



## Importance of the Kāraṇḍavyūha Sūtra in Tibetan Buddhism

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### Abstract

*Ārya Kāraṇḍavyūha* means detail description of the making of a basket. Its Tibetan significance is very clear by rendering *Za ma tog bkod pa*. The text was translated into Tibetan by the 8<sup>th</sup> century A.D. when the eminent *Lo cha ba*, Tibetan translator *Ye shes sde* rendered it into Tibetan. Prior to that the book was translated into Chinese in different names since 3<sup>rd</sup> century A.D. to the 4<sup>th</sup> century A.D. The Kāraṇḍavyūha Sūtra is a very important Mahāyāna Vaypullya Sūtra out of nine. *Kāraṇḍavyūha Sūtra*, belongs to the *Vyūha* categories of Buddhist *Mahāyāna Sūtras*. The text is one of the most important *Vyūha-sūtra* from the climax of the large text of the *Avataṃśataka Sūtras*. By the 3<sup>rd</sup> century B.C. *Mahāyāna Sūtras*, developed in different dimension. The *Kāraṇḍavyūha* is devoted mainly to the glorification of the Buddhas, the *Buddha-kṣetras* and *Bodhisattvas*. *Kāraṇḍavyūha Sūtra* is a significant *Sūtra* because it aims at uniting these two facets of these spiritual practices of *Mahāyāna* Buddhism. The Kāraṇḍavyūha is an early Mantrayāna sūtra that is the source of the mantra *oṃ maṇipadme hūṃ*. The sūtra is thus of particular importance, as this mantra now holds a central role in the Tibetan Buddhist tradition, especially throughout the lay population. This sūtra also records Avalokiteśvara's transformation into the principal figure of the Buddhist pantheon, greater than all other buddhas, let alone bodhisattvas. Buddhism in Tibet gave a more emotional epoch in which an increasing number of Buddha and Bodhisattva figures developed, offering a more tangible object to the devout devotees, thereby relegating the importance of the historic Buddha.

**Keywords:** avataṃśataka sūtras, buddhas

### Introduction

Tradition has it in Tibet that the text Kāraṇḍavyūha Sūtra existed from the time of the mythical king Lha-tho-tho-ri who is approximately placed about 427 A.D.<sup>[1]</sup> Once when this Tibetan king of prehistoric era was seated in his palace, a casket' containing *Za.ma.tog,bkod-pa*(Kāraṇḍavyūha) mChod-rten (stūpa), sPan-bkon-phyg-rgya-ma (a book oh formula), yid-bzin nor-bu (Cintāmaṇi dhāraṇī) fell from heaven in his presence. As God-gifts they were held in high esteem and reverence but there was none to read or explain their meaning. A few years later there appeared five strangers who volunteered to explain the mysterious objects before the king. The strangers might well be linked up with the earliest Buddhist' missionaries who came to Tibet belonging to either Nepalese or Chinese or Central Asian monks. This became known as the 'Beginning of the Holy Doctrine', as this legend throws light on the first appearance of Buddhism in Tibet. This tradition gets confirmed by Nelpa Pandit who said that "these books had fallen from heaven because the Bon-pas adored heaven". Apart from this tradition, it is said that the books had been brought to Tibet by Pandit Bodhirakṣita and translator Li-the-se.

Among the historians in Tibet Sum pa mkhan po ye shes dpal ' byor (1704 - 1788 A. D.), the author of *Dpag bsam ljon bzang* mentions that the *Oṃ Maṇi Padme Hūṃ* mantra was accepted by the Tibetans and was advocated by the Tibetan ruler Srong btsan sgam po (died 650 A. D.)<sup>[2]</sup>. The mantra, according to the historian, was the core of Buddhism in Tibet and since then it is said to have brought prosperity to Tibet. The text reads thus.

De' i tshe bka' chems ka khol du rgya gar gyi slob dpon ku sar dang bram ze shang kar, dang bal po'i slob dpon thil man dzu dang rgya nag gi hwa shan maha ya na de ba che ba sogs byon zer te de dag la brten nas thon mi sogs kyis mod dge bcu dpang skong za ma tog dkon mchog sprin sogs chos mang po bsgyur ba ni bod du dam chos bsgyur ba'i thog ma 'o ||

(*Dpag bsam ljon bzang*. P. No. 169.1 - 4)

This means "The Royal will (ka khol ma) of the period mentions that several scholars including Ācārya Kushara, Brahman Śaṅkara, Nepalese Ācārya Shīla - Mañju and Chinese Hwa Shan, a monk of Mahāyāna went to Tibet. In their association Thon mi Sam bhona translated ten sacred texts which contained the Kāraṇḍavyūya Sūtra (za ma tog bkod pa'i mdo)"<sup>[3]</sup>. The above Royal will may appear historically to be a statement of exaggeration. But Sum pa mkhan po ye shes dpal ' byor was probably reasonable to insert that writing as a Tibetan historian.

When Buddhism arrived in Tibet, according to Sum pa mkhan po ye shes dpal ' byor, there had been a confederate estate at Yar klungs<sup>[4]</sup> (presently identified in the north - east of Lhasa on the northern bank of the Gtsang po river, the Tibetan name of Brahmaputra). Gtsang po means 'sacred'<sup>[5]</sup>. The history of the Yar lung dynasty is narrated by Harrah in detail. Sum pa mkhan po also narrates about the six early tribes who had been in Tibet. Those were Se, Rmu, Ldong, Stong, Gra, Bru<sup>[6]</sup>. Moreover, the Indians, the Chinese and the Hor peoples also assembled there. According to a Tibetan legend Gnya' khri btsan po is the first king of Tibet. Gnya' khri btsan po means a

powerful one who was carried by shoulders.<sup>[7]</sup> The legend shows that the primitive idea of kingship was based on the divine theory of the early formation of a consolidated jurisdiction for administration control. The man chosen by the heaven was regarded as a ruler.

The ruler Srong btsan sgam po' s father Gnyam btsan,<sup>[8]</sup> was the first to be able to control the local tribes and gained pristine jurisdiction in Central Tibet (dbus gtsang). His worthy son expanded<sup>[9]</sup> his paternal estate and conquered Central Asia in the north of his kingdom, some portion of north - west China in the east and Nepal in the south. According to the then prevalent custom, two princesses of the defeated rulers became queens of Srong btsan sgam po. Those queens requested the king to spread Buddhism in Tibet<sup>[10]</sup>. In between Gnya 'khri btsan po (c. 5th Century A. D.) and Srong btsan sgam po (c. 7th Century A. D.) a ruler named Lha tho tho ri gnyan btsan (c. 6th Century A. D.) is said to have received some Buddhist texts. Those three texts were:<sup>[11]</sup> Za ma tog gi sting po yig drug lung; Spang bkong phyag rgya ma; Mtha' pa'i skon phon. It is also believed that some portions of the Vinaya texts were in his possession but he could not make out the meaning. Srong btsan sgam po is believed to be the incarnation of Avalokiteśvara (sryan ras gziqs) and among his two queens, Chinese princess was called blue Tārā (Sgrol ma sngon po) and Nepali princess<sup>[12]</sup> was called white Tārā (Sgrol ma dkaro). The king had a dream and was advised to translate the Ārya Kāraṇḍavyūha in Tibetan as the Bu ston Rin chen grub (1290 - 1364 A. D.) recorded.

The word Om Maṇi Padme Hūṃ is the mantra in propitiation of Avalokiteśvara and is mentioned in the Kāraṇḍavyūha. It is evident that the introduction of Buddhism with Om Maṇi Padme Hūṃ opened a new horizon in the Tibetan culture. The six - syllabled mantra Om Maṇi Padme Hūṃ is found generally in Tibetan monasteries ; like Nyingma (rnying ma) pa,<sup>[13]</sup> Kagyu (bka ' bryud) pa,<sup>[14]</sup> Sakya (sa skya) pa,<sup>[15]</sup> or Gelu (dge lugs) pa<sup>[16]</sup>.

The Pillar Testament (Tib. bka' chems ka khol ma) from the eleventh or twelfth century states that the Kāraṇḍavyūha was one of the texts that descended from the sky in a casket onto the palace roof of the fifth-century ruler of the Yarlung Valley, Lhatho - thori Nyentsen (Tib. lha tho tho ri gnyan btsan), and that during the reign of his descendant Songtsen Gampo (Tib. srong btsan sgam po), who became the king of most of the Tibetan plateau and introduced Buddhism to Tibet, it was translated by Thönmi Sambhota, the inventor of the Tibetan alphabet<sup>[17]</sup>. In the thirteenth century Nelpa Paṇḍita, rejecting this legend, stated that the casket was brought by a paṇḍita on his way to China.<sup>[18]</sup> However, he only records the maṇi mantra as being within the casket, which happens to be called a za ma tog or "a solid and precious casket" (rin-chen za ma tog) and not a reed basket. Nevertheless, this is probably why this sūtra became associated with the legend.

The earliest and only translation of the sūtra appears to be the one presently in the canon. All of the versions of the Kangyur except one have a colophon ascribing the translation of the Kāraṇḍavyūha to Yeshé Dé and the Indian paṇḍitas Dānaśīla and Jinamitra, who collaborated with each other on the majority of their translations. The Narthang Kangyur (Tib. snar thang bka' 'gyur) is alone in attributing the translation to

Śākyaprabha and Ratnarakṣita.

Nanam Yeshé Dé (Tib. sna nam ye shes sde) was a Tibetan who became the principal translator in the translation program set up under the royal auspices of King Trisong Detsen (Tib. khri srong lde btsan) (r. 742–798 CE). The translation work took place in a building dedicated to the translation program. It was situated within the circular compound of Samye (Tib. bsam yas) Monastery. Yeshé Dé's name is in the colophon of no less than 347 texts in the Kangyur and Tengyur, three of which are his own original works in Tibetan. Jinamitra was invited to Tibet during the reign of Trisong Detsen, and 234 texts name him as Yeshé Dé's co-translator. Dānaśīla, also known as Mālava, was invited to Tibet from Kashmir during the reign of Ral-pachen (Tib. ral pa can) (r. 815–838 CE) and was involved with the translation of around 165 texts. He was also the author of seven texts, five of which he helped translate. He was still active in Tibet during the reign of King Langdarma (Tib. glang dar ma) (r. 838–841 CE).

Jinamitra and Dānaśīla were also two of the four or five Indian paṇḍitas who played principal roles in the completion of the Mahāvyyutpati, the Sanskrit-Tibetan concordance that was intended to regulate the translation of Sanskrit texts into Tibetan. Work on this dictionary began during the reigns of Trisong Detsen and Senaleg (sad na legs) (r. 800–815 CE), but it was completed in the reign of Ralpachen (ral pa can). The catalog for the Tangtong Denkar Palace (pho brang thang stong ldan dkar) collection, which was compiled in 824 CE, lists the Kāraṇḍavyūha.

There is at least one instance in the Kāraṇḍavyūha where the translation does not accord with the Mahāvyyutpati. In describing the twenty peaks of the mountain that is the belief in the existence of an individual self in relation to the skandhas ("aggre - gates"), the peaks are described as samudgata, which the Mahāvyyutpati translates as "high" (Tib. mtho ba). In the Kāraṇḍavyūha, however, it is translated as "arisen" (Tib. byung ba). Unless the translators changed their minds, this would appear to identify the translation as having taken place before the Mahāvyyutpati was completed. Therefore we can say that the translation was certainly made during the decade between 815 and 824 CE, and presumably in the earlier part of that decade, around 820 CE or earlier. Neither Yeshé Dé nor Jinamitra are specified to have lived beyond the end of Ralpachen's reign in 824 CE. Yeshé Dé's remains are said to be interred within a stūpa on Hepori Hill next to Samye Monastery, where he worked on so many translations.

A later translation or revision of the Tibetan version was never made. However, the Kāraṇḍavyūha served as the basis for the eleventh-century Maṇi Kabum (A Hun-dred Thousand Teachings on the Maṇi Mantra; Tib. ma Ni bka' 'bum), which was attributed to Songtsen Gampo, although the extracts from the sūtra that it includes are clearly derived from the early ninth-century translation. The Maṇi Kabum was a highly influential work in propagating the practice of Avalokiteśvara, known in Tibetan as Chenrezi (sryan ras gziqs), the repetition of the maṇi mantra, and the identification of Songtsen Gampo as an emanation of Avalokiteśvara, and has had a much greater impact on Tibetan culture than the sūtra upon which it is based.

The present text, Kāraṇḍavyūha Sūtra is of inestimable value

as it suggests with remarkable vividness the condition of Buddhism in India when it was methodically transferred into Tibet. The essential continuity underlying the development of Buddhism, a continuity achieved by devotion to a single ideal, is best revealed in this book. The religion in India had then entered on a phase in which the Mahāyāna philosophy, of which Nalanda had hitherto been the intellectual stronghold, had slanted off to an esoteric cult known as Vajrayāna (Tantric Buddhism). The sponsors and exponents of Vajrayāna were known as Siddhas or Tantra-Gurus. But in its development in their hands it took a shape in which dhāraṇīs and practices predominate. It enlarged the Mahāyānist pantheon with deity unknown to the older faith. The discovery in the ruins of Nalanda of several Tantric images, all of which belong to the Pala period of its history, betrays the emergence of Nalanda of this new development of faith. The Kāraṇḍavyūha Sūtra is one of the most popular texts in Tibetan Buddhism. It is best evidenced by its inclusion in the Sutra section of the Tibetan Kāñjur. It is adored as deity in pursuance of the direction given frequently in the text itself. It gives expression to the later phase of Buddhism but the nucleus of the work can be placed as far back as the first century A.D. The nature of the work implies a mature development of Mahāyāna Buddhism especially in the direction of Buddha-bhakti and the cult of relic and image worship.

The text lays much emphasis on devotion and worship than on meditational and other practices. The devotional fervour that it has created has produced a good effect on devotional minds. The text being devotional avoids the philosophical aspects of teaching. This also marks the stage of transition from rational teaching to that of a devotional one and that again of the extreme type Adoration of Buddhas, Bodhisattvas, Avalokiteśvara as also of this sūtra seems to be the keynote of this treatise. It is rather striking that a text like this created devotional fervour not only in India but also among the foreigners in Central Asia, China, Tibet and Japan.

In the first part of the book more stress is laid on the unflagging zeal and intense ardour of Avalokiteśvara, a typical Bodhisattva, a saviour. It is distinctly stated in the Kāraṇḍavyūha sūtra that Avalokiteśvara is much greater than Buddha in merit, intelligence and sphere of influence. No Buddha possesses clairvoyance equal to his, all the Buddhas together could not estimate his worth. In the Mahayana Buddhist pantheon, Avalokiteśvara is the most popular divinity and is the object of much veneration in Nepal and Tibet, He is looked upon as a representative of Buddha and guardian of Buddhist faith until Maitreya should appear on earth.

The worship of Avalokiteśvara was introduced into China toward the end of the first century A.D. where he was called Kuan-yin. Cult of Avalokiteśvara was prevalent in China for the Chinese pilgrim Fa-hien who came to India in the fourth century A.D. prayed to Avalokiteśvara for deliverance when he was overtaken by a storm on the voyage from Ceylon to China. His worship was introduced into Tibet in the middle of the seventh century, when he was proclaimed by the Buddhist priests incarnate in the king Sron-btsan-sgam-po. In the same century he penetrated into Japan, where he was worshipped as Kwan-non.

A general idea of the development of Buddhism in Tibet can best be understood through Tibetan iconography. Tibetan art is permeated with the tenets of the highly developed religious traditions and body of theological dogma to which it gives concrete expression.

This text stands as a source of iconographic inspiration to the people of Buddhist countries. The iconography makes easier the identification of the various deities of the Tibetan pantheon by various ritual objects, talis-mans, symbols, mudras (symbolic hand poses), and asanas and vaharias (position of the lower limbs) that are used in the image of the gods. Every image is symbolic, and every part of an image has a meaning, which doubtless cannot be fully known even to those deeply initiated into the mysteries of Lamaism. There are many representations of Avalokiteśvara, in his earliest form he is represented with one head, two arms, and either sitting or standing; sometimes he is represented with five heads, in another representation his Hair is drawn up. Again there are many variations of the different Tantra forms of Avalokiteśvara, - one of them is called Amoghapaśa, the other is called Namasahglti where he is represented in his dogmatic form. But in this text he is depicted in his All-Pitying form, holding lotus. He is known as Samantamukha-All-sided one, he is represented here with eleven heads as he looks on every direction to save all creatures.

Major portion of the second part is devoted to the glorification of the knowledge of the mystic formula "Om maṇi padme hūṃ" - the protecting and benedictory prayer formula. Only Avalokiteśvara is the possessor of this six-syllabled mantra. "Om Maṇi padme hūṃ" embodies the happy tidings of liberation of the love towards all living beings, and of the way that leads to final realisation. The deep devotion with which this hopeful message was accepted and taken into heart by the people of Tibet, is demonstrated by the innumerable rock-inscriptions and votive-stones, on which the sacred formula of Avalokiteśvara is millionfold engraved. It is on the lips of all pilgrims, it is the last prayer of the dying and the hope for the living. It is the eternal melody of Tibet, He knows himself always in presence of the Enlightened Ones and is conscious of the jewel which awaits Its awakening in the lotus of his heart.

The text is written mostly in the style of the Tantras. Great importance is attached to Maṇḍala or Circle or Sphere as it is an important aid to Tantric meditation. In the context of the religious ritual it refers primarily to a circumscribed area which is rendered safe from hostile influence for the performance of the rite. It represents the sphere into which the divinity is summoned. Each system of the Tantra has its own mandalas. The whole horizontal maṇḍala is an idealised representation of the identity of nirvāṇa and saṃsāra.

The maṇḍala as depicted in the text for the six-syllabled mantra is the full and efficacious expression of the great bliss, from nowhere else does this have origin. The maṇḍalas give a detailed though condensed representation of the entire universe, and they include not only the

Buddhas, or Bodhisattvas but also the gods, spirits mountains, seas and the like. It is used as a basis for winning insight into the spiritual law. A maṇḍala is either painted on cloth or paper, or drawn on the ground with coloured rice or pebbles or it may be engraved on stone or marble. The deities are shown

either pictorially in their visible forms, or by the Sanskrit letters, which form their germ syllables, or by various symbols.

Another striking feature of the Kāraṇḍavyūha is the immense merit that a person would derive by reading, writing and propagating this sūtra. A reciter of this sūtra has been extolled in an extraordinary degree and the responsibility of care and protection of the sūtra and its reciters <sup>[19]</sup> has been taken up by the Bodhisattvas, gods, yakṣas and others. Those who hear even the name of the Kāraṇḍavyūha sūtra, do not suffer the consequences of misdeeds committed by them in the past existences. The Kāraṇḍavyūha burns all that stand in the way of Perfection, as those who listen to the Sūtra are not commoners, they are considered as Non-Returner Bodhisattvas (Avaivarttika); even at the time of their death, there appear twelve Bodhisattvas to console them not to get afraid of death, he is not destined not to suffer the pangs of separation, death, old age, etc. He will go to Sukhāvati paradise and hear the norm from Amitābha. Adoration of this sūtra is the source of eternal bliss <sup>[20]</sup>.

The text retains many of the traditions found in Pāli texts including the episodes of Sakuṇḍala Devaputta <sup>[21]</sup> and Balahassa <sup>[22]</sup> in the Jātaka. Hindu tradition too gets interspersed in this text. The river Vaitarīṇi which is replete with fears is mentioned when Avalokiteśvara set all the peoples of Pretanagara enmeshed in various sins, errors, dangers and calamities free. It is again said of Avalokiteśvara that the Sun and Moon had sprung from his eyes, Brahma and other gods from his shoulders, Nārāyaṇa from his heart, Sarasvatī from his teeth, the Universe from his legs, Varuṇa from belly etc., <sup>[23]</sup>. Again Avalokiteśvara exhorted King Bali <sup>[24]</sup> who was confined to Pātāla (underground) to perform noble acts and to have an abounding faith in Buddhist Triad (Buddha, Dharma and Saṅgha). Bali was purified when he listened to the Kāraṇḍavyūha Sūtra, the repository of endless merits, the dispeller of sins. In order to fulfil the great vow to redeem all the beings from the mire of existences, Avalokiteśvara assumed many forms of Hindu gods, <sup>[25]</sup> such as Brahmā, Viṣṇu, Śakra, etc., i.e., in accordance with the class of beings to whom he wanted to impart his teachings. Thus the conceptions of Hinduism found a place in the later phase of Mahāyāna Buddhism.

The text concludes with the Moral Precepts. The idea underlying it is a remarkable concept of Buddhist ethics. Social virtues with ascetic ideals are greatly emphasised here. Ideals of restraints and purification must be cultivated by the Buddhist bhikṣus. The Bhikṣus must have a sense of decorum. If there be any lapses the bhikṣus must suffer the consequences thereof. The basic concept of Buddhism is a scheme of positive moral development which is related to Sikṣapādas. The scheme of action is progressive as it brings prosperity and happiness to all creatures.

## References

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2. Tibet and its History: Hugh E. Richardson. Shambhala, Boston and London. 1984, 28-42.
3. The life of the Buddha and the early history of his order. (Derived from Tibetan works in the Bkah 'gyur and Bstan 'gyur), Tr. by W. Woodville Rockhill, Asian Education Services, New Delhi, 1992.
4. The yar lung dynasty in Tibet-Harrah (William).
5. Gtsang po: any river, but usually a large one; esp. the great river of Tibet flowing through the heart of Tibet from west to east and called the yeru Tsang po. This river entered Assam as the Dihong where it presently joins the Brahmaputra just below Sadiya. "Rising from the eastern range of Kailas (gnags te se) and receiving the waters of the streams coming from Byang, Nags, Tshangs, it flows eastward past lhar - tse and phun tsho Ling and then being joined by several tributaries such as Skyid chu, Myang chu and others on Chokha yar lung, Kongbu etc., it enters the mountain gorges in a southerly direction" (Dsam). A Tibetan English Dictionary by Rai (Bahadur) Sarat Chandra Das, Book Faith India, Delhi, Reprint, 1995.
6. Deb ther sngon po (The Blue Annals). (Part I and II) George N. Roerich, Motilal Banarsidass, Delhi, Second ed. 1976.
7. The yar lung dynasty in Tibet - Harrah. William. Gos lo tsa ba Gzon nu dpal (1392 - 1481 A. D.) refers to the first king who was **khri btsan po 'od lde**.
8. A comparative chronology of the Btsn rulers in Tibet from Gzon nu dpal's Deb ther sngon po (The Blue Annals).
9. Deb ther sngon po (The Blue Annals). (Part 1) George N. Roerich. Motilal Banarsidass, Delhi, Second Edition 1976. pp. IX-XI.
10. Tibbot (in Bengali) by Prof. S. K. Pathak. Calcutta, 1966, 36.
11. Gjhon nu dpal omits, phags pa za bkod pa mdo. He reads Tsinta ma ni' i gzungs and Spang bkong phyag rgya ma (Kānjur, mdo, sde No. 267).
12. Tibbot (in Bengali) by Prof. S. K. Pathak. Calcutta, 1966, 36.
13. Nying ma (rnying ma) pa: Literally means belonging to the Old tantra. Padma Sambhava (Padma 'byung gnas) went to Tibet in the eight century during the rule of Khri srong lde btsan. He initiated the Bsam Yas monastery in 750 A. D. After him the old tantra flourished and a separate lineage developed in Tibet in which esoteric meditation was primarily achieved.
14. Kagyu (bka 'brgyud) Pa: Kagyu pa followed the interpretation of the Buddha's teachings in the line of Naro pa (9th cent. A. D.), the famous Siddhāchārya of India. Marpa locha - ba used to visit his eminent teacher and in due course a new school in Tibet was formed and it was known as bka 'brgyud pa which literally means lineage (bka 'brgyud) of commandments.
15. Sakya (sa skya) pa : Sakya is the name of a place in Tibet. A separate lineage developed among a section of the Buddhist monks in Tibet who follow the Buddha's teaching the mārga phala i. e. lam 'bras the basic interpretation of the Buddhist text by Biru - pa (10 th cent A. D.). The Sakya teachers became prominent for two reasons ;
  - a. Chinese Mongol emperor Kublai Khan praised Sakya Pandit as his spiritual teacher for his scholarship. Thereby the Sakya monastery was then empowered to collect revenue of a certain portion in Tibet.

- b. Buddhism spread in Mongolia by 'Phags pa lama, a nephew of Sakya Pandita kun dga, mgyal mtshan (12th cent. A. D.).
16. Gelu (dge lugs) pa: Atisa Dipankara went to Tibet (c. 1042 A. D.) and devoted his life to spread Buddhism. A lineage was established named Kadam - pa (the advice of the Commandment). Later on, the Kadam teachers strictly followed a new perspective of monastic discipline. Tsong kha pa (1357-1419 A. D.) reformed the Kadam approaches in Tibetan Buddhism and established a separate lineage in Tibetan Buddhism named Gelu - pa in which monastic life is the primary concern.  
In spite of diverse approaches in Tibetan Buddhism from the eighth century to the fifteenth century, the mantra ritual of six - lettered *Oṃ Maṇi Padme Hūṃ* was of primary importance.
17. Pillar Testament (1989, 95–6, 108).
18. Uebach (1987, 7a).
19. Kāraṇḍavyūha Sūtra, I, Chap. IX.
20. Ibid, I, Chap. IX.
21. Kāraṇḍavyūha Sūtra, I, Chapter XIII.
22. Ibid, II, Chapter I.
23. Ibid, I, Chapter IV.
24. Ibid, Chapter XI.
25. Kāraṇḍavyūha Sūtra, Chapter VIII.