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ERNST STEINKELLNER

SUDHANA'S MIRACULOUS JOURNEY  
IN THE TEMPLE OF TA PHO

The inscriptional text of the Tibetan Gaṇḍavyūhasūtra  
edited with introductory remarks



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To Geshe Sonam Wangdu, Abbot of Tabo





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Wien, November 1993

Ernst Steinkellner

## INTRODUCTION

1.1. Presenting a general outline of the inscriptional panels in the Sudhana (Nor bzan) frieze of the Ta pho 'Du khan<sup>1</sup> and an edition of the text they contain has two main purposes: one of art-historical, the other of philological import. In its art-historical context, this study is necessary for an investigation of the nature of the relation between the individual inscriptional panels and the individual paintings for two reasons: firstly, the panels defined in their contexts can serve to additionally identify the paintings and their scenes, and once their relation to the paintings is ascertained, the overall structure and artistic arrangement of the frieze becomes clear. Even more important is the second reason. While the narrative paintings of the frieze clearly belong to the 'transformation tableaux' (*pien-hsiang*)-type tradition as defined, analysed and traced to Central Asian and Indian origins in several painstakingly detailed studies by Victor H. Mair<sup>2</sup>, the function and status of the accompanying inscriptional text is not yet clear. In order to form an appropriate idea for the function of the textual part of the frieze, it is necessary to see what it consists of, to analyze its actual contents, and to ascertain in what way the text is related to the content of the paintings. Only then will it be possible to formulate a hypothesis on the function of this inscription.<sup>3</sup>

The import of the Ta pho *Gaṇḍavyūhasūtra* inscription for Tibetan philology is manifold and can hardly be overestimated. First of all, of course, the edition is intended to preserve major parts of this unique text as known in 1989-1991 for posterity at a time when the general deterioration of antiquities, their restoration, and their new accessibility to the many expected visitors will certainly contribute to changes in their features more quickly than in the centuries gone by since the creation of these treasures. Secondly, the edition is necessary for a survey of the contents of the panels and the methods of redactional abbreviations applied in order to form an idea of the sūtra text's function as an integral

<sup>1</sup> The proper old spelling of modern Tabo and the etymology of the name are unclear. Several differently etymologized spellings such as *lta*, *rta*, *sta* can be found, and the variations *pol/phol/bo* are also attested in inscriptions and manuscripts. For convenience sake, I follow the proposal of Klimburg-Salter (1987:fn.9). For the present-day village, I keep to the spelling Tabo.

<sup>2</sup> Mair 1983, 1986, 1988a, 1988b, 1989, and Wu Hung 1992.

<sup>3</sup> For an attempt of this kind cf. Steinkellner 199?.

part of the whole frieze. Thirdly, it is to make the oldest extant Tibetan translation of this sūtra known and available, and to demonstrate its nature as a new witness, independent from the canonical vulgata versions, for this particular Kanjur text. Finally, to present it as an example signaling the value of the still to be investigated treasures of other early West Tibetan manuscripts as hitherto hardly recognized independent witnesses for the early period of Kanjur literature in general. It is for all these reasons that I have tried not only to edit the text of all inscriptional panels which still preserve a large amount of continuous text, but also to gain from those panels that are more or less destroyed at least decisive clues for their probable contents.

1.2. In his report on his visit to Ta pho, July 29th to 30th 1909, A.H. Francke refers only sweepingly to the inscriptions as “explanatory inscriptions in ancient Tibetan characters and orthography” (1914:40) and failed to recognize the contents of the painting and the text.

In 1933, G. Tucci inspected both more closely. “§ 18. Gli affreschi” of his description of the 'Du khañ (in Tucci “gTsug lag khañ”)<sup>4</sup> is devoted to the two fresco friezes on the left (“the legend of Nor bzañ”), and on the right (“the twelve deeds of the Buddha”) (Tucci 1935:75-78). Tucci saw the name of Nor bzañ, Sudhana, in the inscriptions, but wrongly identified the hero in his explanations first with the hero of the same name in the famous story of the *Divyāvadāna*.<sup>5</sup>

Nevertheless, he also realized that the paintings accompanying the inscriptions do not illustrate the story of the “prince Nor bzañ” (*chos rgyal Nor bzañ ma*), but that of the “merchant's son Nor bzañ” (*tsoñ dpon gyi bu Nor bzañs*). Since Tucci was not able to take photographs of the inscriptions, he finally states that he could not identify the story (1935:77).

The identification of the contents of this frieze seems to have been made by Lokesh Chandra who says, when introducing the reproduction of

<sup>4</sup> Following the definition in Klimburg-Salter 1994a:21, the gTsug lag khañ is the entire structure in which the 'Du khañ (assembly hall) is located. The gTsug lag khañ then includes the old sGo khañ, the 'Du khañ and the cella with its ambulatory.

<sup>5</sup> For this story and its various versions cf. Schlingloff 1973.

two Chinese works on Sudhana's pilgrimage, that "it was painted even in the murals of the Tabo monastery (India) in the tenth century"<sup>6</sup>.

However, the final identification of the contents of the inscriptions was made by the Thartse Khenpo Rinpoche (Nor Thar rtse mkhan po) who "found portions of the *Avatamsakasutra*" in the inscriptions.<sup>7</sup> This identification was made on the basis of the photographs taken by D. Klimburg-Salter during her visit to Ta pho in 1978. She subsequently identified the contents of the narrative correctly as that of the *Gaṇḍavyūhasūtra*.<sup>8</sup>

However, it was on the visit she made together with Helmut Tauscher in 1989 that all legible inscriptions were photographed, including the more fragmentary ones. H. Tauscher's photographs of the inscriptions are of high quality and are the main source of the present edition. Finally, during our stay in Ta pho in 1991 I was able to copy some remaining fragments that were not photographed in 1989, the texts from insets, and to read some of the additional identifications by later hands.

### GENERAL DESCRIPTION<sup>9</sup>

The redactional text of the Tibetan translation of the *Gaṇḍavyūhasūtra* as partly edited below from its fragmentary remains, is contained in the inscriptional panels of the Sudhana (Nor bzañ) frieze in the 'Du khañ at Ta pho.<sup>10</sup>

<sup>6</sup> Lokesh Chandra 1975:7. Cf. also his remarks in 1979:51, 1993:65, and in the preface to the English translation of Tucci 1935, New Delhi 1988 (XXXIV f.).

<sup>7</sup> Klimburg-Salter 1982:158. The Thartse Khenpo also identified the contents of the inscription XXXIX (belonging to *ibid.*, fig.54) and translated a part of the inscription XXXVIII (belonging to *ibid.*, fig.54a). The "complete transcription" mentioned *ibid.*, note 7 has, however, not been undertaken because the Khenpo had died (Klimburg-Salter, oral communication).

<sup>8</sup> Some errors in her description notwithstanding (1982:158f.), she evidently means the right thing. Correct "south wall" : "north wall", "Gaṇḍavyūha" : "Gandhavyūha", and "the merchant's son Norzang" : "the young prince" or "Prince Norzang".

<sup>9</sup> For the symbols and conventions used in the description of the frieze cf. below.

<sup>10</sup> Cf. Klimburg-Salter 1982:157-164 for a general description of the 'Du khañ, 1985:18ff. for a relative chronology of its painting and 1985:23 for a dating "c.1042 or later" of the narrative paintings, 1987:691f. for a general description of the two narrative paintings ('The Life of the Buddha Śākyamuni' and 'The Legend of Sudhana'), 1987:696-

2.1. Starting from the left of the entrance to the 'Du khañ, the lower part of the entire east, south, and west walls up to the ambulatory of the cella is covered by a continuous painted frieze. This frieze is roughly 105 cm high and its lower rim is approximately 50 cm above the ground. Thus it can best be seen from a kneeling position.<sup>11</sup> Directly above the frieze are the clay sculptures of the maṇḍala. A total of 15 figures, starting with No.1<sup>12</sup> to the left of the entrance, are situated above the frieze and they will be used to indicate the location both of the paintings and the inscriptional panels within the frieze. The total length of the frieze is approximately 20 metres.

The frieze consists of complex narrative units structured by the steps taken by the hero, Sudhana (*Nor bzan*)<sup>13</sup>, on the path towards his goal of ultimate realization, and mostly relates Sudhana's visits to various spiritual friends (*kalyāṇamitra*) in the pursuit of his quest.<sup>14</sup> These units combine both paintings, some of which are identified by small insets<sup>15</sup>, and adjacent framed inscriptional panels which contain the appropriate portions of the sūtra text.

699 for a first hypothesis on the meaning and function of the Sudhana frieze, 1990:152 for a report on the situation at Ta pho in 1989, and 1994a:28ff. for a report on the situation in 1991, cf. also 1994b. In these last papers Klimburg-Salter proposes that the painting of the Sudhana frieze now - i.e. after the discovery of an earlier pre-Kashmiri artistic phase attributable to the founding date 996 under Ye śes 'od in the old Go khañ - be classified as the "third phase" of painting in the temple. The painting of the Sudhana-frieze will be the subject of a special study by Klimburg-Salter to appear in Rome. For a more general introduction to this *Gaṇḍavyūhasūtra* inscription which proposes a different hypothesis on its religio-political meaning and function cf. my paper 1997.

<sup>11</sup> As noted already in Francke 1914:41.

<sup>12</sup> Cf. Naritasan 1987:16-19. Tucci counted the central statue of Vairocana as No.1 and starts to count the sculptures with No.2 (Tucci 1935:26).

<sup>13</sup> Although everything involved here, the paintings as well as the inscriptions, is thoroughly Tibetan in vision, sentiment and purpose, I shall use the original Sanskrit names and terms in my descriptions to facilitate comparison and cross-references with other non-Tibetan materials.

<sup>14</sup> The literary and religious import of the sūtra was surveyed and explained in two long chapters by Suzuki 1953:75-106, and 107-166. For a more recent exposition of the sūtra's spiritual meaning and its particular novel interpretation of Mahāyāna doctrines cf. Gómez 1977:224ff. Cf. also Gómez 1967:LXXVI ff., the introductions in Cleary 1987 and 1989, Williams 1989:120-127, and Arguillère 1993.

<sup>15</sup> Additional identification is available from later small inscriptions scribbled on the paintings, their rims, or on the rims of the inscriptional panels.



2.2. In the present state of the frieze (1991), a total of 42 inscripational panels can be distinguished. They are of rectangular form, most are horizontal, some are vertical, some are L-shaped. Their size varies. The largest are 22.5 x 131.5 (**XXXIX**) or 24 x 83.5 (**XXXVIII**), small ones are 11 x 14 (**XVIII**) or 15.5 x 22.5 (**XXI**). All panels are framed by a dark, mostly bluish band of varying breadth depending on its setting. The surface of the panels is glossy, and they are of a dark ebony colour. The script is a dark sepia colour. Many panels bear signatures, first in red (the last in **XXIII**), then in black ink.<sup>16</sup>

2.3. A number of inscripational panels and some of the insets in the painted scenes are empty. All these panels have been well grounded for receiving their inscriptions, in some cases even ruled lines are clearly visible. Since the paintings - inasmuch as these are still extant - are complete, this can only mean that writing of the inscriptions was executed last. Why was this work not finished? Did the scribes have to move out before the first heavy snows? And was there a reason why they did not come back the next year, or why nobody else continued their work? Was the original motive for adding the inscription in the first place lost immediately after the painted frieze was finished? Whatever the reasons may have been, it seems justified to conclude that the work was carefully started with elaborate preparations, continued with some falling off in terms of quality, e.g. of the colours in the paintings, adding of insets, and ended in haste, leaving unfinished the last task, that of writing the inscriptions on panels and insets.

2.4. That the inscriptions were written simultaneously in different parts of the frieze can be inferred from the fact that these empty panels occur in different parts of the frieze, not only towards the end. This also coincides with the fact that, in spite of the beautiful and regular writing that does not display obvious differences on first glance, different hands were at work. The writing of panel **I**, for example, differs in its *na ro*, where both parts are written in a horizontal line, while in other panels (e.g. **IV**,

<sup>16</sup> As first noted by Tauscher in 1989 (cf. Klimburg-Salter 1990:152). These signatures are placed in the upper left-hand corner of the panels. They are alphabetically regular up to **XV**, but after that the sequence seems to be in disorder. However, their reading is not always clear. Cf. the general concordance in the appendix.

**VII, XI, XXIX, XL)** the left stroke begins higher up and the right one ends lower down. Panel **I** also differs in its *'greṅ bu* which is flat, while that of others (e.g. **XXXIX**) is executed at a steeper angle. Also its *na* differs in that it swoops down more to the right than that of others (e.g. **XXXIX, XL**), which tend to be more vertical. I have not been able to pursue this comparison of the hands any further, but it is clear that different hands were at work. But just how many, and where, I did not ascertain.

The text on the first remaining inscriptional panel (**I**) is related to painting **3** (Mañjuśrī). It does not have any kind of formal beginning. Thus it can be safely assumed that this panel was not the first panel of the frieze originally. The original beginning of the frieze is, therefore, irretrievably lost, the preceding part of the frieze having been overpainted, or rather replaced by new unrelated paintings on new plaster.

2.5. A number of remaining insets in the first few paintings (up to **12**, and again in **22**) which contain short inscriptions identifying the respective *kalyāṇamitra* and the locality, reveal that the original plan of providing all the paintings with a title had to be abandoned due to the lack of space.

2.6. Additional identification of the paintings must have been desirable to later interpreters of the frieze, for in many cases we find short inscriptions in *dbu med* script, also by different, sometimes very clumsy hands, with the names of the *kalyāṇamitras* and their localities. These additional titles sometimes bear signatures whose system, however, is beyond my grasp.

3.1. *General remarks*

The following edition of the fragmentary text at Ta pho is not a critical edition. On first comparing the Ta pho version<sup>17</sup> with the Peking edition I found a number of 'significant variants'.<sup>18</sup> Their sometimes considerable originality prompted further comparison, and it soon became clear that the Ta pho version has a character of independence in relation to the common vulgata<sup>19</sup> tradition of Kanjurs hitherto only known from the late Kanjur of Phug brag<sup>20</sup> and recently also attested for other Kanjurs of 'local'<sup>21</sup> tradition.<sup>22</sup>

Then the task given was to establish the relation of the Ta pho text to the Tshal pa and *Them spañs ma* traditions of Kanjur versions, in order to be able to connect it with either of them, or to establish its independent character. Ultimately the latter proved to be the case, and it is now possible to say, that the Ta pho version of this part of the *Avatamsaka (Phal chen)* collection did not enter the 'mainstream' tradition of the Tibetan Kanjur transmission as originating from the 'Old Narthang Kanjur manuscript', but can best be described as the earliest example extant of a 'local' Kanjur text. Its relation to an assumed 'West Tibetan' tradition of a cumulative and independent kind<sup>23</sup>, i.e. whether it can be connected - as is highly probable - with the 'proto Kanjur'<sup>24</sup> materials in Ta pho, and with further remnants of this 'local' tradition, remains to be esta-

<sup>17</sup> Strictly speaking, this means of course only those parts of the text which do not belong to the redactional treatment.

<sup>18</sup> Of the kind that Harrison 1992:XXVf. calls "recensional" as distinct from "transmissional".

<sup>19</sup> Cf. Eimer 199?:1.

<sup>20</sup> Hahn:1988; Harrison 1992:XXXII-XXXVII; Samten 1992:XIf. The Phug brag Kanjur was written between A.D. 1696-1706 (Samten 1992:IV).

<sup>21</sup> Kunst 1947:127-128. Kunst's remarks on local editions of the Kanjur were brought to recollection by Jonathan Silk (Silk 1994:6f.).

<sup>22</sup> Like the Kanjur from Batang in the Newark Museum, New Jersey (Skilling 1994:769); the Kanjur of O rgyan gliñ in Tawang (Samten 1994) in two copies, that illuminated in gold and silver being earlier than the handwritten copy of A.D. 1699-1700; and possibly the Kanjur described in Nor chen's catalogue which was finished in A.D. 1447 (Eimer 1994).

<sup>23</sup> Cf. Eimer 1991:245-247; Steinkellner 1994:133.

<sup>24</sup> Harrison 1994:309.

blished. For the time being, this earliest representative of the Tibetan translation of the *Gaṇḍavyūhasūtra* can be considered on a par with the manuscripts and fragments of sūtras from Tun-huang where, however, no manuscript of this particular sūtra seems to have been found.

On the basis of the recent serious and - due to the fact that a host of Tibetan versions of the Kanjur have recently become available - successful efforts made towards clarifying the relationship between these versions,<sup>25</sup> the task of placing the Ta pho-version among these traditions has now been much simplified. Following Harrison's succinct and valuable advice on collating the "right witnesses",<sup>26</sup> I chose as witnesses for the *Them spans ma*, or Western group the London (L) and the Tog Palace Manuscript (R) Kanjurs, and for the Tshal pa, or Eastern group the Peking Kanjur (P). The Narthang Kanjur (N) was also collated, but since only the significant variants of the Ta pho text (T) were collated with the other versions, it cannot be decided on the basis of these partial collations whether Narthang belongs to the Tshal pa or the *Them spans ma* lineage in this case. It would have been useful to include the Phug brag Kanjur too, for it is the only independent Kanjur available and, being of West Tibetan origin, it would have been interesting to see whether it displays any connections with Ta pho, possibly the earliest testimony for such a local West Tibetan tradition. But this text does not seem to exist in the Phug brag Kanjur.<sup>27</sup>

In accordance with this basic task of my edition I collated the following versions of the Tibetan text:

<sup>25</sup> Eimer 1992 (the reprint of his articles relevant to this subject is introduced by a summary "Zum Stand der Kanjurforschung", IX-XL); Harrison 1992:XVI-LVIII; Silk 1994:6ff.; Harrison 1994.

<sup>26</sup> Harrison 1992:XLIX-L.

<sup>27</sup> According to the catalogue (Samten 1992), the end of the *Phal chen* section, seemingly from before the beginning of the *Gaṇḍavyūhasūtra*, is lost. In place of this sūtra the *Karaṇḍavyūhasūtra* and the *Maitreyavyākaraṇa* were substituted (Nos. 29, 30) together with another sūtra (Tōhoku 353) translated from Chinese (No.31). This Kanjur is to be edited in microfiche by the Institute for Advanced Studies of World Religions, New York, but is not accessible to me at this time.

- L Manuscript Kanjur in the British Library, London: Phal Chen, Ca, Cha (Or.6724, Phal chen, Vols. 86,87).<sup>28</sup>
- N Narthang Kanjur: Phal chen, Ca, Cha (Vols. 45,46).<sup>29</sup>
- P Peking Kanjur: Phal chen, Si, Hi (*The Tibetan Tripitaka: Peking Edition*, Tōkyō-Kyōto 1955-1961, Vol. 26).
- R Reprint of the Tog Palace Manuscript Kanjur: Phal chen, Ca, Cha (Leh 1975-1980, Vols. 33,34).<sup>30</sup>
- T Inscriptional text at Ta pho.

### 3.2. *On the edition of the text*

Because of the poor general state of preservation and the limited need for a complete recording of the remains, not every legible fragment of the inscription has been edited. Only the better preserved panels from which data as to the character of this textual version, e.g. its relation to the vulgata versions, and as to the type and methods of abbreviation can be gathered, have been edited in full. Of other panels where no fairly complete text has been preserved, only those passages are edited which can serve as an argument for assigning the inscription to a specific painting. Once identification has been achieved, no further effort to rescue parts and pieces of the more badly damaged, or nearly vanished textual fragments has been made.

With a view to preserving - within these limitations - the inscription as visible in 1988 and 1991, and in order to make it available in its idiosyncratic nature for further research, I present here a diplomatic transliteration. That means, I have not changed anything by editing. All orthographic peculiarities are carefully retained, while the palaeographic peculiarities are not specially marked. The *śad* are unchanged, while the *tsheg* is not given, since this inscription is not a quickly written manuscript where the loss of a *tsheg* may be indicative of linguistic tendencies.

The following typographical marks are used in the text for easier orientation: **bold type** to mark the possibly significant variants of **T** (on

<sup>28</sup> Again I would like to thank Michael O'Keefe and his staff in the India Office Library for their great help during the task of collating in early July 1993.

<sup>29</sup> Microfiche copy produced by the Institute for Advanced Studies of World Religions, New York.

<sup>30</sup> I am grateful to Dr. Günter Grönbold for providing a xerox copy of the volumes in the Staatsbibliothek München.

variants cf. below); *italics* to mark syllables, words and phrases which do not belong to the text but to the redaction for the particular purpose of shortening the text to adjust it to the available space; names are underlined.

### 3.3. *On the variants selected*

The orthography of the inscription (cf. below) displays all the peculiarities that are typical of the 'irregular' orthographic style of early West Tibetan inscriptions and manuscripts. None of these orthographic variants are therefore considered here.<sup>31</sup> I have, rather, made an attempt to determine only those variant readings which are significant in the Ta pho text in the sense that they seem to belong to this particular recension. This basically means that only variants in words and phrases as well as in syntactic particles are noted. Although I have tried to ascertain already the share of deviation due to the inscriptional redaction, I am almost certain to have failed to make this decision in every case.

Only after the variants isolated have been subjected to detailed study, will the real core of significant variants in **T** be determined. For the time being, the variants noted are nothing but material identified for further investigation. However, they also serve the present task, i.e. that of establishing the independent character of this inscriptional version as compared to the 'vulgata' versions.

### 3.4. *Editorial signs and conventions*

< >	empty space
<u>a</u>	partly uncertain letter <sup>32</sup>
=	illegible 'letter' <sup>32</sup> , or lost 'letter'
-	illegible letter, when accompanied by legible letter(s)
→	illegible lengthier passages, heavily damaged, broken out or overpainted
{1}	beginning of a line

<sup>31</sup> However, I tried to note the confusion of homophones, e.g. 'dron : 'gron.

<sup>32</sup> I differentiate 'letter', which means any combination of letters in the Tibetan alphabet that occupy, in vertical arrangement of the letter sequence, the space of a single grapheme, from **letter** which refers to the single sign for consonants or vowel modification only. This differentiation allows one to preserve those parts of a ligature that are legible.

(1f, 1l, 1s)	indicating the amount of text, e.g. 1 'folio' <sup>33</sup> , 1 line, 1 syllable, left out in <b>T</b> as compared with the text in <b>P</b> . In these cases the inscriptional text has probably been shortened.
[ ]	bracketing editorial remarks
ī	inverted <i>gi gu</i>
ṃ	<i>bindu</i>
*aa*	additions below the line

I refer to the text edited by the panel-number and line of the inscription, e.g. I,7.

#### ORTHOGRAPHY AND PALAEOGRAPHY

4.1. The text edited below retains all orthographic features as far as is possible given its often difficult legibility. Because of the large degree of uncertainty in the case of some readings and the fragmentary state of the whole, I refrain from giving a cumulative survey of the orthographic peculiarities. Moreover, I have not been able to establish the exact share of the different hands involved in the writing of the inscriptions. Thus I cannot distinguish their individual idiosyncrasies, and it would be quite misleading to create the impression of a common orthographic attitude in these different panels. A few general notes will therefore have to suffice to give an idea of the orthographic nature of the inscriptions.

Most of the orthographic features known from Tun-huang<sup>34</sup> or Turfan<sup>35</sup> materials occur in these inscriptions, a characteristic they share with other inscriptional materials from West Tibet. They thus essentially represent a preclassical stage of orthography. As in other preclassical writing, there is no consistency, particularly not in the presence or absence of aspiration in certain consonants, or in the usage of superabundant 'a *chun*. Palatalisation of *ma* before *i* and *e* by means of *ya btags* is regular, while the *da drag* after final *n*, *r*, *l* is fairly regular. Strikingly

<sup>33</sup> 'Folio' in these indications means single 'folio-pages'.

<sup>34</sup> Cf. Terjék 1969:292-304.

<sup>35</sup> Cf. Taube 1980:12-16.

enough the hero's name is written Nor bzañs throughout the texts (with the exception of **XXI**,1 and **XXXIX**, 10).

4.2. The writing is the clear and regular *dbu can* script that is also a distinctive feature of the more ancient manuscripts found in the Ta pho library.<sup>36</sup> Reverted *gi gu* is rare, and when used (I,6,7,8) it is for graphic reasons. A *tsheg* is always present, even before *śad* and after *nas*, *ste*, 'o. Only single *śad* is used, even after sentence finals in -'o. Occasionally a *bindu* (*m*) for *m* is used [**XXXVIII**, 5, 6, 7, 16]. Regular are the *ra mgo can* in its full form before *tša*, the horizontal *s-p*, *s-t*, *s-ts* ligatures and the oblique vertical *s-m*<sup>37</sup> ligatures that were recently pointed out as typical of Tsaparang manuscripts in Eimer 1991:251.

#### THE REDACTION OF THE TA PHO TEXT

5.1. The following observations are based on the inscriptions on those panels which are more or less undamaged, i.e. **XI**, **XXXVIII**, **XXXIX**, **XL**. The inscriptional text of the sūtra at Ta pho is a redaction of the sūtra text. The wish to reproduce the complete sūtra text on the one hand (cf. below) and limited space on the other hand demanded some form of abbreviation. The solution arrived at was a redaction of the text which did not change it in any way, merely abbreviating it by means of omission. This was done by simply omitting words and phrases within syntactical units, or by omitting long paragraphs and series of verses with the help of redactional remarks.<sup>38</sup> In general it can be said that this redactional text was prepared by a person or team who had an excellent grasp of the sūtra's contents, who judiciously tried to preserve the main points of the chapters, and by applying only such means of abbreviation that left the retained sūtra text untouched was remarkably expert in fulfilling the task of translating the complete *Gaṇḍavyūhasūtra* onto the small allotted space on the walls of the 'Du khañ.

<sup>36</sup> Cf. Eimer 1991:252f., and the samples fig. 4-7 in Steinkellner 1994.

<sup>37</sup> Cf. Taube 1980:11.

<sup>38</sup> The latter are indicated by *italics* in the edition.



5.2. That it was intended to reproduce the complete text of the sūtra, is evident from the fact that the inscriptions contain the beginnings and the end of the relevant chapters, as well as text from the paragraphs of major importance.

5.3. As a rule the text of the specific chapter would be shortened to fit in the available panel space. The redactional devices are many and varied. Those applied in the inscription on panel **XXXIX**, the largest panel in the frieze, may serve as an example. By means of these devices the 15 lines of the panel were sufficient to receive a large chapter that takes 53 folio-pages of the Peking and 50 pages of the Sanskrit edition.

Unmarked omissions: these range from omitting 1 syllable to nearly 12 folios' {6}. These omissions are a running device mainly for omitting all kinds of attributes, synonyms and long chains of repetitions with small variations.

Marked omissions: either by substituting a summarizing or collective word or phrase, or by indicating the beginning and continuation of an omission, sometimes with reference to the content, or by a summarizing phrase, e.g.

- a. substitution of: *la stsogs pa* {1} {10}, *thams cad* {12}, the genitive particle {12} {15}, a demonstrative such as *de ñid* {4}, *de'i* {9} {15}, *de'* {10}, or *can* {13}, *dañ* {13},
- b. marking the beginning of omissions by: *nas* {5} {12} {13}, *žes pa nas* {3} {6}, *žes bya ba'i = = = brjod nas* {4}, *žes bya ba = = = pa brjod nas* {4}, *žes bya ba la sogs pas* {11}, with reference to the content: *žes sems bskyed pa'i yon tan rgyas par bstan nas* {12}, continuing the text by *gi bar brjod pa yañ 'di ltar* {6f.}, *bar mthoñ ño* {14},
- c. changing *smras so* to *smras pa* {10} {11} {12} to facilitate the shortening of the following speech,
- d. using summarizing expressions: *rgyan rnam pa sna tshogs kyis brgyan pa* {13}, *khañ myig brgyan stoñ myig yañs ris su = = pa* {13}.

5.4. Another, more drastic form of shortening was chosen, but only once, in the case of panel **XIX**. The inscription contains the redactional text of chapter 23 (Sarvagāmin), but jumps after the beginning of its final

paragraph in line {8} to the end of chapter 25 (Vaira). Thus panel **XIX** bears supposedly the contents of three chapters.

However, of the corresponding paintings which one would expect, only that of Sarvagāmin is given space, while the *kalyāṇamītras* of chapters 24 (Utpalabhūti) and 25 (Vaira) are entirely absent. While this may be understood as a drastic device for shortening in case of the inscription, the lack of paintings for Utpalabhūti and Vaira in this otherwise quite well preserved part of the frieze probably must be attributed to a mistake in the organisation of the available space.

This is even more likely in view of the fact that the following chapter 26 (Jayottama) is represented neither by an inscriptional panel<sup>39</sup>, nor by a painting. Under this circumstance, I am rather inclined to assume that a mistake in counting the panels had been made at the beginning, that the frieze below figure **S8** had already been worked upon, and that the absence of paintings for three *kalyāṇamītras*, absence of an inscriptional panel for one, and the contraction of three *kalyāṇamītras* into one, **XIX**, was a feasible, if not very pious solution for this problem. It certainly is not typical for the redactional method applied elsewhere.

#### THE POSSIBLE SOURCE OF THE TA PHO REDACTIONAL TEXT

6.1. Although comparison with representative versions of the Tshal pa and the *Them spañs ma* Kanjur traditions demonstrates the independent status of the Ta pho version, the textual basis of the inscriptions is doubtless the same Tibetan translation of the *Gaṇḍavyūhasūtra*. The only difference is due to the various redactional devices for shortening the text of the sūtra's chapters to a size that could be handled within the panel space available. These redactional changes in the text can be distinguished clearly from the otherwise untampered text of the sūtra. Thus, notwithstanding the lack of a colophon in the Ta pho text, it can be stated that the text represents the translation which, in the Kanjur versions, is attributed to the team of translators consisting of Jinamitra, Surendrabodhi, Ye śes sde and others,<sup>40</sup> which was active at the beginning of the 9th century

<sup>39</sup> Since the next inscription on **XX** is illegible, a possible 'abbreviation' like that in **XIX** cannot be excluded, however.

<sup>40</sup> According to the colophon of the Derge Kanjur (cf. Taipei edition Vol.8, 443-2-6).

A.D. and also took part in the great revision<sup>41</sup> of the terminology intensified under Khri lDe sroñ btsan, alias Sad na legs, confirmed by a royal edict in 814/815 A.D. and continued under Khri gTsong lde btsan, alias Ral pa can.<sup>42</sup>

6.2. The objective of this great revision, which was started in 795 A.D. and reconfirmed in 814 A.D., was the determination and codification of the Tibetan terminology used for translating the terms of the Indian language, Sanskrit.<sup>43</sup> The *sGra sbyor*, when completed, was added to the edict of 814 A.D., enforcing this codification of the Tibetan terminology. The *Mahāvvyutpatti* and the lost *\*Kṣudravvyutpatti* or *\*Alpavyutpatti*<sup>44</sup> must have been compiled at about the same time “as they were indispensable for the implementations of the Great Revision.”<sup>45</sup>

As far as I see, the edict makes no mention of the orthographic form of the established terms, but we can take this orthographic form to be covered by the edict, when the lists of the terms were provided at approximately the same time. The list that was transmitted under the name of *Mahāvvyutpatti* for instance contained the terms in a particular orthogra-

<sup>41</sup> Cf. *sGra sbyor* 1,9 and 12.

<sup>42</sup> Cf. Uray 1989:17. In the light of new evidence from the manuscript collection in the Ta pho 'Du khañ (Panglung 1994) this revision was not the first one. The first one can be assigned - on the basis of the short edict found among the Ta pho fragments - already to 795 A.D. within the reign of Khri Sroñ lde btsan (Cf. Panglung 1994:167), and the Tanjur version of the edict, the only one hitherto known, “must be taken as a confirmation by Khri lDe-sroñ-bcan of the earlier edict of his father” (Panglung 1994:171).

The fact that a list of terms for numbers from the translation of the *Gaṇḍavyūhasūtra* was included in the *Mahāvvyutpatti* (MVy 7779-7911) is a strong indication for the synchronism between the *sGra sbyor bam po gñis pa*, the *Mahāvvyutpatti*, and the translation of the *Gaṇḍavyūhasūtra* by Jinamitra and his team. Since there is no indication as to the latter's work having been of revisional character, the inclusion of this word-list means that not only were such terms compiled for the lists, for which there existed already older ones to be exchanged, but also such that were determined for the first time. Within a larger frame of 'synchronism' among these three works, the *Gaṇḍavyūhasūtra* translation would seem to have been finished first. The same holds true in case of the other lists in the *Mahāvvyutpatti* which are derived from specific texts (e.g. *Avatamsaka*, *Lalitavistara*) translated by the same people in slightly different combinations.

<sup>43</sup> ...*miñ btags pa rnam s gan la phab ste | bkas bcad pa* || *sGra byor* 2,13f.: cf. Uray 1989:16 and note 57 (literature).

<sup>44</sup> Uray 1989:3.

<sup>45</sup> Uray 1989:16f.

phic form. And one would assume that the terms prescribed were accepted along with their orthography as given in this list. But we do not actually know what the orthographic forms of the terms looked like at the time of the compilation of this list. What we have are the later Tanjur versions. However, we can see from the few fragments of the *sGra sbyor bam po gñis pa* from Tun-huang<sup>46</sup>, as well as from Ta pho,<sup>47</sup> that *ya btags-palatalisation of m*, the *da drag*, *stsogs*, and irregular change between aspirated and non-aspirated consonants, are significant in these fragments. In other words, the term lists of the great revision period were of course not written in the classical orthography of a much later period.

Then we may be justified in assuming that both the term and its orthographic form were codified around 814/815 A.D., but all we really know from the *Vyutpatti* treatises are the terms. We cannot know what their orthography was like. All the inscriptional and manuscript materials that we have from the period before the compilation of the Tibetan canon display more or less of the preclassical irregularities. Thus the conclusion that suggests itself is that the terminological treatises composed in connection with the great reform must also have displayed these preclassical features.

An important consequence of this deliberation is that the orthography cannot be used as an indication for the beginning of a manuscript tradition at a time before or after the great revision, nor can it be stated on the basis of orthography whether a text was revised or not. Only the terminology can serve in deciding questions such as these. All this seems a matter of course, but one is not always sufficiently aware of the obvious.

6.3. This translation by Jinamitra and his collaborators must be the one mentioned in the catalogue of *IHan kar*<sup>48</sup> under no.24: “*'phags pa sdoñ*

<sup>46</sup> Cf. Ishikawa's edition of the *sGra sbyor*, 4ff., and Scherrer-Schaub 1992:214f.

<sup>47</sup> Cf. Panglung 1994:168ff.

<sup>48</sup> I follow Géza Uray in assuming this spelling to be the correct one for the name of the palace, usually given as *IDan kar* or *IDan dkar* in the literature. For the spelling *IHan* cf. Pelliot tibétain 1085 (M. Lalou, *Inventaire des Manuscrits tibétains de Touen-houang conservés à la Bibliothèque Nationale II*, Paris 1950, 56, and *Choix de Documents Tibétains II*, Paris 1979, 17 and plate 432); this spelling is also to be found in most of the prints of Bu ston's catalogue attached to his *Chos 'byuñ* (cf. Nishioka 1980-83:I, 65, note 12; 68, note 64; 72, note 126). The spelling *dkar* is to be taken as an attempt at etymologizing.

*po bkod pa'i mdo, 9000 śloka, 30 bam po*".<sup>49</sup> Since the title of the sūtra differs in the later canonical editions, which have *sDoñ po(s) (b)rgyan pa*, de Jong thinks that the two translations cannot be the same.<sup>50</sup> But this argument is not very strong, for the lHan kar title could well have been the sūtra's title before it was revised by a Vairocanarakṣita<sup>51</sup>. There are several titles in the lHan kar catalogue that differ from the ones in the later editions, and to assume a difference in translations just on account of the difference in the names would hardly be useful in all these cases. Finally, - and strangely enough -, the word *bkod pa* used in the lHan kar title is actually more frequently used to translate *vyūha* than the *(b)rgyan pa* of the later editions.<sup>52</sup>

Incidentally *bkod pa* is also a translation for *vyūha* found in the Ta pho version of the text against *rgyan* in all other versions (cf. I, 7). This fact is, I think, suggestive. It shows that the old title of the sūtra with *bkod pa* - extant in the *Mahāvvyutpatti*, the *lHan kar ma* and (possibly) Ta pho - must have been the original title of the same translation that we have in the vulgata versions, and that *bkod pa* was changed to *rgyan* at a time when a revision was made, perhaps that by Vairocanarakṣita. The Ta pho text, then, may be a copy of the text before this revision took place. This later revision, of course, must have been of a different kind to the great revision when *bkod pa* was determined to be the appropriate trans-

<sup>49</sup> Lalou 1953:320.

<sup>50</sup> de Jong 1985:10.

<sup>51</sup> Mentioned in the colophon of the Lhasa Kanjur (Vol. 46, 341a4-6) according to Gómez 1967:XXX, in the Tog Palace Kanjur (Cha. 310a7), in the Narthang edition (Cha. 340a7), and in Bu ston's catalogue (cf. Nishioka 1980-83:no.127). At the moment it is not possible to ascertain which Vairocanarakṣita is meant. He would belong to the 11th century if he is the author of commentaries on the *Śiṣyalekha* and *Bodhicāryāvatāra* (cf. Seyfort-Ruegg 1981:116). Another translator of this name who is responsible for a number of translations of Tantras and commentaries is perhaps the same scholar who translated the *Vinayasāṅgraha* (P 5606) together with Śīlendrabodhi and Śākyaprabha. Since Śīlendrabodhi belongs to the period around the beginning of the 9th century, it is possible that Vairocanarakṣita revised the translation by Jinamitra and his collaborators just after their translation was finished in order to make it conform to the new rules.

However, all this is very hypothetical. Bu ston's remarks, as well as the long second colophon of the Derge edition, need to be investigated first, before more can be said about the revision of this translation and its probable date.

<sup>52</sup> *bkod pa* is also the translation for *vyūha* of the title in the *Mahāvvyutpatti* (MVy 1345, 7779).

lation term. Only then the title of this last part of the *Avataṃsaka* collection must have been changed, but definitely before the time of the canonical collections.<sup>53</sup>

6.4. The translation mentioned in the *lHan kar ma* which can be identified with the one extant in the later Kanjur editions is the only one we know of. No texts or fragments of this sūtra are known from the Tun-huang treasures belonging to the collections in Paris and London. However, it is possible that another translation existed that was made even earlier than the one by Jinamitra and his team.

Imaeda has investigated a Tibetan text from Tun-huang,<sup>54</sup> the “*sKye śi chos*”,<sup>55</sup> the second chapter of which is largely based on the *Gaṇḍavyūhasūtra*. Irrespective of the considerable differences in the content of the Tibetan story, the inspiration drawn from the *Gaṇḍavyūha* is considerable. For our purpose two facts are important: the names of the *kalyāṇamitras* and their localities differ in many respects<sup>56</sup> both from those in the Kanjur editions and the text of Ta pho, and a number of sometimes obscure words and terms as well as phrases and formulaic expressions can be compared with the text of the Tibetan translation of the *Gaṇḍavyūhasūtra*.<sup>57</sup> Before a final decision can be made, the text of the “*sKye śi chos*” needs to be compared in detail with the main Kanjur versions in order to see whether it is really possible to relate its linguistic material in part to this translation, and if so, what the differences consist of. However, the differences in the names have already been established. And on that basis we can assume that the “*sKye śi chos*” presupposes a different translation of the *Gaṇḍavyūha* to the one we have. However, that the “*sKye śi chos*” presupposes a merely oral knowledge of the

<sup>53</sup> Bu ston has already *sDoñ po rgyan pa* (cf. Nishioka 1980-83:I, 69).

<sup>54</sup> Imaeda 1981.

<sup>55</sup> This is the title of the work proposed by de Jong (1984:8). For other deliberations regarding the title cf. H. Eimer in ZAS 15, 1981, 561f.

<sup>56</sup> Cf. the list in Imaeda 1981:28f.; the name of the hero does not differ, Rin chen legs (: lags) being the earlier Tibetan translation of Sudhana following the Chinese rendering (cf. Stein 1983: 177).

<sup>57</sup> Examples have been collected by de Jong (1984:11-23) who compared the Tun-huang text with the Peking edition. Imaeda proposed translations for terms and phrases of this kind. But only de Jong succeeded in interpreting the many oddities in the “*sKye śi chos*” by providing the textual parallels from the translation of the sūtra. This, then, is a piece of practical evidence of the dependance of the latter on some kind of textual source.

*Gaṇḍavyūhasūtra* can be ruled out, because it copies words and phrases of a clearly textual kind.

Whether such an earlier translation was revised by the team of Jinamitra and others, or whether it was lost, leaving only its traces in the “*sKye śi chos*”, we have as yet no way of knowing. The extant information on the translation by Jinamitra etc. does not hint at such a work of revision at all. We may therefore see the latter as an original work of translation, while considering the possibility of an earlier translation which has been lost.

6.5. The inscriptional text of the Ta pho 'Du khañ, with the exception of those aspects due to the redaction, can therefore safely be derived from the translation attested to the early 9th century A.D. by the I Han kar catalogue. The Ta pho document, then, is the earliest hitherto known fragmentary version of the Tibetan translation made two centuries earlier in central Tibet.

6.6. This Tibetan translation of the *Gaṇḍavyūhasūtra* which, in the canonical versions, covers no less than two volumes is certainly flawed in terms of syntax and the coordination of sentences, but it reflects the linguistic units of the Sanskrit original quite faithfully. And it is the rather mechanical character of this translation which makes comparison between the Vulgata versions and the Ta pho text all the easier and its results reliable.

#### THE RELATION BETWEEN PAINTINGS AND INSCRIPTIONS

7.1. The introductory description given of each inscriptional panel will serve as a final verification of the art-historical interpretation with regard to the contents of the paintings. There is no exact correspondence between these two major components of the frieze. The paintings display the concrete facts that can be made visible; they are selective on spatial grounds; and they are allusive on the same grounds. The inscriptions transport a text that is concrete only in its setting, its main part being mostly abstract and not easily visualized, and a considerable part of the content of the chapters they are meant to represent is not actually present on the panels due to the redactional abbreviation of the text.

In order to facilitate an impression of the volume of the original text in relation to what is actually written on the panels, I divided the chapters roughly into paragraphs. These paragraphs are also used to divide the inscriptional text. It can be easily seen, then, that not all of a chapter's paragraphs need to be represented in the inscriptional text.<sup>58</sup>

The paintings use various pictorial techniques in order to depict the movement which is an essential feature of the narrative.<sup>59</sup> division of paintings into separate scenes, multiplying the hero, etc. In order to allude to more abstract contents, various *mudrās* have been employed which, however, often cannot be seen very clearly, and when clearly seen, are difficult to understand.<sup>60</sup>

7.2. Since only a few inscriptions are more or less complete, or still display at least textual remains of all the paragraphs in their chapters, the following observations are only specifically related to the examples available. It can be assumed, however, that the relation between the inscriptions and the paintings was basically of the same loose kind, due to the varying range in representability of the contents, but not to any substantial deviation of the paintings from the text.

a. While inscription V contains text from all four paragraphs of the chapter, the impressive painting 9 depicts only the content of § 2, Sāradhvaja seated in concentration in the centre and filling the cosmos with projections of a variety of beings. § 1, Sudhana's arrival, and § 3, Sāradhvaja's explanation of his practice, as well as § 4, his sending forth of Sudhana, can be understood as being implied in the painting (§§ 1 and 3) or in the sequence (§ 4). Only § 2 was rightly judged necessary for the pictorial representation of this chapter.

<sup>58</sup> This is, however, certain only in XXXVIII and XXXIX where the redactor's hand had to make more extensive cuts than elsewhere.

<sup>59</sup> For a more detailed commentary cf. the interpretation by Klimburg-Salter (in preparation).

<sup>60</sup> As far as I know, no canon for *mudrās* has been established so far that can be applied to the period and place of these paintings. Aside from *mudrās* that belong to the "mainstream" tradition and can be understood, there are a number that are unique and would merit an analysis of their own. The *mudrās* of the sculptures have been analyzed in Chandra L. Reedy and Terry J. Reedy, "Statistical Analysis in Iconographic Interpretation: The Function of Mudras at Tapho, A Tibetan Buddhist Monastery", *American Anthropologist* 89, 1987, 635-649.



b. Inscription **VII**, again, has text from all four paragraphs, and painting **11**, Bhīṣmottaranirghoṣa with three companions, would cover the contents of §§ 1 and 2, as well as the decisive moment in § 3, when the seer reaches out for Sudhana. The effect of this contact on Sudhana, however, is not depicted, although extant in the inscription.

c. Inscription **XI** has text from all four paragraphs, while painting **15** seems to only depict Indriyeśvara playing on a river bank with other boys, the content of § 1. The rather abstract value of his teaching (writing, mathematics, etc.) may have been alluded to somehow, but nothing can now be seen.

d. Inscription **XII** has text from all five paragraphs. Painting **16** centers on §§ 2 and 3, implying § 1 and 5. Prabhūtā's vessel is explained in § 4. Surprisingly Prabhūtā's appearance differs from the textual description.

e. Inscription **XV** possibly contains no text from § 3 of the four paragraphs. Painting **19**, Samantanetra with spectators, may cover the contents of §§ 1 and 2, but his *mudrā* is not understood. § 3, where the “ball of fragrance” is explained, may not have been considered suitable for representation.

f. Inscription **XIX** has text from §§ 1,2,4; § 3 is redactionally omitted. Painting **23** covers § 1 by means of two scenes, the city and Mount Sulabha with Sarvagāmin, thus concentrating on the chapter's setting only. The fact that the end of the inscription jumps to the end of the chapter on the visit to Vaira is not reflected in the frieze.

g. Inscription **XXIII** has text from all five paragraphs (§ 4 being doubtful). Painting **27** concentrates on an impressive depiction of Avalokiteśvara with attendant bodhisattvas on Mount Potalaka covering §§ 1 and 2, and perhaps implying § 3. § 4 is of redundant contents, and instead of representing § 5, the next *kalyāṇamitra* Ananyagāmin appearing on Ca-kravāla, the artist found a solution for including painting **28** in Avalokiteśvara's entourage.

h. Except for § 6, redactionally omitted, inscription **XXXVIII** has texts from all ten paragraphs. Painting **44** contains several scenes, the upper ones covering §§ 1, 2 and § 10; they will also be taken as implying the instructions delivered in §§ 3-9. But the two lower scenes are of questionable content and have no correspondence in the text of the chapter at all.

i. Except for § 10, metaphors for *bodhicitta* terms, and §§ 14-17, the further experiences of Sudhana in the tower, all redactionally omitted, inscription **XXXIX** has texts from all eighteen paragraphs. Painting **45** is in two parts: the left shows scenes still outside the tower (§ 1, and implying §§ 2-4), and the arrival of Maitreya (§ 5); the centre represents the tower of Vairocana filled with *dāna* scenes from Maitreya's former existences. These scenes depicting various forms of giving which correspond functionally to § 12, Sudhana's vision of the former deeds of Maitreya and other enlightened beings, have as such no correspondence in the text. Rather they must have been chosen for their evident value in the representation of the great variety of deeds related in the text. They are thus an original invention of the painting.

j. Inscription **XL** contains the whole text of the chapter with only minor omissions. Painting **46** depicts Mañjuśrī's extending his hand from afar as the chapter's main theme, and the remaining scenes cannot be related to the text at all.

7.3. In conclusion, it is only natural that the more abstract contents of the chapters, even if partly present in the inscriptions, did not lend themselves to pictorial representation. The paintings try to give a clear impression of the chapter's settings, even including major steps of movements within the specific visits. Only occasionally do we meet with either signs of artistic freedom (e.g. **16**) or the choice of a subject not directly based on the text, probably for reasons of greater public suitability (e.g. **45**).

In other words, the two components of the frieze are closely related, because they both faithfully represent one and the same subject, each of them, however, in its own specific way. The paintings do this by depicting the different settings of the hero's visits to the many *kalyāṇamitras*, often indicating by subordinate scenes the stages in the hero's wanderings, and alluding by more subtle means, like *mudrā*, tools, equipment, dress and ornament, etc., to more abstract contents of the narrative. The inscriptions, on the other hand, contain nothing but the sūtra itself, even if in a redactionally abbreviated form. They are not related to the paintings directly. That is, they neither explain the paintings directly nor contain a redactional version of the sūtra such as could be recited as a reasonably continuous tale, either by themselves, or in connexion with a simultaneous contemplation of the paintings.

The inscriptions cannot have a function, then, as an integral part of the narrative character of the paintings, representing the textual side of the narrative depicted. Rather we must look for another reason for their being there on the frieze combined with the narrative painting.

7.4. These arguments and a new hypothesis on the function of the sūtra inscription in Ta pho will be discussed in detail elsewhere.<sup>61</sup> Here, I would merely like to summarize: The inscriptions, although containing a good part of the narrative, do not support the narrative nature of the frieze which is borne by the paintings alone, either by explaining the paintings, or by presenting a narrative of their own as a separate narrative text. The purpose of the inscriptions is of an entirely different and more fundamental kind: they serve as a proof. They prove as a document of revelatory scripture that what is depicted in the painting is truly authentic Buddhist teaching. They have been added to the frieze for the purpose of authorization: here is the sūtra which contains the pilgrimage of the young Sudhana whose efforts and progress are depicted here, and whose aims are an example to be followed.

#### SYMBOLS AND CONVENTIONS FOR THE FRIEZE<sup>62</sup>

<b>W, E, S</b>	west, east, south walls
<b>W, E, S + 1, etc.</b>	sculpted figure above the frieze (e.g. <b>W1, E5</b> )
<b>3, etc.</b>	painting (the number of the painting is the same as the number of the chapter in Vaidya's edition; in the map of the frieze the number of the <i>kalyāṇamitra</i> is added in round brackets after his name)
<b>3a, etc.</b>	inset panel, e.g. in painting <b>3</b>
<b>8a, etc.</b>	additional (later) identification attached to paintings or inscriptions, e.g. to painting <b>8</b> .

<sup>61</sup> Cf. Steinkellner 1997.

<sup>62</sup> They are used for itemizing and referring to the different single parts of the frieze. For a comprehensive table cf. the diagram of the frieze in the appendix.

I, etc.	inscriptional panel
(13 $\alpha$ ), (VI), etc.	illegible additional identification, inscriptional panel
((3a)), ((XXV)), etc.	empty inset, inscriptional panel

Measurements are given in cm., height x length. In case of L-shapes two measurements are given in the sequence left to right and above to below. The measurements are taken from inside the panel frames, the latter being variable in form and breadth.

### STRUCTURE OF DESCRIPTION

The total of 52 still recognizable panels of the frieze which contain - or were meant to contain - the sūtra inscription are the subject of the description. Its purpose is to define the panel and its inscription, to relate the inscription to the painting and to the original contents of the sūtra's chapters, and to give information on additional features related to each combination of panel and painting. Where inscriptional text is extant, the inscription is edited diplomatically, followed by a list of significant variants. The numbered paragraphs are the same throughout the description, and denote the following:

1. Position, size, and shape of panel; lines of inscriptional text.
2. Note on panel signature.
3. Relation of inscription to painting; short description of the painting.
4. Note on inset in the painting; edition of text in the inset.
- 4 $\alpha$ . Note on later additional titles.
5. Identification of the inscriptional text with reference to the versions of Narthang, Peking, Tog Palace, London, and the Sanskrit text of Vaidya's edition.
6. Summary of the content of the chapter.
7. Edited text of the inscription with a list of significant variants.
8. Additional remarks.

## ABBREVIATIONS

AOH	Acta Orientalia Academiae Scientiarum Hung.
EW	East and West
sGra sbyor	<i>A Critical Edition of the sGra sbyor bam po gñis pa. An Old and Basic Commentary on the Mahāvvyutpatti.</i> Ed. Mie Ishikawa. Tōkyō 1990.
JA	Journal Asiatique
MVy	<i>A New Critical Edition of the Mahāvvyutpatti, Sanskrit-Tibetan-Mongolian Dictionary of Buddhist Terminology.</i> (Ed.) Y. Ishihama, Y. Fukuda. Tōkyō 1989.
PSIATS, Fagernes	Proceedings of the Sixth Seminar of the International Association for Tibetan Studies, Fagernes 1992. Ed. Per Kvaerne. 2 vols., Oslo 1994.
Skt.	<i>Gaṇḍavyūhasūtra.</i> Ed. P.L. Vaidya. Darbhanga 1960.
ZAS	Zentralasiatische Studien.

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**THE INSCRIPTIONAL PANELS  
OF THE SUDHANA FRIEZE**

**DESCRIPTION, EDITION OF THE TEXTS, AND VARIANTS**



## Panel I

1. E wall, the uppermost panel below figure E1. A horizontal rectangle of 14/18 x 37 with 13 lines and 5 further lines in the extension on the right-hand side. As the text of the short line 14 continues from the end of line 13, it seems that no major part of the inscription has been overpainted.
2. No panel signature is visible on the frame and no space for such a signature is extant within the panel.
3. The inscription is related to painting 3, which shows Mañjuśrī with his retinue (1 god, 2 bodhisattvas, 4 monks) at the side of the ancient stūpa, preaching to the people of the town Dhanyākara, represented by 2 men, 2 women, the boy Sudhana and another boy with an umbrella.

The remaining right-hand side of painting 3' below is difficult to interpret. Town houses adorned by a flag and streamers, with rectangular and rhombic windows, suggest Dhanyākara. The figure in the lower right-hand corner is possibly Sudhana with his left arm raised. To his right is another, slightly smaller figure with long curly hair in light-coloured robe with a red collar. Another person looks out of a window. The inset 3'a is empty. The text of the Sūtra does not contain anything that can be associated with this scene. It could be imagined that it represents Dhanyākara just before its people leave to visit Mañjuśrī who is preaching outside their town.

4. The inset 3a in the upper right corner of 3 contains no inscription.
5. The inscription contains in a considerably abbreviated form the beginning of the story of the bodhisattva Mañjuśrī; lines 1-14 correspond to N(Ca) 86b3-89b1, P(Si) 85b2 - 87b2, R(Ca) 75a2-77b1, L(Ca) 61a7-63a7, (Skt. 36,3-37,14); the end is not ascertainable.

6. Summary:

§ 1. Mañjuśrī stays in his tower together with various deities and chiefs (*indra*). He comes forth, circumambulates the Buddha in the Jeta grove, is granted leave and goes south on a journey in the human realm.

§ 2. Śāriputra wishes to go with Mañjuśrī and is also given permission by the Buddha. Together with 60 monks he follows Mañjuśrī.

- § 3. Śāriputra reveals to the monk Sagarabuddhi the great purity and beauty of Mañjuśrī, afterwards revealing the arrays of his qualities to the monks so that their minds are purified and they wish to see Mañjuśrī.
- § 4. Mañjuśrī explains the ten indefatigable determinations and establishes the monks on the path towards highest enlightenment.
- § 5. Mañjuśrī travels to Dhanyākara, where he preaches near the stūpa. Dragons and townspeople gather, a man, a woman, the boy Sudhana, a girl, and their company.
- § 6. Mañjuśrī observes Sudhana (S.) and expounds the teaching to him.
- § 7. S., wishing to achieve supreme and perfect enlightenment, utters verses requesting guidance.
- § 8. Mañjuśrī exhorts S. to attend to spiritual friends and to find out the practice of bodhisattvas. He refers S. to Meghaśrī and S. leaves.

7. Inscription:

§ 1. {1} de nas 'jam dpal g'zo' nur gyurḍ pa | gnas myed pa'i  
khañ pa (2s) na 'dug 'dug pa las | s<sub>ka</sub>l ba mthun<sub>u</sub> ba'i byañ chub sems  
 dpa' deg {2} d<sub>u</sub>= | rtag tu phyi b'zin 'brañ ba lag na rd<sub>o</sub> rje dag dañ |  
 (24s) lus kyi ris gtogs pa'i lha dag dañ | sñon gyi smon lam gyis rjes su  
 'brañ ba'i rkañ gis {3} 'gro ba'i rigs su gtogs pa'i lha dag dañ | chos  
 ñan pa la mñon par mos pa'i sa'i lha dag dañ | sñiñ<sub>u</sub> rje chen po la  
 br<sub>u</sub>tson pa'i lu ma dañ {4} mtsho' dañ | mtshe'u dañ | rdziñ bu dañ  
 -ron pa dañ | chu kluñ gi lha dag<sub>u</sub> dañ | (10s) *de b'zin tu* mye (2s) dañ  
 (7s) rluñ gi lha dag dañ | (4l, 10s) klu (3s) dañ (11 s) gnod sbyiñ (4s)  
 dañ | (17s) dri za (3s) dañ (13s) grul {5} bum (5s) = = (15s) nam ka'

ldiñ (4 s) dañ | (24s) lha ma yin (4s) dañ (34 s) lha (3s) dañ (13 s)  
 tshañs pa *las stsogs pa'i* dbañ po dag dañ lhan cig du (32s) **rañ** gi gnas  
 nas byuñ ste | bco {6} ldan 'das la g.yaš phyo- - su bskor ba lan rgya  
 phrag du ma **zig** byas nas | mchod pa rnam pa **du** mas mchod de |  
 bcom ldan 'das kyī **spyan** sña nas {7} phyir byuñ nas | lho phyog- =  
 logs su yul rgyu žiñ soñ ño | < > |

§ 2. de nas (7s) tshe dañ ldan pa **śa ra dwa ti bus** '**jam dpal gžo**  
 nur gyurd pa (8s) **bkod pa** (4s) de 'dra bas {8} 'dzi ta'i 'tshal nas byuñ  
 nas | lho phyogs logs su 'gro ba mthoñ nas | de 'di sñam du **sems te** ↓  
 bdag kyañ 'jam dpal gžo nur gyurd pa dañ lhan == {9} tu yul rgyu žiñ  
 'gro'o sñam nas | (21) **dge** sloñ **lhan cig** spyod pa rab tu byuñ nas riñ  
 po ma lon == **gsar** du žugs pa (3s) | (31, 19s) '**jam --al** gžo' nur gyurd  
 {10} pa'i chos bstand pas 'dul = śa stag **-r-g -cu tsam** dañ 'grogš siñ  
 mdun du byas te (4s) | '**jam dpal** gžo nur gyurd pa gañ **na der** doñ {11}  
 ño ||

§ 3. de nas (4s) **śa ra dwa ti'i bus** | (9 s) dge s-oñ de **deg** la  
 kun **la** bltas nas | dge s-oñ **rgya m-o 'i blo la stsogs pa dge sloñ drug**  
**bcu** la smras pa | (3s) byañ {12} chub sems dpa' '**jam dpal** ==s  
 mtshand da = **dpa'** byad ==ñ pos (2s) brgyañ = (5l, 2s) pa la ltos **žes**

bya ba (2s) la stsogs pa (7s) | 'jam dpal {13} gžo nur gyurd pa lam du  
 žugs == yon tan gyi rg-an tshad myed pa dag | dge sloñ de dag la (2s)  
 bstand to | (23s) śa ri bus (8s) ji ltar ji ltar == {14} == == == ==  
 == == == == == tsam du dge sloñ **de dag** sems (4s) == to {15} →  
 → → {16} → → → {17} → → → {18} → → →

Variants:

- 1 gnas *T* : gnas pa *LNPR*
- 2 ris *T* : rigs su *LN* : ris su *P* : rigs su *R*
- 3 rigs su *T* : rigs su *N* : ris *P* : ris su *R* : risu *L*
- 5 rañ *TP* : rañ rañ *LNR* žig *T* : žig tu *LNR* : žig du *P* < >  
 : bam po 109 *N*, bam po 7 *P*, bam po 89 *LR* bkod pa *T* : rgyan  
*LNPR*
- 8 nas *T* : ste *LNPR* sems *T* : gyur *LNPR* lhan cig *T* : lhan cig  
 tu *LNPR*
- 10 -r-g -cu tsam *T* : om. *LNPR*
- 11 śa ra dwa ti'i bus *TP* : śa ri'i bus *LNR* de deg (!) la *T* : de dag  
*LNPR* la stsogs pa dge sloñ drug bcu *T* : om. *LNPR*
- 12 dpa' *T* : dpe *LNPR* ltos žes bya ba *T* : ltos žig ces *NP* : ltos śig  
 ces *LR*
- 13 ji ltar ji ltar *T* : ci (ji *L*) tsam du *LNP* : ji tsam ji tsam du *R*
- 14 de dag *T* : de dag gi *LNPR*

## Panel II

1. E wall; the inscriptional panel in the middle to the right of figure **E2**. A horizontal rectangle of c 23/14 x 75 with 10 lines and 4 or more lines in the lower extension on the left. An overpainting af-

- fects the first third of the inscription starting with line 7.
2. Signature “ga” in red in the upper left-hand corner.
  3. Corresponds to painting 4, the visit to the monk Meghaśrī. The town house to the left is empty, doors and windows are closed, nobody can be seen. S. climbs Mount Sugrīva which is inhabited by mountain sheep, antelopes and musk-deer, and finds Meghaśrī only on the seventh day on another peak.
  4. To the right of the house, inset 4a with 4 lines in *dbu med* script identifies the painting: {1} *yul myi mo gya nom* {2} *mchog źuñ | ri 'gul* {3} *legs = = = -y- = = =* {4} *-i- dge sl-ñ sbr-n gyi dpal* (“The monk Meghaśrī.... Mount Sugrīva...the country Rāmāvarānta”).
  5. The inscription contains the visit to the monk Meghaśrī on the mountain Sugrīva.  
It corresponds to N(Ca) 102b2-107b6, P(Si) 96b8-100b8, R(Ca) 89a1-93b4, L(Ca) 73a1-77a1, (Skt. 48,2-50,20).
  6. Summary:
    - § 1. S. proceeds to Rāmāvarānta and climbs mount Sugrīva to look for the monk Meghaśrī. When he finds him on another peak S. asks for instruction.
    - § 2. Meghaśrī's answer: to seek the practice of bodhisattva, etc., is difficult. He can see the buddhas in all buddhalands.
    - § 3. He has attained mindfulness (*anusmṛti*) of the buddhas, but how is he to know the practice of the bodhisattvas?
    - § 4. He refers S. to Sāgaramegha in Sāgaramukha.
  7. The inscription is so badly damaged that only the first line is worth presenting:

{1} de nas tshoñ dpon g-i b- nor bzañs mthar gyis yul myi mo gya

nom mchog = = -ya = = = = ste | phyin nas yul myi mo gya nom  
mchog nas rnam pha = rgyus te | sñon gyi dge = = = = byuñ zin  
las = = = pos byin kyis brlabs pa'i loñs spyod yid du 'oñ ba la yoñs su  
spyod ciñ | ri 'gul legs gañ na ba der phyind {2}

Variants:

1 pos *TNPR* : *om. L*

### Panel III

1. E wall; the inscriptional panel in the middle under figure E3. A horizontal rectangle of 14/19 x 61 with 10 lines on the left and 13 lines on the right-hand side of an overplastered part of the wall, which accounts for the loss of nearly one third of each line.
2. Signature “*cha*” in red in the upper left-hand corner.
3. Corresponds to painting 7: Megha sits on a lion throne as second person in a house resembling steps. To his right is a bodhisattva, to his left the head of a god in the clouds. In front of the throne are cowering auditors. Sudhana kneels on the right-hand side.
4. The inset 7a in the upper left-hand corner of 7 is without any inscription.
5. The inscription contains the visit to Megha. It corresponds to N(Ca) 121a6-127b3, P(Si) 110b6-115a6, R(Ca) 105b6-111b1, L(Ca) 87a8-92a2 (Skt. 59,2-64,4).
6. Summary:
  - § 1. S. proceeds to Megha in the Dravidian city of Vajrapura and



asks for instruction.

- § 2. Megha prostrates himself before S. and praises the bodhisattvas.
- § 3. Flames issue from his mouth and the beings are attracted to Megha by the light and listen to his teaching.
- § 4. Megha explains his attainment, but does not know the practice of the bodhisattvas and refers S. to the noble Muktaka in the region of Vanavāsin.

7. Since a considerable part of the inscription is lost and the rest is heavily cracked and faded, only the parts necessary for identification are given below.

§ 1. {1} de nas tshoñ dpon gyi bu nor bzañs chos [= P(Si) 110b6]  
→→ rdo rje groñ khyer du phyind nas | dra bi la'i sb-in yoñs su tshol {2}  
tshol ba las | [= P(Si) 111a2f.]

§ 4. {12} →→ nas | yañ dan yañ ltas te | phyag 'tshal zin dra bi  
la sprin {13} [= P(Si) 115a6]

Variants:

- 1 bi *T* : byi *NPR(L?)*
- 12 yañ *TP* : yañ du *LNR*      bi *T* : byi *NPR(L?)*

## Panel IV

- 1. E wall; the last lower inscriptional panel in the corner to the right of figure E3. An upright rectangle of 40 x 34 with c 28 lines. The lower right-hand side is lost and the whole of the lower part heavily faded.
- 2. Signature “*ja*” in red in the upper left-hand corner.

3. Corresponds to painting 8. S. kneels in a house suffused with light before 2 lay people, the first in a long-sleeved robe and with a round, flat hat, the second behind him in a white robe has a hat with two points.
4. No inset in the preserved part.
- 4a. In the right-hand part of the band above the house in *dbu med* script after a signature “*cha*”: *yul nags tshal na gnas pa na tshoñ dpon btañ brjod yod* (“In the region Vanavāsin there is the master Mukta-ka”).
5. The inscription contains the visit to the master Muktaka in the southern region of Vanavāsin. It corresponds to N(Ca) 127b3-138b4, P(Si) 115a7-123a3, R(Ca) 111b2-121b3, L(Ca) 92a2-100a7, (Skt. 63,2-67,28).
6. Summary:
  - § 1. S. proceeds to the master (*śreṣṭhin*) Muktaka and asks for instruction.
  - § 2. Muktaka practices a concentration by which all buddhas etc. become visible in his body.
  - § 3. He sees various buddhas in various worlds.
  - § 4. But he has no answer to S.'s request and sends him to Sāradhvaja.
7. Inscription:
  - § 1. {1} de nas tshoñ dpon gyi bu nor bzañs | byañ chub sems dpa'i gzuñs snañ ba dbyañs dañ ldan pa'i rgyan **de** = ñid = rjes su bsam pa {2} *las stsogs pa nas* | (4l, 11s) byañ chub sems dpa'i yi dam chen po de ñid = = phyind par byed ciñ | tshoñ dpon gyi bu nor bzañ - yi dam = (?) {3} *brtan pa* (14s) dañ ldan pa *nas* | (9l, 19s) mñon par bsgrub pa la brtson pa'i *bar dañ ldan pa* de mthar kyis soñ soñ ste | lo

cu gñis kyī -u- {4} nags tshal na gnaś par phyin nas | **des** tshoñ dpon  
btañ brjod de **btsal btsal** te mthoñ ño | mthoñ -as kyañ lus thams cad  
kyis {5} phabs te | phyag 'tshal nas -dun = -dug ste | tha<sub>l</sub> mo sbyar nas  
'di skad ces smras so | | 'phags pa bdag de riñ dge ba'i -śes {6} gñen  
dañ mja- bar 'gyur ba = bdag gis thob par bgyi ba legs par thob po |  
de'i ci → → → {7} mthoñ bar **dka' ba'o** | 'byuñ bar dka' ba' - *śes bya ba*  
*naś* | (11) rjes su 'brañ bar dka' ba'i → → → {8} gñen = = (!) dañ 'grog  
pa de riñ bdag gis thob par gyurd pa ni = = = = = = = = = = = =  
= sañs rgyas thams cad = = = = [lines {9} and {10} illegible]  
{11} = = thos na [P 117b8] | 'phags pa ci ltar byañ = = sems dpaś =  
= byañ chub sems dpa'i spyod pa la brtson par bg- - → → → {12} = = =  
= = = = = **dpag tu** spyod pa'i dkyil 'khor nam par dag par 'gyur ba  
bdag la = stand du gs-l → → →

§ 2. {13} = = = = = = = = = kyis de'i tshe | byañ ch-b sems  
dpa'i tiñ ñe = = = gyi sgo sañs rgyas kyī → → → [{14} to {24} mostly  
illegible]

Variants:

- 1 bzañs | *T* : bzañs *LNP* : bzañs la *R* de = *TR* : de *LNP*
- 4 des *TLNR* : de nas *P* btsal btsal *TLNR* : < > btsal *P*
- 7 dka' ba'o *TLNR* : dka'o *P*
- 12 dpag tu *T* : byañ chub sems dpa'i *LNPR*

## Panel V

1. S wall; the uppermost panel on the left-hand side below figure S4. A horizontal rectangle of 37/36 x 53/52 with 22 lines.
2. Signature “*ñā*” in red in the upper left-hand corner.
3. Corresponds to painting 9: Sāradhvaja seated in concentration in the centre emanates various beings from parts of his body.
4. No inset in the painting.
- 4a. In the upper right-hand blue field of painting 9 in *dbu med* script: *'jam* → *gō* -*gebs pas rgya mdzod {2}* → =*tsho'*- *rgyal* → (“Milaspharaṇa on top of Jambu[dvīpa] - Sāradhvaja”).
5. The inscription contains in a considerably abbreviated form the complete visit to the monk Sāradhvaja. It corresponds to N(Ca) 138b4-159b3, P(Si) 123a3-138b2, R(Ca) 121b3-141b3, L(Ca) 100a8-116a4, (Skt. 68,2-78,18).
6. Summary:
  - § 1. S. proceeds to the monk Sāradhvaja in Milaspharaṇa.
  - § 2. He finds him by a retreat, sitting in concentration, and sees inconceivable numbers of bodhisattvas coming forth from every part of his body. Sāradhvaja fills the whole cosmos with endless varieties of projections for the karmic maturation of all beings, etc.: from his feet, crowds of grandees; from his knees, scholars and teachers; etc.
  - § 3. S. stands for a long time before Sāradhvaja who, after rising, explains the character and range of his specific concentration.
  - § 4. S. is sent south to Āśā.

7. Inscription:

The inscription is heavily damaged, but sufficient remains are legible to find the entire chapter represented in its major parts. Abbreviation seems to have been achieved mainly by omission.

§ 1. {1} = = = =i bu nor bzañs tshoñ dpon btañ brjod kyis bstan pa de la rjes su sems = = = = = = = = = = brjod kyis gdams ñag la **nan tan tu** bya ba dañ | (4s) = = = = = = = = = = bsam gyis myi **khyab pa de'i** rjes su {2} = = = = = = = = = = = (5l, 2s) gliñ gi mgo 'gebs pas rgyas par 'geñs pa zes bya ba gañ na ba der phyind nas | dge sloñ rgya mtsho'i = = -tshan tsho la = = = = = = = = = = = gi 'chag = = mthar 'thug ste {3} tiñ ñe → → → myi khyab pa spyi gtsug = = = myi mthoñ ba | kha tog du ma'i lus dañ ldan pa | sems = skad cig re re la kha dog rnam pa tha dad pa tshad myed {5} pa yoñs su ston **ruñ ño** ||

§ 2. de = = mñam bar bzag ciñ zab la zi ste | g = = me = -i-dmyigs pa myed la = dga' bas l= mtho bar gyurd pa | de'i ba spu'i sgo thams cad nas byañ chub sems dpa'- rnam par thar bas rnam par {6} = = = = = = = = = = = gyis myi khyab pa = = tu 'gyed ciñ 'dug pa mthoñ ño | → → →

§ 3. {15} des nas nor bzañs kyis smras pa | 'phags pa tiñ ñe 'dzind 'di de ltar zab la → → {18} soñ rigs kyis bu lho phyogs kyis → → →

§ 4. {19} dge sloñ rgya mtsho'i rgyal mtshan gyi druñ ñas soñ ño ||

## Variants:

- 1 nan tan tu (du *P*) *TP* : nan tan *LNR* khyab pa de'i *T* : khyab pa'i  
*LNPR*
- 5 ruñ ño *T* : pa de *PR* : pa | *LN*
- 6 'gyed ciñ *NT* : 'gyed par (pa *L*) byed ciñ *LPR*

## Panel VI

1. S wall; the lowest inscriptional panel on the right-hand side below figure S4. A horizontal rectangle of 16,5/17 x 59,5 with 11 lines and the beginning of a twelfth line.
2. Signature “*ta*” in red in the upper left-hand corner.
3. Corresponds to painting **10**: On the left in a garden surrounded by a wall, kneels S.; in the background is a pavilion; outside the wall there are many trees.
4. No inset in the painting.
- 4a. On the right, below scene **10** at the upper edge of panel **VII** in *dbu med* script after a signature “*ñā*”: =*gi gnas rgya mtsho* (“place Samudra[*vetāḍī*]”).
5. The inscription would contain the Visit to *Āśā*.
6. Summary:
  - § 1. Description of the Samantavyūha park and the laywoman *Āśā* seated on a throne with innumerable living beings approaching her.
  - § 2. S. pays his respect to *Āśā* and asks for instruction. *Āśā* explains her achievement and the path that led to it.
  - § 3. *Āśā* also explains her attitude towards supreme and perfect enlightenment.

- § 4. Āśā admits her limitation and sends S. forth to Bhīṣmottaranirghoṣa in Nālayu.
7. The inscription is illegible.

## Panel VII

1. S wall; the highest inscriptional panel on the right-hand side below figure S4. A horizontal rectangle of 13 x 55/54 with 9 lines.
2. Signature “*tha*” in red in the upper left-hand corner.
3. Corresponds to painting 11: the seer with matted hair on a “seat of bark etc.” stretches out his right hand towards S.; he is accompanied by 3 seers, in a retreat with “countless” trees and plants.
4. The inset 11a to the left contains no inscription.
- 4a. The painting is identified in the upper frame after a signature “*na*” in *dbu med* script: *yul chu tsañ ma na du drañ sroñ 'jigd (?) mchog* | (“the seer Bhīṣmottaranirghoṣa in the region of Nālayu”).
5. The inscription contains the visit to the seer Bhīṣmottaranirghoṣa in his retreat. It corresponds to N(Ca) 175b2-181b3, P(Si) 150a6-154b4, R(Ca) 159b2-163b3, L(Ca) 128a4-132b5, (Skt. 87,2-89,29).
6. Summary:
  - § 1. S. makes his way to the seer Bhīṣmottaranirghoṣa. The seer, who is sojourning in his pleasant retreat, receives S.'s request for instruction.
  - § 2. The seer and the people surrounding him receive S. enthusiastically.
  - § 3. The scope of the seer's liberation “of undefeated banner”: the seer takes S. by his right hand and S. sees innumerable

Buddhas with himself at their feet in innumerable Buddha-lands.

§ 4. For an answer to his question S. is sent on to Jayoṣmāyātana.

7. Inscription:

§ 1. {1} de nas tshoñ dpon -y- bu nor bzañs | byañ chub sems dpa'i gdams ñag gi rjes su soñ ba'i sems dañ ldan pa | byañ chub sems dpa'i spyod pa yoñs su dag par bya ba'i rjes su soñ ba'i sems dañ ldan = *nas* | (31, 21s) bdud thams cad kyi dpu- {2} kyis brgal bar dka' ñin 'thub par dka' ba'i sems dañ ldan pa | de mthar gyis yul chu b- gtsañ ma ga = (2s) phyind nas | drañ sroñ '-i-s dbyañs tshol tshol ba laṣ de'i tshe drañ sroñ 'jigs mchog dbyañs dge' ba spyad pa'i gñas {3} śin dañ śin ph-an sna = = = grañs myed pa'i gñas tshal mdañs dga' ba | = = = (31, 36s) stoñ phrag bcus bkor ciñ (34s) 'dug pa mthoñ ño | mthoñ = = = = -y- = = = = = = = = bśes g-en da- phrad pa'i bsam pas {4} (5s) yañ dag pa'i lam ston pas thams cad mkhyend pa ñid byuñ pa'i sgo yin pa = (3s) lta pa nas (11) thams cad mkhyend pa ñid (1s) dge ba'i bśes gñen (3s) la rag las par = = *nas* (6l) phyag byas te lañs nas (12s) bskor ba byas {5} te (21s) 'di skad ces smras so | | 'phags = bdag gis (8s) byañ chub du sems bskyed na | ci ltar byañ chub sems **dpa's** byañ chub sems dpha'i --yod pa la slab par bgyi ba dañ | ci ltar nañ tan du bgyi ba (11, 10s) bdag la bśad {6} du gsol | de nas srañ sroñ = = = = = = = = kyis bram ze'i byis pa stoñ phrag bcu bo de dag la bltas = 'di skad cas smras s- | byis pa bdag rig kyi bu (12l, 25s) 'di ni -es bya ba bas stsogs pas | nor bzañs kyi yon tan rgya cher {7} *bstan nas*



§ 2. nor bzañs la 'di skad ces smras so | rig kyi bu kho bo ni  
byañ chub sems pa'i rnam par thar pa gžan gyis myi thub pa'i rgyal  
mtshan thob pa'o |

§ 3. nor bzañs kyis smras pa | (13s) 'di'i yul -i lta bu žig mchis  
de nas srañ sroñ *des* lag pa g.yas {8} pa brkyañ ste | (4s) nor bzañs kyi  
mgo la pyugs nas | lag pa g.yas *pas* bzuñ ño | (17s) bzuñ ma thag tu  
de'i -od la (4s) nor bzañs gyis phyogs bcur sañs rgyas **kyi** žin brgya  
stoñ phrag bcu'i rdul ś- - tu phra pa sñed kyi sañs rgyas (2s) mthoñ bar  
'gyur te (2f, 2l, 27s)

§ 4. {9} *des* 'di kyañ *de* *dañ* *de'i* *žab-* = = d- 'dug par śes so ||  
de [no further writing is visible]

Variants:

- 1 ba'i *TLNR* : ba *dañ* *P*
- 2 *dbyañs* *T* : *mchog dbyañs LNPR*      *spyad* pa'i *TP* : *spyañs* pa'i  
*NR* : *sbyañs* pa'i *L*
- 4 *las* *T* : *lus LNPR*      *te* *T* : *nas LNPR*      *nas* *T* : *te (ste L) LNPR*
- 5 *te* *T* : *nas LNPR*      *dpa's* *T*, *dpas* *LNR* : *dpa' P*
- 6 *srañ* *T* : *drañ LNPR*
- 7 *srañ* *T* : *drañ LNPR*
- 8 *kyi* *TLNR* : *kyis P*
- 9 *śes* so *T* : *śes* par *gyur* to *LNPR*

## Panel VIII

1. S wall; the highest inscriptional panel on the left-hand side below figure S5. A horizontal rectangle of 13 x 56 with 11 lines.
2. Signature “da” in red.
3. Corresponds to painting 12: To the left of Jayoṣmāyatana is S. with 2 gods above him. To the right S. jumps from a cliff into the fire. Below S. sits in concentration with Jayoṣmāyatana on his right again.
4. Inset 12a to the left in the painting contains no inscription.
- 4a. In the upper left-hand border of the inscriptional panel in *dbu med* script after signature “ca”: *yul yon̄s- tshol = bram ze drod -kye mched* | (“the brahmin [Jaya]Uṣmāyatana in Īṣāṇa”).
5. The badly damaged inscription contains the visit to the brahmin Jayoṣmāyatana in the region of Īṣāṇa. The last lines correspond to N(Ca) 191a6-192a1, P(Si) 161b7-162a8, R(Ca) 172a4-172b4, L(Ca) 139b7-140a8, (Skt. 94,23-95,4). The very end of the inscription, possibly a twelfth line seems to have been painted over by the lower frame.
6. Summary:
  - § 1. S. proceeds to the brahmin Jayoṣmāyatana in the region of Īṣāṇa. The brahmin practices the ascetic exercise of the five fires.
  - § 2. The brahmin tells him to jump into the fire. While S. hesitates, innumerable gods etc. speak for the brahmin and S. is convinced.
  - § 3. S. climbs up the mountain cliff and throws himself into the fire. In falling and on contact with the fire he attains 2 con-

centrations and is sent on to Maitrāyaṇī.

7. Inscription:

§ 3. {9} → → → | de nas (4s) nor bzañ kyis = = = = = lam  
=  
=  
=  
mchoñs pa'i =  
gyur =  
nas kyañ (4s) tiñ ñe {10} 'dzind rab tu = = =  
bde pa mñon bar = = = thob (2s) nas smras pa = = = = = = = = = = = = = = = = = =  
= de ni ño mtshar ch- 'o | des smras pa -igs = = kho = = byañ chub  
sems pa → → → {11} groñ 'khyer señ ge rna- bar = = ñs zés bya ba = =  
=  
mo lña brgya'i 'chor

## Panel IX

1. S wall; the lowest inscriptional panel on the left-hand side below figure S5. A horizontal rectangle of 15/16 x 63 with eight lines and the beginning of a ninth line.
2. No signature visible.
3. Corresponds to painting 13: A palace with windows. S. appears twice in the left-hand part. 4 ladies in white cloaks.
4. No inset in the painting.
- 4a. In the upper border of the panel illegible traces of *dbu med* script.
5. The inscription, almost lost except for a few words, contains the visit to the girl Maitrāyaṇī in the city of Siṃjavijṛmbhita. Remaining words in lines 3 to 5 correspond to P(Si) 163b6-164a2, (Skt. 96,26-31), the beginning of § 2.

6. Summary:

- § 1. S. finds Maitrāyaṇī teaching many people in a palace of radiant jewels.
- § 2. S. sees all the Buddhas in the cosmos reflected in all parts of her palace and Maitrāyaṇī explains her achievement and its causes.
- § 3. Indicating her limitation, the girl sends S. forth to the monk Sudarśana in Trinayana.

7. The inscription is badly damaged, but what remains is sufficient for identification.

## Panel X

- 1. S wall; the lowest inscriptional panel on the right-hand side below figure S5. A horizontal rectangle of c 15 x 52 with the lower and the right-hand part lost, with c 10 lines.
- 2. Signature “pa” in red in the upper left-hand corner.
- 3. Corresponds to painting 14: Sudarśana is seated under a tree with a big bird in its crown. Below a house on the right, the remains of 2 heads. S. on the left (only his foot recognisable).
- 4. No inset in the painting.
- 4a. In the last line of the panel in *dbu med* script: *yul myig gsum pa na* → (“in the land Trinayana”).
- 5. The inscription would contain the visit to the monk Sudarśana.
- 6. Summary:
  - § 1. S. finds the monk Sudarśana walking around in a wood, surrounded by deities, and asks for advice.

- § 2. Sudarśana explains his former practices and the nature of his achievement.
  - § 3. He declares his limitation and sends S. forth to the boy Indriyeśvara in Sumukha.
7. The inscription is illegible.

## Panel XI

1. S wall; the highest inscriptional panel on the right-hand side below figure S5. A horizontal rectangle of 12,5/13 x 57 with 9 lines.
2. Signature “*pha*” in red in the upper left-hand corner.
3. Corresponds to painting 15: S. kneels to the left. Indriyeśvara is in the centre; to the right are 6 boys, also a house with a window and 2 spectators. The blue background has wavy edges (depicting river and sandy bank).
4. No inset in the painting.
- 4a. In the lower blue background of the painting illegible traces of *dbu med* script following a signature “*tha*”.
5. The inscription contains the visit to the boy Indriyeśvara. It corresponds to N(Ca) 204b2-211a2, P(Si) 170b8-175a3, R(Ca) 182a7-187a5, L(Ca) 149a7-153b6, (Skt. 102,2-104,32).
6. Summary:
  - § 1. S. proceeds to the city of Sumukha in the land of Śramaṇamaṇḍala and finds the boy Indriyeśvara playing in the sand with other boys.
  - § 2. Indriyeśvara reports on the various sciences, writing, mathematics, etc., he was taught by Mañjuśrī and that he

teaches them to people.

§ 3. He presents the bodhisattva's method of reckoning and reveals the limits of his knowledge.

§ 4. He refers S. to the lay devotee Prabhūtā. S. pays his respects and leaves.

7. Inscription:

§ 1. {1} de nas tshoñ dpon gyi bu nor bzañs (2l, 21s) de- mthar gyis yul dge spyod gi dkyil 'khor gyi sgo groñ khyer sgo bzañ = = =  
= = = --in te | (5s) -un tu tshol tshol ba na (1s) steñ (3s) nas lha nas  
(6s) dri za bar gyis = pa | rigs kyi bu khye'u dbañ po {2} 'i dbañ = =  
= | chu -uñ gi chu 'dus pa dañ ñe ba žig na byis pa stoñ phrag bcus  
(2s) bskord = te | bye ma la rtse = = = = = = = = = = (1l) -thoñ  
no | = = (8s) gañ na bar (1s) so- ste | (5s) de'i rkañ pa gñis = (2s) =  
= = 'tsha- te | (31s) 'di ska- --s smras pa || 'phag- {3} = = = = =  
= = = = = = = (2l) | ji ltar nan tan d- bgyi bdag la bśad du sol |

§ 2. smras pa rigs kyi bu kh- bo ni = =m dpal gžonur gyurd pas  
yi ge dañ grañs la stsogs (9s) = = = = mñon par ś-s pa dañ ldan pa  
žes bya ba'i {4} = = = = = = = = = = = = = = = (1f, 21s)

§ 3. (14s) rtsis **dañ grañs** tshul śes pa gañ že na || brgya stoñ  
phrag bgya na bye ba'o | bye ba bye ba na | khod khod do | khod khod  
khod khod na tha -gu'o | = = = = dgu na khrig khrig = = khrig  
khrig khrig = = = =mś thams = | thams {5} --s thams thams na = =  
= = do | my-d myid my-d myid na gañ ya'o | gañ ya gañ ya na pan  
**pun** | pan pun pan pun = = = = phyar phyur ro | **phya** phyur phyar  
= = = = = = = lcag lcig = = = (2s) lcig na | byañ b-iñ -o = =  
= = = byañ = = = {6} (3f) --jod du myed pa la bsgres pa śin tu  
bstand pa *bar du'o* | de'i 'dun na bye ma'i (4s) *ri dpag tshad du ma yod*

pa graṅs = = = = = sñed cig yod (1s) ces pas = = = | rgyas par  
 = = = = = ba = = pa ṅa paṅ → → → {7} (1f, 2l) ṅhams caḍ śes par  
 bya ba'i bzo' mñon bar śes pa dañ ldan pa = = = = par zad na | (2s)  
 byañ chub sems dpa' 'gro ba ṅhams caḍ gyi graṅs la žugs → → → {8} = =  
 = = = (3l, 20s)

§ 4. (5s) lho phyogs = = = -di ñid na groṅ khyer rgya m-o b-tan  
ba žes bya ba yod de | de nas dge b-ñen ma phuld du byuñ ba žes bya ba  
 'dug gis | de- → → → (4l, 27s) {9} phyug la (1s) b--ya = = = = = = =  
 = -o- bskor ba byas na- = = = = = = = = = = = du soñ ño ||

Variants:

- 1 sgo groṅ *T* : groṅ *LNPR* -uṅ tu *T* : yoṅs su *LNPR*
- 4 rtsis dañ graṅs *T* : rtsis *LNPR*
- 5 pun *T* : pun (bun *LR*) no *LNPR* phya *T* : phyar *LNPR*
- 8 nas *T* : ṅa *LNPR*
- 9 du *T* : nas *LNPR*

## Panel XII

1. S wall; the highest inscripational panel on the left-hand side below figure S6. A horizontal rectangle of 13 x 50 with 9 lines.
2. No panel signature left.
3. Corresponds to painting 16: S. enters through the door, kneels before Prabhūtā (with red cloak, short hair, no ornaments); behind her are 2 ladies. Above are a large vessel on a tripod and 2 men watching from a window.
4. No inset in the painting.

4a. In the lower blue band of the painting illegible traces of *dbu med* script following a signature “*ba*” or “*ma*”.

5. The inscription contains the visit to the laywoman Prabhūtā. It corresponds to N(Ca) 211a2-220b1, P(Si) 175a3-181a7, R(Ca) 187a5-194a5, L(Ca) 153b6-160a7 (Skt. 105,2-109,13).

6. Summary:

§ 1. S. proceeds to the city of Samudrapatiṣṭhāna where Prabhūtā lives in a house in the centre of town.

§ 2. S. stands before the large house with doors on all four sides. Entering he sees Prabhūtā sitting in a jewelled chair, with no ornaments on her body, clothed in white garments.

§ 3. Only a vessel (*piṭharika*) stands before her, with 'ten thousand' ladies in celestial clothing in attendance.

§ 4. Prabhūtā explains her achievement and ability to give food and drink to all beings from the vessel before her.

§ 5. She admits to the limits of her achievement and refers S. to Vidvant in the city of Mahāsaṃbhava.

7. Inscription:

§ 1. {1} = nas tshoñ = = = gy- bu nor bzañs (1f, 43s) = = =  
= = = = tu 'byuñ ba (2s) tshol tshol ba las | de la skye bo mañ poṣ  
(12s) = = groñ khyer gyi dbus kyī rañ gi khyim na 'dug go zes bstand

§ 2. (11s) = = = = gnas gañ = = = = = = = = = = =  
{2} = (11, 41s) la  
= = = gzugs mñon par = = = sdug pa kha dog dam pa | bri = =  
šin tu rgyas par dañ ldan pa | skra phyē ma- gzag pa | lus la rgyan  
myed = = -s {3} =  
=

§ 3. = = yañ = = de na stan = rdzas dañ | myi'i rdzas las šin  
tu 'phags pas byañ chub sems dpa'i las kyī rnam par smyind pas yoñs su



grub pa bye ba = = = = = btiñ ba {4} = = = = = . = =  
 =  
 = = = = = = = = (1f, 9s)

§ 4. (25s) 'tshal te = = = = = = = = = = = (12s) bskor ba byas nas  
 (11s) smras pa | 'phags ma bdag gis (9s) byañ chub tu sems = = = {5}  
 =  
 =  
 = = = = = = kh- mo ni byañ chub sems = = = rnam par thard pa bsod  
 nams kyi mdzod myi zad ma'i rkyen ce bya ba thob ste | (6s) phru ba  
 cig po -di las (43s) ph-u = = = {6} ... ... {7} ... {8} ...

§ 5. {9} = = = = = = = = = = = zes bya ba 'dug gis ... ...

Variants:

- 2 par T : pa LNP : zin R
- 3 pas T : pa LNPR kyi TP : om. LNR
- 5 ma'i rkyen T : pa'i rgyan LNPR ste TLNP : pa R

**Panel XIII**

1. S wall; the lowest inscripational panel on the left-hand side below figure S6. A heavily damaged horizontal rectangle of 17 x 55 with more than 6 recognizable lines.
2. No panel signature visible.
3. Corresponds to painting 17: Vidvant sits in a house under a golden baldachin with 3 male attendants. S. kneels on the left. Vidvant extends his right hand above S. towards a figure reaching out towards him.

4. No inset in the painting.

4a. In the lower blue band of the painting illegible traces of *dbu med* script.

5. The inscription contains the visit to the householder Vidvant in the city of Mahāsaṃbhava. It corresponds to N(Ca) 220b1-228b4, P(Si) 181a7-186b5, R(Ca) 194a5-201a1, L(Ca) 160a7-165b8, (Skt. 110,2-113,19).

6. Summary:

§ 1. S. finds Vidvant at a crossroads in the middle of the city, on a high pedestal, a golden parasol held over him.

§ 2. S. pays his respect and asks for instruction.

§ 3. Vidvant explains how he provides everything to those in need.

§ 4. Innumerable beings gather. Vidvant gathers food and drink from the sky and teaches.

§ 5. He explains his achievement and his limitation and sends S. forth to Ratnacūḍa in Simhapota.

7. Inscription:

Only traces of the inscription are legible, but are sufficient for identifying the visit to Vidvant.

§ 1. {1} de nas tshoñ dpon gyi bu nor bzañ- (1f, 2l) = m dag mkhas pa (2s) tshol = = ba las → → {2} → (6l) stoñ phrag bcu (40s) = dañ myi'i gzugs las śin tu →

§ 2. → (6l, 16s) don du bla na myed → {3} → (1l, 24s) ci ltar (11s) bslab par = = = dañ | ci ltar → →

§ 3. (1f, 3l, 34s) mur ba (6s) dañ | gos (5s) dañ | mye tog (6s) dañ | (9s) spos (5s) dañ | (39s) rin po che (7s) dañ | gser {4} → (6l) rnam- → = s kyi bu yu- = = = = dañ | de'u re -ñon sum

§ 4. {5} → → (11, 5s) yul tha dad *nas* (?) -on̄ 'das lkags te (?)  
khyim bdag mkhas pas {6} → →

## Panel XIV

1. S wall; the inscriptional panel at the bottom below figure **S6**. A horizontal rectangle of 13 x 56 with 6 lines.
2. No panel signature visible.
3. Corresponds to painting **18**: A palace maṇḍala with eight doors and with 2 lions above. S. and Ratnacūḍa meet at the left-hand opening. In the centre S. kneels before Ratnacūḍa, who is seated on a tripod. Above the centre 2 small Buddhas on lotuses. Around 18 Bodhisattvas, the inhabitants of the upper stories of this house.
4. No inset in the painting.
5. The inscription would contain, in logical sequence, the visit to the religious master Ratnacūḍa.
6. Summary:
  - § 1. S. finds the master Ratnacūḍa in the market place. S. is taken to his house, ten stories high, with eight doors, a lion throne and a lotus pond.
  - § 2. S. sees supplies to be given away in the first four stories, and gatherings of Bodhisattvas and finally Buddhas in the upper stories.
  - § 3. Ratnacūḍa reveals how he once planted the roots of goodness which resulted in this attainment.
  - § 4. He refers S. to Samantanetra in Samantamukha.
7. The inscription is illegible.

## Panel XV

1. S wall; the uppermost panel on the right-hand side below figure S6. An upright rectangle of 37,5 x 18/16 with 27 lines.
2. Signature “*tsha*” in red in the upper left-hand corner.
3. Corresponds to painting **19**: On the left S., in the centre Samantanetra under an umbrella, his right hand extended (*mudrā* not understood). 4 male and 3 female spectators on the right and 2 watching from windows. On the left-hand side is a naked boy (later to receive clothing?).
4. No inset in the painting.
- 4a. In the middle below the painting following a signature “*tsha*”: *yul = = = po źes bya ba tshoṅ dpon spos bga* → *źes = = du-*.
5. The inscription contains the visit to the merchant of perfumes Samantanetra in the city of Samantamukha. It corresponds to N(Ca) 233b5-240a1, P(Si) 190a5-193b5, R(Ca) 205a2-209a4, L(Ca) 169a7-172b4, (Skt. 117,2-119,11).
6. Summary:
  - § 1. S. finds Samantanetra in his shop in the city and asks for instruction.
  - § 2. He informs S. of his cures and achievements,
  - § 3. tells of his knowledge of the ball of fragrance,
  - § 4. admits his limitation, and sends S. on to king Anala in the city of Tāladhvaja.
7. Inscription:
  - § 1. {1} < > = = = -oṅ dpon gyi bu nor bzaṅs (4l, 24s) =

= kyis yul spa'i = = {2} (3s) phyin nas | (3l, 9s) *de'i* dbus žig na g-oñ  
 khyer kun nas sgo tshoñ 'dus kyi rdal stoñ phrag bcu {3} 'i = = = su  
 gyurd pa (25s) mthoñ ste | de'i deñ na spos tshoñ kun tu lta ba yañ |  
 spos tshoñ gi {4} =s žig = = = = mthoñ nas (8s) der phyind te (12s)  
 = = btsal nas (4s) thal mo sbyar = = {5} (3s) smras *pa* | 'phags pa  
 bdag gis (9s) = = chub tu sems -skye na = (6s) **byañ chub sems dpa'i**  
 {6} **spyod** = = **ci ltar bslab bar** bgyi ba dañ | (2s) nan tan du bgyi ba =  
 ma 'tshal to |

§ 2. smras pa {7} rigs kyi bu de ltar (14s) sems bskyed pa legs so  
 legs = = = = ni sems can {8} thams cad kyi nad ś-s = rluñ (3s) dañ  
 '**khri**gs pa *nas* (30s) = = 'thuñs pa dañ (2s) mtshon dañ {9} (8s) me (?)  
 la = = = (5s) las = = = (14s) yañ žes (!) so = = de dag (2s) žes (!)  
 pa bya = =ñ śes te | 'di {10} = = **snun** par = = = = = = = = =  
 skyu- = = = = dañ | bkr- ba dañ | **brta** (?) **ba dañ** | {11} g = = =  
 = sna'i =o= dañ | ña ra dañ d-gs dañ | = = = dañ | byu- = dañ -g  
 {12} gso ba dañ | 'byuñ = = gdon my-d par bya ba dañ | -cud dañ -u-  
 = dañ | g = = {13} ba dañ | bskyed pa dañ | kha dog byar ba dañ |  
 ñams bstod pa 'añ rab = śes = (3s) phyogs {14} bcu nas sems can = =  
 ci s-ed cig kho bo'i druñ du 'oñ ba de dag thams cad kyi nad {15} m =  
 = = tu ž- bar =ed de = = = = = (13s) byas = = dañ (?) = = = =  
 = = = nas (?) = ci {16} rigs pa'i gos (2s) **bskon** = = = = = = = = =  
 = = = =r byas *nas* | (?) (30s) 'dod chags {17} = = = = = = = = =  
 = = (9s) ba dañ | (?) že sdañ | = = = = = (3s) **gti mug** = = {18}  
**chos rnam par** → → → {19} dañ → → → {20} → → →

§ 4. (3s) {21} kho bos ni s-ms can thams cad = = = -u tshim  
 par =e= = = = = = = = = = = (17s) {22} = 'di śes = = zad na |

kho bos = = = = sems dpa' sman gyi rgyal = = =r {23} gyurd pa  
 (4l, 40s) de dag g- spyod pa = = = = = yon tan brjod par nus re  
 skan | soñ {24} rigs = = = phyogs kyi = = = = = = = = rgyal  
mtshan zes bya ba yod {25} de | de na rgyal po mye zes bya ba 'dug  
 gis | de'- = = = = = **byañ chub sems dpa'**- {26} **spyod** = = ci ltar  
 bslab par bya ba (8s) dris sig | de nas tshoñ dpon g-i bu nor bzañs (7s)  
*de'i* rkañ ba {27} gñis la (2s) phyag 'tshal te | [no further writing visi-  
 ble]

Variants:

3 deñ *T* : nañ *LNPR*

5f. byañ chub sems dpa'i spyod = = ci ltar *T* : ji ltar ... .. byañ chub  
 sems dpa'i spyod pa la *LNPR*

8 'khrigs *T* : mkhris *LNPR*

10 snun *TP* : snum *LNR* brta ba *TLNR* : < > *P*

14 cig *TLNP* : om. *R*

17 gti mug = = chos rnam par *T* : chos rnam par (dbye ba'i bye brag  
 bstan ciñ) gti mug (spañ ba'i phyir) *LNPR*

25f. byañ chub sems dpa'i spyod = = ci ltar *T* : ji ltar ... .. byañ chub  
 sems dpa'i spyod pa la *LNPR*

## Panel XVI

1. S wall; the central panel in the middle below figures **S6** and **S7**. A horizontal rectangle of 11,5 x 79/78 with 8 lines.
2. No panel signature visible.
3. Corresponds to painting **20**: S. on the left-hand side standing before a boy(!) who holds him back. In the centre, S. kneels before Anala

with a canopy above; on the right are 8 attendants (2 female, 6 male), above are 5 boys. 4 scenes with various tortured criminals and bodies, accompanied by torturers (creatures of hell?) in blue; 1 scene in the upper left-hand corner outside the palace.

The logical sequence of the composition would be: 1. S. meets Anala outside (canopy), 2. S. perceives the scenes of torture, 3. S. is held back by a god (boy), 3. Anala takes S. into his palace and explains his method (centre) of turning his people (5 boys?) away from evildoing.

4. No inset in the painting.

4a. In the lower band of the upper frame: = = = = = *la'i rgyal mtshan* = = = *rgyal po mye zes bya ba 'dug* (“[Tā]ladvaja...lives a king named Anala”).

5. The inscription contains the visit to king Anala in the city of Tāladhvaja. It corresponds to N(Ca) 240a1-246a7, P(Si) 193b5-199a3, R(Ca) 209a5-226a2, L(Ca) 172b4-177b8, (Skt. 120,2-123,28).

6. Summary:

§ 1. S. finds king Anala sitting on a lion throne.

§ 2. He also sees numerous ministers, torturers and criminals, and how the king deals out punishments.

§ 3. Observing these dreadful tortures and killings S. doubts that the king is a spiritual friend, but is strengthened by celestial beings.

§ 4. The king explains his practice of having illusory tortures kill and maim illusory criminals in order to turn his people away from evildoing.

§ 5. He declares his limitation and sends S. forth to king Mahāprabha.

7. The inscription is nearly illegible in the photograph, but identification is provided by a few syllables shortly after the beginning of line 5: de la rgyal po mye.

## Panel XVII

1. S wall; the inscriptional panel to the left below figure **S7**. A horizontal rectangle of 10 x 73,5 with probably 6-7 lines.
2. Signature “dza” in red in the upper left-hand corner.
3. Corresponds to painting **21**: S. enters on the left; S. kneels in the centre of a palace in front of Mahāprabha under an umbrella; on the right are 3 female and 7 male attendants; on the upper left-hand side a bird, and 2 figures below.
4. No inset in the painting.
5. The inscription would contain the visit to king Mahāprabha.
6. Summary:
  - § 1. S. proceeds to the town of Suprabha and looks around.
  - § 2. Description of the king's palace. S. finally sees the king at a crossroads sitting on a throne.
  - § 3. S. pays his respect and the king explains his particular practice.
  - § 4. The king enters his particular concentration which appeases all fears, etc.
  - § 5. Emerging from his concentration he declares his limitation and refers S. to Acalā in Sthirā.
7. The inscription is illegible.



## Panel XVIII

1. S wall; the lowest inscriptional panel to the right below figure S7. A horizontal rectangle of 11 x 14 with 10 lines, 2 of which in the panel frame.
2. Signature “*ra*” in red in the upper left-hand corner.
3. Corresponds to painting 22: On the left, above inset 22a, S. crying (?) with 2 gods above and a figure in white on the right-hand side. In the main scene S. (traces) kneels in front of Acalā (traces) in her house; on the right 3 male attendants.
4. Inset 22a contains no inscription.
- 4a. In the upper blue field of the painting illegible traces of *dbu med* script.
5. The inscription would contain the visit to the laywoman Acalā in the kingdom Sthirā.
6. Summary:
  - § 1. S. sets forth weeping as he thinks of his visits and is inspired by celestials.
  - § 2. He finds Acalā in a house lit up with golden light and asks for instruction.
  - § 3. Acalā tells of her past experiences and resolve.
  - § 4. She offers S. to witness her achievements, declares her limitation and sends S. forth to Sarvagāmin in Tosala.
7. The inscription is illegible except for a few words which are sufficient for identification:
  - § 1. {1} → nas = = po 'od cen po [P(Si) 209a3] → → →
  - § 2. {7} → → → =ms dri myed = = = = = = = = = = =

= = = = = brtan pa {8} rdo = = = = = = = = = = | ri (1s) 'i

## Panel XIX

1. S wall, the central panel on the right-hand side below figure S7. A horizontal rectangle of 13/12 x 65/66 with 8 lines.
2. No signature visible.
3. Corresponds to painting **23**: On the left S. enters the city (= house) where he is seen again between 3 other inhabitants. On the right Mount Sulabha with S. at its foot on the left and, again, above in front of Sarvagāmin seated on top of the mountain with 2 attendants (brahmin gods?).
4. No inset in the painting.
- 4a. In the lower band of the upper frame following a signature “*za*” *dbu med* writing: *yul dga' 'dzin tshad myed pa na | groñ khyer dga' ba = = = kun tu rgyu = =s cad du 'gro ba gnas |* (“In the land of Amitatosala, [in] the city of Tosala lives Sarvagāmin”).
5. The inscription contains the visit to the mendicant Sarvagāmin in the city of Tosala. It corresponds to N(Ca) 271b4-276a3, P(Si) 217b4-221a4, R(Ca) 236a7-240a5, L(Ca) 195a2-198a1, (Skt. 137,2-13,10), its end corresponds to the end of the visit to Vaira, N(Ca) 283b6, P(Si) 227b1, R(Ca) 247b2, L(Ca) 203b3f., (Skt. 144,28f.).

6. Summary:

- § 1. S. finds Sarvagāmin on a mountain peak north of the city and asks for instruction.
- § 2. Sarvagāmin explains his various ways of working for the benefit of sentient beings throughout all worlds.
- § 3. He assumes the forms of men etc. to expound the doctrine according to their dispositions everywhere.
- § 4. He declares his limitation and sends S. forth to the merchant of perfumes Utpalabhūti.

7. Inscription:

§ 1. {1} < > de nas tshoñ dpon gy- bu nor bzañs dge bsñen  
ma myi g.yo ba mñon tu byas te | (5s) *de'i* gdam ñag rjes = -ran ziñ  
byed ciñ | (5s) *des* bstan pa (1s) | yañ dag paṅ bstand pa *nas* (2l) mñam  
par bya = by-ḍ pa'i bar bye- -i- = = = ky-s gnas na- = = = = =  
yul du = s- {2} =ñ soñ soñ nas yul dga' 'dzin tshad myed pa gañ na ba  
der phyin nas groñ khyer dga' ba 'dzin pa tshol =l te ñi ma nub d- = ba  
zig na (6s) der phyin nas | groñ khy-r (4s) *de'i* -naṣ su soñ ste | (12s)  
srañ (2s) nas srañ =s (13s) | groñ ph-ag naṣ groñ ph-ag = kun tu rgyu  
thams cad du 'gro = = {3} = = =l rmye- rmyed pa dañ | mtshañ mo  
myi ñal tsam = = = groñ khyer de (4s) 'i byañ phyogs logs na | ri šin  
tu pad ma zes bya ba zig yod pa de'i rtse mo (21s) la ñi ma śar l- =  
(2s) mth-ñ no | (1l) *de nas* groñ khyer de nas byuñ = (21s) ri'i rtse =  
=ñ ba chen po =n gañ na ba der phy-n = {4} = = = = = zig nas  
kun = = = =s cad du 'gro = (19s) tshañs pa stoñ phrag bcus kun nas  
bskor te 'chags na 'chag pa 'dug pa mth-ñ nas | de'i druñ du phyin -e  
= = pa gñis la spyi bos phyag 'tshal = (22s) 'di skad =s smras so |  
'phags pa bdag {5} gis = na mye- pa yañ da- = = =gs pa'i byañ chub  
tu sems bskyed na ji -tar byañ chub sems dp= byañ chub sems dpa'i

=od pa la =slab par bgyi pa dañ | ji ltar nañ tan du bgyi ba ma = =  
*nas* (11, 7s) ji ltar nan tan du bgyi ba bdag la bśad = {6} gsol |  
 < >

§ 2. smras pa rigs kyi bu -e =r khyod bla na myed pa yañ dag  
 par rdzogs pa'i byañ chub tu žu=s pa leg= so legs so | (4f, 11, 4s) *žes*  
*bya ba la stsogs pa rgyas par bstand nas* | *yañ*

§ 4. rigs kyi bu kho bos ni byañ chub sems dpa'i spyod {7} pa  
 thams cad -u -gro ba thams cad kyi rjes su spyod pa 'di śes par zad na |  
 kho bos ni byañ chub sems dpa' 'gro ba thams cad gi mñam pa'i lus dañ  
 ldan pa *nas* (41, 23s) d- dag gi spyod pa'i *bar* śes pa 'am | yon tan brjod  
 par nus re skañ l {8} soñ rigs kyi bu l-o phyogs kyi rgyud 'di ñid na' g-  
 o- = = dga' ba'i 'ph-ñ ba *žes* bya ba = (7s) -o= dpon rgyal ba'i =m  
pa *žes* bya ba 'dug gis | de'i gañ du s-ñ *žig* (11, 34s) = = = = = =  
 = = = = = || [cf. P(Si) 227b1]

Variants:

- 1 -ran *žin* *T* : dran par (bar *L*) *LNPR*
- 2 tshol =l *T* : med (rmed *LR*) ciñ tshol tshol *LNPR* -nañ su *T* :  
 nañ du *LNR* : gnas tu *P*
- 3 =l rmye- *TP* : tshol śin med *LNR* pad ma *T* : pad mo *P* : mod  
 pa *LNR*
- 4 pa *T* : ciñ *LNPR*
- 7 spyod pa *T* : bya ba *P* : soñ ba *LNR* ni *T* : om. *LNPR* gi *T* :  
 dañ *LNPR*

<sup>1</sup> The visit to Sarvagāmin which ends here is concluded by the end of the Vaira chapter that introduces Jayottama instead of Utpalabhūti who should be next.

8. Additional remarks:

The contents of the painting **23** are limited to Sudhana's visit to Sarvagāmin. The inscription of panel **XIX**, however, while representing in the usual abbreviated form the complete Sarvagāmin chapter, jumps from the beginning of its concluding paragraph in line 8 to the end of the concluding paragraph of the Vaira chapter. In this way a new kind of abbreviation, and one which has not yet been applied, is being attempted. While up to this point, every panel contained the visit to one *kalyāṇamitra* only, in panel **XIX** three seem to be covered. Although only Sarvagāmin (21) and Vaira (23) can be attested from the text, it can be reasonably assumed that Utpalabhūti (22) is also implied here, if only by omission.

This case of omission may be different from that which immediately follows: neither painting **24**, nor the illegible panel **XX** give us any clue as to whether the visit to Jayottama (24) was either abbreviated in a like manner, or simply overlooked. Indeed, it cannot be excluded that with the onset of a method of gross abbreviation such as occurs in panel **XIX**, the entire omission of a chapter resulted from a certain diminution of organizational control.

## Panel XX

1. S wall, the upper inscriptional panel on the left-hand side below figure S8. A horizontal rectangle of 13,5/13x56. The number of lines is unclear.
2. No signature visible.
3. Corresponds to painting 24: S. arrives on the left and meets 2 male persons before the town. Inside S. and 2 female, 3 male inhabitants above. On the right-hand side, outside the town, a park with 4 different trees and 2 clouds. S. on the left in front of the nun; to the right 4 nuns in attendance.
4. No inset in the painting.
- 4a. In the lower band of the upper frame after a signature “za” in *dbu med* script: *yul śu ma phyi ma'i mtha'i gro- khyer ka liñ ga'i nags tshal na dge loñ (!) señ ge rnam par bskyiñ- par 'dug* (“In the town of Kaliṅgavana of the country of Śroṇāparānta lives the nun Siṃhavijṛmbhitā”).
5. The inscription would contain the visit to the nun Siṃhavijṛmbhitā.
6. Summary:
  - § 1. S. finds Siṃhavijṛmbhitā in a miraculous park sitting in various lion seats teaching to various audiences.
  - § 2. S. asks for instruction, and she explains her achievements, declares her limitation, and sends S. forth to Vasumitrā in Ratnavyūha.
7. The inscription is illegible.

## Panel XXI

1. S wall, the lowest panel on the left-hand side below figure S8. A horizontal rectangle of 13/13,5 x 67 with 12 lines, 2 of which are in the frame of the panel.
2. No signature visible.
3. Corresponds to painting 25: S. seated on the left in front of 3 female and 3 male people. Vasumitrā in the centre in a house seated under a baldachin; behind her 3 female, 3 male attendants; below 3 persons.
4. No inset in the painting.
- 4a. In the upper frame of the inscription after signature “‘a” in *dbu med* script: → → *bžes gñen ma* [(Vasu)mitrā].
5. The inscription contains the visit to the venerable Vasumitrā.
6. Summary:
  - § 1. S. is directed by people to Vasumitrā and finds her in a decorated house.
  - § 2. S. asks for instruction, Vasumitrā explains her achievements and their causes.
  - § 3. Declaring her limitation, she sends S. to Veṣṭhila in Śubhāpāraṃgama.
7. The inscription is illegible except for a few words which are sufficient for the purpose of identification:
  - § 1. {1} de nas tshoñ dpon gyi bu nor bzañ (5l, 33s) mthar gyi → → [P(Si) 239a8-b6] {3} → → → = = ñ ma ñ- groñ khyer [P(Si) 240a8] {4} khyim che [P(Si) 240b1] → → rgya che ba rin po che → → → [rest not identified]

## Panel XXII

1. S wall, the lowest inscriptional panel on the right-hand side below figure S8. A horizontal rectangle of 16,5 x 52, most of which damaged.
2. An illegible signature in the upper left-hand corner.
3. Corresponds to painting 26: On the left S. meets a person in white with a white hat. In the centre, S. seated on the left in front of Veṣṭhila in white with a red hat and 2 male, below which are 6 female attendants. Under Veṣṭhila's seat 2 lions walking to the right.
4. No inset in the painting.
5. The inscription contains the visit to the householder Veṣṭhila in Śubhapāraṅgama. The last lines correspond to P(Si) 245a6-b7, (Skt. 158,9-23).
6. Summary:
  - § 1. S. goes to Veṣṭhila and asks for instruction.
  - § 2. Veṣṭhila explains the scope of his concentration.
  - § 3. He declares his limitation and sends S. forth to Avalokiteśvara on Mount Potalaka.
7. The inscription is almost completely lost, but remains of the last lines suffice for identification.
  - § 2. {6} gcig tu brgyud pa tham- → → → [P(Si) 245a6] {7} s-ad cig gc = ལྷམ (1s) sañs → → → [P(Si) 245a6f.] {8} =s kyi źiñ brjod du myed pa → → -thoñ ste | → → → [P(Si) 245a7f.]
  - § 3. {9} → → → zad na | → → par rab tu thob pad → → → [P(Si)



245b2] {10} 'dzin ces bya → → → po zes bya ba =-n= → → =is sig → nor  
bzañ → → → [P(Si) 245b6-7]

## Panel XXIII

1. S wall, the middle panel on the right-hand side below figure **S8**. A horizontal L-shaped panel of 24/12 x 29/17 with 8 lines in the upper part and 4 short lines in the lower part.
2. Signature “śa” in red in the upper left-hand corner.
3. Corresponds to painting **27**: S. arrives on the left. On Mount Potalaka S. seated in front of Avalokiteśvara with Amitābha in his hair, and 14 crowned bodhisattvas in attendance. At the foot of the mountain a pond with aquatic animals.
4. No inset in the painting.
- 4a. Above the painting in *dbu med* script: → → *na 'phags pa spyan → gnas* | (“On ... stays the noble Avalokita[īśvara]”).
5. The inscription contains the visit to the bodhisattva Avalokiteśvara on the Potalaka mountain. It corresponds to N(Ca) 307b5-314b7, P(Si) 246a3-251a5, R(Ca) 270b3-277a6, L(Ca) 222a5-227b4 (Skt. 159,2-164,23).
6. Summary:
  - § 1. S. finds Avalokiteśvara on Mount Potalaka teaching to a group of bodhisattvas.
  - § 2. Avalokiteśvara addresses S., who asks for instruction.
  - § 3. Avalokiteśvara lays his hand on S.'s head and explains his specific practice and limitation.

§ 4. A series of verses with the content of § 1 to § 3.

§ 5. The bodhisattva Ananyagāmin appears on top of the Cakra-vāla range and S. is sent to ask for advice from Ananyagāmin.

7. Inscription:

§ 1. {1} | de naṣ tsho- = =n gyi bu nor bzañs (3l, 14s) mthar gyis yul gru 'dzin gañ na ba der 'oñs nas = = gru 'dzin g-i = = du phyin te | byañ chub sems dpa' spyan ras gzigs (4s) rmed ciñ tshol tshol ba = = = = =s kyi logs {2} kyi ri sman ljoñs mtsho dañ 'tshe'u =ñ s- = = = -o- lta bu (?) (25s) zig na rin = che'i (2s) rdo steñs zig = = = m- kruñ bcas te 'dug ciñ (11s) = = = = sems dpa'i tshogs dpag tu myed paṣ (2s) bskor ciñ chos ston te (35s) 'dug ciñ mthoñ = = =s (1s) dga' rañs {3} te | (5l, 40s) de gañ na bar phyin te |

§ 2. de nas byañ chub sems dpa' spyan ras gzigs kyi dbañ pos tshoñ phon =i = (2s) riñ zig nas tshur 'oñ ba mthoñ nas smras pa | tshur śog dpe' myed pa'i theg pa chen po yañs śi = bsam gyis myi khyab = = = = = (7l, 18s) {4} nor bzañs kyis (30s) de la (2s) phyag tshal te (19s) bskor ba byas nas (4s) thal mo sbyar te (3s) smras pa | 'phags pa bdag gis (9s) byañ chub sems =sky- =s ci ltar (11s) bslab par bgyi ba dañ (2s) nan tan tu bg-i ba ma = = = na 'phags pa (1l, 1s) bdag la bśad du = =

§ 3. {5} de naṣ (4s) spyan r= gzigs kyi(2s)s (6s) gser gyi mdog can (21s) lag pa (44s) nor bzañs kyi spyi bo la bźag te (3s) smras pa | rigs kyi bu (13s) byañ chub tu sems bskyed pa legs so legs so | rig- = = = = ni byañ chub sems dpa'i spyod pa'i -g- sñiñ rje = = = {6} sgo thogs pa myed pa zes bya ba śes te | ri = = kyi bu na'i byañ chub sems

= = = (2s) sgo sñiñ rje chen po'i sgo thogs = = = pa de ni 'gro ba  
 thams cad la dbye ba myed pa sems can yoñsu sm-i= par bya ba dañ |  
 'dul ba la žugs pa sgo kun nas thos śiñ rnam par {7} r-g par 'gyur bas  
 sems can yoñs = b=  
 = (27s) žabs kyi druñ nas (1s) my- g.yo= sems can (2s) gyi dgos pa la  
 'añ -t- gon du gnas so | (1f, 7l, 27s) rigs kyi = = = = = (6s) -ñ-ñ ri-  
 chen p-'i sgo {8} (22s) = = = kyi smon lam kyi dkyil 'khor la rnam par  
 = = = = = g → → → {9} [the following lines are short with c 28 letters]  
 → → → {10} → → →

§ 5. [The beginning of § 5 is unclear.] (4f) {11} = = = = = = =  
 mthoñ nam smras pa (2s) mthoñ no | des smras pa = = (11s) gañ =  
 {12} = = = = c- ltar (3s) bya ba dris śig | de nas (4s) nor bzañs kyiś  
 (4s) -pyan ras {13} = = = = (5s) la (2s) phyag 'tshal te (40s) soñ no ||

Variants:

- 1 yul T : ri LNPR = = gru T : ri gru LNPR kyi TN : om. LPR
- 2 kruñ TLN(?)R : druñ P ciñ T : pa LNPR
- 3 te T : to LNPR
- 4 te T : nas LNPR tu T (du) LNR : om. P ba TLNR : bar P
- 5 mdog can T : kha dog tu LNPR
- 6 thos TLNR : thogs P

## Panel XXIV

1. S wall, the inscriptional panel in the middle on the left-hand side under figure 9. A horizontal rectangle of 17,5/17 x 24/23,5 with 13 lines.
2. No signature visible.
3. Corresponds to painting **28**: The last bodhisattva of Avalokiteśvara's entourage turns to the right and holds his hand over the kneeling S.
4. No inset in the painting.
5. The inscription contains the meeting with the bodhisattva Ananyagāmin. It corresponds to N(Ca) 314b7-317a7, P(Si) 251a6-252b6, R(Ca) 277a6-279a6, L(Ca) 227b4-229a7, (Skt. 165,2-166,12).
6. Summary:
  - § 1. S. proceeds to Ananyagāmin and asks for instruction.
  - § 2. The bodhisattva explains his achievement and limitation.
  - § 3. He sends S. on to the god Mahādeva in the city of Dvāravatī.
7. Only traces of the inscription's first lines are legible, but are sufficient for identifying the chapter.
  - § 1. {1} = = = (3s) nor bzañs (38s) byañ chub = = = = =  
= gzan du mi 'gro ba gañ na ba der = = = = = {2} = = = = =  
= (25s) sm-as pa 'phags pa bdag g-s (9s) byañ chub tu sems = = = = =  
= = = = = {3} = = = = = = = = bgyi ba ma 'tsha- = 'phags  
pa → → →

## Panel XXV

1. S wall, the inscriptional panel in the middle below figure S9. A horizontal rectangle of 14/13 x 54. The panel is empty.
2. No signature visible.
3. It would have corresponded to painting 29: S. arrives at the left and meets a bodhisattva or god; above 5 spectators. In the centre S. kneels in front of a huge Mahādeva with 4 arms; his upper left hand brings water; to the right 2 gods, below 5 spectators.
4. No inset in the painting.
- 4a. Above the painting in *dbu med* script: → *gron khyer = = = na = lha chen po* (“In the town ... .. Mahādeva”).
5. The inscription would have contained the visit to Mahādeva.
6. Summary:
  - § 1. S. finds Mahādeva teaching in a giant body and asks for instruction. Mahādeva extends four arms in four directions.
  - § 2. He explains the scope of his concentration.
  - § 3. He declares his limitation and sends S. forth to Sthāvarā in Magadha.

## Panel XXVI

1. S wall, the uppermost inscriptional panel to the right below figure **S9**. A horizontal rectangle of c 15 x 27. The badly damaged panel seems to have been empty.
2. No signature visible.
3. It would have corresponded to painting **31**: in an architectural structure S. to the left, Vāsantī in the centre with 6 attendants (only their halos visible).
4. No inset in the preserved part.
5. The inscription would have contained the visit to the night goddess Vāsantī.
6. Summary:
  - § 1. S. finds Vāsantī in a tower in the sky over Kapilavastu and asks for instruction.
  - § 2. Vāsantī explains her attainments and practices.
  - § 3. She tells of her earlier striving and admits to her limitation.
  - § 4. She sends S. forth to Samantagambhīraśrīvimalaprabhā in Magadha. S. praises the goddess with verses and leaves.
8. Additional remarks:
  1. According to the sequence of the paintings up to this point, Vāsantī should be expected to the right of painting **30** at the bottom of the frieze. Assuming the same sequence to have been kept later, among the 6 lost paintings of night goddesses, and retracing this sequence from the next painting that can be determined as certain, Vāsantī would be represented in the upper painting.

Thus it seems that the regular sequence was not followed between paintings **30** and **31**.

Christian Luczanits finds a possible motif for this irregularity in the fact that both goddesses, Vāsantī (32) and Samantagambhīraśrīvimalaprabhā (33), belong to the same locality, while only Vāsantī is said to stay in a jewelled tower “in the sky over Kapilavastu”. This arrangement of the two settings would constitute a sufficient reason for the painters to have changed the hitherto regular sequence and shifted to the upper part to depict Vāsantī in her tower “in the sky over Kapilavastu”.

2. The frieze below figure **S10** has been destroyed and has been overpainted with new unrelated paintings. It could have contained the inscriptional panels and paintings related to the 6 following night goddesses (34) - (39).

## **Panel XXVII**

1. S wall, the upper inscriptional panel to the left below figure **S11**. A horizontal rectangle of 12,5 x c55.
2. No signature, since the left-hand side is lost.
3. It would correspond to painting **33**: The right-hand side of “a tower made of encircling branches of trees” remains of the goddess' location with 2 rows of 4 forest goddesses to each. On the left, the remains of the painting seem to begin with traces of a lion supporting the goddess' seat. Above, to the right, 2 does entering in from painting **36**. On the upper branch 2 birds.

4. No inset in the painting.
- 4.α In the upper frame of the inscriptional panel illegible traces of *dbu med* script.
5. The inscription would contain the visit to the goddess of the Lumbini grove Sutejamaṇḍalaratiśrī.
6. Summary:
  - § 1. S. finds the goddess seated on a throne in a tower made of encircling branches of trees surrounded by forest goddesses and asks for instruction.
  - § 2. She explains the ten kinds of birth for bodhisattvas.
  - § 3. She tells of her achievement, the signs and miracles connected with the birth of the Bodhisattva.
  - § 4. She tells of earlier similar experiences.
  - § 5. She declares her limitation and sends S. forth to Gopā in Kapilavastu.
7. The remains of the inscription may be legible, but are illegible on the available slide.

### Panel XXVIII

1. S wall, the lower inscriptional panel to the left-hand below figure **S11**. A horizontal rectangle of c55 x ?.
2. No signature, since the left-hand side is lost.
3. It would correspond to painting **34**: The painting probably contained 2 scenes: on the left-hand side, the meeting with the goddess Aśokaśrī (?), which is lost, and on the right-hand side, “in the hall of bodhisattvas”, S. kneels before a standing Gopā in Tibetan dress,



- behind whom are 2 or 3 ladies in attendance.
4. No inset in the preserved part.
  5. The inscription would contain the visit to the Śākya girl Gopā.
  6. Summary:
    - § 1. On his way to Kapilavastu S. meets Aśokaśrī, goddess of the hall of bodhisattvas.
    - § 2. S. enters the hall and finds Gopā surrounded by royal maidens and asks for instruction.
    - § 3. Gopā explains the 10 conditions by which bodhisattvas fulfill their practice,
    - § 4. her achievement and its scope,
    - § 5. her earlier achievements and experiences,
    - § 6. finally she declares her limitation and sends S. forth to Māyā.
  7. The panel seems to show illegible traces of an inscription.

## Panel XXIX

1. S wall, the lower inscriptional panel to the right below figure S11. A horizontal rectangle of c 20 x ?. The panel does not seem to extend to below the right-hand side of painting 35.
2. Signature “ñi” in black in the upper left-hand corner.
3. It would correspond to painting 35: The painting is divided into 4 scenes: 1. On the upper left-hand side S. kneels, in front of a goddess in the air above and a standing goddess below with her arm raised. 2. Below 2 goddesses S. “thoughtfully” (?) sitting cross-legged, his head propped on his left hand. 2 unrelated pigs below. 3. S. kneels in front of the rākṣasas (remains of two heads visible).

4. The main part of the painting, which seems to extend to the bottom of the frieze. On the right-hand side the remains of a large lotus and therein the remains of the tower.
4. No inset in the preserved parts.
5. The inscription would contain the visit to Māyā, the mother of the Bodhisattva.
6. Summary:
  - § 1. S., turning to Māyā in deep thought, is addressed by the city goddess Ratnanetrā, touched by the light rays of a further goddess Dharmapadmaśrīkuśalā, and directed on by the rākṣasa Sunetra.
  - § 2. S. then sees Māyā sitting on a lotus throne in a tower and asks for instruction.
  - § 3. Māyā tells of her achievement and the birth of the Bodhisattva,
  - § 4. and of her earlier achievement.
  - § 5. She declares her limitation and sends S. forth to Surrendrābhā.
7. The inscription is illegible.

### Panel XXX

1. S wall, the upper inscriptional panel in the centre below figure S11. A horizontal rectangle of 15,5/16 x 24,5/24.
2. Signature “cī” in black in the upper left-hand corner.
3. It would correspond to painting 36: S. kneels on the left-hand side; in the centre the goddess with 1 attendant.
4. No inset in the painting.

5. The inscription would contain the visit to the goddess Surendrābhā.
6. Summary:
  - § 1. S. approaches Surendrābhā and asks for instruction.
  - § 2. She tells of her achievement and earlier experiences.
  - § 3. She declares her limitation and sends S. forth to Viśvāmitra.
7. The inscription is illegible.

### **Panel XXXI**

1. S wall, the upper inscriptional panel to the left below figure **S11**. A horizontal rectangle of 16/15,5 x 22,5/23.
2. No signature visible.
3. It would correspond to painting **37**: On the left-hand side, with a spectator looking out of a window above, S. kneels in a house in front of Viśvāmitra with a flat red hat and 1 attendant to the right.
4. No inset in the preserved parts.
5. The inscription would contain the visit to the young teacher Viśvāmitra.
6. Summary:
  - § 1. S. descends from the heaven to Kapilavastu, where he meets Viśvāmitra and asks for instruction. The teacher states that he learned what he knows from Śilpābhijñā and sends S. to him.
7. The inscription is illegible.

## Panel XXXII

1. S wall, the upper inscriptional panel in the centre between figures **S11** and **S12**. A horizontal rectangle of 15 x ?.
2. No signature, since the left-hand side is lost.
3. It would correspond to painting **38**: In the centre traces of the teacher, to the left traces of S., to the right of the attendants (?).
4. No inset in the preserved parts.
5. The inscription would contain the visit to the young Śilpābhijña.
6. Summary:
  - § 1. S. goes to Śilpābhijña and asks for instruction.
  - § 2. He explains his knowledge of the phonemes (*arapacana*, etc.),
  - § 3. declares his limitation and sends S. forth to Bhadrottamā in Vartanaka.
7. The inscription is illegible.

## Panel XXXIII

1. S wall, the upper inscriptional panel to the left below figure **S12**. A horizontal rectangle of 12 x 35. Either the inscription is totally effaced or the panel is empty.
2. No signature visible.
3. It would have corresponded to painting **39**: In a house faint traces of S. on the left, and of Bhadrottamā in the centre dressed in a white cloak with blue lapels. To the right 1 male and 1 female attendant.

4. No inset in the painting.
5. The inscription would have contained the visit to the laywoman Bhadrottamā.
6. Summary:
  - § 1. S. goes to Bhadrottamā and asks for instruction. She explains her achievement, declares her limitation, and sends S. forth to Muktāsāra in Bharukaccha.
7. The inscriptional panel is probably empty.

### **Panel XXXIV**

1. S wall, the lowest panel below figure **S12**. A horizontal rectangle of 19/17 x 23,5. The panel is empty but lines have been ruled in preparation.
2. No signature visible.
3. It would have corresponded to painting **40**: In the centre traces of Muktāsāra seated, dressed in a blue dhoti; on the right 1 male and 1 female attendant similarly dressed in Indian style.
4. No inset in the painting.
5. The inscription would have contained the visit to the goldsmith Muktāsāra.
6. Summary:
  - § 1. S. goes to Muktāsāra and asks for instruction. He explains his achievement, declares his limitation, and sends S. forth to Sucandra in the same city.
7. The inscriptional panel is empty.

## Panel XXXV

1. S wall, the lower inscriptional panel in the centre between figures **S12** and **S13**. A horizontal rectangle of 17 x 77. The panel is empty but lines have been ruled in preparation.
2. Signature “di” in black in the upper left-hand corner.
3. It would have corresponded to painting **41**: On the left a questionable scene: a householder with 2 male attendants and 1 spectator in a separate house looks towards the centre of the town (filling surplus space?). In the main scene: S. on the left kneeling in front of Sucandra, who is seated. To the right are 5 male attendants. Above the town is a group of 3 gazelles.
4. No inset in the painting.
- 4a. Below the inscriptional panel in *dbu med* script: → *gron khyer rgyas pa'i 'gram na khyim bdag zla ba bzan po* → (“In the city of Bharukaccha...the householder Sucandra.”)
5. The inscription would have contained the visit to the householder Sucandra.
6. Summary:
  - § 1. S. goes to Sucandra and asks for instruction. Sucandra indicates his achievement and limitation, and sends S. forth to Ajitasena in Roruka.
7. The inscriptional panel is empty.
8. Additional remarks:

The identification of paintings **41** and **42** is based on the secondary

titles attached to painting **42** and panel **XXXV**. The wild animals above the town in painting **41** may indicate that this is a depiction of Roruka. But this contradicts the titles. The reading of the panel signature is very uncertain.

## Panel XXXVI

1. S wall, the upper inscriptional panel to the right-hand below figure **S12**. A horizontal rectangle of 13.5/14 x 34. The panel is empty but lines have been ruled in preparation.
2. Signature “ti” in black in the upper left-hand corner.
3. It would have corresponded to painting **42**: on the left S.; in the centre Ajitasena; on the right 3 male attendants.
4. No inset in the painting.
- 4a. In the blue ribbon above the scene after a signature “ti” in *dbu med* script: *gron̄ khyer ri dags gnas na khyim bdag mi pham sde = =* (“In the city of Roruka...the householder Ajitasena.”)
- 4b. In the lower right-hand corner of the inscriptional panel after a signature “ña” in rough *dbu med* script: *ri (??) = = = na khyim bdag = =*
5. The inscription would have contained the visit to the householder Ajitasena.
6. Summary:
  - § 1. S. goes to Ajitasena and asks for instruction. Ajitasena indicates his achievement and sends S. forth to Śivāgra in

## Dharmagrāma.

7. The inscriptional panel is empty.

### Panel XXXVII

1. S wall, the upper inscriptional panel to the right below figure S13. A horizontal rectangle of 13,5 x 60,5. The panel is empty but lines have been ruled in preparation.
2. No signature visible.
3. It would have corresponded to painting 43: In a house S. standing before an Indian lady in white who refers S. to the centre; there, S. kneeling in front of Śivarāgra enriched and sitting on an elaborate seat; on the right 1 male, 1 female attendant. Above the first lady a dove.
4. No inset in the scene.
- 4α. In the blue band above the scene after a signature “*tha*” in *dbu med* script: *yul chos kyi yul gru na bram ze gzi' 'dzin mchog 'dug* | (“In the region of Dharmagrāma lives the brahmin Śivarāgra.”)
5. The inscription would have contained the visit to the brahmin Śivarāgra.
6. Summary:
  - § 1. S. goes to Śivarāgra and asks for instruction. Śivarāgra indicates his achievement and limitation, and sends S. forth to Śrīsambhava and Śrīmati in Sumanāmukha.
7. The inscriptional panel is empty.



## Panel XXXVIII

1. S wall, the lowest panel under figure **S13**. A horizontal rectangle of 24 x 83.5 with 17 lines. Only the first two lines are partly over-painted.
2. In the upper left-hand corner of the panel is the signature “*pa*” in black. In addition “*śa*” in black begins the first line.
3. Corresponds to painting **44**: on the left S. in front of the door; in the centre S. kneeling in front of Śrīsambhava with 17 male listeners; on the right S. kneeling in front of Śrīmati with 1 male, 16 female listeners. 2 large curtains frame the *kalyāṇamitras*. To the right S. leaving the city. Below these scenes two further scenes of doubtful meaning; on the left, the 2 children seem to be leaving the town, and in the centre, Śrīmati engages her hands while bowing forward, and Śrīsambhava kneels to the right.
4. No inset in the scene.
- 4a. In the lower blue band of the scene after a signature “*da*” in *dbu med* script: *yul gyi → groñ khyer bzaiñ po źes* → (“The city Su[... ..?] of the region...”).
5. The inscription contains the visit to the children Śrīsambhava and Śrīmati in the city of Sumanāmukha and corresponds to N(Cha) 214a5-229a7, P(Hi) 173a4-183a4, R(Cha) 198b6-212a2, L(Cha) 157a4-167b7, (Skt. 360,2-367,9).
6. Summary:

- § 1. S. visits the boy Śrīsambhava and the girl Śrīmati in the city of Sumanāmukha and asks them for the method of learning and practising the practice of bodhisattvas.
- § 2. The children inform S. of their particular achievement and its characteristic effects, but cannot answer his request.
- § 3. They refer S. to the bodhisattva Maitreya who lives South, in the tower Vairocanavyūhālānkāragarbha.
- § 4. S. is to ask Maitreya for the method of seeking the practice of bodhisattvas,
- § 5. because Maitreya has entered into all these practices and will act as a spiritual friend.
- § 6. S. should not develop just one virtue, etc., but infinite roots of goodness, etc.
- § 7.<sup>2</sup> The necessity of seeking spiritual friends. Why S. should not tire of seeking spiritual friends: from them bodhisattvas learn their practice, etc.; sustained by them bodhisattvas do not fall into bad existences, etc.
- § 8. S. is to continue to approach spiritual friends with a mind like a servant, doing whatever is bidden, etc.
- § 9. S. is to think of himself as sick, of spiritual friends as physicians, etc. With this in mind he should approach them.
- § 10. S. is delighted, pays his respect to the boy and girl and leaves.

7. Inscription:

- § 1. {1} | < > | de na -tsh = = n gy--u [->>covered] =r  
 soñ ste | khye'u dpal 'byuñ ba dañ | bu mo dpal gyi blo gros ma gañ na  
**pha deñ phyin nas** | de gñis kyi **rkañ pa la** spyi bos phyag 'tshal te |  
 mduñ du 'dug nas thal mo sbyar te 'di skad ces smras so ┘ 'phags pa  
 bdag gis (9s) byañ chub tu s-ms {2} bskyed na ci ltar (11s) bska = = r  
 bgyi pa dañ (2s) nan tan du bgyi ba ma 'tsha [-> -> | ] -tsald tu sol |
- § 2. de nas khye'u dpal 'byuñ ba dañ bu mo (2s) blo gros mas

<sup>2</sup> The transition from the particular *kalyāṇamitra* Maitreya in § 5 to the *kalyāṇamitra* in general of § 7 in the Ta pho text is somewhat odd, but still acceptable.

(10s) smras *pa* rigs kyi bu bdag cag gñis kysis ni byañ chub sems dpa' rnam par thard pa s-yu ma'i rnam pa *žes* bya ba thob pa ste mñon tu byas so | {3} rigs kyi \*bu\* de ltar kho b- cag rnam par thard pa 'di dañ ldan pas 'jig rten thams cad sgyu ma'i rnam pa rgyu rkyen sgyu ma las byuñ ba mthoñ ño | *žes pa nas* (6l) sañs rgyas dañ byañ chub sems dpa' thams cad kyi dkyil 'khor (1s) yañ sgyu mar mthoñ *ba'i bar du'o* | rigs kyi bu bdag cag gñis kysis ni (4s) rnam par thard = sgyu ma'i {4} rañ bžin bar šes par zad na kh- = cag giš (5s) sgyu ma mtha' = = = rnam par bsgrubs (6s) pa rnam kyi spyod pa šes pa 'am | yon tan brjod pa<sub>r</sub> nus re skan de naš khye'u (3s) dañ bu mos (11s) *smras pa* | rigs kyi = rge ba'i rtsa ba šugs drags po<sub>r</sub> bsam gyis myi khyab pas mñon bar brlan nas rañ gi rnam par thard pa'i yul {5} bstand te | 'di skad ces smras so |

§ 3. soñ rigs kyi -u lho phyogs kyi =u= =d ñi- -yi ph-ogs kyi sgo'i gnas rgya mtsho'i 'gram *žes* bya ba de na | bza' šin ra ba rgyan chen po *žes* bya ba yod de | de 'i nañ na khañ pa brtsegs pa ch-n po rnam par snañ mdzad kyi rgyan gyis brgyand pa'i sñiñ po *žes* bya ba byañ chub sems dpa'i dge ba'i rtsa ba rnam par smyin pa las mñon bar {6} grub pa byañ chub sems dpa'i sems dañ yid (3s) las 'byuñ ba *la stsogs pa* (2l, 23s) rgyan kysis brgyan pa yod de | de na byañ chub sems dpa' sems dpa' chen po byams pa *žes* bya ba skye ba'i sa la gnas pa'i myi rnam rjes su bzuñ ba dañ pha dañ ma dañ gñen du gyurd pa rnam yoñsu smyin par bya ba dañ (4l) *žes* = *ba la stsogs pa'i yon tan dañ ldan pa de 'dug giš ⊥*

§ 4. {7} de'i gan du soñ la ji ltar byañ chub sems dpas byañ chub sems dpa'i dpyo<sub>d</sub> pa (33s) *la bslab par bya ba dañ* | *nan tan du bya ba* (3l, 14s) dris šig dañ |

§ 5. de ci'i phyir ze na | (3s) byañ chub sems dpa' byams pa (3s)  
 de na byañ chub sems dpa'i spyod pa thams cad la žugs pa'o | de ni sems  
 can thams cad kyi sems dañ bsam pa rtogs par khoñ du chud *pa nas* | (2l,  
 32s) de ni de bžin gše-s {8} pa thams cad kyi s thams cad mkhyen pa'i ye  
 ses kyi yul la (5s) dbañ bskur ba'o | rigs kyi bu dge ba'i bses gñen de  
 khyod la dge pa'i rtsa ba thams cad kyi s ni mñon bar brlan bar byed do |  
 (3s) sems bskyed pa (3s) phel bar byed do | lhag pa'i bsam ba (5s) brtan  
 bar byed do | (5f, 6l, 37s)

§ 7. de ci'i phyir ze na | rigs kyi bu byañ chub sems **dpa' rnam**  
**kyi s-y-d** pa {9} thams cad thos pa ni | dge ba'i gses gñen la rag las  
 pa'o | (4s) yon tan yoñs su -dz-gs par bya ba **kun** -i dge ba'i bses gñen  
 las byuñ ba'o | (4s) smon lam gyi rgyan thams cad ni | dge ba'i bses  
 gñen las byuñ ba'o | (4s) dge ba'i rtsa ba thams cad ni dge ba'i bses  
 gñen gyis bskyed pa'o | (4s) tshogs thams cad ni dge ba'i -ses {10} gñen  
 gyis bsgrubs pa'o | (2l, 28s) sems bskyed pa brtan ba thams cad ni dge  
 ba'i bses gñen las skyes pa'o | (3l, 11s) gsañ ba'i gnas thams cad ni dge  
 ba'i bs-s gñen gyi mdzod na 'dug pa'o | (4s) chos thams cad ni dge ba'i  
 bses gñen gyi 'byuñ gnas nas 'byuñ ba'o | (1l, 23s) bsod nams bsags pa  
 thams cad ni dge ba'i **gñe** {11} gyis bsruñs pa'o | (23s) chos ñañ pa'i  
 sprin tham- =d ni *de'i* kha nas byuñ ba'o | (22s) sañs rgyas (2s) kyi byañ  
 chub ni dge ba'- bses gñen la rim gro bya bas thob pa'o | (1l) chos kyi  
 (2s) rjes su 'brañ pa thams cad ni dge' ba'i gses gñen gyis yoñsu bstan  
 pa'o | (3l) rigs kyi bu dge ba'i bses gñen gyis yañ dag par zin pa'i **gañ**  
**zag** ni ñan {12} soñ du myi ltuñ ño | (15s) theg pa chen po las phyir myi  
 ldog go | (4s) *des bsruñs pa* ni byañ chub sems dpa'i bslab pa dañ | 'gal  
 bar myi byed do | (15s) sdig pa'i grogs po'i lag tu myi 'doñ ño | (26s)

*des* (3s) *zin pa* (5s) *ni so so'i skye bo'i sa las yoṅsu 'da'o* (2f, 2l) *zés rgyas par sbyar te* |

§ 8. (11, 24s) *dge ba'i bśes ñen la ni ci dga' bar bka' ñan pas* {13} *bran lta bu'i sems dañ de'i ñag ma bcag pas = = = pa lta bu'i sems dañ* | (11, 1s) *de la ña rgyal* (5s) *spañs pas phyag dar = bu 'i sems dañ* | (11, 25s) *de la myi khro bas khyi lta bu'i* (2l, 13s) *sems kyiḡ dge ba'i bśes ñen la bsñen bkur bya'o* |

§ 9. (11, 6s) *khyod kyis bdag la ni 'dron pa'i 'du śes bskyed par bya'o* | *dge ba'i bśes ñen la ni lam ston gyi 'du śes dañ* | *gd-- ñag* {14} = *-i lam gyi 'du śes dañ* | *nan tan la ni phyogs b-- bar 'gro ba'i 'du śes* (3s) *dañ* | (5s) *bdag la ni pha rol tu 'gro ba'i 'du śes* (3s) *dañ* | (18s) *dge ba'i bśes* (1s) *la ni ded dpon gyi 'du śes dañ* | *bstan pa'i chos la ni mu stegs kyi 'du śes dañ* | *nan tan la ni gru'i 'du śes* (3s) *dañ* | (3s) *khyod kyis bdag la ni zin gi 'du śes* (3s) *dañ* | *dge ba'i bśes ñen la ni klu'i bdag po'i 'du* {15} *śes dañ* | *gdams ñag la ni char gyi 'du śes dañ* | *nan-n la ni thog grub pa'i 'du śes* (3s) *dañ* | (2l, 10s) *khyod kyis bdag la ni 'jigs pa'i 'du śes* (3s) *dañ* | *dge ba'i bśes la ni dpa' bo'i 'du śes dañ* | *gdam ñag la ni mtshon cha'i 'du śes dañ* | *nan tan la ni dgra' sel ba'i 'du śes bskyed pas* (4l, 15s) *dge ba'i bśes ñen rnam' la ñe bar bsñen bar gyis śig* | *de ci phyir ze na*  $\perp$  {16} (15s) *dge ba'i = = = ñen la* (2s) *bsam pa yoṅsu dag pas* (8s) *bsñen pa'i* (8s) *--ñs kyis ri la sten pa'i ri dañ* | *gel ba dañ sman dañ* | *ñags tshal dañ 'dra' bar gañ zag de'i dge ba'i rtsa ba thaṃs cad rnam par 'phel lo* |

§ 10. (1f, 7l) *de nas tshoñ phon gyi bu nor bzañs kyis rnam pa de lta bu'i dge ba'i bśes ñen gyi yon tan dañ bsñags pa* (22s) *la sogs pa thos*

nas dga' rañs te (5s) tshim ziñ yid bde ba skyes naṣ | {17} khye'u ---|  
byuñ ba dañ | bu mo dpal gyi blos gros ma gñi- = la (2s) phyag btsal te  
 (21s) bskor ba byas nas (12s) *de dag gi* druñ nas soñ ño | < > |

Variants:

- 1 pha deñ phyin nas *TP* : ba der soñ (son *R*) nas *LNR* rkañ pa la  
*TLNR* : rkañ pa gñis la *P*
- 4 bar *T* : 'di *LNPR*
- 6 smyin (smin *NR*) par bya ba *TLNR* : smin par byed pa *P*
- 7 dris śig dañ *T* : dris śig *LNPR*
- 8 dpa' rñams kyi *NT* : dpa'i *P* : dpa' rñams kyi byañ chub sems dpa'i  
*LR*
- 9 kun *T* : thams cad *LNPR*
- 10 gñe *T* : bśes gñen *LNPR*
- 11 gañ zag *T* : byañ chub sems dpa' rñams *LNPR*
- 13 ñag ma bcag *T* : ñag thams cad mi gcig *LNP* : ñag thams cad mi  
 gcog *R* bsñen bkur bya'o *T* : bsñen par bya'o *LNPR* 'dron  
 pa'i *T* : 'gron po'i *PR* : 'dron po'i *L* par bya'o *TP* : pa'o *LR*  
 ston gyi *T* : mtshon pa'i *LNPR*
- 14 ded pon gyi *T* : mñan pa'i *LNPR* bstan pa'i chos la ni *T* : rjesu  
 bstan pa la ni *LN* : rjes su bstan pa la *PR* ziñ gi *T* : ziñ ba'i *N* :  
zi ba'i *P* : ziñ pa'i *LR* bdag po'i *T* : dbañ po'i *LNPR*
- 15 char gyi *T* : char ba'i *NP* : char pa'i *LR* thog *T* : lo tog *LNPR*  
 bśes *T* : bśes gñen *LNPR*
- 16 ri *T* : rtswa *LNPR* sman dañ nags tshal dañ 'dra' bar *T* : sman  
 nags tshal lta bur *P* : sman dañ nags tshal lta bu *LNR* thams cad  
*T* : thams cad kyis *LNPR*

## Panel XXXIX

1. At the beginning of the W wall the lowest panel under figure **W14**. A horizontal rectangle of 22,5/22 x 131,5. with 15 lines.
2. No signature visible<sup>3</sup>.
3. Corresponds to painting **45**: Below on the left S. standing, his left arm raised, before the 'tower'. Above S. kneeling before Maitreya accompanied by 8 bodhisattvas and gods; to the right above a god on a cloud. Mañjuśrī's hand in a cloud in the upper left-hand corner, and again in the right-hand corner, prepares for the central scene of painting **46**.

The centre is filled by scenes from Maitreya's former existences, carrying out all the practices of bodhisattvas. S. is always present as spectator. He seems to be also depicted below scene (3.) as the subject of his visions. These scenes seem to concentrate on various forms of giving away (*pradāna*).

The first row, from left to right, depicts

- (1.) M. seated with a full bowl in his left hand, the right extended to ?
- (2.) M. seated puts a naked man something in a bag. Inscription: *nor sbyin pa* ("giving of wealth"). Cf. Viśvāntarajātaka.
- (3.) M. seated gives two children away to a naked ascetic. Inscription: *bu sbyin pa* ("giving of children"). Cf. Viśvāntarajātaka.

<sup>3</sup> Tauscher, however, notes "*ma/ba; tsa* (black)" in his photographic inventory.

(4.) M. seated gives two (!) women to a brahmin. Inscription:  
*chuñ ma sbyin pa* (“giving of wife”). Cf. Viśvāntarajātaka.

Of the second row only traces are left:

(5.) Below (2.) 4 small seated figures, above S.'s head.

(6.) Below (4.) to the right M. kneeling holds his head in his right hand (the present head is a later addition).

The third row is lost except for the left-hand corner. The last row shows

(7.) in the left-hand corner traces of a head and something black above.

(8.) a bird on a scales, to the right the legs of a seated naked man and 4 male spectators (Śibijātaka?).

(9.) 2 birds, white and blue, flying towards M. seated in the centre, with 2 spectators.

(10.) M. seated gives something white to a brahmin.

(11.) M. seated gives something (his hand?) to a seated naked man; his left arm is mutilated. Inscription: *lag pa sbyi=* (“giving of hand”).

4. No inset in the preserved part.

4a. In the panel, above the inscription in *dbu med* script: *phyogs kyi sgo rgya mtsho'i = = =ogs gliñ gi gnas =o= = bza' žiñ gi rab rgyan chen po žes bya pa yod de | de nas = khañ ba brtsegs pa chen po rnam par snañ mdzad kyi rgyan gyi → → po žes bya ba de na byams pa* → (“A place Samudra[kaccha] ... ... (?) there is a park called Mahāvyaūha. Then a great tower called Vairocanavyūhālankāragarbha ... (?); there Maitreya ... ...”) [cf. P(Hi)



174a3-7].

5. The inscription contains Sudhana's meeting with Maitreya and his entering the tower Vairocanavyūhālaṅkāragarbha.

It corresponds to N(Cha) 229b1-314b7, P(Hi) 183a4-236a8, R(Cha) 212a2-286b7, L(Cha) 167b7-228b1, (Skt. 368,2-418,32).

6. Summary:

- § 1. S. goes to Samudrakaccha contemplating these instructions etc. and with these thoughts, faith, admiration, etc., and prostrates himself at the door of the tower Vairocanavyūhālaṅkāragarbha,
- § 2. in the same way before all beings and objects throughout the cosmos. The manner of his prostration.
- § 3. After a long time, S. rises and circles the tower thinking: "This is the abode of those who dwell in the state of emptiness, etc."
- § 4. Then S. speaks these verses: "Here is Maitreya ... at the stage of coronation, etc."
- § 5. Maitreya with a great retinue is seen coming from another place and S. prostrates himself before Maitreya.
- § 6. Maitreya eulogizes the qualities developed by S. in verses: "Look at S., pure in mind, etc." Finally Maitreya refers S. to Mañjuśrī. S. wishes to meet Mañjuśrī soon.
- § 7. S. begs Maitreya to tell him how a bodhisattva is to learn and carry out the practice of bodhisattvas.
- § 8. Maitreya points out the untiring aspiration of S. to his retinue. It is hard even to hear the name of such a one as S., etc. He surveys the various aims of such a person.
- § 9. After this eulogy Maitreya explains to S. the reason for his aspiration to supreme enlightenment: it is his spiritual determination for enlightenment (*bodhicitta*). Similes of *bodhicitta*.
- § 10. Metaphors for various *bodhicitta*-terms and paraphrases. Finally Maitreya enjoins S. to enter the tower.
- § 11. Maitreya opens the door and S. enters. He sees it as immensely vast, adorned with countless ornaments. Inside the

tower, he sees other towers as infinite as space, each one mutually distinct.

- § 12. S. bows in all directions, perceives himself in all the towers and sees various miraculous scenes: the works of Maitreya, bodhisattvas, Tathāgatas.
- § 13. The central tower is the biggest. Here S. sees numerous Jambudvīpas and Tuṣita heavens. He sees Maitreya's life acts in these worlds and himself always at his feet.
- § 14. He hears many voices articulating infinite varieties of the teaching.
- § 15. He sees in the mirrors infinite reflections of buddhas, bodhisattvas, etc., in the jewel squares, Maitreya carrying out all the practices of a bodhisattva, and even the spiritual friends who were visited by Maitreya are mirrored.
- § 16. S. sees the endless scenes in Vairocana's tower like in a dream, etc.
- § 17. Maitreya enters, too, and asks S. “Did you see ...?” S. confirms and asks for an explanation of these miracles as well as of Maitreya's origin. Maitreya complies: Ten lands as native lands of bodhisattvas, wisdom (*prajñā*) as their mother, etc.; bodhisattvas do not fail to live in the world. He states that he came to the South to help develop to maturity those who practised the same practice before, but have lost the aspiration to continue towards enlightenment. After his death he will be born again in Tuṣita.
- § 18. Maitreya enjoins S. to go back to Mañjuśrī in order to find the answer to his question for learning and practising the bodhisattva practice. He is the true spiritual friend. S. pays his respect to Maitreya and leaves.

## 7. Inscription:

§ 1. {1} | < > | de nas tshoñ phoñ gyi bu nor bza- - = =  
ba'i gśes gñen gyi gdams ñag gis sems m--n par brlan pa de byañ chu-  
=== dpa- spyod pa = = su bstan ba de ni rjes su (2s) sems *pa la*  
*stsogs pa* (3f, 10s) yul rgya mtsho'i 'gram = = = = r -yin te | de  
ltar tshoñ dpon gyi = = = -bza-- rim = = --o = = phu dud dañ (5s)

phyag bya ba dañ lta ba'i byin kyī r̄labs (14s) kyī yid d̄añ ldan pa dañ |  
 (13s) = = = kyī myig gis khañ ba b-ts-gs par -e p̄o r̄nam par snañ m--d  
kyī rgyan gyis brgyand pa'i sñiñ p̄ = s = s = = = = cad kyis phab  
 te p̄hyag byas so |

§ 2. {2} < > des rnam pa de lta bu'i mñon bar = = = =  
 tshul yud tsam (1s) rnam par dpyad de | mos pa da= d= pas las byuñ  
 ba'i (2s) -sam pa dañ = s̄mon lam gyis mñon bar bsgrub pa'i mthuṣ | de  
 bzin ḡsegs pa thams cad kyī žabs (1s) druñ du bdag =d̄ rgyun myi chad̄  
 par byin gyis r̄labs so = = = = = = = = = sems dpa' thams cad (4s)  
 nas (13s) m̄chod rten (2s) dañ (4s) sku gzugs (2s) dañ (11, 1s) sbyin (1s)  
 gnas dañ | bla ma dañ pha ma thams cad kyī -r gyi '= = = = (5s) =n̄  
 myi chad par (33s) byin kyis r̄labs so | khañ = = rtsegs pa chen po = =  
 (13s) lta ba (1s) bzin ḡ-ñ du brjod̄ (2s) pa thams cad la {3} la (!) yañ (9s)  
 gdud ciñ phyag **bya bar** byin kyis r̄labs so | (2f, 27s)

§ 3. = = = = = te | lus dañ sems śin tu tshim bar gyurd pa  
 (1s) | khañ pa br-e-- = = = 'i = = = s lañs **nas** yud tsam žig tu khañ  
 pa brtsegs pa (13s) de la **myig myi 'geñs** par bltas nas thal mo sbyar =  
 lan brgya stoñ (2s) ḡ.yas phyogs = -skor ba byas nas | de lta **bu 'i 'du**  
 śes dañ yid la bya bas bskul ba'i sems dañ ldan bas **tshig** = = = = =  
 = 'di **gnas** 'di ni stoñ (2s) = 'di mtshan **ma** = = = = = smon pa myed  
**pa'i gnas pa** = = pas dpyo- = r̄nams **kyi** gnas so **žes pa nas** | (5f, 11,  
 31s) yon tan gyi gnas thams cad la rnam {4} par spyod pa rnam kyī gnas  
 so | **žes bya ba'i** = = = brjod nas |

§ 4. (6s) nor bzañs de ñid kyis (2s) tshigs su bcad (1s) **de smras**  
 pa ⊥

-d- la thugs rje che- = brñes pas rnam dag pa |

byams pa bśes ñen dpal chen 'jig rten phan brtson pa |  
 dbań bskur = = = rgyal ba'i sras kyi thu bo = |  
 (6f, 1l) žes bya ba = = = = pa brjod nas

§ 5. de na- (4s) nor bzańs kyis khań pa brtsegs pa (11s) **ni 'khod**  
**pa'i** bya- = = = = = rnams la (7s) **bstod pa de dag** = = n tshad  
 myed pa **de dag** gis kyań (2s) bstod de | (27s) khań pa brtsegs pa'i (13s)  
 sgo na (8s) byams pa = **lta mos pa dań** | (20s) phrad **par** dga' žin {5}  
**sdod pa** las | des byań chu- sems dpa' b- - - = khań ba brtsegs pa de'i  
 phyi rol gyi phyogs (1s) gcig nas srog chags brgya stoń du ma'i ' - - - -ń |  
 lha dań klu nas (18s) lto phye chen **po** dpań **po'i du ma'i par gyi** mdun  
 tu byas te | **g.yas na g.yos nas** brgya byiń dań tshańs pa dań | 'j-g rten  
 gyi = = = = rnams kyis phyag **byas śiń** | yul de na gnas pa gñen **du**  
 'oń ba'i bram ze brgya stoń m = = = = = ciń mdun du byas te |  
kha- pa -rts-gs (11s) pa'i **phyogsu** 'oń ba mthoń nas **dga'** = | **de 'gu sta**  
 (!) bde ba skyes nas byań chub sem- dpa' byams pa gań na ba de {6} logs  
 su mñon **bar** blta ste | = = = = po nas (4s) byams pa = (6s) phyag  
 byas so |

§ 6. de nas (4s) byams pas (4s) nor bzańs la blta ste 'khor kun =  
 = g pa g.yas paš bstan nas (6s) bśnags **pa'i** tshigs su bcad pa (2s) smras  
 pa |

ltos śig bsa- ba (2s) dag (1s) 'di  
nor bzańs nor rnams = = = = 'i **bu**  
 byań ch-b spyod pa dam pa yońs su tshol žin |  
 mkhas pa na'i druń du ñe bar 'ońs |  
 leg- par 'ońs sa- sñ-ń rje byams byuń khyod l  
 byams pa'i dkyil '-or yańs pa legs 'ońs sa-

žes pa nas (11f, 7l, 17s)

'di 'dra'i rjes su bstan pa dam pa dañ  
gi bar brjod pa {7} yañ 'di ltar |  
gdams ñag de = = bzañs thos 'gyur nas |  
dga' ba'i śugs kyi dbañ po mñon brñan = =  
--i ma'i rgy-- =ñ = = = des kyañ blags |  
dga' ba'i ñams chen ñams su myoñ par 'gyur |  
dbañ po **tshim** nas śugs kyi dbugś kyañ phyuñ |  
nor bzañs lañs t- thal mog -sgyur nas |  
byams pa de la bskor ba rab tu pyas |  
**nor bzañs** lag tu 'jam -pal sems dbañ gis |  
mye tog 'phreñ ba rin c-n mdzes pa dag |  
byañ chub sems dpa'i smon pas mñon mthoñ ba |  
yid du 'oñ ba mañ **po** byuñ ba- gyurd |  
nor bzañs de tshe rab tu {8} dga' gyurd nas |  
dga' b= = = = byams pa de la gtoñ |  
de tshe de'i mgo la **byugs** |  
byams pas tshigsu = = = = = = = = = = =  
rgyal ba'i sras po nor bzañs legs so legs **so** |  
de ltar khyod ni yoñsu myi skyo bas |  
**ña** dañ 'ja= = =l ji 'dra **de** bzin du |  
yon tan snod d- khyod ni smyur = = = = l  
thos nas nor bzañs dga' ba'i tshig brjod pa |  
'di 'dra'i dge' bśes **phrad** pa ni |  
srid pa brgya phrag 'grañs par śin tu d = =  
= = g de riñ 'dir phyin śin tu legs |

yön tan kun gyi pha r- - phyin gyurd pa |

'jam dpal khyod kyi byin rlabs {9} bzañ po 'is |

bdag = = = śes -ñen 'di dag dkon pa rñed |

khyod dañ bdag tu myur du 'groggs par -o |

§ 7. de nas = = = = = = = = = = = = = = (28s) la smras = =  
'phags pa **bdag gis** (9s) byañ chub tu yañ dag par žugs na | ci l̄tar (8s)  
*de'i* spyod pa la bslab pa- =y- ba dañ | (2s) nan tan tu bgyi ba ma 'tshal  
te | 'phags pa byams pa (1s?) de bzin gśegs pa tham- = = = = sku tshe  
cig gis thogs par bla na myed (5s) pa'i byañ -u- -u luñ bstan pa ste | gañ  
(13s) tshe gcig - -s thogs pa de ni byañ chub sems d= = =m par dgoñ  
pa thams cad las yañ dag par 'das pa lags | **de** ni (4s) skyon myed par  
{10} = = žugs pa la- - = =s ni pha rol tu phyin pa thams cad yoñsu  
rdzogs pa (~ 1f, 6l) la soggs pa =gs = = = = = = = = = = = = = =  
ch-b sems dpa- (6s) de' bslab par **bya** ba dañ | (2s) = = = = **bya** ba  
(3l) bdag la b= = = = = = = = = =

§ 8. de nas (4s) byams pas | 'khor kyi dkyil 'khor de dag thams  
cad la bltas te | (4s) nor bzañs ñe bar bstan nas = = (3s) smras pa rigs  
kyi bu dag ñor bzañ 'di ni -di ltar ña la byañ chub sems dpa' spyod pa  
dañ | yon tan yoñs su bsgrub = -dri ba la ltos | bzod pa can dag nor  
bzañs 'di ni brtson 'grus (2s) 'di lta bu da- -o- -u {11} gñer ba ' = = = -  
ta -us | (2l, 9s) bsñen bkur ba byed ciñ | 'jam dpal gžo nur gyurd pas  
btañ nas | groñ khyer skyid pa'i 'byuñ gna- = = bar = = = | lho  
phyogs kyi rgyud thams cad du rgyuś **nas** dge ba-i = = = = = = = =  
bcu la **dri ba myed** ciñ | tha ma ña'i **druñ** 'di'i bar du skyob (2s) dañ  
bral ba'i (2s) bsam pas phyin te (4f, 1l, 31s)

§ 9. *žes bya ba la soggs pas* nor bzañs kyi yon tan rgyas par brjod

*nas* | *de nas byams pas nor bzañs* la (3s) *smras pa* (4l, 16s) rigs kyi bu byañ chub sems ni sañs rgyas kyi chos thams cad kyi sa bon lta bu'o | **chos dkar po thams cad** rnam par 'bye {12} byed pa- ž-ñ lta bu'i (!) | (30f, 2l) *žes sems bskyed pa'i yon tan rgyas par bstan nas* | rigs kyi bu **khyod na re** | ji ltar byañ chub sems dpa'i spyod = = - - yaḍ par bya (6s) žes ze- = = -igs kyi bu khañ pa brts = = = = = = = = (21s!) ḷ- os śig dañ | der khyod kyi (13s) bslab par bya ba (15s) *thams cad śes* par 'gyur ro |

§ 11. (6s) nor bzañs kyi (17s) *smras pa* | (2s) pho brañ brtsegs pa'i chab sgo **dbye' du** gsol | nañ du **mchi'i** (!) | *de nas* (4s) byams pas khañ pa brtsegs (10s) pa'i s-o druñ du phyin te (4s) se go- (2s) *gyi sgra* = = ba dañ | (2s) sgo de (1s) rañ bye nas (24s) nor bzañs (11s) de'i nañ du (3s) phyin ma thag tu sgo -e = = = = d par gyurd to | (3s) khañ pa {13} = = = = = (10s) brgya stoñ *can* (21s) yañs pa | (2f, 17s) *rgyan rnam pa sna tshogs kyi brgyan pa* (4s) de'i nañ na (3l) *khañ myig brgya stoñ myig yañs ris su* = = *pa* |

§ 12. (6l, 14s) khañ pa = = =s pa la lar ni (4s) byams pa thog ma rigs (1s) gañ (3s) *dañ* | myiñ ni = = = = = = = = = = = sdañ no | (?) (~ 4l) *la lar ni sbyin pa sna tshogs gtoñ ba dañ* | *la lar ni tshul khriims* | *la lar ni bzod pa<sup>4</sup> nas* (1l, 17s) = = lar ni (14s) luñ bstan pa (1f, 7l, 11s) *la lar ni ñan thos kyi 'khor na* | *la lar ni rañ* = = = = kyi 'khor na | *la lar ni tshe gcig g-s thogs* = ñ = = = -s--r ba rnam kyi *bar* (26s) mthoñ no | (2f, 7l)

<sup>4</sup> This sequence is either not extant in the canonical versions, or - more likely - a substitute for *la lar ni gañ du pha rol tu phyin pa yoñs su rdzogs par byas pa dañ* | (P 220b5).

§ 13. *khañ pa brtsegs pa* (13s) *de'i* = = = =ñ *pa brtsegs pa* (2s) *gžan* {14} = = -s *yañs* śiñ (40s) *ston gsum gyi* (3s) 'jig rten gyi *kham*s | *dug pa mthon ño* | (10s) *de na yañ gliñ bži'* *bye ba ph-ag brgya'i* 'dzam bu gliñ = (3s) = -ga' ldan = (2s) = phrag b- -ya nas 'p~~he-~~ *dañ* (?) | (21s) *pad ma'i nañ nas* *skye ba dañ* | (3s) *tshañs* = = = = = = = = = = | *gom pa bdun du 'gro ba dañ* | (16s) *gžo n-'i ri-* *pa* (?) yoñs *su ston pa dañ* | *btsun mo'i 'khor kyi nañ* = '**dug** *pa dañ* | (21s) rab -u -yu- *ba dañ* | *dka' ba spyod pa* (4s) *dañ* | *mya ñan las 'das* = = (3l, 24s)<sup>5</sup> *riñ srel bgo pa'i bar mthon ño* | (22f, 7l, 8s)

§ 18. *soñ rigs kyi bu da du-* *yañ* 'm dpal (3s) *gyi gañ du soñ la* (1l, 32s) **dri**s *dañ* (4s) *de khyod la ston par 'gyur ro* | (5s) *de* (4s) 'jam {15} -pal (6s) *gyi mñon par sgrub* *pa* (3s) *smon lam gyi khyad par* *ni byañ chub sems dpa' bye ba khrag khrig brgya* (1s) -t-- *la yañ myed do* | (1f, 3l, 13s) *de nas* (4s) nor bzañs = = = (9s) = = = *spyi bos phyag 'tsha-* *te* (8s) *skor ba byas nañ* (10s) *de'i druñ nas* -o- < > |

Variants:

- 1 *rgya TPR* : *om. LN* *kyi rgyan TLNP* : *om. R*
- 2 *yud TLNR* : *yid P*
- 3 *bya bar T* : *bya ba LNR* : *bya ba'i P* *nas T* : *te NP* : *te* | *LR myig(mig LNR) myi (mi LNR) 'geñs ('gebs LR) TLNR* : *mi dmigs 'gog P* *bu'i TLNR* : *ba'i P* *tshig* = = = = = = = '*di gnas T* : *tshig du brjod pa LNPR* *pa'i gnas pa* = = *pas T* : *pa'i gnas la rnam par LNPR*
- 4 *de T* : '*di dag LNPR* (*sñiñ po*) *na 'khod pa'i TP* : *om. LNR bstod pa de dag T* : *bstod pa LNPR* *de dag T* : *dag LNPR* *lta mos pa dañ T* : *blta bar ni mos LNPR* *par TP* : *par ni LN* : *pa ni R*

<sup>5</sup> *mya ñan las 'das* = = seems to represent the following life stages of P 223b5-8



- 5 sdod pa *TP* : sdod sdod pa *LNPR* po *T* : po'i *LNPR* po'i *T* : po *LNPR* du ma'i par gyis *T* : du mas *LNPR* tu *NT* (du *LR*) : bu *P* g.yas na g.yos nas *T* : g.yas g.yos nas *LN* : g.yas phyogs nas *P* : g.yas g.yon nas *R* byas śiñ *T* : bya źiñ *LNPR* du *T* : bśes su (bśesu *L*) *LNPR* : gśes su *P* phyogsu *T* : logsu *LN* : logs su *PR* dga' = | de 'gu sta *T* : dga' rañs te | mgu źiñ ñams pa de la tshim źiñ yid *NP* : dga' rañs te mgu źiñ ñams bde la | tshim źiñ yid *LR*
- 6 bar *T* : du *LNPR* pa'i *T* : te *NP* : te | *LR* bu (bu || *LR*) *TLNR* : du *P* yoñs su *T* : yoñs *LNPR*
- 7 tshim *TPR* : tshigs *LN* nor bzañs *T* : de'i *LNP* : de yi *R* po *TLNR* : pa *P*
- 8 byugs *T* : kun nas byugs *LNPR* so *TP* : om. *LR* ña *TLNR* : de . *P* de *T* : ci *LNP* : ji *R* phrad *T* : bdag dañ phrad *LNPR*
- 9 bdag gis *T* : bdag *LNPR* *LN* have a diplography before de
- 10 bya *T* : bgyi *LNPR* bya *T* : bgyi *LNPR* nor bzañ *T* : tshoñ dpon gyi bu *LNPR* 'di ni *T* : 'di'i *L* : 'di *NPR*
- 11 -us | *T* : bu *LNPR* skyid pa'i *T* : dpal gyi *LNPR* nas *T* : te *NP* : te | *LR* dri ba myed *T* : yoñ (yoñs *L*) su dri ba byed *LNPR* druñ *TLNR* : druñ du *P* chos dkar po thams cad rñams *T* : 'gro ba thams cad kyi chos dkar po rñams *LNPR* 'bye *T* : phel bar *N* : 'phel bar *LPR*
- 12 bu'i *T* : bu'o *LNPR* khyod na re *TLNR* : khyod de *P* dbye' du *T* : dbyer *LNPR* mchi'i *T* : mchi'o *LN(?)PR*
- 13 pa *T* : pas *LNPR*
- 14 bźi' *T* : bźi pa *LNPR* brgya'i *T* : brgya dañ *LNPR* nas *TLNR* : du *P* ri- pa (?) *T* : sa thams cad (thamđ *L*) *LNPR* 'dug *T* : gnas *LNPR* da du- (da duñ *LR*) *TNRL* : om. *P* dris *T* : dris śig *LNPR*
- 15 par *TLPR* : pa *N*

## Panel XL

1. W wall; the last of the panels with text, the lowest under the left-hand side of figure **W15**. An upright rectangle of 14 x 26 cm. with 12 lines which do not cover the whole panel.
2. Signature “*ha*” in black in the upper left-hand corner.
3. The inscription is related to the central part of painting **46**: Mañjuśrī's lower arm extending from a cloud approaches, as shown by four repetitions of the arm beginning at the upper left-hand corner of **45**, and the hand touches the head of S. seated in the centre. The architectural structures would belong to the city of Sumanāmukha. The scenes above, a nobleman with 2 kneeling persons, the one on the left holding out a vessel, and below, 3 women watched by 2 men and 3 men in the background to the right, and at the bottom, a pig, have no relation to the text and seem to be merely there to fill the space. •
4. No inset in the scenes.
- 4a. In the panel, above the inscription two lines of *dbu med* script which I did not notice in Ta pho and cannot make out on the photograph. They were probably written before (!) the first line of the inscription which seems to cover some of the syllables.
5. The inscription relates how Mañjuśrī extends his hand to S. and establishes him in his own place. It corresponds to N(Cha) 314b6-315b3, P(Hi) 236a8-236b8, R(Cha) 286b7-287b4, L(Cha) 228b1-229a3, (Skt. 419,2-14).

6. Summary:

§ 1. S. goes to Sumanāmukha and stays there thinking about and wishing to meet Mañjuśrī. Mañjuśrī extends his hand “over a hundred and ten leagues” and lays it on S.'s head. Having caused S. to see, etc., having established him in his own place, Mañjuśrī leaves S.

7. Inscription:

{1} | | de nas tshoñ phon gyi bu nor bzañs groñ khyer brgya  
rtsa bcu (2s) rgyas te | phyogs kyi gnas yid bde {2} = - ñon tu 'g-ur ba  
zés bya ba žig na | 'jam dpal (4s) la sems śiñ rnam par lta **ba dañ** |  
(6s) mthoñ bar {3} = os śiñ | (2s) phrad pa- ga' bas sdod **c-ñ -u-** 'dug  
pa = = de nas 'jam dpal (4s) gyis dpag tshad brgya {4} = = **cu**'i pha  
rol naś = = = brkyañ ste | (4s) nor bzañs (11s) kyi sbyi bor bžag naś  
'di skad ces smras so | {5} = = = k-i b- legs so legs so | dad pa'i  
dbañ po dañ **myi** ldan ba sems **skyo ba** | (9s) brtson 'grus ldog pa {6}  
y-n tan cuñ zad kyi- dga' ba (2s) | dg-' ba'i -tsa ba gcig **tsam gyis chog**  
**par** gnas pa | = **m = ma b** - - u - {7} pa = la (29s) ni '**di lta bu**'i **chos**  
**ñid** yoñsu śes par bya ba dañ | (5s) spyod yul 'di lta bu dañ | gnas 'di  
lta bu {8} (2s) śes par bya ba (18s) 'a- yid - -s par bya ba 'am | (5s)  
rtogs par bya ba 'am | **thob par** myi nus so | žes {9} te des de la chos  
kyi g = = (1s) -ñ dag par bstan *pas* | (15s) chos kyi sgo grañs myed pa  
dañ ldan par {10} byas nas | ye śes *dañ* | (15s) zuñs dañ | spobs pa  
dañ | tiñ ñe 'dzind dañ | mñon bar śes pa {11} (3s) mtha' yas pa'i  
byin kyis **byin tu** bslab par bya ste | kun (1s) bzan po'i (2s) dkyil 'khor  
= -žag nas | {12} bdag gi yul la yañ rab tu bžag ste | tshoñ phon gyi  
bu nor bzañs kyi g - - = nas soñ so ||

Variants:

- 2 ba dañ *T* : bas *LNPR*  
3 c-ñ̄ -u- 'dug *T* (ciñ 'dug 'dug *LNR*) *TLNR* : ciñ 'dug *P*  
4 =cu'i *T*, bcu'i *P* : bcu bži'i *LNR* nas *T* : ste *NP* : ste | *LR*  
5 myi *T* (mi *LPR*) *TLPR* : ni *N* skyo ba *T* : skyo ba can *LNPR*  
6 tsam gyis chog par *T* : la žen par *LNPR* = m= ma b- - u - *T*  
*takes the place of* spyod pa dañ smon lam mñon par (pa *R*) bsgrub  
*LNPR*  
7 'di lta bu'i chos ñid *T* : chos ñid 'di lta bu *LNPR*  
8 thob par *T* : thob par bya bar *LNPR*  
11 byin tu (du *R*) *TLNR* : om. *P*

## Panel XLI

1. W wall, the lower inscriptional panel below figure **W15**. A horizontal L-shaped panel of 13.5/41 x 26/92.5. The panel is empty.
2. No signature visible.
3. Corresponds to painting **47**: The realm of the bodhisattva Samantabhadra is depicted as the open gate to a tower. Samantabhadra seated below on a four-legged seat in front of the Buddha Vairocana on a lotus throne supported by a small telamon. On his left S. kneeling; Samantabhadra extends his right hand towards S. Surrounding them are bodhisattvas on the left, monks on the right, demons, animal gods, nāgas, gods and men. To the right 4 spectators with 4 shields and 4 horses. Below the seated person on the left is an inscription: *ra mo mkhan dum bu*.<sup>6</sup>

<sup>6</sup> This is only legible on a photograph of the Archaeological Survey of India (2504/NR) of c 1964/65. Today only traces remain (= *mō mkhan* →). If this can be read as *ri mo mkhan*, this inscription would transmit the name of the master painter as *Dum bu*.

4. No inset in the painting.
5. The inscription would have contained Sudhana's final meeting with Samantabhadra.
6. Summary:
  - § 1. S. contemplates the realm of the bodhisattva Samantabhadra; signs and lights appear.
  - § 2. S. sees Samantabhadra on a lion seat in front of the Buddha Vairocana, numerous emanations from his every pore, multiplying in other Buddhalands, and attains the ten states of the perfection of wisdom.
  - § 3. Samantabhadra extends his right hand and lays it on S.'s head. S. shares the vision of the bodhisattva's creations and attains equality with Samantabhadra, etc.
  - § 4. Samantrabhadra's vow.
  - § 5. The Buddha confirms the delight of the bodhisattvas, the monks, of gods and of men.

## **Panel XLII**

1. W wall, the upper inscriptional panel to the right below figure **W15**.  
A horizontal rectangle of 17.5 x 29. The panel is empty but lines have been ruled in preparation.
2. No signature visible.
3. The inscription intended would not be related to any painting, the sūtra being concluded with painting **47**.



## APPENDICES

CONCORDANCE OF TEXT, INSCRIPTIONS, AND PAINTINGS

Nr. of Sūtra chapter (ed. Vaidya)	Titel (Nr. of kalyāṇamitra)	Nr. of inscriptional panel	panel signature (r = red)	painting	inset	additional identification	signature of add.id.
1	Nidānaparivarta						
2	Samantabhadra						
3	Mañjuśrī (1)	I		3,3' (?)	((3a)), ((3'a))		
4	Meghaśrī (2)	II	ga <sup>r</sup>	4	4a		
5	Sāgaramegha (3)			5			
6	Supraṭiṣṭhita (4)			6			
7	Megha (5)	III	cha <sup>r</sup>	7	((7a))		
8	Muktaka (6)	IV	ja <sup>r</sup>	8		8a	cha
9	Sāradhvaja (7)	V	ñā <sup>r</sup>	9		9a	
10	Āśā (8)	(VI)	ta <sup>r</sup>	10		10a	ñā
11	Bhīṣmottara- nirghoṣa (9)	VII	tha	11	((11a))	11a	ja
12	Jayoṣmāyatana (10)	VIII	da <sup>r</sup> (?)	12	((12a))	12a	ca
13	Maitrāyaṇī (11)	IX		13		(13a)	
14	Sudarśana (12)	(X)	pa <sup>r</sup> (?)	14		14a	
15	Indriyeśvara (13)	XI	pha <sup>r</sup>	15		(15a)	tha
16	Prabhūtā (14)	XII		16		(16a)	ba/ma (?)



Nr. of Sūtra chapter (ed. Vaidya)	Titel (Nr. of kalyāṇamitra)	Nr. of inscriptional panel	panel signature (r = red)	painting	inset	additional identification	signature of add.id.
17	Vidvant (15)	XIII		17		(17a)	
18	Ratnacūḍa (16)	(XIV)		18			
19	Samantanetra (17)	XV	tsha <sup>r</sup>	19		19a	
20	Anala (18)	(XVI)		20		20a	
21	Mahāprabha (19)	(XVII)	dza <sup>r</sup>	21			
22	Acalā (20)	XVIII	ra <sup>r</sup>	22	((22a))	(22a)	
23	Sarvagāmin (21)	XIX		23		23a	
24	Utpalabhūti (22)						
25	Vaira (23)						
26	Jayottama (24)						
27	Siṃhavjṛmbhitā (25)	(XX)		24		24a	
28	Vasumitra (26)	(XXI)		25		25a	
29	Veṣṭhila (27)	XXII		26			
30	Avalokiteśvara (28)	XXIII	śa <sup>r</sup>	27		27a	
31	Ananyagāmin (29)	XXIV		28			
32	Mahādeva (30)	((XXV))		29		29a	
33	Sthāvarā (31)			30			
34	Vāsantī (32)	((XXVI))		31			

Nr. of Sūtra chapter (ed.Vaidya)	Titel (Nr. of kalyāṇamitra)	Nr. of inscriptional panel	panel signature (r = red)	painting	inset	additional identification	signature of add.id.
35	Samantagambhīraśrī- vimalaprabhā (33)						
36	Pramuditanayanajagad- virocanā (34)						
37	Samantasattvatrāṇojaḥ- śrī (35)						
38	Praśāntarutasāgaravatī (36)						
39	Sarvanagararakṣā- sambhavatejaḥśrī (37)						
40	Sarvavṛkṣāpraphallana- sukhasaṃvāsā (38)						
41	Sarvajagadrakṣā- prāṇidhānavīrya- prabhā (39)						
42	Sutejomaṇḍalaratiśrī (40)	(XXVII)					
43	Gopā (41)	(XXVIII)					
44	Māyā (42)	(XXIX)	ñi (?)				

Nr. of Sūtra chapter (ed. Vaidya)	Titel (Nr. of kalyāṇamitra)	Nr. of inscriptional panel	panel signature (r = red)	painting	inset	additional identification	signature of add.id.
45	Surendrābhā (43)	(XXX)	ci	36			
46	Viśvāmitra (44)	(XXXI)		37			
47	Śilpābhijña (45)	(XXXII)		38			
48	Bhadrottamā (46)	(XXXIII)		39			
49	Muktāsāra (47)	((XXXIV))		40			
50	Sucandra (48)	((XXXV))	di (?)	41		41a	
51	Ajitasena (49)	((XXXVI))	ti (?)	42		42a, 42β	
52	Śivarāgra (50)	((XXXVII))		43		43a	
53	Śrisambhava (51)		pa, śa	44		44a	
	+ Śrīmati (52)	XXXVIII		45		45a	
54	Maitreya (53)	XXXIX		46		46a	
55	Mañjuśrī (54 = 1)	XL	ha	47			
56	Samantabhadracaryā-praṇidhāna	((XLI)) ((XLII))					



## CONCORDANCE OF INSCRIPTIONS AND PHOTOGRAPHS

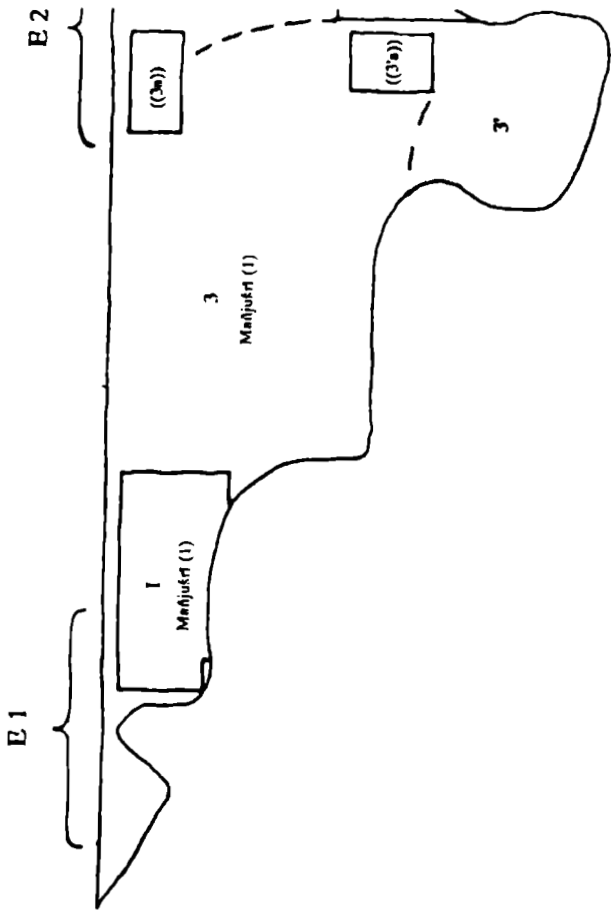
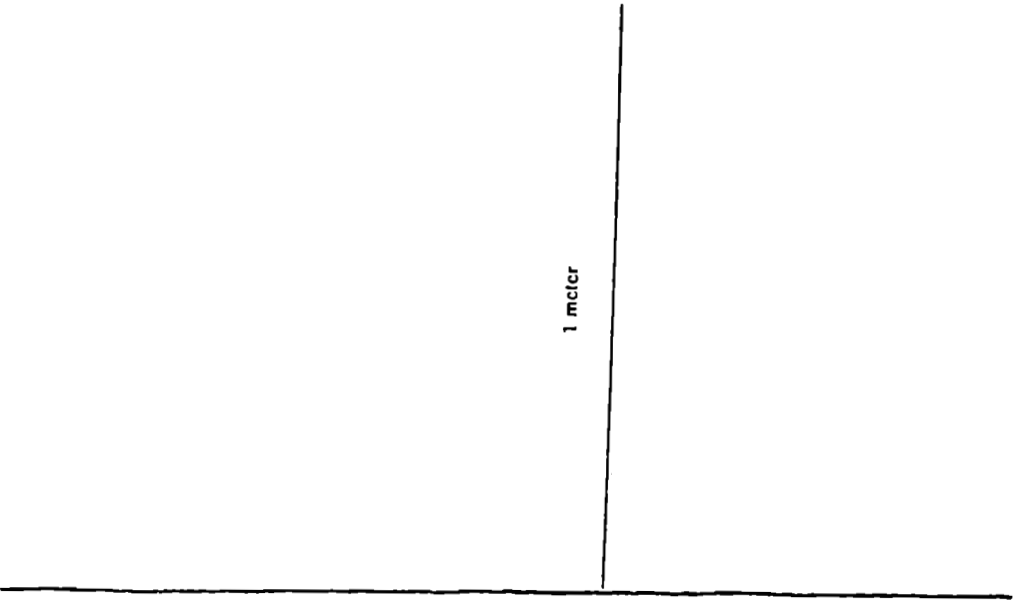
inscriptions	photographs, black and white <sup>1</sup>
<b>I</b>	89, I, 1-7
<b>inset 4a</b>	89, I, 8-9
<b>II</b>	89, I, 10-17
<b>III</b>	89, I, 18-20
<b>IV</b>	89, I, 21-23
<b>V</b>	89, I, 25-29, 31, 32
<b>VII</b>	89, I, 34-36
<b>VIII</b>	89, II, 1-3
<b>XI</b>	89, II, 4-6
<b>XII</b>	89, II, 7-9
<b>XV</b>	89, II, 10-12
<b>XVI</b>	89, II, 13-16
<b>XIX</b>	89, II, 17-20
<b>XXIII</b>	89, II, 21-24
<b>XXIV</b>	89, II, 25
<b>XXXVIII</b>	89, II, 26-34
<b>XXXIX</b>	89, II, 35-36, 89 III 2-12
<b>XL</b>	89, III, 13

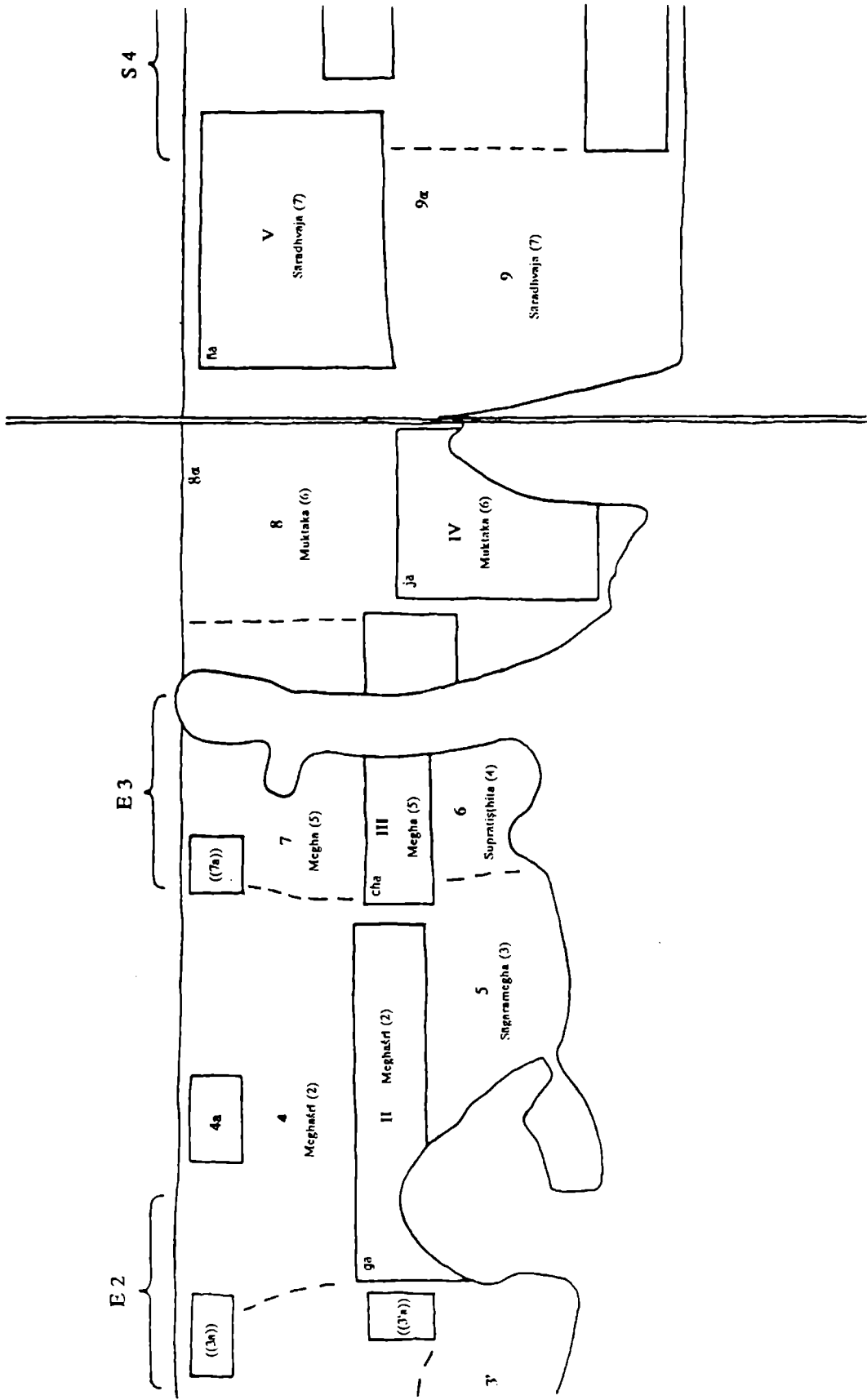
<sup>1</sup> Taken by H. Tauscher in 1988 and property of the Institut für Tibetologie und Buddhismuskunde, University of Vienna.

## DIAGRAMS OF THE FRIEZE

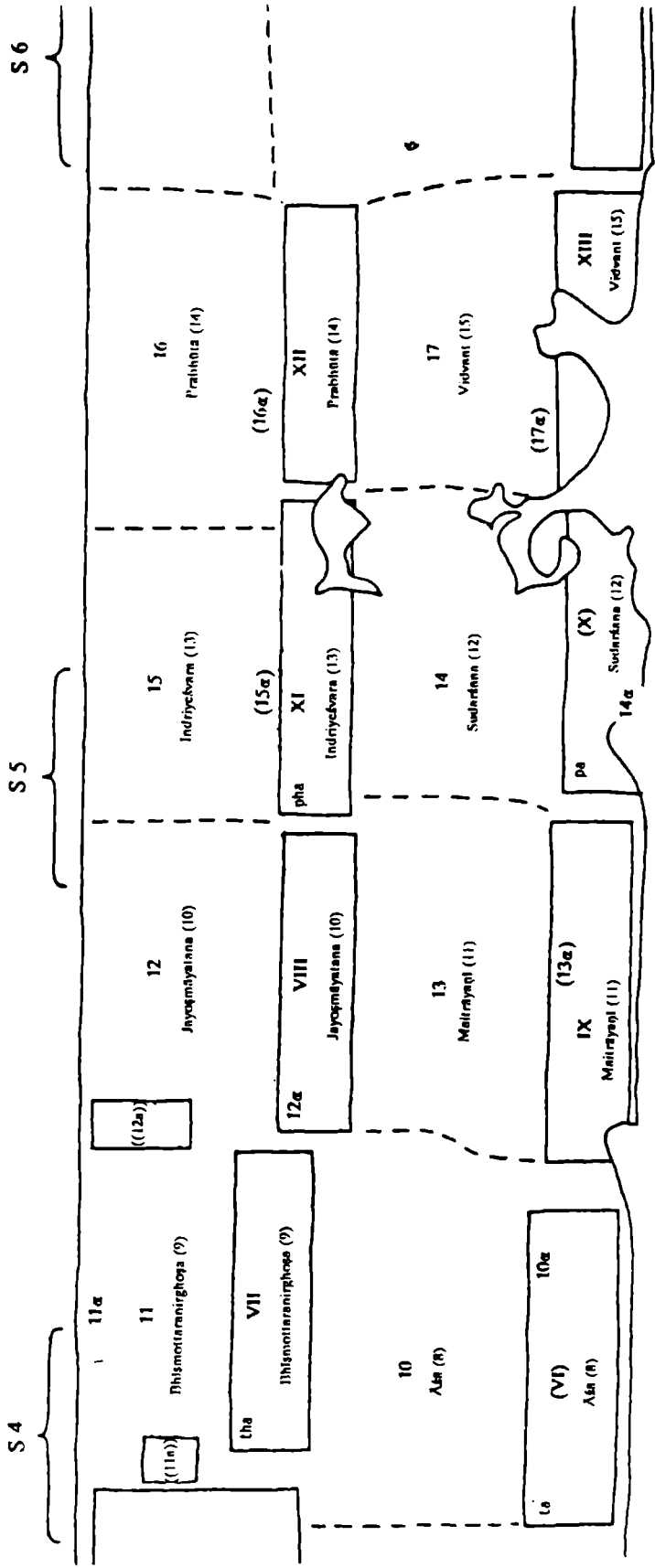
Symbols and conventions:

<b>W, E, S</b>	west, east, south walls
<b>W, E, S + 1</b> , etc.	sculpted figure above the frieze (e.g. <b>W1</b> , <b>E5</b> )
<b>3</b> , etc.	painting (the number of the painting is the same as the number of the chapter in Vaidya's edition; in the map of the frieze the number of the <i>kalyāṇamitra</i> is added in round brackets after his name)
<b>3a</b> , etc.	inset panel, e.g. in painting <b>3</b>
<b>8a</b> , etc.	additional (later) identification attached to paintings or inscriptions, e.g. to painting <b>8</b> .
<b>I</b> , etc.	inscriptional panel
<b>(13a)</b> , <b>(VI)</b> , etc.	illegible additional identification, inscriptional panel
<b>((3a))</b> , <b>((XXV))</b> , etc.	empty inset, inscriptional panel









S 6

S 7

S 8

19  
Samanānāra (17)

19a

ts'ha  
XV  
Samanānānāra (17)

20a

20  
Anāla (18)

(XVI)  
Anāla (18)

Anāla (18)

21

Mahāprabha (19)

dza

(XVII)

Mahāprabha (19)

((22a))

ra

XVIII

Acāla (20)

25a

(XXI)

Vasumitra (26)

18

Rānecūpa (16)

(XX)  
Sipahvijrabhita (25)

25

Vasumitra (26)

23

Sarvagāmin (21)

23a

XIX Sarvagāmin - Vaira (21-23)

(22a)

22

Acāla (20)

24a

24

Sipahvijrabhita (25)

25a

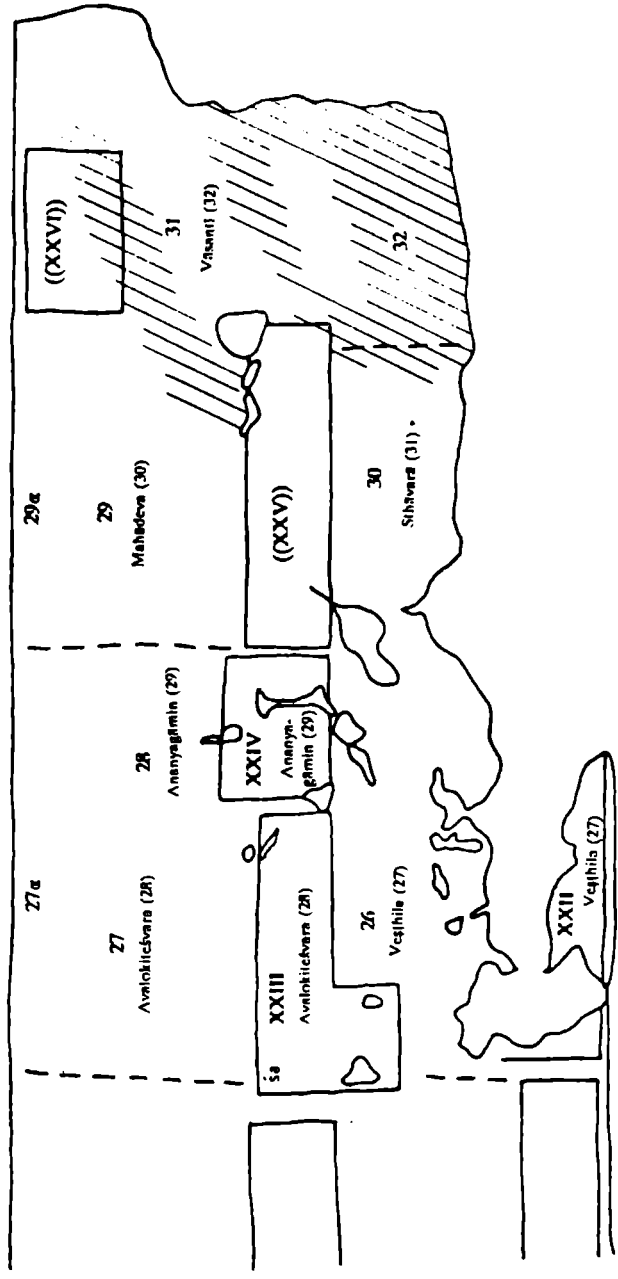
(XXI)

Vasumitra (26)

S 8

S 9

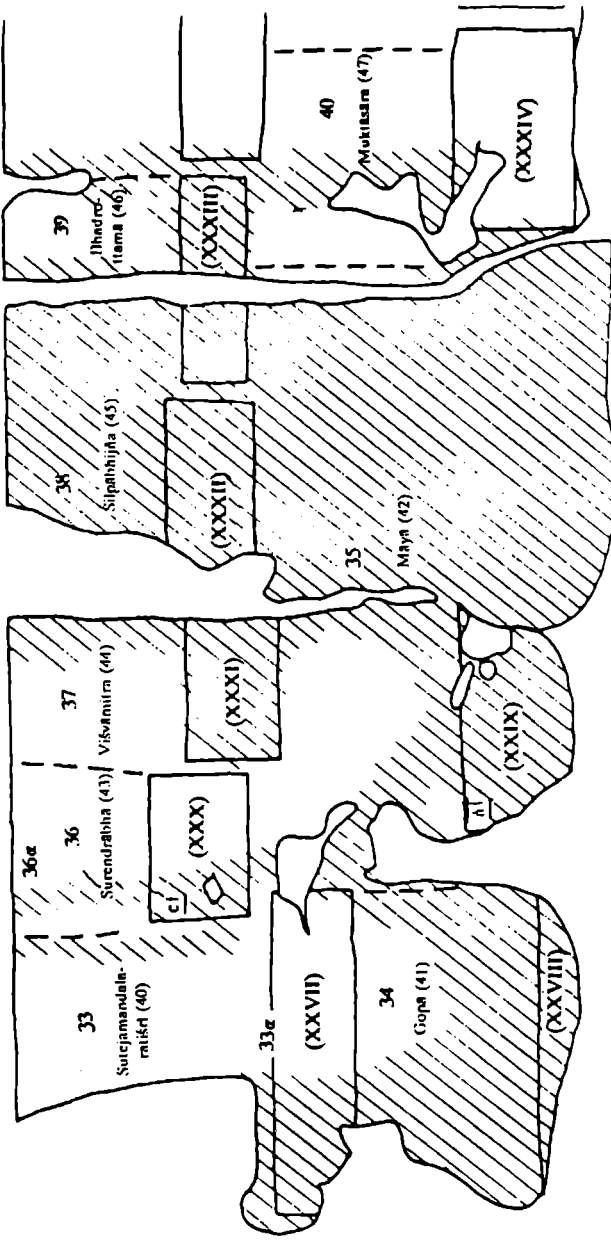
S 10

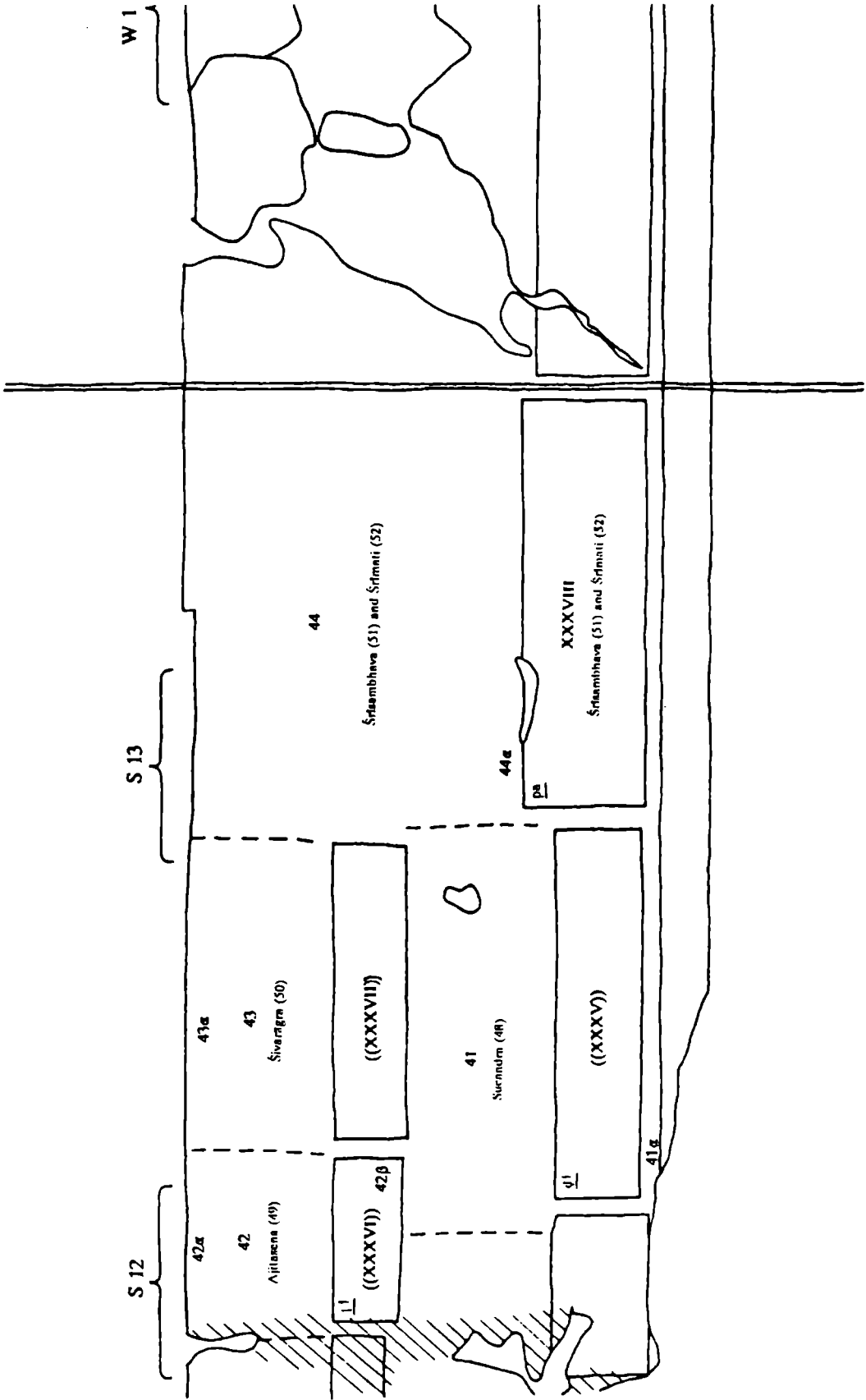


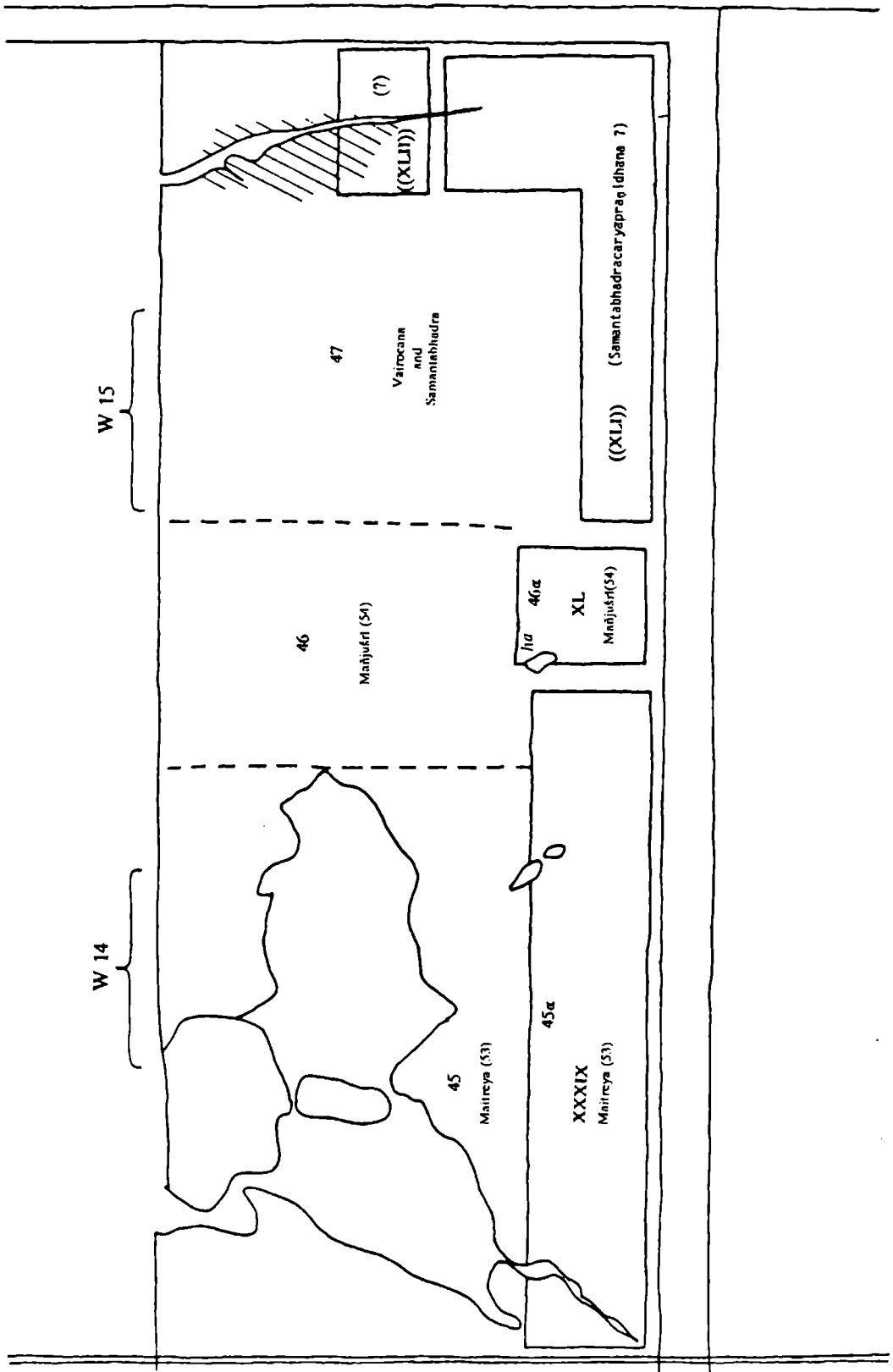
S 10

S 11

S 12







W 14

W 15

46

Mañjuśrī (54)

Ia 46a  
XL  
Mañjuśrī(54)

47

Vairocana  
and  
Samantabhadra

(XLII)  
(?)

45

Maitreya (53)

45a

XXXIX  
Maitreya (53)

(XLII) (Samantabhadraśayaprajñādhara ?)

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