

Wallpaintings and Maṇḍalas at bSam-yas

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bSam-yas Monastery (桑耶寺) is located in Brag-dmar on the north shore of the gTsañ-po River. According to the *Zàng-zú lì-shǐ nián-jìàn* (藏族歷史年鑒, 1982, 西寧) by Tshe-tan Shabs-druñ (才旦夏茸), this monastery was severely damaged in 1967 during the Cultural Revolution (文化大革命).

The appearance of bSam-yas after its partial destruction is shown in the pictorial book *Tibet* (西藏—日中共同出版企画—1982), published by Mainichi Communications (毎日コミュニケーションズ). This writer visited bSam-yas on 18 August 1985. The upper story of the famous Three-storied Chapel (dBu rtse, 烏策大殿), built according to the architectural styles of India, China and Khotan (Li-yul), is now lost, and only two stories remain.

Buddhas of the Ten Directions

Direction	Sanskrit Name	Tibetan Name	Chinese Name
E.	Ratnākara	Rin chen hbyuñ gnas	寶性如來
S.	Aśokaśrī	Mya ñan med pañi dpal	無憂德如來
W.	Ratnārcis	Rin chen ñod hphro	寶焰如來
N.	Jāyendra	rGyal bañi dbaṅ po	勝帝如來
NE.	Samādhihastyuttamaśrī	Tiñ ñe ḥdsin gyi glaṅ po dam pañi dpal	定象勝德如來
SE.	Padmottamaśrī	Pad mo dam pañi dpal	蓮華勝德如來
SW.	Sūryamaṇḍala-pratibhāsottamaśrī	Ñi mañi dkyil hkhor snaṅ ba dam pañi dpal	日輪遍照勝德如來
NW.	Ekacchatra	gDugs dam pa	一寶蓋勝如來
Nadir	Padmaśrī	Pad moñi dpal	蓮華德如來
Zenith	Nandaśrī	dGaḥ bañi dpal	喜德如來

Although the scale of destruction was tremendous, the main deities of the two lower stories and eight Bodhisattvas of the first story had been repaired. Several young monks dwelt in the monastery and were performing a Buddhist service.

The main deity of the second story is Padmasambhava (蓮華生大師), and the Buddhas of the ten directions (Phyogs-bcuḥi sañs-rgyas, 十方仏) described in the “Nidāna-parivarta” (緣起品) of the *Prajñāpāramitā-sūtra* (『大般若波羅蜜多經』) were painted on the walls.

According to the *Prajñāpāramitā-sūtra*, when the Buddha Śākyamuni (釈迦牟尼) expounded this sūtra, he entered into a meditation called Simhaviṛḍita (師子遊戲三昧) and emitted light throughout the cosmos.

When the light emitted by the Buddha Śākyamuni reached the worlds (loka-dhātu, 世界) of the ten directions, the Buddhas of the ten directions each and all dispatched Bodhisattvas to the Sahā-lokadhātu (娑婆世界). As soon as they arrived at Vulture Peak (靈鷲山), they saluted the Buddha Śākyamuni and presented him a thousand-petaled golden lotus flower (千葉金色蓮華).

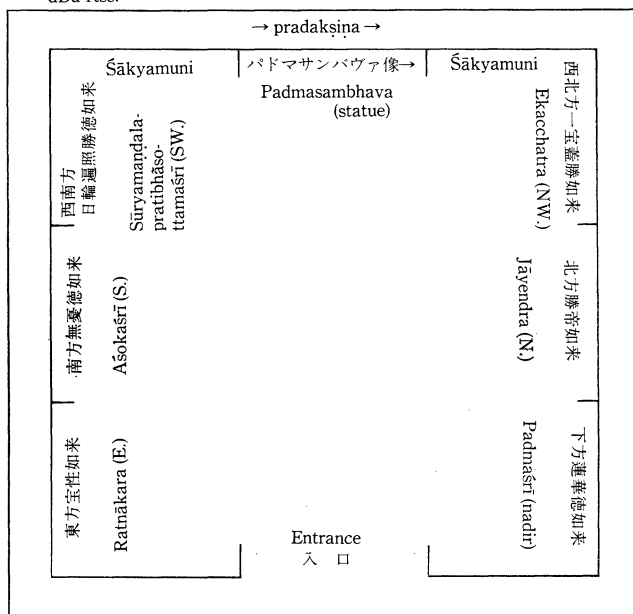
This story was famous in Tibet, and the picture depicting this story was known as “ḥBum-gyi gleñ-gshiḥi bris-bkod” (Panorama of the opening story of ḥBum [Śatasāhasrikā-Prajñāpāramitā, 『十萬頌般若經』]).

During his visit, this writer discovered inscriptions from the lower part of the wall-paintings: they were extracts from the Tibetan translation of the *Śatasāhasrikā-Prajñāpāramitā*. Accordingly, the paintings were confirmed to represent “ḥBum-gyi gleñ-gshiḥi bris-bkod”. In the center of each wall, the Buddha of each direction is depicted. Around him, a scene from the opening story of the *Prajñāpāramitā-sūtra* is depicted.

Up to now, six Buddhas have been identified. But I am unable to discover the remaining four Buddhas in the second story. On the names and arrangement of the Buddhas of the ten directions, reference should be made to the accompanying chart and diagrams.

On the other hand, the main deity of the first story is Śākyamuni. On the wall, Hevajra (Kyeḥi rdo-rje/dGyes rdo-rje, 呼金剛/喜金剛) and other deities are depicted. The ceiling is divided by lattice, and a maṇḍala (曼荼羅) is depicted in every square except in the one over the head of the main deity.

Arrangement of the wall-paintings in the second story of dBu rtse.



On the maṇḍalas depicted on the ceiling of the first story of dBu rtse Kaḥ-thogs, Si-tu, Chos-kyi rgya-mtsho (噶妥·司徒·却吉嘉措) made a report in his *Gaṅs-ljoṅs dbus-gtsan gnas-bskor lam-yig, Nor-bu zla-shel-gyi se-mo-do* (Pilgrimage to Central Tibet during the years 1918 to 1920; reprinted in 1972, Palampur, India).

But he writes “Phur-pa (Kīlaya, [金剛] 橛), bDe-mchog (Saṃvara, 勝樂), dGyes-rdor (Hevajra, 喜金剛), ḥJigs byed ([Vajra] bhairava, 畏怖 [金剛]) sogs (=etc.)” (ibid., fol. 95b, l. 5), and does not enumerate the names of all the maṇḍalas.

Since they are painted on the ceiling, the disposition of the deities is inverted. The front three maṇḍalas belong to the rÑiñ-ma-pa sect (寧瑪派, 紅教). On the other side, the rear seven maṇḍalas belong to the gSar-ma-pa sect (新密咒派).

However, the 32-Deity Guhyasamāja-Akṣobhya Maṇḍala (gSañ-ḥdus mi-bskyod rdo-rje lha gsum-bcu-so-gñis-kyi dkyil-ḥkhor, 『秘密集会』本続 阿閼金剛三十二尊曼荼羅) in front of the main deity is damaged.

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Disposition of maṇḍalas depicted on the ceiling of the first story of dBu rtse

?	Main Deity	9-deity Hevajra Maṇḍala 喜金剛九尊曼荼羅
Kāya-vāk-citta- pariṇiṣpanna- Kālacakra Maṇḍala 身口意具足 時輪曼荼羅		Durgatipariśodhana Sarvavid-vairocana Maṇḍala 『惡趣清淨』本統 普明毘盧遮那曼荼羅
62-deity Saṃvara Maṇḍala 勝樂六十二尊曼荼羅	32-deity Guhyasamāja- Akṣobhya Maṇḍala 『秘密集會』本統 阿閼金剛三十二尊曼荼羅	13-deity Vajrabhairava Maṇḍala 畏怖金剛十三尊曼荼羅
Maṇḍala of Phur-pa ? 金剛橛曼荼羅 ?	Maṇḍala of dgoṅs-ḥdus tshogs chen ? 寧瑪派的曼荼羅	Maṇḍala of rÑiṅ-ma-pa sect. 寧瑪派的曼荼羅

Furthermore, I could not investigate the rearmost one on the left side, for bookshelves containing the Tibetan Tripiṭaka (『西藏大藏經』) were standing just under it.

On the arrangement of the maṇḍalas, reference should be made to the accompanying illustration.

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