

# The Role of Princess Bhr̥kuṭī in the Introduction of Buddhism in Tibet

<https://doi.org/10.3126/lumbinip.v11i01.93814>

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*Submitted: 15 January, 2026 || Reviewed: 12 March, 2026 || Revised: 1 April, 2026*

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## Abstract

*This paper examines the historical figure of Bhr̥kuṭī (bal-bza-khtri-btsun pronounced Balza Tritsun) the Licchavi princess of Nepal traditionally regarded as a key cultural and religious bridge between Nepal and Tibet in the seventh century. Drawing primarily on Tibetan-language historical texts and chronicles, the study explores the circumstances surrounding Bhr̥kuṭī's journey to Tibet, including the political and diplomatic motivations behind her marriage to Tibetan king Songtsen Gampo. It discusses what objects and how Bhr̥kuṭī took with her such as sacred images, artisans, and Buddhist ritual objects etc., and how these cultural transfers shaped early Tibetan religious life. Special focus is given to her reputed role in the spread of Buddhism in Tibet, particularly her patronage in the construction of the Rasa-Trulnang Tsuklakhang (often know as 'Jokhang') Temple in Lhasa, which became a foundational institution of Tibetan Buddhism before the establishment of the Samye monastery. By analyzing historical narratives, diplomatic contexts, and cultural symbols embedded in Tibetan sources, the paper highlights Bhr̥kuṭī's significance as both a political emissary and a Buddhist propagator; illustrating how her presence helped establish early Nepal-Tibet ties and contributed to the formation of Tibet's Buddhist identity.*

*Keywords: Bhr̥kuṭī's Historical Role, Ten Virtuous Actions, Dharma King, Tārā, Golden Stūpa, Diplomatic Relation.*

## Introduction

It is generally well known that Buddhism formally entered Tibet and became firmly established only toward the end of the seventh century. However, historical accounts also suggest that Buddhism may have reached Tibet much earlier, around the fourth century, during the reign of the twenty-seventh Tibetan king, Lha Tho-tho-ri Nyentsen. According to tradition, this king received several sacred Buddhist objects, including a golden stūpa, the *Karaṇḍavyūha Sūtra*, and other scriptures. At that time, however, there was no officially developed Tibetan script, and consequently neither the king nor his subjects were able to understand the contents of these texts. It is said that the king later dreamt that the meanings of these sacred writings would be revealed after four successive generations. In accordance with this prophecy, the objects were carefully preserved (Butön 181).

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Subsequently, during the reign of Songtsen Gampo (c. 617-650), the thirty-third king of Tibet, Buddhism began to take firm root in Tibetan society. Songtsen Gampo is one of the most revered and influential figures in Tibetan history. Among his many achievements, two stand out as particularly significant: the creation of the Tibetan writing system and the official introduction of Buddhism into Tibet. To accomplish these goals, he sent his minister, Thonmi Sambhota, along with sixteen other Tibetans, to India for advanced study. After several years of study, particularly in the Kashmir region, Thonmi Sambhota returned to Tibet and devised the Tibetan script, drawing heavily on Indian Gupta scripts related to Devanāgarī. Apart from being the means of communication, this script was primarily developed to translate Buddhist scriptures and codify legal and administrative texts. By adapting Indian writing systems to Tibetan phonetics and establishing grammatical rules, Thonmi Sambhota laid the foundation for Tibetan literature, governance, and the enduring transmission of Buddhist teachings. Hence, the Tibetan script is also known by ‘Sambhota script’ crediting to its founder Thonmi Sambhota.

Prior to the reign of Songtsen Gampo, Tibet predominantly followed the Bon religion, an indigenous tradition characterized by ritual and shamanistic practices. During Songtsen Gampo’s rule, Thonmi Sambhota initiated a major translation project, through which important Buddhist texts, such as the *Karaṇḍavyūha Sūtra* and the *Ratnamegha Sūtra* were translated into Tibetan in collaboration with non-Tibetan scholars such as Śīlamañju and Bhrahmana Shankara etc. Śīlamañju was a great Nepali scholar who was thought to be the tutor of Bhṛkuṭī. (Shakya 45) These scriptures had previously been preserved but remained inaccessible to the wider public. Thonmi Sambhota is also traditionally credited with composing at least seven works on Tibetan grammar, of which only two survive today: *Vyākaraṇamūlatrimśannāma* (*Sum-cu-pa*) and *Vyākaraṇalingāvatāranāma* (*Rtags-kyi-’jug-pa*, -commonly-known as *Tagjuk*). These two texts continue to serve as the foundational works of classical Tibetan grammar.

In addition, Songtsen Gampo formulated the first unifying legal code based on the Ten Virtuous Actions and successfully consolidated the previously divided regions of Tibet under his authority. At the same time, he personally devoted himself to study the newly devised Tibetan script and the translated Buddhist texts, thereby reinforced both the administrative and religious transformation of Tibet (Powers 145).

Songtsen Gampo devoted himself in spiritual practice besides his secular and political affairs that often bound him and kept him in actions. During the reign of Dharma king Songtsen Gampo, he for the first time established the meditation cave for the king and the temple of Avalokiteśvara etc., at the auspicious site, the source

of dharma visited and blessed by the ancestor Lha Lho-Thori Nyentsen and lived there. And it is most probably the case that after he married the Nepali princess, he expanded the palace on the Red Hill and named it, the Thri Tse Marpo palace (Yarphel 80). It is well established that the Nepali princess Bhṛkuṭī was married to the Tibetan king Songtsen Gampo. However, the questions of why, how, and when she traveled to Tibet remain insufficiently clarified in existing scholarship. The present study seeks to address these issues, which also constitute its central problem statements in this paper.

## **Literature review**

In the course of the literature review among many others, the work of Min Bahadur Shakya, entitled *The Life and Contribution of Nepali Princess Bhṛkuṭī Devi to Tibetan History* proved useful for the present study. The book provides a detailed account of the life of Bhṛkuṭī, discussing the areas such as her early life, the origin and uses of her name, her personal character, and her initial disinclination to marry the Tibetan king. The author also examines the absence of the name of ‘Bhṛkuṭī’ in the early Nepali literary sources and highlights the scarcity of reliable historical references concerning the princess. However, despite the fact of providing such valuable insights into the historical narratives surrounding Bhṛkuṭī, it does not critically analyze her specific role in the transmission of Buddhism to Tibet. In particular, the book provides limited discussion of how the princess may have contributed to the establishment and development of Buddhism within the Tibetan cultural and religious context.

In his work *Licchavi Itihas*, written in the Nepali language, Jagadish Chandra Regmi examines the history of Nepal from the first century up to the reign of Māndeve I. This book is particularly valuable for its documentation and analysis of stone inscriptions discovered in different parts of Nepal, especially within the Kathmandu Valley. These accounts on the inscriptions provide important historical evidence for understanding the political, social and religious conditions of the Licchavi period. The author also discusses aspects of Buddhist heritage, including the presence of stūpas and other religious monuments dating from the Licchavi era. In addition to that, the work touches upon Nepal’s diplomatic relations with neighbouring regions, particularly India and China. In the course of this discussion, Regmi suggests that the historical record offers only a limited depiction of Nepal’s foreign relations, largely due to what he describes as the country’s policy of relative isolation (Policy of Isolation) during that period. The importance of the book for historical research cannot be overstated, as it provides detailed discussions of inscriptions and their physical conditions and historical messages, including those found around the Pashupati Temple and Changunarayana Temple, and Lilipur within the valley as well

as locations such as Sindhupalchok District outside the valley. Although the book occasionally refers to Aṃśuvarṃā, it provides very limited discussion of Bhṛkuṭī. Consequently, while the work is an important historical resource for understanding the epigraphic and political history of the Licchavi period, it contributes little to the specific study of Bhṛkuṭī's life and her historical role.

Introduction to Tibetan Buddhism by John Powers provides a comprehensive overview of the development of Tibetan Buddhism and its major traditions. In this work, Powers discusses the historical background of Tibet, beginning with early Tibetan civilization and subsequent establishment and spread of Buddhism in the region. This book offers a detailed account of the doctrinal, historical and cultural evolution of Tibetan Buddhism and is widely considered as one of the most informative studies written by a non-Tibetan scholar on the subject. For general readers and researchers seeking a broad historical understanding of the formation and development of Buddhism in Tibet, this work serves as a valuable resource for no doubt. However, despite its extensive coverage of Tibetan Buddhist history, the book provides only limited discussion on Bhṛkuṭī. Powers refers to her only briefly, mainly in connection with her marriage to Songtsen Gampo. While this reference highlights the political and cultural significance of the marriage, the book does not offer a detailed examination of Bhṛkuṭī's historical role or her contribution to the transmission of Buddhism to Tibet. This gap in the discussion therefore underscores the relevance and necessity of the present study.

Rebecca McClen Novick, in her work *Fundamentals of Tibetan Buddhism*, provides a general overview of the origins of the Tibetan people and the early development of Buddhism in Tibet. The book primarily introduces key aspects of Mahāyāna Buddhism and explains several foundational Buddhist principles within the Tibetan context. As such, it serves as an introductory study that situates the emergence of Buddhism in Tibet within a broader historical and doctrinal framework. In discussing the early transmission of Buddhism to Tibet, Novick briefly refers to the diplomatic alliances established during the reign of Songtsen Gampo. She notes that Tibet strengthened its relations with neighboring regions, particularly China and Nepal, through marital alliances with two princesses. According to the author, these royal marriages played an important role in facilitating cultural and religious exchange, as the princesses are said to have brought sacred images and Buddhist texts to Tibet. These contributions are commonly understood as having supported the early propagation of Buddhism in the region.

While the work touches upon these historical developments, its treatment of the subject remains relatively brief. In particular, although the narrative acknowledges the role of the Nepali princess Bhṛkuti in the broader context of the introduction of

Buddhism to Tibet, it does not provide a detailed or focused discussion of her life, activities, or historical significance. Consequently, despite the book's relevance to the theme of the present study, such as the origins of Tibetan civilization and the early spread of Buddhism it does not offer a comprehensive examination of Bhṛkūti and her specific contribution to the transmission of Buddhism in Tibet.

## **Methodology and Theoretical outlook**

In terms of the methodology of the current study, this research adopts a predominantly qualitative approach and follows the latest MLA guidelines for citation and documentation. The primary objective of this study is to address the aforementioned research questions through a critical analysis of Tibetan literary sources, interpreted through a newly devised theoretical framework discussed below. The central ideas of the study are derived primarily from Tibetan historical and religious literature, while relevant secondary sources written in modern languages are also consulted to support and contextualize the analysis in clear way. Although the study primarily centers on Princess Bhṛkūṭī and her contributions to Tibet, several related peripheral themes are also examined to provide a broader context and to clarify the overall objectives of the research.

## **Matrimonial and diplomatic Relationship between Tibet and Nepal in the early Medieval Period**

Songtsen Gampo was not alone in introducing Buddhism in Tibet and uniting fragmented Tibetan kingdoms. The process of conquering the neighboring states had begun during the forefather of Songtsen Gampo and his father Namri Songtsen continued the legacy culminating at the reign of Songtsen Gampo when the entire Tibetan regions were united. However, according to Tibetan history, Songtsen was adamant to spread Buddhism in Tibet. The dream of his forefather i.e. Lha-Tho-thori was coming true. Songtsen Gampo then, envisioned to strength the diplomatic tie with neighboring countries: Songtsen Gampo successfully imported and introduced whatever was necessary for the prosperity of his newly united country from all neighboring countries.

In particular, they adopted craftsmanship and calculation from eastern neighbour i.e. China and the Minyak (Tangut) regions; from southern neighbour, i.e., India they translated the sacred Dharma; from the western regions of the Mongols and Nepal they opened up sources of food, wealth, and prosperity; and from the northern regions of the Hor (Mongol) and the Uyghurs they adopted systems of law and administration.

In this way, by extending authority in all four directions and bringing the resources

of the borderlands under their control, crafts and techniques, mathematics, fine and decorative arts, handicrafts, and the arts in general flourished and developed, gaining exceedingly great renown throughout the entire world.

In short, by exercising sovereignty over all the neighboring kingdoms in the four directions and enjoying their resources, there arose a king of extraordinary accomplishment who held sway over two-thirds of this world. Thus, many wondrous and magnificent deeds and legacies were established and left behind (Yarphel 80).

Songtsen Gampo, as he was guided by divinity in his dream decided to engaged into matrimonial relationship with Nepali royal family. The king, primarily because of his confidence and capability of uniting Tibet and Tibetan, was regarded as an incarnation of Avalokiteśvara. While Songtsen was at the peak of his fame, one day he dreamt that the princess of Nepal and China respectively the incarnations of Green Tārā and White Tārā were suitable for him to take as his wives, especially in the context of spreading Buddhism. Soon after that, Songtsen Gampo sent an official envoy headed by one of his ministers, Gartongtsen on one hundred horses to Nepal. While the number of cavalry and horses for transportation varies across literatures.

He sent eight golden coins to the King of Nepal and presented the princess (Bhṛkuṭī) with a suit of diamond-ornamented armor. The envoy was accompanied by an interpreter to facilitate diplomatic negotiations with the Nepalese king. Through the interpreter, it was proclaimed that wherever the armor was taken, epidemics, famine, natural calamities, and social disorder would be eradicated. When the envoy formally requested the Nepalese princess in marriage, the king replied that Tibet did not follow the Dharma and that, because the land was remote and mountainous, he could not give his daughter in marriage to its ruler. However, as mentioned before, the number of items and coins differs across sources. Min Bahadur Shakya cites the following passage from the biography of the Nepali princess and the Chinese princess: “When the sun reaches the top of the mountain in the east, go with a hundred cavalrymen, with the minister mGar leading them, carrying one hundred gold coins and a golden coat of mail inlaid with various kinds of jewels ... Continue uttering the name of Ārya Bhṛkuṭī Devi in the land of Nepal. If you do this, our purpose will be accomplished” (Shakya 52). The armor was in fact offered to the Nepali king with description that it could bring success both in battlefield and mundane prosperity including dispelling diseases (Shakya 12).

In response, the envoy presented a sealed box containing a letter written by Songtsen Gampo himself in golden letters. In this letter, Songtsen Gampo declared that he had unified Tibet through military power and vowed to construct five thousand Buddhist temples and to establish moral discipline throughout the land by promoting the Ten Virtuous Actions (daśa-kuśala-dharma) upon receiving the princess. The Nepalese

king remained unconvinced, insisting that he could not give his daughter to a land where there was no Buddha, Dharma, and Saṅgha. Songtsen Gampo was said to have written letters to the king of Nepal and China in their own languages which shows the facilities of pen and paper along with respective writers available by then.

A second letter was then presented, in which Songtsen Gampo promised that if he were granted the Nepalese princess, he would create five thousand images of the Buddha in a single day and build one hundred and eight Buddhist temples with their doors facing Nepal. In a third letter, he further pledged to open the treasury of jewels in Tibet when the Nepali princess is given to him. Faced with these assurances, and mindful of Songtsen Gampo's growing power and imperial ambitions, the Nepalese king cautiously agreed to the marriage, reasoning that resistance might result in the loss of both his daughter and his kingdom. He therefore deemed it wiser to consent to the alliance through marriage with the Tibetan king (Gautam 174).

The social situation, human behavior and moral status of Tibet and Tibetan prior to Bhṛkuṭī's advent was not so welcoming. However, each letter presented to the Nepali king in succession was a carefully conceived response by Songtsen Gampo, delivered in accordance with the Tibetan king's instructions. Every question or remark raised by the Nepali king was answered through a written reply addressed directly to him.

Min Bahadur Shakya cites slightly different lines. "You, the king of Nepal has the laws of ten moral virtues, but I, the king of Tibet has no laws. If you speak of giving 'Lha gcig khri-btsun' (the sole royal lady), I, within one day, by manifesting five thousand bodies, will establish all the people of Tibet in the ten moral virtues in this kingdom of snow" (Shakya 35).

Tibetan sources portray Songtsen Gampo as an incarnation of Avalokiteśvara and emphasize his active engagement in Buddhist practice, particularly his reputation as a rigorous and devout propitiator of the bodhisattva. However, alternative historical perspectives complicate this religious idealization. As reflected in Chinese historical records, Songtsen Gampo appears to have been consistently involved in military aggression, a pursuit fundamentally at odds with Buddhist ethical principles. Indeed, "the glimpse got of Srong Tsan in Chinese history shows him actively engaged throughout his life in the very un-Buddhist pursuit of bloody wars with neighboring states" (Waddell 21).

Thupten Yarphel in his text mentions, "Furthermore, king Songtsen Gampo was an emanation of the Avalokiteśvara, and his invited queen from Nepal, Bhṛkuṭī Devi, was an emanation of Goddess Bhṛkuṭī (Wrathful Tārā). The Chinese princess Wencheng is renowned as an emanation of Goddess Tārā, the Lotus Goddess of the

Ocean. The invitation of these two queens from China and Nepal as king Songtsen Gampo's consorts might correspond to Mount Potala being the pure realm of the three deities: Supreme Avalokiteśvara, Goddess Bhṛkuṭī, and Venerable Tārā" (Yarphel 85).

However, when the historical context of the Tibetan king is taken into account, it becomes evident that Songtsen Gampo occupied a critical transitional position. Although Buddhism had begun to spread during his reign, its influence on the king himself may have remained limited, particularly given that his political and social environment was largely non-Buddhist. Moreover, Songtsen Gampo was actively engaged in military campaigns to conquer neighboring territories and consolidate them into a unified state. These circumstances placed the king in a demanding and decisive role, requiring political pragmatism that often conflicted with emerging Buddhist ideals. Traditional Tibetan historical narratives describe Wencheng, the Chinese princess as a physical manifestation of Tārā, who, together with Bhṛkuṭī and Songtsen Gampo, played an important role in promoting Buddhism among the Tibetan people. Their collective efforts are presented as the culmination of a long process of preparation carried out by Avalokiteśvara and other Buddhist figures, who were believed to have gradually prepared Tibet for the reception of the Dharma. Wencheng is also said to have supported the construction of several temples, and later historical accounts emphasize her significant role in fostering and expanding Buddhist culture throughout the region (Powers 146).

Hence, Bhṛkuṭī's role after her arrival in Tibet appears to have been less concerned with enjoying a life of royal luxury alongside the king and more focused on subduing hostile forces and spreading Buddhism. Most of the literature consulted asserts that Bhṛkuṭī was initially reluctant to travel so far north, to a land perceived as lacking dharma and established laws. However, just as king Aśoka had earlier dispatched his daughter Cārumatī to Kathmandu for the propagation of dharma, Bhṛkuṭī ultimately agreed, seemingly under diplomatic pressure and for religious reasons, not only to journey to Tibet but also to carry with her everything she anticipated would be necessary there. In this context, Thupten Yarphel, citing the Kholma Testament (the Testament of king Songtsen Gampo), records: "As Her Majesty, the Nepali princess, came mounted on a white mule from Mangyul Kyirong (Kerung), the representatives of the Buddha's body, speech, and mind brought with her were loaded on seven dzö (a crossbreed of a male yak and a female cow). Precious objects, equivalent to seven khal (a standard measure of volume and weight) were assembled and transported on five hundred horses" (Yarphel 55). Up to the half way from Nepal's side things including an image of Aksobhya, Tārā and jewels treasures were loaded seven elephants and they returned once they met Tibetan delegations who escorted Bhṛkuṭī to Lhasa.

The Tibetan king Songtsen Gampo had shifted the kingdom from Yarlung to Lhasa, however, after the marriage with Bhṛkuṭī, the palace in Lhasa was expanded. Even in the expansion of the palace, Bhṛkuṭī played a great role. Most of the Tibetan history agreed that, in 639 CE Dharma king Songtsen Gampo married the daughter Bhṛkuṭī of Nepali king Aṃśuvarmā and soon after the Dharma king expanded the Potala Palace on the Red Hill and at the same time, for the residence of the Nepali princess, the king built nine storeys palace equal to that of the king, on the Chakpori rock resembling a jumping lion, the bla-ri of Vajrapāṇi, the palace known as Draklha Tashiki Zhalye Khang (the mansion of the auspicious deity of rock) or Phodrang Sogpo Mkhar (Mongolian Fort). Since the queen palace was based on the Mongolian architecture, it is believed that the palace was named as ‘Mongolian Fort.’ However, her intention was to spread Buddhism by constructing monasteries and temples etc., Tibetan historical sources suggest that, particularly in relation to the construction of Buddhist monasteries, Bhṛkuṭī was motivated by a deliberate religious purpose rather than personal or courtly interests.

After that, although the Noble Queen (Bhṛkuṭī) wished to build a temple, she was unable to choose a suitable site. Seeing that the land of Tibet lay like a supine demoness, it was deemed necessary to subdue her. Therefore, temples were constructed at the four directions to pin her down: at the right shoulder, Ka-tsel; at the left shoulder, Tra-druk; at the right foot, Tsar-tram; at the left foot, Trom-pa Gyantse, these being the four temples of the cardinal points. At the right elbow, Kongpo Buchu; at the left elbow, Lhodrak Khomthing; at the right knee, Ka-drak; at the left knee, Pradum Tse, these being the four temples that tame the borders. At the right palm, Jangtsel Lungnön; at the right sole, Mangyul Jamtrin (the area north of the Kathmandu valley, between trisuli and the present border to Tibet); at the left, Monyul Bumthang; and at places such as Paro Kyérchu, monasteries were built. Then, at the shore of Othang Lake, a stone fortress was erected. It was roofed with timber and plastered with nāga clay; the ground was leveled and spread out, and the Jokhang temple of Lhasa, the miraculous Rasa Trülhang, was built. From among the materials piled up for construction in the northern extension, the self-arisen image of the Eleven-Faced Great Compassionate One (Avalokiteśvara) appeared of itself, and it was enshrined there (Buton 182-183).

Buton (1290-1364) is one of the early Tibetan scholars known for his scholarly contribution including history and other philosophical texts. Current paper emphasizes his contribution regarding the account of Bhṛkuṭī and her travel to Tibet. While the positions of other known scholars and texts were primarily understood from the recent text of Thupten Yarphel.

## **Sacred objects and artisans in Bhṛkuṭī's Journey to Tibet.**

An examination of various sources concerning Bhṛkuṭī and her initial attitude toward Tibet suggests that her journey there was not undertaken by choice. Nevertheless, once her departure for Tibet was confirmed, the young woman, reported to have been around sixteen years of age, envisioned transforming Tibet, particularly by creating conditions conducive to the establishment and growth of Buddhism. She did not travel to Tibet merely in the company of the Tibetan envoys; rather, she deliberately organized and led a caravan in accordance with her own intentions. She understood that the people of Tibet are degraded and despised. Tibet is a land where no Buddha has ever set foot, and therefore its people are ignorant. There are no sacred objects of worship, no accumulation of merit, no virtuous friends, and none of the four orders of Buddha's monks. It is a land of darkness and delusion, where one cannot distinguish Dharma from non-Dharma. The people are violent and ill-tempered, belonging to the class of Yakshas and demons. Their speech is harsh, their desires excessive, and they are said to be of monkey descent. Hence, her decision was to act with the consent of her father. "If I must go to such a remote borderland, please grant me sacred objects of worship so that I may accumulate merit. I ask for the statue of Shakyamuni, which you yourself worship; the self-arisen image of the Great Compassionate One (Avalokiteśvara), your tutelary deity; the statue of Lord Maitreya in the posture of turning the Wheel of Dharma; and the sandalwood statue of Tārā. Since Tibet, as foretold by Lord Buddha, is a land of hungry people, please also bestow upon me many precious jewels. As the Himalayan kingdom is extremely cold, grant me a robe that will keep me warm throughout my life" (Shakya 55).

Bhṛkuṭī not only carried sacred objects and personal belongings to Tibet but also brought with her a group of highly skilled Nepali artisans and artists. These artisans were engaged in various architectural projects such as constructing the Ramoche Buddhist Temple to enshrine the images brought by Bhṛkuṭī that included the statues of eight-year-old Buddha Śākyamuni, Akṣobhya and Tārā etc.. While the artists introduced and taught Buddhist artistic traditions in Tibet. This marked the formative beginning of artistic development in Tibet, a contribution for which Bhṛkuṭī is widely credited. Nepali Buddhist art has remained highly esteemed in Tibet, and its influence continues to be evident in Tibetan artistic traditions. It was only during the period of the Fifth Karmapa and other contemporary scholars that Tibetan artists began to incorporate elements of Chinese painting, artisan techniques, and vibrant color schemes. Nevertheless, Nepali art continues to occupy a distinctive and enduring position within Tibetan Buddhism, as is clearly reflected in the artistic practices preserved in Buddhist monasteries (Yarphel 446).

## **Conclusion**

The Tibetan sources agreed that Amśuvermā was the father of Bhṛkuṭī, and it is well established that she was from Nepal. Her determination, strength, and clarity of purpose, along with her far-sighted vision, unique position within the Tibetan royal family, and dedication to creating a Buddhist environment in what was then a largely non-Buddhist Tibetan society, clearly demonstrate that Bhṛkuṭī was not an ordinary woman. Even today, the legacy and glory left by her often encourage people to commemorate her and pay due respect to her. Indeed, it would not be inappropriate for Nepal to commemorate a significant event associated with Bhṛkuṭī, such as her birth, her departure for Tibet, or her death anniversary. Although scholars differ regarding the precise chronology of these events, such uncertainties should not pose a serious obstacle to honoring her legacy. From the time of Bhṛkuṭī onward, numerous Nepali scholars, translators, and merchants traveled to and worked in Tibet; yet it is Bhṛkuṭī who has most enduringly captured public attention and remains known, if not in detail, then at least by name, to the majority of the Nepali populace. The pride she conferred upon Nepal is therefore not merely a matter of historical record but also a powerful testament to the gender equality, autonomy, and cultural prosperity that characterized ancient Nepal.

## **Recommendation**

Future research would benefit from the systematic compilation of all available sources on Princess Bhṛkuṭī in various languages. Field visits and the collection of historical data from Ramoche Monastery in Tibet may also provide valuable insights into the traditions associated with her legacy. Furthermore, the consultation of Chinese historical records is essential for developing a more comprehensive and critical study of Bhṛkuṭī and her role in the early transmission of Buddhism to Tibet.

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