orphanage and helpless people there in their respective proper place, with social morality much improved; in one year term of office, his performance attracted the neighboring localities’ governors to emulate his way of governance. He was then promoted successively to the posts of Minister of Water Conservancy & Construction, and Minister of Justice. In the 10th year of Duke Ding’s reign, he assisted Duke Ding to meet with Marquis of the Qi State at the place of Jiagu and tactfully reclaimed the lost territory of the Lu State. In the 12th year of Duke Ding’s reign, he recommended his disciple Zilu as a father and the son a son.” And at the time when

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and City Hou, thus weakening the powers of the three big families of Ji Sun Si, Meng Sun Si and Shu Sun Si. Although his move was not completely succeeded, yet it reclaimed the partial usurped power from them, thus strengthening the authority of prince family. In the 14th year of Duke Ding’s Reign (496 BCE), Confucius held concurrently the offices of Minister of Justice and Prime Minister, and in an ensuing three months, the State of Lu was put in great universal peace and order. Later, resented from the domineering behavior of ruling official Ji Huanzi, Confucius resigned from his posts and toured around the other States of Wei, Song, Chen, Cha and Chu. In transit to State of Kuang, he was mistaken by the local people as Yanghu and consequently besieged; in State of Song, he was narrowly killed by Sima Huantui, the War Minister of that State; and when he and his followers were besieged and trapped in the place between the State of Chen and the State of Cha, he almost starved to death. In spite of all sorts of hardships and perils, he always remained the mood of “seeking pleasure in order to free himself from care without knowing the insidious approach of old age”, which suggests his mental cultivation of being content with what one is, would never wear away even in his displaced drifting life. In the 11th year of Duke Ai of the State of Lu (484 BCE) he returned to the State of Lu at the age of 68. In ensuing years, he did not seek any appointment in officialdom and began to annotate the Book of History (deciphered earlier dynasty documentation), revise and reform the Book of Rites, edit and revise the Book of Odes and Music, and annotate and comment on the Book of Change. In the 14th year of Duke Ai, the State of Lu hunted and captured an animal known as unicorn. But Confucius deemed it as a sign of unlucky omen and hereby lamented that this world had gone to the dogs with declining moral code and prevalent heresy and tyrannical rules, which denied him a chance to fulfill his political dream. And therefore he started his writing of the Spring and Autumn Annals, lamenting that, “Is it only the Spring and Autumn Annals from which you all would understand me and at the same time find fault with me?” The posterities deemed his composition of the annals as king-making enterprises and endeavours of king without crown or government. In April of the 16th year of Duke Ai (479 BCE), Confucius passed away and was buried in the Capital north of the State of Lu. Although his disciples did not wear mourning gowns according to the rituals, yet they, with sad and sorrowful sentiments, resided beside his tomb for three years running to demonstrate their filial piety. Among his disciples, Zigong didn’t leave his teacher’s tomb for his whole life. Confucius influenced the moral code of the times with his own words, deeds and high moral cultivation, and engaged in educating those promising budding talents. Since then, it started fashion of private teaching. It is reputed that he had 3,000 disciples among whom 72 were sages versed in the Six Classics.

His academic views
Ancient Literati commentators said that what Confucius did in his lifetime academic efforts was his editing and revising the Book of Odes and the Book of History, finalising the Book of Rites and the Book of Music, annotation and commenting on the Book of Change and composing of the Spring and Autumn Annals. He laid emphasis on study, once describing him as being studious never tired of learning, so he was a man of very extensive learning with solemn and refined manners, and was referred to as sage in his life time. After his death, his followers are divided into eight different schools and gradually evolved into the Confucian school, Confucianism, exerting a profound influence on scholars of the later generations.

There are two cardinal concepts in his theory: one is benevolence (or, humane, or humanity, or goodness, etc.) while other is a rites and rituals. Whereas benevolence is at the root of his knowledge foundation, from which all his doctrines are thus unfolded and converged. Among the most basic comprehensions of benevolence, it means” love your fellow men” (quoted from chapter 12 of the Analects, Yan Hui, henceforth wherever it is quoted, only referred to title of chapter), while definition of “the benevolent loves others” (The Book of Rites - Doctrine of Mean) is made on basis of regarding benevolence as intrinsic quality of human being. Confucius believed that the rite is formed by the ancient sage with its function to restrain human’s excessive human emotion and
thus conventionalise human being conduct within the confines of moral code of conduct. That is why he said “to restrain oneself and observe the rituals constitute humaneness” (Yan Hui). Only complete correspondence of one’s words and deeds with the rituals could one accomplish the requirement of benevolence. However, benevolence cannot be attained by simply acting according to the rituals, as he once said that - “What have the rituals got to do with a person who is not humane?” (Eight Row of Dancers), believing if a man lacks of kind virtue in his innermost mind, he cannot make rapport with others; understanding of human nature is not enough to correctly handle the rituals and accordingly attain the standard of benevolence. He hence put forward a concept of Doctrine of Means, deeming “Going too far is just as bad as not going far enough” (Those Who First Studied the Rituals and Music), and asserting not going too far but reasonably far enough. So Doctrine of Means is not just a kind of methodology only, what is even more so is a kind of virtue that could be internalised, asserting the virtue of Golden Means is the virtue of heaven and earth, and believing that the human beings could only attain the rule of Golden Means by taking rituals as yardstick as he said that - “What does it mean by rituals? Rituals are employed to restrain excessiveness and overstepping so as to keep the interpersonal contact at the centre of moderation” (The Rituals - Confucius Home and Living). However, rituals change with times, believing “It is possible to know the regulations and rituals which the Shang Dynasty inherited from the Xia Dynasty, including additions and omissions. In the same way, we come to know those of which the Zhou Dynasty inherited from Shang. Therefore, should there be a successor to the Zhou Dynasty, it is also possible to know the regulations and rituals even a hundred generations from now” (He Who Rules the Country). Which means that the rituals of the Shang Dynasty differs from that of Xia Dynasty, and the rituals of the Zhou Dynasty is not the same as that of the Shang Dynasty, however, the basic tenet of rituals remain unchanged. Rituals are within human’s cognition, and benevolence could be attainable, which hinges on key of desirability and determination of putting the doctrines into practice. So Confucius said: “Is humaneness really so remote? I have only to wish for it and it will come to me” (I Transmit). In a final analysis, attainment of benevolence is through seeking the cause in oneself and engaging in self-examination.

Confucius attached great importance to filial piety, as it is manifested in his comments in this field in the legendary Classic of Filial Piety. In the Analects, he was asked about filial piety by his disciples, his answers differed from person to person, however, the essence of his answers never go beyond “love and respect”. He said, “The person to his dear one would never ill-treat others; the person to respect his dear one would never be rude and arrogant towards others”, (Chapter Son of Heaven, Classic of Filial Piety). Sages from the ancient time to the present made their offsprings aware of the virtue of respect by right of patriarchal awe-inspiring and made people aware of the virtue of loving people by their own exemplary role. But Confucius did not consider the custom of which sons must obey the order of father as the only filial piety. He advocates the filial piety should proceed from righteousness, and in the time of imperative, frank criticism of father’s faults is also way to show filial piety, and in his words, “If father is doing something disloyal or unjust, it is the son’s duty to offer criticism to his father, so is the duty for court official to do so towards sovereign” (Chapter Criticism, Classic of Filial Piety).

Confucius’ Analects not just touches upon the aspects of benevolence and filial piety, the most important aspect that is elaborated is way of governance. Confucius’ response to his disciples’ question in this aspect in Analects preserves his attitude and viewpoint toward politics. Confucius said, “He who rules the country by virtue can be compared to the Polestar which holds its own with a multitude of stars revolving around it” (He Who Rules the Country), suggesting the virtue is the foundation for becoming a good statesman, as he believed that the kernel of political governance lies in cultivating morale of the people. When asked the reason of his not becoming involved in government, he answered, “The Book of Historical Documents says, ‘Piety means being filial to your parents and being fraternal to your brothers; spreading this idea to others’ (Quoted from He Who Rules the Country), Confucius believes that holding a key official position is not the only conduit of becoming a good statesman, actually good governance skills and ethical conduct can be acquired through daily practices and interaction within human relations. “Sweeping before your own door” maxim can be practised in daily life whenever and wherever. Confucius emphasised, “Let them know the way of virtue and keep them in line with regulations and rituals” (He Who Rules the Country), also he emphasised that, “Tolerance wins the hearts of many; generosity gives one authority to use others” (Yang Huo) and his objection to arbitrary punishment of kill. In his view, the law and order of a society and country could not be maintained merely by law and regulations, nor sustained merely by posing criminal penalty, but should be maintained by prevailing law-abiding populace which is induced and nurtured with
lavish bestowing virtue and magnanimity from the state governor. Thus it can be seen that Confucius’ political theory is benevolence-based.

Confucius takes a positive attitude towards life, regarding comprehension of one’s destiny as the important realm. Nevertheless, he is never blindly self-confident and self-righteous, stating “The man of honour holds three things in awe – the mandate of Heaven, people in high position and the words of sages. The petty-minded man, being ignorant of the mandate of Heaven, does not stand in awe of it. He treats people in high position with insolence and the words of the sages with disdain” (The Head of the Jisun Family). His outlook on heavenly mandate pre-determines his attitude of leaving the question open towards ghosts and gods, so to speak, phenomenological reduction. Zilu asked about serving the ghosts and spirits. The Master said, “Why should one worry about serving the ghosts and spirits when he is not even able to serve the living?” Zilu went on, “May I ask about death?” The Master said, “How can one understand death when he does not even understand life?” (Those Who First Studied). But he pays great attention to worship and sacrificial offering, as it is evident in passage of He had Eight Rows of Dancers that “When the Master offered sacrifices to the dead, he did so as if they were present. The same when he offered sacrifices to the gods”, advocating “respect given to the ghosts and spirits but keeping a distance from them” (Ranyong). Obviously, his altitude is cautious.

In education, he upholds education for all people without discrimination as he said, “In teaching, I take disciples of all backgrounds without discrimination” (Duke Ling of Wei), and “I have never refused to teach any disciples who offered me 10 strips of dried meat”, which means such a gift presented shows sincerity of student’s willingness to learn. Confucius divides the human being into three categories according to their intelligent quote, ie acquiring knowledge which were “inborn”, “through learning” and “learning with clearer targets in difficulty”. Different teaching method to different students, therefor it needs the tailored-made approach of “teaching students in accordance of their aptitude”. He takes stock on an inductive teaching approach, considering the need of student in quest of problems, who, in this way, through tutor’s elicitation and illumination, could be fruitful in study. In Confucius’ own words, “I do not try to enlighten my disciples until they have tried hard but failed to understand something. I do not supply my disciples with any new vocabulary or put their ideas into words for them unless they have difficulty doing so” (I Transmit but Do not Create), To students, he laid stress on “Is it not a great pleasure to be able to practice frequently what you have learned?” (Is it not), and “he is able to acquire new idea through reviewing old knowledge” (He Who Rules the Country). The knowledge imparted from teacher could only be truly grasped through self-fermentation and digestion, and then it could have comprehension by analogy, so to speak, when hearing one thing, he could thereby know 10; therefore it is imperative to combine study with pondering, and in Confucius’ words, “Learning without reflection will end up in confusion; reflection without learning will end up in peril” (He Who Rules the Country). The learning attitude in a down-to-earth manner is indispensable, as he believes, “Say you know when you know, and say you don’t know when you don’t, that is true knowledge” (He Who Rules the Country). Regarding teacher, he attaches an importance on role model. In the eye of his disciples, Confucius lives up to the image of “never making groundless speculation, never claiming absolute certainty, never being inflexible and never being self-centered” (Master Seldom), ie never conjecture, never be subjectively assertive, never stubbornly stick to one side of the matter, and never consider oneself always right. He demonstrates the significance of teaching by example with his own words and deeds.

Veneration by Posterity
Ever since Confucianism was established its position as an orthodoxy, emperors from various dynasties granted numerous titles posthumously to Confucius in order to manifest their respective reverence towards him. Here are just a few names: Emperor Liu Kan of the Western Han Dynasty in the first year of reign of Yuanshi (the first year CE) bestowed to Confucius a title of Honourable Baochengxuan Duke from Ni Mountain; Emperor Xiaowen Yuanhong of the Northern Wei Dynasty (492 CE), addressed him as Cultural Sage of Reverent Father from Ni Mountain; Emperor Yangjian of the Sui Dynasty (581 CE) named him as Master of Earlier Generation; Emperor Li Zhi of the Tang Dynasty (666 CE) presented him the title of Senior Grand Tutor; and Empress Wu Zetian of the Tang Dynasty (690 CE) gave him the title of Grand Moral Duke; Emperor Xuanzong of the Tang Dynasty (739 CE) gave him the title of King
of Cultural Eminence; Emperor Chengzong of the Yuan Dynasty (1307 CE) increase for him the title of King of Cultural Eminence of Great Achievement and Sacrosanctity; Emperor Shizong of the Ming Dynasty (1530 CE) gave him the title of the Earlier Sacrosanctity Master; Emperor Shizu of the Qing Dynasty (1645 CE) honored him as the Earlier Master of Cultural Eminence of Great Achievement and Sacrosanctity; then in 1935, National Government of KMT respected him as the Earlier Master of Great Achievement and Sacrosanctity.

Confucius holds an important position in the Chinese and world cultural histories. He and his philosophical theory were highly valued by his contemporary. Confucianism has become one of the influential scholastic and academic pursuits as early as in the Warring States Times. Zigong said, “Other virtuous men are like low hills that can be surmounted. But Confucius is like the sun and moon that are insurmountable. Even if someone wanted to alienate himself from them, that would not harm the sun and moon one bit. It would only serve to show that he did not know his own measure” (Zizhang), which shows Zigong has the highest esteem for his teacher Confucius, deeming the semblance of his good and honest virtue with the sun and moon. Mencius also evaluated Confucius by quoting eulogy made by Confucius’ disciples, thinking that he is the brightest among the multitude of mass populace, and has been the greatest man of moral cultivation since the emergence of human being. It is evident that his eminent virtue has long been woven into the social fabric of Chinese civilisation. The comments and eulogy made by his disciples and scholars of later generations are perhaps somehow exaggerated, but it is clearly evident that these comments and eulogy are expressed from the bottom of their hearts.

Sima Qian, the greatest historian of China of all the times, who follows school of Master Zhuangzi in his formative years, nevertheless, made comments in the chapter Confucius Family of his works, The Historical Records: The Verse has a saying, “a lofty mountain inspires a great awe from the beholders and great thoroughfare of virtue attracts people to emulate.” Though an ordinary folk cannot reach such towering high, he is forever longing for it... there are so many kings and lords, even sages, and they used to be honored and venerated at their life time, but too many sank into oblivion after their death. Whereas Confucius was just an ordinary commoner, but his thoughts and works have been passed down to a dozen generations, avidly followed by the later scholars. From the Son of the Heaven, princes and marquises downwards, there are so many who alleged to have perusal of the Six Classics, but only at the hands of Confucius, The Six Classics are finalised and enriched. One may well say that Confucius is the greatest sage of sacrosanctity!” The appraisal of Sima Qian reveals the lofty position of Confucius as a towering mountain in the mind of then contemporary. Worship of him by common people is not out of power and influence but out of his theory passed down to later generations, which is urging people to be benevolent and popular with and supported by the common people. And thereby the posterities adopted his thoughts as criterion for scholarly pursuit. Sima Qian showed his particularly high regard for Confucius by choosing a particular stylistic rules and layout in his Record of History, ie placed the biography within the category of aristocratic family. After Emperor Wu of the Han Dynasty, Confucianism was made as a single authoritative official doctrine, and since then, voices to praise him highly are too numerous to mention. Zhu Xi of the Southern Song Dynasty once said of him, “If heaven did not give us Confucius, eons would be in total eternal night” which shows his high esteem towards Confucius. Ma Yifu, a contemporary scholar, quoting from Record of Art and Culture - History of Han Dynasty by saying that “the sublime words would be extinguished if Confucius did not exist”, considers Confucius’ position irreplaceable since his times to the present days in that his wise thought and theory are profound and penetrating.

Confucius’ thoughts have been enriched and modified ceaselessly through the ages since the Han Dynasty, to the period of the Tang Dynasty and Song Dynasty, his thoughts were fused with Indian Buddhism and gave birth to now schools of learning of “Neo-Confucianism” and “the Philosophy of the Mind”, thus raising the Chinese philosophical intellectual enquiries into a new high. That is because of the fact that in the process of replacement of Sanskrit by Chinese language in the Buddhism Classics, the logical thinking assimilated from the language also gradually intrudes into the men of learning who took Confucian classic as basic language context, and even further, the Buddhism concept translated from Sanskrit directly became core concept of the theoretical construct of Neo-Confucian classics, for instance, “the Subject and Object of Knowledge”, and “Body And Function”, etc. Such a linguistic and ideological blending is possible as Confucius’ thoughts already contain potential possibilities. Xu Fancheng, a modern scholar, is thus able to recount Confucius’ thoughts represented by Lu-wang philosophical school of the Ming Dynasty, by basing on the philosophical thought of Sri Aurobindo, a thinker in the Indian modern times.

In early 17th century CE, Italian missionary Matteo Ricci (Matthaeus Ricci, 1552 – 1610) and French missionary Trigault (Nicolas Trigault, 1577 –
1628) introduced Confucius and his works to West in Latin and French, respectively. Confucius and his ideas began to attract the attention of Western scholars. From the late 18th to the early 19th century CE, there were several scholars studying Sinology. Legge (James Legge, 1814 – 1897) translated the “Four Books”, “Five Classics” into English which were published from 1861 to 1886. In 1867, he also published a monograph describing the life and thoughts of Confucius. Soothill (William Edward Soothill, 1861 – 1935) had long been and missionary and educator in China, having translated the “Analects of Confucius” into English (1906), besides which he authored “China’s Three Religions” (1913) and other works. Thereafter, English books on the life and thought of Confucius continued to be published. The Indian intellectual elite had ample opportunities to read these English books. For example, an eminent Indian Sinologist P C Baghchi wrote a special section in his book India and China to talk about Confucius and his ideas.

(Jiang Julang)

**MA DEXIN**

In Sino-Islamic intellectual tradition, Ma Dexin (1794-1874), also known as Yusuf Ma, is widely recognised along with Wang Daiyu and Li Chi as the three brightest scholars of pre-modern China. All of them contributed greatly to the spread of tenets of Islam through the translation of original text into classical Chinese using the vocabulary of Confucianism, Daoism and Buddhism. They were aptly called ‘Islamic Confucian’ scholars who produced a collection of Islamic and Confucian texts as well as in other works.

Born in 1794, Ma belonged to the Hui ethnic minority from Yunnan province of China. The Hui are Chinese speaking and have been culturally similar to Han except for their religion, which is mostly Islam. In fact, the Chinese character for Hui ([回] also signifies Islam. The educated among the Yunnan Hui learned Arabic along with Chinese. Ma is known to have acquired excellent proficiency in Arabic and Persian as well as in classical Chinese.

In 1841, Ma went to Mecca and Medina to perform Hajj. As the traditional maritime route was disrupted due to the Opium War, he accompanied a group of Muslim merchants and travelled overland to the south reaching Mandalay in Myanmar, and then took a boat down the Irrawady River to arrive at Rangoon (now Yangon). He then boarded a steamship for the Arabian Peninsula. After conducting the Hajj, he stayed in the region for another eight years studying at the al-Azhar University in Cairo, Egypt which was famous for Islamic studies, as well as travelling widely to places connected with the Ottoman Empire such as Alexandria, Istanbul, Jerusalem, etc. He was greatly influenced by the Islamic modernity movement simmering there.

In the spring of 1849, Ma returned to Kunming in Yunnan as a Hajji and became an Islamic scholar. He not only received much prestige and honour for his accomplishments, but also commanded great influence over Muslim Yunnanese as a high priest. Settled in the Linan district (a Ming dynasty Muslim settlement in Jianxian county) in south Yunnan, he preached to a large Muslim congregation at the local mosques and school. In the time when greater Han migration and the Qing’s ethnic policies had started to alienate Muslims, his strong religious orientation arising out of developments in Arabia began to politicise the populace.

In 1853, conflicts between Han and Moslem miners increased, which by 1855 finally took the shape of a local rebellion, known as the Pantheys or Hui Rebellion, under the charismatic leadership of Du Wenxiu. Taking the title of Sultan Sulaiman and establishing the Pingnan guo [Kingdom of Pacified South], Du ruled from his capital, Dali, until caught and beheaded by the Qing in December 1872. Ma Dexin initially worked closely with Du in the Rebellion as one of the leading religious and military leaders. He later shifted his allegiance to the Qing Government and played the role of a peacemaker between the state and rebels, propagating a harmonic integration of Islam into the Confucian order. Some of his best writings were produced during this time. He was however, still considered a rebel by the state due to his early subversive activities. Finally in January 1874, two years after the complete suppression of Rebellion, he was arrested and executed. Some accounts mention that he was poisoned to death.

As the leading Islamic scholar of his time, Ma is most famous for producing first authentic translation of the holy Qur’an in Chinese entitled, A Direct Explanation of the Treasured Mandate of the True Scripture [Baoming Zhenjing Zhijie 宝明真经直解]. His other important works reflect his exposition of theoretical and theological basis for the coexistence of Islamic and Confucian culture, strong rejection of incorporation of Daoist and Buddhist elements in practising Islam, and a positive attitude towards Tasawwuf or Sufi mysticism. Of his more than 30 publications, the noteworthy are A Summary of the Great Transformation [Dahua zonggu 大化総归], Essence of the Four Canons [Sidian Yaohui 四典要会], Record of the Pilgrimage Journey [Chaojin Tuji 朝觐途记], Completing the Path of the Way [Daoxing Jiujing 道行究竟], Essential Discourse on Returning to God [Huigui Yaoyu 回归要语]. His Arabic works include Tahqiq al-Salat [The Verification of Prayer], Akadhib al-Nasara [Lies of the Christians], Mushfaq [Yearning], Munabbihat [Stimuli], al-Muhkam [The Definite] and
Asrar al-Ma‘ad [Secrets of the Return]. To the Sino-Islamic intellectual tradition, Ma Dexin thus made a lasting contribution.

(Kamal Sheel)

KANG YOUWEI

Kang Youwei 康有为 (19 March, 1858 – 31 March, 1927) was a famous Chinese scholar, philosopher and reformer of the late Qing period. He is best known for the leading role he played in the Hundred Days Reform Movement 戊戌变法 of 1898, which sought to introduce major political and institutional reforms in China through the patronage of the Guangxu emperor. He was the author of the famous work 大同书 Da Tong Shu, in which he envisioned a future utopia encompassing the whole world. This book was completed during a period of exile he underwent in India after the suppression of the reform movement which he had pioneered. Kang Youwei was one of the earliest and most influential Chinese intellectuals to analyse and write about modern India from first-hand experience.

Kang Youwei lived in India from 1901 to 1903. Although based in the hill station Darjeeling in the northeastern part of India, he travelled to different parts of the country. He visited India again in 1909. We find more than 200 references to India in his writings, some derived from his direct observations of India and the Indian people, while others were based on earlier Chinese writing. One of his most important essays on India was entitled “Essay for fellow scholar Liang Qichao and others discussing the destruction of India due to its fragmentation”, written in 1902. As can be seen from the title of this essay, Kang was mainly interested in analysing India’s situation as a country under foreign subjugation, as well as the causes for it, so that his own country would not suffer the same fate. Like many of his contemporaries among Chinese intellectuals, he categorised India as a wang guo 亡国 or ‘ruined country’. He also wanted to use the example of India to buttress the arguments in support of his own political views at that time.

Kang Youwei many times expressed his admiration for India’s ancient civilisation, which he considered as “the ancestor of the European and American civilisations”. However he bemoaned the decline of this civilisation to the point where “a British trading company worth just 1,20,000 容点了 ruined India.” “India,” he wrote, “that spans several thousand kilometres, has been caged by the British like a bird.” Much of Kang’s writing on India was devoted to trying to understand how India had come to this pass. Initially he analysed that it was due to conservatism and a reluctance to change. This view was perhaps influenced by his own views on the pressing need for change and reform in China. In 1898, even before coming to India, he had written: “A boundless nation like India perished due to its reluctance to introduce political reform.” He further expanded his analysis of the causes of India’s subjugation to include the disunity among its constituent parts. He wrote: “I lived in India for a long time, glanced over its modern history, and tried to get to the reason for its enslavement; I found out that it was the independence of various states.” He saw that the British were able to utilise the differences among the princely states to extend their own domination.

In his writings on India, Kang Youwei commented on social issues as well. He condemned the caste system, saying “how abominable and absurd it is to divide people into valuable and worthless!” He also criticised the colonial system of education, warning that if education in India was conducted in a foreign language, the indigenous customs and traditions were in danger of disappearing. In one of his writings he mentions having “discussed with Gandhi and others” the division of Indian society on caste and religious lines. It is probable that the two met in December 1901 when Gandhi had come from South Africa to attend the Calcutta session of the Indian National Congress.

Family photo of Kang Youwei, Shanghai, 1921. (Middle row, from right): Fifth wife Liao Dingzheng, fourth wife Shi Gang He zi, first wife Zhang Yunzhu, Kang Youwei, second wife Liang Suijue, sixth wife Zhang Guang, daughter Tonghuan. (Front row, from right): Tongling, Tongjian. (Back row, from right): Daughter Tongfu, son-in-law Pan Qixuan
Kang Youwei pondered many times over how Indians would be able to secure their freedom again, but given the time in which he wrote about India, it is not surprising that he could not really envision how this would come about. Nevertheless, his interest in and links with India represent an important milestone in the process of Chinese and Indians learning afresh about each other in the modern era.

(Madhavi Thampi)

**SUN YAT-SEN (Sun Zhongshan)**

Sun Yat-sen, (November 12, 1866 – March 12, 1925), is one of the most prominent figures not only in the modern Chinese political realm but also a political leader of international renown. Although Sun Yat-sen in his many sojourns abroad during his lifetime, never actually travelled to India, he remains an extremely popular international figure in the minds of the Indian people. There is even a street in Kolkata named after him. He referred to India a number of times in his writings and speeches. He thought India's problems were similar to the ones in China during the pre-independence days when much of the country was ruled by warlords and feudal lords.

He is credited with being the pioneer of the democratic revolution in modern China, the founder of the Republic of China and the Chinese Nationalist Party (Kuomintang Party KMT), and the main advocate of the revolutionary programme “San Min Zhu Yi” or “The Three Principles of the People” and the leader to raise the idea of putting an end to the 2,000 year old monarchy in China and bring about republican rule which ultimately paved the way for the unification of China. He is hailed as the “Father of the Republic of China” by the Nationalist Government of KMT and as the “great forerunner of modern democratic revolution by the Communist Party of China.

Sun Yat-sen was born to a peasant family in Xiangshan County of Guangzhou Province in China. He inherited the tradition of struggle of the people of Guangdong and always aspired to the cause of the Taiping Revolution. He spent his entire lifetime in the effort to transform China from a poor, backward feudal monarchy into forward thinking modern republic, leaving behind an indelible mark of his achievements on the annals of history and precious heritage for his political successors. He received his early education in his native village in the traditional learning of the classics. However, at the age of 13, he migrated to Honolulu along with his mother where he completed his high school and college education studying Western science and Christianity.

After graduating in Honolulu, he returned to his native village in 1882 briefly to be married which was arranged by his family. He later shifted to Hong Kong to pursue his education in medicine. After completing his medical training Sun Yat-sen went to Macau to practice medicine but unfortunately, was denied permission to stay there by the Portuguese authorities. Thus he returned to Hong Kong where he was witness to the treachery, tyranny and rampant corruption of the Qing government. By this time his interest in politics overshadowed his interest in medicine which led him to begin his crusade against the corrupt Qing government and to formulate a bourgeoisie political programme which would completely transform Chinese political thought. This was the beginning of his political career where he often aired his anti-government views in speeches and had intellectual exchanges with other reform leaders of those times such as He Qi, Zheng Guanying, etc., forming liaisons with anti-Qing secret societies and preparing to form revolutionary groups. In 1894 he wrote a letter to Li Hongzhang, the Governor of Zhili, a high official in the Beiyang government, in which is urged for reforms. Sadly Sun’s appeal fell on deaf ears. In 1894, he returned to Honolulu to organise the “Revive China Society” which promised to “expelling the Manchus and restoring China and forming a unified government.

In February of the following year, the local patriotic intellectuals of Hong Kong organised the “Fu Ren Literary Society” which symbolised the Hong Kong branch of the Revive China Society. A secret uprising which was to be organised by the society on October 10 of that year was leaked to authorities and thus failed. Sun Yat-sen was forced to flee abroad. This set the pattern of his life which was punctuated with unorganised plots, failures, execution of coconspirators, overseas wanderings and financial backing for further coups (hostile takeovers). Sun grew a moustache, donned Western-style clothes, and, posing as a Japanese man, set out once again, first to Hawaii, then to San Francisco, and finally to England to visit a former school instructor. Before leaving England, he often visited the reading...
room of the British Museum, where he became acquainted with the writings of Karl Marx. While in exile in London, he minutely studied the economic and political conditions of Europe and USA, the various schools of thought in political theory and got in touch with several Europeans and Americans who were progressive in their thought. During this period he formulated his distinctive “theory of people’s livelihood” and “the three principles of the people”. In 1897, Sun reached Japan where he spent the next 16 years in exile like several other leaders of that time. After the Reform Movement, which was led by prominent leaders such as Kang Youwei and Liang Qichao, there were some attempts made by Sun Yat-sen’s group to work in conjunction with the reformists. But because the reformists continued their support for the monarchy and were against the revolution, Sun Yat-sen’s alliance with them could not bear fruit.

Sun believed India became a colony solely because the English East India Co., “cunningly” took advantage of the divisive state of Indian feudal society. His advice for India’s independence was similar to that for his own country. He said since India was crucial for Britain’s economy, “the British authorities would hold on to India with no stone unturned even to the extent of sacrificing everything else.” He also predicted that the Indian revolutionary movement would not be smooth sailing and urged the Indians to stay united and persevere in their struggle to end British rule. When he founded the Zhongguo Tongmenghui (League of China) in Tokyo, and started Minbao (People’s paper) as its mouth piece in 1905, he met several revolutionaries from India, discussed with them the problems of anti-imperialist struggle and national liberation. He was the greatest inspiration for these revolutionaries. These were the earliest contacts between the revolutionaries of the two countries.

At the beginning of the World War I, Indian revolutionary organisations inside and outside India which advocated armed struggle often sent missions to the far East to purchase arms. They often sought his help. For example, Naren Bhattacharyya (later M. N. Roy), who was a member of a secret organisation in Bengal, and the special envoy of the Ghadar Party in USA, Sachindra Sen (Sachindranath Sanyal) and Vishnu Ganesh Pingle, had all met Sun Yat-sen in China. He did what he could in helping them. When he was in Shanghai and Japan, he helped Rash Bihari Bose (who had made an abortive assassination attempt on Governor General Hardinge in 1912, and had again engineered an armed uprising in Punjab and north India in February 1915 for which he was absconding) to escape arrest twice. He also maintained close contacts and established cooperation with the well-known Indian revolutionary Barkatullah. Indian revolutionaries greatly admired Sun Yat-sen. They also knew that he was an advocate for armed struggle. It was but natural that they would seek his help. Bose recorded the unforgettable memory of how he had been helped by him in his book entitled ‘The Revolutionary India’.

When Mahatma Gandhi launched the non-cooperation movement, Yet-sen had assumed power in Guangzhou as the Extraordinary President of the provisional government, ready to launch his Northern Expedition against the war-lords. He hailed Gandhi’s movement as the “awakening of India”. In 1921, he said in a speech: “The Indians have long been oppressed by the British. They have now reacted with a change in their revolutionary thinking... There is progress in their revolutionary spirit; they will not be cowed down by Britain.” He departed from his prepared text to specially commend Gandhi’s doctrine of non-cooperation while he was speaking and propounding the doctrine of his own three people’s principles in 1924. He said: “What is non-cooperation? It is not to supply what the British are wanting. It is not
to accept what the British are eager to supply. If
the British need workers, no Indian would work
for them; if the British bring up a lot of imported
goods for the Indian consumption, the Indians
should refuse to use them, and only consume their
native products. In the beginning, the British had
taken this idea lightly. Through the passage of time
non-cooperation organisations had mushroomed in
India, and this greatly hurt the British economy,
hence, the British Government throws Gandhi into
prison.” He, then, called upon the Chinese people
to emulate the Indian example, become united and
act, “sever economic ties” with the imperialists.
He continued: “If all Chinese could emulate the
Indian example of non-cooperation... we will not
be cowed down even if the foreign powers resort
to the suppression of armed forces, economic
measures, and the presence of their people.”

Apparently it looked strange that a champion
of armed revolution like Sun Yat-sen would be
favourably disposed for a non-violent and non-
cooperation movement. But he had a wide vision
to look at the strategies and tactics of the national
struggle from various angles. He dwelt upon the
active and passive ways in fighting imperialism:
active, like awakening the national spirit, seeking
the solutions of people’s power and livelihood, and
face-to-face against foreign aggression: passive, ie
“non-cooperation, to weaken the role of imperialists,
hence safeguarding the national position, avoiding
the fate of total extinction.” While he thought that
the non-cooperation movement was an effective
economic weapon in fighting the foreign rule the
people will have to resort to armed struggle to
overthrow it. Sun Yat-sen also advocated India-
China unification. He wrote in 1923 that “All the
oppressed peoples should unify their efforts to fight
against the tyranny of foreign aggressors.” “India
and China are the backbone of the oppressed peoples
in Asia.” In deference to his wishes, the Guangdong
revolutionary government and the Kuomintang
Party adopted as one of their foreign policies the
unification with all the oppressed people, especially
with India.

While Rabindranath Tagore was passing through
Hong Kong on the way to his visit to China in 1924,
Sun Yat-sen sent a person from Guangzhou to pay
him a visit and convey that owing to his illness he
would not be able to meet him in Guangzhou or
Hong Kong. However, he expressed the hope that
he might be able to meet him in Beijing, saying,
“Beijing is the life centre of China, the work of the
Indian representatives must begin from Beijing. I
will meet there at the first available opportunity.”
However, it was very unfortunate that he and
Tagore - the two towering literary personalities who
bore special significance for their respective nations
- could not finally meet.

The Wuchang Uprising broke out on October
10, 1911 which soon spread to several other
provinces. Sun Yat-sen who was in the United
States of America at the time, returned to China in
December after hearing the news of the uprising.
On arrival, he was elected as the provisional
President by representatives of 17 provinces to set
up the provisional government of the Republic of
China. On January 1, 1912 he was proclaimed as
the provisional President of the Republic of China
in Nanjing. The abdication of the Qing emperor
Pu Yi was announced on February 2, 1912 ending
the more than 2,000-year old absolute monarchy
in China.

Sun Yat-sen as the President of the Republic
formulated and issued a series decrees designed for
the systemic reform and progress of China. On March
11, the provisional Constitution of the Republic of
China was promulgated. However, soon due to the
forces of imperialism and centuries of feudalism as
well as the lax and weak revolutionary party itself,
Sun Yat-sen was forced to resign from the post of the
Provisional President of the Republic on February
13, 1912 to give way to Yuan Shikai. In the next
year, he actively promoted people's livelihood,
called for the adoption of Yuan Shikai. In the next
year, he actively promoted people's livelihood,
called for the adoption of equal land rights, and
the promotion of industrial projects, personally
undertook the supervision of the national railways and making all efforts to borrow foreign capital for the construction of railway lines. But, as the power of governance lay in Yuan Shikai’s hands, his efforts were of no avail.

With prompting from Russia, Sun Yat-sen arranged an alliance between China’s Nationalist and Communist parties in 1923 to fight the remaining colonial powers and work towards reunification. The great legacy of this move was the cementing of his role as the father of modern China in the eyes of both the Nationalists and Communists. He still plays an important role in the creation myth of today’s Chinese Communist Party.

In 1924, he was diagnosed with cancer after months of deteriorating health. He spent his final days urging his followers to hold true the goals of revolution through to victory. He died on March 12, 1925 in Beijing was accorded a state funeral.

_Zhang Binglin_ (Zhang Taiyan) Zhang Binglin 章炳麟 also known as Zhang Taiyan 章太炎 (December 25, 1868 – June 14, 1936) was a well-known Chinese scholar, philosopher and revolutionary nationalist of the early 20th century. He was known for his radical political views and outspokenness, which got him into trouble with the authorities both at the end of the Qing dynasty and after the establishment of the Republic of China. As a writer and contributor to several papers, among them the _Shiwubao_ and _Minbao_, he wrote several pieces analysing the condition of India. During his exile in Japan, he appears to have maintained contact with some Indians studying in Japan who influenced his views on India and Asia.

Some of his important writings on India are to be found in the 20th issue of _Minbao_ in April 1908, under the heading “Methods for the Chinese Indian Alliance (支那印度聯合之法)”. Some of his earliest comments on India appeared in a discussion of the views expressed by his contemporary, the famous reformer Kang Youwei. He argued that the Indians had been preconditioned to accept the British rule by their experience of subjugation of other foreign rulers, particularly, the Mughals. He wrote: “By the time the Mughals unified the land, the Indian people had already pledged their allegiance to different people. To be owned by the Mughals and then be owned by the British, what difference did it make to them?”

At that time, there was an extensive literature in China on the _wangguo_ 亡国 or ruined countries, which sought to understand the reason for the apparent decline of countries like India. Like Kang Youwei, Zhang Taiyan tried to ascribe responsibility for certain qualities of the Indian people, which had led to their subjugation, to their environment. As he puts it - “Various objects quickly rot in the heat, and so the (Indian) people have little idea of ownership… Precisely because they lack the idea of ownership, they think that everything is impermanent and they cannot hold on to anything… Since their idea of possession is weak, Indians have generally not cared if their national territory is lost or if their race declines.” At this stage, Zhang was convinced that the Chinese people did not share such weaknesses, and hence, China was not in imminent danger of becoming one of the _wangguo_ in spite of the many troubles that it faced at that time.

A major change in Zhang Taiyan’s attitude towards India seems to have occurred as a result of his serious study of Buddhism while imprisoned by the Qing authorities from 1903 to 1906. In Zhang’s writings, India is identified repeatedly as the home of Buddhism, and Indians as Buddhists. In the essay entitled, “Method for a Chinese-Indian alliance (支那印度聯合之法)”, he wrote: “There are only two great
Asian nations: the Han scholars in the East and the Buddhist scholars in the West... the world of the Han owe a great debt to the exchanges across the Congling (Pamir) mountains.” In another piece on “The Indian people's discussion of National Essence (印度人之論國粹）”, he recounts having had a discussion with an Indian friend in Japan whom he identifies as “Dai”, in which both expressed very similar views about the importance of historical thinking to bring out the national essence of the people. He wrote that "When I heard my Buddhist friend say this, I knew that the Han and Fan (梵) (Buddhist) peoples shared the same feelings, and I was secretly overwhelmed with joy (竊沾沾自欣幸).”

After his prison term, Zhang Taiyan left for Japan, where he associated himself with the Revolutionary Alliance or ‘Tongmenhui’同盟會 led by Sun Yat-sen. In Japan, he recorded his impressions of a meeting he attended there in April 1907 organised by some Indian students to commemorate the 16th century Indian ruler Shivaji. While in Japan his pan-Asianist ideas also began to develop. However, Zhang Taiyan was critical of what he saw as a growing trend of Japanese hegemonism and gravitated towards the idea of a Chinese-Indian alliance.

He expressed his support for the struggle of the Indian people for liberation from British rule, which he saw as part of their struggle to rediscover their national essence. He wrote that “if only the Indian people gained independence through one war, then they would already surpass the level of British culture, but they would not necessarily surpass the level of culture of their own past.”

Although Zhang Taiyan did not have the opportunity to visit India, unlike his contemporary Kang Youwei, he was one of the prominent intellectuals of early 20th century China who did interact with Indians and tried to understand and analyse their views, particularly on the subjects of nationalism and Asianism. He was one of the early intellectuals of modern China to espouse the idea of a special bond between India and China that went beyond their traditional relations, based on Buddhism.

(Liang Qichao)

LIANG QICHAO
Liang Qichao 梁啓超 (February 23, 1873 – January 19, 1929) was one of the most influential intellectuals of early 20th century China. A disciple of the famous late Qing reformer, Kang Youwei, he later parted ways with his mentor on the path for the political advancement of China. He was a multi-faceted personality and a man of many talents, who can be considered as the father of both modern journalism and modern historiography in China. In the history of India-China cultural contacts in the modern era, his importance lies mainly in his role as the host of the Indian poet Rabindranath Tagore during his visit to China in 1924.

There are two phases in Liang Qichao’s understanding of India, which correspond to the different phases of his thinking about the nature of Western civilisation, and the challenge posed to countries like China and India by the West. In the early years of the 20th century, Liang was an admirer of Western civilisation. At this time there was extensive discussion among Chinese intellectuals about the ‘ruined countries’ (wangguo), which had been completely subjugated or extinguished by external powers, and about how China could avoid a similar fate. India was considered as one of the most prominent examples of a ‘ruined country’, whose weaknesses had allowed it to come completely under the domination of a ‘handful’ of British. That Liang Qichao was a participant in this discussion can be seen from the fact that his mentor Kang Youwei, who had spent a couple of years in exile in India, titled one of his notable pieces of writing on India as “Essay for Fellow Scholar Liang Qichao and others Discussing the Destruction of India due to its Fragmentation”.

However, later in his life, and particularly after witnessing the terrible destruction wrought by World War I, Liang Qichao became disillusioned about Western civilisation and what he saw as its emphasis on material progress at the cost of great destruction and of spiritual wellbeing. He wrote that “of the methods of relieving spiritual famine, I recognise the Eastern – Chinese and Indian – to be, in comparison, the best.” His changed stance brought him into conflict with many young Chinese intellectuals of the May Fourth generation (participants in May 4, 1919 demonstrations and the radical New Culture movement of the time). This formed the background to Liang Qichao’s role during Rabindranath Tagore’s visit to China.

As President of the Beijing Lecture Association (Jiangxueshe 讲学社), Liang formally invited
Tagore to China to deliver a series of lectures. As his host, Liang accompanied Tagore during much of his visit. His speech welcoming Tagore provides one of the most eloquent statements by a Chinese intellectual in modern times of the spiritual and cultural debt that China owed to its ‘nearest and dearest brother’ India. Liang said: “Across our south-western boundary, there was a great and cultured country, India. Both in character and geography, India and China are like twin brothers. Before most of the civilised races became active, we two brothers had already begun to study the great problems that concern the whole of mankind. We had already accomplished much in the interests of humanity. India was ahead of us and we, little brother, followed behind. But nature had not been kind. She had placed between us a vast area of unfeeling desert and two great ranges of cruel snowy peaks, which separated us for thousands of years. It was not until 2,000 years ago that we were given gradually to know that we had a very good elder brother on the earth.” In a similarly lyrical vein, he went on to say: “India has taught us to embrace the idea of absolute freedom, that fundamental freedom of mind, which enables us to shake off all fetters of past traditions and habits as well as the present customs of a particular age. India also taught us the idea of absolute love, that pure love towards all human beings which eliminates all obsessions of jealousy, anger, impatience and disgust, which expresses itself in deep pity and sympathy for the foolish, the wicked and the sinful, that absolute love, which recognised inseparability between all beings.” Elaborating what China had learned from India in various spheres of art and culture, literature, science and medicine, and religion and philosophy, Liang concluded that “Indian thought has been entirely assimilated into our own world of experience and has become an inalienable part of our consciousness.”

Liang Qichao is also credited with having given the Indian poet his Chinese name Zhu Zhendan on his 64th birthday. Explaining the significance of the Chinese characters which made up this name, Liang went on to say: “I wish the revival of the old friendship between the Indian and the Chinese people in this person whose name is Zhu Zhendan.” Liang’s warm sentiments for Tagore and his wholehearted avowal of the virtues of Indian civilisation were sharply attacked by several other intellectuals at the time. Nevertheless, he gave eloquent expression to the idea of the ancient spiritual and cultural ties between India and China.

(Madhavi Thampi)

SWAMI VIVEKANANDA

Swami Vivekananda (1863-1902 CE) was an Indian modern philosopher, religious reformer, and pioneer of Indian nationalism. His name was paraphrased to be “Identification of Joy” and transliterated as Swami Vivekananda. He was born in the Kshatriya caste in Calcutta in 1883. He graduated from Calcutta Provincial Academy, and in the following year he was transferred to the City College of Calcutta, where continued his studies in law. In college, Vivekananda once had keen interest in Western philosophy and had read the works of Hegel, Kant, Descartes, Spencer and others. After graduation, due to social influence, he gave up his dream of being a judge and followed Ramakrishna, the Hinduism reformer, as his guide and was determined to throw himself into the Indian religious reform movement. Since 1888, he spent five years in the identity of mendicant monk, roaming all over India and extensively contacting the masses to understand their needs. In 1893, he broke the canon of Hinduism forbidding Hindus travelling overseas and went alone to Chicago, in the United States of America. Here, he attended the World Conference of Religions. At the meeting, his excellent speeches won the attention of the meeting attendants on this young Hinduism scholar. After the meeting, he was employed by Harvard University, Columbia University as a lecturer of Eastern philosophy and made dozens of speeches regarding Indian Vedanta philosophy throughout the United States of America, which were popular in the American intellectual circles. Here, he also published a number of papers on Indian philosophy,
Cultural Contacts

such as Vedanta Philosophy, Karma Yoga, Raja Yoga, and so on. In 1896, he established in New York a “Vedanta Society” and began to spread Vedanta thought to the United States of America. In the same year, he paid a visit to Europe, England, Germany, Switzerland and other countries, and had speaking tour. In 1897, he returned to his motherland and welcomed by all circles in India. On May 1st of the same year, he founded in Calcutta Ramakrishna Mission Association named after his teacher. This organisation later became one of the most influential religious reform communities in India. In 1899, Vivekananda created at the foothills of Himalaya an “Advaita Vedanta Academy”, with the purpose to study and reform the traditional Vedanta philosophy. In June of the same year, he again went abroad to the United States and gave academic lectures, then went to France to participate in the World Religions History Conference. Vivekananda died in 1902 at the age of 39.

New Vedanta Doctrine

Vivekananda devoted his life to research and spreading of Indian Vedanta philosophy, he was the first scholar who had promoted innovation of traditional Vedanta, therefore he was known as the initiator of New Vedanta philosophy. He took advantage of viewpoints of Western philosophy and natural science, made a completely new interpretation of traditional Vedanta. First, he criticised Sankara’s “Illusory World” theory, advocated everything in the world were not illusory but manifestations of Brähman. He believed that the world's highest noumenon was Brähman, also known as “Cosmic Rationality.” Brähman is a pure existence and has no differences of attributes, position, quantity and quality. It is the basis of the entire universe, any phenomena in the world, regardless of the nature, human society or human thinking activity, are all Brähman's manifestations.

While expounding the issue of the formation of the world, Vivekananda advocated that Brähman manifested (or created) the world through the media of time, space and causality. Time, space and causality were like a mirror. Brähman manifested all things in the world with the aid of reflections in this mirror. The universe includes not only the physical world, but also the mental world or spiritual world. The relationship between material world and spiritual world was not the relationship between primary and secondary, but a parallel and juxtaposed relationship, of which both originated from Brähman. Here, he had changed the concept of “Maya” in traditional Vedanta. The traditional Vedanta usually regarded “Maya” as a kind of magic power, so the world manifested through “Maya” was an illusory world. However, Vivekananda believed “Maya” was not a magic force or magician, but the real time, space and causality. The time, space and causality were real existences, thus the world manifested through the media of time, space and causality by Brähman was bound to be true. His interpretation of “Maya” enabled his new Vedanta philosophy to step out from the dilemma of the traditional Advaita Vedanta, which believed the world was illusory, and could explain all kinds of phenomena in the world in more scientific ways.

While explaining the material world, Vivekananda also changed the view of Vedanta and proposed a lot of materialistic viewpoints by absorbing a lot of contents of materialism and natural science from Western philosophy. He believed that the world composed of constantly changing matter, things differing in thousands of ways were all manifestations of matter. The whole universe was like an ocean of matter, all matters were in the state of flowing changes. Matter constantly developed and changed, nothing was immutable, and kept on condensing or dispersing forever. He also emphasised that the changes of all things in nature followed laws and moved in accordance with its own laws, there was no exception. This view of Vivekananda broke the negation of the material world of ancient Vedanta, changed the direction of traditional Vedanta and manifested the features of new Vedanta philosophy. Vivekananda’s philosophy contains many elements of dialectics. He often talked about the unity of opposites and contradictions of matter, while he analysed the various natural and social phenomena. He believed that all things felt by man’s sense organ or imagined by man’s mind included the two forces of action and reaction, one force working on another force, resulting in a complex and mixed
phenomenon. These opposing forces took the forms in the external world of attractive and repulsive force or centripetal and centrifugal force; take the forms in the inner world of love and hatred, good and bad, and so on. The opposite phenomena were only the different manifestations of the same thing seen from different standpoints; they were two forms of a whole. Regarding the topic of dialectics, Vivekananda offered a lot of vivid exposition: good and bad were not two separate and discrete existences, a phenomenon manifested as good now, tomorrow it might be bad; same thing might produce pain for a man, while for another man might be happiness; fire could burn the child, but could also cook a good meal for a hungry man. The same nerve might produce a painful feeling, but also might bring the feeling of happiness. Life or death and bitter or sweet could not exist alone, because some aspects inside them were just the different manifestations of the same thing. The concept of life had already contained the concept of death; the concept of happiness also contained the concept of suffering, and so on. Although Vivekananda discussed a lot about the phenomena of the unity of opposites and transformation of contradictions of relative things, he concluded that contradiction and transformation between the two contradicted sides were only relative, temporary, and their harmony and unity were absolute and eternal.

Regarding epistemological issue, Vivekananda believed there were two ways of gaining knowledge: one was through experience, another was through introspection or intuition. Human knowledge arises from experience, which we call rational understanding, ie the understanding is gained from the partial to the general or from the general to the partial, also based on experience. Without experience nothing can be understood. Scientific research is an understanding based on man’s experiences. In this regard, there were materialistic components in Vivekananda’s epistemology, he affirmed that man’s correct understanding came from social practice and experience; there would be no correct understanding without practice and experience. But on the other hand, as a religious scholar, he also often discussed about this issue from the viewpoint of religious understanding. He believed that human beings also had a gifted cognitive ability, which was called “self-explanatory quality”; man could take advantage of this natural “self-explanatory quality”, through introspection or intuition to gain religious truth, which could not be understood through scientific methods, like the understanding of the truth of “Brâhman”, the highest noumenon of the universe or “Brahman is Atman”, and so on. He believed that Hindus were the people with this kind of ‘self-explanatory quality’, they could be finally enlightened and recognise their inner “I” were identical to Brâhman, the noumenon of universe, thus came to realise the supreme truth of “Brahman is Atman” through intuition and meditation in a variety of yoga practices.

Regarding the issue of man, Vivekananda opposed against the pessimistic view of traditional Vedanta, and fully affirmed the role of man and the value of life. He did not regard man’s body as opposite to “I”, the essence of spirit, but complementary to “I”. In his view, the ability of man’s body is much greater than that of any other living beings. Although there are many animals stronger than man, also many animals are more sensitive than man, however in the overall capacity, man surpasses them a lot. He believed that because the aspects of human body (including his physical, psychological and thinking ability, etc.) were more organically organised together than that of animals and showed a strong unity. Man’s reaction to external stimuli is not like that of other living beings, which is simply intuitive or mechanical response. All actions taken by man to react on the external environment always follow a plan, with a strong sense of purpose and selectivity. Man also has a self-transcendence capability and can reach beyond himself through his own efforts to achieve a high spiritual realm. In addition, the emergence of human brain and thinking system in a man’s body made a fundamental distinction between man and animals and put man at a special position in the world. In his view, the human body is the greatest body in the universe, a human’s existence is the greatest one in the universe; human is above all animals, also above all angels, nothing is greater than human. In order to emphasise the role of human, Vivekananda even regarded the man’s inner “I” or soul as “God” or “Divinity”, regarded the man’s body as a “temple of God.” He pointed out that it was impossible to find God outside of our body. Our own internal soul represented all
divinity outside of our body and our body was the temple of the greatest God.

The greatest contribution of Vivekananda in new Vedanta philosophy was his opposition against pessimistic and reclusive view of life of traditional Vedanta, and fully affirmed the value of life, and encouraged people to act positively and realise the dreams of life through their own efforts. He argued that every individual could improve their own humanity to divinity, but this must go through their own hard work. Through practical action, more good deeds and selflessly serving the community, the humanity of a man can be transformed and spiritual liberation could be achieved. If you want to find God, first you need to serve the society; if you want to gain strength, it is necessary to serve your fellow citizens. He asked his disciples to eliminate selfish desires, do more good deeds and called on them to the countryside to help poor farmers. To realise one’s good, it can be only through doing more good things for others; to realise liberation, only through guiding the others to the road of liberation. Vivekananda’s philosophy affirming the value of life and encouraging people to positively act and devote selflessly is also known as the “Action Vedanta Theory.”

Religious Reform Thought
Based on the inherited Ramakrishna’s idea of “human religion”, Vivekananda further proposed the thought of “Universal Religion”. The so-called “universal religion” took Hindu Vedanta philosophy as the theoretical basis and was created as a new type of religion which could be accepted by any religious sects all over the world, as it integrated the commonness and advantages of various religions in the world and was beyond the differences and disagreements between the various religions. In 1893, Vivekananda proposed the ideal of establishment of a “universal religion” at the Conference of World Religions in Chicago, with the purpose to eliminate the differences between different religions and to realise harmony and unity between the world’s different religions. His view gained praise and attention from the attendants. In his opinion, all religions believe in the divinity they worship, though the divinities are in different names, they are the same supreme eternal entity. Like God for Christian, Allah for Islam, Buddha for Buddhism, Vishnu and Shiva for Hinduism, and so on, though these divine names are different, they are essentially the manifestations of the same omnipresent, omniscient divinity. Although different religions have different ways of worship and the liberation is achieved through different ways as well, however their ultimate goal to achieve is the same. The ultimate goal of all religions is to make people free from sufferings and to achieve universal human love, harmony and unity between people. Although the precepts implemented by various religions are different, they all require their followers to do good things and love others, have mutual tolerance and help others. Vivekananda believed that the various religions in the world had these commonness or universality, which laid the foundation for establishing a “universal religion”. He therefore appealed to the followers of different religion sects to break the restrictions set by the name of religion and to eliminate the religious sectarianism, to promote exchanges and cooperation between different religions. He also called on people to break the sectarian prejudices, without denominational restrictions they could voluntarily worship and pray to the divinities in the temple of any religions. He also emphasised that “universal religion” is also an “action religion”, although this religion could help one’s humanity to be raised to divinity, it required each person’s continuous efforts. Everyone must realise their human transformation through their own actions and selfless work for the community, to achieve their union with divinity. Regarding the contradictions and conflict between Hindus and Muslims in India, Vivekananda strongly urged Hindus and Muslims to eliminate differences and prejudices and unite as soon as possible. He pointed out that to make our Motherland be stronger, India’s only hope was the combination of the two systems of Hinduism and Islam.

Nationalism Theory
Vivekananda’s nationalism theory is one of the most influential nationalist theories in early India. First, he boldly exposed the hideous disasters brought by the British colonial rule to the Indian people
and actively promoted patriotism. He felt very sad when he saw the “slave-like weakness” shown by many intellectuals in India under the colonial rule, and advocated Indians need “iron muscles”, “steel nerves”, “giant’s will” and dare to resist any enemy. He proposed a programme of national rejuvenation, the core of which was “action religion and unity of India.” He advocated that all nations and religions in India should unite on the basis of Indian spirit, break the sectarian opposition and caste segregation, improve the labour and living conditions of masses, improve the social status and rights of women, popularise modern education and scientific knowledge, promote national culture, develop industry and commerce to revitalise India as soon as possible. He also designed a beautiful blueprint for the future of India. He believed that Indian spiritual philosophy and religious culture were the best in the world, the European science and technology, production methods and liberal democratic political system were also models for other countries to learn, so the best social model in the future should be a combination of these two, namely the society combined by “Indian religion” and “European production mode and liberal democratic system”. Vivekananda’s nationalism theory had exerted a significant influence on the later Indian nationalist movement.

**Chinese Study on Vivekananda**

In 1893, Vivekananda had been to China on his way to Chicago to attend the World Religions Conference. He visited Guangzhou, Hong Kong and other places and had certain understanding of China. In addition, he was very concerned about the history and current situation of China, there were many discussions about China in his works, like he said, “Though today’s China seems like an unorganised group, however in her great prime period, she had the most enviable organisation not known to any country. A lot of skills and creation which we may call as modern have been carried out centuries or even thousands of years ago in China. One example is the competitive imperial examination system. “(Complete Works of Swami Vivekananda, volume 5, page 129)

Chinese people have started understanding and researching about Vivekananda since the 1940s. In 1946, Jin Kemu opened the course of Indian philosophy for the Philosophy Department of Wuhan University; he once offered the students lectures about Vivekananda philosophy. In 1948, he went to teach Indian philosophy in the Philosophy Department of Peking University and also taught Vivekananda’s new Vedanta thoughts. In 1979, Huang Xinchuan published his scholarly monograph Research of Modern Indian Philosopher Vivekananda, which comprehensively introduced Vivekananda’s life and biographies and discussed his philosophical, social and political thoughts, and also analysed his role in the history of Indian philosophy and the Indian national independence movement. In another book written by Huang Xinchuan, Indian Modern Philosophy, there was also a chapter dedicated to discuss Vivekananda’s philosophy and religious reform theory. In 1991, Zhu Mingzhong translated Indian philosopher Basant Kumar Lal’s book Contemporary Indian Philosophy (1991), the book included a chapter fully expounding Vivekananda’s philosophy and Yoga ideology, so the understanding of Vivekananda by Chinese people goes further. In addition, there are also introduction about Vivekananda in the Encyclopedia of Chinese Philosophy Volume (1987) and the Dictionary of South Asia (1998).

The main works of Vivekananda include: Vedanta Philosophy, Spirit of Vedanta and Its Influence, Practical Vedanta, Buddhism and Vedanta, Vedanta Philosophy and Christianity, Reason and Religion, Religion and Science, Indian Religion, Karma Yoga, Jnana Yoga and Bhakti Yoga and so on.

(Zhu Mingzhong)

**AUROBINDO**

Aurobindo Ghose (1872 ~ 1950), Indian modern philosopher and the early Indian national independence movement leader, was born in an honourable family in the suburb of Calcutta, with Brahmin caste. His grandfather was a knowledgeable scholar, his father was a famous doctor in local and his maternal grandfather La Narayan Bose was a famous scholar and enlightenment thinker. At the age of seven, Aurobindo Ghose went to UK to study, at first he studied at the tutor’s home, and then was enrolled in the St. Paul’s School in London and King’s College of Cambridge University studying literature. He had a good command of Latin, Greek, English, French, German and other languages and read a lot of Western classical and modern masterpieces of philosophy and literature. When Aurobindo Ghose was in Cambridge University, he once participated
in an Indian student organisation with patriotic thoughts, and was influenced deeply by the ideology of Hindu nationalism. In 1893, Aurobindo Ghose returned to India and was appointed as a professor by the University of Baroda to teach English and French literature, later he was promoted to be the vice president. During his teaching career, he actively participated in the activities of the Congress Party, and wrote articles criticising the moderate improvement route proposed by the leaders of the Congress Party. In 1905, when India’s national independence movement reached a climax, Aurobindo Ghose resolutely resigned from his professorship in University of Baroda and returned to his hometown - Calcutta, where he actively led the people of Bangladesh in the “anti-separation struggle”. He organised demonstrations of patriotic masses, carried out Swadeshi movement, founded the patriotic newspaper *Salute to our Motherland* to publicise radical nationalism ideology, and became the chief leader in Bengal National Movement and the leader of radicals in the Congress Party. During 1907 ~ 1908, Aurobindo Ghose was arrested and imprisoned twice by the colonial authorities. In 1910, he migrated to Pondicherry which was in

![Sri Aurobindo](image)

India’s southeast seashore and reigned by French. During 1914 ~ 1922, he sponsored the English monthly *Aryan* in Pondicherry; in 1926, he founded the Aurobindo ashram. Aurobindo Ghose lived in Pondicherry for 40 years from 1910 until his death in 1950. Here, Aurobindo was divorced from the mass's struggle against the British, began to devote himself to writing scholarly works, and contributed plenty of works on philosophy, yoga, social development, literature and culture. He created the famous New Vedanta Doctrine - Integral Vedanta and Integral Yoga, and trained many disciples in the monastery, through them vigorously promoted his doctrines of spiritual evolution and social evolution to India and even the world, thus his ideology was widely spread.

Aurobindo occupies an important position in the history of Indian modern philosophy. He was famous for his “Integral Vedanta” philosophy (also known as the “Spiritual Evolution”) in the world. Here the meaning of “integral” is “comprehensive”, the so-called “Integral Vedanta” was in the succession of the “tat tvam asi” principle of Advaita in ancient Vedanta, Aurobindo at the same time integrated a variety of Vedanta doctrines together, eliminated the differences between them and reconciled the essence in a whole. In addition, he also reconciled various opposite concepts in the ancient Vedanta philosophy, such as the Brâhman and the world, one and more, clear and avidya etc., so they become the different grades or levels of the highest noumenon Brâhman. From the perspective of modern philosophy, people also call “Integral Vedanta” the “Spiritual Evolution.” Since Darwin’s theory of biological evolution was published in the mid-19th century, the world has witnessed a variety of evolutionary theories to explain the development laws of nature and human society. Aurobindo’s “Spiritual Evolution” was a product of this trend. Although he had absorbed some elements of Darwin’s theory of evolution, he thought this doctrine was ill-structured as it only explained the phenomena “existing on the ground”, without mentioning the existence in “heaven” and “eternal”. Therefore, Aurobindo tried to use the highest spiritual noumenon - the Brâhman of India Vedanta philosophy, through the “spiritual evolution” approach to link up the existences “on the ground” and existences in the “eternal heaven”, thus integrated the natural phenomena and supernatural phenomena in a whole. The fundamental characteristic of Aurobindo’s philosophy is, it’s based on the inheritance of ancient Vedanta philosophy, absorbs a lot of contents from Western philosophy and modern science, and reconciles the Eastern and Western philosophy, materialism and idealism, religion and science together.

**Spiritual Evolution**

Aurobindo’s “spiritual evolution” (ie “Integral Vedanta”) argues that Brâhman, the highest noumenon of the universe is a supernatural spiritual entity and is called “Brâhman”, also known as the “cosmic spirit” or “cosmic consciousness.” Brâhman transcends time, space, quantity and quality, is a spiritual entity unspeakable. Brâhman is the basis of the universe, the origin of everything in the world. All the phenomena in the world, tangible or intangible, animate or inanimate, rational or non-rational are originated from this entity, exist in this entity and return to this entity. In his view, everything in the world is the manifestation of Brâhman, and the manifestations of Brâhman; Brâhman is not only the origins of everything, but also the final destination of all things, that is, that everything will finally return to Brâhman.
In the process of analysing the universe evolution, Aurobindo regarded Brâhman as a “cosmic spirit” (briefly referred to as “Spirit”), this “spirit” is divided into five levels or grades, from the senior to the lower level the sequence is Brâhman, super mind, mind, life and matter. Matter, life and mind belong to the natural world (the phenomenal world), while the super mind and Brâhman belong to super nature (noumenon level). Matter refers to various inorganic matters, ie all inanimate phenomena, which belongs to the lowest form of the “spirit”. Life means all living phenomena, such as plants, animals and so on. Mind refers to the psychological and mental activity of human being; it represents human beings with thinking ability. In Aurobindo’s view, the natural evolution seems that, life is evolved from matter and human beings are evolved from life. As the highest level of “spirit”, Brâhman belongs to the supernatural; it is not only the origin of everything, but also the end of the evolution, the highest and the most satisfactory state of everything. Super mind, refers to a special spirit or consciousness transcending human being’s thinking ability (actually, it refers to some kind of mystical states of consciousness reached by those who had a long yoga practice). The super mind can connect with people’s mind on one hand; it also can be interlinked with Brâhman of the highest spiritual level, so it becomes a bridge connecting the nature and the supernatural world. How to connect the natural world to the super nature through evolution? Aurobindo believes there are two processes of the universe evolution: first through the media of supermind, Brâhman descends or appears as all things in the world, then through the super mind, all things of the world evolve up to be Brâhman. The descending of Brâhman is from higher level to lower level one by one, first Brâhman descends to mind from super mind, then from mind down to life, finally from life down to matter. The descending process is a self-denial for Brâhman, as it’s a process from the pure spirit state differentiated to all things in the world. In the nature, Brâhman is covered with a variety of substances appearing and become the “potential consciousness” or “potential spirit” with wrapping shell. This “potential spirit” is hidden among all things and has a strong demand for restoring of its true existing, thus promote everything to evolve to the pure spirit state. The rising or evolution of all things is opposite to the descending of Brâhman, but it’s also from one level to the higher level one by one. The evolution starts from the matter, life is evolved from the matter, mind is evolved from life, and then super mind is evolved from mind, finally through the media of super mind evolved to Brâhman, which is reaching the highest spiritual level.

In Aurobindo’s view, the evolution of the whole world is the self-descending and self-rising of the spiritual entity Brâhman, which is the process from the pure spirit state transformed to be matter, then from matter restored to pure spirit state. Aurobindo’s description of the process of Brâhman’s descending to the nature is quite similar to the process of “absolute spirit” transforming from a logical phase to the natural phase in Hegel’s philosophy. For Hegel, the “absolute spirit” is externalised or transformed to be nature, in nature the “absolute spirit” wears the material covering set by itself, and becomes the thought or concept with a wrapping shell, it is hidden behind a natural matter but manipulates the change and development of natural phenomena. For Aurobindo, Brâhman, as a “cosmic spirit”,
appeared on the planet; humans with the “mind” still had to evolve to be humans with “super-mind”. In his view, since all things are the manifestations of Bráhman, then human is not an exception; human is also the manifestation of Bráhman. Thus Bráhman is also hidden in the existence of human in the form of “potential consciousness”, and become the spiritual essence of human. Although the bodies between people are different, the inner spiritual nature is the same. This spiritual nature has the features of unity, harmony, love and joy. The reason why man is selfish, painful and split is because of his ignorance, failure in recognising and revealing his inner, unified spiritual nature. The evolution of man is through the introspective and intuitive yoga ways to make his life and the others lives, even the whole social life reach a unity and harmony, such a man is called “superman” or “spiritualised man”. The existence of a “superman” is still isolated and his perfection could not be guaranteed. Therefore, he must use his own wisdom and strength to help and inspire others to have spiritual evolution. It’s like using the first torch to light the second torch, the second one to light the third one, and so on, thus to realise the whole human being’s spiritual evolution. At that time, people will get rid of the shackles of ignorance, consider himself and others same in essence, people will coordinate with each other based on the same spirit and live equally and harmoniously. There will be an ideal state in the world without pain, only blessings, joys, harmony and perfectness. Aurobindo called this state as “divine life”.

**Integral Yoga**

To realise the spiritual evolution of man, Aurobindo also proposed “Integral Yoga” theory. He believed that although there were many kinds of Indian traditional yoga, none of them were perfect, as they all emphasised the aspect of improving the body, while ignored the other aspects. For example, Hathayoga focused only on the physical practice, Raja Yoga focused on inhibition of man’s psychological activity, Jnana Yoga emphasised the importance of increasing knowledge, Karma Yoga emphasised the importance of selfless acts while Bhakti Yoga emphasised the importance of the devotional attitudes and feelings toward God. Though the wide variety of yoga focused on the different aspects, they pursued the same targets and results, that is, to combine the internal human spirit with Bráhman to realise spiritual liberation. Therefore, Aurobindo argued that the various yoga should be integrated, absorbed the essence of every kind of yoga and created a new yoga, which is “Integral Yoga.” His integral yoga is, based on the principle of realising man’s spiritual evolution, specifically, through a variety of yoga practice, to wake up the internal soul or spiritual nature of man, give full play of the role of spiritual nature to realise the progressively spiritual evolution of man’s body, life and mind, and ultimately realise the man’s overall transformation, and become a man with “super-mind consciousness”. When everyone has a “super-mind consciousness”, the relationship between individuals and between groups will be in harmony, they will respect each other and live harmoniously, the whole society will become a “holy family.”

**Social Evolution**

Aurobindo’s social evolution theory is the extension and application of his “spiritual evolution” philosophy in history field. His view of history is individual-centered and believes that the individual is the basis of society and the components of a society, state or society is a community composed of countless individuals. Therefore, the evolution
of the state and society is same as the individual evolution (behind the state and society there’s also a “spiritual nature”), that is, through the way of self-improvement to enable the inner spiritual nature be fully revealed. He believes that despite historical development is affected by the economic factors, but in the final analysis it is decided by human’s rationality. Accordance to the development level of human rationality, he divided the human history into five stages: symbolic era, typical era, agreement era, individualistic and spiritual era. He predicted that the ultimate goal of social development is the spiritualised age or spiritualised society. In the spiritualised society, people will realise the unity on the basis of a common spirit and live a harmonious and satisfying life; the unity between countries based on the same spirit will be achieved as well, different nations will respect each other and interact equally and harmoniously. At that time, the dream of uniting the human beings will be realised.

In order to promote the social development, Aurobindo proposed a “social development law”. In his view, society is composed by the three timeless factors of individuals, nations, and human, the evolution of a society must make sure these three factors are satisfactorily developed. For individuals concerned, it is through the internal free development to perfect their personality, at the same time respect and help others to gain same development. For the countries concerned, it is also through its internal free development to perfect itself, and respect and help other countries to develop. For humankind, it will take full advantages of the free development and achievements of all individuals, countries and social groups, and continue to evolve upward, until human unity is realised. His “social development law”, in essence, is a further development of his “spiritual evolution” doctrine. His so-called “improve ourselves through internal free development” in fact, is introspecting “soul” and experiencing the “spirit”, it’s a process of revealing the potential spirit of nature. He believes that social evolution, firstly is to gain self-perfection through the internal development of the individuals and the countries composing the society, then try to help and promote the others or other countries to perfect. On this basis, between individuals and between countries, the real unity and good coordination will be achieved on the same spiritual basis; the whole society will become a “holy family.”

Chinese studies on Aurobindo
Aurobindo’s spiritual evolution theory and social evolution theory exerted great influences not only in India but also in the world. Many Philosophy Departments of European and American Universities open lectures on the Aurobindo’s philosophy. In 1960s, the Philosophy Departments in Chinese universities also began to study and teach Aurobindo’s philosophy. Huang Xinchuan from Department of Philosophy in Peking University set courses for graduate students on Aurobindo’s philosophy, later he incorporated the relevant lecture notes into India Modern Philosophy (1989). The book introduces Aurobindo’s life and biography, and expounded his philosophy and social thought. In 1980s, Xu Fancheng, who went to India to study and practiced many years in Aurobindo monastery, returned to China and was specialised in the research work on Aurobindo philosophy. He translated a lot of books related with Aurobindo’s philosophy and yoga, which included the Aurobindo’s representative philosophical masterpiece The Life Divine (1984), On Yoga (1988), Integral Yoga (2005), Yoga Basics (2005), Yoga Proverbs (2005), Yoga Letter Set (2005) and so on. The translation of these writings made Aurobindo’s philosophy and yoga thought widely...
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spread in China. In addition, Chinese scholars also studied Aurobindo philosophy. Zhu Mingzhong has published many papers and books related with Aurobindo's philosophy, such as Aurobindo's Social Darwinism (Philosophical Researches 1983 No. 3), Aurobindo’s Spiritual Evolution Philosophy (Social Science Front Bimonthly 1983 No. 2), monograph Aurobindo Ghose (1994), Master Essentials - Aurobindo (2009) and so on.

Aurobindo's main works include The Life Divine, Social Darwinism, Ideal of Human Unity, Foundation of Indian Culture, Superman, Revealing of Super Mind in the World, On Yoga, Integral Yoga and Yoga Basics and so on.

(Zhu Mingzhong)

SURENDRANATH DASGUPTA

Surendranath Dasgupta (1885-1952 CE), an Indian modern philosopher and pundit, was born in a Sanskrit scholarly family in Bengal Kushtia. He received education in his early life at the school established by Krishna Gal Society. Later he went to Cambridge University to study Western philosophy. He devoted his life to philosophy and the teaching of Sanskrit, and also the research of Indian philosophy history. Dasgupta had been the professor at Chittagong College, head of Department of Philosophy at Calcutta Provincial College, college principal of Calcutta National Sanskrit College, professor of Philosophy at the University of Calcutta and professor of Sanskrit at the University of Edinburgh, etc. Due to his outstanding achievements in Sanskrit and research on the history of Indian philosophy, he was invited by Western universities and went abroad to give lectures many times. He had been to the United States of America, France, Germany, Italy, Poland and other countries to teach Indian philosophy. He also attended international Philosophy conferences as a representative of Indian philosophers.

Dasgupta occupies an important position in Indian modern philosophy history. After publishing his book History of Indian Philosophy, he received praises from scholars both in domestic and foreign countries, thus Dasgupta's name became wellknown. History of Indian Philosophy was written in English, divided in five volumes, with total 38 chapters. It was first published in 1922, and was later constantly reprinted. Till 2009, the 7th edition had been published. He advocated digging raw data of India in depth, systematically sorted out national cultural heritages in order to study the development history of Indian philosophy from the nationalist point of view. Thus, in his book, History of Indian Philosophy, he collected and collated a lot of original data in Sanskrit, Pali and local dialects, used these data systematically to discuss the germination, emergence and development of Indian philosophy. This philosophy history covered a large time span, from the Vedic era of 15th century BCE till 16th century CE, about 3,000 years of history. This book not only described the philosophy in Vedas and Sanskrit books, Upanishad philosophy, Buddhist philosophy, Jainadharma philosophy, the six schools of Hinduism philosophy: - Samkhya, yoga theory, Vaisesika, Nyāya, Mimamsa theory, Vedanta theory - but also discussed the philosophy of Bhagavad Gita, and a variety of reformist philosophy emerging during the medieval pietistic reform movement, such as Vallabha school, Chanitaniya school, brave Shiva school (also known as Lingayat), Agama and so on. It not only discussed the theories and doctrines of the various philosophical schools in India, but also discussed the ideological differences and struggles between the various schools. History of Indian Philosophy has important academic value for the study of ancient Indian philosophy and its research methods also had a profound impact on later philosophers. In addition, his other important book, Indian Idealism reflected his own philosophical thoughts and perspectives.

Regarding Dasgupta's philosophical thoughts, there are introductions and interpretations in many dictionaries and books published in China, such as Encyclopedia of China - Philosophy Volume (1987), South Asia Dictionary (1998) and so on. History of Indian Philosophy (English version) is collected by major libraries in China, such as the National Library, Library of Peking University, and Library of Chinese Academy of Social Sciences.

(Zhu Mingzhong)

SARVEPALLI RADHAKRISHNAN

Sarvepalli Radhakrishnan (1888-1975 CE) was an Indian modern philosopher, social activist and politician. He was born in a Brahmin family in the city of Madras (now Chennai) in south India and received education in a Christian school from his early life. In 1909, he graduated from Christian College in Madras. After graduation, he taught...
philosophy in Madras Provincial College. In 1921, he was employed as a professor with the highest professorship of King George V in Department of Philosophy, University of Calcutta. While teaching here, he completed a book *Indian Philosophy* (two volumes), which re-interpreted and evaluated Indian traditional philosophy with the methods and terminology of western philosophy. In 1925, on the initiative and organisation of Radhakrishnan, “Indian Philosophy Conference” - the Indian national philosophy organisation was founded, which was held every year since then in India and continues till now. Since 1926, he had been invited to Oxford University for many times to offer philosophical lectures every year for Upton Lectures. He also visited the United States of America and taught comparative religion in Haskell Lectures of the University of Chicago. The main content of his lectures offered in Europe and in America were Vedanta philosophy and philosophy of life of Hinduism, as well as comparative studies on Eastern and Western philosophy. In 1931, due to his outstanding achievements in the comparative study on Eastern and Western philosophy, he was honoured with knighthood by British King George V. Since 1931, he had served as a member of the International Committee of Cultural Cooperation. In 1946, he served as the head of Indian delegation to UNESCO (United Nations Educational, Scientific and Cultural Organisation). In 1949, he took the post of the first Indian ambassador in Soviet Russia. In 1952, he was elected to be the Vice President of the Republic of India. In the same year, in the seventh Conference of UNESCO, he was elected to be chairman of the conference. In 1962, Radhakrishnan served as the President of the Republic of India (1962 to 1967).

Radhakrishnan was a representative of new Vedanta philosophy and occupied an important position in the history of Indian modern philosophy. The characteristics of his philosophy were the integration of Indian Advaita Vedanta with Western absolute idealism. He named the supreme noumenon of the universe to be “Brâhman”, also known as “absolute.” Like Vedanta followers, he believed that “Brâhman” was the “only” existence of universe; also like an absolute idealist, he believed that everything in the world were products of the “only one”. In his opinion, Brâhman is “pure consciousness, pure freedom and with unlimited possibilities.” Brâhman is the infinite and eternal pure spiritual entity; it contains infinite possibilities, not subject to any restrictions and interference and could create endless things freely. The world we live in is a creation of Brâhman. He opposed Advaita Vedanta’s “Illusory World Theory,” and argued the material world has a real existence. All things in the world have three features, i.e. materiality, temporality and spatiality. The existence of matter is not the single existence of one feature, but the combination and unity of the three features. The material world develops and changes continuously, and there are certain law for the changes.

On the issue of life, he opposed the pessimistic views of ancient Vedanta and affirmed the meaning and value of life. He divided man into two aspects: the limited aspect and the limitless aspect. The limited aspect refers to man’s body and physiology, limitless aspect is the “spirit”, also known as “self” or “soul” inside a man, which is in harmony with Brâhman, the supreme noumenon of the universe. He affirmed the value of physical life and believed that flesh was part of man’s inner “spirit”, which did not cut the link with physical life; otherwise, the integrity of human life would be undermined. He even argued that the body was “divine temple of spirit”. He believed that a man could be enlightened with inherent “spirit” and recognise the truth of “Brahman is Atman” only through an intuitive way. Once recognised “Brahman is Atman” truth, he would be able to unite with the outside world, and seek harmony with the entire society. Radhakrishnan argued that the purpose of life was to achieve liberation. Liberation is to be enlightened with the inner “spirit” of every man to achieve the combination between “I” and “Brâhman”. On this basis, he further proposed the concept of “universal liberation”, that people could obtain it in the
living state, those have gained liberation continue to live in this world. One man’s liberation is still imperfect, also not sustainable. Thus, when a man is liberated, he still needs to continue working hard to help and inspire others around him to gain liberation. Only when all men in the world have gained liberation, there would be harmony and unity in the whole society, thus human beings could be free from suffering and distress. In order to realise the ideal of “universal liberation”, he also actively proposed a kind of “spiritual religion.” The so-called “spiritual religion”, is the religion based on Vedanta philosophy, through the “spiritual enlightenment” and “spiritual experience” to achieve “spiritual unity” between people. In the process of “spiritual enlightenment”, people must overcome ignorance, blindness and selfish desires, and treat all people with a spirit of “universal love”. This kind of spiritual religion based on “universal love” in essence is the product of the combination of Western humanitarion and Eastern religions. Radhakrishnan’s thoughts had been introduced to China very early and exerted certain impacts on the country. He had some in-depth understanding about Chinese philosophy and religion, while he was studying Western philosophy. During May 6-21, 1944 (during Chinese Anti-Japanese War) he was invited by the Sino-Indian Association to offer lectures in China. He gave 12 consecutive lectures and the lecture notes were compiled into a book entitled with India and China and published in Mumbai in the same year. The book was divided into six chapters, expounding Chinese concept of education, China’s religions - Confucianism and Taoism, relationship between India and China, as well as war and world security and other issues. Regarding Radhakrishnan’s philosophical thoughts, Chinese scholars have also made researched. In 1993, Zhu Mingzhong published the paper “Radhakrishnan’s Biography and Thoughts” in the Indian Philosophy, Hinduism View of Life, Idealism View of Life, Eastern Religions and Western Thoughts, Religious Influence in Modern Philosophy, and so on. (Zhu Mingzhong)

DEBIPRASAD CHATTOPADHYAYA

Debiprasad Chattopadhyaya (1918—) is an Indian modern philosopher and historian. He was once awarded an honourary doctorate by USSR Academy of Sciences and an academician title by German Democratic Republic Academy of Sciences. After 1959, he has served as an editor for Indian philosophy Quarterly, Indian Studies: Past and Present. Chattopadhyaya proved the development history of ancient Indian philosophy with the approaches of dialectical materialism and historical materialism, criticised the views hold by European and American scholars that Indian philosophy had been the hometown of idealism and mysticism from ancient times, and also proved that the entire history of Indian philosophy not only included the religious tradition of idealism and mysticism, but also contained a wealth of materialism, rationalism, secularism, optimism and atheism traditions. In Lokayata: A Study in Ancient Indian Materialism and Indian Atheism, he proved materialistic thinking had emerged in the early Vedic times, the world view held by the ancient Indian ancestors had already reflected the pursuit of material interests and optimistic attitudes towards life. He also discussed in the Indian philosophical traditions, Lokayata was not the only school holding the idea of materialism and atheism, many other schools, like Samkhya, Vaësika, Mimamsa, Jainadharma and some schools of Buddhism were also bearing materialism and atheism thoughts in varying degrees. In these schools with materialist ideology, besides Lokayata, although some schools were idealistic in view of the world, however they somewhat negated the role of divinity. Chattopadhyaya not only explained the continuity and universality of the development of Indian Materialism tradition, but also illustrated that Indian materialism had launched a long-term, continuous struggle against religious idealism since its generation.

In dealing with the heritage of Indian philosophy, Chattopadhyaya also put forward his own viewpoints. In What is Living and What is Dead in Indian Philosophy he pointed out that philosophical thoughts were ultimately for promoting social progress and development of rationality and
science. Inside the heritage of ancient Indian philosophy, the ideas and concepts as long as they could promote today's social progress and development of rationalism and science, were alive and valuable. On the contrary, all the ideas and concepts that would hinder social progress and development of rationalism and science were dead, worthless. Indian ancient philosophy is a huge treasure house with a variety of ideas, these ideas are entangled in a complex, even opposite-to-each-other relationship. They had played different roles in the development of history, thus also had a different meaning in today's social development. In traditional Indian philosophy, there were a lot of ideas and thoughts of obscurantism, mysticism and anti-science, but there were also many ideas and thoughts against these decadent ideas which were helpful for social progress and development of rationalism and science, showing people's pursuit of freedom and equality. Therefore, he appealed to today's Indian philosophical workers they should carry out critical distinction on a variety of traditional philosophical concepts and ideas, must abandon dead concepts and ideas of past philosophy, and vigorously dig and promote those ideas and concepts promoting today's social progress and development of science and democracy.

Chattopadhyaya has also made great achievements in the study of comparative philosophy. He believed that the idea of dialectics in Western philosophy was first proposed by the ancient Greek philosopher Heraclitus. This dialectics was built on the basis of materialism; later, Hegel's idealist dialectics replaced the original materialism dialectics. Following that, Marx and Engels set the dialectics free from the illusion of Hegel's idealism, restored its materialistic face and enabled it to rise to a new level. He pointed out that the intellectual movement starting from the beginning of the 19th century CE was "the history of development from metaphysics to the dialectics, and from idealism to materialism". Since then, dialectics had become the most powerful ideological weapon of human, not only for illustrating the history, but also for creating history.

Chattopadhyaya's thoughts have gained increasing attentions from philosophy circles in China, many of his philosophical works have been translated into Chinese. In 1980, Huang Baosheng and Guo Liangyun translated Chattopadhyaya's Indian Philosophy into Chinese. In 1992, Wang Shian translated Lokayata: A Study in Ancient Indian Materialism into Chinese. The translation and publication of these two books had deepened Chinese scholars' understanding of ancient Indian philosophy and made Chinese people understand the various materialistic thoughts of ancient India. Chattopadhyaya's main works include: Lokayata: A Study in Ancient Indian Materialism (1959), Indian Philosophy - A Popular Introduction (1964), Indian Atheism (1969), What is Living and What is Dead in Indian Philosophy (1976), Science and Society in Ancient India (1977) and so on.

(Zhu Mingzhong)

WORKS

LAO ZI

The Book of Lao Zi is the principal classic of Taoism, also known as The Book of Dao De Jing. The currently circulated edition is divided into 81 chapters, totaling 5,056 Chinese characters. The authorship and year of Book final completion have always been subject to controversy. Master Han Fei thought its author was Lao Zi (namely, Lao Dan) while historian Sima Qian suspiciously alleged the author was court historian Dan of the Warring States Period. Moreover, there's someone believes that the classic is actually the wills and teachings of from Lao Zi recorded and written down by Huan Yuan, a thinker in the Warring States Period, and someone even deduced that the classic might had been completed during the period between Qin and Han dynasties. However, this argument of the Book completion at the early Han Dynasty was refuted by the silk manuscript edition of The Book of Lao Zi unearthed from Tomb at Mawangdui of Changsha city, Hu'nan province in 1972. The prevalent view...
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of majority scholars at the present tend to believe the Book might be completed in the Warring States Period, might not be later than the publication of Mencius and Zhuangzi, as it is evident by Lao Dan’s thought in the late Spring and Autumn Period contained in The Book of Laozi, with diction with literary style of the Warring States Period.

The current version of The Book of Lao Zi consists of part one and part two, or the Book of Dao and the Book of De, respectively. In He Shang Gong annotated version, Wang Bi annotated version and Fu Yi final edited and revised version, the part one and part two are all referred to, respectively, as the Book of Dao and Book of De. However, in the silk manuscript version of the Book, the Book of De is placed ahead of the Book of Dao, which is the most ancient transcript version that could be found so far. The currently circulated version is divided into 81 chapters, even though some currently circulated editions consist of 72 or 68 chapters. But the unearthed silk manuscript version is not divided into chapters.

Contents expounded in The Book of Lao Zi is quite extensive, involving multiple of fields such as nature, society, human anecdotes, philosophy, politics, ethic, military affairs and culture. It contains rich philosophical thoughts, ie apart from the abstract subject like probing of ontology and unitarity of the universe, it also includes various exposition, argumentation and original thesis in the fields of epistemology, conception of history, outlook on life, cultural perspective, etc. The Confucianists and legalists all have assimilated to varying degrees Lao Zi's thoughts; even phenomenology of modern Western world has also been influenced to some extent by its thoughts. Taoism reveres The Book of Lao Zi as the principal canon. There have been circulated many editions of the book throughout history, such as 14 stone inscription editions among which Yu Shinnan’s edited and scribal edition in Tang Dynasty under the reign of Emperor Taizong is the oldest, and the next ancient edition is seen on the stone tablet of Dao De Jing erected in Long Xing Temple in Yi Prefecture in the second year of Jing Long reign of Tang Emperor Zhongzong. Besides, considerably huge numbers of remnant paper of hand-copied editions are widely scattered among Dunhuang Scripture. As for the wood engraving edition, the earliest appeared is Lao Zi’s Dao De Jing Begun with Sentence of He Shang Gong that was published in the Song Dynasty, now available in photocopy edition among the first compiled Imperial Collection of Four published by the Commercial Press. The Orthodox Collected Taoist Scriptures collected the text of the Book of Dao-De-Jing and annotated editions, respectively, published in dynasties of Han, Wei, Tang, Song, Jin, Yuan and Ming, totaling forty one. Experts to eliminate doubt and explain Lao Zi’s text in past dynasties are no less than a thousand, among them the most famous are as follows: Master Han fei’s Uncoiling Lao Zi and Explaining Lao Zi in the late Warring States Period, the Han Dynasty He Shang Gong’s Lao Zi’ Chapters, Wang Bi’s Annotation of the Book of Lao Zi in Wei and Jin dynasties, He Yan’s Discussion of Lao Zi’ Dao and De, Qiang Siqi’s Compilation of Quintessence of Lao Zi’s Classic, Song Dynasty Taoist Cheng Jingyuan’s Profound Explanation of Lao Zi’ Cannon, Song Dynasty Wang Anshi’s Annotation of the Book of Lao Zi (has been lost), Ming Dynasty Jiao Hong’s Annotation of The Book of Lao Zi, Qing Dynasty Bi Yuan’s Editing and Proofreading of The Book of Lao Zi; in modern and contemporary times, what are prominent are Collation and Annotation of The Book of Lao Zi by Zhu Qianzhi, Authentic Expounding of The Book of Lao Zi by Gao Heng, Unraveling The Book of Lao Zi by Ren Jiyu (attached with English translated version), Lao Zi at Ancient and Modern Times by Liao Xiaogan, etc. Internationally, The Book of Lao Zi has been translated into many languages both in the Western and Eastern Worlds. Among the multitude of foreign language translated versions, the so-called Sanskrit version reputedly translated by the most famous monk Xuanzang calls widespread attention. In accordance with the record contained in the third volume of Dao Xuan’s Collection of Debate between Buddhism and Taoism, it is quoted to the effect that on his return from the trip of India and was given interview by Emperor Taizong in the 21st year of Zhenguan Reign of Tang Dynasty (647 CE), Li Yibiao returned after a visit to India, reporting that he had given introduction of The Book of Lao Zi to King Kumāra in the State of Kāmarāpa in ancient India (now the west regions in Assam, India). The Emperor Taizong then gave edict to Monk Xuanzang to translate Lao Zi’s cannon into Sanskrit, and “Xuanzang begins to translate Lao Zi’s classic only after thoroughly comprehending the delicate and hidden connotation of Dao De Jing, Laozi.
of the classic by analysing the text sentence by sentence and classifying the text in terms of meaning”. There all along exists a great controversy on plausibility and availability of such a Sanskrit version. However, modern people supported Dao Xuan’s Record with two arguments. One is Lao Zi’s original name, according to legend, is Li Er, whom Emperor Taizhong treated as ancient wise man of his own clan. The second evidence can be found in Introduction of India-New Historical Book of Tang, which has it to say, “The State of Kamarapu offers exotic gifts and its atlas, but requests to be given a Portrait of Lao Zi as return gift.” And Monk Xuanzang once visited that country and used to be on good terms with King Kumara. The assumption of real existence of the Xuan Zang’s Sanskrit version should not be discarded, instead, should be kept as one of the versions waiting to be certified by any evidence either on the ground or underground. Hindi translated version of Tao Upanishad has appeared for a long time, and its influence is gradually gaining momentum.

(Jiang Julang)

ANALECTS

The Analects, one of the classics of Confucian school of thought, is a collection of scattered sayings of Confucius and his disciples which were recorded and compiled by the disciples of the second generation. The commonly circulated version of the Analects consists of 20 volumes (chapters) that are subdivided into 492 chapters totaling 15900 Chinese characters. The period of completion of this book is estimated to be the early period of the Warring States.

The present version of the 20 volumes (chapters) Analects discovered in the State of Lu, another version of the same 20 chapters discovered in the State of Qi are found to be more accurate. It is towards the end of the Eastern Han Dynasty that Zheng Xuan annotated the Qi version which is handed down to the present day (20 volumes).

The Analects begins with study and ends with the comprehension of the Decree of Heaven (by the gentleman), reflecting the compiler’s thoughts to cultivate oneself through learning and to become a saint. The Analects, with words and deeds of Confucius with his disciples as contents, and the dialog of benevolence, filial piety, governance and differentiation between man of honour and petty-minded person as core, reveals the Confucian school’s approach of scholarly pursuit and self-cultivation characterised by rituals and music. Confucius gave different, but with the same essence, answers on the same inquiry to his disciples as he believed his disciples’ aptitude differed, embodying consistency of the Confucian school of learning of what it calls “Cherishing benevolence in one’s heart”. For instance, when Fan Chi asked about “humaneness”, Confucius replied, “The human being first of all thinks of overcoming the difficulties and then of enjoying the benefits. That is humaneness.” (Ranyong, The Analects, the quotations hereinafter only refer to the title of volume). Perhaps as Fan Chi had shortcomings of indolence, Confucius admonished him to first overcome the difficulties and then enjoy the benefits. But in giving an answer to the same question of Yan Hui’ on “humaneness”, Confucius, nevertheless, said, “To restrain oneself and observe the rituals constitute humaneness. Once you have done these, the world will consider you humane. However, the practice of humaneness depends on no one but yourself.” (Yan Hui) As Yan Hui is his brightest student, Confucius’ answer is straight to the point: Man of honour seeks the cause in himself. About the question of government, Confucius’ answer to Z Zhang was that “Never slacken your efforts at your post, show your loyalty when carrying out government orders”. (Yan Hui) As Confucius knows this student suspected to have weakness of seeking fame but lacking tenacity and endurance, so the Master exhorts him not to avoid boredom but to do practical job in good faith. Regarding the same question by Zi Xia, Confucius said, “Do not make haste. Do not covet small gains. Haste makes waste. Great tasks will not be accomplished if you covet small gains.” (Zi Lu) As Zi Xia has shortcomings of being easy to be content but acting rashly, Confucius then advises him to widen his horizon and make steady and sure efforts. The man of honour is mentioned in 107 separate
occasions in the Analects, the core concepts are mostly elaborated as “seek the cause in oneself”.

Ever since the times of Emperor Wu, Confucianism had gradually taken a domineering position in the realm of Chinese thought, and the Analects also exerted a wide ranging profound influence on the Chinese society. Zhu Xi of the Southern Song Dynasty combined the Analects, the Great Learning, Doctrine of the Mean, and Mencius into The Four Books. And in the Yuan Dynasty, this collection of books were taken as officially assigned required book for students who intend to appear and pass the imperial examination, thus further expanding the influence of the Analects. As for annotation for this classic, there were several annotators even in the Han Dynasty, and more were on the increase in the ensuing dynasties; out of them, the important and influential annotators are He Yan of the Three Kingdoms Period, with works entitled Concentrated Explanation of Analects, Xing Bing of the Song Dynasty, with works entitled Paraphrasing Analects, Zhu Xi's Concentrated Annotation of Analects, and Liu Baonan's Full Connotation of Analects.

(Vijay Julang)

VEDAS

Veda is a large body of the oldest extant religious and historical texts in ancient India produced orally by primitive Indians and collected together by later generations to form present written texts. It is a great number of texts that had been produced within a lengthy span of time, and most texts originated in about the 16th-9th century BCE. It mainly consists of hymns on people’s lives and contains many religious thoughts as well as philosophical ideas in primitive India. Such thoughts not only have important impacts on ancient Indian civilisation, but also are a main source of thinking for modern Indian civilisation. Its ideas were brought into China along with Buddhism, and had been attached great importance by Chinese thinkers.

**Literature Components and Main Categories**

Sanskrit “Veda” originally means “knowledge”, especially about religion. It can be divided into two categories. In a broad sense, it is a collection of some texts in northwest India, including the Samhitas, the Brahmanas, the Aranyakas, the Upanishads and the like, while in a narrow sense, it only refers to “Four Vedas”, i.e. Rigveda, Samaveda, Yajurveda and Atharvaveda.

The Samhitas are collections of hymns, mantras, songs of praise, spells and incantations about the Deities.

The Brahmanas are also known as Brahman or Brahmanas, consisting of texts for sacrificial rituals mentioned in the Samhitas as well as comment on their origins, methods and associated legends.

The Aranyakas, as an additional part of the Brahmanas, discuss some philosophical or meditative issues as well as sacrificial purposes and methods.

The Upanishads, as an additional part of the Aranyakas, are quite different from other Vedas. Besides religious and sacrificial content, they also contain a lot of discussions on philosophical or speculative issues, and are the earliest Indian texts offering relatively systematic philosophical thoughts.

Moreover, some people also include the Srauta-sutra, Grhya-sutra and Dharma-sutra into the Vedas.

In the Vedic period, India already had philosophical thoughts, which, strictly speaking, were embryonic, less abstract and hard to be classified as genuine and systematic philosophical thinking. The Vedas are more religious than philosophical, and the Samhitas, i.e., “Four Vedas”, are a typical representation of Indian ideas in the Vedic period.

The Rigveda is the oldest Vedic text, and some of the oldest hymns can be dated back to about 1500 BCE. It mainly contains hymns used by primitive Indians (supposed by many scholars to be the Aryans) to praise the gods, and these hymns are verses loudly chanted at sacrificial rituals to call the deities. The Rigveda originally was produced and preserved by oral tradition alone, and was not written down until much later. The existing Rigveda includes 10 volumes and a total of 1,017 hymns (if 11 hymns inserted into the volume 8 are included, it will total 1,028). Given their inconsistency and lack of coordination, obviously, these 10 volumes are impossible to have been written by a single person or co-authored by several persons.

The Samaveda, basically, is a collection of hymns taken from the Rigveda, with melodies provided. Of these hymns, all but 75 are taken from volume 8 and volume 9 of the Rigveda. Therefore, of the four Vedas, the Samaveda has the poorest independence,
but it has an important value for the study of the development of ancient Indian music. The extant Samaveda contains two volumes and a total of 1,549 hymns. Volume 1 includes six chapters, and Volume 2 has nine chapters, with some overlapping with Volume 1 and the most contents being taken from the Rigveda. Volume 2 was formed later than Volume 1.

The Yajurveda, with contents much different from the Rigveda, narrates events in the central part of north India. It mainly contains mantras needed to perform sacrifices, and most of these mantras are in prose, while some are in verse, and they are to be lowly chanted at the sacrifices. Generally, the Yajurveda is supposed to have close connection with the Brahmanas, and might have been composed between 1000- 800 BCE. Now, it has two versions, one is called “Black Yajurveda” and the other is “White Yajurveda”. The Black Yajurveda consists of the texts of the Samhita and that of the Brahmana, which is difficult to be distinguished, that’s why it’s called “black”. It also contains some commentaries. While the White Yajurveda separates the Samhita from its Brahmanas clearly. The Yajurveda has 40 chapters, and 18 of them have an earlier origin, and the rest might have been added into it later on.

The Atharvaveda tells very different things from the above three. In ancient India, some schools of religion or philosophy often called the first three as “Three Vedas”, or when mentioning the Vedas, considered that it had three components, and did not consider the Atharvaveda as a part of the Samhitas. Its contents are different indeed. The first three Vedas chiefly include hymns, charms and mantras, while the Atharvaveda, in the main, is a collection of spells and incantations used to avoid disaster and to summon good luck. For example, spells against enemy, disease, disaster, wild animal and alleged demons, and summon or pray for health, long life, wealth, safe journey and domestic peace. The Atharvaveda also contains some embryonic philosophical discussion. In the Atharvaveda, most verses are metrical, but some sections are in prose. The Atharvaveda was composed about 1000 BCE, very close to the date of the Yajurveda. Extant Atharvaveda contains 20 volumes and a total of 730 verses, and a lot of them are taken from the Rigveda, and generally, the last two volumes were added in a later period.

In addition to religious topics, there are also signs of philosophical thinking. These two aspects closely relate to and yet differ from each other, and it is the Upanishads that contains many philosophical ideas.

Main Religious Forms The Vedas, in the main, is a mirror of the social life shortly after the disintegration of primitive Indian society. Then, given the poor state of social productivity and thinking, people generally could not arrive at a right understanding of various natural phenomena, and they were curious about and even fearful of natural phenomena that had a direct and considerable impact on their life, but had to explain such things to themselves or their fellowmen. From such a need, the oldest religious ideas arose in ancient India.

In the Vedas, polytheistic worship is the earliest form of religion. For instance, hill, river, grass and tree on the earth, wind, rain, thunder and lightning in the air, the moon, the sun and stars in the sky, and the like, all were treated as deities. The following are some deities of Nature mentioned in the Vedas.

The Sun is deified by Vedic poets and became Surya, the Sun God. Surya is supposed to be a deity to observe all persons and creatures and to expel darkness and to bring the light. He is praised in many Vedic hymns. For instance, a hymn in the Rigveda (7.63.4) says: “Golden, far-seeing, from the heaven he rises, far is his goal, he has on resplendent. Men, verily, inspired by Surya speed to their aims and do their work.”

Ushas as the Goddess of the Dawn originates from Vedic poets’ marvel at the beautiful scene of the dawn. In the Vedic hymns, she is said to be the mother or wife of Surya and to work to expel the night and to awake persons and all kinds of creatures. In the Rigveda (4.51.1), she is portrayed as follows: “FORTH from the darkness in the region eastward, this most abundant splendid light hath mounted. Now verily the far-refulgent Mornings, Daughters of Heaven, bring welfare to the people.”

Indra, the God of the Thunder, is also a product of Vedic poets. The Rigveda (2.12.2) states, “He fixes fast and firms the earth that staggered, and sets at rest the agitated mountains, Who measured out the air’s wide middle region and gave the heaven support, He, men, is Indra.” A lot of hymns in the Vedas are about Indra, who seems to have been attached great importance then. This has something to do with climate. India often suffers from high
temperature and little rain, while thunder may bring rain and have an important effect on people’s lives. Besides thunder, whenever it appears, is powerful and impressive. For this, Indra becomes an important deity in the Vedas.

Agni, the God of Fire, is a frequent topic in the Vedas as well, since fire is closely associated with everyday life and is something that often can be seen. A hymn in the Rigveda (1.1.3) represents him as, “Through Agni man obtains wealth, yea, plenty waxing day by day, Most rich in heroes, glorious.” Fire is necessary for heating and cooking, and thunder and friction all could give rise to fire, and so, Agni becomes one of the most important Vedic gods.

Some other phenomena of nature are also deified, for example, wind, rain and river. Vayu, the deified wind, works to facilitate growth and to bring luck and merit to posterity. Parjanya, the God of Rain, is to irrigate plants and to promote their growth.

Sarasvati, representing rivers, can irrigate the land, bring harvest and help clean and wash dirt.

The Vedas also mentions other gods, such as Dyaus, Varuna, Mitra and Marut, each representing a natural phenomenon that is deified.

Besides, some animals and plants are deified as well, for example, horse, cow, sheep, snake, soma grass, herb and tree. There are a great number of such deities.

These descriptions indicate, in the early Vedic period, objects or phenomena of Nature, being powerful or impressive, are primary worship for Indians. It is not complex to deify the Nature, animals or plants, and people just need to recognise their marvelous superpower and to worship them accordingly. But, with the time going, people have become more capable and begin to know more about Nature, and the form of their worship also changes in the following two aspects:

Firstly, deities are no longer confined to directly visible natural phenomena or objects, and instead, there appear some gods that are created by human imagination (reforming a natural object in one’s mind) or abstraction. These gods do not have any direct equivalent in Nature, and include among others Asura (God of demons or spirits), Raksa (God of the un-righteous) and Yama (God of death). There are also deities of confidence, love, language and the like.

Secondly, people move from polytheism to major gods. In the early Vedic period, people gradually narrow the scope of their worship, and begin to choose one or several dominating gods from numerous deities; for example, Indra (the God of the Thunder, later often seen as a protector or a god of war for brave tribes). People gradually become aware of so many gods, there is one that has a more powerful and fundamental role, not only affecting everyday life but also mastering or ruling other deities. The Vedic shift from polytheism has something to do with the then prevailing social and historical development, and at that time, in the South Asian Subcontinent, there occurred the combination of tribes or nations and the formation of many small kingdoms. This is more or less reflected in the development of religious worship.

People in the Vedic period had a variety of ways to worship deities, and sacrifice is an important option. For Indians, sacrificial rituals are to win the favour and obtain the blessing from the gods and to realise benefits. Nevertheless, some tend to think a sacrificial ritual has nothing to do with the gods and can bring good by itself. The Vedas mentions a great variety of sacrifices, for example, new moon or full moon sacrifice (on the first and 15th day every month), fire sacrifice, horse sacrifice, human sacrifice (with human beings or any alternative as an offering), etc.

In the Vedic period, sacrifices are deemed to be able to please the gods and bring good, and spells to work on the gods and to help people achieve their purpose. The Atharvaveda contains many relevant contents, and the Yajurveda also have relevant discussions. There are a variety of spells, such as the spell to remove disaster, to deal with and incapacitate the devils, and there are also curses to invoke demons to do harm to those being hated. There are also mantras for long life and peace. Then, people attach importance to such spells and charms and use them to avoid disaster and to summon good luck.

**Early Philosophical Thought** The Vedas also contain the oldest philosophical thought in India. These thoughts originate from some Vedic poets’ skepticism of the gods, and doubtful, people turn to explain various things outside the sphere of deities. The Vedas has a number of “philosophical hymns”, with the most famous including the Ka (Rigveda, 10.121), the Purusha (Rigveda, 10.90) and the Creation (Rigveda, 10.82)
The *Creation* states, “Then was not non-existent or existent”. Deities arose after the creation of the world. The concept of “tadekam” (that is, One Thing) is proposed, and there is nothing else other than tadekam. Actually, “tadekam” is thought to be the origin of the universe. This hymn shows, some Vedic poets tend to take the origin of the universe as something beyond secular existence or nonexistence, and such cause is something abstract and primary rather than the then popular deities. However, it is not ambiguous what “tadekam” is, and roughly speaking, it is something of fundamental cause or an origin prior to the unfolding of all things.

The *Ka* states, “In the beginning rose Hiranya garbha, Giver of vital breath, of power and vigor, he whose commandments all the Gods acknowledge, Lord of men and Lord of cattle, earth’s Begetter, the heavens’ Creator. He is the God of gods, and none beside him”. From “garbha” the concept of “anda” evolves, suggesting that everything evolves from this “anda”. Later on, “Garbha” or “anda” turns into a popular world or universe outlook in ancient India.

The Purusha takes “Purusha” as the universal basis, and says, “This Purusa is all that yet hath been and all that is to be. The Brahman was his mouth, of both his arms was the Rājanya made. His thighs became the Vaiśya, from his feet the Śūdra was produced. The Moon was gendered from his mind, and from his eye the Sun had birth; Indra and Agni from his mouth were born, and Vāyu from his breath. Forth from his navel came mid-air the sky was fashioned from his head. Earth from his feet and from his ear the regions.” This hymn considers and combines humans and creatures and is the earliest to advocate the homogeneity of human nature and the nature of the world. In the *Upanishads*, this idea is further extended to dominate in Indian philosophy and to form the core of Indian Brahmanism or Hinduism.

The Visvakarman also put forth the concept of “takedam”, which is thought to be the basis of and depended by all things, and have a special power and is the name giver for all deities.

In addition to the above concepts, the Vedas also contains some quite philosophical terms, such as Rta, Sat and Brahman. Though not appeared in the Vedas for many times or frequently, these ideas have an important meaning for the later formation of systematic Indian philosophy, and represent Indians’ earliest attempts to think philosophically.

In the *Vedas*, philosophical and religious contents are mixed, and this gradually becomes an important characteristic for the development of Indian philosophy and religion, and in later generations, Indian philosophy is also closely associated with the development of Indian religion.

The *Vedas* has a special position in the development of ancient Indian civilisation. Brahmanism or Hinduism, as the mainstream in the history of Indian thoughts, all take the Vedas as a fundamental canon. It is on the basis of the attitude toward the *Vedas* that the orthodox and the heterodox are divided. Those recognising the authoritativeness of the *Vedas* are orthodox, while the deniers are non-orthodox. Moreover, the Vedas has an impact on the orthodox Brahmanism as well as on non-orthodox schools. Some non-orthodox schools in India, in fact, more or less have absorbed some Vedic thoughts, though such absorption is either adapted or not evident.

In modern India, the Vedas still has a significant influence, and many religious ideas, rituals or customs, and many well-known thinkers are worshippers of the *Vedas*, and some even call for the return to Vedic assertion, and consider the Vedas as a treasure of wisdom and religious truth.

**Dissemination and Influence to China**

Vedic ideas, along with Buddhism, have been brought into China for long, and ancient Chinese knew them through Buddhist texts.

In Chinese sutras, Veda is transliterated as “Weiuto” or “Weituo” (different characters in Chinese) paraphrased as “Zhilun” or “Minglun”, and has been mentioned in a considerable Chinese texts.

In the *Matanga Sutra*, translated in the Three Kingdoms by Zhi Qian and Zhu Lyuan, the Volume 1 states that, “There once lived Brahma, who practiced Zen, has great wisdom, and created a *Veda* to preach, and later on, there is a god, named Svetasvatra, who created four Vedas to praise, to sacrifice, to chant and to expel disaster”. This means that the basics of the four Vedas were already known
in China in the Three Kingdoms period. It is also mentioned in Chinese sutras of Tang Dynasty. For instance, the Volume 1 of the *Vijāptimātratāsiddhi* translated by Xuanzang states that, “Minglun can explain things and should be non-eternal, as a sound.” Here, “Minglun” means the *Vedas*.

In modern China, the Vedas is also well-known, and those who are attentive to Indian scholars usually know about the position of the Vedas in Indian culture, and many Chinese scholars concentrate on Vedic study. Some Vedic texts are translated, and academic journals often publish articles on Vedic thoughts. Books on Indian philosophy or culture generally contain Vedic chapters, and university courses on Indian culture also provide the study or introduction of the Vedas.

(Yao Weiqun)

**RIG VEDA**

*Rig Veda* - *Rg-veda* is the most ancient religious classics in India. It was produced approximately between 1600 BCE and 1000 BCE. It is a poetry anthology dedicated for praising the gods. In ancient Chinese books it was translated as “Samaveda”. There are totally 10 volumes of the anthology, collecting 1,028 hymns. These hymns were also chanted by Brahmin priests for praising God while presiding over ritual ceremonies, and rich in primitive religious atmosphere. Each poem contains several verses, where each verse is a “Rig.” In the anthology, most poems, about 250 poems, were praising the Thunder and Lightning God Indra; the second in quantity was for praising Vulcan Agni, about 200 poems; the third was for the Bacchus Soma, about 120 poems. All the gods have their own roles and responsibilities and were in charge of the triple realm of heaven, air and land separately.

In heaven, there is mainly the king of the universe Varuna, who is the most powerful god in heaven and in charge of the order and morality of the universe, he keeps an eye on the offenses in the world. Dyaus is the deification of sunlight, also known as the heavenly Father and in the shape of cattle. There are several other sun gods with different functions: Surya, the god representing the specific image of the sun, in the poetry he rode a seven horse-drawn cart through the sky, drove away the darkness and brought light; Savitri, the incarnation of the sun in the morning and evening, in the poetry he was described his whole body was shining and rode a golden cart, pulled by two glowing horses galloping in the heaven; Mitra is the incarnation of radiant sun during daytime; Usas represents the goddess of the dawn radiating beautiful morning glow.

In the air realm, there’s mainly the God of Thunder and Lightning Indra (Later was absorbed by Buddhism, and known as the “Sakka”), with tall body and infinite power, holding vajra, when angry appearing piloerection, Indra is the most powerful god in the air realm. Later, he gradually evolved from Thunder God to the God of War who can destroy the enemy and symbolises victory. Storm God Rudra is in charge of storm, his whole body is brown with gold decoration, wearing braids and holding bows and arrows, he appears very evil. Aeolus Vayu has quick action and is a friend of Indra, they often ride in the same cart pulled by a thousand horses, which is extraordinarily swift and violent. There is also Rain God Parjanya, the Water God Apas and so on.

In the land realm, there’s mainly Vulcan Agni, who can dispel the darkness and eliminate evils, is...
the most important god in the land realm. Bacchus Soma, is the deification of soma wine, which was often used for rituals in ancient India, people thought all gods enjoy the wine, as wine can make gods excited, with courage and power multiplied. In addition, there’re also the Earth Mother Goddess Bolidipi, Alpheus Saraswati, Horse God Dadhikra and so on.

In addition to a lot of hymns praising Gods, in the Rig Veda there are also some poems speaking of the origin of the universe. Vedic poets raised various different views about the generation of the universe through direct observation or subjective speculation on the universe: some believed that the universe was born by “The One”, some thought it was born from “golden base”, and some hold the opinion that it was born from “Purusha”. Rig Veda not only has the literature value, but also is the most important historical documents for the study of ancient Indian religion and society.

With the introduction of Buddhism, Rig Veda was introduced to China very early, in many Chinese translation of Buddhist scriptures there were records of Rig Veda. In modern times, Chinese people had a more in-depth research on Rig Veda. Jin Kemu in his History of Sanskrit Literature (1964) made a profound statement regarding the literature value and the position of Rig Veda in the history of world literature: Rigveda Samhita, referred to as Rig Veda is one of cultural treasures left from the ancient human society. It is a collection of poems, emitting lights in world literature, same as The Book of Songs the poetry collection of our ancient society. Wu Baihui translated a large number of poems of Rig Veda, and offered detailed analysis on poems. His translation works of Selections of Rigveda Sanskrit Philosophical Poems and Selections of Rigveda Sanskrit Aesthetics Poems were published in the book The Wisdom of Moon Country (1997). Wu Baihui’s another book, Indian philosophy - exploring of the meaning of the Vedas and analysis of Upanishads (2000) also conducted in-depth discussion on the philosophical meaning of Rig Veda poetry.

(Zhu Mingzhong)

BRAHMANAS

Brahmana is an ancient Indian Brahmanism Sutra, also known as “Brahman book” or “Brahmanas”, formed about between 1000 BCE and 700 BCE. It is an important book of ancient codes and records, further explaining the origin, purpose, meaning and methods of sacrifice, based on the four Vedas. Brahmana is a proxy scripture, its contents are mainly in three aspects: ritual procedure, illustrating the ritual details and a variety of specific provisions, like the type of sacrifice, number of sacrificial fire and priests, time and location of sacrifices, etc.; interpretation, explaining the hidden meanings of hymn, prayers and spell used in rituals, ultimate implications, indicating the purpose and, meaning and philosophy to be achieved of ritual.

There are 15 types of existing Brahmana; they are all attached to the Vedas. Among which the most important ones are: Aitareya Brahmana and Kausītāki Brahmana attached to Rig Veda; Panavimsa Brahmana, Sadvimsa Brahmana and Jaiminiya Brahmana attached to Sama Veda; Satapatha Brahmana, Caraka-Kathā Brahmana and Taittiriya Brahmana attached to Yajur Veda; and Gopatha Brahmana attached to Arharva Veda and so on. Brahmana were passed on from generation to generation by priests of different schools in accordance with the master-apprentice relationship, as during the teaching, there formed different schools. Brahmana’s basic principle is to emphasize the role of ritual and the position of priest, and provides the theoretical basis for Brahmanism which is guided by sacrifice. From the viewpoint of academic value, Brahmana is the oldest and most valuable information for studying ancient Brahmanism religious rituals and social development status, through the provisions of these
rituals, the construction details of sacrificial altar, and the methods to decide sacrificial date, we can learn the status of material production of that time, as well as the development level of astronomy, mathematics, calendar and other natural sciences.

Indian Brahmana and a variety of related sacrificial rituals and procedures of ancient Brahmanism had been introduced to China long time ago together with Buddhism, thus Chinese people have a certain understanding of it. In many Chinese translated Buddhist scriptures and Buddhist classics written by Chinese eminent monks, there were related records as well. For example, in Sui Dynasty, the Chinese eminent monk, Ji Zang in his book *Illustration of Sata-sastra* described horse sacrifice, the most popular and largest ritual in ancient Brahmanism, “therefore set the horse sacrifice, choose a white horse, set it free for 100 days, or say three years, then trace its footprint, at the cost of gold, with all means to take the horse and kill it, while killing the horse they would sing: Vasu kills thee, the horses might go to heaven for its sacrifice.”

(Zhu Mingzhong)

**UPANISHAD**

The Upanishads are a collection of classic texts that first proposed a host of brilliant philosophical thoughts in ancient India that were later instrumental in the formation of the key philosophical theories of Brahmanism and Hinduism. The creation of the Upanishads spanned an extremely long period of time, with the first few Upanishad texts emerging as early as 9th century BCE, as followed by a myriad of other related texts over the ensuing centuries. The latest among the Upanishad collection did not come out until well after the start of the Common Era. One of the most important books the world has ever known, the Upanishads exerted considerable influence on the development of Indian culture, especially Indian philosophy, with numerous philosophical schools in ancient India able to trace the roots of their theories to the Upanishad texts and many renowned thinkers of contemporary India also profoundly exposed to the far-reaching sway of the canon. The major ideas and theories contained in the Upanishads spread to China along with Buddhism, where they went on to make a notable impact on the Chinese philosophical scene.

**Major Upanishads and Issues Discussed**

The Sanskrit term Upanishad translates to “sitting down near”, referring to the student sitting down near the teacher while receiving esoteric knowledge. There are over 200 Upanishads, which collectively reflect some of the very basic theories of Indian philosophy and religion as evolved over a lengthy period of time. Among this voluminous body of texts, only a dozen or so are considered relatively significant or influential:

Some of the earliest significant Upanisads include the *Brhadāranyaka Upanishad*, *Chāndogya Upanishad*, *Aitareya Upanishad*, *Taittiriya Upanishad*, *Kaushitaki Upanishad* and *Kena Upanishad*, which were generally believed to be composed between 800 BCE and 500 BCE. Those that emerged still later include the *Katha Upanishad*, *Isha Upanishad*, *Shvetashvatara Upanishad*, *Mundaka Upanishad*, *Prashna Upanishad*, *Mandukya Upanishad*, and *Maitrayaniya Upanishad*, which were believed to be created between 500 BCE and 200 BCE.

The *Brhadāranyaka Upanishad* is the oldest and longest of the Upanishads. It elaborates systematically on the central concept of the Brahmanist philosophy: Brahman, including the essence of Brahman, the indescribability of Brahman, the two types of Brahman, and the relationship between Brahman and Atman, while also covering a variety of other topics such as the creation of the world, life after death, ascetic austerities, abstinence and release.

The *Chāndogya Upanishad* mainly expounds its Brahman-Atman unity theory, its theory on world creation, the relationship between man's fate and man's actions in the past life, and man's duties and obligations.

The *Aitareya Upanishad* focusses on such issues as life after death, world creation and primary cause thereof.

The *Taittiriya Upanishad* pays special attention to the issue of ethics, and also examines certain issues concerning the understanding of Brahman and relevant practices.
The Kaushitaki Upanishad explores such issues as the “breath”, the “knower” and the “Known”.

The Kena Upanishad reveals the real power behind the workings of the universe both external and internal, and describes the amazing qualities of Brahman.

The Katha Upanishad focuses its critical lens on the essentiality of Brahman.

The Isha Upanishad is the shortest of the Upanishads, and discusses, among other things, man’s understanding, actions, wisdom and essence of Atman.

The Shvetashvatara Upanishad examines some samkhya and yoga thoughts, and also presents its theories on the “Lord”;

The Mundaka Upanishad attaches great importance to ascetic austerities, maintaining that ascetic austerities can dispel ignorance; it also divides the knowledge that leads to self realisation into two types: Para Vidya and Apara Vidya.

The Prashna Upanishad holds the Highest Self (Brahman) to be the basis of everything, by understanding which one can attain a sublime state of immortality.

Despite its relatively short length, the Mandukya Upanishad nonetheless garnered a great deal of attention by proposing the famous Four States of Consciousness, namely, waking, dreaming, deep sleep and fourth, known as turiya, which is the highest.

The Maitrayaniya Upanishad discusses the two forms of Atman and the means to achieve Brahman-Atman unity.

It’s fair to say that the abovementioned Upanishads shed revealing light on some of the most representative thoughts of the leading philosophers and thinkers in ancient India.

Basic Theories

Despite the expansive scope of the Upanishads, encompassing the philosophical and religious viewpoints and ideas of a galaxy of thinkers in ancient India over a span of several hundred years, it is not difficult for us to identify the few key points of theoretical significance that commanded the most attention of those thinkers. The basic theories of the Upanishads are primarily comprised of three ones: the Brahman-Atman unity (Brahmatmaikyam) theory; the reincarnation and release (Moksha) theory; and the basic elements theory.

Brahman-Atman unity theory (Brahmatmaikyam)

The contributing thinkers to the Upanishads held that the primary cause or absolute essence of all phenomena in the world and human life is Brahman or Atman, and they paid the greatest attention to the relationship between Brahman and Atman. As a matter of fact, Brahman-Atman relationship is a central topic most Upanishads chose to discuss at great length.

The word “Brahman” was not first proposed by the Upanishads. In pondering the primary cause or supreme “lord” responsible for the creation of the world, besides “Brahma”, the Brahmana and the Aranyakula also mentioned the concept of “Brahman”, albeit rather ambiguously and infrequently. And when the first Upanishad began to emerge, “Brahman” as an abstract philosophical concept also came to dominate the contemporary Indian philosophical debate.

In the Upanishads, Brahman was depicted by most thinkers as the essence of all things and the supreme being of the universe. For instance, according to Chandogya Upanishad 3.14.1, “All this is truly Brahman”, and Shvetashvatara Upanishad 3.7 also states that “The Supreme Lord(Brahman) is higher than Virat, beyond Hiranyakashipu”.

Some Upanishads also described Brahman, or the “Supreme Being” equivalent to Brahman, as “Vijana” (“Consciousness”). For instance, Aitareya Upanishad 3.1.3 states that “All this is guided by Vijana, is supported by Vijana. The basis is Vijana.” It’s worth noting, however, that the “Vijana” concept in the Upanishads is distinct from the regular concept of “consciousness”; it is not a concrete manifestation of things, but rather, the fundamental basis of everything. Under most circumstances, Brahman is considered to be above all concrete things.

The Upanishads thinkers believed that as a supreme state of being, Brahman adopts no concrete form and exhibits no concrete attribute, or it will be subject to the constraints or limitations that come with concrete things, thus disqualifying it as a “supreme” being. Brahman cannot be understood or expressed in regular, secular terms, for the simple reason that anything that can be understood or expressed in concepts or words is limited, while true Brahman shall be infinite. There is no way
to accurately “define” Brahman using ordinary, worldly concepts. In order to grasp the true meaning of Brahman, one must try and understand it from the various negations thereof. The only valid attempt to define Brahman is to use the famous phrase “neti-neti” ("not this - not this"). In other words, in describing Brahman, we shall relinquish the notion that Brahman have concrete attributes or forms and focus instead on describing what Brahman is not, rather than what it is. As *Kena Upanishad* 2.3 puts it, most brilliantly, “It is not known by those who know It; It is known by those who do not know It.”

The reason why many thinkers adopted the “negative” approach to describe Brahman is that the supremacy or essentiality of Brahman can be highlighted in this way. Although the Upanishads also contain many passages directly addressing the characteristics and attributes of Brahman, on the whole, their primary emphasis was invariably placed on the indescribability, formlessness and attributelessness of Brahman. This overarching belief held a tremendous sway over the later development of the Indian religious philosophy, exerting a notable influence not only on the orthodox philosophical schools of Brahmanism, but also on some unorthodox schools of philosophy.

In Sanskrit, “Atman” has many meanings, including self, breathing, spirit, body, transcendent self, etc. In the Upanishads, however, the word is normally used to denote the following two meanings:

The first one is the individual self, a “small” kind of self in the sense that it refers merely to the owner of body organs or the centre of life activities. As is stated in *Brhadāranyaka Upanishad* 3.7.23, “he is thy Self, the puller (ruler) within, the immortal; unseen, but seeing; unheard, but hearing; unperceived, but perceiving; unknown, but knowing. There is no other seer but he, there is no other hearer but he, there is no other perceiver but he, there is no other knower but he. This is thy Self (Atman), the ruler within, the immortal.”

The other meaning of “Atman” is “Brahman”. Instead of the word “Brahman”, many Upanishads used the word “Atman” in describing Brahman as the source and essence of the material world. And the “Atman” used for this purpose is the so-called “(greater) Self”. *Chāndogya Upanishad* 6.9.4 states that “Now that which is the subtle essence, in it all that exists has its True Self. It is Pure Being, It is Atman, and, O Svetaketu, That thou art.” Verse 7.26.1 of the same book also explains that “When one sees this, thinks this, knows this, one’s breath is of Atman; one’s hope is of Atman; one’s memory is of Atman; one’s space is of Atman; one’s fire is of Atman; one’s water are of Atman; one’s appearance and disappearance are of Atman; one’s food is of Atman; one’s strength is of Atman; one’s understanding is of Atman; one’s meditation is of Atman; one’s intelligence is of the self; one’s will is of Atman; one’s mind is of Atman; one’s speech is of Atman; one’s name is of Atman; one’s mantras are of Atman; one’s actions are of Atman; all this is of Atman.” As we can see, the “Atman” used in the quoted verses refers to the fundamental essence of everything, and therefore has virtually the same meaning as “Brahman”.

In the Upanishads and later-day Indian religious philosophy, the word “Atman” often adopts the first meaning, ie unless otherwise specified, “Atman” shall mean the owner of an individual life, the controller of one’s spirit and consciousness, or the reincarnated. Used in this sense, the word is often translated as “soul” too.

Among the various theories on Brahman-Atman relationship as proposed in the Upanishads, there is a dominant one ie the Brahman-Atman unity theory (Brahmatmaikyam). The proponents of the theory posited that Brahman and Atman are essentially one and the same, and “everything is nothing but Brahman”. In other words, everyone has an individual self (“small self”), and others’ “small self”, to one, are external objects, while one’s “small self”, to others, is also an external object. Thus, countless “small selves” and related things in actuality constitute the myriad external phenomena and objects. In illustrating this, *Brhadāranyaka Upanishad* 3.7.15 states that “He who, dwelling in all things, Yet is other than all things, Whom all things do not know, Whose body all things are, Who controls all things from within, He is your soul, the inner controller - The immortal.” In here, one’s self and the “inner controller” of all things are actually one and the same. Verse 2 of *Mandukya Upanishad* puts it still more clearly: “All this, verily, is Brahman. The Self is Brahman”.

The Upanishad thinkers believed that, the overwhelming multiplicity of “small selves” or worldly things notwithstanding, only Brahman, as the highest and infinite being, is real. Anyone who treats Brahman and Atman as two separate things, or only regards Atman as the fundamental essence of a person and fails to recognise the grand quality of Brahman, is bound to fall into an abyss of delusion and agony. As Verse 7 of the *Isha Upanishad* puts it, “He who has known that all beings have become one with his own self, and he who has seen the oneness of existence, what sorrow and what delusion can overwhelm him?”

Brahman-Atman unity theory (Brahmatmaikyam) is the central theory of the Upanishads. It emphasises the unity and oneness between the nature and one’s true self. More importantly, it established the existence of a supreme being that controls and determines everything in the natural as well the
human world - a notion of special importance to the ruling class of ancient India. The Indian caste system first came into being as early as the Vedic period, and among the four main classes (also called varnas), the Brahmans is the most superior, with the Brahanism, a religion representing the interests and beliefs of the Brahmans, enjoying a dominant status on the Indian philosophical scene. The mainstream theory of the Brahanist philosophy is Brahmatmaikyam (Brahman-Atman unity), a notion well-enshrined by the Brahmans caste because it conveniently lends credence to their assertion that, since there is an eternal, supreme being that dominates the natural and human world, the Brahmans, as the most superior among the varnas, shall too have a legitimate claim to, and a God-given right of, enteral superiority and domination. The “Brahman” concept in the Brahanist philosophy actually corresponds to the caste of “Brahmins”. In consequence, the Brahman-Atman unity theory (Brahmatmaikyam) maintained a strong sway over the Indian philosophical scene - as dominated by Brahanism or Hinduism - in the ensuing centuries.

Reincarnation and release theory
Most schools of religious philosophy in ancient India had reincarnation and release theories of their own. Some rudiments of the theory can be detected in Veda, but it was in the Upanishads that the notion first acquired a clearly-defined theoretical framework.

In the opinion of many Upanishadic thinkers, reincarnation stems from people’s ignorance or unwisdom. It occurs entirely because of people’s failure to realize the Brahman-Atman unity, to recognise that the countless “small selves” that constitute the world of phenomena are in essence “Brahman”, and to acknowledge the solenesness and realness of “Brahman”, leading to the wrong impression that besides Brahman (the only real being), there are also a vast multiplicity of other real things in the world, which drives their futile pursuit of insubstantial objects. Predictably, these pursuits almost never yield real or full satisfaction, thus giving rise to ceaseless pain and agony. Such ill-posed human actions will also generate “Karma”, which in turn will exert a negative impact on relevant people’s “Atman” (“small self”), causing him or her to be stuck in a never ending cycle of reincarnation and suffering. It’s worth noting here that the systematisation of the reincarnation theory in the Upanishads was a process of gradual, progressive development.

Some Upanishads proposed a “five-fire-and-two-path” theory to describe reincarnation. The so-called “Five Fires” refer to the five stages of the reincarnation process ie after cremation, the dead rises to the moon, then turns into rain, which becomes food after falling to the ground, which, once consumed, turns into semen, and from semen are all these creatures born. The “Two Paths” refer to the “Path of Gods” and the “Path of Ancestors”. “Path of gods”, also known as the “path of the sun”, is a path along which one entres Brahmaloká after death without ever returning to the world he previously lived in; while “Path of ancestors”, aka the “path of the moon”, is a path along which the dead one returns to the world he formerly inhabited after going through the “Five Fires” in their respective order.

In addition to the “five-fire-and-two-path” theory, a “three-path-and-four-way-of-birth” theory was also upheld in certain Upanishads. The “Three Paths” refer to the “Path of Gods”, the “Path of Ancestors”, and the “Path of Animals”, while the “Four Ways of Birth” refer to womb-born (jaľabuja); egg-born (aňdaja); moisture-born (sainvedaja); and seed-born (bijaja). The theory mainly covers the various physical manifestations of reincarnation. According to quite a few Upanishads, whether one’s reincarnation will be good or bad is determined by one’s prior actions. As Brhadāranyaka Upanishad 3.2.13 enlightens, “one indeed becomes good through good work and evil through evil work”. Chandogya Upanishad 5.10.7 also stipulates in clear terms that “When one acts piously, he attains a good birth. He is born as a brahmana or a kshatriya or a vaisya. When one acts sinfully, he attains a sinful birth. He is born as a dog, a pig, or an outcaste.” “Acting piously” means to abide by the religious rules of Brahmanism, fulfill one’s caste duties, study the doctrines of Brahmanism, and come to fully understand the Brahman-Atman unity and oneness; while “acting sinfully” means failing to fulfill one’s caste duties or acting in a way not befitting of one’s caste status.

Although the Upanishads specified good reincarnation and bad reincarnation, it shall be pointed out that the good and bad here are only relative. Strictly speaking, there is no such thing as “good” reincarnation, because one is condemned to pain and agony as long as he or she is still stuck in the cycle of reincarnation. Therefore, according to the basic belief upheld in the Upanishads, the truest “good karma” shall mean exiting the reincarnation cycle altogether and achieving ultimate release. To attain this goal, one must strive to eliminate ignorance or unwisdom. This is the only path leading to the summum bonum.

The reincarnation and release theory and the Brahman-Atman unity theory are in actuality closely related in the Upanishads. Many Upanishadistic thinkers believed that karma and reincarnation originate from people’s desires and actions induced by said desires, which can be directly attributed to people's
ignorance or unwisdom. Complete release can only be attained by acquiring wisdom on Brahman and coming to fully understand the Brahman-Atman unity. Once one realises that everything is Brahman and one’s true self is Brahman, he or she won’t succumb to external temptation and futilely pursue unreal objects anymore. No desires, no actions; no actions, no karma; no karma, no reincarnation, thereby achieving the ultimate release. 

\textit{Chāndogya Upanishad 7.25.2} states, “The Self, indeed, is all this. Verily, he who sees this, reflects on this and understands this delights in the self sports with the self, rejoices in the self revels in the Self. Even while living in the body he becomes a self-ruler. He wields unlimited freedom in all the worlds.” “But those who think differently from this have others for their rulers they live in perishable worlds. They have no freedom in all the worlds”. \textit{Bṛhadāranyaka Upanishad 4.4.8} also enlightens, “The sages - the knowers of Brahman - also go to the heavenly sphere after the fall of the body, being freed even while living.”

This approach to achieving total release as prescribed by the Upanishads is essentially a wisdom-based approach, which was later widely adopted and further improved by many schools of religious philosophy in ancient India. However, it’s worth noting that these schools tended to understand and interpret “wisdom” differently.

\textbf{Basic elements theory}

The Upanishadic thinkers’ viewpoints regarding the primary cause for everything in the world are mostly reflected in their theory on the Brahman-Atman relationship. Besides the overarching Brahman-Atman theory, there are also some related theories or ideas upheld in the Upanishads, the most prominent one being the Upanishadic theory on the world’s basic elements. The theory held that the world is composed of certain basic elements, which are mainly material by nature. The Upanishads contain the earliest descriptions of such material elements as earth, water, fire and wind, which were frequently mentioned in the philosophical discourse in ancient India. Not a few Upanishadic thinkers even considered these elements to be the fundamental essence of the world. For instance, numerous chapters of the Chāndogya Upanishad contain references to such elements as water, earth (food), air, fire, sky, and wind, regarding them as the world’s foundational elements. In relevant Upanishads, these elements were mentioned both separately and collectively.

In addition, such concepts as “anda” and “annam” were also mentioned in the Upanishads, which are also related to material elements. The so-called “anda” is shaped like an egg, and is directly responsible for generating all kinds of concrete phenomena in the world. According to \textit{Chāndogya Upanishad 3.19.1-2}, “In the beginning this universe was non-existent. It became existent. It grew. It turned into an egg (anda). The egg lay for the period of a year. Then it broke open. Of the two halves of the egg-shell, one half was of silver, the other of gold. That which was of silver became the earth; that which was of gold, heaven. What was the thick membrane of the white became the mountains; the thin membrane of the yolk, the must and the clouds. The veins became the rivers; the fluid in the bladder, the ocean.”

The so-called “annam” refers to matter, from which all things also stem. As \textit{Taittiriya Upanishads 3.2.1} explains, “for from the annam, verily, are these beings born; by the annam, when born, do they live; into the annam do they entre, do they merge.”

Although these concepts don’t constitute any particular material elements, they nonetheless boast a material nature, having exerted significant influence on certain schools of philosophy which gained great popularity later in India.

On the whole, in the days of the Upanishads, the basic elements theory was by no means a dominant theory in comparison with the Brahman-Atman theory and the reincarnation theory. Moreover, the theory also tended to be mixed with the two other theories in the Upanishadic texts. For instance, when mentioning “annam”, \textit{Taittiriya Upanishads 3.2.1} also claims that “annam is Brahman”. Such instances are not uncommon in the Upanishads, in which many material concepts are considered equivalent to Brahman, which goes to show that the Upanishadic thinkers were not thinking in a consistent way while compiling the books, with many important notions expressed in an equivocal and ambiguous manner.

\textbf{Influences}

The Upanishads occupied a prominent position on the Indian philosophical scene. The theories contained in the book have played a vital role in the development of Indian culture, especially the development of the later-day Indian religious philosophy and the formation of its basic characteristics. Varied and diverse in contents, the Upanishads upheld the Brahmanist doctrines as its mainstream theories, wherein other non-Brahmanist ideas were also incorporated. In addition to being revered by the Brahmanist school of philosophy, the Upanishadic texts also received its fair share of attention from Buddhism and numerous other schools of thought, with its theories having been extensively absorbed or borrowed by the majority of schools of thought in the history of Indian philosophy.

The core theory enshrined in the Upanishads is “Brahman-Atman unity”, an outstanding theory
that was later inherited and further improved by the Vedanta school. The latter's "Advaita Vedanta theory" was actually evolved from the Upanishadic "Brahman-Atman unity" theory. This philosophical theory had wielded considerable influence on the Indian philosophical scene well into contemporary times. Many of the important issues discussed by contemporary Indian philosophers originate from the Upanishads, or are otherwise related to the canon.

The Upanishadic "basic elements theory" helped incubate the later-day schools of natural philosophy in India and their key theories, especially the "atomism", a theory popular not just in Brahmanist schools of thought such as the Vaisheshika school and the Nyaya school, but also in non-Brahmanist systems, including Jainism and Buddhism. Although different schools of thought tended to interpret the roles and status of the elements differently, they all associated the formation of the world with these elements, albeit in varying degrees. It is fair to say that they own their theories on the world creation to the Upanishads.

The Upanishadic "reincarnation and release" theory has also become a popular philosophical concept among all major philosophical and religious schools in India. With the exception of the Lokayata School, all Indian philosophical schools of significance have inherited and added to the theory in varying degrees.

In examining, describing and analyzing Brahman, the Upanishads adopted the famous "Zhèquan" approach, a negation-based way of thinking. Many Indian thinkers see as a fundamental way to acquire the highest truth or reach the highest state of knowledge. Later adopted and further improved by the Vedanta school, this particular method also caught the attention of Buddhism, where it was widely applied in the Buddhist scriptural commentaries, especially those of the Mahayana Buddhism, having become a popular and highly "Indian" way of thinking.

Spread and Influence in China

The Upanishadic theories also spread to China, mainly through the country's importation of Buddhist texts. The Chinese versions of some Buddhist scriptures contain references to the Upanishadic theories; however, the word "Upanishad" itself never appeared in any of the Chinese Buddhist cannons, which normally don't distinguish between the Upanishadic texts and the Vedas texts. Therefore, the "Vedas" referred to in Chinese Buddhist books also cover the Upanishads.

One Chinese Buddhist book that contains the most Upanishadic elements is Tipó púsà shí lēngjīa jíng zhòngwài dào xiǎochéng nièpán lùn, which was translated by Bodhiruci during the Northern Wei dynasty. The book gave a graphic description of the egg (anda) concept as proposed by Chāndogya Upanishad 3.19.1-2 ("In the beginning this universe was non-existent. It became existent. It grew. It turned into an egg (anda). The egg lay for the period of a year. Then it broke open. Of the two halves of the egg-shell, one half was of silver, the other of gold. That which was of silver became the earth; that which was of gold, heaven.")., showing that this particular Upanishadic concept had already been very well-known in China at that time.

Much attention has also been paid to the Upanishads in modern China. Fully aware of the great importance of the Upanishads in the Indian intellectual history, Chinese scholars studying Indian culture, especially Indian philosophy, all show commendable, if not ardent, interest in the canon. Most of the Upanishads have been translated into Chinese and published in China. Many research papers on the Upanishads have also been published in relevant Chinese scholarly journals. There are also chapters dedicated to the Upanishads in books published in China about Indian philosophy or religions. In Indian philosophy courses offered in Chinese universities or research institutions, the theories of the Upanishads are also extensively mentioned.

(Yao Weiqun)

YOGASUTRA

Created around 2nd century BCE by Patanjali, the Yoga-sūtra is a foundational classic text of the Yoga school, an ancient and prominent philosophical school in India. Containing additional parts incorporated later, the extant version of the sutra was compiled between 300-500 CE.

After the Yoga-sūtra, classic texts of the Yoga school mainly comprised commentaries on the sutra, including "Yoga-sūtra-bhāṣya" by Vyqsa (around 6th century CE), the "Tattva-vāsqrābi" by Vqcaspati mi1ra (around 9th century CE), the "Rajamrga" by Bhoja (11th century CE), and the "Yoga-vṛtti" by Vijqna-bhik2u (16th century CE).

The Yoga-sūtra summarised the theoretical conceptions of yoga practices popular in ancient India, and proposed for the very first time a systematised theoretical framework for Yoga, helping cement Yoga's position as a prominent philosophical system in the Indian cultural history.

The Yoga-sūtra comprised four volumes, with the fourth one generally believed to be composed much later than the former three ones, as it contains portions reflecting the views and ideas of Mahāyāna Buddhism.

Volume 1 of the Yoga-sūtra gives a definition of Yoga, then goes on to expound extensively on
the types of Mind Activities (vṛttayaḥ), the three ways of gaining correct knowledge (pramana), ie Pratyaksha, Anumana and Aptavakya, the various types of “samadhi”, and the four categories of “samāpatti”. In addition, the volume also covers the state of Maheśvara and “scattered mental energy”, as well as certain philosophical concepts the Yoga school shares with the Samkhya school.

Volume 2 expounds on the so-called kriyā yoga, points out the reasons for reincarnation, pinpoints the source of pain, analyses the various manifestations of “darkness of unwisdom” or agony, enumerates the Eight Limbs of Yoga, introduces the main means of practising Yoga, and specifies the first five “limbs” of Yoga, ie Yamas, Niyamas, Yoga Asanas, Pranayama, and Pratyahara.

Volume 3 elaborates on the last three of the “Eight Limbs of Yoga”, ie Dharaṇa, Dhyāna, and Samadhi, maintaining that when these three are exercised at once, perfectly concentrated Meditation (“sanyāma”) can be attained, which will usher in a transcendent illumination of perception after recognising the difference of the prakṛti and the puruṣa.

Volume 4 discusses the five means for achieving “siddhis”, ie by birth; through medicine or herbs; through spells or incantations; through austerities; and via the threefold power of Attention, Meditation and Contemplation; positing that the karma of a yogi is “neither white nor black,” while the karma of other people falls into one of the following three types: black, white or black-and-white. The volume also emphasises the theory that if the yogi can perceive the difference between the prakṛti and puruṣa, rid themselves of fixation and acquire “viveka-khyati” (“discriminating consciousness or wisdom”), he may finally achieve the samādhi of the “Dharma-megha” type, in which the “seeds” will be destroyed, enabling one to break out of reincarnation cycles, escape pain and get delivered.

The Yoga-sutra proposes the various overarching concepts that primarily constitute the theoretical system of the yoga school, providing extensive elaboration on mind activities (vṛttayaḥ); Samadhi; Seer and the Seen; Eight Limbs; and Siddhis.

Mind Activities (vṛttayaḥ) is a major component of the theoretical framework laid down in the Yoga-sutra, which defines Yoga as “the mastery of the activities of the mind-field” in Volume I, positing that there are five mind activities: correct perception, incorrect perception, imagination, sleep and memory, which in actuality cover the majority of the spiritual or conscious activities people normally exercise. Although among the five activities there are both correct and incorrect ones, the yoga school held that they all posed hindrances to the attainment of the highest state of wisdom, and therefore should be suppressed, or put specifically, “eliminated” through long periods of “practice” and “abandonment of desires”. “Practice” means to make continuous efforts to achieve mental tranquility, which requires the deepest absorption and great exertions to fend off the external influences; and “abandonment of desires” refers to the efforts to abandon the pursuit of external things, namely to get rid of worldly pleasures and special, transcendental pleasures (such as heavenly pleasures). Through “practice” and “abandonment of desires” one can finally attain the blessed state of “Samadhi”.

“Samadhi” refers to a sublime state of higher consciousness all yogis strive to achieve, which is further broken down into various levels or categories in the Yoga-sutras, including: Savikalpa Samadhi; Nirvikalpa Samadhi; Seeded Samāpatti; Seedless Samāpatti; and Dharma-megha. It is worth noting, however, that these “samadhis”, in their respective order, don’t represent a progressive process, but rather, overlap or coincide to varying degrees.

Savikalpa Samadhi: A state of consciousness in which one knows one’s own consciousness (including imagination) but remains in a subject-object relationship with the world.

Nirvikalpa Samadhi: The highest, transcendent state of consciousness in which there is selflessness, no-mind, non-duality, and the subject-object relationship momentarily disappears. It is the highest, samadhi-state of non-dual union with one’s own consciousness.

Seeded Samāpatti is a state of limited and conditioned spiritual consciousness, where although the yogi has gradually expunged many distractions
or impressions, he or she has not yet completely eliminated the lingering latent force (seed) resulting from his or her past karmas, thereby condemning himself or herself to the endless cycle of reincarnation. Seedless Samāpatti refers to the blessed state wherein the lingering latent force (seed) resulting from one’s past karmas has been eliminated or sufficiently suppressed, leading the concerned yogi to break out of the reincarnation cycle and get delivered. Dharma-megha refers to the heightened state of consciousness achieved by a yogi after he or she has acquired the permanent “viveka-khyati” on sattva (prakriti) and purusa (purusha), wherein both karma and agony have been eliminated entirely, leaving no trace of latent force or momentum (“seed”) whatsoever, culminating in a sublime state where all yogis hope to attain.

Certain states of “Samadhi” are also called “samāpatti”, which is further divided into four categories in the Yoga-sutras: savitarka-samāpatti, nirvitarka-samāpatti, savichara-samāpatti and nirvicāra-samāpatti. Savitarkā-samāpatti depends on the yogi’s interest in particular gross phenomena, and represents a state wherein the yogi still retains his or her subjective speech, conceptions, etc. Nirvitarka-samāpatti depends on the yogi’s interest in particular gross phenomena, and represents a state wherein the yogi’s memory is completely purified and the essential inquiring nature disappears. “Savichara-samāpatti” depends on the yogi’s interest in particular subtle phenomena, and represents a state wherein the yogi wards off external influences or distractions; “Nirvicāra-samāpatti” also depends on the yogi’s interest in particular subtle phenomena, and represents a state wherein the yogi’s memory is completely purified and the essential inquiring nature disappears.

Though by progressing through the four samāpattis mentioned above the yogi can achieve a fairly high level of dhyana, the Yoga school maintained that these four samāpattis are “seeded Samadhi”, meaning that although the yogi has gradually expunged those distractions or impressions, he or she has not yet completely eliminated the lingering latent force (seed) resulting from his or her past karmas. If he or she can go one step further and eliminate or at least effectively suppress the latent force inherent in the “seeded Samadhi”, the blessed state of “Seedless Samadhi” may finally be achieved.

There are close links between the theories of the Yoga school and those of the Samkhya school. The Samkhya school adopts the ways of practice of the Yoga school, while the Yoga school accepts the Samkhya’s basic theoretical “take” on worldly things. The Yoga-sutra holds that for a yogi to get truly delivered, a truthful understanding of the “Seer” and the “Seen” must be gained. The “Seer” is similar to “purusha” (“spirit”) in Samkhya, with the “Seen” equivalent to “prakriti” (“nature”), which is also known as “matter” in the Yoga-sutra. The Yoga school maintained that reincarnation results from the combination of “prakriti” and “purusha”. The Yoga-sutra (2, 17) states that, “The cause of what is to be warded off is the absorption of the Seer in the Seen”, meaning that to end the cycle of reincarnation and get delivered, efforts must be made to separate the two, making them independent of each other. And to achieve this “separateness”, one must attain Seedless Samāpatti or Dharma-megha. In other words, practices must be conducted in accordance with relevant mandates imposed by the Yoga school.

The Yoga-sutra describes the framework of yoga practices as consisted of the “Eight Limbs of Yoga”, ie Yamas, Niyamas, Yoga Asanas, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi. “Yamas” refers to a set of binding “laws”, principles or restraints that must be obeyed by a yogi; “Niyamas” refers to the moral “observances” that a yogi must uphold and exercise; “Yoga Asanas” refers to a stead, firm body position a yogi must adopt and maintain while practising Yoga, which will help them ward off external influences or distractions; “Pranayama” refers to a yogi’s regulating and control of his or her breathing after practice is done; “Withdrawal” refers to “Pratyahara” refers to the withdrawal of the five senses from external objects, so as to prevent the mind from getting distracted by the external world; “Dharana” is the fixing of the mind in a single spot (any chosen object); “Dhyana” is a progression of dharana, “Sustained concentration on the chosen object; “Samadhi” is a further progression of “Dhyana”, and is the highest state of wisdom for Yogi practitioners to attain. “Siddhis”, aka “supernormal power”, can only be gained by a yogi on the basis of the last three of the “Eight Limbs of Yoga”, ie Dharana, Dhyana, and Samadhi, which, collectively, are known as “sanyama”. Different “Siddhis” can be achieved by exerting “sanyama” upon different objects. For instance, through sanyama on animals, the sun, the moon, the stars, body organs and functions.
thereof, etc., one can accordingly obtain a wealth of supernatural knowledge and miraculous ability. In addition, one may also acquire the “viveka-khyati” to distinguish between sattva and purusha. Once the yogi achieves this particular discerning wisdom, he can gain a mastery over all existences and infinite knowledge. If the yogi can go one step further and get rid of even the “viveka-khyati” itself, the “seed of evil” will be destroyed, enabling him or her to attain absolute “independence” and “separateness” and get delivered.

Since its compilation, the Yoga-sutra has exerted a considerable influence on the Indian philosophical scene, in which Yoga practices that had been going on in the South Asian country since time immemorial were brilliantly theorised and systematised, leading to the formation of a dedicated “Yoga School” in Brahmanism that specialised in yoga practices. The theories contained in the Yoga-sutra underwent further improvement thanks to the efforts of the school’s generations of later practitioners in refining existing contents and adding new contents. Numerous philosophical schools in ancient India incorporated Yoga practices into their systems, and many famous thinkers in contemporary India also paid a great deal of attention to the practice of yoga. The ideas and theories of the Yoga-sutra have since spread to a great many countries around the world, including China, mainly via the introduction of Buddhist literature into the country. The Chinese translations of certain Buddhist scriptures contain references to the Yoga-sutra where such subjects as meditation and yoga are touched upon.

The classic texts and theories of the Yoga-sutra have also received widespread scholarly attention in modern China. The Yoga-sūtra has been translated into Chinese, with numerous versions of the sutra introduced and published in the country. In addition, a large number of research papers are being published every year on the Yoga-sūtra or yoga theories. There are also many Chinese books that specifically deal with the Yoga-sutra. Some Chinese universities also offer Indian philosophy or religion courses that contain information on the Yoga-sutras. And among Chinese people, yoga elements are adopted primarily with the purpose of boosting physical wellness, with the practice of yoga becoming increasingly popular in the country.

(Yao Weiqun)

VAISHESHIKA SUTRA

As one of the major philosophical schools of Brahmanism, Vaiśeṣika, or the Vaisheshika school, was formed around 2nd century BCE. With a significant philosophical influence in India, it spread to China along with Buddhism, where it attracted great attention from some of the major thinkers in ancient China.

Theoretical Sources and Relevant Legends

The word “Vaiśeṣika”, which is the Sanskrit name for Vaisheshika, is derived from “Vishesa,” which means “distinction,” or “distinguishing feature,” or “particularity.” This school was also transliterated into “feishishijia” and “pishishi” in ancient China. In Chinese Buddhist scriptures, it is often referred to as “Sheng Zong” or “Shenglun Waidao”.

Some of the basic theories of the Vaisheshika school were covered by certain key philosophical treatises in ancient India such as the “Brāhmaṇa” and the “Upanishad”. However, what had contributed directly to the formation of this particular philosophical school were the thoughts and ideas of some Shramana thinkers active in ancient India.

It is generally acknowledged that this school was originally proposed by the sage Kanāda (or Kanabhuk, literally, atom-eater) around 2nd century BCE, who was also extensively referred to as “Youloujia” in Chinese Buddhist records. Most of the information about him contained in existing records is of a legendary, even mythical, proportion. For instance, Bailun Shu (Commentary on the Shata Shasta) describes the legendary figure as “Uluka, aka immortal of barred owlet, having been born 800 years earlier than Śākyamuni” and “fond of lecturing during the day and travelling at night. If you want to keep one, you must feed it in the night and it will eat with its family dependents”.

Historical Evolution and Foundational Text

- Widely considered the foundational text of the Vaiśeṣik (Vaisheshika) school of philosophy, the original version of the Vaiśeṣika-sūtra was created around 2nd century BCE by Kanāda. Containing additional parts incorporated still later, the extant version of Vaiśeṣika-sūtra was created around 2nd century CE. Having established some of the fundamental theories of Vaiśeṣik, the sūtra laid the theoretical groundwork for the school.

Around 6th century CE, there emerged a significant commentary on the Vaiśeṣika-sūtra,
the Padartha-dharma-samgraha (commentary on Kanada’s Vaisesika sutra) by Prasastapada, which is the only extant Vaisheshika literature in India that offers a systematic exposition of the Vaisheshika school. Appearing much later than the sutra, it offers a clearer and richer picture of the theories of the Vaisheshika school and also proposes a more complete theoretical framework, having been widely recognised as the most representative extant Vaisheshika literature except the Vaiśeṣika-sūtra.

Around the same period, another important Vaisheshika work also appeared, which is the “Daśapadārthaśāstra” by Maticandra. The original text of the book has been lost, with the extant version being one Chinese translated by Hsuan Tsang. Created close to the “Padartha-dharma-samgraha” in time, this book contains descriptive information about the Vaisheshika system that differs substantially with that recorded in extant Sanskrit literature of the school, and has long been a subject of great interest among researchers and scholars.

After the 10th century CE, the Vaisheshika school began to merge with the Nyāya school, with a large body of significant new works emerging, including: the “Kiranavyālī” by Udayana (10th century CE), the “Nyayakandali” by Sridhara (10th century CE), the “Saptapadarthi” by Sivaditya (around 10th – 11th century CE), the “Upaskara” by Sankara Misra (15th century CE), the “Tarka-Kaumudi” by Laugaksi Bhaskara (17th century CE), and the “Bhasapariccheda” and “Siddhanta-muktavali” by Visvanatha (17th century CE).

Since its inception, the Vaisheshika school has been an important influence in the Indian philosophical scene, and figured largely in both Buddhism and the dominant philosophical schools of Brahmanism. Many Vedānta and Buddhist texts discuss or refute the theories of the Vaisheshika school, and therefore constitute valuable sources of information instrumental in helping people understand Vaiśeṣika and its philosophical system.

**Major Philosophical Theories**

The basic philosophical system of the Vaisheshika school is built around the concept of “Padartha”, which means “worldly matter corresponding to concepts”, with “Pada” meaning “words, speech, or concepts”, and “arthā” meaning “things or objects”. Vaiśeṣika is a system of pluralistic realism, which emphasises that reality consists in difference. It classifies all objects of experience or phenomena into several padartha, or categories. Different Vaisheshika works tend to adopt different padartha systems, with the two most widely known ones being the Six Padartha theory and the Ten Padartha theory. Most of the specific philosophical ideas of the school fall under the theoretical framework of “padartha”.

**Six Padartha Theory**

Major Vaisheshika works such as the Vaiśeṣika-sūtra and the Padartha-dharma-samgraha (commentary on Kanada’s Vaiśeṣika sutra) proposed that there are six padartha (categories): dravya (substance), guṇa (quality), karma (activity), sāmānya (generality), viśeṣa (particularity) and samavāya (inherence).

**Dravya:** It means substance or entity, and the substances are conceived as nine in number. They are, prthvi (earth), ap (water), tejas (fire), vāyu (air), ākaśa (ether), kāla (time), dik (space), ātman (self) and manas (mind). Earth, water, fire and air constitute material elements and are composed of atoms. Ether often means space (sometimes, elements too) according to the “Upanishad”, but in Vaisheshika it primarily refers to a particular element on which sound relies. Time is a real entity according to the Vaisheshika school and all activities, changes or modifications can be achieved only through time. Space is a real entity through which one perceives such directions as east, south, west, north, up and down. Atman (self) refers to the inner self or soul, whose existence can be confirmed by inference from the perception of feelings, breathing and desire. Manas (mind) is the real sense organ behind the five senses. When the five senses come in contact with the external world, perception can (or cannot) be achieved sometimes. This is the reason why manas exists.

**Guṇa** (quality): The Vaiśeṣika-sūtra mentions 17 guṇas (qualities), to which Praśastapāda added another seven. The original 17 guṇas (qualities) are, rūpa (colour), rasā (taste), gandha (smell), sparśa (touch), saṅkhya (number), parimāṇa (size/dimension/quantity), prṛhaktvā (individuality), saṁyoga (conjunction/accompaniments), vibhāga (disjunction), paratva (priority), aparatva (posteriority), buddhi (knowledge), sukha (pleasure), duṣṭha (pain), icchā (desire), dveṣa (aversion) and prayatna (effort). To these, Praśastapāda added gurutva (heaviness), dravatva (fluidity), sneha (viscosity), dharma (merit), adharma (demerit), śābda (sound) and saṅkāśra (faculty). While a substance is capable of existing independently by itself, a guṇa (quality) cannot exist so.

**Karman** (action or motion): Motion is of five types – upward and downward motion, contraction and expansion, and locomotion.

**Samanya** (universal): It means generality. It refers to nature for the existence of substances.

**Visesa** (ultimate particularity): It is the extreme opposite of the universal (samanya). It refers to the ultimate differences of substances.

**Samavaya** (inherence) is a relation by which types are held together while maintaining their own identities, often defined as the relation between cause and effect. Each padartha shall be distinguished...
from concept, however in fact, they should be unified in substance (reality). It is Samavaya that can produce this inseparable relationship between one’s own identity and property.

**Ten Padartha Theory**

According to the “Daśapadārthatāsāstra”, there are 10 padarthas: dravya (substance), guṇa (quality), karma (activity), sāmānyā (generality), viśeṣa (particularity), samavāya (inherence), “śakti”, “aśakti”, “sadrsya”, and “abhāva”. The first six padarthas are similar to those proposed by the Vaiśeṣika-sūtra and Padarthadharma-samgraha, and the newly added four padarthas are defined as follows:

“Śakti” refers to a padartha wherein the innate inter-relationship among dravya, guṇa and karma enables them to collectively or individually give rise to particular results.

“Aśakti” refers to a padartha wherein the innate interrelationship among dravya, guṇa and karma enables them not to collectively or individually give rise to particular results.

“Sādṛṣya” specifically addresses objects’ relative universality and particularity. Sāmānyā is limited to existence and viśeṣa is limited to ultimate differences, while other generalities and particularities shall constitute an independent padartha. Vaiśeṣika-sūtra and the “Padarthadharma-samgraha” both believe that “universality” and “particularity” are only relative concepts, and tend to change depending on the specific perspective people take. Some concepts may be deemed as “universal” under certain circumstances, but might be considered “particular” under other circumstances. For example, for the concept of padartha, substance is considered as “particular” because it is a kind of padartha, but for earth, water, fire and air, it shall be considered as “universal” because the four elements are substances. This kind of relativity was never properly addressed in either the Vaiśeṣika-sūtra or the “Padarthadharma-samgraha”. By contrast, the “Daśapadārthatāsāstra” restricts viśeṣa (particularity) only to the ultimate differences between objects (“Bian Yi”), and sāmānyā (generality) only to the existence of objects (“You”). In other words, the book singles out the relativity of viśeṣa (particularity) and sāmānyā (generality) and makes it into a separate, independent padartha (ie “sādṛṣya”).

“Abhāva” refers to an objects’ state of nonexistence, and there are five types of “nonexistence”: antecedent non-existence (non-existence of objects that are yet to be created); subsequent non-existence (non-existence of objects that have been destroyed); reciprocal non-existence (non-existence of objects that, if in existence, will contradict existing ones); absolute non-existence (non-existence of objects that will never appear); and natural non-existence (non-existence of nature of one object in another).

Important theories proposed by the Vaisheshika school include: the atomic theory; “non-preexistence of effect in cause” theory; and the pramāṇa (means of valid knowledge) theory.

The Atomic Theory - Atom (Anu) is the smallest unit of matter postulated by some philosophers in ancient India. This concept exists in the theories of many Indian schools of thought, with the atomic theory espoused by the Vaisheshika school being the most representative. The Vaiśeṣikas attached great importance to “fundamental cause” for the creation of objects, but instead of the prevalent theory of “single cause”, upheld a “multiple causes” theory, positing that all objects in the world (the effect) don’t stem from any single cause, but multiple ones. It claimed that objects are all composed of small indivisible “atoms”. In dravya, four bhūtas, ie prthvī (earth), ap (water), tejas (fire) and vāyu (air) are made of indivisible atoms. The four bhūtas further fall under two categories: atoms as the smallest unit; and combination of atoms. All objects in the world are made of the four bhūtas in infinite combinations.

The Vaisheshika school believed that atoms exist and there is no smaller “cause” than the atoms; they cannot be destroyed for they are ever-present, permanent and eternal. All tangible objects that have forms are the “effect” composed of “atoms”. The existence of the “effect” is a mark indicating the existence of atoms as the “cause”. Effect exists only because of the existence of cause. Non-eternal is a special “opposite” of eternal.

The school also held that atoms are essentially of four kinds: Earth, Water, Fire and Air, the combination of which can form all kinds of objects in the world. Atoms are not created, but ever-present and eternal. There is nothing smaller than the atom. Indivisible and indestructible, it constitutes the “ultimate cause” for the creation of objects. It is spherical in shape and reflects the ultimate difference between objects. By contrast, objects formed through a combination of atoms can be created; they are non-eternal, degradable, destructible, and not spherical in shape, with no ultimate differences exhibited.

In addition, the Vaisheshika school also postulated an “invisible force (Adrsta)” theory in analysing the momentum in the material world and the occurrence of many natural phenomena. For instance, the literatures of Vaiśeṣika points out such phenomena as fire burning up, wind blowing sideways, sap circulating in trees and earthquakes striking can all be attributed to “invisible force”. Actually the Vaisheshika school tended to attribute all inexplicable natural phenomena at the time to “invisible force”. Invisible force (Adrsta) can be seen as a result of one’s own actions, evil or good,
and in this sense is not unlike the Buddhist concept of Karma. The Vaisheshika school posited that it is always the invisible force that starts the atoms in motion.

The atomic theory of the Vaisheshika school served as an important approach in ancient India to understanding the occurrence and dynamics of natural phenomena, and as such, was once a highly influential theory that held considerable sway over other schools of thought, leading the latter to also form a habit of discussing this issue extensively. For instance, some works of the Vedānta school analysed the atomic theory and eventually “proved” it invalid. Many other Indian philosophical schools also expressed their views on the “atom” concept.

“Non-pre-existence of Effect in Cause” Theory - Like many schools of philosophy in ancient India, the Vaisheshika school also put a special emphasis on the theory of causationism, with the Vaiśeṣika-sūtra discussing it extensively. Vaisheshika school opposed the general view that cause and result are inseparable from each other. For instance, the sutra states, “there won’t be an effect without a cause, but there might be a cause without an effect”, setting out to emphasise that effect cannot exist without cause, but cause can exist without effect.” For instance, a table (the effect) cannot exist apart from wood (the cause), but we cannot say the wood does not exist if there is no table.

The Vaisheshika school once proved, “Non-preexistence of Effect in Cause” Theory, and they believed that there is a fundamental difference between cause and effect. According to literatures from other schools, the Vaisheshika school espoused the idea that “there is no effect in cause, and cause is different from effect” for the following seven reasons: firstly, cause and effect are easily perceived to be starkly distinct from each other: nobody would take the thread (the cause) to be the cloth (the effect), just as nobody would mistake the clay pot (the effect) for the clay (the cause). Secondly, cause and effect are named differently: nobody would call thread cloth, or call cloth thread. Thirdly, the same cause may give rise to different effects: thread can be used to make not just clothes, but other things too, like rope; fourthly, cause comes before effect at all times. Fifthly, cause and effect differ in form: clay (the cause) has a form of block while the clay pot (the effect) has a form of ampulla with a wide base. Sixthly, cause and effect differ in quantity: a single piece of cloth (the effect) is composed of many threads (the cause); and seventhly, if cause and effect are the same thing, then there shall be only one cause, ie there shall not be a lot of causes such as material constituting effect and maker manufacturing effect. Vaisheshika espoused the idea of “no effect in cause”, which may be attributed to its basic philosophical system. In explaining the creation of things in the world, this school upheld a “multiple causes” theory (anamabhavada), positing that all objects in the world (the effect) don’t stem from any single cause, but multiple ones. There won’t be any effect coming out of a single cause, only the combining of multiple causes can produce effect. The “cause” mentioned by the Vaisheshika school actually refers to the constituent parts that make up the whole, while the “effect” refers to the whole or the combined. Thus, the school held that the process of “generation” or “creation” means the combining of multiple elements (cause), and to consider cause and effect to be the same simply could not explain the creation of things. In their opinion, the process of “generation” must produce an effect distinct from the cause. In the theoretical system of Vaisheshika, all things are made of multiple elements, ie the formation of everything in the world is a process of forming one new thing through combining independent elements, and the created things (effect) never pre-exist in those elements (cause), hence the “no effect in cause” theory.

Bold and audacious, this theory made waves in the philosophical scene in ancient India, causing a lot of Vedānta and Buddhist thinkers to violently react to it.

Pratyaksha and Anumana

Thoughts of Vaisheshika school in epistemology are included in the theory of pratyaksha and anumana to a large extent.

Pratyaksha means sense perception. The Vaiśeṣika-sūtra further classified pratyaksha into two kinds: regular partyaksha; and Yogi-pratyaksha. They were also named as earthly pratyaksha and non-earthly pratyaksha by later generations. The former only covers the ordinary things in the world, while the latter covers such diverse metaphysical dimensions such as ego, emptiness, space, mind, etc. The “Daśapadārthasthāstra” doesn’t distinguish between regular partyaksha and Yogi-pratyaksha, but analyses the major factors contributing to the generation of perception, postulating that the generation of perception normally relies on four factors: “Jīng”, literally means “environment”, referring to the surrounding objects that can be perceived by five senses; “Gen”, literally means “root”, referring to one's five senses; “Yī”, literally means “mind”, referring to the link between five senses and “self”; and “Wo”, literally means “self”, referring to the one who perceives. And according to the book and other Vaisheshika works, the normal process of generation of perception can be described as follows: firstly, one's “Gen” (five senses) come in contact with “Jīng” (external environment), giving rising to impressions, which will soon be picked up
by “Yi”, which is not an element of consciousness but a material one. It is extremely small in size, and can move very fast within the body. And when the information gathered by five senses is transmitted to “self”, perception occurs. However, according to the Vaisheshika school, for perception to occur, it is not necessary to have all four factors at once. Two, “Wo” and “Yi”, or three, “Wo”, “Gen”, “Yi”, “four may be sufficient to generate perception.

Anumana mainly refers to inference. The *Vaishesika-sutra* specifies five circumstances of anumana: firstly to infer cause from effect, (e.g., fire can be deducted from seeing smoke); secondly to deduce effect from cause, (e.g., sound can be deducted by a deaf from special relation for drumsticks drumming). Thirdly, to infer one from the known other, provided that the two are in conjunction with each other (e.g., touch organ can be deducted from seeing an animal). Fourthly to infer one from the know other, provided that the two are in conflict with each other (e.g., food for snakes can be deducted behind the tree from restless performance of a snake); and to infer one from the known other, provided that one is inherent in the other (e.g., water can be deducted having been boiled from hot water).

Although Vaishesika, traditionally recognised as a Brahman school, adopts the social class system of Brahmanism and believes too in reincarnation and deliverance, it is less adherent than the other “orthodox” schools of philosophy in ancient India. With its theoretical focus on natural philosophy, it deviates materially from the other mainstream Brahman schools dominant then.

**Spread and Influence in China**

The theories of the Vaisheshika school were also spread to ancient China, exerting a pervasive influence on the country’s philosophical scene.

One particular Vaishesika work was translated into Chinese in its entirety in ancient China, ie the “Daśapadārthaśāstra” as translated by Hsuan-tsang. Different from the *Vaishesika-sutra*, the *Padartha-dharma-samgraha* (commentary on Kanada’s *Vaishesika sutra*) in a substantial way, the book proposes 10 Padarthas. Some of the Buddhist monks or scholars in ancient China noticed and discussed these differences. As a “heretical” work, the “Daśapadārthaśāstra” was incorporated in its entirety into the Chinese Dazangjing (“Great Treasury of Sūtras”), which was extremely rare throughout the long history of Buddhist literature compilation, indicating the high level of attention the Vaishesika work had received in ancient China.

In relevant Buddhist scriptures, the theories of the Vaisheshika school were extensively criticised and decisively repudiated. And in refuting the Vaishesika theories, Buddhist records also gave a brief account of Vaishesika and quoted its representative thoughts, some of which were translated into Chinese when Buddhism spread to China. Some Buddhist monks in ancient China once expounded or analysed relevant thoughts or theories of the Vaisheshika school, as evidenced by relevant expositions widely present in Buddhist literature compiled in ancient China.

The “Vijñāptimātratāśiddhi” translated and compiled by Hsuan-tsang contains parts specifically dedicated to repudiating the Vaishēsika theories, arguing that the Padarthas considered “eternal and permanent” by Vaishesika cannot be eternal and permanent if they can generate effect. For instance, if the atoms of earth, water, fire, and air in the Dravya-padārtha can be combined to create “effect”, they must be non-eternal and impermanent, because they have functions and therefore are subject to changes. As for those “eternal” Padarthas that don’t generate “effect”, such as kāla (time), dīk (space), sāmānya (generality) and samavāya (inherence), they are like such non-existent things as rabbit horns, having no “prakriti” apart from consciousness. And those Padarthas considered “non-eternal and impermanent”, if blocked, will be like such things as armies and woods, having no “prakriti” whatsoever; and if unblocked, they will be like consciousness or manifestations thereof, having no concrete “vehicle” and thus, no “prakriti” apart from consciousness. In addition, the book also challenged the rationality of categorising prthvi (earth), ap (water) and tejas (fire) into Dravya (substance) and rūpa (colour) into Guṇa (quality), arguing that they are all subject to the control of body organs, and therefore should be put under the same category. The “Vijñāptimātratāśiddhi” also argued that there is no need for the sāmānya-padārtha as proposed by Vaishesika, because according to the school’s own theory, the Dravya-padārtha shall exist of its own accord, without having to depending on the sāmānya-padārtha to verify its existence. For these reasons, the “Vijñāptimātratāśiddhi” concludes that the padārtha theory of the Vaisheshika school is self-contradictory, and therefore is not valid.

Kuiji also mentioned the Vaisheshika school in his “Commentary on Vijñāptimātratāśiddhi”, which contains descriptions like “Vaishesika proposed the brilliant Six Padartha Theory, which is an unparalleled feat among its philosophical peers. Still later, a Vaishesika disciple named Huiyue put forth a Ten Padartha Theory.”

Puguan also stated in volume 5 of his “Jushe Lunji” that “the Vaishesika masters proposed six Padarthas, ie dravya (substance), guṇa (quality), karma (activity), sāmānya (generality), viśeṣa (particularity) and samavāya (inherence); later, a master named Huiyue proposed a Ten Padartha Theory”.

There are actually many such descriptions contained in Chinese Buddhist records (especially
Mādhyamika commentaries), either recounting or repudiating the Vaiśeṣika thoughts.

In ancient China, many non-Buddhist thinkers also paid a fair amount of attention to the Vaisheshika school. For instance, Lv Cai, a thinker in China’s Tang Dynasty, was once attacked by his adversary for adopting in his philosophical thinking a certain theory rather similar to the atomic theory espoused by the Vaisheshika school.

In refuting his adversaries, Zhang Taiyan, a famous thinker in contemporary China, also cited the theory for earth, water, fire, air and the atomic theory of the Vaisheshika school.

The Vaiśeṣika theories also received a lot of scholarly attention in modern China, with the Vaiśeṣika-sūtra translated entirely into Chinese and the Padarthadharma-samgraha partially translated into Chinese. In books published in contemporary China about Indian religious philosophy, there are dedicated chapters describing the evolution of the Vaisheshika school and its major theories. Quite many research papers on the Vaisheshika school have also been published in some Chinese scholarly journals.

On higher education front in China, quite some masters’ theses focussed on the “Daśapadārthaśāstra”, while many PhD dissertations mentioned the Vaiśeṣika theories.

Vaiśeṣika is also mentioned in the oriental philosophy courses offered in modern Chinese universities, with some courses focussing on the study of classic texts of the Vaisheshika school and others aiming to give an account of the evolution of the school and its basic theories. Among the scholars studying oriental culture in contemporary China, the Vaiśeṣika theories remain a familiar topic. Besides, in some professional conferences or symposiums held in China, the theories of the school or papers published on the school were also discussed with great interest.

(Yao Weiqun)

NYAYA SUTRA

Nyaya Sutra is a fundamental scripture of Nyaya in ancient Indian philosophy, and is the first literature putting forward the systematic logical thought and debate rules in India. It was written by Gautama in about the 1st century CE. The existing Nyaya Sutra includes the additional contents added later, which is finished at about 3rd - 4th century CE.

The main and auxiliary annotations of Nyaya Sutra include Nyaya-Sutra-Bhasya by Vatsayana (about 4th-5th century CE), Nyaya-Varthika by Uddyotakara (in 6th century CE), Nyaya-varriticataparya-tika by Vācaspati mi ra (in 9th century CE), Nyaya-varriticataparya-tātparya-parisuddhi by Udayana (in 10th century CE) and so on. Nyaya Sutra establishes some basic concepts and builds the theoretical framework of Nyaya. Nyaya Sutra is divided into five volumes, with each volume having two chapters. Its main theoretical model is “16 truths”, including pramana, prameya, doubt, motivation, example, theory, discussions, thinking, conclusion, reasoning, argumentation, no defense, uncertain reason, misinterpretation, opposition and misunderstanding. It mainly discusses the thoughts about the logical reasoning and debate rules of Nyaya. Many theories of Nyaya are put forward or discussed during the interpretation of the 16 truths.

The main theories put forward in Nyaya Sutra include reasoning by five-part syllogism, reasons of producing mistake in reasoning, behaviour of debate failure, main methods to get correct understanding and so on. Reasoning by five-part syllogism is also called “five-branches-type argument”. It is a relatively fixed basic mode of reasoning first put forward in the history of Indian thought, and plays an important role in the formation and development of systematic logic theory in India. The theory holds that there are five basic elements during the reasoning, namely, the proposition, the reason, the example, the application and the conclusion. “The proposition” is the proposition put forward in the reasoning, “the reason” is the reason to demonstrate proposition, “the example” is the specific example or evidence used to demonstrate proposition, “the application” is the application of reason and example into the reasoning, and “the conclusion” is the conclusion drawn according to the final statement of one’s own proposition. Behaviour of debate failure is an important analysis of Nyaya Sutra on debate, and the theory on such aspect is mainly manifested in the conclusion of 22 misunderstandings. The main
way to get the correct understanding actually is the pramana theory. There are four pramanas being put forward in Nyaya Sutra, namely, Partyaksa-pramana, Anumana-pramana, upama-pramana and avavadapramana.

Nyaya Sutra also connects its theories of reasoning and debate with the religious issues. Nyaya Sutra first emphasises that reaching the highest good needs the knowledge of “16 truths”. The core theory of 16 truths is about the knowledge of reasoning and debate. Nyaya Sutra thinks that this kind of knowledge is actually the supreme wisdom, and that achieving them will eliminate ignorance, while Vimukti relies on the elimination of ignorance. Therefore, the knowledge of logical reasoning and debate is inseparable with Nyaya’s ultimate goal of achieving the liberation by freeing from Samsara. The thought of Nyaya Sutra plays a crucial role in the development of Indian philosophy. Many sects have absorbed its logical and debate ideas. It is the reference in the development of Buddhism. Many thoughts in ancient Buddhist hetuvidya are built on the basis of the absorption and transformation of Nyaya’s relevant thoughts. The thought of Nyaya Sutra still have significant influence in modern times in India. Some famous Indian ideologists in modern times compare the thought of Nyaya Sutra with the western logic, integrate some ideas, and put forward some new theoretical insights.

The thought of Nyaya Sutra is also introduced into China with the Buddhism in ancient time. The ancient Chinese understanding of Nyaya is largely from the Buddhist relevant literatures. These literatures are mainly those about hetuvidya theory, especially the contents involving ancient hetuvidya in the Buddhist scripture.

In Chinese Buddhist scriptures, there are also many contents about Nyaya Sutra. The representatives include Upāya-Kauśalya-hṛdaya-sthātra, Prakaraṇorayavacā-sthātra, Mahāyānabhūdharma-samucca-ya-vaikhyya and Tarka-sastra. Upāya-Kauśalya-hṛdaya-sthātra makes discussions on the theory of four pramanas of Nyaya Sutra, and such contents like uncertain reason, opposition and misunderstanding. Tarka-sastra, Prakaraṇorayavacā-sthātra and Mahāyānabhūdharma-samucca-ya-vaikhyya also make the discussions on syllogism being similar to the theory of five-branches-type argument in Nyaya Sutra.

In modern China, the thought of Nyaya Sutra receives great attention from Chinese academic circle. Nyaya Sutra has been translated into Chinese in China, and many Chinese versions have been officially published or issued. Some research papers on the theory of Nyaya Sutra have ever been issued in Chinese professional academic journals. Many works about Indian philosophy published in China also include some contents about the thought of Nyaya Sutra, and they also appears on the Indian religion and philosophy courses opened in China’s colleges and universities, even some academic dissertations of Chinese postgraduates are with the theme of Nyaya Sutra.

(Brahma Sutra)

Created by Baadarayana around the 1st century CE, Brahma-sūtra is the foundational text of the Vedānta school of philosophy. The current version of Brahma-sutra contains portions added still later on and wasn’t fully completed until the 5th century CE. The sutra inherited and improved some of the key philosophical ideas of Brahmanism contained in the Upanishads, and its emergence marked the debut of the Vedānta school as an independent school of philosophy on the Indian philosophical scene.

The Brahma-sūtra consists of 555 succinct sutras or aphorisms, whose meanings sometimes can only be determined by referring to relevant ancient commentaries. The sutra spawned a large number of commentaries, which tended to construe the text of the Sūtra in different ways. Among the assortment of commentaries, the most famous ones include the commentaries by three prominent philosophers in ancient India, ie Shankara (788-820 CE), Ramanuja (around 11-12 century CE) and Madhava (around 13 century CE).
The Brahma-sūtra is arranged in four chapters (adhyāya), each chapter is divided into four quarters (pāda). Chapter one presents the overarching theme of the whole sutra, explaining that Brahman is the ultimate reality and the fundamental essence of everything in the world; chapter two discusses and refutes the possible objections to Vedānta philosophy, and lays out relevant arguments on such topics as the essence of the material world and the world’s creation. Chapter three deals with the relation between Brahman and Atman (self) and the concept of reincarnation. And Chapter four discusses issues such as meditation, karma and release.

Many of the key issues the Brahma-sutra tackled had already been elaborated on in the Upanishads, with the sutra’s focus of inquiry primarily placed on the Brahman-Atman relationship. The Upanishadic thinkers dwelled largely on the fundamental cause for all worldly phenomena, both natural and human, and proposed two basic concepts: “Brahman” and “Atman”. “Brahman” is generally considered as the fundamental cause or essence of everything in the world, and is sometimes referred to as the “Self”, while “Atman” is regarded as the main actors in life phenomena, and is sometimes referred to as the “self”. It is the countless “selves” and related things that are believed to constitute the sphere of phenomena. Quite many Upanishadic thinkers maintained that the “self” and “self” of worldly phenomena are essentially the same thing, hence the theory of “Brahman-Atman unity and oneness”; while some other Upanishadic thinkers chose to draw a clear distinction between Brahman and Atman while describing them, leading to the fact that different Upanishads, or even different parts of the same Upanishad, contain inconsistent, even contradictory, interpretations on the Brahman-Atman relationship. The problem turned out to have exerted a huge influence on the ensuing generations of Vedānta thinkers, causing the Brahma-sutra to suffer the same ambivalence: on the one hand, the sutra describes Brahman and Atman as being one and the same; on the other hand, it makes a distinction between the two, a fact that also helps explain the branching out of the Vedānta school later on.

The key components of the Brahma-sutra include: interpretations on Brahman-Atman relationship; the theory of bhedābhedā (“identity and difference”); repudiations of other schools of philosophy; and the concept of reincarnation and release.

In describing the Brahman-Atman relationship, the Brahma-sutra also mentions the different viewpoints on the issue from various previous thinkers. According to Bhaskara’s commentaries on Brahma-sutra 1.4.19-22, the sutra discusses the views of three thinkers: A-s’marathya upheld the bhedābhedā theory; Audulomi advocated the satya-bheda theory; and Qɑktsna endorsed the philosophy of Advaita Vedānta (non-dualism). These views were further improved and developed by several later Vedānta philosophers, with clearly-defined theoretical frameworks being established.

Baadarayana, the original author of the Brahma-sutra, tended to espouse the bhedābhedā theory, holding that as the creator or the fundamental cause of the world, Brahman is distinct from Atman (sphere of phenomena); Brahman and Atman are also a unity in the sense that Atman or all phenomena bear the quality of Brahman and nothing can exist without Brahman, with the relationship between the two likened to that between the sun and its reflection on the water.

The Brahma-sutra repudiates the key theories of certain schools of thought in ancient India. Despite the conciseness of the sutras, with the aid of the commentaries thereon by such thinkers as Shankara, we can nonetheless get a glimpse of the various schools of thought and theories thereof the sutra argues against.

He Brahma-sutra repudiates such Samkhya concepts as Prakriti, Purusha and Gunas, rejecting as false the theory that Prakriti is the fundamental cause of everything in the world, as unfounded the theory that the combination of Prakriti and Purusha promotes the transformation of things in the world, and as implausible the Sattva-Rajas-Tamas relationship proposed by the Samkhya school.

In addition, the Brahma-sutra also rejected the theories of the Vaisesika School as improbable, proclaiming as false such Vaisesika theories as the atomism, the “samavaya” theory and “invisible force” (adrsta). It argues against the proposition that things are composed of atomic elements and asserts that the atomism theory is inherently self-contradictory. It also rejects the idea that adṛsta is related to movement of things and there is a “samavaya” relationship between things, arguing
that the Vaisesika “samavaya” is actually in endless need of other “samavaya” and therefore is not plausible.

The Brahma-sutra launched the fiercest “attacks” on Buddhism, renouncing the latter's theories on the composition of man and things and rejecting as implausible the religion's theory of five skandhas and atomism. It also repudiates the Buddhist Karma theory, arguing that it is impossible for the 12 laws of karma to mutually cause each other, as each karma law is only the cause for the next one. The Buddhist “Chana Shengmie” theory was also rejected by the sutra as contradicting the Buddhist Karma theory, and the Buddhist “Ze Mie” theory was refuted as impossible too. The sutra also blasted the Buddhist “Emptiness” theory, arguing that conventional wisdom indicates that things cannot stem from empties or nothing. In addition, the Buddhist “dreaming-wakefulness oneness” theory and the “Chitta-matra” theory were also disproved. Finally, the sutra concludes that the various Buddhist theories are all implausible.

The Brahma-sutra also attacked the Jain theories, repudiating the Jain “seven-limbed seven Vādavidhāna” as improbable, since wholly contradictory judgments cannot exist in the same thing. The sutra also renounced as false the Jain theory that the Jiva expands and contracts depending on the size of the body it inhabits, arguing that as a permanent substance, Jiva shall be of the same size at all times.

In addition, the Brahman-sutra also refuted the Paśupati and Bhagvad Gita theories.

The Sutra’s reincarnation and release theory is closely related to its Brahman-Atman theory. Although relevant viewpoints are scattered here and there throughout the text of the sutra, the main argument is clear: those who don’t have a correct understanding of Brahman-Atman relationship and fall prey to ignorance will be condemned to an endless cycle of reincarnation. And only by gaining a truthful understanding of Brahman-Atman relationship and the essence of Brahman can one exit the reincarnation cycle and get released. Since its emergence, the Brahma-sutra has exerted considerable influence on the Indian intellectual history. Major Vedanta thinkers all wrote commentaries on the sutra, wherein they expressed their brilliant viewpoints on relevant issues. For instance, Shankara proposed the “Advaita Vedānta (non-dualism) theory, Rāmānuj proposed his “limited non-dualism” theory, and Madhva proposed the “dualism” theory. These theories constitute the core components of Brahmanist and Hindu philosophy and had played a positive role on the Indian philosophical scene well into contemporary times.

The theories contained in the Brahma-sutra, as lumped in with the early-day Vedanta theories, were introduced to China along with the Upanishads via Buddhism. Most Chinese Buddhist works don’t distinguish between the Brahman-sutra’s theories and the Vedanta theories and generally classify them all under the category of “Wei Tuo”, “Zhi Lun” or “Ming Lun”. Chapter 1 of “Chengweishilun” by Xuanzang mentions such concepts as “Maheśvara”, “maha-brahman” and “Atman”, all of which are core or basic concepts in the Upanishads, the Brahma-sutra and commentaries thereon. The Chinese Buddhist texts normally never specify the Indian scriptural source for such concepts.

In modern China, the Brahma-sutra has also received a fair amount of scholarly attention, with the Chinese translation of the sutra already published in the country. Many Chinese scholars focus their research on the Vedanta school, and as a foundational Vedanta text, the Brahma-sutra has gained increasing importance among the Chinese scholars researching Vedanta, who all dedicate a chunk of their research time to examining and studying the Brahma-sutra. Quite some research papers on the Brahma-sutra and the Vedanta school have also been published in relevant Chinese scholarly journals. There are also chapters
mentioning the Brahma-sutra in books published in China about Indian philosophy. In Indian philosophy courses offered in Chinese universities, the sutra’s theories are also extensively mentioned.

(Yao Weiqun)

BHAGAVADGITA

*Bhagavadgītā* is an important classic of ancient Hinduism; it is also known as *Buddha Song*; originally it was a part of *Bhishmaparvam*, the sixth chapter of the great Indian epic *Mahabharata*, which later evolved into an independent classic of Hinduism. The book was formed during the time period between 2nd and 3rd century CE. It is divided into 18 chapters, with 700 odes in all. *Bhagavadgītā* is a collection of poems, elaborating Hindu philosophy of life in the form of a dialogue. The dialogue occurred in the battlefield while the two armies of Pandavas and Kauravas were confronting each other. Prince Arjuna (one of the younger brothers of Yudhishthira) of Pandavas commanded the army to encounter the army of Kauravas. Being confronted of the killing fight, he saw many relatives, friends and teachers in the enemy camp. He was compassionate and he was not ready to go to war with his own relatives. He had no intention for the battle. At that time, Krishna, in the embodiment of Arjuna’s royal hand (ie the incarnation of Mahavisnu), started a serious dialogue with him and instructed him that he should not consider personal honour or disgrace, gains or losses. Only through unswervingly fulfilling his own mission, will be true loyalty to divinity and also the noblest acts. Under Krishna’s instruction, Arjuna finally abandoned personal affairs and followed the principle of a warrior again and devoted himself into the battle. Leaving aside the story, the fundamental idea of *Bhagavadgītā* is to promote Hindu philosophy of life and ethical concepts. It is argued that a believer must follow their own “Dharma” to act, and should not consider personal gains or losses, honor or disgrace, only through action, he could achieve the unity of his own soul “Atman” with “Brāhman”, the supreme soul of the universe, finally to achieve the highest purpose - liberation.

In order to achieve liberation, *Bhagavadgītā* also strongly promotes three kinds of yoga as roads: “Karma Yoga”, “Jnana Yoga” and “Bhakti Yoga”. “Karma” refers to the behaviour or actions. The so-called “Karma Yoga” is requiring its believers to fulfill individual’s social obligations and responsibilities in a detached attitude, do not do anything with a personal desire or self-interest, and do not care about the success or failures, gains or losses of actions, finally through this way to achieve liberation. “Jnana” in the *Bhagavadgītā* refers to the Upanishad’s wisdom of life and wisdom of Samkhya Philosophy. The so-called “Jnana Yoga” is requiring the believers to study the wisdom of the Upanishads and Samkhya Philosophy, and to behave under the guidance of this wisdom to ultimately achieve liberation. The wisdom of the Upanishads refers to that the human soul - “Atman” and the highest cosmic soul - “Brāhman” are essentially the same, once a man is enlightened with the truth of “Advaita Vedānta”, he could achieve the highest ideal of life. The wisdom of Samkhya Philosophy, refers to that all physical phenomena in the world have “three virtues” (three kinds of nature), human behaviour also has three natures, namely good action, fearful action and dark action, Krishna in *Bhagavadgītā* instructed Arjuna to constantly keep the purity of the soul, not subject to the “three natures” of action, do not seek personal gain, not persistent with behavioral consequences, selflessly fulfill his social responsibilities. “Bhakti”, refers to the piety, reverence and faithfulness toward the divinity. The so-called “Bhakti Yoga” in the *Bhagavadgītā* is requiring the believers to worship Krishna devoutly, regard all their actions as devotions.
to Krishna. Though Bhagavadgītā emphasised the importance of Karma Yoga, it argued that to truly understand and implement Karma Yoga, it must be combined with Jnana Yoga and Bhakti Yoga. Only through the mutual coordination of the three yogas, the highest ideal of life - liberation could be achieved as soon as possible.

Bhagavadgītā is well-known to all in India; it occupies a high position and absolute authority in the minds of Hindus. In modern times, many advanced Hindu thinkers, like national independence movement leader Tilak and Gandhi, etc., had made re-interpretation of Bhagavadgītā, and praised it highly as the most important classic. They vigorously promoted the noble spirits in Bhagavadgītā to firmly fulfil their obligations (“Dharma”), abandon personal gains and losses, and make selfless dedication. They took this classic as a spiritual weapon to mobilise the people for anti-British struggle. Tilak called on the Indian people to follow the teachings of Bhagavadgītā, act positively, and make more contributions to society, serving the society was also serving the divinity.

The thoughts of Bhagavadgītā had been introduced to China very early. In 1940s, Jin Kemu had introduced the philosophy of Bhagavadgītā to students in the courses opened for Indian philosophy at Wuhan University and Peking University. However, the actual translation work of Bhagavadgītā from Sanskrit into Chinese was made in 1980s. Today, there are two versions of Chinese Bhagavadgītā, one version was translated by Zhang Baosheng (in 1989), another one was translated by Huang Baosheng (in 2010). These two versions have made a lot of comments on the original work, and made elaboration of the philosophy contained in it. Zhang Baosheng's translation was republished in 2007, in this edition he added a new content, that is, Preface to the Translation of Bhagavadgītā which was written in 1929 by Indian national movement leader Mahatma Gandhi, was incorporated in this book. The translation of Bhagavadgītā into Chinese greatly promoted Chinese people's understanding on Hinduism and also helped Chinese scholars to study Indian culture.

Hiran Yasaptati is an important work of Sankhya in ancient Indian philosophy and is one of the main reference of Samkhya-karika which is the ancient fundamental literature of Sankhya. It was written around the 5th century CE, but the author is unknown, and the original Indian Sanskrit cannot be found now. It was translated into Chinese by Paramartha master staying in China in the 6th century CE. The Chinese version is divided into three volumes, namely, Volume I, Volume II and Volume III. Hiran Yasaptati is the more ancient reference among the five existing references of Samkhya-karika, and it is very important for people to understand the philosophy of ancient Sankhya. According to its record, Samkhya-karika has 72 parts. In main contents, it is consistent with other references, but there are also some differences. In the explanation of Sankhya thought, it is not completely the same with other references. The main theory of Sankhya is the two realities and 25 truths, the two realities refer to Prakriti and Purusha, 25 truths refer to Parinama-vada, causality, three-component theory and reincarnation and liberation theory.

Samkhya-karika contained in Hiran Yasaptati and its corresponding reference think that everything in the world or life phenomenon is changed from the interaction or combination of two entities. These two entities are Prakriti and Purusha. Prakriti, also known as “nature”, is the entity of materiality. Purusha, also known as “Atman”, is the entity of spirituality. Both are the fundamental causes to create things, therefore they are called as “two realities”. When Purusha acts on Prakriti, Prakriti interior will begin to change and gradually develop a variety of phenomena in the world. Prakriti first evolves consciousness (be equivalent to the rationality or intellectuality which is deterministic and crucial), then consciousness evolves “me” (that is self-awareness or ego), and on one hand, “me” evolves “eleven organs” (eye, ear, nose, tongue, skin, voice, hand, foot, excretory organ, reproductive organ and heart), on the other hand, it also evolves “five subtle elements” (sight, sound, smell, taste and touch). Finally, “five subtle elements” create five gross elements (earth, water, fire, wind and space). Thus, Prakriti, Purusha, consciousness, me, eleven organs, five subtle elements and five gross elements form the so-called “twenty-five truths”.
According to the *Hiran Yasaptati*, Prakriti interior evolved into the fundamental entities consists of three components, being called “trigunas”, namely, Satta, Rajas and Tamas, and their respective characteristics are joy, pain and sloth. Purusha represents the cripple who can only see the direction but cannot walk, while Prakriti represents the blind that can only walk but cannot see the direction. Only by the cooperation that the cripple rides on the blind, can both go forward smoothly.

Similarly, only combine the Prakriti which only have materiality with Purusha which only have spirituality (Purusha plays an observation and caring role on Prakriti), can they create twenty-three truths, that is, evolves the everything in the world or life phenomena.

The causality theory in *Hiran Yasaptati* holds that “the cause contains the effect”. That is to say, the ever-changing things in the world have the nature of the effect, and any effect is just the evolution from the cause. The effects have been contained in the causes of all things. The effect hides in the cause, cause and effect are respectively the hidden state and visible state of the same thing, and the cause condition and effect condition of the same thing.

As to the reincarnation, *Hiran Yasaptati* divides it into three categories, namely natural law, animal law and humanity.

As to the liberation, *Hiran Yasaptati* holds that the fundamental way of shuffling off this suffering is to know the truth revealed by Sankhya. That is, people can know the theory of “two realities and 25 truths” of Sankhya by the learning and experience of the truth of Sankhya philosophy to prevent the integration of Prakriti and Purusha, thus, completely annihilate Samsara to achieve the liberation. The theories put forward in *Hiran Yasaptati* and other literatures of Sankhya exert a great influence upon the Indian intellectual history. Until the modern times, many Indian thinkers still refer to or adopt the opinions of Sankhya in building the theoretical system.

*Hiran Yasaptati* exerts certain influence on ancient Chinese ideology history, and receives many attention from the Buddhists. The famous translator of Buddhist scripture - Paramartha completes its translation. It is also brought into the Buddhist Tripitaka in later generations. In the eyes of Buddhists, it is a complete foreign literature, and receiving such attention in ancient China is extremely rare.

*Hiran Yasaptati* also receives the attention of the modern Chinese scholars. There are many scholars studying it, and they have published many papers on this aspect in Chinese academic journals. Many Indian philosophy or religious writings published in China also involve its study or introduction. And it also appears in the Indian philosophy courses opened in China’s colleges and universities.

*(Yao Weiqun)*

**DASAPADARTHASASTRA**

*Dasapadārthaśāstra* is an important work of Vaiśeṣika in ancient Indian philosophy. It was likely written in the 6th century CE and authored by Maticandra. Original Sanskrit version was failed to be handled down from past generations in India. In the 7th century CE, it was translated into Chinese in one volume by eminent Chinese Buddhist monk Xuanzang of the Tang Dynasty.

Philosophy theories stated in *Dasapadārthaśāstra* are quite different from other two major Vaiśeṣika literatures stored in India which are *Vaiśeṣika-sūtra* and *Padārtha-dharma-saṁgraha*.

Since foundation, Vaiśeṣika devoted to discuss types and basic forms of natural phenomena. This school proposed the theory of padārthas (categories) and believed that categories are solid materials relative to views or concepts. And things in the world are constructed by several categories which are the basic theory frame of *Dasapadārthaśāstra*. All of the philosophy thoughts are contained in the ten categories.

Vaiśeṣika-sūtra, the original fundamental classic of Vaiśeṣika, believed that there are six basic categories ie dravya-padārtha (substance), guna-padārtha (attribute), karma-padārtha (action), sāmānya-padārtha (universal), viśesa-padārtha (particularity), and samavāya-padārtha (inherence). However, *Dasapadārthaśāstra* thought that there are 10 padārthas, adding four categories to six basic categories of Vaiśeṣika-sūtra, which are śakti-padārthas (potentiality), aśakti-padārthas (non-potentiality), sādṛśya-padārthas (commonness) and abhāva-padārthas (non-existence).
Meanings of these 10 categories are as follow:

Druvyapadārtha refers to substance of things. Nine substances are Prthvi (earth), Ap (water), Tejas (fire), Vāyu (wind), Ākaśa (ether), Kāla (time), Dīk (space), Ātmā (self) and Manas (mind). Among these nine substances, the first four substances (earth, water, fire and wind) are material elements which are formed by atoms and their compounds. The fifth substance (Ākaśa) refers to spaciousness which is medium of sound transmission. Things could move in this substance. The sixth substance (Kāla) refers to time. And the reason why people realise the concept of present, past, synchronization, non-synchronization, slowness, and quickness is the existence of this substance. The seventh substance (Dīk) refers to space or location. Because of the existence of this substance, people could generate the concept of east, south, west, north, up, and down. The eighth substance (Ātmā) refers to individual spirit or subjectivity of consciousness. Different bodies have different selves, and the existence of selves is confirmed by many biological phenomena. The ninth substance (Manas) refers to the link (an internal sense) between self and several external senses. When five senses get in touch with external environments, people sometimes generate cognition, sometimes not. And this is the existence of minds.

Guna-padārtha refers to static qualities or attributes. There are 24 attributes, which are colour, taste, smell, touch, number, extension, individuality, conjunction, disjunction, priority, posteriority, cognition, pleasure, pain, desire, aversion, effort, gravity, fluidity, viscosity, impression, merit, demerit, and sound. First four attributes individually belong to earth, water, fire, and wind. Fifth to 11th attributes are related to relations or forms of things. Twelfth to 17th attributes are related to qualities or forms of life. Eighteen to 20 attributes are related to modalities of objects. Twenty-first to 23rd attributes are related to potential force or usage of human behaviours. Twenty-fourth is the substance ether. The 24 attributes stated in Daśapadārthaśāstra are different from those in Vaiśeṣika-sūtra. There are only 17 attributes founded in Vaiśeṣika-sūtra.

Karma-padārtha refers to action form of things. There are five actions, which are action throwing upward, action throwing downward, action contracting, action expanding and action going.

Sāmānyaperadārtha refers to generality or universality among things. Universality in Vaiśeṣika-sūtra refers to relative sameness among things and existence of things. But universality in Daśapadārthaśāstra only refers to existence. In Vaiśeṣika’s opinion, this quality is shared by all existed things.

Viśesapadārtha refers to particularity or otherness among things in Vaiśeṣika. In Vaiśeṣika-sūtra, it refers to relatively different relations among things and final differences of things. But in Daśapadārthaśāstra, particularity, only refers to final differences of things. In Vaiśeṣika’s opinion, everything has particularities to differentiate itself from other things.

Samavāya-padārtha refers to inseparable causality related to substance and attribute of things. Inherence is inner connection existed in things. In Vaiśeṣika’s opinion, differences of each category are concept. But in fact, they are all united in substances. It is inherence which generates the inseparable relation between substances and attributes.

Śakti-padārthas refers to the inherent connection in substances, attributes and actions. Potentiality is indispensable for them to produce their own common effect co-operatively or their own particular effects independently. And it is related to generation or formation of things, which plays a part in generation of specific substance. This category could only be found in Daśapadārthaśāstra. There is no such category in Vaiśeṣika-sūtra and Padārtha-dharma-saṁgraha.

Aśakti-padārthas refers to the inherent connection in substances, attributes and actions. Non-potentiality is indispensable for them to prevent from producing other effects co-operatively or independently. And it is related to the matter that substance could not or will not be generated in specific condition. This category could only be found in Daśapadārthaśāstra.

There is no such category in Vaiśeṣika-sūtra and Padārtha-dharma-saṁgraha.

Sādṛśya-padārthas refers to relative universalities and particularities among things that universalities are limited to existence, particularities are limited to final distinctiveness, and the rest relative universalities and particularities are another category. Commonness could only be found in Daśapadārthaśāstra, however, it is related to some contents in Vaiśeṣika-sūtra and Padārtha-dharma-saṁgraha.

Vaiśeṣika-sūtra and Padārtha-dharma-saṁgraha believe that universalities and particularities are relative that they depend on the perspective human being considered. In some circumstance, some concepts are considered as universalities which would be considered as
particularities in other circumstances. For instance, substance-ness (substance) as a concept is different from category, because it is merely one of the categories. But it is universal to earth, water, fire and wind, because earth, water, fire and wind belong to substance. Relative universalities and particularities are not treated as an independent category in Vaiśeṣika-sūtra and Padārtha-dharmasaṅgraha. In Daśapadārthaśāstra, particularity only refers to final distinctiveness (ultimate particularity) and universality only refers to the existence (status of being) of things. Daśapadārthaśāstra separates relative universalities and particularities from the category universality and the category particularity, and founds the category commonness.

Abhāva-padārtha refers to the non-existence status. The five non-existences are antecedent non-existence, subsequent non-existence, reciprocal non-existence, absolute non-existence, and natural non-existence. Antecedent non-existence refers to the non-existence status before effect is produced; subsequent non-existence refers to the non-existence status after things have been destroyed; reciprocal non-existence refers to the non-existence status that things are not mutually present in others; absolute non-existence refers to the non-existence status that things cannot be produced in the past, the present, and the future; natural non-existence refers to the non-existence status that one thing would not abide in one another. This category could only be found in Daśapadārthaśāstra. There is no such category in Vaiśeṣika-sūtra, however, some statements in Vaiśeṣika-sūtra are related to the category non-existence. Vaiśeṣika-sūtra mentions some non-existence status but not defining them as a category.

Although Daśapadārthaśāstra contains more categories than Vaiśeṣika-sūtra and Padārtha-dharmasaṅgraha, practical matters discussed in these works are similar. These categories refer to philosophy matters such as atoms, cognitions, universality and particularity, time and space, and actions.

Atoms are considered as the minimum unit of substance by Vaiśeṣika. In Daśapadārthaśāstra, The four gross elements - earth, water, fire and wind of substance are atoms and their compounds. Atoms of different species have certain qualities, for instance, earth has colour, taste, smell and touch; water has colour, taste, touch, fluidity and viscosity; fire has colour and touch; wind has touch. Original action of atoms is related to merit and demerit. Merit and demerit is an invisible power which is called invisible force in Vaiśeṣika-sūtra. It can cause the action of atoms and the production of some natural phenomena. Atoms can create all kinds of species, however, atoms cannot be produced by other substances. And atoms are indestructible. Atoms in Daśapadārthaśāstra are similar with atoms in Vaiśeṣika-sūtra.

All ancient India philosophy schools discussed cognitions. There are two cognitions discussed in Daśapadārthaśāstra which are perception and inference. It believed that there are three kinds of perceptions. The first perception is produced by contact of four (factors) that self, mind, sense-organs and objects are combined to produce perception. The second perception is produced by contact of three (factors) that self, mind and sense-organs are combined to produce perception. The third perception is produced by contact of two (factors) that self and mind are combined to produce perception. Inference discussed in Daśapadārthaśāstra is of two kinds. The first one is inference from seeing a common property. For instance, fire can be deducted from seeing smoke. In this case, smoke and fire exist at the same time. The second one is inference form not seeing a common property. For instance, rain can be deducted by dark clouds. In this case, dark clouds and rain cannot exist at the same time. Details of cognitions in Daśapadārthaśāstra are different from cognitions in Vaiśeṣika-sūtra.

Statements about universality and particularity, time and space, and actions in Daśapadārthaśāstra are similar with related statements in Vaiśeṣika-sūtra. There are some differences in expression, but they are the same in essence. Daśapadārthaśāstra did not have much impact in ancient India. But it was translated into Chinese by Xuanzang, and spread in China. It is a work of India philosophy school, and it is not belonging to Buddhism. But it is included in Chinese Tripitaka. Thus it can be seen that it was valued by Chinese Buddhist in the ancient times. The ten categories are always mentioned when Vaiśeṣika is discussed in translated or Chinese Buddhism works. And they are considered as an important Vaiśeṣika theory after Vaiśeṣika-sūtra. This theory is often reported and criticized in ancient Chinese Buddhism works.

Daśapadārthaśāstra is highly emphasised in the modern and contemporary history of China. There are papers about it in academic journals in modern China. And contents on this subject could also be found in treatises or textbooks of India religious philosophy published in modern Chinese history.

(Yao Weiqun)

EVENTS

DEBATE BETWEEN BUDDHISM AND DAOISM

In ancient history of China, the Buddhists and Daoists have ever conducted a long-term and continuous debate, which is involved in Theory of Religions, and, at the same time, embodies secular contradictions at different times.
Buddhism is, originally, a foreign religion, but becomes more and more popular with Chinese; while Daoism is a local religion under gradual improvement after introduction of Buddhism. In the early times, both religions depended on each other, namely that Taoism absorbed a part of doctrine from Buddhism, which, at the same time, took over the words used in Daoism. However, with dissemination and generalisation of Buddhism in China, conflict, which led to several times of debates, occurred between Buddhism and Taoism. Later, with further development of Buddhism and Daoism, a trend of integration emerged. There are many important literatures collected in Buddhism-Daoism Debate, including *Hongmingji*, *Guang Hongmingji*, *Buddhism-Daoism Balance from Ancient to Modern Times*, *Theory for Smiting Evil*, *Beishan Record* and *Follow-up of Buddhism-Daoism Balance from Ancient to Modern Times*.

At the end of East Han, it was stated in *Lihuolun*, wrote by Mourong, that Buddhism was superior to Daoism. The book advocated: “Buddha is the ancestor of morality and spirit of gods; Daoism to Buddhism is what hill is to Huaheng and Juandu is to Estuary Sea.” During the period of Emperor Jinhui, Wang Fu, a Daoist, and Bo Yuan, a Buddhist, ever conducted a debate on which religion stands for justice and which represents evil. It was Wang Fu who, by virtue of Xiangkai’s word: “Lao Zi came to barbarians as a Buddhist monk”, faked the *Scripture on Lao Zi Revealing Barbarians* and initiated the Buddhism-Daoism Debate. During the ninth year of Yuanjia in Southern Dynasty (432), He Chengtian wrote an essay, *Baoyingwen*, for the purpose of questioning cause and effect, and later, theory conflicts came to an official start between Buddhism and Daoism. Until the Southern Qi Dynasty, Guhuan wrote *Yixialun*, which read: “benefit other countries while betraying our own country, where is the so-called morality and justice?”, and resisted dissemination of Buddhism. A Daoist in Southern Qi entrusted Zhang Rong to write *Sanpolun*, which stated: “Buddhism will destroy a country, a family and even a person once it is accepted”. Buddhists felt very angry and published many works, such as *Zhengwulun*, as their response. In their opinion, Buddhism was earlier than Daoism and Lao Zi is the disciple of Buddha, so Buddhism should be the orthodox religion. In addition, they thought that Daoists were just “starting a rebellion” and “confusing people with immoral religion”. Liu Xie said: “introduction of Daoism just coincided with rebellion of common people, so things remain essentially the same. The rebellion started by Zhang Jiao and Li Hong poisoned minds of ordinary people; Lu Xun and Sun En harassed at the end of Jin Dynasty. There are many people like them were involved in these events.” In his opinion, troubled times at the end of Han and Jin Dynasty were all caused by Daoism. During the period of Emperor Xiaoming in the Northern Wei Dynasty (520), Jiang Bin, a Daoist in Qingtong Temple, and Tan Mozui, a monk in Rongjue Temple, conducted a discussion on “Lao Zi and Buddha” finally Jiang Bin was exiled to Mayi County for the rest of his life. During the period of Emperor Wenzuan in Northern Qi Dynasty (555), Lu Xiujing, a Daoist, together with his disciples, competed with people at higher level and masters. It is recorded in *Buddhism-Daoism Balance from Ancient to Modern Times*: “In September of the sixth year of Tianbao, 10 Daoism and Buddhism scholars gathered to proofread the theory in person.” The debate was finally judged by the Emperor, and it was stated in the imperial edict that Daoism was “false”. But common people had not been aware of the fact, so he put a ban on Daoism. They had to follow the Emperor’s order, and from then on, merely a religion was allowed. *Buddhism-Daoism Balance from Ancient to Modern Times* is the Buddhism classics in later ages, the processes recorded in it were not necessarily true, but results of the debate were facts. In the third year of Tianhe (568), Emperor Wu of Northern Zhou gave a speech in *Book of Rites*, with more than one hundred officials, Daoists and monks as his audience. “In February of the fourth year of Tianhe, the Emperor gave a speech to more than one hundred officials, Daoists and monks.” “In spring of Jiande (572), the Emperor came to Xuandu Temple for accepting the master’s revealing in secular suffering, and then returned to the palace. In December of the second year, the Emperor, gave a speech in the three religions, Confucianism first, then Daoism and finally Buddhism, to all his officials, Daoists and monks.” Emperor Wu had ever organised many times of Buddhism-Daoism Debate,
with an initial purpose of resisting Buddhism and advocating Daoism. However, drawbacks of Daoism were fully revealed during these debates, so he sent out an imperial edict: “considering that both Buddhism and Daoism have many drawbacks, all the monks and Daoists should resume secular life.” From then on, Buddhism and Daoism had been loss in both sides.

During the third year of Sui Dynasty, Emperor Wen came to a Daoist Temple for watching the statue of Lao Zi who was revealing the Northern barbarian tribes. He felt very strange and then called on Zhang Bin, a Daoist, and Yan Zong, a monk, to participate in the discussion. Specific discussion process was not recorded, but Yan Zong, in accordance with the discussion, wrote *Bianjiaolun* to refute the saying of “Lao Zi’s revealing the Northern barbarian tribes”. During the 13th year of Zhenguan Period (639), Huijing gave a lecture named *Fahua*, and Cai Huang, a Daoist, upon receiving Emperor Gaozong’s order, debate against Huijing. In early Tang Dynasty, Xiao Yu, the crown prince of former Dynasty, “always wrote his word but never went to the court”, and this annoyed Emperor Taizong, who, later, gave an edict, which pointed out that falling of Liang Dynasty was resulted from Buddhism. Although no ban was put on Buddhism, he explicitly stipulated: “as for logical disclosure, Daoists and female Daoists should be prior to Buddhist monks and nuns. If we receive moralisation of our own religion, you will enjoy much more things; if we follow our ancestor’s custom, we will benefit from it foreveral.” During the period of Emperor Zhongzong (reigned 705-710), Faming, a monk, went to Chang’an for visiting eminent monks and got to know Buddhists and Daoists were appointed to judge the authenticity of *Scripture of Fahuchengfo*. Faming did not participate in at first, but later found that conclusions cannot be drawn, so he requested one of the Daoists: “now that Lao Zi revealed the Northern barbarian tribes to be Buddhists, did he speak Chinese or speak Barbarian? If he spoke Chinese, the barbarian could not understand; and if he spoke Barbarian, the scripture must be translated. Have you checked when the scripture was written, in which dynasty, who spoke the Barbarian, and who was the author? After listening to these questions, the Daoist had nothing to say in reply. During the period of Shenlong (705), Emperor Zhongzong gave an order in September 14: “abolish the false scripture (refers to *Scripture of Laozihuahu*) and carve it on a stone in Baima Temple for use as reference in the future.”

**Guang Hong Ming Ji**

Buddhism-Daoism Debate lasted until the flourishing Tang Dynasty. During the 18th year of Yuan Dynasty (730), a debate on advantages and disadvantages of Buddhism and Daoism was conducted in Hua’e Building. Daoyin, a monk, was so eloquent in debate and Yin Qian, a Daoist, gave an incoherent reply and unable to advance any further agreements to justify himself. It was obvious that the debate was ended up with Daoism’s failure. According to New Book of Tang wrote by Zhixuan: “when Wuzong governed the whole country, he originally believed in Buddhism, and later he, after listening to the wrong people, ordered his officials to build a high platform in Mount Penglan to pray for immortality. All advices given by his officials could never change his minds.” However, during the period of Emperor Wuzong (reigned 840-846), Wuzong believed in Daoism, and ever called on Daoists and monks to carry out a debate on the question: “can we cultivate immorality?” “Governing a country is like a cooking” was taken as debated topic. Zhixuan said: “moralisation is the root of governing a country, while the so-called immorality cultivation is the career taken up by hermits lived in woods, and it, at the same time, requires natural gifts to some extent. So it is not suitable for the King.” At that time, Zhixuan was so eloquent in the debate and what he said shocked all the listeners, who thought that his words went against the Emperor’s order; and his neighbours, worried that he may be exiled and thought it was a pity that his talents in debate may be buried. However, under the support of Emperor Wuzong, Daoists won in the debate, and from then on, “Exterminating Buddhism in Huichang” started. In August of the fifth year (845), the Emperor gave orders to officially exterminate Buddhism. Later, more than 4,600 temples were pulled down, 2,60,500 Buddhist monks and nuns resumed secular life, over 40,000 private temples and Buddhist monasteries were abolished, approximately 10
million qing of fertile farmland was confiscated, and 1,500,000 slaves and maid-servants were recorded to double-tax family. Li Deyu, the prime minister, offered his congratulations to the Emperor and criticised in Celebration on Demolishing Temples: “Buddhism poisons people’s mind, buries the principle taxes, and has degraded the country for more than a thousand years.”

During the period of Jin Dynasty and Yuan Dynasty, Quanzhen Daoism actively learned from Buddhist theory, and imitated Buddhism in many aspects, including dogmata, doctrine, as well as disciplines and monastic rules. Wang Chongyang even asserted: “Daoism and Buddhism was originally from the same family, and whether viewing from the form and theory, they are the same”, and advised people to read Heart Sutra. Buddhists, for convenience of generalisation, learned from Daoism and took it as initial approach to become a Buddhist believer. However, debate between Buddhism and Daoism never came to an end. During the fifth year of Emperor Xianzong in Yuan Dynasty (1255), Daoist Li Zhichang and Buddhist monk Fuyu had ever conducted a debate in front of the palace hall, with the authenticity of Scripture of Laozihuahu and Eighty-one Huatu of Lao Zi as debated topic. This debate was also ended up with failure of Daoism, and the “false scripture” was burnt and 37 temples were returned. During the period of Ming and Qing Dynasty, there were few fierce debates between Buddhism and Daoism, and integration of them, to the contrary, was strengthened. Zhu Hong, Zhen Ke, De Qing and Zhi Xu, the four eminent monks in Ming Dynasty, promoted Buddhism with an idea that the three religions were homologous; while Daoists expounded Daoist’s theory with Buddhist’s theory. Zhang San-feng said in Xuwupian: “nihility is just the purpose of Buddhism”. The saying that “in recent times, Buddhism is the spirit of natural gifts, Daoism is the spirit of receives, and Quanzhen Daoism is for cultivation of both natural gifts and receives” in Daomenshigui embodied the characteristics of Buddhism-Daoism integration. Wu Shouyang, a Daoist in the Late Ming Dynasty, ever wrote the Xianfohezong, in which the method for inner alchemy in Daoism was directly combined with mediation in Buddhism.

(Jiang Julang)
VI

LINGUISTICS
Cultural exchange among people began with their initial efforts to learn each other’s language. In the early phase of contact between India and China, both countries had, therefore, rightly taken necessary steps and measures in their attempts to understand each other’s language and script.

It may be noted that ancient Indian scholars used to attach great importance to the study of their language and exploring new knowledge on linguistics. Their script belonged to the category of alphabetic writing (phonetic script) and for this reason, they focussed a great deal of attention on the study of speech sounds. Their books on grammar appeared in the pre-Christian era and they had also developed and arranged their alphabets based on certain scientific study and analysis. But unlike India, the Chinese in ancient times did not pay much attention to grammar or pronunciation though they had also conducted useful research on scriptography (study of scripts). Hence, work on Chinese grammar began relatively later. However, with the spread of Buddhism to China, the Indian linguistic scholars helped to promote the study of Chinese linguistics by the Chinese and there was a great impact, particularly in the area study of Chinese phonology, grammar and lexicography.

Before the Common era, no later than 2nd century BCE, the people of China and India both knew each other’s spoken and written languages but there is no clear evidence on record in this regard. However, from the 1st-6th century CE, according to the records in the Biographies of Eminent Monks, the Indian monks who visited China from 1st-3rd century CE, had acquired a thorough understanding of the Chinese language, and were engaged in the translation of Buddhist scriptures of alphabetic writing with active assistance of Chinese monks. During the 3rd and 4th centuries CE, there were several monks who were fluent in both Sanskrit and Chinese. For example, the Kapisa (present day Kashmir) monk, Sanghadeva (Seng-jia-ti-po), after staying several years in China, was able to ‘have a thorough grasp of Sanskrit, and spoke the Jin dialects fluently’. Faxian and Kumarajiva are outstanding examples of monks who were quite proficient in both Sanskrit and Chinese.

During this period, the Chinese scholars had also developed some understanding of the Indian phonology in the course of translation of the Buddhist scriptures. Dharmaraksa (vide the entry) had translated the Lalitavistara Sutra (Pu Yaojing) in eight volumes in the second year of the reign of Yong Jia ie, in 308 CE, and Jnanagupta (vide the entry) translated the Sutra of Buddha’s Fundamental Deeds in 60 volumes during the 7th to 12th year of the reign of Kai Huang i.e., from 587-592 CE. It may be noted that the account offered by them on the ‘Sixty-four scripts (shu)’ was actually a reference to the 64 kinds of Chinese characters and it talks about ‘Qin Shu’ or the Qin script (written as ‘Cina-lipi’, namely the Chinese calligraphy). This shows that...
the ancient Indians had also, by that time, noticed the unique features of the Chinese language and characters. Further, the 26th volume of *Mahisasaka Vinaya* (《Wu fen Lu》), which was translated during the first half of the 5th century CE, mentions the fundamentals of Sanskrit grammar, such as long and short vowels, the voiced and the voiceless features of the consonants, gender and number features of nouns and the tense aspects of the verbs, etc. The fifth volume of *Mahanirvana Sutra* (《Da Nie Pan-jing》), which had attracted much attention from Chinese scholars like Xie Lingyun (385-433 CE) and Shen Yue (441~513 CE). Both of these two scholars had thus, for the first time, made an intensive study on phonology and written much about this subject. Their contribution towards the growth of Chinese phonology is noteworthy and commendable.

Commenting on Shen Yue’s linguistic works and his acquaintance with and knowledge of Sanskrit studies, the 14th volume of *Dream Pool essays* (《Meng xi bi tan》) written by Shen Kuo (1031-1095 CE) during the Song dynasty rightly says, “The study of phonology and the discovery of the four tones by Shen Yue is closely linked with the introduction of Sanskrit learning in China. All the linguistic scholars of China from Song Dynasty to the Qing Dynasty believed in this theory, and even the modern phonologists like Luo Changpei, Wang Li, etc, also uphold this view.”

As part of the phonological study, as many as five to six Rhyming Dictionaries such as the Collection of Rhyming (yun-ji) by Lu Jing and the Brief Account on Rhyming by Xia Houyong were compiled during the time of Western Jin to Southern and Northern Dynasty (265-589 CE). The Chinese people had then developed the ‘fan-qie’ method and started using the same in transcribing Chinese characters. Further, it was during this early phase of the Sui Dynasty (581-618 CE), that Lu Fayan, a descendant of an official family, raised and discussed some concrete issues on the transcription of the Chinese characters along with Yan Zhitui (531~?) and eight other scholars of his time. The results of this team work is to be found in the compilation of the five volumes of “qie-yun” under the leadership of Lu Fayan during the reign of the Emperor Wen (personal name Yang Jian) of the Sui Dynasty. This particular work of *Qie Yun*, the rhyming dictionary, then proved to be the most authoritative among various Chinese linguistic works. It may be noted that the two more rhyming dictionaries of much scholarly value such as the ‘Tang-yun’ of Sun Mian of 8th century of the Tang period and ‘Guang-yun’ of Chen Fengnian (961 ~1017 CE) of the Song period were based on the earlier ‘Qie-yun’ dictionary.

7th-10th century CE

From the beginning of the 7th century, more knowledge and information on the Indian languages was transmitted to China through the translations of Buddhist texts, and through the visit of a large number of Chinese monks to India in search of Buddhist scriptures. For example, the second volume of Xuanzang’s *Great Tang Records on the Western Region* (《Da Tang Xi Yu ji》) introduces Panini’s ‘phonology’ 《Sheng Ming Lun》 (vide the entry). The third volume of the *Greater Grace Temple Tripitaka Master* (《Da Ci-en Si San-zang Fashi Zhuan, vide the entry}), mentions all the grammar that Xuanzang had learnt when he travelled through India. Again, in the fourth volume of the *Western School of Law* and in *Account of Buddhism Dispatched from the South Seas* (《Nan hai ji-gui neifa Zhuan》, vide the entry), there is a comprehensive description on ancient Indian grammar. The influence of all these Indian written texts on China had thus become increasingly reflective, the most typical example being the Tibetan script which took on its initial shape quite successfully imitating the Sanskrit written text during this period.
But it is to be admitted that although there was frequent reference to the term 'phonology' in the translations of the Sanskrit Buddhist sutras into Chinese, and both the Indian monks visiting China and the Chinese monks were well-acquainted with this term, yet the Chinese people failed to carry out any substantial research on Chinese grammar before the introduction of Sanskrit grammar in China.

The concept of alphabet
Around the 5th century CE, Chinese people came to know about the concept of 'letter' (alphabet) from the Buddhist scriptures, and it was termed 'half word' by them in the beginning. Sometimes, it was also known as the 'knob'. By the 8th century, the Shaman Zhi Guang (vide the entry) acquired understanding and knowledge about 'letter' (zi-mu) while studying the Tuo-luo-ni Sutra (Dharani). This was with the help of the South Indian monk Prajnanabodhi, who mentioned the term “letter” (zi-mu) in the Records of the Siddham (《Xi Tan ziji》). A significant development in the history of Chinese phonology was noted after this where a Chinese monk named Shou Wen of the 10th century, for the first time, formulated 30 Chinese alphabets. Around the 11th century, six more alphabets were added to the earlier 30 alphabets of Shou Wen which thus became the very famous '36 letters'. These 'letters' were used to represent the initials of the Chinese characters and that helped in the simplification and standardisation of the initials of the Chinese syllables (characters). Many other works concerning this, were brought out later which had become very popular in facilitating the study and pronunciation of the Chinese characters with some degree of uniformity. For instance, the alphabets listed in the Yun Lue Yi Tong (《韵略易通》) and Wu Fang Yuan Yin (《五方元音》) of the 15th and 16th centuries were very similar to the modern Pinyin initials B, P, M, F, D, T, N, L and so on.

In 1271 CE before the establishment of the Yuan Dynasty, Kublai Khan (vide the entry) had ordered the State Teacher Pagba (vide the entry) to create the Mongolian script along the lines of the Sanskrit scripts, which were formalised in 1269 CE though the use of these were later discontinued.

Compilation of Dictionaries
Another area in which the impact of Indian phonology on the growth of Chinese linguistic works became increasingly known was that of lexicography. The need and task of translating the Indian Buddhist literature in Sanskrit into Chinese led to the growth of awareness among the scholars of the Chinese Buddhist community to have Sanskrit-Chinese dictionaries. The Chinese monks compiled several volumes of such dictionaries. Among these the most important were the 25 volumes of Sounds and Meanings of the Scriptures (《Yiqie jing Yinyi》) by Xuan Ying (circa 7 CE, vide the entry) and 100 volumes of Sounds and Meanings of the Scriptures by Hui Lin (737-820 CE, vide the entry). Later, the former was often referred to as Xuan Ying’s Sounds and Meanings and the latter was known as Hui Lin’s Sounds and Meanings, just to bring about the distinction between the two. These are the two major reference books which have played an important role in the history of compilation of Chinese dictionaries.

The period from late 10th century to early 11th century marked another period of resurgence of translation of Buddhist scriptures in China and the study of Indian grammar continued to influence Chinese phonology. The 14th and 15th volume of the Dream Pool Essays by Shen Kuo extensively talks about the issues of Chinese and Sanskrit phonology which proved to be quite comprehensive and authoritative. As an impact of all this academic interest in Indian grammar, many new dictionaries

Sanskrit Textbook, a hand-carved mimeograph, Peking University, 1979

Hundred Family Surnames in Phags-pa script
appeared during the 11th century of the Song Period. For example, the few that may be mentioned here are: *Tian zhu Zi Yuan* (天竺字源) compiled by Fa Hu and Wei Jing in seven volumes, *Xu Yi qie Jing Yin yi* (续一切经音义) compiled by Xi Lin in 10 volumes, *Long Kan Shou Jian* (龙龛手鉴) by Xing Jun in four volumes and *Shi Shi Yao Lan* (释氏要览) by Dao Cheng in three volumes.

The impact of Indian linguistic works on China continued till the 18th century. In 1750, the newly compiled set of *Traditional Rhyme with Text* (Tong Wen Yun Tong) caught the attention of Emperor Qian Long (1711-1799). This book had an appendix including a comparison table which showed four kinds of sounds and the meanings of the words in which the Sanskrit scripts were listed in the beginning followed by Tibetan, Manchu and Chinese scripts.

**ANCIENT CHINESE TRANSLATION**

Like modern times, translation in ancient China was of two kinds: interpretation and translation. Translation has played an important role in cultural exchanges between India and China. Interpretation lacked documentary records, although it appeared much earlier. Translation had rich data in spite of its late appearance, especially with the spread of Buddhism into China and the translation of Buddhist scriptures, translatology in China developed very early, both with theoretical summary and operational standard.

1st-6th century CE: According to Lu Cheng (refer to Lu Cheng’s entry), An Shih-kao (refer to An Shihkao’s entry) and Lokaksema (refer to Lokaksema’s entry) must be considered as the earliest translators in China. An Shih-kao was from Parthia. His scriptures were altogether 39, which maintained righteous argumentation, fair and proper writing, natural words, plain but not vulgar letters. An Shih-kao’s writing set solid foundation for translators of later generations. Lokaksema was from Yuezhi and whatever he translated from Sanskrit amounted to over 10 scriptures in translation. His translation was true to the original text and maintained a plain style. In the 2nd century CE, there were Indian, central Asian and Chinese translators of the Buddhist scriptures and they often worked together. Their work could be divided into three parts: Kou-xuan (reading the original text), Chuan-yan (interpretation) and Bi-shou (writing into texts).

It was found that the number of translators of Buddhist literature greatly increased during the 3rd century mainly represented by Zhi Qian (refer to Zhi Qian’s entry) and Dharmarakasha (refer to Dharmarakasha’s entry). Zhi Qian translated 36 books and 48 volumes. His translation tried to fit into Chinese taste, thus relatively magnificent. Dharmarakasha translated a good deal of Buddhist scriptures that mainly included 175 books and 354 volumes. Yet most of his work didn’t come down. His translation style was comparatively plain.

There were many translators in 4th century CE, mainly represented by Dao An (refer to Dao An’s entry) and Kumarajiva (refer to Kumarajiva’s entry). Dao An contributed to the task of translation in many ways. He developed a theory of ‘Wu Shi Ben’ (五失本); ‘San Bu Yi’ (三不易). ‘Wu Shi Ben’ meant that the translator would delete repeated, trivial and cumbersome words to be found in the original texts of Buddhism and make it fit into a pattern and taste of Chinese expression. ‘San Bu Yi’ refers to three different types of situations that the translators usually encounter. This theory had profound influence on the translation work of later generations.

Kumarajiva occupies a very important place in the history of Chinese translation. First, he translated a great number of Buddhist scriptures including 74 books and 384 volumes (Catalogues of Kai Yuan Buddhist Books - volume 4). Secondly, he paid full attention to his predecessors’ success and failure in translation. He treated translation carefully and combined literal and free translation. Thirdly, unlike former translators who substituted concepts of Buddhist scriptures with metaphysical terms and words, he tried to innovate new and simple ways of expressions. He invented Buddhist terminology for
translation more faithful to original texts. Fourthly, in order to be responsible, he started the rule to sign the translator’s name at the front of the translation. Fifthly, his institution set some guidelines to be followed by the government-run translation organisations of later times. And sixthly, most of the Buddhist scripture translated by him were preserved and had profound impact on posterity.

The translation of Chinese Buddhist scripture flourished during the period from 5th and 6th centuries to the early 7th century. Two points need to be mentioned in the translation work of this period. The first is the theoretical issue, namely translation theory put forward by Yan Cong. The second is a practical issue, namely, the organisational system and translation procedure of government-run translation organisation of that time. Both issues were of great importance because they served as preludes to the climax in the translation of scriptures during the Tang Dynasty. Yan Cong’s common surname was Li and was from Zhao County. He came to Beijing in the 12th year of Kai-huang Period (592 CE). In the second year of Ren-shou Period (602 CE), he accepted the emperor’s command to compile Catalogue of Scriptures.

In the second year of Da Ye Period (606 CE), he took charge of a royal translation organisation and translated 23 books and over 100 volumes. Yan Cong’s contribution in theory was the writing of the famous essay in the history of Chinese translation named Syndrome Differentiation. In the book, he first approved Dao An’s theory of Wu Shi Ben, San Bu Yi and then he developed it into another theory of the Eight Requirements (ba-bei) to be followed by Buddhist translators. The theory included comprehensive requirements both in psychological quality like aim, manner and style and in professional quality like knowledge, scope and the nature of writing.

In the Sui Dynasty (581-618 CE), the government organised and supported two translation organisations. One was in Chang’an with Na lian ti li ye she (refer to Na lian ti li ye’s entry) and Jnanagupta (refer to Jnanagupta’s entry) successively as director. Another was in Luoyang, with Dharmagupta (refer to Dharmagupta’s entry) as director. Translation in those two organisations involved such works as ‘interpreting Sanskrit’ (du-yu), ‘word recording’ (bi-shou), ‘auditing’ (chong-dui), ‘sorting out literary content and finalising (quanding)’. They had many people with careful division of labour.

During the period starting from 7th to 10th centuries, the translation of Buddhist scripture reached its heyday. In the early 7th century, Prabhamitra, the sramana in ancient middle India, arrived in Chang’an and started organising translation work in Da Xingshan Temple in the third year of Zhenguang Period (629 CE). Prabhamitra died in the seventh year of Zhenguang Period. Twelve years later, Xuanzang returned to China and directed the translation work in Hongfu Temple. After that Xuanzang translated Buddhist scriptures in Ci’en Temple and Yuhua Palace. From the 19th year of Zhenguang Period (646 CE) to the first year of Linde Period (664 CE), he translated 73 amounting to 1,330 chapters. Xuanzang had unprecedented contribution in translation history. Firstly, he set up a large scale translation organisation and founded a complete set of organisational system for it. Secondly, he used various translation skills that could be referred to by modern scholars even till today. Thirdly, he put forward important translation theories and enacted ‘five conditions that were appropriate to the principle of transliteration’. Fourthly, the Buddhist scriptures he translated took up over half of newly translated Buddhist Scriptures in the Tang Dynasty. Fifthly, he was the first Chinese in Chinese Buddhist scripture translation history that translated alone without the help of any Indian or other scholar of the Western Region. Sixthly, he had outstanding achievements in translating Chinese into Sanskrit and had translated 5,000 words of Lao Zi into Sanskrit. Seventhly, his professional ethics became a model for posterity.

After Xuanzang, Yijing and Amoghavajra served as director of the organisation of translation. Amoghavajra was one of the ‘four Buddhist scripture translators (the other three were Kumarajiva, Paramartha and Xuanzang); he translated 110 books and 143 volumes of Buddhist Tantra Classics and played a significant role in the spread of Tantra in China.

Yijing also had significant contributions in translation. He possessed flexible translation methods and his translation organisation featured exquisite division of labour. Yijing also compiled A Thousand Sanskrit Words to Cultivate Buddhist Scripture Translator. The book has 1,000 Chinese characters and is a Chinese-Sanskrit dictionary. During this period of 10th–17th century, especially
in the early Northern Song Dynasty, translation of Buddhist scripture in China reached another climax. In the seventh year of the Taiping Xingguo Period (982 CE), the emperor ordered to set up a translation school and renamed it as Chuanfa School the next year. The organisational scale and ability of the translation work during Northern Song was as big as that of the Tang Dynasty. It was managed and supported by senior officials of the government. They had a full-fledged organisation including director of translation along with other officials in-charge of other tasks like 'checking the doctrine' (Zheng Fanyi), 'check the Sanskrit terms and words' (Zheng Fanwen), 'recording' (Bi Shou), arrange the text (Zhui Wen), take part in discussion (Can Xiang). Until the fifth year of Tian-sheng Period (1027 CE), they translated over 500 volumes. Later, the translation work was intermittent due to lack of new Buddhist scriptures. This period lasted till the early Zhenghe Period (1111 CE). Famous translators of Buddhist scriptures included Fa Tian from India (refer to Fa Tian’s entry) Tian Xizai (refer to Tian Xizai’s entry), Danapala (refer to Danapala’s entry), Dhararaksa (refer to Dhararaksa’s entry), Jin Zongchi (refer to Jin Zongchi’s entry), and Buddhist Wei Jing (refer to Buddhist Wei Jing’s entry) of the Chuanfa School. All these scholars translated about 284 books and 758 chapters.

During the period of Renaissance of Tibetan Buddhism, people translated a large number of Buddhist scriptures. Those who were famous in the translation of Buddhist scripture in this period included Buddhist Atisha (982-1054 CE) from India, Buddhist Rinchen Zangpo (958-1055 CE) from Tibet, Zhuomi Shijia Yixi (993-1074 CE) and E. Luodan Xirao (1059-1109 CE). The translation of Buddhist scriptures was basically suspended in Song Dynasty while in the Yuan and Ming Dynasties, Buddhist scripture translation appeared occasionally. But in Tibet, large-scale translation of Buddhist scriptures still continued.

(Xue Keqiao)

TERMS - CONCEPTS

SHABDAVIDYA
Shabda was an ancient Indian subject dealing with the study and knowledge of Sanskrit linguistics that include research on pronunciation, grammar and rhetoric and was reckoned as one of the five sciences. According to free translation, the English term, Sound is equivalent of the Sanskrit word Shabda, and the whole term of shabda-vidya may be rendered into English as “knowledge of sounds”. Its corresponding transliteration forms in Chinese language are ‘She-tuo-bi-tuo’('摄拖苾驮' and ‘摄拕苾驮’), etc. There is an entry titled ‘Learning Dharma in the West’ in the fourth volume of Yi Jing’s An Account of the Inner Law Sent Home from the South Sea which says that the term ‘sheng-ming’ was derived from the Sanskrit word shabda, in which the meaning of the term shabda was sound and that of Vidya was science. It was one of the five sciences. In the second volume of the Travelling Notes of the Western Regions of the Great Tang Dynasty (da-tang xi-you-ji), Xuanzang remarked that the term Shabdavidya meant ‘explaining the meaning of words and their differences’. According to some Indian myth, the earliest Shabdavidya work was created by heavenly god. As per the information available in Volume 21 of the Records of the Yogacharya by Monk
Dun Lun’s titled *Accounts of the Western Countries*, the *Shabdavidya Shastra* with one million *slokas* was prepared by Brahman in the beginning of *kalpa* (a period of time) and *Sakra* (Indra) reduced its size to 1,00,000 *slokas*. Thereafter, Fairy Gunabhadra again simplified it to 12,000 *slokas*. Fairy Panini created Panini Sutra with 8,000 *slokas* afterwards. Master Dharmapālā created 3,000 *slokas*, and named them as Miscellaneous Treasure of *Shabdavidya*, which was popular in the world. All the major linguistics works on Sanskrit such as those of the one million *slokas* made by Brahman, one lakh made by *Sakra*, 8,000 *slokas* of Fairy Panini (*Panini Sutra*) and 2,500 *slokas* written by the Brahmins of South India have been listed in the third volume of *A Biography of the Tripitaka Master of the Great Ci’ En Monastery of the Great Tang* authored by two monks named Hui Li and Yan Cong. These were reported to be the basic works dealing with the ‘sounds of the language of the Western Regions’ and were popular in India and its surrounding areas and ‘people desirous to attain scholarship in classical studies had to go through them’. Later, all these works motivated other scholars to produce works like *Brief Shabdavidya Shastra* with 1,000 *slokas*, *Munduk* scripts of 300 *slokas*, and *Anudhatu* with 800 *slokas* and they dealt with the *dhatu* of the Sanskrit word, the basis of the combination of the words and their ultimate meaning etc. The valuable work titled *A Biography of the Tripitaka Master of the Great Ci’ En Monastery of the Great Tang* used the noun *Parusha* as an example listed different forms of 18 rhymes and 24 rhymes which were related to eight case endings, ie, ‘explaining actors’ (nominative case), ‘explaining actions’ (accusative case), ‘explaining instruments’ (instrumental case), ‘explaining objectives’ (dative case) ‘explaining reasons’ (ablative case), ‘explaining genitive affairs’ (genitive case), ‘explaining location’ (locative case) and ‘explaining vocative affairs’ (vocative case) as well as three different forms including the male sound (masculine), the female sound (feminine) and the non-male and non-female sound (neutral).

From the time of the Wei and Jin dynasties to the early Song Dynasty, all those Chinese monks who went to India to seek *dharma* had to learn *Shabdavidya* works. Master Xuanzang learnt the same twice at Nalanda Monastery. The *Shabdavidya* science of India had its influence on the study and analysis of ancient Chinese language through the translation of the Buddhist *sutras* into Chinese. In order to translate and read *sutras*, eminent foreign and local monks used works such as the miscellaneous names in Sanskrit, *thousand Sanskrit Words, Collections of Sanskrit Words in Tang, Collection of Terms in Translation, Sound and Meaning of All Sutras and Supplement to Sound and Meaning of All Sutras*, etc., edited by many eminent Chinese scholars. The nature and content of these works showed that they were very much influenced by Indian *Shabdavidya* science. It is worthwhile to make an in-depth study on how much influence the Indian linguistic works had on the history of Chinese linguistic works. For instance, the *Standardisation of Transliteration of the Western Regions* compiled by the Imperial Order during the Reign of Qian Long of the Qing Dynasty had many chapters such as Indian Alphabet Genealogy, Supplement to Indian Alphabet Genealogy, Indian Transliterated Word Genealogy, Supplement to Indian Transliterated Word Genealogy and Chinese and Sanskrit Genealogy, etc, is proof of Chinese interest in Sanskrit. Some more works such the Sanskrit Dictionary translated by Su Manshu and *Preface to Fundamental Sanskrit Dictionary* by Zhang Taiyan in late Qing Dynasty reflected that Indian Sanskrit knowledge had been quite popular in some section of Chinese intelligenstia for a long time.

(Chen Ming)

**SIKSA**

Siksa/ Shiksha (式叉論) was ancient Indian phonetics and one of the six Vedas. This term can be found in ancient Chinese literature, especially in Buddhist *sutras* translated into Chinese. The fourth volume of the *Lalitavistara Sutra* translated by Indian monk, Dharmaraksa, in the Tang Dynasty described multiple subjects and techniques that Bodhisattva learned including *Veda, Nirukta, Siksa, Vaisheshika, Atharvaveda, Ambhiri and Hetuvidyā*, etc. During the Southern Dynasty, volume I of the *Samkhya* classic *Hiranyasaptati* translated by Master Paramārtha in the Chen Dynasty listed two kinds of wisdom: external and internal, and the six branches of the Vedas were the subjects (disciplines) to

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external wisdom. The six Vedangas included *Siksa*, *Vyakarana*, *Kalpa*, *Jyotisa*, *Chhanda* and *Nirukta*. The first article titled *Abandoning of Sins and Blessings* included in the first volume of Ji Zang’s *Commentary*
on One-Hundred-Verse of the Sui Dynasty quoted the same statement, and explained the six shastras (li-lun). The statement was that 'the first was Siksa in which one has to learn 64 different techniques and rules of grammar. The second was Vyakarana, which explained sounds and their etymology'. Further, the 10th volume of Explanations of Annotations on Dharmagupta-vinaya, authored by Master Ding Bin of the Tang Dynasty offers an account on six Vedangas. It says that that the discipline of Shiksha meant 'science' here. Actually, shiksha was an ancient Indian discipline of phonetics. The task of translation of sutra into Chinese by all those Chinese monks seeking Dharma (fa) necessarily required some knowledge on Sanskrit phonology and thus the influence of Sanskrit phonetics on identifying and discovering the four tones of Chinese is perceptible. The study of Sanskrit-Chinese transliteration and the comparison of both Sanskrit and Chinese sounds thus became an important means to study and learn ancient Chinese phonetics.

(Chen Ming)

NIRUKTA

Nirukta (尼卢致论) is an ancient Indian etymological work dealing with one of the six kinds of supplementary knowledge of Vedanga and a compulsory subject to be studied by all the students of the Brahmin community in the early stage of their education. The first volume of Hiranyasaptati which was the Samkhya classic translated by Indian Nirukta. The fourth volume of the Lalitavistara Sutra translated by Divakara in the Tang Dynasty listed many ancient Indian subjects such as Nirukta and Siksa etc. According to certain available sources, the most important work of Indian etymology in the early period was Nirukta written by Yaska which was finished in the 5th century BCE (or 7th century BCE), and is believed to have been prepared before the Panini-sutra. It was similar to the earliest ancient Chinese exegesis of Er-ya (尔雅). The concerned work of Nirukta has been divided into 12 chapters and it mainly annotated large collection of words. According to a highly valued opinion of Yaska, the root of all the words can be traced in this book with etymological meanings of nouns and verbs. It has been further remarked that 'Nirukta can explain the causes of the names of all the objects'. However, it doesn't have much more obvious influence in China and Rao Zongyi's Nirukta and Liu Xi's 'Explanations on Names' are the only important research papers for Chinese scholars to study and understand Nirukta.

(Chen Ming)

VYAKARANA

Vyakarana (毗伽罗论) was the generic term of an ancient Indian grammar book and was one of six auxiliary disciplines of the Veda. Its Sanskrit name was Vyakarana which had the meanings such as 'grammatical method, grammar and treatise on grammar etc'. The first volume of Hiranyasaptati, the Samkhya classic translated by Indian Tripitaka Paramārtha in the Chen Dynasty says that the second category of the six Vedangas was Vyakarana. The 21st volume of Mahayana Mahaparinirvana Sutra translated by Indian Tripitaka Dharmaksema in Northern Liang Dynasty listed the heretical sutras that include the Four Vedas, Vyakarana, Vaisesika, Samkhya and some works dealing with medical science, etc. The 25th volume of the Great Treatise on the Perfection of Wisdom written by Nagarjuna and translated by Kumarajiva mentioned that Buddha didn't preach heretical sutras including the 18 great sutras such as Vyakarana, Samkhya and the Vedas etc. It has been recorded in the 13th volume of the Other Translation of Samyuktagama Sutra that a young Brahmin would be found to be proficient in the Four Vedas, Paragandha Shasra, Treatise on Sound, Vyakarana, Natya Shasastra, Vaisesika and was good at explaining grammar and the meanings of various texts. It can be seen that Vyakarana was one of the basic classics for Brahmins to learn. The transliteration of Vyakarana’s in Chinese was 'bi-jia-lan-na' (毗伽兰那). But the old Chinese transliteration of the term Vyakarana is reported to have been 'pi jia luo lun' (毗伽罗论). Master Xuanzang thought the transliteration was not accurate and should have been transliterated as 'pi ye jie la nan' (毗耶羯剌諵).
It has been recorded in the 10th chapter titled Displaying of Books of the fourth volume of Lalitavistara Sutra that as per the knowledge of Bodhisattvas there were then 64 scripts of different forms. The concerned book has been translated by an Indian monk, Divakara, in the middle of the Tang Dynasty. The Brāhmi (fan-mei) lipi in Sanskrit was reckoned as the first form of the script. Its transliteration in Chinese was ‘fan-mei’ (梵寐). Another Indian monk, Dharmaraksa, translated another version of Lalitavistara Sutra during the western Jin dynasty. The seventh chapter titled Appearing Books was to be found in the third volume of the same Lalitavistara Sutra, that recorded the names of 64 scripts and the first kind of the ‘Brahmana script’ corresponded with ‘Brāhmi script’. There are two important sources that have reference to the names of Indian speech sounds which must be mentioned. First, the concerned chapter titled Learning of Techniques in the 11th volume of Abhiniskramanasūtra translated by Indian Tripitaka master in the Sui Dynasty, listed the names of the 64 scripts and the book of annotations titled the Present Brahmana preached by Brahma covered all the sounds (pronunciation) of all the scripts in 14 words. Second, the biography of Zhu Shihang found in Biographies of Eminent Monks authored by Hui Jiao of the Liang dynasty records

BRAHMI SCRIPT

Brāhmi lipi (梵寐书) was one of the earliest scripts of ancient India to be found in Ashokan Pillar inscriptions of 3rd century BCE. It had several varieties that evolved into other scripts such as Siddham, Nagari and Devanagari which were then widely in use. The Arabian scholar Al-Biruni recorded in his book of India that multiple scripts were used in different areas of India in the 11th century CE. According to him, Brāhmi script was then in use to write many languages and was popular on the Silk Road. The so-called Tocharian and Khotan Saka language were written in Brāhmi script of the middle Asian italic type.

(Chen Ming)
that Zhu Shihang arrived in Khotan (Yutian) in the
5th year of Gan-lu of the Wei Dynasty (260 CE).

Another monk, Shi Sengyou, pointed out in the
fourth chapter titled Records on Sound and Meaning
of Sutras with similarities and difference that there
were three makers of scripts in ancient China and
India. They were Brahma, Kharosthi and Gang Jie.
Brahma and Kharosthi lived in India and the scripts
created by them ‘explained dharma in the Pure
Land’, and were called Brahmi and Kharosthi script.

Brahmi script meant Brāhmī lipi here and it was
written from left to right, while Kharosthi script was
from right to left. The two differed from Chinese
which was written from top to bottom. Further, the
volume numbering 51, Abhidharma-mahavibhasa-
sastra which was written by Kātyāyani-putra,
interpreted by 500 Arhats and translated by Indian
monk Buddhavarman and Dao Tai in the Northern
Liang Dynasty recorded that the Brāhmī script was
made by Govindara Brahman. The Book of the Sui
Dynasty: Records of Sutras gives reference about
‘One Volume of Brahmi Script’ which was the basic
teaching material to learn Sanskrit. Many relics
written in Brāhmī script have been transmitted to
the areas of north-west China. In 1943, Xiang Da
found a piece of broken stone of sutra pillar of India
in Dunhuang area. The Indian scholar Professor
V V Gokhale thought that it was the fragment of
Pratītyasamutpādasūtra written in Brāhmī script
in the middle of the 5th century. Similar relics or
literature related to the Brāhmī script had played a
great role in the propagation of Indian language and
culture beyond the borders of the Western Region.

(Chen Ming)

KHALROSTHI SCRIPT

Kharosthi lipi was a common script of ancient India
which came from the Aramaic script (alphabet) of
West Asia. This was widely used in Gandhara of
northwest of India and it occurred in the similar
period of the Brāhmī script. This is now found to
have been engraved in stone inscriptions of Asoka
in the middle of the 3rd century BCE. In ancient
Chinese literature, the script was variously called
‘Qu lou (佉楼)’, ‘Qu-lu-se-zha-shu-zi (佉卢瑟吒书
字)’, ‘Qu-lu-shi-di (佉卢虱底)’ and ‘Qu-lu-shi-zha (佉
卢虱吒)’ etc, all of which were transliterated names
of the Sanskrit word, Kharosthi. According to free
translation, their equivalent Chinese terms were: ‘lu-
chun-shu’ or ‘lu-chun wen’ which means ‘donkey lip
script’. It has been recorded on the basis of certain
legends and myths of ancient India in Volume 101 of
Abhidharma-Jnanaprasthana-mahavibhasa-
sastra authored by 500 Arhats that the Kharosthi
script was made by one celestial being, Kharosthi.
This book has been translated by Xuanzang and is
available in China.

Another book titled Sutra on Causes and Effects of
the Past and Present translated by Indian Tripitaka
Gumarabhatthā of the Song Dynasty mentions that
there were 64 scripts in ‘Jambu-dipa’ and the two
forefront scripts recorded there were the
Brāhmī lipi and Kharoṣṭhī lipi. Another scholar Shi Sengyou of
Liang Dynasty pointed out in chapter four titled
Records on Similarities and Differences in Sounds and
Meanings of Sutras to be found in the first volume
of the A Collection of Records on the Tripitaka that

Brahma and Kharosthi were two innovators of these
two scripts of India. The concerned work has been
translated from Sanskrit into Chinese. These two
kinds of scripts, ie, Brahmī and Kharosthi scripts
were regarded by Indian kingdoms as “heavenly
scripts” (tian-shu). The Brahmī script is written
from left to right whereas Kharosthi is written
from right to left. Further, the seventh chapter
titled Appearing Books found in the third volume
of the Lalita-vistara Sutra in the beginning mentions
the names of 64 scripts and the second kind was
Kharosthi script. This too has been translated by
the Indian scholar monk, Dharmaraksa. Again,
in Tang dynasty, chapter 10 titled the Displaying

Fragment of Kharosthi Script found at Tarim Basin
campments, preserved in Xinjiang Museum

Dunhuang Brahmi script, fragment of
‘Pratītya-samutpāda-sūtra (Yuan qi jing/Sutra
on Conditioned Arising)’
Scripts found in another version of Lalitavistara Sutra (volume four) translated by another monk named Divakara refers to 64 scripts as the first type, and the second of its kind was the Kharoṇhi lipi corresponding to Kharosthi script. The 11th volume of Abhiniksrananastira translated by an Indian monk during the Sui Dynasty lists names of 64 scripts and the annotations made about this mentions Kharosthi lipi as the second type and it was termed as donkey lip (lu-chun) language of the Sui Dynasty. As for Fairy Saint Kharoṇhi mentioned in volume 41 of Mahavaipulya-mahasanni-pata-sutra, it has been translated by Indian Tripitaka Narendrayasas with an annotation on translation talks of the donkey lip language of the Sui Dynasty. This shows that the free translation of Kharosthi or Kharoṇhi is donkey lip. It has been recorded in volume 42 of the Abhidharma-mahavibhasa-sastra that Brāhmī script was ranked before Kharosthi script and people usually learned the Kharosthi script after studying the Brāhmī script. This work has been written by Kātyāyani-putra with necessary interpretation by 500 arhats and the same has been translated by Indian monk Buddhavarman and Dao Tai of the Northern Liang Dynasty. Further mention has been made in volume 67 of Hui Lin’s Sounds and Meanings of All Sutras that it shall be called Kharoṇhi, meaning the script of broader area people of the north. The entry of Kharosthi in volume 5 of Fa Yun’s Collection of Terms offers the same explanation saying that Kharoṇhi or Kharosthi meant script of Bianchu people in the north. The script was mainly used to spell northwestern dialects such as Gandhari in India. It was quite popular all throughout the Silk Road, especially in the areas including Niya in Xinjiang of China till the closing decades of the 6th century CE. It was one of the common scripts on the Silk Road at that time and was also used to spell the languages such as Sanskrit and Tocharian.

The sutras unearthed in Yu-tian including Dhammapada in Gandhari and several plethora of Gandhari literature unearthed in Afghanistan region in the late 1990s have great academic significance for studies on important issues. Some of the issues were the history of the growth of Buddhist classics in the early period, gradual propagation of Indian Buddhism in the eastern region and the history of the exchange of Buddhism between India and China during its early phase.

(Chen Ming)

PERSONALITIES

XUANYING

Xuanying was a Buddhist monk and linguist of the Sui and Tang Dynasty. His main work was Sound and Meaning of All Sutras. He compiled Annotations of Mahayana-samupařigraha-sastra, Annotations of Shastra on Determination of Mean and Extremes, Annotations of Nyāyādvaratarka-sastra etc. Xuanying made important contributions in the propagation and understanding of Indian sutras in China and towards the exchange of linguistic science between the two nations.

Xuanying lived during the Sui and Tang Dynasties and he joined the institution of translation run by Master Xuanzang after the 19th year of the reign of Zhenguan in the Great Tang Dynasty (645 CE) as ‘the Eminent Monk of Lexicology’. He resided in Li-quan Temple, the Great Zong-chi Temple of the capital and the Great Ci’en Temple etc. He was proficient in lexicology, understood Sanskrit and Chinese and had profound knowledge in classical studies. As the only ‘eminent monk of Lexicology’ in Xuanzang’s institution of translation, Xuanying was given a place of honour in the Buddhist text catalogue of the Great Tang as the ‘Master of Generation’ and ‘Unique Talent in the Court’ along with Dao Xuan who was one of his contemporaries. Besides translating sutras, Xuanying transliterated difficult words of sutra of 465 volumes with large number of quotations from many dictionaries and literary and historical works of previous generations and compiled Xuanying’s
Sound and Meaning in the 5th year of Yong-hui (654 CE). This book consisting of 25 volumes was also named Sound and Meaning of Buddhist Sutras and Sound and Meaning of All Sutras, etc. It may be reckoned as the earliest extant work explaining sounds and meanings of Buddhist sutras, and provided paradigms and solid foundations for the later generations to work on 'sounds and meanings of Buddhist sutras' by Chinese scholars. The concerned work, thus, with a large collection of Buddhist sutra is also to be found in the form of Japanese transcript and in multiple fragments in Duanhuang and Tulufan areas. According to statistics, Xuanying's Sounds and Meanings has a collection of over 9,400 entries in which over 850 entries are Sanskrit transliterated words. Xuanying not only explained pronunciations and meanings of words but also paid attention to the connotations of those words in the context of multiple aspects of Indian culture and in actual practice of Indian customs, convention and religion. For example, the entry of 'red pillow' in volume six of Xuanying's Sounds and Meanings pointed out that India didn't have wooden pillows. Instead, they used red leather and cotton cloth for pillows in which Dou-loo cotton and feathers were put. They could be used as pillows as well as back cushions, and the colour was mostly vermilion. Similar explanations of various words provided basic information for readers to understand Indian Buddhism and secular culture. This work of Sounds and Meanings of All Sutras of Xuanying is rated as one of the famous works in the field of study of 'sounds and meanings of Buddhist sutras'.

(Chen Ming)

HU LIN

Huilin (慧琳737-820 CE) was a Buddhist monk and linguist of the Tang Dynasty. His family name was Pei (裴) and belonged to a place called 'Shu-le' (疏勒) of the Western Regions (Kashgar, Xinjiang at present). All the deeds and achievements of his life have been described in the fifth volume of Biographies of Eminent Monks of the Song Dynasty and in Biography of Hui Lin of the Xi-ming Temple of the Tang (dynasty) capital. Huilin took his lessons on classical studies from An-xi (安西) scholars in his childhood and adopted a monastic life at the age of 20. Further, he also studied Buddhist classics with the Tripitaka Master Amoghavajra, an eminent esoteric monk. He learned esoteric treasures internally and studied Confucianism externally, read sutras extensively and was proficient in Indian Shabda-vidya (linguistics) and Chinese exegesis. He compiled 100 volumes of the Sound and Meaning of the Tripitaka during the period from the fourth year of Zhen-yuan (788 CE) to the fifth year of Yuan-he (810 CE). In the preface to the book written by Jing Shen, it has been further pointed out that Huilin started writing all these books towards the end of Jian-zhong (783 CE) era, and completed them in the second year of the Yuan-he (807 CE) period.

The Sound and Meaning of the Tripiyaka is also otherwise known as Sound and Meaning of All Sutras and Sound and Meaning of Hui Lin, consisting of about 100 volumes with plenty of quotations from normal dictionaries and rhyming dictionaries such as Analytical Dictionary of Chinese Characters, Dictionary of Characters, Uniform Characters, Category of Sounds, Three Cangs, Essentials of Rhyming, Jade Chapters, Ancient and Modern Standard Characters, Classical Dictionary of Characters and Kai-yuan Sounds and Meanings of Characters. It has also a lot of references about many classical books, history and on many volumes of Sounds and Meanings of Sutras authored by eminent monks such as Xuanying, Hui Yuan, Yun Gong and Kuiji of the previous generations. The same work of Huilin's too provides various annotations on a large quantity of words and terms of more than 1,300 sutras translated into Chinese that amounts to over 5,700 chapters. The Sounds and Meanings of All Sutras has been divided into many volumes with many catalogues based on the contents of the sutra and it is roughly the same as the order followed in compiling the Records of Sakyamuni's Teachings of the Kaiyuan Period.

According to the statistical information provided by Xu Shiyi, the Sounds and Meanings of All Sutras actually annotated sounds of over 1,160 sutras of the work of Maha-Prajnaparamita Sutra translated by Xuanzang and those of another work titled Protection of Life and Release of Animals written by the eminent monk Yi Jing of the Tang Dynasty. The Sounds and Meanings of All Sutras has over 31,000 entries in which Huilin personally compiled over 21,200 entries. The entries offer answers to various questions that are likely to be raised by the readers of Sutra. Further, the Sounds and Meanings of All Sutras explained a lot of Sanskrit transliterated words besides pointing out correct Chinese characters and correct pronunciation of the Sanskrit words. This book proves to be very
helpful in understanding various facets of ancient Indian culture and provided valuable information on the history of India-China cultural exchange. According to the contents of the sixth volume of *Sound and Meaning of All Sutras*, the word 'cane' means 'sarkara'. Explanations on Chinese characters used to translate the term 'cane' mentioned that it was the name of 'a grass of good smell'. When the juice of the cane is heated, it produces 'sugar' (shatang). After the completion of *Sounds and Meanings of All Sutras*, it has been carefully preserved in Xi-ming Temple of Xi'an along with other sutra, and is held in high esteem both by the Buddhists and laymen of the capital. It became part of the Tripitaka since the fifth year of Da-zhong (851 CE) reign and enjoyed much popularity in the Buddhist world. After this book was circulated to other places like Korea and Japan, it made great contribution towards the propagation of Buddhist culture in East Asia.

(Zhiguang)

Zhiguang was a Buddhist monk and language scholar of the Tang Dynasty. He is also the author of a volume of *Siddham Script* but nothing much is known about him in detail. The official title of this work is *Records of the Shan-yin Buddhist monk Zhi Guang of Tang Dynasty*. According to the records of *Yu Qing Lai Catalog* written by Konghai (774-835 CE), a Japanese Buddhist monk who came to China during Tang Dynasty, one volume of *Siddham Script* and one volume of *Explanation of the Siddham Script* were introduced in Japan. Zhiguang probably lived during the time of Emperor Dezong of Tang (780-805 CE). The *Siddham Script* was another record of the copy of the *Siddham Chapter* written by a South Indian Buddhist monk, Prajna-bodhi. When Prajna-bodhi was young, he learned phonetics and linguistics based on the language of South India from Prajna-ghoùa written by Mahesvara. Prajna-bodhi came to China by sea with a Sanskrit "Dharani". He paid religious homage to Mount Wutai and lived in a house built on the mountain. Zhiguang learned about Siddham script from Prajna-bodhi in Mount Wutai. Based on this information and understanding, he compiled this volume of *Siddham Script*. The *Records of the Siddham Script* included 47 fundamental letters and the book in its final form with further explanation turned out to be one of 18 chapters. Each chapter took the first two letters or the first letter combined with others as its name and the names of all chapters are: Jia-jia Chapter, Zhi-ye-zhi-ye Chapter, Jia-lue Chapter, Jia-luo Chapter, Jia-po Chapter, Jia-mo Chapter, Jia-na Chapter, A-le-jia Chapter, A-le-zhi-ye Chapter, A-le-jia-lue Chapter, A-le-jia-luo Chapter, A-le-jia-po Chapter, A-le-jia-mo Chapter, A-le-jia-na Chapter, Ang-jia Chapter, Qi-li Chapter, A-suo-jia Chapter, Gu-he Chapter and so on. The *Records of Siddham Script* had many words of annotation which was of great help to understand the content of a text. Compared to *Siddham Chapter* of the Tang Dynasty, the *Records of Siddham Script* was more close to the actual characteristic features of Sanskrit language. It has not been kept together along with other literary works and was maintained separately with an independent existence of its own. Hence, it was widespread and popular and is regarded as one of the most important works among other such research works of Siddham script in China. The *Records of Siddham Script* was introduced into Japan and was named as the *Eighteen Chapters of Southern India Prajna-bodhi Siddham*. It was read and used by Kong Hai (Hong-fa master) An Ran (the author of *Siddham Collection*), contributing to further study and development of Siddham science in Japan.

(Chen Ming)

Shouwen (守溫) was a Buddhist monk and Chinese phonologist of the period of the Five Dynasties of the late Tang era. According to the information contained in the work of *Jade Sea*, Shouwen wrote a book entitled *Chart of Thirty Six Alphabets*, which is also otherwise known as *Shou Wen’s Thirty Six Alphabets*. The original work of Shouwen is believed to have been lost long back. However, its fragments are still available in the Dunhuang cave. From page 2012 of the *Dunhuang Collection*, a text titled *Records of Monk Shou Wen in the Southern Liang Dynasty* has...
been discovered. The introduction of the fragments of that record offers a list of the labial sounds (such as bu, fang, bing and ming), lingual sounds (duan, tou, ding and ni were tongued sounds; zhi, che, cheng and ri as retroflex sounds), glottal sounds (such as jian, jun, xi, qun, lai and ning, etc.), dental sounds (such as jing, qing and cong further sub-categorised as tip-toothed sounds and shen, chuan, chan and zha as conical-toothed sounds), and guttural sounds (such as xin, xie and xiao, further sub-classified as unvoiced guttural sounds and xia, yu and ying as voiced guttural sounds). These alphabets differed from the Thirty Six Alphabets of Shou Wen which were seen in extant literature sparsely. Some scholars thought that the ‘thirty six alphabets’ of the Song Dynasty were the same as those of Shouwen’s ‘36 alphabets’. These alphabets were used to represent the initials of the pronunciation of the Chinese characters. Thus, the ideas and method to use some representative characters to show different sound categories was inspired by Sanskrit letters. However, the work titled Shou Wen’s Fragments of Rhymes was an important piece of literature to study phonology of the Tang Dynasty which reflected information on speech sounds of the northwestern part of Tang rule. Although Shouwen was not the first scholar to talk about letters (alphabets) in the comparative context of the Sanskrit and Chinese languages yet his contribution in the notation of Chinese characters was immense, and the influence of Sanskrit linguistic works on the growth of Chinese phonological study has been quite significant.

(Chen Ming)

PANINI

Panini was an ancient Indian grammarian and his Chinese name was ‘Bo Nini (波弥尼)’ or Bo Nini (波弥尼). He was born in about 4th century BCE and wrote Panini-sutra which turned out to be a famous grammar book in Sanskrit. The legend of Panini was recorded in Chinese literature including the Travelling Notes of the Western Regions of the Great Tang Dynasty, and knowledge of Sanskrit grammar spread in ancient China based on the information contained in Panini-sutra.

The earliest record of legend of Panini was in volume two of Xuanzang’s Travelling Notes of the Western Regions of the Great Tang Dynasty. He was born in Salatura, Gandhara (Lahor/Lavor near Ohind, Pakistan). He followed the classical traditions of the Sanskrit grammar established by Brahma and Sakra (Indra) and learned grammatical knowledge from Shiva. He then wrote his famed grammar book, Panini-sutra. This book was based on his profound understanding of the relevant literature of the ancient time which made him a world-famous grammarian. Volume three of A Biography of the Tripitaka Master of the Great Ci en Monastery of the Great Tang recorded that Sanskrit grammar books expounded by Brahma had over 1,000,000 slokas. Sakra simplified the size into 100,000 slokas, Fairy Gunabhadra further reduced it into 12,000 slokas, and Panini simplified it into 8,000 slokas. In Indian tradition, Panini was also called Salaturiya. His alternative name was Daksiputra which may hint that his mother was Daksi. According to the information contained in the opening chapter of Somadeva’s Kathasaritsagar, Panini was enlightened by Shiva, created a new grammar book and beat the grammar system of the Indra school.

The fourth volume of Yi Jing’s An Account of the Inner Law Sent Home from the South Sea titled
Learning Dharma in the West says that Panini-sutra was the fundamental classic of all sounds (linguistics), i.e., 'it was the fundamental sutras of all sounds'. The book containing about 1,000 slokas, explains the essential meanings of many words and expressions. Panini-sutra was also named Astadhyayi in about 4,000 sentences in all while adopting the form of sutra. Each sentence explained a rule so that a theory and grammar system could be built based on the texts. The book explained the complex grammatical system of the Sanskrit language, and was regarded as the oldest work dealing with the grammatical structure of Sanskrit texts. Furthermore, it had three appendices such as the Dhatupatha, Ganapatha and Unadi. Moreover, the later generations edited three kinds of appendices including Paniniya-siksa, Paribhasapatha and Linganusasana. Panini-sutra was the most authoritative classical Sanskrit book and was held as a classic by later Sanskrit writers. It is also regarded as the oldest intact grammar book in the world and was also claimed as 'one of the greatest milestones of human wisdom'.

Some ancient Chinese literature retained part of the original analysis of the Sanskrit grammar as found in Panini-sutra but there was no specific edition of translation of Sanskrit grammar book. The paper of Jin Kemu named Panini Sutra: An Overall Survey of Sanskrit Grammar was the first paper of Chinese scholar studying Panini-sutra which systematically explained the characteristics of the system of Panini-sutra, and its important significance in linguistic philosophy and history of cultural thought. In 1996, Ji Xianlin, et. al., translated the book, An Introduction to the Sanskrit Language, written by German scholar Adolf Fririch Stenzler. In 2001, Duan Qing published a book Introduction to Panini Grammar: Explanations of Sarasiddhantaumudi which used the Sanskrit grammar series of Panini with the Sanskrit text of Sarasiddhantaumudi as the basis of explanations. It offered an overall introduction to the grammar system of Panini and has been rated as the first contemporary book devoted to the study of Sanskrit grammar in China.

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(Panjali) was an ancient Indian grammarian and philosopher. He was born in the 2nd century BCE. Not much is known about him. His main grammar book was Mahabhasya and its full name was Vyakaranamahabhasya. This book in its textual form adopted the pattern of 'one question and one answer'. It revised and supplemented the earlier grammar book Pàõini-Såtra and retained parts of another grammar book after Pàõini-Såtra, for example, segments of Katyayana's Varttika. The fourth volume of Yi Jing's An Account of the Inner Law Sent Home from the South Sea titled Learning Dharma in the West recorded explanations of Varttika-sutra, which was named "Curni" which had been authored by the scholar Pantanjali. Patan-jali was his transliteration, who was also claimed as Curnikktor Curnikara, the author of "Curni", while Curni meant 'Mahabhasya', which provides new annotations to Pàõini-Såtra and Varttika. Only those scholars with profound academic background can master Mahabhasya after having studied the same for three years. The book, An Account of the Inner Law Sent Home from the South Sea also mentioned that the important annotation of the book of Mahabhasya was Bhartuhari-tika, which was compiled by the great scholar Bhartrhari during the 6th and 7th centuries. This book had 25,000 slokas and is regarded as one of the important grammar books.

It is generally believed that another important book of Patanjali was Yoga-sutra. Some scholars thought that the author of Yoga-sutra was different from Mahabhasya. Yoga-sutra was the earliest book of the Yoga school which was one of the six schools of ancient Indian philosophy and this continued to exert profound influences on the later thought system of India. It had been translated into Arabic by Islamic scientist Al-Biruni in the 11th century because of its deep and inherent cultural content.

(Chen Ming)

DICTIONARIES

SANSKRIT-TIBETAN DICTIONARY

Tibetan: sgra byar brag brtogs byed chen mo; pinyin: Fayi mingyi daji.

This is one of the earliest dictionaries compiled and used for reference in translating Buddhist scriptures in China. The Chinese characters (翻译名义大集) for it mean A Great Collection of Sanskrit Terms with Definitions in Tibetan for Reference in Translation. In early 9th century CE, Kride Zukzain, then tsampo or king of Tibet, recruited Indian and Tibetan Buddhist scholars to collate terms already translated into Tibetan Buddhist scriptures and compiled a Sanskrit-Tibetan Buddhist vocabulary. More than 9,000 entries divided into 285 categories were collected into the vocabulary which has since served as a standard dictionary in Buddhist translation and studies. Later on, it was included into the bostan gyur or the sastra section of the Tibetan tripitaka. In modern times, a separate edition of the dictionary was published by the Beijing Nationalities Publishing House in 1992.

(Kalsang gyal)
NIGHANTU

Nighantu (ni-jian-tu 尼揵荼) was an ancient work on Indian lexicology which is equal to modern synonym dictionary. Nighantu had multiple names such as Ni-jian-tu (尼揵荼) and Ni-jian-tu (尼建图) in Chinese translation with different characters for the last syllable ‘tu’. This work of Nighantu had five chapters that generally include the list of synonyms, homonyms and names of gods and deities etc. It was one of the ancient linguistic works and was the fundamental reference book for Brahmins to learn Sanskrit. It has been recorded in the 54th volume of A Treasury of Mahayana Sutras Selections (translated by Xuanzang) that Brahmins were proficient in linguistics, literature and other classics such as Nighantu, Ketubha Shastra, Shastra of Classification, Itihasa, and the Vyākarana of Five Attributes and Lokayata Shastra etc. The fourth volume of the Lalitavistara Sutra translated by Divakara in the Tang Dynasty listed various kinds of miscellaneous techniques and talents that includes linguistic books such as Nighantu, Nirukta and Siksa etc.

According to the information available about these two items of Nighantu and Ketubha Shastra recorded in the 13th volume of the Sound and Meaning of All Sutras, both the above works (Nighantu and Ketubha Shastra) were regarded as “secular and wise books of heretical nature”.

The 15th volume of Abhidharma-Jnanaparasthana-mahavibhasa-sastra written by 500 Arhats and translated by Xuanzang mentioned that “one word had multiple meanings in Nighantu” written by ancient wise men. Further, the fifth volume of Explanations on Mahayana-samuparigraha-sastra written by Sunyata Bodhisattva and translated by Xuanzang mentioned that “one thing had multiple names in Nighantu”. All this show that Nighantu collected different names of synonyms. The explanation was consistent with actual conditions of which Nighantu was the earliest extant book in India.

(Chen Ming)

SIDDHARASTU

Siddharastu It was a set of ancient Indian teaching materials for the beginners to learn Sanskrit, explaining the grammatical knowledge of Sanskrit phonetics and fundamentals such as Sanskrit letters, combinations of initials and finals and some newly formulated coherent words etc. It is said that ‘Siddharastu’ was made by Brahman. The Chinese term ‘Xi-tan’ (悉昙) is the transliteration of the Sanskrit word Siddha and its other transliterations in Chinese are– Xi tan (悉谈) and Si tan (肆昙) etc. The Sanskrit term Siddham means achievement, attainment, auspiciousness and peaceful abiding. It has been recorded in volume two of the Traveling Notes of the Western Regions in the Great Tang Dynasty that the most useful materials for the Indians to learn Sanskrit were incorporated in chapter 12 of the book Siddharastu which also had an enlightened message. The fourth chapter titled Learning Dharma in the West of Yi Jing’s An Account of the Inner Law Sent Home from the South Sea pointed out that Siddharastu occupies the first place among the five main Shabdavidya (sheng-ming lun) works. The Chinese term Xi-tan-zhang
Cultural Contacts

(《悉谈章》) is also otherwise named Xi-di-luo-su-du (《悉地罗窣覩》)– the transliteration of the Sanskrit book - Siddharastu. The title also stands for the chapter to begin with and it means "achievement" and "auspiciousness". It is a specialised book of 18 chapters containing 49 Sanskrit letters as the fundamental ones and large number of words and vocabularies formed out of series of mutual combinations. It had over 300 slokas with over 10,000 words in total. Children of the age of six can finish reading Siddharastu within a time period of six months. Yi Jing believed that this book was used by Maheśvara while teaching. Along with the spread and propagation of Buddhism in China during late Han Dynasty, Siddharastu and other relevant texts were introduced to China, and the texts that was exposed earlier were all about the 14 Sanskrit sounds (14 Sanskrit initials) and 42 syllables (42 alphabets). Siddharastu propagated by Hui Yuan was also known as Siddharastu of Script of Mahayana Mahaparinirvana Sutra which was quite popular in most of the areas of the land. Multiple transcripts (S.4583, P.2204, P.2212, P.3082 and P.3099 etc.) of Siddharastu have been unearthed in Dun Huang cave with different titles such as Popular Siddharastu and Chan Siddharastu of Lankavatara Sutra Preached by Buddha etc. Many monks and men of letters studied Siddharastu in the Sui and Tang Dynasties, Buddhist masters such as Xuanzang, Yi Jing, Buddhapālita and Kong Hai propagated Siddharastu and Indian monks including Bao Yue and Nanda also orally propagated it. The Chinese monk Zhi Guangshi learned Siddharastu from South Indian Tripitaka Prajna-bodhi and wrote a book named Records of the Siddham Script.

Yi Jing in the preface to his work titled One Thousand Sanskrit Words said that people can begin to translate Buddhist sutras after learning Siddharastu, the One Thousand Sanskrit Words and few other Sanskrit lessons. After the introduction of Siddharastu into China, Chinese scholars mixed language, religion and cultural knowledge of China and India, and brought out some integrated philosophical works that included some Buddhist doctrines on the basis of their linguistic study. All this led to the growth of a unique field of study and research that came to be known as the Siddham Studies (Siddham Science). The Chinese Siddham Studies (science) can be regarded as a new paradigm with marked innovations that were considerably influenced by Indian culture. The growth and propagation of Siddham Studies in China was not only closely linked to the local Buddhist schools such as Fa-xiang School, Hua-yan School, Tantrism, Tian-tai School and Chan School etc, but it exerted considerable influence on translation of the Buddhist sutra, propagation and learning of the Sanskrit words and development of Chinese characters. During the Ming and Qing dynasties, the merger of the study of Siddharastu with Chinese phonology led to the research and compilation of famous works such as Zhao Huangguang’s An Account of Siddharastu and Zhou Chun’s Profound Treatise on Siddharastu etc. Aside from its effect on the growth of Chinese phonology, Siddharastu also affected the growth of rhythm of the poems and prose poems composed by eminent scholars and poets of that period. After the knowledge of Siddham studies (science) was propagated by envoys (monks seeking Dharma) in the Tang Dynasty into Japan, the Japanese monk An Ran in the Heian period (794-1185/1192 CE), wrote representative works of Siddham science named Siddham Treasure in Japan which further led to the expansion and popularity of ancient Indian culture in different areas of East Asia.

(Chen Ming)

SHABDAVIDYA SAstra

Shabdavidya Shastra (Shengming lun 声明论) was an ancient Indian linguistic work that refers to Pàõini-Såtra of Pàõini. The entry of “learning dharma in the West” in the fourth volume of An Account of the Inner Law Sent Home from the South Sea recorded that the work of Vyakarana consists of five categories of secular books in India, Siddharastu, Såtra (Pàõini-Såtra), Dhàtu, Tri-khila and Vçtti-såtra. These five books were equal to the five Confucian classics and they were actually the Indian linguistic works. Volume 3 in A Biography of the Tripitaka Master of the Great

'Sound and Meaning of All Sutras (Yiqiejing yinyi)', Xuanying
Ci'en Monastery of the Great Tang translated the book’s name of Vyākaraon into Treatise on Sounds and the Structure of Sanskrit which could explain all things comprehensively. Thus, it was named Treatise on Sounds and the Structure of Sanskrit. In Indian Shabdavidya works, Dhātu discussed on meta character specifically, verb root or dhātu. Tri-khila meant three kinds of appendices and included Aūñadhātu with 1,000 slokas which was also named Treatise on Eight Cycles; Muõóa with 1,000 slokas; Uõàdi-dhātu with 1,000 slokas (Uõàdi). The main grammar contents explained “seven cases” (seven change forms of noun) and “la-kara” (10 changes of Sanskrit verb), and “eighteen verb endings” (18 verb endings in Sanskrit), “twenty one changes” (21 changes singular, dual and plural changes of noun declension) and so on. A 10-year-old boy could understand meanings after having diligently studied these three kinds of appendices for three years. Vārttika-Sâtra with 18,000 slokas was the annotation book of Pàõini-Sâtra. A 15-year-old boy could also understand profound meanings after having studied these for five years. After studying Vārttika-Sâtra, Chinese monks seeking dharma could read other Indian classics, thus making it to be a very important fundamental grammar book. Vārttika-Sâtra needed annotation books itself, Cáröi with 24,000 slokas by the scholar Pantanjali was such a book, Cáröi was Vyākaraonamahâbhâûya and its function was equal to Spring and Autumn Annals and Book of Changes. The annotation books of Cáröi included Mahâbhâûya-ñãka (Mahâbhâûyadãpikâ) of the great scholar Bhartçhari which had 25,000 slokas. Moreover, Vâkyapadâya made by Bhartçhari had 700 gathas of slokas and 7,000 gathas of explanations. Gathas of Prakârnaka had 3,000 slokas which was written by Bhartçhari; its explanations had 14,000 gathas which were written by Dharmakathika Dharmapàla. Prakârnaka was regarded as a famous grammar book in Sanskrit which “could solve various riddles of the language.” Ancient Indians could read from Siddharastu to Prakârnaka and be proficient in this series of linguistic books, so that they could thus claim to be the “masters of shabdavidya” which could be compared to “successful candidates in Imperial Examination” after reading “the nine classics”, including Rites of the Zhou Dynasty and classics of 100 Schools of Thought.

(Chen Ming)
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VII

LITERATURE
Even before 300 BCE, there was a legend of the Moon Rabbit in China which was once mentioned by the poet Qu Yuan (about 340-278 BCE) in the poem *Tian Wen*. Up to now, this legend is still popular among people. Meanwhile, a similar legend of the Moon Rabbit also existed in ancient India which can be found in the *Jataka Tales* (Jātaka), a book created before 300 BCE. Some scholars hold that literary interaction between China and India began from then, but that is only a speculation and not a final conclusion. In fact, the literary interaction between India and China began after the introduction of Buddhism to China. As a growing number of Buddhist scriptures were being translated into Chinese, many Buddhist stories were introduced into China which began to influence Chinese literature. The transmission and influence of Indian Buddhist literature on China is almost synchronous with that of Indian Buddhism on China.

**1st-6th century CE**

It was from 1st - mid 3rd century CE that Indian Buddhism was initially introduced to China. Indian literature started to influence Chinese literature and some Buddhist words such as *Sramana* (see Zhang Heng’s *Poetry of West Capital*) and *Upāsaka* (see *History of Later Han Dynasty*) first appeared in Chinese poetry around this time. Afterwards, based on the birth story of Prince Gautama Siddhärtha, the poet Cao Zhi (192-232 CE) created the lyrics of *Prince Poetry*. In the meantime, the Chinese also began to cite Buddhist stories in literary works. For example, Ying Shao (153-196 CE) included the *Two Women Scramble for the Son* and *Two Persons Battle for Fine Silk Fabrics* in his *Fengsu Tong*, both of which were sourced from the *Jakata Tales* · *Maha Uimagga* *Jataka*. Han Danchun’s (about 132-221 CE) *Xiao Lin* (Humors Jokes) includes the fable of *Curing the Hump* that was sourced from *The Hundred Parables Sutra*. China’s orthodox history, *Records of the Three Kingdoms* · *The Book of Wei*, volume 20, has a story of *Cao Chong Weighs the Elephant* which was sourced from *Za Bao Zang Jing* (The Sutra of Miscellaneous Jewels). The characteristics of the influence of Indian Buddhist literature on Chinese literature during this period mainly manifested as a copy and simple adaptation of Chinese literary works from Buddhist stories.

From mid 3rd century to late 6th century CE, Buddhism witnessed further development in China which influenced Chinese scholars and bureaucrats and China’s intellectual circles. It also began to be Sinified. It was at this period that Indian stories became popular in China’s world of fiction, and the “Sakya Supporting Book” (cited from Lu Xun), characterised by promoting samsara, reincarnation and karma, was created. Inspired by Buddhist stories and Buddhist scriptures, the type of classical novel featuring ghost stories emerged, and Indian stories began to be obviously Sinified.

Among the tales of mystery and supernatural, representative works were Gan Bao’s (3rd, 4th century) *Searching Deities, Record of Heretofore Lost Works* by Wang Jia (5th century CE), the anonymous *Records of Spirits and Ghosts, Record of the Nether World* by Liu Yiqing (403-444 CE), *Continued Records on Universal Harmony* by Wu Jun (569-520). The emergence of such novels in China was closely linked to the introduction of Indian Buddhism, and is mainly manifested in four aspects: firstly, Indian Buddhism influenced literary concept of Chinese novels. Confucianists in ancient China represented by Confucius never believed in and discussed ghosts, and did not write stories about ghosts and gods. However, Buddhism not only talked about stories about ghosts and gods, but was also adept in generating such stories. Obviously, the different
belief system resulted in such phenomena. As Buddhism advocates eternity and samsara of the spirit, a complete set of life concepts and moral rules were evolved, which were reflected in the form of literary works. Buddhism had its own time and space views that were new and strange to the Chinese. Secondly, some Buddhist figures, sites, terms, etc., were introduced into Chinese literary works. Figures included Buddha, Bodhisattva, Sramana, Householder, Rakshasa, and so on. Sites include temples and the like in Tianzhu (“India”), the Western Regions, etc. Thirdly, the Indian story line directly influenced the contents of Chinese stories. There were many stories in Buddhist classics of high literary standard, and it was common to find such works in Buddhist scriptures, taboos and discussion, many of which were introduced to China. Therefore, Chinese stories during this period showed two characteristics: firstly, it copied stories in Buddhist scriptures; secondly, it imitated and adapted stories in Buddhist scriptures; thirdly, animals became the leading or second leading figures in a growing number of stories during this period. There are numerous examples to prove that it is also closely related to the introduction and influence of Indian Buddhism.

**Poetry**

During this period, Buddhism also had a profound impact on Chinese poetry, and it was fashionable for some scholars to write poems connected with Buddhism, including poets such as Tao Yuanming (about 372-427), Xie Lingyun (385-433), Bao Zhao (405-466), Shen Yue (441-513). Guang-hung-ming chi Volume 30 has collected many such poems. Interestingly, many Buddhists also ascended to the ranks of poets, not only Chinese but also foreigners, and their poems were included in the treasury of Chinese poetry to constitute a part of Chinese culture. The Buddhist poems in the Jin Dynasty were represented by the poet Zhi Dun (314-366), whose 18 poems such as *Eulogy to the Buddha on the 8th day of the fourth month* have been handed down through generations. The Emperor Liangwu, Xiao Yan, (464-549) was a Buddhist and also a poet, who had written poems such as *Meet Three Religions*.

**6th-10th Century CE**

During this period, it was almost impossible to find any examples of Indian literature being influenced by Chinese literature, but Indian literature, Indian Buddhist literature in particular, produced a significant impact on Chinese literature. Such influence had three characteristics: firstly, with the development of Chinese Buddhism, Buddhist principles, concepts, categories, vocabularies and so on sourced from Indian Buddhism penetrated through all aspects of Chinese literature. Especially in the field of poetry, excellent works reflecting Buddhist topics and promoting Buddhist concepts emerged, and
even Chinese poetry theories were also seriously
impacted. Secondly, Buddhist scriptures, stories,
figures and sites entered Chinese literary works
and were of vital importance to legends in the Tang
period. Thirdly, the extensive spread of Buddhism
influenced folk literature in the Tang period, and
hastened the birth of an original literature genre
called “Bianwen” (transformation texts).

Poetry It was during this period in the Tang period
that the development of Buddhism reached its peak,
and this was also inevitably reflected in Tang poetry.

Therefore, almost all great poets in Tang Dynasty
were influenced by Buddhism. For example, Wang
Wei (710-760), Bai Juyi (772-846) who believed
in Buddhism in their later years, Li Bai (701-762)
and Du Fu (712-770) all created plenty of works
related to Buddhism and Buddhists. The number
of Buddhist poems in Tang Dynasty was more than
that in any other era, and the Complete Collection
of Tang Poetry had 46 volumes of Buddhist poetry.
Among numerous monk poets, some were regarded
as authorities, for example, Han Shan (about the 7th
century), Shi De (about the 7th century), Jiao Ran
(about 720-about 800), Guan Xiu (832-913) and Qi
Ji (863-937). In the Tang period, there were quite
a few outstanding works of folk literature that were
related to Buddhism, and the most representative
was the folk poet Wang Fanzhi (about 590-660).

Literary theory Jiao Ran wrote five volumes
of Poetic Styles and one volume of Poetic Notes, a
systematic monograph of poetics. Jiao Ran discussed
the nature, writing rules, appreciation and style of
poems, and expressed insightful ideas. He held a
high place in the history of Chinese poetry criticism
and aesthetics. In the text, he not only used Buddhist
words, but also applied some Buddhist ideas to
poetry theories.

Tang legends In the words of Lu Xun, Chinese
writers at this time started to consciously create
novels. Such a consciously created novel was
called ‘Tang Legend’, where clear traces of Indian
influence were commonly found. For example, The
Tale of Liuyi tells the story of a scholar named Liu
Yi who helped the Daughter of the Dragon deliver
a letter, and finally got married to her. The Tale of
the Governor of Nanke tells the story of a person who
fell into an ant hole unintentionally, and became
an official in the ant kingdom, got married and had
a son. Both tales reflected the ancient Indians' rich
imagination, strange space concepts and ideas of
‘Existence Being Equal’ in Chinese literature. Apart
from this, the influence of Indian literature on Tang
Legends is also reflected in the narrative structure,
namely, a trunk story connected to many small
stories, like The Record of the Ancient Mirror.

Transformation Text (Bianwen)
The ‘transformation text’ was folk literature created
under the influence of Buddhism. Firstly, its
inception was because of the popularity of Buddhism:
simple and popular language was needed to explain
the doctrine of Buddhist scriptures among people.
Therefore, monks began to promote Buddhism
in simple words. The transformation text was a
new literary genre formed on the basis of simple
explanation. Secondly, regarding its contents: in the
circulated and preserved transformation texts, many
were taken from Buddhist scriptures, such as Mulian
Transformation Text, Hell Transformation Text,
Vimalakirti Sutra Transformation Text. However, some
are from historical legends. Thirdly, regarding its
literary form: it adopted the verse-prose mixed form,
which deeply influenced the subsequent teaching
and singing literature and its roots could be found in
Buddhist scriptures. Fourthly, the commonly called
“transformation text” marked a general reference: it
is not limited to Buddhist stories, Chinese historical
stories and legends, but also included other contents,
such as fables of Swallow Poetry, On Tea and Wine,
etc. Even transformation texts and fables originating
from historic legends in ancient China were also obviously influenced by Buddhism.

10th -17th Century CE By this time, it had been over 1,000 years since the introduction of Buddhism to China, and the Buddhist culture had blended with Chinese culture and constituted a whole. Therefore, it was common to find the influence of Buddhist thought in novels during this period.

**Novels** Things recorded by Sun Guangxian’s (901-968) *Beimengsuoyan* in the 9th and 10th century follow the tradition of novels recording personalities and weird events in the 3rd to 6th century, rather than inheriting Tang legends. His works recorded actual events and had a certain value as historical data. The contents such as “Reinvigorating Buddhism”, ‘Blood writing in Chinese Buddhism”, “Crash Sarira” reflected the status and social influence of Buddhism at that time, and indicated the transmission of Esoteric Buddhism.

*Qing Suo Gao Yi* by Liu Fu (11th century) was another typical collection of novels in the tradition of Tang Legends. It included records of miscellaneous events, weird events and legendary novels, of which the latter two are dominant. It clearly reflected the influence of Buddhism. There were *Record of Kind Cloud* reflecting a fantastic dreamland, *Record of Foreign Fish* which tells the story of the daughter of a dragon who payed a debt of gratitude with jewels, *Record of Becoming Ape, Record of Killing a Chicken*, and *Record of Killing a Cat* which narrated the story of paying the price for killing, *Cheng Shuo*, etc. *Record of a Benevolent Deer* described how when Emperor Chuyuan hunted in Yunneng Lake and chased after a flock of deer, the Deer King ran to Emperor Chuyuan and argued with him, willing to supply one deer to Emperor Chu every day. The Emperor was moved and issued a ban on killing deer. The deer felt much indebted and gave the Emperor Chu support in war. Here, the author adopts the historic background of Wu State and Chu State contending for hegemony, and located the story of the “Deer King” in Six Paramitas Sutra.

Hong Mai (1123-1202) was a well-known scholar and novelist in the Southern Song Dynasty. It is said that his *Record of the Listener* consisted of 420 volumes, but the best-preserved edition has only over 200 volumes available, less than half the original book. Even so, the book was still the largest collection of classical Chinese novels in China and included over 2,700 novels. However, the *Record of the Listener* was also the compilation of earlier works. At least 700 persons contributed materials to him, and most of the works were created based on various folklores. His work clearly showed the influence of Buddhism, for example, the Buddha’s story, the pagoda involving supernatural or magical powers, Bodhisattva, Vajrasattva, Yama, Yaksa, and Daughter of the Dragon, Karma, Samsara and reincarnation.

There continued to be many literary sketches during this period.

**Poetry** During this period Chinese Buddhism was still flourishing, and there were still many Buddhists among scholars and bureaucrats, many of whom stood for reconciling Confucianism, Taoism and Buddhism. Meanwhile, poetry in the Song period was still thriving after the peak in the Tang, and especially the emergence of “Ci poetry” was a breakthrough in poetry creation, and ushered in another peak of poetry in Chinese history. Therefore, Tang poems and Song poetry are known as two gorgeous flowers in Chinese poetry. Moreover, Buddhism still had a significant impact on the development of poetry.

Among all poets, Su Shi (1036-1101) was the most influenced by Buddhism. His sincere friendship with the Buddhist Liao Yuan (also named Fo Yin) became a favourite tale before and after his death. His poem *Climb Guangli Pavillion at the Peak of Mount Chang* clearly conveyed his Buddhist thinking.
seldom associated with Buddhists, Lu You (1125-1209) was also influenced by Buddhism. For example, his poem *To My Son* voiced his patriotism, and was also impacted by Buddhist thought.

All Chinese scholars in the Song wrote poetry and most of them were influenced by Buddhism. They always called themselves Householder: for example, Ouyang Xiu (1007-1087, Liuyi Householder), Zhang Shunmin (?-1100, Fuxiu Householder), Su Shi (Dongpo Householder), Qin Guan (1049-1100, Huaihai Householder), Li Qingzhao (1084-1151, Yi'an Householder), Fan Chengda (1126-1193, Shihu Householder) and Zhang Xiaoxiang (1132-1169, Yuhu Householder). Not all of them believed in Buddhism, and it only indicated that it was a fashion for scholars to call themselves Householder then; they achieved a kind of elegance that was undoubtedly related to Buddhism. Some scholars in the Song treated Buddhism as a kind of learning. They became recluses, showed indifference to officialdom, called themselves Householder, and did what they liked.

Su Zhe (1039-1112) was Su Shi’s younger brother and had intimate association with Buddhists. It can be seen in his *Yu Jia Ao· Birthday Congratulations with Disciples* that it was in middle age that he started believing in Buddhism and was disillusioned with life. Huang Buzhi (1053-1110) described his boredom and was eager to return home in poverty after being relegated to Xinzhou in *Immortal at the River Xinzhou*, where his loneliness and solitude stood out against the background of few monks in the wild pagoda. There were also quite a few Buddhist poems in the Song; for example, Liao Yuan (1032-1098), Qing Shun (11th century), Ke Zun (11th century), De Hong (1071-1128), etc, all created some graceful lyrics. Hong De's Ci was more worldly, and it was difficult to identify from his lyrics that he was a Buddhist.

**Literary Theory** During this period there were quite a few articles and monographs commenting on poems and poetry. Yan Yu's (13th century) *Cang Lang's Notes on Poets and Poetry* exerted the strongest influence on later generations, and evoked debates for hundreds of years. This book laid emphasis on discussing characteristics of poetry forms and his aesthetic interest, and was compiled in five parts: *Argument, Form, Method, Commentary, and Textual Criticism*. One of its key characteristics was to use the Chan thought of Buddhism to comment on poetry. Yan Yu was strongly opposed to poems written in the Song period and praised highly those poems that were written before the Tang Dynasty. He objected to “creating poems through words, talents and discussion” and proposed to see the poem as a realm of imagination.

**Drama** During this period there were dedicated art performance places in Bianliang (the present Kaifeng, the capital of Northern Song Dynasty), and Lin'an (the present Hangzhou, the capital of Southern Song Dynasty) which are called “Washe” or “Wazi”. China's early dramas were created in Washe, and the humorous dramas satirising current affairs in the Northern Song were the most prominent. Actors played roles in different identities and carried on dialogue and performance in a given context, but the scale was not large. A drama called “Connecting Three Religions” was a humourous dialogue between a Confucian, Daoist and Buddhist. In addition, a poetic drama named *Mulian Saves his Mother* was performed from days 7 to 15 of the seventh month (the lunar calendar). All the above indicate that there were relatively complete poetic dramas revolving around Buddhism in Washe and they were well-received. In the later Northern Song, the Jin Dynasty founded by the Jurchen in the north gradually grew bigger and finally occupied Bianjing, destroyed the Northern Song. The North was claimed by the Jin Dynasty...
and the South was governed by the Southern Song. During this period, “Northern Poetic Drama” and “Southern Drama” came out in the North and South respectively. Until the Ming Dynasty, Chinese drama was divided into Southern and Northern systems. Some contents related to Buddhism can be found from dramas in the Southern Song and Jin: For example, *Tang Sansang*, a story about a Tang Monk going on a pilgrimage for Buddhist scriptures. Moreover, there were some other dramas that were clearly linked to Buddhism.

**13th -18th Century CE**

Poetry in the Yuan and Ming periods began to decline, and was replaced by other literary forms. The literature in the Yuan was dominated by Yuan Verse, including poetic drama and verse. In the Ming, with the development of novels, poetry appeared ordinary without many works of high quality.

**Poetry** In spite of this, there were many examples that were influenced by Buddhism in the Yuan period poems. For example, Yuan Haowen’s (1190-1257) *Shaolin*, Chen Fu’s (1259-1309) *Evening Bell from a Mist-shrouded Temple*, and He Zhong’s (1265-1332) Nanju Temple. The short lyric in the Yuan was called *Xiao Ling*. Liu Binzhong’s (1216-1274) *Dried Lotus Leaf · No Title*, Guan Hanqing’s (1220-about 1300) two poems of *Four Jades ·Leisure* and Ma Zhiyuan’s (end of 13th century - first half of 14th century) *Shouyang Qu ·Evening Rings from the Misty Temple*, are all excellent short lyrics.

Many Ming poems were also influenced by Buddhism, for example, *Follow the Person* by Liu Ji (1311-1375), *Monk Returns to Japan* by Zhang Yu (second half of 14th century), *Writing Down Feelings to a Monk* by Shen Zhou (1427-1509), as well as other poems on touring Buddhist temples. Ming monks’ poems were represented by Fan Qi (1296-1370), Tong Run (14th century) and other poets. Tong Run’s *Early Plum Blossom* was the most famous, which describes how the plum blossom came and went silently. There, its “colour”, “aroma” and “shade” have their own Buddhist meanings signifying that the birth and death of objects are from something to nothing and from nothing to something.

**Classical Chinese novels:** During this period, Buddhism was still strong. The rulers of the Yuan Dynasty were Mongolians who believed in Tibetan Buddhism. The rulers in the early Ming Dynasty also believed in Buddhism. Their attitude determined the influence of Buddhism on society. Such a situation was also true of novels. The anonymous *New Reports from Lake and Sea: Sequel to the Records of the Listener* in the Yuan was divided into two episodes, 17 categories, and was a large collection of novels involving strange phenomena. Volume III in the first episode included *Release Trionyx Sinensis to Pay a Debt of Gratitude*, which were also included in Liu Yiqing’s *Records of the Nether World*. It was obviously taken from volume III of the Buddhist scripture *Sutra of the Collection of the Practices of the Six Perfections*.

There were many classical Chinese novels in Ming Dynasty, represented by *New Stories Told while Trimming the Wick* by Qu You (1341-1427), *Stories Told While Trimming the Wick* by Li Changqi (1376-1451), and *Stories Told While Searching for the Wick* by Shao Jingzhan (16th century). The above-mentioned three stories were obviously influenced by Buddhism as seen in the commonly used Buddhist words and literary quotations. The Buddhist temple was always the location of story or hero or heroine; the Buddhist monks and nuns, believers and those against Buddhism were leading characters in stories, and the doctrine of Buddhism was the main idea of the novel.

There were many classical Chinese novels in the Qing period, as represented by *Strange Stories from a Chinese Studio* by Pu Songling (1630 or 1640-1715). The influence of Buddhism on it was basically the same as that in “Three Stories”.

**Performance of poetic drama, historical painting, Song Dynasty**

Cang Lang's 'Notes on Poets and Poetry: Collated and Annotated (Canglang shihua jiao shi)', front cover
Vernacular Novels During this period, China’s vernacular novels emerged and reached their peak. Short vernacular novels were represented by “Three Volumes of Words” and “Two Volumes of Slapping”. Full-length novels were represented by Water Margin, Romance of the Three Kingdoms, Journey to the West, and A Dream of Red Mansions, which were all deeply influenced by Buddhism. Among them were Wu Cheng’en’s (about 1510-1582) Journey to the West, Xu Zhonglin’s (1567-1620) Investiture of the Gods and Luo Maodeng’s (16th century) Western Record, all three of which were called ‘Supernatural Evil-spirit Novels’ by Lu Xun.

Journey to the West was the masterpiece in Chinese god-evil novels. Against the backdrop of Xuanzang’s pilgrimage to India for Buddhist scriptures, it told the story of how the Tang Monk, Sha Wujing, Pigsy and Sun Wukong experience numerous difficulties and dangers, combat various demons, and finally arrive in the Indian Gridhakuta and then meet Sakyamuni, the founder of Buddhism, and obtain the scripture. In language, structure, figures and plots, Journey to the West was indeed the product of the influence of Buddhism and also that of cultural communication between India and China. Because Xuanzang’s journey to India and his pilgrimage were legendary, and have produced a great impact on later generations, the story of Xuanzang’s journey to the West is found in many scholars’ records and folklore since the 9th and 10th centuries. For example, Tang Sansang in the 10th century (or 12th century) has turned Xuanzang’s journey into myth. In the late 10th century or later, the drama of Tang Sansang was performed among popular audiences. In the 14th century, the poetic drama Journey to the West compiled by Yang Jingxian (the 14th century) was performed, and another novel in the same name was circulated. All these indicate that Wu Cheng’en’s Journey to the West was created by collecting, adapting and processing various kinds of folklore. Besides Wu Cheng’en’s work, various versions of Journey to the West were handed down, as well as some in continuation, for example, Continued Journey to the West, Added Journey to the West and Late Journey to the West, suggesting that Xuanzang’s stories were widely known, and Buddhism and India were interesting topics for Chinese people.

The Investiture of the Gods was another full-length god-evil novel only second to Journey to the West in terms of its status among Chinese novels, and its main line followed the story of Emperor Zhou Wu overthrowing the Shang Dynasty. Its author combined Buddhism and Taoism, and made up a Chan Religion (Illustration Education) representing justice, which was antagonistic to the Jie Religion representing evil. In the end, justice defeats evil. There, all characters were influenced by Indian Buddhism. For example, the prototype of Pagoda-Bearing Heavenly King Li was the northern Vaisravana among Caturmaharajyakayasika, and the former Heavenly King Duo Wen was the God of Fortune (Kubera) in Hinduism. Prince Nezha (Nalakabara) is the son of Vaisravana in Buddhist scriptures, while in the novel he was the son of Pagoda-Bearing Heavenly King Li, whose story “Prince Nezha’s triumph against Dragon King” was handed down in folk. In addition, the Cundi Bodhisattva (Canoi-avalokitesvara), Samantabhadra Bodhisattva (Samantabhadra), Dipamkara Buddha and Manjusri became gods in Daoism.

The Western Record, whose full name is Popular Historic Novel of Sanbao Eunuch’s Journey to the West, was a god-evil story against the backdrop of the historical event of Zheng He (1371-1433) travelling to the West in the early Ming. Zheng He came to the coastal areas of India while travelling to the west. The author refers to accounts such as The Overall Survey of the Ocean Shores and Description of the Star Raft, and makes the novel directly related to India. The author was familiar with Buddhism, and applies a large number of Buddhist words and anecdotes, and even explained the Buddhist doctrine in some places. There were many stories and plots related to Indian Buddhism.

Poetic drama During this period, China’s drama witnessed rapid development, and many works were influenced by Buddhism. These were mainly divided as follows: first, those directly introducing Indian Buddhist figures, such as Manjusri Sends the Lion, Shakyamuni Dies in Shuanglin; secondly, those introducing Chinese Buddhist figures, for example, Journey to the West, Tang Sansang’s Pilgrimage for Buddhist Scripture thirdly, those introducing...
Buddhist stories, such as *Bao Dai Zhi Cleverly Investigates the Circle of Chalk*, *Story of Creel*, *Vigorous Nezha’s Three Changes*; fourthly, those introducing Chinese Buddhists and Householders, such as *Tomb Stories*, *Buddhist Monk and Nun’s Love*, *Monk Yuemin Paramitas Liucui*, *Baozi Monk Resumes Secular Life*, *Kindness Helps Turn Round*, *Zen Master Yus Dream in the Green Village*; fifthly, those promoting Buddhist thought, such as *Two Predestined Marriages with Lady Yuxiao*, *Householder Pang Lends Money for Free*, *Predestined Relationship after Rebirth* and *Wrong Samsara*; sixthly, those related to magic Buddhist stories, such as *Ksitigarbha Judges East Window Event* and *Wild Ape Hears Sutras in Longji Mountain*; seventhly, those related to temples, such as *Sharing Shirts in Xiangguo Temple*, *Luo Dalang Causes Chaos in Xiangguo Temple*, etc.

Guan Hanqing was the most famous writer in the Yuan, and his *Snow in Midsummer* tells a story of a young widow named Dou E who was set up by an evil person, wrongly convicted, and finally was persecuted to death, promoting the idea of eternal cycle of birth and death in Buddhism.

The *Journey to the West* by Yang Jingxian (mid 14th -mid 15th century) has six books and 24 volumes in total, and was a great work of poetic drama. Although it was quite different from the later novel of the same name by Wu Cheng’en, both describe god-evil stories of Buddhism.

Another eye-catching drama was the immortal *Mulian Drama*. Mu Lian was the abbreviation of Mahāmaudgalyāyana, one of the 10 principal disciples of the Buddha, whose events are mainly recorded in *Ekottara Agama* and *Ullambana-sutra*. *Mulian Drama* is about Mulian who goes to hell to save his mother, and this was sourced from *Ullambana-sutra*. Mulian Drama came out as early as in the Northern Song. It has been constantly adapted, renewed, expanded, and performed for over 700 years, and most modern dramas are also linked to it.

First half of the 20th Century CE The literary interaction between India and China began to revive over these 50 years. Since the beginning of the century, Chinese intellectuals started to pay attention to world literature, including Indian literature. As early as 1889, Liang Qichao (1873-1929) started to pay attention to Indian issues, and later was devoted to Buddhist studies and attached great importance to literary works in Buddhist classics. In 1907, Lu Xun (1881-1936) began to pay close attention to Indian literature, praising the “magnificence and grace” of the four Vedas. In addition, he also complimented the “wonder” of *Mahabharata* and *Ramayana*, and Kalidasa’s amazing the world through his stories and lyrics. He praises Indian fables saying that they are rich like remote forests and deep springs, and the art and literature of other countries tend to be influenced by it”, and contributed money to publish *The Hundred Parables Sutra*. In 1908, Su Manshu (1884-1918) published his translated novel by Indian writer Kusha. This may have been the herald of China’s modern translation of Indian novels in new style. In the same year, he published the *Cause of Literature* in Tokyo that especially mentioned the grace of Indian Sanskrit literature, of the two epics and *Sakuntala*. In 1909, Su Manshu studied Sanskrit and read the *Mahabharata* in Tokyo. In 1911, he translated Kalidasa’s poetic drama of *Sakuntala* and Indian poetess Taru Datt’s poems.

After Rabindranath Tagore won the Nobel Prize in Literature in 1913, he immediately attracted Chinese scholars’ attention and his works were repeatedly translated and popularised in China. During five to six years before and after his visit to China in 1924, some of his popular poems were translated into Chinese, and some of his dramas, novels, monographs, and works were also translated into Chinese, even in the 1930s and 1940s. Chinese writers such as Guo Moruo (1892-1978), Xie Bing Xin (1900-1999), Zheng Zhenduo (1898-1958), Wang Tongzhao (1897-1957) and Xu...
Zhimo (1896-1931) were influenced by Tagore to different degrees. While the “Tagore Wave” swept over China, many Chinese scholars during the 1920s-1940s were fully devoted to Indian literature that was translated and introduced to China. Xu Dishan (1893-1941), Zheng Zhenduo and Ji Xianlin (1911-2009) have made outstanding contributions to the translation and studies of Indian literature before 1950. From 1917 to 1923, Xu Dishan, who once studied Buddhist scriptures and Sanskrit in Yenching University, studied the history of religions, Indian philosophy and Sanskrit at the University of Oxford, Banaras Hindu University, etc. From 1927 to 1934, he was a teacher in Yenching University, and taught courses such as Indian philosophy and literature in Peking University and Tsinghua University. He mainly had three translations: *Folk Tales of Bengal* (1928), *A Digit of the Moon* (1935) and *The Descendance of the Sun* (1935), all of which are collections of Indian folktales. His *Indian Literature* was published in 1930, which comprehensively and systematically surveyed Indian literature from the Vedas to Tagore.

From early on, Zheng Zhenduo was closely involved with Indian literature. He published his translation of Tagore’s poems in *Novel Monthly* in 1921, the translation of Tagore’s *Stray Birds* in 1922, and the translation of *The Crescent Moon* in 1923. In the meantime, he also studied folk literature in India, and conducted comparative studies represented by his *History of Chinese Folk Literature* (1938).

In 1941, Ji Xianlin compiled *The Indian Fable*, which mainly drew materials from *Jataka Tales* and *Panchatantra*. From 1946 to 1949, he completed seven essays on the comparative studies of Indian and Chinese literature, such as *Sanskrit Panchatantra: a Collection of Fables and Fairy Tales Conquering the World, View Fables and Fairy Tales from the Perspective of Comparative Literature, History of the Three Kingdoms, Eastern and Western Jin and Northern-Southern Dynasties and Indian Legends.*

"Pomegranate Queen" (Shiliu Nuwang) in the Series of Folktales from Across the World, the Indian Folktales

After 1950

During the first 10 years after the official establishment of diplomatic relations between the People’s Republic of China and the Republic of India, the two countries had unprecedentedly active interaction in literature, and delegations of writers from both countries visited many times to exchange ideas in person. Since Prime Minister Rajiv Gandhi visited China and signed the 1988-1990 three years’ cultural exchange execution plan in 1988, both parties’ delegations of writers began to exchange visits every other year, which gradually became a tradition and is still continued today.

During this period, innumerable Indian literary works were translated into Chinese, and great progress was achieved in studies of Indian literature. Over 100 Indian literary works were translated from 1950 to 1985, and 59 works in total were published in the 1950s, mainly involving the literature of five languages in India, namely, Sanskrit, English, Indian, Bengali and Urdu literatures. Works translated from Sanskrit mainly include *Sakuntala* (1956), *Meghadutam (Cloud Messenger)* (1956), *Nagananda* (1956), *Little Clay Cart* (1957), and *Panchatantra* (1959). Works translated from Indian English are mainly Mulk Raj Anand’s *Collection of Mulk Raj Anand’s Short Stories* (1954), *Untouchable* (1954), *Two Leaves and a Bud* (1955), *Coolie* (1955), *Collection of Indian Fairy Tales* (1955), *Pomegranate Queen* (1955), etc.

Premchand’s *Nirmala* (1959) is directly translated from Hindi, the collection of poetry—the *Devastation of Prison* from Urdu (1958), and Sarat Chandra Chatterjee’s *Unmarriageable Daughter* from Bengali (1956). During this period, a large number of
Tagore’s works were translated, mostly from English and a few from Bengali and Urdu. In 1961, in order to celebrate the 100th anniversary of Tagore’s birth, People’s Literature Publishing House published 10 volumes of Tagore’s Collected Works by several translators, which had a long-standing and broad influence among readers.

In addition, many Hindi and Urdu writers’ works were indirectly translated from English and Russian, including Premchand’s, Krishan Chandar’s and K. A. Abbas’ works.

Unfortunately, due to the negative impact of India-China border conflict and the later “Cultural Revolution” in China, China’s translations and studies of Indian literature stagnated from 1962 to the end of the 1970s.

In the 1980s and 1990s, over 300 Indian literary works were published in China. The main difference from the work done in the 1950s were as follows. Firstly, not only huge works but also many single chapters were translated and introduced. Secondly, fewer works were indirectly translated from English and Russian, and more works directly translated from Sanskrit, Pali, Hindi, Urdu, Bengali and Tamil. Thirdly, not only poems, dramas, novels, etc., were translated, but also works of literary theory and on the history of literature. Fourthly, more writers’ works were translated.


Works translated from Urdu mainly include Amen Mir Dehlavi’s novel Garden and Spring (1982), Iqbal’s Secret of Ego (1999), etc.


Works translated from Tamil mainly include Collection of Akillan’s Short Stories (1984), Golden Flower (1990), Women (1990), etc.

Since the end of the 20th century, English literary works in India that have won awards, have been translated into Chinese. When The God of Small Things (in 1997) by Arundhati Roy won the Man Booker Prize in 1998, its Chinese version was published in the same year. The Inheritance of Loss (in 2006) by Kiran Desai won the Man Booker Prize in the same year of its publication, and its Chinese version was published in 2008. Meanwhile, The White Tiger (in 2008) by Aravind Adiga won the Man Booker Prize in the same year, and its Chinese version soon came out in 2010. However, because translators are not always Indian experts, and the press has been driven by commercial profits, those translated works have some faults.

Translation and studies of Chinese literature in India
Cultural Contacts

It was in 1918 that Calcutta University first opened a Chinese language course, but it had to be cancelled due to a lack of students. After Tagore’s visit to China in 1924, the traditional cultural relationship between the two countries resumed, and cultural exchanges were launched in India. In 1937, Tagore and Tan Yunshan founded Cheena Bhavan, Visva-Bharati (Chinese Academy, International University). This was the centre and talent base where modern India carried out Chinese language teaching and Chinese studies. However, before independence in 1947, India mainly knew about Chinese literature through English versions or overseas writers’ English works.

After the founding of the People’s Republic of China, the literature communication between the two nations began to develop and it soon became a crucial part to bilateral exchanges. Chinese literary works were introduced to China mainly through two basic channels: firstly, Indian sinologists translated Chinese works; secondly, Chinese foreign culture institutes translated some representative literary works and sent them to India. In January 1950, China founded the English magazine of the People’s Daily, and then Beijing Review, Chinese Literature, China Today, China Pictorial, etc. China Pictorial had various Indian versions in Hindi, Urdu, and other languages, and was distributed in South Asia, including India. In addition, China’s foreign language press translated and published many modern and ancient Chinese works, among which 47 works were in Hindi. Most of them were Chinese folklore, fables, fairy tales, some modern writers’ novels and dramas. Moreover, English versions of modern Chinese writers’ works are available to Indian readers all over the world. India published special issues of Chinese literature from time to time, and introduced modern Chinese litterateurs and their works. For instance, Pahal, the literary periodical in Bhopal, Madhya Pradesh, produced Issue 32 published in May, 1987 as a special issue on modern Chinese literature, which introduced Chinese poets such as Ai Ching, Yuan Kejia, Lei Shuyan, and other writers such as Zhou Libo, Qin Zhaoyang, Liu Shaotang, Zhang Jie and Feng Jicai.

Tan Yun-shan and Tan Chung have made historic contributions to the propagation and studies of Chinese literature in India. They also cultivated many Indian Sinologists. In 1952, Tan Yun-shan published the History of Chinese Language and Literature to explain China’s achievements in literary works of different styles to Indian readers. He introduced China’s four classical fiction works and China’s New Literature Movement in the early 20th century, so as to give Indian academic circles a general idea of the development of Chinese literature. Besides teaching, Tan Chung was also engaged in the study of Chinese history, and published theories on studies of Chinese literature.

In the early 1960s, in order to enhance the understanding of China, The School of International Studies (SIS) was founded in New Delhi and soon incorporated into Jawaharlal Nehru University. Afterwards, Delhi University established the centre for Chinese studies in 1964 and restructured it into the Department of Chinese and Japanese Studies in 1968, which was renamed the Department of East Asian Studies in 2003. They emphasised the study of Chinese language, literature and social sciences. It should be noted that after the explosion of border conflict in 1962, in Cheena Bhavan of Vishva-Bharati University, the tradition of focus on ancient Chinese language, Buddhist teaching and studies, represented by P C Bagchi, was terminated for a long time. During almost 40 years, this tradition was not continued, and the discipline had no appeal for students. At present, the situation has gradually improved. In terms of the teaching and studies of Chinese language, Jawaharlal Nehru University, and Banaras Hindu University can provide students...
with specialised courses from undergraduate to doctorate level. After decades of development, Jawaharlal Nehru University has become a key institution where Indians learn Chinese and study Chinese literature. In addition, many institutions throughout India have opened short-term Chinese language courses. However, they mainly focus on the needs of business.

Since the 1980s, with the improvement of the bilateral relationship and the rapid economic and social development of India and China, Indian scholars show unprecedented enthusiasm for Chinese literature. The Indian novelist and poet Vikram Seth was attracted by poetry during overseas study in Britain and began to learn Chinese, and later studied ancient Chinese poetry in Nanjing University. In 1992, he published *Three Chinese Poets*, which includes 34 representative poems of Wang Wei, Li Bai, and Du Fu, such as *On the Mountain Holiday*, *Thinking of My Brothers in Shandong*, *Autumn Evening in the Mountains*, *Watching the Lu Mountain Falls*, *The Daunting Route into the Region of Shu*, *Dreaming of Li Bai*, *Soldiers’ Song*, etc. The Sinologist Prof. B. R. Deepak in Jawaharlal Nehru University has not only published several works studying the India-China relationship, but also has been devoted to the translation of Chinese classical poetry. His *Chinese Poetry: from 1100 BCE to 1400 CE* (*Cheeni Kavita: Gyahrvin Shatavdi Isa Poorv se Chuahdvin Shatavdi Tak*, Hindi text) has selected 88 Chinese classical poems from *The Book of Songs* to Yuan verse, and introduced the development of Chinese ancient poetry in the preface. This work won the Special Book Prize of China in 2011. What is more, *The Selected Translation of the Book of Songs* by Sridharan Madhusudhanan, the former Indian diplomat in China, was launched at the Tamil Cultural Center in New Delhi on February 25, 2012. This is the first *Book of Songs* directly translated into Tamil from Chinese, and includes over 30 poems of different styles. Bai Juyi’s poems also began to be translated into Kannada.

Among modern writers, Lu Xun is loved and respected and has had a long-term and wide influence on India, like Tagore’s influence on China. Foreign Language Press once published English versions of *Selected Works of Lu Xun* (four volumes) and *Selected short Stories of Lu Xun*, and translated some of Lu Xun’s works into Hindi, Urdu, Bengali, Tamil, which were popularised in India. On November 9, 1981, the Indian Colloquium Commemorating the 100th Anniversary of Lu Xun’s Birth was convened in Jawaharlal Nehru University, New Delhi, which lasted for three days, and presented 40 essays, from which we can find that there are many scholars studying Lu Xun. Overseas students dispatched by India to China learned Lu Xun’s works, and some students chose Lu Xun’s works as the subject of their thesis. For example, Prof. Manik Bhattacharya in Jawaharlal Nehru University, a sinologist and expert in Lu Xun in India, did his doctoral thesis on *The Creative Process and Revolutionary Discourse in Lu Xun’s Writings* (1997). He translated Lu Xun’s short story *Kong Yiji* (1978) and essay *On Cultural Bias* (2004) into Bengali and English, and published papers on Lu Xun such as *Ah Q and the Question of National Identity* (1991), and *The Lofty Height of A Writer: My Evaluation of Lu Xun* (1998). He called Lu Xun’s pathological fiction, and identified its role in analysing China’s social problems. In addition, sinologist Priyadarsi Mukherji in India translated *Poems of Lu Xun* (1991) into Bengali, which includes 45 of Lu Xun’s poems with annotations. Some scholars have also made studies of famous writers and poets of different schools in the New Literature Movement in China, such as Mao Dun, Ba Jin and Zang Kejia. For example in the Landmark Developments in Chinese Poetry (2004), Huang I-Shu, the Indian scholar of Chinese origin points that the once popular poet Zang Kejia’s work has lost its charm nowadays, which marks the dilemma faced by modern Chinese poetry, and the unpopularity of slogan-type poetry among readers.

Contemporary Chinese literature has attracted Indian Sinologists’ attention. Shu Ting’s poetry, Chen Rong’s medium-length novel *At Middle Age*, Chen Jiangong’s *Phoenix Eye*, Ma Laqinfu’s *Living Buddha* have been translated into Hindi or Bengali, and gained popularity among readers. Besides translating Lu Xun’ poems, Priyadarsi Mukherji translated and published Contemporary Chinese literature...
Poetry (Hindi, 1998), which includes 54 poems of 27 poets, and Poems and Fables of Ai Qing (Bengali, 2000), which includes 86 poems and four fables. The Complete Poems of Mao Tse-tung and the Literary Analysis (2012) published by Priyadarsi Mukherji recently included 95 of Mao Tse-tung’s poems. It was the first time that Mao Tse-tung’s poems have been fully translated into Bengali. While translating Chinese literary works, those Indian scholars also have conducted in-depth and broad studies, and played a vital role in circulating Chinese literature in India.


China actively translates and introduces its most prominent literary excellent works to China, and the most representative one is the publication of Journey to the West. At the end of the 1980s, China International Publishing Group organised and implemented the project. In 2009, this literary work was successfully translated, and was formally published by Foreign Language Press, which is the result of Chinese and Indian translators’ cooperation and can be called a feast of literary communication between India and China. In addition, An Indian Freedom Fighter in China: A Tribute to D. S. Kotnis (1983) written by Sheng Xiangong and published by Foreign Language Press, produced a far-reaching influence on India and is a required book to know about D S Kotnis’ experience in China.

Mutual visits by both countries’ writers and translators have played an active role in promoting literary exchanges. After Tagore’s visit to China in 1924, Chinese writers such as Xu Dishan paid a visit to India. Some young men such as Jin Kemu, Wu Xiaoling, Shi Zhen went to India to work or study, and finally became famous experts and scholars translating and studying literary works after returning from abroad. In the 1950s, famous writers and translators such as Xie Bing Xin, Ji Xianlin, Zhou Erfu, and Yang Shuo visited India, promoted exchanges between the two countries’ literary circles, and their travel notes have improved the Chinese people’s understanding of India. Indian writers such as Mulk Raj Anand and Khwaja Ahmed Abbas also visited China in groups during the same period, and published articles or papers recording their impressions after returning to India. In the late
1970s, as the Cultural Revolution came to an end and both countries resumed the former relationship, visits by writers from both countries began to increase. In 1978, Ji Xianlin joined the Chinese People’s Association for Friendship with Foreign Countries and visited India, and published the *Impression of India* the following year after returning home, which had a significant influence on China. In 1979, Hemango Biswas, the folk musician and song writer in Bengal visited China and communicated for a long time with Wu Xiaoling, Shi Zhen, the dramatist Wu Xue, etc., to try and understand the fate and the future development of the Chinese literary circles during the Cultural Revolution. In the 1980s, Mulk Raj Anand visited China again, met the Chinese writer Xiao Qian, and called on Wang Huaiting, the Chinese translator of his works. In 1986, Wang Huaiting visited India and was warmly received by Mulk Raj Anand. In 1992, he visited China for the third time at the advanced age of 87.

In December 2001, a Chinese writers’ delegation led by Wang Meng paid a friendly visit to India. In March 2012, a delegation led by He Jianming visited Indian institutes such as the College of Arts. Indian writers’ delegations also started to frequently visit China. In June 2002, September 2007 and August 2009, at least three Indian delegations visited China successively, and conducted wide exchanges with Chinese writers, scholars, and translators.

Literary communication between the two nations has produced many fruits, but there is still much potential to develop. Literary communication between India and China has a time-honoured tradition and enormous readership. Although there are still a lot of problems at present, for example, a lack of professional talent, poor organisation, planning and coordination, there is good momentum in the literary communication between India and China and it is well established like the Yangtze River and Ganges River.

**LITERARY GENRE**

**FICTIONAL NARRATIVES OF THE SUPERNATURAL WORLD**

*Zhiguai Xiaoshuo* refers to fictional narratives of the supernatural world in classical Chinese and in particular, to those of gods and ghosts, heaven and hell, karma and other themes that were written in the Jin, Northern and Southern dynasties. According to Lu Xun, in the Jin, Northern and Southern dynasties, fiction was not a conscious production by Chinese literati. At that time, the so-called “novels” could be divided into two categories; one “Zhiren tales” which narrates real deeds and episodes of literati and officials and may make up the deficiency of official records and the other called “Zhiguai Xiaoshuo”, which mainly includes various weird stories and are not considered literary production. The latter is usually called “Zhi”, “Ji” or “Lu”, since it is a truthful record of what is heard rather than a literary production such as *Linggui Zhi, Yuanhun Zhi, Soushen Ji, Shiyyi Ji, Youming Lu, Jinylu* etc.

Despite a combination of Buddhist and Daoist influence and a purpose to advocate thoughts of these two schools, these tales, in fact, have a greater tint of Buddhism. During this period, a great number of monks left from India and the Western Regions to go to China and Chinese monks also went to India to collect sutras and study Sanskrit and they collaborated and translated many classic Buddhist texts including Buddhist literary works. At that time Buddhism was popular among nobles, officials and literati in China and was widely disseminated among ordinary population. Men of letters, mentally and socially, were ready to write down such supernatural tales. Buddhist texts gave
them a new outlook of time and space and aroused a kind of amazing imagination. For instance, Zhi Guai and Youming Lu all contained a tale about “kalpash” and “kalpa” is a Sanskrit expression and a concept of time, borrowed from India. Another example, according to Book 10 of Shiyi Ji, Kunlun Mountain could be divided into nine layers and obviously, this three-dimensional portrait of the universe had the influence of Buddhism. Buddhist texts also brought a new outlook of life and morality and people thus became aware of this world, the afterworld and karma. Zhiguai Xiaoshuo call for “no killing” which, clearly, originated from Buddhism and their descriptions of hell, basically, also came from Buddhist texts. For this reason, Lu Xun called them “books of secondary education for Buddhism”.

Zhiguai Xiaoshuo in Jin, Southern and Northern Dynasties often copied stories from Buddhist scriptures or made a few alterations and then turned them into Chinese tales. “Parrot and Fire”, a tale in Xuanyan Ji, was directly taken from the Old Miscellaneous Avadana. Linggui Zhi contains a tale of a “foreign preacher” and Xu Qixie Ji has a story about “a scholar of Yangxian”. They are much the same, and all adapted from the tale of “Brahmin and Pot” in the Old Miscellaneous Avadana. Similar cases are many and can be used for comparative study of Chinese and Indian literature.

(Xue Keqiao)

THE LEGEND OF THE TANG DYNASTY

The Legend of the Tang Dynasty is the classical Chinese novel consciously created by literati in Tang Dynasty in China. In Lu Xun’s opinion, Chinese novels before Tang Dynasty were basically not created consciously, and only from Tang Dynasty onwards, literati began to consciously create novels. Novels in this period not only inherited the tradition of anecdote novels and mystery novels in Wei, Jin, Northern and Southern dynasties but also were innovative and strengthened in depiction and fiction, making the plots more complicated, characters more vivid, theme broader and the aspect more involved in social life, especially the works of those describing the love story between men and women were strong in romance.

The Legend of the Tang Dynasty are also deeply influenced by Indian Buddhist literature. Ji Xianlin believed that the form of The Legend of the Tang Dynasty are affected by Indian stories, for example, the structure of The Record of Ancient Mirror is similar to that of Panchatantra and Six Paramitas Sutra. In terms of content, the Record within a Pillow (Pipe Dream) and The Governor of Nanke describing the dream-like world, the Record of the Detached Soul describing the separation of soul from body, and Liu Yi’s Biography describing the love and marriage between a common man and a dragon lady, are all related to Buddhist literature. At the same time, The Legend of the Tang Dynasty have also evolved from the Buddhist scriptures stories, for example, Yuan Guai (also known as Yang Sou) in the Records of Xuanshi Palace is clearly developed from the story of the crocodile wanting to eat the heart of the monkey, which is from Jataka Tales, and appears in many Chinese Buddhist scriptures.

(Xue Keqiao)

TRANSFORMATIONAL TEXTS

Bianwen refers to a popular form of literary works which appeared among the people during the Tang Dynasty and it is believed to be the forerunner of Chinese vernacular novels. Bianwen was a new literary genre created under the influence of Buddhism, actually most of these works can be seen as vernacular novels. Initially, Bianwen came from the Informal Speeches of Buddhist temples. In order to preach doctrines to the common people, monks

"Painting of Nanke’s dream"

"Danhuang Collection of Bianwen' (front cover)"
first created *Informal Speeches*, namely preaching Buddhism doctrines in everyday language through the medium of stories. This way the doctrines that were preached became more interesting. Later, Bianwen came to be classified into more and more categories and then was not only limited to telling stories from Buddhism scriptures nor were the speakers only limited to monks. So Chinese historical stories, folk legends and real-life events etc, became the source material for creating Bianwen.

There are many Bianwen based on material from Buddhism scriptures, such as *Vimalakirti Sutra Bianwen*, *Amitabha Sutra Bianwen*, *Saddharmapundarika Sutra Bianwen*, and *Mulan Rescuing His Mother Bianwen* (according to *Ullambana Sutra Preached by Buddha*), and *Prevailed against Devils Bianwen* (according to *Virtuous and Fatuous Sutra*). Bianwen based on material from Chinese legends and stories are: *Shunzi Bianwen*, *Han's General Wang Ling Bianwen*, *Wang Zhaojun Bianwen*, *Wu Zixu Bianwen*, *Lady Mengjiang Bianwen*, *Dong Yong Bianwen* and so on. And some works which are not called Bianwen, are also thought as Bianwen by academic circles, such as *Han Qinhu's Story*, *Ye Jingneng Poem*, *Swallow Poem*, and *Theory of Tea and Wine*. The latter two categories were all, more or less, influenced by Buddhism.  

(STORIES OF GODS AND DEMONS)

Shenmo Xiaoshuo (Gods and demons fiction) refers to a genre of long novels that appeared in the late Yuan and early Ming Dynasty and revolves around deities and monsters. This concept was first coined by Lu Xun in 1923. According to Lu Xun, this genre has three masterpieces - *The Journey to the West* by Wu Cheng'en, *The Investiture of the Gods* by Xu Zhonglin and *Sanbao Taijian* by Luo Maodeng, and it begins with *Pingyao Zhuan* (The Sorcerer's Revolt) by Luo Guanzhong. Similar works include *Xiyou Ji*, *Hou Xiyouji*, *Xu Xiyouji*, *Xiyou Bu* and the like. He is of the opinion that this genre is preoccupied with describing the struggle between gods and demons, and between the righteous and evil. Gods are righteous and represent orthodox imperial power, and a combination of Confucianism, Buddhism and Daoism while demons are vicious and traitorous. This is the case for each and every fiction of this genre.

Gods and demons fiction appeared in late Yuan or early Ming Dynasty which flourished from the mid Ming Dynasty until late Ming and Qing dynasties. A great number of such tales constitutes a unique genre in the history of Chinese fiction. The influence of Buddhism is evident, but, more important, these fictions are all under the influence of tantric Buddhism, which was popular in China in Yuan, Ming and Qing dynasties. This text has been influenced significantly by two main traditions, one is Chinese Buddhist Tantric tradition, while the other is the Tibetan Buddhist Tantric tradition. The effects of Tantric Buddhism on *Gods and Demons Fiction* is evident in three respects - first, tantric deities appear in these novels and represent the righteous side; second, tantric spells and mantras are frequently used; and third, tantric magic is a major means for the struggle between gods and demons.

(ORIGINAL ENGLISH TEXT)
was also a Mulian play, called Da Qingti. In 14th century CE, Mulian Ruming, Xing Xiaodao Mulian Jiumu and other zaju of this topic appeared but they are no longer available now. 

In about 16th century CE, Zheng Zhizhen wrote Mulian Jiumu Quanshan Xiwen (called Quanshan Ji for short), which is the oldest and longest Mulian script ever found, consists of three books, 100 acts and more than 3,000 illustrations. Mulian Jiumu Quanshan Xiwen was printed in 1579. Names in the play were all Sinicised with Mulian being called Luobo and his mother, Qingti. Many other persons and deities were included, for example, his father Fu Xiang, his uncle Liu Jia, Buddha, Avalokitesvara, Sudhana, Little Dragon Maiden, Jade Emperor, Yama etc. In the first book, the family of Fuxiang is kind and generous, and his son Luobo is a Buddhist. After Fuxiang passes away, Luobo goes out for business. Qingti bewitched by her brother, abandons the Buddha hall, turns to kill livestock and eats meat, insults and drives away monks and nuns. With the help of Avalokitesvara, Luobo has a flourishing business and returns home three years later. In the second book, Luobo learns from his neighbours that his mother no longer believes in Buddha. Heaven discovers his mother's evil deeds and sends Yama to seize her. His mother dies. Avalokitesvara sends Sudhana and Little Dragon Maiden to tempt Luobo. The emperor learns of his filial piety and confers an official post on him. Saiying, a daughter of a rich family, wants to marry with Luobo, who declines the post and the marriage and walks toward the Eastern Heaven to pay respects to Buddha. Avalokitesvara sends a white ape to protect him. After numerous hardships, Luobo eventually jumps off a cliff and frees himself from mortal flesh and becomes a disciple of Buddha. Buddha gives him the name 'Da Mujianlian'. Mulian practises and cultivates himself under the instruction of Buddha. In the third book, Mulian wants to free his mother from the lower realm and Buddha gives him some magic items that can help him enter hell without any obstacle. In hell, Mulian fails to find his mother and has to return to Heaven to see Buddha. He is told that he can only see his mother on the eighth day of the fourth month. On that day, Mulian sees his mother in a very wretched condition. His father in Heaven learns of this and reports this to the Jade Emperor, who says that to be liberated, his mother has to be reborn as a dog. Now there are many dogs in the secular world, and Mulian does not know which one is his mother. Avalokitesvara tells him that the dog is with a Zheng family. There Mulian finds this dog and brings him home. On the 15th day of the seventh month, the Obon Festival is held to offer foods to the sangha, and his mother is liberated. The Jade Emperor confers Mulian the title of Maha Bodhisatava, and he and his family are reunited in heaven.

After Quanshan Ji, Mulian plays were adapted and produced one after another, and they were performed at the imperial court of Qing Dynasty as well as on a public stage. They are included in major operas such as Kunqu Opera and Peking Opera as well as dozens of sorts of local operas, such as Hui Opera of Jiangxi, Shao Opera of Zhejiang, Xiang Opera of Hunan, Chuan Opera of Sichuan, Puxian Opera of Fujian, Han Opera of Hubei, Gui Opera of Guangxi and Wu Opera of Jiangxi. Mulian plays attract the attention of many scholars across the world and are deemed as “the living fossil of Chinese operas”.

(INDIAN MYTHOLOGY)

Like other nations in the world, India too developed its mythology along with the birth of its primitive religious belief. People observed and contemplated on natural phenomena themselves, the mystery of
which drove them to cultivate a concept of gods and from this course mythology gradually evolved. The Indian mythology grew together with its religion and had been enriched and systematised. In the epic period, Hindu idols changed significantly; Brahma, Vishnu and Shiva were the most prominent and some historical legends evolved into new myths and were attributed to these three Gods. In the Puranas, Vishnu and Shiva were two distinctive sects of Hinduism. Religious maturity and schism gave rise to systematic and rigorous myths which were attached to different sects.

The appearance of a new religion led to that of a new system of mythology. With the birth of Buddhism and Jainism, new myths arose in India and assimilated some Hindu myths. Together, the myths of these three religions constitute the entire ancient Indian mythology.

Myths acquire vitality by virtue of the religion to which they are attached and within which they are disseminated and continued. So, the truth whether a mythology is vigorous or not depends on the vigour of its religion. Growing Hinduism gave rise to vigorous Hindu myths and pious followers acted as living carriers to pass down these myths from generation to generation or transplant them to other areas, such as dancing, painting, sculpture and everyday life. In India, Buddhism disappeared in the early 13th century and myths associated with it were no longer told, and not revived until the return of Buddhism in modern times. Jain mythology, like Jainism, has been lukewarm for long.

Hindu Mythology

In the system of Indian mythology, Hindu myths are richer, more complicated and occupy a dominant position. The formation of Hindu mythology, on the whole, can be divided into two periods which are the Vedic Period and the Period of Mahajanapadas. Actually, the so-called Hindu myths mainly come from three kinds of literature i.e. the Vedas, the two Hindu epics and the Puranas.

Vedic Mythology

The Vedic period extended from 1500-600 BCE and Vedic mythology refers to myths produced during this period. Many deities were mentioned in Vedas such as the Sun, Moon, Stars, dawn, darkness, mountains and rivers, cloud and thunders, forests and trees etc and chief deities include Indra (the king of gods), Agni (god of fire), Surya (god of the Sun), Varuna (god of the water), Vayu (god of wind), Ashvins (divine twin horsemen) and Yama (god of death).

The Rigveda contains about 250 hymns in praise of Indra, king of gods. He is bearded, wields the vajra, uses a bow, and can change his form and ride and fight in his chariot followed by a large retinue. He kills huge demons, cuts through mountains and brings forth water. He occupies many castles, kills many enemies and recovers the cattle from the hands of the enemies several times. He is divine in being able to summon wind, rain and thunder and is human in fighting bravely and liking to eat and drink, ‘soma’ in particular. Indra is the personification of the natural forces as well as an ideal and deified chief of the nomadic Aryan tribes. About 200 hymns in the Rigveda dedicated to the god of fire Agni, who is among the supreme deities and has some characteristics of fire. He brings light and eliminates illness and calamity. The deification of fire reflects the fire use and worshiping of ancient Indians. It also includes hymns on Surya, saying that he rides across the sky in a chariot and every day awakens people to work, he sweeps away darkness like a piece of animal hide, and gives off light for Gods and humans, and is like a red bird as well as a red gem.
He can remove pains and ills and bring longevity. As a god of the water, a lord of rivers and rain and a keeper of law and order, Varuna is responsible for punishing those that break the order. He has a snare and many spies which are often sent to watch every movement of men. Vayu, the god of wind, can blow around and cause dust. He can enter the human body to remove illness and bring longevity. Ashvins are often mentioned in the *Rigveda* and they are twin brothers, young, handsome, smart and strong and can cure illness and save life. Yama is a god of death and a keeper of law. After death, every man has to see him and he has two dogs guarding the road to his abode.

In the Vedic period, people often contemplated and tried to answer the question that how the world and human life were created and as a result, creation myths were produced. The *Rigveda*, one of the oldest sacred texts, has several kinds of creation myths. One kind was based on fertility cult. For instance, the hymns *Visvakarman* (10.82), *Ka* (10.121) and *Creation* (10.129) allude to sexual intercourse between man and woman, indicating that primitive people worshipped genitals as the source of life and thought the world, like man and woman’s intercourse, was formed from “takedam” and a golden egg (garbha) and in the course of this water was very important.

Another kind suggested that the world was created from limbs of a supernatural being. According to Hymn Purusa of the *Rigveda* (10.90), Purusa has 1,000 head, 1,000 eyes and 1,000 feet and is all that has been and all that is to be, and the lord of immortality. His mouth turned into the Brahman, his two arms the Kshatriya, his thighs the Vaisya and his feet the Sudra. The Moon was gendered from his breast, the Sun from his eyes, Indra and Agni from his mouth, and Vayu from his breath. The air was generated from his navel, the sky from his head, the Earth and regions from his feet. These together formed the entire world. This explained the formation of the Sun, the Moon and other natural phenomena as well as human beings and from this sprouted the caste - a distinctive system in ancient India.

**Puranic Mythology**

In 6th century BCE, India went into the period of Mahajanapadas and there formed 16 major kingdoms and republics in the northern India. From then on until the 4th or 5th century CE, a number of sacred texts appeared in India and among them, the *Ramayana* and the *Mahabharata* are the most influential and widespread. In many versions, which vary more or less from each other, these two epics are masterpieces of Indian culture and collections of rich and polished ancient Indian myths. An epic could not be compiled by a single man and at a single time and place, and so, tales in it often vary from and even contradict with each other. The compilation of these two epics and the appearance of the *Puranas*...
eventually contributed to the establishment of a complete system of Hindu mythology.

In the Hindu epics and Puranas, achievements of three chief devas stood out. Brahma, a god of creation, is said to be born from a golden egg (garbha) which he turned into halves with the power of will, with one half as Heaven and the other half as Earth. He then proceeded to create five elements (earth, water, wind, fire and empty) and all things in the world. In the Hindu epics, he was also called as “Creator” or “progenitor of all human beings”. His skin is red and he has four heads, eight hands holding four Vedas, a sceptre, a jug containing the water of the Ganges River, a spoon used in sacrifice, lotus, prayer beads, a bow etc. He often sits on a lotus throne or rides a swan or a cart carried by seven swans. Though he is one of the triad and frequently appears in various texts, his feat is nothing unusual and he is often pushed aside by the other two chief devas. Vishnu is a guardian deva and also known as Narayana ie all-pervading. He has a deep-blue body, wears a yellow robe and has four arms holding a discus, a conch, a mace and a lotus flower. He rides on Garuda and his wife is Lakshmi. In the epic Mahabharata, Vishnu is described as lord of the world, and when the end of the world approaches he swallows it, and then rests on the back of a huge snake. When he wakes up, he again has a desire to re-create the world. So from his navel springs a lotus from which emerges Brahma to create the world as ordered by Vishnu. His most amazing tales are about his saving the world in various avatars. According to some Puranas, he has done this 24 times while some say it is 10. He turns into a fish and saves mankind and various species from a great flood. He also turns into a dwarf to protect celestial and human realms from being occupied by Asuras. Besides, he saves the world many times in the avatar of a turtle, boar, lion etc. On tales of his avatars, the most revered are Rama and Krishna. The tales about Rama are mostly included in Ramayana, while tales about Krishna can be found in Mahabharata, Bhagavata Purana and Vishnu Purana. Shiva, one who creates and destroys the world, began to be worshipped as early as in the time of the Ganges civilisation. In the Vedas, he does not have a high status and is called Rudra. He combines functionally the characteristics of Aryan deities with those of indigenous Indian ones. He is a god of fertility, and Indians worshipped Linga - his symbol, which is a round-head pillar and looks like the male genital organ and represents Shiva’s capacity of infinite reproduction and creation. He is also the lord of dance, and his dance can destroy the world. He once danced to conquer many hostile ascetics. He is also a god of ascetic practice, and
lives on the Mount Kailash (within Putian County, Tibet) down the ages. His followers consider him as the supreme god of the world, and other two chief devas are under his control and sometimes have to obey his commands. Shiva is powerful and violent, while sometimes he is very kind and benevolent as well. His skin is deep blue, with three eyes, sometimes four or five heads, four hands holding a trident, with a bow and arrows on the back, a small drum to the waist, a crescent on the head as an ornament, and a snake surrounding the neck. From his hair flows the Ganges, which is a celestial river and falls down from the heaven and sometimes may destroy the earth. So, he receives the water with the head at first and then causes it flow down. Shiva has a blue throat, since he drank the poison churned up from the Samudra Manthan to free other devas from pains. He is said to have been abstinent, and Kama, the god of love, attempts to seduce him, but is burned to ashes by his third eye. However, Shiva falls in love with Parvati, and they have two sons, one is Kumara (also called as Skanda), and the other is Ganesa. Tales of Shiva and members of his family can be found in the *Shiva Purana* and the epics and other *Puranas*.

For Hindus, Brahma, Vishnu and Shiva form a triad and represent the Creator, Preserver and the Destroyer respectively. In Hindu mythology, some chief deities in Vedic myths retire to a minor position, such as Indra, Varuna, Agni and Vayu who cannot be compared with the triad, though they are still powerful and frequently appear. However, they often suffer from setbacks and have to seek the assistance of the triad. They are often punished by the triad if they make any mistake.

**Buddhist Mythology**

Founded during the period of Mahajanapadas, Buddhism absorbed nutrition from ancient Vedic texts, inherited a part of their thoughts and legends and transformed and utilised them to produce its own mythology. Buddhist mythology consists of two parts, one is tales of the Buddha’s life and the other is derived from Vedic and epic texts as well as folklore and centres around the Buddha with a variety of deities. The Buddha is presented as a form in the past, in the future, in three worlds and in three lives, and there are guardian devas such as Indra, Brahma, Mahesvara, four great kings, Aditya, Candra, Prithvi, Varuna, Skanda, Marichi, Yamaraja, Lakshmi, Sarasvati, Hariti and Guhyapada vajrah, and besides, there are also eight types of minor deities, including Naga, Yaksa, Gandharva, Asura, Garuda, Kimnara and Mahoraga. Buddhism also presents a three-dimensional view of the universe, with the heaven, the earth and the underworld each being divided into several layers, and such an imagination is splendid and amazing.

Of Buddhist mythology, tales about the Buddha’s life are the most representative. According to Theravada texts, Kapilavastu was a kingdom located in the south of Himalayas, the king was Suddhodana and his queen Mayadevi. One day, Mayadevi dreamed of a white elephant entering into her belly from the right flank. Then she gave birth to a prince from the right flank under a sal tree in Lumbini Park. Nanda and Upananda came in due time and spat pure water to bathe the prince and Indra and Brahma came to say congratulations. The baby prince stood up and marched seven steps forward with one hand to the sky and the other to the earth, saying as loudly as a lion roars, “Heaven and Earth, I am the supreme! After this body, no more rebirth.” The prince grew up and at the age of 29, he left the royal palace one night and from thence was called Sakyamuni. After six years of ascetic practice, he was still not enlightened. Once morning, he came to meditate under a banyan and was offered a bowl of milk by a maiden named Sujata. After finishing it, the prince was refreshed and avowed to achieve enlightenment the same day. He went to a Pippala and a grass seller gave him some grass, which turned into a 20-cubit-high seat of vajra. The prince sat toward the east and began to meditate. All the devas came to guard him and the demons
to interfered him with threats and temptations. The demons failed and the prince was unmoved, and became a Buddha. At this time, the earth shook, trees came into flower and showers of petals fell. Then he returned to his country and converted his brother Nanda and Nanda’s son Rahula into sangha. What he sought is the ultimate liberation rather than magic power, which he attained naturally. He defeated the evil dragon for many times, moved the mad elephant and escaped many assassinations attempted by his enemies. At the age of 80, he died in Hain Salavana in Kusinagara, and his body cannot be burnt until Mahakasyapa led 500 disciples to prostrate themselves and pray. Like his birth, his death is mysterious as well. In this way, a figure of mythology was produced.

Jain Mythology

Similar to Buddhism, Jainism also has a part of myths which interpreted the world and the life. Most of them were taken from ancient myths and legends, some from Vedic and epic texts, and some directly from folklore but with an inferior plot. The tales of Mahavira, the founder of Jainism, 23 Tirthankaras and 12 Cakravartis constitute the main body of Jain mythology.

As for tales prior to Mahavira, Jain texts point out: time is infinite and shapeless, and rotates ceaselessly one cycle after another, and each cycle is equal to $10^{14}$x20 years and can be divided into 12 epochs. The first six epochs constitute the ascending and latter six the descending circle. The world is without bound and at its centre is the middle world (Madhya Loka). Below this are seven hells and above that are 16 heavens and 14 realms. Humans, animals, ghosts and some devas live in the middle world. At the apex of the universe is Siddhasila, the realms of the liberated souls. Men now are in the descending circle, in the first three epochs of which, people were in a state of happiness and entirely relied on nature for living. During this time, people could get what they need by just standing under the kalpa tree. There was no culture, no law, no rules and the like, and people lived freely and without struggle and war. At the end of the third epoch, people awoke from sound sleep and began to organise themselves into a number of clans and tribes. Some eminent chiefs were called 'kings' and they were also called Manu (lord of mankind). By the end of the third epoch there were 14 Manus, and in the fourth epoch, 63 major figures arose, including 24 Tirthankaras.

A great number of Jain myths are about Mahavira’s life whose birth was miraculous. About 2,500 years ago in a kingdom that is now Bihar, the queen had a strange dream. She saw a series of propitious things including Lakshmi, full moon, sun, male lion, elephant, bull, golden cart, sacrificial fire, garland, throne and the like in her dream. Days later, she gave birth to Prince Mahavira, who upon birth appeared very unusual, healthy and handsome, and never needed to be taught, since he had mastered all knowledge in a previous life.

Influence on China

Of the three ancient Indian mythologies, Buddhist mythology had the greatest influence on China, while Hindu mythology worked on ancient China through Buddhism and Jain mythology virtually had no effect on China.

(Xue Keqiao)

BUDDHIST LITERATURE IN INDIA

Buddhist Literature in India (or Indian Buddhist Literature) refers to a literary phenomenon and works in ancient Indian Buddhist literature. When Sakyamuni founded Buddhism, he had to preach in an expressive way and often use metaphors, folk tales and real examples to make his followers understand and accept his teachings. Literature became a tool of his mission. After his death, his disciples collected his teachings to form the earliest Buddhist texts. In later generations, Indian Buddhists kept refining, enriching and enlarging them to an increasing number and complexity. Buddhist texts varied from area and time and have been written in Sanskrit, Pali, in proverbs etc. Texts compiled in later generations still made full use of literary tools, and included many literary pieces which are called “Buddhist literary works of India”.

Classic Buddhist texts consist of three parts, that is, Sutra Pitaka, Vinaya Pitaka and Abhidharma Pitaka, collectively called as Tripitaka. Each part contains literary contents. A sutra contains direct teachings and sayings of the Buddha, but actually many later works are intermingled in it. Despite a purpose to preach Buddhist teachings, it still includes many literary tales. For example, the Mahaparinibbana Sutta contains many fables, tales, myths and legends. A vinaya describes the disciplines to be observed by Buddhists. It may be quite literary and contain beautiful tales, fables,
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myths and legends, so as to facilitate followers to understand, memorise and implement, such as Dharmaguptavinaya, Hahisasakavinaya and Sarvastivadavinaya. Abhidharma Pitaka also contains considerable literary contents. For example, the Mahaprajnaparamita-sastra, compiled by Nagarjuna and known as “the King of Abhidharma Pitakas”, tells many stories. India has a colossal number of Buddhist texts which contain an amazing amount of literary pieces. So, these Buddhist texts are a treasure of ancient Indian literature, world literature and human wisdom.

Buddhist literary works of India cover a variety of genres including fables, fairy tales, myths and stories as well as verses and dramas, such as Asvaghosa’s Buddhacarita and Sariputra-prakarana. Tales in Buddhist texts of India can be divided into several categories: 1. Tales of the Buddha, which are mainly about the life of Sakyamuni and his birth, growth, monkhood, enlightenment, preaching and nirvana. 2. Jataka Tales ie tales told in Jataka concerning the previous lives of the Buddha in human and animal forms. They are ancient Indian folk tales affixed with a Buddhist tag. 3. Myths and legends including ancient Indian myths and legends recorded, polished and adapted by Buddhists, especially Brahmanic ones. 4. Karma tales or apadanas, tales used in Buddhist sutras to explain or demonstrate an argument or vinaya. 5. Magic power tales recorded in Buddhist texts about the supernatural power of various Buddhas and their disciplines. These are new myths created by Buddhists.

(Xue Keqiao)

INDIAN FOLK LITERATURE

India is a nation with a marvelous imagination, a nation of excellent storytelling and has a time-honoured tradition of folk literature. India is also a nation with a variety of ethnic groups, languages and religions, and is prolific in folk literature of regional dialects as well as religions.

Tradition The Vedas, among the oldest sacred texts, are a collection of ancient Indian folklore but have been mistakenly excluded as such by some people, since they were compiled very long ago and have been deified by Hindus. As a matter of fact, they are the beginning of Indian folk literature. Following them, the Brahmanas also contain a great number of folk tales, which, however, had been transformed and provided with more turns and twists. The two epics, Ramayana and Mahabharata, have a treasure of ancient Indian folk literature, and their framework of stories belong to folk literature and are inter-woven with many myths, fables and tales. Almost contemporaneous with these two epics, the Puranas arose and focused on ancient myths and legends. The Jataka, compiled several centuries before Christ, contains over 500 fables and some tales about the great sage. Like Jataka, the Panchatantra is also a collection of fables, the earliest text might have appeared in the 2nd or 3rd century, and the existing Sanskrit text was compiled in the 12th century. The Hitopadesa was written on the basis of the Panchatantra from about 10th-14th century and has been separately disseminated in east India. The Brihatkatha is a rich and splendid collection of tales written in everyday language, and someone even compare it to the two epics. Its date of its creation is not known and may be very close to that of the Panchatantra. It was lost in the 11th century, and now there are three adapted versions in India and Nepal, with Kathasaritsagara being the most popular. It is a Sanskrit text adapted in Kashmir in the 11th century and only about 1/35 of the Brihatkatha. Popular Sanskrit tale collections also
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include *Vetālapaṇcavinśatika*, *Simhāsana Dvātrimśikā* and *Sukasaptati*, which all put emphasis over moral teaching. Dravida in the south of India had its own folk literature long ago. For instance, there are “five major epics” and “five minor epics” written in Tamil and the ‘Ramayana’ has also been translated and adapted in Tamil. After the 13th century, local dialects rose and were used to translate and adapt Sanskrit works and to produce a prolific amount of their own works of folk literature. Besides, Muslims brought Arabian and Persian works into India and further enriched Indian folk literature.

**Classification:** From the perspective of folklore, Indian folk literature includes a full range of myths, epics, tales, ballads, riddles, proverbs, folk dramas and folk dances with rich contents for each category. By religion, Indian mythology can be divided into Hindu mythology which include Vedic mythology, epic mythology, Purana mythology and the likes; Buddhist mythology include legends of the Buddha's life and tales recorded in Buddhist sutas; Jain mythology, which narrates the life of 63 major figures, including Mahavira and other 23 Tirthankaras, 12 Cakravartis, 9 Narayanas (or Vasudevas), 9 Pratinarayanas and 9 Baladevas; and, the Islamic mythology, including tales in the Koran, ballads, riddles, proverbs, folk dramas and folk dances mostly developed and spread after 13th century, and their collection, compilation and study did not begin until modern times.

**Influence:** Indian folk literature has a worldwide influence. In mid 19th century, a passion for Indian folk literature was aroused among western scholars. Through the study of Indian mythology, they promoted the birth and development of historical comparative linguistics and comparative literature. Someone even attempted to find the origin of the world’s folk tales in Indian folk literature, and think that most folk tales began in India and then moved to other parts of the world. For instance, some tales in *Jataka* and *Panchatantra*, are told in various parts of the world, especially in Asia, and tales in the Ramayana are also well told in Asia. Indian folk literature also has a considerable impact on China. With the entry of Buddhism, many Indian myths, legends and folk tales were brought into China and widely told in central China as well as in Tibet, Inner Mongolia, Yunnan and other places.

*(Xue Keqiao)*

**PERSONALITIES**

**CHEN DUXIU**

Chen Duxiu (or Ch’en Tu-hsiu, October 9, 1879 - May 27, 1942) is a leading figure in China’s New Culture Movement and one of the founders of the Communist Party of China. Originally named as Qingtong, he also called himself Zhongfu or Shi’an. He was born in Huaining (present-day Anqing), Anhui, and is the first Chinese scholar to translate Rabindranath Tagore’s works.

**Lifetime** Chen Duxiu’s father died when he was a child. He was smart and given a traditional Confucian education by his grandfather. He passed the county-level imperial examination in 1896 and in 1897, he went to study at Qiushi Academy in Hangzhou and learned about modern Western Thoughts and culture. From 1901, he went to Japan three times, and joined an English-medium school in Tokyo in 1907 and later transferred to Waseda University. In September 1915, he founded the *Youth Magazine* (renamed as New Youth in 1916) in Shanghai. He became the Dean of Peking University in 1917. As a leading figure in the New Culture Movement, he called for a literary revolution. After the May Fourth Movement in 1919, he began to propagate Marxism. In August 1920, he founded China’s first communist group in Shanghai and began to prepare for the founding of a communist party. In July 1921, the Communist Party of China (CPC) was founded, and Chen Duxiu was elected as the General Secretary. From then on to July 1927, he was a major leader of the CPC. In November 1929, he was expelled
from the Party. He moved to Sichuan in 1938 and lived in poverty and poor health. He died in Jiangjin district of Chongqing. His major works are included in Collected Works of Chen Duxiu.

**Connection with A Sanskrit Grammar**

When he studied in Japan in the early 20th century, Chen Duxiu came to know of revolutionary Zhang Taiyan, Liu Shipei, Su Manshu and the like. He went to Japan in the spring of 1907 and became a roommate of Su Manshu. Soon after, he founded ‘Asia Friendship Society’ together with Zhang Taiyan, Liu Shipei and Su Manshu with a purpose “to fight imperialism and regain independence for subjugated Asian nations.” Each with a large store of knowledge, they learned from each other to broaden their horizon and make rapid academic progress. From Zhang Taiyan and Su Manshu, Chen Duxiu learned much about Buddhism and India. In the summer of the same year, Su Manshu finished A Sanskrit Grammar, with the original English version furnished by Chen Duxiu. This book was translated from Volume I of Max Müller’s A Sanskrit Grammar for Beginners (1866). Su Manshu stated in the preface, “Henceforth, there will be communication between Chinese and Sanskrit.”

Chen Duxiu composed a poem to praise him, “Start a millennium-old learning from today, and strive best to benefit people. Excellent writing once existed, and Siddham’s heavenly language disappeared. Living creatures are bound and black is hard to become white, and human nature is smeared with mud and horse does not neigh. I do not want to go with dreams, and see you deep in the snow mountain.” Here, ‘millennium-old learning’ means Sanskrit study, and ‘heavenly language’ refers to Sanskrit.

**Translation and Comment on Tagore**

As the first Chinese to attempt the translation of Rabindranath Tagore’s works in “To the Youth” (Youth Magazine, Issue I, Vol. 1, September 15, 1915), he thought highly of Tagore and compared him to Leo Tolstoy. He selected Articles 1, 2, 25 and 35 from Tagore’s Gitanjali (a collection of religious lyrics) and translated them into five-character Chinese poems, Songs of Praise which were published in Youth Magazine (Issue II, Vol. 1, October 15, 1915). If Gitanjali is a masterpiece of Tagore, then Article 35 is the best part of this masterpiece. An Indian scholar once said, even without any other poem, Article 35 of Gitanjali (Where the mind is without fear) alone would be enough to bring a lasting name to the poet. Chen Duxiu made an excellent translation, and below is a copy:

Where the mind is without fear and the head is held high
Where knowledge is free
Where the world has not been broken up into fragments
By narrow domestic walls

Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake.

From the choice and the translation, it is clear that Chen Duxiu has an unusual mastery of Chinese and poetry. He gave an explanatory note on Tagore: “A modern Indian poet and an advocate for oriental civilisation, and a winner of the Nobel Peace Prize (it should be Nobel Prize for Literature). He is reputed in Europe and revered by the Indian youth as a sage, and his poems are filled with religious and philosophical ideals. Gitanjali are composed to praise Brahma”. In the translation, he made adept use of Buddhist terms, and this indicates that he had a good knowledge of Buddhism. His style of translation was similar to that of Su Manshu. It is a kind of recreation, though not necessarily in full agreement with, yet on the whole could reproduce the basic spirit of the original text.

However, Chen Duxiu soon became a Marxist and a revolutionist and began with vehement criticism of traditional Chinese culture, stopped the probe into the “millennium-old learning” and “Siddham’s heavenly language”, and his attitude towards Tagore also underwent a drastic change. When Tagore visited China in 1924, Chen Duxiu became a violent critic and attacker, and repulsed by Tagore’s appreciation of Chinese culture and his ideas such as non-violence and universal love, he successively published more than 20 articles, for example, ‘Tagore and Oriental Culture, On Tagore’s Speeches in Hangzhou and Shanghai, What a Fraternal and Peace-loving Poet-Philosopher, Tagore and Money Worship, Is Tagore Something’, to constantly track and criticise the poet’s lectures in China and even accuse him as ‘a lobbyist for imperialism’, and ‘a politician rather than a poet’. Most of these articles are radical, unfounded and unscholarly. Besides, he also asked Mao Dun and others to write critical papers and even took actions to besiege and harass Tagore. When Tagore was making a speech, there would be someone to humiliate and harass him by shouting, throwing leaflets and rapid assembly. Tagore had to cancel some public lectures. In fact, Chen Duxiu may not know, Tagore was also a sure-footed social reformer. Tagore once aspired to socialism and expressed certain sympathy and hope with respect to the October Revolution in Russia. Tagore was a firm opponent of imperialism, colonialism and fascism, and he never changed and was a lasting friend of
the Chinese, as well as people across the world. But Chen Duxiu changed his attitude and took his friend for his foe and seriously hurt Tagore. However, apart from oral explanation, Tagore never reacted to the misunderstanding and attack he encountered in China. Ironically, his reputation in China rose rather than fell, and he is popular in one generation after another, while, now few would like to read those articles by Chen Duxiu.

(Liu Jian)

LU XUN
Lu Xun (September 25, 1881 – October 19, 1936) is one of the most prominent and influential writers in 20th century China. Born as Zhou Zhangshou (later known as Zhou Shuren), Lu Xun is considered a founder of modern vernacular Chinese literature (白话 bāihuà) and an outstanding personality of modern Chinese literature as well as a key player in the May Fourth Movement. In India, Lu Xun is probably the best known among all modern Chinese writers and his works have been translated, studied and performed widely.

Lu Xun

He was born into a scholarly family in Shaoxing of Zhejiang province in China. Until he was 11, Lu Xun studied in a private school run in his home town. His family went through various troubles and suffered a gradual financial decline while he was in his a youth. The memories of this period became an important source material for his creative writing, and are vividly depicted in his later works such as Call to Arms (《呐喊》), Wandering (《彷徨》) and Dawn Blossoms Plucked at Dusk (《朝花夕拾》).

In 1898, 17-year old Lu Xun left home to study at the Jiangnan Naval Academy and in 1899, he shifted to Jiangnan School of Mines and Railways at Jiangnan Military Academy. It was there that he had his first contact with Western learning, especially the sciences. He studied some German and English, reading in translation Huxley’s Evolution and Ethics, J. S. Mill’s On Liberty, as well as novels like Ivanhoe and Uncle Tom’s Cabin. In 1902, Lu Xun went to Japan to learn Japanese but after two years, he joined the Sendai Medical Institute (later known as the Medical Department of Tokyo University) to study modern Western medicine. Later, he decided to abandon his studies because he felt that it was more important to cure the Chinese people of their spiritual diseases through literature and art. He returned to China in 1909.

After returning home from Japan, Lu Xun taught in Hangzhou High School and Shaoxing High School. During this period, he went through a phase of extreme depression and mental turmoil. The Xinhai Revolution of 1911 gave his feelings a temporary sense of excitement but subsequent events made him realise that the Revolution had neither changed China’s stagnating reality nor its social chaos. These events, compounded with national disasters and problems in his marriage, led Lu Xun to extreme depression. After the May Fourth Movement, his pent up thoughts and emotions burst forth like lava through the eruption of his literary writings. At this time he was working for the Ministry of Education and had moved to Beijing.

In October 1923, Lu Xun began to teach the history of Chinese fiction to the Beijing Women’s Higher Normal University students. He later shifted to Sun Zhongshan University in Guangzhou. From October 1927, he began to formally live together with Xu Guangping.

Lu Xun also served at various levels in the Ministry of Education of the Republic of China. Amongst his many achievements, he worked for the standardisation of Chinese, helped to develop the phonetic alphabet, designed the national emblem of the Republic of China along with Qian Daosun and Xu Shoushang, and designed the then emblem of Peking University. But Lu Xun soon left the civil service after a legal wrangle with the Ministry and the government.
After the success of the 1917 Russian October Revolution, Lu Xun was highly inspired and together with many progressive intellectuals of the time such as Li Dazhao and Chen Duxiu, he wrote essays and established journals which marked the beginning of China’s New Culture Movement. He was in the frontline of the anti-imperialist and anti-feudal struggle, actively advocating new culture, new ideas and new morals and severely criticising the old culture, old ideas and old moral values which had existed for thousands of years in China. In 1918, he published the novel Diary of a Madman (《狂人日记》), published in the magazine New Youth (新青年). This was the first vernacular novel in the history of modern Chinese literature. Partly inspired by a short story by Nikolai Gogol, it was a scathing criticism of outdated Chinese traditions and feudalism which was metaphorically ‘gnawing’ at the Chinese society, and daringly exposed the evils of feudal etiquette and the feudal patriarchal clan system. It immediately established him as one of the most influential writers of his day. After that, he never stopped writing, and wrote many novels, essays, satirical essays and commentaries. Another one of his well-known longer stories, The True Story of Ah Q (《阿Q正传》), was published in installments from 1921 to 1922, and came to be regarded as one of his finest works.

While teaching and writing, Lu Xun devoted himself to the revolutionary struggles of his times. From 1927 till his death in 1936, he lived in the more liberal city of Shanghai, where he co-founded the Chinese League of Left-Wing Writers and focussed his attention on revolutionary literary and artistic movements. Most of his essays date from this period. In 1930, Lu Xun’s A Concise History of Chinese Fiction (《中国小说史略》) was published. Based on his lectures delivered at Peking University, this work is a comprehensive overview of the history of Chinese fiction until that time. It went on to become one of the landmark books of Chinese literary criticism in the 20th century.

His other important works include volumes of translations, notably from Russian, discursive writings like Re Feng (热风, Hot Wind), and many other works such as prose essays, which number around 20 volumes or more. He was the editor of several left-wing magazines such as New Youth (新青年), Sprouts (萌芽) and so on. His works exerted a very substantial influence on the Chinese literature produced after the May Fourth Movement. He was eulogised by the government of China after 1949; Mao Zedong himself was a lifelong admirer of Lu Xun’s works. Though sympathetic to the ideals of the Left, Lu Xun never actually joined the Chinese Communist Party.

His importance to modern Chinese literature lies in the fact that he contributed significantly to almost every modern literary medium during his lifetime. He wrote in a clear lucid style which was to influence many generations. His translations were important in a time when Western literature was not widely read and his literary criticisms seem acute and persuasively argued even today.

The work of Lu Xun is world renowned. In India, there is a general consensus that despite cultural and geographical differences, his writings are extremely relevant to contemporary India. Moreover, his works are included in the syllabus of courses on Chinese Literature and History of Chinese Literature, taught in the university departments/centres of Chinese language, literature and culture. On the occasion of Lu Xun’s birth centenary, a three-day seminar was organised in New Delhi in 1981. Indian scholars of Chinese Studies and academics from other institutions presented papers on him, his works, and, his social, cultural and political philosophy. The seminar was also attended by a number of well-known writers from all over India and was marked by a compilation of Lu Xun’s works and commentaries on his works entitled ‘Lu Xun ki Virasat (Legacy of Lu Xun)’ edited by Manager Pandey, et al.

The students of India’s prestigious National School of Drama have produced a stage adaptation of the The True Story of Ah Q, set against the backdrop of the Naxalite Movement in Bihar, named Chandan Singh urf Chamku. It was directed by eminent Indian theatre personality Bhabu Bharti. A Marathi adaptation of The True Story of Ah Q was staged in early 2013, directed by Durvesh Arya and the production starred Girish Pardeshi in a 55-minute solo performance.

In 2008, at the initiative of Chinese residents of Kolkata, a bronze statue of Lu Xun was installed
in the town hall. The statue was unveiled by Qian Jianmin, the mayor of Shaoxing, the hometown of Lu Xun, and the mayor of Kolkata, Bikash Bhattacharya. Drawing parallels between him and Rabindranath Tagore, Jianmin said that both had left deep impressions in world literature. Pointing out that Lu Xun was popular in Kolkata, Bhattacharya said, “People of the city love him for his empathy for the poor and the marginalised.”

To commemorate his 130th birth anniversary in 2012, an international conference on Lu Xun and His Legacy was organised in Delhi by the Institute of Chinese Studies, with many participants from India, China and other countries. On this occasion, an exhibition entitled Life and Work of Lu Xun was brought from China by the Beijing Lu Xun Museum and was on show in the Indian capital for a week. Students of the Centre for Chinese & South East Asian Studies of Jawaharlal Nehru University also staged a theatrical production based on Lu Xun’s The True Story of Ah Q and a soliloquy on him.

(Sabaree Mitra)

SU MANSHU
Su Manshu (1884—May 2, 1918) A Chinese writer, poet, painter and translator, whose original name was Jian and who later changed his name to Yuanying or Xuanying and styled himself as Zigu. After becoming a monk, he called himself Manshu. His ancestors were from Xianshang, Guandong and had one wife and three concubines, with his first concubine being a Japanese. Su Manshu was born in Yokohama, but his mother Wakako did not marry with his father and instead, was the younger sister of his father’s first concubine. So, Su Manshu was an illegitimate and mixed-blood child. When he was a small child, he was taken back to Guangdong, separated from and since then never saw his mother, since his mother was not allowed to enter the door of Su’s family. He was considered as an outcast and mistreated by the family. At the age of nine, his father went bankrupt due to poor management, and the family never recovered from financial decline. At the age of 13, he went to Shanghai to live with his aunt. At the age of 14, he was disillusioned and went to Changshou Temple in Guangzhou to be tonsured by a Buddhist monk called Zanchu. However, one day he was caught stealing pigeon meat, and was expelled from the temple. In 1898, with money provided by his cousin Lin Ziyuan, he went to Japan for education, and in nearly six years, where he studied western arts, politics, military affairs etc at Yokohama Chinese School, at Waseda University and at the Seijo School. He lived in extreme poverty but thought nothing of it. To save oil, he never lit the lamp at night. In September 1903, since he was in favour of anti-Qing revolutions, Lin Ziyuan forced him to leave Japan. He returned to Shanghai, taught at Wuzhong Public School in Suzhou and was introduced to Chen Duxiu and Zhang Shizhao. In the meantime, he translated Les Misérables by Victor Hugo for China National Gazette. In the winter of the same year, China National Gazette was closed, he went to Hong Kong with a reference letter by Feng Ziyuan, but was cold-shouldered by Chen Shaobai, who then took charge of China Daily,
the mouthpiece of Hsing Chung Hui (Society for China’s Regeneration). Thus, he could not attend revolutionary activities, nor could earn a living. He had to go to Huizhou in Guangdong and became a monk again. Without a formal qualification, he stole a certificate from Bojing, an elder monk that already died, fled to Hong Kong, and there was actively involved in anti-Qing activities while wearing cassock, and used literature as a weapon to pay the way for the 1911 Revolution. After revolutionary victory, he was wild with joy, but still lived an unconventional life, and thought nothing of “mean or utilitarian matters” (said by Zhang Taiyan). He stayed away from dignitaries, and acted in his own way and refused to be bound by formalities. He drifted here and there as a monk or as a layman, teaching, writing or eating at a temple.

Su Manshu was known as “a lonely monk like floating cloud and flowing water”. In his early years, he once learned English from a Spaniard. From 1904, he had been to Southeast Asia several times, and in Thailand, he met a famous monk and studied Sanskrit from him for two years. Then, he went to Sri Lanka and stayed at Bodhi Temple. In 1907, he became a lecturer for Sanskrit Society, made friends with patriotic Indians, gave away all his Sanskrit collections, talked with Gui Bohua, Chen Duxiu and Zhang Binglin about setting up a Sanskrit library, but this attempt failed, since no one responded. He published Collected Poems of Byron in 1907 and went to Singapore in 1908. In the late spring and early summer of 1909, Zhang Taiyan opened a Sanskrit class at Koishikawa, Tokyo, and recruited Mishira from India as the lecturer, and Su Manshu acted as an interpreter and worked with Mishira for two and a half hours every day. In 1910, he went to India and stayed at a temple in the central India, where he acquired a solid knowledge of Indian Buddhism, society, literature and customs. Throughout his life of adversity, he roammed around in a melancholic mood. In 1918, he became sick and was hospitalised at Guangci Hospital in Shanghai for several months, and died there. The last words he breathed were “Every being is sentient, and every sentient being is unimpeded”. He suffered a destitute and troubled life, finally resulting in a weak and sickly disposition, and died at the age of 35 without consummating his potential. Wang Zhaoming arranged his funeral, and he was buried at Mountain Gushan near the West Lake in Hangzhou. Liu Yazi, a member of Southern Society as well, considered his poems “to be sad and beautiful”, and his novels and essays “to be nothing vulgar”. His writing is grand and outstanding.

Achievement and Inspiration Su Manshu is a learned scholar of Indology. Back from Thailand, he went to Ling Yin Temple in Hangzhou and there wrote the eight-volume Sanskrit Code, plus a preface, and other relevant works include A Basic Sanskrit Dictionary (four volumes), Fan Shu Moduo Ti Wen (Alphabets for Brahmanas) and Geographic Names and Itineraries for Faxian’s Fo Guo Ji and Huisheng’s Xi Yu Ji, which, however, are little known of and even lost. From his extant poems, novels, essays and letters, his knowledge of India proves to be thorough and meticulous. In a poem “To Zhang Taiyan and Huang Kan from Java” (1910), he portrayed Indian landscape, “Jump and climb a mountain and look around to find no cliffs around. My horse is exhausted, while India is vast. The
Ganges flows constantly, and a sad wind sweeps the forest”.

His “Yanzikan Suibi” consists of 63 essays, with more than 10 related to India. The 43rd essay says, “When I came to the central India, I went to a temple with two or three companions. In the forest there are many fruit trees, and for nearly a month, I picked 50-60 and ate every day. I was so happy doing this as to think I may not eat anything else in the future. However, this made me suffer first from constipation and then from dysentery.” In essay number 53, he praised the Indian epics Ramayana and Mahabharata as “grand and elegant”, and “a great treasure in the eyes of European literary figures, just like Iliad and Odyssey were to Greece. These two Indian epics have not been translated into Chinese, and only in the book “Huayan Jingchao” it states, “Ramayana and Mahabharata are names of books. They were translated into European language a long ago, and the best is the translation made by Ramesh Dutt, with an introduction provided by the British scholar Max Müller, but it is a partial rather than complete version.” And in essay number 54, he referred Kalidasa as “the poet-sage of India” and “Indian Shakespeare” in the eyes of British poets. Su Manshu became the first modern Chinese scholars to pay attention and comment on Kalidasa and his works. In essay number 59, he even noticed the difference between lotus in China and those in India. He remarked, “Lotus in China is only of red or white colour, while that in India may be golden, yellow, blue, purple and the like, and the pink-white one opens in the day and closes at night, with edible petals. It is fragrant and several times larger than that in China. It is what is called as ‘Pundarika” in sutras.” In respect of Sanskrit literature, Su Manshu had precise comments, which have broadened the horizon of successive Chinese scholars.

Recognising Sanskrit’s position in the world and the great value of Sanskrit literature, Su Manshu compiled Sanskrit Grammar”, which was not anything out of his imagination, but was a translation of A Sanskrit Grammar for Beginners by Max Müller (1866). As he stated in the preface, “Henceforth, communication between Chinese and Sanskrit will commence”, he translated and compiled this book with a clear purpose to arouse the interest towards Sanskrit, restore India-China cultural links that had been interrupted for many years, and revive the rapidly sinking spirit of Buddhism and interest in Indian culture. He was of the opinion, “India is the origin of philosophy and culture, which is superior to Greece”, and he even believed that, “in terms of beauty and conciseness, Sanskrit is the best, and next to it is Chinese, and then after that are the European languages.” This shows how he admired classic Sanskrit literature. The translation of Sanskrit Grammar was not difficult for him and became as important a scholarly text as Max Mueller’s original. The original English version was furnished by Chen Duxiu. When the first volume of the Sanskrit Grammar was completed, Zhang Taiyan and Liu Shipei separately wrote an introduction for him, while Chen Duxiu composed a poem to praise him, “start a millennium-old learning from today, and strive for the best to benefit the people. Excellent writing once existed, and then Siddham’s heavenly language disappeared. Here, “millennium-old learning” means Sanskrit study, and “heavenly language” refers to Sanskrit.

He translated My Escape to the Sala Beach in 1908, and this indicates his concerns for the fate of India and worries about the future of China. When this translation was published at Min Bao, it noted that “this was written by Chocha of South India, and translated by a traveller”. He stated in Translator’s Introduction, “This is a dairy of an Indian and translated from an English version. Through fairy tales the Indian expresses his grief at the subjugation of his nation. Those wearing red hats and carrying guns refer to the white people”. Since Su Manshu had added his imagination to the translation of Les Misérables by Victor Hugo, there are some who doubt that he could have written this on his own. So far, it is still not known who was the so-called Chocha, and it is hard to find the original text of My Escape to the Sala Beach. Fantastic, undulating and structurally complete, the novel portrays the courage with which the Indians resisted against the colonists, and Su Manshu uses this book with a purpose to warn Chinese of possible subjugation and to encourage Chinese to resist and rebel, and it also probes why India was subjugated, and expresses the translator’s deep sympathy with Indian people.
Su Manshu translated Goethe’s *Epigram on the Sakuntala* into Chinese:

Wouldst thou the young year’s blossoms and the fruits of its decline
And all by which the soul is charmed, enraptured, feasted, fed,
Wouldst thou the earth and heaven itself in one sole name combine?
I name thee, O Sakuntala! and all at once is said.

The translation is so excellent a literary piece that this poem and Kalidasa’s *Shakuntala* became well-known in China.

In 1909, Su Manshu translated *Garden of Joy*, a short poem by Toru Dutt, a talented Indian girl-poet (March 4, 1856 - August 30, 1877). Dutt was a born linguist, and besides her mother language Bengali, she was also proficient in English, French and Sanskrit. The young girl once lived and studied at Cambridge, and could write in English and French, translate Sanskrit into English, and compose poems and essays. Sir Edmund Gosse praised her store of knowledge as simply miraculous. Su Manshu said in the preface, “Toru Dutt wrote this profound and meaningful poem to plead for his country. Alas! This talented girl lived such a short life! I translate it into a five-character poem and show it to my friends. I give a copy to her sister at her family garden.”

In *A Letter to Liu San*, he further said, “Now I send a poem of Toru Dutt for your comment. She is a talented girl in modern India, and her poems are well known across Europe and America. Last year, she was just 19 years old. She dies young, and I have translated this poem and sent a copy to her sister.” Proficient in English, Su Manshu was well informed of the world’s literary circles. He and Toru Dutt both had a talent for languages, and naturally, he appreciated her ability and took pity on her early death. Through introduction by Su Manshu, Toru Dutt soon became well-known in China, and even now, many people still know about her.

Su Manshu thoroughly understood the two great Indian Sanskrit epics, also had a deep understanding of the *Upanishads* and *Manusmriti*, and had a strong desire to translate them. He had a particular interest in Kalidasa, and once avowed to translate *Shakuntala* and the long epic *Meghaduta*. He, Yan Fu and Lin Shu are considered to be three great translators in the late Qing and early Republic of China. Were it not for his early death, he must have become a Sanskrit master and earn greater achievements in translation. In respect of Sanskrit, his contemporaries and successors have greatly benefited from his studies. In the 1950s, less than 40 years after the death of Su Manshu, Ji Xianlin translated *Shakuntala*, and Jin Kemu translated *Meghaduta*. Now, the two great Sanskrit epics all have been translated into Chinese and Su Manshu’s wishes have been fulfilled one by one. China has a growing study and research of Sanskrit.

Su Manshu had an unusual and unrestrained talent, and his writing was neat and elegant and hard to be matched. He wrote love stories in classical Chinese, such as *Duanhonglingyan Ji* and *Jiangsha Ji*. These stories are delicate, touching and somewhat autobiographical. Most of his poems are sentimental, and often portray a scene of a lonely lamp midst wind and rain, “cassock and tears”, worries and sadness. He benefited from Sanskrit and Buddhism studies and improved his writings accordingly. Zhang Taiyan praised him as “having a noble character and desisting secular gains”. Zhou Zuoren admired his translations. *Collected Works of Su Manshu* and many other works are extant. He also left some valuable paintings.

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**GUO MORUO**

Guo Moruo (1892-1978) was a well-known writer, poet, scholar, playwright, archaeologist, social activist and historian of the 20th century China who rose to the prominent position in the leadership hierarchy of the CPC in becoming the President of the Chinese Academic of Sciences in 1949 and continued to adorn this post till his death in 1978.

Guo Moruo, the eighth child of his parents, was born in a landlord family living in the small town of Sha-wan (located on the Dadu river) near the prefecture level city of Le Shan of Sichuan province in November 1892. In the early phase of his life he received a traditional education of acquiring mastery over the Chinese classics under the tutelage of Guo Huanzhang, a private tutor with an aim to appear in the imperial civil service examination. However, after the educational reform in China, he was quite fortunate to avail the opportunity of going through new subjects of contemporary relevance when he went to study in the provincial capital of Cheng-du in February 1910. After about four years of stay there in Cheng-du, he went to Japan

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*Guo Moruo*
in January 1914 and after a year of preparatory course in Tokyo, he entered the sixth Higher School in Okayama. In 1918, he joined the Medical School of Kyushyu Imperial University of Fukuoka. But, he was hardly interested in medicine. His real interest lay in the studies of foreign language and literature, especially, the works of Spinoza, Goethe, Walt Whitman and the Indian poet, Rabindranath Tagore. In Japan, after thus being exposed to new forms of literature, he reached to the conclusion that western literature was superior to classical literature and folk tradition of China. Such conviction propelled him to translate lots of foreign literary works into Chinese, and published them in *New Journal on Current Affairs* (*Shi-shi Xinbao*), so as to acquaint his countrymen with the developing trend of the new socio-political-literary thoughts of the modern world. It is during this period of his stay in Japan, Guo Moruo brought out an anthology of his poems titled ‘the Goddesses’ (*nu-shen女神*) in 1921, that distinctly reflected his outlook of romanticism.

While in Japan, Guo Moruo came in contact with the Japanese Marxist Kawakami, and it may be said that both the doctrine of Marxism and the May Fourth new literature movement had a pronounced effect on his future course of thinking and action. From this time onwards, he changed himself from being a liberal democrat to a committed Marxist. In 1921, Guo Moruo, along with other patriotic writers like Yu Dafu and Cheng Fengwu formed the “Creation Society’ with an avowed objective of promoting new vernacular literature in China. They brought out two periodicals, the “Creation Quarterly (Chuang-zao Ji-kan创造季刊) and the “Creation weekly” (chuang-zao zhoubao创造周报), both of which initially aimed at propagating western romanticism and individualism to varying extent, while upholding the prime motto of “art for art sake” in their literary pursuits. However, after the May 30th Incident of Shanghai in 1925, and the consequent nation-wide anti-imperialist agitation, the main focus and orientation of the magazines shifted towards the growth of proletarian revolutionary literature.

In 1923, Guo Moruo returned to China and joined the Kuo-min-tang (Nationalist Party) as political commissar while participating in the Northern Expedition of Jiang Jieshi. But when the rising peasant and workers movement in Jiang-xi and An-hui was crushed in March 1927, and the Communist Party members were subjected to severe persecution and suppression by Jiang Jieshi and his party, Guo Moruo felt disillusioned with the KMT policies. He left the KMT and joined the Chinese Communist Party. He actively participated in the Nan-chang uprising of August 1927, but after its dismal failure, Guo Moruo fled to Japan where he continued to prolong his stay for about 10 years, and devoted all his precious time in scholarly works till the outbreak of the anti-Japanese Resistance War of 1937, when again, he returned to China.

As a devoted scholar of exceptional talent and ability, Guo Moruo’s academic output during this period of 10 years has proved to be excellent and extraordinarily fruitful. Among his most illustrious scholarly works of this period were - *Inscriptions on Oracle Bones and Bronze Vessels* and *Study of the Ancient Chinese Society* etc in which he tried to demonstrate the slave nature of the Chinese society. All his academic works have been compiled into *Guo Moruo Quanji* (*Collected Works of Guo Moruo*) in 38 volumes, which were found to have been divided into three parts such as literature, history and archaeology.

Guo Moruo was an ardent admirer and lover of Rabindranath Tagore’s poems during the time when he was pursuing higher studies in Japan as a student. However, on the eve of Tagore’s visit to China, in view of the changing socio-economic–political conditions and fierce ideological debate then raging in China; Guo Moruo without mincing words, is reported to have vividly showed his cynicism and scepticism about the message that the Indian poet was likely to convey to the Chinese people and youth when the latter would visit China. But, even then, Guo Moruo continued to have high regards and appreciation for Tagore’s poems.

In 1966, Guo Moruo was attacked by the Red Guards during the Great Proletarian Cultural Revolution and severely humiliated. He passed away in 1978 due to old age. 

**XU DISHAN**

Xu Dishan (February 14, 1893-August 4, 1941) was a Chinese writer and scholar of Indology, and was known by another name of Zankun, and had
a courtesy name of Dishan, and pseudonym of Luohuasheng.

**Lifetime**

Dishan was originally from Fujian province, and was born in Taiwan. He moved to Fujian with his family in 1895, then to Guangdong in 1897. At first, he received education at home after which he went to school. He taught in Fujian Provincial Second Normal School in 1912 and in 1913, taught in the school for overseas Chinese in Yangon in Burma (Myanmar), where he began to be interested in Buddhism, finally, returned to China in 1915 to keep teaching in Fujian Provincial Normal School. He studied in the School of Liberal Arts of Yenching University from 1917 to 1920, receiving the Bachelor of Arts, and stayed at school to be the teaching assistant of Zhou Zuoren (a famous Chinese writer). He also studied spiritual courses at the Seminary of Yenching University, and graduated in 1922, receiving the Bachelor of Theology. In the same year, he went to Columbia University in New York of the United States of America to learn history of religion and comparative religion, receiving the Master of Arts in 1924. Then, in the same year, he went to University of Oxford in Britain for learning history of religion, Indian philosophy, Sanskrit and Folklore, receiving the Bachelor of Arts of University of Oxford in 1926. In October of the same year, on the way back to China, he went to Banaras Hindu University in India to learn Sanskrit and Buddhist Studies. He taught in Yenching University from 1927 to 1935, holding the post of teaching assistant, associate professor (1928) and professor (1930), and he was also the part-time teacher of Peking University, Tsinghua University and Beijing Normal University. He again went to India to learn more about Indian religion, Indian literature and Sanskrit from June 1-6, 1934. Since 1936, he worked as the professor of Faculty of Arts of The University of Hong Kong, until he died of heart attack.

**Literary creations**

In 1919, he made the acquaintance of Zheng Zhenduo, Qu Qiubai, Geng Jizhi and Qu Shiying in Beijing while jointly editing the youth literature called *New Society*, which was a periodical published every 10 days, and began to be engaged in prose writing, with about 20 published works. In 1921, Xu Dishan, Mao Dun, Zheng Zhenduo, Wang Tongzhao and Ye Shaojun set up the Literary Research Association. In the same year, he published his first short story *Jivajivika Bird* in *Novel Monthly*, attracting a great deal of attention from the literary world. And then he consecutively published three short stories including *Businessman’s Wife* in the same magazine. In 1922, he published a short story *Laboring Spider in Novel Monthly*. In 1923, Xie Bing Xin, Liang Shiqiu and Xu Dishan went to America for studies, and published the short story *Goddess Lakshmi’in Novel Monthly*. In 1924, he published short poems like *Looking at Me, Love Letter and Mailbox*, short stories like *Withered Flower in Novel Monthly*. Later, he met Lao She (a famous Chinese writer). In January 1925 his first collection of short stories *Laboring Spider* was published and in June, the prose collection *Raining in the Mountain* was also published. Since then, he had less literary creation but more academic works. In 1927, he published the poetry *My Patients in Novel Monthly*, and *In the Living Room of Premier Fei* in 1928. In 1930, he wrote children stories like *Firefly Light and M’yrte*, and published them in 1941. In 1933, his second collection of short stories *Liberator* was published by Beijing (present-day Beijing) Xing Yun Tang Bookstore, and his short story *Heart of a Teenage Girl* was published in the monthly magazine *Literature*. In 1934, he published short stories *Pretended Person*
1938, he published one-act play and introduced the Hindu mythology 'Samudra manthan'. In 1923, he had not yet been to India but he had quotes from the allusion in a Buddhist story. In his first novel, Buddhist vocabulary, and expresses the thought of Buddhism. In his early proses and short stories, he uses a lot of Indian literature. Especially, in literary creation is that his works were deeply influenced by Indian literature. In 1924, he published the short story Wind in the magazine Overseas Chinese Weekly of Singapore.

One of the outstanding features of Xu Dishan's literary creation is that his works were deeply influenced by Indian literature. Especially, in his early proses and short stories, he uses a lot of Buddhist vocabulary, and expresses the thought of Buddhism. In his first novel, The Jivajivika Bird he quotes from the allusion in a Buddhist story. In 1923, he had not yet been to India but he had introduced the Hindu mythology 'Samudra manthan' in his story Goddess Lakshmi. It relates the story of Lakshmi (lucky lady) who rises from the sea made of cream and milk, and she is the wife of Visnu, who protects the world.

Study and translation of Indology
Xu Dishan began to focus on Buddhism during his boyhood, and studied the Buddhist scriptures when he grew up, which gave him a strong Indian complex. As early as May in 1920, he published his translation of Rabindranath Tagore's philosophical article True Feelings of Beauty on the supplement of Morning Paper and his novel On the Way to Calcutta in Novel Monthly in 1921. He was one of the earliest writers to translate Tagore's philosophy articles and novels. In 1921, he held a special symposium and invited Xu Zhimo to introduce Tagore's achievements and literary creations. In the same year he began to study Sanskrit by himself. He studied the comparative religion in America in 1923, the Sanskrit and Indian philosophy in Britain in 1924. In 1925, he published Influence on Chinese Literature from Indian Yilan Literature in Novel Monthly, and it is the earliest works on the comparison of Chinese and Indian literatures in modern China. In 1926, he went to India to study Sanskrit and Buddhist studies. At the same time, he also made a special trip to Visva-Bharati University to visit the great poet Tagore. In 1927, he wrote three books of Index of Subtitle of Buddhist Scriptures, which was published in Sinological Index Series of Yenching Institute, and wrote Style of Indian Drama and its Manifestation on Chinese Drama, which was published in Novel Monthly. He began to teach Indian philosophy in Peking University in 1928, and was one of the earliest scholars who taught Indian philosophy in modern China. His part-time translation of Folk Tales of Bengal was published by the Commercial Press in 1929. In 1930, he wrote Dinnaga’s Hetuvidyā of Madhyamaka and Yoga and Humble Opinion on Stone Inscription Era which were published in Yenching Journal of Chinese Studies. In the same year his book Indian Literature was published by Commercial Press, and it is China’s first works which makes a comprehensive and systematic introduction of Indian literature. In 1934, he went to India to study for six months at his own expense, and then began to translate Indian folk tales such as Questions asked in 20 Nights and The Setting of the Sun after returning to China. In the same year, the Origin of Worshiping Avalokitesvara was published in Ta Kung Pao in Tianjin. In 1935, Questions asked in 20 Nights was published in the magazine Literature, and came out as a book in 1955 from the Writers Publishing House from which The Setting of the Sun was also published in 1956. In 1939, he used his spare time to compile Sanskrit dictionary, with more than 80,000 cards having been made, however, the dictionary was not completed due to his sudden death. Within his short life he has with great enthusiasm, made a pioneering contribution to the research and translation of Indology in China. (Xue Keqiao)

LIN YUTANG
Lin Yutang (林语堂, October 10, 1895 – March 26, 1976) was a Chinese writer, translator and linguist. He was the author of well-known work The Wisdom of China and India. He was born in Zhangzhou, Fujian Province. He had his university education abroad receiving his Master's degree in Comparative Literature from Harvard University and PhD in Linguistics from University of Leipzig, Germany. Subsequently, Lin Yutang returned to China and taught at Peking University, Beijing Normal University, Xiamen University and Shanghai Dongwu University. In 1936, he went to the United States of America and settled there for a while. From this point on he mainly wrote in English. In 1966 he...
settled down in Taiwan. In 1967, he was employed as a research professor at the Chinese University of Hong Kong and then in 1975, he served as Vice President of International PEN. In 1976 he passed away in Hong Kong and was later buried at Yangmingshan, Taipei.

Lin Yutang was also an internationally acclaimed Chinese humorist. He used humour as a tool to express his compassionate feeling for mankind, bemoan the state of the universe and pity the fate of mankind. He was well-versed in English and Chinese which contributed to his being one of the most influential writers and translators of his time. He compiled and translated several Chinese classics into English language. He was one of the prominent modern Chinese writers who accepted ideas from Western thought and civilisation and was also the first to introduce Chinese thought and culture to Western readers through his translated works. His works such as Gates (《朱门》) and A Leaf in the Storm (《风声鹤唳》) were his representative works that introduced Chinese Daoist, Confucian and Buddhist culture to the Western world.

Lin Yutang was highly impressed by Indian literature, by the country’s ideological and social thought and the cultural essence and ideas which he believed had shaped the entire Indian nation. He tried to study and analyse the spirit and essence of Indian thought and culture, and to realise the experience of Indian values and the richness of Indian thought. In one of his famous works, The Wisdom of China and India (1942), he interpreted Indian classical writings. The book focussed on the essence of Indian and Chinese culture. It explored these two ancient civilisations and their people, and analysed their national psychology, literary imagination and everyday lives. It includes excerpts and passages from Indian texts such as Rigveda, Upanishads, Ramayana, Panchatantra, Dharmapadas while at the same time explaining the teachings of the Chinese masters to foreign readers.

(Mao Dun)

MAO DUN

Mao Dun (pen name of Shen Yanbing, 沈雁冰, July 04, 1896 – March 27, 1981) was an outstanding Chinese writer, translator, literary critic and social activist. He is considered to be one of Republican China’s greatest realist writers. In India, his works are included in the syllabus of courses on Chinese Literature and History of Chinese Literature, and taught in university departments and centres of Chinese language, literature and culture. He translated into Chinese the short story Skeleton (Kankal) by Rabindranath Tagore.

Mao Dun was born in an elite family in the town of Tongxiang in Zhejiang Province, and received a good education in his early years. But his college education was brought to an abrupt end because of their poverty-stricken situation. Therefore, he began to make a living by joining Shanghai
Commercial Press in 1916. From the time of the May Fourth Movement, he played a leading role in China's literary circles. He served as Chief Editor of The Short Story Magazine (《小说月报》), and established The Society for Literary Studies (《文学研究会》) and Translation Magazine (《译文》). After the establishment of the People's Republic of China, he was appointed Culture Secretary. A literary career spanning over half a century created in him a mature man of letters who shouldered responsibilities of high office and displayed great patriotism. After his death in 1981, the Mao Dun Literature Award was set up with Mao Dun's own savings to reward excellence in novel-writing in China.

Through his work Mao Dun greatly influenced the development of China's New Literature Movement in the early 20th century. Simultaneously, he made a great contribution to the development of scientific, revolutionary and democratic thought in China.

(Sabaree Mitra)

**XU ZHIMO**

Xu Zhimo (January 15, 1897 - November 19, 1931) was one of the most renowned romantic Chinese poets of early 20th century who was born in Haining city of Zhejiang province. During his childhood days he was named Zhangxu but later on when he went to United States for higher studies he changed his name to Zhimo, according to his father's wishes.

Xu Zhimo completed his schooling in Hangzhou High School between 1910-1915 and in 1915 he married Zhang Youyi. But since this was an arranged marriage it did not last long. In the following year (in 1916), he moved to Peiyang University present-day Tianjin University to study law. In 1917, he shifted to Peking University as the law department of Peiyang University merged with the former. In 1918, after studying at Peking University for about a year, he travelled to the United States of America to study history in Clark University. Shortly afterwards, he transferred to Columbia University in New York to study economics and politics in 1919. Finding the place “intolerable”, he left in 1921 to study at King's College, Cambridge in England, where he fell in love with English romantic poetry like that of Keats and Shelley, and was also influenced by the French romantic and symbolist poets, some of whose works he translated into Chinese. Another important and noteworthy event of his life during this time was...
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that it is in London he fell in love with Lin Huiyin and divorced his first wife Zhang. Inspired by his new life and love, Xu wrote many poems during that time. But as Lin was promised by her father to marry someone else, Lin and Xu Zhimo had to finally break up. Finally he married Lu Xiaomen in 1926 and settled with her till the end.

In 1922, he went back to China and became a leader of the modern poetry movement. In 1923, he founded the Crescent Moon Society and served as an editor of the literary supplement of the Chenbao (Morning Post), the most important literary supplement in Beijing at that time. When Bengali poet Rabindranath Tagore visited China in 1924, Xu Zhimo played the part of oral interpreter.

Xu Zhimo was also renowned for his use of the vernacular language. He was one of the first Chinese writers to successfully naturalise Western romantic forms into modern Chinese poetry. In 1927, he helped organise the Xinyue Shudian (Crescent Moon Book Company). The following year he began editing Xinyue (“Crescent Moon”), a literary monthly featuring liberal ideas and Western literature. He also served as professor of literature and law at various universities and schools before dying in a plane crash on November 19, 1931 near Tai'an, Shandong while flying from Nanjing to Beijing. He left behind four collections of verse and several volumes of translations from various languages.

(Artatastra Nayak)

ZHENG ZHENDUO

Zheng Zhenduo (December 19, 1898-October 17, 1958) is a Chinese writer and scholar, with pseudonym of Xi Di (C.T.), or Guo Yuanxin, etc.

Lifetime

He was originally from Fujian province, and was born in Yongjia County (present-day Wenzhou) of Zhejiang province. He went to primary school and middle school in Yongjia County from 1905-1916. In 1917, he was admitted in the Beijing Railway Administration School (present-day Beijing Jiaotong University). In 1919, Qu Qiubai, Xu Dishan and Zheng Zhenduo founded 10-day periodical New Society, and wrote the first poem I am a Teenager. In 1921, 12 people including Shen Yanbing (Mao Dun), Xu Dishan and he set up the Literary Research Association and established the 10-day periodical Literature, with him being chief editor. After graduation, he returned to Shanghai and served as editor of Commercial Press. In 1923, he succeeded Shen Yanbing as chief editor of Novel Monthly. From 1925-1926, he wrote various literary works, such as novel, poetry, prose and literary criticism. He went to Europe in 1927, and returned to China in 1928. From 1931-1934, he served as the professor of Yenching University in Beijing (present-day Beijing) and kept writing besides teaching. He also got acquainted with Lu Xun and many other celebrities in cultural circle. He came back to Shanghai in 1935, and served as dean of College of Liberal Arts of Jinan University. After the outbreak of the Anti-Japanese War in 1937, he wrote commentations etc and actively joined in the propaganda of the Anti-Japanese War. Meanwhile, he worked on literary studies, and published Greek mythology (1935), History of Chinese Literature (1938) and other works. From 1942-1945, he lived in seclusion at home and was engaged in literary study. In 1949, he went to Beijing to participate in the founding ceremony of People's Republic of China. He served as the director of the Institute of Archaeology of Chinese Academy of Social Science in 1950, the director of the Institute of World Literature of Peking University in 1953, the vice-minister of the Ministry of Culture of the People's Republic of China in 1954. He died in an aircraft accident in 1958.

Predestined relationship with India: The predestined relationship of Zheng Zhenduo with India is mainly manifested in three points. First, he met Rabindranath Tagore. Since 1921, he translated Rabindranath Tagore's poetry on Novel Monthly.
His translation of Tagore’s poetry *Stray Birds* was published by Commercial Press in 1922. It was the first of Tagore’s poetry to be introduced in China, producing great influence upon many Chinese educated youths, among them, Xie Bing Xin was the most prominent. In 1923, his translation of Tagore’s poetry *The Crescent Moon* was published by Commercial Press, and *Novel Monthly* with him as chief editor also published in two consecutive issues of Tagore’s poetry in September and October. Shen Yanbing, Xu Zhimo, Wang Tongzhao, Hu Yuzhi and he, published all articles and translations in a bid to invite Tagore to visit to China. On April 12, 1924, Tagore arrived in Shanghai, received a warm welcome from the literary and academic circle in Shanghai with Zheng Zhenduo representing the Literary Research Association that went on to greet Tagore in the wharf. During Tagore’s visit to Beijing, Zheng Zhenduo also went to Beijing to participate in Tagore’s farewell party hosted by Mei Lanfang and others. Among the modern Chinese writers, Zheng Zhenduo was the one who was the most influenced by Tagore. Second, he visited India twice. He first visited India as a member of the delegation of Chinese culture and art in 1951. In 1952, he served as the director of China-India Friendship Association, and published the article *Congratulations on “Asian Week” Held around India* in *People’s Daily*. In 1953, he published *China-India Cultural Exchanges* in *Journal of Literature and Art*. In 1954, 67 people of Chinese cultural delegation, with him as the head, visited India for 41 days. In 1955, he published the article *Everlasting Artistic Creation of Indian People in Xinhua Monthly* to talk about and praise Ajanta Caves art. Third, he carried on the comparative study on Indian and Chinese literature. He wrote many articles such as *Coincidences and Variations of Folk Tales in Different Cultures*, *Milkmaid, Adaptation of the Fable of the Zhongshan Wolf* to compare Chinese stories with Indian ones. He once said, “there are many funny and foolish jokes in *Twenty-five Stories of Demon* (Vetālapahcavimsatika), *Seventy-two Stories of Parrot* (Sukasaptati) and *Five Buddhist Scriptures* (Panchatantra) of India’s huge stories collection Kathasaritsagar”. In his works, he also talked about how Indian literature has influenced Chinese literature through Buddhism. He said that, “The origin of Bianwen cannot not be credited to India”, and that “Our important folk literatures, such as Tanci, Buddha song and Guci, are also created under the influence from India.” His researches have provided a model for the subsequent researchers of comparative literature in China.

**BING XIN**

Bing Xin (October 5, 1900 - February 28, 1999) was a Chinese writer, poet and translator. Originally her name was Xie Wanying. Her ancestors were from Changle, Fujian and she was born in Fuzhou,
Fujian. Her father was a naval officer during the Qing Dynasty, and had served as deputy captain, the naval school’s chancellor etc. After the 1911 Revolution, he resigned and returned to Fuzhou. Bing Xin visited India twice, and made a great contribution to India-China cultural exchange by translating Rabindranath Tagore’s poems and short novels.

Life

At the age of 11, Bing Xin went to Fuzhou Women’s Normal School for preparatory courses, and in 1913, she moved to Beijing with her father, who became the Head of Military Education under the Ministry of Navy of the Republic of China. In 1914, she went to study at Bridgeman Girls’ School, and in 1918, she took preparatory courses at Union College for Women and intended to study medicine. After the May Fourth Movement broke out in 1919, she began to publish articles and was transferred to Department of Literature. The then, Union College for Women was incorporated into Yenching University. Through the introduction given by Xu Dishan and Qu Shiying, she joined the Literature Study Society, and subsequently published Superman, a collection of short novels. In 1923, she published Many a Star and Spring Water, and graduated from Yenching University with a Bachelor’s degree. She then received a scholarship and went to the United States of America to study English Literature at Wellesley College. From July 25, 1923 to August 31, 1926, she wrote a prose called To Little Readers for a special column of children’s world in Chenbao Fujian. Then as an outstanding personality of the New Literature Movement, she was gaining literary fame and a great number of readers. She received a Master’s degree in Literature in 1926 in the US, and then returned to China to teach at Yenching University, Tsinghua University and Beiping Women’s College of Humanities and Sciences.

Influence of Tagore

Like many of her contemporaries, it is under the direct influence of Tagore that Bing Xin began to write. When she read Tagore’s short novels, “she found out that a novel could be philosophical,” and this aroused in her an interest for writing novels. At that time, she did not know much about modern poetry and was doubtful, and thus, did not want to try writing poems in the modern style. As she said in the ‘Foreword’ of Many a Star, she began to write poems by imitating Tagore’s Stray Birds to express her “fragmented thoughts.” Many of her short poems have a philosophical meaning. Although these poems do not have much significance now, nevertheless, these poems are considered to be a beneficial try and a good beginning. Her new-style poems not only won her praises, but inspired a kind of passion for writing “small poems” in early stages of vernacular poetry writing.

Bing Xin is mostly known for her prose. To Little Readers, a prose collection, has a poetical portrait of childlike innocence, maternal love and beauty of the Nature, and spiritually has something in common with Tagore, under whose influence she had cultivated an elegant, lyrical, fresh and flowing style of language. Like Tagore, Bing Xin had a heart which was magnanimous and merciful as well intolerant towards all evil. In 1920, shortly after her literary debut, she wrote a prose “To Tagore from Afar”, to express her admiration and agreement with his “beautiful poetry” and “sublime philosophy.” Actually, in her heart, she already took Tagore as a mentor and maintained a lifelong affection for him.

Visit to India

Bing Xin and her husband Wu Wenzao after living in Japan for a short period (1946-1951) returned to China after the founding of the People’s Republic of China, and Bing Xin again became preoccupied with writing, translating Indian and other foreign literary works and attending social activities. From November 27, 1953 to January 2, 1954, she went to India with a delegation of...
China-India Friendship Association and visited many cities, villages as well as scenic and historical sites, including New Delhi, Bombay (present-day Mumbai), Madras (present-day Chennai), Calcutta (present-day Kolkata) and Visva-Bharati University (founded by Tagore). During the visit, she met with Mulk Raj Anand and other famous writers. Anand presented her with his 'Fairy Tales of India', and asked her to translate them for the young reader of China. Back to China, she wrote 'My Trip to India' and published this essay on the young reader of China. Back to China, she wrote of India’, and asked her to translate them for the Fairy Tales writers. Anand presented her with his 'Fairy Tales of India', and asked her to translate them for the young reader of China. Back to China, she wrote 'My Trip to India’ and published this essay on the New Observation (Issue 11 and 12, 1954) under the Chinese Writers Association. On April 2, 1955, she went to India to attend a conference of Asian countries and returned to China on April 22. Soon after, she wrote the essay India Revisited. In ‘My Trip to India’, Bing Xin narrated how she was treated in India, how she was deeply impressed and praised the deep traditional friendship between the Chinese and Indians. After seeing India’s sceneries, buildings, sculptures, music, dances and arts, she had a visual understanding of the backdrop of rich cultural and artistic soil for Tagore’s literary production, and obviously, this would have helped her future understanding and translation of Tagore’s works.

**Translation of Tagore’s Works**

Her important contribution to India-China cultural exchange is the translation of Indian literature in general, and Tagore’s works in particular. In January 1955, China Youth Publishing House published her translation of Mulk Raj Anand’s Fairy Tales of India. In April 1955, People’s Literature Publishing House published her translation of Tagore’s Gitanjali, and thanks to her elegant and concise translation, this lyric collection soon became popular in China, and its Article 35 (Where the mind is without fear) was included into Chinese textbooks for middle school. For more than half a century, at least more than one million copies of this collection of poems have been printed, attracting tens of millions of readers. In May 1958, People’s Literature Publishing House published Collected Poems of Tagore translated by Bing Xin and Shi Zhen, which included her new translation of Poems by Tagore (1942). She pointed out in ‘Translator’s Postscript’, compared with the bright scenery in Gitanjali, some pieces in Poems revealed a severe aspect of Tagore’s personality. From September 1956 to June 1959, in addition to poems, Bing Xin had also translated Tagore’s ‘Kabuliwala’, ‘Subha’, ‘Tyag’, ‘Nisithe’ and ‘Manbhanjan’ (short novels), ‘The Gardener’ (a collection of poems), ‘Chitra’ and ‘The King of the Dark Chamber’ (dramas) and some essays. On May 15 the same year, she attended Tagore’s 100th birthday celebration held by China Federation of Literary and Art Circles (CFLAC) and other groups. She finished the translation of My Reminiscences (Tagore’s memoir) before the Cultural Revolution. But the final part was lost among the chaos of that period, and this translation was not published until April 1988. She also translated works of other Indian people such as Sarojini Naidu etc.

At India’s request, Bing Xin wrote an article in English to celebrate Tagore’s 100th birthday, titled Let’s Commemorate Tagore in Unity and Friendship, which was included in Rabindranath Tagore, A Centenary Volume, published by the Sahitya Akademi in New Delhi in 1961. In this article she said, that when in her childhood, she found Tagore’s Gitanjali, The Crescent Moon and other poems on the library shelves. She felt they were fresh, rhythmic and full of oriental charm. She was impressed by the poet’s sympathy with women and affection for children, and Tagore became the most revered foreign poet in her youth.

In the past century, hundreds of persons, including great masters, have translated Tagore’s works from English, Bengali, Hindi or other foreign languages, however, so far as Gitanjali is concerned, no one has surpassed Bing Xin. Gitanjali is a masterpiece translation for Bing Xin that is hard to be attained by others, since she is in spiritual harmony with Tagore, and enjoys an unusual talent for language. Tagore has had a strong influence on her life and her early literary production, while Bing Xin, through excellent writing, has facilitated Tagore’s works to be well-read and understood by Chinese.

**BA JIN**

Ba Jin (November 25, 1904 - October 17, 2005), original name Li Yaotong, is one of China’s most well-known writers and translators in the 20th century. He is especially famous for his contributions to the New Literature Movement and is known as one of the pillars of modern Chinese literature. His association with India can be linked with his visit to India in 1955 when he participated in and addressed
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a conference during the Asian Writers Conference held in New Delhi. In recent years, Indian scholars of Chinese literature have done research on socio-cultural aspects of Ba Jin’s works and some of his works have been translated. The late Rajam Ranade of Delhi University translated his most famous novel, *Family*, into Malayalam. His works are also included in the syllabus of courses on Chinese Literature and on the History of Chinese Literature, taught in university departments and centres of Chinese language, literature and culture.

Ba Jin was born in Chengdu in Sichuan Province into a bureaucratic landlord family that was originally from Zhejiang Province. During the May Fourth Literary Movement, he was heavily influenced by Western concepts such as democracy. At this time he was actively involved in the publication of the progressive journal called *Crescent Moon*, and in an anti-government anarchist organisation called “Equality Society”. In 1923, Ba Jin moved to Shanghai and enrolled in Dongnan University in Nanjing to escape the oppressive control of his feudalistic family. After graduating in the summer of 1925 he published papers, distributed anarchist propaganda materials and participated in Leftist strikes. He went to France in 1927 and the following year completed his first novella *Destruction* (《灭亡》), which aroused strong reactions from its readers and won Ba Jin many admirers. Ba Jin returned to China in 1928 and lived in Shanghai, writing many iconic works; his major works include *The Dead Sun* (《死去的太阳》), *New Life* (《新生》), *Miners* (《矿工》), *The Germination* (《萌芽》) and his famous *Love Trilogy* (《爱情的三部曲》) (1931-1935) consisting of *Fog* (《雾》), *Rain* (《雨》) and *Lightning* (《电》). His novel *‘The Family’*, part of the ‘Torrents Trilogy’ “激流三部曲”, is considered to be his masterpiece and one of the most representative works of modern Chinese literature.

During the War of Resistance against Japan, Ba Jin worked in various cities such as Shanghai, Guangzhou, Guilin and Chongqing serving as the publisher and chief editor of the magazine called *Outcry* (《呐喊》), later named *Beacon* (《烽火》). He was also appointed the Director of the “All China Federation of Literary and Art Circles’ Resistance against the Enemy Association”. He published his novels ‘Spring’ (《春》) and ‘Autumn’ (《秋》) in 1938 and 1940, respectively. Thus completing his ‘Torrent Trilogy”激流三部曲”; from 1940-1945 he wrote ‘Fire’ (《火》), one of the works of his ‘War Trilogy’ “抗战三部曲”. Towards the end of the war he wrote two novellas called ‘A Garden of Repose’ (《憩园》) and ‘Ward No. 4’ (《第四病室》) and completed his novel ‘Cold Nights’ (《寒夜》) in 1946 along with his two famous short stories ‘Gods’ (《神》) and ‘Ghosts’ (《鬼》). After the war, Ba Jin did not write any fiction and was mainly engaged in translation work, editing and publishing. In 1949, Ba Jin was elected to the standing committee of the “All China Federation of Literary and Art Circles” and in 1950 he was appointed as the Vice Chairman of the “Shanghai Federation of Literary and Art Circles”. In 1960, he was appointed the Vice President of the “All China Federation of Literary and Art Circles” (China Federation of Literary Journalists’ Association) and the Vice Chairman of the “Chinese Writer’s Association”. Ba Jin was brutally persecuted as a counter-revolutionary during the Cultural Revolution but afterwards he was reinstated to his earlier posts such as the Chairman of the Chinese Writers’ Association. His most significant piece of writing after the Cultural Revolution was his discursive writing called ‘Random Thoughts’ (《随想录》, five volumes) where he reflected and wrote about this painful period of his life.

All of Ba Jin’s novels hold an extremely important position in the history of modern Chinese novel writing. He is well known for many beautiful pieces of prose which evocatively expressed his love for his motherland and his love for life. His writing
style is characterised by simplicity as he avoided difficult and complex words, thus making him one of the most popular writers of modern China. He also devoted a lot of time to translating works by foreign writers. His death in 2005 marked the end of an era for Chinese literature as he was one of the last major writers who had participated in the New Literature Movement.

(Sabaree Mitra)

**AI QING**

Ai Qing (艾青, March 27, 1910 - May 05, 1996) is the pen name of Jiang Haicheng (蒋海澄). One of the prominent figures of the new wave of modern Chinese poetry, Ai Qing had a significant impact on the development of Modern Chinese Poetry. He published more than 20 volumes of poetry and also wrote essays and translated poetry. His works have been translated into more than 10 languages and have been published abroad. In India, his poems are included in the syllabus of courses on Chinese Literature and on the History of Chinese Literature, taught in university departments and centres of Chinese language, literature and culture. Indian scholar Priyadarsi Mukherji's translations of his poems have been included in *Ai Ch'ing-er kabyo o kahini* (Poems and Fables of Ai Ch'ing) (in Bengali, 2000) and *Cross-Cultural Impressions Ai Ch'ing, Pablo Neruda and Nicolas Guillen* (2004).

Ai Qing was born in Jinhua of Zhejiang province in China. In 1928, Ai Qing entered the Hangzhou National West Lake School of Art where the great artist Lin Fengmian impacted his life greatly. Under Lin's encouragement, he went to France the following year to study painting, where he became interested in modern European poetry. Ai Qing returned to China in early 1932 and joined the China Leftist Artists’ Federation (中国左翼美术家联盟) in Shanghai. He engaged himself in various revolutionary and cultural activities there and was soon arrested for opposing Chiang Kai-shek. When in prison he wrote several poems, among them “Da Yanhe – My Wet-nurse” (《大堰河——我的保姆}). This poem caused a sensation and he became famous.

In 1935, Ai Qing was released from prison and the following year he published his first collection of poems, entitled *Da Yanhe* (《大堰河》). After the outbreak of the War of Resistance against Japan, he initiated various anti-Japanese national salvation movements at Hankou, and played the role of a poet-soldier and advocate of national progress.

In 1941, Ai Qing became Chief Editor of *Poetry* (《诗刊》) in Yan’an. He was deeply affected by the atrocities of the anti-Japanese war in China and his anguish and resentment were reflected in his poetry. During this period he published nine volumes of poetry. After the anti-Japanese War, he took charge as the Vice-President of the Art College at North China University.

Following the establishment of the People’s Republic of China in 1949, Ai Qing became the Deputy Editor of *People’s Literature* (《人民文学》) and a member of the China Federation of Literary and Art Circles. The Chilean poet Pablo Neruda once described him as “the charming Ai Qing, old communist and prince of Chinese poets”. In 1957, however, he was labeled a ‘rightist’ and was sent to Heilongjiang and Xinjiang to do manual labour. This created a disruption of 20 years in his life and career, although he continued to write poetry through this period.

In 1979, after his rehabilitation, Ai Qing took charge as the Vice-President of the All China Writers’ Association and the Vice-Chairman of the Chinese PEN Centre. In 1985, he was awarded the highest French award for literature and arts, being the first Chinese poet to receive such a prestigious foreign literary award. In 1996, Ai Qing passed away at the age of 86.

Ai Qing had a painter’s intuition and a poet’s aesthetic sensibility combined with a revolutionary spirit, which gave richness and deep meaning to his
poems. Ai Qing’s poetry thus had a complex and singular identity. Scholars have interpreted his pen-name in different ways; the word “ai” suggests beautiful or good as in the expression “少艾” (for a young beauty) and the word “qing” suggests youth and freshness as in the expression “年青” (for young people). The name Ai Qing, therefore, has a certain buoyant sound and implies the poet’s unabashed romanticism. He always loved and glorified life, and influenced many younger poets.

(=Sabaree Mitra)

YANG SHUO
Yang Shuo (April 28, 1913 - August 3, 1968) was a Chinese writer. He was from Penglai, Shandong, formerly known as Yang Yujin, with the courtesy name of Yingshu. In 1937, he began to work on literary creation. Since 1956, he had been engaged in foreign affairs and had even served as the Chairman of Foreign Literature Committee of China Writers Association and Secretary of the Secretariat of Asian-African People’s Unity Council. He has written many prose works such as Asian Sunrise, Mirage, Flowers under Spring Breeze and many novels. He visited India in the summer of 1956, and travelled through Delhi, Zhebao (present-day Jaipur), Madras (present-day Chennai), Aurangabad, Ajanta Caves and Ellora Caves. In 1957, he published the prose Endless Love for India in which he described the local customs and practices, cultural relics and historic sites in India, as well as the religious beliefs and ideals of Indians, being full of poetic and artistic concepts. He thought that “poetic flavour, philosophy, myths were all over India.” He said that he was “fully absorbed in its beauty,” and showed his appreciation for the “beauty created by life” of Indian ancestors, especially those “beautiful murals” and the “unique” art carvings. Because many of his works are compiled into the teaching material of language for a long time, his proses have a wide influence in China.

(Liu Jian)

WU XIAOLING
Wu Xiaoling (March 9, 1914 - February 7, 1995) was an expert on classical Chinese literature and Sanskrit. His ancestors were Manchus and lived in Suizhong, Liaoning. In childhood, he moved to Beijing with his father. In the 1930s at first, he went to Yanjing University and studied bibliography for novels and dramas from Zheng Zhenduo. He then later went to Peking University and studied at Department of Chinese Language under the supervision of Hu Shi, Luo Changpei and Wei Jiangong, and laid a solid foundation in respect of phonology, exegetics, collation and textology, and became a famous expert on the study of Chinese classical dramas and novels. While at Peking University, he took up a Sanskrit course offered by the German scholar Walter Liebenthal (1886-1982) in the Department of Chinese and Department of Philosophy. After graduation in 1937, he taught at Peking University, Beijing Seminary, Yenching University and Southwest United University in Kunming. In 1942, he accepted the invitation and went to India and became a Professor at the Cheena Bhavana of Visva-Bharati University in Santiniketan. He returned to China in 1946. From 1947, he served as Director of Beijing Chinese Center of University in Paris, and a Professor for Peking University, Tsinghua University, Fu Jen University and Central Academy of Drama. In 1950, he became a researcher at Language Institute of CAS, and from 1956, he was a researcher at Literature Institute of CAS (present-day Literature Institute of CASS). In the meantime, he also worked for China Society for the Study of Folk Literature and Art, Chinese Ballad Singers Association and National Advisory Committee of Cultural Relics. He had a keen interest in classical dramas and Indian culture. In the 1980s, he taught at University of Toronto as a visiting professor, and offered courses such as ‘classical Chinese novels’ and ‘study of Jin Ping Mei’. He received an honourary Doctoral degree of Philosophy from University of Paris and

(Liu Jian)
an honourary Doctor degree of Letters from Visva-Bharati University. He died in Beijing on February 7, 1997 at the age of 81.

In the 1950s, Wu Xiaoling translated Nagamanada and Mricchakatika (two Sanskrit plays) into Chinese, and published them in 1956 and in 1957 through People's Literature Publishing House. Nagamanada was a five-act play composed by Siladitya in the 7th century on the basis of Buddhist text Vidyadhara Pitaka. In the foreword, the translator introduced the author's life and origin of the story and believed that this play, which aimed to propagate altruism and sacrifice, had a special value in the history of classical Indian dramas. In 1995, its Chinese translation was included into Famous Translations of Buddhist Works and published in Taiwan by Taiwan Huayu Publishing House. Mricchakatika is a 10-act play written by Sudraka in about the 3rd century. Wu Xiaoling also wrote some articles with respect to India-China cultural exchange, including among others, Journey to the West and Ramayana, Another Perspective of Indian Culture, Dr.Walter Liebenthal: My First Sanskrit Teacher, and Postscript to Meditation' Painted by Nandalal Bose. Nandalal Bose was a famous painter in modern India, who once accompanied Rabindranath Tagore to visit China.

From December 17, 1981 to January 29, 1982, Wu Xiaoling and his wife Shi Zhen visited India to attend the 60th anniversary celebration of Visva-Bharati University. He presented academic papers at Visva-Bharati University, Delhi University, Jawaharlal Nehru University, International Center of Culture and National School of Drama. The couple held conversations with India's President, Neelam Sanjiva Reddy and Prime Minister Indira Gandhi at India's Independence Day ceremony and the reception held at the Rashtrapati Bhavan. Gandhi asked about their life and work and called them old friends.

From October 8 - October 22, 1984, Wu Xiaoling went to India with Ren Jiyu and Wu Baihui to attend the first international conference on Buddhism and national culture. On the opening ceremony held on October 10, Indira Gandhi came to Vigyan Bhawan to grace the event, and was the first to meet these three people during the break. On October 12, at the dinner party held by the Deputy Director of ICCR, Indira Gandhi again held cordial talks with Xu Xiaoling.

Wu Xiaoling with his wife Shi Zhen, also received visiting Indian friends at home, such as the famous Bengali folk singer Hemanga Biswas.

Wu Xiaolong's major works also include Collation and Annotation of Xixiang Ji, Revision of liushi Zhong Qu, Edit and Revision of Guan Hanqing Xiqu Ji, Huaben Xuan (co-authored), Xidi Tiba, Ma Lianliang Yanchu Juben Xuan, etc. The five-volume 'Collected Works of Wu Xiaoling' was published in 2006.

SHI ZHEN

Shi Zhen (February 5, 1918 - November 4, 2009) was a Chinese translator and an expert on Bengali language. She was a native of Yanshi, Henan, and Shi Zhen was her pen name, while her real name was Shi Suzhen. In 1936, she graduated from Department of Chinese, Women's School of Liberal Arts, Beiping University. In 1941, she taught in the middle school affiliated to Southwest United University in Kunming. In 1942, she went with her husband Wu Xiaoling to Visva-Bharati University in Shantiniketan, West Bengal. Wu Xiaoling taught at the Cheena Bhavana, during which period Shi Zhen had a chance to study and master Bengali. Later, she became a graduate student at Rabindra Bhavan and obtained a fair knowledge of Rabindranath Tagore's works and Bengali literature. She returned to China in 1946, and taught as a lecturer at Department of Oriental Languages, Peking University, worked

From December 17, 1981 to January 29, 1982, Shi Zhen and her husband Wu Xiaoling visited India to attend the 60th anniversary celebration of Visva-Bharati University. She lectured on ‘Tagore in China’ at Visva-Bharati University, Delhi University and International Center of Culture, and attended a radio talk at the invitation of the Calcutta branch of All India Radio. She spoke with Indian President Sanjiva Reddy and Prime Minister Indira Gandhi at India’s Independence Day ceremony and reception.

At the dinner party held by ICCR, she again met Indira Gandhi and presented her with some of her translated works from Bengali done by her and her daughter Wu Hua.

Shi Zhen also received and treated some visiting Indian friends at her home such as the famous Bengali folk singer Hemanga Biswas.

Poems translated by Shi Zhen are rhythmical and readable, and similar to the original text in spirit as well in form. She also made an excellent translation of novels. Her articles and translations have made an indelible contribution to learn and know Tagore and Bengali literature for Chinese.

*(Liu Jian)*

**MU DAN**

Mu Dan (April 5, 1918 - February 26, 1977), was a writer of modern Chinese poetry and an expert in literary translation; he was originally named Zha Liangzheng. He also used Mu Dan (the Mu is different Chinese character from the former) or Liang Zhen as another pen name. His family originally was from Haining, Zhejiang Province.

Mu Dan was born in Tianjin. He was admitted to Tianjin Nankai Middle School and learned how to...
write poetry when he was 11. In 1935, he joined Tsinghua University. In 1940, he graduated from the Foreign Language Department of Southwest Associated University and remained at the school as a teaching assistant. During his stay in the university, he published many works including 'Praise' and 'Eight Poems'. In February 1942, he joined the China Expeditionary Force and went to Myanmar as an army translator. In May of the same year, he followed the forces to retreat into the Bumha Bum Mountains after the defeat. After five months of trek, he arrived in India. He recuperated in Calcutta that winter and returned to China in January 1943. In 1947, he participated in the creative activities of the 'Nine Leaves School'. In 1949, he went to the United States of America to study British, American and Russian literature in the University of Chicago's Graduate School. In 1952, he obtained the Master's Degree of literature. In early 1953, he returned home and began to serve as an Associate Professor of the Foreign Language Department of Tianjin Nankai University. He translated many works, including Eugene Onegin (1957) and Don Juan (1980). He died of an illness on February 26, 1977.

In 1945, he published eight poems Mohandas Karamchand Gandhi to praise Gandhi's ideology. In 1948, after he learned of the assassination of Gandhi, he wrote two poems 'Death of Mohandas Karamchand Gandhi'.

(Zhang Shujian)

ASVAGHOSHA

Asvaghosa (about 80-150 CE) was an Indian poet, dramatist and philosopher, and the greatest poet prior to Kalidasa and the first Sanskrit dramatist. He is also known as a poet-philosopher and has a profound influence on Chinese Buddhist and literary circles.

Life and Legend

Though legendary, The Biography of Bodhisattva Asvaghosa, translated into Chinese in the early 5th century CE by the reputed Kumarajiva, still contains some information about the life of Asvaghosa. Generally, he is believed to be born in a Brahmin family in Saketa in northern India, have a profound literary learning and live from about late 1st century CE to early 2nd century CE. Originally, he was a follower of Brahmanism, but after debate with Parsva, he was convinced, and he converted to Buddhism and became a monk. He belonged to Sarvastivada and Theravada, but also entertained burgeoning Mahayana thoughts. He was smart, eloquent and good at debate, and was a treasure of the nation. Later, Kusana (a kingdom founded by a sect of Xiao Yuezhi, a sect of Da Yuezhi) came to besiege the central kingdom and demanded the Buddha’s begging bowl and Asvaghosa, who was well versed in sutras and travelled to preach and persuade the people. His preaching was eloquent and edifying, and those hearing it all felt enlightened.

It is said, Kanishka ordered that seven horses be starved for six days, then he made an assembly and had Asvaghosa preach the Dharma. Ignoring the grass placed in front of them, the horses were attracted by his preaching, neighing with tears and seeming to have understood the meaning. For this, he got the name Aśvaghoṣa, which means ‘neigh of the horse’. Kanishka was finally convinced and converted to Buddhism, together with his courtiers and people, and treated Asvaghosa with great regard and respect. Several scholars across the world generally think Asvaghosa was born in Ayodhya in northern India.

Major Works and Influence in China

Asvaghosa was a poet of classical style, and displayed an extraordinary talent for poetry. He wrote two long poems, ‘Buddhacarita’ and ‘Saundarananda’ to propagate Dharma. The remaining chapters of his three plays (corrected
and published in 1911) were unearthed in Xinjiang in the early 20th century, including among others ‘Sariputraprakarana’. Of Chinese and Tibetan sutras, many works of philosophy and Buddhist stories also have been ascribed to him.

‘Buddhacarita’ is a masterpiece by Asvaghosa. It describes the life and teachings of Buddha in an elegant and eloquent manner. It is a classical text of Indian Buddhist literature and had been well spread in ancient India. As Yijing mentioned in volume 4 of Account of Buddhism Sent from the South Seas, Buddhacarita “was extensively read in all the five parts of India and in the countries of the South Sea (Sumātra, Jāva and neighbouring islands). He clothed manifold notions and ideas in a few words which so delighted the heart of his reader that he never wearied of perusing the poem.” For this reason, it was translated into Chinese in the early 5th century by Dharmaksema, who was an Indian monk versed in Chinese and translated many Buddhist texts for Juqu Mengxun, the Duke of Zhangye in the Northern Liang Dynasty. His translation of ancient Indian poems into classical Chinese is a much-told story in the history of India-China cultural exchange. A different translation was made by Baoyun (Liu Song Period in the Southern dynasties, 420-479) which includes seven books and 31 chapters, is longer than ‘Buddhacarita’ and with different details and intermingles five-character with four-character or seven-character. There was also Tibetan translation in Tang Dynasty which is the same as the one in Chinese. Only the first half of the original Sanskrit text is left while Chinese and Tibetan translations are complete, and to some extent, compensate for the lack of the original texts.

Buddhacarita is a biography of Buddha, and its Chinese translation contains five books, 28 chapters and about 9,300 lines and more than 46,000 words. The poet told in great details the life of Gautama Buddha from his birth until his attainment of Nirvana. The first 14 chapters are about his family, his marriage, his travels, ascetic practices, and meditation, and the remaining 14 chapters are about his first teaching, disciples and preaches. Lengthy and homiletic, yet, overall, this epic achieves a unity between form and contents. Then, it was also the first long poem in history of Chinese literature, and from then on, blank verse entered and expanded in China.

Confined by the style the Chinese translation is in five-character form and without rhythm and thus could not totally be in agreement with the original text. However on the whole, it has reproduced the original contents. Due to aesthetic standards then prevailing in China, some erotic phrases about women were deleted, while in other places, some addition was made. The poem’s meaning and style are sinicised.

Saundarananda with 18 chapters, relates the story of Gautama Buddha returning to Kapilavastu to preach and convert his half-brother Nanda. Nanda had a nice wife and thus, he was reluctant to leave. Buddha took him to roam the heavens and there Nanda, captivated by prettier nymphs, wished to stay and live there. Buddha told him that only ascetic practices could do that. Nanda therefore converted and was prepared to return to the heavens. Through instructions from Ananda, a disciple of Buddha, he finally realised that nymphs should not be desired and joys in heaven were uncertain as well. Liberation only arises from faithful conversion. As a result, he retreated to the forest and practiced four Jhanas and eventually turned into an Arhat. Literally inferior to Buddhacarita, this poem has not been translated into Chinese but the basic story could be found in Chinese sutras, for example, Article 96 (‘Brother Nanda Converted by the Buddha’) of ‘Za Bao Zang Jing’ translated by Kinkara and Tan Yao in the Northern Wei Dynasty.

His three plays unearthed in Turfan, Xinjiang in the early 20th century CE, are the earliest extant ones in Sanskrit. The nine-act ‘Sariputraprakarana’ describes the conversion of Buddha’s two disciples, Sariputta and Maudgalyayana. Though incomplete, it is yet a standard and mature Sanskrit drama in terms of characters, language and structure. Also ascribed to ‘Asvaghosa are ‘Jianzhui Fanzan’ transliterated in the Song Dynasty and ‘Dazhuangyan Lunjing’ translated by Kumarajiva. The former consists of 29 stanzas, and the latter includes 14 books and 89 Dharma-preaching stories.

In his Literary Translation and Buddhist Texts (1920), Liang Qichao, a modern Chinese scholar, pointed out, “In modern China, pure literature, such as novel and song is closely related to
translated Buddhist texts.” He said, when reading Asvaghosa’s *Buddhacarita*, he felt “it is similar to Yuefu poetry, such as *Peacock Flies Southeast*.” He was of the opinion that, Chinese epics, such as *Peacock Flies Southeast* and *Mulan Ballad* might have been composed under the influence of *Buddhacarita*. Lu Kanru held a similar opinion, while Hu Shi thought that *Peacock Flies Southeast* had a different origin rather than having anything to do with Buddhist texts.

Liang Qichao also thought, Asvaghosa’s *Dazhuangyan Lunjing* was a novel like *Scholars* in China. Early Chinese novels since *Soushen Ji* in the Jin Dynasty, all had something do with *Dazhuangyan Lunjing*, while *Buddhacarita*. Lu Kanru held a similar opinion, while Hu Shi thought that *Peacock Flies Southeast* had a different origin rather than having anything to do with Buddhist texts.

In modern China, Jin Kemu, in *A History of Sanskrit Literature*, and his female student Guo Liangyun, in *A history of Ancient Indian Literature*, each gave a separate chapter to discuss the contents and the value of Asvaghosa’s major works as well as merits and demerits of their Chinese translations.

(Liu Jian)

**KALIDASA**

Kalidasa (lived about the second half of the 4th century CE to the first half of the 5th century CE) was an Indian poet, dramatist and greatest representative of classical Sanskrit literature, famous not only in India but across the world. His poetry and plays in Sanskrit reached great literary heights and he is known as the greatest master in the history of ancient Indian literature. Rabindranath Tagore, a literary giant in modern India, considered Kalidasa as an exemplary model and once wrote poems to express his admiration of this great ancient master.

Both Kalidasa and Tagore are regarded as great cultural and literary figures in the history of India, with unparalleled degree of fame, achievement and influence. In 1956, the World Peace Council included Kalidasa as one of the world’s literary figures to be commemorated in that year.

**Life**

Since 18th century CE, a number of Sanskrit scholars in India and across the world have studied and speculated about the life of Kalidasa, and quite a common opinion is that, he lived from about the latter half of 4th century CE to the first half of 5th century CE. This period coincides with Eastern Jin Dynasty and Southern and Northern dynasties in China. D D Kosambi, a well-known Indian historian, held such an opinion in his masterpiece of history, the *Culture and Civilization of Ancient India in Historical Outline*. In this period, China and India had both enormous and varied cultural achievements and it was natural for India to have so great a poet as Kalidasa. A common belief was that Kalidasa was born in the holy city of Ujjayini, present-day Ujjain in Madhya Pradesh in central India. Ujjayini was one of important political, economic, scientific and cultural centres in ancient India. From his works, Kalidasa seemed to be quite familiar with this city, and this indicates that he might have lived there for long. He is said to be one of nine court treasures of Vikramaditya, who was probably also known as Candra Gupta II of Gupta Dynasty. So, Kalidasa might have lived during the reign of both Candra Gupta II and his son Kumara Gupta I (380-455 CE). Although little is known about his life, but there are many legendary stories about him. Based on works of Kalidasa, A L Basham believed this poet to be open and elegant, sympathetic to others’ suffering and to the feelings
of women and children, and also fond of plants, birds and animals.

**Works**

Though many have been attributed to him, Kalidasa only wrote four works including *Meghaduta* (a long lyric poem), *Ritusamhara* (a lyric collection), and two epic poems *Raghubamsa* and *Kumarasambhava*. *Meghaduta* is his most influential and important works, and even if he had not written anything else, this long poem alone is enough to entitle him to a permanent position in the world’s literary history.

In India, *Meghaduta* has been translated into various local languages, and the earliest version in a foreign language was a Tibetan translation jointly written by an Indian called Sumanaśrī and Tibetan translators Byang chub rtse mo and Nam mkha’ bzang po. Later a Mongolian version was translated from the Tibetan version. In 1813, the poem was first translated into English by Horace Hayman Wilson. Since then, it has been translated into German, French and other European languages. After reading Wilson’s translation, the great German poet Goethe highly praised *Meghaduta*. The understanding of this epic by the Chinese people is inseparable from Goethe’s praise.

*Meghaduta* consists of 115 stanzas, each stanza has four lines, and the entire poem is divided into two parts ie Former Cloud (*Purvamegh*) and Latter Cloud (*Uttaramegh*). It describes a yaksa who hailed from the south longing for his wife in the north. Kalidasa has given a passionate, sentimental and touching description, and achieved perfect unity and harmony between contents and form. Besides, his perspective is original and imaginative, and under his pen, cloud is enlivened and can serve as a messenger. Ancient Chinese believed that fish and wild goose could help send a letter, while making the cloud a messenger is indeed a very romantic and daring idea. This yaksa, an attendant on Kubera, the god of wealth, used to live at Alaka in the Himalaya Mountains, but was exiled for a year to the forest in central India (present-day Madhya Pradesh) for neglecting his duties, and experienced the pain of being separated from his wife. When the rainy season approached, he saw a rain cloud passing by towards the mountains in the north, and since he missed his wife so much, he decided to convince the cloud to take news of his well-being to his wife. The poet, through this yaksa, pointed the path toward Alaka, and gave an elegant portrayal of the lands, rivers and cities along the path to Alaka. The yaksa then told the cloud not to miss the prosperous heavenly city of Ujjayini, and described the wonderful climate, prosperous life there. He also described the location of his home and his pining wife at Alaka. He asked the cloud to tell his wife of his everlasting love for her and his longing wish that they could soon be together. With refined emotion, graceful language, innovative metaphor and harmonious rhythm, plus a variety of rhetoric skills, this lyrical poem represents the highest achievement of Sanskrit poetry. Upon publication *Meghaduta* became popular across India. Later Sanskrit and folk poets tried very hard to emulate the same style but all failed to match up with Kalidasa.

*Ritusamhara* is an earliest work of Kalidasa, and has six cantos for six Indian seasons – summer, monsoon, autumn, fall winter, winter and spring, as well as the reaction of lovers to the changing seasonal landscapes. The epic *Raghubamsa* might be a later work of the poet. It is based on Indian epics and *Puranas* and consists of 19 cantos and 1,579 stanzas. Raghu is the great-grandfather of Rama – the hero in the epic *Ramayana*. Though centering on the life of Rama, *Raghubamsa* adds the stories of Rama’s ancestors and descendants. The poem narrates the stories from Rama’s great-great-grandfather to the 21 kings after him. Rama’s story accounts for seven cantos, clearly shorter
Cultural Contacts

'Vikramōrvaśīyam (Youliposhi)', front cover of the Chinese edition

only the first eight cantos, with the remaining nine cantos being added by later generations. The poem describes the marriage of Lord Shiva (destroyer of the world) to Uma (goddess Parvati). Shiva at that time abstained from all desires and was conducting penance at the snow mountain, however, since the Tarakasura caused turmoil in the heaven and on the earth. Brahma suggested to the Gods to promote the marriage of Shiva to Uma, so that their son Kumara born out of this union could lead deities to destroy Tarakasura. Kumara was successful in defeating him in a single battle. Though Vikramorvasiya is a religious poem about divine characters, however, the poet has created a strong atmosphere of secular life, for example, the portrait of the Himalaya landscape and the divine marriage that has almost the same process as a secular marriage. It also incorporates the poet’s political opinion.

Kalidasa is not only the greatest poet in classic Sanskrit literature but also the greatest dramatist ever in the entire history of Sanskrit literature. His position in the Indian dramatic literature is no inferior to that of Shakespeare in British dramatic literature. It is still not clear how many plays he wrote but in terms of long epic poems, he was a diligent and prolific poet. In terms of his love and talent for dramas as well as keeping in mind the respect and demand that society had for these, he could have written a considerable number of plays, however, now there are only three plays that can be attributed to him, including Malavikagnimitra, Vikramorvasiya and Sakuntala, and the rest are already lost. His plays, which account for no more than one tenth of Shakespeare’s, are enough to demonstrate that his talent was not inferior to the latter.

Malavikagnimitra is a five-act court comedy in a backdrop of Sunga Dynasty of Magadha in 2nd century BCE. The story occurs in Pataliputra, a historical city in India. Malavika is a pretty princess, and due to war and the ensuing chaos, becomes a slave at the court of King Agnimitra. When the queen discovers her husband’s love for Malavika, she resolves not to let them meet. One day, in the garden, Agimitra meets Malavika by chance and could not help but reveal his passion for her. Learning of this, the queen has Malavika imprisoned. However, after finding out her identity that she is actually a princess, the queen agrees that Malavika and the King get married. Being a royal love story, this play has some things similar with Bhasa’s Svapnavasavadatta, but spiritually, it has not surpassed its predecessors. The play is dramatic and contains many concise and profound statements. Differing greatly from the other two plays, this play’s authorship has been questioned by some scholars, but it might have been an experiment by Kalidasa, that is it was his earliest play.

Vikramorvasiya (ull name is Urvashi Won by Valor) is a five-act mythical and romantic play and a mature writing of Kalidasa. It is based on a very famous legend in ancient India, which is recorded in many documents from Rigveda to Kathasaritsara. As the play narrates, the valiant King Pururavas saves Urvashi, a beautiful nymph who was kidnapped by the devil, and falls in love with her. After he returns back to his palace, the King could not forget her, and neither can Urvashi after returning to the heaven. Both suffer from love sickness. Urvashi secretly comes down to the earth to meet the King in his garden. Just at that moment, a messenger
comes to ask Urvashi to return to the heaven and perform a celestial play. These two lovers feel sad and reluctant to part. Urvashi distracted, makes a mistake during the performance and is banished from heaven. Sympathetic to her plight, Indra allows Urvashi to return to the King and see her son and then return to heaven. Urvashi and the King thus become wife and husband. However, she turns into a vine for forgetting a prohibition, and the King is heartbroken and goes about looking for her. With the help of a magical ruby, Urvashi returns to her original form. Then one day, her son who is being brought up by someone else, is sent back because of violating rules. Seeing her son, she feels a mixture of grief and joy and is overwhelmed by the separation that is to come. At this time, a messenger brings an order, and Indra allows the pair to live together forever. Under Kalidasa’s pen, an old tale acquires a kind of originality: a nymph throws away celestial fetters to seek for love and thus becomes the incarnation of bravery. She is similar to the girl-weaver in the Chinese legend of the Cowherd and Girl-weaver. Vikramorvasiya not only has an attractive, tortuous and dramatic plot but also is filled with poetic beauty and artistic appeal.

Sakuntala (or Shakuntala, full name: the Recognition of Shakuntala) is a seven-act love story, a masterpiece of Kalidasa and the greatest classic of Sanskrit dramas. It is Kalidasa’s longest drama, and is written when he was at the height of his literary production. He has devoted all passion and talent to this play, and a normal length no doubt could not satisfy his needs. The play contains nearly 40 characters and 200 verses. This passionate play is a truly poetic drama. It is about a legendary story in ancient India, already told in the epic Mahabharata and further refined in the Padma-purana. With Kalidasa’s innovation, this story turns to be far more amazing.

In Act I, King Dushyanta while hunting and chasing after a small deer to comes upon a scenic hermitage. He wants to visit the sage Kanva, but by chance meets his adopted daughter Shakuntala, who is a beautiful young girl. The King is captivated with her beauty, and Shakuntala also falls in love with the gallant Dushyanta. In Act II, the King falls in love with Shakuntala and no longer wants to hunt, and he stays back under the pretext of protecting the hermitage, while in fact, he wants to court Shakuntala. In Act III, sad and unhappy, Shakuntala leans on a stone sprayed with flowers, telling her secret love for Dushyanta to two of her companions: she loves the King but is afraid of being rejected by him. Hearing this, the King, who was in hiding close by, steps before her to confess his affection. The two companions find an excuse and leave the two lovers alone. In Act IV, the King marries Shakuntala in a traditional way and then leaves for the capital city. Before leaving, he gives her a ring imprinted with his name to Shakuntala, and promises to send for her later on. After the King leaves, Shakuntala is lovelorn and is distracted and fails to receive a visiting sage with proper courtesy, and the latter in anger casts a curse on Shakuntala that she will be totally forgotten by her lover until he sees the token he has given her. As expected, a long time elapses but the King still does not sent for Shakuntala. At this time, Kanva decides to send the pregnant Shakuntala to the royal palace. Act V has the climax, Shakuntala goes to the capital city to see her husband, but the King has forgotten her all together. Shakuntala remembers the token the King has given to her, but finds that she has lost the ring. Hearing this the King rejects Shakuntala and accuses her to be a liar. Abandoned by the King, Shakuntala is taken by her birth mother to a celestial palace. In Act VI, a fisherman of Dushyanta’s kingdom is arrested when he is selling a ring with the King’s name inscribed on it. The fisherman claims that he found this ring in the belly of a fish. On seeing this
ring, the King’s memory is restored and he is filled with remorse for his behaviour towards Shakuntala. In Act VII, the King helps fight with demons and returns to the earth after victory, but on the way back to earth he meets Bharata, who is actually his son with Shakuntala. The family is reunited joyfully. The play, has a strict structure, distinctive characters, fresh and graceful language, embodies the aesthetic taste of traditional Indian poetry.

Shakuntala has been translated into a number of modern Indian dialects. In 1789, it was first translated into English by the British scholar William Jones, and in 1791, from the English version it was translated into German. Soon after, this Indian play caused a sensation in vulture western countries, and won high praise from the German philosopher Johann Gottfried von Herder and the great poet Friedrich Schiller.

Influence in China

Lu Xun wrote On the Power of Satanic School of Poetry in 1907, and mentioned Kalidasa in this long article with great admiration. He said, “Ancient India had four vedas, which are fascinating and profound; Mahabharata and Ramayana are two epics with charming beauty. Later, the poet Kalidasa appeared and was known for legends and lyrics, and praised as a greatest master by eminent German poet W. von Goethe”.

Su Manshu wrote Yanzikan Suibi in 1913, and in No. 54 essay, he referred Kalidasa as “the poet-sage of India” and “Indian Shakespeare” in the eyes of British poets. Su Manshu became the first modern Chinese scholars to pay attention and comment on Kalidasa and his works. He translated Goethe’s Epigram on the Shakuntala into Chinese: “Wouldst thou the young year’s blossoms and the fruits of its decline. And all by which the soul is charmed, enraptured, feasted, fed, Wouldst thou the earth and heaven itself in one sole name combine? I name thee, O Sakuntala! and all at once is said.” He also wished to translate Shakuntala and Meghaduta into Chinese. In “A Letter to Liu San”, he said, “I spend two hours and a half everyday to learn Sanskrit from an interpreter called Mishra, who was also a learned Sanskrit scholar, and who has been here for two months, and I have met with and learned much from him. I wish to translate Meghaduta, a long epic written in Sanskrit by the great master Kalidasa and equivalent to Chinese Lisao. However, I am now preoccupied, and may have to do this in the future”. Evidently, Su Manshu had an idea of working with Indian Sanskrit scholars to translate Meghaduta.

Due to the praises by Goethe, Lu Xun and Su Manshu, the Chinese people began to know about Kalidasa. His works have aroused the interest and passion of many translators. In 1925, Jiao Juyn translated Act IV and Act V of Shakuntala from its English version, titled it as “The Lost Ring” and published it at “Literature Weekly” of Peking Gazette. Wang Zhewu serialised Shakuntala in volume 6 of “National News Weekly” from the French version. In 1933, Wang Weiike translated the complete Shakuntala from its French version. In 1936, Zhu Minggu published, in Shantou of Guangdong, a translation of Shakuntala that was written on the basis of Esperanto. In 1945, Lu Qian, a Chinese historian of drama published Peacock Lady, translated from an English version. Wang Yankong published a translation through Zhiyong Middle School Press, Guangzhou in 1947, which was reprinted in 1950. Mei Wenkai translated Shakuntala on the basis of an English version and first published it through Tongyou Publishing House of Taiwan in 1950, with cover painting by the reputed painter Zhang Daqian who was familiar with Indian arts.

Lu Qian’s translation has an elegant language and was reprinted in 1954, after his death. Wang Weike’s translation is rhythmic and characterised by dramatic language, and was also reprinted in 1954 through the People’s Literature Publishing House. When the Premier Zhou Enlai visited India in the 1950s, he sent as a gift Wang Weike’s silk hardcover
to his Indian friends. Mei Wenkai’s translation, has had considerable influence in both Taiwan and China, has also been reprinted many times.

In the late 1950s, nearly 40 years after the death of Su Manshu, Chinese began to translate Kalidasa’s original Sanskrit works. In 1956, the People’s Literature Publishing House published *Shakuntala* translated by Ji Xianlin and *Meghaduta* translated by Jin Kemu. Then, to commemorate Kalidasa’s 1500th anniversary, the People’s Literature Publishing House published a special collection of a plays translated by Ji Xianlin and a poem translated by Jin Kemu, organised by the World Peace Council. Ji Xianlin’s translation of *Shakuntala* was reprinted in 1959, and his translation of *Vikramorvasiya* was published in 1962. In 1980, he revised his translation of *Shakuntala*, which was included into a collection of foreign literary masterpieces and reprinted. Ji Xianlin and Jin Kemu’s translations, so far, are the most widespread and influential Chinese versions.

Meanwhile, there is another Chinese version of *Meghaduta* that is important but less known. In 1957, a Chinese expert on Sanskrit named Xu Fancheng published a Chinese translation of *Meghaduta* in Pondicherry (now Puducherry). He adopted an original style by “composing his own poems on the basis of original meanings and adding or deleting something”, while he used a traditional Chinese five-character or seven-character form.

Along with translation, Chinese started and expanded the study of Kalidasa and his works. Some important academic opinions are recorded in the preface and postscript of various translations and relevant history of literature, for instance, “About *Vikramorvasiya*” written by Ji Xianlin and attached to his translation, which was published in 1962, and “An Introduction to the Translation” attached to his *Shakuntala* translation published in 1980. In “A History of Sanskrit Literature” published in 1964, Jin Kemu used a whole chapter to give a thorough account of Kalidasa’s outstanding achievements. Huang Baosheng wrote some chapters for the *History of Ancient Indian Literature*, where he discussed Kalidasa’s poems and plays. Wu Wenhui published two articles on *Malavikagnimitra*.

*Shakuntala* has been staged twice in China. In the spring of 1957, based on Ji Xianlin’s translation, Wu Xue, a director of China Youth Arts Theatre, presented a dramatic performance of *Shakuntala* for the first time. This was greatly appreciated by the audience, and was a great event in the history of India-China cultural exchange. On May 19, the Indian ambassador to China, Ratan Kumar Nehru held a cocktail party to celebrate the 5th anniversary of the establishment of China-India Friendship Association and the successful performance of *Shakuntala* by China Youth Arts Theatre, which was attended by Premier Zhou Enlai. In 1982, China Youth Arts Theatre performed *Shakuntala* for the second time in Beijing, receiving a wave of praises.

There are new translations of Kalidasa’s works. In 2005, Wu Wenhui translated and edited “A Selected Collection of Kalidasa’s Poems and Plays”, which is published by Sun Yat-sen University Press and contains Chapter 1-7 of *Kumarasambhava*, Chapter 10-15 of *Raghubamsa* and the complete *Malavikagnimitra*. In 2010, China Tibetan Study Press published “Chinese-Tibetan Translation, Annotation and Study of Kalidasa’s *Ritusamhara*”, with Chinese translation and annotation by Luo Hong, a young scholar who is proficient in Sanskrit and Tibetan, and Tibetan translation and annotation by La Xianjia, a Tibetan scholar. This is a combination of the complete Chinese and Tibetan versions of *Ritusamhara*. In 2011, Luo Hong re-translated *Meghaduta*, which is published by Peking University Press. This new translation is a combination of Chinese version and Sanskrit one, providing readers with a more accurate and detailed annotated version, and thus is a good source of reference and academic value. In 2012, Yu Hualin, a young scholar, obtained a doctorate degree of Peking University through a dissertation on *Kumarasambhava*. She also translated the entire Sanskrit poem and attached it to the dissertation.

There are two lines in Act III of *Shakuntala*, “You will not leave my heart no matter how far you are away/ the shadow of a tree will not leave the root no matter how long it is before dark”. Many Chinese know and quote them, and this is enough to show the great influence of Kalidasa’s works in China.

(B. Liu)
bards, doctors, goldsmiths, jewellers, calligraphers, painters, sculptors, drummers, singers, musicians, dancers, actors, magicians, hair washers, gamblers, monks, nuns and Saivism ascetics. He also visited some holy places, royal palaces and learning centres to enrich his experience and knowledge. Later, he experienced the luxury of the royal palace and realised the importance of wisdom, and decided to return to his hometown. Shortly after that, he received a message from Kṛṣṇa, Siladitya’s half-brother inviting him to come and meet Siladitya. He hesitated about the invitation in the beginning, but soon he made up his mind and started off to the palace. Siladitya was extremely arrogant to him at the beginning. He called Bana a libertine and even told him to go away immediately. But Bāṇa successfully changed Siladitya’s opinions about him in one visit by telling stories about his family and showing his knowledge, capability and good moral characters and thus was invited again into the palace. Later, he returned to his hometown and created Harṣacarita at the request of his relatives and friends who were all eager to listen to the stories of Siladitya. Bāṇa’s later life still remains a secret to us today, and he died even before he could finish the novel Kādambarī which was eventually completed by his son Bhūṣaṇa.

Apart from Harṣacarita and Kādambarī, there is a collection of prayer poems called as Chorales of Maha Cundi Goddess, which is commonly recognised as a book created by Bāṇa. A legend is closely associated with the book: Poet Mayura was Bāṇa’s father-in-law. One day, he went to see Bāṇa, and happened to see that he was comforting his angry wife. The sudden arrival of Mayura irritated Bāṇa’s wife who cursed Mayura to be tortured by leprosy. Hereafter, Mayura got the favour of the Sun God by creating Chorales of Sun God and fully recovered from his illness, and from then on, he became very famous as an excellent poet. Bāṇa was very jealous of Mayura’s success, so he cut off his hands and feet and created Chorales of Maha Cundi Goddess (Lord Shiva’s spouse). He then got the favour of Maha Cundi Goddess (Lord Shiva’s spouse), and regained his hands and feet.

From the hints and clues that can be found in Harṣacarita and Kādambarī, it can be said that Bāṇa was a firm believer in Lord Shiva, and he also admired Brahma and Vishnu. He was a typical Brahman but also had respect for Buddhism and Buddha and regarded Buddha as the god of Hinduism. Bāṇa was an expert in classics, philosophers, the two great epics and various legends and myths, and was very familiar with folk stories and works created by ancient Sanskrit authors Bhāsa and Kalidasa. All in all, Bāṇa was a great author with an open mind, profound knowledge and rich experience.

Personality

Bāṇa’s evaluation on himself was: highbred, talented, and never pleasing or flattering wealthy and influential persons. Bāṇa claimed himself as a very typical Brahman and acquired the wisdom and knowledge of Sarasvatī, so he did not long for the luxury of palace.

The Sarasvati legend has no historical value. Bāṇa’s superficial self-confidence and arrogance probably originated from his self-abasement—so he needed Sarasvati to prove his talent and authority in literature and art in order to gain widespread recognition and acceptance of the royal family. On one hand, Bāṇa maintained an arrogant and virtuous attitude to show his indifference to royalty while on the other hand he was very proud and pleased that he won over the trust and wealth of Siladitya. The relationship between Bāṇa and royalty was just like Siladitya’s attitude to royalty—ashamed to admit but hankered after it incessantly. In the beginning of the Chapter two, Bāṇa described himself as a person who
wanted to get water (longing for visiting Siladitya), described Siladitya as a deep well that you could not see its bottom, and likened the referee (Krṣṇa, Siladitya's half-brother) as a water pot with a rope tied on it. This can be viewed as a humble metaphor which is mixed with author's arrogance.

So based on his self-evaluation, our understanding about Bāṇa goes like this: He had a noble family background but which cannot be proven. Highly talented, he was eager to chase wealthy and influential persons, self-abased but longed to be accepted.

Bāṇa's personality has so many contradictions. He looked very arrogant and confident but in his heart, there was always a kind of inferiority feeling; he proclaimed himself as a person despising royalty but in the meanwhile he kept a very close relationship with the royal palace and longed for the recognition of the emperor. Harṣacarita was his greatest product of blandishment. However, although he was living in the royal palace, he still paid special attention to the life of ordinary people; although he depended on the salary provided by emperor, he was reluctant to speak for the royalty; he showed great respect to Siladitya on the surface but in effect relentlessly criticised his reign and actions. The word that could best summarise Bāṇa's personality as “contradiction”.

“Bāṇa always seemed energetic, real and brave when he touched the truth of life”, commented by Shanka Geyou. In his works, he described the Heavenly Goddess as sacred and inaccessible, the holiness of royalty seemed ridiculous and absurd, and his descriptions of princes, beggars, soldiers and hermits were all vivid and natural. He was expertly skilled at camouflage with numerous subtle metaphors and words or phrases with double meanings and owned a surprisingly excellent ability to reveal though weakly but genuinely the unpleasant truth among a large bunch of complimentary remarks and those are what current historians need to pay attention to when referring to his works as evidence”. If a reader fails to see those camouflage to figure out the truth, it will be his own fault. The art of disguise found in Bāṇa's works can be viewed as tool which he used to tell the truth.

Bāṇa, though he tried his best to disguise was still unable to hide his great disapproval of Siladitya. In front of Siladitya, Bāṇa’s pride was depressed by self-abasement, so flattery became inevitable. He understood people's misery and suffering, and this aroused a sense of mission in his heart as a literati. And it was probably because of these reasons that Bāṇa began to hate Siladitya and seized every single opportunity to criticise Siladitya and his reign in an extreme and relentless way. Bāṇa’s compliment and praise to Siladitya meant nothing. So each time some specific contents were involved, Bāṇa would make good use of his sharp writing technique to strike home, unexpectedly and fiercely. Though the description might have nothing to do with the truth, Bāṇa successfully wrote the truth about Siladitya and his reign in his book. Siladitya usurped the throne and was made about being king with strong military power. He was also cruel and relentless to his people. During the time he stayed with Siladitya, Bana might not have received noble status, but his excellent literary attainments had allowed him to reach and stay on the top of the Sanskrit literature world. Bāṇa and Siladitya established reputations for each other.

Creation
Harṣacarita has eight chapters in total, and before the main content, there are 21 prologues mainly praising Lord Shiva and the literary works of writers before his time. The first chapter on Vastayayana Family starts from a legend about his ancestor and Sarasvati and tells the stories of his family. The second chapter, First Visit to Siladitya presents a vivid description about how he received Krṣṇa’s letter and met Siladitya. The third chapter, Ancestors of Siladitya sets Puspabhūti as main character telling the story that Puspabhūti who bravely fought against basilisk and the predictions of the Heavenly Goddess. The fourth chapter, The Birth of King describes the birth of Rājyavardhana, Harṣavardhana and Rājyaśrī. The first part centres around the birth of Harṣavardhana, while the following part gives detailed description for the wedding of Rājyaśrī. In the fifth chapter, Death of Emperor Prabhākaravardhana, Emperor Prabhākaravardhana was seriously ill and how Empress Yaśomati burns herself to death. The sixth chapter, Harṣavardhana’s Pledge includes the stories of Emperor Grahavarman’s death and Rājyavardhana’s disappearance. The seventh chapter Receiving the Gift of Baldachin writes about how Harṣavardhana inherited throne and conquered the whole world. The eighth chapter has no title and can be viewed as the end of the book telling the stories that Harṣavardhana saved Rājyaśriand returned to military camp.

Harṣacarita is not only a historical record but is a literary biography. Bāṇa made good use of India epic poetry and classic narrative poems in Sanskrit. He copied the myths and legends to establish a literary style with over-elaboration as its characteristics by a combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, lengthy compound words and adjectives. Under the circumstance that there is a serious lack of historical works about the ancient India, Harṣacarita has a very high historical value. The basic historical facts about Siladitya that it offers have been proved by Records of the
Western Regions of the Great Tang and some other inscriptions. The book Records of the Western Regions of the Great Tang mainly introduces the late period of Siladitya’s reign, while Harşacarita tells us stories about the Siladitya’s early life. Both books can be said as complementary to each other.

Kādambarī

Kādambarī is a novel full of romance and magical imagination. It tells the story of two lovers based on reincarnation, with fantastic plots, twists and turns.

In the beginning of the novel, there are 20 prologues praising gods and teachers, and also explaining explicitly the author’s literary views. The main body of the novel is not divided into different chapters but makes good use of the narrative structure that one story is implied in another. Kādambarī has complicated and puzzling plots and finely sculptured literary form with a massive use of lengthy compound words as well as the combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, and lengthy compound words and adjectives. It is a huge literary masterpiece that is difficult to understand.

The story goes like this: Mahashveta and Pundarika fell into love. Pundarika dies of lovesickness, and curses the moon who killed him. However, moon also lays a curse upon him, saying that both Pundarika and his lover would encounter the same misery and unhappiness. The moon was reincarnated into Chandrapeeda and fell into love with Kādambarī. After Chandrapeeda was dead, he was reincarnated into emperor Shudraka. Pundarika is reincarnated into Vaishampayana, but then was cursed by Mahashveta and became a parrot. The whole story was just told by the parrot to Emperor Shudraka. Mahashveta and Kādambarī were both waiting for their lovers to come back to life. At last, the gods held a worship ceremony and removed the curse, and Chandrapeeda and Kādambarī, Pundarika and Mahashveta were finally married and led a very happy life.

Kādambarī draws materials from Brhatkatha by Gunadhya. The author not only fully absorbs the essence of folk literature but makes good use of his imagination and writing techniques of classic Sanskrit narrative poems to a maximum extent, thus presenting us an unprecedented masterpiece of ancient India Sanskrit literature full of complicated and twisting plots, thrilling stories and vivid characters and environment description.

(Zhang Yuan)

RABINDRANATH TAGORE

Rabindranath Tagore (May 7, 1861 – August 7, 1941) is regarded as an iconic figure in many respects – as a creative genius, spiritual thinker, social reformer, and a multilingual author in Bengali and English who had not only reshaped literature of the language he knew best (Bengali or Bangla) but had also suitably reoriented the music of his region (undivided Bengal then, now split into West Bengal in India and Bangladesh) and experimented with both theatrical and dance performances. Tagore had left behind a legacy that is expected to continue across times and cultures. He was not only an extraordinarily prolific writer in the history of Indian literature, but occupied a significant place in the history of world literature. With time, his works continued to tread on the path of excellence with brighter ideas, showing the art of timeless charm. His works have been translated into many languages and is widely popular around the world. Many of his works was also incorporated into the textbooks to be taught in schools and universities all over the world, which had a great impact on people of so many countries. In India, Tagore and Mahatma Gandhi are known as the two most prominent figures of the 20th century. In 60 years of his writing career, Tagore remained an author with extraordinary interest in exploration of newer vistas, and with a unique creative energy in numerous fields - poetry, fiction, drama, essays, travelogue and belle letters who had made outstanding achievements in each of these domains, leaving an amazing number and variety of artistic treasures for the future generations. Creative remnants of his life include 50 books of poems, a dozen novels, over 90 short stories, dozens of plays, besides a significant number of prose works and other miscellaneous texts. These works were mainly compiled in a multi-volume “Collected Works of Tagore”. He also wrote above 2,000 songs. He was the first non-European to have been awarded the Nobel Prize in Literature in 1913 for the collection of poems titled Gitanjali. His works and the award had a significant impact on the Chinese youth, intellectuals and poets, as did
his efforts to revive civilisational affinity between India and China. Tagore was knighted by the ruling British Government in 1915 but in the aftermath of the Jallianwala Bagh massacre by the British police in 1919, he returned the honour as a mark of strong protest.

Life and Times

Tagore was born in Calcutta (present-day Kolkata) in the state of West Bengal, India on May 7, 1861. Calcutta was then the capital of British India, and was also India’s cultural centre. At that time, India was in the midst of a surging tide of the socio-religious reform movement, literary reform movement and the nationalist movement with Calcutta as the centre. These three major movements ushered in a major reform movement, which came to be known as the Bengal Renaissance. It was a period of gradual awakening of India’s national sentiments under the rule of the British colonialists, and was thus an important historical turning point from a traditional society to a modern society. Tagore’s grandfather - Prince Dwarakanath Tagore (1794-1846), a friend and staunch supporter of Raja Rammohan Roy, not only gave his wealth generously and wisely, but also supported important social reform and progressive movements of the day. His father Debendranath Tagore was a leader of the Brahmo Samaj, a new religious sect in 19th century CE Bengal that believed in the ultimate monistic basis of Hinduism as laid down in the Upanishads.

Tagore’s family was one of the distinguished families in West Bengal, owning large tracts of land in the countryside, and had a luxurious hall in the city. Although his family belonged to the highest social strata - the Brahmin caste in India, Tagore’s grandfather, was not a believer of the the hierarchical caste system. The religious philosophy of Tagore’s father and the philosophy of mysticism had a subtle influence on Tagore.

Rabindranath Tagore was the 14th child in the family. He had 13 elder brothers and sisters. Most of them had very versatile personalities with extraordinary literary talent and rich artistic skills. They all had a significant impact on Tagore. The poet in his old age, recalling his childhood exclaimed that, “his “mind is growing up in the atmosphere of freedom.”

A famous drop-out who briefly enrolled in different schools in Calcutta, and a champion of the concept of de-schooling, Tagore was primarily educated at home during his early years. Although he was sent to England for formal schooling, he did not complete any prescribed curriculum. He started writing poetry at the age of eight and at the age of 17, he published his first collection of poems titled ‘Kavi-kahini’ (1878), followed by a series of books of poems in the next five years, including Banaphul (1880), Bhagnahriday (1881), Sandhyasangit (1882) and Prabhatasangit (1883), until he brought out an absolutely mesmerising collection of songs composed in the medieval style under the pseudonym Bhanusingha in 1884. By 1881, he had composed a dance-drama – Balmiki-Pratibha as well as a verse-play – Rudrachanda. Though Tagore created all genres of literature including novels and essays, his creative genius is largely enshrined in poetry, short stories and music. While he rejected rigid classical forms and linguistic strictures, he enriched the Bengali language by introducing new prose and verse forms and by use of colloquial language. His works are acclaimed for their lyricism, universalism and naturalism; Gitanjali (Song Offerings), and the novels Gora (Fair-Faced) and Ghare-Baire (The Home and The World) are some
of his best-known works. Two of his compositions have been chosen as national anthems of two nations, namely, Bangladesh and India. He has also left behind a very large body of paintings, sketches and doodles created quite late in life.

Translation of Tagore's works and its impact on China's new literary movement. In China, Tagore and his writings have been subject of immense interest and inquiry since the time he was awarded the Nobel Prize for Literature in 1913, becoming the first Asian to be awarded so. Soon after he was awarded the Nobel Prize, Tagore’s works were translated into Chinese. Chen Duxiu, one of the founders of the Communist Party of China was his first translator; in 1915 Chen had published translations of four poems from Gitanjali in the second issue of the influential journal Xin Qingnian (New Youth). Subsequently, other poets and scholars such as Zheng Zhenduo, Zhao Jingshen, Wang Duqing, Xu Dishan, Bai Xiang, Qu Shiying, Shen Yanbing (Mao Dun) etc, translated Tagore’s works extensively, while Xie Bingxin translated the English Gitanjali. Many of the translators, such as Guo Moruo, Hu Shi and Xu Zhimo, who read Tagore in English when they were abroad, and many others at home who could read English, were deeply influenced by Crescent Moon and Gitanjali.

Tagore’s popularity throughout the world had a tremendous impact on the Chinese new literary movement. Guo Moruo read Tagore’s poems during his travel to Japan, and this ignited in him a strong desire to become a poet. At first, he imitated Tagore and wrote several blank verses. In his first collection of poems, Goddess, one can easily see the traces of the profound impact that Tagore’s poems left on him. Crescent Moon has been the title for his poetry more than once. In his poem, he greeted Tagore good morning, and wished him a long life. Guo Moruo accepted Tagore as his idol; he wrote a poem in which he incorporated a few lines taken from a poem in Gitanjali. He said that in his literary carrier, the poems he wrote during this period were in Tagore’s style. Later, he became the first poet in the history of modern Chinese literature and was inseparable from Tagore’s influence and image. Other than Tagore, Guo Moruo also drew enlightenment from other foreign poets like Whitman and Goethe. However, as his first literary mentor, Tagore played a great role for his road to success.

Famous female writer Xie Bingxin is another important literary figure who was deeply influenced by Tagore during the New Culture Movement. In 1920, when she was still a student, she wrote an essay Farewell to the Indian poet Rabindranath Tagore, which meant sending a tribute to the poet. In fact, this essay expressed the emotion which was the general feeling of the Chinese literary youth towards Tagore. Many years later, she wrote the preface to Chinese translated volume of Selected Poems of Tagore, and said that Tagore was by far the most admired foreign poets of her youth. In 1961 on the occasion of the birth centenary of Tagore, she wrote a memorial article in English, which was published in New Delhi that year in the volume titled, Tagore Centenary Collection. In that article she wrote about her childhood, when she discovered Tagore’s Gitanjali, Crescent Moon and other poetry collections in the school library shelves, and felt that his poetry was fresh and smooth, and full of oriental charm. She enjoyed it to her heart’s content, as if strolling along a mountain road and discovering a cluster of orchids. She also read Tagore’s short stories and other prose works. As a poet, she had deep sympathy and love for children and women. Like Guo Moruo, Xie Bingxin also led a new genre of poetry having been inspired by Tagore. Her two collection of poems, A
Cluster of Stars and Spring Waters, included many small poems with a philosophical significance, and bore quite a lot of similarities with Tagore's Stray Birds. However, Xie Bingxin is known primarily for her prose. Her artistic style, delicate and lyrical strokes and fresh flowing language featured as her poetic speciality, which was intensely influenced by Tagore. Xie Bingxin bore in her heart a lifelong poetic speciality, which was intensely influenced by Tagore. Xie Bingxin bore in her heart a lifelong poetic speciality, which was intensely influenced by Tagore. Xie Bingxin bore in her heart a lifelong poetic speciality, which was intensely influenced by Tagore.

Tagore's influence on modern Chinese poets and writers was not limited to the two above. Zheng Zhenduo, Liu Bannong, Xu Zhimo and Lin Huiyin, have also translated Tagore's works, or have served as interpreters at the time when Tagore visited China, and later all of them became famous writers or poets. On July 6, 1923, in an article titled Tagore's China visit, Xu Zhimo mentioned that, in Chinese poetry community, “Among the first 10 works of poetry at least eight or nine were directly or indirectly influenced by Tagore.” Since then, appreciation of Tagore's literary works had reached a new height in China. To the extent that the Chinese scholars, young and old, have built up a substantial body of original research and translation work on Tagore through the 20th century CE and especially in the last few decades.

The influence of Tagore on the Chinese intellectuals resulted into the rise of a new school within the New Cultural Movement, namely the Xinyuepai (Crescent Moon School). Crescent Moon School was actually a stream of literary trend that was represented by a group of young Chinese poets who had imbibed some definite influence of Tagore, and came to be known by the name of a Tagore's anthology. The driving force of the Crescent Moon School, was Xu Zhimo who acted as a host and interpreter to Tagore during the latter's visit to China in 1924. Xu's career as a great poetic talent was cut short by a tragic accident. It is said that if Xu Zhimo had lived longer Tagore’s influence on China's new poetry would have been more pronounced than has been documented so far.

Visit to China

In 1924, on the invitation of Liang Qichao, Tagore visited China. In the entourage there were also other people like Kshiti Mohan Sen, Professor of Sanskrit at Visva-Bharati University, Nandalal Bose, the Principal of Kala Bhavana, Leonard K. Elmhirst – the Director of the Institute for Rural Reconstruction at Sriniketan, and Dr Kalidasa Nag from Calcutta University. Tagore and this group of five left Calcutta for China on March 21, 1924. Having heard about their visit, Sun Yat-sen came in advance to meet Tagore at Guangzhou. However, due to political instability in the south at that time, and also because Tagore was reluctant to postpone his Beijing visit, they did not proceed to Guangzhou. However, Tagore and his entourage stayed in Hong Kong for a while. Meanwhile, Sun Yat-sen sent a personal representative to see the poet, wished Tagore and his group a very meaningful trip in China starting from Beijing. He himself wanted to go to Beijing for a day and meet the poet. It was regretful that Sun Yat-sen died of liver cancer in the following year, thus the two great people from China and India did not get an opportunity to meet up.

It is well-known that Tagore’s visit to China in 1924 was accorded a mixed response by the Chinese intellectuals. From 1923-1924, in order to welcome Tagore in China, Zheng Zhenduo with some well-known writers collectively brought out a volume on Novel Monthly with a special issue on Tagore. It published a few translated volumes of his short stories, plays and poetry, it also included some review articles on his ideas and artistry. All major newspapers in China rallied to follow this example, because of which translation and research on Tagore kept on being unfolded. The Tagore fever swept across the country very soon, as the poet's visit created a rich atmosphere in China. This was a rare phenomenon in the history of modern Chinese literature.

There were, however, people like Lu Xun who initially did not agree with Tagore. As early as in 1907, he expressed how in the modern times, the tendency to decline and sink in order to become a British colony, India had already become a “shadow state” in an article titled Forces of Poetry. He argued that it was a failed state, no longer able to produce enough for “exotic circulation” of its great writers and their works. However, Lu Xun's misunderstanding of Tagore, may be a result of the lack of information, or it could also be the
influence of Japanese newspapers. Tagore on his part had criticised the Japanese nationalism and militarism about which the Japanese were uncomfortable. Later, Lu Xun’s attitude towards Tagore underwent change.

Rabindranath Tagore and his entourage arrived at Shanghai on April 12, 1924. They received a grand welcome from various organisations and the masses. Subsequently, till May 30 before departure, the poet stayed in China for a period of 49 days. During this time, the poet took a tour of Hangzhou, Nanjing, Jinan, Beijing, Taiyuan and Hankou - all beautiful or historic cities. At a stretch, he participated in many activities, met various people from all sections of life, including the well-known scholars, writers, professors, actors, students as well as some politicians. Wherever he went, Tagore invariably received enthusiastic welcome from the leaders and the masses. Reports and articles about his activities were frequently published in all major newspapers and magazines across China.

Tagore delivered a series of lectures under the aegis of Jiangxueshe (Beijing Lecture Association). But debates among the Chinese intellectuals of different schools of thought about relevance of Tagore to Chinese vision of progress and modernity had already started in 1923. During his visit Tagore travelled to Nanjing, Hangzhou, Beijing, Qufu, and included visits to several educational institutions and Buddhist organisations. He delivered many lectures and almost in every lecture he emphasised that he was a poet whose mission was to revive the ancient spiritual relationship between India and China. It was these lectures that were compiled together and published as Talks in China in 1925. During his visit, Tagore met many established and emerging writers and artists of his time. Mei Lanfang, the renowned Beijing Opera artist, was one such person with whom Tagore had a very significant meeting. Tagore inscribed one of his poems in original Bengali on a fan for Mei Lanfang as his appreciation of Mei’s outstanding artistic skill.

During Tagore’s visit to China, his Beijing visit was considered as the high tide. He arrived on April 23 and left on the May 20, thus staying there for almost 30 days. He delivered six speeches in Beijing. On May 8, 1924, the poet’s birthday celebration was held in Beijing. Professor Liang Qichao generously gifted him with a pair of precious stone with a sealed inscription. On it was inscribed with poet’s Chinese name given by him “Zhu Zhendan”. He enthusiastically explained, how formerly India called China as Zhendan, and in Chinese, Tianzhu was the name for India, so his Chinese name stood for the unity of India and China, while it also retained the literal meaning of the poet’s Indian name - Rabindra. Tagore was deeply moved by this significant birthday gift. In 1925, his Chinese name came on the front cover page of the book - “Talks in China”. That evening, a member of the Beijing Crescent Society specifically on the occasion of the poet’s birthday in China performed on the poet’s own play Chitra. Lin Huiyin played the role of the female protagonist - Chitra. According to Lu Xun’s diary records, Lu Xun himself also attended this programme till late.

Tagore himself was extremely pleased with his China trip. In 1941, at the age of 80, in an untitled poem, the poet fondly wrote recalling his unusual birthday celebration in China.

A great friend of the Chinese people - throughout his life, Tagore has always cherished the boundless friendship and deep affection for the Chinese people. In 1881, at the age of 20, he published an article entitled The Death of Opium trade in China. Here, he strongly condemned the dumping of opium in China by the British colonists who had been poisoning the Chinese people. He accused the British of forcing the Chinese people to swallow the opium in order to seize huge profits for themselves. This perhaps was the first voice for justice condemning the evil opium trade. From then, for 60 years till his death, China has always occupied a special place in the heart and mind of Tagore.

Tagore had full confidence in the future prospects of China. He had also predicted China’s eventual rise. In 1916, he was on his way to Japan he stayed at Hong Kong. He saw the Chinese labourers working. In them he could see the great strength of the Chinese nation. He sincerely hoped that China would be once prosperous and strong. His prediction not only reflected broad-mindedness and good intentions, but also revealed a rare wisdom and foresight.

Tagore’s heartfelt friendship and love for the Chinese people gushed forth during his visit to China when he praised the long history of friendly relations between India and China. He cherished and treasured the friendship between the two countries. He was full of admiration for their predecessors who made great contributions for the friendship and
cultural exchanges between the two countries. He hoped to bridge the emotional fissures caused by the years between India and China. He gave a call to the Chinese people to "re-open the channels of communication". He hoped for China to approach the Indian side, and India to move closer to China. He has repeatedly advocated strongly for the people of India and China, the people of Asia and the entire world to unite.

Tagore spoke highly of the moral standards of the Chinese people. After observing the Chinese society, he said that the Chinese people are not dispersed individuals. Chinese society in itself is the product of the spirit of solidarity. He asserted that the Chinese people have instinctively grasped the rhythm of life. In the eve of his departure from China, he emotionally mentioned about his closeness with the Chinese people.

Tagore's love for the Chinese civilisation could be seen in his appreciation of ancient Chinese painting. He opined that the Chinese people have created a world of beauty. That Tagore was familiar with ancient Chinese poetry could be seen in his famous volume of lectures he published in China titled Civilization and Progress where he cited lines and verses from the ancient Chinese philosopher Lao Zi's Dao Dejing several times. He believed that Chinese civilisation was full of life, and it laid a consistent focus on spirit. He also believed that Chinese literature and all other art forms of self-expression have a natural affinity with the spirit of hospitality and amicability. This gave him a great sense of home during his stay at this ancient civilisational state. As a representative of the great Indian civilisation and people, he bore in mind the timeless friendship between India and China, and he successfully completed his historical mission. At the same time, he also lived forever in the hearts of Chinese people. His friendship with the Chinese people created a new chapter in the bilateral friendship between India and China. He witnessed China's rich and colorful heritage, traveled across China's vast and beautiful land, meeting and made a lot of friends. Naturally, his name also spread throughout China, like a wildfire. His charisma left a deep impression on the Chinese people. Since then, many of Tagore's works have been successively translated into Chinese, which won him generations of readers.

As for Tagore's friendship with the talented and young poet Xu Zhimo, one could say that between the two, they shared the love of a father and a son. Tagore in his Talks in China mentioned this young man. In October 1928, Xu Zhimo went to India to visit the Tagore at Visva-Bharati. On March 19, 1929, when Tagore was returning to India after his visit to Canada, he made a special trip to Shanghai to stay for two days and visit Xu Zhimo. Before Tagore could return home, Song Qing Ling arranged a grand farewell ceremony for him. On May 14, a Chinese diplomat posted in Japan met Tagore at the Tokyo Imperial Hotel where he was staying. He again invited him to visit Nanjing and other places. The poet said he hoped to visit China again before he could return to India. On June 11, Tagore again visited Shanghai. This time he again stayed at Xu Zhimo's house for two days.

Unlike many of his times, Tagore had a foresight that was rooted as much in pragmatic consideration as in moral conviction. His desire and decision to set up a school of Chinese language, culture and India-China culture study became a landmark event in the modern history of India-China relations. At his behest, Tan Yun-shan travelled to India in 1928 to join Visva-Bharati as a Professor of Sino-Indian Studies, and was entrusted with the task of building Cheena-Bhavana as the first learning and research centre of Chinese language, literature and culture, as first modern-day symbol of India-China cultural interface. Under the unending encouragement of Tagore and untiring efforts of Tan Yun-shan, Cheena-Bhavana became a seat of learning and embodiment of enduring India-China cultural ties. Tagore observed in his address in the inauguration.
of Cheena-Bhavana: “This is, indeed, a great day for me, a day long looked for, when I should be able to redeem, on behalf of our people, an ancient pledge implicit in our past, the pledge to maintain the intercourse of culture and friendship between our people and the people of China”1 Xu Dishan - the Chinese writer, Xu Beihong - the famous artist and others were been invited many times to deliver lectures at the Cheena-Bhavana. It was a lively unprecedented atmosphere there. Along with them Tagore had fostered the Indo-Chinese friendship.

In 1940, Xu Beihong painted a colour portrait of Tagore. This masterpiece is now kept in the Xu Beihong Memorial at Beijing.

The most gratifying incident which showed Tagore’s profound friendship with the Chinese people was his unwavering support and sympathy towards the Chinese people during the arduous anti-Japanese war. Tagore’s concern for civilisational interaction assumes a different dimension in the context of Japanese aggression on China in 1937. With a strong sense of righteousness, he expressed his disappointment towards Japan, as he resolutely stood beside the Chinese people. On more than one occasion, he clearly expressed his deep sympathy for the Chinese people and severely condemned Japanese aggression. He was deeply anguished by this act of violence by one Asian civilisation on another. He engaged in a deep philosophical debate with the Japanese poet Noguchi on issues facing human civilisation and its universal values; in this very profound public correspondence in the newspaper, Tagore expressed strong solidarity with the Chinese people in very clear and emphatic manner. In 1941, before he became seriously ill he was still obsessed with China, and was eager to hear about good news about the Chinese People’s War against Japan.

A bridge of India-China friendship

By many measure, Rabindranath Tagore has been the strongest bridge of India-China friendship in modern times, establishing everlasting links with China when he struck a creative chord in the hearts of young Chinese poets and intellectuals, when he stood beside Chinese people at difficult crucial junctures of their historical journey as they stood up for their rights of self-determination, and as he established the first learning and research centre of Chinese language, literature and culture in Visva-Bharati. No less important is the fact that Tagore’s discourse on civilisation and civilisational interaction has gradually come to form a major underpinning for the enhancement of India-China relations.

When India gained independence in 1947 and with the establishment of the People’s Republic of China in 1949, India-China relations have entered a new historical phase. In 1961, on the occasion of the birth centenary of Tagore, the People’s Literature Publishing House published 10 volumes of the hardbound Selected Works of Tagore. Tagore’s poems like Gitanjali, The Gardener, stories and poems, more than 30 short stories, novels - Gora, and some dramas were incorporated in this. Well-known Chinese indologist - Professor Ji Xianlin from Peking University, in the commemoration speech, spoke highly of Tagore’s works. If the period around Tagore’s visit to China is considered as the first high tide of Chinese Translation of Tagore, then the period from the 1950s to the early 1960s can be considered as the second high tide of Chinese Translation of Tagore. By now, it has been possible to have a systematic translation of Tagore’s works. In the 1950s, some Chinese scholars and translators like Zheng Zhenduo, Xie Bingxin, Shi Zhen, Huang Yushi, Wu Yan, Jin Kemu, Ying Ruocheng, Feng Jinxin, and others in addition to making amendments to their old translation works, have also newly translated some of his other works as well.

In 1981, the Chinese Foreign Literature Research Symposium in Beijing for the first time convened an academic conference on Tagore, a number of papers published. The Chinese people had a deep and profound understanding about the poet and his works. People started to research and appraise
Tagore with a new vision. There appeared many works of master’s thesis and doctoral dissertation studying the topic of Tagore’s short stories and poem collection - *Gitanjali*, and other works.

In the past 90 years, especially since the reform and opening up, Chinese scholars have published over hundreds of articles, reviewing Tagore and his works. A great portion of his Bengali and English works has been translated into Chinese. Some works have also been translated more than once. In 2000, Hebei Education Press published 24 volumes of *The Complete Works of Tagore*.

Since the 1950s, Tagore’s poem *Do Bigha Zameen*, *Gitanjali* and other 35 works were selected to be incorporated in the high school textbooks. In March 2000, the Chinese Ministry of Education revised the junior high and high school Chinese language syllabus, for the first time it was explicitly formulated that the middle school students required reading literary classics, including 10 for middle school and 20 for high school, and foreign literary classics accounted for 15. *Selected Poems of Tagore* including *Gitanjali*, *Crescent Moon*, *The Gardener*, *Stories and Poems* and other collection of poems were the most prominent of them. China Education Council Professional Committee Organisation of secondary/ middle school language teaching, compiled a book on *middle school students reading literature*, for this organisation by the experts. The introductory text *Masterpiece poetry circles and philosophers* is the one dealing with Tagore’s life. As for the university, Tagore is one of the most important foreign poets as far as foreign literature courses are concerned. These initiatives have made Tagore a household name in China.

In the recent years the Chinese leadership and the people have attached a great deal of importance to Tagore’s contribution to the world of knowledge and culture, as they have enshrined Tagore as the modern-day symbol of India-China friendship. The Chinese intellectuals have been in the forefront to celebrate 150th Birth Anniversary of Rabindranath Tagore in 2011 and the centenary of award of Nobel Prize to him in 2013. Both these milestones have been marked in China by many seminars, conferences, stage productions, and numerous research and translation projects, all of which have ushered in a new high tide of Tagore Wave.

**Endnote**


(Sabaree Mitra & Liu Jian)
Mahendulal Garg (1870-1942), was born on August 4, 1870, in Salempur village of Mathura district. He had his basic education at Farah, a nearby locality. At the age of 14, he had completed his middle school examination in Hindi. After that he also studied Urdu on his own. Later, he shifted to Agra where he learned English from his local mentor, Lala Harnarayan Jayanarayanji Shah. He also acquired good knowledge of Hindi and Urdu from him. When he was in Agra, the local Agra Medical College required a person with the knowledge of these languages to prepare health books for women. He applied for the position and was appointed as translator-writer. While working there for two years, he also joined the Medical College for the course of Diploma in Hospital Assistant. In 1891, soon after successfully completing his diploma, he joined the British Army as a doctor.

As a doctor in the army, Pandit Garg had opportunities to visit various places and intimately observe local people and culture in the northern frontier regions of India. Being a good writer, he often wrote about his experiences and observations during these trips in local Hindi newspapers. For several years, he had his own column, entitled Garg Vinod (Garg’s Happy Words) in the Hindi popular newspaper-journal ‘Bharat Mitra’ (Friends of India). Later, several of his series of essays were published as books. Among his significant published books are ‘Shishu-Palan’ (Child Care), ‘Prithvi Parikrama’ (Globe Trotting), ‘Pati-Patni Samvad’ (Dialogue between Husband and Wife), ‘Dant-Raksha’ (Care of Teeth), ‘Taranun ki Dincharya’ (Daily Routine for Youth), ‘Anant Jwala’ (Eternal Flame), ‘Japaniya Stri Shiksha’ (Women’s Education in Japan), ‘Plague Chikitsa’ (Treatment of Plague), ‘Dhruva Desh’ (Arctic Countries), ‘Sukh Marga’ (Road for Peace), ‘Paricharya Pranali’ (Medical Treatment Primer) and ‘Chin Darpan’ (Chinese Mirror).

The book ‘Chin Darpan’ (Chinese Mirror) was based on his trip to China during the Boxer Rebellion in 1899. He was sent there as part of the British Indian Army to join the Joint International Expeditionary Force. He wrote a regular column for the Hindi newspaper ‘Bharat Mitra’ between June-December 1900. This introduced China to readers in Hindi by writing unbiased, informative and comprehensible pieces on the life, conduct, religion, crafts and trade of the Chinese. These were later collated and made into a book. Published by Sukh Sancharak Press in Mathura in 1901, it was dedicated to his businessman mentor in Agra. Its first print ran into 1000 copies. The preface of the book is dated October 1, 1901 and is written while the author was in Shanhaiguan, Hebei province, China. He writes that after the defeat of the Boxers. He used all his free time to collect materials for this book, gathered as much information as possible, and presented it in very simple language for his barely literate readers including women and children.

The book is among the first modern introduction of China in Hindi. Its explanation of customs and rituals as well as many esoteric practices including that of the Boxers are not complex but mystical. It made made comprehensible by linking it to various such activities in the heartland of India.

Sarat Chandra Chatterjee (September 15, 1876 - January 16, 1938) was a Bengali novelist of India. He was born in a poor Brahmin family in Devanandpur, Hooghly (present-day West Bengal), India. In 1886, he moved to Bhagalpur, Bihar with his parents and joined Tej Narayan Jubilee College in 1894. Two years later he had to stop his education. In 1900, he fought with his father over a job, ran away from home and began his life as a Bhikshu. In 1903, he went to Burma to make a living and took up paperwork in the government agency of Rangoon. In 1916, he returned to Calcutta and started his career as a professional writer. From 1921-1936, he worked as the Chairman of Congress Party in the District of Howrah and became a radical nationalist. In 1936, he was awarded the Honorary Doctorate Degree by University of Dhaka, and in 1938, he died due to an illness in Calcutta.
MUHAMMAD IQBAL
Muhammad Iqbal (November 9, 1877 - April 21, 1938) was an Indian Muslim poet, philosopher, social activist. He was also called Allama Iqbal.

Born in a Muslim family in Sialkot, Punjab Province, India (present-day Punjab Province, Pakistan), Iqbal went to a local school in Sialkot to study when he was six, and learned Arabic, Persian and Urdu poems. He studied in Scotch Mission High School in Sialkot during 1893-1895, and was admitted to Punjab University (major in Philosophy) in 1895. Later, he stayed in the university to teach after obtaining a Master’s degree in 1899. He went to Britain to learn Law and Philosophy in 1905, and returned to his homeland after obtaining his Doctor of Philosophy in Ludwig Maximilian Muenchen Universtitas in Germany in 1908. He was hired as a Professor of Punjab University, and took the post of Secretary-General of ‘Kashmir Muslim Association’ in 1909. He was awarded the title of Knight by the British government in 1923, and was selected as a Congressman of Punjab Province during 1926-1929.

He took the post of President of the annual meeting of All-India Muslim League in 1930, when he proposed the opinion of founding Pakistan and set forth his theory of founding a country. As a Muslim representative of India, he attended the round-table conference of Britain-India in London in 1931.

His poems are based on patriotism and nationalism with the philosophical thought of Islam, represented by a collection of poems in Persian, such as Asrar-i-Khudi (1915) and Rumuz-e-Bekhudi (1918). Besides the literary works, he also wrote the book of The Reconstruction of Religious Thought in Islam (1930) is one of the representative works of Islamic Modernism with extensive influence among the Muslim intellectuals. Caring about the Chinese revolution, he wrote in his poem Wine Song that “the sleeping Chinese people are to be awakened, the fountains in the Himalayas are starting to boil,” to show his dissatisfaction with the colonial rule and support of the Chinese revolution.

There are successively three revisions of Selected Poems of Iqbal, which have been respectively translated by Zou Difan, jointly by Zou Difan and Chen Jingrong as well as by Wang Jiaying. In addition, there is a book named ‘Self Secrets’ translated by Liu Shuxiong. The research monographs in this field mainly include Muslim Poet Philosopher: Iqbal written by Liu Shuxiong and Self-Foreordination and Eternity: Studies on Iqbal written by Lei Wuling.

(Muhammad Iqbal)
AMAR SINGH

Amar Singh (1878-1942) belonged to an illustrious Thakur family of Kanota, which was linked to the Rajput Champawat Rathore clan. His grandfather was Thakur Zorawar Singh who had laid the foundation of Kanota State. His father, Thakur Narain Singh, was the Chief of Police in the erstwhile Jaipur State as well as a minister in the neighbouring Alwar State. Singh grew up under the guardianship of Sir Pratap Singh, the influential Prime Minister of the Jodhpur State who was a much acclaimed loyalist of the British colonial rulers and recognised as one of 'Indo-Victorians'. He rose to become the Commander in Chief of the Jaipur State Police Force during the tenure of Maharaja Sawai Man Singh.

Amar Singh’s upbringing in a royal set up exposed him to the culture and ethos of ‘martial’ Rajputs. He was inducted in the Jodhpur Lancers – the cavalry of the Jodhpur State. In 1900, the Lancers were deputed to China to join the Allied Expeditionary Force along with other British Indian forces to suppress the Boxer Rebellion. As a rissaldar (Junior Commissioned Officer) in the cavalry, he accompanied Sir Pratap Singh, the commander of the Jodhpur Lancers. This facilitated his entry to the exclusive British social and political space as a military officer and a member of nobility. After his return from China, he continued his military career by joining the first batch of the Imperial Cadet Corps (ICC) which was commissioned in 1901 by the British as an independent native army of the princely states. He served in wars at Europe, Iran and Afghanistan as a military officer. In spite of his valiant services, he was however denied honourable mention and promotion by the British. Provoked by racial injustice he resigned from the service and finally joined the Jaipur State after the ascension of Sawai Man Singh.

Straddling between Indian elite and British colonial culture, Singh was an able administrator, efficient military commander and enthusiastic sportsperson. He would have remained an obscure subject in history. But for his personal diaries that he wrote to keep himself amused, not only provide an excellent ethnographic account of contemporary Rajput nobles, their individual characters and rivalries, competing social hierarchies, contemporary power games, and local elite culture under the British and Rajputs but also report on his exploits. These candidly convey his opinions on contemporary social, political and cultural structure. Kept in English for 44 years from 1898-1942, these diaries are in 89 folio volumes, each with 800 pages. Excerpts from his diaries have been edited with commentary by Susanne H. Rudolph and Lloyd I Rudolph with Mohan Singh ‘Kanota and published as Reversing the Gaze: Amar Singh’s Diary, A Colonial Subject’s Narrative of Imperial India, Westview Press, USA, 2002.

These diaries have also China as a backdrop and provide an elite Indian’s perspective on China and the Boxer Rebellion there. As a part of the Joint Foreign Expeditionary Force to suppress the rebellion, his Jodhpur Lancers under Sir Pratap Singh reached Hong Kong on September 9, 1900 and finally stationed in quarters at Shanhaiguan in Zhili province on October 12, 1900. They were followed by the Camel Corps under Maharaja Major Ganga Singh of Bikaner. Their forces were involved only in a few engagements with Boxers at Lijiahu. Staying there for a little more than eight months, the Lancers left China on July 2, 1901. Singh was however appalled by what he saw and experienced in China. He was bitter that in spite of his even relationship with the English Officers the Indians were looked upon as inferiors in the scale of humanity. “I would not like to be treated like a coolie,” the letter stated. Racial discrimination by other Europeans hurt him too. Plundering and brutality by the Expeditionary Force saddened him. He highlights the cruelty and mismanagement of Russians and their looting, killing and destruction of Chinese villages. Searching for arms in Boxer infested villages where all able bodied male have either been killed or fled, he wrote, “It is quite a shame to bring so many troops to fight or rather to frighten such poor and harmless women.” He felt guilty about bringing a mare and mule foal as a plunder which he happily returned when was ordered by the general to do so. He was appreciative of industriousness of Chinese and cleanliness of their village but found the city of Shanhaiguan ‘dirty and filthy’. He sums up contemporary problem of China by quoting an unnamed poet that, “Even heaven would be ruined if it had no master, if its masters were too many, or its masters were weak, a minor, or a woman. What then of the world? The same thing is happening in China. If under able hands, China can put in the field an army that would compete with any power in the world…” He recorded his China experiences with a balanced dexterity and provided a sympathetic picture of country.

MUNshi PremChAND

Munshi Premchand (July 31, 1880 - October 8, 1936) was a Hindi and Urdu novelist. He was born in Lamhi, a village near Banaras, Uttar Pradesh, India. His former name was Dhanpat Rai. He was the founder of Indian modern literature and was crowned as ‘King of Indian Novels’.

He engaged in teaching for a long time since he was 19 years old. In 1929, he resigned from the well-paid public office and engaged in literary creation. He was the editor-in-chief of various magazines like ‘Hans’.
Munshi Premchand composed 15 long and medium-length novels, and over 300 short stories in his life. He also wrote screenplays, children’s literature works, dramas and abundant running comments, political comments and literature reviews. His first collection of short stories Soz-e-Watan (1907) was banned by the British colonial authority due to the strong sense of patriotism. His major works include Sevasadan (1918), Premashram (1922), Rangabhumi (1925), Nirmala (1927) and Godan (1936). Godan is his representative work that extensively demonstrates the landscape of Indian rural society under British colonial rule in 1930s, exposes acute class contradictions, and shapes the typical image of farmers, which is known as ‘Indian rural epic’.

Munshi Premchand had a deep attachment towards China, its people and their culture. In 1930s, when Japan invaded China, he continuously wrote editorials in ’Hans’ and ‘Jagaran’ to condemn the brutality of Japanese aggressors and express support for the Chinese's struggle. He wrote in his article Japanese Appetite, “‘Play the bully’ is the best description for Japan. It seized the land of North Korea and then Manchu. Now, it wants to seize the land of China.” He looked at India-China relations from the overall pattern of the world that big powers were running amok and small and weak nations were resisting. He called on small and weak nations to unite, cooperate and mutually support each other. He wrote in a running review ‘North China’ that, “India and China maintains amicable relations for thousands of years. Indians respect, admire and love China, which can only be felt by Indians themselves.”

Chinese people respect and love this Indian writer who had a broad world view and deep sense of justice. China witnessed two waves of translation of his works, in 1950s and in 1980s respectively. In 1950s, his representative works ‘Godan’, ‘Nirmala’ and some short stories were translated into Chinese and were very popular among readers, and influenced the creation of Chinese modern rural writers, including Hao Ran and Liu Shaotang. In 1980s, his short story collections Newly Married (Xin Hun) (1981), Best Tree (Ru Yi Shu) (1982), Selected Short Stories of Munshi Premchand (1984) and Mowing Woman (Gecao De Nvren) (1985) were translated and published. His long stories Stage (Rangabhumi) (1980), A String of Necklace (Corruption) (1983) and Premashram (New Village of Philanthropy) (1986) were also translated and published. His thought and creation have always been research subject of Chinese scholars and the topic of postgraduates and doctoral theses. China Indian Literary Research Association once held a special seminar for him in 1986. Critical Biography of Munshi Premchand (1999) written by Liu Anwu
is a symbolic achievement of Chinese scholars in studying Munshi Premchand.

(Li Yuejin)

JAISHANKAR PRASAD

Jaishankar Prasad (January 30, 1889 - January 14, 1937), was a Hindi poet, dramatist and novelist. He was born in Varanasi, Uttar Pradesh, India. He was one of the founders of Hindi literature.

Jaishankar Prasad was born in a Vaisya family and received formative education and learned Sanskrit, Hindi, Urdu and Persian from his father since he was a child. He was forced to drop out from school due to a family tragedy when he was in grade 8. Later, he studied at home and began to write. He was deeply interested in Indian languages, literature, history and philosophy, and was greatly influenced by Indian classic philosophy of religion, such as Vedas, Upanishads and Puranas.

As one of the representatives of Indian literature ‘Chhayavad’ in 1920s and 1930s, he mainly wrote lyric poems with strong romantic elements and the contents mainly describe the natural scenes, free love and the expression of religious feelings. Such collections of poems include Kanan Kusum (1912), Chitr Radhar (1918), Jharna (1918), Ansu (1925) and Lahar (1933). Ansu made him a famous poet. Ansu consists of 190 quatrains and expresses his recollection of love and parting disappointment with rich figures of speech. Another of his representative works is Kamayani (1935) that was composed based on an Indian myth of creation of the world by Manu, and expresses the metaphor of modern society. Kamayani is regarded as an epic in the late period of Chhayavad. Moreover, he created some patriotic poems, which played an active role in Indian national independent movement.

Jaishankar Prasad also made some achievements in drama writing. He composed over 10 dramas with historical themes, full of philosophy and poetry. His dramas were composed to inspire Indian people’s national spirit and patriotic feelings. His representative dramas include Ajatshatru (1922), Kamna (1925), Skandagupta (1928), Chandragupta (1931) and Dhrusvavamini (1933).

He wrote three full-length novels and five collections of short stories, but they were not as influential as his poems and dramas.

Jaishankar Prasad paid close attention to Chinese history and once integrated Chinese elements into his creations. He described Xuanzang as the embodiment of tolerance and mercy in his drama Rajyashri (1915) and depicted his contact with Harshavardhana, which has improved the transmission of Chinese culture in India to some extent. Chinese scholars began to study Jaishankar Prasad in 1980s. In 1982, On Kamayani, the first master thesis studying Jaishankar Prasad in China, was published. Liu Anwu introduced the life and major works of Jaishankar Prasad in his book, The History of Hindi Literature (1987), and translated some sections of Ansu, Lahar and Kamayani. Jiang Jingkui also makes a systematic and comprehensive analysis and discussion of the creation process, works, contents and characteristics of Jaishankar Prasad’s dramas in Hindi Dramatic Literature (2002).

(Jiang Jingkui & Jia Yan)

YASHPAL

Yashpal (December 3, 1903 - December 26, 1976), Indian progressive writer. Yashpal was born in Firojapur, Punjab. After he graduated from middle school, he was admitted to National College in Lahore. In 1925, he graduated from college and was given the Bachelor of Arts degree. Afterwards, he worked at a school affiliated to National College. He took an active part in the patriotic movement against Britain when he was still a student and used to be the leader of the Hindustan Socialist Republican Army, an anti-Britain patriotic organisation. In 1932, he was put in prison where he started his writing career. In 1940, he was arrested again and was released after the end of Second World War. He died of an illness in Lucknow on December 26, 1976.
Yashpal created substantial works based on inheriting and promoting the critical realist tradition of Premchand and by integrating Marxism and his struggles for life, including 14 short or long novels like *Dada Comrade* (1941), *Deshadrohi* (1943) and *Jhutha Sach* (1960), about 200 short stories, four dramas, 10 collected works and three memoirs. In 1976, he was conferred the Padma Bhushan by the government of India and the Sahitya Akademi Award. His works have been translated into many languages including *Jhutha Sach* that was translated into Chinese by Jin Dinghan and Shen Jiazou, and published by Shanghai Translation Publishing House in 2000.

**(Jia Yan)**

**MULK RAJ ANAND**

Mulk Raj Anand (December 12, 1905 - September 28, 2004), was an Indian writer of English, and is one of the three great English men of letters in India, art critic and social activist. He was born in Peshawar, Pakistan.

In 1924, he graduated from Khalsa College in Amritsar and obtained the BA degree of Punjab University. He went to University College London to study in the same year and obtained his PhD in 1929.

Mulk Raj Anand started to write theories of literature, art and novels after graduation. He founded the All-India Progressive Writers’ Association in London in 1934. In 1945, he went back to India and settled in Mumbai. In 1951, he was elected as a member of the World Peace Council. He was awarded the International Peace Prize in 1952 and was conferred with the Padma Bhushan by the Indian government in 1967. His full-length novel *Morning Face* (1968) won him the Sahitya Akademi Award in 1972.

He began to publish his works since 1930s and did so till late 1990s. He wrote altogether 19 full-length novels including ‘The Big Heart’ (1945), ‘Seven Summers’ (1951) and ‘The Private Life of an Indian Prince’ (1953) and 10 collections of short stories such as ‘The Lost Child and Other Stories’ (1934), as well as a large number of articles. His full-length novels, ‘Untouchable’ (1935) and ‘Coolie’ (1936) described the miserable life of lower-class people in India. The long novel, ‘Two Leaves and a Bud’ (1937) tells the story about a tea worker (Gan Gu) whose family
is ruined due to oppression of British imperialism. The ‘Lalu Trilogy’ comprised ‘The Village’ (1939), ‘Across the Black Waters’ (1939) and ‘The Sword and the Sickle’ (1942) describes the whole life of Lalu, a young farmer in Punjab and reflects the political awakening of Indian farmers before and after the First World War.

In 1954, his short stories including ‘The Barber’s Trade Union and Other Stories’ (1944), ‘Reflections on the Golden Bed and Other Stories’ (1953) and ‘Untouchable’ were translated and published in China. ‘Coolie, Two Leaves and a Bud’ and ‘Indian Fairy Tales’ (1946) were translated into Chinese and published in 1955. The ‘trilogy’ was translated by Wang Huaiting who was from South Asia Research Institute and the Asia-Pacific Research Institute of Chinese Academy of Social Sciences, and was published in 1983, 1985 and 2011 respectively. The ‘preface of translator’ of the Chinese version of the trilogy introduced the lifetime and creation of Anand and the creation background and process of the ‘trilogy’ and also gives a brief comment of the characters, idea content and writing skills of the novel.

Anand’s relationship with his Chinese friends can be traced back to the time when he studied in Britain. He made friends with Ye Junjian, Xiao Qian and several other Chinese writers. In 1951, he visited China as a member of the ‘Indian goodwill mission’, attended the National Day ceremony and was received & entertained by Chinese leaders. In 1952, he delivered a speech at the symposium on commemorating the 10th anniversary of the publication of Mao Zedong’s ‘Talks at the Yan’an Forum on Literature and Art’ held by Indian progressive writers and artists. In 1953, he gave his ‘Indian Fairy Tales’ to Bing Xin, a member of the visiting India-China friendship delegation in India, and entrusted her to translate the book into Chinese. Later, the book was translated by Bing Xin and was published in China. He began to communicate with Wang Huaiting by letter in 1982 to discuss problems in translation. In 1986, he received Wang Huaiting in India as a distinguished guest and introduced him to his life and works, writing background, process and intention of the ‘trilogy’. He also gave 14 of his novels to Wang Huaiting to thank him for introducing his works to Chinese readers. He visited China again at the invitation of the Ministry of Culture of the People’s Republic of China in 1992, during which he in the company of Wang Huaiting visited his Chinese friends and had academic exchanges with the Institute of Foreign Literature, Chinese Academy of Social Science. He also visited Dunhuang and praised the Feitian murals by saying, “Feitian indicates that the Chinese are more brilliant than Europeans. Angel can be called Feitian in Europe, but she has to be painted with two wings; while Chinese Feitian features dynamics, ribbons, lines and colors and it's very beautiful.” He gave a eulogy before he left, stating, “Exquisite drawing skills make me lose myself in the Feitian goddess.”

(Wang Jing)

**R K Narayan**

Rasipuram Krishnaswami Iyer Narayananswami (October 10, 1906 - May 13, 2001), was an Indian writer in English, one of India’s three greatest figures of literature in English. He was born in Madras (present-day Chennai).

Rasipuram Krishnaswami Iyer Narayananswami obtained the Bachelor of Arts degree of University of Mysore in 1930. He worked as a teacher and correspondent after graduation. He became a professional writer in 1935 when his first full-length novel Swami and Friends was published. In 1961, his full-length novel The Guide (1958) won him the Sahitya Akademi Award. He was awarded the Padma Bhushan by the Government of India in 1964. In 1980, he was given the Benson Medal and...
became a member of Royal Society of Literature in the UK. He became an honorary member of the American Academy of Arts and Letters in 1982, and a member of the Rajya Sabha of the Indian Parliament in 1989. In 2000, he was given the second highest civilian award Padma Vibhushan by the Government of India.

From the middle of 1930s to late 1990s, he created 14 full-length novels and a large number of short stories. His works include the memoir ‘My Days: A Memoir’ (1974), the travel notes ‘My Dateless Diary’ (1960) and the essay ‘A Story-tellers’ world’ (1989), and so on.


(Wang Jing)

AGYEYA

Agyeya (March 7, 1911 - April 4, 1987) was an Indian Hindi litterateur. His birth name was Sachchidananda Hirananda Vatsyayana and his pen name was Agyeya, meaning ‘The Enigmatic’.

Agyeya was born in Kushinagar, Uttar Pradesh, India. He obtained the Bachelor’s degree of Science from Forman Christian College, Lahore (now in Pakistan) in 1929. In November 1930, he was arrested and jailed for taking part in the Indian independence movement. He was placed under house arrest after being released in 1933 and was freed in 1935. Later, he joined the Progressive Writers Association of India. During the Second World War, he joined the allied forces and took charge of propaganda and mobilisation works. After the war, he left the army and began to engage in literary creation and editorial work. From 1961-1964, he acted as a visiting scholar at the University of California, Berkeley. In 1964, he was given the Sahitya Akademi Award for his collection of poems Angan Ke Par Dvar. In 1965, he returned to India and continued to engage in editorial work. From 1969 to 1970, he taught at the University of California, Berkeley. In 1976, he served as the Director of the Department of Comparative Literature of University of Jodhpur. From 1977 to 1980, he held the post of editor-in-chief of Navbharat Times. In 1978, he was given the Jnanpith Award for his collection of poems Kitti Naavon Mein Kitti Baar. In 1983, he obtained the Golden Wreath at the Struga Poetry Evenings, Macedonia. Agyeya died in New Delhi in 1987.


K A Abbas (Khwaja Ahmed Abbas, June 7, 1914 – June 1, 1987) was a progressive novelist in the Urdu and Hindi languages. He was also a film director, screenwriter and a journalist, who also wrote a lot of works in English and published dozens of books in his lifetime. Born in Panipat, north of Delhi, Abbas completed his education in 1935 from Aligarh Muslim University and then worked in the Bombay film company. He published his first short story collection A Girl in 1937 and his first screenplay Naya Sansar in 1941. Based on the story of Dwarkanath S. Kotnis, he delivered the reportage “...and One Did Not Come Back!” in 1944 which was scripted into the film The Immortal Story of Dr Kotnis (Dr Kotnis ki Amar Kahani) in 1946. His novel Tomorrow Is Ours, the novelette Darkness and Brightness, and short story collection Inqilab were published successively in 1945. Later in 1946, he made his directorial debut with a film depicting the Bengal famine of 1943, Dharti Ke Lal (Children of the Earth), which became an enormous hit across the country. Apart from this, Abbas also released short story collection Saffron in 1948 and went on to write the screenplays Awaara and Zubaidah. Films were his main focus in the 1960s.

In 1952, Abbas paid a visit to China where he interviewed Chairman Mao. Upon his return he published the report China Can Make It: Eye-witness Account of the Amazing Industrial Progress in New China in the same year and the book In the Image of Mao Tse-Tung in the following year. The Abbas Short Story Collections, translated from English into Chinese chiefly by Feng Jinxin, was published in China in 1957. His work Blood and Stone was included in Selections of Indian Short Stories compiled by Huang Baosheng in 1983, and Cold Wave was also translated into Chinese and included in the Selections of Contemporary English Short Stories in India to be released soon. His film Awaara was already widely known to people all over China in the 1950s and once again aroused their interest in the 1980s. Even the interlude song of the film, sung by several singers in China, has won much affection of the Chinese people.

Krishan Chander (November 23, 1914 - March 8, 1977) Chander was an Urdu writer and the former General Secretary of the Indian Progressive Writers' Association.

Born in Wazirabad, Gujranwala (present day Punjab in Pakistan), he lived in Poonch, Kashmir with his father when he was a teenager. He went to the Forman Christian College of Punjab University to study medical science in 1929 and became interested in English literature. He obtained his Master's degree in English language and literature in 1935, and obtained his Bachelor's degree in Law in Lahore College of Law in 1937. During this period, he was hired as the editor-in-chief of 'The Northern Review' and 'The Modern Girl', a monthly in English. From 1939 to 1943, he was appointed as a Director of All India Radio and later a Producer
Director in Shalimar Film Company. He joined the Indian Progressive Writers’ Association in the early 1940s, was elected as a Director of Indian Peace Council after the division of India in 1947, and appointed as the General Secretary of the Indian Progressive Writers’ Association in 1953. He once visited China as a member of a delegation in the 1950s and contributed to the exchange of Chinese and Indian literary circles.

Chander, who is honoured as ‘the king of short stories in India’, had created 48 long and medium stories, and 32 short stories collections during his lifetime. He also wrote some children’s literature works and scripts for films and operas. Although his early-stage works were full of idealism and romanticism, he changed his style of writing to realism since 1944 with works reflecting the social state of the domestic India, paying attention to the real life of the low and mid-level citizens and revealing the evils of Indian society.


(Ma Baolong)

MAITREYI DEVI

Maitreyi Devi (also spelled Maitraye Devi, 1914 - 1990) was an Indian poet and novelist, proficient in Sanskrit and Bengali literature. She used Bengali and English for writing. She was born in West Bengal, and studied in Calcutta University. Her father Surendranath Dasgupta is a master of Sanskrit literary history and Indian philosophy history, having written great works which were handed down to the later generation. Devi was acquainted with Rabindranath Tagore since childhood and became his disciple. At the age of 16, she published her first poems. Tagore appreciated her talents very much and wrote the preface for her poems. She wrote in more than 10 genres of writing, including poems, novels, essays, comments, etc. In 1976, she won the College of Literature award with her Bengali autobiographical novel ‘Na Hanyate’ (1974). The novel was reprinted 47 times and translated into 13 foreign languages within the following 40 years.

Between April and May in 1978, Ji Xianlin, as the member of the delegation of Chinese People’s Association for Friendship with Foreign Countries, visited India and first met with Devi who was responsible for the West Bengal branch of Indian-China Association for Friendship. And Devi visited China in the same year, and wrote the book ‘Come on, China’ after returning to India. In 1980, she published ‘Travels in China and Japan’. Both books reflected her deep understanding and sincere friendship to the Chinese. In 1982, she visited China again to invite Ji Xianlin to translate her book ‘Tagore by Fireside’ (1960), and Ji Xianlin made the promise with alacrity. In 1984, she made the third visit to China to discuss about the translation with Ji Xianlin. Ji Xianlin finished the Chinese translation of the book in eight months and it was published by Lijiang Publishing Limited, China in 1985. The book was reprinted many times in China, and is included in the ‘Collected Works of Ji Xianlin’, published by Jiangxi Education Publishing House and the ‘Complete Works of Ji Xianlin’ published by Foreign Language Teaching and Research Press. In the book, she vividly records the many excellent conversations conducted between Tagore and her, when Tagore was invited to Devi’s home in Darjeeling Mungpu four times during his twilight years (1938-1940), and represents a full
image of a poet with great emotions. Thus, the book becomes the important reference point for knowing and studying Tagore’s life and thoughts in his old age. The book is a masterpiece with global influence. Ji Xianlin thought that Eckermann who was the author of ‘Gesprache Mit Goethe’ cannot be compared with Devi. She also has many various works speaking of Tagore, such as ‘The Great Wanderer’ (1961) and ‘Rabindranath: the Man behind His Poetry’ (1973) etc.

V AKILAN

AkiLAN (June 27, 1922 – January 31, 1988), born in Tiruchi, Tamil Nadu, India and originally named P V Akilandam, was known as a contemporary Tamil author in India. His novel Vengayin Mainthan was awarded by Sahithya Akademi of the Government of India in 1963, and Chitra pavai (1968) won the prestigious Jnanpith Award in 1975. He published 18 novels and nearly 200 short stories (released in 15 collections), most of which were translated into many Indian languages such as Hindi, Bengali, Telugu, Malayalam etc. and also in other foreign languages such as English, Russian, German, Czech, Polish, Chinese and Malay, enjoying great popularity from both home and abroad. Some were even adapted for the stage or the screen, generating enormous influence. Having been widely honoured by people, his works served as Tamil language textbooks of Tamil schools in countries like India, Sri Lanka, Malaysia, Singapore etc.

V Akilan and his books were studied and introduced by Zhang Xilin, a Chinese scholar, who translated and published his short story collections and novelette Women (1946) and Golden Flower (1965). The novel Chitra pavai has been translated from Hindi by Liu Guonan.

WORKS

THE TALE OF THE PROCUREMENT OF SCRIPTURES BY THE TRIPITAKA MASTER OF THE GREAT TANG

Datang Sanzang Qujing Shihua (The Poetic Tale of the Procurement of Scriptures by Tripitaka of the Great Tang), also known as Datang Sanzang Fashi Qujing Ji, is a fairy tale composed from about 9th or 10th century, or from 10th to 11th century on the basis of Xuanzang’s pilgrimage to India. Now, only three books and 17 stanzas are extant. As this tale narrates, Sanzang is sent to procure Buddhist scriptures, and received the help of a monkey. He enters the Palace of Brahma and there obtains three magic items. He then continues to go westward, by way of Snake Kingdom, Lion Kingdom and Tree-Man Kingdom, and encounters the spirit of the white-tiger. He gets out of the difficult situation with the assistance of the God of Quicksand, and then goes to the Pool of Queen Mother via Hariti Kingdom and Women Kingdom. After travelling through many kingdoms

Xuanzang’s Journey to the West in Search of Scriptures, a mural in Cave 3. Yulin Caves, Anxi, Gansu Province, China

‘Selected Short Stories of Akilan’, front cover of the Chinese edition

Xuanzang’s Journey to the West in Search of Scriptures, a mural in Cave 3. Yulin Caves, Anxi, Gansu Province, China
he finally arrives in India. He returns to China with 5,480 volumes of Buddhist scriptures. Upon arriving in the capital city in China, the emperor himself goes out to greet him. Then, a lotus ship descends from the skies and carries Sanzang and his disciples back to the heaven. It is the earliest extant vernacular novel about Xuanzang’s pilgrimage, and a precursor for subsequent works such as ‘The Journey to the West’, demonstrating the great influence of this historical event.

(Xue Keqiao)

**THE INVESTITURE OF THE GODS**

_Fengshen Yanyi (The Investiture of the Gods),_ is the major vernacular works of the ‘Shenmo’ genre interpreting the conditions based on the historical events that occurred with the King of Wu in the 11th century. It is also known as ‘Fengshen Zhiuan, Shangzhou Lieguo Quanzhuan’ or ‘FengshenBang’, which consists of 100 chapters and is believed to be written by Xu Zhonglin (1567-1620), who might have just compiled it, because prior to its publication, there were already a variety of relevant folk tales such as _Wuwang Fazhou Pinghuan_. In the 11th century BCE, Wuwangfazhou’s interpretation of historical events stem from a long background of ghost stories

**Plot**

King Zhou has offended Nüwa, and Nüwa thus sends the 1,000-year-old vixen spirit, nine-headed pheasant spirit and jade pipa spirit to bewitch the king. The vixen spirit, in the disguise of Daji, causes troubles at the royal palace, and King Zhou rules the state with cruelty and persecution. Li Jing, a military commander at Chentang Pass, has three sons, Jinzha, Muzha and Nezha. Shortly after his birth, Nezha is accepted by Taiyi Zhenren as an apprentice, and at the age of 7, he fights with and kills the third son of the East Sea Dragon King, causing chaos in the Dragon Palace, and shoots dead a disciple of Shiji. As a life for a life, Nezha commits suicide. Taiyi Zhenren brings Nezha back to life with lotus leaves and roots. Nezha then goes to fight with Li Jing for revenge, but the latter subdues him with a golden pagoda from Randeng Daoren (‘Burning Lamp Daoist’). Jiang Ziya leaves his master at the Kunlun Mountain, but has to hide himself in Panxi since he incurred the venomous hatred from Daji by burning the jade pipa spirit.

Ji Chang of the Western Zhou pays a visit to Jiang Ziya and makes him the chancellor of Zhou. After the death of Ji Chang, his second son Ji Fa succeeded the throne. Generals and officers, persecuted by King Zhou, flee to the Western Zhou one after another. King Zhou repeatedly sends troops to suppress the Western Zhou. With the help of Chanjiao deities, Jiang Ziya removes the sorcery and leads the army to march toward the Shang, including Li Jing and his sons. Jiejiao demons assist with King Zhou with various evil tricks, but Jiang Ziya, after various setbacks, wins at last. He captures Chaoge, the capital of Shang, and seizes Daji and other demons. King Zhou burns himself. Ji Fa enters the palace, gives out clothes and food to the poor, and assigns official posts and fiefs.

In this novel, Chanjiao, a combination of Buddhism and Daoism, represents the righteous side and supports Ji Fa to overthrow the Shang Dynasty, while Jiejiao, a group of evil-doers and demons, represents the evil side and assists King Zhou, but is defeated at last. The influence of Buddhism, especially that of esoteric Buddhism, is visible everywhere. In particular, some Buddhist figures are remodeled into Daoist persons. For instance, the prototype of Li Jing, “the Pagoda-wielding Heavenly King”, is Vairocana, who is one of the four heavenly kings and has a son, named ‘Nalakābara’, and his deeds are mentioned in Tantric texts, such as
Cultural Contacts

Criticism of the Journey to the West drama
by Yang Donglai, 06 scrolls (Yang Donglai xiansheng piping xiyouji zaju liujuan).

Pishamen Tianwang Jing’ and ‘Pishamen Yigui’. The story of Nezha enjoys lasting popularity. Besides, several tantric figures become Daoists. For example, Dipamkara is turned into Randeng Daoren, Cundi Avalokitesvara into Zhunti Daoren, Samantabhadra into Puxian Zhenren, and Manjusri into Wenshu Guanfiong Tianzun.

Fengshen Yanyi has a number of English translations, including the translation by Gu Zhizhong (1898-1995), who is a journalist, editor and educator. He went to Calcutta in 1944 as the President and Chief Editor of the Indian Daily, and went back to China in 1946.

THE DRAMA OF JOURNEY TO THE WEST

‘Xiyouji Zaju’ is a musical drama composed by Yang Jingxian (about the 14th century) in the early Ming Dynasty, or allegedly by Wu Changling (from late 13th to early 14th century) in Yuan Dynasty. It consists of six books and 24 acts and is one of the longest dramas.

Plot

The venerable Pilujia of the Western Heaven is reincarnated as a baby of lady Yin, the wife of Chen Guangrui, whose family is in difficulties and has to put the new-born baby into a box to drift along the Yangtze River. An old monk of the Jinshan Temple finds the baby, brings him up and gives him the name Xuanzang. He prays for rain in Chang’an and succeeds, and the Emperor thus grants him the title ‘Tipitakacariya’, and orders him to go to Western Heaven for sacred scriptures. Moska, a disciple of Avalokitesvara, gives the White-Dragon Horse to Xuanzang. Sun Xingzhe steals celestial clothes in heaven and Li Jing and Nezha are sent to arrest him. He is put under the Mountain of Flowers and Fruits. Avalokitesvara gives him the name ‘Sun Wukong’ and orders him to follow Xuanzang. The master and the disciple go to the River of Flowing Sand, and there subdue monk Sha. The three encounter with Red Boy in the mountains, and Buddha leads bodhisattvas and heavenly kings to rescue them and subdue Hariti. Zhu Bajie hoaxes and marries a girl, but is seized by Erlang Shen and his dog. He chooses to follow Xuanzang. The four pass by the Kingdom of Women, the queen of which forces Xuanzang to marry her, but they free themselves with the help of Skanda. They then come to the Mountain of Flames, and there Sun Wukong fights with the Princess of Iron Fan. They eventually arrive at the Vulture Peak in central India, and pay respects to Buddha. Accomplishing their mission, Sun Wukong, Zhu Bajie and Sha Wujing pass into parinirvana. Buddha sends four persons to help Xuanzang bring scriptures back to the East Land. At last, Buddha himself escorts Xuanzang up to the Vulture Peak.

After ‘The Poetic Tale of the Procurement of Scriptures by Tripiṭaka of the Great Tang’ in 9th or 10th century, in about the 11th or 12th century, Tang Sanzang also a Zaju, appeared in northern China. Regrettably, now only the repertoire is extant and the original text is lost. Xiyouji Zaju, together with ‘Tang Sanzang’ (‘Tripiṭaka’) and ‘Xiyouji’ (‘The Journey to the West’), constitutes an entire story of Xuanzang’s pilgrimage, and Xiyouji Zaju is an important component as well as a product of India-China cultural exchange.

JOURNEY TO THE WEST

The Journey to the West is a long novel of gods and demons written on the basis of Xuanzang’s journey to India and is one of the four ancient great novels of China. It consists of 100 chapters, and is believed to be written by Wu Cheng’en (1506-1580 or 1582 CE), though this authorship is disputed. Xuanzang’s legendary pilgrimage has a significant impact on later generations and from the 9th or 10th century CE, relevant tales began to appear in folk tales and literary writings and these have been continuously deified. Datang Sanzang Qujing Shihua (The Poetic
Cultural Contacts

By language, structure, characters and plot, The Journey to the West is indeed a product under the influence of Buddhism, especially tantric Buddhism, as well as that of India-China cultural exchange. By language, it contains many Buddhist terms. By structure, the impact of Indian Buddhism can be seen in two aspects. Firstly, it has a combination of verse and prose, and secondly, it connects several small stories with a main story, and each of these small stories is complete on its own.

By way of characters, it has four protagonists, all Buddhists. Xuanzang is an authentic historic figure. The origin of the image of Sun Wukong has been disputed. Someone tends to attribute it to Hanuman in the Indian epic Ramayana, while others think him as nothing but a China-specific product. His image might not have come out of Hanuman directly, but must have been influenced by monkey tales in Buddhist texts. Zhu Bajie and Sha Wujing, as scholars have demonstrated, also evolve from Buddhist stories. There are figures borrowed from Buddhist scriptures, for example, Buddha and Bodhisattva, Subhuti who is a disciple of the Buddha but in the book becomes an immortal Daoist, and the Pagoda-wielding Heavenly King and Nezha, who should have been Vaisramana and his son etc.

As for the plot, it also has many instances of Buddhist influence. For example, the fight between Sun Wukong and Erlang Shen is similar to that between Sariputra - a disciple of the Buddha, and non-Buddhist masters. Foshuo Pusa Benxing Jing narrates the fight between Buddha and Naga. Buddha goes to the Dragon Spring to destroy the evil dragon for the people. The dragon turns into Raksasa, and Buddha into Vaisramana. Then the dragon turns into an elephant, and Buddha into...
a lion, and the dragon shows its true appearance. Buddha turns into Garuda and subdues the dragon. Many other tales also have a Buddhist origin, such as Sun Wukong and Zhu Bajie turning into a boy and a girl near the Tongtian River, Sun Wukong wreaking chaos at the Dragon Palace, Buddha turning his hand into the Five Elements Mountain, and the huge turtle carrying scriptures.

**Influence**

After Wu Cheng’en, The Journey to the West had a number of abridged editions and sequels, for example, *Xu Xiyou, Xiyou Bu* and *Hou Xiyou*. Its stories had, have and will continue to have a strong impact on Chinese drama, painting, sculpture, film, TV and other fields. This indicates that the story of Xuanzang is well-known in China, and Buddhism and India are topics of popular interest.

As one of the Four Great Classical Novels of Chinese literature, The Journey to the West was translated into English long ago. The earliest English text, titled *A Mission to Heaven*, was translated by Timothy Richard in 1913. Helen M. Hayes published an abridged translation in 1930. In 1942, Arthur David Waley (1889-1966), an Englishman, published an abridged translation in London as *Monkey: A Folk-Tale of China*, which, later on, was translated into many other languages and published in many countries. In 1944, *The Adventures of Monkey*, a version for children, was published in the United States. Anthony C. Yu, a sinologist and a professor at University of Chicago, translated the entire book (four volumes), which was successively published by University of Chicago Press from 1977-1983. An unabridged translation by W. J. F. Jenner was published by Foreign Language Press in 1980, and many copies are kept at the Cultural Office of Chinese Embassy in New Delhi and received by Indians with an interest. A number of English translations (all abridged) are available in English-speaking countries.

A Hindi version of *The Journey to the West*, translated by two Indian scholars, Mannmohan Thakur and Janaki, was published by Foreign Languages Press in 2009. This colossal work took 30 years to plan, translate, proofread and publish and involves sincere collaboration of Chinese and Indian scholars on Hindi language.

*Expeditions to the Western Oceans*

The full title of Xiyang Ji is *Sanbao Taijian Xiyang Ji Tongsu Yanyi*, and is also known as *Sanbao Kaigang Xiyang Ji*. It is a part of the Fiction of Gods and Demons written by Luo Maodeng (mid 16th to early 17th century CE) against the backdrop of Zheng He’s naval expeditions to the Western Oceans. It consists of 20 sections and a total of 100 chapters, with five chapters per section.

**Plot**

Dipankara foresees a disaster in the Eastern Land (i.e. China) and decides to descend to earth in a reincarnation to save the people. He is born in a family called Jin near the West Lake in Hangzhou, and becomes a monk when he is young, and is known as “Jin Bifeng”. As the reincarnation of Dipankara, he has supernatural powers and subdues many demons and evils. Later, he goes to preach at Wutai Mountain. Zhang Zhenren, an immortal in the Mountain of Dragon and Tiger, mentions to the Emperor Chengzu of Ming about the imperial jade seal, and suggests him to recover the jade seal that is now in a country in the Western Oceans, but to do so, as he says, the Emperor must eradicate Buddhism. The Emperor decrees to abolish Buddhism. Jin Bifeng hurries from Wutai Mountain to Nanjing, and defeats Zhang Zhenren in several rounds of competition in front of the Emperor. Zhang Zhenren accepts him as a master, and the Emperor makes him as the mentor of the state and takes back the decree on abolition of Buddhism. The Emperor orders
Zhenghe, with the title “Sanbao Taijian”, to lead an expedition to the Western Oceans. With the help of Jin Bifeng and Zhang Zheren, officers, soldiers, weapons and horses are mobilised, and treasure ships depart and pass by more than 30 kingdoms and encounter various obstacles and hardships, fight numerous battles with different kinds of figures (including gods, ghosts and demons), overcome all these and return back to China. The Emperor celebrates their accomplishments.

In Ming Dynasty, Zhenghe had been to India during his expeditions. This fiction is based on books such as Yingya Shenglan (The General Survey of the Ocean Shores) and Xingcha Shenglan (The Overall Survey of the Star Raft), with some of its contents directly taken from these historical records, and customs and conditions along the Indian coast being mentioned. Many parts are related to Buddhism and reflect the influence of India. The writer is quite familiar with Buddhism, and uses many Buddhist terms and tales and doctrines. It also has a structure similar to that of ancient Indian folk stories, that is, a main story, which follows the line of Zheng He's expeditions, is interwoven with a number of stories. Some plot has an Indian tint, and is mainly connected with tales of Buddha, Jataka stories, magic power, metaphor and myth in Buddhist texts. (Xue Keqiao)

MAHABHARATA

Mahabharata is an ancient Indian epic, and its literal meaning is 'The Great Bharata Family' or 'The Story of Great Bharata Family'. Together with another epic Ramayana, they are called two major Indian epics. Ramayana is “the original epic”, while Mahabharata is the historical legend. The latter includes ancient historical legends since 1400 BCE. It is not only a supreme classic on ancient Indian society but also an important work to know early human culture.

The main story of Mahabharata elaborates many legends. It is not only of great literary value but also profound religious philosophy and code of law. It is also the longest epic in the world. There are two main editions - critical edition of Pune and collated edition of southern India. The former is seven times the length of the Homeric epics, Iliad and Odyssey combined, and the latter is about 10 times. Critical edition has more than 80,000 odes (verse) with more than 1,60,000 lines. The southern Indian edition has more than 1,00,000 odes with more than 2,00,000 lines. The core part of the epic may originate from the 8th or 9th century BCE. Bharata, the oldest part of the book is composed of 24,000 verses, without episodes. It may have been produced in 4th century BCE, and the full text is shaped in early Gupta Dynasty in 4th century CE. In other words, the epic was formed between 4th century BCE to 4th century CE. According to legends, the author of Mahabharata is Vyasa. In addition to the dialogues between the characters and an individual prose section, the whole epic is in ode style with 32 notes of a verse. Each line has 16 notes, chanted in two separate sentences. Translated into Chinese poetry, it has eight notes of a sentence and four sentences of a verse.

Since 1919, Bhandarkar Oriental Institute, Pune in India invited many Sanskrit scholars to conduct much revision of the epic. In 1966, a critical edition came out with 19 articles and two volumes of Harivamsa and six indexes appended.

Mahabharata is situated in the period of a national war in Indian society forming the background. It mainly describes war between two descendants of Bharata - Pandava and Kaurava, who fight for the throne. Bharata was a famous ancient king with two sons, Dhritarashtra and Pandu. Dhritarashtra had 100 sons known as Kauravas, while Pandu had five sons known as Pandavas. After Pandu's death, Dhritarashtra inherited the throne. Yudhisthira, the eldest son of Pandu, wanted to win back the throne after he grew up. But Duryodhana, the eldest son of Dhritarashtra refused. Hence, both sides declared war against each other. The bitter war lasted for 18 days in Kurukshetra near Delhi. Ultimately, the Pandavas won the war. The Kauravas were defeated with only the eldest son and three soldiers

An illustration of the Mahabharata depicting the war between the Pandava brothers, Bhim and Arjun, and the head of the Kauravas, Duryodhana.
surviving. Three warriors attack the barracks of the Pandavas in the middle of the night, and kill all soldiers. Due to the absence of five sons of Pandavas, they survive. Yudhisthira ascends the throne and then goes to heaven.


Romila Thapar, the famous historian in India, thinks that Mahabharata describes the historical events occurring from 1000 BCE-700 BCE. Rigveda and Brahmana have ever mentioned the warlike Bharata and its branch of Kauravas. After coming out, Mahabharata is thought to be the scripture by Hindus, and is known as the “fifth Veda”. Because the epic covers complex contents, including religion, philosophy, history, politics, ethics, geography, astronomy, legends, myths, nationality, language, literature and many other fields, it is also known as India's encyclopedia of ancient society. It is an inexhaustible source of Indian literature and art of the later generations. This multi-volume epic written in Sanskrit has been translated into several modern languages of India, and also into English, French, German, Russian and even Persian, Javanese, producing long-term and extensive effects in India and the world, directly or indirectly.

Translation and influence in China

Chinese people have known about the Mahabharata and some of its contents since early 5th century CE. The fifth volume of Dazhuangyan Sutra written by Bodhisattva Asvaghosa and translated by Kumarajiva in later Qin Dynasty said that, “Among the tribes, there are more belonging to Brahmins, and people tell the leader of the tribe that the book is named as Luomoyanshu or Poluotashu, and tells the story of the dead ascending to heaven”. Poluotashu is Mahabharata, and “the dead ascending to heaven” refers to the main content of the last book of Mahabharata - The Book of the Ascent to Heaven that after 36 years of reign, Yudhisthira finally gets rid of human hatred and worries, meets his brothers in heaven and all dead relatives of the Pandavas and Kauravas. They all become gods. In Chinese ancient Buddhist sutras and other literature, Mahabharata has missing information. However, because it has nothing to do with the main theme of Buddhism, it does not receive any attention from those translators, and no one translated it into Chinese.

Since the beginning of 20th century, Chinese people's attention to India is growing. Lu Xun (Chinese writer) highly praised the ancient Indian literature including Mahabharata. He said in his book On the Power of Mara Poetry written in 1907 that India has four kinds of Veda that were brilliant, profound and world masterpieces. Among them, Mahabharata and Ramayana were the most wonderful. Monk poets Su Manshu has a good knowledge of Sanskrit and keen interest in Indian literature, hitting on the same idea with Lu Xun. In the same year, he said in the preface of Literature Karma that Mahabharata and Ramayana were the most wonderful. Even Chinese works such as The Peacock Flies to the Southeast, Northward Expedition and South Mountain cannot compare with them". In 1911, he said in Discussion on Buddhism that Mahabharata and Ramayana are long narrative
poems, and even Homer cannot match up to it. Research on both epics can be traced back to the Shang Dynasty of China. At that time, there were no translations, and only the *Avatamsaka Sutra* mentioned their names. It is said that this was translated by Bodhisattva Asvaghosa. After a long time, Buddhist Yizanggong (Xuanzang) thought it had nothing to do with Buddhism and did not translate them into Chinese. In 1913, Su Manshu praised in his *Essay of Swallow Shrine* that Mahabharata and Ramayana were profound and elegant, seen as a treasure by European scholars, and were as important as Iliad and Odyssey of Greece. China did not have any translation with them but only *Avatamsaka Sutra* had mentioned the name of Mahabharata and Ramayana. Europe had their translation, and the translation of Mahabharata by an Indian scholar was the best with Max Muller writing the preface. Su Manshu was aware of the value of these two epics, and had a strong desire to translate them into Chinese. However, it was a pity that this undertaking was left incomplete due to his early death. In terms of two Indian epics, he was undoubtedly of important significance to contemporary scholars.

In 1950, *Two Indian Epics* translated by Mi Wenkai was published by Taiwan Commercial Press and was republished by Beijing Indian Study Press the next year. Although the book only had 1,20,000 words, its main readers in Taiwan and Hong Kong came to know of these epics. In March 1962, Lamayanna, Mahapalada translated by Sun Yong was published by People's Literature Publishing House, with “Lamayanna” meaning “Ramayana” and “Mahapalada” meaning “Mahabharata”. Its reference was *Ramayana* and *Mahabharata*, with the translator Ramesh Dutt who was known as “Indian scholar” by Su Manshu. For the translation edition of Sun Yong, each line has 16 Chinese characters and each verse has two lines. He tried to express in the same ode meter of the epic. His translation has about 2,000 odes and 4,000 lines, and is equivalent to one fiftieth of the original Sanskrit version. In 1958, *Story of Mahabharata* translated by Tang Jiyong and collated by Jin Kemu was published by China Youth Publishing Group, and has been reprinted twice thereafter. It is still very popular. Its reference is the English abridged edition Mahabharata (1951) of India's famous statesman and writer C. Rajagopalachari. This abridged edition itself became a classic. It has been reprinted more than 40 times with a lasting influence all over the world.

The Chinese translation of the original Mahabharata of Sanskrit began from the 1950s. In 1954, Jin Kemu first translated the famous episode Savitri into Chinese with the style of verse, and published it in the magazine *Translation*. In 1979, after 25 years, he translated the *Origin of Snake Offering* and wrote an article for analysis, and published it in the periodical *Foreign Literature Studies*. In 1982, Zhao Guohua translated another episode Nala - Damayanti in verse style, and it was printed by China Social Sciences Publishing House. In 1987, volumes I and II of *Selection of Mahabharata Episode* edited by Jin Kemu and translated by him and his disciples Zhao Guohua, Xi Bizhuang and Guo Liangyun in the style of verse were listed in the Foreign Literature Books, and were published by People's Literature Publishing House. This book included 15 important episodes with more than 1,000 pages, and was a significant breakthrough of Chinese translation of Mahabharata. At the same time under the support of Jin Kemu, Zhao Guohua, Huang Baosheng, Xi Bizhuang and Guo Liangyun decided to translate the entire book with the style of prose. Although Jin Kemu was old, he still completed the first four chapters with the most difficulty. Subsequently, the first book *The Book of the Beginning* (Adi Parva) translated by Jin Kemu, Zhao Guohua and Xi Bizhuang was completed and published in December 1993. Zhao Guohua said in the postscript that he wrote for the book on January 8, 1991 that “when I was translating the great epic, it was as if I was walking in a boundless desert. After exhausting
the full zeal and paying the whole life, what I can see may be only the vague green of Alhagi. Well, just for that vague green!" Zhao Guohua, a prominent scholar who devoted himself to the translation of Mahabharata and made the pioneering contribution, died of myocardial infarction in the early winter of the same year, at only 48. Huang Baosheng was obligatory to take such huge and difficult translation project. Subsequently, Ge WeiJun, Li Nan and Duan Qing joined the translation team. In 1999, Bhishma Parva translated by Huang Baosheng was listed in the “Collection of world heroic epic translations”, and was published by Yilin Press. In 2005, the cover-to-cover Chinese translation of Mahabharata accomplished by three generations of scholars for more than 10 years was published by China Social Sciences Press, which was a great event in Chinese translation literature history, and also a monument of India-China cultural exchanges history. The book was divided into six huge volumes, with about five million Chinese characters.

Bhagavad Gita, a famous long verse about religious philosophy in Mahabharata has had three verse translation editions in China. In 1957, Bhagavad Gita translated by Xu Fancheng in the traditional verse was published in Pondicherry, India, but this edition was little known in China for a long time. In 1989, Bhagavad Gita translated by Zhang Baosheng in the modern verse was published by China Social Sciences Publishing House. In 2010, the translation edition of Huang Baosheng in the modern verse was released by Beijing Commercial Press. Xu Fancheng said in the postscript of his translation of the Messenger of Clouds that “one masterwork having more translation editions is very common for classical literature”, which showed that many translation editions of one masterwork was normal and was the results of academic efforts. The new cover-to-cover English translation editions of Mahabharata in the style of prose and verse emerged continuously. China may also have the cover-to-cover translation in the style of verse in the future.

Research on Mahabharata in China can be seen in various prefaces and postscripts of translation edition and all kinds of related literature. Jin Kemu used one chapter to comprehensively discuss many aspects of the epic in his Literary History of Sanskrit (1964). The preface of his Selection of Mahabharata Episode and other essays were full of insight. In addition, Huang Baosheng’s Introduction of Mahabharata (2005) and other works are helpful for readers to understand the epic.

(Rui Jian)

RAMAYANA

Ramayana is one of the two great Sanskrit epics in ancient India, meaning “Rama’s Journey” or “Biography of Rama”. Rama is a legendary sage-king and has been gradually deified. Ramayana belongs to the genre of itihāsa (a narrative of past events). It is written in verses and “sloka” meters, each stanza has two lines, and each line has 16 syllables. Originally it was recited orally, and was written down only from about 3rd or 4th century BCE to 2nd century CE. Its creation is attributed to Valmiki. Given its combination of old and new contents, Valmiki might be the last who had compiled the whole epic. It can be divided into seven books, and has a variety of manuscripts and numerous publications. A modern version has been reduced from nearly 24,000 to 18,700 “slokas”, was published in a series from 1960 to 1975, and was well received in the Indian and international academic circles.

Basic Plot

Ramayana deals chronologically with major events in the life of Rama and Sita and narrates struggles. Rama, one of the protagonists, is the incarnation of Vishnu, was born to Dasharatha, the king of Ayodhya, and receives education from Vishvamitra. At a swayamvara held for his daughter Sita by Janaka, the king of Mithila, Rama gets married to Sita since he could wield the bow that once belonged to the god Shiva. Due to the tricks of Kaikeyi, one of Dasharatha’s wives, the old Dasharatha was forced to crown his second son Bharata as king and send Rama into wilderness for 14 years exile. Rama was a devoted son and decided to accept his father’s decree. He was joined by Sita and his younger brother Lakshmana. Soon after, King Dasharatha who was heartbroken, passes away. Bharata visits Rama in the forest and requests him to return to Ayodhya and be the king, but Rama refuses. Bharata had to rule as a regent while waiting for the return of Rama.

Rama and his companions wander in the forest. Ravana, king of Lanka, sends the rakshasa Maricha, who assumes the form of a golden deer to entice Rama and Lakshmana to leave their hut in the forest while he takes the chance to abduct Sita back to
Lanka. Jatayu, a vulture, tries to rescue Sita but gets seriously wounded by Ravana. Sita refuses Ravana’s temptation and is confined to a garden under heavy guard. Rama learns about Sita’s abduction from Jatayu and attempts to rescue her. Rama and his brother meet Hanuman, monkey king and Sugriva his brother, who sends an army to help Rama. Hanuman takes a great leap across the ocean to Lanka, where he finds Sita and obtains a token of identity from her. Wreaking havoc at the palace of Ravana, Hanuman escapes amid chaos and returns to Kishkindha. Rama leads an arm of monkeys and challenges Ravana. With the help of Nala a bridge is constructed across the ocean. Ravana is killed, Sita is rescued, but Rama is doubtful of her chastity. Sita enters into a fire to prove her virtue, but Agni appears to attest to her purity, and thus, the husband and the wife are united. Since the 14-year exile expires, Rama returns to Ayodhya with Sita and his followers to be enthroned as king. Under his rule, Ayodhya is peaceful and prosperous. One day while learning that people still gossip about Sita’s chastity, Rama orders Lakshmana to abandon Sita on the opposite side of the Ganges. Valmiki provides a shelter to the pregnant Sita. In a hermitage, Sita gives birth to twin boys, Kusha and Lava, who grow and learn Ramayana from Valmiki.

When Rama holds the Ashwamedha prayer ceremony, the two boys go to his palace and recite the Ramayana. Rama on hearing them sing recognises them as his sons. In order to prove her innocence, Sita asks the earth to engulf her and the ground opens and she disappears in it. Rama resumes his image as Vishnu.

In India, Ramayana is received with admiration and through the ages in history, has turned into a Hindu canon. From the perspective of literature, it is a direct forerunner for classical Sanskrit poetry, and a great number of Sanskrit plays and epics of later generations have drawn materials from it. It has been translated into many local languages, such as Tamil by Kamban, Bengali by Krittibas and Hindi by Tulsidas, and some of them have a great literary value as well as a very important status in corresponding languages. Rama’s stories are spread across entire southeast Asia through a variety of artistic forms, including translation, sculpture, painting, dancing, drama, puppet show, shadow play and the like, and its influence is huge and far-reaching, especially in Indonesia, Cambodia, Thailand, Myanmar and Laos.

**Influence in China**

Along with sutras translated into Chinese, Ramayana and stories in it began to be known in China in the three kingdoms viz., the Eastern and Western Jin dynasties, Southern and Northern dynasties. According to A life of Vasubandhu translated by Paramartha, an Indian monk translating sutras under the royal decree, “the master went to Kashmira, listened to sermons at the assembly, but behaved in an odd manner. When the assembly focussed on vibhāṣā, and he would ask about Ramayana instead and thus was looked down upon”. Dasharatha, a story told in Za Bao Zang Jing translated by Kinkara and Tan Yao in Northern Wei Dynasty, narrates the exile of Rama by his father, equivalent to the first half of Ramayana. Since this story is of valuable raw material for the study of Ramayana’s plot, formation and influence in China, an abstract is provided below:

King Dasharatha rules Jambudvipa. He has four queens. Rama is born to the first queen, who is valiant and invincible, and Lakshmana to the second queen. Bharata is born to the third queen and...
Shatrughna to the fourth queen. The king adores the third queen and says, “If you have any wish, tell me and I will fulfil it.” She answers, “I desire nothing now. I will tell you if I have any wish in the future”. When the king falls ill, he summons Rama and wants to crown him. When the third queen discovers that the king wants to make Rama the king, she is extremely jealous of Rama. She then asks the king to fulfill her wishes: “crown my son instead of Rama”. The king thus is in a dilemma, whether to abandon his promise to his favourite wife or his own wish to crown Rama as king. Since he has always been faithful to his word, the king agrees to exile Rama. Lakshmana asks his brother: “Why not use your valour and strength, why get yourself ten times prosperous than usual. harvesting and health. Within Jambudvipa, everyone is country is blessed with good weather, bumper harvest and health. With such loyalty and filial piety, the and Lakshmana treat Bharata’s mother without resentment. With such loyalty and filial piety, the and become more loyal, filial and liberal. Rama to improve popular morality. People are blessed the request of Bharata. Such brotherly love serves expires, Rama returns and succeeds to the throne at home. He often sent persons to ask his brothers to return, but his brothers insist on obeying the orders of their father. Later, when the period of exile disloyalty”. Hearing this, Lakshmana says nothing more. King Dasharatha then exiles the two brothers to a remote forest for a period of 14 years. They leave for the wilderness without any grudge. At that time, Bharata was away from home and is summoned back to be crowned. But, Bharata loves both his brothers, and when he returns back home, he finds that his father is already dead, and he learns that his mother has driven away his two brothers. Disapproving his mother’s actions, he kneels down respectfully to the first queen, Rama’s mother, rather than his own mother. Bharata leads an army, but stops at the verge of the forest to go into it alone. He tells Rama: “I bring an army for no other reason but for fear of being robbed. I wish you can return and rule the country”. He keeps on begging, but Rama is firm and refuses to return. Knowing that his brother will not change his mind, Bharata takes Rama’s sandals back to the palace and put them on the throne, while he rules as the regent as if Rama were on the throne. He often sent persons to ask his brothers to return, but his brothers insist on obeying the orders of their father. Later, when the period of exile expires, Rama returns and succeeds to the throne at the request of Bharata. Such brotherly love serves to improve popular morality. People are blessed and become more loyal, filial and liberal. Rama and Lakshmana treat Bharata’s mother without resentment. With such loyalty and filial piety, the country is blessed with good weather, bumper harvest and health. Within Jambudvipa, everyone is ten times prosperous than usual.

Article 46 in *Liu Du Ji Jing* translated by Kang Senghui of Kingdom Wu in the period of the Three Kingdoms is equivalent to the latter half of Ramayana and a summary of its Book III, IV, V and VI. Since this story is of the same value with Dasharatha, an extract is provided below:

Bodhisattva once ruled with great reputation. Jiushi lives in another country and is a king as well, but he is covetous, shameless and cruel, and leads an army to seize Bodhisattva’s kingdom. Looking down from a great height, the king finds that the army is large, and he and the queen escape into the forest. As a conqueror, Jiushi governs with greed and cruelty, and he kills the faithful and promotes the cunning. People endure difficulties, and they weep and mourn for their old king. The king and the queen are in the deep forest. An evil dragon in the sea, captivated by the queen’s beauty, turns into a monk, and the king picks fruits every day to feed him. When the king is away, the dragon carries the queen away. On its way towards the sea, a huge bird appears to stop and fight with the dragon, but gets its right wing wounded, and the dragon returns to the sea. Back from fruit picking, finding that the queen disappears, the king brings a bow and arrows with him to find the queen. In the course of this, he follows a flow of water to find a monkey weeping. The monkey says: “I am also the king, but Jiushi seizes my followers. Why are you here?” Bodhisattva answers: “I have the same trouble. Now my queen has disappeared and I don’t know where to find her.” The monkey says: “You can help me fight and recover my followers, and I will help you recover your wife”. On the following day, the monkey fights with Jiushi, and the king draws the bow. The Jiushi fears and halts. Monkey king orders his returning followers: “The king has lost his queen in this mountain. Go and search her”. The monkey says: “The queen has disappeared, and the king could not find her, and we are searching for her”. The bird says: “She is abducted by the dragon and now on an island in the sea”. After saying this, the bird dies. The monkey king leads the army to the sea but is at a loss how to cross it. Sakra assumes the form of a monkey and comes to suggest: “Our army is so numerous as to exceed the number of sea sand. Let everyone carry stones to cross the sea, and these stones will turn into a high mountain. In this way, access to the island will be easy”.

An illustration from theRamayana, early 19th century CE
army thus cross the sea and come over to surround the island. The dragon produces poisonous fog, and monkeys all fall ill and scrawl on the ground. A little monkey puts a celestial herb into their noses. The dragon then produces wind, cloud and thunder, but the king shoots an arrow to the chest of the dragon and kills it. The monkeys are joyous, and the little monkey opens the door to let the queen out of her prison. The two kings return to the forest together.

Since Jiushi has died without any heir, courtiers and people go to implore the king. The king returns and rules with amnesty and benevolence, and people lead a happy life. The king says to his wife one day: “People are doubtful when a wife is away is husband for one night, while you were separated from me for a number of days. As ancient customs requires, I cannot take you back”. The queen says: “While at that obscene place, I was just like a lotus in the mud. If my word is true, the earth will open and swallow me up”. Just then, the ground opens. The queen says: “My word is true”. The king says: “Yes, it is”. Since chastity is a Buddhist requirement. From then on, merchants surrender part of profit, the learned resigns their position, the noble can safeguard the humble, and the strong does not bully the weak, all due to the king. Lewd women turn pure, and swindlers become faithful, and the false turns truthful, all due to the queen. Buddha tells bhikṣus: “Then, I was the king, Ju Yi the queen, Tiao Da was Jiu Shi and Maitreya was Sakra”. Bodhisattva requires endurance and patience in the face of humiliation.

Combined, the above two stories can form a miniature Ramayana, even with some identical details. It might have been a preliminary framework at the beginning, since it had been widely told in India so that even Buddhist masters, rather overlooking it, had to borrow something from it to spread Buddhist ideas. It turns out that the Sutras in Chinese, have virtually, played an important role in preserving the epic’s original appearance. This can be said to have made a great contribution to Indian culture. It is reported, Raghuvira (1902-1963), a reputed Sanskrit scholar in India, visited China in the 1950s, and brought back this miniature of Ramayana to India and translated it.

China has a mythical story, Journey to the West, and the protagonist Sun Wukong is related to Ramayana in respect of the image and many details. Before Journey to the West, Chinese sutras already had other monkey stories, for example, Article 47 and 56 and the like of Liu Du Ji Jing. In the Song Dynasty, the personality, ability and actions of the monkey king in Liu Du Ji Jing were reproduced in a fiction titled “Da Tang Sanzang Qujing Shihua”. Chinese scholars generally are of the opinion that, this fiction is the origin of Journey to the West. And so, the image of Su Wukong was produced under the influence of Chinese sutras as well as Hanuman in Ramayana. Another possibility is, Wu Cheng’en, the author of Journey to the West, might have heard from someone a detailed account of Ramayana, otherwise it is impossible to explain why this book is identical with Ramayana in some important details. In a research on Journey to the West, Hu Shi suggested that Su Wukong, as the most vivid character, may be borrowed from India rather than homemade. He thought that Hanuman in Ramayana was the predecessor of the monkey king, since they two have almost the same power. For instance, Hanuman could fly in the air, move big mountains, turn bigger or smaller, enter into others’ stomach, and fear no fire, and Sun Wukong also have these powers. As a result, he inferred that Sun Wukong was produced under the influence of Ramayana. On the contrary, Lu Xun thought Su Wukong was a native product of China. For a long time, academic circles in China have been arguing and debating over this issue.
According to Chen Yinque, stories of Xuanzang’s three disciples are all from Buddhist sutras. Ji Xianlin thought, even the dragon king has a foreign origin as well. Chinese sutras have many stories of the monk fighting demons as told in Journey to the West. He also supported the connection of Sun Wukong with Hanuman in Ramayana.

Lu Xun thought highly of ancient Indian literature, including Ramayana. He wrote: “On the Power of Satanic School of Poetry” in 1907, and mentioned admiringly Kalidasa in this long article, “ancient India had four vedas, which are fascinating and profound; Mahabharata and Ramayana are two epics with charming beauty”. The poet-monk Su Manshu, after studying Sanskrit and travelling in India, published Yanzikan Suibi in 1913, and praised the Indian epics Ramayana and Mahabharata as “grand and elegant”, and “a great treasure in the eyes of European literary figures, just like Illiad and Odyssey were to Greece. These two Indian epics have not been translated into Chinese, and only in the book “Huayan Jingchao” it states, “Ramayana and Mahabharata are names of books. They were translated into European language a long ago, and the best is the translation made by Ramesh Dutt, with an introduction provided by the British scholar Max Müller, but it is a partial rather than complete version.” Obviously, he realised the great value of the two Sanskrit epics and had a strong desire to translate them into Chinese.

In March 1963, the People’s Literature Publishing House published The Ramayana & The Mahabharata translated by Sun Yong from an English version of Ramesh Dutt. Sun Yong tried to reproduce “sloka”, with 16 Chinese characters each line and two lines each stanza. His translation of Ramayana has about 4,000 lines and 2,000 “slokas”. In September of the same year, Feng Jinxin and Qi Guangxiu translated Ramayana’s Stories and published it through China Youth Publishing House, and it consists of more than 3,000,000 words. The original version was adapted by Shudha Mazumdar from Krittibas’ Bengali edition of Ramayana. The Chinese version has a long introduction by Jin Kemu, “Ramayana: A Great Indian Epic”.

From 1980 to 1984, People’s Literature Publishing House successively published Ramayana translated from a corrected Sanskrit edition. There are seven chapters and it consists of eight colossal volumes and nearly 90,000 lines, adopts a form of folk song and provides detailed notes, and thus reproduces the charm of the original poem. Ji Xianlin commenced the translation in 1973, originally only as a means to pass the time, and did not take it as a conscious effort until the end of the Cultural Revolution. After a decade of unusual diligence, he finished the final part of the whole works in early 1983. In the course of this, Ji Xianlin published A Preliminary Probe into the Ramayana (1979) and several articles, including Ramayana in China.

Ramayana is not only popular among Han people, but also has a great impact on Dai, Tibetan and Mongolian people. Dai people in Yunnan have close economic, trade and cultural connection with India through the southwestern Silk Road, and enjoy a favourable geographic position in traffic with some countries in Southeast Asia. Here, Ramayana turns into Lan Ga Xi He. In other ethnic minorities in Yunnan, different Rama’s stories are told. When Rama’s stories are translated and adapted, local popular tales are added to give a localised colour. Geographically, religiously and culturally, Tibet is closely related to India, and translating classical Indian literature has been one of its traditions. Tibetan scholars translated and adapted Ramayana. In 1980, Sichuan Ethnic Publishing House published the Eulogy of Ramayana written by zhang-zhung-chos-dbang-grags-pa in the 15th century. It is reported, China has at least four Mongolian versions of Rama’s stories. In Xinjiang, Rama’s stories are
preserved in ancient ethnic languages, such as Saka (Khotan), Tocharian and Agnean.

(Jiu Jian)

**JATAKAMALA**

_Jatakamala_ is an epic written in classical Sanskrit in the 4th century by the monk Aryasura, whose life is unknown. It consists of 34 _Jataka_ stories and portrays a compassionate and merciful image of the Buddha, who is sympathetic with creatures in plight or despair, no matter who it is whether a king, a Brahmin, an ascetic, a monkey or a rabbit, and it also vividly describes the cultural life in ancient India from the life of the royalty to that of civilians or life in the cities or in the villages. It aims to propagate “paramita”, which means to encourage people to acquire Buddhata through giving of alms, observations of commandments, patience, diligence, meditation and wisdom. Most of stories, such as ‘Sibi, The Hare’, and ‘The Tigress’, can be found in previous Buddhist texts. It was composed in classical Sanskrit in a skillful, rhythmical, rhetoric and yet concise manner. The writing is lucid, smooth and has an artistic charm, and it is generally recognised as a classic masterpiece of Buddhist literature.

In his ‘Account of Buddhism Sent from the South Seas’, Yijing said, “these tales from the ‘Jatakamala’ were of rich literary merits and instructive. ‘Jatakamala’ can be translated into over ten volumes. It consists of _Jataka_ stories and tends to preach obedience, love and benign governance. At that time, Siladitya was fond of good writings, and decreed, ‘Bring them to me tomorrow morning if you have good poems of praise’. The following day, he received 500 with most of them from ‘Jatakamala’, which was considered to be the best. On islands in the south sea, there are more than a dozen of states, where people, monks or laymen, all cite from this book. Like the previous book, it is not yet translated”. Therefore, when Buddhism was at its height, ‘Jatakamala’ was popular in India and the kingdoms in the South Seas, and had even become the name for a category of books. In Ajanta Caves, Aryasura’s words are inscribed on some carvings of _Jataka_ stories. In Java of Indonesia, the grand Buddhist building Borobudur has the reproduction of 34 stories of ‘Jatakamala’ through relief sculpture.

Of existing Chinese sutras, there is a ‘Bodhisattva - Jatakamala’ that consists of 16 volumes. According to volume IX of ‘Zhiyuan Fabao Kantong Zonglu’ in the Yuan Dynasty, the first four books of the original Sanskrit text were written by Aryasura, and the remaining 12 books were composed by Shantiparivartan and Aryadeva. It was translated into Chinese by Chinese monks Shaode and Huixun in Xi Ning Era (1068-1077) of the Song Dynasty. But it varies greatly from the version written by Aryasura alone, except those ascribed to Aryasura, the rest books are mostly articles expounding Buddhism.

(Harṣacarita)

**HARṢACARITA**

Harṣacarita is a biographical novel written by Bāṇa, a famous Classical Sanskrit writer in India, which tells the story of Siladitya before and after he became an emperor.

Bāṇa was born in the 7th century, and apart from Harṣacarita, he also created the Kādambarī. Harṣacarita was completed between 612 and 627 AD, with eight chapters in total; and before the main content, there are 21 prologues mainly praising Lord Shiva and the literary works made by writers before his time. In the first chapter, Bana introduces the history of his family and life stories; the second chapter tells the story about how he met Siladitya and the third chapter gives a vivid description of the ancestors of Siladitya, and from chapter four all the way down to chapter eight, the birth and life stories of Siladitya are presented.

Harṣacarita can be viewed as a very important literature for people to study and research the early reign of Siladitya, and can boast to have irreplaceable value in history.
In the second chapter, when Bāṇa meets Siladitya, the latter had become the king of five regions of India. Bāṇa’s story starts from the ancestor of Siladitya and birth of Siladitya and extends into the most fantastic moment of his life - inheritance of the throne. The whole story utilises the death of Empress Yaśomati, Emperor Prabhākaravarddhana, Emperor Graharavardhhana and Rājyavardhana as plots and ends up conquering the whole world and rescuing Rājyaśrī (possessing the same meaning with the kingship). The description about Siladitya ends at the climax. The story in chapter eight is echoed in the second chapter, in which Bāṇa told the stories of Harṣacarita. Bāṇa returns to the audiences and finishes his story in chapter eight.

From the perspective of the structure, Harṣacarita is complete, and runs through the whole course of Siladitya’s life. Harṣacarita is far from a historical piece, but a literary biography. Bāṇa made good use of Indian epic poetry and classical narrative poems in Sanskrit, and copied the myths and legends to establish a literary style with ornamental elaboration as its characteristics by a combination of partial tones, words or phrases with double meaning, metaphor, exaggeration and symbolic means, and lengthy compound words and adjectives. On the surface, these are rhetorics complimenting Siladitya, but if we view it from a deeper perspective, we will understand that he was trying to expose the truth and conspiracy in front of us with excessive flattery. His words are luxurious and elegant, but unreal and flattering, and only those words and sentences that take off their magnificent disguise and seemingly spring up inadvertently and unintentionally are what we should think about carefully and treat them as valuable historical materials. As long as we see through the nature and essence of the flowery language, we could get a glimpse of the truth and restore the true colors of history.

Under the circumstance, since there are not many historical works about ancient India, ‘Harṣacarita’ has a very high historical value. A large number of figures and events, such as Tonghu and Chunhu in Malava, Skandagupta, leader of elephant troops and minister Bhaṇḍi, Rājyavardhāna’s death from a conspiracy have been proven by inscriptions and some historical materials. This shows that Bāṇa is not only a literati living in the royal palace, but an excellent official historian. The book Records of the Western Regions of the Great Tang mainly describes the reign of late Siladitya period, while Harṣacarita tells us stories about Siladitya’s early life, and both books complement each other. At the same time, Harṣacarita presents an all-round and vivid picture of the Indian social lives in Siladitya’s time, which involves a wide range of fields like caste, profession, religion, art, cloth, customs etc.

(Zhang Yuan)

NAGANANDA

Nāgānanda, is one of the representative dramas created by Siladitya based on the legend of Jimutavahana Bodhisattva sacrificing his life to save the son of Naga (snake), and it combines the elements of both Buddhism and Hinduism. The Chinese translation of this epic, done by Wu Xiaolong was published in 1956.

Synopsis

Siladitya was an excellent dramatist who became famous relatively later when the idiomatic usage of language had developed from simplicity into elaborate and magnificent rhetoric. Nāgānanda was probably written between 611-640 CE, based on the story of Prince Jimutavahana saving the son of a snake at the cost of his own life. Princess Malayavati dreamed one night that goddess Gouri predicted she would get married to King of Vidhyadharas. And
then she fell into love with Jimutavahana, prince of Vidhyadharas, he, in order to express his love to the princess, drew her portrait on a stone seat. However unfortunately, Princess Malayavati misunderstood that the prince already had a sweetheart and was unwilling to marry to her, so she tried to hang herself but was saved by the prince. The doubts were dispelled. In Act III, the two lovers are shown to be happily making preparation for their marriage, but when it goes into Act IV, the comedy turns into a tragedy. Garuda who fed on snakes, wanted to eat Shankachuda, a snake, which overwhelmed his mother with sorrow. Jimutavahana decided to face Garuda in place of Shankachuda and was tragically killed by Garuda. But in the end, with the aid of the Goddess Gouri, Jimutavahana was brought back to life. He later married Princess Malayavati, and inherited the throne and ruled the world.

A Chinese Buddhist Monk Yi Jing in his An Account of Buddhism from the South Seas, Volume IV says, “Siladitya created a story based on the legend of Jimutavahana Bodhisattva sacrificing his life to save the son of a snake. Siladitya collected songs about it, played music, and issued an order to compose dances; the songs and music of Nagananda became popular down the ages.”

The saying is used to prove that Siladitya is the author of Nāgānanda. However, if you think carefully about the words used by Faxian, an eminent Chinese monk, you will find the conclusion may not be accurate.

Words used by Faxian include, “Based on the legend”, “collected songs”, “played music” and “ordered people to compose for it,” which all signal that Nāgānanda was created on the basis of materials that already existed at that time, rather being written by Siladitya himself.

During the period that Nāgānanda was written, Siladitya might have done some directorial and editing work. He collected a variety of current writing materials into an organic whole and constructed his own themes to express his own thoughts.

On account of the huge differences between the first three and late two acts, even if Nāgānanda had actually been written by Siladitya alone, the possibility that he just presided over the creation of the book can’t be ruled out.

(Zhang Yuan)

PANCHATANTRA

Panchatantra is an ancient Indian collection of fables written in Sanskrit. The earliest version was compiled in the 12th century, while some of the oldest stories may have existed since 6th century BCE, and the earliest text may date back to the 2nd or 3rd century CE.

Contents

It begins with a short introduction, saying that a king asks a Brahman to instruct his three ignorant princes who does not like reading, and for their benefit, this Brahman tell stories that constitutes the rest of the Panchatantra. It consists of five books. In the first book, titled “The Separation of Friends”, a main story narrates that a lion and a bull were good friends, yet were separated by jackal, which is also interwoven with 30 stories. In the second book, titled “The Gaining of Friends”, the main story relates that a crow, turtle, rabbit and deer become friends and work together to escape from the hunter, and is interwoven with nine stories. In the third book, titled “War and Peace”, the main story narrates that crows and owls are traditional enemies and the crows play tricks and defeat the owls, and interwoven with 17 stories. In the fourth book, titled “Loss of Gains”, there is one main story as well as another 11 stories. The fifth book, titled “Rash Deeds”, also include a main story and another 11 stories. Together, it includes a total of 83 stories, with five main stories and 78 inter-woven stories. However, the actual number of stories is more than this.

Features

Besides general characteristics of fables, the Panchatantra has its unique points: 1. Structurally, it includes several main stories, each of which in return contains several stories. 2. It is composed in prose and verse, and narrates the story with prose and from time-to-time insert rhythmic verses and epigrams. 3. Most of its stories are animal fables.

Influence in China

In addition to a worldwide influence, the Panchatantra also has a considerable influence in China. Many of its stories are similar to those in the
Jataka, which were already translated into Chinese in the 2nd or 3rd century CE or even earlier, and so, are not foreign to ancient Chinese. Moreover, some of its stories are told in Tibet, Xinjiang, Yunnan and Guangxi. Being translated into Mongolian long ago, it is also well-known in Inner Mongolia. In 1930, Xu Dishan gave a brief introduction of the Panchatantra and stories in it in his book “Indian Literature”. In 1959, Ji Xianlin translated the complete Panchatantra, and in the preface and the postscript of the 1979 reprint, he introduced in details its compilation and influence in China. A quite detailed account was also provided by Jin Kemu in A History of Sanskrit Literature (1964) and by Huang Baosheng in Ancient Indian Literature (1988). In modern times, Chinese scholars on comparative literature and folk literature often use the stories of the Panchatantra for comparative study.

(Xue Keqiao)

PURANAS

Puranas refer to ancient Hindu texts that narrate the history of the universe and appeared after the Vedas, Brahmanas, Upanishads and the two Hindu epics. They are also known as Pancalaksana, referring to five subjects recorded in these books: 1. The creation of the universe; 2. Recreations after the destruction of the universe; 3. Genealogy of the gods and sages; 4. The epoch of the Manu’s rule; 5. The histories of the patriarchs of various dynasties. After the 7th century CE, the Puranas kept being enlarged, and someone proposed 10 subjects. However, the basic contents of the Puranas are myths and legends, and there are a great number of Puranic texts, mainly including major 18 Puranas and minor 18 Puranas, and the former are more important and widely disseminated, and include the following:

1. Brahma Purana, contains about 10,000 verses, first, narrates the origin of the name of the book, the creation of the universe, various epochs under the rule of Manu, genealogy of patriarchs of solar and lunar dynasties, upper world, lower world, stars and the like, then describes the holy places of Hinduism in detail and narrates the legends of Krishna, and lastly, then describes sacrifice rituals, responsibilities of the gods, the stages of the life, Vishnu worship, division of the epochs, and also mentions the Yoga school and Samkhya, which are among the six ancient Hindu schools of philosophy.

2. Padma Purana has about 55,000 verses, and is as long as half of the Mahabharata and is the longest Puranic texts. It can be divided into five sections (or seven sections in some editions). (1) The section of Creation described the origin of its name, and says Brahma was born from a lotus and created the world, then describes the division of time, epochs and various periods under the Manu’s rule, genealogy of dynasties, and birth and responsibilities of castes; it also contains names and tales of some holy places, such as devas and asuras churning the Ocean of Milk, Vishnu killing the demon Madhu and turning into a boar to kill the demon Hiranyaksha. It also describes the stories of Shiva, Parvati and Skanda. At last, it mentions the worship of the Ganges and Sun, exhorts on women’s fidelity and the poor man’s lack of greed. (2) The section of Earth, firstly tells that Kashyapa’s two wives gave birth to a number of devas and asuras, and then explains, that through the mouth Kashyapa, came reality and non-reality of the world, soul, life and death as well as other philosophical concepts, and then explains the nature of dharma through Vasishtha. In the end it tells a variety of stories about observing and not observing dharma, including Yayati in the Mahabharata. (3) The section of Heaven begins with a description of Vishnu worship, and then proceeds to narrate the creation of the world, the formation of five elements, India’s major mountains, rivers, ancient kingdoms
and four epochs, and responsibilities of four castes and four stages of human life and then teaches how to worship Vishnu to purify evils. (4) The section of Netherworld mainly offers quite a complete story about Rama but a considerable part is devoted to his father Dasharatha and his two sons; (5) The final section is in the form of a dialogue between Shiva and Parvati. It narrates the meaning and effect of Vishnu Worship and then describes the essential knowledge of religion, it goes on to talk about the God of Saturn and Dashratha, the 12 months and relevant rituals and ceremonies, and tells in details the benefits of listening to the Bhagavad Gita and eight avatars of Vishnu, and at last, it mentions Vishnu worship and four epochs.

3. Vishnu Purana, has about 23,000 verses, consisting of six parts. The first part begins with the origin of the universe, the formation of the Heaven and Earth, genealogy of devas, division of the epochs, as well as the questions about Dharma, sages and the Vedas, then answers them one-by-one and narrates a number of myths and legends. The second part starts with descendants of Manu and their rule in seven states, and then gives a special introduction of one of these states, Jambudvipa and Mount Neru located in its centre, mentions ancient Indian states, mountains, rivers, other states as well as the Sun, Moon, stars, seasons, months and the like and ends with tales about Bharata. The third part commences with seven epochs of Manu, gives a forecast for them and then introduces the four Vedas and Puranas and other texts, responsibilities of four castes, four stages of human life, while interweaving with some stories. The fourth part centres on genealogy of solar and lunar dynasties and interwoven with some tales of the kings, such as Rama, Vikramorvasi, Krishna, Yayati and Shantanu. The fifth part offers a thorough story about Krishna. The sixth part begins with the division of four epochs with focus on struggles in the fourth epoch, and then teaches morality, karma, reincarnation, beneficence, religious practice etc. The supremacy of Vishnu is highlighted in the entire book.

4. Shiva Purana (or Vayu Purana) has about 24,000 verses, consists of seven sections, which focusses on extraordinary deeds of Shiva, his wives and two sons. It narrates that Shiva is the origin of the universe and from his left Vishnu is born and from his right Brahma is born. He commands Brahma to create the world, and from Brahma, devas and sages come. Shiva is reincarnated as Sati, who gives birth to the daughter of Daksha Prajapati. Sati marries Shiva and burns herself because her father does not invite her husband Shiva to a sacrificial ceremony. Sati is reincarnated as Parvati, the daughter of the king of Himalayas. Kama attempts to make Shiva fall in love with Parvati and thus shot an arrow at Shiva, but gets burned into ashes by the third eye of Shiva. Parvati marries Shiva. It also tells the stories of Skanda and Ganesa as well as explains the meaning of Linga cult and several holy places of Linga.

5. Bhagavata Purana (also known as Sukhasagara), has about 18,000 verses and is the most widespread Puranic text in India, consisting of 12 sections, which are subdivided into chapters. The first section begins with an account of merits and virtues of Vishnu, mentions 24 avatars of Vishnu, and then describes the situation after the great battle as told in the Mahabharata. The second section describes the creation of the world and avatars of Vishnu. The third section praises Krishna, and tells in details the creation of the world and two avatars of Vishnu. The fourth section describes the genealogy of the first Manu, tales of Shiva, and legends of pole star and stories of some pious Vishnu
worshippers. The fifth section begins with the relations between family life and spiritual liberation as well as stories of several kings, and then describes seven lakes on the earth, the Sun, the Moon and stars in the sky, realms under the earth and hells. The sixth section describes the achievements of some Vishnu worshippers. The seventh section focusses on the lion-man incarnation of Vishnu. The eighth section narrates that a king is cursed and turns into an elephant, but ascends to the heaven for worshipping Vishnu, and also narrates tales of Vishnu turning into turtle, dwarf and fish. The ninth section describes the genealogy of the seventh Manu, whose descendents are divided into two parts, with his son founding the Solar Dynasty and his daughter in Lunar Dynasty, and stories of several kings of these two dynasties are also told. The 10th section is the longest, and offers an elaborate account on the life of Krishna. In the 11th section, Krishna accomplishes his mission and ascends to the heaven. The 12th section describes the genealogy of the kings in the struggle after Krishna dies, various social evils and the destruction of the world, and tells people to listen to the deeds of Vishnu and to meditate on Vishnu so as to be liberated ultimately.

6. Narada Purana has about 25,000 verses and is a handbook about the Vishnu sect. It consists of two parts. The first part describes the origin of the world. Narayana (ie Vishnu) is the origin and from his right Brahma was born. From the middle Rudra and from the left Vishnu were born. He created the world in the form of Brahma, protects it in the form of Vishnu and destroys it in the form of Shiva. It then goes to explain karma, Vishnu worship, ethics and rites, knowledge and religious cultivation, and is interwoven with many legends and myths. The second part begins with rites, taboos, education, mathematics, grammar, astronomy, phonology and ends with how to worship Vishnu and his incarnations.

7. Markandeya Purana has about 9,000 verses. It may be the oldest Puranic text, though it contains something of later times as well. Indra, Agni and Surya, rather than Vishnu and Shiva, have a prominent place in this text and many tales are closely related to the Mahabharata, including the tale of Goddess Durga killing the demon, which is included in the book at later times. Like other Puranic texts, it also describes seven states, Manu periods, castes, life and death, heaven, hell, morality and rites.

8. Agni Purana has about 15,000 verses and starts with the stories of Shiva’s 10 incarnations and then the Linga (Shiva) and Durga worship, and the rest covers a variety of subjects, including politics, warfare, law, Vedas, Puranas, medicine, verses, grammar, astrology, rituals, astronomy, geography etc. It has certain association with esoteric Buddhism and gives a prominent place to rules concerning how to draw mandala, to pray, to build a temple and to place various statues in the temple.

9. Bhavishya Purana has about 14,500 verses, and its name suggests, it is a book forecasting the future, but actually it is quite disorderly, and might not be the original text. It has three sections. The section of Brahma begins with the description of the creation of the world, perhaps being derived from the Manu Smriti, and then discusses epochs, castes and duties of women. The section of Pratisarga focusses on kings and their deeds, covering kingdoms and kings in India and even in China, and at the last part of this section, several Muslim rulers are mentioned, including Timur, Humayun and Akbar. This indicates that it was compiled at a much later time, no earlier than the 16th century, since Akbar died in 1605. The section of Uttara describes various sins and the horror of the hell as well as sacrificial rituals, offerings, prayers ad incantations, teaching people how to attain liberation and ascend to the heaven.
10. **Brahmavaivarta Purana** has about 18,000 verses, consisting of four parts: *Brahma*, *Prakriti*, *Ganesha* and *Krsna Janma*, separately describing the creation of the world and tales of five goddesses, Ganesa (son of Shiva and Parvati) and Krishna, with the focus on the tales of Krishna.

11. **Linga Purana** has about 11,000 verses, consisting of two parts. The first part describes the creation of the universe, attributing its origin and supreme master to Shiva and also narrates Shiva’s 28 avatars as well as Linga worship, astronomy, geography, genealogy of the kings etc. The second part contains tales about Linga and introduces yoga as a method for a unity between individual soul (atman) and ultimate soul (Shiva).

12. **Varaha Purana** contains about 24,000 verses, focusses on prayers, rituals, practices, daily behaviours of the Vishnu sect and is interwoven with a number of myths. It also describes the holy places of the Vishnu sect and tales of Shiva and Durga.

13. **Skanda Purana** is alleged to have about 81,000 verses, but the original text is lost and existing copies are quite chaotic. Generally, it is considered to include six books and 50 sections, but this is not conclusive. One edition is divided into six parts: (1) *Mahesvara* narrates how Shiva wrecks havoc at the sacrifice held by Daksha Prajapati and defeating all devas, including Vishnu, Brahma and Indra, then tells the tales of Rama, Ravana and the churning of the Ocean of Milk, and at last, Shiva worship is discussed. (2) *Vishnu* begins with Vishnu turning into a boar, then describes the effect of pilgrimage and bath in the sacred river. It then goes to discuss the study of the Puranas and different effects of worshipping Vishnu in different months. It also mentions Ramanuja, a Vishnu philosopher in the Medieval Ages who died in 12th century CE. So, this part might be compiled quite late and was forcefully included by the Vishnu sect. (3) *Brahma* mainly introduces some holy places and describes how to be liberated by experiencing Vishnu. This is connected with the Hindu piety movement in the Middle Ages, so, it might be compiled late as well. (4) *Kasi*, also known as Benares (present-day Varanasi), may be an original part of this Purana. It lists holy Hindu places and benefits of pilgrimage to these holy places, and then focusses on introducing Kasi and Shiva sites in Kasi. (5) *Avantya*, mainly introduces sacred sites in Avantya, an ancient city and centre of culture (present-day north of the Narmada River and Ujjain in central India), and uses some stories to demonstrate the benefits of pilgrimage to these places. (6) *Rewa*, is the name of a sacred river, which is also known as Narmada River and located in the south of Vindhyas, flows from east to west into the Arabian Sea. It mainly focusses on miracles, myths and legends related to this sacred river.

14. **Vamana Purana** has about 10,000 verses, describes avatars stories of Vishnu and focusses on Shiva sites, Linga worship and tales of Shiva, Parvati, Skanda and Ganesa.

15. **Kurma Purana** has about 17,000 verses, focusses on praising Shiva, narrating avatars stories of Shiva, introducing Shiva sites and telling people how to know Shiva through meditation and to acquire the supreme knowledge through pious rituals.

16. **Matsya Purana** has about 14,000 verses and is deemed as a very old text that also contains later additions. Many of its stories, such as Pururavas, Vikramorvasi, Yayati, described the battles between devas and demons, the churning of the Ocean of Milk and Savitri, are consistent with the Mahabharata. Like other Puranas, it also describes the major 18 Puranas, nine celestial bodies, seven states, four epochs, avatars of Vishnu, Vishnu killing the demon, birth of Mars, genealogy of dynasties, responsibilities of the kings, family rituals, ceremonies, religious festivals, astrology, dream interpretation, law, morality and the like.

17. **Garuda Purana** has about 19,000 verses, consists of three parts: (1) *Karma* introduces medicine, worship, law, astronomy and geography; (2) *Dhamm* describes life and death, karma, liberation and funeral rites; (3) *Brahmam* tells the supremacy and sacred places of Vishnu. But, some editions directly divide the book into 18 chapters. Chapters 1-4 describe horrors of hell and evils leading to hell. Chapter 5 explains the supremacy of Vishnu and the meaning of following the dharma.
Chapters 6-7 deal with karma, samsara, 10 avatars of Vishnu, and means of being liberated from samsara. Chapters 8-11 introduce sacrificial rituals for the dead. Chapter 12 describes the size of the hell. Chapter 13 discusses human pulses and veins and ways of meditation. Chapter 14 tells how to be eternally freed from sufferings in this world. Chapter 15 introduces some knowledge about medicine and healthcare. Chapter 16-17 introduce the meaning and ways of Vishnu worship, and Chapter 18 describes the creation of the universe, devas and demons.

18. **Brahmanda Purana** now exists with about 12,000 verses as the original text has already been lost. It contains hymns and legends, covering the creation of the world, genealogy of the sages, history of kings, the Manu periods, deeds of outstanding figures, continents in the world, seven holy mountains, celestial bodies, constellation, avatars of Vishnu and fights between devas and demons etc.

Some contents of the Puranas were introduced into China along with Buddhist texts, among which, for instance, Shiva, Vishnu and Brahma appear as guardians, and after 7th century, under esoteric Buddhism, even their spouses and carriers are given a place in the temple as well as in the mandala. Some of their avatars became very influential in China. For example, Mahakala, who evolves from Shiva, had a great influence on China in the 13th and 14th centuries, and up to now, is still worshipped among Tibetans, Mongolians, Bai people and other ethnic groups. In modern times, a brief introduction was offered by some Chinese scholars, for example, by Xu Dishan in *Indian Literature* (1930) by Jin Kemu in *A History of Sanskrit Literature* (1964), by Huang Baosheng in *The Literature of Ancient India* (1988) and by Ji Xianlin (chief editor) in the *Ancient Indian Literature* (1991) and Wang Xiaodan translated some myths and legends, which were included the 4th Volume of the *Oriental Myths and Legends* edited by Xue Keqiao (1999).

(Xue Keqiao)

**PADMAVAT**

*Padmavat* is a representative work of the ‘Bhakti Kaal’ of the ‘Nirguna School’ of Devotional Literature in medieval India, also translated as *Padmāvat*, a long love narrative poetry created in Hindi Avadhi dialect by Malik Mohammad Jāyasī, a devotional poet of Sufi. The poem was created in Persian Masnavi style, and includes more than 600 sections, 18 lines for each section, altogether over 11,000 lines. The poetry has several editions in circulation, of which ‘Jāyasī Granthavālī: *Padamāvat* Tikā Sahita’, the proofreading edition of Rajnath Sharma, is most complete and deliberate. Main story: Singhala Dvipa had a very beautiful princess named Princess Padmini. Cittaura’s Crown Prince Ratnasena learned about Princess Padmini from her parrot, so he dressed himself up as a hermit and manages to see the princess. After experiencing all kinds of sufferings, he finally meets the princesses and marries her with the help of the great god. After that, the couple lived happily. But, the prince’s first wife Nāgamati was sad in Chittor, so she sent a bird carrying a letter to the prince evoking him to think about his homeland. And so Ratnasena takes Padmini with him and returns to his kingdom. Rāghava Cetana, a Brahman tells this news to the Muslim ruler, Alauddin in Delhi. Alauddin sends troops to attack Ratnasena in order to kidnap the princess. He fights bitterly with Ratnasena for eight years and is able to capture and bring him to Delhi by deceit. The princess comes up with a plot to save her husband, and leads the soldiers of Ratnasena to Delhi and saves him. Afterwards, Ratnasena goes to war with a neighbouring state whose king also coveted the beautiful princess. In the end, both die in battle. The princess is forced to burn herself in Satī when Alauddin comes to attack again.

*Padmāvat* is a widely circulated story among Indians as it absorbs the elements of Indian folk literature and classical literature, integrates folktales and historical stories, emphasises that god loves and expresses the tolerant and equal thoughts of Islamic Sufi.


(Ren Jing)

**RAMACARITAMANAS**

*Rāmacaritāmānas* is a representative work of the ‘Rama Branch’ of ‘Saguna School’ of Devotional Literature in medieval India. It is a long narrative poem recomposed in Hindi Avadhi dialect by the devotional poet Tulsīdās (1532-1623), based on the great epic ‘Rāmāyana’ and the ‘Adhyātmarāmāyana’ written by disciples of Ramananda.

The poem tells stories about Rāma, one of the incarnations of Mahavisnu, based on the dictation of three people and the retelling of three listeners. The poem is composed of 24,000 eulogies that are divided into seven sections, namely *Bālakānda,*
Ayodhyākāṇḍa, Aranyakāṇḍa, Kīṣkindhākāṇḍa, Sundarakāṇḍa, Laṅkākāṇḍa and Uttarakāṇḍa.

Main story: After King Daśaratha of Ayodhyā held a sacrificial ceremony to pray for children, his three queens gave birth to four sons. The oldest son Rāma was intelligent and knowledgeable, and had both integrity and ability when he was still a child. When he was about 15 or 16 years old, he attended a ceremony for choosing a spouse and married Sītā, daughter of King Janaka. King Daśaratha had intended to pass the throne to Rāma, but was forced to send Rāma into exile for 14 years, as he had made a promise to one of his wives. Rāma was obedient to his father and took his wife and his younger brother Lakṣhmaṇa into the woods. In the woods, Rāma displeased Śūrpaṇakhā, the younger sister of Rakshasa Raja Rāvaṇa of Laṅkā, which led to a series of problems. But Rāma defeated Rāvaṇa with the help of Hānumāna and his army and saved Sītā. The couple was reunited ultimately. After the end of the exile period, Rāma returned home on a carriage made of clouds, took the throne and established the Rāma Dynasty. Since then, he started to rule the state and people started to live and work in peace and contentment.

Rāmcaritmānas describes Rāma as a figure whose divinity is higher than human nature, expressing the poet’s piety and fidelity to Rāma. This is not only a literary work but also an ancient religious book. It is widely sung and has a far-reaching influence in India, especially in north India.

Chinese translations and studies of Rāmcaritmānas started in 1980s. Liu Anwu with the Department of Oriental Languages and Literature of Peking University published his dissertation Medieval Indian Great Poet Tulsidas and His Work Rāmcaritmānas on South Asian Studies, Edition 2 in 1983 and gave a detail introduction of Tulsidas and his work Rāmcaritmānas. After that, India Hindi Literature History (1987), A History of Ancient Indian Literature (1991) and Indian Religious Literature in Medieval Times (2011) have also introduced the lifetime and creation of Tulsidas, and the contents and influence of Rāmcaritmānas. The complete Chinese translation of the poem was translated by Jin Dinghan with the Department of Oriental Languages and Literature of Peking University and was published in 1988.

(Ren Jing)

SURSAGAR

Sūrsāgar (Ocean of Music), one of the magna opera of the devotional (Bhakti) literature in medieval India. It is a collection of poems in Braj Bhasha (a dialect of Hindi), also considered as an important classic of the Hindu Religion. ‘Sūrsāgar’
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was composed by Sūrdās, a blind poet who lived between 15th and 16th centuries. The accurate time of 'Sūrsāgar′s composition remains uncertain. The earliest manuscript is acknowledged to be edited in 1573. Based on the Sanskrit sacred text Bhāgavata Purāṇa, the collection depicts stories of Krishna, one of the avatars of the god Vishnu. According to different editions, the length of the collection varies from hundreds to thousands of poems.

The synopsis of 'Sūrsāgar': Krishna was born into the Yadava clan. His parents suffered persecution from his maternal uncle, the King Kamsa. Therefore, Krishna was raised by the cowherd couple Nanda and Yashoda. The child Krishna was, on one hand, naughty and played a lot of mischievous pranks. On the other hand, as an avatar of Vishnu, he subdued and killed a number of demons, protecting the cowherds. As a youth, Krishna flirted with many ‘gopis’ (wives and daughters of the cowherds), from which a lot of erotic verses came into being.

At the age of 16, Krishna returned to his birthplace Mathura and slew the wicked King Kamsa. Thus, he rescued his birth parents, and later himself became the regent. After sometime, he decided to move his kingdom to Dvaraka and there he achieved greatness and immortality.

‘Sūrsāgar’ portrays different images of Krishna during years of his growing up. It is considered as the representative work of Krishna-bhakti, which belongs to the Saguna school of the Bhakti movement in medieval India. Expressing the ardent devotion and affection towards Krishna, ‘Sūrsāgar’ is enormously influential and widely popular in north India.

Study on ‘Sūrsāgar’ in China started in the 1980s, when for the first time in China, Professor Liu Anwu of the Department of Eastern Languages at Peking University published his essay ‘Sūrdās, the Mahakavi of 16th Century India in Foreign Literature Studies’, introducing the poet Sūrdās’ life and his work ‘Sūrsāgar’ in detail. Henceforth, in ‘History of Hindi Literature in India’ (1987), ‘History of Ancient Indian Literature’ (1991) and ‘Indian Religious Literature in Medieval Times’ (2011), several verses of ‘Sūrsāgar’ were chosen to be translated into Chinese, along with the introduction of Sūrdās’ life and works. In 2011, the project of ‘Translation and Study of Sūrsāgar’, led by Professor Jiang Jingkui of the Department of South Asian Studies at Peking University, was approved as the major project of key research institute of social science and humanities, Ministry of Education of the People’s Republic of China. For Chinese academia, it is another major project focussed on medieval Indian literature after the Chinese translation of ‘Rāmcaritmānas’. The project is in progress at present.

(Kjiang Jingkui)

KABIRGRANTHAVALI

Kabir Granthāvali, corrected edition of the works of Kabir (also known as Kabirḍās), poet of the Saguna School of Bhakti Movement in medieval India. The book was published by Nāgarī Pracāriṇi Sabhā in 1928 and edited by Śyāmasundar Dās, the then director of the Hindi Department of Banaras Hindu University.

The master copy is two hand-copied books of Nāgarī Pracāriṇi Sabhā and the contents differ from the works of Kabir in Sikh canon ‘Ādi Granth’ and Kabir Panth canon ‘Bījak’. The book includes more than 1,000 pieces of poems, mainly in three types namely doḥā, pada and ramainī, and reflects Kabir’s philosophical, religious and social perspectives of standing for the belief in one god, the supreme existence of having no form and no attribute, and the belief in god with wisdom and devotion on the one hand and opposing canon and religious ritual as well as the authoritativeness of Brahman on the other. The book has been gradually recognised as an authoritative master copy by the academic community by virtue of its accurate collation and comprehensive works included. It has been republished many times, and follow-up academic studies are mostly conducted based on it.


(Zhang Minyu)
VIII

VISUAL AND PERFORMING ARTS
VISUAL AND PERFORMING ARTS
Cultural Contacts

India and China are two great powers of art, which have both created various types of colourful art forms and formed long-lasting and profound traditions. They are also ancient civilisations of the world whose cultural traditions have not been broken since antiquity. Due to the adjacency of geographical location, similarity of psychological feelings and constant human communication, the art exchange between the two countries can be traced back to the beginning of the Christian era. In ancient times, Buddhism was the main medium of exchange, with India having exported more while China imported in vast measure. As D D Kosambi, a famous historian in India, said in chapter V of Ancient Indian Culture and History of Civilisation that things related to Buddhism, such as art and architecture in Burma, Thailand, Korea, Japan and Tibet of China, and even world art, will be inferior without the theme of Buddha influenced by India. This is true. In modern times, due to government support, such exchanges are more extensive, frequent and regularised. Art exchange between India and China is brilliant in mutual influence that can be substantiated by records and documents; it is the only one of its kind in the history of human cultural exchanges.

In history, there are four main channels of Art exchange between India and China ie, Xiyu (Western Regions) channel, Yunnan-Burma channel, South China Sea channel and Tang Dynasty-Tubo (Tibetan regime in ancient China) channel. Xiyu (Western Regions) channel starts from the ancient city – Chang’an (present day Xi’an). With Yangguan and Yumenguan passing westward, along the north and south road of Tarim Basin, via Khotan, Yarkand, Yanqi and Qiuci, over the Pamirs, it enters northwestern India, or connects with Europe. This channel is also called the Silk Road. Xiyu (Western Regions) channel is not only a trade route, but also the main channel of cultural and artistic exchange between India and China. Yunnan-Burma channel starts from Sichuan and Yunnan areas in southwest China, via Burma, leads to Assam and Bangladesh.

Indian goddess Saraswati holding the musical instrument Veena

A rock cut grotto of a Buddhist image at Bingling monastery at Yongjing county in Gansu Province, dating from the northern Zhou Period (557-581 CE).
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in northeast India. Yunnan-Burma channel has been opened before Zhang Qian’s diplomatic mission to the Western Regions and it is a very important channel with superior natural conditions and relative safety. South China Sea channel is also called Marine Silk Road. It starts from Guangzhou and Quanzhou in the southeast coast of China, via Strait of Malacca, Malaysia, leads to Tamil Nadu in southern India. This channel has been opened in Western Han Dynasty, making up for the deficiency of the India-China land traffic. Tang Dynasty-Tubo (Tibetan regime in ancient China) channel starts from Chang’an, via Qinghai-Tibet Plateau and across the Himalayas and leads to Nepal and India. These four channels have even made lasting and significant contributions to India-China traffic and art exchange in history. These are still playing an important role today.

Indian Music

Since the period of Indus Valley Civilisation, there have been carvings showing dancing with music, on which there are musical instruments such as flutes with seven holes. Since Vedic Age, Indian music at least has more than 3,000 years of history. Ode in Rigveda appearing around 1500 BCE can be regarded as the earliest lyrics. Samaveda is a song book of ancient times and is used by priests singing during sacrifices. Indian music probably originated from religious sacrificial ceremonies.

Music is sacred in Indian people’s lives and minds. Ancient books show that India has had professional singers and accompanists since the ancient times, and their image can be found in some carvings around the Christian era. During Vedic Age, string instruments such as Veena and wind instruments such as flute have been made and they are the origin of some Indian national musical instruments commonly used now. Probably in the late Vedic Age, Indian musicians changed the tetrachord into heptachord, and the description of heptachord can be found in Atharvaveda. In the epic period, music received rapid development under the support of the royal family. Around the Christian era, music changed from the elements of religious ceremonies into a highly secular art. In terms of music theory, in addition to the heptachord, seven musical modes also appeared in India. Natyasasra not only summarised the drama theory, but also was the earliest Indian literature of music theory. Up to now, many Indian musicians still follow the music rules formulated by Bharata.

Raga is a unique feature of Indian music. It refers, specifically, to the tune framework with musical mode in Indian classical music. Each Raga has five Ragini, and a total of 36 combinations of tunes. The specific Raga and Ragini can only be sung in specific season or at a certain time of the day to express the special emotion or mood ie, to show nine “tastes” of traditional Indian aesthetics. Therefore, Indian music has the distinct characteristics such as beautiful melody, being delicate and exquisite, and changing. Initially, Indian classical music was a system, but has gradually been divided into two major schools in the process of development, namely the Hindustani music and Karnataka music.

Dance

Among the Indus civilisation relics unearthed in Mohenjo-daro and Harappa, there are bronze statues of female dancers and stone statues of male dancers. According to legends, Shiva, who is one of the three gods of Hinduism, is the earliest ancestor of Indian dance and is capable of 108 kinds of dance. The universe is in the periodical destruction and renewal under his dance. His Nataraja is quite famous. Indian dance also probably originated from religious sacrificial ceremony. The early professional dancers would please the gods by dancing during the sacrifice. But dance as an art has at least 3,000 years of history in India. Before Bharata wrote Natyasasra, Indian dance had prospered and matured. According to Natyasasra, dance is the indispensable content of all important celebration. Natyasasra set rules for
Indian classical dance and is still the theoretical source of all Indian classical dance forms.

Indian classical dance is divided into north and south systems, and seven schools. Due to historical and social change. Each kind of dance form has its unique skills after evolution, but they still have some common aesthetic principles and technique characteristics, and all originated from Hindu mythology. Among those Indian classical dance schools, the largest and most widespread dances include Bharatanatyam, Kathakali, Manipuri, Kathak etc.

Indian Painting

Art of painting in India originated from the original line drawing. These line drawings exist in caves, therefore it is also called rock paintings. Rock paintings of India lasted from the middle period of the sixth millennium to the early centuries of the Christian Era. These rock paintings mainly portray hunting scenes and all kinds of wild animals, as well as human dance or funeral scene. In late period, rock paintings showed more of the contents about human life such as horse riding, riding elephants and war and also have symbols about witchcraft and reproduction worship.

Ajanta frescoes are the mature and model masterpieces of Indian classical painting. Their subjects were mainly Buddha Jataka story and Buddha’s story. Early frescoes were created around mid-2nd or 1st century BCE and the most late frescoes were created after 475 CE. These frescoes abided by the rules of six elements of Indian traditional paintings They belong to the fine quality works of Indian traditional painting, and pay attention to expressing emotion. Two dominant aesthetic emotional keynotes were used to express ‘love’ for worldly emotional life and ‘sympathy’ for religious emotion. In these caves, painting spread around the cave walls, pillars and patios. Ajanta frescoes have had a significant impact upon the local art of painting in India, and grottoes frescoes in Dunhuang and Yungang in China.

During the reign of Mughal Dynasty, Indian art of painting witnessed a boom again. There were numerous miniature works, reaching the climax of art renaissance. Such painting type, which is called the Mughal miniature, was mainly popular in the palaces of Mughal Dynasty. All emperors of the Mughal Dynasty were fond of warm colours and meticulous brushwork. So Mughal miniature has many similarities with Chinese traditional realistic and heavy-colour paintings. During the reign of Aurangzeb, Mughal miniature began to fade in popularity.

Since the 19th century, due to the introduction of western learning to the east, Indian painting also received influence from western painting theory and works, and had many slow and significant changes in aspects such as types, skills and style. The basic skills and scientific processing in the effects of light, body proportion and perspective of western paintings attracted the attention of Indian painters. From the middle of the 19th century to India’s independence in 1947, Indo-European academism had been in the dominant position in the Indian art circle. At the same time, under the cultural background of the Renaissance in Bangladesh, the Bangladesh Painting School with its leader, Rabindranath Tagore, emerged in the early 20th century. It called for resisting the art education of colonialism, and advocated the inheritance of Indian artistic traditions represented by Ajanta frescoes and Mughal miniature. Nandalal Bose was the representative painter of Bangladesh Painting School. And the poet Rabindranath Tagore was another important painter in modern India. He started painting after the age of 60, with more than 1,500 works. He has repeatedly held personal exhibitions in western countries, winning high praise. Because his paintings and art theory played
the pioneering role and exerted great influence upon Indian modern art, he was honoured as one of the pioneers of Indian modern art.

Since India’s independence, many Indian painting schools blossomed, including many prominent art schools such as expressionism painting, surrealism painting, Neo-Tantra Art and others. Under each school, there were a number of important painters. They had wide horizons and increasingly mature painting techniques. New works paid attention to show the real life and personal feelings in the modern society. Indian painting not only inherited the tradition, but also began to innovate and show a thriving vitality.

**Indian Carving** Maurya Dynasty, founded in 4th century BCE, was an unprecedented huge Empire in the history of India. Indian carving obtained great development during this period. In Mathura and other centres of ancient civilisations, people successively discovered more than 20 huge stone Yaksha statues. Yaksha was one of the gods in Hindu mythology, and under the worship of folk religion. Carving during the Maurya Dynasty held a special important position in Indian art history. During this period, stones were widely used in building and carving in India. In 3rd century BCE, Sanchi Pillar Relief was the most representative one, and these works were created in the early Andhra Dynasty from 1st century BCE to early 1st century CE, being surrounded by stone railings and stone gate in four directions. Pillar relief was to show Buddha’s Jataka story and Buddha biography story. But at that time, there was no Buddhist statute, so wheels, footprint and Bodhi leaves were used to represent the Buddha in the technique of symbolism. The carvings of the Great Stupa at Sanchi had large scale, fine skill, exquisite cutting technique and mature modeling and was a rare masterpiece.

In the middle and later periods of 1st century CE, Indian Buddhist carving art changed rapidly under the influence and interactions of foreign cultures such as from Persia, Greece and Rome. Figure modeling gradually replaced the symbolic expression of the Buddha. Sakyamuni was against idolatry during his lifetime, but in late 1st century CE, the carving and building of Buddha statue have become very important for Buddhist worship. Two carving schools – Matula and Gandhara have even carved Buddha. During the early period (1st-3rd centuries CE), Gandhara Buddha was greatly influenced by Greek carving. They were mainly schist stone carving, and Buddha image was like the Greek sun-god – Apollo; therefore, they were called the Hellenization Buddha statue. Two Bamiyan Buddhas destroyed by the Taliban regime in early 2001 CE were the most magnificent Gandhara Buddha statues. Later, Gandhara Buddha statues were gradually localised, with Indian style and was built by clay. Gandhara Buddha statues were introduced in China, Korea and Japan via Central Asia, and provided the model for art of Buddhist statues in East Asia, exerting profound and great influence.

During the Gupta Dynasty, with the revival of Hinduism, the carving of Hindu gods has grown into a general trend. In India’s famous Ellora Caves, 17 of the 34 caves were Hindu carving. A large number of beautiful statues of Hindu gods such as Vishnu and Shiva and their emanation body constituted the rock encyclopaedia of Hindu statues. The Elephanta Caves dug at the same time were pure Hinduism carves. In central and southern India, plenty of Hindu temples hold great artistic value. Unlike Buddhist carving, Hindu carving featured its exaggerated modelling, strong movement and various changes.

Tamil Nadu in ancient southern India was very good at the art of copper carving. Bronze statues during Chola Dynasty were the most famous in India. The bronze Nataraja Shiva Statue created in 11th century CE and preserved in the National Museum, New Delhi was a rare art treasure, with highly dynamic beauty. The copper carving symbolised the creation, protection and destruction of the universe with the mysterious dance of Shiva, thus, expressing...
the ancient Indian philosophy understanding of the evolution of the universe.

Indian Architecture

Indian architecture art started from Maurya Dynasty actually. Ashoka Pillar was thought to be the earliest stone architecture in India and once widely distributed in many places. From the perspective of architecture, Ashoka Pillar was clearly symbolic, and was the combination of carving and architecture art. During the Ashoka era, there were many grottoes architecture emerging, such as Sudama Grottoes dug in Balaber Mountains of Bihar and Lomas Rishi Grottoes dug in Longshu Mountain near Gaya. They were the pioneer of grottoes architecture such as Chaitya and Vihara grottoes of later Indian Buddhism. Stupa was another important building during Ashoka era. The Great Stupa at Sanchi near Bhopal, the capital of Madhya Pradesh, was the model of early Indian stupa architecture, with a hemispherical bowl in the centre and was founded in 3rd century BCE. During the Andhra Dynasty, four stone pillars were built around the railing of the stupa. The Great Stupa at Sanchi had a profound influence upon stupa architecture later.

Bodhagaya Mahabodhi Temple, more than 10 km away from the south of Gaya in Bihar was also a famous Buddhist architecture. According to legend, Sakyamuni has even sat in meditation under the banyan here. This temple was built in the same period with the Great Stupa at Sanchi. Xuanzang said in Great Tang Records on the Western Regions that “it is 160 ft high, 20 paces wide, being built with blue bricks and coated with lime. Each floor has a Buddha statue, with beautiful carving”. Later, the Buddhist architectures were mainly temples and grotto temples, spread across India. The most famous one was in Nalanda in southeast of Patna, Bihar. It was built in the period of Gupta Dynasty, the first half of 5th century CE, and was the academic centre of Indian Buddhism. After repeated expansion, it has a grand and magnificent palace, and is well-known overseas. However, these temples were destroyed during Tujue Muslim invasion in 12th century CE.

The oldest Hindu architectures were some grottoes in the Gupta Dynasty. With the decline of Buddhism, Hinduism began to flourish. In medieval times, many dynasties in northern and southern India believed more in Hinduism, which promoted the development of architecture art of Hindu temples. Around 10th century CE, Hindu architecture entered into its heyday. Buddhism emphasised peace, while Hinduism advocated dynamic change, so the Hindu architecture art also presented a completely different style and features. From the time span, architectural scale and artistic style, southern Indian temple architecture was of typical significance in India. The Brihadeeswarar Temple built in the early 11th century CE in Tanjore during Chola Dynasty was the biggest temple in India, commonly known as Great Stupa of Tanjore. Many frescoes, sculptures and all sorts of adornments made the majestic temple gorgeous. Sri Meenakshi Temple in Madurai was built in the 17th century CE, and was also a famous temple in southern India. Ellora Caves mentioned above regarding Indian carving had 17 Hindu grotto temples, while Elephanta Caves are Hindu grotto temple. Compared with the Buddhist temple, Hindu temples had not only difficulty in engineering but also more abundant artistic connotation.

After invading India and establishing the regime, Muslims also brought various architectural forms with Islamic style into India which made
India’s architectural culture diversify into various forms and styles. Since 13th century CE, Muslim architecture gradually emerged in many cities in northern India and it mainly included castles, palaces, tombs and mosques. Building materials were more red sandstone and white marble, simple and pristine or fresh and elegant. Indian Muslim architecture gradually absorbed some artistic forms of India’s traditional architectures during its development, forming a unique style. In the period of Mughal Dynasty, a large number of masterpieces of architectural art emerged which was the most brilliant chapter in the architectural history of India and even the world.

From Akbar to Shah Jahan, generations of Mughal emperors indulged in architecture. The wealth and power of the empire and interest and aesthetic taste of rulers jointly contributed to the prosperity of Mughal architecture art. Humayun Tomb in east Delhi was the most important master work of early Mughal architecture. Persian architect Milak Mirza Gyasi was responsible for the design of the tomb, giving it a Persian style. The stately and primitive tomb was located in the centre of a quiet and secluded square garden and it was the first Indian garden tomb, laying the foundation for the building of Taj Mahal. In 1565, Akbar, son of Humayun, started to build Agra Fort. It was not only a grand palace but also an invulnerable military stronghold. It was built using red sandstone, and is commonly known as Agra Red Fort. Outside the wall, there is the tower, horn tower, turret, battlement, with moat 10 mt wide surrounding it, and inside the castle,
there were hundreds of pavilions built with red sandstone.

During the reign of Shah Jahan - the fifth emperor of Mughal Dynasty, Mughal architecture art reached its summit. Shah Jahan had a passion for architecture art. He used a large quantity of white marble which changed Mughal architecture art from magnificent to elegant. In 1639 CE, Shah Jahan decided to move the capital to Delhi, and built the Red Fort here. This fort was similar to Agra Fort. He wanted to build an earthly paradise, and Delhi Red Fort basically met his desire. Jama Masjid, diagonally across the street from Delhi Red Fort was another huge building built by Shah Jahan. It was India's largest mosque, and can accommodate more than 20,000 believers.

Taj Mahal, the masterpiece of Mughal architecture art, was the most brilliant building built by Shah Jahan, and also the milestone in the history of world architecture. In 1631 CE, Shah Jahan’s beautiful wife Arjumand Banu Begum died after she gave birth to the 14th child. Shah Jahan decide to build in her memory, an unprecedented tomb beside Yamuna River by southeast of Agra Fort to bury his wife. The construction of the tomb started in 1632 CE, and completed in 1643 CE. During the construction period, more than 20,000 artisans worked in a day. The whole architectural complex was a rectangular plane, 580 mt long from north to south, and 305 mt wide from east to west. There was a square Persian-style garden in the middle of the tomb, and the white marble pool in the centre of the garden reflected the beautiful shadow of Taj Mahal. White marble-domed tomb was in the middle of the north of the garden, with 57 mt high. The tomb was octagonal, with stone coffin – cenotaph of the queen Mumtaz Mahal (another name) being placed in the centre, and the simulate coffin of Shah Jahan in the west side. The stone coffin was surrounded by marble screen inlaid with gems. Taj Mahal was regarded as one of the architectural marvels in the world. After Aurangzeb’s death, Mughal architecture art began to fall with the fall of the empire.

After European colonists invaded India and gained a foothold, the European modern architectural concept was gradually applied to this ancient civilisation. Portuguese colonists built many magnificent Christian churches with European Baroco style in Goa. By the late Victorian era, the influence of British colonists upon Indian public architecture emerged. However, most British architects respected and were willing to reflect the Indian traditional architectural style. In 1911, King George V officially announced that British India government moved from Calcutta (present-day Kolkata) to Delhi. Policymakers decided to build another new capital in the south of Old Delhi. In January 1931, a ceremony was held in New Delhi. Modern architectures such as the Rashtrapati Bhavan, were elegant, vibrant as well as stately, primitive and grand. Red sandstone and white marble constituted the key colour of these architectures. India Gate in New Delhi was a symbolic and memorial architecture. This arch architecture was in memory of the unknown soldiers killed in World War I. Victoria Memorial in Calcutta and India Gate in Mumbai, all have a European style. Lotus Temple of Bahai Faith (namely Bahaism) built in New Delhi in 1986, was a very striking modern religious architecture, with the main building materials of white marble, shape of the typical style of Bahaism temple, and looked like a gigantic white lotus blossoming. Therefore, this famous modern architecture was also known as Lotus Temple. Nine doors were opened on nine walls under the dome, meaning that all roads could lead people to the temple of god. Lotus Temple was surrounded by nine pools which were the symbol of lotus leaves. Lotus Temple covered an area of 10.5 hectare, with lush flowers and trees around. Lotus Temple honoured as the modern architectural marvel was one of the most spectacular architectures and was also one of the symbolic architectures in New Delhi.

The influence from India's ancient art upon China

Ancient Indian music, dance, carving, painting and other forms of art have had a huge impact upon China.
Cultural Contacts

(i) Music: Music exchange between India and China has had 2,000 years of history. In the Eastern Han Dynasty, Indian music was introduced into China with the spread of Buddhism. In the third century CE, Buddhist music began to be popular in China. In Dunhuang frescoes and Yungang stone carving, we could see many Indian musical instruments such as Xiao, flute, Qin, konghou (stringed instrument), pipa, and brass cymbal. During the era of Emperor Wu of Han, China could copy the konghou. By the late Tang Dynasty, the musician Li Ping was well-known because of being good at playing the konghou. Li He (a poet in Tang Dynasty) has even made the vivid description in his verse, “Jade shatters on Kunlun Mountains, and phoenixes shriek” that Li Ping’s playing skill has reached the acme of perfection.

Theory of Qiuci (an ancient state)
Musical modes contained Indian musical elements, and had a significant impact on the development of ancient Chinese music. Indian music was introduced into Former Liang (a state of the Sixteen Kingdoms during Jin dynasty) in 4th century CE, and then into the east. In the Northern and Southern Dynasty, Emperor Wu of Liang Xiao Yan brought Buddhist music into the court. During the reign of Emperor Wu of Northern Zhou – Yu Wenyong (561 - 578 CE), Sujiva introduced seven musical scales of Qiuci music to the Northern Zhou Dynasty. Because Qiuci was close to India geographically, it was greatly influenced by Indian culture, so the theory of seven musical scales undoubtedly originated from Indian music. Seven musical scales exerted a great impact on Chinese music in medieval times. In the Sui Dynasty, heptachord was introduced into China. Indian song Shashijiang and dance music Tianqu were very popular. Indian musical instruments such as Konghou, Bili (wind instrument), and Jiegu (drum) were also used by Chinese musicians. In Sui and Tang Dynasties, Indian music was the court music.

(II) Dance: In ancient China, dance was a kind of popular art. In the Han Wei Dynasty, China began to absorb foreign dancing. By Sui and Tang Dynasties, Indian dance and music became popular among the whole country. The litho and graceful dancing postures from Northern Wei Dynasty in 4th century CE to Sui and Tang Dynasties could be seen on Dunhuang frescoes. With the fall of Song Dynasty, dance and Buddhism also declined at the same time. Some dancing skills were introduced from China into Korea and Japan.

In Han Dynasty, Zhang Qian made the expedition to the Western Regions, and brought back Mahaturya. Based on this, the musician Li Yannian created 28 new pieces of music. From Eastern Han Dynasty to Northern Dynasty, Indian dance and music quickly took the position of Chinese ancient dance. According to Book of Tang, Music Recodes, in Northern Dynasty, some dance music such as Daimian, Botou and Tayaoniang were introduced from the northwest region. Warrior Lanling from Northern Qi Dynasty often wore the mask to defeat the enemy, so people of Qi Dynasty created the Daimian dancing music to show his courage, called Warrior Lanling Battlefield Music. According to textual research of modern scholars, these dance music all was related with India. The pictures showing these dances were introduced in Japan in Tang Dynasty, and have been kept up to now.

The famous Warriors Triumphal Dance in Tang Dynasty was created with the absorption of external
elements such as Qiuci music, with 120 musicians wearing armours and holding halberds. It was once introduced to India, receiving king Siladitya’s attention. Five-Direction Lion Dance was also well known in the Tang Dynasty. Lion was an auspicious beast, and was close to Indian Buddhism. Lion dance has been popular in China in the Three Kingdoms period. General Lü Guang from the Former Qin Dynasty (352 - 394 CE) led the troops to capture Qiuci, and brought tens of thousands of artists back to Liangzhou (present day Wuwei in Gansu province). With the local influence, lion dance was developed into Chinese five-direction lion dance. When dancing, dozens of drums sounded together and five-coloured lions stood in the east, west, south, north and middle respectively. Two people were dressed up as warriors to hold the ball for teasing, and the dance-band with 140 people would play Qiuci dance, which was spectacular, fascinating, and reflected the phenomena of the flourishing Tang Dynasty. Besides in the court, lion dance was also widely popular among military and civilians, and is still prevalent up to now.

(III) Art: In Wei, Jin, Northern and Southern Dynasties, Indian Gandhara art and Gupta art were introduced in the Western Regions, and the mainland of China with Buddhism. With the spread of Buddhism, believers needed idol worship, so Chinese and Indian Buddhists began to build temples, or took back scriptures, progressing steadily. Beginning from 3rd century CE, Buddhist paintings were introduced constantly through Indian Buddhists visiting China or Buddhists returning from India. In 247 CE, Kangseng Hui, who was an indigenous Indian, began to preach in the capital of Wu State – Jianye (present day Nanjing), Emperor Sun Quan built Jianchu Temple (present day Porcelain Tower) for him. Chinese painter Cao Buxing saw the Buddha paintings and depicted them, which spread all over the world. Buddha paintings brought by Kangseng Hui might be in Gandhara style or Mathura style. In 399 CE, Buddhist Faxian of Eastern Jin Dynasty set out for learning the sutras from Chang’an. He travelled across many countries including India, where Gupta Art grew up. When copying scriptures, Faxian also imitated and painted Gupta Buddha. In 412 CE, Faxian returned to China by sea, and brought back many Buddhas, thus, Buddha in Indian Gupta Era was introduced in China. During the reign of Yixi of Jin Dynasty (405-418 CE), Simhala (present day Sri Lanka) in the south of India presented the jade Buddha, about 1.4 m high, with jade green colour, special shape and of excellent workmanship. This Buddha was preserved in Waguuan Temple, and together with five Buddhas hand-made by Dai Kui Five Buddha and Gu Kaizhi’s painting Vimalakirti, they were called the three wonders. During the reign of Donghunhou of Qi State of Southern Dynasty, Buddha was destroyed and was used to make ornaments for the imperial concubines. The jade Buddha was probably introduced from southern India to Sri Lanka with Amaravati style.

In the middle period of 5th century CE, Buddhist Haribhadra from Jinbin (present day Kashmir in India) came to the capital of Northern Wei Dynasty – Pingcheng (present day Datong, Shanxi) to build the Buddha. In the autumn of the first year of Xingguang reign of Northern Wei Dynasty (454 CE), he was ordered to build five Sakyamuni statues for five emperors following Emperor Daowu of Northern Wei (Tuoba Gui, reign from 404-408 CE). Each was 16 chi long, and used 250,000 jin of red cooper. In the early Taian reign of Northern Wei Dynasty (455

A seated image of the Buddha dating from the Kuśāna times, excavated from Uttar Pradesh, India.

Mural painting depicting an image of the Tathagata from Yutian (Khotan), excavated from the ruins of a Buddhist temple number 62, from Kaladun at Yutian (Khotan) in Xinjiang Province. It is preserved in the archaeological research institute of cultural relics in Xinjiang.

An image of Śākyamuni in the Guyang cave in the ancient grottoes of Longmen in Luoyang, Henan Province, China.
Cultural Contacts

- 459 CE), the Buddhists Yashajit and Buddhnanandi of Simhala came to China to present Buddha. It was the mature Gupta Buddha, which was of exquisite workmanship, received the highest praise in the western regions, and became the model.

In 518 CE, the envoy Song Yun and the Buddhist Hui Sheng of Northern Wei Dynasty were ordered to travel to the west for Buddhist scriptures. When they saw the stupa Queli Futu in the southeast of Peshawar, also called Kaniska Stupa, Hui Sheng hired the local artisan to copy the Buddha and reliefs with Buddha Jataka story enshrined. In 522 CE, Hui Sheng took these Buddhist scriptures and Gandhara art copy back to China. Tang Buddhist Xuanzang not only recorded the Buddha, stupa, temples and grottoes of Gandhara and Gupta art, but also brought the gold, silver and rosewood Buddha back to China. And Buddhists like Yi Jing followed them to the west for seeking or painting Buddha, and took them back to Chang’an.

Gandhara art was first introduced into Xinjiang area, which brought the prosperity of western Chinese Buddhist art. The Buddhist art in Shanshan (Loulan in ancient times) and Khotan areas in the south of Silk Road were the products under the influence of Gandhara art, and late Khotan Buddhist art also absorbed the element of Gupta art. Loulan and Khotan had accepted Buddhism in 2nd or 3rd centuries, for instance, both monks and laity shall “try to preach Indian Buddhism,” and ascetics shall “read Indian books and learn Indian.” At the beginning of 20th century, 14 Buddhist temple ruins were unearthed in Milan, Ruqiang County, with the remaining building components, statues, frescoes, which showed the influence of Gandhara art. The remaining frescoes in Loulan had the similar style with that of Milan.

Khotan (now Hotan, Xinjiang) was the most important Buddhist cultural centre in the south of Silk Road. Around the Christian era, Khotan was the place of residence of Indian immigrants, and Buddhism was popular. The Buddhist Faxian of Jin Dynasty has even seen numerous temples and towers when he sought for scriptures. Buddha in Khotan Gomati Vihar might come from Kashmir. In early 20th century, all kinds of Buddhas and reliefs excavated in Khotan might be of Gandhara style or Gupta style. Figures in some frescoes were exactly like those in Ajanta Caves in Gupta era or after Gupta era, which was direct transplant. Some fresco pieces were of mixed style of India, Persia and China factors.

Shule, Qiuci, Gaochang and other ancient kingdoms in the north of Silk Road all were the place of residence of Indian immigrants and greatly influenced by Indian Buddhism and Buddhist art. In Shule, Buddha discovered in early 20th century was of Gandhara style, or featured the Gupta-style Buddha shape. In Qiuci, there were more than 10 Buddhist grottoes like Kizil Grottoes. Kizil Grottoes played an important role in the eastward introduction of Buddhist grotto art. It had many remaining frescoes, and early works were deeply influenced by Gandhara art and traditional Indian painting. Character shape, clothes and painting techniques in some works had the similar style with that of Ajanta fresco. In Gaochang (present day Turpan), remaining carving and frescoes in grottoes temple were also influenced by the Gandhara art and Gupta art. The world famous Dunhuang Grottoes was the product blended by Gandhara art, Gupta art and Chinese local art. In addition, the early Chinese grottoes art works such as Tianti Mountain Grottoes in Wuwei, Gansu and Bingling Temple Grottoes in Yongjing originated from Qiuci grottoes, and they were influenced by Gandhara art and Gupta art, with obvious Indian style.

Northern Wei Dynasty (386-534 CE) was the thriving period of Buddhist grotto art of northern China. From 460-465 CE, five grottoes were excavated in Yungang, Datong, Shanxi, and five Buddhas were built, with the highest one of nearly

In 1955, the Indian Cultural Delegation led by the Deputy Minister of External Affairs, A. K. Chandar arrives in Beijing.
17 m, the second highest one of 15.5 m, grand carving and majestic style macro thick. Though they were influenced by Gandhara art and Gupta art, modelling, temperament and clothes of Buddha still showed the dignity of national emperors of northern China. As for the numerous reliefs with Buddha Jataka story and Buddha biography story in Yungang Grottoes, obviously, they were the copy of reliefs in Gandhara area, and might have been made by the rubbings of Gandhara relief. Later, Buddha modelling of Yungang Grottoes had the localisation tendency, and Chinese artistic characteristic was increasingly significant. Buddhist grotto art works such as Dunhuang Grottoes, Maijishan Grottoes and Longmen Grottoes basically went through a similar process. These grottoes were important materials of knowing the development history of Chinese ancient Buddhism, carving, architecture and music and conducting research on India-China art exchange history.

The eastward introduction of Buddhism brought the popularity and prosperity of Buddhist painting. In Wei, Jin, Northern and Southern Dynast, Gu Kaizhi, Dai Kui, Liu Tanwei, Zhang Sengyao and Cao Zhongda all absorbed the influence from India, and were good at Buddha paintings. The painter Shakayubuddha from India personally conducted the painting demonstration or communicated painting skills with Chinese painters. The so-called painting skills like Caoyichushui and concave-convex brushwork were more influenced by Gupta Mathura-style Buddha, or could be traced back to Ajanta Grottoes frescoes.

Modern Art Exchange between India and China
In 8th and 9th centuries CE, Buddhism declined in India. Islamic forces began to invade India, and constantly brought hard hit to Buddhism. Many magnificent temples were destroyed, and innumerable monks vanished without a trace. By early 13th century, Buddhism almost died out in India. Subsequently, India-China art exchange basically interrupted.

(I) Music and Dance: Since the second half of 20th century, India-China exchanges in music and dance has been frequent and active. Indian music and dance groups constantly come to China for performance.

In June 1955, a cultural delegation with 51 people led by A K Chandar, who was the vice-minister of External Affairs Ministry, Government of India, brought Chinese audience rich Indian music and dance show, including Bharatnatyam, Kathakali, Kathak and folk dance of Naga etc. The solo of the performer Ram Narain from Sarangi and solo of Sitar, Sarod and Tabla were refreshing. A few singers sang many Indian songs including works of the musician Surdas from northern India 300 years ago and the musician Tyagaraj from southern India 200 years ago and songs created by Rabindranath Tagore who was a modern poet and musician. In December of the same year, Chinese cultural delegation paid a return visit to India, participated in the celebration activities of Indian National Day in New Delhi and enjoyed the folk song and dance performances in the suburbs. The famous Chinese flute performer Wang Tiechui played Chinese music Small Liangzhou and Wedding Song and dancer Yu Ying performed Sword Dance and Hand-Drum Dance. Finally, Wang Tiechui and Indian musician played the folk boat song of Indian Bengal, receiving a warm welcome.

In 1957, Uday Shankar, the father of modern Indian dance, led a delegation to China for playing the musical The Life of the Buddha, with seven musicians using Indian musical instruments for accompaniment. In the same year, Indian dancer and film actor Kamala Lakshman and her sister Radha Lakshman visited China together with Indian cultural delegation. Their Bharatnatyam performance was highly praised by Chinese audience. The famous writer Bing Xin wrote the article Impressions of Watching the Dance to present the Lakshman sisters. On April 5, Lakshman sisters did a farewell performance in Beijing and at the farewell party,
An Indian dance performance in Beijing in April 2008, organised by a classical Indian dance troupe comprising six genres of dance forms, choreographed by Leela Samson, an Indian dancer.

Mei Lanfang, the performing artist of Peking Opera, praised highly for their superb performances. These performances were highly successful, and they were the beginning of Chinese musicians and dancers knowing modern Indian performing arts.

In November 1978, Mrinalini Sarabhai, a famous Indian dancer, led the delegation for visiting China. During the visit to China, she advised that China shall send students to study in her school. Later, Zhang Jun and Liu Youlan were sent by the government to study in that school. In August 1983, Ravi Shankar, the Indian musician and performer of Sitar visited China at the invitation of the Ministry of Culture of the People's Republic of China and Chinese Musicians Association. He made many performances in Beijing, Shanghai and Chengdu, and also held a lecture about Indian classical music in the Central Conservatory of Music. In 1984, Rukmini Devi, the pioneer of revival movement of Indian Bharatnatyam led the performers from Kalakshetra Dance Academy to China, with Leela Samson. In October 1986, an Indian instrumentals group performed in Beijing, Jinan, Wuxi and Hangzhou, playing Karnatic and Hindustani classical music. The southern group was led by S Balachander who was the master of Veena, and northern team was led by Ustad Imrat Khan who was the master of Sitar. This might be the first time for the Chinese to listen to classical music of southern India at the scene. The group also held the exhibition of Indian musical instruments in Music Research Institute of Chinese National Academy of Arts in Beijing. And when they learned that professor Chen Ziming had been teaching Indian music in the Central Conservatory of Music, they presented 20 pieces of Indian musical instruments for exhibitions to the Central Conservatory of Music.

In 1990 CE, professor Debu Chaudhuri, the dean of the School of Music and Arts in the University of Delhi and famous performer of Sitar, together with his wife Manjusree (singer), son Prateek (Sitarist), and Somnath Mukherjee (Tabla player), performed together with Gandharva Veda as the theme in Central Conservatory of Music in Beijing.

In August 1991 CE, the Chinese People's Association for Friendship with Foreign Countries, the Chinese Academy of Social Sciences and the Embassy of India in Beijing held the 50th anniversary commemoration of Tagore's death. Indian dance troupe from Calcutta (present day Kolkata) performed Tagore's dance-drama The Kingdom of Cards in Beijing, Fuzhou, Xiamen and other places. In May 1994, the first Indian Cultural Festival was held in Beijing. Nearly 72 people from Sangam band, an Indian song and dance troupe and an Indian folk art troupe, performed in 13 cities of China including Beijing, Shanghai and others, producing great influence. In October 1997, 20 troupe members came to China to attend the Fifth Festival of Asian Arts.

In January 2000, Birju Maharaj who was the master of Indian Kathak led the delegation to Beijing for participating in the Second Festival of Asian Arts held by China. Maharaj was not only a dancer, but also a singer, performer of the drum and design master of dance. He has given performances in Europe, the United States and Asian countries, and his students are spread all over the world including China. His performance caused a sensation in the dance circle of Beijing.

In May 2000 CE, Brova Barama, who was the most renowned violinist and composer in India, visited China to perform in Beijing, together with the Indian President. He was a violinist, proficient in Karnataka music style. His Vedic Poetry Fantasia, Violin Duet - Travel, Global Symphony and Interstellar Symphony were an interaction of Indian music, oriental music and western music, which was unique in the world music circle, and enjoyed great popularity. Together with Beijing Symphony Orchestra, he played his violin concerto Love Peace and selections of Global Symphony, and was welcomed among the Beijing audience. In October 2002, Leela Samson, an Indian famous Bharatnatyam dancer, led Spanda dance troupe to Beijing to attend the Festival of Asian Arts. They also performed in Hohhot, Baotou, Shanghai and Hangzhou etc.

On September 22, 2007, Ustad Sabri Khan, a contemporary master of Sarangi in India, together with his son Kamal Sabri and Tabla drummer Salit
Das et al, and six other artistes, performed in the Third Annual Conference of World Folk Music. The concert was an unprecedented grand occasion. The beautiful timbre of Sarangi resembling the human voice and the performer’s excellent skill, luxuriant musical adornment phrases and impromptu performance surprised all.

In April 2008, Leela Samson visited China again, and performed for the opening ceremony of Indian Tourism Culture Year. As the chief director, she brought a wonderful party composed of six schools of classical dance in India – Manipuri, Kathakali, Odissi, Mohiniyattam, Bharatanatyam and Kathak. These different styles of dance had distinctive characteristics, complementing each other. Such a grand scene of Indian dance was first seen in China. These distinctive dances showed the extraordinary artistic imagination and creativity of the Indian people, that was both dizzying and beautiful.

On January 15, 2012, Kiran Segal, an Indian Odissi dancer, came to Guangzhou to perform. In March, Rama Vaidyanathan, a famous contemporary Bharatanatyam dancer in India, performed in the National Center for the Performing Arts and the Central Conservatory of Music respectively, receiving warm response. In summer of the same year, Sonal Mansingh, a senior Bharatanatyam and Odissi dancer, also performed in Beijing.

In early 1950s, Shen Zhibai who was the famous musicologist in China began to study Indian music. In late 1950s, he guided the postgraduates in the collection, sorting and translation of information and writings about Indian music. In early 1960s, he began to teach Indian classical music theories in Chinese Conservatory of Music. In late 1980s, China sent visiting scholars specialising in Indian music to India for the first time, and they became Chinese experts in this field. Once back in China, they made outstanding contributions to research, popularisation and education of Indian music. In late 1980s and early 1990s, the Central Conservatory of Music and Shanghai Conservatory of Music opened the courses of Indian music culture respectively. Since 1991, Shanghai Conservatory of Music successively recruited the master degree and doctoral candidates with Indian music as the research direction. Now, Indian music has become one of the important teaching contents in Chinese music colleges and universities at all levels.

Chen Ziming, the expert of Indian music from the Central Conservatory of Music began to learn and research Indian music in 1980s. After attending a lecture of Ravi Shankar in the Central Conservatory of Music, he became interested in Indian music, and began to incorporate Indian music into his course World Folk Music. In 1986, he sent his students An Ping to study in India, and Zhao Jiazi from the Shanghai Conservatory of Music also travelled together. In 1989, Chen Ziming, a visiting scholar went to India to study Indian music. He communicated with his Indian counterparts at Ravi Shankar’s home, and played Chinese music such as The Butterfly Lovers, The Moon Over a Fountain, Dance of the Yao People, Spring of Sinkiang and others.

Zhang Yuzhen, who was an associate professor of Capital Normal University, as a visiting scholar, learned Sitar in Gandharva Mahavidyalaya in New Delhi from 2000-2002. On December 2, 2001, she used the Chinese national musical instrument – pipa, together with Indian musicians playing the Sitar, Indian flute and Tabla in the concert hall in the heart of New Delhi, which was the first attempt in blending Indian and Chinese musical instruments together. Liu Huiyuan, who was a teacher from Tianjin Chinese Theatre Arts School (Tianjin Art School), learned to play the Sitar in the School of Music of University of Delhi from 2003-2006. In 2005, she used a Chinese dulcimer, together with Indian musician using Sitar and Tabla played Indian raga and the Chinese song, Jasmine.

In 2012, the famous instrumentalists in India – Tarun Bhattacharya and Kedian brothers, as well as Tabla performer – Prosenjit Poddar, were invited to China. Together with Chinese instrumentalists, they held a concert with the theme of East Meets West.
Cultural Contacts

East in the National Center for the Performing Arts in Beijing.

In the second half of 20th century, with the constant introduction of Indian films into China, the Indian film music began to spread in China. Awara Hun – the theme music of film Awaara was quite popular among the Chinese people. Since 1980s, Tagore’s songs began to attract the attention of the Chinese music industry. In 1989, when professor Chen Ziming from Central Conservatory of Music learned and researched Indian music in India, Tagore’s music was also one of his research topics. In September 2007, the folk music performance group from Central Conservatory of Music played many Tagore’s music pieces with Chinese national musical instruments such as pipa, dulcimer, Erhu and flute. On May 17, 2012, as the achievements of India-China cultural exchange programmes, the launch ceremony of A Selected Collection of Rabindranath Tagore Song and concert of Tagore’s works were held at the Central Conservatory of Music. Jaishankar, India’s ambassador to China, and other Indian friends attended the grand gathering.

Since 1980s, China began to send students and visiting scholars to India to learn Indian dance. Chinese dancers Zhang Jun and Liu Youlan learned classical dance in India. Once home, Zhang Jun successively taught at the Beijing Dance Academy and China Oriental Performing Arts Group Corporation, and set up numerous training classes of Indian classical dance with more than 500 students, making great contribution to the spread of Indian dance art in China. Zhang Jun was the first to introduce the Indian dance system to the Chinese.

Jin Shanshan, a Bharatanatyam dancer who has had excellent stage performances in China, had learned from Zhang Jun and Su Baohua when she was young. Because of the love for the dance form, she went to Peking University to study Indian language and culture. In 1994, she went to India for further studies, and when learning Hindi, she also learned Bharatanatyam. Jin Shanshan is one of the most brilliant students of Leela Samson. She held a solo dance party in New Delhi in 1998, and later became a member of Spanda dance troupe created by Samson, being well known in India and the world. In 2000, she returned to Beijing and soon established the classical Indian art centre in Beijing and taught Indian classical dance to children and adults.

(II) Films: Film is a comprehensive modern art, and has a large number of audiences both in India and China.

The relation of Indian films with China dated back to the Anti-Japanese War period. In 1944, when Khwaja Ahmed Abbas, an Indian novelist and screenwriter, learned that doctor Dwarkanath Kotnis died fighting the invading army in China, he wrote the novel And One Did Not last Come Back and adapted it into a screenplay, The Journey of Dr. Kotnis. The film made the heroic deeds of Dwarkanath Kotnis and the difficult Anti-Japanese War of Chinese people well-known among Indian people.

In 1951, due to the outstanding performance of the actor Raj Kapoor, the film Awaara adapted from Abbas’s screenplay gained unprecedented success in the Soviet Union and other countries. In 1952, Abbas visited China. And in 1955, Raj Kapoor led an Indian film delegation to China. After dubbed into Chinese, Awaara caused a great sensation in China. The theme music Awara Hun immediately became popular in China, and is still popular among Chinese people even now. The film Song of the Road produced by Satyajit Ray was introduced in China in 1955. In 1970s, Indian films disappeared from China.
the Chinese film market. The India-China film art exchange suffered a temporary setback.

With relations between the two countries softening, Indian films entered the Chinese market once again in 1980s. Films such as *Caravan* (1971), *Noorie* (1979) and *Sargam* (1982) spread rapidly. In 1986, the Film Board of Ministry of Culture of the People’s Republic of China held Indian film week in Beijing, Shanghai, Tianjin, Chongqing and other cities.

Since the end of 20th century, Indian films with their excellent quality and continuous innovation, received the attention of the Chinese audience, especially the young generation. Bollywood film *Lagaan* (2001) directed by Ashutosh Gowariker received much praise in China.

The year 2006 was the friendship year between the two nations. In late August and early September in this year, International Film Festival of India was successively held in Beijing, Shanghai, Tianjin, Chongqing and other cities.

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The year 2006 was the friendship year between the two nations. In late August and early September in this year, International Film Festival of India was successively held in Beijing and Shanghai, with 10 films since 1990 being released, including *Raja*, *Shwas*, *Anjali*, *Ente Veedu Appuvinteeyum*, *Hum Dil De Chuke Sanam*, *Jolly Poora Xoon*, *Dil Chahta Hai*, *Choker Bali*, *Dweepa* and *Show*.

From June 24-23 July, 2010, International Film Festival of India as an important activity of Chinese, “Indian festival” was successively held in Beijing, Chongqing and Guangzhou, and the 10 films that were released are: *Antaheen* (Bengali), *Oye Lucky! Lucky Oye* (Hindi), *Harishchandrachi Factory* (Marathi), *Kesha* (Malayalam), *Taare Zameen Par* (Hindi), *The White Elephant* (Hindi), *Gabhiracha Paus* (Marathi), *Ek Cup Chya* (Marathi), *Pasanga* (Tamil) and *Shob Charito Kalponik* (Bengali). These films were the representative works of Indian mainstream films, reflecting the development of Indian films with a wide range of subjects and regional languages.

In recent years, with the development of globalisation, the pace of China introducing Indian outstanding films was kept the same with that of the world. Films such as *Slumdog Millionaire* and *3 Idiots* shocked China. They received a warm response and high praise from the audiences. At the same time, young Chinese directors began to learn from Indian films, and pursued the diversity of subjects and originality of methods. *3 Idiots* described the dream, ideal and love of young people and became the Indian film with the highest praise across the Internet in China in recent years.

From June 15-23, 2013, to commemorate the 100th birth anniversary of Indian films, the 16th Shanghai International Film Festival made a special arrangement for the release of Indian films. People had the opportunity to go over the history of a century of Indian films, and watched 18 new and old representative works, including *Raja Harishchandra*, *Dil Chahta Hai*, *Mumbai Cha Raja*, *Wake Up Sid*, *Jolly LLB*, *Lucky Gangster*, *Murder 3*, *Lagaan*, *Three Idiots*, *Zindagi Na Milegi Dobara*, *Lessons in Forgetting*, *Barfi!*, *Awaara*, *Pushpak*, *Ranjana Ami Ar Ashbona*, *The Bright Day* and *Celluloid Man*.

Chinese film magazines and newspapers have been publishing reports on Indian films. Writings about Indian film history and academic papers were often published. Some chapters in the *Guide to the World States – India* (2003; 2010) introduced and evaluated the development course of a century of Indian films.

**Chinese films in India**

Chinese films were also welcomed in India. In January 1952, six members of a Chinese film delegation with Wu Yinxian as the leader went to Mumbai, India to participate in the Mumbai International Film Festival. Films brought by them included *White-Haired Girl*, *Chinese National Union*, *Iron Soldiers*, *Ray of Light* etc, and it was the first time that China participated in the Mumbai International Film Festival. In October 1955, the Indian authorities held a Chinese film week in New Delhi, releasing the Chinese feature film *Caravans* with *Ring*, and theatrical films *Liang Shanbo* and *Zhu Yingtai* (*The Butterfly Lovers*).

Indian audiences appreciate Chinese Kung Fu films very much. Kung Fu film superstars such as
Bruce Lee, Jet Li and Jackie Chan are adored by Indians. Bruce Lee’s Fist of Fury (1972), Fury of the Dragon (1972), Enter the Dragon (1973), Jet Li’s Shaolin Temple series, Jackie Chan’s Rush Hour series, Dragon Heat (2000), and The Medallion (2003) were very popular here. The primary origin of these Kung Fu films was Hong Kong, not in mainland China.

Films in mainland China were introduced into India from the 1980s after the reform and opening up. China’s fifth-generation directors’ works continuously aroused attention and received a favourable reception in India. Zhang Yimou’s Red Sorghum, Raise the Red Lantern, Not One Less, My Father and Mother, Ju Dou and Hero, Chen Kaige’s Farewell My Concubine, and Feng Xiaoning’s Grief over the Yellow River were all highly praised by the fans. Zhang Yimou won the Lifetime Achievement Award in the 14th Mumbai International Film Festival in 2012.

In June 2013, the Chinese Film Festival was held in New Delhi, India again, with 10 outstanding films being released, including Chinese Zodiac (2012), Back to 1942, A Simple Life, Full Circle, Lost In Thailand and Ocean Heaven.

(III) Painting: In the 20th century, modern painters of India and China started friendly exchanges. In 1924, Nandalal Bose, who was the dean of Academy of Fine Arts of Calcutta University and a famous painter, together with Indian poet Rabindranath Tagore visited China. They met the artist Qi Baishi, Chen Banding, Yao Mangfu and others, and presented the oil painting Picture of Luoshen and ink painting Picture of Meditation created in Beijing to the Peking Opera artist Mei Lanfang.

In 1937, Binod Behari Mukherjee who was one of the pioneers of Indian modern art visited China.

Chinese painter Xu Beihong visited India from 1939-1940. The Indian tour brought Xu Beihong to the creative peak of Chinese painting. In the winter of 1939, Xu Beihong came to Indian Tagore International University for giving a lecture at the invitation of Indian poet Rabindranath Tagore. During the tour, he painted 10 portraits for Tagore, including a sketch, drawing, oil painting, Chinese painting. The Chinese painting Figure of Tagore was one of his master works. On February 17, 1940, when Mahatma Gandhi visited Shantinketan, Xu Beihong sketched for Gandhi and Gandhi signed the picture. In the same year, Xu Beihong successively held a painting exhibition in Shantinketan and Calcutta (present day Kolkata). Tagore spoke highly of his artistic achievement in the introduction of the exhibition. From April to July, 1940, Xu Beihong went to Darjeeling, Himalayas and completed the huge Chinese painting Yu Gong Yi Shan. Most figures in the picture modelled Indian people. He also drew Chinese painting Horses and Indian Women in Darjeeling.

In 1943, Chinese painter Ye Jianyu visited the India-China Ramgarh training camp as a war correspondent, visited Indian Tagore International University and Buddhist holy land – Bodhgaya and drew a lot of sketches of Indian dancing characters and scenery. Then his creation centre changed from cartoons to Chinese paintings, especially dancing characters. In 1944, he held Indian Tour Exhibition in Chongqing. In 1962, he recreated the Chinese painting India’s Bharata – Natya according to his sketch manuscripts, and it was his best masterpiece, matchless compared to other works with the same theme.

In February 1950, Chinese painter Zhang Daqian was invited to hold a personal exhibition in New Delhi. In March and April of the same year, he visited Ajanta Caves in India, copied Ajanta frescoes, and compared them with Dunhuang frescoes. Then, he visited Indian Tagore International University and Bodhagaya. From May 1950-August 1951, he was living in the summer resort – Darjeeling, Himalaya, reading poetry and painting, with many works. His master works included Chinese painting Zhang Daqian’s copy of Frescoes and Indian Beauty.

Indian painter M F Hussain came to China for the first time in 1952. He visited Chinese painter Qi Baishi who presented him with a picture. In July 1952, M F Husain was invited to hold a personal exhibition in New Delhi.
1984, Hussain came to China again at the invitation of Chinese Artists Association. He called on the painter Ye Jianyu and visited Xu Beihong Museum. After returning home, he held a personal exhibition of paintings in New Delhi, and Indira Gandhi, the then Prime Minister of India, also paid a visit.

In October 1984, he held the “Painting exhibition in memory of the 100th birth anniversary of Nandalal Bose” in National Art Museum of China in Beijing, displaying his 125 works with diverse styles.

**MUSIC • DANCE • DRAMA**

**KUCHA MUSIC**

Music of ancient Kucha during the period of Northern and Southern Dynasties, and Sui and Tang Dynasties. Kucha was a large country in the Western Regions and also called Qiuci, Kizil, Koutcha, Kutsi or Kucina, located in today's Kuqa, Shaya, Sinwa, Baicheng and Luntai of the Sinkiang area. Ancient Kucha people were good at singing and dancing, and had a long history of colourful musical culture.

According to *Buddhist Records of the Western World*, “Kucha characters derived from India and changed slightly, its kangen and gigaku were especially great among other countries. According to *Sui Book · Music Collections*, in the 18th year of Jianyuan Period (382 CE) of Former Qin, “Lü Guang and Juqu Mengxun occupied Liangzhou, changed the Kucha music and called it Qin and Han Music; Taiwu of Wei occupied Hexi and called it Xiliang Music; and up to Wei and Zhou, it was called national music”. Therefore, even though in original Chinese music such as “National Music” and “Xiliang Music”, Kucha music elements were also integrated. With regard to the music of Boukhara, Sulaq, Samarkand and Chotscho, they were apparently derived from Kucha music or “adapted from Kucha music”. There were two possibilities why music works were named by state names, one was because those musicians came from those countries, the other was because the music styles of those countries were retained in the related music works to some extent.

Kucha music had extensive impacts on China palace music in Sui and Tang Dynasties. The *Seven Music Works* was enacted in the early Kaihuang (581 CE) of Emperor Wen of Sui, the *Nine Music Works* was established in Daye seven years (611 CE) of Emperor Yang of Sui followed in early Tang. *Ten Music Works* was established in the 16th year of Zhenguan Period (642 CE) during the reign of Emperor Taizong of Tang. They all had music departments for “Kucha Musician” or “Kucha Music”. Those historical facts indicated that Kucha music played an important role in Sui and Tang palace music. After “Hu Department” was set up in the Tang court, Kucha music was actually listed as the first over other types of music. Due to the Tang music system was inherited in the early Northern Song (960 CE), the Kucha music was one of the four great works in Royal Academy which still retained its specific musical instruments and chapters.

In Sui Dynasty, Kucha music was divided into three parts of Western country Kucha, Qi Dynasty Kucha and Tu Kucha according to the elements integrated in the local folk music. Up to Tang Dynasty, musicians from various countries of the Western Regions had settled down in China for several generations. Therefore, they were gradually chinesised and their music was also integrated into Chinese native music little by little. The *Ten Music* works was changed to “Standing Play” and “Sitting Play” in the era of Emperor Xuanzong of Tang. However, *Longevity, Devadatta, Song of Longevity and Small Triumphant Music* belonging to “Sitting Play” had apparently mixed with Kucha music elements, while *Peace, Peaceful, Triumphant March, Great Tranquility, Holy life and Shining Holy Music* belonging to “Playing Instruments in Standing Positions” had also mixed with tones and styles of Kucha music.
Ancient Kucha had various kinds of instruments such as kugo, pipa, five strings, flute, Sheng, Xiao, Hichirki, Maoyuan drum, Duyun drum, Dala drum, waist drum, Kakko, Jilou drum, bronze drum, cowry, Tan zither, Houti drum, Qi drum, Tan zither, Houti drum, Qi drum, Yan drum etc, among which Kakko was a special traditional percussion instrument in Kucha music. In the 10th year of Kaihuang Period (591 CE) of Emperor Wen of Sui, Kucha music was popular in the palace and folk and even people from emperors to common people in Tang Dynasty were all fond of playing the Kakko. Emperor Xuanzong of Tang often composed Kakko music and played by himself. He could perfectly play 92 Kakko songs of Kucha music including Yeposeji and Kucha Dawu.

There were 20 instrumentalists and four dancers in various kinds of special costumes when performing the Kucha music. Instrumentalists were wearing the black silk headscarves, dark red silk gowns, brocade sleeves and dark red pants while the dancers were wearing the red forehead ribbons, dark red jackets, white silk pants and black leather boots. From some of today's Kucha grotto murals in the areas of Kuqa and Baicheng City, we can still see the performance reality of Kucha music and the various kinds of instruments they used.

The chapters of Kucha music preserved up to now include Longevity, Hiding Hooks, Qixi Meeting, Touhu, Dancing Mat, Truelove Knot, Teenage Girl Toasting, Stay with Immortal, Throw a brick for Long life, Play with a Stork, Play with all Kinds of Flora, Row the Dragon Boat, Back to the Old Palace, Changle Flower, Twelve Hours, Good Mani, Bhagavat Son, Small Heaven, Sulaq Salt etc.

(Buddhist music)

Buddhist songs are the anthems that use in the Buddhist chant form to praise Buddhas and Bodhisattvas or the music that is used to advocate Buddhism. One of the important forms of Buddhist music is to add music in the Buddhist texts and chants. During the Three Kingdoms Period, Buddha Dharma was brought into the East and the Indian Buddhist music was introduced to China Central Plains by eminent monks from the Western Regions or India. In volume XIII of Eminent Monk Biography, it is described that, “chanting Buddha Dharma was called zhuandu and anthem was called Sanskrit, all having music rhymes.” Using cadence tones to read the Buddhist texts is called zhuandu, while using Buddhist chant form to praise the Buddhas and Bodhisattva is called fanbai which can be accompanied by instruments. Fanbai is also called zanbai, Brahma music, Sanskrit or Buddhist music. These are generally called Buddhist songs. During the Three Kingdoms Period, there were many popular fanbai, such as Yu Mountain Fanbai, Nirvana Fanbai and Lianju Fanbai. The name Buddhist songs were first seen in the Sui Book-Music Records. According to records of Xiliang in this book, there were the songs Everlasting Happiness, Jiequ Forever Harvest and dancing music Buddhist Song of Khotan.

As early as in the period of Emperor Wu of the Liang Dynasty (who reigned during 502-549 CE), the royal music was already integrated into many contents of Buddhist music. In Sui Dynasty, the Western Regions’ dance was not only brought into the court but also played a leading role. Up to the Tang Dynasty, the impact of the Western Regions’ dance and even Indian dance on Chinese Buddhist songs became more obvious. In 7th century CE, even King Yongqiang of the Kingdom of Pyu (now in Burma) was influenced by Indian culture deeply and he believed in Buddhism and also sent Buddhist songs and musicians to China several times. It was altogether 10 kinds of Buddhist songs and 32 musicians. According to volume DLXIX of Ce Fu Yuan Gui, in 13th year of Tianbao Period (754 CE), the name of Buddhist music which was originally popular in Kucha area was changed, for example, Kucha Buddhist Songs was changed to Jinhua Dongzhen and Fast Kucha Buddhist Songs was changed to Fast Jinhua Dongzhen. According to the Northern Song Chen Yang’s Music Book, Tang music included over 20 kinds of music, such as Puguang Buddhist Songs, Maitreya Buddhist Songs, Riguangming Buddhist Songs, Yamantaka Buddhist Songs, Apothecary Liuliguang Buddhist Songs, Sakyamuni Buddhist Songs and
Avalokiteshvvara Buddhist Songs. This indicated that Buddhist Songs were already very popular in Tang Dynasty. Some Buddhist songs were still retained in the Dunhuang potpourri.

Mao Qiling wrote the West River Poems in the Qing Dynasty and said that “Buddhist songs already appeared in the Sui and Tang Dynasty and did not start in Jin and Yuan Dynasty.” For example, Yueh-Fu of Tang Dynasty had eight songs in Potuo tone, including Puguang Buddhist Songs and Riguangming Buddhist Songs. Yueh-Fu had nine Buddhist Songs in Qishi tone, including Shijiawen Buddhist Songs and Miaohua Buddhist Songs and two Buddhist songs in Yue tone, which were Da Miao Zhi Ji Buddhist Songs and Jie Buddhist Songs. Moni Buddhist Songs is in double tone. Sumi Qiju Buddhist Songs and Ritengguang Buddhist Songs are in Shang tone. Xiele Buddhist Songs are in Zhi tone. Four songs, including Poluoshu Buddhist Songs are in Yu tone. Qianxing Buddhist Songs is in Banshe tone. Tifan is in Yifeng tone. In current Wumen temple, people can still chant Buddhist songs. Every time when Buddhist songs were chanted, the Sheng and flute were accompanying Qing music that inherited the meanings of Buddhism. Various Buddhist songs were listed in Kakko Records written by Nan Zhuo in Tang Dynasty such as Vairocana Buddha Songs, The Four Kings, Atuomi Master Music, Forever Life, A Deer of Nine Colours, Sands of the Ganges, Mahayana, Pi Shramana, Avalokitesvara and Sakya-muni etc. Buddhist Songs in Tang Dynasty had the songs either introduced from India via the Western Regions, or created and recomposed by Tang people. Every time when Buddhist songs were chanted, the Sheng and flute were accompanying Qing music that inherited the meanings of Buddhism. Various Buddhist songs were listed in Kakko Records written by Nan Zhuo in Tang Dynasty such as Vairocana Buddha Songs, The Four Kings, Atuomi Master Music, Forever Life, A Deer of Nine Colours, Sands of the Ganges, Mahayana, Pi Shramana, Avalokitesvara and Sakya-muni etc. Buddhist Songs in Tang Dynasty had the songs either introduced from India via the Western Regions, or created and recomposed by Tang people.

Zhihua Temple of Beijing, which was built in the 11th year of Zhengtong Period of the Ming Dynasty (1444), inherited Buddhist songs through generations. In early 1950s, it passed on through 27 generations. The music works were most of the transcriptions of Gongchi notations, among which there were 48 notations of wind music copied by monk Yonggan of Zhihua Temple, 66 incomplete notations of wind music copied by Zhihua Temple, 56 notations of wind music and 30 dharma-vessels music copied by nun Langkun of Shuiyue Nunnery and 137 notations of wind music copied by Chengshou Temple. Some melodies could be traced to the Tang and Song poems, and north & south music from Yuan and Ming as well as long-term popular folk instrumental music. These Buddhist songs can be played either along or together as a set. The instruments are mainly pipes and the rest of them are Sheng, flutes, Tunlo, drum, Chengzi, Nao and Bo etc. Zhihua Temple's Buddhist songs were classic and elegant, and it preserved massive music information from Tang and Song, and became a representative of north China Buddhist songs. Nowadays, monks in this temple still play various kinds of Buddhist music works.

**INDIAN MUSIC**

Music of India, which originated from India and spread with the profound influence on the South Asian Subcontinent and even South Eastern Asia, Central Asia, Western Asia and Eastern Asia, is one of the global important music systems. It consists of classical music and folk music with the unique theoretical system and performing form and is a miracle in the big family of world music.

**The Origin and Development of Indian Classical Music**

India, a country with ancient civilisations, has a long history and splendid culture as well as a variety of religions. In addition to the indigenous Hinduism, Buddhism, Jainism and Sikhism, Islam and Christianity are also influential. Over thousands of years, because of the unceasingly foreign invasions, the population has never stopped migration which made the ethnic ingredients complicated and emerges cultural diversity. This is why Indian music shows unique characteristics.

The Vedas are not only the oldest Indian masterpiece on religion, literature and philosophy but also the most important source of Indian music. *Samaveda*, one of four Vedas, is a collection of songs...
in the ancient era includes 1,875 odes. “Sama” means a tune, so Samaveda is a tune collection produced for the needs of the flamen chanters, therefore, the contents of those poems is in the subsidiary position. Different factions have different singing methods that are inherited up to now. Hence, Samaveda is very important for studying the ancient Indian music history.

Vedas chant only has three pitches. Before singing, a tone of “Om” is firstly pronounced by putting three tones of “a, u and m” together to express the respect to the God who creates the universe. Ancient Brahmans believed that the God who created the universe was Prajapati, namely “Indra” in the Vedas and “Brahma” in the Manu Corpus Juris. The six-word mantra beginning by “Om” has the sanctity in the Buddhist believers in China and other Asian countries as yet.

Between 4th century BCE and 4th century CE, two major epics of Ramayana and Mahabharata came out. 2,000 years passed, and they have been around through the stories, dramas and dances as well as spread to many Asian countries. Today, those two epics are still major eternal themes of Indian music and dance. The record related to the music, musical instruments and musical life in the epics is extremely precious historical material to understand the ancient Indian music. Xue Keqiao, a Chinese scholar, has written an article about this.

Indian classical music has gradually developed into seven tones and 12 melodies based on three pitches of Vedas chant, thereby forming distinct “Raga” and “Tala” system. As early as hundreds of years ago, when the Europeans used Do, Re, Mi, Fa, Sol, La and Si as the musical scales, Indian people had already introduced the “Shadja”, “Rishabha”, “Gandhara”, “Madhyama”, “Panchama”, “Dhaivada” and “Nishada” as the names of seven tones and called them Sa, Re, Ga, Ma, Pa, Dha and Ni, respectively, for short.

Bharata’s Natya-sastra is the most ancient Indian musical theoretical works born in 2nd-5th centuries CE. This book has fully discussed the ancient Indian music, dances and dramas in theory in which the music is mainly discussed in the 28th-36th chapters, especially with respect to the specific tones “Swara”, differential interval “Shruti” and ancient scale “Granma” in the Indian music. These special theories of Indian music have become the foundation of ancient Indian music that has come down to us.

At the beginning of the 20th century CE, a stele with a size of 13 ft x 14 ft was discovered in the adjacent piedmont of Kudumiyanmalai village, Pudukkottai area, Southern India. According to the textual research, this is a stele of Kudumiyanmalai Inscription on Music made in 7th century CE carved in the “Palava-grantha-lipi”. Its completion time is a little later than that of Bharata’s Natya-sastra, the records of both on music score are almost the same.

Since the 8th century CE, Islam began to be introduced to India from its western and northwestern parts. Until the 13th century CE, the Muslim established the Sultanate in Delhi and the Mughal Dynasty was built in the 16th century CE. Indian music is influenced by Persian and Arabian music and culture. The classical music is gradually divided into two major genres: the north and south, namely the “Hindustani” developed under the Lord Krishna playing the flute, ‘Mahabharata’

Indian classical music performance

Indian fine silk painting depicting classical Indian music.
Islamic regime in north India and “Karnatak” that retains the domestic traditions in south India.

In the early period of 13th century CE, Sarangadeva's *Sangita-ratnakara* further developed into the theory of Bharata and became a significant literature with collections of Indian music theory at that time.

After Indian classical music was divided into two major genres, the north and south, many musicians appeared successively. Prandara Dasa (1481 ~1561) lived from the late 15th century CE to the early 16th century CE was respected as the “Father of Indian Music”. The songs he created have been listed in the functional textbooks for beginners.

Since the establishment of the Mughal Dynasty in 1526, Islamisation of Indian society and culture was quickly formed, and the same was to the music. Islamic culture and ancient Indian culture were integrated, resulting in the forming of a new style of Indian music and emerging of many kinds of musical forms and genres, which enriched the treasury of Indian musical culture. Up to the end of the 16th century CE, a well-known musician, Tansen, who used to service in the Akbar's palace, finally completed the north Indian classical music system that was inherited to nowadays.

In the middle 19th century CE, due to India's being completely colonised by the British, the Indian music culture was impacted and the classical music started fading gradually. Then Tanjore worked with many musicians for the efforts of revival of classical music, among whom a composer, Diyakaraja, who was honoured as the Music Saint and worked very actively.

Rabindranath Tagore was a famous Indian poet and also an outstanding composer who made a huge contribution to the revitalisation of Indian musical culture. In 2,000 songs he created, elements of Indian classical music, Bangladesh folk music and western music were integrated which initiated a new era of Indian music.

The Indian classical music has a lofty status in people's heart in the Indian music life. Its basic theories have different degrees of influence on various kinds of musical forms. It has a close tie with religious and culture. The themes of the classical music and classical dance were mostly about myth stories and generally performed in the temple during early stage. The vocal lyrics mostly were praises to the God in order to express people's devotion to religion; musicians’ creation and performance are considered as on the inspiration of the God to reflect the will of the God. All in all, Indians believe that the music is the language of the God. Therefore, the classical music and all kind of related instruments as well as appreciation of classical music and dance are all sacred.

**The Theoretical System of Indian Classical Music**

(1) The musical tone is called *Swara* in India and basic tones have seven levels that are *Shadaja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata* and *Nishada*. The names of seven Swara are not the same as the western musical alphabets C, D, E, F, G, A and B or syllable names *Do, Re, Mi, Fa, So, La* and *Si*, and also not the same as Chinese ancient 12 melodies that are based on the musical names, namely, *Huangzhong, Dalv, Taicu, Jiazhong, Guxi, Zhonglv, Ruibin, Linzhong, Yize, Nanlv, Wuyi* and *Yingzhong* as well as the *Gongche* notation that is based on words of “Gong and Che” to express pitches and syllable names in Chinese folk traditions. Seven Swaras can be written as Sa, Re, Ga, Ma, Fa, Dha and Ni for short and adopt the fixed-do system. The musical tone names of Indian north and south system are the same but obviously different in performance style.

The Indian classical music has unique and integrated theoretical system. Bharata’s *Natya-sastra*
has subdivided an octave into 22 Shruti. Indians believe Shruti is the least interval unit distinguished by human hearing. In all nationalities worldwide, there are a variety of tone systems. Currently, 12 tone equal temperament is mostly used that is divided an octave into 12 equal semitones, two semitones are equal to one whole tone. The size of interval in the Indian music is based on the numbers of Shruti, for example, a big interval consists of four pieces of Shruti, a small interval consists of three pieces of Shruti, and a semitone consists of 2 pieces of Shruti. These three kinds of intervals are totally different from the semitone in Western music in which two semitones are equal to one whole tone.

Because the rhyming is different, the interval is also different between two scale tones, thereby resulting in distinct differences in style with other ethnic music worldwide. The pitch of Sa is generally in accordance with C tone of piano, but not absolutely. It can be adaptable to any range of singing and musical instruments. Similarly, this range is also divided into three kinds of saptak that are madhya saptak, mandra saptak and tara saptak. Musical tone may have certain pitches and syllable names, which can run free within three ranges.

(2) Raga, which has the melody frame of musical mode in the Indian classical music, consists of 5-7 tones specified in one group for improvisation or singing. Therefore, it has formed a unique system in the world during the long-term development. Raga is male tune and it traditionally has six types of basic Raga. Each Raga also has five types of Gilani that is a female tune with total 36 tunes. Particular Raga and Gilani have to be sung in specific seasons and time in order to express a sort of particular emotion or feelings and nine types of Indian traditional aesthetics. For example, Sindhi Bhairavi is better to be played in the morning while Durga is better to be sung in the dusk. The Indian north and south classical music system have various kinds of Raga. Musicians usually interpret these features of Raga via improvisation. There are tens of common Ragas, which are the basic melody of improvisation, for Indian music. Each Raga has its specific name. They are a little similar to the music cards of Chinese local opera music but also entirely different from the latter.

The Indian music has also used pentatonic scale (five-tone scale) such as Bhup Kalyan that is equivalent to pentatonic Gong melody (modes of ancient Chinese music). The scale of Bhup Kalyan is just the same as the Chinese pentatonic Zhi tone. Indian musicians also believed that it was originated from China but its name was derived from Durga, a fully-adored Indian Goddess. The historical truth of music and culture exchanges between India and China is subject to further study.

As each kind of Raga is related to the certain feelings, some kinds of emotions can be expressed not only by the voice, but also by painting. For instance, in a Raga water colour painting called “Melk”, the god Krishna (Heitian) was dancing convivially holding a musical instrument accompanied by two female musicians, with beautiful peacocks were perching in the trees on both sides, the rain dispersing the stuffiness of hot summer and moistening the dry earth. The Raga melody is well explained by this Raga painting to express people’s enjoyment in their heart when the rainy season approaching.

(3) Tala is an Indian music rhythm system formed by beat cycles. Indian music measurement unit is called the matra and the most common one is called Tintal that is made up by four sections divided by 16-unit beats, namely 4+4+4+4. Furthermore, there are other types of Tala including 7 matras, 10 matras and 12 matras. Each Tala consists of two important beats, one for the strongest voice and the other for the empty beat.

(4) Grace notes and improvisation: Indian music will add some grace notes-Gamaka ahead by the voice, but also by painting. For instance, in a Raga water colour painting called “Melk”, the god Krishna (Heitian) was dancing convivially holding a musical instrument accompanied by two female musicians, with beautiful peacocks were perching in the trees on both sides, the rain dispersing the stuffiness of hot summer and moistening the dry earth. The Raga melody is well explained by this Raga painting to express people’s enjoyment in their heart when the rainy season approaching.

(5) Several important vocal music modes: The representative vocal music works are “Dhrupad” and “Khyal” in the north Indian classical music. “Dhrupad” was a vocal music developed in the court during 15th and 16th centuries CE. Lyrics are mostly sung for Gods, emperors or heroes with a respectful style and less Gamaka used. Today, “Khyal” is one of the most common vocal music in the north Indian music and is also more gorgeous and lyric than “Dhrupad”. It is developed by absorbing some characteristics of Persia music based on the Indian folk songs.
**Indian Folk Music:** The Indian people are good at singing and dancing and the folk music is widely spread. The classical music is mainly for satisfaction of aesthetic needs while the folk music has many social functions. People cannot live without music in the productive labour and daily life. After harvest, when getting married or having children, people usually tend to gather together singing and dancing to celebrate. In India, from Kashmir to Cape Comorin, from Assam hills to Rajasthan’s Thar Desert, we can hear the melody from different nationalities with the graceful singing and rich in regional style and vitality. For example, Kashmirian songs are exquisite with strong Persia style while Tamilians living in the south have kept the ancient Indian Dravidian culture. The range of Indian folk music is also very extensive and many folk songs can even reach three octaves. A large number of Indian singing and dancing movies have also promoted the development of Indian folk music. Since the late 20th century CE, western pop music started to be introduced into India, which was welcomed by some urban youths.

**Indian Instruments:** Various kinds of Indian instruments mainly include four types such as string instruments, leather instruments, body instruments and air instruments, among which the seven-string Veena, Sitar and double-sided tom-tom all have distinguished features and abundant expression.

(Zhao Jiazi)

**SAPTASWARAS**

Seven melodies, the terminology of Chinese ancient temperament, are the seven basic musical tones from low to high in a range of octave pitch for turning up the Gong tone, make up the “seven sounds” that are Gong, Shang, Yue, Bianzhi, Zhi, Yu and Biangong, namely “seven tones” or “seven melodies”.

The concept of melody is not completely the same between India and China. Indian music has seven melodies, originally named as Saptaka, which means the pitch. The seven basic tones from low to high are “shadja”, “risabha”, “gandhara”, “madhyama”, “panchama”, “dhaivada” and “nishada” and also called Sa, Re, Ga, Ma, Pa, Dha and Ni for short. The seven melodies of Indian music mainly use three octaves and are divided into three parts of mandra, madhya and tara according to ups and downs of voice range.

Chinese “melody” means not only the pitch, but also the musical mode, known as “Gong melody”. According to *Wei Book • Music Collections*, “Cui Jiulong said to Taichangqing Mr. Zuying: the voice has seven tones and the melody has seven tunes. Those seven tones were combined into seven modes from Huangzhong to Zhonglv,” which meant that starting with Huangzhong, 12 modes were generated by tri-section loss & gains and ended at Zhonglv, namely Linzhong generated by Huangzhong, Taicu by Linzhong, Nanlv by Taicu, Guxian by Nanlv, Yingzhong by Guxian, Ruibin by Yingzhong, Dalv by Ruibin, Yize by Dalv, Jiazhong by Yize, Wushe by Jiazhong and Zhonglv by Wuyi.

“Seven tones” means five tones plus two changes (Bianzhi and Biangong). “Seven melodies” means forming based on each tone of seven tones as Gong. However, “Seven melodies” have to fully use the 12 modes, “starting from Huangzhong and ending at Zhonglv.” A complete melody name consists of a mode name (representing the pitch is the Gong) and a tone name (representing the mode is the tonic), which shows the mode relationship of the same pitch and same tone, but a different tonic such as Huangzhong’s Gong, Huangzhong’s Shang, Huangzhong’s Jiao etc. Meanwhile, it also shows the same tonic system mode of different pitches, different tone rows, different modes, but the same tonic pitch such as Huangzhong for Gong, Huangzhong for Shang, Huangzhong for Jiao etc.

The specific melody name of ancient Chinese seven melodies was usually changed by time and musical types. The names of seven melodies recorded in *Sui Book • Music Collections* were the transliteration of Indian Sanskrit and that “Potouli” and “Banchan”, which were undoubtedly the transliteration of “shadja” and “panchama” in the Indian heptachord. Bharata’s *Natya-sastra* has fully discussed the theories of Indian ancient music, dance and drama. Please refer to chapters XXVIII to XXXVI for discussions of music; in the book, the “Swara” named with regard to special tones of Sa, Re, Ga and Ma in Indian music, has become the foundation of Indian classical music so far.

In the early 20th century CE, a stele with the size of 13 ft x 14 ft was found in the piedmont nearby Kudumiyamalai village, Pudukkottai area. According to textual research, it was a stele of Kudumiyamalai Inscription on music in 7th century CE. It is called as “Seven Melodies Stele” by Chinese music academia. The epigraphy was sculptured

![Saptaswara monument in Tamil Nadu, India](image-url)
by using a Palava-grantha-lipi handwriting. Seven melodies recorded on the stele are almost the same to those in the Bharata’s Natya-sastra.

Seven melodies passed on by Sujiva in the middle of the 6th century CE might be the Chinese translation of the Kucha language.

(Tianzhu Yue (Hindustan Music) was one of the earliest foreign music introduced to China. It was brought into Pre Liang during 346-353 CE, and then turned to the Central Plains and became the court music at Sui and Tang Dynasties. According to Sui Book · Music Collections, “Hindustan was established when Zhang Zhonghua was occupying Liangzhou, and Hindustan music was introduced after translation took place four times and recording of tributary male dancers and singers,” and according to Old Tang Book-Music Collections, “Hindustan Music was truly brought into China when the prince of Hindustan travelled in China as a monk.” This indicated that Indian music and dance were introduced in China as early as in the middle of the 4th century CE and the Music of Hindustan with a strong Indian style, was truly brought into China when the prince of Hindustan travelled in China as a monk. Afterwards, Hindustan music became one of the seven music works and nine music works of Sui Dynasty, and one of nine music works and ten music works of Tang Dynasty. Hindustan is India. Hindustan music introduced to Sui Dynasty was supposed to be north Indian music and was associated with Buddhist music from clothing.

In Sui Dynasty, songs of Hindustan music include Shashijiang and the dances of Hindustan music include The Song of Heaven. The instruments include the phoenix head Kugo, pipa, five strings, flute, cowry, bronze drum, Maoyuan drum, Dutan drum and brass cymbals. Some changes happened in Tang Dynasty such as the musical instruments including five strings, Maoyuan drum, Dutan drum and fife, Hichiriki and Kakko were added in but there were no changes in the music list. When the performance was taking place, there were 12 instrumentalists and two dancers in special costumes. Instrumentalists were in black silk scarves, white silk jackets, purple damask silk pants and dark red capes. With braided hair, the dancers were in sunglow Kasaya (cloister cloth), leggings and green hemp shoes. It vanished after court music department disbanded.

India Dance is one of the most important types of dance in the world. Originated and popular in India and surrounding areas, Indian dance has a long history and various styles, including classical dance and folk dance. It has its own unique theoretical system and forms of performance. Indian dance can be traced to the historical period of the Indus Valley Civilisation. The bronze dancing girl of Mohenjo-Daro and the plaster male dancer of Harappa clearly indicated that ancient Indians loved to dance in life. According to Indian mythology, Siva the cosmic dancer is the Lord of Dance (Nataraja) being able to perform 108 types of divine dance. The universe evolves from destruction to recreation again and again in his dance. His image of Nataraja is well-known throughout the world. In fact, Indian dance is very likely to come into being through religious sacrificial rituals. The earliest professional dancers needed to show their dancing skill to please their gods during the process of sacrificial services. As an art form, dance in India has a history of at least 3,000 years. Dance is considered as a basic part of theater. The Visnu Purana created in the 2nd century CE mentioned the title of a dance drama. Obviously, Indian dance had become much flourishing and mature before Bharatamuni wrote his Natyasastra. According to his work, dance was already an indispensable part then on all occasions of important celebrations. Natyasastra laid down rules and regulations for Indian classical dance, and is still the theoretical source of all types of classical dance in India now.

The Sangeet Natak Academy (Music and Dance Academy), Indian national academy for performing arts, recognises eight distinctive traditional dances as Indian classical dance forms. Each form of Indian dance has developed its own unique skill along with social evolution in the past centuries. Although they originated from different parts of India and imbibed elements from other parts of the country, they still share some aesthetic principles, skill features, and subjects from Indian mythology. The eight major Indian classical dances include Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Odissi, Sattriya and Mohiniyattam.
**Bharatanatyam** is a classical dance originating from the state of Tamil Nadu in south India. Initially a dance performed by dancing girls in temples for worshiping gods, it was introduced into courts in the 16th century. In modern times, it developed in late 18th century or early 19th century. Following a short period of low ebb in 1910-1930, it revived rapidly and mounted the stage as a charming performing art. As a solo-dance, it is generally performed by a single female dancer who draws inspirations for her posture and movements from ancient Indian sculptures.

**Kathak** is a type of Indian classical dance that originated from temples in north Indian states such as Rajasthan and Uttar Pradesh. In ancient Indian temples, Brahmin priests used to narrate the stories of gods and goddesses from various Puranas with the assistance of songs and dances, they were known as kathakar or story-tellers, hence the term of kathak for the dance. After Muslims invaded India, Kathak disappeared temporarily from the scene. Later in the 17th century, it was restored by Mughal emperors, and the performance site was shifted from temples to courts accordingly. Meanwhile, it absorbed some features of Persian and Central Asian dances. Consequently, the influence of the Mughal music and dance brought about great change to the form of Kathak. The current form of the dance still contains elements of both Hindu and Islamic cultures.

**Kathakali** is a classical dance originating from the state of Kerala in south India. The term Kathakali means story performance. It is virtually a highly stylised classical dance-drama which has followed the form and tradition of ancient Sanskrit plays. Its roots go back to 1,500 years ago and it has been prevalent for about 300 years in the southwest coast area of India. Subjects for the dance are mainly taken from Mahabharata, Ramayana and other Hindu mythology. It is often performed at open-air stages by temples in rural areas all through the night, on occasions of festivals, in particular. Dancers are all male wearing various coloured makeup on the face, more or less similar to that of the Beijing opera in China. High-ranking and gallant characters wear green facial makeup, queens and princess wear orange facial makeup, etc. Female characters are also played by men in disguise. The dancer’s costume and headgear are extremely elaborate. The recent developments in Kathakali include improved looks, refined gestures,
Cultural Contacts

and added themes in addition to more ornate singing and precise drumming.

Kuchipudi is also a type of classical dance, originating from today’s Andhra Pradesh in south India in the 2nd century BCE. It is named after a village in Krishna district by the Bay of Bengal. It is generally performed by local Brahmins who love this traditional dance form. Some stage rites are usually the prelude to the formal performance. Then characters come on to the stage one-by-one and make self-introductions with song and dance. The dancer’s ornaments are very rich.

Manipuri is also a major type of classical dance originating from the state of Manipur at the foot of the Himalayas in north-eastern India. Initially, it was a kind of collective dance of the mountain people while they were holding religious rituals. It has developed its own specific aesthetic values and styles deeply rooted in local culture. Later on, it was much influenced by Vaisnavism and underwent some changes, and the themes of the dance began to center on the legendary love story of Krishna and Radha. As a purely religious dance, it has a reputation of one of the most chaste, softest and mildest dances in the world. Different from other Indian dance forms, Manipuri dancers never strike the ground hard with their feet. Movements of the body and feet and facial expressions in Manipuri dance are generally smooth, subtle and graceful.

Odissi is one of the eight classical dance forms. It originated from the state of Orissa (present-day Odisha) in east India. According to archaeological evidences such as bas-reliefs found in hills near Bhubaneswar, the capital of the state. It is most likely the oldest surviving dance form of India, and finds its mention in Natyasstra. Although it gradually declined under the colonial rule of the British, it has revived freshly since India gained independence. It is well-known for the dancer’s pose of the Tribhangi (three parts break), a skill learned from the Indian sculptures and other unique skills quite different from other classical Indian dance forms.

Sattriya is also one type of principal classical dance form originating from the state of Assam in northeastern India. It was created by Srimanta Sankardeva, the founder of Vaisnavism in Assam in 15th century, and has remained a living tradition. It is usually performed as a significant part of one-act plays staged in monasteries. Although it has gradually become popular and won recognition in recent years, the dance now still continues to be performed for ritualistic and other purposes.

Mohiniyattam is also a classical dance form originating in 16th century from the state of Kerala in south India. It has become one of the eight Indian classical dance forms officially recognised by the Sangeet Natak Akademi. The dance is very graceful and sensuous as well, and it is usually performed as solo recitals by women. The theme of the dance is religious love and devotion to God, namely Visnu or his incarnation Krishna. The female dancer adorns herself with white jasmine flowers and makes Mohiniyattam artists distinct from artists of other Indian dance forms.

Folk dance is rich and full in India as a result of the existence of diversified religions, races, ethnic groups and tribes. On occasions such as harvest,
weddings, people living in villages like to perform folk dances in groups for celebrations. These dances are rooted in religious and seasonal festivals. Since time immemorial, dance has become an inseparable part of their life. The styles of various folk dances vary greatly, but are generally related with people’s work, changes of seasons, religions and rituals. Some dance movements are in imitation of nature and labour. Some are also very romantic. In a word, Indian folk dance is a great treasure-house with boundless dance resources. Every state in India has its own folk dance forms. Actually, most Indian classical dance forms with superb skill originated from folk dance.

Indian Dance in China
Since the Han Dynasty, Buddhism was gradually introduced into the east, and Indian dance began to spread to China. Within 2,000 years, Indian dance has influenced the Chinese palace and folk dance art directly or indirectly.

Sinicisation of Ancient Indian Buddhist dance
From the beginning of Northern and Southern Dynasties, then from Sui and Tang Dynasties to Qing Dynasty, with more than 1,000 years, all regions and nationalities in China have been keeping imitation, absorption, transformation and integration of Indian Buddhism dance, and creating different shapes and different styles of Chinese Buddhism dance, especially Dunhuang dance, folk Buddhism dance of Han nationality, Tibetan Buddhism dance and southern Buddhism dance. The popularity of Dunhuang dance can be seen in Dunhuang frescoes. Numerous dance styles on the frescoes provide important materials for contemporary artists to study the history and development of dance, and also give them the unlimited inspiration and enlightenment, enabling them to revive and create Dunhuang dance. Original shapes of Apsara and Gandharva on the frescoes are the dancer (Apsara) and musician (Gandharva) in the Hindu mythology. S-shape “small three musical form” in the dancing posture has the origin relation with S-shape “big three musical form” in Odissi. In early paintings, costumes of characters in the frescoes completely followed Indian costume, such as barefoot, topless, wearing jewellery, armlets, bracelets and anklets, coloured ribbon around the body, short skirt or knee-length pants, updo or long hair and so on. In the frescoes of the Middle Tang Dynasty, costumes of musicians changed to loose robe with top sleeve and musical instruments also began to cover local instruments like the flute and Sheng.

After Buddhism was introduced into China, besides the temple, folk people also often performed Buddhism dance. During festivals or temple fair, there would be rich and colourful Buddhism dance performances. Like in Nantong and Hai’an in Jiangsu, the dance would be performed in Buddhism
festivals such as lantern show on the lunar January 13, Guandi Temple Fair on July 13, Yaowang Fair, Ksitigarbha Fair and Avalokitesvara Fair. Floating River Lanterns was very popular for Han nationality. For example, Boluo Temple in Xixiang, Shaanxi would hold the Floating River Lanterns Buddhism sacrifice ceremony by dancing on the lunar July 15 every year.

Tibetan Buddhism dances were commonly known as “Fawang dance”, “Tiaochan”, “Tiaobuzha”, “Tiaogui” “Jingang dance”, etc. Tibetan dance involved multiple nationalities, with Tibetan and Mongolian dominating. Performers of this dance were lama who had become monks since childhood. They accepted the training of Buddhism dance according to the requirements, with “Chama”, “Lushen dance”, “Hayagriva dance” and “Qujiafawang” dance as the representatives.

Southern Buddhism was commonly known as Hinayana, also called Theravada Buddhism, with Pali Buddhist scriptures as the basis. They were prevalent in Yunnan of China, Thailand and Burma, with Peacock dance, Eight-treasure flower dance, Garuda dance and Bai nationality Buddhism dance as the master works. Peacock dance named “Jialuoyong” or “Jialangluo” in Dai language, and spread in Dehong Dai and Jingpo Autonomous Prefecture and Xishuangbanna Dai Autonomous Prefecture in Yunnan province. This dance would be performed in the grand Buddhism festivals and rally. Dance movement often imitated the peacock’s flying, spreading its tail, shaking its wings, spreading its wings, drinking water and play, etc. Contemporary dancers Dao Meilan and Yang Liping changed the dance and made it known at home and abroad.

Indian dancers’ visit to China After China and India established diplomatic relations in the early 1950s, cultural exchanges between two countries were becoming more and more prosperous. In June 1955, 51 people of a cultural delegation led by A K Chandra, the vice-minister of Ministry of External Affairs of India brought rich music and dance performances to Chinese audiences. They performed Bharatanatyam, Kathak, Kathakali and Naga. Eight Chinese dancers performed Kathakali under the guidance of the artists.

In March and April, 1957, Kamala Lakshman sisters, the famous dancers of Bharatanatyam, visited China. Their performance received high praise from Chinese audience, and the famous writer Bingxin wrote the article Impressions of Watching the Dance to present to Lakshman sisters. In July and August, 1957, Uday Shankar, the founder of Indian modern dance, visited China, during the performance, he taught the “Dance of Bouncing the Ball” to Chinese dancer Zhang Jun.

In October and November, 1978, after long-term interruption of India-China cultural exchange, an Indian dancer Mrinalini Sarabhai led the delegation to visit China. During the visit to China, she advised that China shall send students to study in her school. Later, Zhang Jun and Liu Youlan were sent by the government for studying abroad.

In 1984, Rukmini Devi, the pioneer of revival movement of Indian Bharatanatyam led actors of Kalakshetra Dance Academy to China for performance, with Leela Samson accompanying. This is Rukmini Devi’s last visit to China, and then she died in February 1986. In the same year, Mamata Shankar, daughter of Uday Shankar came to China for performance, which received warm welcome by the audiences. In June 1990, Indian Manipuri dance troupe made performance in Beijing, making Chinese audiences see different Indian dance.

In August 1991, Chinese People’s Association for Friendship with Foreign Countries, Chinese Academy of Social Sciences and the Embassy of India in Beijing held the 50th anniversary commemoration of Rabindranath Tagore’s death. Indian dance troupe from Calcutta performed Tagore’s dance drama The Kingdom of Cards in Beijing, Fuzhou, Xiamen and other places. In 1992, Sunil Kothari, the critique of Indian dance visited China, and made a lecture on Indian dance in Embassy of India, Beijing. In May 1994, the first Indian Cultural Festival was held in Beijing. Indian dancer Singhajit Singh and his wife Churu performed Ras leela with special elegant style belonging to Manipuri in the opening ceremony. In October 1997, 20 people from Indian art troupe came to China for attending the Fifth Festival of Asian Arts.

In January 2000, Birju Maharaj who was the master of Indian Kathak led the delegation to Beijing for participating in the Festival of Asian Arts. On May 1 of the same year, to celebrate the 50th anniversary of the establishment of diplomatic relations between India and China, the Indian Council for Cultural Relations sent art troupe to China for performance.

In October 2002, Leela Samson who was an Indian famous dancer of Bharatanatyam led Spanda dance troupe to Beijing for attending the Festival of
Asian Arts, and made the performance in Hohhot, Baotou, Shanghai and Hangzhou etc. Meanwhile, at the invitation of professor Chen Ziming, she made performance in Central Conservatory of Music and made a lecture on Indian dance for the oriental class of Beijing Dance Academy. In the same year, Mallika Sarabhai led the delegation to China, and listened to the Bharatanatyam courses of oriental class in the Beijing Dance Academy.

In 2004, Jayarama Rao, a famous dancer of Khuchipudi and his wife Vanashree Rao visited China together. Their performance in Beijing made Chinese audience feel refreshed. In 2007, Shovana Narayan who was honoured as the queen of Kathak performed Kathak in CPPCC auditorium in Beijing, intoxicating many audiences in Beijing.

In 2008, Geeta Radhakrishna, the dancer of Mohiniattam made performance in Beijing at the invitation of Nirupama Rao, the Indian ambassador in China, with Indian Kathakali dance troupe accompanying. In the same year, Leela Samson visited China again, and made performance for the opening ceremony of Indian Tourism Culture Year. As the chief director, she brought a wonderful party composed of six schools of classical dance in India. These different styles of dance had distinctive characteristics, complementing each other. Such a grand Indian dance scene was first seen in China.

In 2011, Ranjana Gauhar, the dancer of Odissi came to Beijing and made performance in the National Center for the Performing Arts and the Central Conservatory of Music. She also made a lecture on dance and her lecture was fascinating and very popular among the audiences. In the same year, at the invitation of the Central Conservatory of Music, two sons of Birju Maharaj, the king of Kathak, Jaikishan and Deepak made performances in Beijing.

On January 15, 2012, Kiran Segal, an Odissi exponent, made performance of Odissi in Guangzhou, making the audience appreciate the beautiful exotic dancing art. In March, Rama Vaidyanathan, a famous contemporary dancer of Bharatanatyam in India, came to China from New Delhi, and made the performance in the National Center for the Performing Arts and the Central Conservatory of Music, respectively, receiving great response. In summer of the same year, Sonal Mansingh, the senior dancer of Bharatanatyam and Odissi came to Beijing for performance.

In September 2008, Indian Cultural Center was founded in Beijing, Indian Council for Cultural Relations sent two teachers for teaching Chinese students. Dance teachers with the head of Ashok Chakravarti provided students with free courses every day, and provided them with performance opportunities in the festival celebrations.

Chinese dancers of Indian dance Zhang Jun, the dancer of oriental dance, first introduced Indian dance to Chinese people systematically. With eight times of going to India to study, she not only learned seven schools of classical dance, also collected a large number of materials about folk dance. After returning to China, she widely imparted them on students, and successively taught in Beijing Dance Academy, China Oriental Performing Arts Group, Oriental Art Guidance Center and Guangzhou Dance School, with students throughout the world. In 1999, she released the teaching video of Coursework of Bharatanatyam, and in 2004, she wrote the book Coursework of Bharatanatyam. Her main dance works included “Dunhuang dance and Indian dance appreciation party”, dance “Western Charming”, “Colourful Foot Bells”, etc.

In addition, in 1980s and 1990s, Liu Youlan, Zheng Yun, Li Jiang, Su Baohua, Zhao Shizhong, Jiang Dong and Merry P Ahmad also studied in India. After returning to China, they all taught Indian dance in their respective fields. Liu Youlan taught in Beijing Dance Academy. Zheng Yun first learned Bharatanatyam from Leela Samson in India, and then learned Odissi from Madhavi Mudgal and became the first Chinese holding solo dance party in India. After returning to China, she worked in Shanghai Opera House, and now is still teaching Indian dance. Li Jiang was the professor of Guangxi Arts Institute and head of international office. Su Baohua was the choreographer of China Oriental Performing Arts Group. Zhao Shizhong conducted comparative research on Kathak and tap dance. Jiang Dong was the deputy director of institute of dance of Chinese National Academy of Arts, and also the famous critic of dance, with the book The General Theory of Indian Dance. Merry P Ahmad learned Odissi in India, and opened courses of Indian dance in Xinjiang Arts University after returning to China.

Under the hard training of teachers, young dancers of Indian dance began to emerge. Lin Ping, Zhao Xiaozhen and Li Mowen have ever been invited by Indian president to India for study.

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Lanzhou University in Gansu Province, China commemorating the 150th Birth Anniversary of Rabindranath Tagore through the performance of Tagore’s play, ‘Chitrangada’.
together with Zhang Jun and Su Baohua, and they were honoured as “child prodigy of dance”. Jin Shanshan has even gone to India for four times to learn Indian dance. She successively learned from Birju Maharaj and Leela Samson, and was honoured as the “descendant of Bharatanatyam in China”. Yu Feifei and Song Jing were Zhang Jun’s postgraduate students, with the research direction of Indian dance. Later, Zhang Hao also learned Bharatanatyam and Kathak in India, and Li Qianqian learned Odissi from Madhavi Mudgal.

Modern Chinese art troupe has ever rehearsed Indian musical drama on a large scale for three times. The first time was in 1957. To celebrate the fifth anniversary of China-India Friendship Association, China Youth Art Theatre India performed poetic drama *Sakuntala* of great poet Kalidasa. At that time, Indian dancer Kamala Lakshman visited China, and also participated in the dance rehearsal. The second time was in 1981. The China Youth Art Theatre made the new choreography of *Sakuntala*, and Zhang Jun was invited to do it. An Indian expert commented that Indian people didn’t find that it was Chinese people that performed Indian dance. The third time was in 2012. Lanzhou University rehearsed Tagore’s drama *Chitra*, with Jin Shanshan as choreographer and it was considered to be “the most Indian local performance of Tagore drama” by the then ambassador.

(Jin Shanshan)

BHARATANATYAM

Bharatanatyam is one of the Indian classical dances. It originated from Tamil Nadu, India, and is one of the most ancient dances of India. People mistakenly believe that Bharatanatyam is the meaning of “Indian (Bharata) dance (Natyam)”. But the authority believes that the name has only been used for 50 years, and its early name was ‘Sadir Kacheri’, ‘Dasattam’, etc. The most popular opinion is that Bharata is composed of the prefix of three words - bhava (expression), raga (melody) and tala (rhythm). These three main factors are like three pillars to support the pure style of Bharatanatyam. Another opinion is that Bharatanatyam was founded based on the theoretical system of ‘Natyashastra’, so it follows the name of the author - Bharata.

**Performance style** Bharatanatyam is divided into three forms: absolute dance (nrutta), narrative performance (nritya) and dance drama (natya). Absolute dance consists of some basic movements. Arms help enable a geometric figure such as straight lines, right angle or triangle, legs keep half squat with both knees open, and footsteps strike the ground fast or slowly with the music, displaying the beauty of balance, symmetry and strength. Narrative performance is a higher level of performance. It requires dancers to express emotions like joy and sorrow by facial expressions, hand gestures and body movements. Dance drama is the combination of absolute dance and narrative performance. It is to tell the story according to the theme. ‘Abhinaya Darpana’ is a masterpiece about performance art in ancient India. It was written in 5th century BC - 2nd century BC, and has detailed descriptions about drama, dance and music. It is generally believed that ‘Abhinaya Darpana’ appears before ‘Natyashastra’, with more contents, and is the essential reference book of theory for dancers of Bharatanatyam. ‘Abhinaya Darpana’ makes detailed regulation of the application of different parts of the body. For example, gestures can be divided into 28 one-hand gestures and 23 two-hand gestures, and it also expounds the various usages of gestures. For example, one-hand with five fingers outstretched successively is like a blooming lotus (Alapadma), and it can also represent mountain, face, bun, moon, beauty and other meanings. The use of these gestures and sign language is fully embodied in the narrative performance of Bharatanatyam.

The traditional Bharatanatyam has several fixed parts in its performance process. Usually, Alarippu is
the first part, meaning the blossoming of flower buds. Jati Swaram represents the perfect combination of rhythm and musical notes, which is absolute dance in the second part. From the third part - Shabdam, dancers begin to show the technique of narrative performance. Shabdam means vocabulary, which is the basic unit of the language, thus meaning the early stage of narrative performance. Varnam is the most important part of traditional Bharatanatyam, with absolute dance and narrative performance alternating, and the lasting time is longer, between 30 minutes and an hour. Varna is the touchstone of dancing level, so only independently accomplishing this part can dancers continue to learn. Then, there is Kiltanam with fast rhythm, and Padam with soothing and lyrical performance (Abhinaya), and the last part is Tillana, namely, the end of absolute dance. In the end, there are a few lines of a poem, accompanied with a difficult dance and a fast rhythm.

**Nataraja** Bharatanatyam is deeply rooted in Hindu mythology and customs, which can be documented in literature, temple sculpture and philosophy. Dance is considered to be from Siva. He is the god of destruction, and also the king of dance. Siva first imparts dance on his wife Parvati. When he dances the Tandava, the most masculine beauty in the world, she will do the Lasya, which is the most delicate and feminine of dances displaying cooperation. Hinduism believes that the universe operates in the constant creation, protection and destruction. Brahma takes charge of creation, Vishnu takes charge of protection, while Shiva is to destroy the world with dance. Destruction is also rebirth, and Siva’s dance rhythm is the rhythm of the universe. Among the numerous models of Siva, the king of dance is unique. His right hand holds Dhamaru, symbolizing the creation of the universe. According to legend, the first object created by the universe is sound, and sound constantly creates new sound again. His left hand holds a ball of fire, symbolising the destruction of fallacy and the spread of truth. Both hands balance the creation and destruction, and support the operation of the universe. The right hand is put before his chest, with palms in the front, which symbolises fearlessness and blessing, the other hand hangs down forward slightly, pointing to the left foot lifted, which symbolises the shake-off of all bondage. His waist is tied with tiger skin, which symbolises destruction of anger and majesty, and such anger and majesty are changed into compassion and kindness under Siva’s sincerity (Satvikam). He puts the poisonous snake as a beautiful garland on his chest. Dwarf is a symbol of folly, so Siva steps on it. His body is the cosmic space, his eyes are the sun and the moon, the third eye on the forehead is the fire of wisdom, his flying hair is a symbol of wisdom, the meniscus on the head represents the highest creativity, and his smile can help eliminate the torment of Karma. The 108 dancing postures of Siva are inscribed on the stone pillars in Chidambaram temple, and it’s said that they are left by Siva when he descends to the world and dances in this temple.

**Devadasi** Until the beginning of the 20th century, dancing still played a vital role in the religious rites of Indian temples. Dancers and their teachers (guru) and musicians were highly respected and accepted the offerings of the temple. In religious rites, dancers performed in front of the statue of Buddha. They were proficient in sacrificial ceremony, familiar with all kinds of offerings and praying scriptures, and played an extremely important role in the process of worshipping god. The dancing girl would be formally married to the gods and her first adorer, which was also the male’s liturgy. These girls were called Devadasis. As dancers, they also often performed during auspicious activities. At that time, the temple was probably the most convenient place for people to watch such performances, and Devadasis enjoyed the living guarantee and highest honour. During the reign of British colonists, the position of Devadasis suffered a disastrous decline. They went to the
Cultural Contacts

palace or manor for performances, and sang praises of rulers accompanied with dance performances, which gradually lost religious significance. With political instability and change of artistic value of intellectual class, Devadasi lost the original social support, and Bharatanatyam was also on the verge of extinction.

Revival of Bharatanatyam and Rukmini Devi

The declining situation of Bharatanatyam deeply affected those who truly loved this art, so a revival movement gradually rose. Represented by Rukmini Devi, numerous supporters of Bharatanatyam started their rescue action, and wanted it to return to its previous glory. Indian theosophist, dancers and choreographers of Bharatanatyam and defender of animal rights - Rukmini Devi (February 29, 1904 - February 24, 1986) are the most important representatives of the revival movement of Bharatanatyam. Although born in a senior Brahman family, Rukmini Devi completely disregarded the pressure from public opinion, and learned Bharatanatyam from an unemployed Devadasi, which had become a vulgar art in the people's eyes at that time. She also performed in public, fully displaying the beauty of the dance form. And she also rejected the dross and gave it a noble and elegant original appearance. In 1936, Rukmini together with her husband, established an academy of arts in the name of Kalakshetra, and hired a Brahman and Devadasi who worked in the temples to teach in the form of a traditional private school (Gurukul system). They collected the traditional dances and imparted them to students, and began to write new works. The school became a world famous professional school of Bharatanatyam, and cultivated a large number of artistic talents to carry forward the traditional art. Leela Samson, a famous contemporary dancer of Bharatanatyam in India, is one of the top students of Rukmini. When following the traditional art, she also constantly made various changes to form her own style. Her performance is exquisite and vivid, elegant and dignified, receiving high praise from audiences. In the 1990s, she earned the Padma Shri, and served as the Dean of Kalakshetra Academy of Arts between 2005-2012. Now, she is the Chairman of the Indian Music and Drama Association (Sangeet Natak Akademi), and President of the Indian Central Board Film Certification. Leela Samson has even taught Chinese students, including many artistes of Bharatanatyam, such as Zhang Jun. She is the one who made the largest contribution in the spread of Bharatanatyam in China.

Bharatanatyam in China

People who first brought the concept of Bharatanatyam to modern China is the Chinese dancer, Dai Ailian. Under the entrustment of premier Zhou Enlai, she opened an oriental music and dance class in Beijing Dance Academy in the 1950s, preparing for the opening up of China’s cultural diplomacy road. In the meantime, she even visited India, and brought back many teaching materials of Bharatanatyam to China. During this period,
Zhang Jun, the expert on Indian dance, stood out. Zhang Jun studied in India four times, and mastered the systematical techniques of Bharatanatyam, and these techniques were more widely used after her graduation. The repertoire ‘Alarippu’ of China Oriental Performing Arts Group was her initial dance. In 1991, Zhang Jun led three students to perform Bharatanatyam for the Indian President, Ramaswamy Venkataraman who visited China, and received his praise. In 2002, Zhang Jun taught Bharatanatyam in the oriental music and dance class in Beijing Dance Academy, and in 2004, wrote the book ‘Coursebook of Bharatanatyam’. In addition, there were many people learning this dance form in India, such as Liu Youlan, Zheng Yun, Su Baohua, Lin Ping, Yu Feifei and others. Jin Shanshan, a Bharatanatyam dancer, has had excellent performances on stage in China now, and learned from Zhang Jun and Su Baohua when she was young. Because of her love for Bharatanatyam, she went to Peking University to study Indian language and culture. In 1994, she went to India for further studies, and while learning Hindi, she also learned Bharatanatyam. Jin Shanshan is one of the most brilliant students of Leela Samson. She held a solo dance performance in New Delhi in 1998, and later became the performer of Spanda dance troupe created by Leela, which is well-known in India and even across the world. In 2000, Jin Shanshan served as the dance demonstrator of Zhang Jun in her tutorial teaching demonstration video discs ‘Coursebook of Bharatanatyam’. In 2002, she assisted Zhang Jun’s teaching of Bharatanatyam in the oriental music and dance class in Beijing Dance Academy. In 2005, Jin Shanshan established Sangeetham Indian Classical Art Centre, and began to cultivate new emerging forces. Her students were not only from China, but also from India. In 2009, she led her students to perform Bharatanatyam for heads of state from India and China, receiving high praises.


(Jin Shanshan)

**INDIAN DRAMA**

Indian Drama is one of most important dramas in the world which originated and spread in the territory of India. It features special theory system and perform forms.

Indian drama has a long history. In Veda-samhita, there were carols in form of dialogue and chorals attached with a narrative synopsis. This can be seen as the beginning of the Indian drama. Like western dramas, Indian drama is also likely originated in the religion fete activities. Religion uses dramas as a propaganda tool, thus contributing to the development of the drama. After two epic Mahabharata and Ramayana came out, a dramatic form of folk singing of epic content was gradually produced, and lasted till today. A book *Dance Theory* written by Bharata putatively is the oldest Sanskrit drama writings. *Dance Theory* discusses drama’s origins, nature, functions, drama, movement, expression, language, style, clothing, makeup, characters, audience and music and many other elements and details involved in body performances and language performances. Drama theory is a kind of practice and summary of drama practice, from which one can imagine the ancient Indian drama performances’ maturity. The later drama workers recognised Bharat as Indian drama’s founder.

From the extant documents, we can see that Indian classical Sanskrit drama went into prosperity after the beginning of the Christian era. The earliest extant scripts are fragments of three plays written by Buddhist poet and dramatist Maming in about first and second century. The *Sariputta Biography* is a nine-act play, the content is about a story that two Buddha’s disciples Sariputta and Moggallana converted to Buddhism. These three plays fragments were discovered in the early 1900s in China’s Xinjiang. Temples in South India have tradition of performing dramas. In 1910, an Indian scholar found 13 plays in a library of a temple near Bodemopa City in South India, which was considered to be written by the famous Sanskrit dramatist Bhasa in about second or third century. This is a major event in the history of Indian drama. Bhasa’s 13 plays were mainly drawn from two Sanskrit epics of India and other legends. Sanskrit drama *Mricchakatika* written...
Indian drama was introduced into China from the 1920s. In 1924, the Indian poet Tagore visited China; and forged a remarkable friendship with Chinese opera master Mei Lanfang. In May 7, coinciding with the 64-year-old birthday of Tagore, Chinese party held a grand birthday celebrations for the poet, in the evening, Tagore's plays *Chitra* was performed in English at Beijing Union Medical College Auditorium. This was the first time that an Indian play was performed in China. Tagore expressed to Mei Lanfang the hope that he wanted to see his performance before leaving Beijing. Mei Lanfang then invited the poet to watch his myth opera *Goddess of the Luo River*. On May 19, Mei Lanfang fulfilled his promise and treated Tagore with a special performance of *Goddess of the Luo River*.

In 1956, Ji Xianlin translated Indian Sanskrit poet and dramatist Kalidasa's poetic drama *Sakuntala* from Sanskrit into Chinese and published it. Chinese Youth Art Drama had performed this drama in 1957 and 1980 in Beijing ceremoniously, giving Chinese audience the opportunity to appreciate the extraordinary charm of Indian drama.

In 2011, Lanzhou University students re-rehearsed *Chitra* for commemorating the 150th anniversary of Tagore's birth. In 2013, Peking University students re-rehearsed the poet's well-known play *Post Office* for commemorating the 100th anniversary of Tagore, who won the Nobel Prize for Literature. *Mrichchakatika* written by Sudraka, Kaladasa’s other two drama works *Malavikagnimitra*, *Vikramorvasiya* and all Tagore’s main works were translated into Chinese. Meanwhile, *Biography of Ah Q* written by Lu Xun has been adapted into a drama and performed in India, which received audience's praise.

(Zhao Jiazi & Liu Jian)
PERSONALITIES

WAN BAOCHANG

Wan Baochang (about 556-595 CE) was a musician of Sui Dynasty who lived in Liang of Southern Dynasty in his childhood. As Chen destroyed Liang, he and his father Wan Datong followed the General of Liang, Wang lin to obey the Northern Qi. His hearing was extremely sensitive and he studied music from Zu Ting, the well-known musician of the Northern Qi. After Wang Lin died in a battle against Chen, his father planned again to flee from the Northern Qi and go back to South China, but was killed. Wan Baochang was also degraded as a pariah of musician.

In the Northern Dynasty, most people were immersed by Indian culture and believed in Buddhism in the Western Regions. Music was also “playing mixed with Buddhist language.” Along with Buddhism becoming popular and the government promotion of alien nations, the music of Western Regions was in full flourish. Kucha music was even more popular in the Northern Qi. Wan Baochang often asked the Western Region’s musicians for advice; therefore, he was a high level musician of Kucha music derived from Indian Buddhist culture. He was good at playing various kinds of instruments and proficient in rhyning. He used to make the jade chimes and dedicated it to the Northern Qi and revised the old Luoyang songs. Later on, the Northern Zhou destroyed the Northern Qi and Sui Dynasty replaced the Northern Zhou, and Wan Baochang became a part of the Sui people afterwards.

In the early Kaihuang Period during the reign of Yang Jian, Emperor Wen of Sui (581 CE), Peiguogong Zheng Yi et al, set out the rites and music, and Wan Baochang was often invited to be a part of the discussion, to make instruments by imperial order and was toning for melody by using the self-made water ruler. Wan Baochang had an extremely high level of artistic culture that he “could write songs handily.” But because of the simple and elegance of his melodies, people were not fond of such kind of music. He had many suggestions about music theory and wrote 64 volumes of Music Notation to discuss the prosody theory of “eight tones that were included in Gong, and if strings and columns changed, the tone would change with a total 84 tones, 144 rhythms and changes of 1,800 sounds.” His theory was not accepted finally because of his humble status and he was even defamed by peers or high officials. Finally, he was abandoned by his wife and died of starvation. Before dying, he angrily destroyed his Music Notation. Only a few volumes was grabbed by witnesses and passed on.

CAO MIAODA

Cao Miaoda (late 6th century CE), a pipa player from Northern Qi to early Sui Dynasty, was born in a pipa sarcar in the state of Cao in the Western Regions (present-day Northeast Samarkand of Uzbekistan). At the end of Northern Wei, his grandfather Cao Brahman and his father Cao Sengnu had been living in the Central Plains. Cao Brahman used to study Kucha pipa from a merchant, therefore, his son Cao Sengnu and grandchildren Cao Miaoda and his sister were all good at playing Kucha pipa. Cao Miaoda’s offspring Cao Bao and his son, Cao Shancai and grandson, Caogang were all outstanding pipa players and impressive from Northern Qi to Tang Dynasty.

Cao Miaoda’s pipa acting skills received high appreciation from Gaoyang, the Emperor Wenxuan in Northern Qi (dominated in 550-559 CE). Every time when Cao Miaoda played the pipa, Gaoyang always joined by beating the Hu drum. Gaowei (dominated in 550-559 CE), emperor of late Northern Qi, who was very fond of the Western Regions music, favoured Cao Miaoda even more, granted him the high post with a salary equal to the ministers, and even granted him the infanta. People at that time said that, “the musician who was granted the rajah is only Cao Miaoda.” After Northern Qi was abolished, Cao Miaoda went to Sui and was the royal musical officer. According to the records of Sui Book • Music Collection, Emperor Wen of Sui, Yang Jian (dominated in 581-604 CE) ordered him to teach Qing temple songs and Northern Zhou songs as Taichang. During the period of the first emperor of Sui (581-600 CE), he and Wang Changtong, Li Shiheng, Guo Jinline and An Jingui were “wonderful in orchestral music, updated and changed songs all the time, showing their musical talent to royalties, and were adored all over the country. Sui Book Biography of Wan Baochang recorded that Cao Miaoda et al, “could compose, studies the Zheng music and made the music wonderful.” This indicated that he absorbed the essence of folk music of the Central Plains to enrich his performance and creation, while inheriting the tradition.

SUJIVA

Sujiva (6th century CE) is a pipa player and a renowned royal musician in Northern Dynasty, born in Kucha of the Western Regions (now in Kuqa area of China Sinkiang). Generations of his family were all working as instrumentalists. In the third year of Tianhe Period (568 CE) during the reign of Emperor Wu of Northern Zhou (dominated in 561-578 CE), Sujiva joined the Northern Zhou, following Turkic Queen, Ashinas, being good at playing pipa and music melodies.
According to *Sui Book • Music Records*, Sujiva “joined the Northern Zhou following Turkic Queen and was good at playing the pipa. When he was playing, people heard seven tones in the octave and asked why. He replied that his "father was a musician in the Western Regions; and seven melodies were studied through the generations". Using seven melodies to collate the seven sounds seemed practical." Sujiva explained the Kucha music theory of “Five Rhymes and Seven Melodies” derived from India, and the Western Regions dancing was represented by Kucha music, which had a great influence on the later music of the Central Plains, and became an important turning point in the history of Chinese ancient music. Yan music’s 28 melodies in Sui and Tang Dynasties were evolved from this and the same in Song Dynasty were related. Musician Zheng Yi in the Northern Zhou and Sui Dynasty used to study the theories of Kucha pipa and Kucha music melodies from Sujiva, and was inspired by Kucha prosody and skills, ad thereby evolved the 48 melodies theory. Kucha music and dance taught by Sujiva became one of the important palace music works in the three generations of Northern Zhou, Sui and Tang Dynasty.

The five-string pipa Sujiva used played an important role in the development of musical art in the flourishing Tang Dynasty, which was popular for 500 years from Northern and Southern Dynasties to Sui and Tang Dynasties. It was the main instrument for the Xiliang, Kucha, Hindustan, Sulaq, Boukhara and Goryeo music works among nine and 10 music works of Sui and Tang. From then on, pipa became one of the most important national instruments of China.

Kucha prosody of “Five Rhymes and Seven Sounds” taught by Sujiva was also called “Five Rhymes and Seven Melodies”, and was a mode of Kucha music. “Dan” means rhyme. “Five Rhymes and Seven Melodies” were established over five different types of pitches. *Sui Book • Music Records* stated that “its sounds should be five rhymes of Huangzhong, Taicu, Linzhong, Nanlv and Guxian.” They formed seven melodies based on a heptachord. Each rhyme has seven melodies and “Five Rhymes” have total 35 melodies. “Seven melodies” means Gong, Shang, Jue, Bianzhi, Zhi, Yu and Biangong”. If being ordered according to musical scale, those melodies will be “5 6 b7 1 2 3 4”. They are also the tonic of 28 melodies and seven Gong of Yan music: Huangzhong Gong, Zheng Gong, Gao Gong, Zhonglv Gong, Daodiao Gong, Nanlv Gong and Xianlv Gong.

After Sujiva joined Northern Zhou, he had used the Han name and made a name for himself in the court. Chinese musicologist Shen Zhibai stated that Sujiva's Han name was Bai Zhitong in his book *Outline of Chinese Music History*. Sujiva's Gong melody theory significantly influenced not only Chinese ancient music such as gagaku and folk music, as well as Song iambic verse and Yuan drama, but also promoted the development of musical dance in South Korea, North Korea, Japan, Vietnam and Burma.

(Cui Lingqin)

Cui Lingqin (8th century CE), was born between the periods of Kaiyuan and Tianbao of Tang in Boling (now in Dingzhou of Hebei province), served as Cangcaocanjun of Zuojinwu, Yuanwailang of Ministry of Rites and Guozisiye, and wrote the book of Royal Academy Records in 762 CE. Royal Academy was an ancient government office for managing the royal music governed by Taichang who was responsible for sacrificial rites and music, and it was the place gathering the court musicians. The Royal Academy was set up in the Period of Wude during the reign of Emperor Gaozu of Tang (618-626 CE) and changed the name Yunshaofu in the first year of Ruyi Period during the reign of Empress Wu (692 CE), and changed it back again in the
second year of Kaiyuan Period during the reign of Emperor Xuanzong (714 CE) and it also expanded. Apart from the internal royal academy built in the Penglai Palace, the left royal academy and right royal academy were set up in Changan and Luoyang, respectively. They exclusively managed education, conducted rehearsal of music, singing and dancing except the gagaku, and offered songs and dances for the palace at any time. New Tang Book • Rituals and Music described that “In the flourishing period

of Tang, musicians, singers and staff belonging to the Taichang and instrument department all had posts in the institution as many as several tens of thousands,” among whom many excellent artistes came from various folk and foreign regions. Up to the period of Emperor Xuanzong, the number of musical staff reached 11,400 just in Changan city.

Royal Academy Records recorded the systems of department, anecdotes and the contents and origins of music, as well as 324 songs including 46 omagari, which were the important documents for studying music, dance, opera and acrobatics in Tang Dynasty, especially in the early and flourishing period of Tang. When Cui Lingqin worked as Cangcaocanjun, he could hear the royal academy’s past stories directly from junior officers who served there. Therefore, the systems and anecdotes recorded in the Royal Academy Records had a high historical value. Those listed songs such as Great Peace, Triumphal Music, Peace Music, South Hindustan, Plenilune Brahman and Omagari of Nishang, Kucha Music, Liangzhou, etc came from ancient India or Kucha was influenced by Indian culture or “changed the Kucha music to be.”

The earlier spread editions of Royal Academy Records include On Fu written by Tao Zongyi at the end of Yuan Dynasty and On Hai of Ancient and Modern Times written by Ye Luji in the middle of Ming Dynasty. In 1959, it was recorded into Chinese Classical Opera Works Collections by Chinese Opera Institute. In 1962, the Royal Academy Records Commentary by Ren Bantang of modern times was published by China Publishing House.

Apart from the main body, there were also the Royal Academy Records • Preface recording in volume CCCXCVI of Articles of Tang Dynasty; Royal Academy Records • Additional Records recording in volume VII of On Series by Zeng Zao.

(Nan Zhuo)

**NAN ZHUO**

Nan Zhuo (9th century CE), also called Zhaosi, he is a scholar of the Tang Dynasty. He was born in the time of Emperor Xuanzong of Tang (dominated in 846-858 CE), and served as Shiyi, Luoyangling, Ombudsman of the south Guizhou province successively. When he was in Luoyang, he used to be in contact with Bai Juyi (772-846 CE) and Liu Yuxi (772-842 CE) to discuss regarding Kakko, the national instrument of the Western Regions of China. He was perfect in poems, music and wrote books - Kakko Records, Guidance of Tang Dynasty, Calendar Era Records of Tang Dynasty, Argument of History and Nan Zhuo’s Essays, among which Kakko Records contained the important documents for studying the Tang music, court life and social morality.

The shape and structure of Kakko can be, “like painting bucket, made from mulberry wood with a supporter, beat by two rods,” so it is also called “two rods drum” with the “rapid and strong sounds,” and widely used in Kucha, Chotscho, Sulaq and Hindustan. It was directly derived from India and its graphics were embossed in Sanchi Stupa. It was introduced to China in the Northern and Southern Dynasties from the Western Regions, and popular in Tang Dynasty. Li Longji, the Emperor Xuanzong of Tang (685-762 CE), Prime Minister Song Jing (663-737 CE) and musician Li Guinian (8th century CE) were all superiors in playing Kakko. Kakko Records
described the origin, shape and stories between the periods of Kaiyuan and Tianbao of Tang with a list of Kakko songs. There were 23 songs of Taicu Gong, 50 songs of Taicu Shang, 14 songs of Taicu with two tones of Zhi and Yu; only Taicu music uses the Kakko; and 10 Buddhist songs and 32 banquet songs. Song names used Sanskrit based on the language of Kucha, Chotscho, Sulaq and Hindustan. The whole book consisted of two sections, the former being finished in the second year of Dazhong Period (848 CE), and the latter being finished in the fourth year of Dazhong Period (850 CE). Qian Xizuo of Qing (1800-1844) and Ren Erbei (1897-) in modern times, organised and published the perfect collated book.

(Zhao Jiazi)

DUAN ANJIE
Duan Anjie (9th century CE), a music theorist of later Tang, was born in Linzi of Qizhou (now in northeast Zibo of Shandong Province), with an inherited official family background, who was an offspring of Duan Zhixuan, the famous general of Tang. His grandfather Duan Wenchang used to be the prime minister during the reign of the Emperor Muzong of Tang (dominated in 821-824 CE), and his father Duan Chengshi (unknown-863 CE) was the Taichangshaoqing who was “good at melody.” Wen Tingyun (812-870 CE), a poet in Tang Dynasty, was proficient in melody and was his father-in-law. Duan Anjie used to be the Dafu of ritual working with the nation’s Zisi business. He was good at prosody and could compose music and write songs. In the first year of Kunning Period in Tang (894 CE), he wrote a volume of **Music Miscellany** including music works, dances, comedians, instruments, music and songs as well as stories of famous singers and pipa players. **Recognition of Five Tones and Twenty-eight Melodies** was attached at the end of the book. But the chart was lost with only words left. The author said that he himself “was good at melody in childhood, so he learned a little Gong and Shang, heard a few times and could memorise a little.” He once read the **Royal Academy Record**, but not in detail, and edited the **Music Miscellany** by seeing and hearing. Because of the Guangming Event (880 CE), Emperor Xizong (dominated in 874-888 CE), went to the state of Shu, but “half of opera actors had gone, and music and songs were in the decline.” Therefore, this book made up the deficiencies of Cui Lingqin’s **Royal Academy Record** and had a high reference value for music, dance and drama especially in late Tang.

Besides the texture research about the origin of music, an outstanding contribution of **Music Miscellany** was to record a large amount of folk music used by the royals in the middle of Tang, especially after An Lushan Rebellion. Secondary, although **Recognition of Five Tones and Twenty-eight Melodies** attached at the end of book had no pictures left and it was hard to know the whole story. The words about pipa melody are still the precious material for later generations to study the Tang prosody and Gong melody. Thirdly, it recorded the stories for socially disadvantaged musicians who contributed greatly to Tang musical dancing.

The book of **Music Miscellany** recorded many stories about the pipa. Duan Anjie’s **Pipa Stories** was recorded in the book of “**Explanation of Zhizhai Books**” by Song people, Chen Zhensun. Chao Boyu called it **Pipa Records** in his **Continued Collected writings**, so the later generations called it ‘**Pipa Records**’ as well. Both **Shoushang Series** and **China Classical Opera Works Integration** (China Opera Press, 1959) compiled by Qian Xizuo in Qing Dynasty included the collated revision of this book.

(Zhao Jiazi)

MEI LANFANG
Mei Lanfang (October 22, 1894—August 8, 1961) was a Peking Opera artist. His ancestral home was in Taizhou, Jiangsu, and he was born in Beijing. When the Indian poet Rabindranath Tagore visited China in 1924, he got to know and became a friend of Mei Lanfang.

**Life:** Mei Lanfang was born to a family of opera performers. He began to learn opera performance at the age of eight, made his stage debut at 11 and was famous in Beijing and Shanghai at around 20.

Mei Lanfang
Mei Lanfang developed an unusual friendship with Tagore. When the latter visited China in the spring of 1924, Mei Lanfang met him for many times and at various places, for instance, accompanied him to Ling Yin Temple in Hangzhou, attended the poet’s lectures or birthday celebration, or treated him privately at his abode in Beijing (No. 24, Wuliang Daren Lane).

On May 7, Tagore had his 64th birthday and the Chinese side held a solemn celebration for him. That night, there was a performance Chitra (a famous play by Tagore) in English at the assembly hall of Union Medical College (located at Dongdan Santiao, Beijing). This is the first time for China to ever perform an Indian play. Tagore was in the middle of the third row, while Mei Lanfang sat beside him.

Tagore had been involved in the performance of many of his plays and had a good knowledge of performing art. Like old friends, they appreciated each other, and Tagore said, he would like to see his performance before leaving Beijing. Therefore, Mei Lanfang invited him to his performance of ‘Goddess of the Luo River’. On May 19, he had a special performance of Goddess of the Luo River at Kaiming Theatre (later named as “Minzhu Theatre”) for Tagore, who, in a deep red hat and a red robe (formal attire for Visva-Bharati University), sat upright in the middle of the box. Upon the end of the performance, he went to the backstage to express his thanks and invite Mei Lanfang to a talk in the next day. In the noon of May 20, he, together with Liang Qichao, Yao Mangfu and others, gave a farewell dinner to Tagore, who would leave for Taiyuan that night. At the dinner, Tagore praised Goddess of the Luo River, and suggested that rare stones and exotic plants should be used to produce a mystic rather than an ordinary setting for “Meeting on the River”, and he also mentioned the close
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The connection between Chinese opera and arts as well as the thorough knowledge that an artist should have. Mei Lanfang accepted his advice and later asked people to redesign the setting accordingly, which is still in use now. Besides a common interest in theatre performance, they two liked painting as well and exchanged experiences in this respect. Tagore improvised a poem and wrote it down on a silk fan with a Chinese brush pen. The original was in Bengali and he self-translated it into English, and then marked his name and that of the recipient. He recited it in Bengali and then gave it to Mei Lanfang as a present. Literally, this poem says:

Dear, the veil of an unknown language
Covers your face
Just like a remote mountain
Shrouded by mist and cloud
(Translated by Shi Zhen)

In return, Mei Lanfang wrote down on the folding fan given to him by the calligraphist Tang Dingzhi the following four lines quoted from *Goddess of the Luo River*, and gave it to Tagore as a souvenir.

Rays and clouds in the sky, light dress wetted
As beside the Milky Way and blue river
Where misty love to go
Water, fog and a cool moon

Mei Lanfang selected a number of his own albums recorded by EMI, such as *Chang’e Benyue*, *Fenhe Wan*, *Nihong Guan* and *Mulan Congjun*, together with *Peng Pai* by Tan Xinpei, Yu Sulu’s Kuqu opera *Sanzui* and *Chaishu*, and *Nantian Men*, a Pu opera by Yuan Yuan Hong and Xiao Hongxiu, and gave them to Tagore.

That night, Mei Lanfang went to the railway station to see Tagore off. Before departure, Tagore invited him to visit and perform in India. In 1935, Mei Lanfang went to visit Soviet Union and Europe, and “returned by way of Bombay (present-day Mumbai), where he went ashore and had a rest for half of a day. Regrettably, he did not go to see Tagore. In the winter of 1954, a Chinese cultural delegation visited India and gave Peking opera performance in New Delhi, Calcutta (present-day Kolkata), Bombay (present-day Mumbai) and Madras (present-day Chennai). For some reason, Mei Lanfang did not go. He felt excited when hearing Li Shaochun’s account of his visit to Tagore’s former residence in Santiniketan.

**Mutual Affinity:** In 1941, Tagore, at the age of 80, was about to die, nostalgic of that warm birthday celebration in Beijing, he wrote the following poem:

In the vessel of my birthdays
Sacred waters from many pilgrimages
Have I gathered, this I remember
Once I went to the land of China
Those whom I had not met
Put the mark of friendship on my forehead,
Calling me their own intimate
Unconsciously the garment of the stranger falls off
Inside that lasting being appears
Revealing a comforting relationship
To my surprise.
I have a Chinese name and attire in a Chinese way
I know, no matter where I am
Where there are friends, there will be a new life
From them I see a miracle of life
Of his Chinese friends, Mei Lanfang no doubt has an important position in his heart, and is one of his soul mates.

Mei Lanfang never forgot this Indian friend. On May 13, 1961, on the occasion of Tagore’s 100th birthday, he published on the *Guangming Daily* a poem, ‘In Memory of the Indian Poet Tagore’. The foreword states: “In the spring of 1924, Mr. Tagore visited China, and we met in Beijing and held delighted talks about arts. I played *Goddess of the Luo River* for him. After the performance, he composed a poem for me and wrote it down on a silk fan. The time is fleeting, and more than 30 years have passed. Tagore is fond of China and often expresses his emotion through poems, and I write this poem to commemorate his 100th birthday.” The poem says:

“The old poet once came, hearty and hoary, reputed but without arrogance, humble and friendly; we became friends right away, and he had a high expectation on me. He saw my performance, and composed a vivid and rhythmic poem, and wrote it on a silk fan for me. My talent is too small to deserve it. I accepted and felt encouraged. Looking back on his 100th birthday, I write a poem to commemorate his episodes. He is reputed and praised across the world. He wishes that China and India could rely on and help each other. He discusses writing and arts...”
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in a meticulous manner. He analyses and advises regardless of language barrier. He lectures in a sonorous way. Darkness will perish, and brightness will come. He opposes imperialism and aspires to national rejuvenation. In a new epoch, ugly beings will be isolated. He is a rare and far-sighted talent. China-India friendship has lasted for thousands of years, with frequent cultural exchange, the two nations are united. His rectitude will last forever, against which there will be no future”. Two months later, Mei Lanfang died out of a sudden, and this poem became his last writing. He also published In Memory of Tagore, a long article of more than 5,000 characters on People Literature (May issue), which is a valuable record about his episodes with Tagore, and the genuine friendship between these two world-class masters will be cherished and talked about by people forever.

Tagore had treasured up albums given to him by Mei Lanfang. After the poet’s death in August 1941, these articles, as a witness of India-China cultural exchange, have been kept at the arts school’s museum of Visva-Bharati University. While, the silk fan given by Tagore, and paintings from Nandalal Bose, a famous Indian painter who visited China together with Tagore, are well preserved at Mei Lanfang Memorial Museum in Beijing.

ZHANG JUN
Zhang Jun (December 1935 - January 4, 2012) is a Chinese dancer, educator of oriental dance and expert of Indian dance. She is also one of the founders of China Oriental Performing Arts Group, and has even served as chief dancer, choreographer and art consultant. She is the deputy of the third and fourth session of National People’s Congress, member of Chinese People’s Association for Friendship with Foreign Countries, and the committee member of the presidium of the China Dancers Association. In 1991, she was awarded as the performing artist with outstanding contribution by the State Council.

She was dedicated to the performance, teaching and research of oriental dance, has even visited India to learn for eight times, and taught Indian dance in China. She was called “the founder of the Indian dance in China” by Indology scholar Ji Xianlin.

Life Zhang Jun was born in Wuhan, Hubei. Her mother was a professor of classical literature, and her father used to study in Germany, and later worked in Shanghai Research Institute of Culture and History. Since both her parents loved art, she grew up under their influence and showed her talents since she was a child. At the age of 14, she was admitted to the Third Field Army Xin’an Tour Group (later renamed as Shanghai Opera House), to be a dancer. In 1954, she visited India, Indonesia and Burma along with the Chinese cultural delegation led by the premier Zhou Enlai. Under the guidance of Dai Ailian who was the founder of dance in new China, she first learned classical dance from Uday Shankar, who was the master of Indian dance. In 1956, she joined Beijing Dance School (now Beijing Dance Academy) for further studying. She planned to learn ballet from an expert from the Soviet Union, but under the advice and intentional arrangement of Dai Ailian, she turned to learn the dance of India and Southeast Asia, and from then on, she became interested in Indian dance. In 1957, Uday Shankar came to China, and Zhang Jun learned the ‘Dance of Bouncing the Ball’ from Uday Shankar. This dance brought Zhang Jun great fame, and was performed in the convention building of China Oriental Performing Arts Group. On November 6, 1957, Beijing Dance School opened the first oriental music and dance class (hereinafter referred to as the “oriental class”), in modern China, and Zhang Jun took part in the recruitment of students and organisation, and served as a dance instructor. Meanwhile, she led her students to learn the dance of nearly 10 countries such as India, Indonesia, Cambodia, Thailand, Burma, Sri Lanka, Pakistan, Afghanistan and others. On January 5, 1961, the oriental class visited Burma along with the Premier Zhou Enlai, Zhang Jun and Zhao Shizhong’s ‘Classical
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Pas De Deux of Burma’ received a warm welcome from the Prime Minister U Nu and the audiences, and they were honoured as “Burmese princess and prince flying from China” by local media. In the farewell banquet held by the Premier Zhou Enlai, the oriental class headed by Zhang Jun performed the folk dance of many countries. On January 13, 1962, the China Oriental Performing Arts Group was established. As the main actor and professional instructor, Zhang Jun became one of the founders of the group. In 1963, Zhang Jun visited Cambodia along with a Chinese delegation led by Enlai, and performed Cambodian classical dance ‘Fairy in Spring Garden’ taught by Princess Norodom Buppha Devi, who was the daughter of Prince Norodom sihanouk, receiving high praise, and she was even awarded medals by the prince, and called “Buppha Devi from China” by the local media.

Study in India With the encouragement of “master Indian dance” from Zhou Enlai, Zhang Jun devoted her best years to Indian dance. For the same reason she is known to all, but only until in 1980 did she go to India as an overseas student for learning dance. In order to learn more in limited time, she worked for 15 hours a day with her partner, and mastered many kinds of dance within a year. Finally, she obtained the honourary degree of Darpana Academy of Performing Arts. In 1981, she was invited to write entries about classical Indian dance forms, including Bharatanatyam, Manipuri, Kathakali and Kuchipudi for ‘Encyclopedia of China · Dance and Music’, later authorised by the Indian Embassy in China to write two entries of Odissi and Kathak. In the spring of 1982, the China Oriental Performing Arts Group first opened an Indian dance class to teach students Bharatanatyam, Alarippu, Odissi, Manipuri and Kathak. These dances received high praise during the public performance of China Oriental Performing Arts Group, and from then on, Indian dance became one of the traditional strengths of China Oriental Performing Arts Group. In addition, Zhang Jun trained singing actors in dance, and enabled them to better perform an India-Pakistan song. In 1982 and 1987, Zhang Jun twice went to India for studies, and within two years, she learned the courses which Indian students usually need a decade to learn. After returning home, she began to cultivate successors, providing guidance to professional actors, and opened an Indian dance class for children from the art guidance centre of China Oriental Performing Arts Group. In 1988, when India’s Prime Minister Rajiv Gandhi visited China, he specially commissioned officials from Indian Embassy in China to go to Zhang Jun’s home and presented her with foot bells for dance, and met many Chinese experts, including Zhang Jun in the Diaoyutai State Guesthouse. In 1990, Zhang Jun and her colleague Yu Haiyan jointly launched the “Dunhuang dance and Indian dance appreciation party”, and put the comparative study of dance on stage, which opened up a new situation for the future in-depth study of India-China dance. In 1991, President of India, R. Venkataraman visited China. Zhang Jun, together with Lin Ping, Zhao Xiaozhen, Li Mowen performed Indian dance for the President and his entourage, receiving high praise. Later, she went to India for studies at the invitation of the President, with her student Su Baohua. During this period in India, R. Venkataraman invited them to the Rashtrapati Bhavan. In 1995, Outstanding Talents-Autumn Evening Party was held, with all modern Chinese masters of dance gathering together. And Zhang Jun and a four-year-old pupil Zhang Mengyang performed Kathak Pas De Deux, letting the audience enjoy the master’s elegant demeanour and see the hope of the future dance. In 1999, Zhang Jun led her students, Jin Shanshan and others to record the teaching video of Coursebook of Bharata Natya. The video was awarded “the second prize of the third national education audio-visual products” at that time, and has been popular for many years and it became a necessary teaching material for Indian dance students. In September 2002, Zhang Jun opened a Bharatanatyam course in oriental class in Beijing Dance Academy, and her performance gained the high praise from Indian ambassadress at the time. With her help, the Indian Council for Cultural
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Relations invited all the teachers and students to visit India, which is made it Zhang Jun’s eighth visit to India. Indian dance blossomed in China under her cultivation.

Influence in India Sarabhai, the President of Darpana Academy of Performing Arts where Zhang Jun and Liu Youlan first studied, was surprised that they only took six months to learn all courses of Bharatanatyam. At that time, Mallika, the daughter of the president, was a little girl. In 2002, when she came to China, she specially went to Beijing Dance Academy in order to visit Zhang Jun, and listened to the Bharatanatyam course of oriental class. Birju Maharaj, the doyen of Kathak, gave Zhang Jun an Indian name Shanu, and called her “stone woman”. Because of her spirit and hardwork, she was also admired by all the students from Kathak Kendra. Before she returned to China, all the teachers and students still had a great attachment to her, and students of Darpana came from Gujarat to New Delhi to see off Zhang Jun and Liu Youlan.

On October 16, 1981, Mrs. Bala, the then Director of the Indian Council for Cultural Relations, entertained Zhang Jun, Liu Youlan, Chinese ambassador couples in India and staff of cultural office at the Taj Mahal Hotel in New Delhi. Mrs. Bala said that “when you have not come here, I was thinking that what you would learn about Indian dance within short period of time. I consulted with Mrs. Sarabhai, and decided to allow to try. Now, seeing you have learned something, I feel very excited.” India’s Financial Express published an article in the special column of “Art Communication” in the second issue of 1982 in which it praised Zhang Jun and Liu Youlan’s learning from the ancient sage Faxian and Xuanzang, and in making a great contribution to promoting India-China friendship.

In 1991, Zhang Jun led a few students to study in India, and learned from Leela Samson who was a Bharatanatyam and Birju Maharaj, the king of Kathak. Those students were only eight or nine-year-olds at that time, but their performance was quite professional. Their performance in Madras and New Delhi produced a sensational effect. In 2003, Zhang Jun led the oriental class of Beijing Dance Academy to India again to learn and perform. They paid a visit to the Kalakshetra Academy of Arts, and also watched the performance of Kelucharan Mohapatra, the master of Odissi. The students’ performance once again obtained the audiences’ unanimous praise.


(Jin Shanshan)

UDAY SHANKAR

Uday Shankar (December 8, 1900 - September 26, 1977) was an Indian dancer and choreographer. He was good at applying western drama techniques to traditional Indian classical dance, with a large number of Indian classical, folk and tribal dance elements, forming the foundation of modern Indian dance. In the 1920s and 1930s, he vigorously popularised Indian dance in Europe and United States of America, giving it a position in the world.

Uday Shankar

Uday Shankar during a performance

He was honoured as “the founder of modern dance” in India. In 1962, he won the award of India music and drama club (Sangeet Natak Akademi), and was awarded the Padma Vibhushan by the Indian government in 1971.

Shankar was born in a Bengali Brahmin family in Varanasi. His father graduated from Middle Temple in London. He was a scholar, and later became a lawyer in London. Shankar was the eldest son. His four younger brothers were all good in art, and the youngest, Ravi Shankar became the world famous...
sitar player. Shankar has even learned art in some schools in Varanasi and Mumbai, and then went to the Royal College of Art in London to learn painting. Meanwhile, he participated in dance performances off and on. During this period, Anna Pavlova, the most famous ballet dancer in Russia, wanted to have an artiste who could create a dance drama with together with the Indian style, and this changed Uday’s career. They jointly created the dance drama ‘Oriental Impression’ based on the story of Radha - Krishna in Hinduism, and its premiere was performed in the Royal College of Art in London. In 1931, Shankar set up the first Indian dance troupe in Europe, performing on tours in 84 cities in Europe and America within seven years. Meanwhile, they also partnered with many famous artistes. Shankar returned to India in 1927, and received a cordial reception and praise from the great poet. Rabindranath Tagore. With the suggestion of Tagore, he finally established Uday Shankar Center in India, in 1938.

In July and August, 1957, Uday Shankar dance troupe visited China at the invitation of the premier Zhou Enlai. There were 27 dancers in his troupe, and they performed in Beijing, Shanghai and Guangzhou. On July 25, in the premiere in Beijing, the dance troupe performed the drama Buddha Life, Labor and Machine, Indra, Manipuri and so on, with seven musicians accompanying, receiving high praise from the audiences. In Shanghai, the group performed Shadow Dance created by Uday Shankar in 1953, and performed for the first time abroad. With slides setting off the background, such new artistic form reflected the performance made by the actors behind the scenes onto the stage curtain, making the audience appreciate their graceful dancing postures and story through the curtain. Zheng Zhenduo, the Vice Minister of Ministry of Culture of the People’s Republic of China, wrote an article on the performance of Dance like Sunrise. During the dance troupe’s visit to China, Zhang Jun learned “Dance of Bouncing the Ball” from Uday, and transformed it into her own masterpiece. The dance presented the fun and loveliness of a girl bouncing the ball, and was very popular among Chinese people.

Uday Shankar died in 1977, and his cause was inherited by his wife Amala, his son Ananda and daughter Mamata. All of them have their own schools and dance troupes, and have even visited China.

(Rin Shanshan)

RAVI SHANKAR
Ravi Shankar (formerly Robindo Shaunkor Chowdhury, April 7, 1920 - December 11, 2012) Indian musician, music composer, Sitar concert performer. A Bengali, he was born in a Brahman family in the holy city of Varanasi. He had six older brothers, wherein the eldest brother Uday Shankar was an outstanding dancer. His father was a scholar who graduated from The Honorable Society of the Middle Temple in London, and later worked as a lawyer in London. His parents both had accomplished in music. Moreover, Ravi Shankar once visited China, which had a great effect on Chinese music, thus promoting India-China cultural communication in music.

Lifetime Ravi Shankar left Varanasi at the age of 10, and followed the dance troupe of his eldest brother Uday Shankar to Paris. Later, he became a member of the dance troupe at the age of 13. On one hand, he participated in the tour show with other members in Europe and India; and on the other hand, he learned to dance and play various Indian musical instruments. In the early and middle periods of 1930s, he started to learn French during his tour show with the dance troupe in Europe and America, thus learning western classical music, jazz and film music as well as western customs. He gave up dancing in 1938, and came to the small city of Maihar (currently in east Madhya Pradesh) with musical customs, and then he was formally apprenticed to the outstanding court musician
Allaudin Khan to study Indian classical music and received strict training in the fields of sitar, traditional music theory, musical instrument skills, etc. After completing his apprenticeship in 1944, he came to Bombay and composed for ballet. In 1949, he took the post of music director of Indian National Broadcasting Station. In the middle and later periods of the 1950s, he garnered international fame by writing music for *Apu Trilogy* - *Pather Panchali* (1955), *Aparajito* (1956) and *Apur Sansar* (1959), directed by the famous Satyajit Ray. In 1955, the American violinist Yehudi Menuhin invited Ravi Shankar to play Indian classical music in New York, but he gave up that opportunity due to his marital problems. However, the two musicians cooperated with each other twice respectively in 1966 and 1967, to play the violin and sitar in England and America. In January 1956, he resigned from the illustrious post in Indian National Broadcasting Station, and started to participate in tour shows to England, Germany and America. From 1956 till his death in 2012, Ravi Shankar was a world citizen since he travelled to many countries to give his tour shows. Besides the mainland of China, Hong Kong and Taiwan, he was also invited to participate in the tour shows around the four continents of Asia, Europe, America and Australia. The audiences were deeply attracted by his excellent acting skills, strong culture and pure professional ethics. He became popular through his cooperation with George Harrison from the Beatles, who called him the “Godfather of World Music.” He became the most famous and legendary Indian musician. During his whole life, he held more than 1,000 concerts, published many music albums and created many kinds of music works, such as *Sitar Concerto*, and his famous works, *My Music, My Life* (1968), *Learning Indian Music: A Systematic Approach* (1979), *Raga Mala: The Autobiography of Ravi Shankar* (1997) etc were popular all over the world.

Ravi Shankar won a lot of awards during his whole life. At the beginning of his growth in the international arena, he won the Silver Bear at the Berlin Filmfest (1957) because of his soundtrack for the film *Kabuliwala*. He won the Grammy Award three times, as well as the Best Original Music Academy Award nomination (1982) for his contribution to the famous film, *Gandhi*. The Indian government also gave the highest national honourary award to him three times, namely, Padma Bhushan (1967), Padma Vibhushan (1981) and Bharat Ratna (1999). Additionally, he also received various awards from other countries, such as England, France, Australia, Japan, etc. Just before his death, he won the 1st Taiji Traditional Music Award in October 2012. He received the Grammy Lifetime Achievement Award posthumously in February 2013, He successively obtained 14 honourary doctorates from various countries. The then Indian Prime Minister Manmohan Singh called him the “Indian National Treasure and Indian Culture Heritage Ambassador” on his death. In the condolence letter to his wife, Singh said that the death of Ravi Shankar was a great loss to India, as she lost such an outstanding son. And also a great loss to the music circle for losing such a brilliant star. His great spirit accompanied with his music stepped over the boundaries of the nation and art to benefit the whole human civilisation.

**Travel to China** Ravi Shankar enjoyed great popularity in China. Professor Chen Ziming of CCOM (Central Conservatory of Music) issued an article named *Sitar and Ravi Shankar* in the magazine *Musical Instrument*, which was the first article to specially introduce the outstanding sitar concert performer. In August 1983, he visited China on the invitation of the Ministry of Culture of the People’s Republic of China, and Chinese Musicians Association, and successively held several shows in Beijing, Chengdu and Shanghai, and acquired great success. Besides the two concerts in Beijing, he also gave a lecture on Indian classical music at CCOM, introducing features and skills requires to play a sitar as well as the two theoretical pillars of Indian classical music — *Raga* (melody frame) and *Tala* (rhythm), and explaining these complicated music theory via his singing and playing. Since the Chinese were familiar with only the Indian film
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music and knew little about classical music before his visit to China, so his lecture and performance was significant for Chinese music lovers. Due to the interesting explanation given by Ravi Shankar, the audience started to understand and enjoy Indian classical music, while Chinese musicians felt the essence of Indian music for the first time.

During the concerts and seminars held in China, Ravi Shankar directly connected with the Chinese music culture. He was delighted and pleased by the Chinese's extensive and profound traditional culture, and admired Chinese musicians and wished to communicate with them. Chen Ziming issued an article called “Ravi Shankar—Music Envoy from India” on the 1st issue (1984) of *People’s Music*, besides the performances and lectures, he also participated in a get-together party held for him by the Chinese Musicians Association, and appreciated the Chinese traditional instrumental music, the vocal music and the Indian dance performed by Chinese artistes. The Chinese musical instruments which he was most interested in were the seven-stringed plucked instrument (Guchin), the 4-stringed Chinese lute (Pipa), the 21-or 25-stringed plucked instrument (Guzheng) and the ancient plucked stringed instrument (Konghou). He said that he had succeeded in the musical creation “East Meets West” by the eastern and western music instruments. Therefore, he thought it would be also interesting for the musical creation “East Meets East” by Sitar and Pipa or Guzhenghe. He hoped this would come true, so he could use the sitar to cooperate with Chinese musical instruments in the near future, so as to promote the combination of the two eastern music, namely, Indian music and Chinese music.

**Influence in China** Chen Ziming received Ravi Shankar in Beijing, climbing Badaling Great Wall together with him, and was apprenticed to him. Afterwards, he suggested Chen Ziming to come to India to personally experience the Samadhi of Indian classical music. From then on, Ziming had great interest in Indian music and started to bring Indian music into the course of “World Folk Music” taught by him in early 1980s. In 1986, he assigned his student An Ping to study in India, the fellow traveller including Indian music expert, and Professor Zhao Jiazi of Shanghai Conservatory of Music.

In 1989, when Ziming came to India as a visiting scholar for researching and studying Indian music, he visited Ravi Shankar and communicated with his Indian counterparts at his home. Chen Ziming used the violin to play Chinese music, such as a part of *The Butterfly Lovers, The Moon over a Fountain, The Yao Nationality Dance, Xinjiang Spring* and then he played European music, such as *Minuet, Ave Maria, Humoresque* and *Largo*. Ravi Shankar spoke highly of his performance.

Under the appeal of Ravi Shankar’s travel in China and the encouragement of Professor Chen Ziming, Associate Professor Zhang Yuzhen of CNU (Capital Normal University) came to New Delhi Art University as a visiting scholar and studied sitar at the beginning of this century. During that period, via the arrangement of the Indian parties concerned and the recommendation of Chen Ziming, she got acquainted with Ravi Shankar and had the honour to learn from him. On December 2, 2001, she used the Chinese musical instrument-Pipa to play a piece of Raga together with the Indian musicians who used sitar, Indian whistle and tabla in a theatre in the heart of New Delhi, which became the first attempt of “China Meets India”. After coming back from India, she pursued advanced studies and got a doctorate from CCOM. Her doctoral dissertation *Indian and Western Music Blending Research in Ravi Shankar’s Artistic Practice* was the beginning of a deep research for Indian music by Chinese people. After several additions and deletions, the monograph *East Meets West: Indian and Western Music Blending Research of Ravi Shankar* was published by CNU Press in 2010.

Liu Huiyuan, a teacher of Tianjin Opera School studied sitar in the Conservatory of Music at Delhi University between 2003-2006. In 2005, she used the Chinese Dulcimer to play Indian Raga and Chinese folk song *Jasmine*, together with an Indian musician who used both the sitar and tabla.

In August 2012, the Chinese Conservatory of Music and Taiji Traditional Music Foundation together sponsored and held the 1st Taiji Traditional Music Award, which was intended for the individual or team with outstanding contribution to the fields of performance, heritage, theory, propagation, etc., of the global traditional music. Zhang Yuzhen recommended Ravi Shankar to participate, and he won the award. Due to his physical condition, he was not able to come to China to accept the prize, so he entrusted Chen Ziming to accept it at the award.
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Moreover, he specially sent the video from America of the evening party, which not only showed segments of his concert performance at the age of 90, but also expressed his testimonials and friendship with the Chinese people.

*(Liu Jian)*

**KAMALA LAKSHMAN**

Kamala Lakshman (June 16, 1934-), also called Kumari Kamala, is an Indian dancer and film actress. She was born in a Brahmin family in Mayuram, Madras Presidency. Discovered by a Tamil film director at the age of four, she appeared in the film *Valibar Sangam* with the image of Baby Kamala. Audiences were fascinated by her innocent and lovely dance. Since childhood, she has been accepting all kinds of dance training, especially Bharatanatyam, and was popular among many film directors. She has acted in nearly a hundred films in Tamil, Hindi, Telugu and Kannada all her life. In 1953, she was invited to perform at the coronation of British Queen Elizabeth II. Many state leaders such as Jawaharlal Nehru, Dwight Eisenhower, Zhou Enlai and Tito have even watched her performances.

In March 1957, Kamala and her sister Radha Lakshman visited China with Indian cultural delegation. Their Bharatanatyam performance received much praise from Chinese audiences. The famous writer Bingxin wrote the article *Impressions of Watching the Dance* to present to Lakshman sisters. She used the “flying beauty” to describe their changing dancing postures, and more graceful rhetoric words and vivid language to describe the beautiful and long-standing culture and art of India. *Impressions of Watching the Dance* was selected into Chinese textbook for grade seven. The delegation visited Beijing, Shanghai and Guangzhou successively. On April 5, Lakshman sisters bid a farewell performance in Beijing, and at the farewell party, Mei Lanfang, the performing artist of Peking Opera, praised them for their superb performances.

In 1970, Kamala was awarded the Padma Bhushan issued by the Indian Government. In the early 1980s, she moved to New York and opened a dancing school. In 2010, in recognition of her contribution in art, the National Endowment for the Arts awarded her the honour of national cultural heritage.

*(Jin Shanshan)*

**TYPES OF SONGS AND DANCES**

**LION DANCE**

Lion Dance of Five Orientations (*Wufang shiziwu*), one of the eight musical dances for standing playing of the Tang Dynasty, was a large-scale musical dancing played by groups and also called Peaceful Music. According to Du You’s *Tondian • Music VI*, “Peaceful Music also meant the Lion Dance of Five Orientations. The image of lion, a beast, came from India and Sri Lanka in the southwest, wearing clothes made by sewing furs, players were imitating the gestures and movements of lions: two people would hold a rope, pretending to be training the lions; players would act as lions with different fur colours according to orientations. A group of others would sing the praise of peace, frolicking along with the dancers, the clothing being all like those in Kunlun.” The *Old Book of Tang·Musical Record* had similar descriptions. According to *Folk Music Collections*, “instruments include Bili, flute, pabam, four-colour drum, Kakko, Jilou drum and drama includes the dancing of five orientations with five zhang in height and five colours in clothing. Twelve people, called lion men, played one lion, wearing the red forehead ribbons, painted clothes and holding the red whisks and the music and dance on praising peace was played.
The lion is an auspicious animal and has a close tie with Indian Buddhism. It is said that when the Buddha was born, 500 lions came from the snow mountain and served standing at the two sides of the door. Lion dance was already popular in the Central Plains at the time of Three Kingdoms. Lions were worshipped by the Kucha royal. The General Lü Guang of Former Qin Dynasty (352-394) attacked the Western Regions with troops, destroyed Kucha and brought thousands of Kucha artists back to Liangzhou (now in Wuwei of Guansu). They mixed the Han elements with the lion dance and produced the lion dance of five orientations. When the dancing began, tens of Kakko were being beaten together. Green, red, yellow, white and black lions were standing in the corresponding five directions of east, west, south, north and middle. Ten people were playing five lions, and the other two played the warriors holding a coloured ball teasing and 140 people were dancing beside and playing the Kucha music. They used various kinds of instruments to foil the atmosphere. The scene was completely spectacular and inspiring which reflected magnificent atmosphere of the flourishing Tang Dynasty.

Apart from the court, the lion dance was popular both in the army and the folk, just as described in Bai Juyi’s Xiliang Techniques. For over 2,000 years, the lion dance has been fashionable and popular and it is an important festival entertainment form for all Chinese home and abroad.

(Zhao Jiazi & Liu Jian)

TRIUMPHANT MARCH OF PRINCE OF QIN

Cīna-Rāja-Vijaya-Gītā, also known as Vijaya-Gītā and later renamed as Seven Merits, was gaining widespread popularity among people during the Wude period when Emperor Taizong reigned, Tang dynasty. Later, it was re-compiled into a court dance with music under the order of Emperor Taizong, and was once widely spread in the Western Regions and even brought to Japan.

Creation and Evolution

The original version of Cīna-Rāja-Vijaya-Gītā was created during the Wude period of Tang. In the 3rd year of Wude (620 CE) when Emperor Taizong defeated Liu Wuzhou, people were all singing Cīna-Rāja-Vijaya-Gītā to celebrate his success (Old Books of Tang, volume XXIX). It was also said that soldiers in armies played Cīna-Rāja-Vijaya-Gītā. (New Books of Tang, volume XXI). This is the folk version of Cīna-Rāja-Vijaya-Gītā which includes lyrics and melody, and takes the form of folk rhyme and probably has no dances or just simple dances available in early times. Yang Xianyi believes that the folk version of Cīna-Rāja-Vijaya-Gītā was created by Turks and was then introduced into the Tang armies.

In the 1st year of Zhenguan (627 CE), Emperor Taizong held a banquet to entertain ministers, in which, he ordered for the first time to play Cīna-Rāja-Vijaya-Gītā in the royal palace. During the early stage that Emperor Taizong inherited the throne, Cīna-Rāja-Vijaya-Gītā began to become harmonious in melody thanks to Lv Cai, a versatile scholar and was greatly improved and optimised with simple lyrics and dances. In the seventh year of Zhenguan (633 CE), Emperor Taizong created the drawing of Cīna-Rāja-Vijaya-Gītā and ordered Lv Cai to teach 120 musicians (or 120 dancers by another saying) to dance in accordance with the drawing, they were all practised in armours with halberds. Several days later, the practice and rehearsal was completed. Cīna-Rāja-Vijaya-Gītā was one of the

Painting of Naxi Music, ‘Triumphant march of Prince of Qin’
(Qinwang pozhen yue)
Cīna-Rāja-Vijaya-Gītā

Lyrics of Cīna-Rāja-Vijaya-Gītā

Lyrics of Cīna-Rāja-Vijaya-Gītā are available in two versions. The lyrics recorded in Old Books of Tang and the Collection of Yuefu Poems as “Warriors receive the order of emperor to fight against enemies. They bid farewell to the emperor and set foot on a journey to the battlefield.” Cīna-Rāja-Vijaya-Gītā is sung by everyone to celebrate success. The lyrics are short and simple, and should be the folk version that was introduced into India before Master Heun Sang met Siladitya. Siladitya and Janaka Kumara both knew Cīna-Rāja-Vijaya-Gītā that was introduced into India is neither the original version nor the melody and lyrics of ‘Seven Merits’.

Transmission into the West and East

It can be figured out according to historical records that ‘Cīna-Rāja-Vijaya-Gītā’ had been introduced into India before Master Heun Sang met Siladitya. Siladitya referred to the emperor of mahā-cīna (China in ancient India). It features remarkable artistic charm and combines the elements of the western regions, and therefore becomes very popular among the different peoples; it is most likely that envoys of countries in the Western Regions, foreign business men or monks who once saw ‘Cīna-Rāja-Vijaya-Gītā’ in the royal palace introduced it and Emperor Taizong’s good reputation into their own countries, and then it was brought into India by word of mouth.

The Chinese character “Qin” is equivalent to “cīna” in Sanskrit. The “Prince Qin” in ‘Records of the Western Regions of the Great Tang’ written by Master Heun Sang is the author’s translation to ‘cīna-rāja’. Siladitya referred to the emperor of ‘mahā-cīna’ as ‘cīna-rāja’ generally, so we can notice that he has no ideas about the origin of titles of Prince Qin and emperor of Tang. The ‘Cīna-Rāja-Vijaya-Gītā’ mentioned by Siladitya can be directly translated to the song eulogizing the victory of Emperor of China. ‘Cīna-Rāja-Vijaya-Gītā’ was probably changed in form when it was brought into India, with only lyrics and music left and the dance part was missing. Its lyrics and music part were also quite different from its original versions due to the reorganisation and translation.
re-composition by audiences and might convey the spectacles of court military dances and anecdotes of the great Tang dynasty. In the records made by Master Heun Sang, both Siladitya and Janaka Kumara used the words “singing” or “hearing” when talking about ‘Cīna-Rāja-Vijaya-Gītā’, and this was just in line with the oral way of transmission by bards, and the dance part might have got lost in the course of transmission.

Moreover, Cīna-Rāja-Vijaya-Gītā was also once introduced into Tibet. In the second year of Changqing (822 CE), envoys of Tang came to the Tubo Kingdom. “The musicians then played Cīna-Rāja-Vijaya-Gītā and other famous melodies of Tang to entertain them and meanwhile pay respect to Tang.” (New Books of Tang, Volume 216). The music score and dance of Cīna-Rāja-Vijaya-Gītā also travelled far away across the sea to Japan with the Japanese envoys, which can be proven by the 5-string Pipa Music Score for Cīna-Rāja-Vijaya-Gītā copied by Shi Daniang and Pictures of the Dance of Cīna-Rāja-Vijaya-Gītā in the Shinzei Kogakuzu (Pictures of Shinzei Ancient Music).

ZHANG YUAN

NISHANGYUUI MELODY

Nichang Yuyi Dance is also called Dance of Nichang Yuyi and Nichang for short. It was the royal music and dancing in Tang Dynasty and also one of Fa music. The initial name was Brahman Music that was contributed by Yang Jingshu, the Jiedushi of Xiliang during Kaiyuan Period. After the music was recomposed and lyrics were added by Emperor Xuanzong, Li Longji, the name was changed to Nichang Yuyi Music, which became a master work of music and dance in the flourishing Tang Dynasty. It can be a model of integration of music and dance between India and China.

According to the Records of the Tang Dynasty written by Wang Bo in early Northern Song Dynasty of Five Dynasties, which recorded the laws and regulations of the Tang Dynasty, “on July 10, in the 13th year of Tianbao Period (754 CE), the Taiyue Department contributed to the song names and then some music names were changed.” Brahman Music was changed to Nichang Yuyi. Du You in the Tang Dynasty wrote Li Dao Tips, which had a similar record as “in July of the 13th year of Tianbao Period, the names of music was changed...”, and the name Huang Zhongs Shang Brahman Music was changed to Nichang Yuyi Music. Because Emperor Xuanzong of the Tang Dynasty advocated Daoism, he added some Daoist music elements into the Nichang Yuyi Music when he recomposed it. Therefore, Nichang Yuyi Music was not only a well-known omagari, but also a famous Fa Music.

Regarding this music, there are many legends. The Hidden History of Tang by Lu Zhao described that, “Luo Gongyuan knew many occult sciences and used to go to the Moon Palace with Emperor Xuanzong. Hundreds of fairies were in white silk clothes and rainbow garments, dancing in the hall. Asked the name of music, they replied it was Nichang Yuyi. The emperor remembered the tune and came back. Musicians were called the next day and created Nichang Yuyi Music on the basis of the melodies.” The Unofficial Biography of Yang Taizheng described that Nichang Yuyi Music was completed by Emperor Xuanzong of the Tang Dynasty when he went to Sanxiang facing the Nyji Mountain. It was also said that, “at the night of Mid-autumn Day in the 29th year of Kaiyuan Period (741 CE), the emperor toured the Moon Palace...”
with Ye Fashan, heard fairies playing the music and then he joined the playing with a Jade flute.” The song was called Nichang Yuyi and was passed on to the musical department.

Bai Juyi, a poet in the Tang Dynasty, described in detail the structures and postures of the music dance in his poem of Nichang Yuyi Music and Weiashi. The whole music included three parts, ie Sanxu, Zhongxu and Qupo, and had a total of 36 stages. Six stages composing Sanxu, purely played by instruments without dancing and singing; all kinds of instruments joined in with rubato and graceful tones. Beats appeared in the Zhongxu, which was also called Beating Xu and had a total of 18 stages; the plates were used to beat and all instruments were played together. The music was from lento to moderato, being graceful with dancing and singing. Twelve stages composing Qupo, which had more tones, fast beats and sonorous melodies and was the upsurge of the whole music. Only dancing was performed without singing at the end; beats became gradually relieved and faded out in a prolonged sound. The whole section of music was pleasant, dancing was graceful, and clothing was beautiful in colours. It focussed on the images of an illusory fairyland and fairies, and was very romantic indeed.

As ‘Nichang Yuyi Music’ was recomposed by Emperor Xuanzong of the Tang Dynasty and Lady Yang was good at dancing to it. Therefore, it was popular during the periods of Kaiyuan and Tianbao (713-755 CE) of the Tang Dynasty. After An Lushan Rebellion, it was fading and even not seen in the palace. Up to the Kaicheng Period during the reign of Emperor Wenzong (836-840 CE), it was once rearranged and performed based on the old one, but was finally lost along with the turbulent political situation at the end of the Tang Dynasty. Li Yu, the Emperor of the Southern Tang Dynasty of the Five Dynasties, obtained the incomplete notation, organised and played with an imperial concubine, Zhaohui. According to ‘The Songs of Taoist Baishi • the First Small section of Zhongxu of Nichang’ written by Jiang Kui, a poet of the Southern Song Dynasty who was good at rhyming, “In the year of Bingwu Period (1186), I stayed in Chansha, visited Zhu Rong and obtained the sacrificing songs called ‘Yellow Emperor Yan and Storax’ as well as the 18 Que of Shang melody of Nichang Music from the old musician book. All had no tunes without any words. According to ‘Prosody’ written by Shen (Shen Kuo’s ‘Mengxi Bitan’), ‘Nichang’ should not be Dao Melody but be Shang Melody. Letian’s poems mentioned that there are six Que in the Sanxu, but here it was composed of two, so which one was right? However, the syllables were graceful and not like the music of today. I had no time to complete, so I finished one Que in the Zhongxu to spread.” Jiang added the lyrics, ‘The First Paragraph of Zhongxu of Nichang’, for one paragraph in the 18 paragraphs of scores and it was passed on to us.

(Zhao Jiazi)

**BRAHMAN SANGEET**

Music of Brahman, an ancient Indian Music. The Brahman is also called ‘Brahman Quote’ or ‘Mochizuki Brahman Quote’. Since the Eastern Han Dynasty, the Brahman had represented Ancient India, meaning “Brahman people’s country”. According to historical records, about in the Year of Yonghe in the Eastern Jin (345-356 CE), a batch of Indian ancient instruments and music were brought into China, including instruments of a phoenix head kugo, pipa, flute and bronze drum as well as music of ‘Shashijiang’ and ‘Heaven Song’. In the eighth year of Taiyuan Period of Eastern Jin (383 CE), Lü Guang started a war in the Kucha and Karasahr, and many instruments and music of the Western Regions were brought back to Liangzhou (now in Wuwei of Gansu). Indian Buddhist music of Brahmim Music was introduced in Liangzhou then, and became a great musical composition after recomposing. It was gigaku in the Northern and Southern Dynasties and became a Royal Academy omagari in the Tang Dynasty. According to ‘New Tang Book·Rites and Music Records and Music Garden’, in the 8th year of Kaiyuan Period of Tang (754 CE), Khrom of Hexi, Yang Jingshu offered ‘Brahman Music’ to the Emperor Xuanzong, who was very fond of it. In the 13th year of Tianbao Period (754 CE), this emperor a music lover, recomposed ‘Brahman Music’, added the lyrics and changed the name to ‘Nichang Yuyi Music’.

(Zhao Jiazi)
Natyashastra, regarded as the Dramaturgy or Theory of Drama was written by Bharatamuni, a dramatic scholar and musicologist in ancient India. It is the earliest work in theory of drama in India. Natya means dance in Sanskrit, and then changes into the drama integrating music, dance, language, etc. According to legend, Bharatamuni was a writer with the same status with Valmiki and Vyasa. He was a great scholar, and his book Natyashastra is a classic handed down from ancient times. But, the process of writing Natyashastra was very long, lasting about 300 or 400 years, therefore, the writing style is not unified in the previous and subsequent parts, and there is repetition and paradox. The earliest version is rumored to have had 6,000 shloka, while the existing versions include 36 chapters of southern version and 37 chapters of northern version, with about 5,000 Shloka, and it was updated by constant additions, deletions and revision by people of several generations. For the time of finishing the book, some people think that the time was in the 2nd century BCE, while the majorities believe that it was in the 4th or 5th century CE, and finally, it is decided as before the 7th century CE.

Natyashastra covers the text theory of drama, music and dance, and standard of stage practice. The first chapter discusses the origin, nature and function of drama. The second to fifth chapters discuss the theater and dance, etc. The sixth and seventh chapters expound the theory of rasa. The concept of “rasa” is from vedic literature, with the original meaning of “juice”, “fluid”, “flavour” etc and in the Upanisad it is extended to “one of the five objects of sense (colour, sound, smell, taste and touch). Bharatamuni follows the concept of “taste”, and gives it more comprehensive and profound meaning, making the theory of taste become a theoretical center for stage performance practice. Bharatamuni also puts forward another important concept “feeling”, and thinks it is the cause and means of producing “taste”, it can refer to the situation, character, event, and also action or emotion, thus, “producing the taste associated with various performances”. The theories of feeling and taste in Natyashastra exert a profound influence upon Indian literature and art at that time. Later, they are widely used in the fields of poetics and art, and are still the soul of the aesthetic theory system in India up to now, as Bharata Gupt says: “Taste is not only the soul of poetry and drama, but also the soul of music, dance and painting”. Natyashastra thinks that feeling in the drama includes “common feeling”, “unsteady feeling” and “true feeling”, among them, eight common feelings include “love, laugh, sadness, anger, courage, fear, boredom and shock”, and unsteady feeling is actually “flexible feeling”, like true feeling, it is also attached to common feelings. These common feelings will produce the tastes that the audience can enjoy through body, language and dress-up performance, namely, erotic, funny, compassionate, violent, heroic, horrible, disgusted and surprised tastes. Bharatamuni also specifies the colour of the eight tastes as well as gods what they represent. Later, Abhinavagupta identifies the ninth taste “calmness” in his ‘Abhinava Bharati’.

Chapters 8 to 14 of Natyashastra discuss the application of hands, feet and eyes in dance and drama. When discussing role shaping, Bharatamuni expounds the rules of using plots closely connected with it. He divides the plot into five stages (Avasthana): start (Arambha), efforts (Prayatna), hope (Praptisambhava), recognition (Niyataphlaprapti) and success (Phalayoga). And five elements of the plot include seed (Bija), oil drop (Bindu), episode (Pataka), small episode (Prakari) and end (Karya). In addition, he also stipulates the drama’s “five Sandhi”, 21 Sandhyantar and 56 Sandhyaanga. Above various factors are interrelated and correspond to each other to form the inner structure of the drama, which makes the “emotional and meaningful form” of the drama be presented completely, so as to achieve the purpose of role
shaping. Bharatamuni conducts a lot of induction and classification of dramatic roles, and stipulates the modal performance of various roles. He divides the body movement into body, facial expression and posture. Body includes head, hands, chest, waist, rib and foot; and facial expression covers eyes, eyebrows, nose, lips, cheeks and chin. He makes detailed description of the movement, posture and emotional expression of each part. For example, head movements include 13 kinds, such as nod, shaking head, alternate turning, raising head and others, which are used in the hint, rejection, questioning, arrogance, respectively. Eyes expression includes 36 kinds, such as side-looking, gaze, half-open eyelid and glare, which are used in the expression of eight tastes, eight common feelings and other emotions, respectively. In addition, he also defines six movements of nose, eight of cheek, six of chin and nine of neck. Hand gesture includes 28 one-hand gestures and 23 two-hand gestures, with each gesture having its own name and various uses. For example, one-hand gesture Pataka means flag, and in different places, it can represent more than 40 meanings such as the beginning of dance, clouds, forest, rejection, God of Wind and sleeping. If two hands cooperate in the same or different gestures, they can derive more meanings. For example, the left-hand thumb and middle, finger ring are held on the chest to make Simha Mukha gesture, which represents the deer, with right-hand thumb and ring finger, little finger held on the right corner of the eye, which represents the deer’s eyes, and they are used to describe a beautiful girl.

Chapters 15 to 22 of *Natyashastra* discuss the language performance. Chapter 23 and the following chapters discuss the clothing, makeup, role, actors, audience and music, etc. Bharatamuni also make detailed stipulation of the theatre, setting of the troupe, sacrifice and performance, dress-up, acting movements and others.

India’s performing arts have been following the principles stipulated by Bharatamuni in *Natyashastra* for 2,000 years, so that the artistic image, posture, gestures and facial expressions of modern Indian dance are mainly based on such theory.

The time of Chinese people’s studying Bharatamuni’s *Natyashastra* is only about half a century. Jin Kemu has ever used a chapter in the Sanskrit Literature History published in 1964 for introducing “literary theory”, of which the first section briefly introduces the content and significance of *Natyashastra*. The next year, he translated some important chapters of *Natyashastra* and put them into his book ‘*Collected Translations of Theory of Classical Literature and Art*’. Huang Baosheng has discussed the origin of Sanskrit drama and made discussions on the different aspects of *Natyashastra*, deeply and systematically in the *Indian Classical Poetics*, published in 1993. He translated 11 chapters of *Natyashastra* and put them into the *Collection of Sanskrit Poetics Works*, published in 2008. *Natyashastra* is of guiding significance for Indian literature research in China, and Chinese artists of Indian dance and their teaching activities.

(Jin Shanshan)
Buddhism, with its distinctive art and iconography, from India through eastern Central Asia along the Silk Route. This influence can be discerned from the 3rd-4th centuries CE and reached its culmination in the Tang period (618-907 CE). Perhaps its finest expression can be found in the breathtaking murals in the Mogao grottoes at Dunhuang in Gansu province of China.

With respect to the early phase of the transmission of Indic artistic influences to China, there is some evidence in the literary sources of the work done by Indian artists in China. For instance, in 430 CE, the monk Gunavarman is supposed to have painted a scene from the Jataka tales in a temple near Guangzhou. There is also mention of Indian painters Kobodha and Dharmaraksha at the court of Sui Yangdi in the seventh century. However, none of the works of such Indian artists are extant.

In the course of time, Indian artistic influences fused with Chinese artistic traditions to create a distinctive style of painting, with recognisable Indian elements but Chinese in inspiration and execution. One of the most important Indian inputs into Chinese painting was in the depiction of the human figure. In some Chinese paintings of the late 4th century, where we have court ladies depicted with long ribbons hanging from their robes, blowing as if in the wind, we have a new genre of figure painting. What we see increasingly from this period onwards is the painting of full human figures with subtle depiction of form in contrast to earlier more rigid representation of human forms. Painting of human figures reached a height of sophistication in Tang period.

This art of plastic and even sensuous representation of human figures was best exemplified in the depiction of the Buddha and of figures from the pantheon of Mahayana Buddhism, particularly in grotto painting. The practice of carving out grottoes from caves and then covering the walls of these caves with murals clearly travelled from Ajanta and northwest India to China through the oases of today’s Xinjiang. Examples of such art can be found in many places in China, including in Khotan and the Kizil cave complex near Kucha; but the most magnificent example is that in the Mogao grottoes at Dunhuang. The paintings depicted narratives from the Buddhist sutras, and were filled with countless
images including Bodhisattvas and arhats, asuras (demons), lokapalas, Ganesa, gandharvas, apsaras and other celestial beings, testifying to the influence of Indian iconography, even while the actual style and depiction, as well as overall composition, have a distinctive Chinese character. Apart from the wall murals, silk paintings and banners found in the Mogao grottoes also testify to the influence of Indian art, especially the Gandhara, Gupta and Pala schools of art.

While the impact of Indian influence on traditional Chinese painting is undeniable, the transmission of artistic influences between India and China over the course of history has moved in both directions. However, the influence of Chinese painting and Chinese painters on Indian art as well as on Indian aesthetic tastes and lifestyles goes back only to the 19th century CE. Indian fascination with Chinese painting in this period was a by-product of the maritime trade between India and China. Parsi merchants who travelled to Canton and Macau from Bombay came across the export art produced in Guangdong to meet the demands of the foreign business community. One of the products of Guangdong’s export art industry that appealed to Bombay merchants was Chinese portrait painting.

Oil painting was introduced into China from Europe only in the 17th and early 18th centuries CE, and in China it never achieved the status of the traditional ink and watercolour paintings. However, Chinese oil paintings which realistically portrayed scenes from everyday life in China were much in demand among foreign merchants. Chinese painters were also able to produce skilfully done portraits of foreign China coast merchants, among whom were a significant number of Indian Parsi merchants. Although these portraits were produced in studios where the actual painter often remained anonymous, some of the masters such as Lamqua, Spoilum and Sunqua became well known. Some of these Chinese artists were persuaded to come and stay for a while in India, where they painted many portraits of the families of Parsi merchants.

A type of painting from China that became popular in India was reverse glass painting. This referred to the technique of engraving a picture on the reverse side of a piece of glass and then applying colours. Reverse glass painting was also introduced into China from Europe by Jesuit missionaries, but Chinese artists became adept at it. The demand for this new and unusual form of painting was not confined to those Indians involved with the China trade, but it also caught on among the royalty and elite of the various princely states in India, such as Mysore, Satara and Kutch as well. More than forty paintings done by Chinese artists under the patronage of Tipu Sultan are displayed in the Jagmohan Palace Art Gallery in Mysore, Karnataka. Apart from painting portraits of notables and their families, as well as courtesans and dancing girls, Chinese artists also painted portraits of Indian gods and goddessesses and themes from Indian mythology. The technique of glass painting was adopted by Indian craftsmen and spread widely through India, as far as Thanjavur in the South, Hyderabad and the Deccan region, and all the way east to Delhi, Awadh, Bihar and Bengal. The famous Tanjore painting school is a product of the fusion of Chinese and Indian art traditions.

In the twentieth century, Chinese painting came to be known and appreciated in India in a completely different way. In keeping with the spirit of Asianism that inspired many intellectuals and nationalists in India, China, Japan and other Asian countries, Indian artists looked with fresh eyes at the work of Chinese artists. When the great Indian poet Rabindranath Tagore visited China in 1924, he was accompanied by the noted artist Nandlal Bose who headed the art school (Kala Bhavan) of Tagore’s Vishwa-Bharati University at Santiniketan. One of the pioneers of Indian modern art, Binod Behari Mukherjee, also visited China in 1937. In 1940-41, the famous Chinese artist Xu Beihong stayed in India and produced many works, including his well-known masterpiece “The Foolish Old Man Who Moved the Mountain”. Artistic exchanges of this nature continued into the 1950s, with the Indian painter N Choudhury visiting China in 1956 and the Chinese painter Shi Lu visiting India in the same year. Shi Lu was particularly taken with Indian folk art, and elements from his Indian experience manifested themselves in some of his paintings.

(Madhavi Thampi)

CAO ZHONGDA TECHNIQUE
Cao’s Clothes out of Water (Cao Yi Chu Shui) The ‘Cao’s Style’ Buddha portraits were innovated by ‘Cao Zhongda’, a Chinese painter in the Northern Qi Dynasty. The ‘Cao’s Style’ Buddha portraits used dense and overlapped lines, with clothes close to the body, as if just coming out of the water. It might have been influenced by the Mathura style of Buddha portraits in the Gupta period, India. The future generations mention in the same breath ‘Cao’s Style’ Buddha portraits and ‘Wu’s Style’ Buddha portraits by painter Wu Tao-tzu in the Tang Dynasty, and call them “Wu’s belt against the wind; Cao’s clothes out of the water.” See the ‘Cao Zhongda’ entry.

(Wang Yong)

IRON LINE DRAWING
Iron Line Depicting (Tie Xian Miao) One of the “eighteen depicting methods” in traditional Chinese figure painting for drawing the lines of the clothes. The lines are even in thickness, round and strong,
shaping like iron wires, therefore, are called iron line. Depiction of the iron line sprang up around the dynasties of Wei, Jin, Sui, and Tang, and might be introduced from the Western Regions to the central plains. It is used extensively in the murals of Khotan Buddhist temples and Qiuci grottoes. Zhang Yanyuan in the Tang Dynasty described in ‘The Record of Famous Paintings of All Dynasties’ that the painting skills of the Khotan painter Yuchi Yiseng, who moved to the central plains, “used tight and strong strokes in small places, like winding iron wires, and he sprinkled ink with mettle in big places,” where “winding iron wires” refers to iron line depicting. Whether iron line depicting was originated from Yuchi Yiseng, or it was affected by the Indian traditional painting techniques, there is lack of evidence and cannot be determined. (Wang Yong)

ANCIENT INDIAN PAINTING TECHNIQUE

The Indian Painting Technique introduced from India is also called the concave and convex method. The concave and convex method is one of the traditional painting techniques of India. The concave and convex method was widely used in the murals of the Ajanta Caves in India. This method in Indian traditional paintings was also introduced in China across central Asia, which is called “Indian Technique” in Chinese painting history. Chinese scholar Xiang Da said, “Both Indian and Chinese paintings give priority to the lines. But Indian painting adds the concave and convex method in the lines to present a three dimensional sense in a flat surface. For the figures painted, such as the arms, contour lines are clean and lively, deep colours are added along the lines, which change gradually to soft and light internally, forming a round shape. This is what is called the concave and convex method. The Ajanta and Sigiriya Caves in Ceylon (now Sri Lanka) all used this method to show light and shade. The Indian painting was introduced in China; the most notable and worth praising part of it is also this concave and convex method, going in the same channel of western painting introduced in China in Ming and Qing Dynasties.” (Civilization of Chang’an and the Western Regions in the Tang Dynasty). The flowers painted with the concave and convex method are called “concave-convex flowers”. Zhang Sengyou, painter in the Liang era of the Six Dynasties dynasty, once painted at Yicheng Temple in Jiankang (now Nanjing), “Concave and convex flowers are painted all over the door of the Temple, therefore it is the personal painting of Zhang Sengyou. His flowers are painted with the skills inherited from Tianzhu, formed with red, blue, and green. When looking from a distance, people will get dizzy by the concave and convex effect; and when seeing near, people can see they are flat. Everyone believed it to be marvellous. Thus it is called Concave and Convex Temple.” (‘Records in Health’ (Jiankang)). Yuchi Yiseng, painter from Khotan (now Khotan) in the early Tang Dynasty, also painted “concave-convex flowers” at Ci’en Temple in Changan (present day Xi’an), and ‘Vanquishing Demons’ and other murals in Puxian Hall of Guangzhai Temple, “three transformed witches as if the bodies appearing out of the wall.” The origins of these painter’s works are nowhere to be found today, and now only the ruins of early murals in Kezier Caves and Dunhuang Caves show some signs of the “Indian Technique”. But the concave and convex method in the murals of Kezier Caves and Dunhuang Caves, compared with that in the murals of the Ajanta caves, are more simplified and rough; the muscle blocks, lines, and colors are stiffly segmented, and the white “highlights” in the face, eyes and nose are more similar to the facial makeup. After Sui and Tang Dynasties, the traces of “Indian Technique” in Chinese painting gradually faded out. In the presentation of the concave and convex of the skins, cheek shading replaced sideline shading, and the curiosity for cubical techniques gave way to the pursuit of brush and ink techniques. (Wang Yong)
GANDHARA ART
Gandhara art is a style of Buddhist art that flourished from the 1st to 5th century in Gandhara in the northwest of ancient India (now Peshawar in Pakistan). As a genre, Gandhara art extended far beyond historical and geographical boundaries to cover present northwest Pakistan and the neighbouring east Afghanistan. In a broad sense, Buddhist art in the Peshawar valley on the western bank of the Indus River, Taksasila (or Taxila) on the east bank, Swat valley on the north, Hadda and Begram in the upper reaches of the Kabul River, and Bamiyan in the west of Afghanistan all can be included under Gandhara art.

Gandhara, allegedly one of the 16 kingdoms in ancient India came to be ruled by the Persian Empire in the latter half of 6th century BCE. It was invaded by Alexander the Great, the King of Macedonia, in 326 BCE and put under governance of his general Seleucus, while in 305 BCE, the Mauryan Emperor a nomadic group, which once lived in Dunhuang and Qilian Mountain in China, being hard pressed by the Huns, moved westward and seized Gandhara. In the early 1st century, one of five Yuezhi tribes, the Kushan, led by Kujula Kadphises, established the Kushan Empire in the valley of Kabul River (1st-3rd century). In about 60 CE, the Kushan King Vima Taktu conquered Gandhara and Mathura in northern India. The King Kanishka moved the centre of power from central Asia to Gandhara, and Purushapura (now Peshawar) became the capital. Kanishka was a worshipper of Zoroastrianism and a patron of the Buddhist faith, and constructed a great number of stupas, monasteries, Buddha and Bodhisattva statues of Greco-Roman style in Gandhara, and there Buddhist art began to flourish. In about 241 CE, the Sassanids invaded Gandhara and seized Peshawar, and the Kushan Empire collapsed. At the end of the 4th century, the remnants of the Kushan Empire for a time was revived by a Kushan vassal named Kidara. In 1849, the British found Gandhara sculptures in Punjab. Since the 20th century, archaeologists across the world have made excavations in Gandhara and neighborimg area, and Gandhara art has been gradually unveiled. Since it arose from a merger of Oriental and Occidental culture, and in particular, it is concerned with the origin of Buddha statues, in the past over 100 years, it has been a focus of study, discussion and dispute for scholars in western as well as eastern countries.

Early Buddhist art in India, such as relief sculptures found in Bharhut and Sanchi, only used bodhi tree, pedestal, dharma wheel, footstep and other symbols to hint the existence of Buddha, who was never present in human form, because primitive Buddhism or Hinayana Buddhism opposes idolatry, and considers Buddha to be liberated from reincarnation and not to appear in human form. While, under the Kushan rule, Mahayana Buddhism flourished and deviated from the simple atheism of primitive Buddhism, and turned Buddha into a superman or a personalised deity, and such a change is consistent with a Greek tradition of anthropomorphism that had prevailed in Gandhara for hundreds of years. Kanishka adopted a conciliatory policy of religion, and artists in Gandhara began to break the taboo of early Buddhist art. They followed Greco-Roman traditions, imitated statues of Greco-Roman gods, directly produced statues of human-form Buddha, and thus created Hellenised-style Gandhara sculpture. If a simple formula is used, Gandhara sculpture is the sum of Hellenised human portrait and Indian symbols. Generally in Gandhara art, the Buddha looks as handsome as Apollo, with deep eye sockets, high-bridged nose, thin lip, long ears, curved hair and simple pattern behind him, and wearing a toga-like garment. Such statues are called
“Apollo-style statues” or “Toga-wearing statues”. Their mudra and asana follows an Indian tradition. Usually, abhaya mudra is used for a standing statue, and dhyana mudra or dharmachakra mudra for a sitting statue, and padmasana is a major form of asana. Bodhisattva statues include Prince Siddhartha, Maitreya and Avalokitesvara and have a mixture of Indian and European style. Gandhara also has statues of Greek, Roman and non-Buddhist Indian deities, such as Athena, Achelous, Atlas, Cupid, Pañcika and Hariti, which has a clear Hellenistic tint. Arising from a mixture of Indian Buddhism and Hellenistic art, Gandhara art is also called as “Greek-Buddhist art”, “Roman-Buddhist art” or “Greco-Roman Buddhist art”, and its masterpieces include *A Standing Buddha*, *A Sitting Buddha*, *The Birth of Buddha*, *Prince Bodhisattva* and *The Ascetic Sakya*.

Gandhara art can be divided into early and late period. The early period lasted from early 1st century to mid 3rd century during the Kushan rule, and the late period extended from mid 3rd century to late 5th century (or 7th or 8th century as alleged by some scholars) during the Sasanian and Kidarite rule. The early period is represented by reliefs of the life of the Buddha, and statues of Buddha and Bodhisattva that were carved in stone from the 1st to 3rd century in Peshawar, Taxila, Swat and Begram, while the late period is mainly represented by stucco sculptures from the 4th to 5th century in Taxila and Hadda. Gandhara art, especially its statues of Buddha, went along the Silk Road into Xinjiang and China inland, then moved eastward into Korea and Japan, and provided the earliest model of Buddha statues for the Buddhist art in the Far East.

Gandhara art includes sculptures as well as paintings, but the latter have not been found for more than 100 years. From 2002 to 2004, Department of Archaeology in Pakistan discovered some fragments of Buddhist mural in the course of excavating Jinna Wali Dheri, a Buddhist monastic complex of 3rd to 5th century at a village 10 km northwest from Taxila Museum. This is the only site of Gandhara painting discovered in the area of Gandhara so far. These murals depict Buddha, Bodhisattva and sacrifice provider in various postures, with black, red, deep brown, blue and other colors to the white stucco wall, with shape of human figures similar to that of Ajanta murals and colours very close to the receding-and-protruding technique of traditional Indian painting. These are very important and valuable for studying Gandhara murals, traditional Indian murals and their relationship with murals in the neighbouring areas, including Buddhist murals in Xinjiang of China.

(Wang Yong)

**GUPTA ART**

Gupta art is the art of Gupta Dynasty (320-550 CE) in India, including Buddhism art and Hinduism art in Gupta era, among which Gupta Buddha statue gains the highest achievements and produces the largest influence.

Gupta Dynasty is an empire established by the Indians after the Maurya Dynasty. In the period of Chandragupta Vikramaditya (376-415 CE), political and military achievements were quite popular, and Chinese Buddhist Faxian in the Eastern Jin Dynasty met this prosperous period when he went to India for seeking sutras. Gupta Dynasty was the flourishing era of Indian classical culture, and was also the golden age of Indian classicism art. At that time, Buddhism
art reached its heyday and Hinduism art also grew vigorously. Due to the rise of Hinduism, and because more kings of Gupta believed in Hinduism, Buddhism began to fall, but under the protection of religious policy in Gupta Dynasty, Buddhist philosophy and art still continued to reach its peak. Asanga and Vasubandhu, Buddhist philosophers in the Gupta era, have fully established Mahayana Yogacara, namely, consciousness-only philosophy, and they advocated that “everything shall be consciousness-only” and “there is no external environment, only internal consciousness.” In order to adapt to the introverted and profound trend of consciousness-only philosophy, the modeling of Buddha statue in the Gupta era was also deeply influenced by the spirit of meditation - Buddha statues lower their eyes and focus on their inner world. Being different from the Buddha statues with Greek style in Gandhara in the Kushan era, Gupta era followed the local classical aesthetic ideal, and created the Buddha statue in pure Indian style. Two centres of engraving in the Gupta era are: Mathura and Sarnath, and there were two local styles of Gupta Buddha statue - Mathura style and Sarnath style, which represented the highest achievement of Indian classical art.

Mathura is located on the west bank of Yamuna river, which is the tributary of the Ganges river in Uttar Pradesh, India. In 6th century BCE, it was the capital of Surasena, which is one of the 16 kingdoms in ancient India, and became the east capital of Kushan Dynasty. Together with Gandhara in the northwest, they were two major centres of Kushan art. Buddha statue engraved from red sandstone in Mathura during the Kushan era was created mainly by referring to the local Buddha statue, especially

the traditional Divine Buddha statue in Mathura. This Buddha statue looks vigorous and hard, powerful and courageous, with robust and exposed body being emphasised, and is different from the Buddha statue with Greek style in Gandhara. Mathura-style Buddha statue engraving during the Gupta era is further localised and idealised. Under the guidance of classical aesthetic ideal in India, many Gupta Mathura-style Buddha statues were created, with features of an Indian face. These Buddha statues' eyebrows are slender, like a reversed figure of eight; eyes are downward, with the expression of meditation; the bridge of the nose is straight, lower lip is thick, earlobes are long and rectangular; three crease lines are in the neck, and mound of flesh is neat, dextral and spiral hair, with gigantic and luxuriant halo, tall and symmetrical stature. Shoulder-covering cassock is thin, being as translucent as being soaked with water, and its folds are usually the parallel U-shape or V-shape lines, with the fluctuating rhythm of flowing water,
highlighting the outline of the body. According to the translucent effect of such a thin cassock, Gupta Mathura-style Buddha statue is also known as “Wet-cassock Buddha statue,” with masterpiece of Standing Mathura-style Buddha Statue.

Sarnath is located in the northeast suburb of Varanasi (known as Benares earlier) in the midstream of river Ganges in Uttar Pradesh, India, and is the holy land of Dharmachakra Pravartana according to the legend. Buddha statues in Mathura during the Kushan era had been donated to Sarnath Monastery by Balabiqiu. During the Gupta era, Sarnath and Mathura were listed as two major centres of Gupta art. Based on the Buddha statue engraved from the gray Chunaer sandstone, Sarnath created Gupta Sarnath-style Buddha statue. In the modeling, Gupta Sarnath-style Buddha statue was basically same as the Gupta Mathura-style Buddha statue, such as the Indian appearance, downward eyes for meditation, straight nose and thick lips, rectangular and long ears, three crease lines in the neck, neat and spiral hair, luxuriant halo and symmetrical stature. The difference was that the cassock of Sarnath-style Buddha statue is thinner than that of Mathura-style Buddha statue, with a thin cassock of no creases, being completely transparent, naked body, and such a Buddha statue belongs to the typical Gupta Sarnath-style Buddha statue. The influence of Gupta Buddha statue also spreads in the Gandhara area. Among Gandhara art, plaster statues in meditation with a classic style in Taxila and Hada not only represent the revival of “non-Mediterranean Hellenism”, but it also express Indian classicism spirit of contemporary Gupta Buddha statues. U-shape folds of thin cassock of Buddha statue in grottoes of Bamiyan, Afghanistan is apparently derived from Gupta Mathura-style Buddha statue. After Gandhara art, the influence of Gupta art spread over Xinjiang and inland of China via Central Asia. Among the early Buddhist grottoes in Kizil, Dunhuang, Bingling Temple and Yungang of China, the influence from Gupta Buddha statue upon Chinese Buddha statue is more profound, than from Gandhara Buddha statue both in depth and breadth. The painting technique “Caoyichushui” of Buddha statue of Cao Zhongda, a Chinese painter in the Northern Qi Dynasty, may also be inspired by Gupta Mathura-style Buddha statue.

Gupta art, especially Gupta-style Buddha statue, produces more profound influence on the Buddhism art of India and Asian countries than Gandhara-style Buddha statue. Amaravati in southern India, together with Gandhara and Mathura in northern India, is called three Indian major centres of Indian art. Amaravati art is thought to be one of the pioneers of Gupta art. During the Kushan Era, Amaravati has had Buddha engraved from white and green limestone, its modeling is similar with the local Mathura-style Buddha, with elliptical face, gentle outline, spiral hair, cylindrical stature, and folds of cassock being parallel intaglio lines. Amaravati Buddha statue directly affects the engraving of Sri Lanka Buddha statue. Sri Lanka was called Simhala in earlier times. The earliest Buddha statue in Sri Lanka was introduced from southern India in the 4th century CE. Around 6th century CE, Anuradhapura, the ancient capital of Sri Lanka, had a Buddha statue engraved from dolomite, with a thin cassock of no creases, being completely transparent, naked body, and such a Buddha statue belongs to the typical Gupta Sarnath-style Buddha statue. The influence of Gupta Buddha statue also spreads in the Gandhara area. Among Gandhara art, plaster statues in meditation with a classic style in Taxila and Hada not only represent the revival of “non-Mediterranean Hellenism”, but it also express Indian classicism spirit of contemporary Gupta Buddha statues. U-shape folds of thin cassock of Buddha statue in grottoes of Bamiyan, Afghanistan is apparently derived from Gupta Mathura-style Buddha statue. After Gandhara art, the influence of Gupta art spread over Xinjiang and inland of China via Central Asia. Among the early Buddhist grottoes in Kizil, Dunhuang, Bingling Temple and Yungang of China, the influence from Gupta Buddha statue upon Chinese Buddha statue is more profound, than from Gandhara Buddha statue both in depth and breadth. The painting technique “Caoyichushui” of Buddha statue of Cao Zhongda, a Chinese painter in the Northern Qi Dynasty, may also be inspired by Gupta Mathura-style Buddha statue.

For Hinduism art in the Gupta era, under the stimulus of Buddhism statues, the statues of Hinduism gods also rose. In the pursuit of balance...
and harmony of classicism, Gupta Hinduism statue also emphasised on the strength and dynamic state of the modeling, which gradually showed signs of changing from classicism to Indian Baroque style. Gupta Dynasty calls Vishnu, a Hinduism god, as the patron saint, so there are more statues of Vishnu and its avatar, with master works including Mathura engraving Standing Statue of Vishnu, high relief in Udayagiri Caves Boar Avatar of Vishnu, and high relief in Deoghar avatar temple Lying Statue of Vishnu, etc. In addition, there are many statues of Hindu god - Shiva and its symbols - Lingam and spouse Parvati.

Painting in the Gupta era flourished. Kalidasa’s poetic drama Shakuntala and long poems Messenger of Clouds describe the situation of Gupta paintings spreading from palace to the people. But Gupta paintings were more often painted on cotton cloth, palm leaves or plank, so they had already disappeared, and the paintings that remained in the Gupta era and late Gupta era could only be found in the frescoes of Ajanta Caves in the late period (about 450-650 CE), with the master works including Ajanta fresco Nanda Becoming a Buddhist, Xudana Biography, Indra and Goddess, Bodhisattva Padmapani and so on. Buddha statues of the Ajanta Caves in the late period are more Gupta Sarnath-style Buddha statues.

(Wang Yong)

NIMNONNATA
Nimnonnata is a traditional painting technique in India. According to the terms in Indian ancient sutra Lankavatara Sutra, the traditional Indian painting techniques are generally divided into two kinds: one is animonanatta, namely, filling in the outline of people, animals or flowers with plain colour (like the plain strokes in Chinese painting) with a strong sense of adornment. The other is nimnonnata, namely, by means of shading of different colours, forming the layered change of bright and dark colours inside the outline of figures, with embossed stereoscopic impression. Chitrastra in the Vishnudharmottara has even mentioned three specific ways of using nimnonnata: 1) patraja, namely, drawing the intersecting lines being similar with the ribs of a leaf; 2) vinduja, namely, marking many dark spots inside the outline; 3) airika, namely, painting dark colour in the edges of the outline, and light colour inward, producing the circular and convex feeling. Terms of nimnonnata in Pali are vattana and ujjotana. Vattana is to use colour to present the concave and convex of objects, including both shading of gradual change of colours and the strong contrast of plain colour blocks with different colours, and using a dark background to set off the main image with light background prospect (or vice versa). Ujjotana is to add white highlights on the face of figures in shading. Highlights mainly focus on protruding parts such as forehead, eyebrows, eyelids, the bridge of the nose, lips, chin, ears, and the white of the eyes is also painted with white colour, so are metals, pearls, gems and other decorations.

Nimnonnata of Indian traditional paintings and chiaroscuro of western traditional paintings both belong to the painting technique of presenting stereoscopic impression, but chiaroscuro usually needs a fixed light source, and produces various delicate changes of light and dark colours with the different degree of objects’ lighting and backlighting.

Mural paintings in Ajanta grottoes, India
On the other hand, Indian nimnonnata is not restricted by any fixed illuminant, and changes with the outline of objects. Therefore, it is a subjective or stylised shade brushwork, especially the habit of adding white highlights in the fixed parts like the bridge of the nose has become a formulaic pattern. Indian nimnonnata and animnonnata are often used in one picture, with the exposed part of the body using concave and convex shading, and cassock using plain painting. In addition, among eight attributes mentioned in ‘Chitrásutra’, decrease (ksaya) and increase (vrddhi) are terms used to express the relationship of wide in near distance, narrow in far distance and foreshortening, and the increase and decrease of line length can also present the concave and convex space.

Nimnonnata of Indian traditional paintings has even spread to other countries in south Asia and central Asia, and is also introduced in China. It is called “Tianzhu Yifa” in the Chinese painting history.

(Wang Yong)

ARCHITECTURE

DUNHUANG CAVES

Dunhuang Caves (Dunhuang Shiku) is the Chinese Buddhist grottoes. It is a general name of the grotto groups in the area of Dunhuang, Gansu. The broad sense of Dunhuang Caves includes Dunhuang Mogao Caves, Western Thousand Buddha Caves, Anxi Yulin Caves, Eastern Thousand Buddha Caves and five temple grottoes in the north of Gansu Province; the narrow sense of Dunhuang Caves specifically means Mogao Caves. Mogao Caves is located in the cliff of the eastern side of Mingsha Mountain, 25 km southeast of present day Dunhuang City, Gansu Province. It was first built in the second Jianyuan year of the Former Qin Dynasty (366), and cut in succession from Northern Liang era Dynasty through to Yuan Dynasty. Now, there are 492 caves, about 2,400 coloured sculptures, and over 45,000 sq mt of murals. Of the grotto cluster in Dunhuang Caves, Mogao Caves were cut at the earliest with the largest size and the highest achievements.

Dunhuang was an important town on the ancient Silk Road, and the hub of Sino-foreign cultural exchanges. India Buddhist art was introduced into Dunhuang along the Silk Road through the western regions, therefore, the early Buddhist art in the Dunhuang Caves were permeated with the influence of the western region and Indian art. The shape and structure of early caves in Dunhuang can be divided into two styles – the Chan caves and the central tower caves. The Chan caves evolved from Indian Vihara (monk’s dormitory) Buddhist caves, and the central tower caves derived from Indian Chaitya (Buddha Hall) caves, introduced into Dunhuang after the formation of the Western Regions. The early coloured sculptures of Dunhuang were also influenced by Indian Gandhara art and Gupta art.
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For example, on the front wall of the main room of the 275th cave of the Mogao Caves in the Liang era of the Northern Dynasties was sculptured a Maitreya statue up to a height of 3 mt, feet crossed. The crossing feet posture was relatively popular in the Gandhara area, and the modelling of Maitreya was full of Gandhara sculpture style. On the north wall of the 259th cave of the Mogao Caves in the Wei era of the Northern Dynasties exists a statue of Buddha; the clothes of the Buddha is thin and stick to the body, obviously embodying the features of Mathura style Buddha figure in Gupta, India. The early murals of Mogao Caves in Dunhuang were mixed with Indian and Persian styles. The Buddha portraits of Dunhuang murals are generally dressed in a coat in exposed right shoulder style or through shoulder style. One kind of the clothes lines are thick in texture, with a trace of Gandhara sculpture; another kind are thin and stick to the body, referred to as “Cao’s clothes out of the water”, is a typical feature of the Mathura Buddha portrait in Gupta, India. The Bodhisattva generally wears Indian-style three-jewel coronet or splendid suma-mala of the Western Regions, big Persian scarf on the shoulder, jade necklace on the breast, and presents a slender body that shows the three fold style common in Indian art. This dress is a mixture of Indian and Persian customs. Compared to the flying Apsaras in Qiuci murals, the flying Apsaras in Dunhuang Caves are soft in profile, dynamic and lively, with long ribbons dancing in the air, as if the whole wall was moving in the wind. In early Dunhuang murals, some appeared as multi-headed and multi-armed Hinduism Dharmapala images, such as the Mahesvara with three heads and six arms riding a black ox on the north mural of the main shrine of the rear wall in the 285th cave (the Western Wei Dynasty) of Mogao Caves, four-armed Skanda riding on a peacock, Ganesha holding a trident with the head of an elephant and the body of the man, and Vishnu with three heads and six arms in the mural on the south wall. In the Dunhuang murals is also a method of Indian traditional paintings from the Western Regions, i.e., the concave and convex method, namely to show the three dimensional effect of the characters’ skin through colour shading. The concave and convex method in India murals is to shade the depth of the same colour; after introduced into Qiuci, it changed back into single-sided shading, double-sided shading, rendering, superimposed shading and other techniques. After being introduced into Dunhuang, it changed into multi-layered superimposed circle shading, from light to dark with clear-cut colour gradations. The concave and convex method in Dunhuang Caves was mainly popular in the murals of the Northern Dynasties, and gradually disappeared in the Sui and Tang Dynasties.

(Wang Yong)

BINGLINGSI CAVES

Binglingsi Caves (Binglingsi Shiku) Chinese Buddhist caves. It is located in Xiaojishi Mountain 35 km southwest of Yongjing County, Gansu Province, cut in succession from the Western Qin and Northern Wei Dynasties through to the Sui and Tang Dynasties. Now there are 196 cave shrines, 776 statues, and 912 sq mt of murals. The 169th cave of Bilingsi cut in the Western Qin period (385-430 CE) is the most important. In 1963, in the 6th shrine on the north wall of the 269th Binglingsi cave discovered an ink inscription of “Made on March 24th, the first Jianhong year (420) in Xuanxiao.” This is the earliest known inscription in Chinese...
Yungang Caves (Yungang Shiku) are Chinese Buddhist grottoes. It is located on the southern side of Wuzhou Mountain, 16 km west from Datong City, Shanxi Province, stretching 1 km from east to west. Now there are 53 caves, and more than 51,000 statues. Yungang Caves were cut mainly in the Northern Wei Dynasty (386 - 534 CE), continuing from the first Heping year under the reign of Emperor Wencheng in the Northern Wei Dynasty (460 CE) to the fifth Zhengguang year of Emperor Xiaoming in the Northern Wei Dynasty (524 CE), and construction or renovation had also been conducted in later generations after the Northern Wei Dynasty.

The Northern Wei period when Tuoba family of the Xianbei nationality entered the central plains was the thriving period of Buddhist cave art in north China. Most of the emperors in the Northern Wei Dynasty worshipped the Buddhist doctrine. In 439 AD, Emperor Taiwu of the Northern Wei Dynasty exterminated ‘Beiliang’, “Liangzhou was fiat, the people migrated to Jingyi, and Sramana and Buddhists all moved east, thus the preaching of Buddhism increased,” (‘History of Wei Dynasty - Annals of Buddhism & Taoism’). The monks who moved from Liangzhou to the capital, Pingcheng of the Northern Wei Dynasty (now Datong, Shanxi), included Sramana Shixian from Ji Bin. He once served as a monk official, and carved or modelled Buddha statues imitating the image of the King of the Northern Wei on imperial orders. From 460-465 CE, the Zen monk Tanyao from Liangzhou succeeded Shixian as Sramana official, and suggested Emperor Wencheng of the Northern Wei “to cut the stone walls in the mountain on the Xiwuzhou frontier
of the capital, and to dig five caves and engrave a Buddha statue in each, of which the highest 70 ft, the second highest was 60 ft, with spectacular carved decoration, matchless in the world," ("History of Wei Dynasty - Annals of Buddhism & Taoism"). This is the first phase of the Five Tanyao Caves in Yungang (the 16th, 17th, 18th, 19th, and 20th caves). The modelling plane of the five caves is horseshoe shaped with a dome roof; generally mimicking the Indian oval shaped thatched cottage form. The big stone carving Buddha statues of the Five Tanyao Caves on one hand permeates the notion of "King is Buddha" in the Northern Wei Dynasty, emphasising the imperial dignity and personality characteristics of the imperial dignified manner from appearance, temperament, and decoration. On the other hand, the expression style of clothing lines in the modelling tradition of Gandhara Buddha statues or Gupta Mathura Buddha statues. The main statues of the Five Tanyao Caves are Buddhas of Three Periods, and the main Buddha is unusually tall. The standing statue of the main Buddha in the 18th cave is 15.5 mt tall, the sitting statue of the main Buddha in the 19th cave is 16.8 mt tall, and the sitting statue of the main Buddha in the 20th cave is 14 mt tall. These standing or sitting Buddha in the shrine-shaped cave are reminiscent of the big Buddha statues in Bamian or Qiuci. The modelling of the main Buddha statues have high rounded buns and plump faces, with two ears hanging to the shoulders, eyes seeing the distance, wide shoulder and thick chest, vigorous body profile, mostly in cassock with exposed right side. The clothing lines are neat and pattern-like, full of the features of the idealised image of the leader of the northern nationality in China. The main Buddha in the 20th cave has high nose, deep eyes, thin lips, moustache, and flame-pattern neck light and back light, all embodying the characteristics of Gandhara Buddha statues, especially the Kapica style. The wavy hair of the main Buddha in the 16th cave also belongs to the legacy of Gandhara Buddha statues. On the either side of the main Buddha stands the follower Buddha figures, the appearances of which are the same with the main Buddha, but the clothing lines of the through-shoulder cassock inherit the U shape wave portraying method of the Buddha statues in Western Qin Cave of Binglingsi. Especially on the standing Buddha on the eastern wall of the 18th cave, and the standing Buddha on the western side of the southern wall of the 19th cave, the translucent thin through-shoulder clothing sticks close to the body, the U shape curve of clothing lines hangs down from his bosom, and the right hand seems to be posturing Abhaya Mudrā, closely resembles the Mathura style of Buddha statues. The disciple relief on the eastern wall of the 18th cave with deep eyes and high nose resembles the modelling of the strong facial expression of 'Khata's' plaster statue. In addition, in Yungang Caves, a lot of relieves depicting Bunsen stories and Buddha stories, the subject and the composition are similar with the relieves of the same kind in Gandhara area, and often the directions of the relief compositions of the same subject are opposite in the two places, therefore it is postulated that some of Yungang relieves may be the rubbings of Gandhara relieves.

Most of the basic manpower that sculpted the statues in Yungang Caves are the Liangzhou craftsmen who were familiar with the art of the Western Regions. On the eve of cutting the Five Tanyao Caves (455 CE), five people, including a Sramana from the Lion Kingdom (now Sri Lanka) and 'Buddhanandi', took the third Buddha statue to the capital (now Pingcheng), and Shale (present day Shule) Sramana went to the capital to present the Buddha’s bowl and portrait. These monks from various states in the Western Regions might also have contributed to the “Pingcheng pattern” statues of Yungang Caves. In the second half of the Northern Wei Dynasty, the “Pingcheng pattern” of Yungang Caves changed again and again. There appeared the modelling of clothing with ample clothes, broad belt, slim and a clear appearance; the influence of Gandhara art and Gupta art becomes increasingly weak, and the tendency of sinicisation is becoming more and more significant.

On both sides of the door of the 8th cave of Yungang Caves, cut in the early years under the reign of Emperor Xiaowen of the Northern Wei...
Cultural Contacts

A cave of a 1,000 Buddhas at Qizil

The fresco in cave number 38 in the Kezier grottoes, depicting Prince Xudana offering as charity his son and daughter. This picture on the surface is the story as portrayed in the Xudana Sūtra, preserved at the Berlin Museum in Germany.

QIZIL CAVES

Kezier Caves (Kezier Shiku) are Chinese Buddhist grottoes. It is located in about 60 km east of Baicheng County, Xinjiang and 7 km southeast of Kezier Town. Cut in the cliff of the north bank of the Muzart valley, it has 236 numbered caves, of which 81 are relatively intact in shape and murals, mostly built in the 4th to 7th century. The Kuqa, Baicheng, Xinhe County area of Xinjiang is the ancient Qiuci area. Buddhism was introduced in Qiuci, which made it the centre of the Buddhist culture on the north path of the Silk Road. Qiuci Grottoes include Kezier Caves, Kumtura Caves, Simsim Caves, Kizilgaha Caves, etc., of which Kezier Caves are the earliest cut caves in China, and contain the largest size of Buddhist grotto group in Xinjiang. Unfortunately, the original painted statues have been destroyed, and only several pieces remain which were newly discovered after 1970.

The shape, structure and murals of Kezier Caves are clearly affected by Indian Gandhara art and Gupta art. The shape and structure of Kezier Caves have a kind of Gandhara style rectangular patio bucket roof. The bucket top architectural form is common in Central Asia and West Asia area. Today, this kind of patio can also be seen in the sitting room of residential houses in Karakax County, Kho. The early murals in Kezier Caves in Qiuci took portraits of Buddha, bodhisattva and large scale Buddha stories as the main theme, which is very close in the theme content and number to Gandhara Buddha stories, and the portraits of Buddha, bodhisattva and the image of nature and of man also have many similarities with the 3rd century Gandhara statues. The 76th cave of Kezier is deeply affected by the Gandhara art; the Buddhist story in the mural ‘The birth of the Buddha’ is the same in the picture composition with and the Gandhara relief of the Buddhist story ‘The birth of the Buddha’ in the 3rd century, in which Mahamaya standing under the Sala tree with his right hand holding the branch and legs crossing naturally. Another mural of a Buddhist story, ‘The Witch Luring Buddha’ in the cave portrays the image of a haggard Sakyamuni, which is surprisingly similar in the profiling of the Gandhara relief ‘Ascetical Sakyamuni’ of the 3rd century. Gupta art in India in 6th century also had a great influence on grotto art in Qiuci area. In the left wall of the rear room of the 69th cave of Kezier, there is a portrait of a standing Buddha, the lines of the cassock drawing the outline of the profile of the Buddha, mirroring the thin clothes close to the body in the Mathura style of Buddha portrait in Gupta era. The Bhiksu portrait in the inner wall of the paved path of the 175th cave of Kezier particularly emphasises the presentation of the human body, which presents a transparent effect, and this is just the most typical characteristics of Sarnath-styled Buddha portrait. On the front wall of the main room of the 83rd cave is a dancing girl in the mural of the King Udayana story, exhibiting a graceful S-shaped three-fold posture, which mirrors the Indian dancers in the murals of the Ajanta Caves.

DAYAN STUPA

Dayan Stupa (Dayan Ta) It is Chinese Buddhist pagoda, also known as Pagoda at Ci’en Temple. It located in Xi’an City, Shaanxi Province. The stupa was first built in the 3rd year of Yonghui (652 CE) in the reign of Emperor Gaozong of Tang. At that
time, Emperor Gaozong of Tang subsidised to build this tower in the west courtyard of the temple to preserve Indian sutras obtained from India by the master of Xuanzang of Ci’en Temple. The stupa is a representative of the pavilion-style brick tower in the Tang dynasty, originally with five floors. It collapsed in the Chang'an years of Empress Wu Zetian (701-704 CE), and was reconstructed for 10 floors. Later only seven floors were left with a total height of about 64 mt. The plane of the tower is square, pilasters in the wood-like structure are built by bricks on the surface of each floor, and the circular arch door openings are cut in the centre of the four faces of each floor. The arch doors in the four facets of the tower base all have bluestone semicircular lintels with decoration of line carved reliefs of the Buddhism theme. Yuchi Yiseng, Khotan painter (present day Khotan) in early Tang, once painted murals at the Ci’en Temple. The lines carved on the lintels of the tower base resemble “winding iron wires”, which may be associated with the western region style of Yuchi Yiseng.

(Wang Yong)

AJANTA CAVES

Ajanta Caves is an Indian Buddhism grotto. It is located in about 106 km distance from northwest of Aurangabad, which is a key city of Maharashtra in the Deccan Plateau in India. From about 2nd century BCE to 7th century CE, 29 grottoes were dug successively in a U-shaped river valley, hills and palisades in Ajanta. In the first half of the 7th century, Chinese Tang Buddhist Xuanzang has recorded in Volume 11 of ‘Great Tang Records on the Western Regions’ of Achala Temple in Maharashtra that “the temple is located in the valley, near the cliff and valley, very high,” and the temple is carved from stones around, and Sakyamuni has even conducted bodhisattva’s activity here. From the auspicious omen of result to efficacy of still quiescence, everything is covered. Each stone elephant stands in the north and south of the gate, and local people say that the elephant will roar, with earsplitting sound. The geographical environment, building structure and sculpture theme under the description of Xuanzang are consistent with Ajanta Caves. Each side of the 16th grotto gate of Ajanta Caves has a stone elephant, and the name of Achala is engraved on the inscription of the 26th grotto, so most scholars agree that Achala Temple is Ajanta Caves.

Twenty nine Ajanta grottoes are Buddhism grottoes. It can be divided into two periods: the early period is Hinayana, including 8th, 9th, 10th, 12th and 13th grottoes, and they have been dug up in 2nd century BC to 2nd century CE. The late period is Mahayana, including all the grottoes left, and they have been dug up from 450-650 CE. The building structure of Ajanta Caves can be divided into ‘chaitya’ grotto (Buddha hall) and ‘vihara’ grotto (monk room). The 9th, 10th, 19th, 26th and 29th belong to ‘chaitya’ grotto, and the rest belong to ‘vihara’ grotto. The 19th grotto is the typical one in the late period of Ajanta, and its front and interior decoration and carvings are magnificent. The Nirvana of Buddha Statue with 7 mt long in the 26th grotto is the largest existing Buddha statue in India. Frescoes of Ajanta Caves are well-known in the history of art in the world. Frescoes of Ajanta Caves in the early period are created about from the 1st century BCE to 200 CE, and are the world’s most ancient Buddhism painting relics, presenting an antique style, which can be represented by the 9th and 10th grottoes. Frescoes of Ajanta Caves in the late period are created around in 450-650 AD or later, with the style changing from classicism to mannerism and Baroque style, which can be represented by the 16th, 17th, 1st and 2nd grottoes. Themes of Ajanta frescoes cover Jataka, biography of Buddhas and separate the Buddha and Bodhisattva statue, where the master works include the fresco of the 16th grotto ‘Nanda Becoming a Buddhist’, the frescoes of the 17th grotto ‘Xudana Biography’, ‘Indra and Goddess’, ‘Buddha Returning Home and Simhala Avadana’, the fresco of the 2nd grotto ‘Female Believer’s Sacrifice’, the frescoes of the 1st grotto ‘Bodhisattva Padmapan’i, ‘Mahajanaka’ and

Dayan stupa and an image of Xuanzang at Xian in Shaanxi Province

Cave number 19 at Ajanta, India
Cultural Contacts

The ancient gallery of Ajanta grottoes in India.

‘Subduing Demons’. Painting techniques of Ajanta frescoes include animnonnata and nimnonnata. Nimnonnata is more used in the frescoes in the late period, and it is not only used in character, but also in animals, flowers, rocks, buildings, etc.

Nimnonnata of Indian traditional paintings was also introduced in China via various regions in Central Asia, producing a certain impact on China’s Buddhism paintings. However, whether China’s Buddhism painting technique including ‘Tianzhu Yifa’ used in the grottoes of Kizil and Dunhuang Caves in the early period is directly influenced by Nimnonnata of Ajanta fresco still lacks related transmission carrier, historical documents and physical evidence. In the records of Achala Temple in Maharashtra in Xuanzang’s ‘Great Tang Records on the Western Regions’, there is a description about architecture and engraving, but no information about frescoes.

(Wang Yong)

GREAT STūPA OF KANIŚKA

Great Stūpa of Kanishka or Vihara of Kanishka is the stupa in Gandhara area in the Kushan era. Its site is located in Shan-ji-ki-Dheri near the ancient capital of Gandhara (now Peshawar, Pakistan). The stupa was built about in the late 1st or early 2nd century under the order of Kanishka, the third king of Kushan Dynasty and the supervision of imperial craftsman Agesiles (he may be the descendant of Greeks or Eurasian). According to the description of Chinese Buddhist Faxian (in the Eastern Jin Dynasty) who went westward for seeking sutra, this stupa is “more than 40 zhang high, with jeweleries decorated. Everyone who has seen it will praise it magnificent and stately, and other stupa cannot compare with it,” (Biography of Faxian). According to the records of chapter five, “Traveling notes of Song Yun and Hui Sheng” of Yang Xuanzhi (in the Northern Wei Dynasty) ‘Records of Qielan Temple in Luoyang: in 520’, when Song Yun and Hui Sheng reached Gandhara, they saw the Great Stupa of Kanishka in the southeast of Gandhara (Peshawar), with “400 chi high”, “iron column on the top, 300 chi high, being 13 floors, so 700 chi high.” “During Buddhist ceremony in the stupa, there are too many treasures to be counted. Under the sunlight, the stupa becomes bright, and under the blow of wind, the bell will sound. Among all stupas, it is the best.” Tang Buddhist Xuanzang has even recorded in ‘Great Tang Records on the Western Regions’ that “the stupa is more than 400 chi high, with five layers of base, 150 chi high. 25 layers are on the top.” In Song Yun era, the stupa was preserved well, but in Xuanzang era, it was destroyed several times, and now, only a few footstones are left.

In 1908, a bronze Kaniska ‘Sarira Box’ was unearthed in the Great Stupa of Kanishka, with a sitting statue of Buddha, standing statues of Indra and Brahma cast on the box cover, a row of amoretto shouldering snakelike garland on the box body, and sitting statue of Buddha, and Persian sun-god and luna are carved on the garland, and Kushan king wearing the martial attire and thigh boot stands among them. In this stupa, a Kaniska gold coin was also unearthed. The front of the coin was the figure of Kanishka wearing martial attire of the leader of the nomadic people in Central Asia, holding the spear standing near the fire altar. The back of the coin was the standing Buddha statue with Greek style, and there was the inscription in Greek letter “Buddha” (Boddo).

(Wang Yong)
SANCHI STUPA

Sanchi, also known traditionally as Kakana, Kakanava, Bota-Sriparvata, is a small city near Bhopal, Madhya Pradesh. It is famous for its repository of remarkable remains of Buddhist art and architecture dating back from 3rd century BCE till 12th century CE, which covered the period starting from the Mauryan dynasty and extending up to Sunga, Satvahana, Kushan, Gupta dynasties and later kingdoms. The famous site consists of stupas, monasteries, temples, and a monolithic Asokan pillar crowned with four lion heads. It contains one of the best treasures of the ancient Indian sculptures. Lying neglected and unidentified for almost 600 years after it flourished for 1,500 years, it was rediscovered by a British officer General Taylor in 1818 and was restored by John Marshall of the Archaeological Survey of India between 1912-1919. Declared a UNESCO heritage site in 1989, the pride of the place is a large Buddhist stupa (also called maha-stupa), which is considered to be the most exquisite among the earliest available stone as well as brick structures of India.

It is said that Asoka, the Mauryan emperor, laid the foundation of a large Buddhist religious complex in Sanchi, probably because of its fascinating location in hills and connection with his Queen Devi, who was a daughter of the merchant of nearby Vidisha town. He built a maha-stupa (great stupa) here over the Buddha’s relics which were redistributed by him after their original division into eight portions. This maha-stupa was originally a low structure of brick with half the diameter of the present edifice, which was hemispherical in shape with raised terraces at the base. It was surrounded by a wooden railing and had a stone umbrella at the top.

The core of the maha-stupa was enlarged to its present diameter of approximately 36 meters and the height to about 16 meters, during the period of Sungas and Andhra-Satvahanas in the 1st century BCE. It was decorated with balustrades, staircases and a harmika on the top and its wooden railing was replaced by stone ones.

Satvahanas added to its four beautifully carved stone gateways or toranas. Each gateway is about 11 meters in height and consists of two upright pillars which support a superstructure of three architraves with volute ends. All of these are elaborately carved and depict various significant events connected with Lord Buddha’s life and Jatakas stories. The southern gateway is believed to be the oldest of the four because it is placed at the entrance where the Asokan pillar and the staircase leading to the top is located. Its rich carvings illustrate the birth of Siddharth Gautam as well as his first sermon at Sarnath as Buddha. The northern gateway is crowned by a wheel of law and depicts various miracles of Buddhas as referred in the Jatakas. The eastern gateway has a depiction of stories connected with Siddharth Gautam’s journey towards enlightenment or Buddhahood. Sculpted on the western gateways are scenes from seven incarnations of Buddha.

During the period of Kushanas and Guptas, the site of the maha-stupa was embellished with more temples, monasteries and sculptures. A large number of inscriptions in Brahmi describing small and large donations by people from local and faraway regions, have been found here, thereby indicating its importance.

After the restoration of the site in 1919, it has gradually been well developed as a significant Buddhist tourist and pilgrimage spot and is well connected by road, train and air. An international Buddhist university is being planned to be established here to restore the glory of the place.

(Kamal Sheel)

PERSONALITIES

GU KAIZHI

Gu Kaizhi (about 346 - 407 CE) was a Chinese painter of the Eastern Jin Dynasty. Styled ‘Changkang’, he came from Wuxi, Jinjing. Born with noble blood, he served as staff officer and riding attendant in the army. He was versatile, good at poetry, calligraphy,
A copy of Gu Kaizhi’s painting of the Luoshen by an unknown Ming Dynasty painter. It is now preserved at Liaoning Museum, China.

and especially paintings. He was an expert in painting portraits, historical stories, Buddhism and Taoism subjects, flowers and birds, and landscapes. He once painted the Buddhist mural ‘Vimalakīiti’ at Waguan Temple in Jiankang (now Nanjing). This portrait of ‘Vimalakīiti’ is described as “the eyes tend to see, eyebrows seem to suddenly raise, the mouth is not talking but seems to speak, and the temples are not moving but suspected to be moving,” in ‘Tablet Inscription of Vimalakīiti Portrait in Waguan Temple’, and presents “clear and weak complexion showing disease, hiding the words that are almost forgotten,” (‘Notes on Paintings of Various Dynasties’), which is similar to the image of Wei and Jin Dynasties’ celebrities with “comely bones and clear-cut faces.” He emphasised on depicting the eyes of the figures in his paintings, and believed that “the beauty of the limbs is not related to the best of it, the vivid portrayal lies in this,” where “this” refers to the eyes, (‘A New Account of the Tales of the World’). The strokes in his paintings are well-planned, tight and with strength, like spinning silkworms, giving the maximum play of “remote ancient gossamer stroke.” He and Lu Tanwei, painter of the Southern Dynasty are commonly called by future generations as representatives of “compact-style” painting techniques. Legend has it that his representative painting works include, ‘Admonitions Scroll’ (Tang transcription), ‘Painting of Nymph of the Luo River’ (Song transcription), ‘Wise and Benevolent Women’ (Song transcription), etc. His writings include ‘On Painting’, ‘Introduction of Famous Paintings of Wei and Jin Dynasties’, ‘Painting Yuntai Mountain’, etc. He put forward the points of view such as “imagination change and perfect creation” and “the shape as spirit”, which have profound influence on the later Chinese paintings.

(Dai Kui)

DAI KUI

Dai Kui (about 347 - 396 CE) Chinese celebrity in the Eastern Jin Dynasty, sculptor and painter. Styled ‘Andao’, he came from Zhixian, Qiaojun (present day Suxian, Anhui). He was very-learned and versatile, and lived in seclusion for the lifetime without officialdom. He once wrote ‘On Clearing Doubts’ to debate with the famous monk ‘Huiyuan’. ‘Dai Kui’ was good at painting, molding Buddha statues, and carefully listened to public opinions. “Dai Kui is adept in thinking and good at casting Buddha statues and sculpturing. He once made the wooden statue of ‘Amitayus’, 16 ft high, with a bodhisattva. ‘Kui’ used his ancient and plain handicraft for worship. Without being tempted, he seated calmly behind the curtain, and secretly listened to the audience. He studied and researched in detail all the praise or blame that he heard. After contemplating for three years, the sculptured statue was completed.” (‘Record of Paintings of Various Dynasties’) “Dai Andao drew statues in great subtlety in his middle age. When Yu Daoji watched it, he said to Dai, “The god is too vulgar, as if he has unfinished worldly affairs.” Dai said, “Only ‘Wuguang’ will free your comments.” (‘A New Account of the Tales of the World’) Dai Kui listened attentively to the views of the Chinese public, and regardless of the blame of “the god is too vulgar,” transformed the ancient plain “western statue” into the exquisite and touching “Eastern Xia statue initiating the style of sinicisation and secularisation of Buddha statues. The sculpture of ‘Five Generations Buddha’, by Dai Kui in the Waguan Temple of Jiankang (now Nanjing), the mural ‘Vimalakirti’ by ‘Gu Kaizhi’, and the jade Buddha statue by the Lion Kingdom (now Sri Lanka) are together referred to as the “three ultimate”.

(Wang Yong)
ZHANG SENGYOU
Zhang Sengyou (first half of 6th century) Chinese painter in Liang era of the Southern Dynasties. He came from Wuzhong (now Suzhou, Jiangsu). In the era of Tianjian of Emperor Wu of Liang (502 - 519 CE), he was an assistant minister in Wuling Kingdom, in charge of the painting matters in the palace and secret cabinet. Emperor Wu of Liang believed in Buddhism, and often asked him to draw murals to decorate the Buddhist temples. The figures he painted had strange shapes and bizarre appearances with different presentations, which indeed conveyed the best-of-its-kind. Zhang Sengyou founded ‘Zhang’s style’ of Buddha figures. He was also good at drawing portraits, flowers and birds, and beasts. Legend has it that the dragon he painted broke the wall and flew away once the eyes were painted. He used a calligraphy pen for painting based on ‘Lady Wei’s The Picture with Ink Brush’, and drew out concise lines abound in variations. He and Wu Tao-tzu, the painter in Tang Dynasty, are called the representatives of the “sparse style” painting techniques by future generations. Legend has it that in the third Datong year under the reign of Emperor Wu of Liang (537 CE), he used the concave and convex method introduced from India to draw murals at Yicheng Temple in Jiankang (now Nanjing), which presented a three-dimensional sense. According to ‘Volume Seventeen of Records of Jiankang’ by Xu Song, “Concave and convex flowers are painted all over the door of the Temple, therefore it is the personal painting of Zhang Sengyou. His flowers are painted with the skills inherited from Tianzhu (“Tianzhu” is the ancient name of India), formed with red, blue, and green. When looking from a distance, people will get dizzy by the concave and convex effect; and when seeing near, people can see they are flat. Everyone thinks it is marvelous. Thus, it is called Concave and Convex Temple.”

(Wang Yong)

CAO ZHONGDA
Cao Zhongda (active in 2nd half of 6th century) Chinese painter in the Northern Qi Dynasty. He originally came from Cao State in the Western Regions (present day Samarkand area). He became a civil official in the era of Northern Qi. ‘Cao Zhongda’ was good in painting “foreign Buddha portraits”, and founded the “Cao’s Style” of Buddha figures. ‘Guo Ruoxu’ in the Northern Song Dynasty once commented on the two styles of ‘Cao Zhongda’ and Wu Tao-tzu, painter in Tang Dynasty, in ‘Volume One - On Cao and Wu Styles of The Record of Illustration and Traditional Chinese Painting’, - “The two styles of Cao and Wu are worshipped by scholars.” According to Zhang Yanyuan’s ‘The Record of Famous Paintings of All Dynasties’ in the Tang Dynasty, ‘Cao Zhongda’ in the Northern Qi Dynasty was originally from Country Cao, and was an expert in painting the figures of Buddha, which is called Cao’s style; Wu Tao-tzu in the Tang Dynasty presents Wu’s style. Wu’s strokes have a round and turning manner, while the clothes are floating up; Cao’s strokes are thick and overlapped, while the clothes are tight and narrow. Thus, the successors describe them as “Wu’s belt is against the wind, Cao’s clothes are out of the water,” and indicate that “carving and sculpture originate from Cao and Wu.” The original paintings of Buddha figures of ‘Cao Zhongda’ are no longer here to be seen again. According to ‘Guo Ruoxu’s’ description, this “Cao’s Style” figure of Buddha was drawn in dense and overlapped lines, clothes close to the body, as if just coming out of the water. The Buddha portraits in “Cao’s clothes out of water” style is basically in line with the Mathura style of Buddha portraits in Gupta, India, with the modelling characteristics of thin clothes sticking to the body, which might be influenced by the latter.

(Wang Yong)
WU DAOZI

Wu Daozi (about 686 - after 758 CE) was a Chinese painter in the Tang Dynasty. He came from Yangdi (present day Yuxian, Henan) and was born in a solitary and poor family. He started as a calligraphy student but did not succeed, and he changed to painting and won great fame. Emperor Xuan of Tang heard of his name and called him to the palace to paint. He was renamed as “Daoxuan”, was awarded the title of imperial tutor, and later was promoted to imperial mansion officer. He painted more than 300 murals in Buddhist temples, Taoist temples and palaces in Chang’an (now Xi’an), Luoyang, and other places. Zhu Jingxuan of the Tang Dynasty commented in his ‘Records of Famous Paintings in the Tang Dynasty’, “All the figures, Buddha, ghosts, animals, landscape, palaces and temples, trees and grass that he painted are the top of the world, the first of the whole country.” Wu Daozi was especially good at painting the Buddhist and Taoist figures, and imitating Zhang Sengyou, painter of Liang of the Southern Dynasties, known as “successor of Zhang Sengyou”, and was called the representative person of the “sparse style” together with Zhang Sengyou. Wu Daozi founded the “Wu’s Style” of Buddhist and Taoist character patterns, with upright strokes, clear-cut and concise. The clothes lines are like orchid leaves or water shield branches, the shape is round while the clothes are floating up, with the feeling of “heavenly clothes flying, and the whole wall floating,” which is called “Wu’s belt against the wind.” The colour set is also innovative, often with dark ink depicting the lines, slightly shaded with light colour, which is known as “Wu’s dressing”, or “light crimson”. Dong You of the Northern Song Dynasty said in Volume Six of ‘Postscript to Paintings of Guangchuan’, “Wu’s paintings of figures are like sculptures, when watched from all sides, convey what is to be known from any angles. His strokes are rounded and thin like winding copper wires. The thinness and thickness of red powder shows the high and low of the bones, and the flesh shows up from the depressed place.” It seems that Wu Daozi was also familiar with the “like winding iron wires” iron line depicting of Yuchi Yisheng, Khotan painter of the Western Regions, and no stranger to the “like sculpture” concave-convex method of Indian technique. Xia Wenyan of the Yuan Dynasty said about Wu Daozi’s paintings in ‘Appreciation of Paintings and Illustrations’ that, “The characters have eight facets, lively and alive. The colouring, with slight shading in dark ink lines, naturally goes beyond plain cloth, which is called Wu’s dressing.” This colouring method of showing stereoscopic sensation is probably to a transformation of Indian technique. The ‘Drawing of Birth of Sakya’, which is said to be the work of Wu Daozi, might be the copy by the Song people, in which the modelling and clothes of the Buddhist figures are the clothes, hats, noble helmets of the Tang Dynasty, and Indian style is nowhere to be seen; the line drawing is not
coloured, from which one cannot find any trace of Indian technique.

(Wang Yong)

**YUCHI YISENG**

Yuchi Yiseng (7th century CE) was a Chinese painter in Tang Dynasty. He came from Khotan of the Western Regions (present day Khotan, Xinjiang) and was born in a family of Khotan aristocracy. His father, Yuchi Bazhina is a painter of Khotan, who entered the central plains in the Sui Dynasty, and enjoyed great reputation in the Tang Dynasty, called by the people then as Yuchi, Senior. Yuchi Yiseng was recommended by Khotan in the early Zhenguau years of Emperor Taizong of Tang (619-627 CE) for his “wonderful ink paintings” to Chang’an (now Xi’an, Shaanxi), capital of the Tang Dynasty, assumed the post of an guardian officer, and inherited the position of Prefecture Duke, who was called Yuchi, Junior. He was good at drawing foreign ghosts and gods, portraits of Buddha and bodhisattva, with peculiar shapes and exotic faces in high and energetic spirits. He once painted murals in Ci’en Temple, Guangzhai Temple, and Feng’en Temple in Chang’an. He brought western painting style from Khotan, and “he used tight and strong strokes in small places, like winding iron wires, and he sprinkled ink with mettle in big places” (The Record of Famous Paintings of All Dynasties), “used colour cool-headed” (Painting Appreciation), and integrated the painting style of the central plains, playing the role of pioneering in transforming the style of the Western Regions into the style of the central plains, which was commented as following the ancestors, (Cao) ZhongDa changed the scene and transformed the foreign into Xia, renamed as Zhang Qinse, which started from him,” (The Record of Famous Paintings of All Dynasties). The original murals by Yuchi Yiseng are nowhere to be seen, but according to the information in painting history, such as he painted, “concave-convex flowers from the middle stretching the shape of thousand-armed and -eyed great compassion,” and “three transformed witches as if the bodies appearing out of the wall,” and other records, it can be seen that he had a certain understanding and application of the concave and convex method of Indian painting.

(Wang Yong)

**ZHANG YANYUAN**

Zhang Yanyuan (about 815 - 907 CE) was a Chinese theorist on painting and calligraphy in the Tang Dynasty. He came from Yishi, PuZhou (present day Linyi, Shanxi) and was born in the Prime Minister family background; he achieved his highest officer rank Minister of Justice. He had a passion for painting and calligraphy collection and appreciation, and collected abundant works of these. He was the author of ‘Compendium of Calligraphy, The Record of Famous Paintings of All Dynasties’, etc. ‘The Record of Famous Paintings of All Dynasties’ was completed in the first year of Dazhong under the reign of Emperor Xuanzong of Tang (847 CE). It is the first comprehensive history of Chinese painting; in addition to the reviews on

(Wang Yong)
Zhang Sengyou, Cao Zhongda, Yuchi Yiseng, Wu Daozi, and among the foreign artists Indian artists Monk Jidiju, Monk Moro Bodhi, Monk Sanghabuddha (from Tianzhu), Monk Vajra Tripitaka (from the Lion Kingdom), and others, providing extremely precious information for the study of art exchange between India and China.

(Wang Yong)

**QI BAISHI**

Qi Baishi (November 22, 1863 – September 16, 1957) Modern Chinese painter from Xiangtan, Hunan. He was a carpenter in his early life in his hometown. When he was 27-years-old, he got acquainted with some local men of letters, learned poems, calligraphy, painting, and seal cutting, and made a living by selling paintings and carving seals. From 1902-1909, he went left home five times to travel across the north and south. He awarded him the honourary certificate of “People’s Artist”. In the same year, he was elected Chairman of the Chinese Artists Association. In 1956, he was awarded the 1955 International Peace Prize by the World Peace Council. In 1957, he acted as Honourary President of Beijing Fine Art Academy. Chinese painter Xu Beihong strongly favoured the artworks of Qi Baishi, and once hired him as Professor of Chinese painting. The Spanish painter Picasso, also appreciated the art of Qi Baishi, and copied his ink painting works. Although Qi Baishi never travelled abroad, the people of India were no strangers to his art. In 1924, the Indian poet Rabindranath Tagore and painter Nandalal Bose visited him during their visit to China. In 1952, India painter M. F. Hussain also visited him during his visit to China. The School of Art of International University in Shantiniketan still owns the collection of Qi Baishi’s works.

(Wang Yong)

settled in Beijing after 1919, and on the advice of the scholar & painter Chen Shizeng, he began a decade of “reform in the old age,” during which time he emphasised on personality, simplified form, integrated the freehand brushwork of Xu Wei, *Eight Painters in Mountains*, *Shi Tao*, *Wu Changshuo* in traditional Chinese painting and the plain interest of folk art, and uniquely initiated the great freehand painting technique of red flowers and ink leaves. He was skilled in the painting of flowers, grass, birds, and insects, and was especially good at painting shrimps and crabs. His landscapes and figures with cut of strokes were peculiar with unconventional fun, and his poems, calligraphy, and seal cutting were unique. His painting position is that “the subtlety lies between similarity and dissimilarity; too similar will go to vulgar, and too dissimilar is a deception,” which has a profound influence on Chinese painting creation. His representative works include traditional Chinese paintings *Volume of Mountains*, *Group of Shrimps*, *Ten Miles of Croaking Out of the Mountain Spring*, *Peony*, *Ode to Peace* (co-authored), etc. In 1953, China’s Ministry of Culture

**XU BEIHONG**

Xu Beihong (徐悲鴻) (1895-1953) was one of the first modern Chinese artists, whose artistic works are quite vibrant and innovative, encapsulating the mood and spirit of the early 20th century China. He is well-known for his Chinese ink paintings (shui-mo hua) of galloping horses and birds, and for creating monumental oil paintings with epic Chinese themes - a show of his high proficiency in an essential Western technique.

Xu Beihong was born in Yi Xing county of Jiangsu province in July 1895, and died in Beijing in September 1953. His father was also an artist with whom Xu Beihong studied classic Chinese works and calligraphy at the early age of six, and Chinese painting when he was nine-years-old. In 1915, he moved to Shanghai, where he made a living out of commercial and private work, and then in 1917, travelled to Tokyo to study Arts. After a short duration in Japan, he returned to China in
1918 and began to teach at Peking University’s Arts School at the invitation of Cai Yuanpei (蔡元培). In the same year, he presented a paper, ‘Methods to Reform Chinese painting’, in which he urged the artists to preserve those traditional methods and amalgamate those elements of western painting with the Chinese ones. In 1919, Xu Beihong left for France for further studies of Art and Painting, while availing a government scholarship and also visited Germany to study under Arthur Kampf, President of the Berlin Academy of Art. His travels around Western Europe provided him the rare opportunity to observe and successfully learn Western art technique. He came back to China in 1927, and from 1927-1929, worked in different capacities in many institutions of China, including a teaching assignment in the famous war-time National Central University (Nanjing University) of Nanjing.

In February 1926, Xu held a large-scale one-man art exhibition in Shanghai that firmly established his fame as a modern Chinese artist of creative talent. He was best known for his history paintings, portraits, pictures of horses, cats and other animals, and he was competent both in western media and in the traditional Chinese ink-and-wash method. Although he proclaimed himself as a dedicated realist, a close investigation of his paintings reveal that they contain elevated heroism and didactic intentions, key characteristics of realism’s antithesis at that time, the French Neoclassicism. Xu Beihong was thus, a master of both oil and Chinese ink. In his efforts to create a new form of national art, he combined Chinese brush and ink techniques with Western perspective and methods of composition. He integrated firm and bold brush strokes with the precise delineation of form. As an art teacher, he advocated the subordination of technique to artistic conception and emphasised the importance of the artist’s experiences in life. Xu constantly pushed the boundaries of visual art with new techniques and international aesthetics, in a bid to reinvent Chinese art. In fact, Xu’s influence extends beyond China in the early 20th century. Many pioneer Singapore artists such as Chen Wenxi, Lee Manfong and Chen Chong Swee looked up to him as a mentor and worthy peer, sharing Xu’s ideas to closely observe nature and inject realism into painting. His rigorous and stylish illustrations of horses were highly acclaimed by Chinese critics and connoisseurs, and this helped him gain an international reputation.

In 1933, Xu organised an exhibition of modern Chinese painting in different cities of France, Germany, Belgium, Italy and the Soviet Union. During World War II, he travelled to Southeast Asia, holding exhibitions in Singapore and India. All the proceeds from these exhibitions were donated to Chinese people who were suffering as a result of the war, which reflected Xu Beihong’s deep concern for his people, and a profound sense of patriotism and nationalism. Xu Beihong visited Shantiniketan, the abode of the Indian poet Rabindranath Tagore in 1940, and then met Mahatma Gandhi in Kolkata on February 17, the same year, where he sketched two portraits of the latter.

After the founding of the People’s Republic of China in 1949, Xu became the President of the Central Academy of Fine Arts, and Chairman of the Chinese Artists Association. He died of a heart stroke in 1953. After his death, his house in Beijing
Zhang Daqian (Chang Dai-Chien, May 5, 1899 - April 2, 1983) Modern Chinese painter from Neijiang, Sichuan. In 1917, he travelled to Japan to learn dyeing and weaving. From 1919 to 1937, he mainly stayed in Shanghai to get to know painting and calligraphy masters, copied ancient paintings of Ming and Qing Dynasties, and meanwhile painted landscapes, figures, flowers, and birds. In 1933, he took on the post of Professor of the Fine Arts Faculty at Central University. In 1936, Zhang Daqian was praised by Xu Beihong as “the first in five hundred years” for his artistic attainments. From 1940-1943 CE, he studied the Dunhuang Grottoes, and copied about 276 frescoes of various dynasties from the Dunhuang Mogao Grottoes and Yulin Grottoes. In Chongqing in 1945, he copied Ye Qianyu's *India's Pushpanjali*. He stayed temporarily in Hong Kong in 1949. In February 1950, he was invited to hold the “Zhang Daqian Painting Exhibition” in New Delhi. In March-April the same year, he visited the Ajanta Caves in India, and copied Ajanta frescoes, of which he made a comparison to the Dunhuang frescoes. Then he visited India International University and the Buddhist holy land, Bodha Gaya. From May 1950 to August 1951, he stayed in Darjeeling, the Himalayan summer resort, painting and writing poems during which time he created a lot of works. Since 1952, he successively travelled to Argentina, Brazil, and San Francisco in the United States of America. In his later years, he initiated a style of splash-ink and splash-colour for flowers and landscape painting, which captured the attention of the art world. In 1978, he settled in Waishuangxi, Taipei, and built Maya Villa. His representative works include *Zhang Daqian’s Copy of Dunhuang Frescoes, Indian Ladies, Lotus in Splashed Colors, Ten Thousand Miles of Yangtze River* and other Chinese paintings.

Ye Qianyu (March 31, 1907 - May 8, 1995) Modern Chinese painter from Tonglu, Zhejiang. He self-studied painting. He started creating comics in Shanghai in 1927. His representative works include full-length comics *Mr. Wang* and so on. In 1939, he assumed the office of the chief-editor of the pictorial magazine *China Today* in Hong Kong. In 1943, he accessed India-China training camp in Ramgarh, India in the name of a war correspondent, and visited India International University and the Buddhist holy land, Bodha Gaya, where he drew plentiful sketches of Indian dancers and sceneries, and his creation focus turned from comics to Chinese paintings, especially of dancing characters. In 1944, he held a “Painting Exhibition of Indian Tour” in Chongqing, which received much praise from Xu Beihong, and Xu ordered two paintings of dancing characters...
from him. Zong Baihua commented, “Qianyu’s painting of Indian dance is the combination of classical beauty and modern beauty.” He taught at the National Beiping Art College in 1947. He became a professor of the Central Academy of Fine Arts in 1949, and served successively as the Academy’s Head of the Chinese Painting Faculty, Vice Chairman of Chinese Artists Association, etc. In 1962, his Chinese painting India’s Bharata-natyav recreated from the sketch of the 1943-trip to India was his best representative work, matchless in the works of the same theme. In Chongqing in 1945, he learned traditional Chinese painting from Zhang Daqian, and Zhang Daqian also once copied Ye Qianyu’s India’s Pushpanjali. In 1981, he re-painted India’s Pushpanjali and had it sent to Zhang Daqian, who wrote a preface for it, which said, “Every time he paints the dancers in Shantiniketan, India, he depicted the singular gesture and elegant pose as if flying away.”

(Wang Yong)

**M F HUSSAIN**

M F Hussain (September 17, 1915 - June 9, 2011) modern Indian painter. He studied painting by himself. He began his career as a movie advertising painter in Mumbai in 1937. In 1941, he designed children’s toys and furniture. He joined the progressive artist group in the city in 1948. In 1950, he held his first personal exhibition in Mumbai. Over the next several decades, he successively held personal exhibitions in India, Europe, the United States of America and other Asian countries, and participated in a series of important international art exhibitions. In 1967, the documentary ‘Through the Eyes of a Painter’ that he produced won the Golden Bear at the Berlin International Film Festival. In 1971, Sao Paulo Biennial invited him and Pablo Picasso to hold exhibitions in a special room, as he was known as the “Indian Picasso”. In 1973, the Government of India granted him the Padma Bhushan and in 1991, it awarded him the Padma Vibhushan. Then, he was elected as member of New Delhi College of Arts. Hussain’s paintings take the main subjects of myths and legends that have been handed down by Indian farmers in rural areas, and modelled as plain, witty, and optimistic image of Indian farmers. Not only did he learn from the cubism and expressionism techniques of western modern art, but he absorbed the traditional Indian elements in sculptures, murals, miniatures, and folk art, and formed a Hindu eclectic style of expressionism. However, his artistic personality is rather distinctive, especially in that his vigorous and robust thick lines have become his unique Hussain-style means of modelling and art symbols. His representative works include oil paintings Land, Between a Spider and a Light, Horse, Let History Come across the Impersonalized Me and so on.

In 1952, Hussain visited China for the first time, and met the painter Qi Baishi, who sent him a painting as a gift. In July 1984, Hussain visited China for the second time at the invitation of Chinese Artists Association, when he visited the painter Ye Qianyu and Xu Beihong’s Memorial Hall. At the dinner held in his honour at Hongbinlou Restaurant in Beijing held by Wu Zuoren, Chairman of Chinese Artists Association, Hussain said, “I have Chinese ancestry in my body. One of my ancestors is Chinese. In India there is an old saying, ‘To seek knowledge, you have to go to China. Both India and China are ancient civilisations with very
long traditions of arts. Oriental art is nowhere subordinate to western art. The modern western art is obviously influenced by oriental art. I believe that in the near future, oriental art will be able to revive.” After returning home, Hussain held a personal exhibition on his trip to China in New Delhi and the Indian Prime Minister Indira Gandhi attended the exhibition.

(Wang Yong)

ABANINDRANATH TAGORE
Abanindranath Tagore (1871-1951) as an artist of the early 20th century India brought revolution in Indian painting with regard to the conventions governing the subject matters, while introducing other subjects of socio-cultural realities of the common people and those of the natural world into the realm of artistic creativity.

Abanindranath Tagore was born in 1871 in Calcutta at the Tagore’s residence in Jarasanko, better known as ‘Thakur Badi’. Even as a child, he had an inclination for music and literature. However, he joined the Sanskrit College for Oriental Learning in 1881 and was there till 1889. Then for a few years, he took training in painting under the guidance of two European teachers from whom he learnt painting in oil, pastel, pen and ink, and watercolour. But, he did not like the rigid technique of European painting. Another Japanese art teacher who helped him in watercolour painting was Taikan who found excellent production skills and techniques in Abanindrnath Tagore by adding something new of his own to each and every piece of his work. That became his personal wash style, and for three decades he produced many paintings in that style and his disciples followed him. In 1905, he joined the Calcutta Art School as its Vice Principal when E. B. Havell was its Principal and served there in that post till 1915. But, he left the School in 1908 when Percy Brown became its Principal due to his differences with the new incumbent. Thereafter, he joined Calcutta University as Professor of Rani Bageswari Chair in 1921 at the invitation of Professor Ashutosh Mookherjee, the then Vice Chancellor of the University, and continued there till 1929. During this period, he wrote many articles on fine arts and delivered a series of lectures in Calcutta Art circles which were compiled and brought out as ‘Bageswari Lectures’. As a teacher he was very successful, for his teaching methods were unique and unconventional. He never wanted his students to follow him, and gave them maximum liberty in pursuing their innovative ideas and exploring own individual skill in their creative undertakings.

His Oriental Studies helped him to grasp and discover the treatise of paintings from Puranas, and explained them clearly with his own interpretations in an easy way with many examples. Many of his painting are full of pathos which shows his sympathy for the down-trodden and poverty-stricken section of the society. He was a versatile artist that is evident from his portraits, landscapes paintings, compositions and illustrations. He was a writer too who wrote for children and essays for adults; he edited some magazines with Stella Kramrisch. Another laurel was added to his illustrious career when he was appointed as the Acharya of Visva-Bharati, Shantiniketan in 1942 for five years, i.e., till 1947.

In Abanindranath, we find a rare combination of a painter, writer, musician and critic. From this
perspective, he proved to be one of the greatest artists of India who brought new dignity and status to the class of artists and painters who were traditionally being looked upon as mere craftsmen for using their hands rather than brains. Thus, he helped the artists of India to go beyond the status of a mere craftsman.

On the whole, while giving an overall account of the famous artist, Abanindranath Tagore, it may be said that he was not only a famous artist, but also a great writer, art critic, thinker, patriot, scholar and a great teacher. He died in 1951 at the age of 80.

(ARTTATRANA NAYAK)

NANDALAL BOSE

Nandalal Bose (1882-1966) was one of the first few ranking creative artists of modern India, who had successfully demonstrated his ingenious skill and proficiency both in classical and folk art with an underlying spirit of spiritualism and symbolism.

Nandalal Bose was born on December 3, 1882 in a middle-class Bengali family of Kharagpur, then in Bihar. After completing basic education in his hometown, he moved to Calcutta in 1897 at the age of 15 and entered Khudiram Bose’s Central Collegiate School where he did not fare well in the examinations. Thereafter, he joined the Commercial course of Presidency College under the pressure of his family members. But his interests and ambitions were elsewhere. While in Calcutta (present-day Kolkata), he used to spend most of his time in sketching his surroundings and copying the works of European masters like Raphael, while following the style of Raja Ravi Verma. He also tried to learn some basic skills in drawing and painting from his cousin, Atul Mitra. In view of such avid interests in painting shown by him, he was finally allowed by his family members to join the Calcutta Art School of E B Havell and Abanindranath Tagore in 1905, and he continued to pursue his artistic career there till 1910 under the erudite guidance and supervision of the latter. These years proved to be the most fruitful years for the young artist during which period two of his paintings, “Sati Mounting the Pyre” and “Satir Dehatyag”, received high public acclaim in the first exhibition of the Indian Society of Oriental Art held in the Art School of Kolkata in 1908.

It is to be noted that Nandalal Bose had come under the influence of four different sets of ideologies and teachings of the four great personalities of his time, which had deep impressions on his philosophy of art and painting - Ramakrishna Paramhansa, Abanindranath Tagore - his guru, Rabindranath Tagore and Mahatma Gandhi. If Sri Ramakrishna provided a spiritual anchor to Nandalal, Mahatma Gandhi fed his nationalistic aspirations. Abanindranath attached value and substance to his passion for art and Rabindranath, the philosophical moorings of art. Rabindranath met Nandalal while the latter was doing his apprentice in Calcutta School of Art. Between 1909-1914, the artist and the poet Rabindranath met each other frequently and exchanged views.

Nandalal Bose was basically a man of rural India. The open landscape of Kharagpur Haveli with its lake and picturesque hills were part of his childhood memories; the bullock carts on the move, the craftsman at work, open skies and tumultuous clouds were in his blood. All these probably constituted the crucial factors that led him to give up the lucrative assignments of Calcutta and decide to finally move to Rabindranath Tagore’s Asram in March 1920 for good at the latter’s invitation. In Rabindranath Tagore, he found an ally who gave him the freedom to develop as he wanted; to learn, to experiment and discover himself. Nandalal Bose had accompanied the poet in the latter’s visit to China in 1924.

It is because of skillful hand and efficiency in matters of art and drawing, he was requested to sketch the emblems national awards, like the Bharata Ratna and Padma Shri.

In 1954, he was awarded the Padma Vibhushana by the Government of India. He breathed his last in Santiniketan in 1966.

(ARTTATRANA NAYAK)

FILMS

CHINESE FILMS IN INDIA

Chinese Kung fu movies have always been a popular genre of films in India. After 1949 most of these action-packed films were produced in Hong Kong.
Chinese films steadily gained popularity and won critical acclaim with the audiences abroad including India. Films by Zhang Yimou, Chen Kaige and Zhang Junzhao have received enthusiastic response from Indian audiences. Films such as Farewell my Concubine, Red Sorghum, Ju dou and Raise the Red Lantern, became household names to the enlightened Indian cinemagoers. In recent times Chinese films produced on both sides of the strait, like Ang Lee’s Crouching Tiger, Hidden Dragon (2000) and Zhang Yimou’s Hero (2002), have won worldwide commercial acclaim as they have been popular with the Indian audience. Yimou was awarded the Lifetime Achievement Award at the 14th Mumbai Film Festival in 2012. Ang Lee’s latest film Life of Pi, released in 2012, has a predominantly Indian cast, including the one in the central role of the film and is shot in locations in south India.

(Sabaree Mitra)

**INDIAN FILMS IN CHINA**

Indian film has a very important position in popular cultural life and a worldwide fame, and is also well received in China.
Originally a transplanted art, film is soon localised and becomes one of the most popular entertainments and a major component of mass culture. Indian film industry was founded a century ago, and is one of the oldest in the world.

On July 7, 1896, *The Times of India* posted the first film advertisement. Dhundiraj Govind Phalke (1870 ~ 1944) is deemed as the father of Indian cinema. In 1912, he produced Raja Harischandra on the basis of the Indian epic Mahabharata, and this is the first movie and also the first feature movie in India. The film was shown to the public and won a great commercial success. His second film, *Bhasmasur Mohini*, homemade indeed, laid a foundation for the development of Indian film, which, then, underwent great difficulties. In the beginning, confined by traditions, actresses were hard to be found, and film directors had to let men play female roles. In the early 1920s, Indian film quickly developed, and yearly production rose from eight to 18. In a decade, a number of film studios and producers appeared. After Phalke, Baburao Patel became one of those with the greatest contribution to Indian film. During this period, silent film was flourishing.

In 1930, India produced 172 films. Indian film became an important industry and an important form of artistic expression. The era of sound film came. In 1931, Empire Cinema produced the first sound film, Alam Ara, to amaze the audience with novel setting, language and music, and the song “De de khuda ke naam pe” was the first song of the Indian cinema. During this period, India also produced 27 films in local language. In 1937-1938, Indian Film Producers Association and Indian Film Distributors Association were established. Throughout the 1930s, India produced about 200 films every year. In 1937, India made its first colour film, *Kisan Kanya*.

In 1940, Indian film industry ranked No.4 in the world and had a total of 40,000 employees and 1496 cinemas. Themes changed and turned from myth and fantasy to history and reality. For example, *Achhut Kanya* denounces the caste system, *Naya Sansar* and *Karma* express a wish for national independence, while some other films advocate solidarity among religious sects.

In 1950s, India was already an independent nation, and some excellent Indian films were produced, including the renowned *Awaara*, *Do Bigha Zamin* and *Jhansi Ki Rani*. Satyajit Ray (1921-1992), the famous Indian film director with unprecedented accomplishments, shot the “Apu Trilogy”, including *Pather Panchali*, *Aparajito* and *Apur Sansar*. The first two received Cannes award and Venice’s Golden Lion award, respectively. Then, he produced *Devi* and a series of woman-related movies, such as the “Calcutta Trilogy” that consists of *Pratidwandi*, *Seemabaddha* and *Jana Aranya*. The “Historical Trilogy” include *Asani Sanket*, *Shatranj-ke-Khilari* and *Ghare-Baire*. The “Heart Trilogy” is comprised of *Ganashatru*, *Shakha Prashakha* and *Agantuk*. In 1992, Ray received Academy Honorary Award for his extraordinary talent and contribution.

From 1960s to 1980s, Indian film increased in number, and some good films were produced, but many had a poor quality and met with sharp criticism. During this period, most films were for entertainment, formulised, conceptualised and void of artistic quality. This situation was gradually improved. In the 1980s, India had 66 film studios, 26 film labs, over 400 film magazines and 12,000 cinemas and its film industry hired 2,50,000 employees and could produce 800 to 1,000 films a year. Indian film industry became the No. 1 in the world and an important pillar for the country.

In 1990s, commercial films still had a dominant position, but fine art films and outstanding directors
kept on emerging. Indian films have diversified themes and styles. Many commercial films unfolded themselves along dramatic social events or terrorist tales, but some art films were quite elegant or displayed a kind of righteousness. Serious art films with a focus on social issues in Indian society were well received in India as well as film festivals across the world. *Salaam Bombay!* (1988), directed by the talented and renowned female director Mira Nair, reveals the hard life of children living in slums in Bombay and expresses a deep sympathy with lower classes. Its pictures are splendid, fascinating and touching, and the film made a great success in India and in western countries. It received the Golden Camera award at the Cannes Film Festival, and was nominated for the Academy Award for Best Foreign Language Film. Her most famous film is *Monsoon Wedding* (2000), which depicts a chaotic and yet funny wedding of Punjabis and was granted the Venice’ Golden Lion award in the following year.

Bollywood is the center of Indian film production, and many films produced here made a success in Europe, Americas, the Middle East and even Africa. Now, Indian film industry, represented by Bollywood, has become a symbol of Indian culture and one of the fastest growing sectors in India. In 2004, headed by film industry, Indian entertainment and media industry realised an output of about US$ 7 billion, and this figure was up to US$ 13 billion in 2009. The audience amounts to more than 30 billion person-times a year. In other words, on average, every day there are more than 80 million going to cinema. Indians are the most passionate audience in the world. In the past decades, Indian had been able to produce about 1,000 films every year. It has surpassed the United States to become the world's largest film producer. Digital cinemas are installed in many Indian cities so as to prevent piracy and ensure reliable and synchronised show across the country.

**Influence in China**

The connection between Indian film and China dates back to the anti-Japanese period. In 1944, learning the martyrdom of Dr Kotnis, Khwaja Ahmed Abbas, an Indian novelist, film director, playwright and news reporter, wrote a small book, titled *And One Did Not Come Back*, and adapted it into a screenplay, *The Journey of Dr Kotnis*. A famous film was produced, in Hindi as well as English. The film’s Hindi name is *Dr Kotnis Ki Amar Kahani*. This bilingual film narrates Kotnis’ heroic deeds and Chinese’ arduous Anti-Japanese War, and touches both Indians and English-speaking people.

In 1951, *Awara* was produced on the basis of a screenplay by Abbas. Due to its social progress and the outstanding performance of Raj Kapoor, this film had an unprecedented success in the Middle East and Soviet Union. In 1952, Abbas paid a visit to China. In 1955, Raj Kapoor led an Indian film delegation to visit China. After being translated into Chinese, *Awara* caused a great sensation, and became well-known in China. Its song *Awara Hun* instantly became popular, and is still a favourite among Chinese people. Afterwards, *Panther Panchali* (1955) by Satyajit Ray was introduced into China. This neo-realist film won enormous fame and box office success across the world. China paid Rupees 40,000 for it, only next to Rupees 2,51,230 by the United States. In the 1960s and 1970s, for well-known reasons, Indian film disappeared from Chinese market and became a remote memory.

In the 1980s, with India-China relations improving, Indian film again entered into China. A number of them soon became popular and were passionately talked about, including *Caravan* (1971), *Noorie* (1979) and *Sargam* (1982). In 1986,
the Film Bureau under the Ministry of Culture held an Indian Film Week in Beijing, Shanghai, Tianjin and Chongqing. Later, due to the impact of TV and the influx of European, American and Japanese movies, the interest of Chinese audience began to disperse, and the number and influence of Indian film in China declined as well. When DVD is readily available and internet is perpetrated, many young people choose to watch Indian film at home. As is estimated, in China, nearly 500 Indian movies are available online. For instance, many Chinese have watched the epic film Gandhi through internet, which is popular across the world but not yet shown in China.

Since the end of the 20th century, Indian film is regaining the interest of Chinese audience, especially Chinese youth. Lagaan (2001), directed by Ashutosh Gowariker, showing the plight of poor Indians and their fight against British colonists in the late 19th century was screened in China soon after its Oscar nomination. Audience, critics and scholars of Indian studies realised that Indian film advances with the times and has a world-class quality. Subsequently, Ashok and other Indian movies were shown and well-received. The year of 2006 was a India-China Friendship year. In late August and early September 2006, an Indian Film Festival was successively held in Beijing and Shanghai, and Chinese audience had the chance to watch ten Indian movies produced since 1990: Roja, Shwaas, Anjali, Ente Veedu Appuvinteeyum, Hum Dil De Chuke Sanam, Juye Poora Xoon, Dil Chahta Hai, Choker Bali, Dweepa and Show. Roja has a theme of anti-terrorism, and it represents the wild and splendid scenery in northwest India and is thrilling and exciting, and adopts techniques almost equal to that of Hollywood. Choker Bali, a film adapted from Tagore's novel of the same name, is presented in a meticulous manner in respect of every scene and detail and traditional singing and dancing as the background. The fabulous artistic techniques are no inferior to French or Italian art films. From June 24 to July 23, 2010, as an important part of the Indian Festival, the following ten Indian films were shown in Beijing, Chongqing and Guangzhou: Antaheen (Bengali), Oye Lucky! Lucky Oye (Hindi), Harishchandrachi Factory (Marathi), Kesha (Malayalam), Taare Zameen Par (Hindi), The White Elephant (Hindi), Gabhricha Paus (Marathi), Ek Cup Chya (Marathi), Pasanga (Tamil) and Shob Charito Kalponik (Bengali). These are mainstream Indian films, reflecting a broad range of themes and local languages. At the same time, an exhibition titled “Tour of Indian Film” was held, introducing the process of Indian film’s development and emerging.

In the context of globalisation, China, in recent years, has timely introduced Indian films. Films such as Slumdog Millionaire and 3 Idiots are a great success in China, and have been well received. Young Chinese directors have learned from Indian films and their creative techniques. On internet, many youths are fans of Indian film, and they are attentive to their trend, and often post their comments via blog or other media. 3 Idiots describes the youth’s dream, aspiration and love in a sentimental manner, and has the highest online rating in recent years.

From June 15 to 23, 2013, the 16th Shanghai International Film Festival offered an Indian panorama to celebrate the 100th anniversary of the birth of Indian film. People had the chance to review 18 Indian films produced in the past century, including: Raja Harishchandra, Dil Chahta Hai, Mumbai Cha Raja, Wake Up Sid, Jolly LLB, Oye Lucky! Lucky Oye, Murder 3, Lagaan, 3 Idiots, Zindagi Na Milegi Dobara, Lessons in Forgetting, Barfi!, Awar, Pushpak, Ranjana Ami Ar Ashbona, The Bright Day and Celluloid Man. Chinese magazines and newspapers often write about Indian film, and from time to time,
translations and academic papers about Indian films are also published. Lie Guo Zhi: India (2003, 2010) dedicates some chapters to introduce and evaluate Indian film. In 2010, a doctoral dissertation on Satyajit Ray’s film production was composed at Foreign Language School of Peking University, which, for the first time in China, gave an in-depth and thorough evaluation of Ray’s artistic creation and accomplishments.

(Liu Jian)

PERSONALITIES

BRUCE LEE

Bruce Lee (November 27, 1940-July 20, 1973), an American Chinese, was born as Li Zhenfan in San Francisco, California, though his family was native of Guangdong in China. He was a martial arts expert, philosopher and a famous actor, and brought about a popular culture wave amongst Indian youth, generating a huge fan following across India; in the 1970s, through his films many Indian youth were drawn to martial arts, making it a way of life, and seriously trying to master “nunchakus”, a tool of martial arts created by him. It is believed that in 1969 Bruce Lee along with his two students, Hollywood scriptwriter Stirling Silliphant and actor James Coburn, were planning a film which would be shot in India. They even came to India on a location hunt; however, later the project was shelved due to lack of financial backing.

Bruce Lee is the pioneer and founder of the World Martial Arts UFC (Ultimate Fighting Championship, the largest mixed martial arts promotion company in the world, which hosts most of the top-ranked fighters in the sport), the father of MMA (Mixed Martial Arts) and Jeet Kune Do. Bruce Lee is also credited with being the father of the “Kung fu” genre in cinema. His emergence as a kungfu action star in Hong Kong film industry broke all the earlier impressions of earlier Chinese action films superstar of action films mostly based on martial arts. His films such as Enter the Dragon and Way of the Dragon broke all previous Asian box office records in collections, with Enter the Dragon having a global collections of $230 million. Bruce Lee has also been a popular action star in India. His films which were considered old fashioned and sluggish, initiating a new surge in popularity of such films in the West and establishing a Chinese star in Hollywood. The increased popularity of Bruce Lee’s “Jeet Kune Do” style of martial arts not only increased the popularity of ‘kungfu’ films but also led to an increase in interest to learn and understand ‘kungfu’ in the West and established Hong Kong action films as part of the mainstream Hollywood films.

Although he is known as a martial arts expert, few know that he had a deep understanding of philosophy which he studied at the University of Washington, which mirrored his fighting beliefs. He was deeply influenced by Daoism, Buddhism and teachings of the Indian philosopher, J Krishnamurti. It is little known that he was also a prolific writer of poetry expressing his emotions through this medium; many of his poems have been compiled and published.

(Sabaree Mitra)
ZHANG YIMOU
Zhang Yimou (November 14, 1951 - ) is one of the most well-known fifth generation film makers of China. Besides directing, producing, writing and acting in films he has also been a cinematographer. His films have not only received worldwide commercial success but also critical acclaim, winning several prestigious film awards such as the Silver Lion and Golden Lion prizes at the Venice Film Festival, Grand Jury Prize at the Cannes Film Festival, and the Golden Bear at the Berlin International Film Festival. His films have also been nominated for the Academy Awards in the Best Foreign Film Category. Yimou was honored with a lifetime achievement award at the 2012 Mumbai Film Festival on October 18, 2012. He is claimed to have watched the Hindi film Awara (1951) in his childhood and could also sing the song from the film. In recent times, he says, he has been impressed by 3 Idiots (2009) which gives a fresh outlook on Indian cinema.

He is a native Shaanxi Province in northwest China and was born in the historical city of Xi’an. He joined the Beijing Film Academy in 1978 after the end of the Cultural Revolution. Although Zhang was way older that the regulation age for admission and did not have the prerequisite academic qualification, he was admitted into the Academy in the Faculty of Cinematography, after he made a personal appeal to the Ministry of Culture where he showed them his portfolio of photographs. His classmates were Chen Kaige, Tian Zhuangzhuang and Zhang Junzhao who along with him formed the core of the Fifth Generation of film makers of China and were integral to emergence of films as a major genre of art after the Cultural Revolution.

After graduating from the Academy, Zhang initially worked as a cinematographer in a small regional film studio in Guangxi Province. Soon, due to the dire need for good film directors and with political support, he and his classmates found avenues to direct their own films. Zhang himself made his directorial debut in 1987 with Red Sorghum. The film won the Golden Bear Award for Best Picture at the 38th Berlin International Film Festival in 1988. Other acclaimed films of Zhang Yimou are Ju Dou (1990), Raise the Red Lantern (1991), To Live (1994), Not One Less (1999), Hero (2002) and House of Flying Daggers (2004).

In a recent interview, he has underscored the potential of films as bridge of communication; he feels that India and China both have a long history, and have great movie market. Since directors from both countries are trying to break new ground, he feels that both countries should really develop their film industries by increasing quality and utilising their own unique characteristics. He is also of the view that in an increasingly global film industry, there should be greater collaborations between India and China. In his opinion, one such collaborative movie project, likely to be of common interest to both India and China, could be based on the Pilgrimage of Chinese monk Xuanzang to India.

JACKIE CHAN
Jackie Chan (April 7, 1954 - ) is a world renowned Chinese martial arts film star. His family hailed from Anhui Province in China and he was born in Hong Kong. He was admitted into a school specialising in Chinese drama and gradually became well known in the acting circle due to his abilities as a martial artist; over the years turned from an actor to a director and producer of films. He broke into the Hollywood with an extremely successful film called “Rumble in the Bronx” in 1994. He won the Special Award for Global Impact conferred by the International Indian Film Academy Awards (IIFA) in 2000.

In April 2008, Jackie Chan was invited for the audio launch of an Indian film, entitled Dasavataraam (2008) in Chennai, where he shared the dais with Indian film celebrities, including Amitabh Bachchan, Mammootty and Kamal Hassan. Though he did not understand a word of Tamil, Jackie Chan was touched by the Indian community’s
love for him and his films, and was impressed with the movie Dasavathaaram, expressing a keen interest in working with the star of the film, Kamal Hassan.

Jackie Chan visited India in June 2013 to inaugurate the six-day Chinese Film Festival in India. The inaugural event is organised by the Indian Government’s Directorate of Film Festivals and opened with a screening of Jackie Chan’s latest film Chinese Zodiac. In interviews during this visit, he showed keen interest in Indian films citing 3 Idiots as one his favourite films of recent times and expressed his wish to act in a Bollywood production in the future.

After Rumble in the Bronx, Jackie Chan continued on the path of success with films like Rush Hour series, Shanghai Noon and Shanghai Knights with actor Owen Wilson. Besides these martial art comedies, he later experimented with the drama genre in films like The Myth (2005) and The Forbidden Kingdom (2008). The Myth was closely associated to India and was extensively shot in Hampi, India. The storyline of the film is also connected to India and Indian martial arts Kalaripayattu. In 2012, he announced his retirement from action films due to age. His celebrity status goes beyond just his acting in films.

He has emerged as a cultural icon, being involved in several social and philanthropic activities. He is also an UNICEF Goodwill Ambassador on issues such as conservation, animal abuse and disaster relief.

(Sabaree Mitra)

SACHINDRANATH SENGUPTA

Sachindranath Sengupta (July 20, 1892 – March 5, 1961) was a prominent Bengali playwright and the producer and director of theatrical plays in Calcutta (present-day Kolkata), India. Born in Khulna, now in Bangladesh, he actively participated in the protest movements against the partition of Bengal by the British colonial rulers in 1905. After completing undergraduate studies, he came to Kolkata in 1909; subsequently, he studied Medicine for a few years. In the early years of his career, Sengupta was associated with many newspapers and magazines as reporter and editor. In the late 1920s, he entered the theatre world of Bengal and over the following decades went on to become an eminent personality of the Bengali theatre. Apart from writing many plays, such as 'Rokter dheu (Wave of Blood), Goirik Pataka (The Saffron Flag), Janani (Mother), Bharatbarsho (India) and Kalo taka (Black Money)', he also dramatised many novels and short stories, including the works of the poets Rabindranath Tagore and Kazi Nazrul Islam. He was associated as a playwright with many theatre companies such as Rang Mahal, Star, Minerva, etc. He was the President of the Indian People’s Theatre Association and an active member of the Sangeet Natak Akademi, Sahitya Akademi and All India Peace Council. Sengupta visited China as a member of the Indian Cultural Delegation in 1955.

(Sabaree Mitra)

SATYAJIT RAY

Satyajit Ray (May 2, 1921 - April 23, 1992) was an Indian director and film producer regarded as the pioneer of contemporary Indian films. Ray was born
in Calcutta (present-day Kolkata) into a notable Bengali family. He often attended Brahma Samaj with his family at an early age. He enjoyed watching movies and collecting Hollywood news and posters when he was in middle school. After graduating from a local public school, Ray attended Calcutta’s Presidency College, majored in Economics and got his Bachelor’s degree in 1940. He then attended Visva-Bharati and majored in oriental arts. In 1943, he worked at a British-run advertising agency and later worked as a cover designer at Signet Press. He founded the Calcutta Film Society in 1947. He started shooting his first film *Pather Panchali* in 1952 and released it in 1955. This film won him 12 international film awards. *Pather Panchali*, together with *Aparajito* (1956) and *Apu’s Sansar* (1959) was the *Apu Trilogy*. Ray then made over 30 films. Some of the notable works include *Calcutta Trilogy: Pratidwandi* (1970), *Seemabaddha* (1971) and *Jana Aranya* (1975); as well as *Shataranj ke Khiladi* (1977) based on Premchand’s short novel of the same name, *Ganashatru* (1989), *Shakha Proshakha* (1990) and *Agantuk* (1999). Many of Ray’s films and screenplays had been translated into Hindi, Marathi, English, French, Japanese and other languages. He wrote three film review anthologies, one film memoir, and hundreds of film reviews and literary works. He also won a number of international film awards and was given the Academy Honorary Award at the 1992 Oscars. In the same year, the Indian government awarded Ray the Bharat Ratna.

Sun Wan and Shi Mengjun first introduced Ray’s film works to China. In Sun’s translation of *In the days of shooting Pather Panchali* and Shi’s translation of *Screenplay Writing*, which were both published in the third issue of *World Cinema Magazine* in 1981, the authors introduced Ray’s film career and creative concepts. Editor’s introduction of Ray’s life and film works was published along with the two translations. His films were also mentioned in the 2002 book - *20th Century Cinema: World Film Classics* published by SDX Joint Publishing Company. Additionally, there are over 10 essays on his films and his cinematic creation published in China.

(Ren Xiaoke)

**RAJ KAPOOR**

Raj Kapoor (December 14, 1924 - June 2, 1988) was an Indian actor, producer and director, born in Peshawar which is now in Pakistan.

Raj Kapoor came from a family of film-makers. His father Prithviraj Kapoor was a renowned Bollywood filmmaker. Raj Kapoor followed his father’s footsteps and worked in the Indian film industry when he was only 11-years-old. He did many jobs on the set such as script clerk, deputy director and played leading roles in many movies. In 1948, he made his directing debut in the film *Aag*. He also directed the 1949 box office hit *Barsaat*. He founded R. K. Films, which was named after him, in Mumbai in 1950. He became famous for the 1951 film *Awara*, which he directed and played the leading role. The film was nominated for the Palme d’Or Grand Prize at the 6th Cannes Film Festival in 1953. His portrayal of the title role, Raj made him an A-list Bollywood actor. He was very popular in both Asia and Europe at that time. Later his notable film works include *Shree 420* (1955), *Jagte Raho* (1956) and *Jis Desh Men Ganga Behti Hai* (1960). After 1960s, Raj Kapoor focussed on film production and made representative films such as *Sangam* (1964), *Mera Naam Joker* (1970) and *Bobby* (1973). During his long career, Raj Kapoor directed and produced 14 films and starred in 57 films. His cinematic works touched on many social issues and were of practical significance. The Indian
government lauded him with the Padma Bhushan medal in 1971 for his artistic achievements.

Kapoor’s representative film Awara was screened in China in 1955 and became an instant hit. His portrayal of the leading character was widely accepted by the Chinese audience and was regarded as one of the most classic movie characters in Indian cinema.

(Jia Yan)

WORKS

AWARA

Released in 1951, Awara was directed and starred by Raj Kapoor. It described the injustice in the society and praised the ideal love through the miserable situation of a young man. The story is as follows:

Grand judge Raghunath firmly believes that “criminals are born to criminals.” Jagga, the head of rogues and vagabonds, is treated unjustly by Raghunath, who then kidnaps the former’s wife Leela for revenge. When Jagga find out that Leela is pregnant, he releases her and spreads rumors that Leela was unfaithful to her husband. Overwhelmed by immense pressure, Raghunath abandons his wife and throws her out of the house.

Later, Leela gives birth to a son named Raj, the leading character of the film. Raj wanders the streets since his childhood and picks pockets for Jagga. Then, he meets Rita, a girl who was born in an upper class family, in school and they become good friends. But their relationship does not last long due to intervention from Rita’s family. Several years later, Rita encounters Raj again on a street and they fall in love, again.

After Raj comes to know what happened to his mother, he kills Jagga and attempts to escape from prison and kill the judge Raghunath, but fails. In Raj’s trial, Rita, now a lawyer, defends him in court.

In the end, Raj’s biological father, judge Raghunath, puts him in jail. Rita promises Raj that she will wait for him until the day of his release.

Awara was a big box office hit when it was screened in India, and was later introduced to many other countries. In 1953, it was nominated for the Palme d’Or Grand Prize in the 6th Cannes Film Festival. With the realistic filming methods, the criticism of social injustice and the exotic Indian artistic presentation, this film enjoyed great popularity.

It is the first Indian film introduced in China since the establishment of the new country. Dubbed by Changchun Film Studio, it was screened in 1955, with the following persons participated in the dubbing: translator Yin Guangwen, director Xu Ming, and dubbing artistes Cong Lianwen (Raj), Bai Jingsheng (judge Raghunath), Xiang Junzhu (Rita), Gao Rongdi (Jagga) and Bai Mei (Leela). Prithviraj Kapoor, father of director Raj Kapoor and judge Raghunath in the film, led a delegation of Indian filmmakers to attend the show of the ‘Republic of India Film Week’ in October 1955. It changed the situation that China only introduced films from the former Soviet Union at that time and impressed the Chinese audiences very much, becoming the representative of Indian films in China. The theme song ‘Awaara Hoon’ and interlude ‘Ghar Aaya Mera Pardesi’ were very popular in China. At the end of the 1970s, Awara hit the theaters in China again and aroused a great response from the audiences. The songs became popular once again.

(Zhang Minyu)

DO BIGHA ZAMIN

Do Bigha Zamin was directed by Bimal Roy and starred by Balraj Sahni and Nirupa Roy. Released on January 1, 1953, this film is based on Rabindranath Tagore’s titular narrative poem.

The film revolves around the wretched life of a farmer, Shambu Mahato and his family. The Shambus live a destitute life. The only means of livelihood for the whole family is two-thirds of an acre of land. The local zamindar (landlord) partners with some city businessmen to construct a mill on his large parcel of land. The only problem is that
in the centre of the landlord’s land lies Shambu’s land. So, the landlord and city businessmen scheme together to set Shambu up and force him to give up his land. The film expresses sympathy for the lower class people and shows the desire for a better life. It also condemns the cruel society at that time. It won an International Prize at the 7th Cannes Film Festival and the first Indian Filmfare Awards.

Shanghai Film Dubbing Studio translated this film into Chinese and released it nationally in 1955 and 1957. It is among the first batch of Indian films that was introduced to China. The Ministry of Culture of The People's Republic of China once organised, “The Republic of India Cinema Week” in 20 Chinese cities from October 17 - 23 in 1955, and Do Bigha Zamin was one of the three Indian films screened at this event. It achieved great popularity among Chinese audiences. There were additional screenings of the film in Chengdu after the Indian cinema week. Director of the film, Bimal Roy and leading actor Balraj Sahni, as members of the Indian film delegation, came to China to attend the screening and other relevant cultural exchange activities. Translator of the film Murong Wan'er, and author Li Qiao of Yi nationality and other celebrities in China's literary world wrote reviews for the film post screening and thought highly of the story and the exotic music in the film.

(He Yun)

JHANSI KI RANI
Jhansi ki Rani, an Indian Hindi movie, also known as The Tiger and the Flame was released in 1953, the film was directed and starred by Sohrab Modi with Mehtab as the heroine, Lakshimibai. It was based on the life story of Rani of Jhansi in the Indian Rebellion of 1857.

In mid-19th century, Manu, born in a downfallen Brahmin family, was proficient in archery and other martial skills from her early childhood. She took a fancy to the teacher of Jhansi by accident, and later was betrothed to the incompetent and much older Jhansi emperor Gangadhar Rao. After Manu got married, she changed her name to Lakshimibai. After Gangadhar Rao died, his adopted son succeeded the throne and Lakshimibai handled daily affairs on his son’s behalf. However, the British East Indian Company refused to acknowledge the legitimacy of the adopted son’s succession and tried to swallow up Jhansi State. As Rani of Jhansi, Lakshimibai led her army to fight bravely against the British army and died from a fatal battle wound.

(He Yun)

Jhansi ki Rani is the first Indian movie in Technicolor. With sophisticated costumes, props, settings and grand battle scenes, it is also one of the most representative Indian historic films. Together with ‘Awara’, ‘Jhansi ki Rani’ is one of the first Indian films that were introduced and screened in China in the 1950s, which was translated and screened by Changchun Film Studio. The film achieved great popularity among Chinese audiences, and so did the historical figure of Rani of Jhansi.

Moreover, Indian author Vrindavanlal Varma published a historical Hindi novel with the same title in 1946. The book tells the story of the life of the Rani of Jhansi, and records India’s social environment in the mid 19th century. It is one of the most significant Hindi historical novels and was awarded the Best Novel by the Indian government in 1954. The book has since been translated into English, Russian, Czech, etc. The Chinese version was translated by Yin Hongyuan and Ma Menggang based on the 6th edition of the 1956 Hindi version and published in 1987.

(Zhang Shujian)
KARWAN
Premiered in 1971, *Karwan* was directed by Nasir Husain and starred by Asha Parekh, Jeetendra and Aruna Irani as the three main characters namely Sunita, Mohan and Nisha. The storyline is reversed and narrated in the first person. Taking the Karwan fleet as background, it tells the story of the heroine Sunita’s escape and self-rescue. A Mumbai factory owner, Mohandas is murdered by his adopted son, after he finds that Rajan was stealing from him. Mohandas’ only daughter Sunita is later married to Rajan against her will. On their wedding night, Monica, a nightclub dancer, tells Sunita that Rajan killed her father. Rajan realises Sunita knows the truth and tries to kill her. Sunita then disguises herself as a country girl and hides in a fleet of gypsy karwans heading to Bangalore (present-day Bengaluru) to seek help from his father’s friend Karamchand. On her journey, Sunita falls in love with the driver Mohan. This upsets Nisha who has had a crush on Mohan for a long time. The karwan fleet confronts Rajan. Sunita and the fleet win the fight in the end.

This movie received rave reviews in India. It got Rupees 360 million in box office ranking No. 6 in the box office chart in 1971. Asha Bhosle sang the songs for Sunita in the movie and won Best Female Playback Award at the 1972 Filmfare Awards.

The Chinese version of the movie was translated by Zhao Guohua and directed by Wu Jingwei, which was released by Shanghai Movie Dubbing Studio in 1979. Voice actors Ding Jianhua, Yu Ding and Liu Guangning dubbed for Sunita, Rajan and Nisha. The movie was an instant hit after its screening in China. The original songs in the movie such as ‘Goria Kahan Tera Desh’, ‘Hum to Hain Rahi Dil Ke’ and ‘Daiya Ae Main Kahan’ were quite popular in China in the 1980s and were often performed in various music shows.

(Ren Jing)

3 IDIOTS
*3 Idiots* was shot in July 2008, and was released in India in 2009. It was adapted from the novel *Five Point Someone* by the Indian author Chetan Bhagat, directed by Rajkumar Hirani and starring Aamir Khan and Kareena Kapoor. This film mainly tells the story of three Indian college students - Rancho, Farhan and Raju. They study at the Imperial College of Engineering and become good friends. In this college, grades are the only standard to examine one's excellence, which is deeply disapproved of by the genius Rancho. He encourages his friends to break away from those old rules and be brave to chase their dreams. Just when the two, Farhan and Raju successfully graduate from college and find jobs, Rancho leaves them without saying goodbye. Five years later, when Farhan and Raju go to Shimla to search for their best friend, it is revealed that Rancho has become an inventor with more than 400 patents. From the experience of the three friends, this film reflects on the problems that exist in the Indian society, especially criticising the Indian education system. After being released, this film successively refreshed the box office records of Bollywood films on the first day, in the first week and in the global market, with a global box office of Rs 4.7 billion. In 2010, at the International Indian Film Academy, this film won 16 awards including one for ‘Best Movie’.

In December 2010, *3 Idiots* was screened in Taiwan, China, with a showing period of six months and 28 days, which maintained the second longest showing period in the history of Taiwan. In September 2011, it was screened in Hong Kong, becoming the first Indian film to do so in Hong Kong. In December 2011, this film was dubbed and released by China Film Group Corporation, with actors Wen Zhang, Tang Wei and Huang Bo as dubbing actors. After being released in Mainland China, it received a good reputation and evoked the attention of Chinese to Bollywood films again, becoming the first Indian film with box office sales of over 10 million in mainland, and also the only New Year film with the longest showing period in Chinese movie history.

In May 2013, when the Chinese premier Li Keqiang paid a visit to India, he mentioned he had watched this film on his daughter’s suggestion.

(Li Baolong)
IX

FOLK CUSTOMS, HEALTH & FITNESS
FOLK CUSTOMS, HEALTH & FITNESS
Cultural Contacts

FOLK CUSTOMS, HEALTH & FITNESS

OVERVIEW: FOLK CUSTOMS

1st-6th century CE

China has had records on Indian folk customs in its literature since Han Dynasty (206-220 CE) including Records of the Grand Historian, Book of the Han, Book of the Later Han, Romance of Three Kingdoms and so on. Through these records, the Chinese have broadened their horizon and learned about the Indian customs and practices.

The earliest written record was seen in Records of the Grand Historian: Dawan Commentary Section. Zhang Qian (unknown-114 BCE) who served as an envoy to the Western Regions under an imperial order in 139 BCE, obtained preliminary information of folk customs about India in Bactriane and said that “its customs were same as Bactriane”, which meant that Indians were farmers relying on land, rather than nomads, and their customs were same as Bactriane. Hereafter, there were more and more records about Indian folk customs. For example, Book of the Han: Traditions of the Western Regions recorded many aspects Kophen (Kashmir at present), such as climate, products, food, clothing, shelter and transportation in detail.

Buddhism was introduced into China in 1st century CE. Only kings, princes and aristocrats believed in it at the beginning, and common people followed later. Hereafter, Chinese folk culture began to get influenced by India and Buddha became the object of worship among people. The Chinese began to hold the activity of bathing the Buddha in 2nd century CE (Book of the Later Han: Biographies of Tao Qian).

In the period of Southern and Northern Dynasties of Wei and Jin (3rd-6th centuries CE), further propagation of Buddhism influenced Chinese folk customs even more. The most important manifestation was Buddhist influence on Chinese folk festivals.

Firstly, Bathing Buddha Festival. According to Mahayana classics, the eighth day of the fourth lunar month was Buddha’s Birthday which in folk is known as Bathing Buddha Festival. The way of bathing the Buddha originated from India. It is said that when Buddha Sakyamuni was born, two dragons jetted out one spout of warm water and one spout of cool water to bathe him. Therefore, believers would bath the Buddha for commemoration on Buddha’s Birthday. The content of “Parading the Buddha” was added when the activity of bathing the Buddha was held in Jin Dynasty (265-420 CE). “Parading the Buddha” means parading the Buddha image in a carriage. In the period of Southern and Northern Dynasty, the activity of “Parading the Buddha” was held in south and north of China in Bathing Buddha Festival.

Ullambana Festival was introduced in China besides the Bathing Buddha Festival in this period.
Under the influence of Buddhism, people named this day as “Ghost Festival”. Ullambana Festival originated from Buddhism and observed the Ullambana Sutra. Moreover, the folk “wore Hu masks” on the eighth day of 12th lunar month or acted as Vajra-warriors to dispel diseases. Therefore, Buddhism had an affinity with China’s traditional Laba Festival and Buddhist Vajra-warrior walked into the palace hall of Chinese folk gods.

A lot of information of folk customs was related to Buddhism in this period. Relevant examples and proofs can be found from folk beliefs to seasonal festivals and from life rituals to folk entertainments.

6th-10th century CE

Many monks went to India to study and bring back Buddhist scriptures. Because of the rise of the Seeking Dharma Movement, many official envoys went to India and recorded Indian customs after they returned to China. But most materials were lost. Among materials which have been preserved till today, the most detailed records were the Great Tang Dynasty Record of the Western Regions written by Xuanzang.

Xuanzang's Records on Indian Folk Customs

Xuanzang specifically listed Indian folk customs in great detail in volume II, such as seasons, urban residence, clothes and ornaments, foods, family names, etiquettes, illness, death and so on.

When recording Indian seasons, the book introduced India’s time units from “ksana” to day and night, then to month and year. One year was divided into six seasons and Buddhist calendar was divided into three seasons and it was divided into four seasons in some places. Months and seasons had their own names.

When recording India’s urban residence, the book mentioned: “houses and walls were built in wet places and walls in the city were stacked by bricks, or made from bamboo and wood. Terraces of building and plank houses were made from lime and bricks. Various structures were same as those in China. There were grass, brick or plank houses. Walls were decorated with lime, floors were coated with cow manure for cleanliness and there were various kinds of seasonal flowers.” It introduced local houses suitting local conditions. There were brick, bamboo, wood, lime and cow flog when different building materials were mentioned. It also mentioned India’s convention of opening door to the east and sitting to the east: “Doors were opened to the east, and people sat to the east”. As for the seat, it mentioned lion bed of emperor and rope bed of civilians.

When recording clothes and ornaments of Indians, Xuanzang recorded different costume styles and dressing ways of common men and women as well as hair and beard styles, different clothes from southern and northern India, various clothing materials, main characteristics of clothes and ornaments of monks, non-Buddhists, king, ministers and merchants. He also recorded the customs of hats, shoes, dyeing teeth and piercing ears which differed from China.

When recording Indian food, the book wrote that people shall wash hands when eating foods, leftovers will not be eaten any more and dining ware will not be shared. Tile and woodware shall be abandoned after being used. Gold, silver, bronze and iron ware shall be cleaned. After eating, people shall chew willow branches to clean teeth. People will not contact without bathing and cleaning. Bath must be taken after people released themselves.

When recording Indian caste, it introduced names and occupations of four Indian castes and wrote that these four castes were different, marriages among different castes shall be forbidden and people shall marry within the same caste. Once women marry,
they shall not re-marry. Although people had different family names, castes perpetuated as people interacted and married with only those in the same castes, and it was hard to record in detail.

When recording Indian etiquettes, Xuanzang talked about nine kinds of meeting etiquettes: greeting, bowing in worship, bowing with hands clasped above head, folding palms, bending knees, kneeling, putting hands and knees on ground, prostrating and throwing oneself down. He explained occasions on which these nine meeting etiquettes were practised.

When talking about Indian funerals, the book wrote that people wailed and cried pitifully in funerals, where they tore their clothes, pulled their hair and beat their foreheads and chests. The clothing system was the same and mourning term lasted a long time. In terms of mourning and funeral, there were three rites: firstly, cremation, ie burning the body on fire; secondly, water burial, ie floating body on water; and thirdly, field burial, ie abandoning the body in forest to feed the beast. It introduced that posthumous title and punishment were forbidden after the death of a king and explained folk customs such as bathing of mourners, drowning the dead, funeral of monks and so on. Xuanzang’s records of Indian folk customs were detailed and accurate.

Though A Record of the Buddhist Religions as Practiced in India and the Malay Archipelago by Yi Jing mainly recorded daily practices and rules of Indian monks, there were also some contents related to Indian folk customs, such as clothes, food, bathing, clothes, ornaments and funerals. Apart from this, volume CXCVIII of Old Book of the Tang Dynasty recorded Indian customs.

All these records have promoted mutual understanding between Indians and Chinese.

Influences of Buddhism on Chinese Folk Customs

Indian Buddhism had more obvious influences on Chinese folk customs which were marked by the facts that some Buddhist gods became objects of worship for the Chinese and had been sinicised gradually. Some Buddhist etiquettes mingled with Chinese folk festivals closely.

Among Buddhist gods, the Buddha was the highest god, and with the translation of a lot of Buddhist scriptures, people knew about Sakyamuni Buddha, as well as the Buddha of the past and the Buddha of the future. With translation of tantric classics and Worship of imperial aristocrats, Vairocana was well-known among common people by the 8th century.

More Chinese worshipped Avalokitesvvara than the Buddha. At that time, many new images of Avalokitesvvara were imported from India such as Candi Avalokitesvara and Cintamanicakra Avalokitesvvara, etc. People in China also imagined many new images of Avalokitesvvara such as Avalokiteshvara in White and Water-moon Avalokiteshvara, etc.

Devarajjas, especially Vaishravana, were worshipped popularly in China. Indian tantric Buddhism absorbed the god of fortune Kubera from ancient Indian myth and created the image of Vaishravana. The wave of Vaishravana flourish in Tang Dynasty, where the image of Vaishravana was drawn on flags of armies. He was described as the God of War and some common people put his image on their backs as a personal amulet.

The snake was worshipped in ancient India, an old myth in the epic Mahabharata which related about love and hatred between two families ie snake and redpoll. Many stories about snakes were written in Buddhist scriptures but ancient Chinese and Indian translators always translated the snake (naga) as a dragon and translated the snake king (nagaraja) as dragon king in order to match with dragon worship of China since ancient times. Therefore, the Chinese dragon was apotheosised because of many Indian factors. The dragon king became the master of rivers, lakes and seas and had the mission to make clouds and bring rain. Meanwhile, the stories of dragon king and dragon daughter in Buddhist scriptures were introduced into China and inspired the imagination of Chinese men of letters. There were many legends of love between man and dragon daughter in Tang Dynasty.

Yamaraja or Yama was also translated as Lord of the Hades. Buddhism absorbed him as the god dominating hell. Since he was introduced from India to China, Chinese also thought that he was the god governing prison under the earth.

Seasonal festivals such as the Lantern Festival (15th day of the first lunar month), Bathing Buddha Festival (8th day of the fourth lunar month), Ullambana Festival (15th day of the seventh lunar month), etc., were popular in China and they were obviously influenced by Buddhism. The Lantern Festival was traditional Chinese festival and became very popular and lively under the influence of Buddhism. Bathing Buddha Festival and Ullambana Festival were popular among common people because imperial family held them in esteem.

10th-13th century CE

Records of Indian Folk Customs

Since the middle of 10th century CE, two Chinese books recorded Indian folk customs because of the increasing frequency of maritime traffic and trade between India and China. Increasing number of exchanges between people ie Zhou Qufei’s Answering for the Lingnan Region and Zhao Rushi’s Records of Foreign Nations.
Answering for the Lingnan Region while recording Quilon and wrote that the local people were comparatively dark, white cloths were wrapped on their bodies and they liked wearing red leather shoes. The king also wrapped clothes on his body and he rode an elephant while touring. It also recorded Chola customs that fathers, sons and brothers did not cook food in the same utensils. They not even ate food in the same utensil, as they attached importance to morality. When recording folk customs of Nalirwāla in the west (it seems that its relics are located in Tamil Nadu). It wrote that people bathed both in the morning and evening, and applied essence on the body. Most of them were from Brahmin caste and thought that they were true descendants of Buddha. The altar was set up at home to make offerings to Buddha and every morning they applied cow manure on the altar, burnt incense and offered flowers as sacrifice. The country had three layers of walls and city gate was closed if there were enemies. The great god of Hinduism was mistaken as Buddha here, but other records were reliable.

**Records of Foreign Nations** recorded folk customs of Indian states such as Calicut, Gujirat, Malava, Chola, Malava and so on. It is valuable that the book recorded folk customs of local people of Andaman Islands and related gossips may not be accurate. While recording the folk customs of Calicut it said that people were naked and wore no shoes. They were just wrapped with white cloths and ornaments were worn on arms and feet. It wrote Gujirat folk customs where people were fairer comparatively, men and women pierced their ears and wore heavy earrings. They wore narrow clothes, wrapped yarn around their waist and wore white earmuffs and red leather shoes. People were prohibited to eat meats. There were 4,000 temples and about 20,000 girls offering Buddha rice and flowers twice each day. The offered flowers that were knitted into the shape of ball with thread and were weighted about 300 jin every day. The records were detailed and reliable basically, but Hindu temples were mistaken as Buddhist pagodas.

*History of Song Dynasty* also had relevant record, “envoys of Chola and Samboja arrived in the palace, they kneeled and threw pearls, borneol and globeflower, etc., which was named ‘throwing...” (volume CXIX). These were southern Indian etiquettes that reappeared in the palace of Song Dynasty. In addition, in *History of the Song Dynasty*, there are also some folk customs of various areas in India.

**Seasonal Festivals**

With the transformations of the era and society, there were more Chinese festivals in this period, which may be the result of cultural accumulation. There were more books recording folk customs than before in this period and information was richer, such as Meng Yuanlao's *Record of the Dreamlike Prosperity of the Eastern Capital* and Wu Zimu’s *Dreams...*
of Past Glories of Bianliang. Buddhism had become the popular belief of common Chinese people and entered into activities of folk customs and festivals in this period. Except the Lantern Festival, Bathing Buddha Festival and Ullambana Festival, there were some new festivals related to Buddhism, such as New Year's Day (first day of the first lunar month), Nirvana Festival (15th day of the second lunar month), Birthday of the Emperor of the Eastern Mountain (28th day of the third lunar month), Pure Brightness Festival (before April 5 in the Gregorian Calendar), Double Seventh Festival (seventh day of the seventh lunar month), Mid-autumn Festival (15th day of the eighth lunar month), Double Ninth Festival (ninth day of the ninth lunar month), Laba Festival (eighth of the 12th lunar month) and so on.

13th-19th century CE

Records of Indian Folk Customs

Wang Dayuan’s Brief History of Island Countries recorded folk customs of Indian states in Yuan Dynasty. For example, the entry on “Maggona” - “Customs were simple. Men and women wore black clothes. People got salt from sea water.” As for the record of Tinnevelly: “Customs were pure. People wore hair in a bun and put on black clothes. They got salt from sea water. They made wine from old leaves and burnt lambs to eat.” The book Record of Cochin was rather detailed and it wrote about clothes and ornaments of king and rich people, residence and building and identities of five classes and life of monks, etc. Record of folk customs in Calicut was similar to Cochin and was more detailed.

While recording the orders of countrymen of Calicut, a difference was noted. Hui people belonged to the first rank which showed that their king may be a Muslim and Muslims occupied the status of ruler here.

It recorded folk customs of Bangla: “There were Hui people all over the country and folk customs were pure and kind.” Men’s heads were wrapped with white cloths and they wore round-neck gown, fastened various colours of broad towels on waist and wore light leather shoes. All people could speak in Bengali and some people could speak in Farsi, which explained that north India had already been under the control of Muslims. From language to clothes, ornaments, marriage and funeral everything had the characteristics of Islam.

The above-mentioned records of Indian folk customs showed: firstly, ancient Chinese paid attention to folk customs of different places in India. Secondly, these records reflected that Indian folk customs changed in this period. Thirdly, some folk customs had definite influences on China.

Inseasonal festivals, Avalokitesvara Fair was to be held on Avalokitesvara’s Birthday (19th day of the second lunar month) in China. According to folk
Cultural Contacts

Legend, 13th day of the fifth lunar month was the birthday of Guan Yu, so temple fairs were held in all the places. Guan Yu was absorbed as protector Sangharama, was honoured as Master Guan in Daoism and was called Martial Saint by the masses and many professions and societies worshipped him. So temple fair on the 13th day of the fifth lunar month was a national activity. The masses called 24th day of the sixth lunar month as Lotus Birthday. People appreciated lotuses on this day in Ming and Qing Dynasty. China has had lotus since ancient times and it became the Chinese's favourite gradually under the influence of Buddhism after it was introduced into China, because ancient Indians loved lotus and endowed it with many symbolic meanings. This Lotus Birthday Festival was also naturally related to the influence of Buddhism. Chinese common people celebrated Kshitigarbha Festival on 30th day of the seventh lunar month and it was Kshitigarbha's birthday (there was another saying that it was his nirvana day). For example, Records of the Capital of the Empire: Kshitigarbha Fair, volume VII of Gu Lu's Worthy Records of the Qing Dynasty wrote about this festival celebrated by the people in Qing Dynasty. Moreover, some Buddhist festivals had certain influences on common people such as the 21st day of second lunar month (Samantabhadra's Birthday), 4th day of the fourth lunar month (Manjusri's Birthday), 13th day of the seventh lunar month (Mahasthama's Birthday), 22nd day of the eighth lunar month (Dipamkara's Birthday), 30th day of the ninth lunar month (Bhaisajyaguru's Birthday), 17th day of the eleventh lunar month (Amitabha's Birthday), and so on. In terms of folk proverbs, there were a large group of new words and phrases emerged in China because of the introduction of Buddhism. These words and phrases had become a national language in China, and were used extensively in daily life. Some of them were translated from Sanskrit pronunciation such as Buddha, Sangha, Dharma, Yama, Bodhisattvas, Arhat, Mara, Rakshasa, Yaksa, Ksana and so on. Some of them were translated from Sanskrit literally. For example world, hetu-pratyaya, cause and effect, dignity, Dharma-treasure, wisdom, role and Riddhi-saksatriya, etc. Some of them were idioms used by Chinese Buddhism. For example, “founder of a religious sect”, “keep one’s mouth shut”, “bread and cheese”, “categorical with grim determination” and so on. A large number of them were folk proverbs related to Buddhism. For example, “luck from triple world”, “visiting monks give better sermons”, “little monks chanted Buddhist scripts without thinking”, “three monks go thirsty”, “small temple cannot hold great Bodhisattva”, “the devil never think ghosts are thin”, “ghosts don’t participate in the opening ceremony of the devil”. Apart from that “If one respect his parents, there is no need to burn incense afar”, “Keeping vegetarian fast is better than chanting the name of the Buddha for 1000 times, and 10,000 incenses burnt are useless if one does evil” and so on were also used.

Buddhism and Chinese Popular Beliefs

Buddhism and Chinese Folk Beliefs Buddhism had influenced Chinese folk believes in two aspects - firstly, folk gods and secondly, life etiquettes.

Folk Gods

After the introduction of Buddhism in China, some Buddhist gods entered China’s folk pantheon. For example, Tathagata, Maitreya, Avalokitesvara, Arhat, Devaraja, Yamaraja, Vajra, Ashta gatyah, and so on. The most important gods included Maitreya, Avalokitesvara, Devaraja, Yamaraja, Nagaraja, etc. Maitreya Maitreya was the future Buddha in Buddhist legends, which was based on Maitreya-vyakarana and Story of Maitreya mainly. The former said that...
Maitreya came to the world from tushita heaven, and was born in a Brahmin family in south India. He later became a Buddha under a Mesuna tree and expounded doctrines to gods and people. The latter said that Maitreya returned to tushita heaven after nirvana. Tushita heaven was Maitreya’s pure land with pleasant songs and dances, beautiful clothes and nice food. Many Chinese eminent monks and famous persons wanted to go there, such as Dao An in Eastern Jin Dynasty, Xuanzang and Bai Juyi in the Tang Dynasty. The image of Maitreya was the symbol of good luck and happiness and was loved and admired greatly. After Sui and Tang Dynasties, his symbol as dynastic succession was used by hostile forces. For example, Song Zixian from Hebei and Xiang Haiming from Shaanxi “claimed themselves as the rebirth of Maitreya and plotted rebellions,” (volume XXII of Book of the Sui) in Sui Dynasty. Wang Ze of Song Dynasty, Han Shantong of Yuan Dynasty, White Lotus Society of Qing Dynasty, contemporary Black and Red Gang and I-Kuan Taoadored Maitrey.

Avalokesvara was also called Guan Shiyan and Guan Yin and was adored by Chinese Buddhists in the period of Southern and Northern Dynasties of the Double Jin. The introduction to Avalokesvara mainly exists in Lotus Sutra. Dharmaraksha translated Saddharma-pundarika-sutra in Western Jin Dynasty, and Kumarajiva translated The Sutra of the Lotus Flower of the Wonderful Dharma (Lotus Sutra briefly) in post-Qin Dynasty which became the prevailing text for later generations. The Universal Gateway of Avalokitasvara Bodhisatta in Lotus Sutra introduced Kumarajiva in detail that he could help people in distress. People could get help by chanting his name. He had “thirty three bodies” and could expound doctrines to people in various kinds of identities and he could even change into a man or woman, and was very approaching. Chinese Buddhist believers liked him very much, so various kinds of stories of Avalokesvara showing bodily presence were popular among common people. At that time, Avalokesvara would appear in the body of a man or woman sometimes. Because of translation of a lot of Indian Tantric Buddhist scriptures, the image of Avalokesvara changed greatly. There were the 11-faced Avalokesvara, the 1,000-Armed-and-1,000-Eyed Avalokesvara, Hayagriva Avalokitesvara, Candi Avalokiteshvara and Cintamanicakra Avalokiteshvara, Amoghapasha and so on. Because these images of Avalokesvara were enriched in the Tang Dynasty, his name penetrated deeply into the people’s hearts, and he was adored widely. Since 10th century CE, Avalokesvara completed the transformation from a
male god to a female god gradually. In the early 13th century, there was a legend that Guan Yin was born in China, and she had a Chinese name, “Princess Miaorong”. There were works such as ‘Precious Scroll of Fragrant Mountain’ in about the 16th century which sinicised Avalokitasvara completely.

Devaraja: According to the Longer Agama Sutra, caturmaharajakayikas were located on the side of Sumeru Mountain and guarded by people in four directions. The Heavenly King of the East Dhrtarastra led Gandharvas and Pisas; the Heavenly King of the West Virupaksa led all dragons and Putanas; the Heavenly King of the South Virudhaka led Pretas and Kumbhandas; the Heavenly King of the North Vaisramana guided Yakshas and Rakshasas. They protected Purvavideha people in the east, Aparagodaniya people in the west, Jambudvipa people in the south and Uttarakuru people in the north, respectively. Hereafter, Chinese temples shaped these four heavenly kings as four guardian gods with one object in their hands to timely govern wind and rain and common people called them as “four heavenly guardians”. Among these four heavenly kings, the Chinese attached the greatest importance to Vaisramana in the north and he was worshipped by common people in the Tang Dynasty. Indian Tantric Buddhism absorbed the god of wealth Kubera in ancient Indian myth and shaped the image of Vaisramana. A lot of tantric classics were translated in the Tang Dynasty, including Vaisramana Rites translated by Amogha. Therefore, there was a hot trend of worshipping Vaisramana in the Tang Dynasty.

Yamaraja, or Yama was also translated as Lord of the Hades. In ancient Indian myth, Yama was the god governing souls of people after their death. Buddhism absorbed him as the god dominating hell. After Yamaraja was introduced into China, he was transformed by the Chinese. People believed that many unfair things could be judged impartially in hell, and Yamaraja was selfless in their hearts. Therefore, later generations drew a farfetched analogy between fair, honest, majestic and brave people and Yamaraja. Kshitigarbha was related to Yamaraja. According to ‘Kshitigarbha-pranidhana-sutra’, Kshitigarbha Bodhisattva was a Brahmin woman formerly, and cultivated herself as Kshitigarbha Bodhisattva. The story of the Brahmin woman wasn’t popular in China, but the story of ‘Mu Lian Saving His Mother’ was more popular. When Mu Lian saw his mother suffering in hell after her death, he made his decision to save his mother. He established an Ullambana Fair and saved his mother from the path of hungry ghosts. Common people said that Mu Lian was Kshitigarbha (Volume 7 of ‘Collection of Immortals from the Three Beliefs’).

‘Record of Kshitigarbha’ in Volume 20 of the ‘Song-Dynasty Collection of Biographies of Eminent Monks’ wrote stories of the Silla monk, Di Zang. Hereafter, he was thought as Kshitigarbha (volume XV of Historical Records of Immortals).

Nagaraja was believed by common people in China. On one hand, this belief came from dragon worship since ancient times in China; on the other hand, it was influenced by Buddhism. Actually, the Indian dragon was a snake or python, it was naga in Sanskrit, and the dragon king was Nagaraja. Dragons can be divided into good and evil, male and female, and they often come out to fight as subordinates of heavenly gods. After Buddhism was introduced into China, some characteristics of Indian dragons were introduced into China. For example, it is said that dragons jetted out warm and cool water to bathe Sakyamuni when he was born as a prince. Therefore, dragons jetting out water had become a belief of the Chinese common people. Let us take another example. When stories of dragon daughter in Buddhist scriptures were introduced into China, there was the famous dragon daughter stories including the Legend of Liu Yi in the Tang Dynasty.
and love between man and dragon daughter opened a new chapter for Chinese dragon history. Chinese dragon absorbed many characteristics of Indian dragon, and was more mysterious and dignified. Zhao Yanwei of Song Dynasty wrote in Cloud and Mountain Record that “the water god in ancient times was named River God (He Bo). Since scriptures about Sakyamuni were introduced, there was a dragon king in China and the River God had not been heard.” The God of the Yellow River was called as River God in ancient China, the Sea God was called Hai Ruo and the world of waters was occupied by dragon kings since the introduction of Buddhist scriptures. Four sea dragon kings appeared in four seas and dragon kings dominated rivers and lakes, which was the systematic creation of Chinese dragon on the basis of Chinese characteristics.

Life Etiquette: Buddhism has many wonderful discussions and profound thoughts in the aspect of explaining the universe and life. Buddhist values and ethics, doctrines and rites often performed in life etiquettes in ancient Chinese society.

Fertility: Ancient Chinese had a complete set of etiquettes and various kinds of taboos in the initial life journey from gestation of new life to growth.

In ancient times, people having no children after their marriage made every attempt to seek sons. There were many ways and some of them prayed to Buddhist gods, including Avalokitesvara and Maitreya for sons. Moreover, there was the folk convention of “praying son by sleeping with the Buddha”, in other words, women praying for sons spent one night in Buddhist halls of temples, which often was related to illegal monks in temples in old society.

Pregnant women had many taboos in ancient time, some of them were scientific and reasonable, but some were superstitious. Pregnant women were forbidden to enter into temples and see Buddhist images, because it was believed that pregnant women were not pure, and it’s improper for them to enter into pure land or they feared that their delivery would be affected. Ancient medical science wasn’t developed, various kinds of methods were used to hasten child delivery in the case of dystocia. There was a kind of South Sea Potala Panacea Hastening Delivery in Hangzhou in the period of the Public of China, it’s said that it was the panacea offered by Avalokitesvara, and pregnant women could deliver children immediately after taking three panaceas in the case of dystocia.

Naming: As per ancient Chinese etiquettes, the name was given when a child was three months old usually which was called “youth name”. A man conducted the capping ceremony when he was 20-years-old and another name was given to him which was called “style name”. Girls were allowed to marry when they were 15-years-old and were betrothed. After the introduction of Buddhism, Chinese were influenced in terms of naming. In the Jin Dynasty (265-420 CE), there were words such as “fo” (Buddha) and “seng” (monk) in the names of many people and this was the case in Southern and Northern Dynasties. Yang Jian, Emperor Wen of Sui Dynasty (541-604 CE) was fostered in a nunnery in his childhood. His teachers were nuns and he was named “Nryana”. There were many cases among common people where monks were asked to give names for children after their birth in order to bring up which was known as “adopted Buddhist name”
or children were sent to temples to grow up in order to bless them.

Marriage: Ancient Chinese marriage had the so-called “six rites” and some Buddhist concepts penetrated in Chinese folk marital rites since the introduction of Buddhism. In terms of “the concept of hetu-prayaya”, whether marriage between a man and woman was proper and it depended on their “hetu”. Moreover, this kind of hetu-prayaya was predestined in previous incarnation which was predestined hetu-prayaya. Therefore, the theory of hetu-prayaya provided support to old Chinese fatalistic marriage concept. In ancient novels and opera works, there were many stories about how current marriages were decided by hetu-prayaya in previous incarnations.

Buddhism and Chinese Popular Festivals

Diseases: One must have a certain disease in his life and common people often prayed to gods and worshipped Buddha as there were not many doctors and medicines in China. For many people, diseases were a kind of a disaster. They were brought on by evil monsters and that Buddhist chants could relieve these disasters. It was believed that diseases were a retribution of doing evil things. In order to eliminate diseases and disasters, activities such as burning incense, praying and offering sacrifices, making wishes and fulfilling promises, etc., were carried out. These phenomena were rather popular, and there were many relevant written records.

Funeral: China had formed a complete set of mourning and funeral rites before the pre-Qin Period and Chinese funerals observed old stipulations generally. But many new programmes were added since the introduction of Buddhism. For example, wearing monk clothes, simple burial and chanting sutras, etc. The traditional Chinese burial method was inhumation but cremation had become the folk convention in Song Dynasty and its origin was influenced by Buddhism.

Under the influence of Buddhism, various kinds of forms were adopted to pray for afterlife blessings for the dead in ancient China including chanting sutras, turning sutras, vegetarian preparation, making images, donating in temples, building temples and so on. Activities pursuing blessing had occurred since Southern and Northern Dynasties which were often reflected in literary works. Till Song Dynasty, fast ceremony of 1,000 monks, fast ceremony of 10,000 monks and Moksha-maha-parishad reduced gradually. But there were many virtues and merits of bodhimanda. Establishing bodhimanda for the dead had developed perfectly and ritualised hereafter, and was known as “water and land bodhimanda”.

Death Anniversary: It is on the death anniversaries of the dead that ancient Chinese had the convention to remember them. There has existed a certain kind of commemoration till now and common people in some regions in the north go to tombs to burn joss paper for the dead on these days, which is known as “burning anniversary”. This convention has had a long history but it was influenced by Buddhism obviously in Tang and Song Dynasties.

(Xue Keqiao)

BUDDHISM AND CHINESE POPULAR FESTIVALS

Buddhism and Chinese Folk Festivals

Buddhism has great influences on folk festivals greatly. From the perspective of Buddhism, Chinese festivals can be divided into three types on the whole: firstly, with the introduction of Buddhism brings new festivals to China such as Bathing Buddha Festival, Ullambana Festival, etc. The contents of these festivals and conventions change with different tendencies in the long-term social transformation from imitating ancient Indian customs to sinicising constantly, while some contents disappear gradually and new contents increase little by little. Secondly, some Buddhist festivals integrate with traditional Chinese festivals and form mixed festivals. For example, Laba Festival combines with the day of winter sacrifice, so that ancestor worship
and Buddha worship are integrated. Yuanxiao Festival combines Lantern Festive and Shangyuan Day. Ullambana Festival mixes with Hungry Ghost Festival and has richer contents including Buddha worship, ancestor worship, sweeping tomb and releasing lantern. Thirdly, Buddhism participates in activities of traditional Chinese festivals, and many of them melt into Buddhist contents, eg Double Seventh Festival, Pure Brightness Festival, Double Ninth Festival, etc. On one hand, Buddhism provides appreciation sites or entertainment items for festival recreation; on the other hand, Buddhist ceremonies are held to pray for believers or to form a connection with the masses in other ways.

**Yuanxiao Festival**

Celebrated on the 15th day of the first lunar month, it is one of the largest traditional Chinese festivals and is also called as Shangyuan Festival and Lantern Festival. Its origin was very early and no later than the 1st century CE. However, the Lantern Festival was influenced by India. India celebrated a Lantern Festival, and it was a large national festival. It had influences on Buddhism and affected Chinese Lantern Festival through Buddhism. The Lantern Festival Fair in Tang Dynasty was very lively, both emperor and the common people participated in it actively. It had profound Buddhist colours. Shangyuan Festival had the convention of releasing living creatures in temples in the 10th century, which reflected the Buddhist concept of not killing.

Lantern Festival in Song Dynasty (960-1279 CE) lasted very long, and its Buddhist contents reduced obviously. After Ming Dynasty (1368-1644), Buddhist colours of Lantern Festival became weaker.

**Bathing Buddha Festival**

Celebrated on the eighth day of fourth lunar month, it is the earliest Indian Buddhist festival accepted by the Chinese. According to Mahayana classics, the eighth day of the fourth lunar month was Buddha’s birthday and its folk name was Bathing Buddha Festival. After Buddhism was introduced into China, Chinese Buddhists began to hold Bathing Buddha Festival in the 2nd or 3rd century CE. The action of bathing the Buddha originated from India. The content of “Parading the Buddha” was added when the activity of bathing the Buddha was held in Jin Dynasty (around 4th century CE). “Parading the Buddha” means parading Buddha’s image in a carriage. Shi Hu of Late Zhao in Jin Dynasty (reigned between 335-349 CE) ordered skilled craftsmen to make a sandalwood carriage, which carried the golden image of the Buddha to parade, nine dragons were made to jet out water to bathe the image, which was magnificent and luxurious. In the period between the 5th and 6th century CE, the activity of “Parading the Buddha” was held in the south and north of China in Bathing Buddha Festival, which was learned from India. ‘Biography of Faxian’ recorded India’s parading the Buddha in detail.
In Sui, Tang and Five Dynasties period (late 6th century to mid-10th century CE), celebration activities were held on eighth day of the fourth lunar month. In the spring of 14th year of Xiantong (873 CE), the emperor sent out an imperial decree to order eminent monks to meet bones of the Buddha in Famen Temple of Fengxiang, and they were buried in Chang’an on April 8 in the lunar calendar. Common people lined the streets to hail. Transformation from bathing and parading the Buddha to meeting with the Buddha was a great event in the late Tang Dynasty.

In the Song Dynasty (960-1279 CE), ceremonies of bathing the Buddha and activities of releasing living creatures were held on the day of Bathing Buddha Festival. Besides releasing living creatures, people worshipped the Buddha and prayed for blessings or did some other good things on the eighth day of the fourth lunar month. In the Ming and Qing Dynasties (1368-1911 CE), the activity of releasing creatures on the day of Bathing Buddha Festival was not very flourishing in the north, and the activity of forming connection with beans replaced it, and the beans were boiled and distributed to the people to eat. In the southern water regions, the activity of releasing living creatures flourished in West Lake particularly.

**Ullambana Festival** (15th Day of the seventh lunar month) was a traditional Chinese festival and was named “Zhongyuan Festival” by Daoists, and “Ullambana Festival” by Buddhists. Meanwhile, the summer retreat of Buddhist monks was dismissed, and it was also called “Pavarana Day”. Under the influences of Buddhism, common people called this day as “Ghost Festival”. Ullambana Festival originated from Buddhism, and was based on the Ullambana Sutra. Imperial family in the Tang Dynasty attached more importance to it than Buddha’s Birthday Festival on April 8 in order to show filial obedience, and it promoted Ullambana Festival all over the country to propagate filial piety.

In the period of the two Song Dynasties, both governments and common people paid great attention to Zhongyuan Festival. People worshipped the Buddha and their ancestors, and abstained from eating meat on the basis of filial piety, but they didn’t forget entertainment. They watched a play ‘Mu Lian Saving His Mother’. Volume 4 of ‘Dreams of Past Glories of Bianliang’ recorded that “ten thousand of lanterns were released on rivers” on the evening of July 15 in the lunar calendar.

The activity of releasing lanterns in Ullambana Festival was very prominent in the Yuan, Ming and Qing Dynasties. The Chinese were influenced by Indian folk customs through Buddhism, and the convention has been held in India since ancient times.
New Year’s Day

It is celebrated on the first day of first lunar month. The ‘First Lunar Month’ in volume I of Dreams of Past Glories of Bianliang of Wu Zimu in Song Dynasty wrote that “the first day of the first lunar month was named Yuandan and was called as New Year popularly. It was the first season of a year... No matter poor or rich people visited temples in constant streams.” It talked about New Year’s Day in Lin’an (Hangzhou) which was the capital of Southern Dynasty, and people went to visit temples on this day. Temples can become recreational places at such times because people can pray for happiness throughout the entire year on the first day of New Year, as well as appreciate the view. It is worthwhile to note that Yuandan here was different from New Year today, and it meant the first day of the lunar year, ie Lunar New Year’s Day. According to the statement of Records of Annual Functions in Jing-Chu Area, the first day of each month was a day of fast. The record that people went to visit temples on New Year’s Day was consistent with the aforesaid statements. New Year’s Day was traditional Chinese festival, but was influenced by Buddhism.

Nirvana Festival

It is celebrated on the 15th day of second lunar month. According to the record in On the Second

Parade celebrating the “Feast of All Souls” at Zhabei in Shanghai, during the middle of the 20th century

Placing lanterns in the river in the evening on the occasion of the ceremony on the ‘Feast of all souls’

Lunar Month in volume I of Dreams of Past Glories of Bianliang, the 15th day of the second month of spring was Flower Fairy Festival, monks and nuns in temples of Zhangliang held Buddhist Nirvana Grand Fair on this day, offered various kinds of flowers and fruits, hung calligraphy and painting works of celebrities, displayed precious gadgets and decorated bodhimanda magnificently and many people got together in constant streams. It can be seen that local people celebrated Flower Fairy Festival and Nirvana Festival jointly.

Avalokitesvara’s Birthday

It is celebrated on the 19th day of the second lunar month. It is said popularly that the 19th day of second lunar month was Avalokitesvara’s Birthday, so Avalokitesvara Fair shall be held on this day in China. Commemorating and prayer activities are held in the north and south of China. People pray for sons, peace, promotion and fortune.

Summer Retreat Day

It is celebrated on the 15th day of the 4th lunar month. Zong Lin, in his Records of Annual Functions in Jing-Chu Area, wrote that “monks and nuns hung alms bowls in temples, which was named Summer Retreat.” Indian Buddhism stipulates that nuns and monks shall not go out in rainy seasons and avoid harming living creatures, which is called “Rain Retreat”. The climate in China differs from India, and it is stipulated that the period between April 16-July 15 in the lunar calendar is known as “Summer Retreat” or “Summer Mediation”. It is also named Retreat System. This was the internal stipulation of Buddhism originally but was related to the populace, so some believers provided offerings during this period and governmental departments provided funds sometimes.
Double Seventh Festival
It is celebrated on the seventh day of the seventh month. A traditional festival in ancient China, it was also called “Night of Skills”. This festival was related to an old folk legend closely, ie the story of the Cowherd and Weaving Maid. Because there were prayer activities, like “Praying Skills” in ancient Double Seventh Festival, ie the maids prayed Vega (the moon in another statement) for skills by threading needles, so this day was also named “Maids' Festival”.

Recreational activities of Double Seventh Festival were rich in Song Dynasty. A very important programme was held, which was named selling and playing Mohele. Mohele is also called as Mahoraga, and is a kind of clay doll. According to investigation of scholars, the name of this kind of doll came from Buddhism. Some people thought that it was related to Rahula, the son of Sakyamuni, and others thought that it evolved from the great black god Mahakala of Tantric Buddhism. In any case, it’s commonly believed that it was the product of Buddhist influence.

Kshitigarbha Festival
It is celebrated on the 15th day of seventh lunar month. It is said that it was Kshitigarbha's birthday (there was another saying that it’s his nirvana day). In the Qing Dynasty, in Beijing people went to temples for worship and celebration, and temples held Dharma assemblies. Incenses were burnt and lotus lamps were lighted beside roads at night, and streets were bright as day in the capital.

Mid-autumn Festival
It is celebrated on the 15th day of eighth lunar month. It is one of the traditional Chinese folk festivals, and originated from the myth of Lady in the Moon. It was related to Buddhism later. In the Qing Dynasty, Beijing people cut watermelon into lotus petals and let moonlight shine on them, which symbolised fullness, or they drew lotuses on paper, and person sitting on lotus was named “Bodhisattva of Moonlight”, symbolising happiness and prosperity. Some women even went to Buddhist nunneries to join in on the celebrations.

Double Ninth Festival
It is celebrated on the ninth day of ninth lunar month. Double Ninth Festival was also named “Hill-climbing Fair”, “Daughters’ Festival” and Chrysanthemum Fair, etc., and different names were given according to different activities that were held. In the Northern Song Dynasty, several large temples held “Lion Fair”, Buddhhas and Bodhisattvas sat on some fake lions to accept offerings, and monks rode on lions to chant sutras, which attracted a lot of audience.

Kshitigarbha Festival
It is celebrated on the eighth day of the 12th lunar month. China celebrated “the day of winter sacrifice” in the Han Dynasty and it was confirmed as the eighth day of 12th lunar month in some regions in the south in the Northern and Southern Dynasties. Records of Annual Functions in Jing-Chu Area wrote that “the eighth day of the twelfth lunar month was the day of winter sacrifice, and proverb said that spring grass grew once winter drums were beaten.” Villagers beat fine waist drums, wore Hu masks, and acted as Vajra-warriors to dispel diseases.” It’s proven that folk activities on the day of winter sacrifice had been influenced by Buddhism.

In the Northern Song Dynasty, the 8th day of the 12th lunar month was the festival of monks, but common people participated in celebrations. There were two activities held in large temples in Kaifeng, the capital of the Northern Dynasty, including Bathing Buddha Fair and eating Laba porridge. It’s commonly said that Buddha became enlightened on the 8th day of the 12th lunar month. Bathing the Buddha and eating porridge on the Enlightenment Day had good grounds. According to Buddhist scriptures, Sakyamuni had practised austerity for six years after he adopted monastic life and he thought that austerity could help him to be enlightened finally, so he made the decision to terminate austerity. He came to Niranjana River to bathe in it and washed the dirt accumulated in past six years. After the bath, he became tired because of austerity. At that moment, the shepherdess Sujata offered him milk porridge. After drinking it, Sakyamuni restored his physical strength, and he came to sit under a bodhi tree. After 49 days of meditating, he became enlightened after the appearance of the morning star. He bathed and ate porridge before his enlightenment which was the origin for Kaifeng to hold Bathing Buddha Fair and eating Laba porridge in Northern Dynasty. Bathe Buddha was held twice-a-year by large temples in the capital on Buddha’s Birthday and Enlightenment Day in Northern Dynasty.

In Southern Dynasty, Bathing the Buddha wasn’t held on the eighth day of 12th lunar month, and people only ate Laba porridge. Hereafter, the convention of eating Laba porridge on the eighth day of 12th lunar month has been kept till now.
Besides the above-mentioned festivals, the 21st day of the second lunar month (Samantabhadra’s Birthday), the fourth day of fourth lunar month (Manjusri’s Birthday), 13th day of seventh lunar month (Mahasthamaprapta’s Birthday), the 22nd day of the eighth lunar month ( Dipamkara’s Birthday), the 30th day of the ninth lunar month (Bhaaisajyaguru’s Birthday), and 17th day of 11th lunar month (Amitabha’s Birthday) had certain influences on common people.

(Xue Keqiao)

SA GA ZLA BA FESTIVAL
Saga Dawa Festival (sa ga zla ba), also called Visakha Day, is an important festival in Tibetan Buddhism, which commemorates three auspicious days (birth, Buddhahood and nirvana) of Sakyamuni.

Saga Dawa Festival is universally celebrated in Tibetan areas on 15th day of fourth month. On that day, both ecclesiastic and secular followers are mainly engaged in fast, go-around prayer-making and chanting of om mani padme hum (the six-syllabled Sanskrit mantra). It is believed that helping others in anyway or performing Buddhist activities doubles their Karmic retribution. As a result, the festival has been very popular among Tibetan folk world, especially in Lhasa, which is the largest and most spectacular. The festival is strongly characterised by folk traits — tens of thousands of secular followers chant their prayers around Lhasa. The prayers have three routes: first, the inner route around the main hall of Jokhang Monastery; second, the middle route around Jokhang Monastery; and last but not least, the outer route around the entire ancient city. The people pray from early morning to evening. On the very day of such an event, people walk like an endless flow.

(Butter lamp festival, ie bcu bavi lnga mchod, is important for Gelug Sect of Tibetan Buddhism because it commemorates nirvana of the grandmaster Tsongkhapa.

On the 25th day of 10th month of Earth Pig year (1419) of seventh calendrical cycle in Tibetan calendar, Tsongkhapa (founder of Gelug Sect of Tibetan Buddhism) entered nirvana at his Gaden Monastery. Then, various Gelug monasteries held condolence ceremonies for him. The day of his nirvana has been designated as a grand festival

(ZHO STON FESTIVAL
Shoton Festival (zho ston), transliterated from Tibetan “Zho ston”, which means “a feast of yoghurt”, is the largest religious and cultural festival in Lhasa, Tibet.

In 15th century CE, Tsongkhapa strictly standardised the regulations of Ganden Monastery (dgav ldan dgon) and called on all the lamas to reside in their respective monasteries and practice Buddhism in summer, avoiding harming other living things such as insects if they go out. When they stop meditation and go downhill, the secular world offered yoghurt as a thankful gesture for their successful practice. That later became a rule, more specifically, a grand Buddhist festival locally. In the beginning of 17th century CE, it evolved into a grand event celebrated by both lamas and ordinary people. Lamas hold their “Buddha painting show” and other ceremonies in various large monasteries; on the other hand, secular folks play Tibetan dramas and other variety of performances in Norbulingka Park (nor bu gling kha) as well as other parks. The festival is mainly held at Drepung Monastery, Sera Monastery and Gaden Monastery (Three Monasteries) as well as Norbulingka, Lhasa, from the late sixth month to mid seventh month annually. In either duration or scale, it is second to none. In this way, it has been included in traditional festivals across Tibet with the largest scale but also a ceremonious cultural and recreational activity in summer, in which Tibetan people massively participate.

(Kalsang gyal)
The Festival of lighting lamps, held in commemoration since then, is celebrated every year according to the Tibetan calendar. Especially, the festival in Lhasa, the holy city, is the grandest of all. Local ecclesiastic and secular followers actively participated in preparing for the festival. When it comes to the festival, all temples and families light up butter-oil lamps. With numerous sparkling lamps, it is as bright as daytime. Lamps are arranged like stars and holds everyone in awe.

Other monasteries of the sect have much in common with that in Lhasa, except slight differences in details of formalities and duration. As recorded in *Culture of Kumbum Monastery* (ie sku vbum dgon), the monastery’s main hall and lama residence rooftops are all dotted with Buddha butter-oil lamps. Seen from afar, the lit-up lamps look like a sparkling nightscape of a metropolis. It is indeed splendid and spectacular. Tens of thousands of lamps are a symbol for Buddha’s light illuminating all things everywhere. Since this lighting takes place for five nights, it is also called “Lnga mchod chen mo” or Butter-oil Lamp Festival. During the festival, monasteries offer Buddhists with tea and vegetarian rice porridge as a rule. 

Butter Lamp Festival held at Labrang Monastery (bla brang bkra shes vkhyil) once a year has its own religious connotation and cultural originality. It begins on the 24th day of 10th month and lasts three days to pay homage to Tsongkhapa (25th day) and his disciples Jamyang Choje (24th day) and Jamchen Choje (26th day). New sacrifices will be offered at daytime of 25th day and followers worship the Buddha, and hold sacrificial ceremonies and prayers. At night, the hall and palace roofs are lit up with butter-oil lamps. It looks as if many stars fell to the mortal world so that people could worship and pay homage.

*(Kalsang gyal)*

### OVERVIEW: HEALTH AND FITNESS

Originating from the basic need for survival and reproduction, both India and China have from very ancient times developed their own methods for self-cultivation and well-being (ie health and fitness). In China, this is represented in Qigong and in India, in Yoga.

#### Exchanges in Pre-Christian Era

Very early in their history, the Indians developed a combination of physical and mental exercises and named it Yoga. Material evidences from archaeological excavations indicate that Indians during the Indus Valley Civilisation were well-versed in the art of meditation. In *Rigveda*, the meaning of word “Yoga” already appears in the present sense of self-cultivation and well-being and not in the original sense of “to bind” or “to unite”. Referring probably to the earliest Yoga practitioners, the *Atharavaveda* mentions that they were ascetics who obtained magical/supernatural powers. There are several explicit references to Yoga in the *Taittiriya Upanishad*. The *Shvetashvatara Upanishad* further elaborates various postures and breathing methods of Yoga as well as places connected with its cultivation, frequently encountered illusions in its practice, its contemporary practical uses and ultimate goal that one should aspire to achieve. Appearing later, the *Maitri Upanishad* provides more advanced details of basic branches of Yoga and especially formulation of its earliest “ix classified category”; ie *Prāṇāyāma* (control of breath), *Pratyāhara* (withdrawal/ control of senses), *Dhyāna* (meditation), *dharana* (concentration of mind) and *tapas/jnāna* (consciousness/speculation). The Hindu holy book *Bhagavad Gita* may have been originally composed during the 4th or 3rd century BCE. It categorises Yoga into several types, like “Jnāna Yoga”, “Karma Yoga”, “Rāja Yoga” and “Bhakti Yoga”. It also explains essentials of the other concepts like *prāṇāyāma* and *dhyāna* which formed
the basic theory of Yoga. As this classification closely resembles the Shvetashvatara Upanishad, the time of its original composition may also be sometimes during the 3rd century BCE.

Around the 2nd century BCE or perhaps a little later, Patanjali, a Brahmin scholar of Eastern India, summarised the theory and practices of his predecessors and wrote the famous Yoga Sutra. He categorised Yoga into two categories - *Karma Yoga* and *Jnana Yoga* and listed eight stages or eight fold paths for its practice of yoga: 1. Respect for others (*yama*), 2. respect for yourself (*niyama*), 3. body posture (*āsana*), 4. breath control (*prāṇāyāma*) 5. withdrawal of senses (*pratyāhāra*), 6. concentration (*dhāaraṇa*), 7. contemplation/meditation (*dhyāna*) and 8. ecstasy (*samādhi*). This is the classification of the Indian Yoga system.

Beginning with Gautama Buddha himself, Buddhists accepted the Hindu Yoga. In fact, Buddha practiced Yoga-meditation during six years of his ascetic period before attaining enlightenment. Following the Yoga-meditational practices introduced by sages, he achieved buddhahood sitting in vajrasana posture for the whole night. Later, the Buddhists developed their own distinct meditational styles (Vipassayana) as is evinced in rituals and practices in the Buddhist scriptures. The Buddhist Yoga system was more like a form of meditation which distinguished it from Brahmanism.

During the same period, China’s record in the development of a system for the self-cultivation and well-being is relatively sketchy. Books like *Huangdi Neijing* (*Huangdi’s Canon of Medicine*) and *Laozi* discuss the relationship between man and nature and propose a system for maintenance of well-being. This centers on the theory of “Qigong (life energy cultivation)” but does not specify the methods of its practice. *Zhuangzi: Selected Articles* also refers to the guiding principle for the self-cultivation and well-being in breathing exercise; ie “exhalation and inhalation of breath”. It is noted that China has been practicing Qigong since long but its descriptions are rather fragmentary. Only in the 4th century BCE, the *Qi Jade Inscription* refers to the contemporary Chinese Qigong theory with details of its practice.

In fact, both the Chinese Wushu and the South Indian Kalaripayattu, originated very early. They are not only combat skills but also a system for the preservation of health and maintenance of well-being.

**1st-6th century CE**

The Buddhist Yoga-meditational practice once introduced in China began to affect indigenous Chinese practices for self-cultivation and well-being. The Chinese not only followed the Buddhist meditation but also developed its theory.

In the 2nd century CE, An Shigao on his way to Luoyang translated *Anapanasati Sutta* and other similar texts in Luoyang. He taught his disciples Theravada meditation. Later also in the 2nd century CE, Master Loujiia Chen reached Luoyang and translated *Shurangama Samadhisutra*. He, however, preached the Mahayana school of meditation.
Since then, all the relevant Buddhist Classics were translated one after another.

By 3rd and 4th century CE, many Buddhist scriptures had come to China from India. Some advances in the meditation theory and practice were also made by the Chinese Zen practitioners. Indian/Kujian monk Buddhaapsad, (231 ~ 348 CE), Chinese monks Dao An (312 ~ 385 CE) and his disciple Huiyuan (334 to 416 CE) promoted the Zen school. (343 ~ 413 CE) translated several Buddhist texts, among them the ones on Zen Buddhism are entitled Chan Mi Yao (Primer for Samadhi through Meditation), etc. According to the volume XI of Gaoseng Zhuan (The Secret of Zen Law), Zuo Chan Sanmei Fa Men Jing (Primer for Samadhi through Meditation), etc. According to the volume XI of Gaoseng Zhuan (Memoirs of Eminent Monks) many contemporary monks enjoyed longevity and health due to their practice of Zen Buddhist meditation; and some of them even lived up to 110 years.

There were also simultaneous developments in Chinese Qigong. Several works related to Qigong like Xianjing (Classic for Immortality), Fu Qi Jing (Classic for Breathing Cultivation), Ming Yi Lun (Discussion on Ming Medical Theories) appeared and contributed to its formation as a well-developed system.

In 5th and 6th century, Buddhist monks continued to come to China from India. They translated Buddhist scriptures and also contributed to the spread of Zen Buddhism leading to its mutual interaction with Daoist Qigong. Influenced thus, many Chinese scholar-monks produced significant works on Zen. Indian Monks like Gunabhadra (394 ~ 468 CE) from Kapisa (Kashmir), Gunavarman (367 ~ 431 CE), and Dharmamitra (356 ~ 442 CE), as well as Liangliang Yeshe [Kālayāshas] (c. 390 to 450 CE), and others from the western region became famous because of their translation of Zen Buddhist scriptures and transmission of Zen Buddhism. Bodhidharma (528 or 536 CE) from south India stayed in China for nine years and widely introduced his native meditational style. He is one of immortal figures in the history of Qigong.

Famous Daoist scholar and medical doctor, Tao Hongjing (452 ~ 536 CE) composed ‘Yangsheng Yanming Lu: Fu qi liaobing pian (Extracts on Nourishing Spiritual Nature and Prolonging Bodily Life/ Cultivation and Longevity – Cultivating Qi For Healing)’. He summarised the approach to longevity and treatment of disease through Prāṇāyāma. Monk Tanluan (476 ~ 542 CE) left home at a young age due to his illness. He went to the southern reaches of the Yangtze to receive medical training and knowledge from Master Hongjing and thoroughly learnt ten volumes of ‘Xian Jing (Classic for Immortality)’. Later, he also trained under Bodhiruci (c. 5th ~ 6th century CE), a north Indian monk in China. Influenced by him, he burnt Daoist text Xian Jing (Classics for Immortals) and converted to Buddhism with great fanfare. He spent his remaining life writing several books. Among them, important ones concerning self-cultivation and well-being were Diao Qi Lun (Theories of Prāṇāyāma), Fuqi Yaojue (Essential Methods for Breathing Exercises) - later also known as Tanluan fashi fuqi fa (Monk Tanluan’s Breathing Exercises), Liao bai bing za wanfang (Prescriptions for Miscellaneous Pills to Cure Hundreds of Diseases), and others.

Shi Chuan’s Tao Luan Fashi fuqi (Master Tao Luan’s Method for Breathing Exercise) has only 300 words. It basically explains the method of Prāṇāyāma, and the essential theory of self-cultivation and well-being. This method is as follows: first, sit relaxed, loosen all sleeves and clothes, and place both hands on the knees. Second, chant “Faxing pingdeng sheng si bu er jing (Essence of dharma is same, life and death are advaya / absolute truth without duality)” Third, close eyes and touch palate with the tongue. Fourth, gradually fully exhale breath, first from fast to slow, and then slow to fast, doing each way more than ten times. Master Tanluan considers that the disharmony among four elements (earth, water, fire and air) are the cause of disease, “as cold increases with the wind, heat rises with the fire, slipperiness advances with the water, and astringent develops in the earth. Therefore neither cold, heat, slipperiness and astringent could reconcile”. Tan Luan’s method of prāṇāyāma thus obviously appears to fuse the Yoga theories of Buddhism and Daoism.

During this period of integration of the Buddhist theory with the Daoist Qigong, a Chinese monk, Zhiyi (538 ~ 597 CE) compiled the theory of the great Zen master. His representative works on Zen were Mohe Zhiguan (The Great Vipasyana), Xiao Zhiguan (Primary Vipasya) , Shi Chan Bo Luo Mi Ci Di Fa Men (Explanation of Graduated Dharma Method of Dhyanaparamita), and Liu Miaof Fa Men (Six Profound Gateways to Dharma). Among them, the Xiao Zhiguan (Primary Vipasya) “small meditation” is an
introductory book of Zen meditation practices. It summarises earlier Buddhist scriptures and theories and the practices of their predecessors, and concludes with ten problems concerning the “(i) fulfillment of prerequisite condition, (ii) renunciation of desire, (iii) elimination of hindrances, (iv) making adjustments, (v) implementation of skillful means, (vi) actual cultivation, (vii) manifestation of roots of goodness, (viii) recognition of the work of demons, (ix) treatment of disorders, and (x) realisation of truth”. Zhiyi considered that the Mahayana meditation should be an “unified practice” learning only to meditate and not to gain wisdom is as foolish and frivolous as learning wisdom only and not the practice of meditation. Integrating theories of the Indian Buddhist meditation with the Daoist Qigong, he developed and enriched the essential content of China’s Zen Buddhist meditation.

Vegetarianism is also an integral part of the practice of self-cultivation and well-being both in India and China. It was promoted by Buddhists’ emphasis on ahimsa (ie respect for all living things and avoidance of violence). Chinese Buddhists were not completely prohibited from consuming meat, but they also advocated vegetarianism. Many Zen Buddhists practiced vegetarianism at the time of chanting the scriptures. Emperor Liang Wudi (502-549 CE) believed in Buddhism and strongly promoted vegetarianism through his edicts on “Discard Meat and Wine Culture”. This prohibited consumption of meat and wine for monks and nuns. This not only later established the practice of vegetarianism among them but also gradually affected the non-Buddhist community in China and promoted a distinctly vegetarian Chinese culinary culture.

6th-13th century CE

During the period from 6th to 13th century CE, Zen Buddhist and Daoist Qigong theories mutually influenced and progressively absorbed so much from each other that their developed an integrated Yoga meditation system. This was also the period of emergence of various Buddhist sects and factions in China. But no matter what faction or sect, all stressed on Zen Buddhist practices. Indian Yoga through Zen Buddhism continuously advanced in China.

Simultaneously, the Daoist borrowed heavily from the Buddhist meditation theories. For example, Sun Simiao (581-682 CE), famous as the legendary Chinese King of Medicine and Heavenly Doctor, in his Qian jin yaofang (Essential Prescriptions Worth a Thousand in Gold), Yang xing (Nurturing the Body), and Tiao qifa (Methods of Prāṇāyāma/Adjust the Breath) describes Buddhist “meditation methods”. After its practice, this was considered to be an advanced method for breathing exercises. In the 7th chapter of the second volume of Qian Jin Yao Fang, there is also a mention of the “Massage Methods of Tianzhu country (India)” which, Sun Simiao notes, is “the Brahmanical method”. This has been preserved until now and consists of a total of 18 kinds of steps, half of which relate to massage and the other half to physical exercises. It bears similarities with the present day Indian Yoga system. Spreading in China around the 6th century, it had far-reaching influence on the Chinese body strengthening massage techniques. The Daoist master, Sima Chengzhen (655-735 CE) wrote a book on self-cultivation and well-being entitled Zuowanglun [Discourse on Sitting and Forgetting (Oblivion)]. Its Volume One, explains “Peace of Mind and Oblivion Laws” as Buddhist meditation methods. It emphasises the importance of observation of qualities like: (i) Respect and Faith; (ii), Interception of Karma; (iii) Restraining the Mind; (iv) Detachment from Affairs; (v) True Observation; (vi) Intense Concentration; (vii) Realising the Dao/Enlightenment. It also discusses problem of “discipline” and “wisdom” as well as methods of practicing Xiao Zhi Guan (Beginner’s Zen and the Little Samatha-Vipassayana Manual) and other similar issues. Its appendix contains a text, Dongxuan lingbao dingguanjing (Scripture on Concentration and
Observation of the Numinous Treasure from the Cavern Mystery), the authorship of which is unknown. This also emphasises among other things “cultivation of discipline and wisdom” and obviously reflects continuing influence of Buddhist meditation techniques.

During the period of Northern Song, Zhang Junfang (late 10th to mid-11th century CE) collected several pre-10th century Daoist Qigong works for his compilation entitled Yun Ji Qigian (The Seven Tablets in a Cloudy Satchel), which included articles like Damo dashi zhu shi liu xing nei zhen miao yong jue (The Great Dharma Master’s Truly Excellent Useful Formula for Living) written under a pseudonym. It was not at all connected with Master Dharma. It had terms like Western Country, Sakymuni, but its content was primarily concerned with the Daoist embryonic breathing method with emphasis on Daoist self-cultivation techniques based on energy, breathing, supernatural spirit, etc., for well being and achieving harmony. This evinces the union of Buddhist and Daoist methods long time back. In Yun Ji Qigian, there is also a chapter entitled ‘Xuan Jian Daoyin fa (Profound Mirror for Breathing Guidance Method), which describes the 13 breathing guidance treatise, wherein the first and fifth ones twice refers to Padmāsana. Paryanka-nibaddha-niṣadaya (also mentioned in Vajradharma-Lokeśvara (as «Mayuropari... nisannam... sattvaparyaṅkam ābhujya») that refers to a Buddhist meditational posture. Such examples demonstrate the absorption of Buddhist postures into Daoist meditation.

This is further exemplified in the works of a female alchemist of the legendary Seven Daoist Immortals, Sun Buer (c. 1119-1182 CE). She practiced inner alchemy and wrote a specialised text, ‘Ten sisters’ which advises health and fitness regimen for female.

During the middle of 13th century, a Shaolin monk Jueyuan (c. 13th century) travelled far and wide in search for teachers who could be invited to the Temple for a joint study and research to bring innovations and further enrich the Shaolin Wushu martial art.

In addition to the Shaolin Wushu, the Sichuan Emei School of Wushu is also a part of the Buddhist kung
It developed later than the Shaolin School. It is said to be founded by Chan Master (Dhyānācārya) Baiyun during the later part of the Southern Song Dynasty (late 13th century). Emei Wushu is similar to Shaolin Wushu. It is also an amalgamation of quintessential technique of self-cultivation and well being of both Buddhist and Daoist schools. It upholds the tradition of Chinese Wushu and has developed through constant innovations.

13th-20th century CE
During this period, the Daoist classics on self-cultivation and well being still cites the Buddhist theory of the "Four Noble Truth". For example, ‘Xin Ming Gui Zhi’ [Principles of Balanced Cultivation of Inner Nature and Vital Force] compiled by a senior student of Master Yin Zhenren (identities of both are still unknown) describes exercise methods based on “Five Elements” and simultaneously also discusses 'Four Noble Truth' for peace and harmony.

The Ming Dynasty Daoist Master Yuan Huang (1533 –1606 CE) in his book Three Essentials for Well-Being especially refers to Zen masters’ theories of Prāṇāyāma. According to Zen masters, he writes, “Prāṇāyāma can be classified into four categories – cleansing breath, natural breathing, tortoise breathing, and holding the breath or embryonic breathing (referring to the pattern of breath in - hold the breath - breath out; breath in - breath out - hold the breath; breath in - hold the breath - breath in again - breath out; breath in - breath out - hold the breath - breath out again).

Yi Jin Jing (Tendon-muscle strengthening Exercise Classic), legendarily attributed to Bodhidharma is recognised as a complete work on self-cultivation and well-being. The style of available text however indicates its formulation much later during the aforesaid period from 13th to 20th century. In Daoguang reign period of Qing Dynasty (1821 – 1850), Mayi Zhen (c. 19th century) published it in a journal as two classics, Yi Jin and Xi Sui. He wrote in the preface mentioning that these two classics are about preaching dharma. Though he has also procured ‘Yi Jin Jing’ and several other manuscripts, the content of the classics published in the journal is extremely profound and rich. By the end of the Qing Dynasty, Zhoushu Guan from Sichuan (late 19th century-early 20th century) on the basis of “Yi Jin Jing” again increased the potential of more techniques, and compiled the ‘Zeng yan yi jin xisui nei gong tushu (Supplementary practical illustrative book to cultivate Tendon, cleanse spinal marrow, and inner strength)’. In 1893 autumn, he came to know the master of Hui Temple in Ziyang, who presented him a six-volume set of ‘Zeng yi yijin xisui neigong tushu (Supplementary beneficial illustrative book to cultivate Tendon, cleanse spinal marrow, and inner strength)’. Later Zhou Shuguan added further elaborations expanding it to 17 volumes, which greatly enriched the contents of the book.

Presently too, the impact of Indian Yoga in China is increasing. In 1940s, a Chinese student, Xu Fancheng (Xu Hu) went to India and learned Yoga. After returning to China, she introduced it

Indian yoga teacher teaching Chinese students

Indian female students learning Chinese martial arts
there and continuously practiced it for many years. By 1980s, more people in China had begun to take up the practice of Indian Yoga. Many of them pursued studies and research on Yoga and published illustrated books. Various programmes on television channels further promoted it. So much so that by 1990s, Yoga became a branded and fashionable physical exercise activity among the white-collar workers in China. There are now many Chinese people who go to India to study Yoga. Many Chinese cities have set up Yoga centres. Yoga classes have been included in the physical exercise curriculum. The Indian experts are invited to teach Yoga. Also, the Indian martial art form Kalariipayattu has also caught the attention of the Chinese people. Its popularity in south India and linkages with Indian Buddhism as well as with Shaolin Kung fu make it very attractive to Chinese people and media.

Similarly, there is now greater interest in Chinese martial arts and Qigong in India. Many young Indians passionately follow the Chinese “kung-fu” from movies and television. Since 1980s, Indian scholars too have begun to study Chinese Qigong and make its comparison with the Indian Yoga. In 1990s, with greater inflow of young Chinese, many Indian students are learning Taiji from them. With the inclusion of the Chinese martial arts as an event in the Asian Games and the Olympics, several Wushu Associations and training centres have emerged in many places in India. The old Wushu Associations like the ones in Uttar Pradesh (in India) and other provinces have now many regular events and activities as well as closer linkages with such associations in China.

CONCEPT & TERMS

QIGONG

It was a method invented by the ancient Chinese for physical and mental exercise. It had a long history, and Lao Tzu explained life’s position in the natural world and relations between life and nature at the level of philosophy. Yellow Emperor’s Inner Canon had a whole set of theories about “Qi”, expounded relations between “Qi” and life, for example, relations between it and five viscera, blood vessels, main and collateral channels, etc. It also discussed relations between “Qi” and the natural world, for example, relations between it and heaven, earth, Yin, Yang, five elements and seasons, etc. The theory of health and longevity focussed on “Qi” had been established. A Stained Mind in Chuang Tzu mentioned, “exhaling the old and inhaling the new, climbing the trees like a bear and stretching like a bird,” for “those who do physical exercises, and wish to keep fit and aspire for a long life,” which showed that China had been the pioneer practising Qigong long ago. “Qi circulation promotion method carved on jade” in 4th century BCE reflected that China’s Qigong theory had been formed initially.

The development of Chinese Daoism promoted the development of Qigong under the stimulus of Buddhism between the 3rd century and 4th century, and the Daoist Qigong became the representative of Chinese Qigong. There were many famous works related to Qigong, including Fairy Scripture, Scripture on Living Qi and Treatise on Ming Medicine during this period. Record of Moral Cultivation and Longevity compiled by the Daoist and medical scientist Tao Hongjing (452-536 CE) quoted from the books including, Fairy Scripture, Scripture on Living Qi and Treatise on Ming Medicine summarised methods regulating Qi for treatment and longevity. China’s Qigong theory had been formed systematically.

After Buddhism was introduced into China, Daoist Qigong and Buddhist Zen (Yoga) borrowed and absorbed from each other, and China’s Qigong had been enriched and improved a lot. Sun Simiao (about 581-682 CE) of Tang Dynasty absorbed, “the way of Zen” of Buddhism into his work Valuable Prescriptions for Emergencies: Cultivating Temperament &Methods for Regulating Qi. Ten Rules for Female Cultivation written by the female Daoist Sun Bu’er (1119 - 1182) in the Northern Song Dynasty absorbed cultivation methods of Tantric Buddhism. Scripture on Concentration and Observation of the Numinous Treasure from the Cavern Mystery written by an
unknown author emphasised, “Equal cultivation of meditation and wisdom,” which also came from Zen cultivation theory of Buddhism. *Three Elements for Health Preservation* written by Yuan Huang (1538 - 1606) in the Ming Dynasty quoted Zen theory of Buddhism as well. There are many such examples.

Chinese Qigong received little attention and was on the verge of extinction after 1949. People began to attach importance to Qigong in the 1980s, but some superstitious activities seized the chance to spread. As a way of health preservation, Qigong has been recognised by the academic circle, and there are specific magazines studying Qigong. Meanwhile, there are many similarities between Chinese Qigong and Indian Yoga, therefore, Chinese and Indian scholars attach importance to them, and conduct relevant studies.

*(Xue Keqiao)*

**WUSHU**

It is a Chinese art of fist fight and gymnastics. It has a very long history. It covers fist position and skills requiring use of instruments. There are multiple schools including Buddhist martial arts, Daoist martial arts and folk martial arts, etc.

The largest characteristic of Chinese martial arts is combination with Qigong, and it pays attention to “internal exercise develops the flow of Qi and external exercise trains the bones and muscles,” which absorbs many Buddhist thoughts and practice methods. Buddhist martial arts had been popular among monks for a long time, especially after the 6th century, martial monks in Shaolin Temple won their reputation in the circle of martial arts because of praise from Li Shimin (599-649 CE), and there is the saying that “Shaolin Kong fu ranks No.1 in the world.” As a representative of Chinese martial arts, it’s said that Shaolin Kongfu originated from the Indian monk Bodhidharma who came to China, and people indulged in talking about it, although it draws a false analogy. It is true that Bodhidharma propagated Zen, but later generations fabricated the saying that he created *Tendon Transformation Exercise* and *Marrow Purification Exercise*, and made Dharma fist position, swordsmanship and cudgel techniques. The system of Shaolin martial arts is the result of extensive collection by martial monks generation by generation, and the united creation of the national martial artists. Monk fu Ju (10th century CE) and Jue Yuan (13th century CE) once invited famous national martial artists to enrich Shaolin Kung fu successively, so that Shaolin martial arts were improved gradually, and secured the supreme place of martial arts after the 15th century CE. Shaolin Kong fu is divided into the southern and northern sects and five branches, and it has influences at home and abroad. For example, Japanese Kendo, karate and judo are related to Shaolin Kung fu. Besides Shaolin martial arts, Sichuan Emei Martial Arts Sect is subject to Buddhist martial arts. It’s said that Emei martial arts was founded in the 13th century. It integrated Buddhist and Daoist body building and health preservation essences, inherited Chinese tradition of martial arts, and was developed through continuous innovation.

Daoist martial arts are represented by Wudang Sect, and its Taiji Fist is the most famous. It’s said that the sect was founded by the Daoist Zhang Sanfeng (between second half of 11th century CE and first half of 12th century CE) and Taiji Fist position is based on Daoist Qigong, which absorbs Buddhist spirits, integrates strength and grace, slowness and fastness, and is the perfect measure for self-defense and body building. Through development and enrichment of fist masters for generations, Taiji Fist...
has become one of China’s quintessences and has influences across the world.

Because of wide propagation of films and TV, Indian teenagers know Chinese Kong fu well. Since Chinese martial arts was listed as one of the competition events in the Asian Games and the Olympic Games, India’s physical training circle paid special attention to Chinese martial arts, adopted the ways such as employing Chinese coaches and learning in China to develop its own coaches and sportsmen and made excellent achievements in the competitions. Martial arts associations are established in some places of India, performance and competition activities are often held. For example, Martial Arts Association of Uttar Pradesh in India is a nearly-established body with many activities, and its chief visited China once.

On June 20, 2010, 12 Indian martial artistes took part in the “Indian Festival” held in China, and performed skills with Chinese martial masters on the same stage. Indian martial artists performed with the local martial arts named Kalaripayattu rather than Chinese martial arts, while Chinese martial masters performed Shaolin Kongfu, including drunken fist, eight trigrams boxing, two-finger Zen and cudgel play, etc. This was the first face-to-face exchange between Chinese and Indian martial arts systems and holds historical significance.

(Xue Keqiao)

INDIAN-STYLE MASSAGE

Indian-style massage was a massage method introduced from India to China in ancient times. Volume XXVII of ‘Valuable Prescriptions for Emergencies’ written by Sun Simiao in the Tang Dynasty mentioned this method, and said that, “it was a Brahmin method”. It was also collected in ‘Seven Taoist Books in a Cabinet’ compiled by Zhang Junfang (between late 10th century and mid-11th century) and ‘Eight Treatises on the Nurturing of Life’ written by Gao Lian (16th century) in the Ming Dynasty. The method has 18 sections totally, “First, the two hands splay and twist like washing hands.” Second, “the two hands cross and turn towards the chest.” Third, “the two hands cross and rub down the thighs, and the left is same as the right.” Fourth, “the two hands overlap and rub down the thighs, then, turn the body slowly, and the left is same as the right.” Fifth, “the hands look like pulling bow, and the left is same as the right.” Sixth, “the two hands make fists and move forward, and the left is same as the right.” Seventh, “the body moves like beating stones, and the left is same as the right.” Eighth, “fists suspend, and open the chest, and the left is same as the right.” Ninth, “sit with legs crossed and inclines like toppling mountains, and the left is same as the right.” Tenth, “the two hands face behind the head and toss and turn on the thighs, and it is the method of moving head.” Eleventh, “put the two hands on ground, stoop in a twisting posture and raise for three times.” Twelfth, “the two hands pound the back, and the left is same as the right.” Thirteenth, “sit with legs crossed and stretch one leg with the other drawing forward.” Fourteenth, “put the two hands on the ground and looks back, it is a method of tiger view, and the left is same as the right.” Fifteenth, “stand on the ground and twist the body for three times.” Sixteenth, “cross the two hands and step the feet on the hands, and the left is same as the right.” Seventeenth, “stand up, step forward and back with feet, and the left is same as the right.” Eighteenth, “sit with legs crossed, stretch the feet, use the hands to draw the feet on the knees, and uses a hand to massage it.” A half of actions of this method are subject to massage, and another half of actions are subject to health gymnastics. This was the early method of massage in China, which had important influence on the development of massage in later generations.

(Xue Keqiao)

YOGA

As one of the major philosophical schools of Brahmanism, Yoga has a long history in India, and can trace its roots back to the early civilisations in the Indian subcontinent. Some of the most ancient Indian literatures contain information on the practice of Yoga. It came into its own and became an independent school of philosophy around the mid-2nd century BCE. The theories and ways of practice of Yoga have long been a subject of wide interest among all Indian schools of thought. As a highly influential school of philosophy in India, it spread to China along with Buddhism.

Historical Evolution and Foundational Text

The word “Yoga” comes from Sanskrit and originally means “union” or “conjunction” and by
extension, “conformity with the mento-emotional energy”. As a religious practice, Yoga school took its rudimentary form as early as the period of the Indus Valley civilisation. At two representative Indus ruins, Mohenjo-daro (Mound of the Dead) and Harappa, thousands of small seals have been unearthed which were mainly used at the time as clan emblems, lucky charms, or identity indicators. A few of them even reflect the religious beliefs practised then. Some show deities seated in a posture consistent with the popular Yoga posture we are familiar with today. Therefore, it can be established that the practice of Yoga originated from the period of the Indus Valley civilisations, i.e. 2500 BCE.

Such ancient Indian classics as the Upanishads, Arthashastra and the Sanskrit epic Mahabharata all contained references or information about Yoga. Its ways of practice have long been adopted by many other Indian schools of philosophy. However, religious practices of Yoga were concluded and summarised, then it became an independent religious and philosophical school with systematic theories of its own at a much later date.

It is generally acknowledged that Patanjali was the creator of Yoga, and the school’s earliest foundation text is the Yoga-sūtra by Patanjali. Containing additional parts incorporated later, the extant version of the sutra was compiled between 300-500 CE. There was an Indian grammarian active around 150 BCE who was also named Patanjali. If this grammarian and author of Yoga-sūtra were the same person, then we can establish with certainty that the early version of the sutra first appeared around 2nd century BCE.

After the ‘Yoga-sūtra’, classic texts of the Yoga school mainly consists of commentaries on the sutra, including the ‘Yoga-sūtra-bhasya’ by Vyasa (6th century AD), the “Tattva-vaisarabi” (commentaries on ‘Yoga-sūtra-bhasya’) by Vacaspati Misra (around 9th century AD), the ‘Rajamartanda’ by Bhoja (11th century AD), and the ‘Yoga-varttika’ (commentaries on ‘Yoga-sūtra-bhasya’) and ‘Yoga-sara-samgraha’ (direct exposition on the theory of this school) by Vijnana-bhiksu (16th century CE).

Following the appearance of the Yoga-sūtra and commentaries thereon, the Yoga school saw its influence steadily growing. Some new Yoga classics such as the New Upanishads also emerged which mainly dwell upon the relationship between deity, soul and body. In addition, the theories and ways of practice of Yoga were also assimilated and improved upon by many other Indian schools of thought. Except for the Lokayata School, all major schools of philosophy popular in ancient India have Yoga elements of their own.

The Yoga elements inherent in the various Indian schools of thought partly derive from the ancient Indian Yoga traditions, and partly from the Yoga school. Each school was generally influenced by both aspects. The Yoga school organised and improved the traditional Yoga practices and theories, which helped promote the formation of religious practice theories of many Indian religious and philosophical schools that arose still later.

The theories and ways of practising Yoga exerted an influence on both Brahminism (orthodox school) and Buddhism (non-orthodox school).

The Vedānta School of the Brahminism absorbed a lot of Yoga elements. Many Vedānta thinkers borrowed extensively from Yoga practices, and considered the “imported” Yoga elements highly instrumental in helping them grasp the Brahmin.

The Yoga philosophical system is closely allied with the Samkhya school. There was no concept of creator-deity in the early-day Samkhya school, but over time, due to the influence of the Yoga school, the later-day Samkhya school started to accept the concept of creator-deity in its philosophical system.

The literature of the Vaiśēsika school and the Nyāya school also contains elements of Yoga practices. Although the said two schools never addressed these Yoga elements as their main subject of interest, they mentioned them frequently in discussing their
The influence of the theories and practices of Yoga school still lingered strongly in contemporary Indian society. Many contemporary Indian thinkers or philosophers advocated, to varying extents, the practice of Yoga, including Dayananda Saraswati (1824-1883), Swami Vivekananda (1863-1902), and Aurobindo Ghose (1872-1950).

It must be pointed out that the concept of “Yoga” in contemporary India had differed greatly from the ancient concept of “Yoga”. For instance, the “Yoga” mentioned by Śvāmi Vivekānanda actually refers to all major aspects of his teachings, including religious beliefs, ethics, and philosophical doctrines. Aurobindo Ghose also incorporated some new connotations into the traditional concept of “Yoga” by propounding such concepts as “The Life Divine” and “Integral Yoga”, all of which were never mentioned or discussed in ancient Yoga literature such as Yoga-sūtra. So it’s fair to say that the Yoga theories had undergone significant new developments in later years.

The ancient Yoga school also exerted important influence on Neo-Platonism in the west and religions in Iran, China, and Japan which further extended to still other parts of the world in contemporary times. For instance, there are now many Yoga research centres in Europe and the United States of America, with Yoga’s positive role in the field of general healthcare and fitness also gaining increasing attention.

Theory and Practice of Yoga
According to Yoga-sūtra and most commentaries thereon, the theoretical system of the Yoga school primarily comprised the following concepts: mind activities; Samadhi; seer and the seen; eight limbs; and siddhis.

Mind Activities (“vṛttayah”)
The Yoga-sūtra defines Yoga as “the mastery of the activities of the mind-field,” positing that there are five mind activities: correct perception; incorrect perception; imagination; sleep; and memory.

Correct perception means accurate, truthful general information in daily life, and may be acquired by partyaksa, anumana and agama directly.

Incorrect perception is based on false information and on perception of what is not the true form.

Imagination is verbal information which can distinguish or divide things, and is followed by concepts which are devoid of reality;

Sleep is the mind-consciousness mode which is supported by the absence of objective awareness.

Memory is the retained impression of experienced objects.

According to the definition of “Yoga” contained in the Yoga-sūtra, “Yoga” is concerned with attaining a
state of tranquil abiding (Samadhi) free of external influences, because the five mind activities are actually the product of external influences (“Xiang”). Both correct perception and incorrect perception are reflection of external objects and manifestation of people’s consciousness with regard to their interaction with the external world. The “correct perception” mentioned here refers to a mind activity that correctly reflects the worldly characteristics of external objects, while the “incorrect perception” is a mind activity that incorrectly reflects the worldly characteristics of external objects. “Imagination” is a mind activity that arises out of differentiating external objects; “sleep” is a mind activity that is actually spawned from sleepers’ interaction with external objects when he or she is awake; and “memory” is also a mind activity that stems from external objects, since it is mainly a product of recollection of external objects. All-in-all, these five mind activities cannot exist apart from external objects and what external objects manifest is mainly of an insubstantial, illusive nature, which can only harass and disturb. In the opinion of yogis, only by isolating oneself from the influences of illusive, unreal external objects can one truly attain a state of physical and mental tranquility.

Although among the five activities there are both correct and incorrect ones, the Yoga school held that they all posed hindrances to the attainment of the highest state of wisdom, and therefore should be suppressed, or put specifically, “eliminated” through long periods of “practice” and “abandonment of desires”. “Practice” means to make continuous efforts to achieve mental tranquility which requires the deepest absorption and great exertions to fend off the external influences; and “abandonment of desires” refers to the efforts to abandon the pursuit of external things, namely to get rid of worldly pleasures and special, transcendental pleasures (such as heavenly pleasures). Through “practice” and “abandonment of desires” one can finally attain the blessed state of “Samadhi”.

**Samadhi**

The “samadhi” concept adopted by the Yoga school means the focus of the mind on a single object through calming and/or increasing mental activities, also sometimes referred to as “Samâpatti” in *Yoga-sûtra*.

The *Yoga-sûtra* divides “samadhi” into two types: “Savikalpa Samadhi” and “Nirvikalpa Samadhi”.

Savikalpa Samadhi: A state of consciousness in which one knows one's own consciousness but remains in a subject-object relationship with the world.

Nirvikalpa Samadhi: The highest, transcendent state of consciousness in which there is selflessness, no-mind, non-duality, and the subject-object relationship momentarily disappears. It is the highest, samadhi-state of non-dual union with one's own consciousness.

The *Yoga-sûtra* also discusses the means to attaining “Nirvikalpa Samadhi”. The author held that one must rely on confidence, stamina, introspective memory, concentration force and profound insight to reach this blessed state. In addition, “Nirvikalpa Samadhi” can also be achieved by the method of profound religious meditation upon the Supreme Lord. The Supreme Lord is that special person who is not affected by troubles, actions, developments or by subconscious motivations. “Of Him, the sacred syllable āum (Om) is the designation. That sound is repeated, murmured constantly for realising its meaning. As a result there is inwardness of the sense consciousness and the disappearance of obstacles to progress.” These obstacles are disease, idleness, doubt, inattentiveness, lack of energy and prone to sensuality, mistaken views, not being able to maintain the progress attained, unsteadiness in progression, scattered mental and emotional energy. Distress, depression, nervousness and laboured breathing are the symptoms of a distracted state of mind. For the removal of obstacles, there should be the practice of a standard method used in the pursuit of the reality (*tattva*). The abstract meditation resulting from the serenity of the mento-emotional energy comes about by friendliness, compassion, cheerfulness and non-responsiveness to happiness, distress, virtue and vice, or by regulating the exhalation and inhalation, or by fixing the mento-emotional energy on someone who is without craving; or by conduct *Dhyana* (meditation) on any random object.

When called “samâpatti”, “samadhi” can be divided into four categories: “savitarkā-samâpatti”, “nirvitarka-samâpatti”, “savicāra-samâpatti” and “nirvicāra-samâpatti”, which, in their respective order, represent a progressive process.
“Savitarka-samāpatti” is when the unity, word, purpose, knowledge and imagination completely mix.

“Nirvitarka-samāpatti” is when the memory is completely purified and the essential inquiring nature disappears.

“Savīcāra-samāpatti” and “nirvicāra-samāpatti” depends on the yogi’s interest in particular subtle phenomena, approaching to reality of an object.

Though by progressing through the four samāpattis mentioned above, the yogi can achieve a fairly high level of dhyana, the Yoga school maintained that these four samāpattis are “seeded Samadhi”, meaning that although the yogi has gradually expunged those distractions or impressions, he or she has not yet completely eliminated the lingering latent force (seed) resulting from his or her past karmas. If he or she can go one step further and eliminate, or at least effectively suppress the latent force inherent in the “seeded Samadhi”, the blessed state of “seedless Samadhi” may finally be achieved.

The Yoga School held that the dynamic kriyā Yoga practices which form a union with the soul are: austerity, spiritual reading, and complete obedience to the Master. “Austerity” is an act to purify one’s mind; “spiritual reading” refers to the reciting of pure words (such as Om) again and again; and “complete obedience to the Master” means to dedicate everything to the Supreme Lord.

The Yoga-sūtra specifies five hindrances: the darkness of unwisdom, self-assertion, lust, hate and attachment. The darkness of ignorance is the field of the others. It is exhibited when what is temporary, impure, distressful and mundane, is identified as being eternal, pure, joyful and spiritual respectively. Self-assertion comes from thinking of the Seer and the instrument of vision as forming one self. Lust is the result from the sense of enjoyment. Hate results from the sense of pain. Attachment is the desire towards life, even in the wise, carried forward by its own energy.

The Yoga school maintained that asaya (latent force) produced by one’s behaviour was rooted in klesa. From this root grows and ripens the fruits of birth, of life-span, of all that is tasted in life. As long as people remain in this state, they cannot escape from sorrow and pain.

Changes belong to affliction and reincarnation is a process of change with a lot of differential things, therefore, all differential things belong to affliction. In the opinion of Yoga school, the generation of reincarnation is related to the two entities. The Yoga-sūtra states that, “The cause of what is to be warded off, is the absorption of the Seer in the Seen.” And the “seer” and “the seen” here refer to the prakriti and purusha directly relating to reincarnation, respectively.

It is widely acknowledged that the Yoga school borrowed extensively from the Samkhya school, which held that reincarnation results from the combination of prakriti and purusha. In the philosophical system of the Yoga school, the two entities are called “the seer” and “the seen”, respectively. Both schools believed that “purusha” is a spiritual or positive entity, while prakriti is a material or negative entity. When purusha affects prakriti, the two will combine, generating all things or all kinds of life phenomena and giving rise to reincarnation. During this process, purusha can be called “the seer”, while prakriti may be referred to as “the seen”.

The Yoga school believed that the “Seer” is pure vision; and “the seen” have manifestation, action, inertia as their property. They are formed by the elements and the sense-powers. They make for experience and for liberation. The very essence of things seen is that they exist for the Seer.

The school held that the cause for association of the Seer with things seen is the darkness of unwisdom. If the darkness of unwisdom were eliminated, the combination could not exist. In order to eliminate the darkness of unwisdom and make the Seer get rid of the Seen, we must obtain the help of discrimination (viveka-khyati). One significant commentary on the Yoga-sūtra by Vyasa states that “viveka-khyati is a perception of the different nature of prakriti and purusha”. As soon as the differences between the seer and the seen can be perceived, the combination of the two will come to an end, terminating reincarnation, thereby allowing people to escape sorrow and pain. Therefore, it is of vital importance to acquire “viveka-khyati”, according to the philosophies of the Samkhya school and the Yoga school, the latter of which claimed that to acquire the “viveka-khyati” one will need to rely on a particular set of Yoga practices, ie The Eight Limbs of Yoga.

The Eight Limbs of Yoga form the structural framework for Yoga practice. They are: the Commandments, the Rules, right Poise, right Control of the life-force, Withdrawal, Attention, Meditation and Contemplation.

There are Five Commandments that must be obeyed by the yogi: non-injury, truthfulness,
abstaining from stealing, from impurity and from covetousness.

The “rules”, or “fixed observances” include: cleanliness, contentment, austerity, study, and persevering devotion to God. From purity follows a withdrawal from enchantment over one’s own body as well as a cessation of desire for physical contact with others. Supreme happiness is gained via contentment. Impurities can be removed and special powers can be received in the body through austerity. By studying and reading, we can communicate with the Lord. Samadhi can be realised by the persevering devotion to God.

Right poise must be firm and without strain. Right poise is to be gained by steady and temperate effort, and by setting the heart upon the everlasting. The fruit of right poise is the strength to resist the shocks of infatuation or sorrow.

There follows the right guidance of the life-currents, the control of the incoming and outgoing breath. It is regulated according to place, time and number. Energy-control which goes beyond the sphere of external and internal is also vital.

Pratyahara refers to the withdrawal of the five senses from external objects, so as to prevent the mind from getting distracted by the external world.

Dharana is the fixing of the mind in a single spot (any chosen object).

Dhyana is a progression of dharana, i.e. sustained concentration on the meditated object.

Samadhi is the highest state of wisdom for Yogi practitioners, wherein only the “object” shines forth in the mind, with the consciousness and the object become fused together; even self-awareness disappears in the state of samadhi.

The Yoga school called the first five levels “external aids to Yoga” (bahiranga sadhana), and the last three “internal aids to Yoga (antararanga sadhana). The external aids to Yoga, aka bahiranga sadhana, focus on moral, ethical and physical disciplines; and the internal aids to Yoga, aka antararanga sadhana (Raja Yoga), focus on spiritual practices.

The Yoga school attached great importance to the internal aids to Yoga (antararanga sadhana), believing them to be “more interior” than the other five. The three levels of the antararanga sadhana are also called samyama, by acquiring which one can finally reach an enlightened state.

Siddhis

The Yoga school held that certain types of miraculous force can be obtained through samyama. This kind of miraculous force is in essence a supernormal power, aka siddhis. The force differs depending on the specific objects of samyama. The Yoga-sūtra mentioned many types of siddhis, which refer primarily to certain knowledge or abilities normal people could rarely acquire. For instance, through samyama on one’s body, one can become invisible; via samyama on differences between speeches and objects, one can understand animals’ sounds; through samyama on perception, one can read minds; through samyama on behaviours and consequences thereof, one can gain valuable insights into death; via samyama on the latent force, one can acquire knowledge about his or her former life; and through samyama on animals, the sun, the moon, the stars, body organs and functions thereof, etc., one can accordingly obtain a wealth of supernatural knowledge and miraculous ability. In addition, one may also acquire the viveka-khyati to distinguish between sattva (prakriti) and purusa (purusha). Once the yogis achieve this particular viveka-khyati, he can gain a mastery over all existences and infinite knowledge. If yogi went further and got rid of “viveka-khyati”, he could destroy the seeds of evil and enter into an absolute independent state. In this state, sattva (prakriti) and purusa (purusha) have the same nature of cleanliness. Both of them exist independently without combination. Thus, there is no basic condition for reincarnation, which makes elimination of suffering possible. This is a state pursued by the Samkhya school and the Yoga school.

The Yoga-sūtra also discussed the means to achieving “siddhis”, claiming that there are five sources where it derives: firstly, people are born with it; those who are born with siddhis must have practised Yoga in their past lives; secondly, people acquired it with the help of medicine or herbs; thirdly, people can achieve it through spells or incantations; fourthly, people can acquire it through austerities; and fifthly, people can acquire it via the samadhi, i.e threefold power of Attention, Meditation and Contemplation.

Among the five sources mentioned above, the Yoga school put the greatest emphasis on the fifth one. It maintained that by achieving siddhis through samadhi, the yogi never left behind any asaya (latent force or momentum), but only a karma that is “neither white nor black,” which is similar to “avipāka-karma” in Buddhism. According to the Yoga-sūtra and other relevant literature, if the yogi can perceive the difference between the seer and the seen, and acquire the viveka-khyati, and rid themselves of fixation, karma, sorrow and dirtiness, he may finally achieve the samadhi of the “dharma-meghah-s.” type, in which the “seeds” will be destroyed, enabling one to break out of reincarnation cycles, escape pain and get delivered.

Influence in China: The Yoga school made some improvements and also some systematisation efforts
on the ancient Indian Yoga practices, which had exerted a noticeable influence on many popular schools of religious philosophy in ancient India. For instance, Buddhism absorbed a lot of elements from the school. Therefore, when Buddhism spread to China, the theories and ways of practice of the Yoga school were also brought to China, and went on to make a noteworthy impact in the country.

The Yoga school emphasised the suppression of the modifications of the mind, which bears considerable similarity to the Buddhist meditation. Chinese Zen emphasised that meditation shall be separated from appearance externally and mind shall not be influenced internally. In fact, this is the modifications of the mind required by the Yoga school and generated from the suppression on influence by external unreal things. Besides, such concepts as the eight limbs, samadhi and siddhis advocated by the Yoga school also exist in Indian and Chinese Buddhism in varying forms. The Buddhist essential Threefold Training in discipline, meditation and wisdom also overlaps to a large extent with relevant practices of the Yoga school. The first two of the eight limbs of Yoga school prescribe rules similar to those contained in Buddhist precepts. The state of “samadhi” pursued by the Yoga school is also close to the Buddhist Dhyāna. The highest wisdom or truth sought by the school is also highly similar to the Buddhist “wisdom”. Many such Yoga elements were mixed with relevant Buddhist concepts and enjoyed wide popularity in ancient China.

The classic texts and theories of the Yoga school have also received widespread scholarly attention in modern China. The Yoga-sūtra has been translated into Chinese, with the theories of the school being extensively studied by Chinese scholars. A large number of research papers are being published every year on the Yoga-sūtra or Yoga theories. There are also many Chinese books that specifically deal with the Yoga school. Some Chinese universities also offer Indian philosophy or religion courses that contain information on the Yoga school. Some Masters’ or PhD candidates in relevant Chinese universities or research institutions also chose Yoga theories as their thesis or dissertation topic. Besides, in some professional conferences or symposiums held in China, the theories of the school or papers published on the school were also discussed with great interest.

Among the Chinese, Yoga elements are adopted primarily with the purpose of boosting physical wellness, with the practice of Yoga becoming increasingly popular in the country. Throughout China, Yoga training programmes or classes are offered to dedicated and enthusiastic fans.

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**KALARIPAYATTU**

Kalaripayattu is a kind of Indian martial arts. “Kalaripayattu” means site fighting training. The meaning of “Kalari” is a training site. It is mainly popular in the state of Kerala and some regions of Tamil Nadu. It has a long history, and it’s predicted that it had a history of 3,000 years or 2,000 years, which didn’t have reliable bases. Its theoretical source can be traced back to Yajur Veda. People thought that its founder was Parasurama, who was one of the incarnations of Vishnu, and they worshiped the magic figure as the founder. It’s thought that ancient people understood secrets of integration of motion, quietness and combination of vigour & suppleness from motion characteristics of fierce animals such as lion, tiger, elephant, bear and python, and created Kalaripayattu. The more reliable saying was that Kalaripayattu was formed in the north of present day Kerala State between the 9th century and 12th century. There were many small kingdoms in the southwest coast of India involved in frequent wars and battles at that time, and people conducted Kalaripayattu training out of need for warfare and defense. It had become a
part of their social life gradually, and it was the compulsory subject for soldiers. Young boys and girls can enter Kalari to learn skills when they are eight-years-old, and people took pride in training and participating. Kalaripayattu developed quickly, and many Kalaris were established in cities and rural areas. Kalaris were closed during the reign of the British East India Company in the 18th century in order to avoid revolt of the masses. Therefore, Kalaripayattu training stopped and was on the verge of extinction. Some martial masters opened Kalaris from place to place in order to revive Kalaripayattu and adopted disciples widely in the late 19th century, so the tradition of Kalaripayattu was restored. At present, over 120 Kalaris are established in Kerala, and each Kalari has about 30 members. Its training purpose have changed from the former preparation for war to body building and development of a brave and tenacious spirit and will of teenagers. Its training is usually divided into three stages: the first stage aims at physical fitness training, and focuses on developing students’ endurance, explosive power, flexibility and agility; the second stage targets at training wood instruments and developing students’ skill in using these instruments including cudgels to fight; the third stage orients at training metal instruments and developing students’ skill in using weapons including daggers, axes and spears to fight. Generally speaking, it takes eight to 10 years to grasp the whole set of skills, a guru needs not only the skills and an excellent character, but also the skills to treat surgical injuries.

There are many similarities between Kalaripayattu and Chinese martial art. For example, training attaches importance to students’ martial virtues, and developing integrity, and proposes a calm mood and combines vigour and suppleness during training; skill trainings include unarmed fight and use of instrument, etc. China’s Shaolin martial arts regarded Bodhidharma as the founder, who was from South India, and Chinese common people had a natural sense of identity towards Kalaripayattu. Kalaripayattu was introduced through newspapers and television in the 1980s, in China. Twelve Indian Kalaripayattu masters participated in the “Indian Festival” held in China, and performed with Chinese martial masters on June 20, 2010. This was the first face-to-face exchange between Chinese and Indian martial arts systems, which holds historical significance.

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Works

TENDON-STRENGTHENING SUTRA

Tendon Transformation Exercise was an ancient Chinese work about body building. Its exercise skills are a set of complementing hygienic gymnastics and have great influences in China. It is said that it was propagated by Bodhidharma from Indian, but there was no basis, and it’s quite possible to be written in the name of Bodhidharma in the 12th or 13th century. Many versions of Tendon Transformation Exercise were handed down, among which, the book obtained from Shaolin Temple during the reign of Xianfeng Period in the Qing Dynasty (1851-1861) had 12 gestures with verses, which expounded the main points and integrated Buddhist and Daoist contents. During the reign of Daoguang Period in the Qing Dynasty (1821-1850), Ma Yizhen (19th century) bought several versions of transcripts of Tendon Transformation Exercise from the market, and then proofread and printed the two scriptures including Tendon Transformation and Marrow Purification. The book proofread and printed by him was divided into 21 parts, including

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Yijin jing, Bodhidharma facing the wall

which was divided into seventeen volumes: volume I expounded the two scriptures of Tendon Transformation and Marrow Purification; volume II deduced Illustrated Explanations on Inner Practices of Tendon Transformation and Marrow Purification; volume III was Illustrated Explanations on Main Body; volume IV was Illustrated Explanations on Side Body; volume V was Illustrated Explanations on Half Body; volume VI was Illustrated Explanations on Bending Body; volume VII was Illustrated Explanations on Turning Body Back; volume VIII was Illustrated Explanations on Twisting Body; volume IX was Illustrated Explanations on Inverting Body; volume X was Illustrated Explanations on Turning Body Over; volume XI was Illustrated Explanations on Walking; volume XII was Illustrated Explanations on Sitting; volume XIII was Illustrated Explanations on Hold Person; volume XIV was Illustrated Explanations on Lying; volume XV was Illustrated Explanations on Benefiting Tendon Transformation and Intensifying Courage; volume XVI was Collection of Branches of Tendon Transformation and Marrow Purification; and volume XVII was Integration of Outer Practices of Tendon Transformation and Marrow Purification.

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COMMUNICATION LINKS AND SITES OF INTERACTION
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OVERVIEW

Before the Common Era (BCE)
It is generally accepted that there were three main routes of contact between India and China during the centuries Before the Common Era. These were the overland route through the Western Region, the southern maritime route and the Yunnan-Burma route. It is now believed that the Yunnan-Burma route and the southern sea route were the earliest channels of communication between India and China.

The Yunnan-Burma (Dian-Mian) Route: During the 1950s and 1960s, Chinese archaeologists carried out several rounds of excavation at Shizhai mountain, Jinning, in Yunnan Province. Among several ancient tombs dating back to the Warring States Period (5th century-3rd century BCE), they discovered large quantities of sea shells or cowries. This was the contemporary currency used for trade between Yunnan (Dian guo) and India as well as other Southeast Asian countries. Scholars agree that as late as the end of the 4th century BCE, a route linking the southwest of China with India had already been opened up. During the 1980s, the archaeological excavations at the Sanxing mounds at Guanghan in Sichuan Province proved to be even more astonishing. Most of the cowrie shells were products from the Bay of Bengal that were more than 3,400 years old. This illustrates the fact that during those times, direct and non-direct trade between India and Sichuan existed.

According to written records as well, the Yunnan-Burma route was the earliest passageway between India and China. According to records preserved in the *Dawan Liezhuan* and the *Xinanyi Liezhuan* of the *Shiji* (the Historical Record of Sima Qian), during the first year of the reign period of the Han Emperor Wudi (140-135 BCE), an envoy named Zhang Qian was sent to the western regions under imperial orders and it was only after 13 years that he returned to his country. It was in Bactriana (an area in present-day Afghanistan bordering Iran) that he spotted pieces of cloth and bamboo cane, all of which were products of Sichuan in China. The local people told him that these were products that had been brought there from India. During those times, there were merchants from Sichuan who came to India via Yunnan to sell their commodities. Zhang Qian knew that this Yunnan-Burma passageway was far shorter than the route through the western regions. Therefore, on returning to his country, Zhang Qian reported this to the Han emperor Wudi (140-87 BCE). Moreover, he proposed to send people to explore this particular route, as this would facilitate contact with India, and through India it would be possible to establish contact with Bactriana. Consequently, Han Wudi sent Wang Ranyü, Lü Yueren and others to explore the passageway to the southwest of China. However, the entire group of 40 people who were dispatched, found their way blocked near Kunming and hence could not make their way to India. From this it can be surmised that even before Zhang Qian had explored the route through the western regions, the Yunnan-Burma route was already in existence. Trade had already started long before, following the Sichuan–Yunnan–Burma–India route. Although, Han Wudi did not succeed in exploring this route, it is clear that it was in use.

The southern sea route: During the early 1980s, Chinese archaeologists discovered a piece of plain cotton cloth amid ancient coffins in the Wuyi mountain region of Fujian. Its warp reveals that it has had a history of over 3,000 years. During that time and even over 10 centuries later, China did not itself produce cotton or cotton cloth. The main region of cotton production was India. Therefore it is highly probable that this piece of cloth was brought in from India. If this deduction is correct, then it certainly must have been along the sea route that Indian cotton cloth travelled up to Fujian as early as the 10th
century BCE. The *Hanshu Dilizhi* describes a certain maritime route between Guangxi and Huangzhi guo (present-day Kanchipuram in southern India) and the time required to ply between the two. If there had not already been considerable maritime contacts between the two, there could certainly not have been such a precise, accurate description of a sea route and the time taken to travel along it. In addition, it says that “Huangzhi guo” had folk customs similar to Zhuya. It claimed that it was vast in territorial expanse, had a large population and had many “foreign spirits”. Zhuya is the present-day Hainan island of China. From this it can be inferred that around the 2nd century BCE, China and southern India were already in contact with each other through the sea route. Han dynasty emissaries went to Kanchipuram while envoys and merchants from Kanchipuram came to China. In those times, the Han envoys did not travel by their own ships but would have had to board foreign merchant ships. The journey was extremely perilous but at the same time could be very profitable as well. The journey to and fro required a minimum of two years.

**The route through the Western Regions:** When Zhang Qian received orders from the Han emperor Wudi to travel to the western regions, his mission was to persuade the Dayuezhi (Tokharians) to join hands with the Han dynasty and mount a joint attack on the Xiongnu tribes that were in conflict with the Han. Exploration of a new route, which would open up the way to the western regions, was only a by-product of Zhang Qian’s diplomatic mission. In fact, even before Zhang Qian’s mission, the Han had opened up the route to the western regions but had faced obstruction from the Xiongnu. Hence, controlling the strategically important western regions was a major goal of Emperor Wudi and his successors. This was the origin of what we know of today as the “Silk Road”. During the Han period, the western route was divided into two: the northern route and the southern route. Going west from Dunhuang, out of Yumenguan (Jade Gate) and Yangguan, one would reach Shanshan. The route from Shanshan along the northern rim of the Tarim Basin, passing Yanqi and Guici (Kucha) and crossing the Congling mountains, was the northern route. The other route followed the southern rim of the Tarim Basin. Passing Yutian and Shache before crossing the Congling mountains, this was the southern route. In order to open up the route to the west, the Han dispatched a number of diplomatic envoys. It is recorded in the *Shiji Dawan Liezhuang* that during Zhang Qian’s second visit to the western regions, a deputy envoy was sent to India. Within a single year in the Han period, there were five to 10 envoys sent to the west, among whom some were sent to India. This points to the fact that during those times the passage to the west was quite unhindered.

**1st–6th century CE**

During the 1st century CE, the Yunnan-Burma route was still very important in communication between India and China. The *Weilüe Xirong zhuan* says the following: “The Panyue kingdom has a certain king named Hanyue. It is several thousand li to the southeast of India (Tianzhu)… these people are small in stature and are of similar height as the Chinese. Merchants of the kingdom of Shu have similarly arrived here.” The location of Panyue, which is given as “several thousand li southeast of Tianzhu”, points to a region southeast of the Guishuang (Kusāna) empire. This corresponds to an area in the present-day state of Assam in India and Bangladesh.

Chinese records of the 3rd and the 5th century CE refer to this southern route which appears to have been a regular route used by traders and other people. It was a relatively easy and short route, and was overall safer than the route through the western regions and the maritime route.

During the 1st century CE, the cultural contacts between India and China along the southern sea route continued uninterrupted. The *Hou Hanshu, Xiyuzhuang* records that during the reign of Hedi (89-105 CE), several envoys were sent to offer tribute from “Tianzhu guo” (India). This was disrupted later when revolts broke out in the western regions. It says: “Arriving in the second and fourth years of the Yanxi reign period of Huandi (Emperor Huan), they would frequently come from the borders outside of the region of Rinan (the present-day coastal region of Vietnam) and offer their tribute.”

Compared to the route through the western regions, which was often obstructed and hence quite dangerous for merchants, the maritime route was relatively open and safe. Even when the western route was open, the cost involved in transporting commodities along it was comparatively high. The maritime route was, therefore, more convenient for exchanges between India and China. Among other things, it led to the development of naval technology. This route remained open uninterruptedly between the 3rd and 5th centuries CE and was used frequently by merchants. Monks and traders from India would board merchant vessels bound for China and disembark at Guangzhou.
Cultural Contacts

The route through the western region: During the 1st century CE, the Han dynasty general Ban Chao (32-102 CE) controlled the Western Regions and played an active role in maintaining the communication lines through the western route. During this period, the Chinese peoples' understanding of India progressed further than what it had been in the centuries before the Common Era. Mutual contacts also developed and flourished. The Hou Hanshu, Xiyuzhuan while talking about the kingdom of Tianzhu (India), not only referred to the folk customs, local products, Buddhism and historical changes, but in addition described its geographical position as well as its relations with China. While describing the Dayuezhi, the abovementioned source also referred to the establishment of the Guishuang (Kusana) empire as well as its distance from Luoyang. The Yuezhi people made a large contribution towards the development of cultural exchanges between China and the West as well as between India and China. For instance, the eastward transmission of Roman culture from Greece and the dissemination of Buddhism into the heartland of China succeeded to a very large degree due to the role played by the Yuezhi people.

The western route served as one of the most important channels of political contact between the various kingdoms of ancient India and China. It also served as a crucial route for trade and the transmission of scientific technology. Thirdly, the spiritual and cultural intercourse between India and China was also heavily dependent on this particular channel of communication. Most Indian monks travelling to China and Chinese monks proceeding to India used this route. However, a major problem with this route was that it was liable to disruption due to political turbulence, although between the 4th and 5th century CE, it remained relatively unobstructed.

6th-10th century CE

The Tang dynasty established a powerful state in China, which extended its control over the western regions and ensured the safety of the routes to the west. People from the western regions would often come to China for trade and commerce. Many of them settled down there and even served at the imperial court as officials. The Tang sent numerous envoys to the western regions. In addition, owing to the flourishing relations based on Buddhism, exchanges between Tang China and “the five Indias” (wu yindu) increased steadily.

When Xuanzang travelled to India in search of scriptures, he also took the western route as did several other monks during the Tang period. Monks from the West who came to China to transmit the teachings of the dharma also travelled via this route. The Tang emissary, Wang Xuance, used this route as well as the “Turpan route”.

Another overland route for which there is evidence in this period is the Yunnan-Tibet route to India. In the 8th century, there was a close relationship between the powerful Tubo empire in Tibet and Yunnan. One route from Yunnan to Tibet passed through Upper Burma and reached Zayu in Tibet. The other route, which proceeded directly from Yunnan into Tibet, is better known as the old Tea Horse route (chama gudao in Chinese). Tea is known to have been consumed in Tibet from about the 8th century CE. Most of the tea transported from Yunnan along this route was for consumption in Tibet itself but some portion of it also made its way to India and Nepal. This was one of the main routes of contact between northeastern India and Yunnan in this period.

According to the Xin Tangshu (new Tang history), the maritime route between India and China during those times started out from Guangzhou (Canton). The port of Guangzhou in the later Tang period had already emerged as a large international port with great importance for India-China cultural contacts. From Guangzhou, the maritime route passed through the coastal regions of the island of Hainan and Vietnam, then crossed the Straits of Malacca and passed through regions like Sumendala (Sumatra) before arriving at Sri Lanka. From Sri Lanka, the route proceeded northward to the southeastern coast of India. Another route moved northwards touching various points on the western coast of India before entering the Persian Gulf and reaching present-day Iran and the Arabian peninsula. From the Arabian peninsula, the route then connected various countries located on the eastern coast of the African continent. This was one of the most convenient maritime routes, with which the Indians, the Chinese and the Arabs were most familiar.

10th-13th century CE

During this period, overland communications between India and China continued. A passage from the Songshi Tianzhu zhuang noted that in 965 CE, the monk Daoyuan of Guangzhou returned from the west, crossing numerous mountains and rivers on the way. Similarly, the monk Xingqin and 157 people went to
the western region in search of Buddhist scriptures. They are recorded as having “crossed the prefectures of Gan, Sha, Yi, Su and so on (in present-day Gansu Province), the kingdoms of Yanqi, Guici (Kucha), Yutian (Khotan), Geluo (in present-day Xinjiang Province), and through countries like Bulusha and Jiashimiluo (Kashmir)”. Indian monks also travelled to China using this route.

However, the main feature of this period was the rapid expansion of maritime communications between China and the coastal regions of India. The Song dynasty, facing pressures from the Mongol others such as the Khitan, the Tangut and the Ruzhen (Jurchen) to the north, actively encouraged maritime commerce in order to generate more revenues. They lifted many restrictions on Chinese merchants sailing overseas. They also established and enforced new customs regulations and facilitated overseas commerce in various ways. The result was a huge increase in the revenues obtained by the Song dynasty from overseas trade, amounting to as much as 20,00,000 strings of cash in the 12th century CE.

Another factor that enabled the development of maritime communications in this period was advances in Chinese shipbuilding and navigational techniques, particularly from the 12th century CE. These permitted Chinese merchants for the first time to take to the ocean in their own ships and to play a major role in the carrying trade between China and South Asia and areas further west. Marco Polo, in the late 13th century CE, described the Chinese ocean-going ships in detail, noting that they were capable of carrying loads of nearly 1,900 ton.

The encouragement given to maritime commerce by the Chinese authorities in this period enabled the expansion and strengthening of Chinese trading networks to Southeast and South Asia. Although there is not much evidence of settled Chinese trading communities in Indian ports as was the case in some Southeast Asian ports, Chinese merchants were nevertheless regular visitors to coastal Indian towns both on the Coromandel and Malabar coasts. They often spent considerable time in these ports to unload and ship goods further west, repair their ships and wait out the monsoon season. Under the rule of the Chola kings, there were regular ties between Chinese ports such as Quanzhou and Guangzhou and Indian ports such as Nagapattinam. Chinese traveller Wang Dayuan recorded seeing a pagoda at Nagapattinam built by Chinese traders in Chinese style. The inscription on it read: “Construction completed in the eighth lunar month of the year of Xianchun (1267)”.

In this period, Indian traders too flocked to Chinese ports such as Quanzhou. Zhao Rushi, who was Superintendent of Maritime Customs at the port in the early 13th century CE, testifies to this in his well-known work Zhufan zhi (Description of foreign peoples). The remains of a Shiva temple in Quanzhou, which was probably built in the late 13th century CE by resident Tamil traders, also bears testimony to the size and presence of a trading community from India in China in this period. Zhao Rushi’s work contains fairly detailed descriptions of various kingdoms particularly in the coastal regions of India. Since he himself never travelled overseas, he probably gathered his information from Indian traders who were at Quanzhou while he was posted there. The same was true of the account penned by the late 12th century CE Chinese work, the Lingwai daida of Zhou Qufei which also contains descriptions of Indian states such as Gulin (present-day Kollam in Kerala). Apart from merchants, Buddhist monks also seem to have used the maritime route to come to China. The Zhufan zhi records that “during the time of Yongxi, there was a monk Luohuna who arrived along the maritime route; it was said that he was from India. Foreign merchants vied to present him with gold, silk and jewels as alms, (but) the monk did not accept it.”

**Late 13th to mid-15th century CE**

This period corresponds to the (Mongol) Yuan dynasty and the early Ming dynasty in China. To some extent, the passage from China to India through Central Asia, especially via Turfan, was facilitated by the establishment of Mongol rule over China, even though warfare among the different branches of the Mongol power did create some obstructions. In this period, contacts between India and China through Tibet were significant. The Yuan rulers were believers in Lama (Tibetan) Buddhism. Moreover, during this period, the relations between Tibet, India and Nepal were close. Tibetan lamas regularly went to northern
India to study Buddhism while there were also several Indian monks who went to Tibet to propagate the Tantric form of Buddhism. We also hear of Indian and Nepali people at the royal court of Yuan dynasty serving in some official capacity. In the Ming period as well, overland contacts based on Buddhism and trade continued. Chinese sources tell us of an Indian monk Jusheng Jixiang who arrived at the sacred site of Wutai shan in China via the western region, having crossed the Turfan region (in present-day Xinjiang province) in the 2nd year of Hongwu (1369). There is also the instance of another such monk Shijia Yeshi, who arrived in China in the 12th year of Yongle reign period (1414). He too later he settled in Wutai shan.

During the Yuan and Ming dynasties, Yunnan also was incorporated into the Chinese empire. There were Indian monks who arrived in China via the Yunnan-Burma route. The Indian monk Zhikong (Dhyanabhadra) came to Yunnan from India around the year 1295 and then from there travelled further north into China. There is a reason to believe that this route was used regularly, although the textual and archaeological evidence for this is sparse.

Because civil strife with the Chagadayid Mongols in Central Asia blocked the Yuan emperor Kublai Khan’s ambitions in that direction, he was keen to keep the maritime route to Southeast Asia, South Asia and the Persian Gulf region open. This explains the very proactive policy followed by the Yuan rulers in maritime Asia which served as the foundation for the much better known Ming era naval expeditions led by Zheng He.
are indications that relations between the Chinese empire and Kozhikode began to decline after 1416. Apart from Zheng He, the Ming emperor also despatched the envoy Hou Xian on missions to India. In 1415, Hou Xian embarked on a voyage to Bengal by sea and went on a similar expedition to Bengal again in 1420. This reflects the growing importance of Bengal as a point of contact between India and China during this period. The work, *Dao yi zhilüe*, by Wang Dayuan in an earlier period indicates that Bengal had already become an important port of call for Chinese traders by the late 13th century CE. Bengal was important to China not only as a trading destination in itself but also as a gateway to the Delhi Sultanate and northern India more generally. Bengal, on its part, sent, at least, eight missions to the Chinese empire.

Thus overall, the period from the late 13th to mid-15th century CE saw very active engagement between India and China, particularly by sea. This was the period when there was a direct Chinese presence, commercial as well as naval and political, in many coastal regions of India and in adjacent areas. Exchange of envoys and of goods reached unprecedented levels, to a great extent due to the initiative and encouragement of the Chinese state. However, from the middle of the 15th century CE, following the death of the Yongle emperor, this policy of the Chinese state was reversed for reasons which are still debated.

**16th - 20th century CE**

Interaction between India and China continued in the following centuries but the forms and sites and routes of this interaction changed in various ways. For instance, for the next three centuries, while direct bilateral trade between the two sides may have diminished, Indian and Chinese goods continued to be exchanged, forming a part of larger regional and global trading networks. Intermediate ports like Malacca in Southeast Asia and intermediate players like the monopoly European trading companies, played a bigger role in the exchange of goods between India and China. The role of Buddhism in India-China exchanges disappeared almost completely.

One of the traditional routes and forms of communication that continued well into the 20th century with very little change in this period was the old trans-Karakoram trade between Punjab and the Ladakh region of India on the one hand and southern Xinjiang on the other. Although the difficulties of this route, which involved crossing extremely high mountain passes, limited the volume of this trade, it nevertheless persisted and played an important role in the local economies on both sides. However, in the first half of the 20th century, various factors like the competition from mass-produced goods from Russia, changes in the geopolitical situation in this region and civil strife in Xinjiang led to the weakening and eventual disappearance of this ancient trade.

Similarly, the old tea-horse trade route connecting Sichuan, Yunnan, Tibet, Nepal and India continued to function well into the 20th century CE. In fact, under the impact of World War II and the closure of China’s access to other international routes because of the Japanese occupation along with the shifting of the headquarters of the Chinese Nationalist Government to western China, the old overland southwestern silk routes became of strategic importance. Until the Japanese occupied Burma (now Myanmar) in mid-1942, the route from Yunnan through Burma to India once again became very important for reaching much-needed supplies to China during wartime. Even after this route was closed, the old tea-horse road continued to be of importance in transporting civil supplies from Kalimpong in northeastern India through Tibet into southwestern China.

Maritime communications between India and China underwent a major transformation with the rise of new port cities like Calcutta (Kolkata), Bombay (Mumbai) and Madras (Chennai) under the British colonial power in India, and with the rapid expansion of the tea trade between China and the West, especially Britain. Initially, Indian textiles and spices, and later Indian raw cotton and opium were shipped to China to pay for the export of tea to the West. The establishment of Hong Kong as a British outpost off the China coast, the opening of numerous
ports in China to foreign trade under the impact of the unequal treaties following the Opium Wars, the rise of Shanghai, the introduction of steamships, the telegraph and railways in the 19th century CE along with the growth of diaspora communities of Indians and Chinese in each other's countries and in Southeast Asia, all affected the nature and forms of interaction between China and India.

In the middle of the 20th century, trade and communication between India and China were unfortunately disrupted for a while due to largely political reasons. However, in the last few decades, there has been a steady revival of ties. Boosted mainly by the galloping trade between the two countries, it is slowly extending to other fields of economic activity and to political, cultural, academic and other ties. These ties are not just bilateral but also form part of larger regional networks. Overall, communication between India and China is on a trajectory of upward growth.

**SILK ROAD**

The Silk Road is an overland trade channel from ancient times leading from China to South Asia, West Asia, Europe and North Africa via Central Asia. Due to the fact that a large number of Chinese silk and silk fabrics were transported westward along this channel, it acquired the name "the Silk Road".

The term “Silk Road” was first put forward by a German geographer, Ferdinand von Richthofen, in his book China published in 1877. It was called Seidenstrassen in German and originally referred to the route of the silk trade between China and Transoxiana and India, in the Western and Eastern Han dynasties. German historian Hermann extended the Silk Road to the western end of the Mediterranean and Asia Minor. He settled the basic configuration of the Silk Road through further investigation into the literary records, in his book The Ancient Silk Road between China and Syria (Berlin, 1910). At the same time, at the end of the 19th century and early 20th century, some foreign explorers discovered a large number of remains and relics of ancient China and the western regions related to trade and cultural exchanges in northwestern China. The history and archaeology of the Silk Road soon became an important topic of academic research among scholars around the world. Many scholarly works were written and theories formulated which broadened the scope of study of the Silk Road.

**Rise and fall of the Silk Road:** Although the concept of the Silk Road was popularised very late, this trade channel had already existed for a long time. In the ancient world, China was the first country to produce silk based on planting mulberry trees and the rearing of silkworms. The Archaeological materials found in recent years have confirmed that silk production had developed to a very high level in China during the period of the Shang Dynasty in the second millennium BCE. At that time, a small amount of Chinese silks was being transported to Central Asia and India via peoples inhabiting the region of today's Northwest China.

At the beginning of the Han Dynasty, the Hexi Corridor was successively occupied by the Wushun, Yuezhi and Xiongnu peoples and the small oasis states in the western regions were also controlled by the Xiongnu. Therefore, communication was difficult between the Han empire and the western regions. In the second year of Jianyuan (139 BC), the Han Emperor Wu sent envoy Zhang Qian to Dayuezhi (now midwest Afghanistan) thereby facilitating passage along the Silk Road which was called “Zaokong” in Chinese. After the second year of Yuanguang (133 BC), Emperor Wu of sent his army to attack the Xiongnu repeatedly, thus consolidating the northwest frontier of the empire. He set up four prefectures including Jiuquan, Wuwei, Zhangye and
Dunhuang which cut the connection between the Xiongnu and the Qiang people (in today’s Sichuan-Tibet region) and thereby linked the Han empire with the western regions. Many beacon towers and fortresses were built from Dunhuang to Yanze (Lop Nor, Xinjiang today) to forestall any invasion by the Xiongnu. In 119 BCE, Zhang Qian was sent to the western regions again and his subordinates were sent to Dayuan (Ferghana today), Kangju (south of present-day Kazakhstan), Dayuezhi, Tokhgra (northern part of today’s Afghanistan), Parthia (present-day Iran), Sindu (present-day India), the kingdom of Khotan (Hotan today), and Yumi (east of Yutian). Thus, the passage from the Han empire to the western regions was ensured. In 77 BC, the army of the Han dynasty conquered the Kingdom of Loulan and moved its capital to Yuni (near Ruoqiang, present-day Xinjiang). In 60 BC, the Han dynasty set up the Western Region Frontier Commandery in order to protect the route to the west. After Zhang Qian was sent to the western regions and forged an alliance with Wusun, there was relatively free passage along this route with the constant movement of envoys and merchants.

Since a large amount of silk and silk fabrics were transported to the west constantly, the ancient Romans called China “Seres” meaning “country of silk” in Latin. At the same time, the “exotic foreign treasures” of the western regions were introduced into China. From the 1st century CE, due to political volatility, contacts between the western regions and the Han dynasty were temporarily interrupted many times, but the trade still continued. During the period of Ban Chao’s governorship of the western regions, he sent Gan Ying to Daqin (Roman Empire) and Ditiaozhi (present-day Iraq). His journey ended on reaching the sea, which was the farthest point west along the Silk Road reached by the Chinese officials.

In the Wei and Jin dynasties (about 3rd-4th century), trade between east and west continued. Dunhuang, a vital point on the Silk Road, was one of the gathering places of the Hu merchants and business letters of Hu merchants of Sogdiana in Central Asia have also been found here. Although in the 5th-6th centuries, China was divided among the Northern and Southern dynasties, east-west commercial transactions along the Silk Road continued to thrive. Shortly after the founding of the Northern Wei dynasty, a Chinese envoy was sent to the western regions. Envoys and merchants from Central Asian states often gathered in Pingcheng (the capital of the early Northern Wei Dynasty, now northeast of Datong, Shanxi). After moving their capital to Luoyang, it became a more important meeting place of merchants from all countries. It was said that “from the west of the Pamirs to Daqin, merchants from thousands of places gather here together every day for business” and that “all rare commodities in the world could be found here”. There were many Hu merchants in the capital of the Northern Qi Dynasty.

During the Sui period (589-618 CE), Emperor Yang sent an assistant minister Pei Ju to Zhangye to encourage merchants from the west to trade. The contemporary description — “The constant business of Hu merchants also makes counties around bustle” — could be read as proof of the prosperity of the Silk Road at that time. A large number of Hu merchants came to Chang’an, Luoyang and other major cities of the Tang dynasty, making them virtually international cities of that time.
Silk Road

1. Name of a place during the ancient Tang Dynasty, at present located near Jaunpur city in Republic of Kazakhstan
2. Octo County, in Qinghai 3. Ruoqiang, located in present Xinjiang 4. Hami, located in present Xinjiang

Lake Balkash

1. Without bracket: Ancient Names of Places
2. With bracket: Present Names of Places

Silk Route during the Sui and Tang Dynasty
Han Dynasty old Silk Route
Maritime Silk Route

0 500 1000 km
From the late 9th century to the 11th century, due to the shift of China’s political, economic and cultural centre to the southeast coastal areas and the rise of Arab world, maritime intercourse between the East and West gradually became more important. At the same time, political turbulence in northwestern China affected the safety of the Silk Road and so the importance of this overland channel was reduced. During the Yuan dynasty, the Mongols controlled China as well as many areas in Central Asia and West Asia. This opened up east-west communication along the overland route and many European envoys, missionaries and merchants such as Marco Polo, came to China along this route. Therefore, the Silk Road recovered its prosperity at that time.

After the early Ming dynasty, the imperial court adopted a closed door policy. Although the road from Jiayu Pass to Central Asia via Kumul was not cut, the overland Silk Road as an east-west route became far less important than the sea route.

The configuration of the Silk Road: The basic route of the Silk Road was determined in the period of the Western and Eastern Han Dynasties. It started from Chang’an and passed through Longhan via four counties of the Hexi Corridor: Wuwei, Zhang Ye, Jiuquan and Dunhuang. It then went through the Yumen Pass or Yang Pass and Bailongdui to Loulan. Loulan was located in the northwest of Yanshe (present-day Lop Nor). In the western regions, there were two roads, with Loulan as the meeting point. The northern road was from Loulan to Quli (Korla), Wulei and Luntai along the Konqi River and on to Shule (present-day Kashgar, Lop Nor). In the western regions, there were two roads, with Loulan as the meeting point. The northern road was from Loulan to Quli (Korla), Wulei and Luntai along the Konqi River and on to Shule (present-day Kashgar, Lop Nor). The southern route went from Yuni in Shanshan along the Qargan River in the southwest via Qiemo, Yumi, Khotan, Pishan and Shache to Shule. Due to the southward shift of the Gobi Desert over more than 1,000 years, the eastern part of the southern road was subject to desertification. The ancient cities such as Yixun and Yuni were covered by the desert so that the road had to shift further south. In 73 CE, Emperor Ming of the Han dynasty attacked the Xiongnu and took Wuli (present-day Kumul, Xinjiang). They sent military officers for garrison and reclamation work to prevent the Northern Xiongnu from invading the western region. The Han and the Northern Xiongnu fought many battles at Wuli but the Northern Xiongnu was finally forced to move west and the Han government was able to open up the new north road. The new north road started from Dunhuang and passed through Wuli to the north then through Liuzhong, Gaochang, Jiaohe in Cheshiqianbu (all in the Turpan Depression today), Mount Tianshan and Yanqi to Qiuci and then along the earlier mentioned northern road to reach Shule (Kashgar). This new north road was called “middle road” in the Brief History of the Wei.

Besides the main lines of the Silk Road mentioned above, there were a lot of branches. With the changes over time and the development of political and religious conditions in the regions through which they passed, the importance of the various routes changed and new roads were constantly being opened up. In recent years, some scholars have broadened the concept of the Silk Road. They call the road passing through the oasis states through the desert as the Oasis Road. The route passing through the nomadic areas in northern China is called the “Prairie Road” and the southernmost route has been termed the “Maritime Silk Road” or “South China Sea Road”. Some scholars also emphasise the importance of a particular commodity or religion so they refer to various roads such as the “Fur Road”, “Jade Road”, “Jewelry Road”, “Perfume Road”, “Ceramic Road”, “Buddhist Road” etc. Although these concepts help to throw light on the broader nature of east-west traffic, they cannot fully convey the character of the original Silk Road.

Significance of the Silk Road: The Silk Road is not only an important channel of East-West trade but also a major channel of political and cultural exchanges between China and other countries in Asia and Europe. From regions to the West, music, dance, painting, sculpture, architecture and other arts, astronomy, calendar, medicine and other scientific and technical knowledge, along with Buddhism, Zoroastrianism, Manicheism, Nestorianism, Islam and other religions were successively introduced into China through this road, producing a great impact on China. Textile technology, papermaking, printing, gunpowder, compass, porcelain making and other technologies, as well as painting and other artistic techniques along with Confucian and Daoist thought were also conveyed from China to regions further west along this road. The Silk Road
Cultural Contacts

thus still embodies peaceful and mutually beneficial exchange between the East and West.

(Sun Yutang, Yang Jianxin & Rong Xinjiang)

**INDIA-CHINA TRANSPORT AND COMMUNICATION LINES DURING WORLD WAR II**

One of the unforeseen consequences of the Japanese occupation of eastern China and the shift of the capital of the Government of China to Chongqing in western China during World War II was the revival of old transport and communication links between India and China and the development of new ones. Foremost among these were - the air link between Calcutta (Kolkata) and Kunming; the Ledo (Stilwell) Road and the old Tea Horse Road and the Calcutta-Kunming oil pipeline.

From 1938, when the Burma Road was completed till 1942, supplies to southwestern China from outside had been routed through Burma (now Myanmar). The Japanese invasion of Burma including Lashio, the starting point of the Burma Road in April 1942 cut off this vital access. Almost immediately, the process of airlifting military supplies and personnel into southwest China from airfields in eastern India started operating. This was the famous ‘Hump’ route so called because the aircraft had to fly over the easternmost spur of the Himalayas, where the peaks rose to nearly 20,000 ft and which was hence nicknamed ‘the Hump’ by the pilots. The China National Aviation Corporation (CNAC), that started the operations, was joined by the American Volunteer Group known as the Flying Tigers. From June 1942 to September 1945, a total of over 700,000 tonnes of goods and over 33,000 passengers were flown over the Hump between India and China. Because of its dangerous nature, about 1,500 people and 514 aircraft were lost on this route by the time the War ended.

Apart from the air supply route, land-based supply routes between India and China also proved their importance for the War. Even before the Burma Road was cut off, in February 1942 an agreement had been reached between China, the US and Britain to construct an alternative road from India to China. This road (中印公路) was to run from Ledo in India’s Assam to Yunnan’s Tengchong and Longling via Putao and Myitkyina in Burma. Work on this road began in late 1942 in extremely adverse conditions. Over 12,000 Indian labourers were among those involved in the construction. The road, covering a distance of 1,568 km, was finally completed and opened in January 1945 after Myitkyina as well as Tengchong and Longling had been retaken from the Japanese. A slightly longer southern branch of this road starting from Ledo and passing through Myitkyina, Bhamo, Namkhan and Muse was also opened a few days later. The new road was named by Chiang Kai-shek in honour of the American General Joseph Stilwell, the supreme commander of the Allied forces in the China-Burma-India theatre who had overseen the project. Although the Hump air route proved capable of carrying more supplies than the Ledo Road. Nevertheless, in the six months after it was opened to traffic, the Ledo Road carried 129,000 tonnes of material to China.

A lesser-known route of transport between India and China during the War was the old Tea-Horse Road (茶马路), which had traditionally been one of the main commercial arteries connecting Yunnan and Tibet. With the closure of the Burma Road, even an old low-profile trade route like this one assumed strategic importance. Mainly non-military goods from eastern India, which were in short supply in China, were taken first to Kalimpong in north Bengal. From there, they were loaded onto horses, mules and yaks to be transported to Lijiang in Yunnan via Tibet. Approximately 8,000 mules and horses and 20,000 yaks were involved in what came to be known as Operation Caravan.

The southern route of the Ledo/Stilwell Road was also the route of a critical oil pipeline that was built...
between the port of Calcutta in India to Kunming in China. The decision to construct such a pipeline to meet the energy demands of the War in this theatre was taken at a meeting of Allied leaders held in Quebec, Canada, in August 1943. Work on the pipeline began in December 1943 and after its completion in April 1945, it spanned a distance of 3,218 km. Over 100,000 tonnes of oil was transported along this line between June 1945 and January 1946.

These communication and transport links served the purpose of providing crucial support to China’s Resistance War against Japanese occupation at a time when various other channels of assistance were closed to China. At the same time, the War had the effect of connecting India and China across their land borders in a way that had not been done before, except in a minimal fashion, for many centuries.

(Madhavi Thampi)

NAME OF PLACES

CHINA

“Cina” is one of the Indian names for China. The Chinese name for China, “Zhongguo” initially referred to the central part of China centered on Luoyang. With the progressive expansion of Chinese civilisation into new territories, the region around the middle and lower reaches of the Yellow River also came to be known as “Zhongguo”. In the Spring and Autumn Period and Warring States periods, each state called its capital as “Zhongguo” and “guo” meant the fiefdom of a feudal lord. From the Han dynasty onward, the word “Zhongguo” developed as the sign of the legitimate dynasty. In 1689, when the Qing government signed the Treaty of Nerchinsk with Russia, “Zhongguo” was formally used as the name of China for the first time. In 1912, when the Republic of China was founded, and also after the People’s Republic of China was founded in 1949, the country’s name was called “Zhongguo” for short.

In ancient times, Indians called China as “Zhina”. The word was seen as early as in the Indian epic Mahabharata (5th century BCE) and in the ‘Laws of Manu’ (2nd century BCE). Even now, China is also called Cina in many languages, including Hindi and Bengali. In Chinese translations of Indian Buddhist scriptures before the 10th century, China was also called Cina, Zhina, Zina, Cinisthana and so on.

In ancient Greece and Rome, China was called Seres or Serica, ie, the country of silk. The ancient Farsi “China” came from Cina and it then passed on to Western Europe. After the Khitan founded the Liao dynasty in northern China, western countries began to call China after the Khitan. For example, China is called “Kitai” in Russian. The Western term “Cathay” also derives from Khitan. In 1516, the word “China” appeared in the diary of the Portuguese traveller Duarte Barbosa.

(Han Zhigeng)

CHANG’AN

Chang’an was the ancient capital of several Chinese dynasties. These included the Western Han, New
Cultural Contacts

Mang, Former Zhao, Former Qin, Later Qin, Western Wei, Northern Zhou and the Sui and Tang dynasties. The sites that are still in existence include the Western Han Chang’an and Sui-Tang Chang’an.

In the seventh year of the Western Han’s first emperor (200 BC), the Weiyang Palace was built and the capital was moved from Liyang to Chang’an. Emperor Wu further expanded the city. The character “長” was changed into “常” in the New Mang Period. In the Eastern Han, the capital was shifted to Luoyang but Chang’an remained the secondary western capital. Emperor Xian once again moved the capital to Chang’an. Under later dynasties, Chang’an’s old city was re-established as the capital. The Sui dynasty built a new city, Daxing, and the old Han Chang’an was abandoned. The new capital was about 3,000 metre northwest of today’s Xi’an City in Shaanxi Province.

In the second year of the Kaihuang period of the Sui dynasty (582), the new capital Daxing was built southeast of Han Chang’an. Under the Tang dynasty, Chang’an remained the capital. It was rebuilt and partially expanded. In the golden age of the Tang dynasty, Chang’an was the largest and most prosperous metropolis in the world. In 904, Zhu Wen coerced Emperor Zhaozong to move to Luoyang. The palaces and houses of Chang’an were destroyed and Chang’an was ruined and abandoned. The ruins of the city are to be found in today’s Xi’an and its suburbs.

Tang Chang’an consisted of an outer city, an imperial city and a palace complex. Chang’an was the most perfect form of a capital city under ancient China’s “li” and “fang” (living area and commercial area) system. It had an axial symmetrical layout, strict specifications and orderly neighbourhoods. It had a royal city as the administrative headquarters and closed “li” and “fang” areas for the administration of the common people. The layout of Chang’an had a significant impact on the capitals of some countries in East Asia.

The Chang’an of the Tang dynasty was the starting point of the Silk Road as well as a major centre of cultural exchange between India and China, especially of Buddhist culture. The eight Chinese Buddhist sects originated in Chang’an. Chang’an retained many of the founding temples of those sects including the Sanlun sect’s Caotang Temple, Dharmalaksana’s Da Ci’en Temple and Xingjiao Temple, the Vinaya sect’s Jingye Temple and Fengde Temple, the Jodo sect’s Xiangji Temple, the Huayan sect’s Huayan Temple and Zhixiang Temple and the Tantra sect’s Great Xingshan Temple and Qinglong Temple. The four famous sites for the translation of Buddhist scriptures such as the Caotang Temple, the Great Xingshan Temple, the Da Ci’en Temple and the Jianfu Temple were all located in Chang’an.

Great translators such as Kumarajiva, Xuanzang, Yijing and Bukong once presided over the translation of scriptures in Chang’an. Monks from the western region such as Dharmaraksa and Kumarajiva and three famous masters in the Kaiyuan Period (the Indian monks Shan Wuxui, Bukong and Vajrabodhi) propagated Buddhism in Chang’an and translated Buddhist scriptures. Japanese and Korean monks such as Konghai, Yuanxing, Yuanren and Buksiyi also studied the Buddhist scriptures and Chinese culture in Chang’an.

A large number of Buddhist heritage sites are to be found in Chang’an. Da Ci’en Temple’s Dayan Pagoda was built in 652 in the Tang period. It is a landmark of the ancient city of Chang’an. In addition, Famen Temple, Xiaoyan Pagoda, Fawang Pagoda, Xuanzang Relics Pagoda, and the Kumarajiva Babao Yushi Pagoda that stored the Buddha Sakyamuni’s relics are all important historical monuments which have been carefully preserved.

(Han Zhigeng)

LUOYANG

Luoyang was the capital of the Sui and Tang dynasties in China and was one of the main centres of Buddhist interaction between the Indians and Chinese. In the first year of the reign of Emperor Yang in the Sui dynasty (605 CE), the emperor ordered a new capital to be built 18 miles to the west of Luoyang city of the Han and Wei dynasties. In the lunar January of the following year, the new city was completed. The city is south of Yique, north of Mangshan Hill, east of the Chanhe River and west of the Jianshui River and the Luoshui River flowed through it. Emperor Yang of the Sui dynasty, the Empress Wu Zetian of the Tang dynasty and the later Tang dynasty rulers all had the city as their capital. Under the Tang dynasty, it was the secondary capital known as the Eastern Capital.

The palace complex and the imperial city were located north of the Luoshui River in the city. The palace was north of the imperial city. The imperial city was to the east, south and west of the palace city. Besides palace complex and the imperial city...
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mentioned above, there were wards north and the south of the Luoshui River which were called lifang. There were 120 wards in the Sui Period and 102 wards in the Tang Period. Sui and Tang Luoyang was the starting point of the Grand Canal. Many merchants gathered there and it was the most prosperous commercial capital of that time.

Sui and Tang Luoyang was also one of the sites of Buddhist interaction between India and China. The earliest Buddhist temple, the Baima (White Horse) Temple was built in the east of Luoyang. Today, it is an important historical monument under special preservation. In 2008, some parts of this temple were renovated with the cooperation of India as a symbol of India-China friendship.

After the An Lushan Rebellion in the Tang period, Luoyang suffered serious damage. In the Song and Jin dynasties, it was restored but it did not attain the original greatness which it had enjoyed under the Sui and Tang dynasties.

(Han Zhigeng)

KASHGAR

Kashgar is an oasis town in the southern part of Xinjiang province in China. Standing at the junction of the routes along the southern and northern rims of the Taklamakan Desert, it has always been an important point on the Silk Route and was a major destination for pilgrims, missionaries, goods and merchants passing between India, Central Asia and China.

There are several references to Kashgar in Chinese literature dating back to the former Han period (206 BCE – 9 CE). It was then known in Chinese records as Shule (疏勒). From 2nd – 10th century CE, Kashgar emerged as a prominent Buddhist centre. Due to this, it developed links with other major Buddhist centres in the northwestern regions of the Indian subcontinent. It has been noted by scholars that there must have existed a channel of transmission of stupa architecture models from Gandhara, Swat and Kashmir to the regions of eastern Central Asia and such transmission confirms links between Kashgar and northwestern Indian subcontinent.

In 644 CE, the famous Chinese pilgrim Xuan Zang passed through Kashgar on his way back to China from India. He reported that the country had a moderate climate, a developed culture and textile manufacturing. He also mentioned that there were more than 10,000 Buddhist monks in near several hundred monasteries adhering to the Sarvastivada school. From 10th century onwards, Kashgar came under the dominant influence of Islam.

By the time of the Qing empire’s conquest of Kashgar in 1759, there already existed a flourishing trade between Kashgar and Kashmir, Ladakh and Punjab in northern India. There were several routes used by the traders including one through Afghanistan (Badakshan), another through Srinagar and Gilgit over the Mintaka Pass, and one through Leh in Ladakh via the Karakoram Pass. The Leh-Karakoram Pass route was the preferred one most of the time. The main goods traded were, from the Indian side, cotton piece-goods, indigo, spices, tea, coral and opium, and from the Chinese side, wool, felt, carpets, silk, silver ingots (yambo) and charas, a drug made from a plant called hemp. There were several Indian merchants and businessmen from Kashmir, Punjab and Sindh who resided in Kashgar although not as many as in Yarkand. There was even a Hindi serai (resthouse) there.

The age-old relationship between India and Kashgar and other towns of southern Xinjiang became complicated in the 19th century due to the rivalry between the expanding British and Russian empires commonly known as ‘The Great Game’. Both powers established consulates in Kashgar and sought to manipulate the terms of trade in their favour by putting pressure on the Chinese authorities there. In the 20th century, political
turbulence, particularly in the 1930s and 1940s, had an adverse effect on the trade between India and Xinjiang and many Indian traders were compelled to leave. In late 1940s, this trade dwindled almost to nothing and stopped altogether.

(Madhavi Thampi)

**YARKAND**

Yarkand, an oasis town in Xinjiang province of China, is situated on the southern edge of the Taklamakan desert and north of the Kunlun range of mountains. Its importance in India-China relations lies in the fact that historically it was a major site of trade between northern India and the Xinjiang region. As the major commercial centre of southern Xinjiang, it was an important stop on the network of trade routes known as the Silk Road.

The route from Leh (Ladakh) in India to Yarkand via the Karakoram Pass was the preferred route of trade for merchants from Punjab and Kashmir. The journey from Leh to Yarkand took nearly a month. The bazaars of Yarkand were filled with cotton piece-goods, indigo, spices, tea, coral and other items from India. From Yarkand, silver ingots (known as *yambo*), wool, felt, carpets, silk and many other goods would be exported to India. Of all the towns of southern Xinjiang in the early modern period, the largest contingent of traders from India was to be found in Yarkand. The Indians in Yarkand were mainly Kashmiri merchants although there were also a number of businessmen and moneylenders from Shikarpur in Sindh (in present-day Pakistan). Most of the traders from India came for the trading season and returned to India before the mountain passes closed in winter. Many of them stayed in lodging places exclusively meant for them known as *serais*. However, some of them were permanent settlers who established themselves for several generations in Xinjiang. Indian merchants and Indian goods were a familiar sight for many centuries in the bazaars of Yarkand and to this day there are places there with names such as ‘Gurdial serai’ and ‘Kashmir kucha (lane)’ which capture the close connection between Yarkand and India.

(Madhavi Thampi)

**TURFAN**

Turfan (Tu-bo) was the state established by Tibetans in the 7th–9th century CE in the Qinghai-Tibetan Plateau. Bo was the name by which ancient Tibetans called themselves. In the 6th century, a coalition of tribes led by an agricultural tribe Yarlung in Shannan Prefecture established their own state, and expanded steadily to the Lhasa River. In the period of Tu-bo, Buddhism was introduced into Tibet and Tibetan Buddhism reached the height of its power and splendour.

In 629 CE, Srongtsen Gampo was crowned as Tsenpo (King) and founded a capital in Luoxie (present-day Lhasa, Tibet). He began to communicate with the Tang empire, India and Nepal and brought about much cultural progress. Buddhism was brought to Tu-bo at this time. Princess Bhrikuti from Nepal and Princess Wencheng from the Tang, who married Srongtsen Gampo, brought Buddhist canon, statues, talismans and monks to Tibet and built the Jokhang Temple and Ramoche Temple in Lhasa. In the middle of the 8th century, Trisong Detsen exterminated the ministers who opposed Buddhism. He sent people...
to Chang’an to study the Buddhist scriptures, and invited the famous Buddhist monks Padmasambhava and Shantarakshita to Tibet to develop and expand Buddhism. They carried out the initiation of monks, formed monastic orders and built the Samye Temple. Buddhism thus began to flourish. Trisong Detsen (?–816/817) formulated a system whereby seven families provided one monk and asked a monk Banshi Diqinbu to take charge of military and political powers. He also presided over the translation of 700 works of Buddhist scriptures. During his reign, Tibetan Buddhism reached its peak.

In the time of Emperor Gao and Empress Wuzetian of the Tang dynasty, Tu-bo annihilated the Tuyuhun, threatened Longshi and Hexi of the Tang empire and formed an alliance with the Western Turks to fight the Tang for control of Anxi. There were battles as well as negotiations between the two sides. In 709, the Tang married a princess from the imperial family to Tsenpo Kride Zukzain. But there were still conflicts between the two governments. After the An Lushan Rebellion, the Tang recalled some of its armies from the frontiers so Tu-bo occupied Longyou and Guanxi when Tang military power was weak at these places. In 763, Tu-bo attacked Chang’an. Hexi, Anxi and Beiting were completely cut off from the Tang central power and fell into enemy hands. Nanzhao located to the southwest of the Tang also submitted to Tu-bo. In 790s, the Tu-bo was extremely powerful, and the territory under their control extended west to Congling, north to the Tianshan and east to the western part of the present-day Sichuan and Longshan Gansu. They prevented incursions by the Arabs to the east and on the north they formed alliances with Karluk and Qرغuz to fight against the Uighur. In 821-22 CE, the Tang made an alliance with Tu-bo to commemorate which a Tang-Tubo stele was built. In 846 CE (or 842 CE), after Tsenpo Dharma died, Tu-bo collapsed. In 848 CE, a Shazhou Chinese named Zhang Yichao rebelled against Tu-bo, expelled the Tu-bo governors and established the Guiyi military regime. Hexi was brought back within the Tang jurisdiction. Overall, from the time of Srongtsen Gampo, there had been nine Tsenpoes in Tibet in a period of 218 years.

Many steles, wooden books, documents, scriptures, etc, from the period of Tu-bo remain in good condition today and form important materials for studying Tu-bo’s society and history. Even after Tu-bo collapsed, historical works of the Song, Yuan and Ming periods continued to call the Qinghai-Tibetan Plateau and its people as Tu-bo or Xibo.

(Han Zhigeng)

**SHANGHAI**

The connection of India and Indians with Shanghai goes back to the immediate aftermath of the First Opium War in 1842 when Shanghai was one of the four ports opened up for maritime trade along with the already open port of Canton (Guangzhou). Among the many foreign commercial firms that shifted their businesses northwards to Shanghai from the Guangzhou-Macau-Hong Kong area were several Indian firms and merchants. David Sassoon, the Baghdadi Jewish merchant based in Bombay (Mumbai), was one of the most prominent merchants from India to shift his main operations in China to Shanghai. The firm set up by his son, ED Sassoon & Co also concentrated on the trade between Bombay and Shanghai. It set up its headquarters at 5 Renji Road in Shanghai. While the Sassoons dominated the opium trade between India and China from the 1870s, they also imported cotton textiles and Indian cotton yarn with the latter business overtaking their opium sales in the early 20th century. They also took advantage of the expanding commercial life of Shanghai to diversify into other areas, such as insurance, manufacture, hospitality, construction and public utilities, employing several hundred Chinese. They also owned several prominent real estate firms such as the Hua Mao Real Estate Co, Shanghai Real Estate Co., Far East Real Estate Co, and so on. Some of the most prominent buildings in Shanghai, including on its famous Bund, were built and owned by the Sassoons. These included the famous Cathay Hotel (later the Peace Hotel and now the Fairmont Peace Hotel) on the Bund, Cathay Mansions (Grosvenor House), the Embankment Building and Cathay Cinema. Another prominent Indian business house that established its presence in Shanghai early on was the Tatas. The patriarch of the Tata family, JN Tata,
hOng kOng

There has been a significant connection between Hong Kong and India since the development of the former as a major port city under British control from the middle of the 19th century. This was due to the fact that hundreds of Indians had already been coming by sea to trade on the China coast from the later 18th century and used to visit Canton (Guangzhou) and Macau regularly. When Hong Kong was formally established as a British colony after the First Opium

19th century Hong Kong

War (1839-1842), about 2,700 Indian soldiers were present there. In addition, there were many Indians who bought land holdings in the port city in the very first land auction conducted by British authorities in June 1841. Near 346 Indian merchants set up their businesses in Hong Kong over the next few years. The first of these firms was Cowasjee Pallanjee & Co. Other firms were FM Talati & Co, Abdoolally Ebrahim & Co and the firm of Albert Sassoon. Abdoolally Ebrahim & Co is, in fact, the oldest trading house in Hong Kong today operating under its original name.

A number of Indian businessmen in Hong Kong contributed significantly to the growth and development of the city. HN Mody played a pioneering role in the setting up of the University of Hong Kong. Abdoolally Ebrahim & Co is recorded as

A panoramic view of the Bund

NIIT as well as manufacturing concerns such as Larsen & Toubro, Reliance, Raymonds, Sundaram Fasteners and Dr Reddy’s Laboratories. Now, a growing number of Indian tourists also make their way to Shanghai.

(Madhavi Thampi)
having set up the first cross-harbour ferry service in Hong Kong, while another Indian, Dorabji Naorojee is credited with the founding of a similar service that was the forerunner of Hong Kong’s famous ‘Star Ferry’. Paul Chater, a businessman of Armenian origin from Kolkata, was associated with many landmark projects and companies in Hong Kong. These included the Hong Kong and Kowloon Wharf and Godown company, the Praya Reclamation Scheme which developed the waterfront area on Hong Kong island’s northern shore, Hong Kong Land, and the Hong Kong Electric Company. ER Belilios and Elly Kadoorie were responsible for setting up many schools and educational institutions. Belilios helped to establish the first government school for Chinese girls while Kadoorie established a school for Chinese boys in 1901. The Ruttonjee family established the TB sanatorium which is named after them. The Hong Kong and Shanghai Banking Corporation also had many Indians in its early years on its board of directors.

While Indians from the Parsi, Jewish and Ismaili communities were prominent in the 19th century, in the 20th century, many Sindhis and Marwaris also migrated to Hong Kong and established flourishing businesses. The Harilela family business is one of the most prominent ones among them today. While many of the early merchant companies were involved with the import-export business as Hong Kong expanded and developed, the business activities of Indians diversified into many spheres. One area in which Indians achieved prominence was the tailoring industry, especially in the 1950s. Many are in the food and hospitality business and in shipping and transport too. In recent decades, a large number of Indian professionals have made Hong Kong their base and they are well represented particularly in the financial, IT and telecommunication sectors.

In Hong Kong, from the 1860s till the 1940s, there was a large number of Indians in the Hong Kong Police Force. For a number of decades, there was a rough parity in the number of Indians and Chinese in the Force. Apart from the Indians in the police force, a familiar sight in Hong Kong used to be Indian watchmen in hotels, restaurants, godowns and factories. Altogether, the number of Indians in Hong Kong in the 1940s stood a little over 7,000. At present, the number of Indian citizens in Hong Kong is a little over 22,000 but the number of persons of Indian and South Asian origin there is much larger. There are about 1,500 registered Indian companies in Hong Kong with more than 24 registered regional, religious and professional Indian associations in Hong Kong.

(Madhavi Thampi)

INDIA

Yindu is one of the Chinese names for India. India is called Bharata in many Indian languages. This name appeared as early as in the Sanskrit epic Mahabharata and in the Padma Purana. India is also called Bharatavarsa in Indian languages which means the country of Bharata’s sons or Bharata’s country. The ancient Indians also called their land, Jambudvipa.

The English name of India originated from the Indus River. Indian people called this cradle of civilisation, Sindhu (the original meaning of which is river). The Persians transformed Sindhu into “Hindu” and the word Hindu was subsequently transformed into “Indu”. The name of India was introduced into Greece by the Persians. The Greeks used the name of this river in western India as the name for the whole of India.

After the Muslim invasion of India, they called India, “Hindustan”, following the Persian usage...
meaning the “place where Indians live” or “Indian country”. Later, the British called the religion followed by the majority of Indians “Hinduism” and called the country itself “India”. In ancient Chinese documents, India was called Sindhu and Tianzhu. Besides, India was also known to the Chinese as Sindu, Sidu, Sindus, Juandu, Indu, Indo, Saidu and so on. These names are transliterations of Sindhu but in different periods, different translators selected different Chinese characters. However, their pronunciations are similar.

The word “Yindu” was first used in the Tang period in Xuanzang’s Buddhist Records of the Western World, ‘juan 2’. In Summaries of Yindu - Interpretation of Names, it is written: “there were many translations of Tianzhu’s name such as Sindu, Sindo. Now let us comply with the legitimate pronunciation and call it Yindu”. However, afterwards, historical documents of the Song period still called India “Tianzhu” and “Sindhu”.

(Han Zhigeng)

MAGADHA

Magadha was one of the 16 states in ancient India in the period from the 6th century to 4th century BCE. It was located south of the middle and lower reaches of the Ganges river. Magadha was established in the period from the 7th to 6th century BCE by an eastern tribe far from the center of Vedic culture. At the beginning of the era of Buddhism, Magadha was ruled by Bimbisara of the Haryanka dynasty. It was a city-state from this time or earlier. Bimbisara took Rajagaha as the capital which was surrounded by extensive villages. He used to launch campaigns against Champá, the capital of Anga. He lived in the same period as the Buddha, and believed in Buddhism. He was killed by his son Ajatasatru in his old age.

Ajatasatru fought with Kosala for many years and eventually made peace. He then fought with Vajji for 16 years and finally conquered this country and established the hegemony of Magadha in eastern India. Ajatasatru also believed in Buddhism. It is said that in his reign, Buddhism had its first Samgiti at the Saptaparni Cave outside Rajgir. One of the fortifications built by him later developed into Pataliputra. This city became the capital of Magadha in the reign of his son. The emperors Afterwards all took the throne by killing their fathers. The last emperor was overthrown by an uprising and the minister Sisunaga seized the opportunity and ascended the throne around the year 430. Magadha then conquered the powerful Avanti, Vajji and possibly Kosala states under the Sisunaga dynasty and became even more powerful. The dynasties of the Nandas, Mauryas, Sungas, Kanvás and Guptas all used to extend their power outwards from the centre of the Magadha area. Muslims conquered this area in the 12th century.

Magadha was not unfamiliar to ancient China. There are references to it in ‘juan 221 in the Xin Tang Shu’ (New History of the Tang), one of which goes: “The soil there was fertile and suitable for sowing and reaping. There was a different kind of rice, the grains were large and were supplied only to the king. The king lived in……Kusumapura ……

In the 21st year of Zhenguan (647), they started to despatch envoys to meet the emperor and present pineapple and aspen. Emperor Taizong despatched envoys to learn the method of extracting sugar by heating. He despatched Wang Xuance to set up monuments in the Mahabodhi Temple.” The Chinese monks ‘Faxian and Xuanzang’ both used to come here for pilgrimage during their travels in India. Their experiences were recorded in their books, The Biography of Faxian and On Xuanzang’s Travels in India.

(Ge Weijun)

TAKSHASILA

Takshasila, an ancient strategic town of northwest India, is known as Taxila today. In the period from the 6th – 4th century BCE, it was the capital of Gandhāra, one of the 16 states existing then. During the 3rd BCE – 2nd century BCE, the powerful Maurya dynasty established its governor-general there. Buddhism became the prevalent faith during the reign of Asoka. This city was located on a vital

Outside view of the Patna Museum, India

Taxila ruins, today in Taxila, Pakistan
communication line and was a significant political, economic and academic centre of northwest India. As a place which attracted much talent, it had many students from northern India who used to travel a long distance to study and learn Vedic scriptures and other kinds of knowledge and skills, including medicine. There were even students from Central Asia and West Asia in the famous medical school. The course was rigorous and long. Students had to complete seven years of study and examination before graduating and commencing the practice of medicine. There were also other technological courses.

Archaeological excavations were undertaken at this site in the early 20th century. Unearthed were coins, jewellery, gold items, copperware, pottery and silver copies engraved with Kharosthi words and a large number of Buddhist works of art. The golden age of the Kushan Empire during the 1st–2nd century CE was the high point of economic, religious and cultural activities there. Takṣasila entered a period of decline after the 3rd century and the city was finally ruined by the invasion of the Hephthalite Empire in the middle of the 5th century. The eminent Chinese monks, Faxian and Xuanzang, both came here when they went to India on pilgrimage.

KALINGA

Kalinga is an ancient Indian state which is referred to as Jielingjia, Qielingjia, Jialingwo and Jialing in Chinese records. It is located in the coastal region in east India, between the Godavari and Mahanadi rivers. Its territory is equal to about today’s Odisha, and its capital was Dantapura. The ancient Indian classic work, the Puranas, has listed the 32 rulers of Kalinga. It was conquered by the Nanda dynasty of Magadha (about 346 BC–324 BC), and then later recovered its independence. In the early years of the Maurya dynasty (324 BC–185 BC), the Greek Megasthenes, who was the envoy sent by Seleucus Nikator to the Maurya dynasty, also mentioned this country. He said its army was strong, with 60,000 infantry, 1,000 cavalry and 700 war elephants. The country’s overseas trade flourished and the economy was prosperous. However, around 260 BC, the third king Asoka of the Maurya dynasty annexed it after a brutal war. The consequence of the war was that 1,00,000 people were killed, 1,50,000 people were captured and the same number of people died indirectly as a result of the war. It is said that Asoka
Cultural Contacts

deeply regretted the suffering brought about by the war and so turned to the peaceful “Saddhamma” policy. It is said that this was the point from which he began to believe in Buddhism. Shortly after Asoka’s death, Kalinga regained independence at the end of the 3rd century BC. In the 2nd century BC, during the reign of Khàravela, the country once again became powerful and prosperous. Magadha was subdued and Kalinga captured Rajagrha. Its troops reached Punjab in the west and the Pandya in the south. After Khàravela’s death, the country began to decline again.

Xuanzang visited Kalinga during his visit to India. He found that the country was a prosperous place, “with sowing and reaping, numerous flowers and fruits and thick woods and marshes for hundreds of miles”. However, it was already clear by his time that there had been a decline with people gradually moving to other places and the population becoming smaller. The ‘Sutra of Vinaya (juan 39)’ translated by Yijing, another monk of the Tang period, also contained this reference to Kalinga: “Buddha has four tooth relics ... with one in Kalinga”. In the second half of the 4th century, a prince Dantha, referred to as Tuoduo in Chinese records, carried it to Simhala (now Sri Lanka) secretly. It is said that the Buddha tooth relic enshrined in Kandy is the same.

(Ge Weijun)

GANDHARA

Gandhara was one of the 16 countries in ancient India in the period from the 6th century to about the 4th century BCE. It was located at the northeast of the subcontinent of India, mainly including the region around Peshawar on the upper reaches of the Indus River in the north of Pakistan today and the region surrounding Rawalpindi. Its capital Taksasila (present-day Taxila) was a strategic town and the commercial and academic centre of northwest India. Gandhara was under the control of Persians and Macedonians from the 6th century so it played an important role in cultural communication between the East and West. It was annexed by the Maurya dynasty in the late 4th century BC. The third emperor of this dynasty, Asoka, mentioned Gandhara in his fifth imperial edict carved on stone. In the period of the Kushana empire, which reached its height during the period from the middle of the 1st century to the end of the 2nd century CE, Gandhara was its core region. Buddhism was introduced in the time of the Emperor Asoka and became popular. Buddhist architecture and art also started to appear here. The development of such art was at its peak period during the Kushana period. According to records, the tower was originally 213 m high and surrounded by hundreds of smaller towers. The earlier artistic convention of depicting the Buddha merely by symbolism, through the Dharmachakra, a footprint, a banyan tree or throne was broken, and artists started to depict the person of the Buddha. Absorbing artistic elements from Greece and Rome, Gandhara art was characterised by fine proportions, exquisite modelling, elegant posture and unique style. Later in the Gupta period, during 320-550 CE, statues were made mostly of clay. After the middle of the 5th century, with the invasion of the Hephthalite Empire, Buddhist temples were ruined and the statuary art also started to decline. Gandhara’s statuary art was introduced to China via Central Asia and then further east into North Korea.
and Japan and had a significant impact on the style of statues in East Asia.

(Ke Weijun)

KASHMIR

Kawmira was the name for present-day Kashmir in India used in Chinese records during the Han, Wei, Northern and Southern dynasties, Sui and Tang periods. In the Han period, the name referred to the area downstream of the Kabul River and the region of Kashmir. It was also called Geshimi or Kasmira.

There were many references to Kashmir in Chinese historical records. For example, the Han Shu - the Biography of the Western Regions said that "Kawmira, Wangzhi Xunxian city (near Srinagar present-day), was 2200 li from Chang’an, and it was not governed by the duhu (protectorate-general) in the past, the Xiongnu conquered Tokhara, Tokhara ruled over Bactria in the west and the king of Sai ruled Kawmira in the south.” It also said that the terrain here was flat and the climate was mild and that there was alfalfa, sandalwood, catalpa, bamboo and lacquer. The natives planted grain and grapes and fertilised the fields with manure. They ate raw fresh vegetables in winter. Products there included fengniu (zebu), buffalo, elephants, dogs, macaques, pearl, coral, hupo (amber) and gems. Craftsmen were skilled at engraving, weaving silk, doing embroidery and building palaces. Vessels were mostly made of gold, silver, copper and tin. The coins were also made of gold and silver with a horse on the front and a human head on the back.

Contacts between the Han dynasty and Kashmir started from the time of Emperor Wu (141 BCE – 87 BCE), and the relationship between the Han envoys and the rulers of Kashmir was sometimes cordial and sometimes not. Kashmiri merchants used to come to China during the reign of Emperor Cheng (33 BCE – 7 BCE) and even afterwards. Contact between Kashmir and China was very close in the Tang dynasty. There were frequent references in the Xin Tang Shu and Jiu Tang Shu to envoys coming from Kawmira bearing local products as gifts and it is mentioned that the royal court of the Tang dynasty also “generously rewarded this country”. Kashmir used to be one of the centres of Mahayana Buddhism so many monks used to come to China to preach Buddhism and translate scriptures. Chinese monks also went to Kashmir to acquire Buddhist learning and scriptures. In the 1st year of the reign of Emperor Suzong of the Tang (758 CE), there were still envoys from Kashmir coming to China but this practice apparently ended after that. The word, Kawmira, also no longer appeared in Chinese historical records.

(Ke Weijun)

CHOLA

The Chola (or Cola, “Zhunian” in Chinese) was a powerful kingdom in southern India. From the early 11th century to 15th century, the country maintained diplomatic and commercial relations with China.

The Chola kingdom was located on the Coromandel coast of India, between Nellore and Pudukkottai. Its name can be found in Asoka’s inscriptions which mention that it was beyond the jurisdiction of the Maurya dynasty with Buddhism prevalent. In the 2nd century BCE, the king Elara once conquered Simhaladvipa (now Sri Lanka). Around 100 CE, during the reign of the famous King Karikkal, the country was very strong. He defeated two other important kingdoms in southern India, the Pandyan and Cera (Chera) kingdoms and launched an expedition to Simhaladvipa. In the 3rd-4th century, with the rise of the Pallava in the north and invasions by the Pandyan and Cera kingdoms, the Chola went into decline. In the 7th century, they surrendered to the Pallava. In the early 7th century, when the Buddhist monk Xuanzang visited the Chola kingdom, he noted that “Chola’s circumference is 2,000 and 400 or 500 li, the capital’s circumference is more than 10 li, with spacious land, deserted lakes and ponds, few households, rampant thieves, warm weather and many malefactors. People are more barbarous and follow beliefs other than Buddhism”.

In the 9th century, during the reign of Aditya Chola (880-907), the country returned to its former

Kapisa carvings of Buddha, located in Swat Valley, Pakistan

Southernmost India, Cape Comorin Point
prosperity. During the reign of Rajaraja (985-1016), the country dominated southern India and by the reign of Rajendra (1016-1044), the country reached the peak of its power which extended up to West Bengal. It even launched a naval expedition to Southeast Asia.

From the 11th century to 15th century, the country had frequent exchanges with China. According to Juan 489 of the History of the Song Dynasty, Chola was five li distant from the sea on the east and 1,500 li distant from the western coast of India. It had abundant natural resources including pearls, ivory, coral, gem, areca-nut, cardamom, rattan, date, coconut and so on. It had goats, cattle, pheasants and parrots among other creatures. The city had seven sections, from the outermost to the innermost. Residents lived in the first to the third sections, with the river surrounding them, officials in the fourth section and an offspring of the top officials in the fifth section. Monks lived in the Buddhist temple in the sixth section and the highest officials in the innermost section, which had more flowers and trees. In fighting, they first used elephants and then used guns, swords, and bows and arrows. People charged with light crimes were tied to wooden frames, and whipped 50 to 100 times; and people charged with serious crimes were trampled to death by elephants. According to the Chinese historical records: “in September of the eighth year of Dazhongxiangfu (1015), Rajaraja sent assistant minister Suolisanwen and Pushu to China to pay tribute including real pearl-embroidered shirts and caps, 21100 liang of pearls, 60 pieces of ivory and 60 jin of frankincense”.

Subsequently, in the fourth year of Tianxi (1020), the second year of Mingdao (1033), and the tenth year of Xining (1077) as well, the country sent envoys to China. The name ‘Shi Li Luo Cha Yin Tuo Luo Zhu Luo’ recorded in the second year of Mingdao was consistent with the modern translation “Rajendra” meaning Rajendra Chola.

Chinese works on geography also had many records about the Chola. According to ‘Ling Wai Dai Da’ of Zhou Quifei in the Southern Song period (1135-1189), the Chola often waged war with countries to the west. It had 60,000 war elephants. In wartime, the warriors stood on the howdahs on the elephants’ backs. Spears were used in close fighting and bows and arrows for fighting at a distance. Victorious elephants were also honoured. People here were more impulsive, he claimed. If there were people who despised each other, they would fight with short swords right in front of the king, and even if they died, they had no regrets. Fathers, sons and brothers would not use the same stoves and utensils but they were loyal to each other. The Zhu Fan Zhi of Zhao Rushi (1170 – 1231) also contains detailed descriptions about the Chola system of marriage and divorce.

(Ge Weijun)

TAMRALIPTA (now Tamluk)

Tamralipta (Tamalitta in Pali) was an ancient country in the northeastern part of India and was also an important port. Many Chinese monks visited this place which was known as Danmolidi in Chinese.

Tamralipta was located in the Ganges River delta in western Bengal, in the area of present-day Tamluk on the right bank of the mouth of the Hooghly river as mentioned in the ancient epic Mahabharata. As a centre of land and water transportation, it had commercial intercourse with Rome from the 1st and 2nd century CE and also with southern India and countries in Southeast Asia. During the Maurya era (about 321 BC – 185 BC), this place was a part of Magadha. Shortly after 250 BC, Sanghamitta, the daughter of Asoka, at the invitation of Simhala (now Sri Lanka), initiated the queen Anulo and the concubines in the palace into nunhood and established the Bhiksuni Sangha. It is said that to escort her and the Bodhi tree branch she carried, Asoka personally led the troops to Tamralipta and watched her ship sail away.

Many Chinese monks visited Tamralipta. Faxian during the Jin dynasty visited the country in 408 CE, and noted: “... Duomolidi is a seaport. It has 24 Buddhist temples, full of Buddhists, and Buddhism is flourishing”. Faxian lived there for two years.

He copied scriptures and made portraits. Later, he boarded a merchant ship and after 14 days and nights, he reached Simhala. Xuanzang also paid a visit. In the Record of the Western Regions of the Great Tang, he wrote: “Danmolidi is one thousand four hundred or five hundred li in circumference, and its capital is more than 10 li in circumference. The country is near the sea, with the dampness of a low-lying land. During the season of sowing and reaping, flowers and fruits are abundant. The weather here is warm and hot. People here are strong and brave,
believing in good and evil. There are more than 10 Buddhist temples, with thousands of monks and there are more than 50 temples. There are different beliefs. The country is near the sea and is at the intersection of land and water, with many treasures so people in this country are generally rich." Faxian had also wanted to go to Simhala by sea from here but a south Indian monk thought that the sea route was more risky and advised him to choose the land route. So he went in a southwesterly direction to Udra (in the north of Odisha today). Monk Yijing from the Tang period boarded a Persian merchant ship from Guangzhou to India on his pilgrimage in November of 671. He stayed for half-a-year in Srivijaya (Sumatra in present-day Indonesia), then went to Tamralipta and met with another monk Dachengdeng who had lived there for many years. He stayed there for one year and learned Sanskrit. They went to central India together. Before leaving India, he again resided in Tamralipta to translate Buddhist scriptures into Chinese and then returned to China by ship directly from there.

(Uddiyana)

**UDDIYANA**

Uddiyana, which means “garden”, is the name of an ancient country which lay on the branch of the Silk Road connecting India and China. It is also known as Ujjāna, Uḍḍiyāna, Oddiyāna, etc. It is widely believed that Udyāna was located on the upper reaches of the Indus River of north Pakistan today and the drainage basin of the Swat River. It was situated on the only route on the Silk Road for Buddhist monks and merchants going between India and China. Juan 97 of the Chinese work ‘Bei Shi’ said, “Udyāna was south of Shemi. In the north were the Pamirs and south was India.” Faxian said in his Record of the Buddhist Kingdoms, “Udyāna was due north of India, and people there all spoke Middle Indic.” Eminent monks, Song Yun and Huisheng, when they went west on pilgrimage in 518, met the king when they passed Udyāna. According to the Records of the Luoyang Temples - Ningxuan Temple, while talking about their own country they told him about “the morals of Zhou Gong, Confucius, Zhuangzi and Laozi... the cure of diseases by Hua Tuo and the necromancy of Zuo Ci”. This was supposed to have excited the king, and he said, “what you have spoken about is the country of Buddhism and I would like to be born in that country in my next life.” Besides, they also “spent from their travelling expenses and built a statue of Buddha on the mountain top and made a stone engraving to record the merits and virtues of the Wei dynasty.”

There are more detailed descriptions in Xuanzang’s account of his travels: “Udyāna had an area of more than 5,000 里 with mountains, valleys, rivers and lakes. Though they planted grain there, the oil there is not suitable. It had abundant grapes but there was little sugar cane. There was also gold and iron. It is suitable for tulip cultivation. The forests here were green and flowers and fruits were growing in profusion. The climate was comfortable. People here were timid, common and cunning. They were engaged in learning but not in physical labour and magic arts were popular. They respected Buddhism and believed in Mahayana.” There were many Chinese monks who travelled to the West who visited Udyana. Among them were Hui Jing, Dao Zheng, Hui Dai, Hui Chao, Dao Lin and Xuan Zhao.

(Kamarupa)

Kāmarupa was an ancient place in the eastern part of India, located in the western part of present-day’s Assam, encompassing the Brahmaputra Valley and surrounding areas. It was called Prāgjyotisha in the past and later the name was changed to Kāmarupa, also translated into Chinese as Jiolumu.

The epic Mahābhārata mentions King Bhagadatta who ruled Prāgjyotisha. During the famous Kurukshetra War described in the epic, he was on the side of the Kauravas and was killed on the battlefield. Kāmarupa was founded in the 4th century CE by Pushyavarman, who used to be subservient to Samudragupta (reign 330–375 CE), the second emperor of the more powerful Gupta Dynasty. This dynasty lasted for 13 generations of emperors and became independent in the 6th century during the time of Bhūtivarman. Its last emperor Bhāskaravarman was a contemporary of Harsha. He died around 650 CE and the kingdom changed hands afterwards. The governor of the new dynasty was Sālastambha, the founder of the Mleccha Dynasty. In the 13th century, Ahoms from the east and Muslims from the west invaded, putting an end to this kingdom.
Historically, Kàmarupa had been in close contact with China. The eminent Chinese monk, Xuanzang and the Tang envoy, Wang Xuance were both warmly received here. There is a detailed description of it in Xuanzang's account. In it, he said, “Kàmarupa covered an area of thousands of li and the capital covered more than 30 li. The fields there were full of water and people sowed and reaped at the right time. There were many valuable trees, rivers and lakes crisscrossed the city. The air was gentle and pleasant and the people’s customs were simple. People were short and black and they believed in some gods rather than Buddhism.” There were also references to Kamarupa in juan 198 of the Jiu Tang Shu (The Old Tang History). It said: “There are tens of countries in ancient India, and their customs and local products are similar. There is a country called Jiamolu. There, the custom was to open the east door to face the sun. When Wang Xuance arrived there, the ruler despatched envoys to offer as tribute rare treasures and exotic things and maps, because he had received (from China) a statue of Lao-tzu and the (scripture) Dao De Jing.”

KANChipurAM

Kanchipuram, Huangzhi in Chinese records, was one of the seven holy cities of ancient India, and is situated in pres-day Tamil Nadu.

Kanchipuram used to be the capital of the Chola and Pallava kingdoms. It was an important academic town of Hinduism and Buddhism as well. Many splendid temples were built which attracted countless pilgrims. From the point of view of the history of maritime communications, Kanchipuram was also an important sea port. In the section on geography in the Chinese work, the Han Shu (History of the Former Han Dynasty), it is said: “from Fugandulu, if ships travelled for more than two months, (they would reach) Huangzhi, the folk customs of which were similar to Zhuaya. It has been sending tribute since the time of Emperor Wu. There was a translator, distantly related to the (royal house), named Huangmen, who went to sea together with others he recruited to trade pearls, jewels, rare stones and exotic things and they took gold and silk with them. During the reign of the Emperor Ping when Wang Mang was regent, in order to show the power and virtue of his country, he generously rewarded the king of Huangzhi and asked the envoys to present him with live rhinoceros.” Thus, it can be seen that this place had trade relations with China since the Western Han dynasty and official diplomatic contacts as well. The famous Tang pilgrim Xuanzang visited this city and called it Kanchipurap. In his account he wrote: “Kanchipurap is also known as Anagarika Dharmapala…. not very far in the south of the city is a large temple. People there are bright and farsighted and are outstanding.” Hui Li also said in his Biography of San Zang of Da Ci’en Temple that “Kanchipurap is a sea port in the south of India and is only three days to Sri Lanka by sea.”

PURUSHAPURA (now Peshawar)

Purushapura was a city in the northwestern part of ancient India. Many Chinese Buddhist monks passed through here frequently when they went westward on pilgrimage. Purushapura was also known in Chinese as Fulousha, Bulushabuluo, Fuliushafulu and Fuloushafulu and it had also a Chinese name based on the translation of the name ‘Purushapura’ (city of men) – Zhangfucheng.

According to the textual sources, the old location of Fulousha was to the northwest of Peshàwar, a city located in the northern part of present-day Pakistan, and it was the capital and major commercial city of the state of Gandhara. Kanishka, the king of the Kushànà empire and devout follower of Buddhism, moved his capital here and built a big tower in the city. As an important Buddhist cultural centre, the place was also famous for Buddha’s bowl and the peepal (Bodhi) tree. When Faxian reached here during the Eastern Jin Dynasty in 402 CE, Buddhism was still flourishing here. He recorded the local legend about Buddha’s bowl, its shape and structure and the miraculous feature: “(the bowl) can hold two dou² and have different colours, which are
mainly black. The bowl is glossy and has distinct edges with a thickness of 0.5 cm to 0.7 cm. The poor could fill the bowl with fewer coins while the rich might not be able to fill it with a million or even ten million coins”. The Chinese Baoyun, Sengjing and others had also visited Purushapura to make offerings to the Buddha bowl and then returned to China. Song Yun, the envoy of the Northern Wei dynasty, also visited here.

However, by the time the Tang monk Xuanzang arrived, the country already presented a desolate scene: “(Gandhara)’s capital Purushapura is more than 40 li** in circumference… The city has very little cultivation with only a few residents. However, in a corner of the palace grounds, there are thousands of one hundred chi***. The branches and leaves are luxuriant and well-spaced and cast thick shadows”. He paid a visit to Kaniska’s stupa as well, and had descriptions of it and related legends. In addition, Purushapura was also the hometown of Asaïga, the founder of the Yogacara School of Indian Mahayana Buddhism, and of the Vasubandhu brothers.

**A unit of length, 1 li = 500 metre)
***A unit of length, 1 chi = 3.33 cm)

KOLLA M (Quilon)
Kollam is a city in Kerala on the southwest coast of India where numerous ancient Chinese envoys and merchants once visited. In Chinese, it is referred to as Gulin.

Kollam, (formerly Quilon), as a crucial trans-shipment port of trade between China and Arab region, was recorded in many ancient Chinese works but with different names. For example, it was called Coran in ‘juan’ 490 of the Song History, Kollam in Zhou Qufei’s Ling Wai Dai Da and Zhao Rushi’s Zhu Fan Zhi, Julan in juan 210 of the Yuan History, and Small Gelan in juan 304 of the Ming History, Ma Huan’s Yingya Shenglan and Gong Zhen’s Records of Countries of the Western Oceans of Ming Dynasty.

As described in the Ling Wai Dai Da, Kollam locals had dark skin, straight hair and beards and they often wore white cloth and red leather shoes. In normal times, they liked to practice archery and in wartime, they bound their hair with colourful cloth. The king also used to wrap a cloth around himself. He sometimes rode an elephant when going out. According to this work, people in this state believed in Buddhism. Many Arabs lived there. According to the Zhu Fan Zhi, Kollam was abounded with coconut and logwood. The wine there was brewed with honey and coconut flower juice. The Yuan government attached great importance to the state of Julan. The Yuan History records that “only Maabar (Zhunian in
the southeast of India, that is, the Chola state) and Julan can lead all nations but Julan is the protector of Maabar." Kublai Khan once sent Yang Tingbi and others to visit Julan. In March 1282, Kollam sent an envoy to the Yuan.

In the Ming period, Zheng He sailed west seven times and visited Kollam. Ma Huan, who accompanied Zheng He, said in the *Yingya Shenglan* that this state was surrounded by the sea on four sides, was bounded by hills in the east and was narrow at the northern and southern ends. Its people believed in Buddhism and worshipped cows and elephants. It had various fruits and vegetables and different kinds of cattle and sheep. The sheep had green fur and long feet and stood two or three feet tall; the cattle weighed three or four hundred jin. Many people engaged in selling butter and people mixed their food with butter. They usually had two meals a day. 'Juan 326 of the Ming History' notes that Small Gelan bordered on Kochi. In spite of poor lands and low incomes, the people were honest and warm-hearted. Pearl umbrellas, white cotton cloth and pepper were exported to China. In the fifth year of Yongle (1407), Kollam is recorded as having sent an envoy to China to pay tribute, and the Ming court presented silk, sheer leno fabric and other gifts to its king.

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BENGALA

Bengala is the name of an ancient Indian state located in Bangladesh and West Bengal area of India today.

This country was often mentioned in Chinese historical records. It was called “Panqi” in *Hou Han Shu*. Zhao Rushi, tiju of the foreign trade bureau of Quanzhou in the Southern Song Dynasty wrote *Chufan Chih* in the first year of Baqing of Emperor Lizong, and in this book he called the country “Pengjialuo”, “the western Pengjialuo, the capital was Chanaxi, covering an area of 120 li, people there were very competitive and good at robbing. They grinded white shells as money and locally produced treasured swords and tula-cotton cloth.” Folk voyager in Yuan Dynasty, Wang Dayuan wrote *Island Tribes Chronicles*, which recorded what he saw and heard abroad. In this book, the country was called Pengjiala. He said that this place “the five ridges were towering, forests were luxuriant and people lived together. They lived on farming so there was no free land in the wild, and the fields were very pretty. They harvested grains three times each year, and the products there were very cheap……. The custom there was very pure…… and the tax was 20%.” In *Xing Cha Sheng Lan* by Fei Xin and *Ying Ya Sheng Lan* by Ma Huan, this place was called “Banggela”. Fei Xin had been abroad four times from the seventh year of Yongle to the sixth year of Xuande, and in his records he said, “In the 10th and the 13th year of Yongle, for twice Hou Xian and other leaders commanded the fleet under upper command and held the command of the emperor in hands, awarded the king, the princess consort and the chief officials. At the seaport of the country there was a port called Chadi Port and was established with tax office. Its king knew that Chinese ships arrived at their country, so he despatched troops to take clothes and other things to welcome them.” There were also sharp observation and records of the local custom, “the custom of that country was very pure, men wore decorating brocade around their heads, and wore long white gowns and gold thread sheepskin boots and they were very gentle. For the trade, though there might be large profit, but they should never regret once the price was determined.”

His description revealed the praise over the pure folk custom.

In volume 304 of the “History of Ming Dynasty” it is said that after Hou Xian visited Bengala, the ruler of the time Saifuddin sent kylin and other local artifacts as tributes which pleased the Ming Emperor Chengzu. Later, Saifuddin sent envoys several times to the western marshland which is located in Jaunpur area of present-day Uttar Pradesh, to persuade the ruler to invade. During the 18th year of Yongle reign (1420), Hou Xian visited this country again and gifted the ruler with gold coins and later withdrew.
all his troops. This was the dawn of good neighbourly friendship in this area.

(Ge Weijun)

KOCHI

Kochi (formerly Cochin) is an important port on the southwest coast of India. In the 15th century in particular, the country had regular intercourse with China. Juan 326 of the History of Ming Dynasty refers to Kochi as being in the southwestern part of India, near the sea, with a tropical climate, abundant natural resources, rare treasures from the sea and dense forests. It said that no wild beasts were to be found in its mountains and there were very few species of poisonous fish in the river. Being fond of eating fish and softshell turtles, people there were said to be mild in temperament and not prone to fighting; old people loved children and young people respected the old, all living in peace. The Xingcha Shenglan written by Fei Xin presents a vivid description of this country. He said that the local people were pure and honest, they wore short gowns consisting of a single cloth wrapped around and some people also used leaves and grass for clothing. Some lived in houses while others lived in caves or trees, fishing for a living. Yingga Shenglan written by Ma Huan has a more detailed record, pointing out that “the country has mountains on the east and the sea on the west”. The mountains are obviously the Western Ghats. It pointed out that people used coconut wood for building their houses and coconut fronds for the roof. Brick and mud were used to build storehouses for the storage of expensive clothing and other valuables and to prevent them from fire and theft. However, it also claimed that the king believed in Buddhism, respected elephants and cattle, built Buddhist shrines and erected a copper Buddha statue, building a ditch around the base of the statue. After the bell and drum were sounded in the morning, people used to get water from well to water the statue from top thrice, and then, only after worshipping it, they used to leave. The work Records of Travelling to the West written by Gong Zhen has a similar account of the place.

In the first year of Yongle (1403), the Ming ruler sent the official Yin Qing to visit Kochi with an imperial edict, and presented the king with silk fabrics, coloured silks and a canopy, among other things. In the sixth year of Yongle, famous admiral Zheng He was sent to the country. Three years later, the king of Kochi, referred to as Keyili in the Chinese records, sent an envoy to China. The following year, he visited the country again and then Kochi sent envoys to China for two successive years. Later, when Zheng He made another visit, the Ming Emperor wrote some inscriptions and ordered him to inscribe them on rock there to publicise the emperor’s benevolence. In 1430, 1,433 and 1,436 envoys were again exchanged between Kochi and China. During He’s seven voyages, Kochi was one of the places where he would regularly halt for supplies of food and water and to trade. Sometimes, he waited there for the monsoon winds to arrive. There appear to have been other Chinese also present in Kochi at the time who welcomed the arrival of He’s fleet. There is some evidence that Kochi once had a Chinese temple. It is said that the gold and iron statue of an official of the Ming Dynasty found in southern India in recent years was a statue of Zheng He erected by these Chinese in Kochi.

(Ge Weijun)

VARANASI

Varanasi (also Benaras or Kashi), on the banks of river Ganges in Uttar Pradesh, is one of the most ancient living cities of the world – having archaeological and written records of its continuing existence from about the end of second millennium BCE. Bound by the river Varuna and Asi in the north and south, it derived its name, Varanasi (Varuna + Asi). Its half-moon like location on the banks of holy river Ganges has from time immemorial added to its unique charm. Known as the city standing on the trident of Lord Shiva, its fame as one of the holiest and most reputed abodes of knowledge attracted people from all over India as well as visitors from far off. All the famous Chinese travellers in the past visited the city at one time or the other. Its cosmopolitan character has turned it into a microcosm of India. It is known as the “cultural capital of India” or “the bliss city of salvation”.

Originally, Varanasi was the capital of the ancient kingdom of Kashi. After the dissolution of the kingdom, the name Kashi also became the name of the capital city. In the Puranas, it has been mentioned as Avimukta Kshetra, Mahashamshan, etc. For a very brief time during the era of Mughal emperor Aurangzeb, it was also called Mahmudabad. The name Kashi originated from the name of the 7th king of the first local dynasty, King Kasa.

The earliest known dynasty which ruled over Kashi claimed its descent from Manu. Among the
notable kings of this dynasty, besides Kasa, were Dhanvantri, Divodas I, Pratardana, etc. Around the time of the Mahabharat awar, Kashi/Varanasi came under the control of the legendary King Jarasandh which resulted in the kings of Kashi siding with the Pandavas in the great war. This was followed by a line of King Brahmadutta, mentioned in the Jataka stories. They ruled over Kashi in the early centuries of the first millennium BCE. Later, Kashi became a bone of contention between the kingdoms of Magadh and Kosala. After the death of Bimbisar of Magadh, his son Ajatsatru was defeated by Prasenjit of Kosala in a long drawn war. The wedding of Prasenjit’s daughter with Ajatsatru, however, kept Kashi under the Magadhs and it remained so during the time of the Nandas, the Mauryas, the Sungas and the Guptas except for a short period when the Kausambi kingdom and Kushanas had sway over it. After the Guptas, the Maukaharis and the Vardhanas of Kannauj controlled it. During the 8th century, the tripartite struggle between the Pratiharas, Rashtrakutas and Palas frequently led to shifts in the control over Kashi. Finally, the Pratiharas were able to hold it until the 10th century. They were followed by the Chedis and Ghadwals during periods of anarchy in the Gangetic plain.

Beginning with the 13th century, Varanasi came under the Muslim rulers and began to be known as Benaras. It was dominated until the 14th century by the Turko-Afghans. The Sharqi kings of Jaunpur and the Lodhis ruled over it in the 15th century. Later, the Surs and Mughals frequently fought for its control. It was finally captured by Akbar in 1567. The Mughals controlled it until 1725 when the Nawab of Awadh handed over the revenue directly to Mansaram, founder of the present ruling family of Kashi. His son, Balwant Singh, rebelled against Awadh and established an independent kingdom. In 1794, it came under the British rule but the descendants of the ruling family were allowed to continue as the zamindars and nominal kings. After Independence, Kashi/Varanasi became a division of the state of Uttar Pradesh.

In spite of a very disjointed political history, the city had been reputed as the abode for knowledge since early times. Immensely contributing to the literature, music, art and culture of India, it has been closely linked with ancient Hindu, Buddhist and Jain religious traditions and until today continues to be one of their foremost centres of pilgrimage. Its support for new and radical currents of thought attracted scholars from near and far to this city. It was from the beginning a sacred place linked to Siva, a non-Vedic deity, as well as to the non-Brahmanical Yaksha-Naga cult, all of which were later added in

the Hindu pantheon. During the time of Ajatsatru, the famous Brahmin scholar Gargya Balki was overwhelmed by the philosophical discussions that took place here. Also, Gautam Buddha came here to deliver his first sermon which founded the basis of Buddhism.

By the 7th century, Kashi’s fame surpassed that of its rival Taxila. Xuanzang (spelling different in different entries), the 7th century Chinese traveller-monk, was awe-struck by the devotion to learning in Varanasi. He found numerous temples and scholar-devotees of both Siva and Buddha. In the adjacent Sarnath, about 1,500 Buddhist monks resided in monasteries. The 23rd Tirthankar of the Jainas, Parshvanath Muni was of the King of Varanasi, Asvasen. In the 8th century, the great scholar-philosopher Adi Sanakaracharya established his abode here and wrote his famous

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commentary on Vedant Sutra. Commentators on Hindu Dharmasastra like Lakshmidhara Bhatta (Krityakalpataru), scholar of poetics Panditraj Jagannath (Rasgangadhara) and many such others belonged to Varanasi. With the influx of pundits from Maharashtra and Karnataka, the study of nyaya (Hindu law), advaita (vedant) and sahitya (literature) greatly flourished here. Alberuni and Prabodhachandrodaya refer to the high reputation of the city. Just a few among the list of great literary scholars linked with Kashi were Ramanand, Kabirdas, Raidas and Tulsidas in the medieval period and Bhartendu Harishchandra, Jaishankar Prasad and Premchand in the modern times.

Besides being a sacred place and knowledge centre, Varanasi has been also noted as a prosperous city on account of its arts and crafts, trade and commerce. Located on the important trade routes, it was famous for its textiles, perfumes, pottery and ivory works. The Sarnath School of Sculpture produced the statues of soft and beautiful preaching Buddha which was praised by the world-renowned art historian AK Coomaraswami as one of the three best sculptures of the world. The influence of this school spread as far as to pre-Angkor Cambodia. Similarly, in the field of music and dance, Varanasi developed its own style.

The city has continued to uphold its reputation with now four universities (namely Banaras Hindu University, Mahatma Gandhi Kashi Vidyapeeth, Sampoornanand Sanskrit Vishwavidyalaya, Institute of Tibetan Higher Studies), the Arabic University, and scores of educational institutions focussing on the most ancient to modern learnings and covering various branches of knowledge ranging from art, music and literature to the science. It is the place of hundreds of Hindu, Buddhist and Jain temples of all sects—the most famous being the Vishwanath Temple (7th century) and the Mahadev Temple (recognised as the oldest surviving temple of the Gupta period), numerous ghats (embankments on the river) with each having its own special characteristics, famous brocade work and saris, wooden toys and not the least its paan (betel leaves).

The mere linking of the name Banaras, Varanasi or Kashi to an object, profession or art evinces special characteristics, and there is perhaps no other city which is reputed to flavours of so many elements of the society.

(Kamal Sheel)

**MADRAS (now Chennai)**

Madras was the name of present-day Chennai, the fourth largest city of India, situated on its southeast coast. The name refers both to the former Madras Province or Madras Presidency of British-ruled India as well as to its capital city. The larger Madras Presidency included the present-day state of Tamil Nadu, the Malabar region of northern Kerala, coastal Andhra Pradesh and Rayalseema, as well as some parts of Odisha, Karnataka and the Lakshwadeep islands. The city of Madras grew out of the trading settlement established by the British East India Company as Fort St George in 1640. As such, it played a role in the British and Indian trade with Southeast Asia and China in the early modern era. In earlier centuries as well, this part of India (known as the Coromandel Coast) had extensive trading contacts with China, especially under the Chola rulers. The Government Museum at Egmore in Chennai today houses three important collections of Chinese coins unearthed in nearby parts of Tamil Nadu that testify the importance of trade with China in that period.

Although its trading links with China were not as extensive as those of Calcutta (Kolkata) and Bombay (Mumbai), Madras was also one of the ports from which trade with China and Southeast Asia was carried on from the seventeenth century. Binny & Co was one of the early firms trading with China from Madras. A letter from the British agency house at Canton, Magniac & Co., to Binny & Co dated December 31, 1830 mentions that “the stock of Madras cotton here now is large”. It further says that “Howqua, the senior Hong merchant, is the only holder and having the market under his command, is realising a profit on his recent purchases from the company, which were made at 8.8 Taels per picul. Good Tinnively cotton would always be safe
Cultural Contacts

These great mountain ranges that Ladakh is often seen as a remote and inaccessible area. Despite this, for many centuries it was the hub of several important trade routes connecting South Asia with Central Asia. These can be considered subsidiary or feeder routes to the well-known east-west Silk Route of ancient times but they were also important in their own right for the economies of Punjab, Kashmir, Tibet and Xinjiang.

Ladakh’s importance in the cultural and commercial exchanges between India and China lay both in its role as an entrepot where traders from Kashmir, Tibet and Xinjiang met and exchanged goods and also in the fact that trade routes connecting these places passed through it. There were two main branches of the trade linking Ladakh with China. One was the Leh-Lhasa trade and the other was the Trans-Karakoram trade to southern Xinjiang. Ladakh also served as an artery for trade between Xinjiang and Tibet, with silver ingots from Xinjiang being one of the main items in Ladakh’s trade with Tibet. The origins of all these commercial links are obscure but they are likely to have already existed for several centuries before the earliest known references to them in the 16th century CE.

Regarding the trade between Leh and Lhasa, from the latter part of the 17th century CE, it took the form of partly religious missions in which the ruler of Ladakh which was a predominantly Buddhist region, paid tribute to the religious establishment in...
Tibet. The two main types of mission were known as the Lo-pchak and Zhong-tsong. Even after Ladakh came under the rule of the Hindu Dogra rulers of Jammu & Kashmir, these missions continued. One of the most important items of this trade was the fine *pashm* wool from Tibet needed by the famous shawl industry of Kashmir.

The Leh-Yarkand route was the most favoured route for trade between Punjab in northern India and Xinjiang. It was physically very taxing with the high passes through the Karakoram range posing great difficulties to traders and their caravans. However, it was generally preferred over the several other routes in existence for various reasons including the relatively settled political conditions and better infrastructure in Ladakh. The journey from Leh to Yarkand took about a month, and the journey up to Leh from the major cities of Punjab like Amritsar also took about a month. In the earlier decades of the 19th century, the main items of trade on this route from India were cotton piece-goods, indigo, tobacco, spices and so on, while the main items coming from Xinjiang were shawl wool, felt, carpets and silks. Silver ingots (*yambo*) were also an important item imported from Xinjiang. However, after the mid-19th century CE, the drug *charus* made from hemp became the main item imported from Xinjiang while in the reverse direction, opium was transported to Xinjiang from India.

The trade passing through Ladakh gave it an economic importance and self-sufficiency for many centuries and also ensured that this region was well connected with a much larger global economy. However, numerous political and technological changes in the middle decades of the 20th century negatively affected the trade through this region and brought an end to its important role as a bridge between northern India, Tibet and Xinjiang.

(Madhavi Thampi)

**BOMBAY (now Mumbai)**

The importance of Bombay (Mumbai), the leading port city of western India to India-China interactions lies in the flourishing maritime trade between this part of India and the south China coast from the late 18th century to early 20th century. Bombay, a Portuguese settlement from the 16th century CE, came into the possession of the British East India Company in the latter part of the 17th century CE. However, it is only in the second half of the 18th century that it emerged as the pre-eminent port of western India, largely on the basis of trade with China in raw cotton and opium.

Starting in 1756, a large number of Bombay merchants, particularly from the Parsi, Ismaili and Baghdadi Jewish communities, travelled to the China coast in the 19th century in pursuit of trade. Several of them made huge fortunes from the China trade and the profits from this trade served as the foundation for many big business empires. Among the best known of Bombay’s China traders were Sir Jamsetjee Jejeebhoi, David Sassoon and his family, the Tata family, the Petits, and others. With their enormous wealth, much of it derived from the China trade and their substantial donations to charity and to the development of Bombay’s urban infrastructure, these traders have been called the founding fathers of Bombay. A number of Bombay merchants spent years in Canton (Guangzhou), Macau, Hong Kong and Shanghai and also contributed to the development of Hong Kong in particular. The trade with China also contributed to the development of the shipbuilding industry centred in Bombay. A flourishing trade in manufactured cotton yarn also began to develop between Bombay and China in the 19th century CE. In fact, this trade was crucial to the stabilisation of the fledgling cotton textile industry in India. In short, the commercial connection with China was crucial to the emergence of Bombay as the pre-eminent port and commercial-industrial centre of India.

In the 19th century, Chinese sailors, carpenters, stonemasons and small traders used to frequent Bombay port. Until about the middle of the 19th century, the number of Chinese in Bombay and in Calcutta was about the same, about 500 in each city. However, unlike in Calcutta, a Chinese community did not take root in Mumbai. Nevertheless, even in...
the early decades of the 20th century it was possible to see Chinese hawking silks and other products in the city streets.

An interesting by-product of what was primarily an economic link between Bombay and China was the development of a taste for Chinese art and artistic products among sections of society in western India, particularly a taste for Chinese porcelain, embroidered silks and glass painting. The characteristic gara embroidered silk saris worn by Parsi women, the tanchoi silk saris first produced in western India using Chinese weaving techniques and the art of reverse glass painting in India all testify to the cultural influences that came through the Mumbai-China connection.

(Madhavi Thampi)

CALCUTTA (now Kolkata)

Calcutta (Kolkata), the capital of the province of West Bengal in eastern India, was earlier the capital of the British empire in India from 1772-1912. On account of this status and also because it was the major port city of eastern India and various connections can be traced between Calcutta and China from the colonial era.

The connections between Calcutta and China originated with trade. Raw cotton export from Calcutta to China began in 1802. Along with the export of opium, it played an important role in the triangular trade between Britain, India and China which was driven by the ever-increasing demand for Chinese tea in Britain in the 18th century. From the 1820s, the export of cotton from Bengal began to level off as the market for it stagnated but the export of opium increased steadily. The opium was grown under licence to the British East India Company and auctioned by the Company every year to private traders who would carry it to China. By the middle of the 19th century, one-fifth of Bengal’s external commerce was with China. Dozens of ships sailed from Calcutta to Canton and Macau every year.

A lasting connection between Calcutta and China is the Chinese community that took root in Calcutta from the late 18th century CE. Calcutta’s Chinatown is the only one-of-its-kind in India. Migration of Chinese to Calcutta was a by-product of the maritime trade between Calcutta, southeast Asia and China. The records mention a Chinese named Atchew or Achi (Yang Dazhao), who applied to the Warren Hastings, the then Governor General of Bengal for land to set up a sugar factory. He was granted land near Budge Budge outside Calcutta and he recruited Chinese labourers to work for him. Although no longer a centre of the Chinese community, the place of this original Chinese settlement is known today as Achipur and a tomb believed to be that of Atchew as well as a Chinese temple are still to be found there. In the 19th and early 20th centuries CE, several waves of migration brought thousands of Chinese, mainly Hakka and Cantonese, to settle in Calcutta. They congregated mainly in the areas of and Tangra, specialising in certain occupations, particularly the tannery business, shoemaking, carpentry and running beauty parlours and restaurants. A number of Chinese, particularly from Hubei province, specialised in dentistry. At one time, nearly 15,000 people, the population of Chinese in Kolkata steadily dwindled in the last couple of decades and there are now not more than 3,000-4,000 (although there are a few thousand more Chinese Indians scattered in other parts of India).

Calcutta saw the presence of several well-known Chinese individuals in the course of the later 19th and early 20th century which was no doubt mainly due to its being the capital of the British government in India. Apart from the Governor-General of Guangdong and Guangxi during the Opium War, Ye Mingchen, who was taken prisoner by the British and kept in exile in Calcutta where he later died, there were others as well. Qing officials, Huang Maocai and Ma Jianzhong, visited Calcutta in 1879 and 1881 respectively in the course of their tour of many places in India. Well-known scholar and reformer Kang Youwei also came to Calcutta in 1901 after he was forced to flee China following the failure of his reform effort and recorded his impressions of India.

In 1905, the officials Tang Shaoyi, Liang Shiyi and Zhang Yintang arrived in Calcutta to hold discussions with British officials. Among the most famous visitors from China to Calcutta were Generalissimo and Mme Chiang Kai-shek in 1942 during World War II. It was in Calcutta that they met Mahatma Gandhi and Jawaharlal Nehru.

With the founding of the first institute for Chinese Studies in modern India, Cheena Bhavana, at his University in Santiniketan not far from Calcutta, which has been one of the main centres for Chinese Studies in India. Chinese scholars, intellectuals and artists, such as Xu Beihong, who...
Cultural Contacts

came to India in the 1940s attracted by Santiniketan, passed through and spent time in Calcutta as well.

In the early phase, Calcutta's link with China was primarily through the maritime route. During World War II, the importance of Calcutta as the gateway from India to southwestern China via the overland route became apparent. Calcutta played a major role in the Allied War effort to keep supplies and communication lines to China open at a time when much of the eastern and coastal regions of China were under Japanese occupation. In recent years, this connection of Calcutta with southwestern China has again come to the fore, with regional forums like the BCIM (Bangladesh-China-India-Myanmar) initiative and with the increasing number of tourists from both countries who are taking advantage of Calcutta's proximity to Kunming by air.

(Madhavi Thampi)

ASSAM

Assam is the largest province in northeastern India. Consisting mainly of the Brahmaputra and Barak River valleys and some of the surrounding hills, it shares international boundaries today with Bangladesh and Bhutan. However, at different times in its history, it has included other areas, especially the hill regions to the east, south and north and has bordered both Burma (Myanmar) and Tibet. Due to this geographical position, it has been an important venue and corridor for historical interactions between India and China.

Assam lies on what has been called the Southwest Silk Road (Xi’nan sichou zhilu). This route is also known by names such as Southern Silk Road (Nanfang sichou zhilu) and the Dianmianyin gudao (ancient road connecting Yunnan, Burma and India). Traders, pilgrims, missionaries and commodities of various kinds moved along these routes connecting the southwestern part of China and northern India. According to noted Indian sinologist P. C. Bagchi, the Assam-Burma route to China followed three main paths - one was from the Brahmaputra Valley through the Patkai hills to Upper Burma the second was through Manipur to the Chindwin valley in Burma and the third passed through Arakan and proceeded up the Irrawaddy valley. All the three paths met at Bhamo in Burma from where they followed the route to Kunming.

The earliest indication of traffic along the Southwest Silk Road lies in the account of 2nd century BCE Chinese official Zhang Qian. He was despatched by the Han Emperor to find a route to Daxia (Bactria) as part of Chinese efforts to outflank the Xiongnu tribal confederation that was in conflict with the Chinese empire. In Daxia, Zhang Qian noted the prevalence of products from Sichuan which had come via India. Since the region to the west of the Han Empire was blocked by the Xiongnu territory, this was an indication that Chinese products used to find their way through southwest China into eastern and northern India. The discovery of fragments of Chinese celadon pottery in the region of present-day Guwahati testifies to the trade between this region and China.

The famous ancient Indian epic, the Mahabharata, mentions that the King of Kamarupa (one of the ancient names for Assam) fought on the side of the Kauravas using Kirata and Chinese soldiers (sa kirtaisca cinaisca vritah pragjyotisobhavat). During the Tang Dynasty, the great Chinese Buddhist scholar and pilgrim Xuanzang visited Kamarupa and mentioned the Assam-Burma route to China in his 7th century work. During the same period, noted geographer Jia Dan also referred to two routes between southwestern China and northeastern India. Apart from the routes via Burma, regular trade was also conducted from Tibet via Nepal and Bhutan to Assam. The main items of trade that moved along these routes included tea, salt, spices, cotton, silk, copper, lead, tin, jade, precious stones, shell, elephant tusks, horses, gold, silver and opium.

From 1228 to 1826, the region of Assam was ruled by Ahom kings. The Ahoms are believed to be ethnically related to the Dai people of the Yunnan region of China. Ahom ruler Sukhapa is said to have moved from Mengmao in southwestern China through the Patkai Hills into the Brahmaputra Valley
Valley accompanied by several thousand followers after which he proceeded to establish his kingdom. Although there is no evidence of direct trade and communication between the Ahom kingdom and southwestern China, steady commerce was carried on through Tibet using Bhutia and other intermediaries. Trade with Tibet was carried out through the Kariapar duar at a place called Chouna. Observations made in the early 18th century by Francis Buchanan at the Kariapar Fair testify to the large presence of traders from Tibet and China.

In many ways, the establishment of British colonial domination over Assam from the 19th century negatively impacted Assam's linkages with other countries including China. However, it was during this period that an Assamese-Chinese community developed in Assam. This community was a product of the tea industry that the British set up in this region for which they imported Chinese labour. Many of these Chinese stayed on and intermarried with local people. Their main settlement in Assam was a place known as Makam in Upper Assam. Before the 1962 border conflict between India and China, Makam had a thriving Assamese-Chinese community numbering around 1,500 people.

During World War II, the importance of Assam as a route from India to China was revived. The old Tea-Horse Road (chamadao) between Tibet and Yunnan was used to send supplies to western China from India when the Japanese blocked the routes through Burma. More than 25,000 horses and mules were used to transport all kinds of goods through Assam and Tibet to Lijiang in Yunnan province of China. At the same time, an oil pipeline from Assam to Burma to China (known as the A-B-C pipeline) was also constructed despite tremendous difficulties in assisting the war effort. However post-1947, Assam's loss of a common boundary with Burma (through the carving out of the separate states of Nagaland, Mizoram and Meghalaya) and the impact of the 1962 border conflict with China which came very close to Assam, greatly reduced the possibilities to continue and revive the age-old linkages between Assam and China. Nevertheless, with more recent initiatives, including India’s ‘Look East’ policy from the 1990s and efforts to foster sub-regional cooperation between southwestern China, Myanmar, India and Bangladesh, the prospects for reviving Assam and northeastern India's linkages with China are once again favourable.

(Madhavi Thampi)

PERSONALITIES AND PEOPLE

ZHANG QIAN

Zhang Qian (birth unknown ~ 114 BCE) was a Chinese diplomat of the Western Han Dynasty and pioneer of the Silk Road. When Emperor Wu planned to forge an alliance with the Da Rouzhi (also known as Yuezhi) to fight against the Huns (Xiongnu), he appointed Zhang Qian as his envoy. Zhang Qian left west Gansu in 139 BCE and was captured when passing through the territory of the Huns. He escaped from the Huns 10 years later and went west to Dayuan, passed Qangly and Darouzhi, and finally arrived in Balkh where he stayed for more than a year. In 126 BCE, civil strife broke out among the Huns and Zhang Qian seized this opportunity to flee back to Han Empire. He gave a detailed report of the conditions in the western regions to Emperor Wu. What Zhang Qian said was included in the famous historical work, the Shi Ji, the Collected Biographies of Dayuan and the History of the Han Dynasty - Biography of Zhang Qian. Zhang Qian was quoted as saying: “I saw bamboo poles made in the Qionglai Mountains and cloth made in Sichuan. I asked a Bactrian how they got these goods and he answered that Bactrian merchants purchased them in Sindhu (India).” He also got to know that Sindhu
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was ‘thousands of miles to the southeast of Balkh. It follows the practice of fixed settlement just like the Bactrians. But its terrain is low and it is humid and hot in summer. Its people fight on elephants. And the country is close to the Ganges river’. From that time onwards, the emperor and his ministers in Han Dynasty knew that there was a country called Sindhu (India) to the southwest of China. It could also be further inferred that Sindhu and Sichuan were connected by trade routes since there were products made in Sichuan (the present Sichuan Basin) in Sindhu and Sindhu was much closer to Sichuan than to Chang’an. Zhang Qian even advised Emperor Wu to build a southwestern road. But this project was impeded due to certain reasons and the road was not opened. He made a great contribution since he, in a sense, opened up the Silk Road which connected central China to the Western Regions and also brought preliminary knowledge about India to the people of Han China.

(Ge Weijun)

WANG DAYUAN

Wang Dayuan (1311-1350), a civil mariner in the Yuan period, travelled to West Asia, South Asia, Southeast Asia and other regions. His book Dao Yi Zhi Lue contains interesting descriptions of India’s geography and customs.

Wang Dayuan, from Nanchang, Jiangxi, was intelligent and studious from an early age and very fond of travel. After moving to Quanzhou, he noticed the exotic customs of the many foreign merchants there. Fascinated by them, he decided to travel. In 1330, he started out from Quanzhou by sea, and voyaged to present-day Philippines, Malaysia, Indonesia, West Asia, North Africa and other countries and regions returning between the summer and autumn of 1334. In 1337, he sailed out from Quanzhou again and travelled through places such as the islands in the southern seas (Southeast Asia), Arabian Sea, Persian Gulf and Red Sea. It is also claimed that he travelled through the Mediterranean and Australia as well while returning in 1339. After that, he began to sort out his notes of his overseas experiences at the request of local officials in Quanzhou and finally finished the book, Dao Yi Zhi Lue. According to the records in the authoritative Annotated Catalogue of the Complete Imperial Library, “Wang Dayuan’s book was written by himself based on his personal experiences rather than empty talk… And its records of mountains and rivers and of the territory of different countries are the most detailed”.

With detailed and accurate information, the book is of great importance as a reference for the study of exchanges between the East and West during the Yuan Dynasty and for the history and geography of the Asian and African regions. Books including Ling Wai Dai Da of Zhou Qufei and Zhu Fan Zhi of Zhao Rushi in the Song period before it, and Yingya Shenglan of Ma Huan and Xingcha Shenglan of Fei Xin in the Ming period after it, all had a major impact on the history and geography texts of the Ming and Qing Dynasties. In the middle of the 19th century, Western scholars too began to pay attention to this book and translated it into many languages. It was widely acknowledged that it has made an important contribution to global historical and geographical research.

The records about India are truthful and accurate. In the book, the description about Pengjiala
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(Bengal) is “around tall mountains and dense forests, people gather and live here, cultivating for a living and so there is no wild desert land, but only beautiful farmland. There are three harvests every year and all things are cheap... It has a tropical climate and the customs are simple. Men and women wrap their heads with muslin and wear long robes. The official tax is two-tenths of their incomes”. And the description about Fangbai (now in the region of Mumbai) is that “it is situated among gorges and rocks, having bridges to cross over and no fields around. The land is suitable for planting wheat. The weather is warm and customs are simple. People's faces are long, eyes white and appearance black. They braid their hair like rope and wear long cotton robes. They make salt by distilling sea water and turn cobblestone into charcoal for cooking... areca-nut is the king of fruits”. Wang Dayuan introduced early the concept of the East and West and this concept has been used by later generations. His descriptions of mountains, scenery, and the architecture, clothes, etc., of other lands are of great reference value for the study of different cultures.

(Yang DaZhao (Atchew))

Atchew (or Achi), whose Chinese name was Yang Dazhao, is considered to be the founder of the Chinese community in India. Atchew arrived in Calcutta (Kolkata) in the late 1770s. He is said to have petitioned the then British Governor-General in India, Warren Hastings, for some land to grow sugarcane. According to the popular version of this episode, Hastings is believed to have granted him as much land as he could cover on horseback in a single day. Itchew’s estate was located about 15 km south of Calcutta on the banks of the Hugli River. With the help of some Chinese labourers he brought with him, Atchew grew sugarcane, processed sugar and also apparently distilled liquor. However, he did not live long after he started this venture. He died in 1783 and his estate was liquidated, although the village he founded is still known today as Achipur. Although by some accounts, Atchew was a sailor, it is more likely that he was a tea trader because he seemed to have enjoyed the patronage of the British authorities. This was seen when the British government in Bengal supported him in his dispute with another Chinese in Calcutta who he alleged was trying to entice his labourers away. The records of this dispute incidentally indicate that there were already other Chinese in Calcutta when Atchew was there. Nevertheless, the story of Atchew holds an important place in the historical memory of the Chinese community in Kolkata even today. Every year at the time of Chinese New Year, many members of the community gather at Achipur and pay their respects at the tomb of Atchew which still exists. He is referred respectfully by the Chinese community in Kolkata as Tai Pak Kung.

(Madhavi Thampi)

CHINESE COMMUNITY IN INDIA

The Chinese community in India has its origin in the colonial era maritime trade between China and India. Just as a number of Indian merchants flocked to China's shores in search of profit, a number of Chinese sailors, traders, artisans and labourers arrived in Calcutta (Kolkata) and Bombay (Mumbai), then the two most flourishing ports on the east and west coast of India, respectively.

Tradition holds that the first Chinese to settle in India was a person called Atchew or Achi (Yang Dazhao in Chinese) who around the year 1780 petitioned the then British Governor General in Calcutta, Warren Hastings, for land on which to grow sugarcane. His petition was granted, and he was allotted land about 15 km south of Calcutta, at a place which is still called Achipur in his memory.

Using about a hundred Chinese labourers he brought with him, he grew sugarcane, produced sugar and distilled liquor as well. Records indicate, however, that there were already some Chinese living in Calcutta in his time. In the same period, Chinese also came to Bombay as sailors, peddlers, artisans and so on. They were particularly appreciated for their skills in carpentry and were employed as ship ‘fitters’ and for building and maintaining docks. Some were painters and craftsmen who came to India to cater to the demands of Bombay families who had acquired a taste for Chinese embroidery, paintings and textiles through their association with the China trade. Others brought with them silks and other items from...
China and went from door-to-door selling them. A third stream of Chinese who came to India were brought, many from Malaya, Singapore and other parts of Southeast Asia, to assist in the early stages of the development of the tea industry in Assam in northeastern India. Many of them inter-married with local women and set up small shops and enterprises. A moderate sized community of Assam Chinese grew, centred around a place called Makam in Assam.

Until the middle of the 19th century, it appears that there were about 500 Chinese living in both Calcutta and Bombay. They were mainly males and many of them were sojourners who moved back and forth between China and India. However, from the early decades of the 20th century, the community in Calcutta grew steadily. Political disturbances, war and invasion back home as well as economic hardship brought many more Chinese to India in search of a livelihood. A significant development was that Chinese men in India began to bring over their wives and families, leading to the emergence of a more settled community. The community began to number several thousands, peaking at about 14,000 in the early 1950s. The only concentration of Chinese in India was in Calcutta, where the Chinese settled initially mainly in the area of the city, and then went on to establish themselves in the neighbourhood of Tangra.

It is possible to identify some distinct regional groups among the Chinese in India. The earliest arrivals were mainly Cantonese who were particularly renowned for being excellent carpenters. Another group belong to the Hakka community. Many of them entered the tannery business and set up their businesses and residences in Tangra. They also became renowned shoemakers. A third smaller group originally came from Hubei province in central China. Many of them were traditionally 'teeth-setters' and over time evolved into modern dentists. Due to the nature of their work, they are more widely dispersed in different towns and cities of India than the other groups. In more recent decades, Chinese in India have moved into other occupations and are particularly known for their restaurants, beauty parlours, laundries and other ventures. Over decades, the Tangra locality of Calcutta evolved into India’s main 'Chinatown'. The Chinese families have gone to great lengths to retain their language and other cultural characteristics as well as their community consciousness. They have given rise to several Chinese language newspapers, of which two remain in circulation: The Chinese Journal of India and The Overseas Chinese Commerce of India. Although in recent years, they have faced the problem of declining enrolment leading to full or partial closure, the community has given rise to several Chinese medium schools for their children including the Pei Mei, Mei Kong, Chen Kuo and the Sacred Heart schools. Several Chinese temples have also been built. Chinese New Year as well as other Chinese festivals are celebrated exuberantly and in a traditional manner by the community, particularly in Calcutta. It has become a custom among the Kolkata Chinese to pay an annual visit to Achipur, the place of the earliest settlement of their community on the occasion of Chinese New Year. There they pay their respects at the tomb of Atchew which still exists.

The community suffered a severe setback as a result of the 1962 hostilities between India and China over the disputed border. Many Chinese families were uprooted from their homes, sent to internment camps and in some cases, deported. Those who were later allowed to return to their homes in India found it hard to pick up the threads of their lives. The legal and political status of many of them in India is not secure. This trauma has been movingly depicted in the writings of Kwai-yun Li who herself had grown up in Kolkata and of the Assamese writer Rita Chowdhury whose novel Makam has been widely read in Assam. Rafeeq Elias’ short film The Legend of Fat Mama also evokes the mixed memories of this community.

In recent years, the community faces the problem of dwindling numbers, particularly as younger members have immigrated to Canada, Australia, etc, in search of lucrative economic opportunities. However, even when they migrated, the Chinese Indians remain connected with each other and with their Indian links through blogs and websites such as www.dhapa.com, and through various associations and programmes that they organise for themselves from time to time.

(Madhavi Thampi)
WORKS

RECORDS OF THE WESTERN REGIONS OF THE GREAT TANG

The Great Tang Records on the Western Regions or Records on the Western Regions for short is a book covering a comprehensive description of the geography, history, politics, economy, society, culture, and other subjects of the regions in Central and South Asia in the early 7th century. Originally dictated by Xuanzang, it was recorded and sorted out by his disciple Bianji.

Origin of writing the book: On January 24 of the 19th year of Zhenguang of Tang Dynasty (645 CE), Xuanzang ended his trip in India and returned to Chang’an with great honour with 657 Buddhist scriptures, several Buddha statues of various styles and 150 Buddha sarira [relics]. In February, Xuanzang went to Luoyang and visited the Emperor Taizong of Tang Li Shimin (627–649 CE). This meeting was too short and was essentially a courtesy meeting. The next day, Emperor Taizong of Tang invited Xuanzang to the Hall of Yiluan and they spoke for a long time. The emperor asked him about the condition of the Western Regions. With the memory of his great trip still fresh in his mind, Xuanzang fluently answered all the queries. The Emperor admired Xuanzang very much, and advised him to write a book about the western countries. Finally, Xuanzang promised to do so. The following year, Great Tang Records on the Western Regions dictated by Xuanzang, and recorded and sorted out by his disciple Bianji, with 12 volumes, was finished and presented to the emperor.

Basic contents: The Great Tang Records on the Western Regions narrates in accordance with the order of Xuanzang’s westward route and returning route. Its contents are primarily based on Xuanzang’s personal experience and some are hearsay.

Volume I tells the situation of 34 countries from Agni (now Yanqi, Xinjiang) to Kapisa (now Afghanistan). Thirty-four countries include Kuqa and Aksu regions of present Xinjiang and ancient countries of present day Kyrgyzstan, Kazakhstan, Uzbekistan and Tajikistan in Central Asia. This route was Xuanzang’s westward route through the north of Tarim Basin ie the north road of the Silk Road.

Volume II first summarises the situation of India and then introduces the condition of the three countries. The contents of the summary include 17 points such as name (origin of India), territory, quantity (length unit), time (name and calculation method of the day and night, month, season, year), residence (living conditions of different social classes), clothes, food and drink, writings, education, Buddhism, family with same surname, (ie caste), military tactics (including arms and weapons), criminal law, ceremony, illness and death (including the treatment of illness and rituals after death) and taxes. This summary is scheduled from the point of the official entry of Xuanzang to India. It records the situation of three countries which are now in northwest India, ie present-day Afghanistan and Pakistan.

Volume III records the situation of eight countries and they are all in northwest of India and includes present day regions of Pakistan and Kashmir. Volume IV records the situation of 15 countries which are mostly in northern India. Six countries in Volume V, four countries in Volume VI and five countries in Volume VII are basically in northern India and Nepal.

Volume VIII and IX make the special introduction of Magadha (now Bihar, India). It is not only the major site connected with the life and numerous activities of and stories related to Gautam Buddha, but is also the location of Nalanda Monastery/University where Xuanzang studied for five years. Xuanzang was very familiar with this area.

Volume X records the situation of 17 countries, located in present-day West Bengal, Assam in India and in Bangladesh as well as of Odisha in eastern India, Madhya Pradesh in central India, Andhra Pradesh and Tamil Nadu in southern India and western regions in the south of the Indian Peninsula.

Volume XI records the situation of 23 countries, besides Simhaladvipa [Sri Lanka] (which is based on hearsay), the rest includes countries in southwestern India, Western India and Northern India, and even Persia [Iran] - the book notes that this country did not belong to India but was a place that Xuanzang once visited.

Volume XII records the situation of 22 countries. These countries are mainly the places that Xuanzang passed on the way home from Afghanistan to Xinjiang in China. Xuanzang's route to return
home was different from the one that he took to go abroad. He did not go to Uzbekistan and Kyrgyzstan but took the route passing through south of Tarim Basin, Xinjiang.

**Study of translation:** The *Great Tang Records on the Western Regions* attracted the attention of the western academic circles in the middle of the 19th century. It was first translated by a French scholar M.S. Julien as *The Great Tang Records on the Western Regions*, and was published in Paris from 1857 to 1858 CE. Then two English volumes translated on the basis of the French translation appeared. One was by Samuel Beal, a British scholar, and was published in London in 1884 CE. The second was a two volume English translation by Thomas Watters published from 1904 to 1905 in London. These are more authoritative translations in the west. French, British, German and Russian scholars of Oriental Studies have, however, continued to study various aspects of the *Great Tang Records on the Western Regions* and numerous monographs and articles have appeared during the last 100 years.

Translation studies of Japanese scholars surpass western works and have a great influence on researches on China. In 1894, *Biographical Chronology of Master Xuanzang* published in *Buddhist History Review* was the earliest research paper in Japan. In 1910, Kyoto University produced a significant research paper entitled *Assessment and Correction of Great Tang Records on the Western Regions*. In 1912, Ono Kentoku’s work, *Commentary of Great Tang Records on the Western Regions*, published in Tokyo, was the earliest monograph in translation studies in Japan. From 1942 to 1943, Adachi Kiroku published two volumes of *Studies on Great Tang Records on the Western Regions* in Tokyo, drawing the attention of academy. The book became a milestone in the study of *Great Tang Records on the Western Regions*. In 1972, Japanese *Great Tang Records on the Western Regions, translated and annotated by Mizutani Shinjo*, was published in Tokyo, representing the new standard of the international research. In 1983, *Great Tang Records on the Western Regions* retranslated by Nomura Yosho was published in Tokyo.

Since the 20th century, Indian scholars began to pay attention to the *Great Tang Records on the Western Regions* and conducted research. Historians like D. D. Kosambi, D. N. Jha, Ram Vilas Sharma, Prabodh Chandra Bagchi, R. C. Majumdar, Devahuti and Romila Thapar made significant use of the information of *Great Tang Records on the Western Regions* in their own writings. Their researches also extended to further studies of various place names referred in the book.

Since the 20th century, Chinese scholars drew lessons from foreign academic achievements and began to conduct study on the *Great Tang Records on the Western Regions*. Early researchers included Ding Qian, Chen Yinke, Chen Yuan, Feng Chengjun, Liang Qichao and Ouyang Jingwu. Before 1960, academic circles of Chinese mainland have published more than 20 books on various aspects of the *Great Tang Records on the Western Regions*.

In 1982, *Three Ancient Versions of Great Tang Records on the Western Regions* edited by Xiang Da was published by Zhonghua Book Company. In 1984, Zhou Liankuan’s *Historical and Geographical Study on Great Tang Records on the Western Regions* was also published by Zhonghua Book Company. In 1985, *Collation and Annotation of Great Tang Records on the Western Regions*, under the overall supervision of Ji Xianlin, and joint participation of Sun Yutang, Zhu Jiqin, Su Bai, Zhang Guangda, Yang Tingfu, Zhang Yi, Geng Shimin, Jiang Zhongxin, Zhao Shouyan, Wang Bangwei and others was produced by Zhonghua Book Company. This was the most significant highest level of the study of *Great Tang Records on the Western Regions* in China. In addition, Rui Chuanming’s *Introduction of Great Tang Records on the Western Regions* (1989) and *Complete Translation of Great Tang Records on the Western Regions (complete version)* (1995), Zhou Guolin’s annotated translation of *Great Tang Records on the Western Regions* (1999), Ji Xianlin et.al.’s the *Modern Translation of Great Tang Records on the Western Regions* (2008) and Fan Xiangyong’s *Collation Summary of Great Tang Records on the Western Regions* (2012) reflect not only the nature of research but also the direction of further studies of the *Great Tang Records on the Western Regions*.

In February 1994, Chinese Xuanzang Research Center, under the leadership of Huang Xinchuan, was established. This brought together a large group of Chinese scholars doing research on Xuanzang and the *Great Tang Records on the Western Regions* providing impetus to the creation of new knowledge.
in many related research area. The centre held many large international academic conferences and published many academic papers. These papers are available in published proceedings and many related monographs.

**Evaluation:** In the *Great Tang Records on the Western Regions*, with remarkable memory, Xuanzang talks about the situation of 138 countries and regions including history, geography, religion, folk customs, languages and writings which provides extremely rich and valuable source of information for the study on the history, society and culture of ancient Central Asia and South Asia. It is precious, because its records are truthful. Except for some Buddhist stories which are from hearsay and cannot be verified, Xuanzang’s records on the whole are reliable and matches the evidences of historical development of modern society in India. Xuanzang’s books have been the most important guide for location of sites and most significant modern archaeological excavations of Buddhist sites in India, Nepal and Pakistan. Sites of Lumbini, Kapilavastu, Sarnath and Grdhra Kuta or in Ajanta, Nalanda and Taxshila, owe much to detailed evidences provided in Xuanzang’s records. This has been noted by the most eminent British archaeologist in India Sir Alexander Cunningham and others. These excavations have proved the authenticity of Xuanzang’s records. Today, when people visit these holy lands of Buddhism, they can feel the presence of Xuanzang everywhere.

Both past and present Indian and foreign historians thus praise Xuanzang’s *Great Tang Records on the Western Regions* and unanimously agree that the book has been of great importance in rebuilding the history of India and Central Asia. Chinese scholar Ji Xianlin points out that “*Great Tang Records on the Western Regions* has already become the treasure of studying India’s history, philosophy, religion and literature, etc. We almost cannot find a book about ancient Indian studies without reference to *Great Tang Records on the Western Regions*."

*(Collation and Annotation of Great Tang Records on the Western Regions · Preface)*

*(Xue Keqiao)*

_Prabodh Chandra Bagchi at work_
XI

DIPLOMATIC EXCHANGES
Cultural Contacts

Diplomatic Exchanges
DIPLOMATIC EXCHANGES

OVERVIEW

Before the Christian Era as recorded, governmental contacts between India and China began no later than 2nd century BCE. According to Record of the State of Dawan, Shi Ji in the 2nd year of Jian Yuan Era (139 BCE), as decreed by Emperor Wu of Han (ruled from 140-87 BCE), Zhang Qian (unknown-114 BCE) started a diplomatic mission to the Western Regions and returned 13 years later (129 BCE). While in Bactria, he learned of India and thus suggested to the emperor that envoys could go to India via Sichuan and Yunnan in southwestern China. However, such missions failed. In 119 BCE, Zhang Qian commenced his second mission to the Western Regions, and he sent his deputy envoy to India, but no detailed records are available. After the death of Zhang Qian, the Han Dynasty continued to send a number of envoys to India, which was accessible from the Western Region Road but not the Sichuan-Yunnan route. At that time, a diplomatic mission was large in size and might consist of as many as several hundred or at least over 100 members. It would have an envoy and a deputy envoy, and the rest were attendants and retinues. Every year, more than 10 or at least five or six such missions would be sent.

During the reign of Emperor Wu, intercourse between India and China was made by land and water. By sea, it reached Kanchi in the south of India (present-day Kanchipuram of Tamil Nadu), and by land, it could lead to Alexandria (present-day in Pakistan) and Kophen (present-day Kashmir) in northwest India. Han Shu (Book of Han Dynasty) recorded in the section of Geography, “There is a kingdom called Kanci, which has similar customs with Zhu Ya (present-day in the north of Hainan Island). It is extensive, populous and filled with exotic things, and has offered gifts since the reign of the Emperor Wu”. This indicates that envoys from southern India had been to China many times. In spite of the remote distance and inconvenient route, ‘few envoys rather than none have been sent to Alexandria Bucephalous’. As a result, the Chinese already had considerable knowledge of local customs and products. There were also frequent diplomatic missions to and from Kophen. In the early 1st century BCE, Wen Zhong and Zhao De were the Chinese envoys to Kophen whose names were recorded, and in the late 1st century BCE, Kophen sent envoys to China “once in several years”. At first, the Han government would escort the envoys back from Kophen, but these escorts had to risk their lives. Later on, Han officials found that some merchants pretended to be envoys, and so the special escort was stopped, and genuine envoys were only accompanied to Guma (present-day Guma of Xinjiang).

1st-6th century CE

During this period, there was a significant increase of official contacts between India and China. In the early 1st century, Kanci maintained friendly intercourse with Han Dynasty, and as recorded in many historical documents, its envoys once brought rhinoceros to amaze the Chinese. In the Eastern Han Dynasty (25-220 CE), contacts by sea increased, and in the 2nd and 4th year of Yan Xi Era of Emperor Huan, Indian envoys went to China via the sea route several times, but no record is available to show that China also had sent envoys to India. At that time, Western Region Road was accessible intermittently, and Emperor He of the Han Dynasty (89-105 CE) had ordered a number of diplomatic missions, but later on, this route was blocked and interrupted. When Buddhism was introduced in China, and Emperor Ming of Han (reigned from 58-75 CE) once sent envoys to Western Regions for Buddhist scriptures.

In the 5th year of Yuan Jia Era (428 CE), the Emperor Wen of Song Dynasty (reigned 424-453 CE) received a letter of credence from Candrapriya, King of Kapilavastu. This letter was recorded in
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Man Yi Zhuan of Song Shu (Book of Song Dynasty). In the early Tian Jian Era (502 CE), the Gupta ruler in central India sent an envoy Zhu Luo Da to take a letter to Emperor Wu of Liang (reigned 502-548 CE). Despite their similar and thus doubtful contents, these two letters expressed sincere good wishes, and may serve as a testimony to the friendly intercourse between the two states. In the 2nd year of Tai Shi Era (466 CE), Kapilavastu sent envoys Zhu Fu Da and Zhu A Mi to southern China, and the Chinese emperor conferred the title of Jian Wei General on them.

At the same time, regimes in northern China had more contacts with various Indian kingdoms. According to Wei Shu (Book of Wei Dynasty), from 6th-10th century CE of the Northern Wei Dynasty, Dong Wan and Gao Ming were sent on a diplomatic mission to nine states in the Western Regions. In the 3rd year of Xi Ping Era (518 CE), Song Yun (an official) and Fa Li (a monk) were sent to Western Regions to collect Buddhist sutras. They all had been to India.

6th-10th century CE
In Sui Dynasty, Emperor Yang (reigned 605-618 CE) sent Wei Jie and Du Xingman to Western Regions. They went to India and obtained Buddhist sutras, agate cups and other materials. In Tang Dynasty, more official contacts with India were recorded. India sent a great number of envoys to China, and the Tang empire also sent numerous missions. For instance, according to Xi Rong Zhuan of Jiu Tang Shu (Old Book of Tang Dynasty) in the 15th year of Zhen Guan Era (641 CE), Siladitya (ie King Harsha, see Siladiya), who called himself King of Magadha (present-day Bihar), sent envoys to pay gifts. Emperor Taizong (reigned 627-649 CE) in return gave an imperial jade seal and an edict. Upon receiving the edict, Siladiya again sent envoys, who came a long way and were courteously received. Emperor Taizong sent Li Yibiao (see Li Yibiao) as the envoy and Wang Xuance (see Wang Xuance) as the deputy envoy to pay a return visit and express his gratitude.

Wang Xuance went to India thrice (or four times). He first went to India in the 17th year of Zhen Guan Era (643 CE) as the deputy envoy of Li Yibiao. He returned in the 20th year of Zhen Guan (646 CE). While in India, he met Siladiya, visited Buddhist sites, and went to Kamarupa (present-day Assam). The king of Kumarupa sent envoys to Tang Dynasty to obtain a portrait of Lao Zi and Dao De Jing (Book of Tao). He began his second trip to India in the 21st year of Zhen Guan Era, with Jiang Shiren as his deputy envoy. When they arrived in India, Siladiya had already died, and Arunashwa, a courtier, has usurped the throne and sent troops to attack Wang Xuance. With support from Tubo and Nepal, Wang Xuance defeated and captured Arunashwa and brought him back to Chang’an in the 22nd year of Zhen Guan Era (648 CE). In the 2nd year of Xian Qing Era (657 CE), Emperor Gaozong ordered Wang Xuance to send a cassock to India. In the 5th year of Xian Qing Era (660 CE), he attended the assembly held for him at Mahabodhi Temple. As a Buddhist as well as an official envoy, Wang Xuance had a special impression of India, Nepal and other places. On his return to China, he wrote Zhongtian Zhuguo Xingji (also titled Wang Xuance Xiguo Xingzhuan), supposedly including 10 volumes, with appendices of three volumes of maps and charts. However, this valuable book was soon lost and only a few paragraphs are available now. His visit to India is a
great event in history of India-China relations, and indicates the climax of political intercourse between Tang Dynasty and various regimes across India.

Many Indian kingdoms either sent envoys or “offered local produce” to Tang Dynasty. According to a rough estimate, during 140 years from 2nd year of Wu De Era (619 CE) to first year of Qian Yuan Era (758 CE), over 80 missions were sent from a dozen Indian kingdoms, among others, Kophen, Oddiyana, Magadha, Nepal, Gandhara, Mallava, south India, Bruzha, west India and central India. Kophen sent many envoys. Second to it were Bruzha and south India which sent envoys eight times each. Later on, fewer and fewer Indian envoys were recorded and trade was replaced by maritime trade to a considerable extent.

10th-13th century CE

During this period, Chinese documents did not record many envoys to and from Song Dynasty and various Indian kingdoms, with the exception of Cola (or Chola) in southern India. Chola was an ancient kingdom and grew into a powerful state in mid 10th century CE. According to Book 489 of Song Shi (History of Song Dynasty), in eighth year of Zhong Xiang Fu Era (1015), Rajaraja, king of Chola (reigned about 985-1016 CE), sent a 52-person delegation to offer local specialties. The envoy Srisaman brought a royal letter. In second year of Ming Dao Era (1033), Chola sent Bhujadali and others to offer pearls, ivory and other materials. In the 10th year of Xi Ning Era (1077), Chola King Devakara again sent 27 persons to offer pearls, spices, herbs etc. In the Southern Song Dynasty, the northwestern passage was blocked and only the sea route was accessible.

In 1271, the Yuan Dynasty was established and though with a history of less than 100 years, it had as many records of sea-borne traffic than the preceding dynasty. Especially the period from 1279-1294 witnessed the most frequent intercourse between India and China. According to Yuan Shi (History of Yuan Dynasty), during this period the Yuan Dynasty sent envoys 11 times to Malabar (southwest coast of India), Kollam and other Indian states, and Malabar sent envoys 12 times and Kollam four times to Yuan Dynasty. Yang Tingbi, then the most famous Chinese envoy, set sail thrice from Guangzhou and Quanzhou, and historical records also contained the names of several Malabar and Kollam kings, courtiers and envoys.

Ibn Batuta (1304-1368), an Arab traveller, came to India via central Asia in 1333 and became an official in the court of Mohammad bin Tughluq of the Delhi Sultanate. Afterwards, he was appointed as a special envoy to China. He wrote Riha (Journey), often titled as Travels of Ibn Batuta, which gave a detailed account of his journeys in Central Asia, India and China. Although it is doubtful whether he even reached China, his account of southern coastal India was quite consistent with that of Yuan Shi and Daoyi Zhihui.

14th-15th century CE

A great event in the history of India-China relations was the visit to India by Zheng He, a Chinese mariner and messenger of the Ming emperor. Emperor Chengzu of the Ming (reigned 1403-1424) appointed Zheng He (see Zheng He) as the envoy and Wang Jinghong (see Wang Jinghong) as deputy envoy to go to India by sea. The Emperor also sent Hou Xian (see Hou Xian) to visit northwestern India by land. According to Zheng He zhuan of Ming Shi (History of Ming Dynasty), Zheng He had been to the Indian Ocean seven times. The first time was from the sixth month of third year to the ninth month of the fifth year of Yong Le Era (1405-1407). The second time was from the ninth month of sixth year to the sixth month of ninth year of Yong Le Era (1408-1411). The third time was from the 11th month of the 10th year to the seventh month of 13th year of Yong Le Era (1412-1415). The fourth time was from the winter of the 14th year to the seventh month of the 17th year of Yong Le Era (1416-1419). The fifth time was from the spring of the 19th year to the eighth month of the 20th year of Yong Le Era (1421-1422). The sixth time was from the first month of the 22nd year of Yong Le Era to the second month of the 1st year of Hong Xi Era (1424-1425), and the seventh time was from the fifth to eighth year of Xuan De Era (1430-1433), lasting a total of 29 years.
Zheng He’s fleet set off from Liujiagang of Jiangsu. It was replenished in Fujian and then sailed to present-day Vietnam, Singapore, Brunei, Malaysia, Indonesia, Thailand and Cambodia in southeast Asia. They crossed the Strait of Malacca to reach present-day Sri Lanka, India, Bengal and Maldives in southern Asia. It then entered the Persian Gulf and Red Sea via the Arabian Sea to come to present-day Iran, Turkey and the Arabian Peninsula, and then sailed southward to states along the east coast of Africa.

Zheng He’s voyages served to strengthen the contact with and knowledge of India. While returning from a voyage, Zheng He usually brought envoys from some states numbering from several to more than a dozen, including envoys from India. Meanwhile, there were three books offering valuable and truthful information about Indian states. The first was *Ying Ya Sheng Lan* (*General Survey of the Ocean Shores*) compiled by Ma Huan, who was fluent in Arabic and a translator for the fleet. He wrote a part of the book and preface in 1416, and then went abroad again. Supplementary contents were added. The book was not completed until the first year of Tian Shun Era of Emperor Yingzong (1457). The second was *Xing Cha Sheng Lan* (*Description of the Starry Raft*) written by Fei Xin who had accompanied Zheng He on four naval expeditions. His book was completed in the first year of Zheng Tong Era (1436). The third was *Xi Yang Fan Guo Zhi* (*Annals of Foreign Nations in the Western Ocean*) written by Gong Zhen who participated in the seventh voyage. This book was completed in the ninth year of Xuan De Era (1434). These three books verify and supplement each other, provide a thorough description of the then southeastern and southern Asian states, and are a valuable reference for study of the history of southern India and India-China relations.

Hou Xian had been ordered many times to visit states in southern Asia. He went there mainly by land, but the sea route was also mentioned. According to Hou Xian of *Ming Shi* (*History of Ming Dynasty*, Book 304), in the seventh month of the 13th year of (Yong Le Era) (1415), the Emperor wanted to contact Bangla and so ordered Hou Xian to lead a fleet. Bangla was a state in eastern India then and was far from China, and its King Saifuddin sent envoys to offer local specialties.

According to *Xing Cha Sheng Lan, Ying Ya Sheng Lan* and *Ming Shi* (*History of Ming Dynasty*), the Ming Dynasty had contact with the following Indian kingdoms or regions (mostly by sea, rarely by land): Delhi, Jaunpur (present-day Uttar Pradesh), Bangla (present-day Bengal and West Bengal in India), Annagoondy (present-day Karnataka in southern India), Cochin (present-day Kochi on west coast of southern India), Minor Kollam (present-day Quilon on west coast of southern India), Major Kollam (present-day Quilon or south of Quilon), Cail (on the east coast of southern India), Comorin (now at the southern tip of India), Cola (or Chola, on the southwest coast of India), Calicut, Nicobar and Andaman. Specifically, the King of Annagoondy (Bo Ha Lu), sent envoys to China in the seventh year of Hong Wu Era (1374), King of Calicut (Sha Mi de Xi) sent envoys to Nanjing in the third year of Yong Le Era (1405). King of Bangla (Ai Ya Si Ding, unknown-1412) sent envoys to China in the sixth year of Yong Le Era (1408). King of Cochin (Ke Yi Li) sent envoys to China in the ninth year of Yong Le Era (1411) and in the eighth year of Xuan De Era (1433). King of Bangla (Saifuddin) sent envoys to China in the 11th year of Yong Le Era (1413), and Vikrama, King of Calicut and Devaraja, King of Comorin, all sent envoys to China in the eighth year of Xuan De Era. Mehmud, King of Delhi and Ibrahim Sharqi, King of Jaunapur had also contacted the Ming Dynasty.

16th-mid 20th century CE

In 16th century CE, China was on the decline, and Western powers came to control the sea routes and India-China trade. In 1510, the Portuguese seized Goa on the west coast of India and turned it into a stronghold to colonise India. In 1557, they established themselves in Macao, China and carried out Europe–South Asia-East Asia trade. Then, the Spanish, British, Dutch, Danish, French and Swedish all came to India and East Asia, and direct official contact between India and China ceased.

Up to the mid 19th century CE, between India and China there were only a few civilian intercourses but very few official contact. By the end of the 19th and early 20th centuries, there were regular liners to and from both nations. Around 1901, on an average, at least one direct passenger liner would set out from Guangdong for India once every five days, which was quite a busy schedule. Civilian intercourses rose significantly,
In the summer of 1878, Huang Maocai and his entourage, a total of six persons, were sent by the Qing government to India by sea. This was the first official delegation ever sent by the Qing government to India. Huang Maocai stayed in India for nearly six months, and including the time spent en route, this trip lasted one year and five months. Back in China, Huang Maocai wrote the diary, *Yin Du Zha Ji*, *You Li Chu Yan* and other books, and made a map of India.

In 1881, Ma Jianzhong and Wu Guangpei were dispatched to India to negotiate opium issues with the British, and stayed there for 25 days. Back to China, Ma wrote *Nan Xing Ji* (published in 1896) and Wu wrote *Nan Xing Ri Ji* (published in 1890). Ma and Wu failed to achieve their purpose, but this was the second official delegation sent by the Qing government to India, and their accounts provided valuable information about India in 19th century.

In 1889, Xue Fucheng was appointed as the Ambassador to Britain, France, Italy and Belgium, and Huang Zunxian as the Second Counsellor in Britain. In 1890, they went onboard the same ship and sailed westward by way of India. Though not envoys to India, they were all very concerned with issues related to India. Once back in China, they published the relevant works which contained special chapters on production and trade of opium and tea. Xue Fucheng also paid attention to India’s population issue, saying that India conducted its first census in 1891 rather than in 1901 as usually thought, and its population then stood at over 288,509,600.

In 1900, the Boxer Rebellion broke out, and Britain sent its forces in India to suppress it. In the British army, there were many Indian soldiers and the most touching and memorable was of Gadadhar Singh’s, an Indian soldier who wrote a diary in Hindi who published it as *Thirteen Months in China* once back in India. This book is a very valuable historical document.

In 1912, the Republic of China was founded, while India was still under British rule. Chinese revolutionaries and staff of the nationalist government had frequent contact with leaders of the Indian independence movement, but very few interactions with British colonists.

In 1924, the great Indian poet Rabindranath Tagore visited China, which received a lot of attention from the nationalist government. Sun Yat-sen, who was ill then, wrote a letter to welcome him.

In 1933, with vigorous support from China’s nationalist government, and Indian and Chinese scholars, the Sino-Indian Cultural Society was initiated in China. The following year in 1934, with active support and involvement of the leaders of the Congress Party that already enjoyed a semi-official status, Sino-Indian Cultural Society was initiated in India. It was established in India and China in 1935. The Chinese nationalist government donated Chinese books to Visva-Bharati through public collection, and sponsored Rabindranath Tagore to set up Cheena Bhavana in 1937.

On July 7, 1937, China commenced the Anti-Japanese War, and Mahatma Gandhi and the Congress Party leaders all strongly denounced the Japanese aggression. Jawaharlal Nehru called for all-India support to China’s anti-Japanese war. With his support, an Indian Medical Mission team was set up in August 1938 and dispatched to China. Dr. Kotnis, a member of the Indian Medical Mission, sacrificed his life in China.

On August 22, 1939, Nehru arrived in Kunming, and he came to Chongqing on August 23 and...
was solemnly received as a state guest by China’s nationalist government and people from all walks of life there. Chiang Kai-shek and his wife held a banquet in his honour. While in Chongqing, he met senior KMT officials and senior CPC cadres. On August 27, CPC leader Mao Zedong sent a telegraph to invite him to visit Yan’an and to thank him for despatching the Indian Medical Mission to China. However, since the European War erupted and Nehru was urged to return to India earlier, he had to decline the invitation. During his visit, Nehru wrote a memorandum on strengthening India-China contact, giving seven recommendations to develop mutual relationships. Based on these and the opinion of Chiang Kai-shek, KMT central committee drafted *An Outline of Measures for Sino-Indian Cooperation* that suggested mutual exchange of professors, students, publications, news; send groups for research and investigation, visit and travel. Following specific measures were put forward: China will organise Buddhist delegation to visit India; specialists will be dispatched to India to investigate industry and agriculture; a mission will be organised to India for scientific investigation; and representatives will be despatched to India to attend annual meeting of the Congress Party. Later, these measures were implemented.

On February 9, 1942, Chiang Kai-shek and his wife arrived in New Delhi at the invitation of the British Governor-General of India and were greeted by people from all walks of life. While in India, Chiang Kai-shek spent most of his time in visiting and meeting important Indian figures, including Mahatma Gandhi, Jawaharlal Nehru, Muhammad Ali Jinnah (Chairman of Muslim League), and women leaders Vijayalakshmi Pandit and Sarojini Naidu. Nehru thrice met Chiang Kai-shek and personally accompanied him to visit Visva-Bharati founded by Tagore. Before returning to China, Chiang Kai-shek published *Message to Indian People* on February 21 to make clear his position, saying that up till now, world peace had been threatened by brutal aggression and violence. India and China were closely related with a common destiny. Therefore, the two nations would have to work and fight together to combat aggression and do the best they can to achieve world peace. He urged the British authorities to return real political power to the Indian people as soon as possible.

### 1951-2000

India gained independence in 1947 while the People’s Republic of China was founded in 1949. On April 1, 1950, India established formal diplomatic relations with China, and thereafter, a new era began in India-China diplomatic relations. In the half century from 1950-2000, diplomatic relations

between the two countries could be divided into four phases: Phase I was the honeymoon in the 1950s, Phase II was the interruption from early 1960s to early 1970s, Phase III was the restoration in mid and late 1970s, and Phase IV was the stability in the 1980s and 1990s.

In the 1950s, India and China began full contact and cooperation in political, economic and cultural aspects. Leaders of both countries all attached great importance to the newly established mutual friendship. They cooperated with and supported each other under the anti-imperialist banner. China supported India to recover Goa, while India supported China to resume its lawful seat in the UN. There were many high-level visits. From June 25-28, 1954, the Chinese Premier and Foreign Minister Zhou Enlai visited India. The day he arrived in New Delhi, he went to see the Indian President Rajendra Prasad, Vice President Radhakrishnan and Prime Minister Jawaharlal Nehru. He held talks with Nehru to arrive at an extensive agreement on many issues, and issued a joint communiqué calling for ‘Five Principles’ to deal with international relations. From October 19-30, 1954, Indian Prime Minister Nehru and his daughter Indira Gandhi paid a visit to China and were warmly received by Chinese leaders and people. Premier Zhou held a grand banquet to welcome the distinguished guests, and Chairman Mao also personally met Nehru and held a banquet to entertain him. Nehru’s visit further promoted common understanding and friendship between the two countries. In the Bandung Conference held in April 1955, Indian and Chinese prime ministers worked to promote solidarity and anti-imperialist efforts among Asian and African countries. Later, Premier Zhou Enlai visited India in 1956 and 1960.

In 1959, border dispute arose between India and China, and conflicts occurred in 1962. Both countries withdrew their ambassadors. In the following decade, relations between the two nations were almost interrupted.

This relationship did not have a favourable turn
Cultural Contacts

until Dr. Bejoy Kumar Basu, President of All India Kotnis Memorial Committee and an old friend of Chinese people, visited China in April 1973 at the invitation of Marshal Ye Jianying. In the following May, the All India Kotnis Memorial Committee sent a delegation to Beijing, the first Indian delegation since 1962. Before departure, the delegation obtained the approval of the Indian Prime Minister Indira Gandhi. Dr. Basu and the All India Kotnis Memorial Committee made important efforts to normalise diplomatic relations.

In 1976, they resumed diplomatic relations at ambassadorial level. In 1978, Wang Bingnan, President of Chinese People’s Association for Friendship with Foreign Countries (CPAFFC) led a 12-person delegation to visit India and was warmly greeted by the Indian public. The All India Dr. Dwarkanath Kotnis Memorial Committee was responsible for the reception and arranged the delegation to meet Indian Vice President B. D. Jatti, Prime Minister Morarji Desai, Foreign Minister Atal Bihari Vajpayee, the opposition party leader Indira Gandhi and other important political figures. In February 1979, the Indian Foreign Minister Vajpayee visited China as invited. During his visit, the Vice Premier Deng Xiaoping met the delegation and made an important speech on India-China relations.

In May 1980, October 1981 and October 1985, Chinese and Indian prime ministers took the chance of international summits to meet each other in Belgrade, Cancun and New York, respectively. In June 1981, Vice Premier and Foreign Minister Huang Hua visited India, reaching an understanding on issues of common concern. From 1981-1988, Indian and Chinese officials held nine rounds of negotiation to resolve border issues. These negotiations, though failed to settle border issues, played a positive role in improving mutual relationship and promoting cultural exchange.

From December 19-23, 1988, the Indian Prime Minister Rajiv Gandhi paid a formal visit to China on invitation. This was the first time in 34 years that an Indian prime minister visited China. Rajiv Gandhi visited China in spite of opposition at home and held frank, sincere and amicable talks with the Premier Li Peng, exchanging opinions on bilateral relations and issues of common concern. They arrived at a consensus that the border issue should be resolved on the basis of amicable consultation, the Five Principles of Peaceful Co-existence as well as mutual understanding, accommodation and adjustment so as to improve and develop a good-neighbourly relationship. Deng Xiaoping and other Chinese leaders also met Rajiv Gandhi.

From December 11-16, 1991, Premier Li Peng, at the invitation of Prime Minister Narasimha Rao, paid a formal friendly visit to New Delhi. This was the first visit of a Chinese premier to visit India in 31 years. Both sides agreed that the border issue should not be an obstacle to mutual relations and it was necessary to continue with high-level exchange visits, to push forward mutual relationship and to further deepen mutual cooperation in the areas of politics, economy, science & technology and cultural aspects, and given the changing international situation, developing countries should support and cooperate with each other. India and China also signed five documents and issued a joint communiqué.

In May 1992, Indian President R. Venkataraman paid a state visit to China, the first Indian president ever to visit China since diplomatic relations being established between the two nations. From September 6-9, 1993, invited by Premier Li Peng, the Indian Prime Minister Narasimha Rao paid a state visit to China. Both nations signed four documents to promote mutual political, economic and cultural collaboration.

At the invitation of Indian President Shankar Dayal Sharma, the Chinese President Jiang Zemin paid a state visit to India from November 28-December 1, 1996. This was the first visit by China’s head of state to India since diplomatic relations was established between the two countries. India attached great importance to this visit, and the most important result of this visit was that India and China agreed to build a constructive partnership oriented toward the 21st century on the basis of “Five Principles” of Peaceful Coexistence. Leaders of both countries vowed to push India-China economic co-operation to a new height.

The Indian Foreign Minister Jaswant Singh visited China in 1999, and it was agreed that India and China would not deem each other as a threat. From May 28-June 3, 2000, the Indian President K R Narayanan paid a state visit to China on invitation, met President Jiang Zemin and exchanged opinions on bilateral relations as well as regional and international issues of common concern, reaching extensive consensus. On July 22, the Chinese

Indian President Ramaswamy Venkataraman takes the guard of honour, along with Yang Shangkun, during his visit to China in 1992
Foreign Minister Tang Jiaxuan visited India to discuss measures for implementing the consensus reached by the leaders of both countries, and for improving and developing bilateral relations.

A review of India-China diplomatic exchange in the past more than 2000 years indicates that friendship is the mainstream and common desire for both Indian and Chinese people.

CONCEPTS

PANCHSHEEL
(Five Principles of Peaceful Coexistence)

Panchsheel, the principles guiding interstate relations and diplomatic policies jointly initiated by India and China, is also known as the Five Principles of Peaceful Coexistence or Five Principles. The specific contents of the Five Principles are: mutual respect of each other's sovereignty and territorial integrity, non-aggression, non-interference into each other's internal affairs, equality and mutual benefit, and peaceful coexistence.

In December 1953, delegations of the Chinese Government and Indian Government held negotiations to discuss the relations between India and China in the Chinese Tibetan region in Beijing. On December 31, the first day of the negotiations, Chinese Premier Zhou Enlai proposed the Five Principles of "mutual respect of each other's sovereignty and territorial integrity, non-aggression, non-interference into each other's internal affairs, equality and mutual benefit, and peaceful coexistence," to deal with the relations between the two countries when meeting the delegation of Indian Government. The Indian delegation accepted this proposal and took these principles as the guiding principles for the negotiations. The negotiations were concluded on April 29, 1954 and representatives of both countries signed the Agreement on Trade and Intercourse between the Tibet Region of China and India and relevant exchange of notes. The agreement designated the above-mentioned Five Principles as the guiding principles for bilateral relations in the preface.

On June 25, 1954, Zhou Enlai was invited to pay an official visit to India. Indian Prime Minister Jawaharlal Nehru suggested extending the Five Principles to Southeast Asia so as to build a peaceful region free from wars and fear. In the joint statement published later, he made it clear that the Five Principles was applicable not only to India and China, but also to other Asian countries and all countries in the world. As proposed by Jawaharlal Nehru, the Five Principles applied the Indian religious term 'Panchsheel'.

On June 29, 1954, Zhou Enlai and U Nu, Prime Minister of Myanmar, issued a joint statement in Rangoon (present-day Yangon) and affirmed the universal significance of the Five Principles for guiding international relations. Later, India and China applied the Five Principles extensively to international relations, which was accepted by most countries in the world. The Five Principles have become one of the important principles for international relations.

(Hindi Chini Bhai Bhai)

'Hindi Chini Bhai Bhai' “印度中国亲如兄弟” (India and China are brothers) was a slogan popular in India and China in the 1950s. India and China were first described as 'brothers' by Liang Qichao in Beijing in 1924. It was actually used to mobilise the Chinese intellectuals to welcome the Indian poet, Rabindranath Tagore. It was also mentioned by Tagore in his lectures in China the same year. Later, the concept of “India and China are brothers” became a popular Indian slogan during the 1950. India’s first Prime Minister Jawaharlal Nehru coined the slogan 'Hindi Chini Bhai-Bhai' in the 1950s to glorify India-China relations. This can be regarded as an indication of the effort made by Nehru to implement the original Tagorean perception. During this period, based on this famous slogan, a song was composed by legendary Bengali singer, Debabrata Biswas. He performed the song at various places in China when he had visited China as a member of the
Indian Cultural Delegation in the early 1950s, and was warmly appreciated by the Chinese audience. These performances were organised by Chinese People's Committee in the Defence of World Peace, the organisation that hosted the Delegation.

(Sabaree Mitra)

EVENTS

VISIT OF CHIANG KAI-SHEK AND HIS WIFE TO INDIA

From February 4-21, 1942, Chiang Kai-shek, Chairman of the Supreme National Defense Council of the Republic of China and Commander-in-Chief of the allied forces in China war zone, paid a state goodwill visit to India. His wife Soong Mei-Ling and Foreign Minister Wang Chonghui as well as Vice-Minister of the Propaganda Department Dong Xianguang accompanied him during the visit. The delegation departed from Chongqing by a special plane on February 4 and arrived in Calcutta, India on February 5 via Kunming and Myanmar.

Chiang Kai-shek had talks with officials of the British colonial government on the progress of the Pacific War, India-China relations and Indian political situation in Calcutta and New Delhi, respectively. On February 7, he met Sir John Arthur Herbert, Governor of Bengal, in Calcutta. In the morning of February 10, he and his accompanying officials held talks with Lord Linlithgow, Governor General of India in New Delhi. On February 12, Indian and Chinese representatives continued to talk about constructing the Ledo Road. A series of results of the talks include: 1) both sides reached consensus on the specific plan on building the Ledo Road; 2) both sides planned to cooperate in transporting aid-China military materials via Lhasa; 3) both sides negotiated the construction of a large airport in India and the opening of transport air routes; 4) both sides agreed to send their diplomatic representatives to reside permanently in New Delhi and Chongqing; 5) both sides also agreed to set up Chinese affairs liaison office “Chinese Affairs Liaison Bureau” in Calcutta.

Chiang Kai-shek also held talks with prominent leaders of the Indian National Independent Movement several times. In the afternoon of February 11, he spoke to Jawaharlal Nehru and Abul Kalam Muhuyuddin Ahmed Azad. In the afternoon of February 15, he met Nehru again. In the evening of February 17, he had a talk with Mohammed Ali Jinnah. On February 18 at noon, he met Mohandas Karamchand Gandhi in the house of his Indian friend Ghanshyam Das Birla. Indian national movement leaders got to know the situation of the Anti-Japanese War through these talks and expressed their sympathy for Chinese people's resistance against Japanese invasion. However, Gandhi also made clear that he wouldn’t give up the non-violent non-cooperation movement although he wouldn’t hamper Sino-British cooperation in fighting against Japanese aggression and wished Chiang Kai-shek would put pressure on the British Government to make India independent.

On February 19-20, Chiang Kai-shek and Soong Mei-Ling visited Visva-Bharati and wrote the inscription ‘The Ways of Harmonious Relationship with Neighbouring Countries’ for the university, meaning there should be a way to contact with neighbours. They also donated Rs 50,000 to the university and Rs 30,000 to Cheena Bhavan. Nehru also went to the university at the invitation of Tan Yunshan and held talks with Chiang Kai-shek once again.

On February 21, Chiang Kai-shek made public the Letter to Indian People in Calcutta and emphasised that the British Government should return the authority to Indian people as soon as possible. In the evening, the delegation left Calcutta by plane to Kunming.

According to the agreement reached during his visit to India, Shen Shihua was appointed as the
commissioner of China to India under the rule of Britain on March 3. On March 17, “Indian Day” was celebrated in China. In the same year, the Government of the Republic of China established the National Oriental Language School in Chenggong County, Yunnan Province and set up the Hindi subject, Indian history, among other correlated curriculum.

(Zhang Minyu)

CHINESE ARMY IN INDIA 1942-1945

During World War II, India served as the temporary base for an elite Chinese military force. This force was trained in India to form part of the strike force for the eventual expulsion of the Japanese army from Burma. The existence of this Chinese Army in India (CAI), stationed at Ramgarh in Bihar province (present-day Jharkhand), was so secret that it was not made public until after the war.

Troops from China had been sent to Burma from Yunnan to fight with the British army to hold off the Japanese forces. With their defeat at the hands of the Japanese in mid-1942, a large number of these Chinese troops were forced to retreat, fighting all the way into India. From July through September 1942, remnants of detachments of Chinese troops arrived in India one after the other. Some were from the 38th division of the 66th Army commanded by Lt. Gen. Sun Li-jen, while others from the 22nd Division of the 5th Corps were under Maj. Gen. Liao Yai-hsiang. The British Government of India made available a former prisoner of war camp at Ramgarh for them.

Most of the Chinese soldiers who arrived in India initially were in a wretched condition on account of the privations they had suffered during the Burma campaign, and the arduous retreat that followed. However, the aim was not just to rehabilitate these soldiers in India, but also to retrain and re-equip them so as to turn them once again into an effective fighting force through the combined efforts of the Chinese, British and Americans. The Chinese military authorities on the spot took care of administration and maintaining discipline among the forces, the Government of India provided food and money to pay the soldiers, and the Americans took over the work of training and providing equipment. The ranks of the original 9,000 troops that arrived from Burma were increased by new batches of officers and men specially flown in from China. A total of 5,368 officers and 48,124 Chinese soldiers passed through the Ramgarh training camp, forming what eventually came to be known as the New Chinese 1st Army and the New Chinese 6th Army under the command of Generals Sun Li-jen and Liao Yao-hsiang, respectively.

Even as new personnel from China continued to arrive in Ramgarh, divisions of the CAI began to move to Ledo to prepare for fighting in Burma as early as April 1943. The New 38th Division first took part in the campaign to repulse the Japanese troops from the India-Burma border. The combined forces of the New 38th Division and the New 22nd Division took part in the Hukawng Valley campaign, which ended in victory for the Allied forces in March 1944. The Chinese and American forces combined then expelled the Japanese from the strategically situated town of Myitkyina in August 1944. In the second phase of the campaign, Bhamo, Namhkam and Mongyu were retaken by January 1945, permitting the opening of the Ledo (Stilwell) Road, crucial for the transport of supplies and personnel between northeastern India and southwestern China. At Mongyu, troops of the CAI were reunited with Chinese troops from China. They went on to participate in the remaining part of the Burma campaign, following which they were airlifted back to China by the end of June 1945 to aid in the counter-offensive against the Japanese there.

The Chinese Army in India during World War II was a significant instance of military cooperation between India and China in the modern era.

(Madhavi Thampi)

ESTABLISHMENT OF INDIA-CHINA DIPLOMATIC RELATIONS

After the establishment of the People’s Republic of China in 1949, India was the first non-socialist country to establish diplomatic relations with the People’s Republic of China on April 1, 1950. In September 1948, the Northeast Field Army of the Chinese People’s Liberation Army started the Liaoxi-Shenyang Campaign and it was promising to win soon. Therefrom, India began to adjust its policy towards China. India was also the first non-socialist country to establish an embassy in the People’s Republic of China. On October 5, 1948, the then Bureau Chief of the Hong Kong Branch of the Xinhua News Agency, Qiao Guanghua sent a request by telegram to the CPC Central Committee on the
Indian Embassy Councillor Ismail’s wish to visit the liberated areas. Guanghua mentioned that the Indian Embassy Councillor-Ismail had sent an emissary to enquire regarding Chinese reaction to the Indian side sending people to the liberated areas. Ismail hoped that a visit to the liberated areas will lay the foundation for establishing diplomatic relations between the liberated areas and India in future.

In April 1949, the President of People’s Liberation Army occupied the Nanjing Presidential Palace. The personnel under the nationalist government retreated southward to Guangzhou. The Indian Embassy in China did not follow but they prepared an inventory of embassy personnel and property and sent to the People's Government for record.

On December 30, 1949, the Indian Prime Minister Jawaharlal Nehru received an official letter dated October 2, 1949 from Zhou Enlai, Foreign Minister of the People's Republic of China and immediately acknowledged that the Government of India recognised the Government of the People's Republic of China and expressed the willingness to establish diplomatic relations with the Chinese Government. On January 4, 1950, Zhou Enlai replied in telegram to Nehru and expressed that the Chinese Government stood ready to establish diplomatic relations with the Indian Government on the principles of equality, mutual benefit and mutual respect for each other's territorial sovereignty and wished the Indian Government to send representatives to Beijing to discuss related issues. On January 6, 1950, Nehru sent a telegram to him and said the Indian Government had decided to appoint A K Sen as the Charge d’Affaires ad Interim for preliminary negotiations with the Chinese Government. On January 12, 1950, Zhou Enlai replied and agreed on the suggestion. On February 13, 1950, Sen arrived in Beijing and the two countries started the negotiations of the establishment of diplomatic relations. On February 22, March 1 and March 15, 1950, three rounds of talks were held and basically addressed the major issues related to the establishment of diplomatic relations. Following that, four rounds of talks were held on sending diplomatic envoys to each other's country on March, 20, 27 and 30 and April 1, 1950. The People’s Republic of China assigned Yuan Zhongxian as the ambassador to India while the Indian Government appointed Kavalam Madhava Panikkar as the ambassador to China.

Later, both countries also signed the Panchsheel Agreement in 1954 in Beijing, in the presence of Jawaharlal Nehru, Chinese Premier Zhou Enlai and other Indian and Chinese leaders. According to the agreement, both sides agreed to follow the five basic principles of mutual respect for each other's territorial integrity and sovereignty, mutual non-aggression, mutual non-interference in each other's internal affairs, equality and mutual benefit and peaceful coexistence.

(Sabaree Mitra & Jiang Jingkui)

VISIT OF INDIAN LEADERS TO CHINA SINCE THE ESTABLISHMENT OF DIPLOMATIC RELATIONS

On April 1, 1950, the Republic of India and the People's Republic of China established diplomatic relations formally. Since then, many Indian leaders have paid visits to China at the invitations of Chinese state leaders which have promoted the two countries' mutual understanding, boosted bilateral relations and enhanced India-China friendship.

From October 19-30, 1954, Jawaharlal Nehru in the capacity of Indian Prime Minister and Foreign Minister, and his daughter Indira Gandhi paid a visit to China and held three talks with Mao Zedong on 'The Five Principles of Peaceful Coexistence' and on issues like 'whether making war a policy tool is beneficial'. There were differences between the two sides in the talks, but this friendly argument did not hamper the two countries to reach a consensus in facing common tasks. Both sides believed that they should work together to prevent wars and win a lasting peace. During this visit, Jawaharlal Nehru also had four talks with the Chinese Premier Zhou Enlai. These talks further consolidated the negotiations between the two governments held not long ago about the relations between Chinese Tibet and India and the results of Zhou Enlai’s visit to India.

From December 19-23, 1988, the Indian Prime Minister Rajiv Gandhi paid a state visit to China and held talks with Li Peng and Deng Xiaoping, respectively. Both prime ministers also reached internal understanding of the guiding principles of solving India-China border disputes, which contributed a lot to the settlement of India-China border disputes and represented a new starting point.
for the improvement and development of India-China relations. Gandhi expressed the resolve of India to seek mutually beneficial settlement of the disputes and put forward the concept of “parallel working” that is to actively develop bilateral relations in other areas while seeking a way for the settlement acceptable for both countries. For that matter, both sides agreed to establish a joint working group for the settlement of border issues and other joint working groups for issues related to economy, trade, science and technology and signed the Agreement on Scientific and Technological Cooperation, Air Service Agreements and the Plan on Implementing the Three Annual Cultural Cooperation Agreements.

From May 18-23, 1992, Indian President Ramaswamy Venkataraman was invited to pay a state visit to China, which was the first-ever visit made by any Indian president since the establishment of diplomatic relations between India and China. President Venkataraman held talks with President Yang Shangkun and met with Jiang Zemin, General Secretary of the CPC Central Committee and Chinese Premier Li Peng, respectively. Both state leaders had an extensive exchange of views on bilateral, regional and global issues. Both sides agreed to further recover and develop India-China traditional friendship and signed the Agreement on Entry and Exit of Border for Trade.

From September 6-9, 1993, Indian Prime Minister Pamulaparthi Venkata Narasimha Rao was invited to pay an official goodwill visit to China. Both sides had an in-depth exchange of views on bilateral, regional and international issues of common concern and signed four documents including the Agreement on Maintaining Peace and Tranquility along the Line of Actual Control in the China-India Border Areas. According to the agreement, the two countries agreed to address border issues through peaceful and friendly negotiations. Both sides agreed not to go for arbitrary use and threat of force. Both sides agreed to strictly respect and abide by the control line in between before the final settlement of border issues. Both sides agreed to maintain their respective military forces in the line of actual control at the minimum level appropriate for good neighbourly and friendly relations between the two countries.

The term ‘line of actual control’ appeared for the first time in the official document signed between the two countries. After the signing of the agreement, the Indian and Chinese armies started to exchange visits and spontaneous border trade became active.

From May 28-June 3, 2000, Indian President Kocheril Raman Narayanan paid a week-long visit to China at the invitation of Chinese President Jiang Zemin. Apart from Beijing, the capital city of China, President Narayanan also visited Dalian and Kunming. Both sides jointly commemorated the 50th anniversary of the establishment of diplomatic ties between the two countries and compared notes extensively on international and regional issues of common concern. The two sides also reached consensus on many issues, such as promoting global diversified development, strengthening the role of the United Nations, fully embodying the representativeness of developing countries in reforming the United Nations Security Council, establishing just and rational international political and economic new order and jointly safeguarding the peace and stability of South Asian region and the world at large. Both sides also agreed to set up a “China-India Famous Persons Forum”. In 2004, Narayanan visited Beijing again and attended and addressed the “International Symposium on Celebrating the 50th Anniversary of the Five Principles of Peaceful Coexistence” organised by Chinese People’s Institute of Foreign Affairs.

From June 22-27, 2003, the Indian Prime Minister Atal Bihari Vajpayee paid a six-day official visit to China at the invitation of Premier Wen Jiabao. Several Chinese leaders met Vajpayee in Beijing and had an extensive exchange of views on bilateral relations and regional and international issues of common concern. Both sides signed 11 cooperative documents including the Declaration on Principles for Relations and Comprehensive Cooperation between the People’s Republic of China and the Republic of

Indian Prime Minister Manmohan Singh visits the Olympic venues on his visit to China in 2008
India and strengthened bilateral exchanges and cooperation in various areas. In *The Declaration*, India “recognises that Tibet Autonomous Region is part of the territory of the People’s Republic of China and reiterates that it will not allow Tibetans to engage in political activities against China in India”. This was the first time for the Indian government to recognise the legitimacy that Tibet was Chinese territory in the form of official documents. India and China agreed to appoint their respective special representatives to discuss the framework to solve border issues from the larger picture of the overall bilateral relationship, and to enable the two countries to enter the specific implementation stage to solve the boundary issues left over by history.

“The two countries are not threat to each other and will not settle for the use of force and the threat of force,” the agreement mentioned in *The Declaration* is actually “a no war agreement” that held important significance for the security and peace of the two countries. *‘The Declaration’* actually enabled the two countries to establish mutual trust in politics from a legal perspective, which paved the way for the two countries to carry out economic and cultural cooperation and develop the overall national relationship. *‘The Declaration’* laid a clear emphasis on the economic complementarily between the two nations and the establishment of a joint research group of both Chinese and Indian officials and economists. *‘The Declaration’* also put forward that the two countries will establish a fiscal and financial dialogue and cooperation mechanism, and set up cultural centre in each other’s country for bilateral cultural exchanges. All these measures were firstly adopted between the two countries. The signing of *‘The Declaration’* demonstrated that India and China will establish even longer, more stable and more persistent bilateral relations. Prime Minister Vajpayee’s visit made historical breakthroughs in bilateral relations between India and China and helped the two countries enter a new era of dialogue and cooperation.

From January 13-15, 2008, Prime Minister Manmohan Singh was invited by Wen Jiabao to pay a state visit to China. He met Chinese President Hu Jintao, President of the NPC Standing Committee, Wen Jiabao, Chinese Premier and Jia Qinglin, Chairman of CPPCC held talks with President Patil, respectively. Both sides had an in-depth exchange of views of common concern, such as on furthering the development of India-China strategic partnership and reached consensus. Patil accompanied by the then Chinese Vice President Xi Jinping was present at the Reception Marking the 60th Anniversary of the Establishment of Diplomatic Relations between India and China. Apart from Beijing, Patil also went to Luoyang to attend the inauguration ceremony of Indian Style Buddhist Hall in the White Horse Temple and went to Shanghai to visit the pavilions of the World Expo.

**VISIT OF CHINESE LEADERS TO INDIA SINCE THE ESTABLISHMENT OF INDIA-CHINA DIPLOMATIC RELATIONS**

On April 1, 1950, the Republic of India and the People’s Republic of China established diplomatic relations formally. Thereafter, Chinese leaders have visited India many times on the invitation of Indian leaders, with the results of deepening mutual understanding, promoting the bilateral relations and strengthening India-China friendship. Zhou Enlai, Premier of the Government Administration Council...
of the People’s Republic of China (present-day State Council of the People’s Republic of China), was invited to visit India for the first time during June 25-28, 1954. During the visit, he had six formal meetings with Jawaharlal Nehru, the Indian Prime Minister, reaffirming the Five Principles of Peaceful Coexistence guiding India-China relations and met Rajendra Prasad, the Indian President, and Sarvepalli Radhakrishnan, the Indian Vice-president. Premier Zhou Enlai paid his second visit to India to discuss with Nehru on the border issues from November 28 to December 10, in 1956. He made a speech at the joint conference of Lok Sabha and Rajya Sabha of India to appraise and express great expectations of India-China friendship and unity and to state the position and viewpoint of the Chinese Government regarding international situations. In addition, he also visited Delhi, Mumbai, Madras and Calcutta. Premier Zhou Enlai paid his third visit to India from April 19-26, in 1960. He met Indian President Rajendra Prasad and had multiple meetings with Nehru to exchange opinions on the border issues and India-China relations, after which the Joint Communiqué of the Premiers of China and India was published to express that the two countries would solve the border issues jointly.

From December 11-16, 1991, Li Peng, Premier of the State Council of the People’s Republic of China, was invited to visit India. It was not only the first visit of Chinese premier to India since 1960 but also a return visit of the visit of Rajiv Gandhi, the Indian Prime Minister, to China in 1988. During the visit, Li Peng met Narasimha Rao, Indian Prime Minister, Ramaswamy Venkataraman, Indian President, and Shankar Dayal Sharma, Indian Vice President, with whom he exchanged opinions on India-China relations and major international and regional issues. Both sides signed the five agreements on consuls, border trade and technical cooperation and published the Joint Communiqué of China and India to reiterate the two countries’ hope to keep on developing the neighbourly and friendly and mutually beneficial cooperation relations between the two countries and reach a solution to border issues by negotiation as soon as possible on the basis of the Five Principles of Peaceful Coexistence. This visit promoted the comprehensive improvement and development of India-China relations, further enhanced mutual understanding and friendship and played an important role in building the constructive cooperative partnership between both sides.

From November 28- December 1, 1996, Jiang Zemin, President of the People's Republic of China, visited India, which was the first visit of China’s head to India. During the visit, President Jiang Zemin had a meeting with H D Gowda, Indian Prime Minister and Shankar Dayal Sharma, Indian President. Both sides expressed their hope in establishing a friendly relationship in future and building a constructive cooperative partnership on the basis of the Five Principles of Peaceful Coexistence. In addition, President Jiang Zemin also met Sitaram Kesri, Chairman of the Indian National Congress Party and delivered a speech at the reception held by Indian industrial and commercial circles, expressing the expectations and proposing suggestions on the economic cooperation between the two countries.

Zhu Rongji, Premier of the State Council of the People’s Republic of China, paid an official visit to India from January 14-18 in 2002, during which time he had an official meeting with Atal Bihari Vajpayee, Indian Prime Minister, and met other Indian leaders and representatives from all sectors of society. Premier Zhu also visited Mumbai and Bangalore to strengthen the India-China trade contacts and economic and technical cooperation. Both sides had reached six agreements and memoranda and signed cooperative documents covering the areas of tourism, using the outer space peacefully, water conservancy, talent exchange, science and technology and plant quarantine and so on during this visit, which enhanced mutual trust and laid the foundation for building constructive cooperative partnership, pushing forward the economic, cultural and scientific and technical cooperation between the two countries into a new stage.
Wen Jiabao, Premier of the State Council of the People’s Republic of China, visited India from April 9-12 in 2005, during which he met several Indian leaders, such as Prime Minister Manmohan Singh, President Avul Pakir Jainulabdeen Abdul Kalam, Sonia Gandhi, Chairman of the Indian National Congress Party, Bhairon Singh Shekhawat, Indian Vice President and ex-officio Chairman of the Rajya Sabha, and Lal Krishna Advani, leader of the Bharatiya Janata Party. The Premiers of the two countries published a joint communiqué to announce the establishment of a strategic cooperative partnership for peace and prosperity to promote the bilateral relations to a new level. Both sides signed agreement on the political guiding principles, which is the first political guidance document on the border issues since restoring the negotiation of border issues in 1981, symbolising a new stage of the India-China border negotiation. In addition, both sides published a five-year plan of comprehensive economic and trade cooperation to provide a guide for the bilateral trade development. During this visit, Premier Wen made a speech titled Hand-in-Hand, Creating a Better Future at the Indian Institute of Technology Delhi, calling on all the young people in India and China to create a peaceful and prosperous future hand-in-hand and proposing concrete suggestions on building strategic cooperative partnership between the two countries.

From November 20-23, 2006, Hu Jintao, President of the People’s Republic of China, paid a state visit to India, which was the first visit of the head of China to India since the establishment of India-China strategic cooperative partnership. During this visit, President Hu had a meeting with Premier Singh and met with President Kalam, Sonia Gandhi, Chairman of the Indian National Congress Party, Bhairon Singh Shekhawat, Indian Vice President and ex-officio Chairman of the Rajya Sabha, Somnath Chatterjee, speaker of the Lok Sabha and L K Advani, leader of the Bharatiya Janata Party. Both sides reached a consensus on the India-China strategic cooperative partnership and expressed that both sides would be devoted to safeguarding the interests of the developing countries, promoting world multi-polarisation and the democratisation of the international relations and promoting the continuous development of the India-China strategic cooperative partnership. President Hu also met young Indian and Chinese representatives and attended the celebration activities of the “Sino-Indian Friendship Year” together with Indian President A P J Abdul Kalam. President Hu made an important speech titled as To Create a Better Future Together by Expanding the Mutual Cooperation regarding the India-China relations and the development course of China in the Indian Science Palace in New Delhi. He then went to Mumbai to attend the Sino-Indian Economic Investment and Cooperation Summit and the Forum of CEOs, in which he also made an important speech. This visit facilitated the cooperation of the two countries in many areas such as investment, health quarantine, human resource development, forestry, cultural relics and establishing consulate-generals mutually.

Premier Wen Jiabao paid another visit to India from December 15-17 in 2010, during which he met Prime Minister Manmohan Singh, President Pratibha Patil, Sonia Gandhi, Chairman of the Indian National Congress Party and other Indian leaders. He delivered a speech in the Indian Council of World Affairs to comprehensively set forth the policies and position of China towards India-China relations and presented the awards to the Indian friendly personages who had made contributions to the development of the India-China relations. During this visit, both sides published the Sino-Indian Joint Communiqué to announce to establish a regular exchange visit mechanism for the heads and principals and an annual exchange visit mechanism for the ministers of foreign affairs of both countries and to reiterate the determination of pursuing fair, reasonable solutions to border issues acceptable by both sides through negotiation and maintain the peace and tranquility in border areas in a practical way before solving the issues. Both sides also decided to build the India-China strategic economic dialogue mechanism and a forum of CEOs, developed a bilateral trade development goal, and planned to further extend the cooperation in the areas of investment, high-tech and energy. Both sides declared 2011 as “Sino-Indian Exchange Year”, during which they would invite the youth from the other side to deepen the exchange and cooperation in the areas of media and education.

Invited by Prime Minister Manmohan Singh, Li Keqiang, Premier of the State Council of the People’s Republic of China, visited India from May 19-22 in 2013, during which he met Prime Minister Manmohan Singh, President Pranab Mukherjee, Sonia Gandhi, Chairman of the Indian National Congress Party, Salman Khurshid, Minister of Foreign Affairs, and other Indian leaders. Both sides published a joint communiqué expressing that they would seize the historic opportunity to enhance the mutually political trust, promote practical cooperation and broaden cultural exchange and decided to take 2014 as the “Sino-Indian Friendly Exchange Year” and complete the Sino-Indian Cultural Exchange Encyclopaedia in 2014. They agreed to start the inter-translation of classic Chinese and Indian works and continue to hold the annual exchange visit of a delegation of a 100 young people. Premier Li also visited Tata Group
in Mumbai and attended the Sino-Indian Business Summit during which he made a speech. During this visit, the two countries had reached a consensus in the areas of economic and trade cooperation, eg, promoting trade liberalisation, developing large cooperation projects in the areas of industrial park and infrastructure, building the Bangladesh-China-India-Burma Economic Corridor and taking measures to cope with trade imbalance. This visit promoted the India-China strategic partnership for peace and prosperity to a higher level.

(Wang Lingnan & Qiao Anquan)

RAJIV GANDHI’S VISIT TO CHINA IN 1988

On the invitation of the Chinese Premier Li Peng, the Indian Prime Minister Rajiv Gandhi paid an official visit to China from December 19-23, 1988. He was accompanied by his wife Sonia Gandhi, Indian External Affairs Minister, Narasimha Rao, Minister of Commerce, Dinesh Singh, Minister of Law and Justice and Water Resources, Dr B Shankaranand, Minister of State for External Affairs, K Natwar Singh and other Indian officials.

The visit was regarded as a major event in the history of India-China relations as it was the first visit to China by an Indian Prime Minister in 34 years after the ‘Panchsheel’ agreement was signed in Beijing on April 29, 1954. It marked a departure from the mutual mistrust that had frozen the relationship between the two countries since the India-China border conflict in 1962. During Gandhi’s visit, both governments signed the Agreement on Cooperation in the field of Science and Technology, Civil Air Transport Agreement, and the Executive Programme regarding the Agreement for Cultural Cooperation Years for the years 1988, 1989 and 1990. The Indian delegation also toured historical sites and scenic spots in Beijing, Xi’an and Shanghai and encouraged the practice of learning from each other in future.

Both sides decided that the Five Principles of Peaceful Coexistence, which was earlier a joint initiative by India and China, should constitute the basic guiding principle for good relations between the two countries. Both sides laid emphasis on the restoration and development of good neighbourly relations which would contribute to peace and stability in Asia and also in the world in a larger context.

During the visit, the leaders on both sides carried out sincere and detailed discussions on the India-China border issue and reached a common consensus to solve this issue through peaceful and friendly consultations. In this context, a Joint Working Group between the two countries was set up to be headed by the Indian Foreign Secretary and the Chinese Vice-Foreign Minister. It was decided that the Group would meet every six months alternately in the capitals of India and China. The senior representatives of both armies and the ministry of defense would also be part of the Group. The Indian side also affirmed that India considered Tibet as an integral part of China and no anti-China activities were permitted on Indian soil.

Gandhi’s visit to China significantly increased the bilateral exchanges between the two countries in the subsequent years and upgraded India-China relations. He also invited Chinese Premier Li Peng to visit India at his convenience which he readily accepted.

(Sabaree Mitra)

CHINESE CULTURAL DELEGATION’S VISIT TO INDIA IN 1954

On the invitation of Indian Prime Minister Jawaharlal Nehru, the Chinese government sent a 60 member Chinese cultural delegation to visit India in 1954. The delegation was led by the Deputy Minister of Culture Zheng Zhenduo and the deputy head of the delegation was Zhou Erfu, Deputy Minister of the Shanghai Municipal Party Committee Propaganda Department. This delegation included troupes of music, dance and Chinese opera with Dai Ailian, the famous Chinese ballerina, as its Art Director. This represented a significant step in developing people-to-people relations between India and China in the early 1950s.

The delegation performed in Calcutta (Kolkata), Bombay (Mumbai) and in New Delhi, where its performance was received with warmth and enthusiasm. The delegation was accorded a high level reception from the Indian government, as Premier Zhou Enlai had just returned to China after signing the ‘Five Principles of Peaceful Coexistence’ or the ‘Panchsheel’ Treaty with the Indian Government. Nehru designated his daughter Indira Gandhi as the reception committee chairperson.

During their stay in India, some of the Chinese dancers were enthralled with the beauty and
charm of the Indian dance forms and they were encouraged by the troupe Art Director Dai Ailian to learn Indian dance. This was the beginning of the long and intimate relationship that the famous Chinese danseuse Zhang Jun had with Indian dance forms such as Kathak, Bharatanatyam and Odissi. The delegation also included famous Peking Opera performers such as Li Shaochun, Yuan Shihai, Ye Shengzhang and Li Hezeng.

The visit of Chinese Cultural Delegation to India in 1954-55. This photograph was taken on arrival of the Delegation at the Palam Airport. Cheng Chen-to, Vice-Minister of Cultural Affairs of the People’s Republic of China, appears third form the left. On his left is Indira Gandhi, Chairman of the Reception Committee for the Delegation. At extreme left in the picture is A K Chanda, Deputy Minister for External Affairs, Government of India.

(> Sabaree Mitra)

**ORGANISATIONS, INSTITUTIONS, DELEGATIONS**

**CHINA-INDIA FRIENDSHIP ASSOCIATION**

China-India Friendship Association (CIFA) is a nationwide people's organisation engaging in civil diplomacy work in People's Republic of China with India, and is a unit of the Chinese People's Association for Friendship with Foreign Countries (CPAFFC).

The Association was established on May 16, 1952. The then Deputy Minister of Culture of People's Republic of China, Ding Xilin was its first president.

The Association is committed to promote long-term people exchanges between the two nations, combined with the actual situation of diplomacy between the two governments, intending to help and promote governmental diplomacy through civil diplomacy. Over the years, the body has been involved in the organisation of major events, contacts and meeting which include the following three categories:

First, organise exchange visits by delegations. Since December 1953, when Ding Xilin led a delegation to participate in the first national conference of China-India Friendship Association in India, exchange visits of delegations have been organised many times which have covered all levels of society, promoted understanding between the people from different industries and fields of the two countries. The delegations participating in the exchanges included the cultural delegation led by government officials and celebrities, and national and local friendly organisations from the two countries.

Second, organise activities of commemoration. Before major holidays and anniversaries, cultural exchange activities which helped to enhance mutual trust and understanding were held. The receptions celebrating the 50th, 55th and 60th anniversary of India-China diplomatic relations
Cultural Contacts were held separately in 2000, 2005 and 2010. In November 2007, the restructuring as well as the 55th anniversary of the establishment of China-India Friendship Association was organised. In addition, the Indian medical team played a special role during the Anti-Japanese War among Chinese army and people, which was an important historical event in the history of modern India-China relations. Since its establishment, the association has received medical families to visit China, and the commemoration meeting for Doctor Kotnis was held many times. In 2008, 2010 and 2012, India-China joint medical teams were organised to hold free clinic and to conduct exchange activities in two countries respectively, reviewing and inheriting the history of friendship between the two nations.

Third, host conferences and forums. Relevant special meetings, forums and seminars were hosted combined with the development of India-China relations, especially kinds of important themes of cultural exchanges. Among them, the "China-South Asia International Cultural Forum" was held successively in 2008, 2009, 2011 and 2012 separately in Beijing, New Delhi, Chengdu, Shenzhen. "China-India Forum" was held in 2009, 2010 and 2012, "China-India College Student Forum" was held in 2009 and 2013, helped set up an important platform for India-China cultural exchange.

(Chen Minyu)

INDIAN RESIDENTS ASSOCIATION, TIANJIN
Tianjin was one of the treaty port cities in northern China that had a small community of Indian residents in the late 19th and early 20th centuries. At the beginning of the 20th century, they were numbered about 70 altogether. About one half of these were merchants, mostly from Sindh province (now in Pakistan). Some of them had strong business links with Japan as well. The rest of the Indian residents were mainly policemen and watchmen.

One of these merchants was a Bengali Muslim named Abdul Bari who had been settled in China for a long time and had a Chinese wife. He had acquired considerable wealth and was a prominent member of the community. After the Japanese occupation of north China during World War II, Abdul Bari had formed the Indian Residents’ Association in Tianjin. He became a controversial figure in the Indian community after the War as it was alleged that he had gone out of his way to build connections with the Japanese occupation authorities to further his own business interests, using funds belonging to the Association. This was denied by him. After the formation of the China Territorial Committee of the Indian Independence League (ILL) in 1942, Bari was persuaded by its General Secretary, Om Prakash Seth, to open the Tianjin chapter of the League. He did set up the branch of the IIL in Tianjin, but apparently did not dissolve the Indian Residents Association, which continued to exist until the end of the War in 1945.

(Madhavi Thampi)
THE GHADAR PARTY

One of the most active Indian political organisations in Republican China was the Ghadar Party, also known as the Hindustani Ghadar Party. The Ghadar Party was founded by Indian workers and intellectuals in North America in 1913 with the aim of overthrowing British colonial rule in India through force of arms. The Ghadar Party recruited Indians to go back to India to take part in the struggle, publicised the cause of Indian freedom through their publications and mobilisation activities, and also organised financial support and supply of arms and ammunition to send back to India. They successfully utilised the revolutionary conditions prevailing in China and the anti-imperialist sentiment they found there to establish a base for their activities in China, from the time of the first World War through the 1930s. They found particularly strong support among hundreds of Indian soldiers and policemen stationed in Hong Kong and China's treaty ports, who formed a large proportion of the Indian community in China in this period.

In the first phase of their activities in China around the time of World War I, the Ghadar Party focussed on their aim of organising an armed uprising in India. They actively mobilised among the large number of Indian soldiers and policemen who formed a part of the British armed forces in Hong Kong and China, urging them to go back to India and fight. Since it was not easy to approach the soldiers' barracks, they regularly used to contact them in the gurudwaras or places of worship of the Sikhs in China. They also used to bring out a publication known as ‘Ghadar’ (revolt), which circulated widely among these Indians.

The other aim of the Ghadar Party in China was to urge unity among Indians and Chinese against their common imperialist oppressors. An early poem in their publication ‘Ghadar ki Gunj’ translates as follows: “Oh Brother, do not fight in a war against the Chinese. Beware of the enemy. He should not deceptively instigate you to fight your Chinese brothers. The enemy splits brothers and makes them kill each other. The people of Hind, China and Turkey are real brothers.” This makes them one of the earliest Indian political organisations to openly denounce the British practice of using Indians in their wars against the Chinese people. Records show that they received definite support from various sympathetic Chinese, including some leading Chinese political figures of the time.

After the suppression of their first attempt to launch an armed uprising in India, the Ghadar Party reorganised itself. A new phase of their activities was launched in China. In 1925, a group of Ghadar activists accompanied the exiled Indian revolutionary Raja Mahendra Pratap to China from North America. This group managed to set up active bases in Shanghai, Beijing, Hankou and other places. As the British authorities sought to harass and persecute them, they repeatedly had to shift their headquarters. In Shanghai, they set up their headquarters in the office of the General Labour Union in Zhabei, while in Beijing they set up a Ghadar Ashram. They also began publication of a fortnightly journal, ‘Ghadar Dhandora’, in the Gurmukhi script to reach out to the large number of Punjabis in China. The revolutionary upsurge in China in the 1925-27 period was very favourable for their activities. The Ghadar Party again strongly condemned the British attempts to use Indian forces to shoot down Chinese protesters. One of the articles in ‘Ghadar Dhandora’, entitled - The Duties of the Indian Army in China, explained to the Indian soldiers that - “The dutiful sons of China are fighting for the freedom of their country. The freedom of India and the freedom of China have a close connection with each other. With the freedom of China, the day of the freedom of India will draw near. It is the duty of Indians to help the Nationalist Party of China so that they may have the pleasure of seeing India free.” The propaganda of the Ghadar Party played a key role in the refusal of some detachments of Indian soldiers and policemen to fire on Chinese in this period.

From the 1930s, the Ghadar Party in China faced difficulties with relentless British persecution and the deportation of some of its leaders, along with dwindling patronage from Chinese political forces. Nevertheless, they continued to remain active at some level in China until World War II.

(Madhavi Thampi)

INDIAN NATIONAL ASSOCIATION OF CHINA

The Indian National Association of China was founded by Anand Mohan Sahay, an Indian political activist with close links to the Indian National Congress, who was based in Japan from the 1920s through the 1940s. While based in Japan, Sahay had carried on political activities for the cause of Indian freedom from the British rule and was associated with other Indian nationalists in East Asia eg Rash Behari Bose and Raja Mahendra Pratap. He sought and received some kind of approval from the Congress leadership in India to be considered as the representative of the Congress in Japan. However, the Japanese occupation of Manchuria and then China made this difficult. Sahay appears to have written to Gandhi opposing the Congress' unqualified support for the Chinese resistance and its denunciation of Japanese aggression. He also toured Manchuria and Shanghai in 1939, and spoke to many Chinese. While professing himself to be in
sympathy with the Chinese, he nevertheless urged them not to fight with Western support against the Japanese, and preached unity between the Asian nations, India, China and Japan, against British imperialism. This position was not uncommon among Indian political activists in Asia at the time.

In 1938, the All India Congress Committee ended the practice of having affiliated branches of the Indian National Congress overseas. Sahay accordingly dissolved his Congress Committee, and instead formed an Indian National Association with its headquarters in Kobe which however claimed to adhere to Congress ideals and objectives. He then formed an Indian National Association of China in Shanghai. The president of the organisation was J. Rahman, a Pathan from the North West Frontier Province of India (present-day Pakistan). Its Secretary was Ahmed Bawa, a Bombay businessman residing in Shanghai. Other important members included M M Kohli, a Punjabi from Lahore, and Bool Chand, a Sindhi businessman in Tianjin. All had close personal or business links with Japan. In 1941, when an earlier organisation, known as the Indian Independence League was revived with Japanese patronage under Rash Behari Bose, Sahay himself dissolved the Indian National Association of China and called on its members to join the League. From 1943, the leadership of the Indian Independence League was taken over by exiled Congress leader Subhas Chandra Bose, and it became the political wing of the Indian National Army. Sahay was closely associated with Subhas Chandra Bose. At the end of the war, he was captured by Chinese forces in Hanoi and handed over to the British who imprisoned him. After India’s independence, Sahay served in various diplomatic capacities abroad.

(Madhavi Thampi)

INDIAN INDEPENDENCE LEAGUE

Indian Independence League (IIL) was a prominent Indian political organisation that was active in various parts of East and Southeast Asia in the later years of World War II. Its primary objective was the freedom of India from British colonial rule. It had several branches in China and enrolled a significant number of Indians in China as its members. It claimed to follow the ideals and objectives of the Indian National Congress in India, but differed sharply from the Congress on the issue of using military force to achieve the overthrow of British rule in India and on the strategy of allying with an expansionist Japan.

IIL was initially founded in the 1920s, but it was revived in 1942 under the leadership of the well-known exiled Indian nationalist in Japan, Rash Behari Bose. With Japanese power in Asia reaching its height at that time, Bose sought Japanese help to further the objective of winning freedom for India. In 1942, two conferences were held in Tokyo and Bangkok to try and bring together different anti-colonial Indian organisations in Southeast and East Asia on one platform. This led to the consolidation of the structure of the IIL, with a Council for Action and a committee of representatives, below which were territorial committees and local branches. By that time, the process of forming an Indian National Army (INA) out of Indian prisoners of war in Malaya...
had also been started under Japanese sponsorship. It was decided that INA would be the military wing of IIL and function under its leadership.

The main branch of the IIL in China was established in Shanghai. It had its headquarters at 157 Peking Road, as well as a military camp and an Azad Hind Club. The headquarters was later shifted to a gurudwara (Sikh house of worship) at 330 E Baoxing Road. The IIL Shanghai brought out two journals – On to Delhi in English, and Chalo Delhi in romanised Urdu. Initially, the President of the Shanghai IIL was B. Bobby, a businessman with close links with Japan. Later Subhash Chandra Bose, who took over as the overall leader of the IIL and the INA in 1943, reorganised the Shanghai branch, with Chet Singh as the Chairman and J Rahman as the General Secretary. It was placed under a China Territorial Committee, which established and supervised branches in the then so-called Manchukuo, Nanjing, Tianjin and Hankow as well.

Apart from Shanghai, the biggest branch of the IIL in China was in Hong Kong. The headquarters of the Hong Kong branch was at 9 Dina House on what is at present Queens Road, Central, a building that had been taken over from the wealthy Ruttonjee business family by the Japanese. Dost Mohammed Khan was the first President of the Hong Kong branch, and he was later replaced by Dr P D R Naidu with P A Krishna as its Secretary.

During the War and occupation, the IIL in China had significant support among Indians in China, although it is not clear how much of this was entirely voluntary. Besides mobilising recruits for the INA and financial support for the struggle, IIL in China also looked after the welfare of Indians in China who found themselves in difficult circumstances owing to the War. However, with the defeat of Japan and the death of Subhash Chandra Bose, IIL and INA virtually disintegrated. In China, IIL activists were rounded up by the authorities and treated harshly in prison. A number of them were sent back to India under escort, where they were again jailed by the British and had to face trial. Despite its dismal end, probably no other Indian political organisation in China had achieved the kind of mass base that the Indian Independence League had in its short history. (Madhavi Thampi)

INDIA-CHINA FRIENDSHIP SOCIETY

The India-China Friendship Society was founded in the year 1956 by Pandit Sundarlal. He was the Vice President of the United Provinces Congress (1931-36) and also served as the President of the All India Peace Council (1959-63). The then Prime Minister Jawaharlal Nehru personally congratulated him on the establishment of the Society. The main mission of the Society was to promote cultural, economic and historical ties between the two countries. The Society held its first National Congress (全国代表大会) in 1956 and here Sundarlal was elected as its first President.

In the 30 years, when B. B. Mondal of the West Bengal Cooperation Department served as the President of the India-China Friendship Society, many delegations from the Society paid friendly visits to China on the invitation of the Chinese government and the Chinese People’s Association of Friendship with Foreign Countries (CPAFFC). The Indian side also invited several Chinese delegations to visit India. On October, 2012, a six member delegation of ICFA headed by Dr G H Fernandes, President of the Maharashtra branch of ICFA, visited China. The visit was aimed to further strengthen friendly cooperative ties between India and China. Later the same year the Vice President of CPAFFC, Feng Zuoku, visited the Maharashtra branch of the ICFA.
India China Friendship Society also published a book entitled ‘The Origins of India-China Friendship’ (印中友好起源) in order to enable more Indian people to understand China better. The Society has branches all over the country; the Maharashtra branch of the Society has over 10,000 members and the Karnataka branch of the Society has over 5,000 members. The Society holds various activities to commemorate major landmarks of India-China historical and cultural ties. On July 31, 2004, the Karnataka branch of the India China Friendship Society held a Commemoration Meeting in Bangalore to mark the 50th Anniversary of the Proclamation of the Five Principles of Peaceful Co-existence (Panchsheel). It was attended by more than 200 dignitaries including the Consul General of China in Mumbai Yuan Nansheng, local senior government officials, the Indian Union Minister of State for Planning M V Rajasekharan and the Director of UNESCO, New Delhi.

The Karnataka branch of the Society also held a celebration to commemorate the 60th anniversary of the establishment of the People’s Republic of China. The event was attended by the Chinese Consul-General Wang Donghua and other dignitaries. In order to observe the 60th anniversary of the founding of the People’s Republic of China, the West Bengal branch of the India China Friendship Society held a meeting on October 9, 2009 at the University of Calcutta.

(Sabaree Mitra)

INDIAN WOMEN’S SOCIETY FOR INDIA-CHINA FRIENDSHIP

Indian Women’s Society for India-China Friendship (印中友好妇女协会) was established in 1977 to advocate friendship between the women of India and China. The purpose of establishing the association was to strengthen overall cooperation between the women of India and China based on the principle of mutual benefit and equality. The organisation has its headquarters in New Delhi, and has branches in Uttar Pradesh and West Bengal. The main task of this organisation is to promote mutual understanding and friendship between the people, especially the women, of the two countries.

(Sabaree Mitra)

INDIAN MEDICAL MISSION

On September 1, 1938, the Indian National Congress sent a Medical Mission to China, which was composed of five well trained Indian doctors. Dr Madan Mohanlal Atal was the head of the mission, and Dr M Ramchandra Cholkar was the deputy head. The other three doctors were Dr Dwarkanath Shantaram Kotnis, Dr Bejoy Kumar Basu and Dr Deben Mukherjee. They saved the lives of many Chinese soldiers, helped train the Chinese medical staff and thereby made outstanding contribution in helping China to gain victory against the Japanese invaders. This was a milestone in the history of India-China relations.

In 1937, Japan invaded China. Under the leadership of the Chinese Communist Party (CCP), the Chinese people gave a call to resist the Japanese imperialists. During this time, the awareness of the Japanese invasion also spread in India. India, then under the British rule, was also facing oppression and exploitation under the British imperialist rulers. Therefore, India empathised with the Chinese people and throughout India, an aid-China movement developed. There were student speeches and demonstrations, there were performances organised by art and literary groups and even the urban people raised donations to aid China. On November 27, 1937, at the suggestion of Agnes Smedley, Zhu De, who was then serving as the Commander-in-Chief of the Eighth Route Army, a people’s army led by the CCP during the anti-Japanese war, wrote a letter to the Indian national leader Pt Jawaharlal Nehru requesting him to send medical supplies and doctors to help the Chinese in this hour of distress.

In response to this request by the Chinese, at its 52nd Session, the Indian National Congress adopted a resolution to send a medical team to China immediately to help the Chinese people in need. The medical mission was sponsored by Pt Jawaharlal Nehru himself. A special committee was set up to collect funds for the mission and select personnel for the mission. The president of the Indian National Congress, Subhas Chandra Bose himself initiated the fund collection drive to prepare for the expenses of the Indian Medical Mission to China.

Finally, the Congress decided upon the members of the medical mission to be sent to China. Subhas Chandra Bose presided over a mass send-off rally in Calcutta. He himself went to the Howrah station to see the doctors off to Bombay from where they were to start for China. After fulfilling all the
essential requirements and formalities, at the end of August, 1938, the members of the medical mission gathered in Bombay. The mission comprised of five members, namely, Dr Madan Mohanlal Atal from Allahabad, Dr M. Ramchandra Cholkar from Nagpur, Dr Deben Mukherji and Dr Bejoy Kumar Basu from Calcutta and Dr Dwarkanath Shantaram Kotnis from Sholapur. Dr M Atal was the leader of the mission and Dr M Cholkar, the deputy leader of the mission. Both of them were veterans in medical profession. The remaining three doctors were young men, all below the age of 30. On the afternoon of August 31, 1938, the Chinese residents in Bombay held a farewell banquet in their honour at the Taj Mahal Hotel. In the evening the same day, the Bombay Provincial Congress Committee and the local labour organisation held a mass rally in Jennah Hall to send them off. The chairman of the rally referred to the doctors as the unofficial ambassadors and as the ambassadors of the Indian people to China. On September 1, 1938, the mission having S S Rajputana left Bombay for China boarding the P&O Liner. Madam Sarojini Naidu, one of the most popular leaders of the Indian National Congress, came to see the medical mission off to the ship at Pallard Pier, Bombay. The mission had carried along with it 54 boxes of medicine and one bulletproof ambulance to China. On September 17, the mission reached the Chinese territory at the Guandong Province (Canton).

The doctors stayed in Guangzhou for six days and then they travelled towards the north, first to Changsha by a convoy of ambulance. They reached Changsha on September 25. Here, they were incorporated into the No. 15 Curative Unit of the China Red Cross. After spending four days in Changsha, on September 29, the medical team reached Wuhan which was then the seat of the Guomindang government. The doctors started to work in the 64 Rear Hospital in Wuhan. But soon they started for Yan’an in the north, which was the headquarters of the Eighth Route Army. In order to express their love and friendship for the Chinese people, each doctor put 'Hua', which means China in the Chinese language, after their names. Dr Atal's name became Ai Dehua, Dr Cholkar was Chuo Kehua, Dr Mukherji became Mu Kehua, Dr Basu was Ba Suhua and Dr Kotnis was Ke Dihua. This gesture was suggested by Professor Tan Yunshan of Cheena Bhavana, Visva-Bharati University in Santiniketan. The five doctors worked laboriously under extremely poor living and working conditions.

Later owing to illness, poor health conditions and various other reasons, Dr Cholkar, Dr Mukherji and Dr Atal were compelled to return to India in less than two years. After that Dr Kotnis and Dr Basu continued to work with the Eighth Route Army. They moved to the southeastern part of Shanxi and then to the southern part of Hebei province. From mid-August 1940, the two doctors settled down and started working in the Shanxi-Chahaer-Hebei Base Area, Bethune Medical School and affiliated hospitals. This place was very close to the battle front and the living and working conditions were very poor. In due course, Dr Basu was sent back to Yan'an and Dr Kotnis continued to work there.

Dr Kotnis worked very hard and for long hours, sometimes for 20 hours a day. Due to over-exhaustion his health deteriorated rapidly and he passed away on December 9, 1942 in China. He was 32 years then. After the death of Dr Kotnis, the responsibility of the mission fell entirely on the shoulders of Dr Basu who continued treating the Chinese patients at Yan’an. In June 1943, after working in China for five years, he left Yan’an and proceeded towards India to participate in the Indian National Movement.

The Indian Medical Mission had fulfilled its mission in China through the selfless service of the five doctors. It became a major milestone in the history of India-China relations.

(Sabaree Mitra)

ALL INDIA DR KOTNIS MEMORIAL COMMITTEE

All India Dr Kotnis Memorial Committee was established by Dr Bejoy Kumar Basu in 1943 in Bombay, after he returned to India from the medical mission to China. One of the primary objectives of the Committee was to foster India-China relations. Medical service has been the mainstay of this Committee, and it has been serving poor and needy patients through its medical centres. Along with that it also has a cultural troupe which propagates the teachings of Dr Kotnis through drama, music, one-act plays etc. However, the Committee had not been very active. In a meeting of like-minded people on April 22, 1973, at the Calcutta Students Hall, it was decided to revive the Dr Kotnis Memorial Committee. A state unit of the Committee was also formed in Calcutta. Dr Deben Mukherjee, a member of the Indian Medical Mission, was made the Chairman of the unit and he held the position till 1981.

(Sabaree Mitra)

PERSONALITIES

EMPEROR WU OF HAN DYNASTY

Emperor Wu of Han Dynasty (156-87 BCE, reigned from 141-87 BCE) was an emperor of Western Han Dynasty in China. During his reign, he strengthened
Since Emperor Gaozu (ruled from 206-195 BCE) established Han Dynasty, during the reign of the Emperor Wen of Han (ruled from 180-157 BCE) and Emperor Jing of Han (ruled from 157-141 BCE), the imperial court reduced the burden of taxation, allowing people to live a life of peace and prosperity as well ensuring social stability and economic development. People’s lives improved generally, and this thus formed the first millennium since the establishment of autocratic imperial power in China. After Emperor Wu, (real name - Liu Che) ascended the throne, he promulgated a series of new policies and measures to strengthen the centralisation of authority. For example, he issued the “Kindness Order”, which meant that feudal lords were to manage their own countries, dividing the feudal lands among next generations and thus, weakening their strength. He established a small group consisting of the close ministers of the emperor, and scrapped the title of prime minister in order to consolidate the imperial power. He divided the area outside the capital into 13 states, and sent prefectural governors for strengthening the local control. He conducted monetary reforms, increased commercial tax, put salt and iron under government control, reverted the right to mint currency back under imperial control, thus enhancing the economic power of the court. He accepted Dong Zhongshu's advice of “rejecting the various schools and honouring of the Six Confucian Classics,” ended the situation of “truth told by various teachers is different, people’s discussion is different, the hundred schools of thought have different directions of study, so the intention is also different,” thereby bringing about a unification of thought. Confucianism gradually became an orthodox thought of Chinese society. During the implementation of the new policy, Emperor Wu of Han also actively prepared to launch a massive military campaign against the alien forces from the north. From the second year of Yuanshuo (127 BCE) to fourth year of Yuanshou (119 BCE), he sent Wei Qing and Huo Qubing to travel repeatedly to Xiongnu, and forced them to move to Mobei. He recovered the Hetao area, captured the Hexi Corridor, set up four counties in Jiuquan, Wuwei, Zhangye and Dunhuang, and ordered the people from northeast China to relocate here. This not only ensured the safety of the northwest frontier but also opened the access to the interaction between the cultures of the Central plains with that of China’s Western Regions. In the fifth year of Yuanding (112 BCE), Emperor Wu led an expedition to South Vietnam with 100,000 soldiers, and defeated it the next year. Meanwhile, at the same time, he pacified the region of Yelang, and also brought back the areas of Guangdong and Guangxi to China.

At the beginning of his rule, relying on the strong national power, Emperor Wu of Han decided to change the policy made by emperors of the early Han Dynasty to inter-marry with the northern tribes of the Xiongnu. He now decided to use military
force to keep them in check, and to join forces with Dayuezhi, who were fierce enemies of the Xiongnu. In the second year of Jianyuan, Zhang Qian, as an envoy, travelled to the west, but was captured by the Xiongnu during his journey through Longxi. The chief of the Xiongnu planned to imprison Zhang Qian, and made him marry the Xiongnu women. However, Zhang Qian kept his moral integrity, and finally escaped. He went westward for dozens of days, and reached Dayuan (present-day Fergana Basin of Central Asia). Dayuan had yearned to go to the rich and populous Central Plains, and showing their friendliness, they led Zhang Qian to Kangju (between Balkhash Lake and Aral Sea in Central Asia). The King of Kangju also arranged for people to send him to Balkh (it is generally believed that it is Tochari, now in northern Afghanistan, and the capital is in Barge in the west of Mazar-i-Sharif). Dayuezhi was chased by Xiongnu and Uisin, having to migrate westward many times, was now settled in Balkh. Due to its fertile soil, rich products, and no alien attacks, the king of Dayuezhi gave up the idea of uniting with the Han Dynasty to fight Xiongnu. Zhang Qian failed to complete the mission, and after staying in Balkh for a year he chose the Nan Shan road to return to China, via the area of Qiang nationality, in order to avoid Xiongnu. Unexpectedly, the Qiang people used to pay allegiance to the Xiongnu, so Zhang Qian was again detained by them. After many years, Zhang Qian escaped by taking advantage of an internal disorder. In the third year of Yuanhuo (126 BCE), Zhang Qian returned to Chang’an, and related everything to the emperor regarding the Western Regions. Records of the ‘Grand Historian• Historical Biography of Dayuan’ and ‘History of the Han Dynasty - Biography of Zhang Qian’ both had the description offered by Zhang Qian. He said that he saw Qiong bamboo rods, Shu cloth and other products were made in Han Dynasty, but all these things were bought from Sindhu. Sindhu was in the southeast, thousands of miles away from Balkh, and had a similar custom to Balkh. The emperor and officials of Han Dynasty came to know that there was a country named Sindhu (India) in southwest China. Because the country could reach the Shu area, Zhang Qian advised Emperor Wu of Han to open the southwest road. Even though the idea was put into place, all missions were hampered for some reason or the other, and returned without any fruitful result. In the fourth year of Yuanhuo (119 BCE), the Emperor Wu of Han appointed Zhang Qian as the Zhonglangjiang (an ancient official title). He was ordered to travel to the Western Regions again, with the purpose of bribing Uisin (Ili River basin in Xinjiang) with treasures, and making the country attack Xiongnu to achieve the goal of “breaking the right arm of Xiongnu.” The entourage included as many as 300 people, and the gifts sent were expensive. But Uisin was suffering from internal chaos, with many different opinions in its court, so Zhang Qian failed to get them to agree to his suggestion. Later, Uisin sent dozens of people including translators, guides and envoys to escort Zhang Qian back to Han Dynasty. Zhang Qian reached Chang’an in the second year of Yuanding (115 BCE), and died the following year. When Zhang Qian stayed in Uisin, he once sent his assistants to Dayuan, Kangju, Dayuezhi, Balkh, Parthian and Sindhu, and all envoys came back together with people from the country they visited, which brought the economic and cultural exchanges between countries with Han Dynasty. Zhang Qian, who travelled westward twice, opened the Silk Road from central plains to the Western Regions, allowing the Han people to get a preliminary knowledge of India, and made the pioneering contribution to the economic and cultural exchange between India and China.

(Ge Weijun)
instigation of Taoist believer Cui Hao, began to eradicate Buddhism and promoted the worship of Taoism. In the fourth year of Taiyan (438 CE), he ordered the Buddhist monks under 50 to resume a secular life and join the army. Two years later, he followed the advice of Daoist priest Kou Qianzhi to change the reign title Taiyan into Taiping Zhenjun (440-450 CE). Later, he conferred the title of Tai Shi to Kou Qianzhi, so Northern Tianshi Daoism began to flourish. In the fifth year of Taiping Zhenjun (444 CE), he issued the imperial edict to kill all monks throughout the empire and destroy the temples, statues, and sutras. Buddhist monks and enchanters who did not leave the kingdom would have been killed, and their masters would also be put to death.

In March of the seventh year of Taiping Zhenjun, he made a second attempt at eradicating Buddhism and ordered to bury Buddhist monks and to destroy Buddha statues, which was a big blow to Buddhism. However, most people from upper class with the leader of Tuobahuang from Xianbei nationality were followers of Buddhism, and they secretly protected some monks and saved a lot of Buddha statues and sutras. Many Buddhist monks who kept their faith, hid their cassocks and wares, lived in the mountains, and waited for the chance to return, like the famous monk Tanyao. In the second year of Zhengping (452 CE), Emperor Taiwu was murdered by Zhongchangshi (ancient official position) Zong’ai. Tabahuang had died the year before, so his son ascended the throne with the title of Emperor Wencheng. Influenced by his father Tuobahuang, Emperor Wencheng soon ordered the restoration of Buddhism under the support of his secretary after he ascended the throne.

(Ge Weijun)

EMPEROR TAIZONG OF TANG DYNASTY
Emperor Taizong of Tang, whose name was Li Shimin (598-649 CE, and ruled from 626-649 CE) was the second emperor in the Tang dynasty, and also an important person in the history of exchanges between India and China. He sent envoys to India three times, thus promoting the prosperity of the India-China cultural exchange.

Prabhakaramitra, the Tripiṭaka Dharma Master in India arrived in Chang’an, the capital city of Tang with Buddhist scriptures in Sanskrit in the Zhenguan first year of Tang (627 CE), after crossing the icy cold deserts and high mountains in a journey full of difficulties, travelling for five years (Continuation of Eminent Monk Biography Volume III Huize Biography). He stayed in Chang’an to translate Buddhist sutras.

In the Zhenguan third year (629 CE), Emperor Taizong ordered Buddhist monk Prabhakaramitra, to translate Buddhist sutras in the Xingshan Temple. And in the Zhenguan sixth year, the translation work was completed, and then Emperor Taizong issued another order to transcribe each sutra into 10 copies and then had them distributed to various temples. In the same year, Prince Li Chengqian was ill, and Emperor Taizong demanded Prabhakaramitra to live in the royal palace for more than 100 days to pray for the health and recovery of the prince. In the Zhanguan seventh year, Prabhakaramitra passed away in Chang’an
Master Xuanzang's journey to the west was during the reign of Emperor Taizong, and his work received great endorsement from Emperor Taizong, and his successor Emperor Gaozong. Emperor Taizong named Xuanzang the “Great Leader of the Dharma” in his writing, Holy Orders.

Master Xuanzang made a tremendous contribution to the translation of Buddhism scriptures and establishment of schools of Buddhism. His visit to India can be viewed as the most important event in the history of India-China exchange. The admiration of Master Xuanzang for Emperor Taizong resulted in an official visit of an Indian envoy after Siladitya met Xuanzang, and it is also because of his high praise to Siladitya that Emperor Taizong sent envoys to pay a return visit to India. We can see that Xuanzang is just like a bridge connecting India and China into a whole. Later, the Tang envoys to India which include Li Yibiao, Wang Xuance, Jiang Shiren, etc., further put Siladitya and Emperor Taizong in closer contact with each other. The Records of the Western Regions of the Great Tang written by Xuanzang under the order of Emperor Taizong is widely known as a wonderful book that brings the two nations closer. It also introduces in a vivid way, the industry, geography, religion and culture of India to China. The book is highly appraised by Indian history researchers even today.

Xuanzang can be referred to as an eminent monk who opened up a new era in Chinese Buddhism and translation history, a communicator of India-China culture, and also a symbol of friendship between these nations.

Tang Envoys’ Visit to India
Emperor Taizong sent envoys to India three times. In 641 or 642 CE, Emperor Taizong sent an envoy to India in response to the first envoy sent by Siladitya. “Emperor Taizong ordered Liang Huaijing to hold a sceptre to pacify India.” (New Books of Tang, Volume 221 Western Regions I).

“Emperor Taizong dispatched Hechuluoba, a military commandant to grant a heavy reward to Kawmira, and meanwhile pacify India. Hechuluoba arrived in Kawmira. The king there kneeled down to pay respect to Tang and then sent people to go with the envoy of Tang to India as a guide.” (New Books of Tang, Volume 221 Western Regions I).

This courtesy visit to India as part of diplomatic etiquette, greatly moved Śīlāditya, who asked his people in a surprised tone, “Did mahā-cīna (China referred to in India) send envoys to our country in history?” All the people answered, “No”. So he rushed out to welcome the envoy,” (Old Books of Tang, volume 198, Xirong Nationality). Meanwhile, Śīlāditya’s friendly attitude such as kneeling down to accept the imperial edict also left a deep impression on the envoy and even Emperor Taizong. This thus remarkably propelled the official communication between India and China, and making this secondary mission to be upgraded into a prolonged official visit.

The major purpose of the second visit ordered by Emperor Taizong was to “escort the Brahmin guests back to India,” and to “learn the method of making sugar” and “presenting gifts to Śīlāditya for his friendly attitude that he had shown towards Tang Dynasty.”

The delegation consisted of 22 persons, including Li Yibiao, the leading envoy and Wang Xuance, the vice commissioner, along with Shi Weicai who inscribed the Dajue Temple Stone Tablet and Song Fazhi, a craftsman, etc.

The second visit took place in March of the Lunar calendar (643 CE) and the envoy and his attendants arrived in India in December of the lunar calendar (i.e., early 644 CE).

The visit was greatly welcomed by Śīlāditya’ and his ministers who all went to the suburb to receive the envoy of Tang and burn incense on both sides of
the Tang envoy paid a visit to various meaningful places to pay homage to Buddhism, which included the visit to the Buddha Footprints Stone (refer to the inscription on the Buddha Footprints Stone in the Nara Yakushii-ji Temple, Mount Jiufeng Inscription and Dajue Temple Stone Tablet). The time the envoy returned to China is claimed to be around February 11 of lunar calendar, in 645 CE (according to the inscription of the Dajue Temple Stone Tablet, Fa Yuan Zhu Lin, a Buddhism encyclopedia volume 29).

In the first half of 647 CE, Emperor Taizong sent an envoy for the third time to India. Wang Xuance, along with his attendants which were over 30, arrived in Sitianzhu at first and received heavy gifts presented by various countries (no national chaos took place by far). Later, before they arrived in central India, they received the news of Śīlāditya’s death which immediately triggered a serious rebellion. During this time, Arunasva, a treacherous minister took over the throne and sent troops to capture Wang Xuance and his attendants, and “the troops took away the gifts presented by different countries.” Wang Xuance escaped at night, and then he successfully borrowed 1,200 excellent soldiers from Tubo Kingdom and more than 7000 cavalrymen from Nepālī, and Zhangqijuba, another country which also sent troops. In the end, he defeated Arunasva.

Later, Kumāra, Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect. On May 20, 648 CE of lunar calendar (June 16), Wang Xuance returned to Chang’an and presented captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success.

The second time that Emperor Taizong of Tang sent an envoy to India (643-645 CE), Kumāra asked for the translation of Dao Dejing. Li Yibiao, after returning to Tang, submitted a written statement about the request to Emperor Taizong who then ordered Master Xuanzang to conduct the translation (Collection of Theories of Buddhism and Taoism in Ancient and Modern Time, volume III, Translation of Tao-te-ching by Master Heun Sang under the Order of Emperor Taizong). During the third time that Emperor Taizong sent envoys to India (between 647-648 CE), Wang Xuance brought the Sanskrit version of Dao Dejing to Janaka Kumara, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

In Zhenguann 22nd year (648 CE), Wang Xuance returned to China. And he also brought with him a Brahmin necromancer, Nārāyaṇasvāmin, who claimed to be 200-year-old and had acquired the method of longevity. Emperor Taizong treated him with great respect and arranged him to live in the Jinbiao Palace to make life-prolonging drugs under the supervision and management of Cui Dunli, minister of the Ministry of War. He also sent envoys to various places to collect magic medicines and stones. Several months later, the life-prolonging drugs were produced but were not as effective as what Emperor Taizong had expected, so he sent Nārāyaṇasvāmin back. But Nārāyaṇasvāmin died in Chang’an before departure, and it’s most likely that he should be held responsible for the death of Emperor Taizong. According to Records of Tang volume 52, Emperor Taizong took the ‘Elixir of Life’ made by an Indian monk, and died of a sudden disease soon. And this Indian monk was Nārāyaṇasvāmin.

When making a general survey of Emperor Taizong of Tang’s reign, it was noticed that communication and exchange between China and India was not only frequent but also had reached its heyday. During the period of Emperor Taizong’s reign, it was noticed that communication and exchange between China and India was not only frequent but also had reached its heyday. During the period of Emperor Taizong’s reign, the period of reign of Emperor Taizong in particular, can be viewed as the heyday of the cultural exchange between the two nations.

**EMPEROR GAOZONG OF TANG DYNASTY**

Emperor Gaozong of Tang, named as Li Zhi, (628-683 CE, on the throne from 649-683 CE) was the third emperor in Tang dynasty who continued the foreign policy of his father, Emperor Taizong of Tang and greatly enhanced the India-China cultural exchange.

As a prince, Tang Gaozong was extremely respectful towards Buddhism, especially towards the great Buddhist scholar Xuanzang. He built many grand temples for his mother, the Empress Dowager Wen De. After these temples were built, he asked Xuanzang to preach there and also requested him to continue to translate Buddhist scriptures. Buddhism remained the focus of attention during Tang Gaozong’s reign.

In the second year of Xuan Qing (657 CE), he ordered Wang Xuance to go to India to deliver
Buddha’s cassock and act as a deputy ambassador to Liu Renkai in this envoy. Other people in the delegation included Liu Jiabin, who was responsible to keep the records of events; He Shouyi who was in charge of writing inscriptions; Wang Xuance’s son Wang Lingmin and six other persons from royal families etc. According to the Chinese inscriptions, the Tang envoy to India found engraved on stone near Jilong County in the Tibet Autonomous Region, the time of departure for this envoy was led by Wang Xuance in June of the Xian Qing third year (658 CE) of Tang Gaozong’s rule, which also in all probability indicates to the time when this envoy left from Lhasa.

After reaching India on September 27 of lunar calendar of the Xianqing fifth year (660 CE), Wang Xuance built a stone tablet in the Mahabodhi Temple (Dajue Temple). On October 1st the same year, the abbot of the Mahabodhi Temple summoned a dharma assembly for Wang Xuance, and after that, Wang returned to China. In the Longshuo first year (661 CE), Wang Xuance presented usnisa sarira (Buddha parietal sarira) to the emperor.

According to the Records of Eminent Monks of Tang Learning Buddhism Doctrines in Western Regions, Xuanzhao Biography, it is probably that Wang Xuance headed to India the fourth time on the Longshuo third year (663 CE). However, the possibility and details of this visit has yet to be proven by historians.

Ammannati Collects Medicinal Herbs

In the Yonghui sixth, Ammannati, a monk from Central India came to Changan with 1,500 volumes of Mahayana and Hinayana Vinaya-sutra. Emperor Gaozong arranged him to live in the Ci’en Temple. On October 1st the same year, the abbot of the Mahabodhi Temple summoned a dharma assembly for Wang Xuance, and after that, Wang returned to China. In the Longshuo first year (661 CE), Wang Xuance presented usnisa sarira (Buddha parietal sarira) to the emperor.

In the Zongzhang first year (668 CE), Emperor Taizong demanded Luijyaiduo to make the life-prolonging drug. After the drug was produced and Emperor Gaozong was ready to eat it, Hao Chujun, a minister said to him that it had never been heard that the emperor of a strong country took the medicine at random made by a small nation. Gaozong heeded to Hao Chujun’s advice and did not eat this medicine, but still appointed Luijyaiduo as a general in his army.

Besides the above interactions, during Gaozong’s reign there were numerous other official and unofficial interactions between India and China, for example in the Yonghui third year (652 CE), monk Zhiguang, Huitian, etc., from the Mahabodhi Temple sent monk Fachang to China to present a letter and white cotton to Master Heun Sang. (Biography of Tripitaka Dharma Master in Da Ci’en Temple, volume 7).

In April, Kawmira, Khebud, Samarqand, Boukhara and Tukhara sent envoys to Tang respectively.

In May, envoys of Malava and Yufo sent envoys to present local products.

Statues of 61 courtiers at Emperor Gaozong’s mausoleum

Wu Zetian, also known as Wu Zhao (624-705 CE, on the throne from 690-705 CE), was the only empress in the history of China. She paid special attention to Buddhist doctrines, and provided great endorsement for the translation of Buddhism scriptures, and therefore made great contributions to the cultural exchange between China and India.

Wu Zetian laid her claim to be the empress in the Tianshou first year of Tang (690 CE) and then changed the title of her reigning dynasty into Zhou. However, since the Xianqing period of the reign of Emperor Gaozong of Tang (656-660 CE) to the Hongdao first year when Emperor Gaozong passed away, she had already headed the administration and along with Emperor Gaozong was known as one of the “Two Saints”. In effect, later period of Emperor Gaozong’s reign overlapped by the period of Empress Wu Zetian. Wu Zetian’s reign lasted
all the way down to the year of 705, not long ago before her death, and during the period of her reign, the government was functioning excellently and people were all leading a harmonious life, and the whole country was in prosperity with stable borders and a flourishing culture. Therefore, people highly praised her period as an extension of golden years of Zhenguang (the period of the reign of Emperor Taizong of Tang). As far as the Sino-India exchange is concerned, Empress Wu Zetian laid a special emphasis on Buddhism and greatly supported the translation of Buddhist scriptures, and during the period of her reign, the Sino-India exchange centered on the dissemination of dharma and translation of Buddhism scriptures, presenting a brand-new image of prosperity.

Yijing's Visit to West
Yi Jing, started his journey to India in the Xianheng second year and reached the eastern India in the Xianheng fourth year by way of Srivijaya now in Indonesia. In the Xianheng 5th year (674 CE), Yi Jing arrived at the Nalanda Monastery. During a period of nine years ranging from the Shangyuan second year (675 CE) to Guangzhai first year (684 CE), Yi Jing had been learning Buddhism doctrines at the Nalanda Monastery. (The Great Tang Record of Buddhist Practices Sent Home from the Southern Sea, volume IV) Just about half a century ago when Master Xuanzang arrived at Nalanda Monastery, it seemed that he was the only one Chinese student there. However, Yi Jing met so many monks from Tang there such as Xuanzhao, Fotuodamo, Sengzhe, Huilun, Daolin, Zhihong, Wuxing etc, from which we can see that the Sino-India cultural exchange was further enhanced at that time.

In the Chuigong first year of Tang (685 CE), Yi Jing left the Nalanda Monastery and started his journey back to China. He boarded a ship in Tamralipta (in present-day West Bengal) with more than 400 Tripitakas in Sanskrit. During the Tianshou second year, Yi Jing finished the books of Records of Eminent Monks of Tang Learning Buddhism Doctrines in Western Regions and The Great Tang Record of Buddhist Practices Sent Home from the Southern Sea and so on. On May 15th of lunar calendar, he sent Dajin back to Tang with two books and another 10 volumes of newly translated Buddhism scriptures and he also requested the imperial court to build a temple in the west.

In Zhengsheng first year (695 CE), Yi Jing returned to Luoyang, where Empress Wu Zetian welcomed him outside the east gate of the city.

Between the Wansui Dengfeng first year to Shengli second year of Tang, Yi Jing translated Avatamsaka Sutra in places like Luoyang and Siksananda. From the Shengli third year (700 CE) to Chang'an third year (703 CE), he translated Buddhism scriptures in Luoyang and Changan. During the Changan fourth year (704), he established a precept platform in Shaolin Temple and made the inscription for it by himself. (Collection of Important Essays on Epigraphy, volume 70, Inscription on the Precept Platform of Shaoling Temple) Yi Jing passed away in 713 CE.

Yi Jing's visit to the West was to learn Vinaya Pitaka. In his whole life, he translated a wide range of Buddhism scriptures which included the classics of Mahayana, Hinayana and Vajrayana, and the most influential are Avatamsaka Sutra and Golden Light Sutra. Moreover, he also translated the Thousand Character Classic in Sanskrit for people to learn Sanskrit, which was a very useful textbook for beginners of Sanskrit at that time.

Translation of Baoyu Sutra
The rulers of Tang all proclaimed themselves as the descendants of Lao Zi, a very famous philosopher in the spring and autumn period, and also the founder of Daoism. However, Empress Wu Zetian, who overthrew the reign of Tang and successfully established Zhou Dynasty, utilised Buddhism to enhance her authority. In July of the Tianshou first year (690 CE), Fa Ming, a monk in the Dongweiguo Temple in Luoyang...
created Dayun Sutra totaling four volumes and presented it to Empress Wu, saying that Empress Wu Zetian was the incarnation of Maitreya Buddha. The saying aroused great attention and interest of Empress Wu, and in October, monk Yun Xuan wrote another book as *Dayun Sutra Commentaries*. In the Changshou second year (693 CE), Empress Wu ordered Xue Huiyi to supervise and Indian monk Bodhiruci to retranslate *Baoyu Sutra Preached by Buddha*, and in this book, the materials of promoting the rationality of women to rule the country were added. Later, Empress Wu Zetian titled herself as the Cakra Holy Spirit Emperor etc.

Besides the above interactions, during Wu Zetian’s reign there were numerous other official and unofficial interactions between India and China.

In the Linde second year (665 CE), Empress Wu Zetian went to the Mount Tai with envoys of India, Kawmira, Wuchang etc to offer sacrifices to heaven.

In the Tianshou second year (691 CE), five regions of India all sent envoys to Tang: Moluozhimo, emperor of the East India, Shilouyiduo, emperor of the West India, Zhelouqibaluopo, emperor of the South India, Louqinana, emperor of the North India and Dipoxina, emperor of the central India sent envoys to Tang.

In the Changshou second year (693 CE), North India monk Ratnacinta came to live in the Tiangong Temple of Luoyang. That same year Indian monk Huizhi translated *Ode to Avalokitesvara*.

**WANG XUANCHE**

Wang Xuance was well-known as one of the most important persons in the India-China exchange history in 7th century CE, who served as an envoy to India several times during the reign of Emperor Taizong and Gaozong of Tang, and therefore made an extraordinary contribution to the official communication between the two nations.

**First Time to India as Envoy**

In March of lunar calendar, Zhenguan 17th year of Tang Dynasty, Emperor Taizong despatched Li Yibiao to serve as an envoy to India and Wang Xuance, leader of Huangshui County, Rongzhou as vice commissioner, who led a delegation of 20 people to escort the Indian envoy and his attendants back to India. In December of lunar calendar (ie early 644 CE) of that year, they arrived in Magadha.

The delegation comprised 22 persons in total. The leading envoy was Li Yibiao, a commandant whose official rank was above the sixth level. Attendants include some civil officials with an official rank below the fifth level, and some military officials whose military rank reached the third level. The vice commissioner was Wang Xuance, leader of Huangshui County in Rongzhou whose official rank reached the seventh level. Moreover, there were other persons like Shi Weicai, who was once responsible for the inscription on the Dajue Temple Stone Tablet and Song Fazhi, a craftsman.

When the envoy reached Magadha, they were warmly welcomed by the king who went to the suburbs to greet him, ordered people to burn incense on the road leading to the royal palace and kneeled down to accept the imperial edict of Tang.

They paid a visit to the stone with the footprints of Buddha located in the Ashoka Vihara and got rubbings. Then the rubbings were brought to Japan, and in the inscription of the Nara Yakushii-ji Temple in Japan, the records of this visit can be found.

They even learned how to stew sugar at the Mahabodhi Temple (mahābodhi-vihāra) in Magadha, and then received an order to go to Yuezhou to supervise the production of jaggery.

**Second Time to India as Envoy**

In the Zhenguan 21st year (647 CE), Emperor Taizong sent Wang Xuance to serve as an envoy to India. Jiang Shiren was the vice commissioner. This was the second time that Wang Xuance went to India as an envoy of Tang, and also the third time that Emperor Taizong of Tang officially sent the envoy to India to pay a return visit to Śīlāditya.

Wang Xuance, along with his attendants which totalled more than 30 people arrived in Sitianzhu at first, and received heavy gifts presented by various countries. Later, before they arrived in Central India, Śīlāditya was dead, thus triggering a serious rebellion during which, Arunasva, a treacherous minister usurped the throne and sent troops to capture Wang Xuance, Jiang Shiren and their attendants, and “the troops took away the gifts presented by different countries.” Wang Xuance escaped at night, and then he successfully
borrowed 1,200 excellent soldiers from Tubo Kingdom and more than 7,000 cavalrymen from Nepāla, and Zhangqiuba, another country which also sent troops. Later, Wang Xuance, Jiang Shiren and allied forces from other countries returned to India, put up a fearless battle in Chabo and Kapila for three days, and ended up with a great triumph with 3,000 people who participated in the rebellion beheaded and thousands drowned. However, Arunasva escaped, and he gathered soldiers again to rejoin the battle, but was suppressed and captured by Jiang Shiren. Thousands of captives were also annihilated by Jiang Shiren. The co-conspirators of Arunaśva, under the leadership of the prince and emperor's concubines, gathered along the Qiantuowei River, and they were defeated once again by Jiang Shiren. During the battle, more than 12,000 people including emperor's concubines, prince and others were captured, along with 30,000 domestic animals and 580 cities & towns. On May 20th, 648 of lunar calendar, Wang Xuance returned to Changan and presented the captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success. Wang Xuance, shortly after he returned to Tang, presented a written statement to the Emperor in which the nature of crime committed by those Indian rebels and the punishment against them were decided.

There are some scholars who believe that the stories of Wang Xuance defeating Arunavasa's armies are a bit exaggerated in the Chinese history books. These accounts in the history books are in all probability of the battle fought between the armies of Nepal and Tufan who were helping Wang Xuance against Arunavasa.

The records in both Old Books of Tang and New Books of Tang are probably not in line with the real situation. Wang Xuance borrowed troops from three countries, and the story of Wang Xuance calling for help from neighbouring countries in the two books cannot prove that he had the authority to control and direct the troops, and the possibility that the three neighbouring countries wanted to take advantage of this opportunity to invade India can’t be ruled out. According to Old Books of Tang Volume 3, Biographic Sketches of Emperor Taizong of Tang: “(on Zhenguan 22nd year), the Tubo Kingdom defeated Central India and sent envoy to Tang to present trophies and captives. The person that presented trophies and captives to Tang was not Wang Xuance but Tubo Zap, and the truth may be that the Tubo Kingdom and Nepāla joined together to launch a war against India in the name of helping Wang Xuance to put down the rebellion.” After Arunasva was completely defeated, Kumāra, the Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect.

The second time that Emperor Taizong of Tang sent an envoy to India (643-645 CE), Kumāra asked for the translation of Dao Dejing. Li Yibiao, after returning to Tang (647 CE), submitted a written statement about the request to Emperor Taizong who then ordered Master Heun Sang to conduct the translation. Probably Wang Xuance brought the Sanskrit version of Dao Dejing to Janaka Kumara in this time of visit, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

An unexpected by-product for Wang Xuance's visit to India was that he met Nārāyaṇasvāmin, a Brahmin necromancer who claimed himself to be 200-year-old and had acquired the method of longevity. Emperor Taizong of Tang treated him with great respect and arranged for him to live in the Jinbiao Palace to make life-prolonging drugs under the supervision and management of Cui Dunli, minister of the Ministry of War. He also sent envoys to various places to collect magic medicines and stones. Several months later, the life-prolonging drugs were produced but were not as effective as what Emperor Taizong had expected, so he repatriated Nārāyaṇasvāmin. But Nārāyaṇasvāmin...
was dead in Chang’an before his departure, and it’s most likely that he should be responsible for Emperor Taizong’s death. According to Records of Tang Volume 52, Emperor Taizong took the Elixir of Life made by an Indian monk, and died soon of a sudden disease. And this Indian monk could be Nārāyaṇasvāmin.

Third Visit to India
On the Xianqing 2nd year (657 CE), Emperor Gaozong of Tang ordered Wang Xuance to send Buddha’s cassock to India (Fayuan Zhulin, a Buddhism encyclopedia edited by Shi Daoshi in early Tang Dynasty, volume 16; Cefu Yuangui, volume 46).

The leading envoy of this visit was Wang Xuance, whose military rank reached the sixth level. The vice commissioner was Liu Renkai whose official position was unknown. Other attendants included Liu Jiabin responsible for history records, He Shouyi in-charge of inscription writing, six persons from respectable families, Wang Xuance’s son Wang Lingmin and his nephew (probably a brother of Master Zhi Hong).

On September 27 of lunar calendar, the Xianqing fifth year (660 CE), Wang Xuance built a stone tablet in the Mahabodhi Temple (Dajue Temple), (Extensive Records Compiled in the Taiping Years, volume 406). On October 1 the same year, abbot of the Mahabodhi Temple summoned a dharma assembly for Wang Xuance, and after the assembly, Wang returned to Tang. (Miscellaneous Morsels from Youyang, volume 18; Fayuan Zhulin, a Buddhism encyclopedia edited by Shi Daoshi in the early Tang Dynasty, volume 52).

In the Longshuo first year (661 CE), Wang Xuance presented usnisa sarira (Buddha parietal sarira) to the Emperor. (Buddhism Theogony, volume 39).

The various journeys to India that Wang Xuance undertook during the 7th century CE, promoted the material and cultural exchanges between India and China, which proved the existence of an ancient route between China, Tufan and Nepal in ancient India-China interactions. During his third visit, Wang Xuance wrote 10 volumes including, Records of visit to Central India, Travel records of Central India, Travelogue of Western Countries etc but most of these volumes are no longer available. Some parts of the Records of Visit to Central India can be found in Fa Yuan Zhu Lin. Although these are just fragmented records, Wang Xuance’s records relate to Buddhism, geography, politics, administration, art, folk customs etc.

(Zhang Yuan)

LI YIBIAO
Li Yibiao is a very important person in the India-China exchange history during the first half of the 7th century. He served as a leading envoy in India for more than a year, dramatically promoting the political and cultural communications between India and China.

In March of lunar calendar, Zhenguan 17th year of Tang Dynasty, Emperor Taizong dispatched Li Yibiao to serve as an envoy to India and Wang Xuance, leader of Huangshui County in Rongzhou as vice commissioner, who led a delegation of 20 people to escort the Indian envoy and his attendants back to their country. In December of lunar calendar (early 644 CE) of that year, they arrived in Magadha. Moreover, there were other persons like Shi Weicai, who was once responsible for the inscription on the Dajue Temple Stone Tablet and Song Fazhi, a craftsman. They decided to start a trip back to Tang after February 11th of lunar calendar, 645 CE, which was more than a year after their arrival. This was the second time that envoys sent by Emperor Taizong arrived in India, and also the most important India-China diplomatic event in the period of the reign of Emperor Taizong, which lasted for a very long time with an abundance of valuable historical materials left for later generations.

According to volume 198 of Old books of Tang, and Volume 221 of New Book of Tang, the envoy reached the Xia kingdom presenting the king and his monks several thousand pieces of silk damask and other gifts. Li Yibiao passed through Nepāla (now Nepal) on his way to India. Narendradeva, the king of Nepāla was very pleased when he met the envoy of the Tang kingdom and took Li Yibiao to enjoy the beautiful sight of Aqipomi Pool (Old Books of Tang, volume 198, Xirong Nationality). This pool was a small hot spring having waters springing at extremely high temperatures, just as Master Heun Sang’s descriptions in his Records of the Western Regions of the Great Tang. The pool was so small that a person could only take 20 steps to walk around it, and was hot enough to cook any thing thrown into it in a very short time. The details of the pool can be found in Shakya Chronicles.

The official task for this event was to escort the envoy of Silāditya and his attendants back to India and show respect and friendship to India. In early 644 CE, Li Yibiao and Wang Xuance, along
with their followers eventually arrived in India and were greatly welcomed by Silāditya and his ministers all of whom went to the outskirts of the town to receive them. Silāditya kneeled down to accept the imperial edict, and in order to display their happiness and respect to the envoy of Tang, they burnt incense on both sides of the road leading the way to the royal palace.

Li Yibiao and Wang Xuance, along with their attendants paid a visit to the stone with the footprints of Buddha and got rubbings. The visit took place before Wang Xuance headed to Yuezhou. Li Yibiao, together with his attendants arrived in Rājagṛha on January 27, 645 CE, and then they climbed the Mount Grdhraṅkūta to visit the footprints of Buddha. The envoy of Tang left inscriptions on the mountain which spoke highly of the merits of Tang and holy relic of Buddhism.

On February 11, Zhenguan 19th year of Tang, Li Yibiao, along with his attendants established a stone tablet to the west of a pagoda under a bodhi tree in Mahabodhi, and Shi Weicai, a civil official from Tang wrote the inscription on it. (Fayuan Zhulin Volume 29).

This was the first time the envoy from China established a stone tablet in Mahabodhi.

After Silāditya’s envoy was back in India, Emperor Taizong dispatched more than 20 people led by Wang Xuance again, together with two jaggery makers from mahābodhi-vihāra and eight monks, to go to Dongxia, a country in the Western Regions. And then they headed to Yuezhou to carry out the refinement of sugar. Three monks from mahābodhi-vihāra arrived in Chang’an first with Buddhism scriptures. The emperor gave an order to provide them food and arranged them to live in the Hongfu Temple to translate Buddhism classics like Dayan Sutra. Shortly after, a letter by Master Heun Sang came to ask them to stop the translation, and wait for the subsequent order to restart it. (Continuation of Eminent Monk Biography, volume IV, Biography of Master Heun Sang)

In the Zhenguan 21st year of Tang (647 CE), Li Yibiao returned to Tang and related to Emperor Taizong that he told the king of India that, “before Buddhism scriptures were introduced in China, some sants had written a number of classics which gained immense recognition among the people of different ages. If those classics could be brought to India, they would definitely be embraced deeply by the people here.” The king replied, “After you return to Tang, please translate those classics into Sanskrit. And I will read them and help to spread them. It will never be too late to promote them.” The Emperor then ordered Xuanzang to translate Dao Dejing into Sanskrit. Later Wang Xuance again led an envoy to India and in all probability took this translated version of Dao Dejing with him, which he then must have presented to King Kumara which is why there are records of how Kumara drafted soldiers into his army, maintained maps, etc. (Zhang Yuan)

**KUBLAI KHAN**

Emperor Shizu of Yuan (Ruled 1215-1294, 1260-1294) was the founder of Yuan Dynasty. During his reign, he supported the development of Buddhism, and kept the diplomatic intercourse with India.

The Emperor Shizu, full name - Borjigin Kublai, was the grandson of Genghis Khan Borjigin Temujin, Mongolia. After his brother Borjigin Mangu (Emperor Xianzong of Yuan) ascended the throne, he once was appointed to manage the military and political affairs of Monan area, employed Han Chinese Confucian scholars, consolidated the administration, recovered agriculture, built schools, received the support of people from upper class of north China Han population, and laid a solid social foundation for the establishment of the Yuan Dynasty. And he once made an expedition to Yunnan, and defeated Dali kingdom. In the eighth year of Xianzong (1258 CE), Mangu fought against the Southern Song Dynasty, and Kublai Khan was ordered to lead Donglu army. In September of the ninth year of Xianzong, Mangu died in Sichuan, Kublai Khan continued to siege Ezhou (present-day Wuhan, Hubei). After learning that Arigboge, his younger brother stayed to guard Mobei, he recruited soldiers arbitrarily to usurp the throne. He adopted the proposal of Han people, Hao Jing to make peace with the Southern Song Dynasty, then returned to fight for the throne. In March the following year under the support of some princes and dukes, Kublai Khan proclaimed to be the emperor in Kaiping (site is located in the north bank of Shandian River in Inner Mongolia, about around Zhenglan Banner and Duolun County area), with the reign title of Zhongtong. In August of the fifth year of Zhongtong (1264 CE), Kublai Khan changed...
the Yuan into Zhiyuan. In the same year, Arigboge was defeated and finally surrendered. In November of the eighth year of Zhiyuan (1271 CE), taking the meaning of “the beginning of natural law” from ‘The Book of Changes’, Kublai Khan changed the reign title into Dayuan. Next year, he decided Dadu (present-day Beijing) would be its capital. In the 11th year of Zhiyuan, he ordered Bayan to make an expedition to Song Dynasty. In the 13th year, he conquered Lin'an. In the 16th year, he finally eliminated the remaining forces of Southern Song Dynasty left in Yashan, and completed the unification. Since then, he once sent the army to make an expedition to Japan, Annan (present-day Northern Vietnam), Champa kingdom (present-day Central Vietnam), Burma and Java, but most of them failed. After the unification of China, Kublai Khan conducted a series of policies, such as the recovery of agriculture, reduction of the burden on farmers, care for craftsmen, promotion and popularisation of education, encouragement of commercial trade, establishment of post system, and emphasis on the scientific research, which were all very beneficial to the development of society and economy.

Emperor Shizu of Yuan believed in Buddhism, and his religious policy was tolerant and flexible. Early, he once participated in Shamanism rites according to Mongolian tradition, and also tried to cater to the belief of the Chinese people. He maintained a good relationship with Confucian, implemented the traditional Confucian etiquette in the imperial court, and translated the ancient Chinese classics into Mongolian. He gave the important position in financial institution to Moslem, and granted them some privileges such as tax exemption. He paid the most attention to Buddhism. Long before he ascended the throne, he had been maintaining a close relationship with Phags-pa lama (1235-1280 CE), who was the fifth generation founder of Sakya of Tibetan Buddhism. In the third year of Xianzong (1253 CE), Kublai Khan accepted the Esoteric Buddhism empowerment, and offered treasures for support. In the eighth year (1258 CE), he called monks together to debate the authenticity of Laozi Huahujing. Phags-pa lama took part in the debate, and made the Taoist priest accept defeat. In the first year of Zhongtong (1260 CE), Kublai Khan ascended the throne, and conferred the title of national master to Phags-pa lama, and granted him the jade seal, and let him lead all Buddhist monks around the country. In the first year of Zhiyuan (1264 CE), he set up the Administration of Buddhism (later Xuanzhengyuan) with the head of Phags-pa lama, which conducted the ruling of Buddhist monks and took charge of affairs in Tubo area. In the fifth year (1268 CE), Phags-pa lama completed the creation of Mongolia new script (also called Phags-pa script) on the basis of the Tibetan script. The following year, Shizu conferred another title of Royal Preceptor and Gyalwa Karmapa to Phags-pa lama. Besides Tibetan monks, Shizu also maintained constant exchanges with scholar-official monks, such as Haiyunyinjian, Zicong monk (Liu Bingzhong), Xuetingfuyu and others. Shizu also paid attention to the print and circulation of Buddhist sutras. He once ordered to delete, rectify and print the Buddhist sutras Hongfazang on the basis of the original Jinzang, and released it across the country. The famous white tower of Dashengshou Wan’an Temple (present-day Miaoying Temple in Beijing) was built during Zhiyuan years of Shizu. The architect Araniko (1244-1306 CE) from Niboluo (present-day Nepal) took charge of the construction, sculpture, smelting and casting, crafting of the imperial family. Shizu appreciated his talent, and granted him 15,000 mu of fertile farmland. For Shizu’s worship of Buddha, there were many written records. According to volume 26 of Chronicle of Clan System, among 35 years of the reign of Shizu, from the first year, he first accepted the Buddhist commandment before ascending the throne. According to the Record of Merits of Building Yongshengyuan, “Buddhism is the most flourishing at this time”.

Yuan Dynasty government was familiar with South Asia, and attached great importance to relationship with South Asia. According to Volume 210 of History of Yuan, “Among all overseas countries, there was only Maabar (namely, Zhunian in southeast India, now translated into Chola) and Julan (nowpresent-dayto dominate other countries, and Julan was also a barrier of Maabar. There was about one hundred thousand miles away from Quanzhou to the country”. According to the historical records, in June of the 16th year of Zhiyuan (1279 CE), Champa (present-
day in central Vietnam), Maabar and other countries offered one elephant and one rhinoceros and other precious items. In December, Shizu sent Yang Tingbi who was the Darughachi of Guangdong Zhaotaosi to Julan. He took back the letter of credence, and the letter said that they would send envoys to pay gifts. In August the following year, Champa and Maabar sent envoys to pay allegiance to the imperial court. In the 19th year of Zhiyuan, the king of Julan sent the envoy to bring the letter, and presented a black ape and many treasures. The king of Nawang (probably Nicobar Islands in the southeast of the Bay of Bengal at present) also sent four people to present gifts. In the 20th year (1283 CE), Maabar sent the envoy to visit again. They arrived in the capital city in May, and Shizu arranged for officials to welcome them halfway. During the reign of Shizu, China kept continuous exchanges with southern countries in India. For details, refer to the item “Yang Tingbi”.

(Yang Tingbi)

Yang Tingbi (about 13th century, dates of birth and death are unknown), an official of Yuan Dynasty, visited India many times as imperial envoy.

During the years of Zhiyuan of Yuanshizu Emperor (1264-1294 CE), Suo Du, Zuocheng (official name) of Xingzhongshusheng (administrative organisation) had ever been ordered to issue 10 imperial edicts to require all feudatory states to pay allegiance to the imperial court. Soon, Champa Kingdom (namely, Zhunian in southeast India, now Chola) successively sent letters of credence to express their subervience to the imperial court, but Julan (now Quillon in southwest India) and other countries did not make any presentation. Xingzhongshusheng planned to send another 15 people, but was refused by Shizu. In December of the 16th year of Zhiyuan (1279 CE), Shizu sent Yang Tingbi, the Darughachi (supervisor) of Guangdong Zhaotaosi (official position), to Julan. He arrived in March next year, and then returned to China with a letter of credence written by the younger brother of King Binadi with statements of sending an envoy to pay gifts in the coming year. In October the same year, Shizu sent Xuanweishi (official name) Hasaerhaiya, together with Yang Tingbi, to visit Julan. They set off from Quanzhou in lunar January of the 18th year, and reached Sengqieyeshan three months later. Due to the shortage of food and adverse wind direction, they landed on Maabar Kingdom and tried to head to Julan by land. However, at that time, the Maabar Kingdom was at war with Julan, and it was impossible for them to pass through. After the two men returned to China, a third visit was paid by Yang Tingbi in November to Julan. He arrived in Julan in February of the 19th year of Zhiyuan, and was greeted by the King. In March, Julan sent the envoy to China. At that time, Wuzanersalima of Arkaim (Christian) and Hierarch Mahema of Musliman (Muslim) were in Julan as well, and both of them expressed their willingness to work with China by sending envoys. On the way back, Yang Tingbi also persuaded Nawang (probably Nicobar Islands in southeast of Bay of Bengal) and other countries to submit to the imperial court. In lunar January of the 20th year (1283 CE), a forth visit to Julan was made under the government’s order, Yang Tingbi as Xuanweishi arrived in Julan in February and granted the king a gold token. In the the same year, Maabar sent the envoy to China a second time. When they arrived in the capital in May Yuanshizu sent special officials to welcome them halfway. By the 23rd year of Zhiyuan, 10 countries had submitted to the court under the imperial edicts carried by Yang Tingbi.

(Emperor Chengzu of Ming Dynasty)

Emperor Chengzu of Ming Dynasty (ruled from 1360-1424 to 1402-1424 CE), an emperor of Ming Dynasty, had sent Zheng He and Hou Xian to lead a fleet to visit many countries, including India.

Emperor Chengzu, also called Zhu Di, was the fourth son of Zhu Yuanzhang, the Emperor Taizu of Ming Dynasty. In the third year of Hongwu (1370 CE), he was conferred as the Prince of Yan. In the 13th year, he came to Peiping (present-day Beijing), and was involved in the military action in the north for a long time. After the death of Zhu Biao, the eldest son of Taizu, Zhu Yunwen, the eldest grandson was conferred the title of Taisun (title of legal successor). Soon Zhu Shuang, the second son and also the Prince of Qin and Zhu Gang, the third son and also the Prince of Jin, died successively.
All princes in the north had their own army and consolidate mixed economy model d their own military forces. Among them, Zhu Di, the Prince of Yan, was the most powerful, and had the intention of usurping power. In the 31st year of Hongwu (1398 CE), Taizu died, and Zhu Yunwen succeeded to the throne in Nanjing, naming the next year as the first year of Jianwen. Later, Zhu Di and Emperor Jianwen fought for the throne, where the war lasted for four years. In the 4th year of Jianwen (1402 CE), Zhu Di captured Nanjing, and Emperor Jianwen has never been heard of since. In July of the same year, Zhu Di ascended the throne under the appeal of supporters, changed the reign title into Yongle, being the Emperor Chengzu of Ming Dynasty. In the 19th year of Yongle (1421 CE), he moved the capital to Beijing.

After Chengzu ascended the throne, he set up the cabinet, appointed the eunuch, established Dong Chang (name of official institution), and carried out the ruling of centralisation of authority. During his reign, he encouraged to open up the wasteland, opened the grain transportation, and attached great importance to economic development. But he also used military forces for Mobei and Annan (present-day north Vietnam) many times, and repeatedly conducted military engineering, built the palace and mausoleum. The common people were too tired and hurt, which finally led to local uprising in Jiangxi and Shandong. He also attached great importance to external relations, and sent officials abroad many times, such as Zheng He’s Voyages, Chen Cheng’s travelling to the Western Regions, and Hou Xian’s travels to far areas. Seven voyages of Zheng He’s fleet had even reached more than 30 countries and regions in western Pacific and Indian Ocean, including Kuri in India (on the Malabar Coast), Kochi (in southwest India), and Bengal (present-day Bangladesh). When they arrived in a new place, they would present gifts to the people-in-charge for establishing a friendly relationship, and conduct a mutually beneficial trade. In the 5th year (1407 CE) and 7th year of Yongle, Hou Xian followed Zheng He on a voyage. In the 10th and 13th year, he was ordered to visit Bengal separately. Later, Bengal was invaded by the neighbouring country, Zhaonapuer. Hou Xian was ordered to try to make peace, finally making the war end.

ZHENG HE
Zheng He (1371 or 1375-1433 or 1435 CE), was a Chinese navigator and diplomat in the early Ming Dynasty, who made numerous contributions to the opening of sea routes and friendly exchanges with foreign countries.

Zheng He, who was of the Hui nationality, was originally surnamed Ma and entered the imperial palace as a eunuch in the Hongwu Period of Ming emperor Zhu Yuanzhang (1368-1398 CE). He was also called eunuch Sanbao. From the third year of Yongle Period (1405 CE) to the eighth year of Xuande Period (1433 CE), he was ordered to lead the fleets to make seven voyages to the western world, visiting over 30 countries and regions along the coast of Asia and Africa. Zheng He reached as far as the east coast of Africa and the seaport of the Red Sea. His ocean voyages were considered pioneering in the world’s navigation history. As the envoy and commercial representative of Chinese imperial court, Zheng He gave gifts to the local rulers, established friendly relationships with them and made mutually beneficial trade at every stop. In the eighth year of Xuande Period, he died in Kollam (on the west coast of south India) on the way home. He had been to countries such as Kollam during his first voyage, established central transfer stations of transportation and trade in Kollam.
for the fleets. During his later voyage, he also paid goodwill visits to Kochi (in India), Gambari (present-day Coimbatore in Tamil Nadu, India) and Ababadan (near Ahmedabad, India). The members of the diplomatic corps such as Ma Huan, Fei Xin, and Gong Zhen, who paid the visits together with Zheng He, wrote *Yingya Shenglan, Xingcha Shenglan*, and *Record of Western Countries*, respectively, which gave a detailed, accurate and vivid description of the conditions of the major countries inclusive of India visited by Zheng He.

*(Ge Weijun)*

**Huang Maocai**

Huang Maocai (1843-1890) was a Chinese scholar and officer of late Qing Dynasty, whose courtesy name was Haobo, and was a native of Gaoxian county, Jiangxi province. He was the first person dispatched by the Government to India in Chinese modern history.

He became a student when he was 16-years-old. He had extensive knowledge and was diligent in pursuing studies with excellent understanding of mathematics, maps, various instruments and many other statecraft theories. In his early years, he devoted himself into various kinds of chorography such as ‘*Records and Maps of the World*’ and ‘*The Historical Geography of the World*’, obtaining extensive understanding in history and geography of China and foreign countries. The Opium War (1840-1842) awakened him that the national strength of Qing had waned gradually, which also inspired him to explore the way to save the country based on foreign technology. He left for Shanghai in 1866 and made thorough investigation in foreign settlements, thus acquiring comprehensive information about Britain, France, Germany, Russia, Italy, Austria, Holland, Portugal, Japan and many other countries. Later, he compiled his experience into one of his book ‘*Hu You Cuo Ji*’ which helped him receive praise and appreciation from Xu Gengshen, a local officer of Jiangxi province. At that time, Ding Baozhen, a government-general of Sichuan province submitted petition to the Emperor Guangxu and called for the central government to dispatch intellectuals who were skillful at maps and measuring and calculating to the foreign countries for a better understanding of their locations and borders, to India for more information about its geography and customs which could be helpful for taking preventive measures to bolster frontier defense in southwest of China. At the recommendation of Xu, Emperor Guangxu authorised Huang Maocai as the final appropriate delegate to visit India. The Ministry of Foreign Affairs issued passport, and envoy of English embassy granted entrance visa to him. On July 7, 1878, a group of six people set forward to India from Chengdu. They were obstructed by a few Tibetans at Batang along the route “Tibet-Sikkim (India)” provided by Ding Baozhen, and later, were forced to change the route to “Yunnan-Burma-India”. The group passed Zhongdian County (Shangri-La), Lijiang, Dali and Baoshan, then crossed the border at Tengchong and after climbing the Savage Mountain they set foot in Burma. They changed their boat into big ship upon reaching the seaport of Rangoon after a journey along Irrawaddy River. Six days later they arrived in Calcutta on March 26, 1879. It took nine months from the beginning.

Huang Maocai visited English officers in Calcutta after arriving in India. He travelled through Darjeeling, Assam and other areas in northeast India in June and July of 1879. In Assam he saw the tea seedling transported from China and Chinese businessmen. In August, the group began heading for west along river Ganges and visited many northern cities like Allahabad, Agra and Delhi, and later travelled towards southwest in Bombay. On September 13, 1879, they ended their travel in India, and left for China by boat in Bangladesh, during their journey back they visited many countries in Southeast Asia. On November 3, they landed in Hong Kong. Based on his investigation and the collected materials, he finished, after returning, four books: volume I of *Full View of Ancient India (Wu Yin Du Quan Tu)*, volume I of *The Route from Sichuan to Tibet*, volume I of *The Route from Yunnan to Burma*, volume I of *The Map of Tibet Hui Bu*, which showed clearly the overall situation at the border of India and China. Huang, later, came up with the solution to the English aggression, fulfilling the mission given by Ding Baozhen. Huang also wrote *Four De Yi Zhai Books* consisted of *Xi You Journal, India Reading Notes, Xi Jiao Water Way* and *Travel Essay*. The book is a detailed record of the Indian geographical terrain, natural products and customs, administrative division, location of cities, social
Cultural Contacts

Life, army organisation, judiciary system, financial policy, transportation and other aspects in the second half of the 19th century. New things created under the western countries’ influence were also mentioned such as the train, telegraph, tap water, museum and zoo. The book enriches Chinese people’s knowledge about India, refreshes and modifies the existing information concerning India in the classics of geography and terrain written before, thus being honoured as the indispensable book in the study of boundary affairs.

After returning from India, Huang Maocai was appointed as magistrate of Pingyi and Mile County in Yunnan province. Four years later, he required to go back to Beijing, the capital of Qing Dynasty, to work as an assistant at Hui Dian Pavilion and inspector at School of Combined Learning. Finally, he died of disease in Shanghai in 1890.

Ma Jianzhong (1844-1900 CE) was a Chinese scholar, official and diplomat in late Qing Dynasty, and was the first official envoy sent to India in modern China.

Ma Jianzhong, from Dantu (present-day Zhenjiang), Jiangsu, was born in a Catholic family, mastered the scriptures and history since the childhood, and went to Catholic school - Xuhui Public School for learning French and Latin when he was nine. In 1860, English and French allied forces captured Beijing and burned The Old Summer Palace. According to the ‘Draft History of Qing’, angered by the foreign aggression and weak national strength, Ma Jianzhong abandoned the imperial official career, turned to the western learning, studied English and Greek, read the translation works of Western learning, and finally became a scholar mastering Chinese and Western knowledge. In 1870, he became a member of Li Hongzhang’s secretariats to deal with foreign affairs. In 1876, with the qualification of Langzhong (ancient official position), he was sent to France for studying international law. He was also the interpreter of Guo Songtao who was Chinese envoy in France, receiving high praise from him. After Guo Songtao left office, Ma Jianzhong continued to serve as the interpreter of the new envoy Zeng Jize, also winning good reputation. When in France, he travelled through many countries, and conducted study on Chinese and western cultural differences to seek for the poor and weak causes of China. He found the drawback of the system in Qing Dynasty, and submitted written official documents to the emperor repeatedly to put forward many suggestions such as road building, commercial intercourse, mine exploration, education and cultivation of talents. He advocated the winning of popular support and establishment of parliament, and believed that manufacturing, army and navy emphasised by the westernisation group was outdated. He returned to China in 1880, and Li Hongzhang hired him again with a special letter, and he helped to deal with foreign affairs and became Li’s valuable assistant.

In 1881, Li Hongzhang sent him to India for negotiation with the British on opium selling, with his good friend Wu Guangpei accompanying him. The British government disregarded the damage to Chinese, and conducted opium trade in China, which was universally condemned at the late 19th century. Even British people also had objections. The Chinese Government hoped that the direct trade shall be conducted between the country and Britain, or contracting company designated by the government and Britain, and that the trade quota shall be decreased year-by-year, and “totally prohibited” 20 and 30 years later. Ma Jianzhong was ordained to India. He first visited the Governor Yasanyideng in Calcutta, and met with Fobes being in charge of opium affairs, and then met Governor-General Ripon (George Frederick Samuel Robinson) in Simla, expressing his purpose of coming. After that, he met Beileng, the official of governor counselor...
Ma Jianzhong proposed that opium income was not legal, and traffickers had angered all people, so opium trade should be banned. But due to the huge profits, it could not be cancelled in one day, but be gradually decreased. Though Beileng had no objection in principle, he still put forward a lot of difficulties, for instance, annual decrease was too fast, and every five years was better. There were too many work personnel, and it was hard to provide other jobs for them. Opium income had close relationship with finance, and it could not be made up with other methods in short time, and other obstacles and risks on the operation. In fact, they evaded and prevaricated with them, and finally refused the proposal of Ma Jianzhong. He tried to explain that the proposal was feasible with many reasons, but Beileng was opinionated, so he had to find other plans gradually.

Due to the pause of negotiation, Ma Jianzhong and Wu Guangpei had to return without accomplishing anything, except for a letter from Ripon to Li Hongzhang. After negotiation, both travelled widely in India, knew the different life of Indian people of different classes, and thought about the lessons of India becoming a British colony, and that where is the way of China, so their determination of making the country stronger by reform was more solid. Ma Jianzhong made detailed records of what he saw and thought in his diary Journey to the South, and from his diary, we could also know the living condition of Indian people, especially people of the upper class, and the social reality of polarisation of the rich and the poor in the second half of 19th century.

Ma Jianzhong’s works include Suitable Ideas and Behaviors (1896) and Basic Principles for Writing Clearly and Coherently by Mister Ma (1898), and the latter is the most famous. The author writes in the epilogue that “because there are existing rules in the western language, this book is to seek for the difference from the similarity. Numerous references are used in order to explain its meaning. Children can learn it in the school, and the achievements we can gain will not worse than westerners”. This method of discussing the Chinese grammar rule by grammar rules of western language is epoch-making in the history of Chinese language. Yang Shuda’s Correction of Errors of Basic Principles for Writing Clearly and Coherently by Mister Ma Preface says that “Ma Jianzhong’s ‘Basic Principles for Writing Clearly and Coherently by Mister Ma’ is the first grammar book in China”. As the first systematic Chinese grammar book, this book lays the foundation for the later establishment of Chinese grammar system.

(Wu Guangpei)

WU GUANGPEI

Wu Guangpei (1854 or 1855-1918 or 1919), a celebrity at the end of Qing Dynasty, once visited India together with Ma Jianzhong and wrote Diary of Traveling to the South.

Wu Guangpei was from Jingxian, Anhui. Although he was famous for his talents in the childhood, yet his seven times of imperial examinations all failed.

In November 1877, as the entourage of official envoy He Ruzhang, he went to Japan. Huang Zunxian, the counsellor in Japan, praised him with outstanding talents. In 1881, the Beiyang minister Li Hongzhang sent Ma Jianzhong as the special envoy of Qing Dynasty to India for the negotiation with the British on opium trade. So Ma Jianzhong invited him to travel together. He was very angry with the opium trade that Britain imposed on China, deeply distressed for the “serious consequence of disaster and larger waste of money”, so Ma Jianzhong and he became like-minded friends. They stayed in India for
25 days. About the trip, they both had the diary kept up to now. Because Ma Jianzhong was busy with official business, sometimes his records were revised and polished by Wu Guangpei. Wu Guangpei’s *Diary of Traveling to the South* included about more than 30,000 words. Everything he heard and saw was recorded into the book for discussion and expression. When seeing the resplendent and magnificent royal curtilage of the native nobility, he would ridicule that they worked for British colonists to raise their own family, and the government gave over the prosperous country with thousands of miles and 200 million people to others, and depended on others for living. And when seeing some walls destroyed in the fighting for British invasion, he would comment that “guarding the country and resisting the enemy lie in the building of internal policy, rather than the reckless fighting in the battleground”. Drawing lessons from India, he also thought about the situation of China, and sought for the road for China. He also visited court judgment and bank office in order to know the running situation of Indian society. For the beautiful scenery across India, he couldn’t help chanting poems to express his praise. He was proud that he could also go to India after Faxian and Xuanzang 1,000 years later. *Diary of Traveling to the South* with Wang Tao writing preface, was published in 1890. In the Sino-Japanese War, China suffered disastrous defeat, and imperial court of Qing Dynasty had to sign the Treaty of Shimonoseki in 1895. Wu Guangpei “decided to write a book without any interference from the external affairs”, and the book pointed out the current malpractice and made analysis of national crisis, and put forward the reform advocacies of stabilising the country, controlling external invasion, raising money, training of military force, employment of talents and political reform, and the book became *Guidance of Saving the Country*. Wu Guangpei’s *Verification of Stone-Drum Inscriptions* was also handed down. In the Republic of China, he served as the historiographer of Qing History Library, and was responsible for the records of diplomatic relations. He made a great contribution to the compilation of *Draft History of Qing*.

*(Ge Weijun)*

**SOONG CHING-LING**

Soong Ching-ling (January 27, 1893—May 29, 1981) was a Chinese politician and social activist. She was the vice-chairman of the People’s Republic of China and the vice-chairman of the Standing Committee of the National People’s Congress.

Born in Shanghai with her ancestral home in Wenchang County, Guangdong Province (present-day Wenchang City in Hainan Province), she was formerly named as Song Ching-ling. Soong Ching-ling had paid much attention to the Anti-British War of the Indian people at the early times. She mentioned that the Indian women have started to protect their own rights during her speech in Kobe, Japan in 1924. She paid a visit to the Soviet Union on November 10, 1927, when she met Jawaharlal Nehru, the leader of the Indian Congress Party, in the hotel she stayed and forged a strong friendship with him. She wrote to Nehru who was the then Chairman of the Indian Congress Party and expressed her gratitude for his support for the Anti-Japanese activity of the Chinese people after the outbreak of the Anti-Japanese War in 1937. As the Chairman of China Defense League, she received the India Assisting China Medical Corps in Guangzhou in September 17, 1938, and kept a long-term relationship with Nehru to discuss how to encourage and support the medical corps to carry out work in China. In the early 1950s, she attended the first cultural activity held by India in China. In May 1951, she sent a telegram to congratulate the foundation of the India-China Friendship Association in Kolkata and Mumbai. As the Vice-Chairman of the Standing Committee of the National People’s Congress, she received Nehru, who was the then Prime Minister of India and invited him and his daughter, Indira Gandhi, to her house for lunch in October 1954. She paid a visit on invitation to India from December 16, 1955 to January 2, 1956. Nehru, who received
her in the airport, made a passionate speech at the grand welcoming banquet in New Delhi Red Fort. She visited the Rajya Sabha and Lok Sabha and attended the reception held by the congresswomen of India, and she also visited the family members of the India Assisting China Medical Corps and deeply cherished her memory of Dr Dwarkanath S Kotnis. 

(Qiao Anquan)

MAO ZEDONG

Mao Zedong (December 26, 1893-September 9, 1976) was the Chinese proletarian revolutionist, theorist and militarist, main founder and leader of the Communist Party of China, Chinese People’s Liberation Army and People’s Republic of China; Chairman of the Central Committee of the Communist Party of China, Chairman of the People’s Republic of China. He was styled Run Zhi and was born in Xiangtan, Hu’nan Province.

Mao Zedong was born into a farmer’s family. He was admitted to Hu’nan First Normal School in 1913 and took part in the May 4th Movement in 1919. Since then, he learned Marxism and began to organise communist groups. He attended the First National Congress of the Communist Party of China in July 1921. After the Kuomintang-Communist cooperation in 1924, he was elected as an executive member of the Kuomintang Central Committee at the first and second National Congress of the Kuomintang and served as acting minister of the Central Propaganda Department of the Kuomintang in Guangzhou. In 1926, participated in organising the National Institute of Peasant Movement and became the secretary of the Peasant Movement Committee of the Central Committee of the Communist Party of China. In 1927, after the break-up of the Kuomintang-Communist cooperation, he attended the “August 7th Meeting” held in Hankou and was elected as an alternate member of the Political Bureau of the Central Committee. In September of the same year, he led the Autumn Harvest Uprising in Hu’nan-Jiangxi border region and later, established the first rural revolutionary base area in Jinggang Mountains. In 1928, his troops joined forces with the Nanchang uprising troops and he became a Party representative of the fourth army of the Chinese Workers’ and Peasants’ Red Army. In 1931, he was elected as the Chairman of the Chinese Soviet Republic. In October 1934, he followed the Red Army and started the Long March. He was elected as a member of the Standing Committee of the Political Bureau at the Zunyi Meeting in January 1935 and led the Red Army to arrive in Shaanxi in October of the same year. In December 1936, he became the Chairman of the Central Military Commission till he died. In March 1943, he was elected as the Chairman of the Political Bureau of the Central Committee of the Communist Party of China (CPC). In 1945, he chaired and opened the 7th National Congress of CPC. Mao Zedong Thought was designated as the guiding ideology of CPC. He had been serving as the Chairman of the Central Committee of CPC since the First Plenary Session of the Seventh National Congress of CPC and till his death. In August 1945, he went to Chongqing to negotiate with Chiang Kai-shek. Between 1946 and 1949, he led CPC to win the War of Liberation. In September 1949, he was elected as the Chairman of PRC. In 1958, he launched the “Great Leap Forward” and Rural People’s Commune Movement. In 1959, he resigned from the post of the Chairman of PRC. In 1966, he launched the “Cultural Revolution” movement. In 1974, he put forward the theory of dividing “three worlds”. He died in Beijing on September 9, 1976.
Mao Zedong attached importance to India-China friendly communications. In 1942, he wrote a eulogy to an Indian friend Dr Dwarkanath Shantaram Kotnis saying, “The entire army lost a helping hand and the nation lost a friend. We will never forget the internationalist spirit of Dr Dwarkanath Shantaram Kotnis.” After the founding of the People’s Republic of China, Mao Zedong received many visiting Indian delegates and attended in person the National Day reception chaired by K M Panikkar, the then Indian ambassador to China on January 26, 1951. He praised at the reception, “India nation is a great nation and Indian people are good people.” In 1954, he received the visiting Indian Prime Minister Jawaharlal Nehru and held three talks with him in connection with the international situation, world peace and other major issues. In 1963, he instructed the International Liaison Department of CPC to study the revolutionary problems of India and establish the Institute for Indian Studies in Liaoning University and Sichuan University. On May 1, 1971, he expressed the wish of resuming the traditional amicable relations with India while receiving the Charge d’Affaires ad interim of Indian embassy in China at the Tian’anmen Rostrum.

(Zhang Shujian)

ZHOU ENLAI
Zhou Enlai (March 5 1898-January 8, 1976), was a Chinese revolutionist, politician, militarist and diplomatist, principal leader of the Communist Party of China and People’s Republic of China, main founder and leader of the Chinese People’s Liberation Army. He was born in Huai’an City (present-day Huai’an District, Huai’an City), Jiangsu Province. He was formerly called Fei Fei, Wu Hao, Shao Shan or Guan Sheng. He was the Premier of the State Council of the PRC (the Government Administration Council between October 1949 and September 1954) and concurrent Foreign Minister.

Zhou Enlai made tremendous contributions to the establishment of diplomatic relations and relationship between China and India. On January 4, 1950, he replied a telegram to the then Indian Prime Minister and concurrent Foreign Minister Jawaharlal Nehru about the matters concerning the establishment of diplomatic relations between India and China proposed on December 30, 1949. He noted in the telegram that the People’s Republic of China and the Central People’s Government are ready to establish diplomatic relations with India on the basis of equality, mutual benefit and mutual respect for territorial sovereignty. The two countries formally established diplomatic relations on April 1, 1950.

Between December 31, 1953 and April 29, 1954, the Chinese government and Indian government held negotiations on the questions of Tibet and India-China relations in Beijing. When meeting the mission of the Indian government, he put forward the basic principles for dealing with relations between states, the Five Principles of Peaceful Coexistence: mutual respect for sovereignty and territorial integrity, mutual non-aggression, non-interference in each other’s internal affairs, equality and mutual benefit, and peaceful coexistence. These five principles were later written into the preface of ‘The Agreement between the Republic of India and the People’s Republic of China on Trade and Intercourse between India and the Tibet Region of China’.

Between April and July 1954, Zhou Enlai led a mission to attend the Geneva Conference. He emphasised many times the role of Asian countries including China and India in solving Asian issues in his speech delivered at the conference. He visited India for the first time on June 25-28. During his visit, he had six formal talks with Nehru and the two countries issued a joint communique reiterating the Five Principles of Peaceful Coexistence in guiding bilateral relations. Between October 19 and 30, 1954, Nehru paid his first visit to China. Zhou Enlai took charge of the reception and held four talks with
Nehru. They compared notes on the issues of mutual concerns in promoting peace movement, Taiwan question and Asian-African Conference, which enhanced the mutual understanding and friendship between leaders of both countries.

In April 1955, he participated in the Asian-Pacific Conference in the capacity of the Premier of the State Council of the PRC and concurrent Foreign Minister of China and the chief representative of the Chinese government. At the conference, he made a written statement and described in detail the importance of strengthening the Asian-African peoples’ alliance, ending colonialism and safeguarding world peace. He also put forward the meeting guideline of “seeking common ground while shelving differences” and advocacy of mutual solidarity among Asian and African countries.

Between November 28 and December 10, 1956, he visited India again. During this visit, he delivered a speech at the joint conference held between the Lok Sabha and Rajya Sabha of the Republic of India and held talks with Nehru on Indo-China border issues. He also visited Delhi, Mumbai, Madras, Calcutta, among other cities. In his speech made at the Indian National Congress, he acknowledged and placed high hopes on India-China friendship and unity and clarified China's stance and viewpoints in the international situation. He also made a special trip to Mumbai, the hometown of a great internationalist fighter Kwarkanath S. Kotnis and delivered a speech at the welcoming meeting of the public corporation of the city of Mumbai and appreciated the Kwarkanath S. Kotnis couple and the Indian National Congress Medical Mission to China for their support to the Chinese people. During his stay in Calcutta, he visited Visva-Bharati University and spoke highly of Rabindranath Tagore. He said, “Tagore is not only a talented poet who has made outstanding contributions to the world literature but also an outstanding representative of the great Indian people hating darkness and fighting for light”. He also praised Tagore's love and support to the Chinese people in the bitter struggle for national independence. He also accepted the Honorary Doctorate Degree given by Visva-Bharati University during his trip.

In 1959, he wrote several letters to Nehru to clarify China’s stand, attitude and policy on the border issues and situation between China and India and expressed his wish of solving border issues across the board through friendly negotiations. He also raised relevant suggestions on behalf of the Chinese government.

Between April 19-26, 1960, he visited India which was also his last visit to the country. During this visit, he met the Indian President Rajendra Prasad and had several talks with Nehru. Both sides exchanged views on the border issues and relations between the two countries. Later, the two countries issued the ‘Joint Communiqué between Chinese and Indian Premiers’.

In 1962 after the outbreak of the India-China border armed conflicts, he appealed peaceful solution to the issue and wrote to leaders of other Asian and African countries to call for their efforts in promoting a peaceful solution.

Zhou Enlai died in Beijing on January 8, 1976.

(Wang Lingnan)

DENG XIAOPING

Deng Xiaoping (August 22, 1904-February 19, 1997) was a Marxist, Chinese proletarian revolutionist, politician, militarist, diplomatist; an outstanding leader of the Chinese Communist Party, Chinese People's Liberation Army and People's Republic of China; chief architect of China's reform, opening up and modernisation programme and founder of Deng Xiaoping Theory. He was born in Guang’an, Sichuan Province.

Deng Xiaoping was born in Paifang Village, Xieying Town, Guang’an County (present-day Guang’an City), Sichuan Province. He went to France to study on the basis of self-supporting through hard work in 1920. In 1924, he joined the Communist Party of China. He went to study in the Soviet Union in 1926 and returned to China in the spring of 1927. From 1929-1930, he led the Bose Uprising and Longzhou Uprising successively. In October 1934, he joined the long march of the Red Army. He mainly led military and political struggles but also laid emphasis on economic works during the Anti-Japanese War and the War of Liberation. In October 1949, he acted as a member of the People’s Revolutionary Military Committee of China. In 1952, he served as the Vice Premier of the Government Administration Council of the Central Government.
(present-day State Council). In 1955, he became a co-opted member of the Political Bureau of the CPC Central Committee. In 1956, he was elected as a member of the Standing Committee of the Political Bureau of the CPC Central Committee and the General Secretary of the Central Committee. He was deprived of all his duties twice during the “Cultural Revolution”. In 1977, he resumed his post as a party, political and military leader. In December 1978, he delivered a speech titled ‘Emancipate the Mind, Seek Truth from Facts and Unite as One in Looking to the Future’ at the working conference of the CPC Central Committee before the Third Plenary Session of the 11th Central Committee of the Chinese Communist Party. In 1981, he was elected as the Chairman of the Central Military Commission. He died in Beijing on February 9, 1997.

While serving as the state leader, Deng Xiaoping attached great importance to the development of India-China relations and met visiting leaders of India on many occasions. In February 1979, he met the then Indian Foreign Minister Atal Bihari Vajpayee and his companions and gave a keynote speech on India-China relations. In 1982, he pointed out that India and China were not threat to each other and called on the two nations to understand each other, put aside disputes and promote friendship while meeting the delegation from the Indian Council of Social Science Research. In December 1988, he held a talk with the visiting Indian Prime Minister Rajiv Gandhi and made clear that, “China and India share a common responsibility for humanity that is to develop by leveraging on existing favourable and peaceful international environment”. He also noted, “Asian century cannot be talked about without the development of both China and India and we could only say Asia-Pacific century or Asian century when China, India and other neighbouring countries realise development in true sense.” On top of that, he also emphasised the significance of the Five Principles of Peaceful Coexistence for directing the international relations. Besides, he also gave prominence to people-to-people exchanges between the two countries and met Indian delegations and friendly personage on many occasions. Under the positive initiative and promotion by him, India and China witnessed deepened cooperation in trade, economy and culture and opened up a new prospect for bilateral relations.

(Li Baolong)

GUPTA KING

The King of Central India, Gupta, being translated as Jiduo, reigned in the late 5th century CE. He sent a special envoy to China. At the beginning of Tianjian of Liang Dynasty (502 or 503 CE) of the Southern dynasties, Quduo sent an envoy called Datta to Nanjing with a credential which was included in volume 54 of the Book of Liang. Besides speaking highly of China, its rich people and wise emperor, this book also introduces the fact that the people of central India were in peace and happiness blessed by Ishvara (Siva); Datta was faithful and believable. The credence also showed strong wish for friendship from generation-to-generation. Meanwhile, the envoy brought glass wares, various spices, ancient shells and other staffs. According to the records of history books, this Quduo is a king of late period Gupta Dynasty in India. Quduo belonged to Khshatriya caste who is a hereditary king. Based on materials of India, this Quduo King may be Buddha Gupta (reign about 476-495), because that the whole Gupta Dynasty kept a unified situation basically. And it was normal for the envoys coming by sea to spend 8-10 years to come to China.

(Xue Keqiao)

KING HARSAVARDHANA (Siladitya)

Harṣavardhana, also known as Śīlāditya (590-647 CE), is one of the most famous emperors in ancient India and a renowned Sanskrit drama writer with Nāgānanda, Priyadarśikā and Ratnavali as his representative works. He is also an important person in the history of India-China exchanges, who once sent three envoys to China.

Life

Śīlāditya belonged to the Khshatriya caste. He was born in Sthāneśvara (present-day Thānesar) in 590 CE, and inherited the throne around 605 CE. He then issued an order to the whole county that 606 CE would be the first year of Harṣavardhana (Harṣa in short, or Śrīharṣa or Harṣadeva). He received the title of Śīlāditya after 620 CE, and the title was used at the same time with his other names like Harṣavardhana. His other titles include King or the King of Kings.

After Śīlāditya successfully inherited the throne in Sthāneśvara and acquired power in Kanyākubja,
his kingdom was gradually growing. This depended heavily on the army of his father and brother, and coalition with Kumāra after fighting a six-year ferocious battle, during which elephants and soldiers were sleeping even without removing their saddles, helmets and armours.

Two important battles in Śīlāditya’s life were recorded like this:

First, Puṇḍravardhana Battle: Śīlāditya led his troops to fight Sasanka at Puṇḍravardhana in Gauḍa with great triumph. However, he didn’t kill Sasanka but prohibited him from leaving Gauḍa. After the Puṇḍravardhana Battle, Sasanka was unlikely to continue ruling Magadha but still had control over Gauḍa.

The Narmadā Battle took place between 630 and 634 CE. Śīlāditya led his troops to attack Pulakeśin II on the banks of Narmadā river in Mahārāṣṭra. The battle was fought between the coalition forces led by Śīlāditya and the troops of Mahārāṣṭra, and the elephant troops played the most important role. Śīlāditya failed in the battle.

After this battle, Śīlāditya’s borders remained relatively stable and his kingdom mainly covered central and north India and included some places in the east and west, with the regions along the Ganges river and Yamuna river as his political centres.

Śīlāditya was a believer of Hinduism and a devout follower of the Hindu god, Siva. At the same time he also worshipped the earth goddess, the sun god, the snake god, etc. After he came to the throne he began to get attracted to Buddhism, and included it into his Hindu beliefs and used it to enable himself to have a stable governance.

### Literary Creations

Śīlāditya is a distinguished Sanskrit playwright. The three outstanding Sanskrit dramas Nāgānanda, Priyadasīkā and Ramavali created by him are not only written with unique literary skill, but also have a rich historical and cultural research value.

The three dramas were created between 611 and 640 CE; Nāgānanda might be the first one, followed by Priyadasīkā and Ramavali.

There are some debates to the question of whether they were truly written by Śīlāditya. However, because the contents of these works match the historical events of that period and also because Śīlāditya was actually an accomplished writer, most scholars genuinely believe that these are his works. However, the fact that writers, such as Banabhatta and other scholars of the palace, could have given their inputs and contributions to the creation of these writings cannot be ruled out.

### Role in India-Chinas Exchanges

Śīlāditya established a strong kingdom which pursued a policy of free religion and prosperity of literature and art. Besides, he also made extraordinary contributions in the cultural exchange between India and China. Śīlāditya and Emperor Taizong of Tang sent envoys to each other, thus providing the most important and dependable historical materials for to explore the official communications between the two countries.

In the late Sui dynasty and early Tang dynasty, the India-China exchange among ordinary people became more and more prosperous. During the period when Master Xuanzang visited India, Cīna-Rāja-Vijaya-Gītā whose creation and production was presided over by Emperor Taizong had been introduced into India. Although Master Xuanzang was not entirely willing to meet Śīlāditya, but this visit in effect propelled the official communications between the two nations, and in the subsequent eight years (641-648 CE), both countries sent envoys to each other frequently. Therefore, Śīlāditya, a famous emperor in the history of India, was closely brought together with Emperor Taizong, one of the most distinguished kings in ancient China.

According to the records of Biography of Tripitaka Dharma Master in Da Ci’en Temple, after Śīlāditya returned from a battle against Kovgoda, he heard that Master Heun Sang was in the palace of Janaka Kumara and asked in surprise, “I sent an invitation to him several times before and was always refused by him, and why he is now with Janaka Kumara.” So he asked for the immediate arrival of Master Heun Sang at his palace. Janaka Kumara said, “You
can cut off my head, but Master Heun Sang may not want to see you!” Śīlāditya was greatly irritated and he sent a person to Janaka Kumara, and told him, “You said I could cut off your head, and now bring your head to me!” Janaka Kumara, due to deep fear of Śīlāditya immediately escorted Master Heun Sang to Kajughira where Śīlāditya lived. Śīlāditya was eager to meet Master Heun Sang due to the information he heard about the Tang.

Between the 1st and 21st day of the second month of spring, 641 CE, Śīlāditya held a grand Buddhism debate for Master Heun Sang in Kanyākubja. During this period, monks and Brahmins put figures of Buddha in a decorated carriage for people to worship and held the ceremony of washing the figures of Buddha every day, and Śīlāditya wore akra’s cloth with a baldachin in his hands while Janaka Kumara, in Brahma’s cloth held a white horsetail whisk, and they worship Three Treasures with real pearls, gold and silver. Later, Śīlāditya carried the figure of Buddha to the west platform himself. Master Heun Sang was the main debater and most surprisingly during this 18-day event, no one dared to ask any questions and debate with him. Believers in Mahayana, addressed Master Heun Sang respectfully as Mahāyānadeva, while Hinayana followers all believed him as hvenasāṃga.

After the debate, Master Heun Sang bid adieu to everyone and Śīlāditya ordered many people to see him off for tens of miles, and demanded Địnhnghĩa, king of North India to escort him. Three days later, Śīlāditya and Janaka Kumara rode horses to see him off again, and later they sent an envoy with an official letter to go with Master Heun Sang until they reached the borders of Tang Kingdom.

In the Sui and Tang dynasty, the India-China contact among ordinary people had never stopped and Master Heun Sang’s visit eventually resulted in the official contact and communication between both countries. From the historical materials in Fa Yuan Zhu Lin, Old Books of Tang, New Books of Tang, etc., it is apparent that in a 8-year period which extended from 641-648 CE, Śīlāditya and Emperor Taizong of Tang sent envoys mutually six times, which was one time for one year and four months on an average.

The six official visits may be summarised as follows:

**First Mission to China**

The first time for Śīlāditya to send envoys to China was around the end of 640 CE or early 641 CE, after Master Heun Sang visited him. His envoys arrived in the capital city of Tang in the second half of 641 CE. From the time (no later than 642 CE) that Emperor Taizong sent envoys to pay a return visit to India, one figures that Indian envoys stayed in Tang for a couple of months only this time.

The purpose of this visit was simple, probably only including the submission of an official letter written in the name of Śīlāditya, in which Śīlāditya calls himself as the emperor of Magādha. Śīlāditya’s mission arrived in Tang in the second half of the Zhenguan 15th year (641 CE). Later the same year (641 CE, no later than 642 CE), Emperor Taizong sent envoys to pay a return visit.

“Emperor Taizong dispatched Liang Huaijing to propitiate India with an imperial edict,” (New Books of Tang, first part of Volume 221, Western Regions I.)

This courtesy visit to India, though just due to diplomatic etiquette, greatly moved Śīlāditya, and asked his ministers in great surprise, “Did mahā-cīna (meaning China in India) send envoys to our country earlier in history?” The people answered “No”. So he rushed out to welcome the envoy.” [Old Books of Tang, Volume 198 (Xirong Nationality)] Meanwhile, Śīlāditya’s friendly attitude left a deep impression on the envoy or even Emperor Taizong, thus remarkably propelling the official communication between the two nations. As a result, the by-product of “comforting” by presenting rewards to Kawmira was upgraded into a protracted official visit.

**Second Mission to China**

The first time that Emperor Taizong sent envoys to India was not later than 642 CE, so Śīlāditya might have sent his second envoy to Tang the same year.

“Śīlāditya sends envoys again to Tang,” (New Books of Tang, first part of Volume 221, Western Regions I).

There are no records in history about the details of this visit. However, Śīlāditya’s friendly attitude towards the first envoy of Tang and his letter greatly “pleased” Emperor Taizong, who then brought the India-China exchange to a new level by officially sending envoys to visit India.

The second time that Emperor Taizong sent an embassy to India was the most significant event in India-China diplomatic history, which lasted a
very long time with a large abundance of historical contents and materials left for later generations. According to Old Books of Tang, Volume 198, the delegation composed of 22 persons, including Li Yibiao, the leading envoy and Wang Xuance, the vice commissioner, along with Shi Weicai who inscribed the Dajue Temple Stone Tablet and Song Fazhi, a craftsman, etc.

The second visit took place in March of the Lunar calendar, 643 CE and the envoy and his attendants arrived in India in December of the lunar calendar (i.e., early 644 CE). The major purpose for this event was to escort the Brahmin guests, i.e., the envoy of Śīlāditya back to India, thus Śīlāditya’s envoy started off in 642 CE. The envoy returned after February 11th of lunar calendar, in 645 CE.

The second visit ordered by Emperor Taizong included, “Escorting Brahmin guests back to India,” “learning the method of stewing sugar” and “bestowing gifts on Śīlāditya.” The visit was greatly welcomed by Śīlāditya’ and his ministers who all went to the suburb to receive the envoy of Tang and burn incense on both sides of the street leading directly to the royal palace. Later, the Tang envoy paid a visit to various meaningful places and received the products and maps of India and Buddhist shrines. Wang Xuance returned to Chang’an and presented the gifts presented by different countries.” Wang Xuance escaped at night, and then he successfully borrowed 1,200 excellent soldiers from Tufan Kingdom, and more than 7,000 cavalrymen from Nepāla (now Nepal). In the end, he defeated Arunasva. On May 20, 648 CE of the lunar calendar (June 16th), Wang Xuance returned to Chang’an and presented the captives in front of the Chongmyo Shrine, a kind of ancient military tradition in China to show military success.

After Arunasva was completely defeated by the allied armies, Kumāra, Emperor of Kāmarūpa sent 30,000 horses and cows as well as some bows, arrows and tassels to reward the troops, and he also presented a map and welcomed the portrait of Lao Zi with great respect, (New Books of Tang, first part of Volume 221 West Regions I). Kamarupa is just kāmarūpa as mentioned in the Records of the Western Regions of the Great Tang. Kumara, the emperor of Eastern India, i.e., śrīkumāra in Records of the Western Regions of the Great Tang, and was the emperor of Kamarupa. Therefore, in the above-mentioned historical materials, Kumara, presented local products and maps and welcomed the portrait of Lao Tzu with respect, among other gifts.

According to Collection of Studies on the Ancient and Modern Buddhism and Taoism Principles, Volume C), Janaka Kumara had asked for the translation of Tao Te Ching. After Li Yibiao returned to China (647 CE) and submitted a written statement about the request of Janaka Kumara, Emperor Taizong demanded Master Heun Sang to conduct the translation of Tao Te Ching into Sanskrit. During the third time that Emperor Taizong sent envoys to India (between 647-648 CE), Wang Xuance brought the Sanskrit version of Tao-te-ching to Janaka Kumara, and this was how the stories of Janaka Kumara rewarding soldiers, submitting maps and welcoming the portrait of Lao Zi took place.

Historical Evaluation
Śīlāditya ruled India for more than 40 years, during which he built an incomparably strong kingdom in central parts of India.

In terms of the economy, the central government of Śīlāditya was very diligent and placed an emphasis on enhancement of social welfare, establishing houses in cities and villages to store food and drugs and then offering them to the poor.

In military affairs, he expanded military buildup greatly, and his troops were developed from a 5,000-elephant troop and 20,000 cavalrymen to 60,000-elephant troop and 100,000 cavalrymen.

With regard to religion, Śīlāditya carried out a slack policy on religion, allowing each religious sect in India, such as Hinduism (Shaivism), sun worship, ophiolatry and Buddhism to grow and gain recognition.
In foreign affairs, Śīlāditya paid special attention to the relationship and communication with various countries around. He established to a certain degree an alliance relation with Kamarupa and Valabhi, and also fought in a battle against countries like Kovgoda and Maharashtra. Most importantly, he treated Master Heun Sang of Tang with respect and reverence, which was widely and highly acclaimed in the India-China exchange history. He and Emperor Taizong sent envoys mutually six times, known as the most important official contact and communications between both countries. However, his enormous armies frequently engaged in various battles and such a mania for military aggressions had undoubtedly brought great pain to his people. So, Śīlāditya resorted to religion to defuse the damage and comfort his people.

In literature and art, Śīlāditya’s court literati Bāṇa created the most excellent biographical novels, Harsacarita and Kīdambarī in the history of India. Another author Mayura created Poems of Solar Deity. Śīlāditya himself was also an extraordinarily outstanding Sanskrit drama writer and his works include Nāgānandam, a unique legendary story; Priyadarśikā, utilising the unique technique of expression and Ratnavali, strictly in line with the standards of Sanskrit drama theories, and thus widely cited by later generations.

(Zhang Yuan)

NARASIMHAVARMAN II RAJASIMHA

Narasimhavarman II Rajasimha (r. 700-728 CE) was one of the most powerful rulers of the Pallava Dynasty, which ruled much of peninsular India from 2nd-9th century CE. Chinese records mention that in 720 CE, an Indian king called ‘Shilinaluolu jiamo’ dispatched an envoy to the emperor of Tang Dynasty in China. Scholars have identified ‘Shilinaluolu’ with Narasimhavarman II Rajasimha. According to the record, the Pallava envoy was charged with seeking permission from the Chinese emperor to attack the Arabs and Tibetans with war horses and elephants. During this period, both the Arabs and Tibetans were on the offensive in this part of the world, threatening the power of both the Chinese empire and several Indian kingdoms. It is also quite possible that it was the Tang court that was more interested in securing the cooperation of the Pallavas in reinig the Arabs and Tibetans, rather than the other way round. The Chinese sources mention that the Pallava envoy requested the Tang emperor to bestow a title on Narasimhavarman II’s troops, and that the emperor obliged by giving the name of ‘Huaidejun’ (army that cherishes virtue).

The same king is also recorded as having sent two more envoys to China that same year. One of the missions was sent to acknowledge the title of ‘king’ conferred upon Narasimhavarman II by the Tang emperor. In the other mission, Narasimhavarman is said to have requested the Chinese emperor to confer a name on a temple – possibly a Buddhist vihara – that he had constructed in his honour.

It is believed that the Chinese emperor also sent a mission to the Pallava kingdom in return. While the desire to strengthen commercial ties could have been a reason for these missions between the Pallava kingdom and China, it appears that strategic matters were the primary consideration.

(Madhavi Thampi)

CHANDRAPIDA

Chandrapida (r.712/3-720 CE) was a king of the Karkota dynasty which ruled Kashmir and part of Northwestern India from 627-855 CE. The Chinese source, Xin Tang Shu, mentions that in 713 CE, the King of Kashmir sent an envoy to the court of the Tang emperor Xuan Zong (r. 712-756). In the Chinese record, this king is referred to as ‘Zhentuoluobili’, identified as Chandrapida.

The background to this mission from Chandrapida to the Tang emperor was the growing power of the Tibetans, which posed a threat to both the Chinese empire and Kashmir at this time, as well as the expansion of the Arab power in Sindh in...
Northwestern India which was pushing northwards. This mission from Chandrapida could have been an attempt to forge an alliance or secure political or military help from the Chinese emperor. However, there is no evidence that the Chinese empire did extend military help to Kashmir at that time. Instead, in 720 CE, the Chinese court is recorded as having sent a mission to Kashmir which invested Chandrapida with the title of ‘King of Kashmir’. Interestingly, there is no mention in the famous Kashmiri chronicle Rajatarangini of either of the two missions between Kashmir and China.

Although Chandrapida was succeeded by his brother Tarapida on the throne just after the Chinese mission was completed, two years later the Tang armies invaded the region of Baltistan and captured Gilgit, ousting the Tibetan forces there. Chinese sources record that Kashmir rendered some logistical support to the Chinese troops’ presence in Baltistan. This suggests that some kind of alliance had been forged between Kashmir and China, perhaps during the reign of Chandrapida himself.

(Madhavi Thampi)

LUO HAOXIN
Luo Haoxin (about 8th century CE), from Kingdom of Kapisi in north India (now south of Afghanistan), held an office at court in the period of Emperor Dezong of Tang (reign during 780-805 CE). Dates of his birth and death are not clear. According to the volume II ‘Wisdom of Memoirs of Eminent Monks of Song Dynasty’, ZhiHui (Prajñāna) coming to China by sea, arrived in the capital in the second year of Zhenyuan (786 CE) and met his cousin, Luo Haoxin who was the son of ZhiHui’s uncle. Luo Haoxin got appreciation of Dezong who put him in an important position due to his contribution of guarding the emperor. He was promoted to be “the General of Shence Army”, namely senior general of Praetorian Guard, and added title Senior Officer JianjiaoTaizizhanshi (an official’s name), namely the courtesy of summit. Because ZhiHui had a chance to following the Emperor, so he recommended Luo Haoxin in 792 CE to take part in translation of Buddhist texts. Luo Haoxin translated three books and 10 volumes of Buddhist texts. Therefore, he presented the new translated Buddhist texts to the Emperor who praised and awarded him, and wrote preface for the new ones. He not only took part in government affairs but also encouraged and recommended ZhiHui to make full use of his advantage of translation of Buddhist texts.

(Xue Keqiao)

RAJENDRA CHOLA
The Cholas were a long-lasting and powerful dynasty of southern India, whose origins date back to at least 3rd century BCE. Their power, based on control of the fertile Kaveri river delta region and maritime trade in the Indian Ocean and Bay of Bengal, reached its height from the 10th till 12th centuries CE. Rajendra Chola (r. 1012-1044) was one of the most powerful rulers of this dynasty, who considerably extended the boundaries of his kingdom, even successfully attacking Patna on the river Ganga in the north. He also launched successful naval expeditions against Sri Lanka, the Maldives and the kingdom of Srivijaya. Of the four recorded Chola embassies sent to China, two were sent during his reign.

There was a flourishing maritime trade in this period between peninsular India and China. This is testified by the large number of porcelain sherds from China found in numerous sites across southern India. The Chola ports were also important for the trans-shipment trade in goods carried between Song China and points further west in the Persian Gulf region. It was probably in order to consolidate and expand these trading links with China that the Chola kings sent missions to the Song court in the 11th century. Chinese sources like the Lingwai daida of Zhou Qufei and the Zhufanzhi of Zhao Rugua contain notices of these Chola missions. According to these sources, one of the missions sent by Rajendra Chola in 1020 CE was headed by an envoy called Pa-lan-de-ma-lie-di, who died in Guangzhou before he could reach the Song capital. However, the mission completed the journey and returned home. The sources also recorded that in the eyes of the Chinese empire, the Chola mission was ranked along with that of Qiuze (Kucha), a small tributary state of the Chinese empire, indicating that the Song government was not aware of the military power of the Cholas at this time. The Song also seemed to be under the wrong impression that the Cholas were subject to the power of Srivijaya. Scholars have analysed that rivalry between Srivijaya and the Cholas over domination of the maritime trade in this region, and particularly over the trade with China, could have led to Srivijaya trying to mislead the Song empire about Chola power. It is possible
that it was this rivalry that led Rajendra Chola to launch his unprecedented naval expeditions against Srivijaya in 1017 CE and 1025 CE. Overall, the missions of Rajendra Chola and other Chola kings sent to China testify to the growing importance of commerce and of the maritime routes in the relations between India and China in this period.

(Madhavi Thampi)

DEVAKARA
Devakara, the king of Chola in the late 11th century CE, kept good diplomatic relations with the imperial court of the Northern Song Dynasty. According to the volume 489 of History of the Song Dynasty, Dihuajialuo (king of Chola of south India) sent diplomatic corps to China in 1077. The diplomatic corps consisted 27 members, among them the principal envoy was Cirara and deputy envoy was Nambipada, and the accompanying officer was Madhuvara. They brought precious gifts and many pearls, glass wares, and a lot of medicinal materials, spices, etc. They also introduced the diplomatic protocol of “Chedian” namely the envoy standing on the steps of audience hall to drip pearls and kapur on his knees. The Emperor was very satisfied and awarded the principal envoy as General Huaihua, the deputy envoy as General Baoshun, and the members of the corps clothes, wares, coins, etc. Meanwhile, the Emperor ordered them to pass on a present of coins 81,800 Min (1 Min=1000 Wen) and silver 52,000 Liang to the king Dihuajialuo.

(Xue Keqiao)

TIE GE
Tie Ge (1250~1313 CE), Kashmiri and a minister of Yuan Dynasty, was recorded in the volume 125 of History of Yuan Dynasty. His surname was Qienai, his father’s name was Wotuochi and his uncle’s name was Mahanama, both of them were Buddhists. In 1230, his father and uncle went to Great Khan of the Mongol Empire, Ogedei (third son of Genghis Khan, reign during 1229-1241 CE) for shelter and received courteous reception. Gueyuek (reign during 1246-1248 CE) was the oldest son of Ogedei, invited Mahanama as his teacher. Wotuochi was put in an important position, too. During the reign of Mongke Khan (1251-1259 CE), Mahanama was invited as Guoshi (a name for eminent monk), and Wotuochi was ordered to Kashmir to induce to capitulate but was killed by the king of Kashmir. At that time, Tie Ge was only four years old and knew how to show filial obedience to his mother and was endeared to Khan. After enthroning of Kublai Khan (reign during 1260-1294 CE), at his age of 17, Tie Ge got married with a woman of the Han. After that, Tie Ge was deeply appreciated by Kublai Khan and promoted again and again. Being kind-hearted, Tie Ge advised the Emperor not to kill people and disturb residents, which accepted by the Emperor every time. In 1285, the famine refugees sold their children for food in Huanzhou (today’s Zhenglan Banner, Duo Lun areas in Inner Mongolia), which was report to the government by Tie Ge to pay up and redeem those children. In 1287, Tie Ge went out to battle with the Emperor, when they fell into isolation without help and was attacked by the enemy. Tie Ge suggested the Emperor to stay calm and collected pretending being in relaxation, and meantime, he calmly urged the Emperor to drink. The generals of enemy were afraid that there were troops in ambush and withdrew the troops. The Emperor rewarded Tie Ge for his brilliance and resourcefulness. During the period of Chengzong Tiemu’er (reign during 1295 to 1307 CE) Tie Ge has been the prime minister and opened the granary-grain to relief victims. After his death, all of his six sons ranked high officers.

(Xue Keqiao)

QASAR QAYA
Qasar Qaya (Hasaer Haiya) accompanied the Chinese official Yang Tingbi on one of his four missions to India under Yuan Dynasty (1271-1368 CE). The Official History of the Yuan Dynasty (Yuan Shi) records that as many as 16 missions were sent in this period from China to India, while 18 were sent from India to the Yuan court. The Yuan missions were dispatched to various places along the coast of southern India, including Kollam (Quilon) on the Malabar coast, which was then a major entrepot on the sea routes connecting China with the Persian Gulf region. The missions testified to the interest of Mongol Yuan Dynasty in securing the maritime commercial routes in this region and in encouraging the foreign trade of their empire.

Qasar Qaya took part in the second of Yang Tingbi’s missions to India, with the title of Commissioner of the Pacification Office (in charge
Ibrahim Sharqi. Even more significantly, it testifies to an episode in which China apparently intervened in the troubled relations between two states in India and managed to bring about a truce between them.

The Ming Shi records: “To the west of Bengal there is a kingdom called Zhao-na-pu-er which is situated in the middle of the Five Indies. This is the ancient country of the Buddha. The king of the country had invaded Bengal. [The king of Bengal] Sai-fo-ding informed the Chinese court. In the ninth month of the 30th year, Yongle [1420] the Emperor ordered Hou Xian to go and pacify them. Gold and money were then presented to the king of Zhao-na-pu-

IBRAHIM SHARQI
Ibrahim Sharqi was ruler of the state of Jaunpur (in present-day eastern Uttar Pradesh) from 1402 - 1436 CE. The Sharqi dynasty had ruled Jaunpur as an independent kingdom from 1394 - 1479 CE. Under Ibrahim Shah, its most powerful ruler, Jaunpur expanded its territory and even threatened Bengal. There are several references to Jaunpur and Ibrahim Sharqi in Chinese sources of the 15th century. The Xingcha shenglan by Fei Xin refers to Jaunpur as the country of ‘Zhao-na-fu-er’, which it identified as being to the west of Bengal, and as including the ‘Vajrasana’ (i.e., the place where the Buddha attained enlightenment). Chinese sources mention that the Yongle emperor of the Ming dynasty took the initiative to send a mission to Jaunpur in 1412 CE, evidently to establish commercial and diplomatic relations with it. The Official History of the Ming Dynasty (Ming Shi) further contains references to hostilities between Bengal and Jaunpur under

SAIFUDDIN HAMZA SHAH
Saifuddin (Saifuddin Hamza Shah), reigned from 1411-1413 CE, was the fourth Sultan of Iliyas Dynasty (1342-1487 CE), the first independent Muslim dynasty in West Bengal region of India in the later medieval age. His father Ghiyasuddin Azam Shah (being translated as Geus Ude Ding Adhamsah currently) was on the throne from 1390-1410 CE. Friendly communications between both of the father and son and China were recorded in detail in History of Ming Dynasty and other ancient books.

According to the item of “Bengala” in volume VII of ‘Chronicles of the Realm by a Translator’, in the second year of Yongle, Ming Dynasty (1404 CE),
the King Ghiyasuddin sent an envoy to pay gifts to Ming Emperor and in the sixth year (1408 CE) he sent a letter written on a golden leaf as a gift. According to the volume 110 of ‘Code of Great Ming Dynasty’, in the third year of Yongle, Ming Dynasty (1405 CE), Emperor Yongle granted the King four respective webs of tiffany and leno, eight webs of silk, and the Princess three respective webs of tiffany and leno, six webs of silk. Those records above mentioned indicated that the relationship between Ming Dynasty and Bengala was very close and the communication between them was very frequent.

According to volume 326 of ‘History of Ming Dynasty’, in the seventh year of Yongle, Ming Dynasty (1409 CE), Ghiyasuddin sent an envoy to pay gifts to Ming Emperor once again with more than 230 attendants. Emperor Yongle granted the King a great reward. After that, Ghiyasuddin paid gifts every year in order to actively foster cordial relations between the two countries. “In the tenth year of Yongle, Ming Dynasty (1413 CE), when the diplomatic corps were coming soon, the Emperor sent an officer to welcome and entertain them in Zhenjiang. When they were going to have dinner, the envoy said their King had died. Therefore, the officer went to their country to hold a memorial ceremony for the King, and then the heir Saifuddin (Saifoding) was dubbed the new King. In the twelfth year of Yongle, Ming Dynasty (1415 CE), the heir king sent an envoy with a letter expressing his thanks and gave giraffes, famous horses and native products. The protocol officer asked for congratulation, but the Emperor did not permit him. The next year (1416 CE), Houxian was sent to give presents to the country. The King, princess and ministers were all granted. In the third year of Zhengtong, Ming Dynasty (1438 CE), giraffes were given as gift and officials of all ranks congratulated. The next year (1439 CE), the King gave gifts again, which did not happen from then on. That country had vast territory and abundant resources, and commercial intercourses were prosperous in every city, which made the country as flourishing as China. ” Official documents were conducted transmission and hand-over among different departments. A lot of technologies such as medicine, divination, yin-yang, various handcrafts and skills were all spread from China in the previous years. The King respected the imperial court of China very much. Once upon he heard about the coming of an envoy from China, he sent an officer to welcome with ceremony staffs and thousands of cavalries.” Feixin, in his ‘Vision in Triumph, Ships Sail Under Starry Sky’, recorded the grand occasions and favourable treatments when Houxian served as an envoy to Bengala in the tenth year (1412 CE) and the twelfth year (1414 CE): “flannelette blanket was put on the floor of the audience hall, our envoy was treated, our officers and soldiers were entertained, and the reception was very magnificent.” It was absolutely not a trifle for Ming Dynasty that Saifuddin presented giraffes. In ‘Picture of a Giraffe’ by Shendu, a painter of Ming Dynasty, there is a giraffe pulled by a Muslim from foreign country, which recorded in vivid image the historical fact that the envoy of Bengala went to China to present giraffes. This picture is collected in National Museum of China. Yang Shiqi, a great officer of Ming Dynasty, highly praised giraffes presented by Bengala are auspicious signs, in his poem ‘The Royal Poem about Giraffes Presented by Bengala’.

The volume 304 of History of Ming Dynasty records, “There was a country called Zhaonapuer in the middle of India. It was an old country and once invaded Bengala. Saifuddin told this to the imperial court. In the September of the 18th year of Yongle (1420 CE), the Emperor sent Houxian to announce his instruction and grant the gold coins to the country, and then it withdrew its troops.” Actually, Saifuddin was killed in civil war on the second year of his being on the throne. Shihabuddin Bayazid Shah, his son, enthroned in 1413 CE as the fifth Sultan of Ilyas Dynasty who continuously pursued friendly policy towards China and sent envoy to present giraffes and a letter written on a
golden leaf. A senior called Ganesh usurped power and established his own court after Shihabuddin dying in 1414 CE. Therefore, Houxian was ordered to go to Bengala to mediate the conflict between Ganesh Dynasty and the kingdom of Zhaonapuer actually, which had nothing with Saifuddin and other Sultan of Iliyas Dynasty. In 1435 CE, Ganesh Dynasty doomed and Iliyas Dynasty restored and continuously pursued friendly policy with China, sending envoys and paying gifts in 1438 and 1439 CE. The government of Ming Dynasty was not aware of the alteration of Bengala dynasties and the monarchs, so the events happened after Saifuddin passing away were recorded as Saifuddin's deeds. It is indicated in History of Ming Dynasty and other similar records that there was a close relationship between China and Bengala in prime period of Ming Dynasty. Saifuddin sent envoy to China with a huge party being up to 230 persons. Such a diplomatic corps can also be considered to be enormous in nowadays. Ming Dynasty was so powerful that the King of Bengala turned to ask for help when being invaded by neighbouring country, and meanwhile Bengala also offer great assistance for Zheng He's seven voyages to the Western Seas. Zheng He's treasure ships has large volume and deep draft for which they could not march into interior of Bengala along the mouth of the Ganges River, which has many shoals. Therefore, they had to anchor in Chittagong which is located in southeast of Bangladesh. With the generous permission of Bengala, Ming Dynasty set up official base in Chittagong for Zheng He fleet. It can be said great contribution of Ghiyasuddin and Saifuddin to the favourable interaction between successive Sultans of Bengala and Ming Dynasty. (Liu Jian)

JALALUDDIN
Sultan Jalal-ud-Din Muhammad (r. 1415-1432) was a ruler of Bengal who had diplomatic relations with the court of the Yongle emperor of the Ming dynasty in China. Jalal-ud-Din was the son of a local Hindu chief, Raja Ganesh, but he converted to Islam even though he continued to follow many local Hindu practices. He inherited the throne from his father in 1415.

Jalal-ud-Din was embroiled in a dispute with the sultan of the neighbouring state of Jaunpur, Ibrahim Sharqi. He was probably aware of the power of the Ming empire and the pro-active foreign policy of the Yongle emperor who ruled China at the time. He, therefore, in 1420 complained to the Chinese emperor about raids on his territory conducted by Ibrahim Sharqi, and appealed to the emperor to intervene in the dispute. In response, the Ming emperor sent the envoy Hou Xian, accompanied by a retinue of Chinese soldiers and carrying gifts for the sultan and other members of his court. The mission carried a significant message from the Chinese emperor expressing the hope that the warring rulers ‘would both cultivate good relations with their neighbours and would each protect their own territory’. The Chinese mission was received with great fanfare by Jalal-ud-Din, who presented them with, among other things, a huge commemorative silver coin minted specially for the occasion. After visiting Jalal-ud-Din's kingdom, Hou Xian's mission proceeded to visit the rival state of Jaunpur. It appears that this mission may have helped to prevent more large-scale hostilities between Jaunpur and Bengal.

The appeal from Jalal-ud-Din to the Ming emperor and the emperor’s response show the extent of contacts between China and Bengal in eastern India at this time. Hou Xian's mission of 1420-21 was one of several missions exchanged between Bengal and the Chinese empire in the early 15th century. Regular commercial interaction between these two regions underlay the development of these political contacts. The missions exchanged between Bengal and China ceased some time in the middle of the 15th century, probably on account of the change in the attitude of the Ming emperors thereafter towards developing relations with places overseas.

(Madhavi Thampi)

MOHANDAS KARAMCHAND GANDHI
Mohandas Karamchand Gandhi (1869-1948), commonly and respectfully known as Mahatma Gandhi or Bapu. Son of a senior government official, he was born on October 2, 1869, at Porbandar, a small town on the western coast of India which was then one of the many princely states in Kathiawar, now known as Saurashtra, in Gujarat. He was the last child of his father’s fourth wife, Putlibai. Mohandas comes from a middle-class family of Vaishya or the trading community. Initially, he
attended the primary school in Porbandar and then at Rajkot, another small state in Kathiawar, where he completed his high school. All throughout his academic career, he was a very shy and soft-spoken, diffident and mediocre student. However, Gandhi’s mother was a very pious lady with a firm belief in God, from whom he learnt the virtue of morality and truth since childhood. Thus, having been brought up in a traditional family environment, he had developed a marked sense of loyalty to his parents, of devotion to duty, and an aversion to falsehood. At the age of 13, Gandhi was married to Kasturbai who was of the same age.

In 1887, he entered Bhavanagar College and after about a year, i.e., in September 1888, he left college and proceeded to England with the prospect of studying Law and becoming a barrister. He stayed in England for nearly three years, and had a very stimulating and fruitful experience of meeting the members of the theosophical society and London Vegetarian society - a society consisting of an intellectual crowd who introduced Gandhi with different authors like Henry David Thoreau and Leo Tolstoy. Here he availed the rare opportunity of reading Edwin Arnold’s rendering of “Bhagavad Gita”, and that of Buddha’s life - The Light of Asia, some Christian literature as well as a chapter on the Prophet of Islam in Carlyle’s “Heroes and Hero Worship” - all of which helped the young mind of Gandhi to grasp and realise the essential teachings of all different religions. This led him to reach the irrefutable conclusion that all these different faiths basically and intrinsically uphold the same fundamental principle and spirit of “humanitarianism”. Further, he came to believe that “asceticism and renunciation are the highest form of religion”, which greatly helped him in his moral and spiritual evolution. Gandhi’s basic approach to the study of world religion was that of showing equal respect and reverence to the best in all of them as their inner spirit was same, and that the difference in external form was of little consequence.

Gandhi qualified for the legal profession in London on June 10, 1891 and he returned to India the same month itself. Initially, he started the legal practice in his native town of Rajkot, and later on shifted to Bombay High Court with the hope of a better prospect. But, except for a formal qualification as a barrister of the Inner Temple, he had almost no knowledge of Indian law to help him in the hurly-burly of a competitive career as a lawyer. His moral earnestness was a liability rather than an asset. Having found the general atmosphere of the court as one of corruption and intrigue, he felt very disheartened and frustrated. He had to again return to Rajkot and remain content in drafting petitions and memorials. During this period of predicament, he got an offer from a Muslim firm of Kathiawar to go to South Africa to instruct and assist their counsel in a big lawsuit, and Gandhi gladly accepted it as a godsend opportunity.

Gandhi, thus, at the age of 24, once again left his family and set off for South Africa in April 1893, arriving in British-governed Natal in May. It was in this foreign land under British control that Gandhi saw a different set of socio-cultural environment which he had neither seen in his homeland, as he was too young to notice such things, nor in England. He was distressed to see the severe indignities and humiliation heaped on the Indians as “coolies” based on nationality, racial segregation and colour complexion. The Indian community in South Africa suffered from all sorts of social discriminations while travelling in trains and trams; they were not allowed to visit European hotels and were looked down upon as belonging to an inferior race. Gandhi himself also had to taste the bitterness of such humiliation when he was not allowed to travel in the first class, despite having a ticket for the same class and was ultimately thrown out of the train forcibly by the policeman. Gandhi did not take all these lying low and was determined to fight back to enable all colonial subjects to get their rightful place in society if, according to him, they complied with all the demands of the colonial rulers. When such matters of social discrimination were brought before the Indian traders community in Natal by Gandhi, the
latter confessed their illiteracy and were happy to tolerate all those humiliations simply for the sake of their commercial gains and benefits. However, they requested Gandhi to stay back to fight for them and assured financial support. To this Gandhi readily agreed, and as the first step to start the struggle, the Natal Indian Congress (NIC) was established in May 1894 with a constitution of its own. This led to the consolidation of all the Indians in South Africa, irrespective of caste or creed. According to Gandhi’s own admission, the organisation set upon itself the dual task of reforming the community life of all Indians on one hand, and waging a struggle against the colonial masters to obtain their legitimate rights. Thus, Gandhi was drawn into the public life – a field in which he had to experiment his moral ideas and principles that he had acquired and valued very much. These were then proven to be the most formative years of his life, during which period he developed a new philosophy of his own - a set of socio-political ethics and ideals and leadership ability - while innovating new techniques of Satyagraha (civil resistance through adherence to truth) to fight the evils of social discrimination and injustice. The experience that he gained here was of much significance in his later life to guide him in his future political struggles in Indian independence movement.

Gandhi spent about 21 years trying to better the lives of Indians in South Africa. However, Gandhi was not against the rule of the British authorities there, he simply wanted to awaken their conscience about minimum human dignities that the subjects deserve, and they must not hesitate to grant them those rights. This was for him, a humanitarian cause which he could not abandon. But, what were the weapons and resources at his disposal? Gandhi realised that it was impossible to fight against the British by resorting to any brutal force that every ordinary individual man possessed. He cultivated and developed certain virtues of fearlessness, truthfulness, non-violence, peaceful protest, universal love, service to the deprived and down-trodden, self-reliance, civil disobedience, non-cooperation with the authorities and passive resistance in the course of his long struggle against the injustice of the authorities to repel the vices of the latter.

The colonial authorities continued to strengthen the discriminatory practices in South Africa through enacting various such legislative measures being introduced in the Natal Legislative assembly. Yet, Gandhi never had any resentment or hateful attitude towards the British rulers or the people. Hence, when the Boer war and the Zulu rebellion occurred in 1899 and 1906 respectively, Gandhi organised volunteer corps consisting of Indians to help the injured solders fighting the war. This, he did to convince the British that the Indians were not cowards, but were capable of all adventures if the situation so demanded, and thus to elevate the social status of the Indians in the eyes of the Europeans.

Thus, after 21 years in South Africa, Gandhi decided to sail back to India in July 1914. On his arrival in Bombay on January 9, 1915, he was given a rousing reception. His struggle and triumph in South Africa had already been widely published in all the major newspapers, and by the time he reached home he had become a well-known figure as a nationalist and capable organiser. However, before joining the Congress-led anti-imperialistic struggle, Gandhi wanted to know the realities of his society and was, first of all, eager to establish grass-root contact with all sections of people. He was introduced in this field to the socio-political issues of the country and it’s people mainly by Gopal Krishna Gokhale, who was known for his restraint and moderation. Gokhale’s liberal approach appealed to Gandhi whom he continued to regard as his guide and “guru” (mentor) in politics.

Gandhi took the leadership of the Congress in 1920, and he tried to bring about some radical changes in its characteristic features by turning it into a mass organisation of all sections and all classes of the people - the rich and the poor, industrialists, workers, Hindus, Muslims and Christians, students, teachers, those from upper castes as well as the untouchables, etc. Further, the goal that he set for the organisation was not simply to liberate the country from alien political masters, but also to liberate the people and society from their age-old superstitious and backward thinking. Thus, he sought to integrate political movements with socio-cultural movements that were aimed at transforming each and every individual of the state into a conscious social being, who would be worthy of being labelled as a ‘modern man’ in a true sense of the term.
In the political field, Gandhi’s peaceful protest against injustice and non-cooperation as a technique proved to be successful both in the Champaran movement and Kheda agitations in 1918. Gandhi, thus acquainted himself with the local issues faced by the people and tried to secure popular base for his future political campaigns and programmes. The next two serious occurrences that attracted nation-wide protest against the British regime were the Khilafat movement and the Jallianwala Bagh massacre of 1919. Gandhi supported the Muslims in the Khilafat movement, and won the hearts and minds of the Muslims as one of their prominent spokesmen. Both these issues had their repercussions in the Congress session of 1920 in Calcutta, and the session adopted the policy of progressive non-violent non-cooperation movement and the establishment of Swaraj. The Congress also gave the call for boycott of foreign goods. The resolution met with an overwhelming response, with increasing excitement and participation from all strata of the Indian society. Thousands of students and teachers left schools and colleges; many lawyers gave up their practices and worked for the success of the new movement. While noting such enthusiastic support of the people for the boycott and non-cooperation movement, the government felt nervous and had to resort to a series of oppressive measures and a policy of extreme repression. However, the Chauri Chaura incident involving violence, in which several policemen were killed by the agitated crowd in February 1922, greatly saddened Gandhi and he was forced to suspend the movement fearing escalation of further violence. However, Gandhi was arrested on March 10, 1922, tried on charges of sedition and sentenced to six years of imprisonment. But, again, owing to his failing health and sudden illness, the government decided to release him in February 1924.

The government too imposed various taxes on the people to improve its financial position, and all this provided the Congress with many issues to take up for struggle. One of such taxes that served to be mostly irritant was the salt tax. Gandhi decided to oppose this draconian law and on March 12, 1930, he commenced his march towards the beach of Dandi, located at a distance of 385 km from Sabarmati Ashram, to defy the said rules and regulations. Gandhi picked up a small lump of natural salt and following him hundreds of thousands of people in different parts of the country similarly defied the laws. The campaign was marked with much success while upsetting the British calculation and the government responded by imprisoning over 60,000 people.

When World War II broke out, Gandhi and the Congress leadership favoured offering “non-violent moral support” to British war efforts, provided Britain recognised India’s right of self-government without any reservation. But, the authorities, both in Britain and India were not in the mood to listen to the Congress’ pleas and demands, and the Cripps Mission, as a result, inevitably failed to placate the Indian leadership. Gandhi felt completely dismayed and disappointed, and he sponsored the historic “Quit India” resolution in the All India Congress Committee on August 7, 1942. The Government panicked, and in the early hours of August 9, arrested all the leaders of the Congress and took them to different unknown destinations in a bid to crush the movement. But, when Gandhi’s health further deteriorated from bad to worse and there occurred a nation-wide agitation demanding his release, the government was obliged to order his unconditional release on May 6, 1944.

Towards the last phase of the war, the British gave clear indications that they were ready to transfer power to the Indians. At this point, Gandhi called off the movement, and around 100,000 political prisoners were released. But, nothing less than full independence was going to pacify the Indian leadership and the people at this critical juncture, and the British government finally decided to leave India in August 1947. On August 15, Great Britain granted independence to India with the newly formed Muslim state of Pakistan.

But, the communal problem that had continued to plague the sub-continent for so many decades took a turn for the worse, with the demand of the Muslim League for a separate homeland of Pakistan exclusively for the Muslim population. Gandhi steadfastly rejected the idea. But, this only led to massive violence and unrest throughout the country, including mass slaughter and burning of many towns. Gandhi went on a fast, but he could not stop the violence and anarchy. Radical Hindu groups were outraged with the belief that Gandhi had unduly conceded to many unjust demands of the Muslim League. And on January 30, 1948, when
Gandhi was walking to Birla House for his usual evening prayer meeting, a young Hindu assassin named Nathuram Godse, after kneeling before him, rushed forward and fired point-blank three shots at his chest. The Mahatma sank to the ground with the words in his lip 'He Ram'. Thus, with the tragic death of Mahatma Gandhi, the father of the nation, an era of Indian politics came to an end.

When Gandhi was in South Africa to fight for individual rights and dignities of Indians, he had, for the first time, come in contact with the Chinese people. In a letter to Jiang Jiehi written much earlier, he stated that during the period of his stay in Johannesburg from 1905 to 1913, many of the Chinese people were his clients and later on they had become comrades in their passive resistance movement. As he had mentioned, “Gradually I developed my interactions with the Chinese people and admired their frugality, diligence, wisdom and unity.” Gandhi always cherished cordial and friendly sentiments for the Chinese and was eager to see the success of the Chinese revolution led by Dr Sun Yet-sen. Meanwhile, the Chinese intellectuals had also come to know about Gandhi, and all his activities and deeds. According to statistics, about 27 books on Gandhi and his ideas had been published in China during the period 1920-1948, with an average of one book per year. Among them, there were four versions of Romen Rolland’s biography and four translations of his autobiography. Besides, many articles had been published in various magazines like the Guide, the New Construction, the Young China, the Vanguard and the Chinese Youth, etc., while introducing Gandhi’s life and deeds, with different views and opinions on Gandhism and the strategy of his struggle. One of such articles introduced him as the centre of the Indian self-rule movement and the pioneer of the non-cooperation movement. He was an ardent believer in religion, advocated patriotism and despised wealth, honour and happiness for himself. He wholeheartedly supported charity and defied brute force in any form. All the above publications in China about Gandhi clearly showed that all the revolutionaries and democratic leaders of China were very much concerned about Gandhi and his ideas, and also about the future of Indian independence struggle.

Talking about Japanese aggression and occupation of the three provinces of north-east China, Gandhi, in a letter to one of his friends written in 1932 had remarked, “our sympathies inevitably lie with the Chinese people in between the Japanese and the Chinese. Gandhi had further sent a congratulatory letter to Rabindranath Tagore on the occasion of the opening ceremony of Cheena Bhavan (中国学院), Visva-Bharati held on April 14, 1937 in which he stated that “he wished to see Cheena Bhavan as the symbol of unity between India-China.” Further, in a letter to Professor Tan Yunshan, the Founder-Director of Cheena Bhavan, Gandhi mentioned, “Yes, we in reality, need to promote the cultural contact between our two people of India and China. Your endeavours in this direction are indeed admirable.” In the same month, Gandhi, in a letter to a Chinese student Wei Fenginag, studying in Cheena Bhavan, said, “How a big country China is! I love China, I love the Chinese people.” When the news of the outbreak of the anti-Japanese resistance war reached India, Gandhi said, “The whole country of China is now engaged in fighting against the Japanese aggressors. Victory essentially belongs to the Chinese people as the truth lies on your side!” Gandhi condemned many times the activities of the fascist Japanese aggressors in China on various occasions.

When the nationalist party leader Generalissimo Jiang Jieshi visited India in 1942, he met Gandhi in Kolkata on February 10, and the former briefed the latter on the non-violent strategy of the Indian independence movement. Jiang Jieshi expressed full support for the freedom struggle of the Indian
people. After the establishment of the People’s Republic of China, many Chinese scholars worked on Gandhi and published many articles, especially a translated biography of Gandhi in the 1980s. Many even published some of their research works, while some like Professor Wang Zao of Ji Lin University have become famous while working on Gandhi.

As Krishna Kripalini comments, “What Gandhi achieved may be wrecked or may go awry or may dissolve into no more than a memory. But Gandhi will live, for the man was greater than his achievements. In him was the universal man in an eternal quest of truth and moral perfection. As he himself put it, "I am more concerned in preventing the brutalisation of human nature than in the prevention of the suffering of my own people... if we are all sons of the same God and partake of the same divine essence, we must partake of the sin of every person, whether he belongs to us or to another race.””

(Martatrana Nayak & Xue Keqiao)

**RAJA MAHENDRA PRATAP**

Raja Mahendra Pratap (December 1, 1886 – April 29, 1979) was a revolutionary Indian nationalist and political activist. He was the founder and president of the first Provisional Government of India formed outside India in Kabul in 1915. Exiled by the British for his nationalist activities, he was forced to spend many decades abroad. He travelled to and lived in many countries, including China, Japan, Afghanistan, Germany and the United States of America. He was an indefatigable campaigner for the cause of India’s freedom from British rule, who sought and received support from a wide variety of people across the globe.

Pratap first entered China in 1925 when the tide of anti-imperialist sentiment in China was in the ascendant. Over the course of several visits to China in the 1920s and 1930s, he met and interacted with a wide variety of Chinese political figures, including Soong Ching-ling (Mme Sun Yat-sen), Sun Fo, Feng Yuxiang and others, many of whom he considered to be his friends. A fiery orator, he seems to have been in demand as a speaker in China and appears to have received a sympathetic hearing from his audiences. On two occasions, at least, he attempted to take a mission to Tibet from hinterland of China, as part of his campaign to get support from Tibet for his plan to march on India with an armed force to liberate the country from colonial rule. However, Pratap did not succeed in getting to Lhasa.

He was not only a nationalist, but also a pan-Asianist and a believer in the idea of a World Federation. While in Beijing he established the headquarters of his proposed World Federation and brought out a journal for that purpose. However, his continued espousal of pan-Asianism, even after Japan launched its invasion of Manchuria and then the rest of China, lost him a good part of his support in China. He had to leave China, and remained in Japan for the duration of World War II, until he was finally allowed to return home to India on the eve of its independence in 1946. He continued to be politically active in independent India, and was elected to the lower house of the Indian Parliament. A prolific writer, his books, including ‘My Life Story and Reflections of an Exile’, contain many vivid descriptions of his interesting experiences in Republican China.

(Madhavi Thampi)

**M N ROY**

M N Roy (March 21, 1887 – January 26, 1954) was a radical Indian political activist who was for a while in the 1920s a prominent figure in the Comintern. He became well known for his active intervention in the debate on Lenin’s Draft Theses on the National and Colonial Question at the Second Congress of the Communist International held in Moscow in 1920. In his capacity as a representative of the Comintern, he was sent to China in 1927 to deal with problems that had appeared in the united front between the Guomindang and the Chinese Communist Party (CCP) in the course of the Northern Expedition jointly launched by the two parties for national unification. He was in China from February to July 1927, during which the rift between the two parties came out in the open following Chiang Kai-shek’s coup against the Communists in April.

According to M N Roy himself, he had been closely connected with the political situation in China since 1922. He claimed to have contributed towards the evolution of the policy of a united front between the GMD and CCP, but said that this policy later “degenerated into opportunist deviations”. In November-December 1926, the Seventh Extraordinary Plenum of the Executive Committee of the Comintern met in Moscow to discuss the conditions in China, and adopted its theses on the Chinese situation which Roy apparently...
helped in drafting. This document stressed the need to develop the agrarian revolution and not just rely on an alliance with bourgeois forces represented by the Guomindang. Roy reached Canton in February, and in the ensuing weeks he tried to convince those with whom he interacted about the need to adopt the line proposed in the Theses of the Comintern. He travelled to Wuhan, where he attended the Fifth Congress of the CCP, held between April 27 and May 9. This Congress, held in the immediate aftermath of

Chiang Kai-shek’s offensive against the Communists, formally adopted the Comintern’s theses, but was not able to steer the party away from catastrophe. As the anti-communist offensive in China unfolded, Roy and other Comintern representatives were recalled in July 1927, and Roy in particular came in for criticism for his role in the debacle. He was expelled from the Comintern in December 1929, and later on, abandoned his Marxist views to become an advocate of Radical Humanism. The best-known of his works concerning the situation in China and his views about it is ‘Revolution and Counter-Revolution in China’.

(Madhavi Thampi)

BENYO KUMAR SARKar

Benoy Kumar Sarkar (1887–1949) was an eminent Indian social scientist, educationist and nationalist. He was probably the first modern Indian academician to write scholarly works on China. This puts him among the pioneers of modern Indian scholarship on China. Born in the district of Malda in Bengal in 1887, he had a brilliant academic career commencing with attaining the topmost position in the entrance examination for Calcutta University at the young age of 13. He stood first in merit in BA 1905 examination of the Presidency College in Calcutta (now Kolkata) where he graduated with dual honours degree in English and history. He completed his Master’s degree in 1906.

Apart from his solid academic credentials, Sarkar was a prominent public figure and well regarded in contemporary Bengali intellectual circle. He made his professional debut as a writer for *Amrita Bazar Patrika*, Calcutta in 1906. Committed to nationalist, socialist and social service agenda, he participated actively in both the swadeshi (self-rule) and the national education movement. His outlook was modern and fundamentally Indian, which he endeavoured to connect with contemporary Asia and the world.

During 1914-1925, Sarkar travelled around the world, mostly visiting and lecturing at universities and research institutes in China, Japan, Korea, United States of America, Egypt, England, Scotland, Ireland, Germany, Austria and Italy. He spent a significant period of time in China, Germany and Italy and was able to acquire linguistics competence in several European languages such as French, German and Italian, in addition to already having mastered English, Bengali and Hindi. He was accompanied in his journey by Shivaprasad Gupta of Varanasi, another ardent nationalist, educationist, writer and publisher.

In 1925, Sarkar started his academic career as a lecturer at the Department of Economics of University of Calcutta. He was a prolific writer publishing a large volume of work in both Bengali and English on variety of topics providing powerful alternative ideas and vision. Among one of his more famous books was *Chinese Religion through Hindu Eyes: A Study in the Tendencies of Asiatic Mentality.* This was published in 1916 with an introduction by Wu Tingfang - the Chinese foreign minister and an acting premier during the early days of the Republic of China as well as the writer of *America, Through the Spectacles of an Oriental Diplomat* (1914). Dedicated to the memory of Kumarajiva, Xuanzang and Kobo Daishi, Sarkar’s book highlighted the essential cultural unity between India, China and Japan. It endorsed and developed pan-Asianism arising out of the Japanese concept of sangoku (three countries). In many sense, it also opened the field for Indian discourses on Sino-Indian studies. This was followed by a book in Bengali, *China Sabhyatar ‘A , Aa , Ka, Kha, (The A, B, C, of Chinese Civilisation)* in 1923. Under the series entitled Vartmana Jagat (Contemporary World) he presented in Bengali detailed accounts of each country that he visited. This included a 450 pages book, *Vartaman Yuge Chin Samrajya, (The Chinese Empire in Modern Times)* which was published in 1928.

Sarkar also founded several institutes in Calcutta which included the Bengali Institute of Sociology, Bengali Asia Academy, Bengali Dante Society and Bengali Institute of American Culture. He was also nominated to several prestigious academic societies and institutes around the world. In 1947, he became a professor and head of the Department of Economics and Commerce, University of Calcutta. He died on a trip to the United States in Washington, DC, in November 1949.

(Kamal Sheel)
Cultural Contacts

Jawaharlal Nehru (1889-1964) was the first Prime Minister of independent India. One of the leading freedom fighters in India's long struggle for independence, he was a visionary leader contributing immensely to the building of a sovereign, secular, socialist and democratic Indian republic, and its modernisation. As a maverick statesman, he earned world-wide fame for promoting the theory of Panchshila and developing a third front of non-aligned nations. His belief and faith in children building a modern nation earned him the nickname 'chacha' (uncle) Nehru.

Born on November 14, 1889 in the present city of Allahabad in Uttar Pradesh, Jawaharlal belonged to a wealthy migrant Kashmiri Brahmin family. His father, Motilal Nehru was an eminent lawyer and nationalist of his time, participating actively in the newly emerging Indian National Congress. His mother was Swaroop Rani Kaul. After having his early education at home, he went to England in 1905 at the age of 16 to complete his formal education. He joined the prestigious Harrow School, then went to Trinity College of the University of Cambridge to study science, and finally graduated with a law degree from the Inner Temple. Returning to India in 1912, he started practising law, married Kamala in 1916, and became a father with the birth of Indira in 1917. Influenced by the contemporary political currents developing in India against the foreign British rule, he however gradually plunged himself fully in politics.

In 1919, Jawaharlal officially joined the Indian National Congress and came into close contact with Mahatma Gandhi. A close bond soon developed between him and Gandhi, which remained strong throughout their lifetimes in spite of their divergent views on the question of modernity in India. As the closest lieutenant of Gandhi, Jawaharlal fully endorsed the path of non-violence and satyagraha [passive resistance] for the freedom of India. During the long freedom struggle, he was jailed several times due to his extended sentences between 1932 - 1935 and 1942-1945. Under the organisational leadership of the Indian National Congress, he along with Gandhi and other leaders spearheaded the mass political movement that led to the British acceptance of the Indian demand for freedom.

In 1946, when the interim government was formed in India, Nehru was Gandhi’s automatic choice for the post of prime minister. Having garnered the trust of the masses, he adroitly dealt with the issue of transfer of power and other political matters. Finally on August 15, 1947, he became the first prime minister of independent India. Voted to power in subsequent general elections, he held this position until his death on May 27, 1964. He also simultaneously held the position of the Minister of Foreign Affairs. In both positions, his tenure is known for his steadfast commitment to ideals of a secular democratic society, promotion of high level of industrialisation as part of the mixed economy model, and creation of an effective third front of the non-aligned nations based on the theory of Panchshila at the international level.

Nehru was a creative writer too. His internment in jails was spent in writing. He produced some of his best known books there, such as Letters from a Father to his Daughter (1929), Glimpses of World History.
Cultural Contacts

Nehru admired China, which is evident from his detailed and eloquent description and praise for the country in his books on *Glimpses of World History* as well as in the *Discovery of India*. He wrote, “During the thousand years and more of intercourse between India and China, each country learnt something from the other, not only in the regions of thought and philosophy, but also in the arts and sciences of life. Probably China was more influenced by India than India by China, which is a pity, for India could well have received, with profit to herself, some of the sound common sense of the Chinese, and with aid checked her own extravagant fancies.” He frequently referred to China as “the other great country of Asia”, and as “India’s old-time friend.” Returning to India after his visit to China in 1939, he confessed that he had become a greater admirer of China. He was greatly impressed by the spontaneous nature of the massive mass welcome during his 1954 visit to the People’s Republic of China. Yet, Nehru also had to witness the 1962 war between these two traditionally friendly countries, and that greatly jolted him. One set of critics blame him for his soft policy, while another for his obdurate stand on China. His long-held friendly view on China, however, still forms the basis for strengthening the relationship between India and China.

(Kamal Sheel)

SUBHASH CHANDRA BOSE

Subhash Chandra Bose (January 23, 1897 – August 18, 1945) was an Indian nationalist and political leader in the first half of the 20th century. A prominent member of the Indian National Congress (INC) for most of his political life, he is best known as the fiery leader of the short-lived Indian Independence League (IIL) and its military wing, the Indian National Army (INA), both of which were formed abroad during the last years of World War II to fight for Indian independence from British rule. One of his most controversial acts was to ally himself with Japan in this endeavour. The role of Bose and his INA formed an important aspect of the complicated relations between India, China, Japan and Britain during the World War II.

As his many speeches and writings show, Bose greatly respected the Chinese people and also sympathised with their predicament for much of his active political life. He was a great admirer of Sun Yat-sen, whom he considered a consistent anti-imperialist and supporter of the Indian struggle for independence. When Japan invaded first Manchuria and then the Chinese mainland, Bose openly expressed sympathy for the Chinese in the following words: “Our whole heart goes to China in her hour of trial. China must still live – for her own sake and for humanity. Out of this ashes of conflict she will once again rise phoenix-like as she has so often done in the past.” As President of INC in 1938, he played a key role in organising the dispatch of the Indian Medical Mission to help war-torn China. He also tried to visit Chongqing in 1939 but was not given a passport by the British. Placed under house arrest by the British, Bose escaped in 1940 and fled India, eventually reaching Singapore in 1943. The collapse of British power in East and Southeast Asia at the hands of the Japanese by 1942 had convinced him, along with several other exiled Indian nationalists, that British power in India was doomed, and that the moment had come to strike a blow for Indian independence. The weapon was to be an INA, formed with Japanese help from among Indian prisoners of war in Southeast Asia. Bose was chosen to lead the INA and its political organisation, IIL. Although Bose did not consciously subordinate himself or his mission to Japanese objectives, he changed his opinion of the Japanese whom he had
earlier denigrated as “the British of the East”. He now began to see them as the main force capable of defeating British power in Asia.

Bose's movement found strong support among Indians resident in the cities of eastern China, a large proportion of whom were policemen or ex-soldiers. He visited China twice. In November 1943, he visited Nanjing, and in December 1944 he visited Shanghai. On both occasions, he met members of the Indian community and interacted with officials of the Wang Jingwei regime in occupied China. In his numerous speeches he took pains to emphasise his affection for the Chinese people and also to explain his stand on Japan. However his views, as expected, did not go down well with the majority of Chinese. In the aftermath of the War, Indians in China who took part in the movement led by Bose were denounced as collaborators, jailed and deported. Bose himself died in a plane crash shortly before the end of the War.

(Madhavi Thampi)

DR M RAMACHANDRA CHOLKAR

Dr M Ramachandra Cholkar was selected as the deputy leader of the five member medical mission sent to China to aid the Chinese people during the Sino-Japanese war in 1938, at the initiative of Pandit Jawaharlal Nehru and the Indian National Congress. He belonged to Nagpur and was given the Chinese name Zhuo Kehua. On his arrival to China in September, 1938, Dr Cholkar was first inducted into the No. 15 Curative Unit of the China Red Cross in Changsha; later, when he reached Wuhan along with the other four members of the medical mission, Dr Cholkar was sent to the No. 64 Rear Hospital along with Dr Basu. On reaching Yan’an, which was the mission’s destination and the seat of the Eighth Route Army, Dr Cholkar was assigned to the Medical School there. But at the end of May, 1939, due to health reasons he returned to India via Xi’an, and continued to teach at Nagpur Medical College till his death in 1960.

(Sabaree Mitra)

DR MADAN MOHANLAL ATAL

Dr Madan Mohanlal Atal was head of the five member medical mission sent to China by the Indian National Congress in September, 1938. He was a veteran doctor from Allahabad and previously had similar experience serving in Spanish Civil War. Dr Atal was the leader of the Indian medical mission to China; he was given the Chinese name Ai Dehua. He was an extremely mature and responsible doctor, dedicated to the welfare of the Chinese people in the time of war. After reaching China, he made personal efforts to communicate with the government personnel so that they could reach the exact location of war and action and start their medical aid without any delay.

In the beginning, Dr Atal along with Dr Kotnis and Dr Basu were assigned to the Model Hospital of the Eighth Route Army, located in Guaimao, 17.5 km away from Yan’an. By November 1939, he along with Dr Kotnis and Dr Basu set forth for the front in the southeastern part of Shanxi. But life at the front was very hard and the doctors were faced with extreme climatic conditions. Dr Atal’s physical conditions worsened; he was suffering from measles and eczema and was in tremendous pain. All these unfavorable conditions finally compelled him to leave for India in February, 1940.

After his return, Dr Atal strived to implement their ideals and experience in China in independent India as well. He joined the World Peace Movement and was also one of the founders of the All India Peace Council. He wanted to write a book based on his rich experiences in China; he believed that this would contribute to the development of India-China relations. But due to his sudden death this work remained unfinished.

Dr Atal died of liver disease in Beijing in 1957, while on a friendly visit to China. Before he breathed his last, it was his desire that after his death, half of his ashes should be scattered around the ferry near Tongguan situated along the bank of the Huanghe river; Tongguan was the place he had passed on his journey to Yan’an, and to him it was a symbol of the Chinese nation. He wanted the other half of his ashes to be scattered on the soil of his motherland.

(Madhu Mitra)
His tomb, along with those of his fellow doctors, Dr Kotnis and Dr Basu, still stands in Shijiazhuang Martyr's Cemetery in China.

(Sabaree Mitra)

**DR DWARKANATH SHANTARAM KOTNIS**

Dr Dwarkanath Shantaram Kotnis was born on October 10, 1910, in Sholapur, a small town in the Bombay Presidency. Kotnis grew up in Sholapur; after schooling in Northcote High School. He completed his training in Medicine with an MBBS degree from the Grant Medical College in 1936. After Japan’s invasion of China in 1937, the anti-Japanese war began in China. During this time, on the request of the Chinese Commander-in-Chief of the Eighth Route Army-Zhu De, the Indian National Congress adopted a resolution to immediately send a medical team to China to help the Chinese people in need. Though Kotnis earnestly desired to be a part of the medical team to China and submitted his application, he did not have much chance of getting selected as he had very less experience as a medical surgeon. He was highly inspired by the life of the Belgian medical missionary-Father Damien who had sacrificed his life caring and looking after lepers in Molokai island, Hawaii. But he did not lose hope, and with the intervention of Dr Jivraj Mehta, Chairman of the China-Aid Committee in Bombay (Mumbai), his application got accepted.

Kotnis was selected as one of the five doctors to be sent to China along with Dr Madan Mohanlal Atal from Allahabad, Dr M. Ramchandra Cholkar from Nagpur, and Dr Deben Mukherji and Dr Bejoy Kumar Basu from Calcutta (Kolkata).

On September 1, 1938, the mission set forth for China. On his journey to China in the steamer Rajputana, Kotnis met a few fellow passengers who were also very enthusiastic about their mission. Two of the fellow passengers were Chinese, an economist named Ji Chaoding and a young engineering student named Wang. Kotnis made friends with them and while sailing to China, he spent his days learning the Chinese language from them. He also compiled a handbook of vocabulary in three languages-Hindi, English and Chinese for their reference while in China. All these earned him the nickname of “scholar” while on-board.

After the mission arrived in Guangzhou on September 17, 1938, they first went to Changsha, then to Wuhan, then to Chongqing and finally to Yan’an. In the meanwhile, Kotnis received the news of his father’s death. He was devastated with the news but he decided to stay back and not leave the mission half way. Due to some unfortunate circumstances, Dr Cholkar, Dr Mukherji and later Dr Atal had to be sent back to India. After they left, Dr Kotnis and Dr Basu stayed with the Eighth Route Army; they moved to southeast of Shanxi province and then to southern Hebei. Later when Dr Basu was sent to Yan’an and Dr Kotnis was the only one to be left back in the border area.

The area was then known as the Shanxi-Chahaer-Hebei Base Area. It lay just behind the enemy lines and was in the process of being liberated from the Japanese by the Chinese people, the guerrilla forces and the Eighth Route Army under the leadership of the Chinese Communist Party. Here, Kotnis was appointed as the president of the Bethune International Peace Hospital and the principal of the Bethune Medical School. But the hospital had no permanent building and shifted from place to place depending on the situation of the war. Kotnis cured several Chinese soldiers wounded in the war. Other than treating the Chinese soldiers, he also made a significant contribution on medical technology. He improved the surgical appliances and their usage. He also educated people on the principles of traditional medicine and trained them on the use of local herbs. This was a significant contribution to the medical science in China at that point of time as medical equipments there were grossly inadequate and medical science under-developed.

Kotnis worked extremely hard every day to cure maximum people and save them from the agony of pain and distress. He worked 18-20 hours a day, and also helped the hospital with the administrative
works and was in charge of the surgery wards of the hospital as well. On a daily basis, he performed the task of check-up, an average of two surgeries and also trained the students in medical science. In the entire year, he had performed over 450 operations including 45 amputations, 20 hernias, 35 lumbar vertebra operations, etc.

Since Kotnis was teaching at the Bethune Medical School, mastering of the Chinese language became extremely important for him to deliver lectures to the medical science students. Kotnis worked rigorously with utmost efforts to master the Chinese language in entirety. After six months of Chinese language training, he acquired a fairly good command of the language. He was able to give lectures in Chinese and also make simple conversations without any difficulty. Kotnis also compiled his own books titled - ‘General Introduction to Surgery’ and ‘Surgery in Detail’ to help the students study medicine.

By 1941, Kotnis was deeply involved with the Chinese people in their struggle to fight the Japanese. He was determined to stay in China till the end of the anti-Japanese war. By that time he also fell in love with a young Chinese woman, named Guo Qinglan, who was a teacher in nursing. On November 25, 1941, Kotnis married her. After this, he was also referred to as “China’s son-in-law”. He was even eager to become a member of the Communist Party of China, but was not sure whether the Party would accept an Indian national as its member. But after thoroughly examining his entire experience and work in China, the Party felt that he met the requirements for a Party member. In July, 1942, Kotnis became a member of the Communist Party of China.

A son was born to Kotnis on August 23, 1942; named Yin Hua which meant India and China. By that time Kotnis’s health had already deteriorated due to overwork and exhaustion and also because of epilepsy. He passed away on December 9, 1942, in Tangxian County of Hebei Province; his son was just 109 days old then. Kotnis was buried in Tangxian County, China. Later, Kotnis’s tomb was moved from Tangxian County to the Shijiazhuang Martyrs Cemetery of the North China Military Region. Here, he was cremated along with other martyrs who died for the cause of China’s liberation.

The Communist Party of China spoke highly of Kotnis referring to him as the great son of the Indian people. On December 30, 1942, the people from various walks of life held a memorial ceremony in honour of Kotnis in Yan’an. Mao Zedong himself sent a message eulogising the contribution and sacrifice of Kotnis, which read: “The army has lost a helping hand, the nation has lost a friend. Let us always bear in mind his internationalist spirit.” Zhu De also attended the memorial ceremony where he delivered a memorial speech and read the funeral oration. He also published an article entitled - ‘In memory of Dr Kotnis’.

In India, the All-India Dr Kotnis Memorial Committee was established in Bombay. Dr Bejoy Kumar Basu served as the President of the Committee. In China, Dr Kotnis was referred to as the “Second Bethune” after the Canadian doctor, Dr Norman Bethune, who also served in China caring for the poor and the sick. Dr Kotnis was conferred the title of “Black Mother” by the local Chinese people. It was a symbolic expression that describes his affectionate, tender and selfless qualities like mother and black depicting his dark skin colour. In China, Kotnis stands as a symbol of India-China friendship. There are several statues built in his honour, the most prominent one being in Shijiazhuang in Hebei province. There are hospitals in his name and stamps have been issued in his honour. Since 1950, Chinese leaders have followed a tradition of paying a visit to Kotnis’s family in Bombay whenever they visit India. Recently, in 2009, in an internet poll organised by the China Radio International, Kotnis was voted as
serving the Chinese people for five long years, he started on his return journey to India in April, 1943. He was the only doctor who had the opportunity to serve through and witness the entire duration of the Indian Medical Mission’s stay in China.

On his return to India, in October, 1943, Dr Basu established the All India Dr Kotnis Memorial Committee. The main motive of this organisation was to commemorate Dr Kotnis and to promote the good spirit of the Indian Medical Mission to China; he wished to reinforce the harmony between India and China. By 1978, he had established more than 30 acupuncture clinics with the goal to provide cheap medical treatment to the poor people of India. Moreover, he also played a very significant role in developing India-China relations; he always bore in mind the importance of developing the relationship between the people of the two countries. To that end, he paid several visits to China, which, in turn, made a significant contribution to the friendship between India and China.

Dr Basu passed away in Calcutta in October, 1986. Since he considered China his second home, as desired by him, half of his ashes was buried in Shijiazhuang Martyrs Cemetery in China. Later, Atal Behari Vajpayee, when he visited China as the Minister of External Affairs of India, lauded Dr Basu as a national hero and a bridge of India-China friendship.

(Sabaree Mitra)

**DR BEJOY KUMAR BASU**

Dr Bejoy Kumar Basu was a member of the Indian Medical Mission sent to China to aid the Chinese people in the War of Resistance against Japan in 1938. One of the young members of the medical mission team, he belonged to Calcutta (Kolkata); he was given the Chinese name Ba Suhua in Chinese. He was last among the five doctors to leave the Chinese soil after fulfilling the mission of providing medical treatment and aid to the Chinese soldiers during the War of Resistance against Japan. After the mission reached China in September, 1938, he, along with Dr Cholkar, was sent to the No. 64 Rear Hospital in Wuhan. Dr Basu worked there for a while and then went to the southeastern part of Shanxi province to work with the Eighth Route Army. Later, he was yet again shifted to Yan’an, which was the general headquarters of the Communist Party of China, to take charge of the medical facilities there.

After the death of his fellow doctor and dear friend Dr Kotnis in 1942, Dr Basu shouldered the entire responsibility of the Medical Mission alone. He was a man of high dedication and devotion towards his duty; his dedication and professional skill gained him enormous popularity among the Chinese people. He treated more than a hundred patients every day and was in charge of over 30 in-door patients. Due to his ability of curing patients, the local people gave him the nick-name of the “Magic Doctor”. During his stay in China, he maintained a detailed diary of his everyday events and his encounter with the Chinese patients and ordinary Chinese people. After

(Sabaree Mitra)

**DR DEBEN MUKHERJI**

Dr Deben Mukherji was a young member of the five-member doctors’ team that was sent to China on a medical mission in 1938 to aid the Chinese people during the war of resistance against Japan. He belonged to West Bengal and he was given the Chinese name Mu Kehua. After reaching China, Dr Mukherji first worked at the No. 64 Rear Hospital in Wuhan. He later was shifted to Yan’an, which was the general headquarters of the Communist Party of China, to take charge of the medical facilities there.

After the death of his fellow doctor and dear friend Dr Kotnis in 1942, Dr Basu shouldered the entire responsibility of the Medical Mission alone. He was a man of high dedication and devotion towards his duty; his dedication and professional skill gained him enormous popularity among the Chinese people. He treated more than a hundred patients every day and was in charge of over 30 in-door patients. Due to his ability of curing patients, the local people gave him the nick-name of the “Magic Doctor”. During his stay in China, he maintained a detailed diary of his everyday events and his encounter with the Chinese patients and ordinary Chinese people. After

(Sabaree Mitra)
1939. Dr Mukherji went on to become the Chairman of the West Bengal State Unit of the All India Dr Kotnis Memorial Committee and held the position until his death in 1981.

(Sabaree Mitra)

K P S MENON
K P S Menon (October 18, 1898 – November 22, 1982) was a diplomat and writer, who was independent India’s first ambassador to China. He joined the Indian Civil Service (ICS) in 1922, and served in a number of postings within the former British India and in Sri Lanka, before he was sent to China in 1943. At that time the Government of India, then still under the British, created its first two diplomatic posts abroad, one in Chongqing and the other in Washington, due to the imperatives of War.

In the course of the five years he spent in China, Menon interacted with a wide variety of political leaders, intellectuals, cultural personalities and ordinary people across China. He had to observe and report back on the exceedingly complicated situation then prevailing in China. He presented his credentials to Chiang Kai-shek, who was then the undisputed wartime leader of China, but by the time he left, the Guomindang government was locked in a civil war with the Chinese Communist Party and was on the verge of defeat. He also had to arrange for the repatriation of hundreds of Indians resident in China back to India at the end of the War. These experiences are vividly described in a series of informal letters he wrote at that time which have been compiled into a book entitled Twilight in China. Like the rest of the diplomatic corps in China then, Menon was first based in Chongqing and then shifted to Nanjing after the end of World War II.

One of Menon’s outstanding achievements while posted in China was a perilous overland journey he undertook in 1944 from Srinagar in Kashmir into Xinjiang. He travelled on foot and horseback over the high Karakoram mountain range, and then motored along the southern and northern rims of the Taklamakan Desert visiting the various oasis towns along the route. The entire journey took him approximately three months. The diary that he kept during this journey was afterwards edited by him and published with the title Delhi-Chungking, with a foreward by the then interim Prime Minister of India, Jawaharlal Nehru.

Menon was summoned back to India in 1948 to become independent India’s first Foreign Secretary. He was replaced in China by K.M. Panikkar. Afterwards, Menon served as India’s ambassador to the Soviet Union from 1952 to 1961.

(Madhavi Thampi)

K M PANIKKAR
K M Panikkar (1895-1963) was India’s first ambassador to the People’s Republic of China. A public servant and diplomat, as well as a scholar and writer, he arrived in China in 1947 and served as the ambassador until 1952. His term in China was particularly significant because he witnessed the end of the Nationalist Government of Chiang Kai-shek and the early years of the new government led by the Communist Party of China (CPC). He was the first Indian of official standing to meet and engage with the main leaders of the CPC. As such, the impressions and views of the new China that he conveyed back to his government in India would have played an important role in the formulation of early Indian policy towards the People’s Republic of China.

Panikkar had no major experience as a diplomat when he was chosen by the Indian Prime Minister Jawaharlal Nehru to go to China to replace K P S Menon as ambassador. Although he maintained the cordial relations of the Indian government with Chiang Kai-shek and his government, it was rapidly clear to him that the days of the Nationalist Government were nearing an end. Unlike some other diplomatic missions at that time, he took the decision not to accede to Chiang Kai-shek’s request to shift the Indian mission from Nanjing when the PLA was approaching the city in April 1949. In his memoirs entitled ‘In Two Chinas’ he vividly describes the scene he personally witnessed as the PLA entered the city of Nanjing.

After India recognised the People’s Republic of China in 1950, Panikkar, who had been recalled to India for
a few months, was reassigned as the ambassador to China. He arrived in Beijing on May 14, 1950. Within three days, he was received by and had a long interview with Premier Zhou Enlai, the first of many such meetings he had with Zhou Enlai and other leaders of the PRC. He presented his credentials to Mao Zedong within a week of his arrival, on 20 May. He recalled in his memoirs that Mao opened his conversation with him after the ceremony by saying that “in China there was an old belief that if a man had lived a good life he would be reborn in India.” Mao also showed a special courtesy to India by attending the reception hosted by Panikkar on the first anniversary of the proclamation of the Republic of India on January 26, 1951 at the Peking Hotel. Panikkar recorded his impressions of all the main personalities he met in China in some detail.

As a historian, Panikkar was acutely aware of the momentous nature of the events which he witnessed and participated in. He was, in general, convinced that the new leadership of the People’s Republic of China wanted friendship with India. He was himself sympathetic to the aims of the new China. As he wrote: “I had a deep feeling of sympathy for the Chinese people, a desire to see them united, strong and powerful, able to stand up against the nations which had oppressed them for a hundred years…” However, he remarked, as he later wrote, that “apart from Chou En-lai and some of his close associates,… no one in China knew anything about India,” even though he also said that they were anxious to know about India. During his time in China, the main challenges he faced as India’s envoy was in connection with the Korean War and the question of Tibet. Nevertheless, it was his view that at the time of his departure from China, “there was no outstanding issue between us and the Chinese.” He admitted that his optimistic view of the future of India-China relations was not shared by some of India’s political leaders and foreign office personnel, but claimed that Nehru himself was largely in agreement with his views.

(Madhavi Thampi)

BISHAMBHAR NATH PANDE
Bishambhar Nath Pande (December 23, 1906 - June 1, 1998) was born in Chhindwara, Madhya Pradesh. He was a senior member of the Indian Congress Party, a historian and Chairman of the India China Friendship Association.

He joined the Indian Congress Party in 1920 as an editor. Since joining the Non-violent and Non-cooperation Movement in 1921, he had been arrested eight times and spent over 10 years in prison. He had been elected as the member of the Rajya Sabha twice. He was awarded the Padma Shri by the Indian Government in 1976 for his outstanding achievements in social service. He was honoured with the Indira Gandhi Award for National Integration by Pamulaparti Venkata Narasimha Rao, the then Premier of India in 1996 for his contributions in promoting the harmonious co-existence of Hindus and Muslims.

He participated in founding the Assisting China Committee of Andhra Pradesh and acted as the Chairman during the Anti-Japanese War. He led the compiling of ‘China Special’ in 1942 and positively promoted the recovering and development of the relations between the two countries after the 1962 India-China border clash. He changed his duty of Vice Chairman of the India China Friendship Association to the Executive Chairman in 1977, and founded the India-China Society and became its first chairman in August 1982. In October the same year, he led a delegation of India-China Society consisting of 20 members to China and was received by the then Premier Zhao Ziyang. In March 1983, he received the delegation led by Vice-chairman Chu Tunan of NPC organised by CPAFFC. He wrote an article titled ‘The Long-standing and Well-established Indian and Chinese Friendship’ at the 40th anniversary of the foundation of CPAFFC to express his wish of the long-term development of the friendly course of the two countries.

(Jia Yan)

BHAKTI BHUSHAN MANDAL
Born in West Bengal, Bhakti Bhushan Mandal (1920-August 30, 2004) is a India-China friendly personage. He was the Chairman of the India China Friendship Association.

He was a Bachelor and Master of Arts. As a lawyer, he joined the West Bengal Democratic Lawyers’ Association and the Lawyers’ Association. He turned to the political circles as the Vice-Chairman of West Bengal of All India Forward Block. He was appointed as the Minister of the Ministry of Justice and Legislation Affairs of West Bengal during 1969-1970 CE, and the Minister of the Ministry of Cooperation of West Bengal in 1977 CE. He had been the Chairman of the India China Friendship Association since 1979, and led delegations to China for many times.

(Li Baolong)
XII

MODERN ACADEMIC EXCHANGES
Modern Academic Exchanges
MODERN ACADEMIC EXCHANGES

OVERVIEW

In the early years of modern times, India-China academic exchange had continued with the cultural exchange tradition centered around Buddhism, and on the other hand, it had witnessed further development in the academic fields of language, literature, art, religion, philosophy, history, archaeology, etc. In the early 20th century CE, the Chinese intellectuals represented by Kang Youwei, Liang Qichao and others hoped to explore the contradictions and developments of the Oriental Civilisation in the modern environment by paying close attention to India. Peking University had become the center of Indology in China since 1917 when Liang Shuming was invited by Cai Yuanpei to teach the course of “Indian Philosophy”. Rabindranath Tagore, the famous Indian poet’s visit to China in 1924 had not only caught the attention of all the Chinese intellectuals but also pushed forward India-China modern academic exchanges to a new level. Thereafter, the upsurge of Chinese intellectuals visiting India on academic pilgrimage was carried on by successive visits of Tan Yun-shan, Hsu Chih-mo, Xu Dishan and other Chinese scholars to India. Sino-Indian Cultural Society was established first in Nanjing in 1933, with Cai Yuanpei as the president, and the India chapter of Sino-Indian Cultural Society was established in Visva-Bharati University in 1934 with Tagore as the president. Since then, the Sino-India Cultural Society had promoted the exchange of the scholars and international students between the two countries. At the initiative of the Sino-India Cultural Society, Cheena Bhavana of Visva-Bharati University was established in 1937 with Tan Yun-shan as its Dean. Thereafter in a span of two decades a large number of Chinese scholars such as Xu Fancheng, Zhou Dafu and Ba Zhou had paid academic visits to India. The academic exchange was not interrupted even during the World War II. In 1940, Master Tai Xu paid a visit to India with his delegation and sent Fa Fang and some others to Visva-Bharati University to study. In
1942, the National Oriental Languages Vocational School was established in Chenggong, Yunnan Province, opening Hindi as a subject; Krishna Kinkar Sinha, the Indian student of Visva-Bharati University was sent by Tan Yun-shan to China to teach Hindi. In 1943, Jin Kemu, who became an eminent indologist in China later, learned Sanskrit and Pali from Dharmananda Damodar Kosambi and some other Indian scholars in Sarnath. In 1947, Prabodh Chandra Bagchi, the Indian sinologist was sent by the Indian Government to Peking University to teach Indian philosophy and culture; he assisted Ji Xianlin and Jin Kemu to establish the subject of Indology in Peking University.

India proclaimed independence in 1947 and the People's Republic of China was established in 1949, symbolising a new stage of independent development of both the countries. In the 1950s, the scholars of two countries paid frequent exchange visits. Kosambi and some other Indian scholars had visited China several times. Moreover, during this period a batch of Chinese students such as Liu Anwu, Liu Guonan and others were sent to Delhi University and Banaras Hindu University to study. The academic exchange had almost stopped after border clash broke out in 1962 and started to develop again after the normalisation of India-China relation in the 1980s. At this time, Chinese Academy of Social Sciences signed a long-term exchange and cooperation agreement with the Indian Council of Social Science Research, with plans to hold regular academic conferences in both countries on a range of subjects. In May 1988, the two countries signed a cultural cooperation agreement to initiate the implementation of cultural exchange programme covering diverse academic fields such as art and archaeology.

Former Indian Prime Minister Rajiv Gandhi's historic visit in 1988 ushered in a new era in India-China academic exchange and at the turn of 21st century India-China academic cooperation flourished further. There were increasingly frequent academic conferences and visits of scholars between the two countries that enriched and strengthened the research and study of each other bringing the process of continuous exploration to a new level. In June 2003, when the Prime Minister of India, Atal Bihari Vajpayee visited China, the two countries signed bilateral educational exchange programme agreement by reaching consensuses on the issues of exchange of scholars, mutual recognition of degrees, teachers training programme, exchange between institutions of higher learning and exchange of teachers of Hindi and Chinese. Indian Council for Cultural Relations had been sponsoring Chinese students to study in India and sending Indian experts to China to work on teaching and research activities for a long time and had initiated and implemented agreements of cooperation with Chinese Academy of Social Sciences, Peking University, Shenzhen University, Fudan University, Jinan University, Yunnan University, Guangdong University of Foreign Studies and many other institutions of higher learning in China. Many Indian central universities such as Jawaharlal Nehru University, University of Delhi, Jamia Millia Islamia and Visva-Bharati have signed Memorandum of Understanding with scores of Chinese universities such as Peking University, Jinan University, Fudan University, Yunnan University and Shenzhen University. Their objective is to exchange faculty members and students, conduct joint research activities, participate in seminars and academic meetings, exchange academic materials and other information, organise special-short term academic programmes, exchange administrative managers and coordinators and conduct joint cultural programmes.

In the recent years academic exchange has not been limited to the institutions of higher learning. On the initiative of the Central Board of Secondary Education (CBSE), India, to include Chinese in the CBSE curriculum, the Chinese government offered to train 300 Indian teachers through six months of training programme in the top Chinese universities. The Chinese government also sponsored to cover all the expenses of this training programme. According to the agreement signed with the CBSE, it was proposed to exchange academic staff, teachers and students. Several Chinese teachers were also sent to different states of India to assist and supervise in the Chinese language teaching and curriculum designing of Indian schools.

In May 2004, “Sino-India Economic, Trade and Cultural Exchange Forum” was held in Shanghai, where the academic institutions of the two countries held in-depth discussion on many themes of Indian and Chinese economy and culture and strengthened mutual understanding. With the aim to spread awareness and strengthen research in China studies in India, Institute of Chinese Studies, Delhi, has
been organising All India Conference of China Studies every year since 2006. From 2008 onwards, the “China South Asia International Cultural Forum” has been held successively in Beijing, New Delhi, Chengdu and Shenzhen, facilitating the exchange and cooperation of the scholars of the two countries in the fields of culture, economy and trade, education and media. In 2012, the Center for South Asian Studies, Peking University founded and held the “Peking University South Asia Lecture Forum”, which has invited several Indian scholars to deliver academic lectures. In May 2013, during the visit of Chinese Prime Minister Li Keqiang to India, an agreement of cooperation was signed with the Indian Prime Minister Manmohan Singh; the objectives of the agreement included decision to enlarge educational exchange and cooperation, the decision to complete the Encyclopaedia of India-China Cultural Contacts in 2014 and a plan to launch the project of translation of each other’s classics.

INDIA STUDIES IN CHINA
The contacts between China and India that were recorded could be traced to the 2nd century BCE. In the exchange history over 2,000 years, the understanding of Chinese people about India was deepened and the Indian research was continuously enriched. Before the 10th century, the Indian studies in China were Buddhism-centered. After the 10th century, the business and trade contacts between two countries became more prosperous while the cultural exchanges relatively decreased. At the end of 19th century, both the countries faced the invasion of western colonialism. Some Chinese intellectuals represented by Kang Youwei, Liang Qichao, Sun Yat-sen, Zhang Binglin began the studies of Indian politics, economy and society with original intention of learning from the experience and saving the country. Thus Indian studies in China germinated. At the beginning of 20th century, Chinese people’s interest in Indian studies gradually expanded to the area of culture, history, politics, economy etc., and the depth and width of the research was increased, forming a relatively complete discipline system. Development of Indian studies in China was divided into two periods: before the year of 1950 and after the year of 1950.

Before 1950
In 1917, Liang Shuming, only 24-year-old, was appointed by Cai Yuanpei to teach Indian philosophy at Peking University. This was the earliest course related with India in modern China universities, marking the beginning of modern Indian studies in China. In 1920s and 1930s, for the people who opened the courses of Indian studies in China institutions of higher education there were also Russian scholar Alexander von Stael-Holstein, Buddhism and Indian philosophy scholar Tang Yongtong from Peking University, Chen Yinke who taught Buddhist scriptures translation literature at Tsinghua University as well as China and western traffic history scholar Xiang Da, etc.

As Buddhist studies in China was gradually modernised, some Buddhist scholar emerged, such...
as Liang Qichao, Ouyang Jingwu, Master Taixu, Lü Cheng, etc., and plenty of Buddhism education institutes were founded like Buddhist Institute of China, Wuchang Buddhist Institute and Minnan Buddhist Institute, etc. In these Buddhist Institutes not only Buddhist knowledge was taught but also the courses of language, mathematics, history, geography, philosophy, art and sport, etc., marking the education modernisation of Chinese monks.

In 1924, Rabindranath Tagore visited China and it spread a wave of translating Indian literature, which was represented by Xu Dishan and Zheng Zhenduo. Tagore's visit promoted the establishment of Sino-Indian Cultural Society in 1930s and China Institute. Under the active operation by Tan Yunshan and strong support by Cai Yuanpei, Tai Chitao, Tagore, etc., Sino-Indian Cultural Society was founded in 1934 in India, while the Visva-Bharati and Tagore was appointed as the chairman. Sino-Indian Cultural Society was founded in Nanjing in 1935 and Cai Yuanpei as the chairman. Under the promotion of Sino-Indian Cultural Society, China Institute in Visva-Bharati was founded in the year 1937, becoming the major institution for India to undertake Chinese students, training numerous scholars of Indian studies such as Wu Baihui, Fafang, Bazhou, Yang Yunyuan, etc. In 1940s, the Chinese scholars going to India for lecture and research through other channels included Jin Kemu, Wu Xiaoling, Xu Fancheng, Chen Hansheng, Chang Renxia, Chen Hongjin, etc who all became the important academic scholars in China and India later. In the same period, Ji Xianlin studied abroad. From the year 1935 to 1941, he mainly studied Sanskrit, Pali and Tocharian at Georg-August-University of Goettingen (Georg-August-Universität Göttingen) in Germany, and engaged in teaching and research work from the year 1943 to 1945.

In 1942, China established the National Specialised College of Oriental Languages (referred as the NSCOL) in Yunnan Chenggong and Hindi Section was set. This was the first time that an Indian language was introduced in any Chinese University. In the year 1946, Department of Oriental Languages (referred as Oriental Languages) was established at Peking University, teaching Indian languages and literature, Ji Xianlin acted as head of the department. In the year 1948, Jin Kemu, who taught the History of Indian philosophy at Wuhan University, was employed in the Department of Oriental languages at Peking University. In the year of 1949, the NSCOL was incorporated into the Department of Oriental languages of Peking University. Since then, Peking University became the important base for China modern Indian studies.

After 1950

The establishment of People's Republic of China in 1949 provided a favourable environment for academic research of various fields. In the year 1950, the establishment of China and India diplomatic relation promoted the two countries into "honeymoon period". The objective demand and subjective interests of Chinese people for Indian research were significantly increased. China modern Indian studies had made unprecedented development. Peking University had added the

Major of Urdu and Sanskrit Pali successively in the year 1954 and 1960 on the basis of Hindi and recruited students for the first time, teaching language and Indian history, literature and so on. In 1955, the Department of Philosophy and Social Sciences of CAS was established with the subsidiary institution engaging in Indian history and culture research. In the year 1959, Beijing Broadcasting Institute (present-day Communication University of China) was established, gradually opening a series of Indian languages majors like Tamil, Urdu, Bengali, Hindi, Assamese, etc., in 1960s. Besides, due to the need of diplomacy and cultural exchanges, in 1950s, the Chinese government selected and sent a group of students to India, Soviet Union and other countries to learn Indian languages, including
Hindi scholars Liu Anwu and Liu Guonan and so on who studied successively in Delhi University and Banaras Hindu University.

During this period, the students who studied and researched abroad in 1930s and 1940s were continuously coming back and began to play a strong role in the field of research, such as Indian languages, literature, philosophy, religion, history, art, politics and economy, etc. Ji Xianlin successively translated Sanskrit literature classics, such as the Sakuntala (1956), Panchatantra (1959), Vikramorvasiya (1962) and the Indian epic Rāmāyaṇa from the year 1973 to 1984, as well as some monographs and papers researching the original Buddhist language, Sanskrit classical literature and cultural exchanges between India and China. Jin Kemu translated the lyrics Meghaduta (1956) and conducted a detailed study to Sanskrit grammar classic Panini. History of Sanskrit Literature published in 1964 was the foundational masterpiece in this field of China. Besides, many scholars like Lü Cheng, Tang Yongtong, Zheng Zhenduo, Xiang Da, Zhu Jieqin, Wu Xiaoling, Chang Renxia, He Changquon also published a number of important writings during this period.

The South Asia Institute (referred as SA Institute) was established in 1978. It was jointly operated by Peking University and CASS with Ji Xianlin as the president, mainly engaging in the research work on religion, philosophy, politics, economy, history, culture, language and literature of South Asia, among which India was the focus of the study. In the year 1979, China South Asia Institute was established and three periodicals were created, "South Asia Studies", "South Asia collection of Translations" and "Information of South Asia and Southeast Asia". The Graduate School of CASS established the Department of South Asia in the year 1978, to recruit graduate students for SA Institute together with Department of Oriental Languages of Peking University. Meanwhile, the former India Teaching and Research Office of Sichuan University was extended to South Asia Institute, founding “Quarterly of South Asia Institute Studies” later. Liaoning University and Central China Normal University successively established the laboratory of India, while the original staff of SA Institute in Peking University was incorporated into the Afro-Asian Institute and Department of Oriental Languages. In the year 1991, the SA Institute of CASS was renamed as the Institute of Asia-Pacific with Huang Xinchuan as the president.

During this period, Indian research teams in China significantly expanded and the research resources were effectively integrated. A large number of professionals emerged and there also were plenty of research results coming out. In aspect of language and literature, mainly there were History of Indian Hindi Literature (1987) and Premchand Critical Biography (1999) by Liu Anwu, Ramcaritmanas (1988) translated by Jin Dinghan, History of Indian classical literature (1991) edited by Ji Xianlin, Indian classical poetry Study (1993) by Huang Baosheng, Hindi Grammar (1993) by Yin Hongyuan, etc. Regarding the aspect of religion and philosophy, mainly there were Brief Introduction of Indian Buddhist Origins (1979) by Lü Cheng, Mukhya Upanishad (1984) translated by Xu Fancheng, Manusmṛti (1986) translated by Jiang Zhongxin, History of Indian Philosophy (1989) by Huang Xinchuan, Comments on Nanhai Guinei Dhamma (1995) by Wang Bangwei, Buddha and the original Buddhist thoughts (1997) by Guo Liangyun. In historical and cultural aspect, mainly there were Jin Kemu’s Indian Culture Essays (1983), Comments of Buddhist Records of the Western World (1985) edited by Ji Xianlin, From Buddha to Asoka (1991) by Cui Lianzhong, Modern History of India (1995) by Lin Chengjie, etc. In political and economic aspect, there were mainly the Comparative Study of

In the 21st century, the Indian studies in China developed sustainably and rapidly. In language teaching, Peking University opened Bengali course in the year 2004. Beijing Foreign Studies University set up the major of Hindi and Urdu successively in the year 2006 and 2007. Xi'an International Studies University opened the Hindi major in 2006. Yunnan University of Nationalities, Guangdong University of Foreign Studies and Shanghai International Studies University opened Hindi major in the year 2011. In aspect of research institutions, Center for Indian Studies was established at Peking University in 2003, Department of South Asian Studies set in 2009 and Center for South Asian Studies founded in 2012, gathering a research team with multilingual and interdisciplinary capability. In January 2013, "The Peking University South and South-East Asian Studies" was created. Moreover, some South Asia Institutes founded earlier such as the Asia-Pacific Institute of CASS, Institute of Foreign Literature as well as the South Asia Institute of Sichuan University continued to play an important role, while newly-built Indian research institutions like Indian Research Center of Shenzhen University, Sanskrit Research Center of CASS, etc. had been established successively. Regional research institutions continued to inject fresh vitality, such as Institute of International Studies, China Institute of Contemporary International Relations, South Asia Institute of Yunnan Academy of Social Sciences, Research Centre of Indian Ocean region in Yunnan University of Finance and Economics, South Asia Studies Center of Shanghai Institute for International Studies. A relatively complete system of teaching and research had been set for Indian studies in China, forming the discipline development situation which traditional Indian studies advanced side by side with modern Indian research.

In the new century, a number of important research results were created in Indian studies field of China, such as The Complete Works of Tagore (2000) edited by Liu Anwu, Ni Peigeng and Bai Kaiyuan, Introduction to Buddhism (2002) by Yao Weiqun, Indian civilisation (2004) by Liu Jian, Zhu Mingzhong and Ge Weijun, Indian Art (2004) by Wang Yong, Indian epic Mahabharata (2005) hosted and translated by Huang Baosheng, Indian Cultural History (2007) by Shang Huipeng, History of China-India Cultural Exchange (2008) by Xue Keqiao, Hinduism (2013) by Zhu Mingzhong, etc. At the same time, new generation of scholars emerged one after another, not only publishing numerous writings in traditional field of research but also paying more attention to carry out diversified and multi-level comprehensive research from interdisciplinary and cross-cultural angle. Some breakthroughs had been made.

With the promotion of India international status and the development of India-China relationship, Chinese government has been increasingly aware of the importance of Indian research. In the year 2010, Wen Jiabao and Manmohan Singh jointly promoted the codification of Encyclopedia of India-China Cultural Contacts. In 2013, Li Keqiang and Manmohan Singh jointly launched the "India-China Translation Project of Classic and Contemporary Works," which all indicated the determination of China in deepening the cultural exchanges between China and India as well as India studies.

China Studies in India

China Studies is a distinct multi-disciplinary field of scholarly inquiry and education that provides a broad humanistic understanding of China’s past and present. China Studies is located in the broader field of Area Studies, and is also interdisciplinary in character, incorporating elements of the social sciences and humanities. The field encourages scholars from diverse disciplines to exchange ideas on scholarship as it relates to the Chinese experience and to experiences of China in the world. In India, although the concept of area studies is relatively recent, China Studies has been an area of interest even before India’s independence. India’s interest...
in China Studies is actually rooted in India-China cultural interactions in the ancient times. However, in the later part of the colonial period, the colonial powers imposed a perspective that suited their own interest; as a result, to a large extent the academic scholarship on China became dependent on Western sources. It was then that the great poet and thinker Rabindranath Tagore underscored the shared civilizational heritage of India and China.

The growth of China Studies in India received its initial impetus from the desire to explore India’s cultural ties with its neighbours and such ties were seen to be non-colonialist. This provided an opportunity for forging new relations outside the colonial framework, critiquing western colonialism and offering an Indian alternative for an emerging post-colonial order. Academic concerns were framed within a larger context of knowledge of China that went back to the early historical ties established by the monks who spread Buddhism, as well as by trade.

The second layer was formed through the popular support for China’s war against Japanese aggression and for the emerging Chinese communist movement. The ideological influence of China on the left movement in India carried through the post-1962 period and exercised a considerable influence in turning people to the study of China in the sixties and seventies. The third layer emerged out of the concern of the government to develop expertise on China after 1962. These layers overlap and have helped to create the context within which China Studies was established and is developing in the universities. The Ford Foundation, because of US interest in learning about China, helped to provide crucial funding through library grants and scholarships to send scholars to study in American universities. Direct contact either with China or Taiwan was not possible on any meaningful basis in the academic sphere at that time.

This multi-layered history of the growth and development of China Studies in India explains its present shape, and the existing lacunae. The early history of contact with China through Buddhism and trade has been studied, but the links through India’s northern borders or through the maritime routes through Southeast Asia is an area that still needs to be further explored. The colonial linkages through trading houses, soldiers, missionaries, etc., have also been partially explored, but there exist wide gaps that can provide an entry point for exploiting interest to promote China Studies within the university system.

The academic programmes in China Studies, as it is understood today, did not develop in a holistic fashion; some aspects of China Studies were integrated into academic programmes before other aspects. The first programme on Chinese language was introduced in Calcutta University in 1918; however, due to lack of students and resources, the programme shut down in the early 20th century. After Rabindranath Tagore’s historic visit to China, due to his vision, wisdom and effort, Cheena Bhavana, Department of Chinese Language and Culture, was established in the university he founded, Visva-Bharati, in 1937. Subsequently, in the 1940s, a Chinese language teaching programme was started in the University of Calcutta and Banaras Hindu University, with the University of Delhi following suit in the 1950s. Jawaharlal Nehru University started a five-year integrated Masters Programme in Chinese language in 1970s.

The academic programmes, especially research programmes on Area Studies, started only after Independence in 1947, as a result of the new Indian leadership’s desire to develop and nurture expertise on China. It was with this objective that
the Indian School of International Studies, later renamed Indian Council of World Affairs, was established in 1948. This research programme was eventually integrated with Jawaharlal Nehru University as the School of International Studies in the 1960s. In the University of Delhi, a research programme on Buddhist Studies was started in the Department of Buddhist Studies in 1958, and in the Centre for Chinese Studies in 1964. The Centre for Chinese Studies was later renamed the Department of Chinese & Japanese Studies in which an Area Studies model was adopted by combining disciplinary expertise with specialisation on China. In the last decade it has been renamed again as Department of East Asian Studies.

The 1962 border conflict with China was a watershed that laid the foundations for greater research on China and building up expertise in the government, mainly focusing on foreign policy and security issues. As travel between India and China was severely restricted in this period there was little academic or other exchange between the two countries. Academic exchanges resumed in 1978, but started to flourish only at the end of the 1980s. The focus of the academic exchanges was on Language, Culture, and some Social Science disciplines, especially History and Political Thought.

The visit of Indian Prime Minister Rajiv Gandhi to China in 1988 is considered a turning point in India-China relations; it enhanced and deepened state-to-state and people-to-people interaction in many aspects of the bilateral relations. There was a rapid growth of interest in China from the 1990s, particularly because of the expanding economic relations, and this manifested itself in a greater exchange of visits and academic interaction, and an increase in the number of students going to China. Many research institutes started to have a section devoted to China or are in the process of establishing one.

In 1991, the Institute of Chinese Studies (ICS) was established, formalising an informal discussion group of China scholars that had been functioning since the 1950s and that had been bringing out a journal called ‘China Report’, the only journal in India exclusively on China. The ICS brought together faculty and research scholars from both University of Delhi and Jawaharlal Nehru University as well as former diplomats and people from other fields and professions with a specialised interest in China. They had wide research interests, namely International Relations and Strategic Studies, Political & Economic Development of China, History and Historiography, Society and Culture and were committed to the study of China from an inter-disciplinary perspective. The ICS holds regular seminars and conferences, undertakes projects, and is involved in academic exchange as well as track exchanges with organisations in China, Russia and Japan. ICS has also been holding many outreach activities such as an annual All India Conference of China Studies, in order to spread interest and strengthen research in China Studies in the hinterland of India.

In the last decade and a half, China Studies in India has witnessed a steady development with more and more human and material resources being invested in it. While the majority of students graduating from language programmes have been finding jobs in Government Ministries & Departments, the tourism sector and in multinational companies, some are finding teaching jobs in universities and a few are continuing higher studies in Area Studies research programmes. Of the students graduating from International Relations and Social Sciences disciplines, some pursue higher studies in Area Studies research programmes, and others find jobs in research institutes and teaching institutions.

Along with old and established research institutes such as the Institute of Defense Studies & Analysis, Indian Council of World Affairs, Centre for Policy Research, Institute for Peace and Conflict Studies etc that have been devoting some resources to research on China, new centres of research in China Studies have also emerged since the turn of the century. On the one hand, more and more Central and State Universities are starting teaching programmes focussing on China, while on the other, the University Grants Commission has been establishing Special Centres for China Studies in reputed universities and institutions across the country. At the same time, many private Chinese language teaching centres have emerged in major cities of India; these centres, though not undertaking serious research on China, have managed to attract those keen on learning Chinese because of their professional necessity. Moreover, with the Central Board of Secondary Education introducing Chinese language as a subject at the middle school level, it is hoped that interest in China could be nurtured to an extent that students will carry their interest into high school and universities and will feed into
the increasing number of students taking up China Studies as a specialisation.

(Sabaree Mitra)

ORGANISATIONS, INSTITUTIONS

PEIPING LECTURE ASSOCIATION

Peiping Lecture Association, was a Chinese organisation for Sino-foreign culture exchanges, which was established in Beijing on September 5, 1920.

The idea of the Peiping Lecture Association was initiated by Cai Yuanpei, Zhang Yuanji and Wang Daxie, etc., and its purpose was to invite prominent scholars from across the world to give lectures in China, ‘introducing the doctrine of modern noble essence to China so as to strengthen and carry forward its national ideology’. The association invited John Dewey, Bertrand Russell, Hans Driesch and Rabindranath Tagore and many other scholars to China, which enriched China’s social thought at that time and promoted the cultural exchanges between China and India.

In 1924, the association invited Tagore to visit China and give lectures, which enabled him to meet Liang Qichao, Jiang Baili, Xu Zhimo, Zheng Zhenduo, Qi Baishi and many other Chinese people from the intellectual world, from the academic community and the literature and art circle. On May 8, 1924, the association held a grand meeting for celebrating the birthday of Tagore at Beijing Xiehe Great Hall. At the gathering, Liang Qichao gave Tagore a Chinese name Zhu Zhendan to represent the long standing India-China cultural relations. Xu Zhimo, Lin Huiyin, Zhang Xinhai, et al performed the poetic drama Chitra in English. According to the information provided by Lv Jieyu in The Morning Glory in the Spring of May Fourth Movement—On the Contribution of Peiping Lecture Association to Sino-Indian Cultural Exchanges, Peiping Lecture Association was dissolved soon after the visit of Tagore due to the organisational slackness and the lack of funds.

(Wang Lingnan)

SINO-INDIAN CULTURAL SOCIETY

Sino-Indian Cultural Society is an organisation for cultural exchanges jointly launched by India and China in 1930s. After Rabindranath Tagore paid a visit to China in 1924, Chinese and Indian scholars saw increasingly frequent communication, and the two countries witnessed rapid development of cultural exchanges. In 1931, Tan Yun-shan and Tagore put forward the vision of establishing the Sino-Indian Cultural Society that immediately attracted the attention of Chinese officials, cultural circles and academic community. In 1933, the preparatory meeting for the Sino-Indian Cultural Society was opened under the support of Cai Yuanpei, the then President of Academia Sinica and Dai Jitao, the then President of the Examination Yuan of the Republic of China (ROC). The meeting was initiated by 43 people, including Tan Yunshan, Zhou Guocheng, Master Tai Xu, Liang Shuming and Xu Beihong, and was sponsored by 24 others, including Yu Youren, Cai Yuanpei, Lin Sen and Dai Jitao. In June 1933, The Sino-Indian Cultural Society: Plan, General Chapter, Origin was published in volumes, putting forward the society's purpose of studying Sino-Indian academics, exchanging Sino-Indian culture and integrating Sino-Indian friendship, uniting Chinese and Indian people to create human peace and promote world commonwealth and planning to establish a cultural centre in China and India, respectively and branches and communication offices in other places of both countries. In May 1934, Sino-Indian Cultural Society was founded first in Visva-Bharati University, Santiniketan, where Tagore served as the President. In May, 1935, Sino-Indian Cultural Society was founded in Nanjing and Cai Yuanpei was elected as the Council President, while Dai Jitao became the President of the Board of Supervisors.

One of the contributions of Sino-Indian Cultural Society was that it facilitated the establishment of the Cheena Bhavan, Visva-Bharati University. In September 1934, Tan Yun-shan rolled out the plan on Sino-Indian cultural exchanges with the building of Cheena Bhavan at the core. The details of the plan include the establishment of foundation, scholarship and library in Cheena Bhavan that were highly endorsed by Tagore. Thanks to Tan Yunshan’s active contact and positive efforts, Sino-Indian Cultural Society raised substantial funds for the establishment of the Cheena Bhavan and Chiang Kai-shek’s meeting with Jawaharlal Nehru on his visit to India in 1942

Chiang Kai-shek’s meeting with Jawaharlal Nehru on his visit to India in 1942
Cultural Contacts

Sino-Indian Cultural Society in India was gradually replaced by Cheena Bhavan. Sino-Indian Cultural Society as the first-ever civil organisation with promoting Sino-Indian cultural exchanges as the mission was much told in the history of Sino-Indian friendship, and contributed a lot to the development of modern Sino-Indian relations.

(Jiang Jingkui & Jia Yan)

PERSONALITIES

XU CHONGHAO

Xu Chonghao (June 3, 1882 - 1959 CE) Born in Fanyu (now Guangzhou), Guangdong, Xu is a Chinese military general and politician, who styled himself as Qingjiang and Gongwu.

He graduated from Jiangnan Army School, joined Tung Meng Hui in 1910 and took the post as the temporary guarding commander of Nanjing and the commander of the No. 1 mixed brigade in 1911, when he was a member of Hubei Science Tutoring Society during the Revolution of 1911. In 1913, he was appointed as the Chief of Staff of the Army of Anti-Yuan Shikai and escaped to Shanghai when the army was defeated. And then he finally arrived in Guangzhou to accompany Sun Yat-sen after overcoming many difficulties. He was appointed successively as the secretary and secretary-general of the examination authority of Nanjing and Chongqing national governments during 1928-1946. In May, 1938, he attended the China Buddhism Conference held in Chongqing as the director of Chongqing. He was appointed as the committee and consultant of Nanjing and Chongqing national governments during 1943-1946. He resigned from the political circle to work on literature in 1946. He was hired as the member of Shanghai Research Institute of Culture and History, the counselor of the municipal office.
of the counselors, member of the municipal CPPCC and member of the Revolutionary Committee of the Chinese Kuomintang since 1949. He has written *Reference for Tactics Applications* (1929), *Records of Islam* (1944) and *Summary of Chinese Political Systems* (1946) and compiled several books such as *Training Demonstration of Young People* (1929) and *Records of Xinjiang* (1945). He also involved the study of India and wrote the book of *Brief History of Sino-Indian Relation* (1942), describing the history of India-China relations from the Dynasty of Zhou and Qin to the period of the Anti-Japanese War, attached with several newspapers, magazines and articles covering India-China relation.

(Li Baolong)

**FENG CHENGJUN**

Feng Chengjun (June 1887-February 4, 1946) was a Chinese, was an expert in translation, scholar in Chinese and foreign traffic history. He was styled Zi Heng and born in Xiakou County (now Hankou, Wuhan City), Hubei Province.

He received old-style education in China. In 1903, he went to study in a secondary school in Belgium. Between 1905 and 1906, he studied in Université de Liège, Belgium. Between 1906 and 1910, he went to France and studied the science of law in Université de Paris. In 1910, he obtained the Bachelor Degree in Law and then started his research works in Collège de France. After the outbreak of the Revolution of 1911, he returned to China and successively served as Hubei Governor’s Secretary, First Secretary of the House of Representatives, Secretary of the Education Ministry and head of the third division of the Special Education Department. In 1920s, he successively served as a professor of the History Department of Peking University, professor of the History Department of Beijing Normal University, and also engaged in translating European works on Orientalism. He stopped working after he had a stroke in 1929 and committed himself to translation till he died of illness in Peiping (present-day Beijing) on February 4, 1946.

His translation works include *Chinese Travelers* (by Chavannes, 1926), *Les seize Arhat’s protecteurs de la loi* (by Sylvain Lévi, 1930), *Buddhist Studies* (by Jean Przyluski, 1930), *Le catalogue geographique des yaksa dans la Mahamayuri* (by Sylvain Lévi, 1931), *Investigations on two sea routes starting from Cochin and Canton* (by Paul Pelliot, 1933) and *Asvaghosa, le Sutralamkara et ses sources* (by Sylvain Lévi, 1934). On top of that, he also compiled and published *Collected Translations of Textual Researches on the History and Geography of Western Regions and South China Sea*, ninth volumes, many of which were translated and introduced from European works, mainly the research results of France in Orientalism.

His monograph *China Nanyang Traffic History* (1937) gives a detailed account of the historical interaction process between China and countries in Southeast Asia and South Asia from the Han Dynasty to the Tang Dynasty. He also compiled *Place Names of the Western Regions* (1930.3+) and *Collection of Papers on the Historical Geography of the Western Regions* (1931). His studies were not limited to chronological historical data in Chinese. He integrated the experiences of the academic community of the west and adopted information source like Buddhist documents, which have laid a foundation for studying Chinese and foreign traffic history and broadened the vision of studies.

(Zhang Minyu)

**TAIXU**

Taixu (January 8, 1890 - March 17, 1947) was a Chinese Buddhist monk and philosopher. He was named Gan Sen as an infant and commonly named Lv Peilin. He was born in Haining, Zhejiang Province, and his family origin was Chongde (present-day Tongxiang), Zhejiang Province.

In May 1904, Taixu was tonsured and he became a monk of Xiaojiuhua Temple in Pingwang, Wujiang City. He was given the religious name ‘Wei Xin’ and Master Zang Nian gave him the Chinese style name ‘Taixu’. He was initiated into monkhood with Master Zang Nian in Ningbo Tiantong Temple in December 1904, during which he showed his extraordinary memory by remembering all kinds of vinaya fluently within a short time. In 1907, he went to Xifang Temple in Cixi City to read Tripitaka and was inspired somewhat after reading the *Mahaprajna Paramita Sutra*. He went to Nanjing in 1909 and studied in the Jetavana, founded by Yang Renshan Lay Buddhist. In 1911, he went to Guangzhou to promote Buddhist doctrines and
was elected to be the Abbot of Baiyun Mountain Shuangxi Temple. In 1912, Tai Xu together with Yang Renshan Lay Buddhist founded the Association for the Advancement of Buddhism that was later integrated with the General Buddhist Association of China headed by Ji Chan. He was chosen to be the Chief Editor of The Buddhist Monthly, and he put forward the Buddhist Revolution with the slogan of 'Doctrine Revolution, System Revolution, Property Revolution' that was opposed by the conservatives. In 1914, he went to Xiling Zen Temple on Mount Putuo, Zhejiang Province for practising in a closed room of meditation. In 1917, he walked out of the room and went to Taiwan and Japan for giving lectures and researching on local Buddhism. In 1980, he returned to China and founded the Jue Society together with Chen Yuanbai and Zhang Taiyan et al. Jue Society Series, later named Sound of the Tides, was published and never suspended in 30 years. In 1922, he founded Wuchang Buddhist Institute. In 1924, he made preparations for the establishment of the World Buddhist Federation and appointed himself as the President. In 1925, he led a Buddhist delegation to attend the East Asian Buddhist Conference held in Tokyo, Japan and studied Japanese Buddhism once again. In February 1927, he founded the Buddha Dharma Sangha Garden - Jue Yuan and became the abbot of Nanputuo Temple, and the concurrent President of Minnan Buddhist College. In 1928, he founded the Chinese Buddhist Association. In the same year, he went abroad for researches and gave lectures on Buddhism respectively in Britain, Germany, France, the Netherlands, Belgium and the United States of America. He also prepared to set up the World Buddhist Center as suggested by French scholars. In 1931, he went to Sichuan and established the Han-Tibetan Buddhist Teaching College in Xuyun Temple, Beian, Chongqing City for the communication of Han and Tibetan cultures and harmonising national sentiments. He was also involved in initiating the establishment of Sino-Indian Cultural Society in Nanjing in May 1935. In 1939, he organised a Chinese Buddhist visiting mission, and they set out from Yunnan to Myanmar, Ceylon (present-day Sri Lanka), India, Thailand and the South Sea Islands. In 1945, he became a member of the Standing Committee of the Buddhist Organization Committee of China. On New Year's Day of 1946, he was awarded with the Religious Leader Victory Order. On March 17, 1947, he died in Yufo Temple, Shanghai.

He made great contributions to patriotic apologetics, and spared no effort to cultivate Buddhist talents and consolidate the Buddhist system. The Buddhist education schools founded by him include Wuchang Buddhist Institute, Minnan Buddhist College, World Buddhist Center, Chongqing Han-Tibetan Buddhist Teaching College, Xi’an Pali Triпитika Institute and Beijing Buddhist Research Institute. He also founded a number of Buddhist journals, including the monthly magazine - Sound of the Tides and Awakening the Multitude Weekly News. His works include The Reorganization of the Sangha System (1929), Interpretation of New Monks, New Cittamatra, Fa Xiang Wei Shi Xue and True Reality Theory (1940).

In 1940, he arrived in Calcutta, India and was welcomed by Maha Bodhi Society and the Visva-Bharati University. During his visit, he met Mohandas Karamchand Gandhi, Rabindranath Tagore, Jawaharlal Nehru and Tan Yunshan, etc. He also visited Buddha-gaya, Varanasi, among other Buddhist holy lands. He used to send Fa Hang to Ceylon and India to spread Mahayana and study Pali and Sanskrit, as he sought further cultural cooperation between India and China. In order to establish life Buddhism and spur the universalisation
of Buddhism, he also dispatched monk students to China's Tibet, India, Ceylon and other places to study, and thus to engage in researches on Pali, Sanskrit and Tibetan. He knew Vinaya, Sutras and Abhidhamma Tripitaka, religious doctrines and theories of different schools. He also delved into studies in ancient philosophers and even science and philosophy. His disciple, Yin Shun sorted out his works and compiled them into Complete Works of Master Tai Xu, that was published by Religious Culture Press. The book has altogether seven million words, and is divided into four parts and 20 sections, and 60 volumes.

(Zhang Ran)

HUANG CHANHUA
Huang Chanhua (1890-August 28, 1977) was a modern Chinese Buddhist scholar. His style name was Can Hua and his assumed name was Feng Xi. He was born in Shunde, Guangdong Province (now Foshan City, Guangdong Province).

He studied in Japan in his early years. After returning to China, he studied Vijayana-vada under Chinese lay Buddhist Ouyang Jian (Jingwu). He also learned Tibetan language, Sanskrit and cursorily read Indian philosophy, Tibetan Buddhism and Western Philosophy. In 1926, he met Master Taixu and later followed the master and helped him establish Chinese Buddhist Association, and he served as the director. During the Anti-Japanese War, he taught at Fudan University and Xiamen University, engaged in Buddhist studies and created a large number of books of Buddhist theory. In 1961, he was appointed as a librarian of Zhejiang Research Institute of Culture and History, and took part in the compilation of China Buddhist Encyclopedia and part of Ocean of Words related to Buddhism.

His major works include History of Western Philosophy (1923), General Outline of Buddhist Schools (1934), Introduction to Buddhism (1935), Outline of the History of Indian Philosophy (1936), History of Chinese Buddhism (1940) and An Outline of Consciousness-only. History of Chinese Buddhism is the first book about the general history of Buddhism in China (Han) written by the Chinese. It includes the introduction of Chinese Buddhist thoughts at different stages and has been selected by many Buddhist colleges as teaching material. The Outline of the History of Indian Philosophy mainly introduces the philosophy of ancient Brahman, philosophy of different schools and Buddhist philosophy. It has detailed and accurate information and rich contents.

(Li Bao long)

TAO XINGZHI
Tao Xingzhi (October 18, 1891 - July 25, 1946) was a Chinese educator. Originally, his name was Tao Wenrui and later he changed it as Tao Zhixing and eventually to Tao Xingzhi. He was a native of Shexian, Anhui. He visited India during the Anti-Japanese War and there he met Rabindranath Tagore and Mahatma Gandhi.

Lifetime Tao Xingzhi was a descendant of Tao Yuanming, the great poet of the Jin Dynasty. His father was a Christian, and his mother once was a maidservant at Chongyi School under the church. So, poor as his family was that he could study at this church school free of charge. During this time, he cultivated a spirit of sacrifice and service as advocated by Christianity and an aspiration to liberty, equality and fraternity and also acquired a solid knowledge of English. He became a Christian in 1913, and graduated from University of Nanking in 1914, with a proficiency in English. Since University of Nanking was the only ‘Class A’ university founded in China by American Christian Church, its graduates were entitled to direct admission into a graduate school in the United States of America. So, Tao Xingzhi went to the United States to study municipal administration. In 1915, he received a Master’s degree in Politics from University of Illinois, and in the autumn of the same year, he went to University of Columbia to study educational administration, and obtained a certificate of Urban Education Director from Normal School in 1917. He returned to China in August 1917, and served as an Education Professor at Nanking Teachers’ College and the Dean of Department of Education of Southeast University. In 1922, he worked with Huang Yanpei and others to establish China Mass Education Promotion Society. In 1927, he founded Xiaozhuang Normal College in Nanjing, which was opened to the public. He followed and developed ideas of the American educator John Dewey and proposed life education theory such as ‘life is education’, ‘society is a school’, and ‘teach, learn and.
act unite’ and explored new alternatives for Chinese education in that time. From 1931, he turned to mass education movements. From 1936 to 1938, he visited 28 countries in Europe, Asia and Africa to investigate their education and culture, to publicise Anti-Japanese efforts and to call for the overseas Chinese and students to support Anti-Japanese War. He dedicated his life to the people and mass education. He died of cerebral hemorrhage in Shanghai at the age of 56. The 10-volume Complete Works of Tao Xingzhi was published in 1992.

Acquaintance with Indian Friends and Gandhi

His contact with India began in Europe. In July 1936, Tao Xingzhi arrived in Britain by sea to attend the 7th assembly of the World New Education Federation, and delivered a report on National Salvation Movement, Little Teacher Model and Mass Education Movement in China. Mohan Lari, a representative from India, was interested in the Little Teacher Model as a solution of the shortfall of teaching staff and invited Tao Xingzhi to visit India and offer guidance to the mass education work. Tao Xingzhi agreed and fulfilled his promise two years later.

While in the United States of America, Tao Xingzhi paid several visits to his mentor Dewey in early December of 1937. He requested him to contact and persuade some of the world’s leading figures, such as Romain Rolland, Albert Einstein and Bertrand Russell, to co-sign a declaration to denounce Japan, and call people across the world to boycott Japanese goods and impose an embargo upon Japan and to stop all cooperation with the nation so as to provide an utmost support to China. On December 6, he drafted and sent a telegraph and a declaration to Wardha in Central Province of India (roughly equivalent to present Madhya Pradesh), requesting Gandhi to give a reply within five days. Anxious though, Tao Xingzhi knew that this request was a bit too far. Gandhi was busy and unsettled, and this telegraph might not have been timely delivered.

Naturally, Gandhi gave his passionate support to Chinese, and wired back his consent on December 22. But, the declaration, titled ‘Our Attitude toward Japan’s Invasion of China’ was published on December 13, just signed by Dewey, Rolland, Einstein and Russell. The day before, the Japanese army seized Nanjing and started a massacre. The meaning of this declaration is self-evident.

His efforts to obtain the support of Gandhi indicates that he then was fully aware of Gandhi’s fame and influence in the world, and he was good at diplomacy and organisation. A man ignorant of English could not do this. This declaration alone is a great credit to the Anti-Japanese War.

Visit to Tagore and Gandhi

Tao Xingzhi returned to China after staying in Europe and the United States for more than two years. He arrived in Cairo in late July of 1938 and visited Egyptian Museum of Ancient History and Pyramids. He arrived in Colombo, stayed at Victoria Hotel and travelled to India the next day. On the third morning, he came to Madras (present-day Chennai) and stayed at Clarence Hotel, with a spacious room and full board at Rupees 5 per day. He reached Calcutta (present-day Kolkata) two days later and planned to visit Tagore the following day. Mohan Lari had arranged everything for him. On July 27, while he was still in Egypt, as suggested by Mohan Lari, he separately wrote to Gandhi, Tagore and Bose to inform them of his schedule and added that with Gandhi’s ‘guidance and self-sacrifice always encourage Chinese’, Tagore’s ‘glorious speeches in China are lasting treasure and memory for Chinese people’, and he felt excited about the upcoming visit to India and meeting these two great men.

On August 11, 1938, Tao Xingzhi arrived at Bolpur by train and instantly went to Visva-Bharati University to pay a visit to Tagore. He had earlier met Tagore once when the poet was in Beijing in 1924. Over a cup of tea, they listened to Bengali music and talked for an hour. Though his ideas about education differed much from those of Tagore, they still had many common points. Both wanted to rejuvenate the nation through education, establish an unconventional school, put forth their own ideas about education, carry out educational experiments, deign to raise education funds, devote their life to the cause of education and education was their life. But for Tagore’s old age and poor health, they should have had much more to talk about. Besides, Tao Xingzhi had a tight schedule. Tagore had a high opinion of Tao Xingzhi, saying that he was not only a creative educator, but was also a brave and excellent anti-fascism fighter.

The next day, Tao Xingzhi travelled by train for a distance of 700 km to Wardha in Central Province of India, and from there went to Shegaon.
to visit Gandhi. In the afternoon of August 14, Gandhi received him in his three-room cottage. At that time, India was the third largest importer of Japanese products, and Tao Xingzhi put great hope on its resistance of Japanese goods. He believed, “If India can act like the United States, Japan will be hard to sustain its economy.” During the meet, he asked Gandhi to organise a special committee to lead the boycott. Days ago, he had made the same request to Tagore. Gandhi asked about education in China, Tao Xingzhi thus talked about the mass education movement in China, and Gandhi was attracted, and asked Tao Xingzhi to write an article in English to introduce this movement. Tao Xingzhi agreed, and he also inquired about education in India. Gandhi impressed him deeply as thin, somber, dignified and frugal.

On August 15, Tao Xingzhi returned to Madras and visited Madras Museum the following day. He was back in Colombo on August 18. He boarded a French cruise on August 20 and wrote An Outline of Overseas Journeys. He arrived in Saigon on August 27. On September 26, he mailed ‘The People’s Education Movement’ to Gandhi, which was divided into three parts and was successively published on October 29, November 5 and November 19 in Harijan, an influential English magazine, which played an important role in India’s struggle for independence and enhancement of pariahs’ position. Gandhi was the chief editor.

In his commentary, Gandhi said, “This pamphlet is very useful for us.” This article, about 12,000 Chinese characters, systematically introduces the author’s ideas about education, and is a valuable historical document witnessing India-China exchange on education thoughts. Gandhi is a great writer in English, and his publishing this article at least indicates that he appreciated Tao’s ideas about mass education and approved of his writing in English. Nearly 37 years after the death of Tao Xingzhi and nearly half a century after its publication in India, this English article was recovered and translated into Chinese. Its Chinese translation was published in Beijing in Education Study (Issue 4, 1983).

(Liu Jian)

HU SHI

Popularly known as the Father of Chinese Literary Revolution, Hu Shi was a leading philosopher, writer, educationist, and diplomat of modern China. He was a key leader of the New Culture Movement (1916-1919) contributing to the establishment of vernacular Chinese (Baihua) as an accepted writing style, and to the beginning of an impassioned intellectual debate on modernity and liberalism.

He was born on December 17, 1891 in Shanghai. His father was a minor official of the Qing dynasty who died when he was only four years old. He was raised by his mother at his ancestral home in Jixi in Anhui province. A devout Buddhist, she exposed him to prevalent ideas of popular Buddhism as well as arranged for his formal training in Confucian Four Books and Five Classics to become a scholar-bureaucrat at the village school. At the age of 13, Hu Shi was sent to Shangh hai to study in modern schools. After completing his high school, he could not study further due to financial constraints. He spent two years, from 1908 to 1910, working as Chinese and English tutor to support his family. In 1910, he successfully cleared the examination for the Boxer Indemnity Fund Scholarship to study in the USA. Starting his undergraduate studies in agriculture at Cornell University in 1910, he later shifted to Columbia University to pursue higher studies in literature and philosophy. He completed his PhD there under the supervision of Professor John Dewey in 1917. His doctoral dissertation was on the topic - ‘The Development of the Logical Method in Ancient China’.

Under the influence of pragmatism and Dewey’s ideas, Hu Shi had become a strong proponent of radical ideological change and modernity. He found traditional ways of thinking and the classical Chinese-based writing as strong impediments to China’s march towards modernisation. This brought him at the forefront of contemporary intellectual debates raging in probably the most influential journal of the time, New Youth, founded by another radical Chinese thinker, Chen Duxiu. His article ‘Tentative Proposals for the Improvement of Chinese Literature’, which was published in this journal in January 1917, became a rallying point for the New Culture Movement.

Hu returned to China in 1917 and was appointed as professor at Peking University. Already famous for his radical views, he passionately pursued his
modernist agenda and played a leadership role in the May Fourth Movement of 1919. For his promotion and establishment of vernacular Chinese as the written script, he was widely recognised as the Father of Literary Revolution. A liberal democrat, he emphasised on the reorganisation of Chinese society and polity on the twin plank of what he called “Mr Science” and “Mr Democracy.” His strong faith in individualism in the form of freedom of will, and the regenerative spirit of Chinese culture on one hand and abhorrence for the abstract discussion of ‘isms’ on the other, separated him from the Communists. His critical article on ‘The Indianisation of Chinese culture’ was written in the same spirit and in the search of anti-modernist strains that inhibited modernisation of China.

In 1938, after the outbreak of Sino-Japanese War, Hu Shi left Beijing to accept the position of Ambassador of China to the USA. Even after leaving this position in 1942, he remained in USA teaching and lecturing in various universities. In 1946, he returned to China as the Chancellor of Peking University, but left for USA again in 1948 due to outbreak of civil war in China. In 1957, the Guomindang Government in Taiwan invited him to Taipei to accept the position of Director of Academia Sinica. He died here on February 24, 1962. Initially criticised for his conservatism, his scholarship and contribution received due recognition in the People’s Republic of China after 1986. Internationally, he received more than 35 honorary degrees and awards from various universities and institutions, including one from Banaras Hindu University, India on recommendation of its philosopher Vice-Chancellor and later President of India, Dr Sarvapalli Radhakrishnan.

(Kamal Sheel)

TANG YONGTONG
Tang Yongtong (August 2, 1893 - May 1, 1964) was a Chinese modern philosophical historian and Buddhist historian. His style name was Xi Yu. His family origin was Huang Mei, Hubei Province, and he was born in Weiyuan County, Gansu Province.

Tang Yongtong was keenly interested in history since he was a child. He was admitted to Beijing Shuntian School before the Revolution of 1911 and moved on to Tsinghua University in 1912. In 1917, he graduated from the university and passed an entrance examination for being a state-financed student to study in the United States of America. But, he failed to go to because he fell ill and stayed at Tsinghua University to teach Chinese. At the same time, he also served as the Editor-in-Chief of Tsinghua Weekly. In 1918, he went to Hamline University for further studies. In 1920, he studied philosophy, Sanskrit and Pali at Harvard University. In 1922, he obtained the Masters of Philosophy Degree from Harvard University and returned to China. He successively worked as a Professor at the National Southeast University (Nanjing University today), Nankai University, Peking University and Southwest Associated University. The curriculums he taught include history of Chinese Buddhism, Wei Jin metaphysics, history of Indian philosophy and general philosophy. During his tenure as the President of the School of Literature, Peking University, he actively facilitated the establishment of the Department of Oriental Languages and Literature. In 1947, he went to the University of California to give lectures. After returning home, he was selected as Academician and Councilor of Academia Sinica and Concurrent Director of the former Institute of History and Language of Academia Sinica Peiping Office.

After the founding of the People’s Republic of China, he successively served as the Chairman of the School Administration Committee of Peking University and Vice Principle of the university. He also held a concurrent post of academic member for Historical Archaeology, committee member of the Philosophy and Sociology Division of Chinese Academy of Sciences and editorial board member of Philosophical Researches and A Study of History.

He knew many foreign languages, including Sanskrit and Pali, and was familiar with Chinese philosophy, Indian philosophy and western philosophy. He mainly devoted himself to researches on history of Chinese Buddhism, Wei Jin metaphysics and ancient Indian philosophical history. His works include Buddhism History in Ancient Chinese Dynasties of Han, Wei, Eastern and Western Jin, and the Northern and Southern Dynasties (1938), A Brief History of Indian Philosophy (1945), History Manuscript of Buddhism in Sui and Tang Dynasties (1982) and Collected Academic Papers of
Tang Yongtong (1983). A Brief History of Indian Philosophy draws the outline of Indian philosophy and introduces the development and theories of the schools of philosophy. Buddhism History in Ancient Chinese Dynasties of Han, Wei, Eastern and Western Jin, and the Northern and Southern Dynasties and History Manuscript of Buddhism in Sui and Tang Dynasties give a systematic elaboration of the historical developing process and characteristics of Buddhism from India to China of the Tang Dynasty, the mutual relations between Buddhist thought and Chinese traditional thought, and make a detailed observation of rising and falling process, and all the details of all schools and sects of Chinese Buddhism. They also have verifications and explanations of the time Buddhism from India was introduced to the regions inhabited by Han nationality, major Buddhism historical events, interpretation of sutras, important works, lifetime of famous monks, relations between sects and schools, relations between Buddhism and politics in historical records of Chinese Buddhism.

LIANG SHUMING

Often hailed as the ‘last Confucian’ among the early 20th century Chinese intellectuals or as the ‘Chinese Tagore’ in the compendium of contemporary Asian intellectuals, Liang Shuming was a philosopher, teacher, and political activist. He was committed to Confucianism and advocated native cultural-spiritual rejuvenation for modernity of Chinese society.

Born on October 18, 1893, Liang Shuming was based in Beijing and belonged to the family of a Qing patriot and metropolitan scholar-official, Liang Ji. Unlike many of his illustrious contemporaries, he had his early education starting not with Confucian classics, but with children’s primer for world history and geography. Trained in Beijing’s newly emerging foreign style schools, he graduated from Xuntian Middle School in 1911, with a deeper involvement in underground political organisation like Tongmeng Hui (Revolutionary Alliance). Yet, several emotional breakdowns in 1912-13 paradoxically shifted him to the study of Yogacara Buddhism and spiritualism. His 1916 article in Eastern Miscellany (Dongfang Zazhi) on comparative studies of Buddhism with western philosophies of Henri Bergeson and Arthur Schopenhauer, greatly impressed Cai Yuanpei, the Chancellor of Peking University. He appointed him in 1917 as the first Professor of Buddhism/Indian philosophy without any consideration for his lack of formal university degree and education in philosophy. After his father Liang Ji’s suicide in despair over the cultural and political downfall of China in 1918, Liang Shuming’s commitment to Confucian civilisational discourses on modernity strengthened.

His most influential work, The Cultures of East and West and their Philosophies (Dongxiwenhua ji qu zhexue) was published in 1921. He divided the world into three distinguished sections - culture, Western, Chinese and Indian - with each section being governed by its separate philosophical roots and logic. The western culture characterised materialism that sought to conquer environment, nature and other people in order to fulfill material needs. The Chinese culture strove not to conquer, but to harmonise itself with the environment and nature to draw mental satisfaction. The Indian culture stressed that the tension between humans and their
environment is ultimately illusory and the road to human happiness lies in spiritual enlightenment, through which this tension is overcome by being completely ignorant. In so far, as each of these three cultures directed itself to satisfy human needs, they served legitimate purpose in different epochs. In the May Fourth era of iconoclasm and the intense debate over nationalism and modernity, Liang Shuming thus sought to establish relevance of the Chinese Confucian culture.

Convinced that the epoch of western materialism is over, Liang Shuming between 1931 and 1937 actively strove to revive the Confucian culture through the reconstruction of the Chinese countryside – the repository of Confucian values. His Rural Reconstruction Research Institute in Zouping County of Shandong province functioned well and proved to be a role model for the Guomindang Government until the outbreak of Sino-Japanese War in 1937. During this period, he devoted his energy to make the Communists and Nationalists forge an alliance for a common cause. He also united small liberal parties to form the Democratic League as the third political force in China. The failure to bring about unity or alliance between the Communists and Nationalists however dejected him to abandon politics in 1946. After the Communist's victory in 1949, he remained in China. Both a friend and critique of Mao Zedong, he was persecuted for his political views by the Red Guards during the Cultural Revolution. In 1979, he was restored to the mainstream by Deng Xiaoping. In 1980, he was appointed to the national committees for revision of the Chinese Constitution as well to Presidium of the Chinese Political Consultative Conference. He however, devoted most of his time in writing and published two books before his death in 1993 at the age of 96. The essence of his ideology, as captured by Guy Alitto, remained till last ‘an eclectic blend of Neo-Confucian idealism and Yogacara Buddhism with elements of European vitalism’.

(Kamal Sheel)

LÜ CHENG

Lü Cheng (February 22, 1896 - July 8, 1989) was a Chinese Buddhist scholar and Lay Buddhist. His former name was Lv Wei, and his style name was Qiu Yi (fourth tone) and Qiu Yi (first tone). He was born in Danyang County, Jiangsu Province. He was one of the founders of the Chinese Inner Studies Institute (later called China Inner Studies Institute).

He was educated in a family school since childhood and became interested in Buddhism and theory of fine arts under the influence of his eldest brother Lv Fengzi. In 1909, he studied in Zhenjiang County Middle School and was admitted to Changzhou Higher Industrial School to study agricultural science after graduation. Later, he was admitted to the Department of Economy of Nanjing University, the Republic of China but dropped out in 1913 when the university closed. In 1914, he joined the research division of Jinling Scriptural Press. In 1915, he studied aesthetics abroad in Japan, but returned to China because of his fight against Japanese invasion into China. He was invited to serve as the academic dean of Shanghai Fine Arts School in 1916 after he came back to China. In 1918, he went to Nanjing Jinling Scriptural Press to assist the establishment of Chinese Inner Studies Institute at the invitation of Ouyang Jingwu. In 1922, the Chinese Inner Studies Institute was founded, and Lü Cheng took the post of Academic Director. In 1925, he assisted Ouyang Jingwu to establish the ‘Faxiang undergraduate programme’ in the institute and taught courses including history of Indian Buddhism. In 1937, due to the outbreak of the Sino-Japanese War, he escorted mass data to Sichuan and established the Chinese Inner Studies Institute Sichuan Branch in Jiangjin (under the jurisdiction of Chongqing today). He took the post of President after Ouyang Jingwu died in 1943 till the institute closed in 1952. According to Ouyang Jingwu's Institute Annotation•Buddhism, the programmes of the institute were composed of five subjects namely Abhidharma, Prajna, Yoga, Nirvana and commandments that are known as 'the five Buddhist subjects'. As such, the programmes established by the institute had included all contents of Indian Buddhism which represents an innovation in the teaching history of Chinese modern Buddhism. In 1953, the Buddhist Association of China was founded in Beijing and he was elected as an executive member. In 1956, he became a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences and also a concurrent researcher of the Institute of Philosophy Studies. In 1961, he
Lü Cheng opened a 5-year Buddhist class in Nanjing as entrusted by the Department of Philosophy and Social Sciences, Chinese Academy of Sciences to teach Chinese Buddhism and Indian Buddhism courses there.

Lü Cheng left numerous works. Apart from aesthetic monographs like *History of Western Fine Arts* (1922), *Introduction to Aesthetics* (1923), *Ideological Trend of Modern Aesthetics* (1931) and *Chromatology Outline* (1933), he also had many writings on Buddhism, including *Summary of Declaration* (1923), *Outline of Hetuvidya* (1926), *Original Theory of Tibetan Buddhism* (1933), *Summary of the Origin and Development of Chinese Buddhism* (1979), *Summary of the Origin and Development of Indian Buddhism* (1979) and *Explanation of Nyayapravewa* (1983). He also took part in revising *A New Catalogue of the Chinese Language Tripitaka* and the revised edition was published in 1980. In 1991, Qi Lu Press published the *Selected Works on Buddhism by Lü Cheng* (five volumes altogether). These works have introduced and discussed Indian Buddhism, Chinese Buddhism and the exchanges and relations between the two. Taking *Summary of the Origin and Development of Indian Buddhism* as an example, it only has more than 200 pages, but it draws the outline of the emergence, development and fall of Indian Buddhism.

He knew many languages including English, Japanese, Sanskrit, Pali and Tibetan. He pursued his studies in Indian Buddhism, Southern Buddhism, Chinese Buddhism and Tibetan Buddhism, and also in the collation of Sanskrit and Tibetan Buddhist sutras and the philology-like edition and catalogue. In terms of the argumentation of Buddhism, one of his greatest findings was that he fully demonstrated the fundamental differences between Indian Buddhism and Chinese Buddhism from the perspective of nature of mind, the core issue of Buddhism. He believed that the former stands for the quiet nature of mind that is the inner nirvana of our self nature, while the latter stands for awareness of nature of mind that is Buddha of self nature. He argued that by only using ‘quiet nature’ to explain the quiet nature of mind is Indian Buddhism. This finding has provided a basis for determining the authenticity of some sutras. On the basis of textual research, he created the ‘criticism method based on evidences’ for studying Buddhist thoughts and authenticity and applied it to studying the origin of The Awakening of Faith in the Mahayana Doctrine, which achieved important results. In terms of the collation of Buddhism sutras, he devoted himself to the edition of Zang Yao between 1928 and 1937, and the book includes over 400 volumes. During his editing, he found that the 85-98 volumes of *Yogacara-Bhumi Sastra* was the order of arrangement and interpretation of *Samyuktagama Sutra* and so he wrote *Modification for Samyuktagama Sutra* that provided a strong evidence for studying the origin of *Yogacara* and the relations of the three vehicles of Buddhism, namely Sravakayana, Prateka-Buddhayana and Bodhisattvayana.

**CHEN HANSHENG**

Chen Hansheng (February 5, 1897 - March 13, 2004) was a Chinese economist, historian, socialist and social activist. His old name was Chen Shu, and he was from Wuxi, Jiangsu Province.

He studied in the United States of America in 1915 and obtained a Masters Degree from University of Chicago in 1922. He began his studies in Harvard University in 1922, and then he went to Germany and studied in the Institute for Historical and Geographical Research on East Europe, University of Berlin and obtained his Doctoral Degree in 1924. In the same year, he returned to China to teach in Peking University and became the youngest professor there. In 1929, he took up the post of Deputy Director of the Institute of Social Science Research of the Central Research Academy at the invitation of Cai Yuanpei, and established the Rural Economic Survey Group in spring of the same year. He initiated the establishment of ‘Chinese Rural Economy Research Association’ in 1933. In 1936, he went to New York via Europe to serve as an editor of the quarterly magazine, Pacific Affairs at the invitation of Owen Lattimore. In 1939, he went back to Hong Kong and assisted Soong Ching-ling to launch the industrial cooperation movement. In February 1942 after Hong Kong was occupied, he fled in disguise to Guilin province and took the post of Director of the Western Language
Chen Hansheng

Department of International Politics of Peking University and also served at the same time as an academic committee member of four research institutes of Chinese Academy of Social Sciences, namely the Institute of Rural Economy Studies, Institute of Social Science Information Studies, Institute of South Asian Studies and Institute of World History Studies. In 1979, he became the first Honorary Chairman of Chinese Association for South Asia Studies. He passed away in Beijing on March 13, 2004.


(Zhang Shujian)

SU XUELIN

Su Xuelin was a Chinese writer and scholar. She was originally known as Su Xiaomei, but in 1919 changed her name to Su Mei with a style name of Xuelin and became known with this name. Her ancestral home was in Taiping, Anhui (now Huangshan District, Huangshan City). She was born in Rui’an, Zhejiang and was known for her bold academic ideas, and believed that India-China communications began in the Warring States Period, and ‘Chuci’ and the ancient philosophers at that time were all under the influence of India.
**Life** Su Xuelin was a descendent of Su Zhe, a renowned writer of the Northern Song Dynasty. When she was a little girl, she attended a private school and was never seen without a book in hand. In 1915, she went to Anqing to study at the Provincial Primary Normal School for Women. She was good at poetry and painting, and read all kinds of books, both ancient and modern, both Chinese and foreign. In 1919, she left Anqing for Beijing to study at Department of Chinese of the Beijing Advance Normal College for Women and under the supervision of great masters such as Hu Shi. Lu Yin, Feng Yuanjun and Shi Pingmei were her classmates. She published articles on ‘Xuedeng’ (a supplement of Shishi Xinbao), Xuehui (a supplement of Guofeng Ribao) and Fujuan (a supplement of Chenbao) which debated on social issues. She went to France in 1921 to study at Lyon Sino-French College, then at Lyon National Art College, and became a Catholic during her stay in France. She returned to China in 1925, taught Chinese literature at Soochow University, University of Shanghai and Wuhan University, as well as wrote books. She moved to Hong Kong in 1949 for work, and became a professor at National Taiwan Normal University in 1952, and a professor at National Cheng Kung University in 1957. Her more than a dozen writings can be divided into two groups, literary and academic. She was famous for the collection of essays Green Skies and the autobiographical novel Thorny Heart. Kunala’s Eyes is a three-act drama inspired by Indian stories. It was published on the monthly Wenxue (Issue 5, volume V) on November 1, 1935, and praised the great power of love by describing various conflicts between the young prince Kunala and his parents who are bound by traditions. Her Wentan Huajiu (1969) is a commentary on Chinese writers prior to and after the May Fourth Movement using wickedly sharp and obviously clear language. On the academic front she wrote Literature during Liao, Jin and Yuan (1933), An Introduction of Tang Poetry (1933), A History of Chinese Literature (1980), etc. From 1943 onwards, she whole heartedly turned to study Qu Yuan and from 1971 to 1980, successively published four treatises with a total of 1.6 million words, including Qu Yuan and Nine Songs, Tianwen Zhengjian, Chusao Xingu and Qufu Luncong. She was buried in Huangshan beside the tomb of her mother after passed away. In the past decade, she has become famous again in China. Anhui Literature and Arts Publishing House has published Collected Works of Su Xuelin (four volumes) in 1996, Wuhan University Press has published a number of her treatises, and the essay Xishui (Stream Water) was included into Chinese textbooks for middle school.

**Main Opinions** In 1944, Su Xuelin published Three Myths in Tian Wen on the monthly Shuowen, suggesting that it contains stories of Samudra manthan. Of course, in her opinion, concepts, such as colossal turtle carrying a mountain, a viper devouring an elephant, and immortal herbs (called as Amrita in India and as Ganlu in China), were all derived from India. From myths in Tian Wen and gods in Jiu Ge (Nine Songs), she concluded that Qu Yuan’s works all had been under the influence of the culture in the Western Regions and so all appeared exotic. His works were grand, imaginative and with form and contents all different from those before and after him. So without foreign culture, there would be no such works. Why? She explained, Qu Yuan had gone to the kingdom of Qi on diplomatic mission a number of times, and had the chance to meet foreigners and got to know about foreign culture. He thus acquired a good knowledge of foreign astronomy, geography and mythology, and poetically incorporated many novelties from them into ‘Tian Wen’.

Besides, Su Xuelin thought ‘Lieszi’ was not an untrue book, and ideas in it had been influenced by India as well. The huge hawk mentioned in Zhuang Zi was derived from India’s garuda (Sanskrit), the redpoll in Buddhist sutras. In the Warring States, animal fables were very popular. Some animal tales in Zhan Guo Ce were adapted from Indian ones. She also suggested, though there are no records of India-China communications in the Warring States Period, this did not mean there was no such traffic, since Chinese historians seldom cared and wrote about civil activities, and merchants were afraid that the government might impose heavy taxes if their smuggling activities were exposed. Prior to Zhang Qian’s visit to the Western Regions, goods produced in Sichuan had been brought to Bactriane via India, but Chinese authorities knew nothing about these activities. This serves as a typical proof in this respect. She alleged, in the course of such
traffic, merchants were also transmitted the culture between India and China. As a result, she assumed, in the Warring States, China already had cultural exchange with India and was under the influence of Indian literature.

Through approaches of comparative mythology and literature, Su Xuelin conducted a macro and cross-cultural study, with a conclusion that connection existed between foreign culture (including Indian culture) and Chinese culture in the Warring states and that West-Asian culture was twice introduced into China prior to the Qin Dynasty. She was of the opinion that, cultural prosperity in the Warring States Period was mainly due to the fact that foreign scholars, in order to stay away from wars and conflicts, came to China and brought with them different ideas. After been stimulated, China thus had the most vigorous, lively and unprecedented golden era for culture. She thought, ancient Chinese civilisation was connected to that of the Western Regions, and agreed that the world’s culture had the same origin.

(Liu Jian)

WEN YIDUO

Wen Yiduo (闻一多) was a well-known poet, scholar, artist and social activist of utmost integrity of the early 20th century China, who, through his fiery speech focussing on democracy and nationalism, hit hard the repressive Guomindang regime of Jiang Jieshi, and consequently fell to the bullet of an assassin in 1946.

Born in Huang Gang city of Xi-shui county of Hubei province in 1899, Wen Yiduo joined the Qing Hua school of Beijing in 1912. At a very early age, he proved his mettle as a scholar and poet of inborn ingenuity through the contribution of short literary sketches to Qing Hua Weekly (Qing-hua Zhou-kan) in 1916. Further, Wen Yiduo was not simply an arm-chair scholar and poet, but was above all a patriotic personage of the first order. When the May Fourth Movement occurred in 1919, he joined the All China students' federation, an offshoot of the May Fourth Movement of 1919, as a representative of Qing Hua University and actively took part in all its activities and programmes launched in the course of the nation-wide anti-imperialist agitation.

In 1920, he published his first colloquial literary piece, A Roaming Student (Luke shi de xuesheng 旅客式的学生) and in September of the same year, another poem titled West Bank (xi-an 西岸) in a new style in contrast to the poems of the traditional style. In November 1921, he had taken a pioneering role in establishing the “Qing Hua Literary Society” (qinghua wenshe 清华文学会社) in collaboration with Liang Shiqu and some other eminent literary figures of his time.

In 1922, Wen Yiduo travelled to the United States of America for higher studies like many other young Chinese students of his generation, and joined the Fine Arts Department (mei-shu xue-yuan 美术学院) of Chicago University. In 1923, he brought out the first masterpiece of his poems, Red Candle (hong-zhu 红烛). In 1925, he returned to China and successively took up several teaching assignments in Wu Han University, National Shandong university, Qing Hua University and Beijing University, while assuming many administrative responsibilities like Heads of Art and Literature Departments and deans and directors of various faculties of different universities. In 1928, he published the second collection of his poems, Dead Water (si-shui 死水) in which the intense patriotic enthusiasm of the poet has been profoundly depicted. In the same year, he joined the Crescent Moon Society (Xin-yue-she 新月社), while continuing to write essays on poetry. The literary philosophy that he followed in all his writings was that “art must be made independent of politics,” and thereby, he championed the cause of full freedom for writers and intellectuals to pursue their own ideas and goals in their artistic and literary creative works.

After 1928, Wen Yiduo wrote very few poems and devoted most of his time to teaching and research on Chinese classics like Classic of Change (Yi Jing 易经 or Zhou Yi 周易), Anthology of Poems (Shi Jing 诗经), Zhuang Zi (庄子), and Songs of the South (Chu-ci 楚辞), etc. for the last 18 years of his life and published a new research work titled A New Interpretation of the Classical Works (gudian xin-yi 古典新义) that reflected his originality in exploring new ideas and thoughts on the study of classical Chinese literature. All those who are interested in
the study of classical Chinese literature, Wen Yiduo’s works are highly worthy of careful observation.

When the anti-Japanese resistance war broke out in 1937, and all the major universities of northern China shifted to Kunming, the capital of Yun-nan province with a new name of the National Southwest Associated University (Xi-nan lian-he daxue 西南联合大学), Wen Yiduo too had to migrate to Kunming along with many other colleagues of Qing Hua University. But, even though he was away from Beijing, the political and cultural centre of China, as a true patriotic national he still continued to keep himself in close touch with all the major political developments of the country. What he then most eagerly and sincerely wanted to see was the formation of a strong united front resistance army between the Nationalist and the Communist party to fight the Japanese aggressors. But, such close cooperation between the two parties could never be forged due to the divisive politics and corruption of the Nationalist Party. Wen Yidyo felt quite disenchanted over such partisan politics of the KMT and joined the “China Democratic League” (zhongguo minzhu tongmeng 中国民主同盟) in 1944 to voice his grievances. The “Democratic Weekly” (minzhu zhoukan 民主周刊) which he published as its Editor, focussed on burning issues of national interest and brought to the limelight the economic corruption and social maladies of the days to create public awareness and consciousness.

Wen Yiduo had full sympathy for the masses of the Indian people subjected to colonial oppression and supported the Indian independence movement. He held the view that, “Though India was then under colonial oppression and repression, ultimately one day this land will be the land of the Indian people, and it would not be the world of the British people.” Further, in his own research work on comparative aspects of India-China culture, he was of the opinion that Chinese culture has been greatly influenced by the Indian culture and civilisation. When he was pursuing his studies in the United States of America as a student, he had penned an essay, Indian poetess-Sarojini Naidu, in which he highly praised Naidu’s spirit of nationalism. Further in 1923, he had also written another article titled An Assessment of Rabindranath Tagore focussing on the artistic and poetic talent of the Indian poet.

It may be noted that the general socio-political atmosphere of Chinese society then had turned out to be quite vicious, despicable and oppressive due to the autocratic regime of the Guo-min-dang. The most disappointing moment in his life came when his close friend Li Gongfu, one of the executive members of the China Democratic League, was assassinated in Kun-ming on July 11, 1946. As a crusader of democracy and freedom, Wen Yiduo gave an impassioned speech in the condolence meeting of Li Gongfu on July 15 while openly and stridently denouncing the reactionary government in the strongest possible vitriolic terms, and consequently, it was in the same evening of that fateful day when the poet was returning home after the meeting, that assassins struck him and he was instantly killed, while his son was grievously injured.

A real and objective assessment of the veteran poet and scholar got inordinately delayed, as alleged, due to the ban imposed on his writings by the Guo-min-dang Government. However, from the viewpoint of an impartial observer, it may be said that such a true and committed intellectual personality like Wen Yiduo to fight for the cause of the people and nation is to be rarely found in 20th century China, who, despite much admonition and threat to the safety and security of his personal life, continued to be vocal in freely giving vent to his most critical views against the authorities. This further clearly demonstrated that he was out-and-out a patriotic, selfless, tough-graded independent minded scholar and revolutionary democratic fighter, with an impeccable character and integrity of the highest standard. All of his creative works are now to found in four volumes, Collected works of Wen Yiduo (Wen Yiduo Quan-ji 周一多全集).

ZHOU SHUJIA
Zhou Shujia (1899-1970) was a Chinese Buddhist expert. He was originally named Ming Kui, styled Zhi He and assumed Yun Yin, Yan Ji or Cang Yan. He was born in Zhide County (now Dongzhi County), Anhui Province.

He was born into a family of courtiers. His grandfather Zhou Fu used to be Governor of the Jiangnan Province (Jiangsu and Anhui today) and Jiangxi Province in the Qing Dynasty. His father Zhou Xuexi used to serve as the Financial Chief of Beiyang Government. In 1918, he began to study at Tongji Medical School (Tongji University today) and later, studied the Buddhism. In 1930, he arrived in Peiping (now Beijing) and successively taught Buddhism in Peking University, Tsinghua University, China University, Zhongfa University, Fu Jen University and Minguo University. In 1932, he took part in sorting out the transcribing Buddhist scriptures of Dunhuang reserved in Peiping Library and examined and corrected the name of volumes. In 1933, he took charge of the scripture engraving department to collate and engrave Collection of Biographies of Eminent Monks and Xingxiang Jingyao. In 1936, the Bodhi Society of Beijing was founded and he became an Executive Director. In the same
year, he, together with other figures from the Buddhist community, edited and published the monthly magazine *Weimiaosheng*. Also in 1936, he began to serve as the Director General of North China Buddhist Lodge. In 1940, he founded the Lodge Library and Chinese Buddhist College in Ruiying Temple. In 1941, he founded the Buddhist Painting Research Institute and gave lectures in person in a bid to cultivate research talents in Buddhist art. In the same year, he also founded the Buddhist Institute and compiled numerous manuscripts. In 1953, he founded the Buddhist Association of China and served as the Deputy Director, during which he led the compilation of the *Encyclopedia of Buddhism*, the rubbing of Fangshan Buddhist classics and the investigation of grotto across the nation. After the Buddhist Association of China established the Buddhist Academy of China in Fayuan Temple in 1956, he became the President and concurrent academic dean of the Buddhist Academy of China. In the same year, he was accepted as a life member of Maha Bodhi Society.

His works include *Fragments of Writings by Mouzi* (1930), *Fa Hua Jing An Le Xing Yi Ji* (1931), *Commentaries on Image of Abhisheka Sutra* (1931), *Commentaries on the Vaiduryaprabharaj Sutra* (1933), *Studies on Vijnaptimatrata* (1934), *Collection of Bodhisattva Precepts* (1935) and *New Examples of Hetuvidya* (1936). Thanks to the textual research of *Fragments of Writings by Mouzi*, *Lihuolun by Mouzi* was confirmed to be written by Mou Rong, hermit in the Han Dynasty under the rule of Emperor Xian and reflected the situation when Buddhism was introduced into China in late Eastern Han Dynasty, which is of great significance to studying the development history of Buddhism in early stages. He also had other 50-plus treatises that were included in *Weimiaosheng*, *The Buddhism*, *Modern Buddhism*, among other publications. He made great contributions to China’s Buddhist studies, Buddhist education and the inheritance and development of Buddhist culture. In 2006, Zhonghua Book Company published his *Complete Buddhism Works of Zhou Shujia*.

*(Zhang Ran)*

**XIANG DA**

Xiang Da (February 19, 1900 - November 24, 1966) was Chinese historian and expert in Dunhuang studies. He was born in Xupu, Hu’nan Province, Tujia Nationality. His style name was Jue Ming, and his pen name was Fang Hui or Buddhayasas.

In 1924, Xiang Da graduated from Nanjing Higher Normal School (now Southeast University) and worked as an editor of the editing and translation section of the Commercial Press of Shanghai. In 1930, he was appointed as a Board Member of Peiping (Beijing) Library Editorial Board, and mainly committed himself to studies in the manuscripts of Dunhuang Popular Literature and cultural communication between China and the West. Between 1935 and 1938, he lived in Europe and visited the Oxford University Library, British Museum, Prussian Academy of Sciences in Germany and French National Library to collect, copy and sort out Chinese and foreign traffic history, Dunhuang examination papers, Chinese classic works, manuscripts of popular literature, among other important materials. In 1938, he returned to China and taught at the Department of History and Geography of Zhejiang University. Before long, he was transferred to Southwest Associated University in Kunming and became a Professor of the Department of History, and held a concurrent post of Supervisor of Peking University Institute of Arts. Between 1942 and 1944, he joined and led the Historical Archaeology Team of Northwest History and Geography Exploration Mission of Academia Sinica, and went to Hexi and Dunhuang areas to study Mogao Grottoes and Ten-Thousand-Buddha Valley. In the meantime,
he wrote many essays about archaeology in Dunhuang and the West Regions, and had them published successively. After 1949, he worked as a Professor of the Department of History of Peking University, Curator of Peking University Library, Deputy Director and concurrently Academic Member of the Second Division of the Institute of History Studies, Chinese Academy of Sciences, and Editorial Board Member of Historical Research and Acta Archaeologica Sinica.

He did many researches in Chinese, foreign traffic history and Dunhuang studies, and made great contributions to the studies in the Western Regions and the history of India-China cultural exchanges. His major works include Concise History of Chinese Communication with Foreign Countries (1934), History of Communication between Chinese and the West (1934), Dunhuang (1951) and Chang'an of Tang Dynasty and the Civilization of the Western Regions (1956). He also translated many works such as Modern History of India (1929), Historical Science (1930), Gandhi Autobiography (1934), History of the Huns (1934) and Stein’s Serindia (1936). Chang’an of Tang Dynasty and the Civilization of the Western Regions is an academic dissertation, that includes 23 essays involving the cultural communication between China and the West, Dunhuang studies, Buddhist grottoes statues, among other areas. It also examined all kinds of figures from the Western Regions in Chang’an, such as messengers, merchants and Hu Jis (Hu Ji was a waitress in taverns from the Northern barbarian tribes in ancient China), and revealed the influence of the culture of Western Regions on Chang’an between 713 and 741. The book is regarded as an important material for studying the culture exchanges between China and the West in the Tang Dynasty. The essays about Dunhuang studies contained in the book have had unique and in-depth discussions of the history, geography, art and archaeology of Dunhuang, through the studying method of integrating traditional documents, Dunhuang Document and on-the-spot investigations. He used to participate in sorting out The Great Tang Dynasty Record of the Western Regions. In 1981, Zhonghua Book Company published Three Ancient Texts of The Great Tang Dynasty Record of the Western Regions that includes photographic reproductions of the extant sections of the Dunhuang transcripts, Fuzhou transcripts of Northern Song Dynasty and Zhaocheng transcripts of Jin Dynasty, that has provided valuable materials for scholars to conduct research in this field. (Wang Lingnan)

SHANTI TSENG
Shanti Tseng (1901 - December 1, 1982), was a writer and a journalist, and a student of Mohandas Karamchand Gandhi. He was originally named Zeng Chuqiao, or called Wei Shi or Zeng Manni, with a style name of Da Ji or M. Shanti Tseng was born in Fenghuang, Raoping (present-day Chaoan County, Guangdong Province). In 1918, he began to study at Xiamen Jimei Middle School. In 1922, he went to Singapore to teach in Tao Nan School and returned to China six months later. In 1924, he began to read the works of Rabindranath Tagore under the influence of his visit to China. In 1925, he went to India and studied in Visva-Bharati University founded by Tagore. Afterwards, he became a Chinese student of Gandhi and performed clerical jobs in Sabarmati Ashram. Gandhi gave him the name Shanti, the transliteration of the Sanskrit shānti, meaning ‘peace’. He returned to China in 1926 and worked with the Southeast Asia Chinese Newspaper between 1927 and 1937. He used to be the Chief Editor of 'Nanyang Siang Pau' and involved in the founding of many literary publications to promote the development of Malaysian and Chinese culture. During this period, he went to India for the
second time in 1932 and visited Gandhi who was on a hunger strike. In 1937 after the Anti-Japanese War broke out, he organised ‘Overseas Chinese War Correspondents Communication Group’ to return to China to report on the war. After the war, he settled down in Tianjin. In December 1979, he was invited by Gandhi Peace Foundation to go to India to conduct research on Gandhi. He planned to complete a book of about 500,000 words called A Non-Violent War in India that had stories about Gandhi. He died of illness in New Delhi on December 1, 1982.

Shanti Tseng wrote a translated Chinese introduction to Tagore’s novel *Noukadubi* to China. In March 1943, he wrote a book about his second trip to India called *By the Side of Mr. Gandhi* that was published in Shanghai in 1948. The book gives a detailed record of the author’s experiences of following Gandhi. It also introduces Gandhi’s non-violent ideology and Indian customs and culture, and represents an important piece of work introducing Gandhi’s thoughts and culture. In 1982, the English version of the book, *By the Side of Babu* was published in India that was financed by Gandhi Peace Foundation.

**CHANG RENXIA (Chang Jen-hsieh)**

Chang Renxia or Jen-hsieh (January 31, 1904 - October 25, 1996) was a Chinese art archaeologist, oriental art historian and poet. He was also called Ji Qing or Mu Yuan. He was born in Xinniao Village, Huangqiao Town, Yingshang County, Fuyang City, Anhui Province.

He lost his parents at a very young age and lived in abject poverty since childhood. He studied and recited poems of the Tang dynasty in an old-style privately-un school. He entered Nanjing Fine Arts College in 1922. In 1928, he began to study classical literature at the Literature School of Nanjing Central University, and became a teacher of the school after he graduated in 1931. In the spring of 1935, he went to Japan and focussed on studying oriental art history in the College of Letters, Tokyo Imperial University. In 1936, he returned to China and continued to teach in Nanjing Central University. From 1939 to 1942, he worked as a researcher at the Art Archeological Research Institute of the Board of Directors of the Sino-British Boxer Rebellion Indemnity Fund, during which he organised the Chinese Art History Society and composed the *Analects of Folk Art Archaeology* (1943). In 1943, he served as a professor and academic Dean of Kunming National College of Eastern Language. In the winter of 1945, he accepted the appointment of Visva-Bharati University to teach Chinese cultural archaeology. In early 1949, he returned to China via Hong Kong and took up the post as a Professor of National School of Fine Arts of Peiping. After the establishment of People’s Republic of China (PRC), he served as a Professor and Chief Librarian of China Central Academy of Fine Arts. At the end of 1956, he was assigned by the State Council of the PRC to New Delhi, India to serve as a Chinese Adviser of the International Buddhist Art Exhibition. During the ‘Cultural Revolution’, he was persecuted and was delegated to work at a farm of Ci County, Hebei Province. After the ‘Cultural Revolution’, he returned to China Central Academy of Fine Arts and continued the study of oriental art history. His works that have been published include - ‘History of Fine Arts Development in India and Southeast Asia’ (1980), ‘The Silk Road and Western Culture and Art’ (1981), ‘Essays about Oriental Art’ (revised in 1984), ‘Selected Papers on Art Archaeology of Chang Jen-hsieh’ (1984), ‘The Maritime Silk Road and Cultural Exchange’ (1985) and ‘Study on the History of Chinese Costume’ (1988). His collection of poems ‘Red Lilies’ (a) (1994) is also published. He died in Beijing on October 25, 1996.

During his teaching in Visva-Bharati University, he attended a meeting organised for Mahatama Gandhi’s visit and participated in the discussions on India-China art relations with Indian scholars.
He followed the path which Xuanzang took in his journey to India to study Indian culture and art to visit Nalanda, Rajagrih, Bodhgaya, Sarnath, Pataliputra, Ajanta, among other historical sites and art relics, and gathered abundant materials and data for his studies on Indian art. On the basis of his travels, he also wrote a series of research papers on Indian history and culture, Indian art and India-China cultural exchanges, including *Sino-Indian Art Exchanges*, *Record of Indian Ajanta Grotto Art*, *Record of Ajanta Cave Temple Art*, *Pilgrimage to Indian Ancient Buddhist Trace and Development and Education Characteristics of Indian Institute of World Art* and composed *Sino-Indian Art Contact* (1955) and *History of Fine Arts Development in India and Southeast Asia* (1980). In *Sino-Indian Art Contact*, he collected 11 research papers on the art and cultural exchanges between India, China and Indonesia, and made empirical investigations into Chinese and Indian grotto art, recreation, music and so on. *The History of Fine Arts Development in India and Southeast Asia* is divided into six chapters and introduces the development of Indian prehistoric art, Buddhism art, Hinduism art and Islamic art in line with the evolution of the times. In his paper *Sino-Indian Cultural Exchanges* (New Construction, edition 5, 1952), he made a detailed investigation into the art exchanges between India and China from four aspects, namely, music, sculpture, dance and painting, and also studied Indian and Chinese musical instruments, such as Pipa and Konghou, putting forward that the two nations had begun cultural exchanges through Yunnan, Burma and the Western Regions from ancient times. The above-mentioned studies of his have opened up the research fields of India-China art exchanges and contributed to India-China cultural exchanges.

(Li Yuejin)

**FA-FANG**

Fa-fang (1904 - October 3, 1951) was a modern Chinese Buddhist and Buddhist scholar. Born in Jingxing, Hebei Province, his secular family name was Wang. He was ordained and admitted by Beijing Fayuan Temple in 1921. He received full ordination from Master Daojie. He became one of the first phase students of Wuchang Buddhist College in 1922 and graduated in June 1924. He taught in Beiping Bolin Buddhist Academy and held the post of the secretary of the preparation office of the world Buddhism in 1930. He was engaged in the propaganda of Buddhism reforming with Master Taixu since 1931. He was appointed as the Director of World Buddhist Center Library in 1932. During 1935-1940, he led the compiling of *Sound of Sea Tide* for three times. He was admitted to Sichuan Sino-Tibetan Buddhist Institute in 1937, and hosted the Buddhist affairs there for three years.

With the coordination of Master Taixu and the support of the Department of Education, he set out to India to study in September 1940. He hadn’t arrived in India until February 1942 due to the war. During his stay here, he studied Pali, Sanskrit and English while teaching in Cheena Bhavan, Visva-Bharti and Mahabodhi Society. Meanwhile, he visited Buddhists and personages of other religions everywhere to popularise Chinese Buddhism and promote Chinese culture. He left India for Ceylon (present day Sri Lanka) in 1943, where he was admitted to Vidyalankara to further study Pali as well as the Southern Buddhism classics such as *Abhidhammattha-sangaha* and *Visuddhimagga*. Invited by Tan Yunshan, the Dean of Cheena Bhavan of Visva-Bharati University, he returned to India to teach Buddhism in June 1946, where he finished the translation of *Abhidhammattha-sangaha*. He returned home from India in the spring of 1947. Invited by University of Ceylon, he returned to Ceylon to teach Chinese Buddhism History in 1951, during which he participated in the compiling work of *The Complete Book of Master Taixu*. He attended the 1st World Fellowship of Buddhists in Ceylon as a representative of Chinese Buddhists in May 1951.

His major writings include *Chittamatra and Philosophy* (1950), *The Buddhist View on Life* (1980), *Speeches on Prajna Paramita Diamond Sutra* (1981), *A Procedure to Learn Buddha Dharma* (1994) and *Indian Intellectuals*, etc. His major translation works include *Abhidhammattha-sangaha* and *Mangala Sutta*. In 2011, the six volumes of *Collected Works of Fa-fang* were published by Jincheng Press with nearly 2 million characters in total, collecting the major works of Master Fa-fang.

(Jiang Jingkui)
CHEN HONGJIN
Chen Hongjin (June 23, 1906 - January 27, 2001) was a Chinese historian of Indian studies, economist, researcher of the Institute of World History, Chinese Academy of Social Sciences. He was born in Wuxi, Jiangsu Province.

In 1930s, Chen Hongjin engaged himself in Chinese rural economic studies and then in South Asia studies. In 1945, he went to India for a visit, studying communications under the organisation of Sino-Indian Cultural Society. In 1956, he acted as the head of the South Asian study group of the Institute of International Relations (today's China Institute of International Studies), Ministry of Foreign Affairs. He led his group members to collect abundant books and reference materials about South Asian countries and made in-depth studies and analysis of these countries’ political and economic situation, especially issues about Indian political parties, classes and land. In 1963, he began to work with the Institute of World History, Chinese Academy of Social Sciences. In 1978, Chen Hongjin, together with Ji Xianlin, Chen Hansheng, Lin Huaxuan and Huang Xinhuo et al., took charge of the preparations for establishing the Institute of South Asia Studies, Chinese Academy of Social Sciences and Peking University, and jointly initiated and convened the symposium on South Asia studies in Beijing. He was once the Associate Editor of the Asian History Branch of Encyclopedia of China·Foreign History and was involved in writing the items related to Indian history.

He wrote many academic papers that have in-depth discussions of Indian historical, economic and social problems and introduction to the studies of Indian and Western scholars in above-mentioned areas, mainly including *Kashmir Problems and the People’s Anti-Imperialist Struggles*, *Typical Analysis of South Indian Rural Society—Thanjavur*, *Contributions of Daniel Thorner to Indian Studies*, *Historical Thought of Romila Thapar*, *On Kusum Nair’s In Defence of the Irrational Peasant-Indian Agriculture after the Green Revolution* and *Steven G. Darian: The Ganges in Myth and History*. He also translated *The Economic History of India under Early British Rule* (1965) by Indian economic historian Romesh Chunder Dutt.

(Dongchu)

DONGCHU
Dongchu was a modern Chinese Buddhist and Buddhist scholar. Before he became a monk, he was surnamed Fan and styled Deng Lang. He was named Dongchu as a monk. People usually called him Presbyter Dongchu (Dongchu Zhang Lao in Chinese). He was born in Tai County, Jiangsu Province (now Jiangyan District, Taizhou City, Jiangsu Province).

Dongchu became a monk of the Jiaguirn Guanyin’an in 1920 and Monk Jingchan helped him to wear cassock and shave his hair according to ritual. He took complete precepts in Changlong Temple, Baohua Mountain in 1927. In 1931, he went to Zhenjiang Zulin Temple Buddhist College and acknowledged Ai Ting and Nan Ting as Masters. In 1934, he graduated from Xiamen Minnan Buddhist Seminary founded by Master Taixu. He used to serve as the Monastic Manger of Zhejiang Jiaoshan Dinghui Temple, head of Jiaoshan Buddhist College, publisher of ‘Zhong Liu’ monthly magazine, and was entrusted by Master Taixu to launch training classes for event personnel of the Buddhist Association of China. In 1949, he went to Taiwan for discipline in Shandao Temple and created the monthly magazine ‘Humanity’. In 1950, he shut himself in Beijing Facang Temple and devoted himself to reading. In 1956, he founded the Centre for Chinese Buddhist Culture and appointed himself as the Director of the centre. He compiled and published the ‘Tibetan Tripitaka’ and committed himself to revitalise Chinese Buddhism from the perspective of academic culture. He founded the ‘Buddhist Culture’ magazine in 1965 and started to serve as a consultant of the Chung-Hwa Institute of Buddhist Studies since 1967. He went to the United States to promote Buddhism at the invitation of Buddhist Association of the United States in 1975. In 1977, he established the Scholarship for Buddhist Culture in order to encourage young Buddhist monks and nuns to study further.

He published the monograph ‘History of India-China Buddhist Communication’ (1968) that has showed the communication channel for India and China Buddhism since the Han and Tang Dynasties and the process of strengthening the communication and integration of Indian and Chinese cultures in transmission of sutras and doctrines. In 1971, he went to India in order to enrich the contents of the book and to accomplish his long-cherished wish of investigation in India. He had a deeper understanding of Indian human customs and the source of Buddhist system
through worshiping holy land, visiting scenic spot and visiting prominent personages. He found in Sarnath the tablet inscription Dai Jitao wrote during his visit in India in 1940 and took it back. After visiting India, the book was republished with added data: (1) Visit of Dai Jitao in India, (2) Rejuvenation of Indian Buddhism, (3) Buddhism of Indonesia and (4) Visit of Rabindranath Tagore in China.

His other works Prajñāparamitāhṛdaya Sūtra History of Thought (1972), History of Buddhism in Modern China (1974) and The True Meaning of Zen (1975) were compiled into Collected Works of Master Dongchu (1987).

(Qiao Anquan)

XU FANCHENG
Xu Fancheng (or Hu Hsu, or Fan-Cheng Hsu, October 26, 1909 - March 6, 2000), also named as “Hu” or “Shiquan”, was a philosopher, translator, one of the most well-known Indologists in China and a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences.

He was born into a wealthy family in Changsha, Hunan Province, on October 26, 1909 and was the youngest son of the family. He received strict traditional education as a child, and later received modern education at Yali High School, a US church school in Changsha. His father had wished him to go to the well-known Xiangya School of Medicine, but in 1926, the Northern Expedition was under way, he had to give up medicine and went to study history at Wuchang National Sun Yat-sen University. In the following summer, he left Wuhan for Shanghai to study at the Department of Western Literature of Fudan University, meanwhile, he also took literature and medicine courses at Nanking University, and studied German on his own. In May 1928, he met Lu Xun in a lecture at Fudan University and maintained contact with the latter from then on. In August 1929, Xu went to Germany to study at the Department of Philosophy of Heidelberg University, and he also took courses on literature and history of western arts at University of Berlin. During this period, at the library of Heidelberg University, he studied Sanskrit and began to read Tripitaka and developed an interest in Buddhism. In August 1932, his father was seriously ill, and he returned and settled in Shanghai. Recommended by Lu Xun, he began to write essays for Ziyoutan (Talks on Liberty, a supplement of Shenbao, and published Nisha Zashi). In 1934, he translated and published Nietzsche’s Also sprach Zarathustra, Daybreak, Happy Knowledge, Autobiography, Goethe’s Comments on his Faust and the like, and became the first one in China to translate and study Nietzsche’s works. After the Anti-Japanese War broke out in 1937, he taught at Central College of Arts and moved to Yunnan, Chongqing and other places. In 1940, he went to Chongqing as an editor of the Book Monthly at Central Library and a professor at Central University. In early 1945, through a cultural exchange program between China and India, he went to Visva-Bharati University to teach the philosophy of Ouyang Jingwu at Cheena Bhavana, he stayed in India for 33 years and turned to study Buddhism and Indian religions. In 1947, he translated a Sanskrit version of Anhui Sanshi Weishi Shushi on the basis of translations in the Wei, Chen and Tang Dynasty as well as a collated version of the French scholar Levy. In 1950, he went to Benares (now Varanasi in Uttar Pradesh) to continue with Sanskrit study, and there he translated Bhagavad Gīta - a Hindu scripture, and Kalidasa’s Meghadūta. In 1951, he went to Sri Aurobindo Ashram in Pondicherry in the south of India and became the Dean of the Department of Chinese of International Center of Education. There, for more than 20 years, he had devoted to studying spiritual philosophy and yogaacara, writing and translating. At the end of 1978, he returned to China by way of Hong Kong, and from 1979, he worked as a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences. On March 6, 2000, he died of pneumonia at Peking Union Medical College Hospital at the age of 91.

Xu Fancheng was well versed in English, German, French, Sanskrit, Latin and Greek. He was a good painter, a versatile scholar, and had an in-depth study of Chinese civilisation as well as Indian and Western ones. With a mastery of languages, he was concerned with inherent connection between languages and national and regional cultures, and attempted to interpret linguistic and cultural exchange from a semantic perspective. He had a broad academic horizon, combined academic traditions in China and India with Orientalism study in Germany, and proposed many unique opinions, which are of important value and meaning for sociological, anthropological and folklore study. He compared Sanskrit to Changsha dialect from
phonological point to demonstrate the profound influence of Buddhism on native languages in China and cultural exchange and assimilation between China and India, providing new approaches and aspirations for India studies in China.

As for China-India cultural exchange, Xu Fancheng was reputed for his translations of works of Indian religions and philosophies, he was the first Chinese scholar who systematically introduced the *Upanishads* into China. While teaching at Sri Aurobindo Ashram, he made use of its rich collection of books to select 50 out of more than 100 texts of the *Upanishads*, which he thought to be the most influential and typical, and successively translated them into classical Chinese so as to preserve the original language’s simplicity and elegance, and a poetic style was used to reflect the lyric and rhythmic characteristics of the original texts. He also adopted the style of Lisao and ancient Chinese poetry in his translations of *Bhagavad Gita* and *Meghadūta*, and exhibited a superb mastery of language. In 1984, China Social Sciences Press published his translation under the title “Fifty Texts of the *Upanishads*”, and in the “Preface” there was a detailed account of the historical origin of the *Upanishads*, its rich and varying thoughts, its important position in the history of Indian philosophy and religion and its impact on the world. By translating *the Upanishads*, he filled an important blank in China with respect to the history of ancient Indian philosophies and religions. His another important contribution is the study and translation of Sri Aurobindo Ghose, a renowned philosophy in modern India. He published *A Biographical Sketch of Sri Aurobindo Ghose* in 1954; translated and published in Hong Kong the *Essays on the Gita* in 1957; translated the first three volumes of *The Integral Yoga* in 1959, and the fourth volume in 1987, which was published by the Commercial Press under the title “*Yujia Lun*”; translated Aurobindo’s *Heraclitus* and published it under the title “*Xuanli Cantong*”, which is easier to understand for Chinese readers. During his 28 years stay at Sri Aurobindo Ashram, he translated into modern vernacular Chinese an English handbook that contained what Aurobindo had said, and titled it “*Zhoutian Ji*”, the language of which is fluent, easy to understand, full of philosophical, and vividly reproduces the charm of Aurobindo’s verses. Back to China, he translated and published *The Life Divine* in 1984. He also collected answers and interpretations on yoga given by Mirra Richard, whom Aurobindo called “The Mother”, and compiled them into six volumes under the title “*The Mother*”. His translations of Sri Aurobindo Ghose’s works are widely circulated in Southeast Asia, Europe and the United States, and attached great importance by academic circles at home and abroad, and they also play an important role in disseminating the thoughts in *The Integral Yoga*, and he had an indelible contribution to India-China cultural exchange.

As an important figure in the history of cultural exchange between China and India, his thoughts and works are receiving more and more attention from academic circles in China and India. In 2006, the “Year of India-China Friendship”, the Chinese Academy of Social Sciences collected his writings and published, through East China Normal University Press, *The Collection of Works of Xu Fancheng*, which consists of four volumes of his works, 12 volumes of his translations and about 6.5 million Chinese characters. In October 2010, Sri Aurobindo Ashram in Pondicherry celebrated the 101st anniversary of his birth, and exhibited a number of paintings that he drew while in India.

(Jiang Jingkui)

**MI WENKAI**

Mi Wenkai (1909-1983) was an expert Chinese translator and commentator of Indian literature. He was born in Wuxi, Jiangsu Province.

In 1923, Mi Wenkai was admitted to Jiangsu Third Normal School. He began to study Indian literature since his young days, and worked in the Chinese embassy in Myanmar and India. During the Japanese aggression, he was a researcher of the Philosophy Research Institute of Visva-Bharati University and a Professor of Hong Kong New Asia College. In 1949, he went to Taiwan to become a politician and a “diplomat.” During this period, he taught Indian literature in Taiwan University and National Taiwan Normal University, and later was sent to Taiwan’s ‘embassy’ in the Philippines and Thailand. After he returned to Taiwan, he taught as a Professor of Soochow University and the Indian Culture Research Institute of Taiwan.
Chinese Culture University. He took charge of the operation of the Overseas Group of ‘Taiwan Literature Association’.

His works include ‘A Brief Introduction on Indian Literature’, ‘Historical Tales of India’ (1948), ‘Appreciation of Indian Literature’ (1975), ‘Works on Indian Culture 18 Volumes’ (1977) and ‘Mahatma Gandhi Biography’ (co-author) (1981). He also translated many works including ‘All Poetry of Sarojini Naidu’ (co-author) (1949), ‘Collection of Poems of Rabindranath Tagore’ (1963), ‘Two Great Indian Epics’ (1978) and ‘Three Great Canons of India’ (1980). All these works have introduced Indian literature and culture to China, and promoted the spread of Indian culture in China.

(Yu Yu)

YU YU

Yu Yu (1909-July 28, 1989) was a Chinese scholar of Indian philosophy. He was originally named De Yuan, styled Zhu Yuan, and assumed Bei Shan. His family origin was Shanyin, Zhejiang Province, but he was born in Xiamen, Fujian Province. He used to be a researcher of the Institute of Philosophy, Chinese Academy of Social Sciences, part-time professor of the Graduate School of Chinese Academy of Social Sciences, part-time professor of the Department of Philosophy and the Department of History of Xiamen University. Yu Yu graduated from Dunpin Primary School and Tongwen Middle School, Xiamen. In 1928, he was admitted to the Chinese Inner Studies Institute, Nanjing and studied Vijnaptimatrata Hetu-vidya under Ouyang Jingwu. In 1930, he graduated from the college preparatory department of the Great China University, Shanghai. In 1934, he graduated from the Department of Psychology of the School of Education, the Great China University and later stayed at the school as a teaching assistant of logics. In the next year, he went to Nanjing and worked as a professor of editorship of the Nanjing Education Promotion Office. In 1938, when the Japanese army invaded China and Xiamen was occupied, he went to Chongqing and continued to work with Nanjing Supervisory Institute. Since 1941, he started to teach logics as an associate professor in Guizhou University. As of 1943, he served as an Associated Professor, and Professor successively of the Department of Philosophy of Xiamen University. In 1956, he was transferred to Beijing to write entries related to ancient Chinese treatises in ‘Encyclopedia of Buddhism in Sri Lanka’ and held a concurrent post as professor of the Buddhist Academy of China. In 1976, he worked as an Editor of the editorial committee of the ‘Chinese Buddhism’. In 1979, he was appointed as a part-time researcher of the Institute of Literature of CASS. In 1982, he was transferred to the Institute of Philosophy of CASS. He died of illness in Xiamen on July 28, 1989.

He devoted his entire life to studying tsem. His major works include Tsema (1936), Indian Logics (1939), Chinese Logic (1947) and Contribution of Xuanzang to Hetu-vidya (1981). His treatises Dharmakirti’s Contribution to the History of Indian Logic (Philosophical Researches, Edition 2, 1989) gives a detailed discussion on the theory of tsemi and has been strongly echoed by the academic community.

(Fang Hao)

FANG HAO

Fang Hao (September 24, 1910 - December 20, 1980) Born in Hangxian County (present day Hangzhou), Zhejiang Province, Fang was a Chinese historian. He styled himself as Jieren with pen names of Maolu, Juechen, Shenglao.

Born in an Anglican family, he was admitted by the Catholic pre-monastery of Jiaxing in 1921 and by St. Paul Theology & Philosophy Institute of Ningbo in 1929. He was promoted to be a priest (godfather) in 1935, hired as a professor by the Department of History and Geography of Zhejiang University in 1941 and the Department of History of National Taiwan University in 1949. In 1969,
he was appointed as the Dean of the School of Arts and Sciences of National Chengchi University. He was elected to be an academician of ‘Academia Sinica’, with major research directions of Chinese and Western communication history, history of the Song Dynasty and history of religions in 1974. His major works include *Symposium of Chinese and Western Cultural Communication History*, volume I (1944), *History of the Song Dynasty* (1954), *Chinese and Western Communication History* (1954), *Biographies of Chinese Catholic History* (1967) and *The Collected Works of Fang Hao Revised and Edited by the Author on 60th Birthday* (1969), wherein *Chinese and Western Communication History* describes in details the development trace of prehistoric and modern communication history between China and foreign countries and analyses the relations in the aspects of nation, religion, culture, traffic, politics and trade. The chapters of ‘The Communication between China and India during Han Dynasty’, ‘The Visit to India Leading by Faxian and the Contribution’, ‘The Three Routes to the West Recorded by Jia Dan’, ‘The Buddhist Relations between China and Central Asia during Sui and Tang Dynasties’, ‘The Introduced Indian Academics during Sui and Tang Dynasties’ and ‘The Political Relations between India and China, Persia and Arab during Tang and Song Dynasties’ textually researched the communication between China and India from the periods of Qin and Han to those of Tang and Song, with detailed data and precise analysis, contributing to the research of the communication history of the two countries.

*(Zhang Ran)*

**JI XIANLIN**

Ji Xianlin (August 6, 1911-July 11, 2009), was a Chinese Indologist, linguist, writer, translator and social activist. His style names were Xi Bu and Qi Zang. He was born in in Guanzhuang, Qingping County (now Linqing City, Shandong Province). He was a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences and Professor of Peking University.

Ji Xianlin was born into a peasant family and was given the name of “Ji Baoshan” and his infant name was “Shuang Xi”. In 1917, he began to study in a home school with a private tutor and was renamed “Ji Xianlin”. In 1923, he was admitted to Jinan Zhengyi Middle School. In 1926, he graduated from the middle school and studied in the high school. After half a year, he was transferred to the high school attached to Shandong University and began to learn German. He stopped schooling for one year between 1928 and 1929 when Japanese troops occupied Ji’nan. In February 1929, he was transferred to Shandong Jinan No.1 High School. In 1930, he was admitted to Tsinghua University where he majored in German in the Western Literature Department. During his studies here, he also took optional courses in the literature of Buddhist scriptures translated by Chen Yinque’s, Zhu Guangqian’s psychology of literature and art, and learned English and Sanskrit. After graduation in 1934, he went back to his Alma Mater Shandong Jinan No.1 High School to teach Chinese language. In 1935, he became a graduate exchange student of Tsinghua University and went to study at the Georg-August-Universität Göttingen majoring in Indology. He studied Sanskrit, Pali, Tocharian, Russian, Yugoslav, Arabic, etc., under the guidance of Ernst Waldschmidt and Emil Sieg. In 1937, he also lectured at the Institute of Sinology, University of Goettingen. In September 1941, he received his PhD. In 1946, he returned to China and was appointed as a Professor of Peking University and the Director of the Department of Oriental Languages and Literature. In 1956, he was elected as a member of the Department of Philosophy and Social Sciences in the Chinese Academy of Sciences.
After 1978, he served as the Vice President of Peking University, holding the post of Director of many societies, such as Chinese Association for South Asia Studies, Chinese Language Society, China English Language Education Association, Chinese Dunhuang Turpan Society and Chinese Asia and Pacific Society. He died of illness on July 11, 2009 in Beijing. He won many overseas honours: the highest honourary award “Samman Patra” given by the Indian Varanasi Sanskrit University in 1992; the title of honourary academician given by Sahitya Akademi in 1999; the gold certificate of doctoral degree issued by Georg-August Universität Göttingen in 2000; World Laureate elected at the 19th World Congress of Poets in 2005; the Padma Bhushan awarded by the Government of India in 2008.

Ji Xianlin began to write, translate and review literature from a very young age. Between 1928 and 1929, he created the short stories The Rationale of a So Called Civilized Man, Bachelor of Medicine and Watching Opera that are published on Tianjin Yishi Daily with “Xi Bu” as the pen name. In 1930, he translated essays of Иван Сергеевич Тургенев including The Old Woman, The End of The World, The Old Man and How Beautiful, How Fresh Were the Roses and had them published on Shandong National News-Baotu Weekly and Tianjin Yishi Daily, successively. Between 1933 and 1934, he made comments on Sons, novel of Pearl Sydenstricker Buck, Ba Jin’s novel The Family and Lao She’s The Divorce and published the comments on Tianjin Ta-Kung-Pao Literary Supplement. In 1955, he translated German works Anna Seghers Collection of Short Stories. In 1980, he published successively Impression of India (1980), Collection of Essays Written in the Lang Run Garden (1981), Random Thoughts on Life (1996), Dreaming by the Weiming Lake (1998), Spring Returns to Yanyuan (2000), New Writings of a Nonagenarian (2002), Miscellaneous Essays on Sickbed (2007), and many essays, memoirs and essay collections. Over the decades, he never stopped working and created works that have reached more than one million words.

Ji Xianlin had a good command of English, German, Sanskrit, Pali, Tocharian, and could read French and Russian books. Initially, he was mainly engaged in the research of ancient Indian languages which he continued for nearly for five decades. In 1941, he obtained doctorate with his dissertation Die Konjugation des finite Verbums in den Gāthās des Mahāvastu that comprehensively and systematically summarised various morphological changes of verbs in hybrid Sanskrit used in the Hinayana Lokottaravadin Vinaya Mahāvastu. His work broadened the research field of hybrid Sanskrit morphology and promoted the studies on hybrid Sanskrit. In 1944 and 1949, he respectively published two essays namely Die Umwandlung der Endung – am in – o und – u im Mittelindischen and Die Verwendung des Aorists als Kriterium für Alter und Ursprung buddhistischer Texte, comparing and analysing existing ancient Buddhist scriptures by employing the method of compare comparative linguistics, determining the general location and time of these scriptures and their circulation situation in India and Central Asia based on various morphological changes of Buddhist language. This opened a new channel for studying Indian Buddhism history. Since then, he wrote The Language Problem of Primitive Buddhism (1956), More Exposition on the Language Problem of Primitive Buddhism (1958), Two Questions of Medieval Indo-Aryan Language (1984), Third Exposition on the Language of Primitive Buddhism (1984), among other academic dissertations in which he demonstrated the existence of primitive Buddhism and that its language was the ancient Ardhamagadhi, a dialect of east India. This was a breakthrough in the research of the language of primitive Buddhism. On the basis of study in literature and language, he carried out further researches on the History of Indian Buddhism. He wrote more than 20 dissertations including Stupa and Buddha (1947), The Historical Origin of the Primitive Buddhism (1965), Problems on Mahayana Staviravāda (1981), Distorted and Forgotten “Route Struggle” in Creation Period of Buddhism - Devadatta Problem (1987) and Backflow of Buddhism (1991).

Since 1982, he began to interpret Maitreyasamiti-Nātaka, a Tocharian A scripture unearthed in Yanqi, Xinjiang in 1975 and had written a dozen of articles on this topic. He published them in major periodicals in both China and abroad which caught...
the attention of the world of linguistic. In 1993, Taiwan Xinwenfeng Publishing Company published his monograph titled *Introduction to Researches on Tocharian language* that has become a detailed and reliable guide to both Chinese and foreign scholars related to the subject. In 1998, he completed the translation of Tocharian A *Maitrisimit*. In the same year, he collaborated with a German Tocharian expert Werner Winter and a French Tocharian expert G J (Georges-Jean Pinault) to publish *Fragments of the Tocharian A Maitreyasamiti-Nāṭaka of the Xinjiang Museum, China*.

Since 1950s, he began to translate and study Indian classical documents. He translated many Sanskrit works, such as the playwright Kālīdāsa’s *Abhijñānaśākuntalam* (1956), Ancient Indian fable *Pañcatantra* (1959) and Kālīdāsa’s playwright *Vikramōrvaśīyam* (1962). China Youth Theatre successfully performed the *Abhijñānaśākuntalam* based on his translated version in 1950s and after the Cultural Revolution. Between 1973 and 1977, he translated ‘Rāmāyaṇa’ (1980-1984), one of the two great Indian epics. At the same time, he also wrote ‘Primary Investigation into Rāmāyaṇa’ (1979) that put forward incisive opinions of some important questions about ancient history of India, such as the characteristics, stages, and land possession forms of Indian feudal society apart from discussing literary contents of the epic. He also translated an Indian writer Maitreyi Devi’s English version of ‘Tagore by Fireside’ (1986). The Chinese translations of all these classical documents and related writings have had a great influence on China.

When it comes to India-China cultural exchanges, since 1957, he had written ‘The History of China-India Cultural Relations’ (1957), ‘The History of China-India Cultural Relations’ (1982), ‘Buddhism and Sino-Indian Cultural Exchanges’ (1993), and other works. In 1985, the ‘Commentary on Great Tang Records on the Western Regions’, which he was responsible for was published. The book has altogether 6,30,000 words including the original text, preface, amending excursus and notes and represents a significant result of China in studying geography and history of Western Regions including ancient India and in collation of ancient books. He also personally organised the translation and correction in person of ‘Modern Translation of Great Tang Records on the Western Regions’, which was published in the same year. In 1987, his ‘Commentary on Great Tang Records on the Western Regions’ and ‘Modern Translation of Great Tang Records on the Western Regions’ were given Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award. In 1991, ‘History of Ancient Indian Literature’ edited by him was published. In 1998, his monograph on the History of Sugar was published which has more than 8,00,000 words and involves more than a dozen of Chinese and foreign languages. It has mastered the method of historical linguistics of German academism and the textual research method of China’s Qian-Jia School and showcased the complex yet vivid history of Sino-foreign cultural exchanges. India-China cultural exchanges took up a large space of the book.

Ji Xianlin guided and taught academic talent in the study of Indology and Sinology. In 1946, he established the Department of Oriental Languages and Literature in Peking University. In 1960, he gave lessons to the first batch of students majoring in Sanskrit and Pali. After the Cultural Revolution, he was reappointed as the Dean of the Department of Oriental Languages and Literature, Peking University and taught a large number of researchers in Indology.

He was always actively engaged in India-China cultural exchange activities. In 1951, he visited India along with Chinese cultural delegation and was warmly welcomed there. In 1855, he went to New Delhi as a member of the Chinese delegation to attend “Asian Countries Conference”. In 1978, he visited India as a member of the delegation of the Chinese People’s Association for Friendship with Foreign Countries (CPAFFC). During his visit, he was invited to meet the faculty and students of University of Delhi and Jawaharlal Nehru University. He also went to Japan to attend the “Conference on Indian Buddhism” in 1980. In 1985, he attended the “International Symposium on India & World Literature” and the “Valmiki International Poetry Festival” held in New Delhi and was designated as the Chair of Indian and Asian Literature (China and Japan) Session. In 1986, he participated in the “15th World Fellowship of Buddhists” held in Kathmandu.
‘Complete Works of Ji Xianlin’ (30 volumes altogether, more than two million words) was published by Foreign Language Teaching and Research Press (FLTRP) in September 2010.

(Ren Xiaoke)

JIN KEMU

Jin Kemu (August 14, 1912-August 5, 2000), was a Chinese Indologist, poet, essayist and expert in translation. His style name was Zhi Mo and his pen names were Xin Zhu, Wei Gu, Yan Hui and An Qi. His family origin was Shou County, Anhui Province. He was born in Wanzai County, Jiangxi Province. Jin Kemu, Ji Xianlin, Zhang Zhongxing and Deng Guangming were collectively known as “Yanyuan Four Old Person”.

Jin Kemu dropped out of middle school for a few reasons. He used to teach at an elementary school when he was 16-18 years old for supporting his family. In 1930, he went to Peiping (now Beijing) for study and learned several languages including English, French, German and Esperanto. In the winter of 1932, he went to De County, Shandong Province and taught Chinese at the Normal Junior High School. He started to work at the library of Peking University in 1935, but he left Peiping to the south after the July 7 Incident of 1937. In 1938, he was an international News Editor of ‘Li Bao’ (《立报》, State Newspaper). In 1939, he became an English teacher in Hu’nan Taoyuan Girl’s Middle School and held a concurrent post of French teacher of Hu’nan University, during which he was in contact with Shi Zhecun, Dai Wangshu and Xu Chi and created poetries. In 1941, he went to Calcutta, India via the Burma Road and became an Editor of ‘India Daily’. In 1943, he went to Sarnath, Banaras to learn Sanskrit and Pali from Dharmananda Damodar Kosambi, father of a famous Indian historian Damodar Dharmananda Kosambi. After that, he learned ‘Upanisad’ from Master Jagadish Narayana Kashyap, visited Professor Prabodh Chandra Bagchi and assisted Professor Vasudev Gokhale to collate the Chinese and Tibetan translation of the Sanskrit version of ‘Mahāyānābhidharma-samuccaya’. Since then, he began his studies of Sanskrit. In 1946, he returned to China and became a professor of the Department of Philosophy of Wuhan University. He taught Sanskrit and the history of Indian philosophy at the university and published at the same time many academic writings and literary works like poetries, novels and essays. In 1948, he became a professor of the Department of Oriental Languages and Literature of Peking University. In 1951, he joined Jiusan Society and successively served as the Publicising Minister and member of the 5th, 6th and 7th sessions of the Standing Committee, and member of the 3rd to the 7th Session of the National Committee of CPPCC. He died of illness in Beijing on August 5, 2000.

He started to translate and create literary works since he was young and began to publish poetries and translation works on newspaper supplement after he went to Peiping in 1930. ‘Beach House and Cemetery’ (1934) is translated by him from Esperanto. He was an important member of China’s new poetic circles in 1930s. In 1936, his first collection of poems ‘Bat Collection’ was published. He had other poem collections published like ‘Rain and Snow’ (1986), 《少年行》 ‘Shao Nian Xing’) ‘Junior Line’ (1998), the collection of autobiographical novels ‘Trace of the Old Nest’ (1985), and the memoirs ‘Past Events in India’ (1986). He wrote a number of collections of essays such as ‘Swallows in Spring’ (1987) and ‘Collection of Old Learning and New Knowledge’(1991) with rich contents. In 1956, he joined the Chinese Writers’ Association and attended the 3rd and 4th Congress of the Chinese Literature and Art Workers. Apart from translating and creating literary works, he also engaged in studying aesthetics, semiology, anthropology, folklore, semantics, astronomy and science. His representative works include the translation work ‘Popular Astronomy’ (1938) and the collected papers ‘Discussion on Arts and Sciences’ (1986).

He knew many languages including Sanskrit, Pali, Hindi, Urdu, Esperanto, English and French and had a good command of German and Latin. He began to study Sanskrit when he was in India. In 1945, he accomplished the compilation of ‘Summary of Panini’s Aphoisms on Sanskrit Grammar’ and gave a detailed discussion of the author, written time, style, grammar system and many other aspects of ‘Pāṇinisūtra’ with the deciphering of some chapters and sections.
In the same year, he wrote ‘A Preliminary Probe into the Concept of “Being” in Sanskrit’. In 1947, he published is article ‘Fundamental Problems of Sanskrit Grammatical Theories’ on ‘Shun Pao Literature and History Weekly’. Since then, he began to focus on translating and studying ancient Indian literature. ‘Meghadūta’ (1956) was translated from Sanskrit by him who has introduced the greatest achievement of classical Sanskrit lyric poetry to Chinese readers. In 1982, his translation work ‘Bhartrihari Šatakratya’ was published. It is the most popular Sanskrit collection of minor poems in India and shows the life and emotion of an ordinary man of letters and thus gives a glimpse of the life and thoughts of Indian common people. He also translated the ‘Collection of Ancient Indian Poems’ (1984) from Sanskrit and Pali, including vedic poems, epics, aphorism poems and lyric poems. After that, he launched and organised the translation of one of the two great Indian epics - ‘Mahābhārata’. He led the translation of ‘Selected Annotatıons on Mahabharata’ that was published in 1987. In 1993, the China Social Sciences Press published the ‘Adi Parva’ of the epic, and he wrote the preface and translated first four chapters of the ‘Adi Parva’ that provided references for future translation and laid a foundation for the publishing of all the six volumes of ‘Mahabharata’ in 2005. Apart from the ancient Indian literature, he also translated related theories of literature and art. His translation work ‘Selected Works of Ancient Indian Aesthetics’ was published in 1980, including five translation works that were selected from theoretical works namely ‘Natyasāstra, Kavya Darpan, Dvani Aloka, Kavya Prakash’ and ‘Sahitya Darpan’. These works and the forewords he wrote enabled the Chinese academic community to get an initial understanding of the theories of ancient Indian art and literature.

In 1960s, he also taught “the history of Sanskrit literature” apart from teaching Sanskrit and his lecture notes have been incorporated in the liberal art teaching material plan and were published under the name of ‘History of Sanskrit Literature’ in 1964. This book mainly discusses Indian literary works and theoretical works of literature and art from the Vedic Age to the 12th century and represents a foundation work of Chinese studies on Sanskrit literature. He wrote a large number of research papers related to Indian literature, including epic studies, comparative literature studies and ‘Rigveda’ studies that are included in ‘The Analects of Indian Culture’ (1983) and ‘The Analects of Comparative Culture’ (1984), respectively. During the post Cultural Revolution period, he wrote a series of articles related to Buddhist study and the general topic is “On the Origin of Buddhism”, pointing out that China should strengthen studies on the original works of Buddhist scriptures in Sanskrit and only by pursuing the original works could the understanding of Chinese Buddhist scriptures be strengthened. He made a demonstrated analysis by taking the translated scripture style of Kumarajiva and the Chinese translation of another two Buddhist sutras ‘Lankavatara Sutra’ and ‘Heart Sutra’ as examples. He also translated the ‘Trīsvahāvānirdēśha’ from Sanskrit in 1984. All these translations and relevant research works have introduced Indian ancient languages and documents to China, which has exerted greater influence.

When it comes to the Indian culture, he studied Indian philosophy and Mahatma Gandhi. In 1947, he published the article ‘Comments on Vedantasara’ that introduced the general situation of the Indian philosophy and clarified the ideology of the ancients of Indian in “emphasising nazaritism and proof” in three aspects. During his teaching period in the Department of Oriental Languages and Literature, Jin Kemu wrote the article titled ‘Conception in the History of Indian Philosophical Thoughts’ that explained by concentrating on the main points of philosophy history including the stages, contents and the questions that need to be probed into. Afterwards, his study interest shifted to Indian philosophical thoughts and he wrote successively ‘Analysis of the Mysticism of Maudukya Upanishad’ (‘Philosophical Researches’, Edition 7, 1980), ‘Views on Ancient Indian Materialistic Philosophy - Simultaneous Discussions on “Brahman” “Sramana” and Secular Culture’
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peoples from the perspectives of the influence of Indian science, language, literature and art on China, diplomatic exchanges, the spreading and development of Buddhism in China.

After the formation of the People's Republic of China, Jin Kemu and Ji Xianlin cultivated the first batch of Sanskrit and Pali scholars of the New China. Jin Kemu used to teach Sanskrit orally as with the Indian mode and often sang Sanskrit eulogistic poems like what Indians did, which strengthened students' languages sense and appreciation ability to Sanskrit. His lectures explained profound theories in simple language and enabled students to have a thorough mastery and thus enjoyed tremendous popularity.

Jin Kemu also leaned Eastern and Western cultures and made great contributions in many fields like Indian language, culture and India-China exchanges. He also contributed a lot to China's studies in Sanskrit, Pali and even in Indian literature. In May 2011, the Joint Publishing Company published the 'Complete Works of Jin Kemu' (eight volumes, over four million characters).

WEI FENGJIANG

Wei Fengjiang (October 14, 1912 - March 5, 2004) was a Chinese student of Rabindranath Tagore, born in Xiaoshan (now Hangzhou City), Zhejiang Province.

Born in 1911, he was recommended by Tan Yun-shan to study in Visva-Bharati University and became a Chinese student of Rabindranath Tagore in 1933. He happened to be Indira Gandhi's classmate when he studied in Visva-Bharati University. He obtained the Master of Arts degree of the university in 1937, and was appointed by Tagore as an Associate Professor of Cheena Bhavana, Visva-Bharati University in April. In the same year, he went to Sabarmati Ashram and began to study with Mahandas Karamchand Gandhi. He returned to China in 1939, and taught in schools of Zhejiang and Shanghai. Wei Fengjiang also worked as the President of Yuexiu Foreign Language School, Shaoxing, Zhejiang Province in his later years. In 1987, he was invited by the Government of India to visit the country, and returned to his Alma Mater Visva-Bharati University and Sabarmati Ashram. In 1988, he was received by the visiting Indian Prime Minister Rajiv Gandhi in Beijing. The then Indian President Ramaswamy Venkataraman visited Wei Fengjiang twice in Hangzhou in 1990 and 1992, respectively. In 1997, he was again invited to visit India. He died on March 5, 2004. Both the then Indian Prime Minister Atal Bihari Vajpayee and Indian National Congress President Sonia Gandhi sent messages of condolence to praise his contributions to the friendship and cultural exchanges between China and India.

Wei Fengjiang, as the sole Chinese student of Tagore and follower of Mahatma Gandhi, had many of his works published, including 'In Mr. Gandhi's Home (South Asian Studies', Edition 1, 1985), 'Ruminations on Present and Past Homes of Tagore (South Asian Studies', Edition 1, 1986), 'Past Leaders of the Indian National Congress Leaders I Knew (South Asian Studies', Edition 3, 1986), 'India Revisited (South Asian Studies', Edition 1, 1988) and also 'My Teacher Tagore' (1986). In his 'My Teacher Tagore',
he recalled the thoughts, creativity and life of Tagore and his teachers and friends in Visva-Bharati University based on his own experiences.

(Zhang Shujian)

ZHU JIEQIN
Zhu Jieqin (1913-1990) was a Chinese scholar who studied the history of Sino-foreign relations. He was born in Guangzhou and his birthplace was Shunde, Guangdong Province.

Zhu Jieqin graduated from the Institute of Literature and History of Zhongshan University, and used to teach at Guangzhou Fine Arts School and Zhongshan University. Between 1940 and 1945, he taught Indian history successively at Nanyang Research Institute, Chongqing and Oriental Chinese Language and Literature School, Yunnan. In 1945, he went to Yunnan to teaching at Yunnan University. In 1952, he was transferred back to Guangzhou and worked as a Professor of the Department of History of Zhongshan University. As of 1958, he worked as Professor of the History Department, and Department Dean of Ji’nan University. In 1970, Ji’nan University closed, so he went to the History Department of South China Normal University and the History Department of Zhongshan University in succession. Till 1978, he returned to teach at Ji’nan University. In 1981, he founded the Overseas Chinese Institute, Ji’nan University and served as the director of the institute. In 1984, Ji’nan University opened the doctoral programme for Specialised History (history of Sino-Foreign Relations), Zhu Jieqin became a doctoral supervisor. He used to be a researcher of the Institute of South Asian Studies, Chinese Academy of Social Sciences, Vice President of the first and second sessions of Chinese Association for South Asian Studies, Executive Director of China Society of History, President of the Institute of China Overseas Traffic History and President of the Council of China Society for Southeast Asian Studies.


(Yang YUNYUAN)

Yang Yunyuan was born into an intellectual family and his elder cousin, Chen Naiwei was Tan Yunshan’s wife. He was acquainted with Tan Yunshan since he was young, and thus he was deeply influenced by him. He studied at the Changsha Changjun Middle School, Hu’nan First Normal School and the Central Political University in Nanjing. After graduation, he worked as a teacher in Guiyang and resumed his contacts with Tan Yun-shan that was interrupted due to the chaos caused by war. With the help of Tan Yunshan, he was able to get the invitation of Visva-Bharati University and the grants from the Ministry of Education, Republic Of China (ROC) to go to India. In early 1946, he became a visiting scholar of the Cheena Bhavan, Visva-Bharati University. During this period, he studied Indian culture, religion and language under the guidance of Prabodh Chandra Bagchi, Purushottam Vishvanath Bapat, among other Indian scholars, and also became interested in Buddhism. In late 1940s, he became the secretary of Luo Jialun, the first ROC ambassador to India. Since the 1950s, he taught Chinese at the School of Foreign Languages, Ministry of Defense, New Delhi. Afterwards, he went to the United States of America via Mexico, and became a teacher of University of California, Berkeley. His
son, Anand Yang, President of Jackson School of International Studies, University of Washington is an influential scholar in East Asian studies and expert in Indian history in the United States.


(Wei Guisun)

WEI GUISUN

Wei Guisun (1915-1995), originally a Chinese national of Fujian province, China, had come to India on government scholarship in 1943 to study Indian history and culture. Initially he spent a few months in Cheena Bhavan, Santiniketan, and then went to Aligarh and enrolled himself there as a student of Aligarh Muslim University. After completing post-graduate studies, he also carried out his research work there on Mongol history of China from Chinese sources and completed his Ph.D. thesis there. He joined Cheena Bhavan, Visva-Bharati, Santiniketan as Lecturer in Chinese language and History in July, 1951 and retired as Professor and Head of the same Department in the year 1980. But, even after his retirement Prof. Wei did not go back to his native land, China and continued to stay in Santiniketan while remaining busy in his research and publication work. He is well-known for his book “The Secret History of the Mongol Dynasty”, which he published in the year 1957. He died in Santiniketan in the year 1995.

(Jia Yan)

JIAO TSUNG-I (Rao Zongyi)

Jao Tsung-I (August 9, 1917 - present), Chinese historian, expert in paleography, classical litterateur, calligrapher and painter. His style name is Gu An and his alternative name is Xuan Tang. He was born in Chao’an, Guangdong Province. He graduated from Shanghai Law & Political Science College and returned to Chaozhou to serve as the Editor-in-Chief of ‘Yuenan News’ after graduation. He studied under his father since he was a child. In 1932, he started to compile his father, Rao E’s unfinished manuscript, ‘A Record of Literature and Arts in Chaozhou’, and finished it three years later. He published this in ‘Lingnan Journal’, which became a cornerstone for his academic career. In 1935, he became a probation teacher of the Chinese classes at Hanshan Normal University, and was offered to serve as an Editor of the HistoryCompilation Bureau of Guangdong, Sun Yat-sen University. In 1938, Sun Yat-sen University relocated to Yunnan, but he stayed back in Hong Kong due to his illness and took part in the compilation of ‘Zhongshan Dictionary’ and ‘Quan Qing Ci Chao’. In 1943, he went to Guangxi and became a Professor of Wuxi Academy of the Traditional Chinese Culture. After the victory of the war against Japan, he took up the post of a Professor of Guangdong University of Arts and Sciences, and later returned to Shantou to chair the general compilation of ‘Gazetteers of Chaozhou’. In 1952, he began to study Dunhuang caves. From 1952 to 1968, he taught at the Department of Chinese, University of Hong Kong, during which he went to India for researches with Bhandarkar Oriental Research Institute, Pune in 1963, learned Sanskrit from V. V. Paranjpe and his father, and studied Brahmanism classic, the ‘Vedas’. During his stay in India, he got acquainted with Indian researcher Xu Fancheng. After he returned from India, he became the first Chair Professor of the Department of Chinese, University of Hong Kong, and now an Honorary Professor of the Department of Chinese Language and Literature, Chinese University of Hong Kong. Jao Tsung-I was born in Chao’an County (present day Xiangqiao District, Chaozhou City), Guangdong Province. He graduated from Shanghai Law & Political Science College and returned to Chaozhou to serve as the Editor-in-Chief of ‘Yuenan News’ after graduation. He studied under his father since he was a child. In 1932, he started to compile his father, Rao E’s unfinished manuscript, ‘A Record of Literature and Arts in Chaozhou’, and finished it three years later. He published this in ‘Lingnan Journal’, which became a cornerstone for his academic career. In 1935, he became a probation teacher of the Chinese classes at Hanshan Normal University, and was offered to serve as an Editor of the HistoryCompilation Bureau of Guangdong, Sun Yat-sen University. In 1938, Sun Yat-sen University relocated to Yunnan, but he stayed back in Hong Kong due to his illness and took part in the compilation of ‘Zhongshan Dictionary’ and ‘Quan Qing Ci Chao’. In 1943, he went to Guangxi and became a Professor of Wuxi Academy of the Traditional Chinese Culture. After the victory of the war against Japan, he took up the post of a Professor of Guangdong University of Arts and Sciences, and later returned to Shantou to chair the general compilation of ‘Gazetteers of Chaozhou’. In 1952, he began to study Dunhuang caves. From 1952 to 1968, he taught at the Department of Chinese, University of Hong Kong, during which he went to India for researches with Bhandarkar Oriental Research Institute, Pune in 1963, learned Sanskrit from V. V. Paranjpe and his father, and studied Brahmanism classic, the ‘Vedas’. During his stay in India, he got acquainted with Indian researcher Xu Fancheng. After he returned from India, he became the first Chair Professor of the Department of Chinese, University of Hong Kong, during which he was also invited to be a visiting professor to Yale University and a research professor of the Institute of History and Philosophy, Academia Sinica, Taiwan. From 1973
to 1978, he was a Professor and Director of the Department of Chinese, University of Hong Kong. After retirement, he went to Paris, France to teach as a guest Professor of Ecole pratique des hautes études for a year. Later, he was appointed as an Honorary Professor of the Department of Chinese, University of Hong Kong and Honorary Professor of the Department of Art and the Institute of Chinese Culture. In 1982, he was awarded with an Honorary Doctorate Degree by the University of Hong Kong. In 1983, he attended the first Symposium of China Dunhuang Turpan Society in China, and was invited to be an advisor of the society. In 1990, he became an Honorary Advisor of Hong Kong Heritage Museum.

Jao Tsung-I engaged in a wide range of research areas, including Dunhuang studies, Oracle Bone studies, lexicology, historical science, bibliography, the Songs of Chu, archaeology, painting and calligraphy. His major works include ‘An Investigative Study on the Geography of Chu-Ci’ (The Songs of Chu) (1946), ‘Oracle Bone Diviners of the Yin Dynasty’ (1959), ‘Anecdotes of the History of Sino-Indian Cultural Relationships’ (1990), ‘Gi Jia Kao’ (1992), ‘Collection of Buddhism’ (1993) and ‘New Page of the History of Chinese Religious Thought’ (2000). Most of his study results are featured by creativity. For example, he learned cuneiform and West Asian history from Jean Bottéro in Paris and translated ‘Enûma Eliš’ into Chinese with 10 years of effort, which is the first Creation Epic of the Near East translated by a Chinese scholar.

When it comes to Indian studies, he once made comparative studies of the graphic text in the ancient Indus Valley and Chinese inscription on pottery and oracle bone inscriptions, and discovered many similarities and exposed the cultural exchanges between China and India in ancient times. Moreover, he discovered the widespread phenomenon of ‘questioning literature’ in different cultural contexts through comparing Qu Yuan’s ‘Questions for Heaven’ (Tian Wen) and Indian and Islamic ancient documents. He thus, put forward the new topics of text anthropology and literary anthropology. During his stay in India, he made comparative studies on Chinese and Indian literatures and cultures and believed that ‘Siddam’ had profound influence on Chinese phonology and literature. Han Yu was deeply influenced by the ‘Buddhacarita’ of Aśvaghosa. Beyond that, he also translated some of the most ancient collections of Indian poems ‘Rigveda’.

(Wang Lingnan)

WU YAN

Wu Yan (December 1918 - September 8, 2010), was a Chinese expert in translation, and publisher. He was born in Kunshan, Jiangsu Province, and was originally named Sun Jiaji while his style name was Wu Yan.

He graduated from the Foreign Languages Department of National Chi Nan University in 1941. He joined the Chinese Writers’ Association in 1962. He worked as the Director of the Editorial Office of New Literature & Art Publishing House, Director of the Editorial Office of Shanghai Literature and Art Publishing House, Deputy Chief Editor of the People’s Literature Publishing House Shanghai Office and President of Shanghai Translation Publishing House.


W PACHOW (Bazhou)

W Pachow (1918 -) is an American born Chinese Buddhist scholar. His style names are Wang Shu (third tone) and Wang Shu (first tone), and his assumed name is Xian Qiao. His ancestral home
WU BAIHUI

Wu Baihui (September 9, 1919 - ) is a Chinese Indologist and Buddhism researcher. He belongs to Huizhou, Guangdong Province, but was born in Hong Kong. He is a researcher at the Institute of Philosophy Studies, Chinese Academy of Social Sciences.

As a child he was deeply influenced by his mother who was pietistic in Buddhism. He received western style education at a religious school, but he still studied in Putichang and Zhilian Zhengyuan hosted by Hedong Lay Buddhist. In 1937, he met Master Tai Xu who came to Hong Kong for sermon and thus, had the opportunity to be recommended by him to study in India. In 1940, he went abroad via Myanmar along with Master Fa Fang, and over a year later, he arrived at Visva-Bharati founded by Rabindranath Tagore.

During his stay at Visva-Bharati, he studied under Prabodha Chandra Bagchi, Purushottam Vishvanath Bapat, Shanti Bhiksu Sastri, Tan Yun-shan and other scholars, majoring in Indian philosophy, Indian Buddhism, Indian history, Sanskrit and so on, involving many classical philosophies of religion, including Buddhism and Hinduism. In 1946 and 1948 respectively, he obtained his Bachelor's degree and Master's degree. In 1949, he applied for a Doctoral degree at University of Pune. When the People’s Republic of China was founded and the Korean War broke out, he actively assisted the Consulate General of China in Bombay to take charge of the school for overseas Chinese, and collect and translate Chinese and English propaganda materials. In 1952, he applied to the Embassy to return to China to work. After receiving approved, he went back to China and taught Hindi in Hindi teaching and research office at the Department of Eastern

He was influenced by Buddhist thoughts because his parents were devout believers in Buddhism. He graduated from Shanghai Mongolian and Tibetan College. In 1938, he went to India’s Cheena Bhavan, Visva-Bharati University to study and majored in Indian culture and philosophy, and obtained the Master's degree in these subjects. He obtained his PhD from University of Mumbai in 1948, and taught in Visva-Bharati University from 1941 - 1947 and in University of Allahabad between 1947 - 1953. He was a Professor of University of Ceylon between 1954 and 1968, and engaged as a Professor in University of Iowa in 1968, mainly teaching Asian culture, religion, philosophy and Buddhism. He knows many languages, including Sanskrit, Pali, Hindi, Bengali script, English and French. He used to study Dunhuang transcripts in Britain and France, and attended All India Oriental Conference, International Congress of Orientalists on many occasions and other academic conferences. He retired in 1988.

His dissertation A Comparative Study of the Prātimokṣa, on the basis of its Chinese, Tibetan, Sanskrit and Pali Versions was published by Visva-Bharati University Sino-Indian Society in 1955, and represents an important work for studying primitive Buddhism and Sangha system. His other English works mainly include, Comparative Studies in the Parinibbana Sūtta and its Chinese Versions (1946), Prātimokṣa-Sūtra of the Mahāsanghikas (1956), A Study of the Twenty-two Dialogues on Mahāyāna Buddhism (1979) and Chinese Buddhism: Aspects of Interaction and Reinterpretation (1980). His Chinese works include Collection of Dunhuang Verses (1965), By W Pachow (1985), and his translation works include Brother Nehru (1943), A Collection of Tagore's Essays (1946), Mahaparinirvana Sutra of Theravada Buddhism (1971) and Mīlindapanha of Theravada Buddhism (1997).

(Jia Yan)
Languages, Peking University. In 1857, he was transferred to work as an editor in the Commercial Press. In 1978, he was transferred to work in the Institute of Philosophy Studies, Chinese Academy of Social Sciences. In 1983, he proposed to organise an oriental philosophy research office and became the director of the office. In 1984, he was given the title of Honorary Doctor of Literature and Supreme Honorary Professor of Visva-Bharati. He proposed to study Indian religious philosophy by drawing upon the experiences gained on key points. He traced the source of essential issues in Indian religious philosophy and analysed all kinds of viewpoints, including water origination theory, Maya theory, presence or absence theory, Mano theory and proanthropus theory in Vedas eulogistic poem. Thereby, he began his comparative analysis and included different religious philosophy thoughts like Vedas, Upanishad, Buddhist philosophy and Vedanta philosophy into an organic and comprehensive development history of Indian religious philosophy. His major academic results include his translation works ‘Agamasutra’ (1999) and ‘Rigveda Divine Comedy Selection’ (2010), monographs ‘Indian Philosophy and Buddhism’ (1994) and ‘Indian Philosophy’ (2000), and dissertations - ‘Indian Ancient Dialectical Thinking’, ‘Logical Thought of Jainism, Indian Natural Philosophy, Upanishad and Its Materialism Philosophy, Indian Vedanta Philosophy, Primary Investigation of Indian Dhyana in Early Stage - Buddhist Thought of Upanishad, Brief Introduction of the Theoretical Essence of Yogacara and Madhyamika of Mahayana’ and ‘Maya-vada of Brahman and Buddhism’.  

(YANG RUILIN)  

Yang Rulin (May 1921 - ) is a Chinese expert in translation and an editor. He was born in Changde, Hu’nan Province, and was a researcher of the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University, researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and Chief Editor of ‘South Asian Studies’. Yang Rulin graduated in Hindi from the National School of Oriental Languages in 1944. In 1946, he went to India and studied in Visva-Bharati University. In 1949, he graduated from the Department of Ancient Indian History and Culture of Banaras Hindu University, and received his Master’s degree. Since 1950, he worked in the Chinese embassy in India, Department of Asian Affairs of the Ministry of Foreign Affairs and the Institute of International Relations of the Ministry of Foreign Affairs. In 1979, he started to work in the Chinese Academy of Social Sciences and was engaged in studying subjects like Indian history and politics. He also contributed to the studies of Indian art under the influence of his father-in-law, Chang Renxia, who was an art archaeologist. He took part in the translation of ‘Blossoms in the dust: the human factor in Indian development’ (1965) written by Kusum Nair, an agricultural researcher in India. His published essays include - ‘The Brief Discussion on the Evolution of Chinese Buddhist Art’ (1981), ‘Past and Present of the Caste System of Hinduism’ (1982) and ‘Ancient Indian Art’ (1982). In January 1980, he attended “The Second World Buddhist Conference” held in Nalanda, Bihar in India. Between 1979 and 1989, he was employed in the editing works of ‘South Asian Studies’, ‘Translation of South Asia’ and ‘Materials on South and Southeast Asia’.  

(WU JUNCAY)  

Wu Juncai (December 25, 1921 - August 26, 1996), Chinese Indologist and historian. He was styled Shu Xin and born in Yuanjiang, Hu’nan Province. Wu Juncai graduated from the Central Political Institute. He studied at the History Research Institute of University of Delhi and obtain his Master’s degree. He then went to London School of Economics and Political Science for studying international relations and majored in Southeast Asian studies. He was awarded an Honorary Doctorate of Laws by Sung Kyon Kwan University. He also worked as a special correspondent of Taiwan ‘Central Daily News’ in Chongqing, New Delhi and London and the Director of the Hong Kong edition of ‘Central Daily News’. In 1951, he became the Director and Chief Editor of ‘Central Daily News’ Press in Hong Kong. After 1952,
he successively worked as a Professor of Taiwan Normal University, Taiwan University and National Chengchi University in Taiwan and gave lectures at the National Defense Research Institute. In 1964, he founded the Institute of International Relations of the Republic of China, and served as the Chairman and Concurrent Director. In 1968, he founded the Institute of East Asian Studies and worked as a Professor and Head of the institute. In 1978, he became the Director and Concurrent Publisher of the 'Central Daily News' and researcher of the National Chengchi University. He died of illness in the United States of America in 1996.

His major works include ‘India’s Independence and Sino-Indian Relations’, ‘Kashmir and Indo-Pakistani Relations’ (1958), ‘Gandhi and Modern India’ (1987), ‘Politics and Culture’ (1988) and ‘History of India’ (1981). ‘History of India’ tells the history of India from the emergence of culture in the Indus River Valley to its independence and the founding of state, analyses the key factors in the history of Indian development and discusses the relations between modern India and its neighbouring countries. The book has been selected as a history textbook for the Advanced Level Examination in Hong Kong. (Li Baolong)

RAN YUN-HUA

Ran Yun-hua (1924 - ) is a Chinese Canadian scholar. His family origin is Guangyuan, Sichuan Province. He is a Professor at the Department of Science of Religion of McMaster University, Canada.

Ran Yun-hua graduated from Shaanxi Normal Specialized Postsecondary College. Later, he studied history in Sichuan University and obtained a Bachelor’s degree in 1948. He went to study in Visva-Bharati University, India in 1953 and studied Buddhism and history of Indian religions from Prabodh Chandra Bagchi and Tan Yun-shan et al. In 1964, he obtained a Religious Doctoral Degree of Visva-Bharati University and stayed at the university to teach. Later, he was invited to serve as the Dean of the Department of Science of Religion of McMaster University, and engaged in Buddhism and Chinese religious studies. He retired as an honourary professor of the university in 1988. He has successively worked as President of “Society for the Study of Chinese Religions”, member of the International Association of Buddhist Studies, and the Buddhism Group of Association for Asian Studies. He also assumed important posts in the International Association of Buddhist Studies and International Religious Association. In 1989, he went to Taiwan and became a Professor of Faguang Buddhist Culture Research Institute and researcher of the Chung-Hwa Institute of Buddhist Studies. He focussed on studying Buddhist history and philosophy, Chinese ideological history, and cultivated many specialists in Buddhism for Taiwan. His works include ‘Zong Mi’ (1988), ‘From Indian Buddhism to Chinese Buddhism’ (1995) and nearly 100 research papers that have been published on academic magazines in Europe, the United States of America, Japan and Taiwan. ‘From Indian Buddhism to Chinese Buddhism’ includes 14 academic papers and the subject of discussion is the transformation and development of Buddhism from India to China. He also has monographic studies in cultural comparison, commandment ceremony, religious literature, forming process of Zen and the inheritance and change of Indian Buddhism by Chinese eminent monks. (Zhang Ran)

YIN HONGYUAN

Yin Hongyuan (October 15, 1925 - present) was a Hindi scholar, and a professor of the Department of Eastern Languages, Peking University. He was born in Songjiang, Jiangsu Province (present day Songjiang District, Shanghai).

In 1944, Yin Hongyuan arrived in Chongqing via Anhui, Hebei and Shaanxi Provinces. In 1945, he was admitted to the Department of Hindi of National School at the Oriental Language and
Cultural Contacts

Literature, and became one of the fourth batch of students of the school. In 1946, he transferred with the school to Nanjing. In 1948, he graduated and became a teacher of the school. He was the only Chinese teacher who taught Hindi. In July 1949, the school merged into the Department of Eastern Languages of Peking University, and thus, he moved to Beijing for work.

He has long been working as a teacher and scholar in Hindi language, mainly teaching and conducting research in Hindi grammar. He has translated ‘Hindi Vyakarana’ (mimeograph materials) by Kamtaprasad Guru, ‘Braj Bhasha’ (mimeograph materials) by Dhirendra Verma, and ‘An Introductory Transformational Grammar’ (1985) by Bruce Liles, among other grammar books. In late 1970s, he began to compile the teaching materials in Hindi grammar, based on different schools of grammars, such as Indian grammar, European grammar and American grammar. He finished the compilation in early 1980s, and this was printed into four volumes of teaching materials. The books were later simplified into just one book ‘Grammar of Hindi Language’ (1992) that was published by Peking University Press. The book is characterised by its practical value and theoretical profundity, and has become an authoritative research writing and teaching material of Hindi grammar. The book has been used by colleges and universities for Hindi teaching courses and researches. Moreover, he has jointly written ‘Hindi Language Textbook’ (1983) and ‘Hindi-Chinese Dictionary’ (2000). He has translated Vrindavan Lal Verma’s novel ‘Jhansi ki Rani’ (co-translator, 1987), Munshi Premchand’s short stories ‘A Widow with Sons and Daughters’ and ‘Rama Stories’ (1987), Ilachandra Joshi’s novel ‘Sannyasi’ (1994) and other literary works. In 2013, he was the main person behind the printing of an edition of ‘Chinese-Hindi Dictionary’ and a series of other reference books.

(Zhang Minyu)

SUN PEIJUN

Sun Peijun (December 1, 1925 - July 7, 2010), Chinese scholar of Indian economic and political studies. He was born in Hangzhou, Zhejiang Province. He was a researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences (CASS) and used to serve as the Head of the Institute of South Asian Studies, CASS, Head of the Institute of South Asian and Southeast Asian Studies, CASS, President of Chinese Association for South Asian Studies and Editor-in-Chief of South Asian Studies.

Sun Peijun was admitted to the Department of Financial Management of Shanghai Jiaotong University in 1946, and worked at the headquarters of Bank of China after graduation in 1950. He was the Deputy Director of Bank of China, Calcutta Branch in 1951. In 1953, he returned to China and successively worked with the Institute for International Relations, Ministry of Foreign Affairs of the PRC (MOFA), the Department of Asian Affairs of the Institute of South Asian and Southeast Asian Studies, CASS, President of Chinese Association for South Asian Studies and Editor-in-Chief of South Asian Studies.

Sun Peijun was delivering a talk at a forum on academic exchange
of MOFA, the Institute of Southeast Asian Studies, International Liaison Department, the Institute for World Economics, CASS, the Institute of South Asian Studies co-founded by CASS and Peking University, and the Institute of Asia-Pacific Studies, CASS where he mainly engaged in Indian economic, social and political studies.

In 1978, he worked together with Ji Xianlin and Huang Xinchuan to establish the Institute of South Asian Studies under the initiative of CASS and Peking University, and later established the Chinese Association for South Asian Studies. He also founded the academic journal, South Asian Studies was Huang Shunkang. He is a researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and honourary academician of Chinese Academy of Social Sciences.

Huang Xinchuan was born into a merchant family in Xupu, a famous historic and cultural city. In 1946, he was admitted to School of Literature, Hangchow University, and received education in Western literature and philosophy. In 1956, he joined the Philosophy Department of Peking University as a licentiate graduate majoring in Foreign Philosophy, studied Western philosophy and Indian philosophy under philosophers including Ren Hua, Tang Yongtong, Zhu Qianzhi and Hong Qian, and also studied Greek and Sanskrit at the same time. In 1958, he became a lecturer of the Philosophy Department of Peking University after graduation to teach Western, Indian and Japanese philosophy history, among other special subjects. In 1964, he started to work in the Institute of World Religions, Chinese Academy of Social Sciences. In 1978, he became the Deputy Director of China's South Asia Research Institute, co-founded by Chinese Academy of Social Sciences and Peking University. In 1988, he served as Director of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. Afterwards, he used to serve as an honourary Dean of the Oriental Culture Research Center, CASS, Director of Xuanzang Research Center and Executive Member of International Indian Philosophy Research Association. He became one of the first batch of honourary members of CASS in 2006.

Huang Xinchuan has mainly engaged in studies of Indian philosophy. He has composed many works on Indian philosophy, including ‘Studies on Modern Indian Philosopher Vivekananda’ (1979), ‘Modern Eastern Philosophy’ (1988), ‘A History of Indian Philosophy’ (1989) and ‘Contemporary Indian Philosophy’ (1989). These works have discussed the law of development of philosophy, the relationship between religion and philosophy, development of materialism in India,

HUANG XIN CHUAN

Huang Xinchuan (July 30, 1928 - present), Chinese scholar in Indian philosophy. He was born in Changshu City, Jiangsu Province. His former name and established the Department of South Asia in the Graduate School of CASS to cultivate postgraduates and doctoral students. He trained many talents in South Asian studies for China. He also made several visits to India.

His main academic works include Indian Monopolized Consortium (1984), Studies on the Economic Development Strategy of South Asian Countries (1990), India’s National Conditions and Comprehensive National Strength (2001) and Comparative Studies on the Economic Development of China and India (2007). Comparative Studies on the Economic Development of China and India gives an overview of the achievements and experiences of these two countries in all areas of national economy over the past four decades, and represents the first monograph comparing China and India in economic development.

(Li Baolong)
social function of different schools of philosophy in India, relationship between Indian philosophy & Chinese philosophy for one part and Buddhism for another, based on abundant historical materials. He elaborated comparatively and systematically the history and status quo of Indian philosophy and the philosophy of Eastern countries, laying a foundation for studies on the teaching & studies of Indian philosophy in modern China. ‘Contemporary Indian Philosophy’ includes studies on main philosophers of modern India including Swami Vivekananda, Rabindranath Tagore, Mohandas Karamchand Gandhi and Aurobindo Ghose, and their perspectives in Chinese culture. He has many works in the field of religion, such as ‘Indian Buddhist Philosophy’ (1979), ‘Indian Origin of Chinese Esoteric Buddhism’ (1979) and academic exchange activities between India and China. He went to India many times to attend academic meetings and for visits. For instance, he went to India to attend academic meetings held by “International Council for Philosophy and Human Sciences” and “International Association of Buddhist Studies” between 1979 and 1980; he led a Chinese delegation to India in 1982 to attend the “2000 China-India International Academic Symposium”; in 1997, he participated in the “International Conference on Perspectives on Religion, Politics and Society in South Asia” and “International conference on Vedanta” held in India; in 2004, he went to New Delhi to attend the International Symposium on Buddhism; in July and August, 2005, he visited Indian major Buddhist holy lands and the new Nalanda University. He also gave academic speeches in many colleges, universities and academic institutions in India; including University of Delhi, Acharya Nagarjuna University and Royal Asiatic Society.

(Wang Lingnan)

SHIH SHU-LU
Shih Shu-Lu (1950) was a Chinese monk, born in Hunan Province.

In 1928, Shih Shu-Lu studied in Minnan Buddhist College. In 1932, he taught in the Sino-Tibetan Teaching College, World Buddhist Academy. In 1936, he went to Ceylon (present day Sri Lanka) along with Wei Huan, Fa Zhou, Hui Song, Wei Shi and other Buddhist monks and learned from Presbyter Pelane Vajrana. In the same year, he was transferred to Visva-Bharati to study Sanskrit and Pali, and was later appointed as a teacher of Chinese culture of Cheena Bhavan. In 1940, he together with Chen Zhongshi et al., welcomed the Chinese Buddhist Delegation in Visva-Bharati. He died in Sarnath, India around 1950.

He used to record the teaching contents of Master Tai Xu during his stay in Minnan Buddhist College, and compiled the articles including ‘Indian Buddhist Philosophy’ (1979), ‘Indian Origin of Chinese Esoteric Buddhism’ (1979) and

(Wang Lingnan)
Li Zhifu (October 3, 1929 - ) is a Chinese Buddhist Studies Researcher. Born in Qinglian Township, Fengjie County, Sichuan Province (present day Qinglian Town, Fengjie County, Chongqing), he is now settled in Taiwan. He is the Honorary Director of ‘Chung-Hwa Institute of Buddhist Studies’. He reached Taiwan following the army in 1947 and was discharged in 1962. He was admitted to the Department of Philosophy of Chinese Cultural Institute (Chinese Culture University) in 1964, and learned Western philosophy, Lao Tzu-Chuang Tzu philosophy and Buddhism history and other courses from Zhang Shangde, Chen Guying, Zhang Mantao and other teachers. After he graduated in 1967, he went to the Comparative Religion Institute of Banaras Hindu University to study with the help of Master Xiaoyun, Xue Lei and others. He returned to Taiwan with a Master’s Degree in 1970 and was appointed as the Chief Secretary of Hwa Kang Museum. He was transferred to the Department of Philosophy of Chinese Cultural Institute in 1971 to teach special courses such as Indian Philosophy, Comparative Religion, and Introduction to Buddhism, Abhidharmakosa-sastra, Yogacarabhumi-sastra and Vijnapti-tatrasiddhiwastra successively. He prepared and built the India Institute of Chinese Culture University in 1974. He has successively held the positions of the Chief Secretary of Chung-Hwa Academy Institute of Buddhist Studies, the Deputy-director of Chung-Hwa Academy Institute of Indian Studies, the Director of the Preparation Office of Dharma Drum University and the Director of Chung-Hwa Institute of Buddhist Studies since 1978. At the same time, he directed Hwa Kang Buddhist Studies Journal and Chinese Buddhist Studies Journal successively.


(Liu Anwu (July 12, 1930 - ) is a Chinese Indologist, translator and a Professor of the Philosophy and Social Science Department of Peking University. Born in Changde City, Hunan Province, his great interest in literature came to the fore when he was in middle school. In 1949, he took joined the Department of Chinese Language and Literature of Hunan University, and went to the Oriental Language Department of Peking University to study Hindi in February 1951. In November 1954, he went to India and studied Hindi Language and Literature in Delhi University and Banaras Hindu University. He returned to China in 1958 to teach and work on his research in Peking University. In 1985, he became a professor at the University and a doctoral supervisor in 1990 of modern Indian language and literature. His previous positions include Director of Laboratory of Oriental Literature of the Oriental Language Department of Peking University, and the Director of South Asia Cultural Institute. He has served successively as the Vice President, President and Honorary President of China Indian Literature Institute. He was honoured with the title of Senior Translator by the Translators Association of China in November 2004, and was elected as a Senior
Professor of the Philosophy and Social Science Department of Peking University in January 2005. He has been teaching Indian language and literature for a long time. He began to teach the undergraduate courses of ‘Advanced Hindi’ and ‘Indian Hindi Literature History’ after returning from India in 1958. He started to recruit graduates since the mid-1980s and set special courses of ‘India Literature History’, ‘Research on Premchand’ and ‘Research on the Two Great Epics of India’. He has made great contributions in spreading Hindi and Indian literature in China.

Besides teaching, he is also engaged in Indology. As one of the first people to research Hindi literature in China, his major research field is Indian literature, especially Hindi literature. His major research subjects include - famous Hindi writers such as Surdas, Tulasidas and Premchand, the Two Great Epics of India, Hindu mythology, the comparative study of Chinese and Indian literatures and Rabindranath Tagore. Through many of years of cultivation, his research has been very fruitful - he has published eight monographs including the Indian Hindi Literature History (1987), Critical Biography of Premchand (1999), Research on the Two Great Epics of India (2001) and Comparative Study of Chinese and Indian literatures (2005); 28 translation pieces represented by Research on the Modern Indian Literature (Hindi Literature) (1980), Collections of Premchand’s Short Stories—Newly-married (1982), All-well Tree (1983), The Woman Mowing (1985), Premchand on Literature (co-translated, 1987) and Selected Stories of Premchand (1996); 18 compilation works such as Indian Folks Tales (1984), Selected Works of the Oriental Literature (1986), Selected Ancient Poetries of India (1987) and Selected Oriental Short Stories (1988); and 65 theses.

(Jiang Jingkui & Jia Yan)

In the same year, he was conferred the ‘World Hindi Honorary Award’ by Shankar Dayal Sharma, the then President of India. In 1999, he was awarded the Vishwa Tulsi Samman by Hindu University of America. On June 15, 2001, the then President of India, Kocheril Raman Narayanan conferred on him the Dr. George Grierson Award as a commendation for his contributions in teaching and researches of Hindi and in Sino-Indian cultural exchanges.

He independently compiled the ‘Hindi Dictionary of Chinese Idioms’ (1988), and was part of the compilation team of the ‘Hindi-Chinese Dictionary’ (2000) and ‘Basic Course in Hindi’ (1992). His main translation works include ‘Nirmala’ (1959), one of the representative works of modern Indian realistic

**JIN DINGHAN**

Jin Dinghan (September 13, 1930 - ) is a Chinese Indologist and an expert in translation. His family was originally from Zhuji in Zhejiang Province. Born in Changsha, Hu’nan Province, he is a professor in the Department of Oriental Languages and Literature of Peking University.

Jin Dinghan was born into a family of scholars. His uncle, Jin Yuelin was a Chinese philosopher and logician. In 1955, Jin Dinghan graduated from the Department of Oriental Languages and Literature of Peking University and became one of the first batch of Hindi scholars cultivated in China. After graduation, he stayed and taught at the university and later became a professor of the Department of Oriental Languages and Literature. At the same time, he held a concurrent post of researcher of the Chinese Academy of Social Sciences and was engaged in teaching and scientific research of Hindi. He has been invited to give lectures at University of Delhi, Jawaharlal Nehru University, Banaras Hindu University, colleges and universities of Britain, the United States, the Netherlands and Japan. He was the Executive President of the 13th International Ramayana Conference, Chairman of the 16th International Ramayana Conference, President of the 10th International Hindi Symposium and a consultant of Chinese Association for South Asian Studies. In 1993, he was given the Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award.

In the same year, he was conferred the ‘World Hindi Honorary Award’ by Shankar Dayal Sharma, the then President of India. In 1999, he was awarded the Vishwa Tulsi Samman by Hindu University of America. On June 15, 2001, the then President of India, Kocheril Raman Narayanan conferred on him the Dr. George Grierson Award as a commendation for his contributions in teaching and researches of Hindi and in Sino-Indian cultural exchanges.

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writer Munshi Premchand, ‘Rāmacaritamānas’ (1988), a classical work of Hindi in Medieval India and ‘Jhutha Sach’ (2000, co-translation), a full-length novel of Indian writer Yashpal. His translation and introduction of ‘Rāmacaritamānas’ has enriched Chinese studies on the devotional literature and the belief in Rama in Hinduism in medieval India. Besides, he has published dozens of his Chinese and English dissertations on domestic and foreign publications, including ‘Tulasidas, Ramayana and China’ and ‘Pulsidas and Confucius’.  

(Jiang Jingkui, Jia Yan)

LIU GUONAN
Liu Guonan (1931-November 29, 1987) was a Chinese Indologist and a professor at Peking University. Born in Xixiang County, Hanzhong City, Shaanxi Province. Liu Guonan studied successively in Xixiang Middle School, Nanzheng High School and Leyu High School from 1945 to 1951. He was admitted to Northwest University in 1951 and then transferred to the Department of Oriental Languages at Peking University to study Hindi. In 1954, he was sponsored by the government to study in University of Delhi and thereafter in Banaras Hindu University in India. In 1958, he returned to China to become a teacher in the Department of Oriental Languages at Peking University. He was transferred to the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University in 1980 and was appointed as the Deputy Director of the Institute of South Asian Studies in Peking University in 1985.

Mainly researching Hindi literature and culture, he translated ‘Woman in the Picture’ (1986) by Akilan, ‘Secret Organization - Road Association’ by Sarat Chandra Chattopadhyay (co-translated with Liu Anwu, 1985), ‘Dirty Skirt’ by Phanishvarnath Renu (co-translated with Xue Keqiao, 1994) and other Indian literature works and co-edited ‘The Histories and Cultures of Each Pradesh of India’ (1982) with Wang Shuying. He also published several papers such as ‘The Folk Dramas in Northern India’ and ‘On the Imagism of Hindi Poetries’. He went to Delhi to attend The Third World Hindi Conference and was honoured with the “Saraswati Samman” by the Prime Minister of India, Indira Gandhi in 1983. In August 1987, he was invited by the Banaras Hindu University to be a visiting professor to teach the courses of Chinese Intellectual History and Chinese Literature History. On November 29, he died of a heart failure. About a dozen of Indian newspapers such as ‘India Daily’ and ‘Voice of the People’ published memorial essays and six related departments held memorial services for him, calling him “a great friend of India”.  

(Zhang Minyu)

WANG HUAITING
Wang Huaiting (1931-2007) was a Chinese expert in translation of Indian English literature, born in Wujin, Jiangsu Province.  

Wang Huaiting graduated from Beijing Foreign Language Institute (now Beijing Foreign Studies University) in 1954, and was afterwards assigned to work with the China Foreign Languages Publishing Administration under the State Council. In 1979, he was transferred to the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and was mainly engaged in studies and translation of Indian English literature. Later, he worked as an expert translator of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and was also the President of the Translators Association of China.

He was engaged in translation and proof reading of English books for many years, and has translated or proof read over 50 books. His translation works
Cultural Contacts

were large in quantity and on a diverse number of topics, involving politics, economy, philosophy, culture, art and biography, but he was especially good in literary translation. He translated seven books, and more than one million words of short stories and essays. He translated the Indian English writer Mulk Raj Anand’s ‘Lalu Trilogy’, ‘Village’ (1983), ‘Across the Black Waters’ (1985) and ‘The Sword and the Sickle’ (2011). He followed the principle of faithfulness to accurately retell the storylines and objectively reflect the language style of the original works. In his translation of M. R. Anand, he wrote an introduction of Anand’s life and his works in the preface.

Since 1982, he communicated with Anand by letter to discuss issues in translation. In 1986, he went to India to visit Anand and had talks with him in the his residence in New delhi, the former residence of Anand in the suburb of New Delhi and the residence of Anand in Mumbai. In September 1992, he met Anand again during his visit to Beijing. The friendship between Wang Huaiting and Anand has become well known in the history of India-China cultural exchanges.

ZHANG MANTAO

Zhang Mantao (November 17, 1933 - January 18, 1981) was a Chinese Buddhist scholar. He was styled Dan Si and was given the religious name Qing Song during the period of being a monk. He was born in Leiyang, Hu’nan Province.

Zhang Mantao became a monk when he was still a child and acknowledged Monk Ming Zhen as his master. He was admitted to Nanyue Buddhist Institute when he was 10-years-old. In April 1949, he went to Hong Kong and studied Buddhism in Guangxia College under the instruction of Master Zhu Mo. He went to Taiwan in 1955 and published his first novel ‘Morning Dew’ in 1956.

In 1961, he studied in Japan in the name of Master Qing Song, and completed all courses for his doctoral degree with excellent academic performance at Otani University. During his study, he attended numerous national academic conferences in Japan and published many treatises that were valued by Japanese academic community. He resumed a secular life during his study in Japan.

In 1967, he returned to Taipei and was offered the appointment of Associate Professor of the Department of Philosophy of “Chinese Culture University”, and became a Professor and Director of Buddhist Research Institute of the university, and also the Chief Editor of ‘Hwakang Buddhist Journal’. In 1969, he was selected by the 7th Session of the Ten Outstanding Young Persons in Taiwan. In the same year, he went to Japan again and engaged in research work at the Institute for Advanced Studies on Asia, the University of Tokyo. He also created the ‘Tiansheng Magazine’ in Tokyo. In 1974, he returned to Taiwan and began to edit the ‘Catalogue of Buddhist Treatises of the Republic of China in the Last 60 Years’ (1975). In 1975, he founded the Mahayana Culture Publishing House and began to publish ‘The Academic Series of Modern Buddhism’ till 1980. The series had altogether 100 volumes, 30 million words. ‘The Academic Series of Modern Buddhism’ gathered Buddhist discussions published in domestic and foreign newspapers and magazines in the past century and was divided into 10 volumes based on Zen, history of Buddhism, consciousness, flower ornament scripture, three analects, Tiantai, pure land, Vajrayana, Ritsu and Indian Buddhism. The series contributed a lot to the sorting and compiling of the works of modern Buddhist culture. On January 16, 1981, he went to Japan to prepare the Asian Buddhist cultural exchange meeting, during which he died of illness. His works include ‘Collected Works of Buddhist Thoughts’ (1969), ‘Studies on Nirvana Thought’ (1981) and ‘New Learning and Buddhist Thought during Wei and Jin Dynasties’.

SHAN YUN

Shan Yun (May 4, 1935 - April 17, 2003) was a Chinese Indologist and Professor of Peking University. Born in Huangxian County, Shandong Province, Shan Yun took admission in the Oriental Languages Department of Peking University to major in Hindi and learned Urdu from September 1954 in Shanghai. He stayed back in the university to teach and research Urdu after graduation in July 1958, and became one of the founders of the Urdu language courses. He took up the compilation of the Basic Course of Urdu (totally five books in three volumes, 1991), A Reader of Urdu (1997) and Grammar of Urdu (2001), and built the complete teaching system for Urdu. In addition, he translated several works such as Prostitute Traitor (1990) and Literary History of Urdu (1993), and wrote a dozen
articles about the research of Urdu language and literature such as Modern Urdu Poems at A Glance, Glimpses on Urdu Short Stories, On the Famous Story Failure Written by Krishan Chander, On Premchand and Iqbal and His Poems.

(Zhang Minyu)

LI YUANSHAN

Li Yuanshan (January 31, 1942 - October 3, 2006), was a Chinese scholar in Bengali language and was born in Ningbo, Zhejiang Province. He was a proficient translator of the Bengali Department of China Radio International (CRI), and was specially-appointed as a professor of Bengali at the Beijing Broadcasting Institute. In July 1959, he graduated from the No.1 Middle School in Hangzhou City, and joined the Beijing Foreign Studies University, which is now known as the Peking Foreign Language Institute to study Russian. Between September 1960 and July 1963, he studied Bengali in the Department of Oriental Languages of Leningrad State University, (now St Petersbourg University). In September 1963, he began a course in Bengali at the Beijing Broadcasting Institute and taught the language. Later, he served as team leader in Bengali till 1976. During this period, he was engaged by the Beijing Foreign Languages Press to work as a Bengali translator. In February 1976, he was transferred to CRI and thereafter, has worked as the Principal of the Bengali group, Deputy Director of the third Asian department, as Chief Correspondent stationed abroad, as a first-grade translator of Bengali and specially-appointed Professor of Beijing Broadcasting Institute. He was also once elected as a member of the first council of Translators Association of China. ‘Practical Bengali Grammar’ (2003) and ‘Bengali Tutorial’ (2003, collaborative compilation) written by him represent the first set of teaching materials of the Bengali language formally published in China.

He spent his lifetime on cultivating people in Bengali language, translating and spreading Bengali. He founded the first undergraduate programme of Bengali in China and taught undergraduate students for many years. He translated altogether 300,000 words of Rabindranath Tagore’s works. He was one of the main translators of the ‘Collected Works of Tagore’ and ‘Complete Translation of Tagore’s Novels’, and the latter has become the first book of Tagore directly translated from Bengali.

(Zhang Xing)

JIANGL ZHONGXIN

Jiang Zhongxin (February 15, 1942-October 7, 2002) was a Sanskrit scholar and researcher from Shanghai; he was a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. Between 1960 and 1965, Jiang Zhongxin studied under Ji Xianlin and Jin Kemu in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali. Between 1965 and 1978, he worked at the Institute of History, Chinese Academy of Sciences. Since 1978, he worked with the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University, and the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. He taught Sanskrit in the Department of Oriental Languages and Literature of Peking University between 1979 and 1982 and between 1984 and 1985. He also visited several
Zhao Guohua (June 1943-November 1991), was a Sanskrit scholar who was born in Harbin in Heilongjiang Province. He was a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences.

Between 1960 and 1965, Zhao Guohua studied in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali under the instruction of Ji Xianlin and Jin Kemu. Between 1965 and 1978, he worked with the Institute of History of CASS. Since 1978, he successively worked with the Institute of South Asian Studies co-founded by CASS and Peking University and the Institute of Asia-Pacific Studies of CASS.

He translated a portion named ‘Nala and Damayanti (1982) in Mahābhārata’, one of the two great epics of India. In 1986, he translated the first volume of ‘Mahabharata’ together with Jin Kemu and Xi Bizhuang. His other translation works include over 10 annotated volumes of the ‘Mahābhārata’, including ‘Shakuntalam’ and ‘Flood Legend’ that were incorporated in the ‘Selected Episodes from Mahābhārata’ (1987). In 1988, he completed the book ‘On the Culture of Reproduction Worship’. Starting from symbols of the Eight Diagrams and Banpo fish pattern, he boldly innovated and developed a new style with his wide ranging knowledge that is relevant even today to propose issues of theoretical and worldwide significance and discuss the culture of reproduction worship of mankind, which have broken new grounds for the learning of reproduction worship. In 1993, his manuscript on ‘Ancient Myths of India’ was published posthumously. The book introduces the legends of Gods and the genesis mythology of India in the early ages. He published more than 10 academic essays...

**ZHOU DAFU**

Zhou Dafu (lived in the 20th century, unknown dates of birth and death), was a Chinese linguist, Indologist. He was also called Zhou Dafu (fu is first tone; the former fu is third tone) and was born in Shanhua County (Changsha City today), Hu’nan Province.

He studied under the tutelage of linguistic scholars like Zhao Yuanren, Luo Changpei and Li Fanggui in his early years. In 1939, he went to India and studied Sanskrit in Visva-Bharati University. Afterwards, he followed Professor Vidhushekhara Bhattacharyya Shastri to the research institute of the University of Calcutta and assisted him to collate Yogacara-Bhumi-Sastra. He was active in the overseas Chinese community in Indian and lived in the same room called “India Hut” with Jin Kemu when he was in Calcutta. He introduced Jin Kemu to the Calcutta’s Chinese newspaper ‘India Daily’ to work as an editor and encouraged him to engage in Indian language and ancient document studies. He also provided Jin Kemu with books and materials and introduced his Indian friends to teach him Hindi. In 1941, he wrote to the Government of the Republic of China (ROC) in hope that the Academy Sinica could send scholars to India for visit study. Later, he studied under the instruction of Professor Vasudev Gokhale and obtained the Doctor of Philosophy Degree of the University of Bombay.

In late 1940s, he returned to China at the invitation of Zhu Jiahua, Minister of Education of the ROC and joined the Department of Language of Zhongshan University. In 1950, when he was studying in the fourth division of Southern University, he wrote to Zhu Kezhen, the then Vice President of Chinese Academy of Sciences and expressed his wish of going to work in India or Tibet, but failed. In the summer of 1954, he was transferred back to Beijing together with Wang Li, Cen Linxiang et al., because the merger of the Department of Language of Zhongshan University into the Department of Chinese Language and Literature of Peking University. He taught the course of “Chinese phonology” in Peking University. After 1957, he successively worked with the intelligence research office of the Department of Philosophy and Social Science of Chinese Academy of Sciences (predecessor of Chinese Academy of Sciences) and Beijing Nationality University (Minzu University of China today). He stopped working between 1967 and 1973 as a result of the Cultural Revolution.

During his stay in India, he studied with Prabodh Chandra Bagchi the Chinese inscription of Bodhgaya and they co-authored the article ‘New Lights on the Chinese Inscriptions of Bodhgaya’. He delivered the Brahmī residual stone discovered by Xiang Da to Professor Gokhale for interpretation and confirmed that it was ‘Yinyuan Jing’. He also published many academic papers such as ‘How to Study Sanskrit-Chinese Translation and Transliteration’ (‘Studies of the Chinese Language’, April Issue, 1957) and ‘Correct French Sinologist Chavannes’s Misinterpretation of Chinese Stone Tablet Excavated in India’ (‘Historical Research’, Edition 6, 1957). He also had many translation works and treatises related to linguistic research.

(\textit{Zhang Minyu})

**KSHITIMOHAN SEN**

Kshitimohan Sen was an eminent Sanskrit and Bengali scholar of Visva-Bharati who served the institution from 1908 to 1954. He had accompanied
Rabindranath Tagore’s entourage to China in 1924 as one of its distinguished members.

Kshitimohan Sen was born on 2nd December 1880 in a middle class family of Banaras from where he did his Masters degree in Sanskrit. But, he was an accomplished scholar in Sanskrit, Bengali, Hindi and Gujarati. Besides these specified academic areas, he had carried out extensive research on medieval ascetics, mendicants and Bauls. He had a thorough-going knowledge and understanding on Vedas, Upanishads, tantra and Smriti. Being invited by Rabindranath Tagore, he joined the Brahmaharyasrama of Santiniketan in the year 1908 and was engaged in various academic and administrative assignments like the principal of Vidya-Bhavan (Department of Higher Studies) and a member of the Central committee of the Sino-Indian Cultural Society in India. He was appointed Vice-chancellor of Visva-Bharati at the age of 73 for a very short period (October 2, 1953 - March 28, 1954).

He wrote several books- Kabir in four volumes, Dadu, Baul, Jati Bheda, Prachin Bharater Nari (Woman in Ancient India), Bharatiya Madhya Yuger Sandhanan Dhara, Rabindra Prasanga, Bharater Sanskriti and Hindu-Muslman Yukta Sadhana, etc. in Bengali, and Hinduism and Medieval Mysticism in India in English. Besides, he has also contributed substantial number of scholarly articles to Visva-Bharati Quarterly, Visva-Bharati Patrika and Sino-Indian journal published by Tan Yunshan.

He received Rabindra Memorial gold medal and Deshikottama from Visva-Bharati. He breathed his last on 12th March 1960 in Bardhaman near Santiniketan.

KALEDAS NAG

Professor Kalidas Nag (1891-1966) was born in Howrah, West Bengal in 1891. In 1915, he obtained his MA degree from Calcutta University in History and then started teaching in Scottish Church College, Kolkata. In 1923, he became lecturer of Calcutta University and the same year he obtained his PhD degree from the University of Paris. He represented India in 1921 in the International Education Convention held in Geneva, Switzerland. He was closely associated with Rabindranath Tagore and Roma Rolla. In 1924, he went to China along with Tagore. In his lectures and writings, Prof. Nag reflected the great cultural diversity of India. During the 2nd World War he was put under imprisonment. After India’s independence, he was actively engaged in politics. He became member in the Rajya Sabha nominated by the President. He was Managing Director of two magazines ‘Prabasi’ and ‘Modern Review’. Among the books that he authored were ‘Tagore and China’, ‘Greater India’, ‘Art and Archeology Abroad’, ‘Discovery of Asia’, ‘India & the Pacific World’, ‘New Asia’, etc. Prof. Nag breathed his last in 1966.

(Avijit Bannerjee)

RAHUL SANKRITIYAYANA

Popularly hailed as ‘mahapandit’ (greatest scholar), polymath and polyglot, Rahul Sankritiyayana (1893-1963) was an eminent scholar of Buddhism, history, culture, and languages, as well as a prolific writer in Hindi. As a Buddhist, he donned the robe of monks and was known as one of the famous trio, along with Bhikku Jagdish Kashyap (Founder of Nav Nalanda Mahavihara) and Bhikku Sangharakshit, who contributed immensely to the revival of Buddhism in modern India. He however, turned later to the ideology of ‘Marxist socialism’. An impulsive person, agitated by the Jalianwala massacre of 1919, he actively participated in the Indian Freedom movement against the British imperialists and was thrice jailed. An avid traveller, he visited many countries, wrote several travelogues in Hindi and was aptly called the ‘Father of Travel Writing in Hindi’. He was honoured with prestigious Sahitya Academy literary award for his Hindi writing, and the Government of India bestowed him with the Padma Bhusan for his widespread scholarly achievements.

He was born on April 9, 1893 in a Brahmin agricultural family of Goverdhan Pandey in Pandaha village of Azamgarh district, Uttar Pradesh. His original name was Kedarnath Pandey. His parents died at an early age, and he was raised by his grandmother. He had his formal education only up to standard VIII in the village school. Rahul was essentially a self educated person, who gradually trained himself not only in various languages but also mastered in humanities and social sciences. He was proficient in various Indian languages like Hindi, Sanskrit, Pali, Bhojpuri, Urdu, Tamil and Kannada, and in foreign languages like Persian, Arabic, Tibetan, Sinhalese, French and Russian. His knowledge and expertise earned him visiting professorships in Soviet Union and Sri Lanka. Adventurous by nature, he never remained stuck to any official position but vigorously pursued his vocation for creative writing and interest in travel. Stricken by wanderlust since his childhood, Sankritiyayana visited almost all major parts of India but was most charmed by the Himalayan region. Besides that, he went to countries like Tibet, Sri Lanka, Iran, China and the erstwhile Soviet Union. His trips to Tibet between 1929 and 1938 were particularly fascinating. Defying all hurdles and risks to enter the forbidden land, he went there as a Buddhist monk and travelled far and wide visiting...
many monasteries and collecting rare Buddhist manuscripts from ancient Nalanda and Vikramshila which were preserved there. He wrote that 22 mules were required to carry the manuscripts and paintings. Several hundred bundles containing more than 7,000 manuscripts were deposited in a special section in Patna Museum alone.

His numerous travels to different regions are chronicled in a large number of travelogues that he wrote. Lucidly written in simple Hindi, these works provide intimate glimpses of people and culture of each place for the common reader. He wrote about his travel philosophy in a special treatise on wandering. His total publication included as many as 146 books which covered disciplines like Sociology, History, Religion, Philosophy, Linguistic, Science, Biography, and Folklores. He also wrote novels and dramas. Several of his books were translated in many languages. His historical fiction, ‘From Volga to Ganga’, has been reprinted several times. His biography of Mao Zedong and his travelogues to China and Tibet had many readers. He admired Mao Zedong and praised the Chinese Communist Revolution for the hope it raised for the downtrodden people of Asia.

Towards the end of his life, Sankrityayan was a visiting professor in Sri Lanka. After falling ill, he returned to India and settled in Darjeeling where he passed away on April 14, 1963 at the age of 70. After his death, the Central Hindi Institute as well as the Ministry of Tourism under the Govt. of India instituted two separate special awards in his name for the best travel writing.

(Kamal Sheel)

TAN YUN-SHAN

Tan Yun-shan (October 10, 1898 - February 12, 1983), a Chinese scholar trained in Chinese Philosophy, Buddhism, History and Literature, lived in India for more than half a century. During this period, he taught in Visva-Bharati, Shantiniketan, and through various educational and cultural activities made seminal contribution to the enhancement of India-China cultural ties. Under the guidance of Rabindranath Tagore, he established Cheena Bhavana, the first institution in modern India to be engaged in teaching Chinese language, culture and philosophy. Regarded as an ambassador of India-China cultural affinity and friendship, Tan Yun-shan was conferred the title of ‘Desikottama’ by Visva-Bharati in 1979.

Tan Yun-shan was born in Hunan province of China into a family of scholars. As a child, he studied Chinese traditional culture and was later admitted to the senior elementary school of Chaling County to receive new modern education. After graduation, he continued his study in Changsha Chengnan College.

He was admitted to Hunan First Normal School in 1915. As a student he joined the Xinmin Society and the New Culture Society founded by Mao Zedong, organised a new literary group, the New Literature Society and edited the ‘New Literature’ weekly. In 1919, he entered the Changsha Chuanshan College and engaged in academic research.

From 1924, he taught in schools in Southeast Asia in Singapore and Malaysia. In July 1927, he met Rabindranath Tagore in Singapore and accepted the invitation of Tagore to teach in Visva-Bharati (International University). Tan Yun-shan travelled to India the very next year to join Shantiniketan, India, and thus began the journey of a lifelong interaction and commitment, of intellectual and cultural symbiosis. It is a fact that has been acknowledged by many eminent scholars of Tagore Studies that Tagore played a pivotal role in nurturing and blooming of Tan Yunshan, thoroughly consecrated to the cause of India-China cultural concord.

Having accepted Tagore’s offer of Professorship of Sino-Indian Studies in Visva-Bharati, Tan Yun-shan was entrusted with the task of building Cheena-Bhavana as the perfect repository of their shared dream, as the first learning and research centre of Chinese language, literature and culture, as first modern-day symbol of India-China cultural interface. This task went beyond the academic construction of a discipline that has come to be known today as China Studies; it included the mundane task of raising funds which involved many arduous journeys back and forth between India and China. More importantly, Tan Yunshan’s efforts for this cause were based in enhancing awareness and understanding of each other's contemporary society and culture, rooted in re-inforcing that cultural interface threatening to ‘relapse into forgetfulness’.

In other words, while Tan Yun-shan found in Tagore a visionary mentor, Tagore saw in him the personification of his ‘Visvakarma’, a world-worker, a true constructor of human culture who would go beyond all personal interests to fulfill this vision. Tan
Yun-shan was the first bird from afar and Cheena-Bhavana the first nest in Tagore’s Visva-Bharati, built on the foundation of a Vedic dictum ‘yat∆ra visva bhavati eknidam’ (the world becoming one nest). It is no accident that he came to be known as Xuanzang of modern times, as he clearly wanted to retrace the great monk’s footsteps so that he could re-claim the threads of India-China cultural contacts that had been relapsing into shadowy depths of forgetfulness.

Through the decades as Tan Yun-shan went back and forth between India and China raising funds for Cheena-Bhavana, he fulfilled another very important role, that of the people’s emissary. This is of special significance, because on one hand, both societies with strong traditional roots were grappling with their transition into modernity, trying to find the right balance, and on the other, having similar historical experience of having to assert their rights of self-determination, they were facing innumerable geo-political challenges of a tumultuous world.

It was through this difficult period in history that he carried India’s message of love, support and peace to the Chinese people. Especially during the Japanese aggression towards China, as Tagore was engaging in a deep philosophical debate on issues of human civilisational values with the Japanese poet Noguchi, Tan Yun-shan was carrying back messages of support from Tagore, Jawaharlal Nehru, Netaji Subhash C Bose and other iconic figures of India.

These efforts by Rabindranath Tagore and Tan Yun-shan went hand-in-hand with fund-raising activities, and witnessed the establishment of Sino-Indian Cultural Society first in Nanjing, China, in 1933, under the active support of the government of the Republic of China and celebrities from all walks of life. Cai Yuanpei became the first Director General of the institute, and Tan Yun-shan served as the secretary and took charge of specific matters. On this basis, Tan Yun-shan contacted senior officials of the Chinese government for financing the establishment of a Chinese institute in Visva-Bharati University. This initiative was supported by Chiang Kai-shek and Dai Jitao, president of the Examination Yuan of the Republic of China, so the Central Government of the Republic of China facilitated the cultural exchanges between China and India. Before long, Dai Jitao, Chen Lifu, Zhu Jiahua, et al., became leaders of the Sino-Indian Cultural Society, and Tan Yun-shan took up the post of the director general and took charge of the communication with the Indian side.

The India chapter of the Sino-Indian Cultural Society was established in Shantiniketan, India in 1934. Tan Yun-shan went to India the same year in spring again with the message of the government of the Republic of China, and discussed matters about the establishment of a Chinese institute with Tagore. In April, Tagore wrote a letter to Dai Jitao about constructing the building of Cheena Bhavana and its estimated costs. In May, Dai Jitao replied to Tagore and expressed the vision of realising the India-China cultural exchange plan. In October, Tan Yun-shan returned to China and brought back four letters of Tagore to the President of the government of the Republic of China Lin Sen, the Judicial Yuan President Ju Zheng, the Academia Sinica President Cai Yuanpei and the Examination Yuan President Dai Jitao respectively. Tan Yun-shan spent more than a year to raise funds for the establishment of Cheena Bhavana. He purchased 100,000 volumes of Chinese books and got a donation of 50,000 volumes of books on Buddhism, Classics, History, Philosophy, Literature and Arts, etc., for the institute.

In 1936, Tan Yun-shan returned to India again with the funds raised and the books purchased. Tagore was overwhelmed by the Chinese response and a prime location was allocated for the construction of Cheena Bhavana that started the same year. The construction was completed in record time and was inaugurated on April 14, 1937, coinciding with the first day of the Bengali New Year - ‘Nababarsho’. Tagore presided over the unveiling ceremony in person and delivered a historic speech. Mahatma Gandhi and Jawaharlal Nehru wrote letters to congratulate the founding of Cheena Bhavana and expressed regret for not being able to attend the unveiling ceremony. After learning of the formal unveiling of Cheena Bhavana, Chiang Kai-shek sent a telegram of congratulations to Tagore. Cai Yuanpei, Dai Jitao and Chen Daqi also jointly sent a congratulatory telegram. After the founding of the Cheena Bhavana, Tan Yun-shan became the president of the institute and also gave lectures there. Over the years, Cheena Bhavana saw the arrival of many scholars of Buddhism, Chinese Literature and Philosophy, from China and Thailand who made it their home as they engaged in in-depth study and discourse.

On July 7, 1937, China witnessed the occurrence of the Lugou Bridge Incident and an all-out outbreak of the Anti-Japanese War. In 1938, Tan Yun-shan returned to China and brought back to Chiang Kai-shek letters from Tagore and Subhash Chandra Bose, the then President of Indian National Congress, to express support for China’s Anti-Japanese War. In 1939, Tan Yun-shan brought his wife and two children to India and devoted himself to the works of Cheena Bhavana in Visva-Bharati. In the same year, he made crucial efforts to promote Nehru’s visit to China. In 1940, he actively facilitated Dai Jitao’s visit to India and accompanied him to meet Mahatma Gandhi; he also managed to facilitate the visit of Chinese Buddhist delegation led by Master Tai Xu to India. In 1942, during his visit to India,
Tan Yun-shan arranged the meeting between Chiang Kai-shek and Nehru, and accompanied Chiang Kai-shek and his wife to visit Visva-Bharati. In 1944, under the aegis of Sino-Indian Cultural Society, Tan Yun-shan successfully facilitated the visit of Indian philosopher Sarvepalli Radhakrishnan, to give lectures in Chongqing and other places in China.

After the victory of the Anti-Japanese War in 1945, Tan Yun-shan came back to China to receive the “Victory Order” given by the Nationalist government for his contribution. In 1947, he returned to China to establish the Datong School in Changsha. In 1948, he was appointed the cultural commissioner by the National Government and went back to India and worked in Visva-Bharati University. On April 1, 1950, China and India formally established diplomatic relations. Tan Yun-shan wrote a letter to Mao Zedong as an old schoolfellow of Changsha First Normal School. In 1952, Yuan Zhongxian, the then Chinese ambassador to India visited Tan Yun-shan in Shantiniketan, and again made Tan Yun-shan a man of the day for India-China cultural exchanges.

In September 1956, Tan Yun-shan was invited to return home to visit and attended the National Day celebration. He met Mao Zedong at Zhongnanhai, and spent the next two months to visit many other cities. He also had the chance to meet Liu Shaoqi, Zhou Enlai and Li Weihan in Beijing. He had the longest talk with Premier Zhou Enlai and shared his insights on promoting India-China friendship. On January 30, 1957, Premier Zhou accompanied by Marshal He Long went to Shantiniketan to receive the honourary degree given by Visva-Bharati University. In September 1959, Tan Yun-shan was once again invited to return to China. He brought with him a specially printed booklet of poems to show his patriotism and the resolution to further advance India-China cultural exchanges, peace and friendship.

When Tagore breathed his last on August 7, 1941, Tan Yun-shan lost his friend and mentor, a visionary who truly understood the scope and significance of India-China cultural interactions in the modern world, and thus the importance of Cheena-Bhavana. But the monumental responsibility with which Tagore had entrusted Tan Yun-shan continued, who devoted his existence to fulfill the dream that he had shared with Tagore, for growth of India-China Cultural Studies and development and expansion of Cheena-Bhavana. Tan Yun-shan retired from Visva-Bharati University in 1967, but he still lived in Shantiniketan after retirement. In 1971, Tan Yun-shan went to Bodh Gaya and embarked on another cultural project, the establishment of World Buddhist Academy in Bodh Gaya. In many ways this was an extension of Tagore’s vision of world harmony; Tan Yun-shan lived and continued to work on this project till he breathed his last on February 12, 1983. Unlike the Chinese monks who undertook pilgrimages to India in ancient times, this modern day Xuanzang did not return to his country of birth, but found a place for himself in Shantiniketan, Tagore’s ‘world-nest’.

During his lifetime Tan Yun-shan wrote many books in English and Chinese. By 1957, he had published more than thirty essays in English that were compiled together in ‘Professor Tan Yun-shan and Cultural Relations between India and China’ (Indo-Asian Publication, 1958). This is also his representative work in English and included monographs, comments, speeches, articles and memoirs introducing Chinese culture written through 1930s and 1940s. His Chinese works included the collection of poems such as ‘On the Sea Shore—A Collection of Poems’ (Guangzhou, 1930), ‘On the Indian Ocean—A Collection of Poems’ (Guangzhou, 1931), monograph entitled ‘World Calendar and Calendarial Revolution’ (Nanjing, 1933), collection of essays on Indian society, folk custom, religion, historical sites and Anglo-Indian relations, entitled ‘Travels In India’ (Nanjing, 1933). His collection of essays ‘Rambles on India’ (Shanghai, 1935) gives an introduction of Indian politics, economy, thought, culture, religion, society, and other aspects. These works has provided the first hand information to Chinese scholars to make further studies on India and had a great impact on China. His other works include the translated work of Mohandas Karamchand Gandhi, ‘Indian Home Rule’ (Shanghai, 1935), ‘Records of Six Great Buddhist Sacred Places of
India’ (Shanghai, 1935), ‘Mahatma Gandhi’ (Nanjing, 1936) and so on. Tan Yunshan’s book titled ‘Saint-Poet Tagore and the Sino-Japanese War’ (Chongqing, 1939) discusses at length Tagore’s civilisational discourse, his solidarity with the Chinese people in the Anti-Japanese War and his condemnation of Japanese Fascists. His long reports ‘The Sympathy of Indian People toward China in Her Struggle for Freedom’ (Chongqing, 1939) expressed Indian people’s friendship and support for the Chinese people. His other books include the collection of speeches ‘Lectures on Modern China’ (Chongqing, 1939) and the essay ‘Reminiscence of the South Sea’ (Singapore, 1950).

In November 1998, scholars from the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and Peking University held a symposium to commemorate the 100th birth anniversary of Tan Yun-shan and to recall his contributions to India-China friendship. In November 2008, the Chinese People’s Association for Friendship, Peking University, Beijing Foreign Studies University and Shenzhen University co-organised a grand international academic meeting to mark the 110th birth anniversary of Tan Yun-shan and Prabodh Chandra Bagchi. “Tan Yun-shan Memorial Hall of Sino-Indian Friendship”, which houses all documents of Tan Yun-shan donated by his son Tan Chung, and was officially unveiled in Shenzhen University the same year.

(Sabaree Mitra)

PRABODH CHANDRA BAGCHI

Prabodh Chandra Bagchi (1898-1956) was an eminent Sino-Indologist of 20th century India, who has made substantial contributions of original nature both to the Chinese and Indian classical studies, and to the history of India-China cultural interface.

He was born in Jessore district of Bangladesh in November 1898. After completing his graduation from Krishnanagar Government College in 1918 with Sanskrit honours, he joined Calcutta University to do his MA in Ancient Indian History and Culture, while obtaining a first class degree in 1920. Immediately after this, he joined Calcutta University as a Lecturer at the invitation of Sir Ashutosh Mukherjee. In 1921, he was sent by Mukherjee to Shantiniketan to study Buddhism and Chinese language under the erudite supervision and guidance of the French sinologist, Sylvain Levi. It was here in Shantiniketan that he developed a keen interest to delve deeper into the cultural contacts between India and China. In 1922, he visited Nepal in search of some Tibetan and Chinese manuscripts of old Sanskrit texts. In 1923, he went to France and joined Paris University on a government scholarship for higher studies and worked with many eminent Buddhist and Sanskrit scholars like Paul Pelliot, Henri Maspero, Jules Bloch and Antoine Meillet, besides his mentor Sylvain Levi till 1926. His academic career marked new success here with the publication of his thesis “Le Canon Bouddhique en Chine” in two volumes, which fetched him the most coveted degree of Docteurdes Lettres (State Doctorate) of Paris University. On his return from France, Bagchi taught in the Department of Ancient History and Culture of

(P C Bagchi at work in Visva-Bharati

Prabodh Chandra Bagchi’s 'India and China: A Thousand Years of Cultural Relations', translated in Chinese by Jiang Jingkui, front cover
Cultural Contacts

Dictionary’ remains his fundamental contribution to the cause of Indian languages. He also produced critical editions of several ancient Sanskrit texts. As one of the editors of Pune’s Bhandarkar Oriental Research Institute’s project on the Mahabharata, he compiled and brought out the fourth book of the Mahabharata, the ‘Virataparvan’. He has more than 30 major publications to his credit.

One of his great contributions pertains to the studies of cultural ties between India and China in particular, and Southeast Asia in general. He observed Hindu and Buddhist missionaries as cultural colonisers of this vast region. During his visits to different countries, he was able to identify and collect a huge number of relics and manuscripts. He was supported by Pandit Jawaharlal Nehru, Chou En-lai and other contemporary Asian leaders in his work. When he came back from China after a three-month tour in 1956 he carried a baggage of 300 wooden boxes with him containing the rarest of finds, antiques and manuscripts bearing on the deep cultural contacts between China and India.

Dr Raghuvira

Acarya Dr Raghuvira (1902 -1963) was born in Rawalpindi (erstwhile west Punjab now in Pakistan) on December 30, 1902. A staunch nationalist, a great scholar, and a well-known philologist, he is famous for his untiring efforts to unravel and highlight the broad span of Indian history, culture and civilisation at the global level. He was an MA from Punjab University and did his PhD from London and DLitt from Leiden (Holland) universities. Thus well-versed in both modern Western education and Indian classical literature, he started his teaching career at Lahore where he became the Head of the Sanskrit Department in Sanatan Dharma College. He was soon offered the position of the Principal of the College which he refused because it required him to stay away from politics.

Dr Raghuvira was a great Indian philologist. He was in the forefront of a movement to establish a common Indian language against the imperialist monopoly of English. Having good command over Indian languages like Hindi, Sanskrit, Urdu, Bengali, Marathi, Tamil, Telugu and Punjabi and of foreign languages like Persian, Arabic and Tibetan, he coined some 150,000 scientific and other terms with Sanskrit as the common base just like Latin has been for European languages. His monumental work, the ‘Greater English-Hindi Dictionary’ was his contribution to the cause of Indian languages.

He was appointed Vice Chancellor of Visva-Bharati University in April 1954, and held this post till his untimely death on January 19, 1956 due to a severe heart attack. (Arttatrana Nayak)

These are now stored in his International Academy of Indian Culture (New Delhi), which he had established as a centre of research on Indian culture, literature and religion with particular focus on its widespread impact and proliferation from Mongolia to Indonesia, China, Russia and Central Asia. His Chinese - Sanskrit Lexicon is still very useful. His Academy’s journal entitled ‘Indo-Asian Culture’, is well known in the area of culture studies.

As a national political leader, Dr Raghuvira was elected first to the Constituent Assembly in 1948 and then to the Rajya Sabha in 1952 and 1957. His contribution to parliamentary and inner party debates with inside knowledge of China and Southeast Asia was unique. Favouring ‘Hindu’ nationalism, he was later disillusioned by China. He also developed differences with the Congress Party and joined the Jana Sangh Party (presently known as Bharatiya Janata Party).
His life unfortunately ended in May 1963 in a car accident near Kanpur when he was on an election campaign in Uttar Pradesh as Jana Sangh President. (Kamal Sheel)

SUJIT KUMAR MUKHERJI
Professor Sujit Kumar Mukherji (March 13, 1904-1978), a renowned scholar of Chinese Studies, was born in 1904. He came to Santiniketan in 1917 as a student. Later on, he learnt Sanskrit, Pali, Tibetan and Chinese language. His main area of research was Buddhism and literature. He also joined Cheena Bhavana, Visva-Bharati as a professor.

Prof. Mukherji prepared a critical edition of an unpublished Buddhist text ‘The Sardulakarnavadana’ from manuscripts preserved in the libraries of the Asiatic Society of Bengal and Societe Asiatique in Paris. He made full use of the four ancient Chinese translations of the text as well as of the Tibetan translations of the preparation of the edition and in historical study. Prof. Mukherji’s other works included:

* ‘Santidever Bodhicaryavatara’: This book was translated into Chinese, Tibetan, Mongolian, English, German, Italian, French and some other languages. It was annotated and edited with an introduction and published by Visva-Bharati in 1947.
* The Vajrasuci of Asvaghosa: This was a Sanskrit text compared with the Chinese versions, edited with introduction, English translation and parallel passages and published by the Sino-Indian Cultural Society in 1950.
* ‘Sardulakarnavadanam’: This was a Sanskrit text compared with its four Chinese and a Tibetan translations in different editions and edited critically with variant readings of Sanskrit, Tibetan and Chinese which was published by Visva-Bharati in 1954. (Avijit Bannerjee)

PANDIT N AIYASWAMI SASTRI
Pandit N Aiyaswami Sastri (1910-1978) was an eminent scholar of Chinese Buddhism. He later became the professor and Deputy Director of Visva-Bharati Cheena Bhavana and contributed immensely on the development of Chinese Buddhism in India.

His important works include the restoration of rare philosophical work. He brought out the translation of Dwadasamukha Sastra of Nagarjuna with notes from Chi-Tsang’s commentary and a complete summary of the treatise in English. He restored to Sanskrit a treatise on logic called Karatatalatana, with critical notes and an introduction. This work, preserved only in Chinese, was an important work of Bhavaviveka, the famous Buddhist scholar of 6th century AD. Prof. Sastri also restored another important text on Buddhist philosophy called Tattvasiddhi whose author, Harivarman, lived in the 4th century. Pt Sastri’s other major works were:

Suvrana Saptati Sankhyasharika: This work was restored from Chinese version of Paramartha and published in the Venkatesvara oriental series in 1945.

Alambanapariksa of Dinnaga: It was restored from Tibetan and Chinese and published in 1945.

Bhavasankranti Sutra: This work was also restored from Chinese and Tibetan and published in 1938.

Madhyamakavatara of Chandrakriti, Chapter VI: This work was restored from Tibetan into Sanskrit and published in the Madras oriental series.

Satyasiddhi Sastra of Harivarman: This work deals with Sautrantika philosophy (in four volumes) and was restored into Sanskrit from the Chinese version of Kumarajiva. (Avijit Bannerjee)

PRAHLAD PRADHAN
Prahlad Pradhan (1910-1982) was a Sanskrit and Buddhist scholar who had made himself well-known by editing some Buddhist texts into Sanskrit while going through the original Chinese source.

He was born in 1910 in a small town of Kamgaon-Antapali located near about 15 km away from Bargarh town of Orissa (present-day Odisha). He did his master degree in Sanskrit from Patna University and was then sent to Santiniketan in 1939 on an Odisha government scholarship to study Pali and Prakrit there as a research scholar of Vidya Bhavan. While in Santiniketan, he had also joined as Lecturer in Odia Department of Visva-Bharati in 1947. However, after a few months of stay in Santiniketan, he was sent to China in early 1949s as a Professor of Sanskrit and Hindi to teach Hindi and Pali in the Department of Oriental Languages of Beijing University. During the period of his three and half years of stay in China, he had learnt classical Chinese and Buddhist Chinese, and had acquired much proficiency in it. He returned back to India in 1952-53 and then joined Cheena Bhavan, Santiniketan as a research scholar for few months.

Then, soon he received an appointment letter from the Odisha government to join the Revenshaw College, Cuttack as Lecturer in Sanskrit and Odia literature. However his interest in India-China classical studies continued to remain unabated and thereby edited and restored the Abhidharma Samuccaya text of Asanga, a Buddhist scholar from Peshawar (founder of Yogacharya School of Mahayana Buddhism) of 4th century CE and Abhidharma Koshabhashya of Vasubandhu, brother of Asanga, with the help of concerned Chinese, Tibetan and Japanese texts and commentary.
In 1958 he joined Utkal University as Professor of Sanskrit and towards the last phase of his distinguished academic career he was appointed as Vice-chancellor of Jagannath Sanskrit University, Puri. He died in the year 1982.

(Artatranaya Nayak)

K VENKATARAMANAN
Professor K Venkataramanan, a scholar of Chinese Buddhism, was born in 1920 in a small village called Yelanduru in Mysore district, Karnataka. He completed his Bachelor of Arts from Mysore University. He was also awarded with many gold medals by Mysore University for his achievements in academics. Later on, Prof. Venkataramanan pursued his Master of Arts in Philosophy at Banaras Hindu University under Dr S Radhakrishnan. Soon after, he went to China for further studies in philosophy for about three years and returned to Santiniketan and joined as a professor of Philosophy, in Visva-Bharati in 1950. In the year 1955, he went to Boston as a visiting professor for one year. Then, he came back to Santiniketan and in 1957, joined Cheena Bhavana, Visva-Bharati as a professor of Chinese.

Prof. Venkataramanan has produced a well-documented account of a difficult but important system of thought. His scholarly approach to the materials, his intellectual discrimination and command of Chinese sources earned him respect in India and abroad. He was also well versed in modern Japanese Buddhist studies and delivered lectures at various Universities in Japan.

Prof. Venkataramanan breathed his last at Santiniketan in 1987.

(Avijit Bannerjee)

AMITENDRANATH TAGORE
Amitendranath Tagore is a specialist on modern Chinese literature. Educated in classical Chinese language and literature under the erudite guidance and supervision of Prof. Tan Yun-shan in Cheena Bhavan, Visva-Bharati, Santiniketan, he went to China as a research student on a government scholarship in the year 1947 and studied there in Beijing University for about two years. After coming back to India, he joined Cheena Bhavan as Lecturer in modern Chinese language and literature in 1951 for some time and then he went to Auckland University to work there as a Professor of Chinese literature. He is well-known in the sphere of Sinological study for his celebrated work of “Literary Debates in Modern China -1918-36” and another book titled “Dao-de-jing” in Bengali language.

(Artatranaya Nayak)

VIDYA PRAKASH DUTT
VidyapraeKash Dutt (1925-2011) was an eminent Indian sinologist, who played the key role in the establishment of what is now the Department of East Asian Studies in the University of Delhi, one of the main centres for China studies in India.

Dutt first went to China as part of a cultural delegation led by Vijayalakshmi Pandit in 1950. Thereafter, he was among the earliest Indian students who studied in China in the 1950s. He remained in China from 1956 to 1958. The title of his doctoral thesis submitted to the University of Delhi through the Indian School of International Studies in 1961 was - “The Revolution of 1911 in China – Its Origins and Impact”. At that time, there were hardly any Indian scholars working seriously on modern China, and almost no one who used original Chinese language materials to produce a scholarly study on it as Dutt did.

Dutt took the lead in establishing the Centre for Chinese Studies at the University of Delhi in 1964, which has evolved into today’s Department of East Asian Studies. He can thus be considered the pioneer of the second phase of China studies in modern India, the first phase having been the establishment of the Cheena Bhavana at Vishwabharati University by the poet Rabindranath Tagore and the Chinese scholar Tan Yunshan. For a couple of decades he taught an immensely popular course on “China in Revolution” at the University of Delhi, and mentored and encouraged a number of young scholars to enter the field not just of Chinese studies but of Japanese studies as well. He was also appointed Pro Vice-Chancellor of the University.

He wrote many works on China studies and Indian foreign policy, including China and the World: An Analysis of Communist China's Foreign Policy, China's Foreign Policy and India’s Foreign Policy. He also co-authored ‘China's Cultural Revolution’ with his wife Gargi Dutt, a Professor of Chinese Studies herself at Jawaharlal Nehru University. He was nominated to the Upper House (Rajya Sabha) of the Indian Parliament.

(Madhavi Thampi)
V V PARANJPE
V V Paranjpe was in Foreign Service of the government of India who retired as ambassador in early 1980s. But, much more important than the various official positions that he held, he was more widely known as an Chinese language expert and a proficient interpreter to the first Prime Minister of India, Pandit Jawaharlal Nehru and other Indian leaders whenever the latter visited China and had interactions with the Chinese leaders like Mao Zedong, Zhou Enlai and Chen Yun - a role which no one else could then perform so well and so efficiently in the whole of the Indian academic and governmental circle as he could.

V V Paranjpe, was sent to China in mid 1947 to study Chinese language and culture by Prof. Tan Yunshan, founder-director of Cheena Bhavan, Santiniketan, under the auspices of the Sino-Indian Cultural Society and got himself enrolled as a student of Beijing University. He returned back to India in June 1950 after spending about three years there in Beijing University and other institutions of China. He then had the rare privilege and opportunity to learn Chinese under some of the eminent linguists like Luo Chnagpei, Li Jinxi, Wang Li and scholars like Zheng Zhenduo, Feng Youlan, Wu Xiaoling, Ren Jiyu, Chen LokeSh Chandra

LOKESH CHANDRA
Dr Lokesh Chandra (b. 1927) presently Honorary Director of the International Academy of Indian Culture, is a most distinguished scholar of Buddhist studies and Indian arts with focus on cultural dialogue in the area spanning from Central to East and Southeast Asia. His forte has been Tibetan, Mongolian and Sino-Japanese Buddhism on the one hand and Indonesian and Cambodian history and culture on the other. In his pursuit of exploring the larger reach and influence of Indian civilisation, he has most eminently advanced the work began by his renowned father, Acharya Raghuvira.

Born in 1927 at Ambala in Haryana, India to an illustrious family, he had a brilliant career and obtained an M.A. in 1947 from the Punjab University at Lahore. Well-trained in Sanskrit, Pali and Prakrit, he learned more than 20 Indian and foreign languages like Hindi, Sanskrit, Pali, Avesta, Old Persian, Japanese, Chinese, Tibetan, Mongolian, Indonesian, Greek, Latin, German, French, Russian, etc. On account of his critical edition of the Gavamayana portion of the Vedic work Jaimitayana Brahmana, he was awarded a D.Litt. by the State University of Utrecht in the Netherlands, in 1950. Since then, he has made great contribution towards the study of Indian thought and the cultural bonds of India with others countries of East and Southeast Asia. He has to his credit more than 575 books and 285 articles. His several volume works are Tibetan-Sanskrit Dictionary, Buddhist Iconography of Tibet, Materials for a History of Tibetan Literature, and Dictionary of Buddhist Art are all monumental works in cultural history. Based on primary canonical literary sources, many of these are among the first comprehensive studies of Tibet which cover wide ranging fields spanning from astronomy and medicine to literature and philosophy. In collaboration with his father, he also completed the ‘New Tibeto-Mongol Pantheon’ in 20 volumes. It provides a wealth of information on the unexplored aspects of the iconographic art of trans-
Tan Chung was born in 1929 in the Johor State of Malaysia and received primary education in Xiang Xiang Tao Kan Elementary School in Hunan, China, after which he completed his schooling in present day Bangladesh. He received his M. A. from the Calcutta University, India. Then after some language training in Cheena Bhavan, Visva-Bharati, Santiniketan, he went to China on a government scholarship in 1955 and stayed there from January 1955 to August 1958 as a research scholar in the Department of Chinese Language & Literature of Beijing University. He worked on Lu Xun under the guidance of Prof. Wang Yao, a specialist on Lu Xun and modern Chinese literature. On his return to India, Mr. Sen taught Chinese in Cheena Bhavana, Visva-Bharati, Santiniketan, Calcutta University and then in JNU, New Delhi for some time. He also acted as head of the Chinese programme of the external service division of All India Radio, New Delhi from September 1968 to February 1982. Thereafter he joined the Foreign Language Press, Beijing, during which period he published two books - “Rural Economy and Development in China” in 1990 and “Mao Zedong—the Man” in 1996. Further to his credit, he published many books of translation titled “Naya Chiner Galpa Sankalan” (Collection of Short Stories of modern China) in a series from Chinese to Bengali and another book on “Mao-bad and Bharat-China Bouddha Darshan (Maoism and India-China Buddhist Philosophy) in Bengali.

The short-story books that he has brought out in Bengali are of much interest and value for all the lovers of Chinese literature of Bangladesh and West Bengal of our country. His book on Maoism is too a scholarly work that deserves much attention of the academic community.

(Ren XiaoKe)
in the Lantian Junior School and the National Teacher’s College affiliated to the Shanghai’s Jiao Tong University. Although he visited India in 1929 with his mother as an infant, it was in 1955 that he moved to India where he graduated with Master’s degree from Visva- Bhurati, and was subsequently awarded PhD degree in History from the University of Delhi.

He began his teaching career in the Indian National Defence College as a Chinese teacher, after which he taught at the Foreign Language Institute of the Ministry of Defence, India, till 1963. He joined University of Delhi as a Lecturer of Chinese language in 1964 and taught there till 1978. During his years in the University of Delhi he joined as the founding teacher at the Center for Chinese Studies in 1964, which, with a grant from the Ford Foundation evolved into the Department of Chinese Studies and then the Department of East Asian Studies. From 1978, Tan Chung taught Chinese language at New Delhi’s Jawaharlal Nehru University. During this period, he came to be the driving force of the department as he almost single-handedly developed the syllabus and course material for the students of Bachelor’s and Master’s Degree; he also served as the Chairperson of the Centre for African and Asian Languages in School of Languages of Jawaharlal Nehru University as the Chinese Language programme was a part this Centre. He retired from the Jawaharlal Nehru University in 1994.

Tan Chung was one of the founders of the China Study Group in 1969, which grew into the Institute of Chinese Studies (ICS) in 1990. He has been an Honourary Fellow and Co-Chairperson of ICS and an Emeritus Fellow since 2002. From 1990 to 1999, Tan Chung was Professor-Consultant and Head of the East Asia Section at the Indira Gandhi National Centre for the Arts, New Delhi. After moving to Chicago in 1999 he became Academic Associate at the Center for East Asian Studies of the University of Chicago. Tan Chung has been a prominent advocate of the geo-civilisational concept of ‘Chindia’.


Based in US, Tan Chung continues to be deeply engaged in several intercultural projects that take him frequently to India and China, publishing prolifically in international journals and newspapers. In 2010, he was awarded the ‘Padma Bhushan’, the third highest civilian honour by the Government of  

"India and China: Twenty Centuries of Civilizational Interaction and Vibrations, written by Tan Chung & Geng Yinzeng, front cover"
India and the ‘China-India Friendship Award’ by the Chinese Premier Wen Jiabao. He was conferred the title of ‘Desikottama’ by Visva-Bharati in 2013.

(Sabaree Mitra)

BISWADEV MUKHERJEE

Professor Biswadev Mukherjee, an eminent scholar of Chinese Buddhism, was born in Kolkata on April 28, 1929. He obtained his MA degree from Calcutta University in the year 1952 in ancient Indian history and culture. Later on, in 1955 and 1956, he obtained certificate and diploma in Chinese from Visva-Bharti University. He was a brilliant student of Chinese classical texts under Prof. Tan Yun-shan and Prof. Venkatraman. He also met Zhou Enlai when he visited Cheena Bhavana in 1957. He obtained his D.Phil degree from George August University (Gottingen, West Germany) in the year 1966 in Indology. Besides Bengali, Prof Mukherjee was a fluent speaker in Sanskrit, Pali, Chinese, Japanese, German and Hindi. He obtained the scholarship of ‘Alexander von Humboldt’ from West Germany for further research in Buddhism under the guidance of Dr. E. Waleschmist. He was an associate professor in the China Culture University Taipei, Taiwan from 1981 to 1983. Later on, Prof. Mukherjee was engaged in teaching and research in Cheena Bhavana, Visva-Bharati till his retirement in 1992.


Prof. Mukherjee’s other major works include:

“The schismatic matters and the early Buddhist Literature’: This work was published in the Journal of Research, Visva-Bharati Vol. 1, Part 1, in 1976-77.

‘The Middle way’: This paper was presented in the Conference on ‘Madhyamika Dialect as the Philosophy of Nagarjuna’ and published by the Central Institute of Higher Tibetan Studies from Sarnath in 1977.

‘The day of Buddha’s Birth and Conception’: This article was published in the Indian historical quarterly in 1957.

The Nalagiri Episode in an Ajanta Fresco’: This work was published in Dr Siddhesvara Bhattacharya Felicitation volume in 1988.

(Vijay Mitra)

VIMLA SARAN

Vimla Saran was a scholar in one of the very first groups of Indian scholars to be trained in Peking University in the 1950s. After returning to India, she became a librarian, in charge of the China Collection in the library of the Indian Council of World Affairs. In the early 1970s, Saran joined Jawaharlal Nehru University (JNU) as a faculty member teaching Chinese in the School of Languages. Along with Prof. Tan Chung and Dr H P Ray, she helped in developing a vibrant Chinese language programme, which grew into a prime seat of learning Chinese in India and was later renamed the Centre for Chinese & South East Asian Studies. With an in-depth knowledge of modern Chinese, she was a dedicated teacher and trained Chinese language students for nearly two decades; her area of interest and research was Modern Chinese Literature. Books written by Vimla Saran included ‘Sino-Soviet Schism, A Bibliography, 1956-1964’, and ‘Documentation on China, 1963-1965’. She passed away after a short and sudden illness in 1993. After her demise, at the initiative of her husband Rajesh Saran, a Gold Medal was instituted in the Centre for Chinese & South East Asian Studies of JNU. Named the Vimla Saran Memorial Medal, it is awarded every year to the student securing the highest score in the Masters Programme in Chinese.

(Sabaree Mitra)
expert to prepare a textbook for Hindi speakers for learning Chinese; for this purpose he specialised in the translation of a variety of texts, including scientific and technological literature; based on his experience he had compiled very effective teaching material for training students in translation at a time when ready-made textbooks for Chinese language teaching were not available. His area of interest and research also included Medieval History and India-China maritime trade. After retirement from JNU, Ray has been associated with the Asiatic Society of Kolkata, working on a series of manuscript which have now been published by the Asiatic Society; these volumes focus on ancient Chinese history, historical accounts of various imperial dynasties, biographies of eminent Buddhist monks, India-China relations in the ancient period, and include original translations and elucidation. He has annotated and edited the epoch-making work of Prof. Prabodh Chandra Bagchi, entitled 'India and China'. Books written by Ray include 'India, South-east Asia and China: Some Historical Issues, Trade and Trade Routes between India and China, C 140 BC - 1500 AD, Trade and Diplomacy in India-China Relations: Study of Bengal During the 15th Century' and 'North-East India's Place in India-China Relations and Its Future Role in India’s Economy'. His edited volumes include 'Contributions of Dr P. C. Bagchi on Sino-Indo-Tibetology', and 'Studies on India, China and South-east Asia: Posthumous Papers of Professor Adhir Chakravarti'.

(Sabaree Mitra)

MIRA SINHA-BHATTACHARJEA
Mira Sinha-Bhattacharjea (April 18, 1930 - December 13, 2009) has been regarded as one of India’s most respected China experts who, with her sound scholarship and understanding of history, contributed to the re-shaping of public perception on India-China relations in the 1970s and 1980s. She joined the Indian Foreign Service in 1955 and served in the Indian Embassy in Beijing for nearly four years. Soon after she resigned from the service Bhattacharjea joined the Department of Chinese and Japanese Studies (now the Department of East Asian Studies) at the University of Delhi where she taught Chinese Foreign Policy and India-China Relations for over a quarter of a century.

In 1969, she was a founder member of the China Study Group and became Director after it became the Institute of Chinese Studies. After the journal ‘China Report’ was adopted by the group in 1978, as one of the early managing editors of the journal she oversaw its transformation from a bi-monthly to a serious quarterly journal in East Asian Studies; she was the Editor of the journal from 1996. After retiring from Delhi University in 1995, she continued as an Honorary Fellow and then as an Emeritus Fellow and later, as Co-chairperson of the Institute of Chinese Studies. During her association with the institute, she demonstrated high quality of leadership and encouraged the professional growth of young China scholars.

Bhattacharjea’s scholarship represented a perspective on international relations, which challenged the realists and the ‘balance of power’ approach. Her analysis of foreign policy integrated domestic dimensions firmly, with the international context, and history with the present environment. She took Mao Zedong’s worldview for China and Nehru’s worldview for India as reference points for her analysis of subsequent developments. She also spent a number of years studying Mao and Gandhi in a comparative perspective.

She analysed the India-China border question from the overall political understanding of the problem in a historical perspective; her famous distinction between border, boundary and frontier contributed
GIRIDHAR DATTATREY DESHINGKAR

Giridhar Dattatrey Deshingkar (January 8, 1932 - November 3, 2000) was an eminent China scholar and a strategic thinker of India. Born in Kolhapur, Maharashtra, Giri, as he was popularly known, obtained his BA (Hons) in Chinese at the School of Oriental and African Studies in London in 1962. After returning to India, he briefly taught the Chinese language and ancient Chinese history at Delhi University. In 1964, he was among the few scholars selected by the Ford Foundation to specialise in Chinese studies at Yale University. He returned to Delhi University in 1968, when the Department of Chinese and Japanese Studies was started. For the next ten years, Giri Deshingkar taught the Chinese language and courses on traditional China in the Department of History. In 1978, he joined the Centre for the Study of Developing Societies (CSDS) as Senior Fellow/Professor and was its Director from 1987 to 1992.

Giri played a key role in the development of Chinese studies in India. He was one of the founders of the China Study Group in 1969, which grew into the Institute of Chinese Studies (ICS) in 1990 as an autonomous programme of the CSDS. He was its Director from 1994 to 1997. He was also Founder Editor of the journal ‘China Report’ in 1964 - which started as a bimonthly, becoming a quarterly later. He was its Editor from 1996 until his death in 2000.

Giri Deshingkar possessed exceptional scholarly skills in disciplines such as history and philosophy and had an in-depth knowledge of science and technology. He was known for his comprehensive grasp of Chinese history, the eye for minute details and the rigour of analysis. He emphasised the need to pay attention to long-term historical processes, especially civilisational trends, while studying in China. As an expert in Chinese language, he insisted that scholars doing research on China should not just depend on translations but visit the original text and do a careful reading.

His writings were edited by Manoranjan Mohanty and Mira Sinha Bhattacharjea and were published as a volume entitled ‘Security and Science in China and India: Selected Essays of Giri Deshingkar’, in 2005.

The Institute of Chinese Studies and the Centre for the Study of Developing Societies hold a biannual lecture in memory of Giri Deshingkar.

GOVIND PURUSHOTTAM DESHPANDE

Govind Purushottam Deshpande (August 2, 1938 – October 16, 2013), known as GPD to his peers and students, was born into a family based in Rahimatpur, western Maharashtra, active in Indian freedom struggle and ideologically inclined towards socialism. Endowed with versatile intellectual credentials as an expert in the international politics as well as a playwright, GPD was an eminent scholar of Chinese Foreign Policy and Chinese Politics and contributed immensely towards a better understanding of China in the Indian academia.

In his early college years, Deshpande was trained in History and Sanskrit; later, he went on to study Chinese language in Hong Kong and acquired a doctoral degree in Chinese Studies from Jawaharlal Nehru University (JNU). He later taught China Studies in the Centre for East Asian Studies, School of International Studies, JNU, for more than three decades till he retired in 2004. During this period he had supervised M. Phil. and PhD research of many scholars; he was Chairperson of Centre for East Asian Studies and Dean of School of International Studies for several terms. GPD was a founder member of China Study Group in 1969, which went on to become independent institute of repute, the Institute of Chinese Studies. He was an Honourary Fellow and later became the Honourary Director of Institute of Chinese Studies in 2001-02. He was associated with the journal ‘China Report’ for many decades in various capacities such as Member, Editorial Board, and was the Editor of the journal for the period 2003-05. GPD was also a Founder Editor of ‘Journal of Arts and Ideas’, and Editor-in-Chief of ‘International Studies’, the journal of School of International Studies, JNU, for the period 1997-1999.
In the field of China’s domestic politics and international relations, Deshpande was known for his brilliant multi-disciplinary approach and discursive framework. His major published works include ‘China’s Cultural Revolution: A View from India’ (1971), ‘United Front against Imperialism: A study of China’s Foreign Policy in Africa’ (Co-author), and ‘Crossing a Bridge of Dreams: Fifty years of India and China’ (as a co-editor in 2001).

Deshpande was also an eminent Marathi playwright whose contribution to the Indian theatre was best exemplified by his introduction of what can be called the “discussion play” to theatre audiences. He created a modernist theatre, which explored the ways in which politics permeates our life, and in turn shapes it. His representative plays included ‘Uddhwasta Dharmashala’, ‘Chanakya Vishnu Gupta, Andhar Yatra, Raste’, and ‘Satyashodhak’. He was honoured with ‘Sangeet Natak Akademy’ (National Academy of Drama and Music) award for best playwright in 1997.

(Sabaree Mitra)

HARIDAS MITRA
Haridas Mitra was a scholar of Sanskrit and Chinese Studies in Visva-Bharati. He came to Santiniketan in 1921 and started studying Chinese under Sylvian Levi. He was later on engaged in pursuing research at Cheena Bhavana from 1945 to 1948. Since 1948, he became a lecturer in Visva-Bharati in Sanskrit and Iconography. Dr Mitra passed away in 1960.

(Avijit Bannerjee)

KRISHNA KINKAR SINHA
Professor Krishna Kinkar Sinha, a scholar of Chinese studies, joined Cheena Bhavana, Visva-Bharati in 1942. He learned Chinese language and Chinese classical texts under professor Tan Yunshan. Prof. Sinha was appointed as the first Indian professor of Hindi and Indian culture in China. He was engaged in the translation work from Chinese into Hindi and some of his works included:

■ Translation of ‘Modern China’ of Prof. Tan Yun Shan, published by Pandit Hazariprasad Dwivedi, Hindi - Bhavana, Santiniketan in 1914.
■ Translation of ‘San-Min-Chu-I’ of Dr Sun Yat-Sen, published by the Sino-Indian Cultural Society, Santiniketan, in 1948.
■ Translation of ‘China’s Destiny’ of Marshal Chiang, published by the Sino-Indian Cultural Society, Santiniketan.

(Avijit Bannerjee)

SATIRANJAN SEN
Satiranjan Sen joined as a Research Scholar in Cheena Bhavana, Visva-Bharati in 1943 and became a Junior Research Fellow under the Chinese Government Cultural Fellowship. He was sent by the Indian Government to Beijing University for further Chinese studies. He founded Cheen Bharat Sanskriti in Calcutta and made valuable contribution on China studies in India.

Sen translated into English two medical texts of which the Sanskrit originals were lost. They are only preserved in old translations. It was published in ‘Visva-Bharati Annals, Vol: I, 1945’. His critical study of the texts shows that at least one of them represented a school different from the Charaka and Sushruta. His another book ‘Huang Ti Nei Ching’ (The Yellow Emperor’s Classic of Internal Medicine) was translated from original Chinese into English with an introductory study.

(Avijit Bannerjee)
XIII
OTHERS
Cultural Contacts

Others
MUSEUMS

NATIONAL MUSEUM OF CHINA
It is a comprehensive museum which attaches equal importance to history and arts as well as integrates collection, exhibition, research, archaeology, public education and cultural exchanges. It is under the supervision of Ministry of Culture of People’s Republic of China.

National Museum of China was earlier known as the National Museum of History which was established in 1920. It was earlier located at Upright Gate and Meridian Gate. After the foundation of People’s Republic of China in 1949, its name was changed to National Beijing Museum of History. The Central Revolution Museum was established in 1950 in Circular City, Beihai Sea, and later was moved to West Flower Gate of Forbidden Palace.
The new museum was established in the east of Tian’anmen Square in 1959, and Beijing Museum of History was changed to National Museum of History in 1960. Central Revolution Museum was renamed as China Revolution Museum and moved into the new museum. The two merged into the National Museum of China in 2003. The new museum was established in Muxidi outside Revival Gate in February 2010, and was formally opened in 2011.

National Museum of China basically displays Ancient China and Road of Revival and it has permanent special topic exhibitions including Ancient China Bronze Arts, Ancient China Jade Arts, Ancient China Porcelain Arts, Ancient China Classical Painting Arts and more. Meanwhile, various kinds of specific exhibitions are held periodically. The special subject exhibitions including Ancient China, Ancient China Buddhist Image Arts and Ancient China Classical Painting Arts have contents of India-China cultural exchanges.

(Xue Keqiao)

QUANZHOU MARITIME MUSEUM
Quanzhou Maritime Museum is the unique Chinese museum with the special topic of maritime history. It is named QZMM in short. It was founded in 1959 and its new museum was established in 1991. The museum is divided into two parts, i.e.

New Museum and Old Museum. Old Museum is located in Quanzhou Kaiyuan Temple and is Ancient Ship Museum. The New Museum is located beside Quanzhou East Lake. The main building of New Museum is innovatively designed as a brigantine, and takes up 33,000 sq. m of floor space and has a built-up area of 7,300 sq. m.

Permanent exhibitions of Quanzhou Maritime Museum include Quanzhou Ancient Ship Exhibition Hall, Quanzhou and Ancient Maritime Exhibition Hall, Quanzhou Religious Stone Carving Exhibition Hall, China Boat World, Quanzhou Exhibition Hall of Maritime Folk Customs and Culture etc.

The ancient name of Quanzhou City, Fujian Province was “Citong” and it was an importance business port for foreign trade in ancient China and a starting point of the “Overseas Silk Road”. It had close business links with Southeast Asia, South Asia, Middle East and Europe. Quanzhou’s interactions with foreign countries were frequent in the period from Southern Song Dynasty to the early Ming Dynasty particularly ie during several hundred years between the 10th century CE and the 15th century CE. It played an important role in India-China cultural exchanges. Its Hindu stone carvings displayed in Religious Stone Carving Exhibition Hall are powerful historical witnesses.

(Xue Keqiao)
INDIAN MUSEUM

Indian Museum, a multipurpose museum for art and archaeology in the second largest city of India, Calcutta (now Kolkata), is one of three national museums of India. It is also the oldest and largest museum in India having one of the richest Oriental collections. It displays the history of Indian history from prehistoric to the Muslim invasion. It was founded in 1814 by the Asiatic Society of Bengal in Calcutta. The building has a portico with columns built in Italian style and was completed in 1875. Later on, it was expanded with rising number of collections. It has six sections: art, archaeology, anthropology, geology, zoology and botany, 35 galleries and more than 1,00,000 items. The mansion is a two-storey building, with a square atrium in it. The first floor contains: 1. Main Entrance; 2. Bharhut Gallery, showing the gate and fence of Bharhut stupa excavated in 1875; 3. Gandhara Gallery; 4. Buddhism Gallery; 5. Hinduism and Jainism Gallery; 6. Bronze Gallery; 7. Southeast Asian Gallery; 8. Maurya Historic Gallery; 9. Pre and Proto Historic Gallery; and, 10. Music Instrument Gallery. The second floor has: 1. Folk Painting Gallery; 2. Dyeing and Craft Gallery (pottery, ivory carving, wood engraving, silverware); 3. Zoology Gallery; 4. Economic Botany Gallery; 5. Fossil Gallery; and, 6. Geology Gallery. It is the largest museum in Asia that displays the world’s most important geological collections. It has an extraordinary store of ancient coins having more than 50,000 in numbers and have been arranged chronologically. There is also an Egypt Gallery where mummies are exhibited, galleries for tribal life and works of art as well as paintings and ancient hand-drawn maps.

The Maurya Historic Gallery, or Archaeology Gallery, has a number of stone sculptures of the snake-god couple. The figures have a human head and a snake body, with upper body hugging each other and the lower part twisted together, similar to but more complicated than Chinese drawing of Fuxi and Nuwa. Some works have a simple snake body while some have a twining one. The carving is so delicate that each scale of the sculpture is evident. The Museum is said to have some Central Asian objects discovered by Hungarian-British archaeologist and geographer, Sir Aurel Stein.

From December 27, 2002 to February 7, 2003, an exhibition named as ‘Soul of India: Bronze Sculpture' was arranged by the Chinese Ministry of Culture and Indian Ministry of Tourism and it was held in Shaanxi History Museum for three months. Eighty bronze sculptures all from Indian Museum were displayed. Subsequently, the same exhibition was held at Beijing World Art Museum and Tianjin Municipal Art Museum, each for a period of one month. The exhibition was successfully concluded on April 2, 2003.

(Liu Jian)

NATIONAL MUSEUM OF INDIA

National Museum of India is a museum of arts and archaeology founded by the Indian Government in the capital city of New Delhi on August 15, 1949. It is one of the three national museums in India and reputed for its rich and valuable collections. It receives 7.4 million visitors every year and has about 2,00,000 works of arts, both of Indian and foreign origin covering more than 5,000 years. The roots of National Museum begin with an exhibition of Indian art and artefacts in London in 1947 and 1948, and later, it incorporated art and archaeological works of different historical periods and places. Its building fans out with an atrium inside and it houses 26 permanent galleries. On the first floor there are: 1. Harappan Gallery that has artefacts from Indus Valley Civilisation; 2. Maurya, Shunga and Satyavahana Arts Gallery that has terracotta and sculpture of the Maurya and Shunga Dynasties; 3. Buddhist Artefacts Gallery that contains sculptures from the Kushan, Gupta and Pala Dynasties; 4. Hindu Artefacts Gallery that has Hindu sculptures from the Medieval Age; and, 5. Bronze Gallery that has bronze statues of the Chola Dynasty. On the second floor, there are: 1. Manuscripts Gallery

National Museum of India, New Delhi
Cultural Contacts

with important papers in the Mughal Dynasty; 2. Miniature Paintings Gallery which can be divided into Mughal miniature paintings and Rajasthan miniature paintings; 3. Paintings Gallery that has copies of murals of Ajanta Caves and Ellora Caves; and, 4. Central Asian Gallery that has a part of works collected by Sir Aurel Stein from Central Asia and murals from Xinjiang and Dunhuang of China (large works of art are separately collected under Central Asian Archaeology).

On third floor are: 1. Textile Gallery; 2. Coins Gallery that has more than 40,000 ancient coins; 3. Weaving and Dyeing Gallery; 4. Arms and Armour Gallery; and, 5. Wood Carving Gallery; 6. Musical Instruments Gallery. Its exhibitions show the outline of cultural development of India and even the entire South Asia. Besides galleries, there are collection rooms, research labs, libraries, lecture rooms and shops.

Central Asian Gallery stands out in quality as well as quantity. Many of its collections are from Turpan of Xinjiang and Dunhuang of Gansu. It is a miracle that some silk drawings of Tang Dynasty (7th to 10th centuries CE), after more than a thousand years of wind and rain, are still well-preserved. Some paintings are illegible, some damaged and some still intact. There are three drawings of Fuxi and Nuwa with a human head and snake body and paintings and statues of Buddha. Some might not have been painted by professionals but they still have an important cultural and historical value. These Chinese works of art were collected by Sir Aurel Stein, during his three expeditions to Central Asia.

In his expeditions in 1900-1901, 1906-1908 and 1913-1916, Sir Aurel Stein was sponsored by the British Museum and British Indian government, respectively. He went to China with a passport issued by British India and was accompanied by several Sikhs from Punjab. He discovered many historical documents and objects, even including Neolithic stoneware and funerary objects and textiles from 8th century CE. He found 'Caves of the Thousand Buddhas' near Dunhuang which have a great store of paintings, temple banners and documents which were sealed up in 11th century. Franches Wood, the curator of Chinese Collections of the British Library, included a note in his introduction to A Catalogue of Dunhuang Texts Kept by the British Library (Fang Guangchang, Religion Press, June 2000), to explain the origin of Chinese collections at the National Museum of India. It reads: “In his three expedition to Central Asia, Sir Aurel Stein was sponsored by the British Museum, where, for some time, part of materials he had collected were kept. In 1973, the British Library was established on the basis of British Museum's Department of Manuscripts and Department of Printed Texts. Sir Aurel Stein’s materials were divided and assigned, along with manuscripts and documents to Department of Oriental Collections of British Library. In 1982, the Library of Department of Indian Affairs under British Foreign Office was incorporated into the British Library. Sir Aurel Stein was also sponsored by the British Indian government which, therefore, received some paintings from Dunhuang and other historical sites as well as a great number of Tibetan, Kharosthi and Sanskrit documents.”

According to a prior agreement between British Indian government, British Museum and Department of Indian Affairs, Stein’s murals, silk drawings, embroideries, wood engravings, potteries, wood carvings, coins and the like shall be equally divided between Indian Central Asian Archaeological Museum and British Museum. The division was
finished in 1918. More than a thousand of Chinese works of art were sent to New Delhi, with most of them discovered in Xinjiang and some in Dunhuang. There are more than 200 original Dunhuang murals while only 20 of them are on display. However, these Chinese collections have not received due attention from academic circles in China. So far, Jin Ronghua from Taiwan is the only Chinese scholar who has ever seen and studied these objects. From 1982, he has visited New Delhi several times to study these collections. He finds, *A Catalogue of Paintings Recovered from Tunhuang* by Sir Aurel Stein, compiled by British Arthur Wailey in 1931, does not record all of them. “In New Delhi, some drawings of Buddhism are recorded but could not be found while some are not recorded at all”. No one in mainland China has systematically studied these treasures kept in India.

After decades of diligent work, Chhaya Bhattacharya-Haesner, an independent scholar and an expert on Chinese collections at the National Museum of India, has finished a book on its Dunhuang and Turpan collections and plan to publish it in Germany in 2014. She indicates, those displayed just account for one-tenth of the total collections and most of them are objects rather than books and manuscripts, and the arrangement is already finished. They could help find out ancient culture, tradition and religious belief in relevant regions.

At the Harappan Gallery, among relics of the Indus Valley Civilisation, there are many red potteries that are painted with various patterns. Fish is a popular pattern, and similar to the basin unearthed at Banpo Village, China. In pre-historic time, it was unlikely that there was any cultural exchange between China and India, but this object at least indicates, peoples living along the Indus River and the Yellow River all took fish a favorite food, and as Zhao Guohua alleged, all had a kind of worship for fish. It also holds some religious articles from Tibet, China.

National Museum of India has exchange and cooperation with more than 160 countries, including China, and its articles were displayed at Beijing World Art Museum for a considerable period of time.

*(Liu Jian)*

**SALARJUNG MUSEUM**

Salarjung Museum is an art museum located at Darushifa, on the bank of the Musi river in the city of Hyderabad, Andhra Pradesh, India. It was founded on December 16, 1951, and is one of the three national museums in India. Its collections include more than 1 million objects, and cover a span of more than 2,000 years, and most of them are of the period after 1st century. In addition to Indian ones, it is also known for its collections from China, Japan, Burma, Nepal, Iran, Egypt, Europe and America. It once was the world’s large private collection, and derives its name from the Salar Jung family, which had five of its members serving as Prime Ministers to the Nizam of Hyderabad. Nawab Mir Yusuf Ali Khan, i.e. Salar Jung III (1889-1949), served as the Prime Minister of Hyderabad for a short time. His private collections form the basis of the Museum. He remained as a bachelor, and within 35 years, spent a lot in acquiring works of art. It is believed, present collection only constitute half of the original store, and the other half was either stolen by his employee or lost during the shifting to the present site.

In early 1968, its collections were moved to the present site, and provided with descriptions in English, Urdu, Hindi and Telugu. It is a semicircular four-storey building, with 38 galleries on the first and second floor. On the first floor, Gallery 3 is for Indian textile and bronze, with treasures such as bronze statue of Vishnu, the founder of Jainism Mahavira, nine-head cobra, Shiva as Nataraja and Vinayaka in the late Pallava Dynasty and Cola Dynasty in 9th
century CE; Chamber A of Gallery 3 is for Indian sculpture, including a column with a decree of Asoka inscribed on it, and stone sculpture in the Sunga and Gupta Dynasty. Gallery 4 is for minor Indian art, mainly including temples’ artefacts carved from sandalwood, yellow sandal and other wood of fine quality. Gallery 6 is for printed, dyed articles and glassware. Gallery 9 and 10 are for kid toys; Gallery 12 is for animal specimens. Gallery 14 is for ivory sculpture. Gallery 16 is for arms, including a great variety and quantity of ancient weapons. Gallery 15 is for metal utensils. Chamber A of Gallery 17 is for modern Indian paintings, including those by important Indian painters in the 19th and 20th century CE, such as Ravi Varma, Abanindranath Tagore and Sunil Prakash. Gallery 18 is for Indian miniatures, including Mughal and Rajasthani miniatures and palm-leaf manuscript of Jainism. On the second floor, Gallery 20 is for European art. Gallery 25 is for jade, including fascinating Indian and Chinese Jade. Gallery 26 is for European Bronze. Gallery 28 is for clocks. Gallery 29 is for manuscripts, with more than 7,500 manuscripts in ancient Persian, Arabic and Urdu, including a manuscript of Koran from the 9th century and a manuscript of Koran from the 13th century signed by Jahangir, Shah Jahan and Aurangzeb. Gallery 31 is for Far East porcelain, with Chinese celadon shipped to Europe in the 13th century. Gallery 32 is for Kashmir. Gallery 33 is for Far East Sculpture, with the birth of Buddha and other Buddhist sculptures.

In addition to a great amount of chinaware, jade and silk fabrics from China, Salarjung Museum also has a collection of Chinese furniture. There is an exquisite polished cabinet, which is a present from a Chinese merchant in the Qing Dynasty to his Indian friend. Such treasures are important objects for the study of ancient Chinese arts and China-India traffic.

As arranged by Archaeological Survey of India and State Administration of Cultural Heritage of China, an ancient China treasure exhibition was successfully held at Salarjung Museum in the summer of 2011.

(Liu Jian)

**XUANZANG MEMORIAL HALL**

Xuanzang Memorial Hall is erected on the ruins of Nalanda in the southeast of Bihar, India to commemorate Xuanzang, an eminent Buddhist monk, traveller, translator and founder of the Faxiang school. In 631, Xuanzang arrived in Magadha in the central India and went to Nalanda, then the religious centre of India and stayed there for five or six years to study Buddhist texts under Silabhatra and to teach. In 645 CE, he returned and brought 657 CE sutras back to Chang’an and then devoted to translation. He made a great contribution to India-China cultural exchange.

Nalanda was built in the Gupta Dynasty in the first half of 5th century, and was a centre of Buddhist learning and the world’s earliest international university. It had been successively expanded and was reputed for grand buildings and rich collections. According to *Eminent Monks* (Vol. 3), “Nalanda occupies 48 li, has nine temples and one entrance gate, and was built by Sakraditya”. At its peak, it has thousands of excellent scholars and tens of thousands of students studying Buddhism and other disciplines, but it was ransacked and destroyed by a Turkish Muslim army in the 12th century. In early 20th century, based on relevant records in Xuanzang’s *Great Tang Records on the Western Regions*, that the Archaeological Survey of India (ASI) excavated, brought Nalanda to limelight again.

In 1954, Chinese Premier Zhou Enlai and India Prime Minister Jawaharlal Nehru exchanged visits to promote friendly intercourses between the two nations. The Buddhist circles were delighted and inspired. J Kashyap, the rector of Nalanda Institute, was the first to propose a joint effort to build a Memorial Hall for Xuanzang. Mr. Zhao Puchu, a lay Buddhist representing the Chinese Buddhist circle gave an active response. Such interaction received due attention and support from both countries. Zhou Enlai and Nehru decided that a memorial hall be erected at Nalanda, where Xuanzang had studied and worked, so as to commemorate his extraordinary contribution to cultural exchange between China and India.

On November 23, 1956, a delegation of Chinese Buddhists visited India. In the afternoon of January 12, 1957, a solemn ceremony was held at Institute of Pali and Buddhism which was newly erected near the ruins of Nalanda. The Dalai Lama, on behalf of the Chinese government, offered a relic of Xuanzang’s skull, 1,335 volumes translated by Xuanzang, a set of *Qisha Tripitaka*, a draft design for the Memorial Hall and a sum of RMB 3,00,000 Yuan.
for the construction programme and Nehru accepted these on behalf of the Indian government. The relic of skull was cherished and later, was carefully kept at Xuanzang Memorial Hall. Xuanzang’s stories are included in India’s elementary textbooks and are very well-known among the people. However, due to various reasons, the construction of the Memorial Hall has not been finished.

After nearly half a century, the Memorial Hall was in urgent need of repair. In 2000, China and India included it into the plan for mutual cultural exchange. At the end of 2003, Indian government granted Rupees 30 million for interior furnishing and landscaping of the building. In 2005, Chinese Premier Wen Jiabao and Indian Prime Minister Manmohan Singh reiterated the renovation of Xuanzang Memorial Hall as a programme of mutual cultural exchange. It was decided that relevant work should be finished in 2006, the year for India-China Friendship. On Chinese side, State Administration for Religious Affairs would take charge of the matter, while India would set up a construction and maintenance committee for Xuanzang Memorial Hall. The main buildings of the Memorial Hall covers an area of 4.5 hectare and at the request of the construction and maintenance committee, Indian government granted the neighbouring 27-hectare lake to the Memorial Hall free of cost. Thus, its total area is more than 30 hectare. Besides, Indian government assigned 47.5 hectare in the neighbourhood of the Memorial Hall to Nalanda International University. Thanks to experts, scholars, artists, engineers, Buddhist and businessmen in both countries, repair and renovation of Xuanzang Memorial Hall was accomplished on time at the end of 2006.

Now, the Memorial Hall appears brand new. Its main buildings is placed on the huge base of white marble and have a style of royal palaces in the great Tang Dynasty. At the entrance, a Chinese-style arch is erected which is made up by 14 tonne of bronze. On the two sides of the court there are three monuments: Xuanzang Monument, Tang Sanzang Sacred Order Monument and Origin Monument for Xuanzang Memorial Hall. The bell pavilion has a huge bell on which the Heart Sutra is inscribed in both Chinese and Sanskrit. In front of the main entrance, there is a bronze statue of the pilgrim Xuanzang. Right in front of the lobby are a white-marble relief of Maitreya debating over sutras and a bronze statue of Xuanzang preoccupied with translating sutras. On the side wall are copper-plate murals describing the life of Xuanzang. A number of art collections and historical articles are on display including Tripitaka from Chinese government.

Xuanzang Memorial Hall is a witness to India-China cultural exchange and a symbol of traditional India-China friendship. On February 12, 2007, more than 300 eminent monks and officials from both sides attended a solemn ceremony to inaugurate the completion and opening of Xuanzang Memorial Hall.

(Liu Jian)
APPENDIX

Chronology of Events in India-China Cultural Exchange in Modern Times

1842
• Wei Yuan wrote *Hai Guo Tu Zhi (Records and Maps of the World)*. It described how England conquered India.

1846
• Liang Tingnan completed writing *Hai Guo Si Shuo*. It described the trade between British India and China.

1848
• Xu Jiyu wrote *Ying Huan Zhi Lüe*. It described India’s situation and the trade between India and China.

1878
• China, the Qing court, sent a six member delegation led by Huang Maocai on an observation visit to India.

1881
• Qing Dynasty sent special envoys Ma Jianzhong and Wu Guangpei to India to negotiate opium matters during the second half of the year.

1890
• The British Army assembled troops in China. Gadadhar Singh, an Indian soldier, wrote a diary.

1891
• While going to Europe to serve as envoys, Xue Fucheng and Huang Zunxian passed through India and wrote a diary.

1893
• Swami Vivekananda visited Hong Kong and Guangzhou.

1898
• In November, Kang Youwei took refuge in India and visited various places.

1905
• Bal Gangadhar Tilak appealed to Indians to boycott foreign products from people of China.

1907- 1908
• Zhang Taiyan discussed problem(s) of India in many of his articles.

1909
• In September, Kang Youwei visited India again.

1911
• Sun Zhongshan met Indian revolutionary Har Dayal at Honolulu, USA.

1913
• Qian Zhixiu was first to write an article on Rabindranath Tagore in *Dong Fang Za Zhi* (The Eastern Miscellany). He provided a brief account of Tagore’s life and thought.

1915
• Chen Duxiu was first to translate Tagore’s four poems in *Qing Nian Za Zhi* (Youth Magazine).

1917
• Tian Feng and Wu Wo were first to translate Tagore’s three novels in *Pu Nü Za Zhi* (The Ladies Journal).

1921-1925
• A significant discussion on Mohandas Karamchand Gandhi and Gandhism unfolded in Chinese intellectual circles.

1922
• In May, *Dong Fang Za Zhi* (The Eastern Miscellany) published seven articles as part of a special column on “Gandhi and New India”.

1924
• In April-May, Rabindranath Tagore visited China.

1928
• Xu Zhimo visited India to meet Tagore.
• September, Tan Yunshan came to Tagore’s Visva-Bharati University.

1929
• March, Tagore visited Shanghai, met Xu Zhimo and Mrs. Xu Zhimo.
• June, Tagore visited Shanghai again. He met Xu Zhimo and Soong Ching-ling.

1929-1932
• Chinese newspapers and periodicals published numerous articles in support of India’s national independence movement.

1931
• Tan Yunshan travelled around India.

1934
• Spring, Tan Yunshan discussed matters related to establishing China Institute (*Cheena Bhavan*) with Tagore.
• In May, India’s China-India Society established.

1935
• In May, China’s China- India Society established.

1936
• Tan Yunshan returned to India with all the funds and books he had raised. Visva-Bharati University starts building China Institute (*Cheena Bhavan*).
Cultural Contacts

- July, Tao Xingzhi, a Chinese educationist and social activist, visited India and met Mahatma Gandhi.

1937
- April 14, China Institute (Cheena Bhavan) was established at the Visva-Bharati University. Tan Yunshan became head of the institute. M K Gandhi, Jawaharlal Nehru, Jiang Jieshi, Cai Yuanpei etc., sent letters and telegrams of congratulation.
- November, Nehru issued a statement in support of China’s resistance against Japan.

1938
- January 9, Indians held “China Day”; Mahatma Gandhi sent a letter to Jiang Jieshi expressing support for China’s resistance against Japan.
- August, Tao Xingzhi visited India again.
- September, Indian medical team reached China.

1939
- August, Nehru visited China.
- December, Xu Beihong held Chinese Painting Exhibition at Visva-Bharati University.

1940
- Xu Beihong held solo exhibition of his works in Calcutta and at Visva-Bharati University.
- Dai Jitao visited India; Tan Yunshan accompanied him to meet Mahatma Gandhi.
- Chinese Buddhist Delegation led by Master Tai Xu visited India.

1942
- Jiang Jieshi and Mrs. Song Meiling visited India, met Nehru and also visited Visva-Bharati University.

1943
- The governments of India and China decided to start student exchange programmes.
- October, Dr. Basu established All India Dr. Kotnis Memorial Committee.
- November, the first batch of Indian students reached China.

1944
- Sarvepalli Radhakrishnan, a renowned philosopher and Vice-Chancellor of Banaras Hindu University, visited Chongqing in China and delivered lectures.

1947
- Famous Indian scholar Prabodh Chandra Bagchi visited China and delivered lectures.
- Provisional Government of India sent 10 Indian students for studies to China.

1948
- May, Dong Fang Za Zhi (The Eastern Miscellany) released a special issue consisting of 13 commemorative articles mourning the death of Mahatma Gandhi. Nationalist Government appointed Tan Yunshan as Cultural Attaché; he came back to Visva-Bharati in Santiniketan. India again sent students to China.

1950
- April 1, the Republic of India established formal diplomatic relations with the People’s Republic of China.

1951
- June, Chinese sports delegation visited India, heralding the beginning of the sports exchanges between the two countries.
- September-December, a 23-member cultural delegation led by Ding Xilin, Vice-Minister of the Ministry of Culture, PRC and Li Yimeng, Executive Director of the World Peace Council, visited India. The delegation included Ji Xianlin, Zheng Zhenduo among others. Besides visiting India’s famous institutions of higher learning like Delhi University and Aligarh Muslim University, the delegation also held Chinese art and culture exhibitions in Delhi, Bombay and Calcutta during the visit.
- November, the Chinese art and culture exhibition was held in New Delhi.
- First All India Art Exhibition was held in Beijing, Nanjing and Shanghai.

1952
- January, the Chinese film delegation led by Wu Yinxian visited India to participate in the First International Film Festival of India. A Chinese documentary Zhongguo Min Zu Da Tuan Jie (The Great Unity of the Chinese Nationalities) won an award.
- January 11, the International Industrial Exhibition was inaugurated in Bombay.
- May 16, China-India Friendship Association was established in Beijing. In the same month, “Indian Art Exhibition” was held in Beijing; Premier Zhou Enlai personally presided over the opening ceremony.
- December, Chinese table-tennis team visited India.

1953
- India-China Friendship Association was established in Delhi.
- July-August, the Indian cultural delegation led by Sachin Sen Gupta visited China and gave performances. Mao Zedong, President of the PRC, also saw these performances. Li Dequan, Health Minister, PRC, visited India.
- Harindranath Chattopadhyay, renowned Indian poet and Member of Parliament, visited China.

1954
- May-June, a delegation from Central Water and Power Commission, Ministry of Irrigation and Power, India, visited China on an inspection tour.
- June 15, an “Indian Arts, Photography and Handicrafts Exhibition” organised by the China-
India Friendship Association was inaugurated in Beijing.

- June 25-28, Zhou Enlai, Premier and Foreign Minister of the PRC visited India and held meetings with Rajendra Prasad, President of India, Sarvepalli Radhakrishnan, Vice President of India and Jawaharlal Nehru, Prime Minister of India. India and China both sides issued a joint communiqué advocating “Five Principles of Peaceful Coexistence.”
- June-July, the Chief Engineer and Secretary of Public Works of one of the Himalayan states of India, P R Nanga visited China.
- September-October, Food and Agriculture Minister of Assam, India, visited China on an inspection tour.
- October 19-30, Jawaharlal Nehru, Prime minister of India, along with her daughter, Indira Gandhi, visited China. Chairman Mao Zedong personally met Prime Minister Nehru and held a banquet in his honour.
- December-January 1955, a 67-member Chinese cultural delegation led by Zheng Zhenduo, Vice-minister, Ministry of Culture, PRC, and Zhou Erfu, secretary-general of the Shanghai Municipal Party Committee, visited India. The delegation held song and dance performances and Beijing Opera. Beijing Opera artists led by Li Shaochun performed shows in Delhi, Calcutta, Bombay and Madras, and also visited Tagore’s home in Santiniketan.

1955

- February 5, a Chinese arts and crafts exhibition jointly organised by the Chinese People’s Association for Cultural Relations with Foreign Countries and All India Fine Arts & Crafts Society opened in Delhi.
- February, Chinese film personality Zhang Ruifang visited India and attended the Indian Film Conference.
- June, Dr Dey, Chairman of Indian Society of Engineers visited China.
- June-July, an Indian medical delegation visited China and delivered lectures.
- June-August, an Indian cultural delegation led by Indian deputy foreign minister Anil Kumar Chanda, visited China. During the visit, artists from both the countries held joint discussions and exchanged experiences.
- September 11, people in Beijing commemorated the 1,500 years of Ajanta Cave paintings; famous personalities belonging to the Chinese art and culture circles like Wu Zuoren, Zheng Zhenduo, Chang Shuhong, Liu Kaigu, Chang Renxia et al wrote a series of articles on the subject.
- September-October, Health Minister of India Rajkumari Amrit Kaur visited China; she attended China’s National Day celebrations and also met Premier Zhou Enlai.
- October, Chinese Art Industry Exhibition organised by India-China Friendship Association was held at the All India Fine Arts and Crafts Society
- October, an Indian film delegation led by Prithviraj Kapoor visited China.
- October, Indian national basketball team visited China. Mao Zedong himself watched the match and met the players of both India and China.
- November, a medical delegation from the Chinese health ministry visited India.
- November-December, China sent a delegation to participate in the Indian Industrial Exhibition and showcase their exhibits.
- A delegation of Chinese scientists visited India.
- A delegation of teachers and students from India visited China.

1956

- May-June, a delegation from Chinese Education Union visited Calcutta in India, and participated in the Third All India Primary School Teachers’ Association meeting.
- July, an Indian agricultural delegation visited China on an inspection tour.
- August, an Indian delegation visited China to inspect agricultural planning and techniques.
- September 4, an exhibition of the artefacts, photographs and other replicas of China’s ancient grottos, temples, tombs opened in the exhibition hall of the All India Fine Arts & Crafts Society.
- In September, a Chinese agricultural science delegation visited India on an inspection tour.
- A delegation from Ministry of Railways, India and experts from Indian Institute of Science visited China.
- Prof. Satish Dhawan, Department of Aeronautical Engineering of the Indian Institute of Science, Bangalore, visited China.
- During November 28-December 10, Zhou Enlai, Premier and Foreign Minister of PRC visited India; he held talks on the border issue with Jawaharlal Nehru and addressed the joint session of the Indian Parliament. He also visited Delhi, Bombay, Madras and Calcutta.
- December, a Chinese writers’ delegation led by Mao Dun, Zhou Yang and Lao She of the Chinese Writers’ Association came to India to participate in the Asian African Writers Conference.

1957

- March, Chinese Acrobatics Troupe visited India; Prime Minister Nehru watched their performance.
- End of March, Indian dancers Kamala Lakshman and sisters visited China and performed Indian classical dance.
- July 9, Premier Zhou Enlai and Mrs. Zhou met Prof. P. C. Mahalanobis and Mrs. Mahalanobis.
and had dinner together. A renowned statistician, Prof. Mahalanobis was the Honorary Statistical Advisor to the Cabinet of the Government of India, Director of the Indian Statistical Institute, Kolkata and Chairman of the United Nations Statistical Commission.

- August, an Indian film delegation went to China to participate in the Asian Film Week.
- July-August, India’s Uday Shankar’s dance troupe performed in China.
- An Indian youth art troupe visited China.
- A Chinese salt industry delegation visited India.
- Indian mathematician D. D. Kosambi and mineralogist Ghosh visited China.
- Chinese playwrights Sun Weishi and A Jia visited India.
- An Indian writers’ delegation visited China.
- Dr Basu went to China to learn Chinese acupuncture.
- An Indian film producer went to China and shot a full-length documentary Zhongguo zai qian jin (China is Advancing).
- November, Wu Xue, Director of the Chinese Youth Art Theatre and Executive Director of the Chinese Dramatists Association visited India, and participated in the first Kalidasa Samaroh.

1959
- January, an Indian water resources and irrigation delegation visited China.
- January-February, The Chinese Academy of Sciences sent its delegates to participate in the Indian Science Congress.
- March- April, an Indian steel delegation visited China.
- Dr Basu again went to China to learn acupuncture.
- October-November, Dr and Mrs Pachauri visited China where they also met Premier Zhou Enlai.

1960
- January, Zhou Peiyuan, member of the Chinese Academy of Sciences (CAS) and Vice President of the Peking University, along with Zhao Jiuzhang, member of the Chinese Academy of Sciences and Director of the Institute of Geophysics, CAS participated in the 47th annual meeting of the Indian Science Congress.
- April 19-26, Zhou Enlai, Premier and Foreign Minister of the PRC, visited India. Premier Zhou made a courtesy call on the President of India, Rajendra Prasad and held several rounds of talks with Prime Minister Nehru, exchanging views on Sino-Indian boundary issue and bilateral relations. The Joint Communiqué issued by the two leaders after the talks expressed the commitment to jointly resolve the boundary issue.
- In October, D. D. Kosambi, Mathematician and Executive Director of the World Peace Council, visited China again and met Premier Zhou Enlai.

1971
- In August, China invited Indian table-tennis team to participate in the Asian and African Table-Tennis Invitational Tournament.

1973
- In April, B. K. Basu, President of the All India Kotnis Memorial Committee visited China on the invitation of Ye Jianying, member of the politburo of the CPC.

1974
- In May, an All India Kotnis Memorial Committee delegation visited China. During the visit, delegates planted two trees of friendship in front of the memorials of Madan Mohanlal Atal and Dwarkanath Shantaram Kotnis at the North China Cemetery of Revolutionary Martyrs, Shijiazhuang.

1975
- In February, Chinese table-tennis delegation came to India on a friendly visit and also played matches.

1976
- Dr Basu led an All India Kotnis Memorial Committee delegation on a visit to China. The delegation participated in the opening ceremony of the Kotnis Memorial Hall.
- China participated in the Sixth International Film Festival of India. Feature films Bai Mao Nü (The White-Haired Girl) and Du Jiang Zhen Cha Ji (Reconnaissance Across The Yangtze), documentary Beijing Ye Yu Ti Xiao Wu Shu Ban (Martial Art Class of the Amateur Sports School of Beijing) and science education film Xiong Mao (Giant Panda) were the Chinese entries.

1977
- In March, Government of India allowed the Badminton Association of India to send three delegates to Beijing to attend an instructor training course.
- In October, a Chinese youth badminton team came to India on a friendly visit.
- October-November, Chinese Medical Association Paediatrics Academy delegation visited India and participated in the Fifteenth International Conference of Paediatrics.
November, Chinese National Mining Commission delegation visited India and participated in the 41st Organizing Committee Meeting of the World Mining Congress.

1978

- In January, UNESCO organised the “Painting Exhibition of the People's Republic of China” in the Jawaharlal Nehru University, India.
- February 9, China exhibited 20 Chinese paintings in the Fourth Indian Fine Arts Exhibition and Fine Arts Fair.
- March, Wang Bingnan, President of the Chinese People’s Association for Friendship with Foreign Countries, led a 12 member delegation to visit India. The delegation met Vice President of India Basappa Danappa Jatti, Prime Minister of India Morarji Desai, Foreign Affairs Minister Atal Bihari Vajpayee and Indira Gandhi.
- April, Indian badminton team reached Beijing to participate in the Third Asian Badminton Invitational Tournament.
- June, an Indian doctors' delegation led by Dr. Basu inspected the practice of acupuncture in Beijing and Shanghai.
- July, the Federation of Film Societies of India and India-China Friendship Association, West Bengal, jointly organised Chinese film festival in Calcutta. In the same month, famous Indian director Mrinal Sen and his wife visited China.
- September, a Chinese agricultural delegation came to India on an inspection tour.
- November, an Indian mining delegation visited Beijing, Fushun, Shenyang, Shanghai, Hangzhou and Datong in China.
- November end, an Indian dance troupe visited China to give performances.
- Famous Bengali writer Maitreyi Devi visited China.

1979

- February, Foreign Minister of India Atal Bihari Vajpayee visited China and met Vice Premier Deng Xiaoping.
- June, Dr. Basu went to China to participate in the acupuncture and acupuncture anaesthesia conference.
- Indian playwright M. M. Dutt and Mrs. M. M. Dutt visited China.

1980

- January, China participated in the International Film Festival of India, Bangalore. Feature film Xiao Hua (Floret), Bai Quen Dai Fu (Dr. Bethune) and Da Lang Tao Sha (Mighty Waves Crashing on a Sandy Shore), and documentaries Shen Qi de Chang Jiang Yuan (The Mystical Source of Yangtze River) and Chun Lei (Spring Thunder) were the Chinese entries.
- March, on the invitation of the Indian Council of Agricultural Research Vice Agricultural Minister of China, Liu Xigeng led a Chinese delegation on a visit to Punjab, India.
- March, on the invitation of the Chinese National Sports Commission, one trainer from China’s National Institute of Sports participated in the “athletics instructor training course” held in China.
- May, Chinese table-tennis delegation headed by Li Furong visited New Delhi on the invitation of Table Tennis Association of India after participating in the Fifth Asian Table Tennis Championships at Calcutta.
- May, Prof. V. T. Gupta of the Punjab University visited China and inspected the Himalayan geography.
- June, Director of the East China Water Institute, Yan Kai participated in the UN International Hydrological Programme (IHP) - Asian Hydrological Data Exchange Meeting held at New Delhi.
- June, Indian film personality, G. Anand visited China on the invitation of the China Film Import and Export Corporation.
- October, Chinese dancers Zhang Jun and Liu Youlan came to India on an Indian Government scholarship programme to learn Indian classical dance.

1981

- China’s Lu Xun experts, Wang Shijing, Wu Xiaoling, and Bengali literature translator, Shi Zhen visited India.
- February-March, Wuhan Acrobatic Troupe led by Xia Juhua performed in New Delhi, Jaipur, Hyderabad and Calcutta. The troupe also met Prime Minister Indira Gandhi.
- April, Chinese gymnastics’ delegation visited India. In November, Indian junior lawn tennis team visited China. This was the first time in more than 20 years that the sportsmen from the two countries paid mutual special visits to each others countries.
- May, India organised a week-long Chinese painting exhibition.
- June, Premier of the State Council of the PRC and Foreign Minister, Huang Hua visited India.
- November, China participated in the Second International Children's Film Festival of India. Chinese feature film Miao miao (The Young Teacher) won the Best Children's Film Award.
- November-December, Shanghai’s men’s volleyball team visited India.
- December, a Chinese delegation of practitioners of traditional Chinese medicine led by Vice President of the China Academy of Traditional Chinese Medicine, Tang Youzhi and Head of the Guang’anmen Hospital of the China Academy of Traditional Chinese Medicine, Shi Xiuzhang visited six cities of India. At the end of the month, the
Chinese delegation watched the documentary “Cataract Removal by Acupuncture Needle”, brought from China, along with more than 100 practitioners of traditional Indian medicine at the Institute of Traditional Indian Medicine, Banaras.

- December, a Chinese Academy of Sciences' delegation participated in the Indian Science Congress and the 50th anniversary celebrations of the Indian Statistical Institute.

1982

- June-July, an Indian petroleum delegation went to China. The delegation visited Daqing oilfield, Bohai offshore oil facility, oil refinery of the Yanshan Petrochemical Company Ltd and Sichuan natural gas.
- November 12, Indian ambassador to China held a reception in the honour of the Chinese sports delegation going to India for participating in the Ninth Asian Games.
- November, a national science delegation from India visited China.
- December, Dr. Basu led a delegation to China for participating in the 40th death anniversary meeting of Dr. Kotnis and the 25th death anniversary meeting of Madan Mohanlal Atal.
- December, an India Council of Social Science Research delegation visited China. Deng Xiaoping personally met the delegates.

1983

- February, Chinese women's softball team came to India on a friendly visit.
- March, Chinese soccer team participated in the Second Nehru Cup International Football Tournament held in Cochin.
- August, famous Indian sitarist, Ravi Shankar performed in China.
- October, a delegation of Hindi scholars like Liu Guonan, Jin Dinghan et al from the Department of Oriental Languages, Peking University, visited India. The delegation participated in the World Hindi Conference held in New Delhi.
- October, Chinese Chess team participated in the fifth Asian Team Chess Championship held in New Delhi.
- November, an Indian science and technology policy, management, and planning delegation visited China on the invitation of China's National Commission of Science and Technology (present-day Ministry of Science and Technology). Both sides exchanged views on strengthening the bilateral exchanges in the realm of science and technology, and developing science and technology policy.
- November, in the Third International Children’s Film Festival of India, Chinese children film Quan Shui Ding Dong (Bubbling Spring) won the Golden Elephant award. It also won the Children’s Jury Award for best movie. Chinese child artist Wang Jiaying won the second award for Best Female Child Artist.

1984

- January, Chinese soccer team participated in the third Nehru cup football tournament.
- February, Vice-chairman of the standing committee of the PRC's National People's Congress, Huang Hua led the delegation from China's National People's Congress on its visit to India. Both the sides agreed to promote exchanges and learning in the fields of family planning and biomedical research.
- February, Deputy Director of the Institute of Mathematic of the Chinese Academy of Sciences, Yang Yue, led a Chinese delegation on its visit to India.
- February, a Chinese delegation of leprosy experts led by the consultant of the Ministry of Health, Dr. Ma Dehai visited India. The delegation participated in the 12th International Leprosy Conference.
- May, Indian dance troupe, Kalakshetra visited China on the invitation of China's Ministry of Culture and gave performances.
- May, Indian radio and television delegation visited China.
- June, an Indian tea industry delegation visited China on an inspection tour and participated in the 3rd International Conference of Equipment Engineers.
- October, the Chinese government sent vice-premier Yao Yilin to participate in the funeral of Indira Gandhi.
- October, All India Fine Arts and Crafts Society organised China Culture Week in New Delhi to celebrate the National Day of China, Chinese movies were screened during the culture week.

1985

- January, to celebrate the Republic Day of India, Beijing's Great Wall Hotel, Air India, Indian Embassy in China and India's Ministry of Tourism jointly organised Indian Food Festival and Indian Cultural Festival in Beijing's Great Wall Hotel. Indian magicians performed magic shows and Indian movies like 36 Chowringhee Lane and Ankur were screened during the festival.
- February, a Chinese radio and television delegation led by the vice-minister of the PRC's Ministry of Radio, Film, and Television, Ma Qingxiong, visited India.
- February, Yang Guang from the China Institute of Music led a delegation which put up an exhibition of Chinese musical instruments in India and also gave performances.
- March 2-18, China’s Jiangxi Acrobatics Troupe
visited and performed in India. On February 17, Indian Vice President, R. Venkataraman personally watched their performance and had a group photo with the performers.

- August, China's Minister of Metallurgy, Li Dongye visited India.
- August, Chinese feature film *Yue Guang Xia de Xiao Wu* (The Little House Under the Moon) won the Best Feature Film Award during the 4th International Children's Film Festival of India.
- November, a Chinese Movie Week was held in New Delhi. A Chinese film delegation led by Wu Yigong visited India.
- Renowned Chinese indologist, Ji Xianlin visited India.
- December, a Communist Party of China delegation came to India to participate in the centenary year celebrations of the Indian National Congress.

**1986**

- March, India Film Week was held in Beijing. *Suprsh, Tawaiif* and *Sasural*, were the movies screened during the week. Besides Beijing, these movies were also screened in Shanghai, Tianjin, and Chongqing.
- July, a delegation from the Indian National Science Academy, led by Academy President C.N.R. Rao visited China.
- A Chinese writers' delegation visited India.

**1987**

- January, During the 11th International Film Festival of India, Chinese movie *Ye Mama* (The Outcast) won the Special Jury Award and the Critics Award given by the Indian Film Critics Association. Chinese movie *Liang Jia Fu Nü* (A Good Woman) won the International Critics Award.
- April, an Indian radio and television delegation visited China. China shot the television serial *Ai Dehua-ke Dihua* (*Madan Mohanlal Atal-Dwarkanath Shantaram Kothnis*) in India.
- November, Indian national television channel telecasted Chinese movie *Ye Mama* (The Outcast).

**1988**

- May, Waladarjen, Secretary of Sports and Culture of the Ministry of Human Resources Development, India, led an Indian government cultural delegation to the friendly visit of China on the invitation of China’s Ministry of Culture. The governments of the two countries signed the first cultural exchange and cooperation agreement.
- December, China’s Minister of Culture, Liu Deyou led the Chinese government culture delegation on its visit to India. During the visit, the two governments signed “Three Year (1988-1990) Cultural Exchange Implementation Plan”.
- December 19-23, Indian Prime Minister Rajiv Gandhi carried out his official goodwill visit to the PRC. During the visit, Rajiv Gandhi held talks with the chairman of the Central Military Commission of the PRC, Deng Xiaoping, and Premier of the State Council, Li Peng. The governments of both the countries decided to establish Joint Working Group on Border Issues and Joint Economic Group on Economic Relations and Trade, Science and Technology. The two sides signed the Science and Technology Cooperation Agreement, the Civil Air Transport Agreement and the Three Year (1988-1990) Cultural Exchange Implementation Plan. Both the governments also decided to send writers delegation to each other countries every alternate year.

**1990**

- November, an Indian government cultural delegation led by the Secretary of sports and culture of the Ministry of Human Resources Development of the Republic of India visited China. Both sides signed “the Sino-Indian Cultural Agreement, 1991-1993 Implementation Plan”.

**1991**

- December 11-16, at the invitation of the Prime Minister of India P. V. Narasimha Rao, Chinese Premier Li Peng paid an official goodwill visit to India. During the visit, the governments of both the countries jointly agreed to mutually hold cultural festivals, issued Joint Declaration and signed documents like “the Republic of India and the People’s Republic of China Consular Treaty”, “Agreement on Setting up of a Consulate General at Bombay and Shanghai”, “MOU Between the Government of the Republic of India and the Government of PRC on Resumption of Border Trade”, “the 1992 Trade Agreement Between the Government of India and China, “MOU between the Department of Space of the Republic of India and the Ministry of Aviation and Aerospace of PRC on Cooperation and Peaceful Use of Space Technology”.

**1992**

- February, Li Tieying, member of the State Council and the head of the State Education Commission came to India on an inspection tour of Indian education system.
- May 18-23, Indian President R. Venkataraman paid a state visit to China. During the visit, he held talks with the General Secretary of CPCCC Jiang Zemin, President Yang Shangkun as well as Premier of the State Council Li Peng. Both the sides expressed the willingness to further strengthen the communication and study in various fields.
- December, Chinese movies were screened in New Delhi, Mumbai and other places during the Chinese culture festival.
### 1993
- April, PRC's State Councillor and the Head of the State Science and Technology Commission (present Ministry of Science and Technology) Song Jian led a Chinese delegation on its visit to India. The delegation attended the third meeting of the India-China Joint Committee on Scientific and Technological Cooperation.
- September 6-9, at the invitation of Premier Li Peng, the Indian Prime Minister P. V. Narasimha Rao paid an official visit to China. During the visit, the governments of both the countries signed documents regarding Agreement on Maintaining Peace and Stability at the Line of Actual Control, Agreement on Cooperation Between Chinese Ministry of Radio, Film and Television and Indian Ministry of Information and Broadcasting, Protocol for Extension of Border Trade across Shipki La Pass.
- December, Chinese Vice Premier Li Lanqing led the delegation of the Chinese government to India to participate in the E-9 Education Summit.

### 1994
- June, Minister of Foreign Trade and Economic Cooperation Wu Yi led a Chinese delegation to India to participate in the India-China Joint Economic Group on Economic Relations and Trade, Science and Technology.
- September, the Indian Minister of Health and Family Welfare visited China. Both sides signed a Health and Medical Scientific Cooperation Agreement.
- China held the first India Culture Festival. India sent a large delegation of more than 140 people including 10 cultural troupes and government officials.

### 1995
- January, according to the agreement, China provided 44.4 tons of low-enriched Uranium to India's Tarapur nuclear power plant.
- March, Indian Minister of State of Environment and Forests visited China and signed the protocol on protecting Tigers between the two governments.
- March, the deputy director of China's State Science and Technology Commission led the Chinese governments' science and technology delegation on an official friendly visit to India.
- June, the Vice Minister of public health of China led a delegation to India on an invitation and signed summaries of cooperation with Ministry of Health and Family Welfare, Government of India.
- November, The Chairman of Education Commission of PRC (present Ministry of Education) Zhu Kaixuan led a delegation to India and both sides signed a Communication Plan on Education, Training and Management.

### 1996
- October, The Vice-Minister of China's Health Ministry visited India and participated in the International Health Conference.
- November 28-December 1, at the invitation of Indian President Shankar Dayal Sharma the President of PRC Jiang Zemin paid a state visit to India. During the visit, both the governments affirmed to build a constructive cooperative partnership in the 21st century on the basis of the Five Principles of Peaceful Coexistence and signed documents like Agreement on Confidence Building Measures at the Military Areas of the LAC, Sino-Indian Sea Transportation Agreement, Agreement of Cooperation in the Fields of Attacking Illegal Trafficking of Drugs, Psychotropic Drugs, Narcotics and Other Illegal Activities.

### 1997
- July, the first Indian industrial technology exhibition was held in Beijing.
- November, the delegation of the State Science and Technology Commission visited India and held the second China technology exhibition.
- December, the Chairman of the Sports Commission of the People's Republic of China Wu Shaozou paid a friendly visit to India. During the visit, China's Olympic Committee and India's Olympic Committee signed an agreement on sports exchange.

### 1999
- April, the Vice Minister of China's Information Industry led a delegation to India on an inspection tour.
- May, the fourth session of India China Joint Committee on Scientific and Technological Cooperation was held in Beijing, both the sides signed cooperation agreements.
- June 14-16, India's foreign minister Jaswant Singh visited China. During the visit, he held talks with Premier Zhu Rongji and both sides reached consensus on “India and China do not pose a threat to each other” and “the Five Principles of Peaceful Coexistence being the Norm for Handling International and Bilateral Relations”.

### 2000
- May 28- June 3, Indian President K. R. Narayanan went on a state visit to China. During the visit, he held talks with the President of PRC and the Chairman of the Central Military Commission Jiang Zemin. Both sides exchanged views on bilateral relations and global as well as regional issues and reached consensus on many matters. They also agreed on establishing a 'China India Forum'.
- July, The Foreign Minister of China Tang Jiaxuan visited India on the invitation from Indian Foreign Minister Jaswant Singh. Both sides held talks on
implementing the consensus reached upon by the leaders of two countries and ways of developing and improving the bilateral relations.

- Chinese feature films like *Huang He Jue Liang* (Grief Over the Yellow River), *Yi Ge Dou Bu Neng Shao* (Not One less), *Wo De Fuqin Muqin* (The Road Home) and documentaries like *Gu Gong* (The Palace Museum), *Chang Cheng* (The Great Wall) were screened in cities like New Delhi, Chandigarh, Calcutta, Chennai etc.

- During 2000-2001, China's National Lawn Tennis team, Rowing team, Junior Women’s Basketball team, Chess team etc. visited India.

### 2001

- January 9-16, at the invitation of the Chairman of Rajya Sabha, Krishna Kant and the Speaker of Lok Sabha, G M C Balayogi, Chairman of the NPC standing committee Li Peng visited India. His proposals of having more frequent mutual visits between the parliaments of the two countries, forming a Parliamentary friendship group, and deepening the cooperation between the two parliaments in international affairs, received positive feedback from India.

- January-February, Chinese painter Chen Zui visited India.

- March, Peking University scholars, Professors Ma Keyao and Wang Bangwei, visited India.

- April, the head of China’s State Administration of Cultural Heritage Zhang Wenbin visited India.

- May, a delegation from the Foreign Friendship Association of the Tibet Autonomous Region led by Ma Erqiong visited India.

- June 15, Chinese scholar professor Jin Dinghan was honoured by Indian President K R Narayanan with Dr George Grierson Award at Rashtrapati Bhawan for his distinguished contribution and achievements in the research of Hindi language and literature, and translations of Hindi literary works.

- December, a Chinese writers delegation led by the former culture minister of China and famous writer Wang Meng visited India.

### 2002

- January 14-18, at the invitation of Indian Prime-minister Atal Bihari Vajpayee Chinese Premier Zhu Rongji paid an official friendly visit to India. Both sides held talks and signed documents on tourism, peaceful utilization of outer space, water conservation, exchanges of talented personnel etc. Chongqing Kids Acrobatic troupe also visited with the Chinese premier and performed in cities like, New Delhi, Mumbai, Bangalore etc.

### 2003

- June 22–27, at the invitation of Chinese Premier Wen Jiabao, Indian Prime Minister Atal Bihari Vajpayee paid an official friendly visit to China. During the visit, both sides exchanged ideas regarding bilateral relations and international and regional issues of common concern. Both sides signed “2003 - 2005 Implementation Plan of Cultural Cooperation Agreement of the Governments of India and China”, “Principles of India-China Relations and the Declaration of Comprehensive Cooperation”, including nine memorandums of understanding like “MOU on Mutually Establishing Cultural Centre” etc. The contents involved various fields like judiciary, education, culture, science and technology, energy, quarantine, simplifying visa procedures and expanding border trade etc. Both sides agreed to jointly build an Indian style Buddhist Hall at the White Horse Temple in Luoyang.

### 2004

- July 8–19, Indian Art and Culture troupe visited China and gave performances.

- July 17-19, the Indian Embassy organised Indian Mango Fair in Beijing.

- July 25-31, an Indian science and technology delegation visited China. Under the framework of India China Joint Committee on Scientific and Technological Cooperation, the delegation held working-level discussion with the Chinese Ministry of Science and Technology. The Indian Delegation also held talks with the Chinese Academy of Sciences, Natural Science Foundation of China and the State Administration of Foreign Experts Affairs. The delegation also visited the China National Nanotechnology Center, China Seismological Bureau, and also visited Shenzhen.

- July 27–August 3, the head of China’s State Administration of Cultural Heritage visited India.

- July 28-August 4, an Indian children’s art delegation visited China.

- August 16-27, an Indian wushu and arts delegation visited China to participate in the 6th Asian Art Festival organised by the Chinese Ministry of Culture.

- August 28-September 6, the governor of Henan province visited India. During the delegation’s visit, India declared that it will build a Buddhist Monastery in Luoyang.

### 2005

- From April 9-12, Chinese Premier Wen Jiabao paid an official friendly visit to India. During the visit, he held talks with Indian Prime Minister Manmohan Singh. The governments of the two countries declared building of a strategic cooperative partnership oriented towards peace and prosperity. Both sides signed documents like “the Joint Statement of PRC and the Republic of India”, “an agreement of Political Guiding Principle for Resolving the Border Issue between India and China” etc.
• August 31 - September 2, Renuka Chowdhury, Minister of State for Tourism, India, visited China. During her meeting with the Chinese media she underlined the need to promote India as a tourist destination among a large number of Chinese tourists and increase the number of Chinese tourists going to India.
• September 7-9, the Indian Bidding Committee for 2014 Asian Games visited China.
• November 14-20, Indian Minister of Health and Family Welfare, Dr A Ramdas paid a friendly visit to China heading a five-member delegation.

2006
• On New Year’s day, the heads of state and the Prime Ministers of India and China exchanged congratulatory calls and declared 2006 as the “India China Friendship Year”
• January 1-8, China’s Liaoning Peking Opera Troupe visited India on the invitation of India’s National School of Drama.
• January 6, China’s Shanxi Folk Art Exhibition opened in New Delhi.
• February 28 – March 3, China’s tea delegation visited India.
• On April 26, the foundation stone-laying ceremony of the Indian style Buddhist hall was held at the White Horse Temple of Luoyang city in Henan Province. The Indian Ambassador to China Nalin Surie gave a speech during the ceremony.
• August 25– September 1, the Indian Film Festival was held in Beijing.
• November 20-23, President of China Hu Jintao came to India on a state visit. During his visit, the leaders of both the countries agreed to exchange mutual visits 500 youngsters in the next five years. The governments of the two countries together issued a “Joint Declaration”, formulated “Ten Strategies” to strengthen cooperative partnership and signed thirteen cooperative agreements like “Agreement on Boosting and Protecting Investment” etc. Hu Jintao also participated in the celebrations of “India China Friendship Year”.
• December 25, the Indian Minister of Tourism and Culture Ambika Soni visited China and held talks with the Chinese Minister of Culture Sun Jiazheng regarding bilateral cultural exchanges. On December 26, “Gods of the West – Ancient Indian Treasures Exhibition” opened in the China National Museum. Indian Minister of Tourism and Culture Ambika Soni, Chinese Deputy Foreign Minister Dai Bingguo, Head of China’s State Administration of Cultural Heritage Shan Jixiang and Indian Ambassador to China Nirupama Rao attended the opening ceremony and jointly inaugurated the ceremony by cutting the ribbon.

2007
• February 14, Indian Embassy in China held the launch ceremony of “India-China Year of Friendship through Tourism, 2007”.
• October 25-29, Congress Party President and Chairperson of UPA Sonia Gandhi paid a friendly visit to China on the invitation of Chinese President Hu Jintao. During her visit, Sonia Gandhi gave a speech at Qinghua University. In her speech she emphasised on the importance of strengthening the exchanges between the youth of both the countries. The General Secretary of the Indian Youth Congress Rahul Gandhi accompanying the Indian delegation paid a visit to the President of Peking University Xu Zhihong, and the Chairman of All-China Youth Federation Yang Yue to further promote exchanges between the youth of both the countries. The Indian delegation also visited museums and historical sites in Beijing, Xi’an and Shanghai, and watched Beijing Opera and Recreated Tang style music dances.

2008
• January 13-15, at the invitation of Chinese Premier Wen Jiabao, Indian Prime Minister Manmohan Singh paid an official friendly visit to China. During the visit, both sides reached a consensus on establishing China India Exchange Fund for expanding the exchanges in the field of humanities, continuing the exchange visit of 100 youth delegates between the two countries and jointly organising “India Festival” and “China Festival” in 2010. The governments of both countries also signed 10 cooperative documents like “A Shared Vision for the 21st Century Of the Republic of India and the People’s Republic of China” etc.
• August, India despatched sports delegation to Beijing to participate in the 29th Summer Olympic Games. A total of 57 sportspersons participated in 13 events. President and Chairperson of UPA Sonia Gandhi along with General Secretary of the Indian National Congress Rahul Gandhi, arrived in Beijing to participate in the opening ceremony of the Olympic Games and other related art and cultural activities. At the same time, the “2008 Olympic Games Cultural Festival” was jointly organised in New Delhi by the Chinese Embassy in India, Hotel Meridian Plaza, New Delhi and an Indian stamp web portal “Stamps Today”.
• November 18–27, at the invitation of Indian Council for Cultural Relations, Chinese Ministry of Culture sent the Tianjin Acrobatic Troupe of thirty members to perform in India. During the visit, the group gave four performances respectively in New Delhi and Kolkata, and held interactions with Indian Artists and local India China Friendship Association.
November 23, “The South Asian Forum: Celebrating the 110th Anniversary of the Birth of Tan Yunshan and Prabodh Chandra Bagchi”, jointly organised by institutions like Chinese People’s Association for Friendship with Foreign Countries, Peking University, Beijing Foreign Studies University, Shenzhen University etc convened in Beijing. Many scholars from India and China participated and delivered speeches.

2009
• May 20-23, the First India China University Students Forum, jointly organised by the Chinese People's Association for Friendship with Foreign Countries, India China Association for Friendship and Centre for Indian Studies in Peking University, was held successfully at the Peking University.

• July 11, “The Phenomenon of Tan Yunshan and Cultural Exchange between China and India in the 21st century - China Indian Culture and Art Forum”, organised by the Chinese Ministry of Culture and China Academy of Art convened in Beijing. During the conference, experts from India and China exchanged views on China – India cultural exchanges, discussions covered area like film, theater, traditional Chinese culture and literature, Indian Buddhist philosophy etc.

• October 31, Premier Wen Jiabao visited the India pavilion at Shanghai Expo.

• December 15-17, at the invitation of Indian Prime Minister Manmohan Singh, Chinese Premier Wen Jiabao paid an official visit to India. During the visit, both sides designated 2011 as the “Year of China-India Exchange”, decided to exchange mutual visits of 500 youth delegates, and deepen the exchanges and cooperation in the fields of media, education etc. Both sides jointly attended the closing ceremony of “China Festival” and the commemorative activities of the 60th anniversary of India-China diplomatic ties. The two sides also signed the “the Government of People's Republic of China and the Government of the Republic of India Cultural Cooperation Implementation Plan, 2010-2012”, covering culture, arts, cultural heritage, youth exchanges, education, sports, journalism, publishing and mass media etc. In addition, Wen Jiabao also visited Tagore International School, New Delhi, and held a meeting with people from India China cultural circles.

2010
• March 21-25, at the invitation of the Indian Lalit Kala Akademi and Sangeet Natak Akademi, Vice chairman of China Federation of Literary and Art Circles Li Mu visited India with a delegation of six members. During the visit, both sides discussed the exchange and cooperation in the fields like art, drama, dance, and music, and agreed to sign cooperation and exchange agreement at the appropriate time.

• May 26-31, at the invitation of the Chinese President Hu Jintao, President of India Pratibha Patil paid a state visit to China. During the visit, the two leaders reached a consensus on strengthening bilateral cooperation and exchanges in the humanities fields like culture, education, academics, media, youth, and people-to-people exchanges etc, consolidating and developing the friendship between the two countries by organising a series celebration activities to mark the 60th anniversary of the establishment of diplomatic relations between India and China. The leaders of two countries jointly attended a reception held to mark the 60th anniversary of China-India diplomatic ties. President Pratibha Patil also attended the opening ceremony of the Indian style Buddhist Hall at the White Horse Temple in Luoyang. Indian President also visited the 41st Shanghai World Expo.

• July 1- August 2, India held “India Festival -2010” in China to celebrate the 60th anniversary of India-China diplomatic ties, an Indian Bollywood song and dance troupe and some other art troupes went to China to perform.

• August 26-30, as part of the celebrations to mark the 60th anniversary of India-China diplomatic ties, the India China Friendship Painting and Art Exhibition opened in Beijing.

• August 30-September 3, India participated in the 17th Beijing International Book Fair as the Country of Honour.

• October 26-31, at the invitation of the Chinese President Hu Jintao, President Pratibha Patil paid an official visit to China. During the visit, both sides designated 2011 as the “Year of India-China Exchange”, decided to exchange mutual visits of 500 youth delegates, and deepen the exchanges and cooperation in the fields of media, education etc. Both sides jointly attended the closing ceremony of “China Festival” and the commemorative activities of the 60th anniversary of India-China diplomatic ties. The two sides also signed the “the Government of People’s Republic of China and the Government of the Republic of India Cultural Cooperation Implementation Plan, 2010-2012”, covering culture, arts, cultural heritage, youth exchanges, education, sports, journalism, publishing and mass media etc. In addition, Wen Jiabao also visited Tagore International School, New Delhi, and held a meeting with people from India China cultural circles.

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2012
• March 28-30, Chinese President Hu Jintao visited India to participate in the Fourth BRICS Leaders Meeting held in New Delhi. During the visit, he had a meeting with Indian Prime Minister Manmohan Singh. Both the sides reached consensus on major projects like strengthening cultural exchange, promoting mutual understanding, continuing the mutual exchange visits of the hundred youth delegates, implementing Chinese language teaching in India, strengthening cooperation in tourism, promoting the exchange of personnel,
and encouraging local government and media to expand exchanges and cooperation. The two sides jointly declared 2012 as the “Year of China-India Friendship and Cooperation”.

- April, China Xinjiang Muqam Art Troupe visited India at the invitation of the Indian Council for Cultural Relations. The troupe’s performances held at New Delhi and Bangalore were the first in the series of cultural activities to mark the “Year of China-India Friendship and Cooperation”.

- November, China Broadcasting Art Troupe visited India on the invitation of the Musicians Federation of India, and performed in Mumbai and New Delhi.

2013

- April 25-28, the Second Sino-Indian University Student Forum, jointly organised by the China People’s Association for Friendship with Foreign Countries, China India Friendship Association, Center for South Asian Studies/ Centre for India Studies, Peking University and Charhar Institute, successfully convened at the Peking University, Beijing. “Writing China and India Future: Our Opportunities and Challenges” was the theme of the forum. Almost a hundred delegates from leading universities of China and India participated in the forum and carried out in-depth discussions on issues like China-India cultural exchanges, economy and trade exchanges, and diplomatic relations etc.

- May 19-22, at the invitation of Indian Prime Minister Manmohan Singh Chinese Premier Li Keqiang paid an official visit to India. During the visit, Premier Li Keqiang called on the President of India Pranab Mukherjee and held talks with Indian Prime Minister Manmohan Singh. The governments of two countries issued a joint statement announcing the strengthening of cultural exchanges. The two governments declared 2014 as “China-India Friendship Exchange Year”, decided to complete the compilation of the Encyclopedia of India-China cultural contacts in 2014, agreed to jointly start the project of translating each other’s classic and contemporary works and decided to continue with the annual exchange of 100 youth delegates.


The Government of the Republic of India and the Government of the People’s Republic of China (hereinafter referred to as the two Contracting Parties), inspired by a common desire to establish and develop closer relations, and desirous of promoting and developing in every possible manner the relations and understanding between India and China in the realms of culture and art, education, social sciences, sports, public health, press and publishing, broadcasting, film and television, have agreed to conclude the Present Agreement.

Article 1
The two Contracting Parties have agreed, in accordance with the principles of equality and mutual benefit, to promote and encourage exchanges as well as cooperation between the two countries in the fields of culture and art, education, sports, public health, press and publication, broadcasting, film and television in order to contribute towards a better understanding of each other in these fields

Article 2
The two Contracting Parties shall encourage and promote exchanges and cooperation in the field of art, culture and classical studies through:

a) exchange visits of writers, artists, specialists and scholars;

b) exchange visits of performing art troupe;

c) reciprocal exhibitions on culture and art; and

d) exchange of official and cultural delegations.

Article 3
The two Contracting Parties have agreed to undertake the following programme of exchanges and cooperation in the field of education:

a) grant scholarships and facilities to students of the other country to study and research in its institutions of higher education in accordance with needs and possibilities;

b) exchange visits of professors and specialists for delivering lectures, carrying out study tours and conducting special courses;

c) encourage and facilitate the attendance by scholars or specialists of other country at international academic meetings held in its country;

d) exchange books, materials and other publications in the field of education;

e) exchange education delegations for study tours in accordance with needs and possibilities; and

f) examine the conditions of each other’s country under which the diplomas, certificates and university degrees are awarded by educational and other institutions.

Article 4
The two Contracting Parties have agreed to translate and publish outstanding works of literature and art of each other’s country, and exchange books, periodicals and other materials on culture, literature and art.

Article 5
The two Contracting Parties shall endeavour to present
different facets of the culture of each other’s country through media of radio, television and the press. With this end in view, the two Parties shall exchange suitable materials and programmes, as well as experts in the field of cinematography and participate in each other’s international film festivals.

Article 6
The two Contracting Parties have agreed to strengthen contacts and cooperation between the sports organisations of the two countries. They shall send, in accordance with needs and possibilities, athletes, coaches and sports team to each other’s country for friendly visits, competitions and exchange of techniques. Concrete items shall be discussed and decided by the sports organisations of the two countries.

Article 7
The two Contracting Parties have agreed to exchange experience in the fields of medicine and public health.

Article 8
The two Contracting Parties have agreed to conduct exchanges and cooperation in the field of social sciences.

Article 9
The two Contracting Parties shall encourage and facilitate exchange visits of archaeologists with a view to promote sharing of experience in excavation, preservation and display of archaeological finds, training and such other areas as may be mutually agreed upon.

Article 10
With a view to implementing the present Agreement, the two Contracting Parties will periodically formulate mutually agreed Cultural Exchange Programmes, which shall ordinarily be for a period of two years.

Article 11
The two Contracting Parties may modify or amend this Agreement by mutual consent.

Article 12
The present Agreement shall enter into force on the date on which the two Contracting Parties notify each other of the completion of their respective legal procedures. The present Agreement shall remain in force for a period of five (5) years, and shall be renewed automatically, thereafter for further periods of five (5) years each, until either Contracting Party gives to the other a six (6) months prior notice in writing of its intention to terminate it. Done in duplicate in Beijing on this twenty-eighth day of May, Nineteen hundred and eighty eight, in Hindi, Chinese and English languages, all three texts being equally authentic.

For the Government of the Republic of India For the Government of the People's Republic of China

List of Heads of State of India and China

List of Presidents of India
13. Pranab Kumar Mukherjee (25 July, 2012- )

List of Heads of State of China
4. Li Xiannian (18 June, 1983- 8 April, 1988)
8. Xi Jinping (14 March, 2013- )
### List of Prime Ministers of India and China

#### List of Prime Ministers of India

1. Jawaharlal Nehru (15 August 1947- 27 May 1964)
2. Gulzarilal Nanda (27 May 1964- 9 June 1964)
3. Lal Bahadur Shastri (9 June 1964- 11 January 1966)
10. V P Singh (2 December 1989 - 10 November 1990)
15. Inder Kumar Gujral (21 April 1997 - 19 March 1998)
17. Manmohan Singh (22 May 2004 - 26 May 2014)
18. Narendra Modi (26 May 2014 - )

#### List of Premiers of the People's Republic of China

2. Hua Guofeng (7 April 1976 - 10 September 1980)
4. Li Peng (13 April 1988 - 17 March 1998)
7. Li Keqiang (15 March 2013 - )

### List of Ambassadors of India and China

#### List of Ambassadors of India to China

1. Kavalam Madhava Panikkar (1 April, 1950 - June 1952)
2. Nedyam Raghavan (September 1952 - October 1955)
6. Ramachandra Dattatraya Sathe (December 1978 - November 1979)
8. A. P. Venkateswaran (5 October, 1982 - 1985)
10. C. V. Ranganathan (June 1987 - 1991)
15. Nalin Surie (September 2003 - October 2006)
17. S. Jaishankar (August 2009 - October 2013)
18. Ashok K. Kantha (January 2014 - )

#### List of Ambassadors of China to India

1. Yuan Zhongxian (September 1950 - February 1956)
3. Chen Zhaoyuan (September 1976 - December 1979)
5. Li Lianqing (November 1984 - April 1987)
11. Sun Yuxi (December 2004 - December 2007)
12. Zhang Yan (December 2007 - September 2012)
13. Wei Wei (January 2013 - )
Institutions of Indian Studies in China

Research Institutes
1. Center for South Asian Studies, Peking University
2. Centre for India Studies, Peking University
3. School of Foreign Languages, Department of South Asian Studies, Peking University
4. Center of South Asian Studies, Beijing Foreign Studies University
5. School of Asian and African Studies, Beijing Foreign Studies University
6. School of Foreign Languages, Communication University of China
7. Institute of Asia Pacific Studies, Chinese Academy of Social Sciences
8. China Institute of International Studies
9. South Asia, Southeast Asia and Oceania Institute, China Institute of Contemporary International Relations
10. Institute of South Asian Studies (ISAS), Yunnan Academy of Social Sciences.
11. Southeast Asia South Asia Institute, Yunnan University of Finance and Economics.
12. School of Southeast and South Asian Languages and Culture, Yunnan University of Nationalities
13. Institute of South Asian Studies, Sichuan University
14. India Research Center, Shenzhen University
15. School of Oriental Languages and Cultures, Xi’an International Studies University
16. School of Asian and African Studies, Shanghai International Studies University
17. Faculty of Asian Languages and Cultures, Guangdong University of Foreign Studies

Teaching Institutions:
1. Peking University. (Subjects: Hindi, Sanskrit, Pali, Urdu, Bengali. Website: www.pku.edu.cn)
2. Beijing Foreign Studies University. Subjects: Hindi, Urdu. Website: www.bfsu.edu.cn
   Website: www.cuc.edu.cn
4. Xi’an International Studies University. Subjects: Hindi. Website: www.xisu.edu.cn
5. Yunnan University of Nationalities. Subjects: Hindi. Website: www.ynni.edu.cn
7. Shanghai International Studies University. Subjects: Hindi. Website: www.shisu.edu.cn

Chinese Academic Journals on India

1. South Asian Studies (url: qk.cass.cn/nyyj/)
2. South Asian Studies Quarterly (url: www.isas.net.cn/Qikan.aspx)
4. Journal of Contemporary Asia-Pacific Studies (url: qk.cass.cn/ddyt/)
5. The Peking University South and South-East Asian Studies (url: www.pku.edu.cn)

Institutions of Chinese Studies in India

Research Institutes:
1. Fergusson College, Pune
2. Department of East Asian Studies, Delhi University
3. ICS, Institute of Chinese Studies, Delhi
4. CEAS, Center for East Asian Studies, Jawaharlal Nehru University
5. SSS, School of Social Science, Jawaharlal Nehru University
6. SLL&CS, School of Languages, Literature & Cultural Studies, Jawaharlal Nehru University
7. CCSEAS, Center for Chinese and Southeast Asian Studies, Jawaharlal Nehru University
8. Cheena Bhavan, Visva-Bharati University
9. Department of Foreign Languages, Banaras Hindu University
10. IDSA, Institute of Defense Strategy & Analysis
11. IIT Madras China Studies Centre
12. Institute of Policy Research
13. Institute of Alternate Policy
14. Institute of Peace and Conflict Studies, New Delhi
15. South Asian Analysis Group

二、教学机构: Teaching Institutions:
16. University of Delhi
17. Jawaharlal Nehru University, Delhi
18. School of Foreign Languages, Ministry of Defence, Delhi
19. Banaras Hindu University, Varanasi
20. University of Allahabad
21. Deen Dayal Upadhyay Gorakhpur University
22. Visva-Bharati University, Santiniketan
23. University of Calcutta
24. The School of Chinese Language, Kolkata
25. University of Kalyani
26. Punjabi University, Patiala
In this article, we explore the rich tapestry of cultural contacts between India and China. The list includes academic journals and a selection of works by Chinese scholars on India. The journals range from China Report to Asian Strategic Review, offering a comprehensive view of the scholarly exchange between these two nations.

### Indian Academic Journals on China

- **Sino-Indian Studies**
  1. China Report
  2. ICS Analysis
  3. ICS Occasional Papers
  4. ICS Monographs
  5. Strategic Analysis
  6. Journal of Defence Studies

- **List of Select Works of Chinese Scholars on India**

40. From The Origin to The Widespread: the Ancient Indian Buddhist Art, Bai Wen, Xi’an: Shaanxi Normal University Press, 2010.
45. Records of the Western Regions of the Great Tang, Twelve Volumes, Xuanzang, Commercial Press, December 1933.
60. Popular Translation of Dao De Jing and Bai Yujing (Popular Translation of Scriptures of Ethics and One Hundred Buddhist Parables), Liu Yadeng and Fan Youqi translated, Huazhong University of Science and Technology Press, May 1990.
63. Empire and Identity: Research of Rudyard Kipling's Indian Novels, Chen Bing, Hefei: China University of Science and Technology Press, 2007.
103. Reading in Sanskrit Literature, compiled by Huang Baosheng, Beijing: China Social Sciences Press, 2010.
167. Selected Historical Materials of the Imperial Age in Ancient India, Cui Lianzhong et al., Commercial Press, 1989.
170. The Two Ancient Indian Epics, translated by Mi Wenkai, Beijing Indian Research, 1951.
194. A Set of Short Steps: An Anthology of India Studies at the Shenzhen University, Cai Feng and Huang
211. Nala and Damayanti, translated by Zhao Guohua, China Social Sciences Press, 1982.
221. Land Relations and Nationality in South Asia, Yunnan Institute of Southeast Asian Studies, Yunnan, 1983.
225. Three Hundred Years of South Indian Rural Society – A Typical Survey of Tanjore, compiled and translated by Huang Sijun et al., the China Social Sciences Press, 1981.
237. Agricultural Policy and Sustainability: Case Studies from India, Chile, the Philippines and the United
244. Listen to the Sounds of the Ganges, selected by Qian Wenzhong, Jiangxi Education Press, 1999.
259. Mahatma Gandhi, Chen Qingchen, Shanghai Shenzhou Guoguang Club, 1934.
320. Introduction to Consciousness-only School; Yingming Da Shu Shan Zhu, Xiong Shili, Shanghai: Shanghai Bookstore Publishing House, 2008.
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362. India, Mai Lang, SDX Sanlian Bookstore, 1949.
382. India's First Prime Minister Jawaharlal Nehru, Liang Jiejun, Commercial Press, 1986.
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466. Indian Agriculture, Si Majun et al., China Agriculture Press, 1986.
518. Indian Literature, Xu Dishan, Shanghai Commercial Press, 1930.
528. Modern History of India, Xiang Da, Shanghai Commercial Press, 1929.
535. Indian Art, Master Xiao Yun, the Buffalo Book Co., Ltd, 1983.
545. History of Indian Philosophy, Huang Chuanhua, Zhongshan Culture Education Center, Commercial Press, 1936.
553. Problem of Self Governance in India, Shanghai Commercial Press, 1937.
556. An Introduction to Indian Religion and Philosophy, Yao Weiquan, Beijing, Peking University Press, 2006.
559. Hindi Chinese Vocabulary, Hindi Section, Department of Oriental Languages, Peking University, 1958.
563. India in English Literature, YinXinan, Chengdu: Bashu Publishing House, 2008.
564. Southwest Boundary between British India and China (1774-1911), Lv Zhaoyi, China Social Sciences Press, 1995.
577. History of Colonial India, Lin Chengjie, Beijing, Peking University Press, 2004

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