The Formation and Development of the Dīpaṃkara Prophecy Story: The *Ārya-Dīpaṃkaravyākaraṇa-nāma-mahāyānasūtra* and Its Relation to Other Versions

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1. Introduction

In the mdo section of the Tibetan Kanjur, there is an independent sūtra on the Buddha Dīpaṃkara's Prophecy to the Bodhisattva, i.e. the previous incarnation of the Buddha Śākyamuni. This text, named the *Ārya-Dīpaṃkaravyākaraṇa-nāma-mahāyānasūtra* (Abb. DVS), was first translated into French by Léon Feer; in Japan, Shizutani Masao 静谷正雄 drew attention to this text, giving a brief outline of it in Japanese.¹⁾ The present author published a new translation in English and a comparative study of the episode of the Buddha Dīpaṃkara's birth and his conversion of the people of the capital city of Jambudvīpa, Padma(-ka).²⁾ Following up on that previous work, in this paper, the author aims at a further comparison of DVS and other versions of the main episode, in which it is related how the Bodhisattva received the Prophecy that he would become the Buddha Śākyamuni. Following from the influence of the well-known version in Pāli, the *Sumedhakathā*, and from the many sculptural representations found in Gandhāra, there is a prevailing belief that the Bodhisattva spread his hair at the Buddha Dīpaṃkara's feet to prevent them from being muddied; but in many versions, especially in DVS, which is one of the most developed and latest versions, there is no mention of the mud, and therefore it can be seen that it is not an indispensable motif in the story. Rather, the prostrating of himself and spreading his hair on the ground symbolize the Bodhisattva's resolution to become a perfect Buddha in order to save all living beings; this is the moment at which he sets out on the way to the perfection of the Bodhisattva practices.

2. Texts compared

(Numbers 1, 2 and 3 refer to story types: **Type 1**, in which the Bodhisattva's name is not mentioned [he is just "a young Brahman," 儒童 or 摩訶]; **Type 2**, in which the Bodhisattva's name is Megha; and **Type 3**, in which the Bodhisattva's name is Sumati.)³⁾

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- 1a) The *Xiuxing benqi jing* 修行本起經, T184: 3.461a17–462c09.
 1b) The *Foshuo Taizi Ruiying benqi jing* 佛說太子瑞應本起經, T185: 3.472c18–473b11.
 1c) The *Yichu Pusa benqi jing* 異出菩薩本起經, T188: 3.617b18–617c29.
 1d) The *Liudu ji jing* 六度集經 No. 86 (the *Rutong shoujue jing* 儒童授決經), T152: 3.47c20–48b24.
 2a) The *Mahāvastu* (abb. Mvu; ed. Senart, 1.193–248).
 2b) The *Ekottarikāgama* (abb. EĀ; the *Zengyi ahan jing* 增壹阿含經) juan 11, T125: 2.597b15–599b24.
 2b') EĀ juan 13; This chapter narrates only the Buddha Dīpaṃkara's biography and is therefore not taken up in this paper.]
 2b'') EĀ juan 38, T125: 2.2.758a12–c11.
 2c) The *Sifenlü* 四分律, T1428: 22.782a–785c22.
 2d) The *Fo benxing ji jing* 佛本行集經, T190: 3.664a12–669a3.
 2e) The *Da Pusa zang huijing* 大菩薩藏經 (= The *Pusa zang hui* 菩薩藏會 the *Bodhisattvapiṭaka* in the *Mahāratnakūṭasūtra* 大寶積經), T310: 11.317a16–319b22.
 2e') The *Foshuo dasheng pusa zang zhengfa jing* 佛說大乘菩薩藏正法經, T316: 11.882b6–884a18.
 3a) The *Divyāvadāna*, ed. Cowell-Neil, 246–254.
 3b) The *Bodhisattvāvadānakalpalatā* by Kṣemendra, No. 89 *Dharmarucyavadāna*, ed. Candra Das and Chandra Vidyābhūṣaṇa, 772–821; Vaidya, II.503–515.
 3c) The *Guoqu xianzai yinguo jing* 過去現在因果經, T189: 3.620c15–623a13.
 3d) The *Fo benxing jing* 佛本行經, T193: 4.91c28–83c7.

3. Comparison of the main plot elements in DVS with other versions

Element 1: The Bodhisattva's name is *sprin* (Megha), and he studied with 500 students under the teacher *Rin po che* (Ratna).

- 1a) The name of the teacher is not given. 1b) No mention of the teacher. 1c) No mention of the teacher. 1d) The name of the teacher is not given.
 2b) Yeruoda 耶若達 (*Yajñadatta) 2c) Zhenbao 珍寶 (*Ratna) 2d) Zhenbao 珍寶 (*Ratna) (彼國雪山南面有一梵志, 名曰珍寶) 2e) Zhenbao 珍寶 (*Ratna) (住大雪山王側, 五百儒童以爲弟子) 2e') Miaobao 妙寶 (*Ratna)
 3a) The name of the teacher is not given. 3b) No mention of the teacher. 3c) The Bodhisattva himself is the teacher. 3d) No mention of the teacher.

Element 2: After the Bodhisattva Megha completes his study, he leaves his teacher and goes down from the Himālayas to see the world.

Narration of this plot element is basically the same in all versions.

Element 3: Megha comes to a place where a rich Brahman, *sa ga bzang po* (*Viśākha-bhadra), is sponsoring a big Brahman ritual, in which the winner of the debate is to be given the foremost seat and plenty of gifts; one of the gifts is 500 gold coins and his

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daughter.

This plot element is only found in **1a**, **2b**, **2c** and **2d**; The Brahman's names in each text are:

1a) Buloutuo 不樓陀.⁴⁾

2b) Name not given. However, he is identified with Daṇḍapāṇi in Buddha Śākyamuni's time (599b24).

2c) Two words appear in the text: Sishi 祀施 and Yeruoda 耶若達 (*Yajñadatta). **2d)** Jiside 祭祀德 (*Yajñadatta, identified with Tantuoboni 檀陀波尼 (Daṇḍapāṇi); 665b21).

In **3a** and **3b**, the sponsor of the ritual is King Vāsava. In **1b** and **1d** the Bodhisattva merely comes to a place where 500 Brahmans are holding a debate; there is no sponsor.

Element 4: The daughter of the Brahman, *bzang len ldan* (*Bhadravātī), sees Megha and wants to marry him.

In each text she is spoken of as follows:

1a) Xianyi 賢意 (*Sumati, *Bhadramati).

2b) “a beautiful maiden” (好女一人; it is not known whether she is the daughter of the Brahman sponsor). **2c)** Suluopoti 蘇羅婆提 (*Sauravātī?). **2d)** Shanji 善技 (v.r. Shanzhi 善枝) (665c3).

3a) The name of the maiden is not given. She is not identified as the daughter of the king. She goes to Dipavātī, the capital city of King Dīpa, following the Bodhisattva Sumati.

Element 5: The Bodhisattva Megha shows his knowledge to be superior to that of the so-far foremost old Brahman, *dum bu byin* (*Khaṇḍadatta), and drives him from the foremost seat to sit there instead himself. The Brahman, *dum bu byin* (*Khaṇḍadatta) curses him. He is the previous incarnation of Devadatta.

This plot element appears, outside DVS, only in **2b**, **2c**, and **2d**, although the name of the old Brahman is not given.

Element 6: Megha searches for flowers to offer to the Buddha Dīpaṃkara. *Bhadravātī, the daughter of the Brahman *Viśākhaśāradra, who obtains seven lotus flowers from a garland-maker, sells five lotuses to Megha, and entrusts him with the last two flowers to offer to the Buddha Dīpaṃkara in her name.

1a) The name of the girl who sells the flowers is not given. The Bodhisattva buys five flowers and the girl entrusts him with the other two flowers. **1b)** She is Gopī (Quyī 瞿夷), a servant of the royal house. The Bodhisattva buys five *utpala* flowers and the girl entrusts him with the other two flowers.

1c) She is Gopī (Juyī 俱夷), a woman who delivers flowers to the royal house. She is carrying seven *utpala* flowers to the palace. The Bodhisattva sees this and asks her to sell five of them for 500 coins. She asks the Bodhisattva why he would pay all that money for such cheap flowers, and, having heard

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his resolution to become a Buddha, she makes him to promise to take her as his wife in his future lives, and then entrusts him with the other two flowers. **1d)** She is Gopī (Juyi 俱夷), the woman who was to be given as a present to the winner of the debate (see Element 3). She has followed the Bodhisattva, and been employed by King *Jaya (Zhisheng 制勝) as a flower servant. The Bodhisattva buys five flowers from her.

2a) Megha buys five *utpala* flowers for 500 *purāṇas* from a Brahman girl, Prakṛti.⁵⁾ Prakṛti herself offers two *utpala* flowers to the Buddha Dīpaṃkara. **2b)** Megha buys five flowers from a Brahman girl, Shanwei 善味 (*Surasā?). **2c)** Megha buys five flowers from Suluopoti 蘇羅婆提 (*Sauravati?), the Brahman Viśākhadatta's daughter, who brings 7 lotus flowers from her father's garden. She entrusts the other two flowers to Megha, also to offer to the Buddha Dīpaṃkara. **2d)** A water-carrying slave girl called Xianzhe 賢者 (*Bhadrā or *Mati?) secretly obtains seven flowers from a garland-maker and sells five of them to Megha, and entrusts the last two to him to offer to Buddha Dīpaṃkara in her name. **2e)** A woman (no name) has seven *utpala* flowers. Megha buys five of them (319a16) for 500 *kārṣāpaṇa*; how he obtained the money is not explained. **2e')** A girl (no name) has seven *utpala* flowers. Megha buys (five of) them for 500 gold coins, which he has to give to his teacher as tuition reward. (How he obtained the money is not explained).

3a) The girl who was to be presented to the winner of the debate (no name) afterwards secretly follows the Bodhisattva Sumati. She obtains seven *utpala* flowers from a garland-maker. She sells five of them to Sumati and offers the last two to the Buddha Dīpaṃkara herself. **3b)** King Vāsava's daughter, Sundarī, following the Bodhisattva, goes to Dīpavati; she obtains seven *kamala* (red lotus) flowers from a garland-maker, sells five of them to Sumati, and offers two flowers herself. **3c)** A female servant of the royal house (no name) secretly carries seven blue lotus flowers out of the palace. The Bodhisattva Sumati finds them and asks her to sell five of them. She also entrusts him with the last two flowers to offer to the Buddha Dīpaṃkara. **3d)** A woman (no name) has seven blue lotuses. The Bodhisattva Sumati buys five of them, and the last two are entrusted to him by her to offer to the Buddha Dīpaṃkara.

Element 7: Description of lotus flowers strewn over the Buddha Dīpaṃkara: **A lofty building made of blue lotus flowers, with four pillars at the four corners, takes shape in the air above the head of the Tathāgata; it is perfectly proportioned, extremely well-established and beautiful; in this lofty building the Tathāgata's body (or "image") also appears.**

1a) When the five flowers are strewn, they stay in the air and change into a flower-parasol, covering 70 *lis* in area; the other two flowers stand on the Buddha's shoulders as if they have roots. **1b)** All the flowers that the king and others shower upon the Buddha fall to the ground, but the five flowers that the Bodhisattva throws stay in the air upright as if they have taken root on the Buddha. The two flowers thrown later stay on either side of the Buddha Dīpaṃkara. **1c)** When the Bodhisattva casts his flowers over the Buddha's head, the flowers stay there, with their blossoms pointing upwards, as if they have taken root. When the Bodhisattva throws Gopī's flowers, they likewise come to rest upright,

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one on each of the Buddha's shoulders. **1d)** When the flowers are showered over the Buddha, they stay there, as if they have been planted by their roots in the ground (by hand).

2a) The five flowers that the Bodhisattva Megha throws stay in the air surrounding the Buddha's face. The two flowers which Prakṛti throws also stay in the air. **2b)** The Bodhisattva Megha scatters the five flowers and makes a vow (to become a Buddha); there is no description about what happens to the flowers. **2c)** When the Bodhisattva Megha throws the seven flowers over the Buddha Dīpaṃkara, the power of the Buddha makes them stay in the air and change into a great flower-parasol of 12 *yojanas* in width, stalks upwards, and petals downwards. **2d)** All the flowers the King and his retinue scatter stay in the air and change into a big parasol made of jewels (compare **1b** and **3c**). The Bodhisattva Megha also throws the seven flowers with a vow expressing the wish to become a Buddha like the Buddha Dīpaṃkara. These seven flowers stay in the air, petals downwards, and stalks upwards, and make a flower-parasol that follows the Buddha when he moves. **2e)** The flowers that the Bodhisattva Megha throws make a row in the air, and then change into innumerable thousands of *utpala* flowers, all of which, hanging downwards, made a flower-parasol that follows the Buddha as he moves. **2e')** The five *utpala* flowers, by the supernatural power of the Buddha, change into innumerable *utpala* flowers. Diffusing a sweet-smelling fragrance in all directions, they turn into a flower-parasol.

3a) The five flowers that the Bodhisattva Sumati scatters became a big parasol the size of a wheel. The two flowers which the girl throws also change into (two) parasols the size of a wheel and stay near the ears of the Buddha Dīpaṃkara. **3b)** The Bodhisattva Sumati prostrates himself at the Buddha Dīpaṃkara's feet, holding *kamala* flowers in his hands, and he spreads his hair on the ground. His lotus flowers (*padmāni*), at that moment, form a vast parasol. The two flowers that Sundarī throws over the Buddha become a pair of ear ornaments made of big lotuses. **3c)** **All the flowers that the king and ministers toss fall to the earth** [compare **1b** and **2d**]. At that time the Bodhisattva Sumati and his 500 disciples cast five flowers, all of which stay in the air and become a flower-parasol. The other two flowers thrown later also stay in the air, standing like attendants on both sides of the Buddha Dīpaṃkara. **3d)** The scattered flowers stay in the air, became a blue-lotus-parasol and move following the Buddha Dīpaṃkara. Except for **1a**, which is, as seen above, close to versions, **2b**, **2c**, **2d** and **DVS**, in **Type 1** stories, the flowers cast over the Buddha Dīpaṃkara stay in the air, with their blossoms upwards and stalks downwards. In Gandhāran reliefs we can find this type of pictorial representation.

Element 8: In DVS there is **no mention made of the mud or mire** over which the Bodhisattva is generally considered to have spread his hair so as not to allow the Buddha Dīpaṃkara's feet to get soiled.

1a) The Buddha Dīpaṃkara knows that the Bodhisattva cannot approach him because of a big crowd of people, so he changes a part of the ground into a mire so that the people will be divided on two sides to avoid the mire, and accordingly to make way for the Bodhisattva to approach the Buddha. **1b)** There is a brief mention of the mud, but no explanation about where or how it appears. (= **2b**). **1c)** **No mention of the mud.** **1d)** The Bodhisattva tries to repair the muddy road. This plot element is same as in the Pāli *Sumedhakathā*.

2a) No mention of the mud. **2b)** There is a brief mention of the mud, but no explanation of where or how it appears. (= **1b**). **2b'') No mention of the mud.** **2c)** When people spread costly cloths on the road, the Bodhisattva Megha also takes off his deer-skin garment and spreads it on the road. But the people of the city find it so dirty that they take it and throw it away. The Buddha Dīpaṃkara, knowing the Bodhisattva's intention, changes a part of the earth into a mire in order that Megha can cover it with his deer-skin. **2d)** After the flower-offering, the Buddha Dīpaṃkara changes part of the ground to mud. **2e)** When people spread costly cloths on the road, the Bodhisattva Megha also takes off his deer-skin garment and spreads it on the road. But the people of the city find it so dirty that they take it and throw it away, and reproach the Bodhisattva. Then the Bodhisattva **goes to a muddy place near the crossroads** and wishes that the Buddha will see him with his supernatural eye and knowledge, and come and step on his deer-skin garment. The Buddha reads his mind and does so. [The flower-offering comes after this plot element.] **2e')** **No mention of the mud:** When people spread costly cloths on the road, the Bodhisattva also spreads his deer-skin garment. When people reproach him for this, the garment suddenly changes into a cloth made of seven kinds of jewels (883b11–15).

3a) When the Buddha Dīpaṃkara realises that the Bodhisattva and the girl cannot come near him, he causes a big storm and makes a mire. **3b) No mention of the mud.** Sumati can come near the Buddha Dīpaṃkara because of his supernatural power. **3c)** When the Buddha Dīpaṃkara sees that the Bodhisattva wears a topknot even after he has received the Prophecy, he creates a mire there. The Bodhisattva spreads his deer-skin garment and his hair over the mire to prevent the Buddha's feet from getting soiled: [This is a trick that the Buddha uses to make the Bodhisattva undo his hair-knot, which is a sign of a Brahman-ascetic.] **3d) No mention of the mud.**

Element 9: When the Brahman Youth Megha sees this, he is glad, satisfied and happy; it causes him pleasure; and he spreads out his [deer-]skin [on the ground]. Then the people of the royal palace of the capital city, Padmaka, grasp the deer-skin, and throw it back and forth to each other, saying, "Brahman Youth! Are you not crazy? You put your dirty deer-skin where the royal garment was put." Then, the Brahman Youth, Megha, takes up the skin, steps aside from the road, sits down at the side of the road and makes a truth act (*satyavacana*), saying, "This is my true word: If this Tathāgata is all-knowing, all-seeing, and compassionate to the world, he will step aside and put his feet on my hair."

1a) After the flower-offering, the Bodhisattva rejoices so much that he spreads his hair on the ground and wishes that the Buddha will walk on it. [Note: the hair was not spread on the mud mentioned prior to this.] **1b)** After receiving the Prophecy, the Bodhisattva springs high into the sky, and, when he descends to the ground, he sees **muddy soil**; he spreads his deer-skin garment and his hair to cover it and wishes for the Buddha to tread on his hair. **1c)** When the Bodhisattva hears the words of the Buddha Dīpaṃkara's Prophecy, he rejoices greatly and immediately spreads his hair at the Buddha's feet to make him to tread on it. **1d)** The Bodhisattva is so overjoyed that he springs seven feet off the ground, and then he descends and spreads his hair on the ground to make the Buddha Dīpaṃkara

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tread on it.

2a) After he offers his flowers, he throws his water-jar away, and prostrates himself at the Buddha's feet. Wiping the Buddha's feet with his hair, he makes a wish to become a Buddha like the Buddha Dīpaṃkara. [This plot element is completely unique; it has so far been found only in Mvu.] **2b)** After the Bodhisattva offers the flowers, he then spreads his hair on the mud and wishes for the Buddha to walk on it to show his mind and give him a Prophecy. **2b')** When the Brahman Youth (= the Bodhisattva) sees the light that the Buddha Dīpaṃkara emits from his mouth re-entering the Buddha's body from the top of his head, he is so overjoyed that he spreads his hair on the ground and says: "If the Buddha does not give me the Prophecy, I will give up my life on this very spot, so that all my sensual organs perish (設如來不授我決者, 即於此處自斷壞不成諸根)." **2c)** Although the Bodhisattva Megha tries to cover **the mud** with his deer-skin garment, it is not big enough. He has a hair-topknot which has not been undone for 500 hundred years. He asks the Buddha if the Buddha will walk on his hair, and when he receives his consent, he undoes his topknot and spreads it on the mud, uttering the following vow: "If the Buddha Dīpaṃkara does not now give me a Prophecy, I will not stand up from this place until my life ends and my form vanishes away." **2d)** When people move aside to avoid the mud (that the Buddha Dīpaṃkara has created), the Bodhisattva wishes for his body to become a big bridge (大橋梁; in the Pāli *Sumedhakathā*, Sumedha also wanted to make his body a bridge, *setu*), on which the Buddha Dīpaṃkara proceeds without treading in the mud. Then, spreading his deer-skin garment on it, and further undoing his matted hair and spreading it on the garment, he makes a vow that he will in the future become a Buddha equal to the Buddha Dīpaṃkara. **2e)** When the Bodhisattva Megha sees the miracle that occurs after the flower-offering, he rejoices all the more, and he unplaits his golden matted hair, which has not been undone for 12 years, and, spreading it on the ground, he makes a vow to attain the highest Enlightenment. The Buddha Dīpaṃkara puts his feet on the hair and gives him the Prophecy. **2e')** Megha has practiced asceticism for 12 years with a pure mind, and because of his earnest exertions, he has obtained golden hair. Then he says: "I only wish that the Bhagavan will show sympathy with me; will strengthen me; and will give me a Prophecy that I will quickly attain the highest Enlightenment" (883b24–27).

3a) The Bodhisattva Sumati spreads his hair **on the mud** that the Buddha Dīpaṃkara has made by the storm he has conjured up, and says to the Buddha: "If my vow to become a Buddha will be fulfilled, I wish you to tread my hair." **3b)** When the Bodhisattva Sumati spreads his hair on the ground, prostrating himself before the Buddha, the Buddha treads on it. Then, when he springs up into the sky and venerates the Buddha, the Buddha Dīpaṃkara gives the Prophecy that he will become a Buddha named Śākyamuni. **3c)** When the Bodhisattva Sumati spreads his hair on the mud, the Buddha Dīpaṃkara treads on it and further prophesies that when the Bodhisattva Sumati becomes a Buddha, he will be able to save people as easily as the Buddha Dīpaṃkara. When Sumati hears these words, he is extremely glad, and obtains the recognition that all phenomena do not arise (得無生忍, 622b29), and springs up into the sky to the height of seven *tāla* trees. After he praises the Buddha in the air and descends, he prostrates himself before the Buddha and asks for permission to become a

monk. When the Buddha agrees, his hair falls out of its own accord; he is clad in yellow robes and becomes a monk. **3d**) After the Bodhisattva sees the miracle after the flower-offering, he prostrates himself before the Buddha, and, spreading his loosened hair on the ground, he wishes for the Buddha to tread on it. Then, having received the Prophecy, he springs up into the air, and again having descended, he prostrates himself at the feet of the Buddha. At that time his hair falls out and stays on the ground. People compete to get his hair, and all who get his hair become monks and attain Arhantship. [A similar plot element is found in **3a** and **3c**.]

Element 10: The consort of Śākyamuni: **The Śākyan girl *Gopā** (literally ‘female ruler of the earth,’ a kṣatriya woman) was at that point in time the Brahman’s daughter named **Bhadravatī** (*shākya’i bu mo sa ‘tsho ma de’i tshe de’i dus na bu mo bzang len ldan zhes bya bar gyur to.*) Her name varies in the different versions as follows:

1a) Gopī (Qiuyi 裘夷, the daughter of the king of a small kingdom, Xubofo 須波佛/Shanjue 善覺 Subhadra) **1b**) Gopī (Quyi 瞿夷) **1c**) Gopī (Juyi 俱夷, 619a16) **1d**) Gopī (Juyi 俱夷)

2a) Yaśodharā **2b**) Gopī (Quyi 瞿夷) **2b’)** No mention. **2c**) Gopī (Śākyan girl, Quyi 釋女, 瞿夷) **2d**) Yaśodharā (Yeshutuoluo 耶輸陀羅) **2e**) No mention. **2e’)** No mention.⁶⁾

3a) Yaśodharā **3b**) Yaśodharā (v. 119) **3c**) Yaśodharā (Yeshutuoluo 耶輸陀羅) **3d**) *Mṛgā/Mṛgī? (Daṇḍapāṇi-Śākya’s daughter, the Śākyan girl named ‘Deer’ 執杖釋種女, 釋種女名鹿).

4. Conclusion

Although many articles have been published on the Dīpaṃkara Prophecy story, they have not succeeded in giving a complete schematic overview of the story as told in all the various versions and in describing their historical development, because none of them have systematically compared all versions.⁷⁾ However, from the comparison of all the Northern versions enumerated above and DVS in the Tibetan Kanjur, the following conclusions can be drawn:

1) The woman who sells flowers (usually five blue lotus flowers, *utpala*) to the Bodhisattva makes him to promise to make her his wife until he attains Perfect Enlightenment. She is identified with Śākyamuni’s wife.

2) The Bodhisattva’s hair-spreading cannot be regarded as an act of veneration (*pūjā*) in the strict sense of the word, although the term *fuḥatsukuyō* 布髮供養 (‘hair-offering’) is often used in articles by Japanese scholars; rather, it shows his resolution to become a Buddha and his firm determination not to stand up until his vow is confirmed by the Buddha Dīpaṃkara stepping on his hair. Further, it is not always to cover the muddy soil. There are many versions in which there is no mention of the mud, including DVS, which is

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one of the latest versions.

3) The name of Śākyamuni's wife is Gopī or Yaśodharā (Pāli: Yasodharā). In **Type 1** versions, her name is always Gopī; in **Type 2** versions, her name is mainly Gopī, but there are also Yaśodharā versions; and in **Type 3** versions, her name is always Yaśodharā.

4) As seen above, **plot elements 3–5**, which explain how the Bodhisattva obtained 500 gold coins to buy the five lotus flowers, and also state that the young woman who sold the lotus flowers and asked the Bodhisattva to promise to make her his wife in his later births was of noble birth and a daughter of a rich Brahman, are seen only in a limited number of versions. Obviously these plot elements were innovations late in the development of the story. This plot element alone also shows that DVS has a very close relationship with **1a**, **2b**, **2c** and **2d**.⁸⁾

This point is also important in showing how the understanding of Śākyamuni's marriage and his consort's conception of Rāhula changed in Northern Buddhism, especially in Mahāyāna Buddhism. In brief, in contrast to the Theravāda tradition, the purity or celibacy of Śākyamuni gradually became regarded as more important. Accordingly, the status of Yaśodharā, Rāhula's mother, diminished, and, instead, Gopī, who might be a fictitious woman, was placed in the first rank among queen-consorts. (In later traditions, Śākyamuni had two or three wives, and in such traditions, Gopī/Gopā was always a principal queen.) Gopī is a very common name in Indian culture, meaning 'cow-herd girl,' which is not appropriate for the name of the Buddha's wife; later, her name was changed to Gopā, 'the protector of the dharma,' deriving from the verb *gup-* 'to protect,' and she is also said to have belonged to the Śākya clan.

From the examination of the Dīpaṃkara Prophecy story, we can see how a simple, old story evolves through the gradual addition of other or more detailed plot elements, and subplots that explain the causes or reasons for other plot elements. This study shows the importance of more attention to and further elucidation of the way Buddhist narratives were adopted and incorporated in early Mahāyāna Buddhist texts, as shown in the examples found in the *Bodhisattvapiṭakasūtra* and the *Gaṇḍavyūha*. In the same way, in many other Mahāyāna Buddhist sūtras, narratives originating in the earlier Buddhist texts are often used to provide the framework or setting for newly propagated Mahāyāna sūtras, or to expound a new interpretation of the Buddha's image of those texts, and to emphasize Mahāyānistic Bodhisattva ideals.

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- 1) Shizutani Masao (1975). “Chibetto yaku Shō Nentōjuki Daijōkyō ni tsuite,” *Journal of the Indian and Buddhist Studies*, 24-1, 233–236. For information about this article the author is indebted to Dr Amano Makoto, and expresses her sincere gratitude to him.
- 2) Matsumura Junko (2011.10), “An Independent Sūtra on the Dīpaṃkara Prophecy: Tibetan Text and English Translation of the Ārya-Dīpaṃkara-vyākaraṇa nāma Mahāyānasūtra,” (*Journal of the International College for Postgraduate Buddhist Studies*) Vol.15, 81–141. For a detailed bibliography, refer to this article. See also; Taddei, Maurizio (2003). “The Dīpaṃkara-Jātaka and Siddhārtha’s Meeting with Rāhula: How are they linked to the flaming Buddha?” *On Gandhāra, Collected Articles* (Nopoli 2003), 329–334.
- 3) For these three types see Matsumura Junko (2011.3), “The Story of the Dīpaṃkara Buddha Prophecy in Northern Buddhist Texts: An Attempt at Classification,” *Journal of Indian and Buddhist Studies*, 59-3, 1137–1146.
- 4) The author cannot give any suggestion about the equivalent Skt word for this transcription. 樓陀 in 不樓陀 may correspond to Skt *rudra-* or *rudda-*: 樓陀天 (the God Rudra) in the *Dabanniepan jing* 大般涅槃經 T374: 12.508b2.
- 5) *purāṇa* also means a gold coin. MW s.v. *purāṇaka-* ‘*purāṇa*,’ a partic. coin.’ Cf. Sten Konow, “Mathura Brahmi Inscription of the Year 28,” *Epigraphia Indica*, vol.XXI (1931–32), pp.55-61 (Especially p.58 and p.61), according to which coins called *purāṇas* were used in Northern India in the Kuṣāṇa period. The more commonly used word for a gold coin in the Indian subcontinent is *kārsāpaṇa* as, for example, used in Div.
- 6) The following passage in the three translations of a sūtra in the *Ratnakūṭa* is of interest: 瞿夷本於然燈佛時，作如是言：從今已後願爲此梵志，乃至一生補處，常爲我夫，我爲其妻。爾時菩薩，即受七枝優鉢羅花已，作如是言，我雖不受，今當滿此善女人願，作是願已。不離七花善根，是故菩薩納以爲妃 (The *Da baoji jing* 大寶積經 The *Dasheng fangbian hui* 大乘方便會 in the *Da baoji jing* 大寶積經, translated by Zhu Nanti 竺難提 (Nandin) in the early 5th century CE; T310: 11.601b12–17); 欲除沈吟故納瞿夷釋氏之女，緣此現生子男羅云。假論羅云胞胎生者則非義也。所以者何，羅云於天變沒化生，不由父母合會而育。又是菩薩本願所致。昔錠光佛瞿夷有誓，後世爲仁妻殖其德本，不違久要故娉納之 (The *Huishang pusa wen dashanquan jing* 慧上菩薩問大善權經 translated by Zhu Fahu 竺法護 (Dharmarakṣa, 3–4th Century CE; T345: 12.161b16–21); 菩薩納耶輪陀羅而爲妻者，菩薩爲欲令耶輪陀羅滿宿願故。彼耶輪陀羅，往昔曾於燃燈佛所，發是願言，願我當於釋迦牟尼佛法中爲釋種女種諸善根。以彼宿世無虛妄言，是故我今納以爲妻 (The *Foshuo da-fangguang shanqiao fangbian jing* 佛說大方廣善巧方便經 translated by Shihu 施護 (Dānapāla, 11th Century CE); T346: 12.173a22–27).
- 7) Numerous brief mentions of the Dīpaṃkara Prophecy found in many Buddhist scriptures are also excluded from this study, as they are useless for comparison.
- 8) For other evidence which shows the close relationship of DVS with 1a, 2b, 2c and 2d, see Matsumura 2011.10.

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