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— THE SINO-SWEDISH EXPEDITION —  
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**VIII. Ethnography**

**5**

THE COTTON-CLAD MILA  
THE TIBETAN POET-SAINT'S  
LIFE IN PICTURES

BY

TONI SCHMID

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STATENS ETNOGRAFISKA MUSEUM

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To  
KURT LEUBE  
In Gratitude and Friendship

A handwritten signature in black ink, appearing to read "J. W. Miller". The signature is written in a cursive style with a large, sweeping initial "J" that extends downwards and to the left. The rest of the name "W. Miller" is written in a more compact, flowing cursive.





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# PREFACE

I wish to acknowledge my indebtedness to Professor Helmer Smith of Uppsala for his interest in my work, for helpful suggestions and for help with proof-reading; to Doctor Gösta Montell, Editor of the Reports of the Sino-Swedish Expedition, Stockholm, who was always available to me for consultation and advice; finally to Professor James Carney, Dublin Institute for Advanced Studies, for help in matters of presentation and style.

*Toni Schmid*

# INTRODUCTORY NOTE

The series of paintings on which the following work is based were acquired by me in 1930 in Peking. Evidently they have once belonged to a lama temple — one notes, for instance, the typical damage caused by rainwater penetrating through leaky roofs. The mounting on blue Chinese silk with a swastika design is of comparatively recent date.

In all probability the paintings originate from Nepal. The style is a mixture of Indian and Chinese components. It seems to me that Indian features appear especially in the human figures, postures, clothing etc. while the conception and treatment of landscapes, trees and rocks are strongly influenced by Chinese traditions.

These nineteen paintings should not be judged as art. The workmanship is rather mechanical and the colours partly extravagant. The colour plate (thaṅka VIII) which introduces this volume is a good example of the artistic level. But the paintings are of scientific interest and value because of their faithful, detailed and complete depiction of the Milaraspa legend. They also illustrate superbly many ethnographical details and lamaistic ceremonies, as one can see by the plates at the end of the volume.

In closing, I should like to extend on behalf of the Hedin Expedition our sincere thanks to Dr. Toni Schmid, who has for years studied every least detail of these paintings at infinite pains, and who has transcribed and translated the often very difficult inscriptions, comparing them with available literary sources.

*Gösta Montell*

# INTRODUCTION

sens pa 'di la 'gro 'gro  
dam pa'i čhos la phyin na /  
che gčig lus gčig ñid la  
sans rgyas thob pa 'dug go

If one's mind is so inclined  
Toward the sublime doctrine,  
He could with this very body  
Obtain Buddhahood in this very life

From the Songs of the 6th Dalailama

**T**here are some human beings who appeal to the imagination of their fellow-creatures far outside their own place and their own time. One such is Saint Francis of Assisi, friend of the sun and the animals, another Hildegard of Bingen with her belief in love and her devotion to nature. A third is the Tibetan poet-saint Milaraspa.

Milaraspa lived at the same time as two well-known founders of western religious orders: Robert and Bruno, who instituted the Cistercian and the Carthusian order respectively. Milaraspa died in 1135. He was a vajrayāna-buddhist, and belonged to the bKa'rgyudpa-school, commonly called a sect, but which might well be called an order too. He became the head of this school succeeding Marpa, whose pupil he had been. He is still said to be a most popular figure in the mind of the average Tibetan. Pictures of him are common in Tibetan homes, and his songs are sung by the herdsmen.

The two chief sources of knowledge concerning Milaraspa are a *Life* and the so called *Hundred Thousand Songs*, both edited in block-prints, and widely spread over the buddhist world. They have been lectured upon among the Mongols, and Forstmann has found a print of the *Songs* in a Nepalesian convent.

The *Life or Legend* (rNamthar) is reputedly composed by Mila's pupil Rasčuñ. It tells in an introductory chapter how Rasčuñ was induced by dreams and supernatural agents to beg the story of his life from his teacher. Rasčuñ's authorship however is disputed. The *Life* is translated into English and French by Evans-Wentz and Bacot respectively.

The *Life* follows Milaraspa's career on this earth from his birth at Gunthan to his death at Čhubar with the subsequent cremation and distribution of relics. In addition his pupils, male and female, are

enumerated. Like Saint Francis our saint was a trader's son. He was born in the wealthy home of a member of the Eagle-clan. He lost his father early in life, and the small family was deprived of its inheritance by a rascally uncle and aunt, to whose care it had been entrusted. For these the mother and the small sister had to work as servants. The mother, her mind set on revenge, determines that Mila at any cost must have an education. She wishes her son to become a skilled magician and to punish the relatives who are impervious to her entreaties and arguments and will not give back the fortune. The youthful Mila is, accordingly, sent to a teacher. But not acquiring any magic sufficiently potent there, he is sent to another teacher, a famous lama. This lama had once owned a "death-charm" but he has bartered it away to a fellow lama, in exchange for a charm to evoke hail-storms. From this third lama the death-charm is finally obtained. Through the use of this charm thirty-five people are killed, relatives and friends of the uncle and aunt. But the rascally pair have escaped. The mother rejoices, but is not as yet satisfied. Moreover, her demonstrations of joy enrage the villagers. Hearing of this she wishes to punish them too, and her desire is effected by means of a hail-storm-charm obtained from the second teacher. Great damage is caused. Hate and fear send the villagers against the authors of their misfortune, but they are not able to catch the young magician who returns somewhat unhappily to his second teacher.

His mind already troubled is further affected by the death of one of his teacher's lay-followers. The teacher himself has been deeply moved by this and he urges the boy to go to the lama Roñston of the (red-capped) rÑiñma-school. This lama imparts tuition and initiation. When it comes to the last stage of the pupil's development, consisting of solitary meditation in a cell, the pupil does not make sufficient progress. Accordingly he leaves Roñston for a new master, Marpa, who is recommended by Roñston himself.

A trying time now begins for Milaraspa. He has collected a sad load of "black deeds" and the new master's temperament is not such as to mitigate the necessary expiation. Under this tutorship the pupil has once more to evoke a hail-storm in order to punish some adversaries of the new teacher. This achievement, though rendering him the honorary name "Great Sorcerer" does not further his aims in any other way. Marpa sets him to build dwellings of fantastic shape and to pull them down again. The heavy stones that he has to carry cause sores on his back. He is given some consolation in these troubles by Marpa's wife bDagmedma. She, the spiritually highly developed consort of the new teacher, gives the youth food and care, and bestows an initiation of her own upon him. When her husband procrastinates his initiation she helps him to obtain initiation from one of Marpa's advanced pupils, rNogpa. The results, however, are not satisfactory, and the young man is almost driven by despair to take his own life. At this moment, however, Marpa relents, and Mila is accepted and initiated.

But initiation marks the beginning of a spiritual development, not the end. The pupil is now allowed to read the scriptures at will, and he practises meditation. A missing text that he wishes to have Marpa in person fetches from India, obtaining it from his own former teacher Nāropa.

Urged by a dream Mila wishes to visit his old home. This desire is granted by Marpa, who prepares a farewell-feast, and in a kind of apotheosis transmutes himself successively into deities specially connected with the bKa'rgyudpa-order, thus showing himself to be a real buddha and wonderworker.

Mila, on his arrival, finds his homestead delapidated, and within he comes upon the remains of his dead mother. He sits a while mourning and "communicating with her mind"; then he gathers up her bones, and carries them to his first teacher's home near by to have "cha-cha" made, the small

cones of ground bones and clay. The old teacher has died, but his son helps in this last rite. His duty to his mother done, Mila departs. The last stage of his development lies ahead of him. He must now by solitary meditation, as a christian would put it, work out his salvation. He spends his time among cliffs and caves, his diet little but nettles, and even these he sometimes lacks. Occasional visitors think him a ghost. Hunters report his existence, and bring a song of his to his native village, and by means of this his sister Peta is able to find him. She is horrified at his manner of living. Yet nothing she has to say can deter him. And fortified by a vision of Marpa he finally reaches Complete Knowledge.

Complete Knowledge is accompanied by complete freedom and miraculous powers. Henceforth Mila is lord of the universe. Wandering across the border-land between Tibet and Nepal he attracts new pupils, and initiates more accomplished ones. He helps gods and men and beasts and demons. He becomes an object of worship and inevitably of envy.

His last enemy is a learned lama, who keeps a concubine. To her he promises a costly turquoise, if she succeeds in poisoning Mila, whom he considers a pretentious humbug. The woman offers Mila poisoned food, but he sees her intention and refuses it. When she comes again, however, he accepts it. The woman immediately repents, and is desolated by the crime she has committed. But Mila consoles her, and says that anyway he is old.

The last days of the saint are filled with wondrous happenings, and his enemy, the learned lama, is converted. Mila dies at Chubar, and is cremated there, and the sky-walkers take away his earthly remains. They depart with them to realms beyond this earth, and his pupils are left mourning, and dividing the relics bequeathed in his last will.

To this life-story of Milaraspa is added a sort of catalogue containing names : names of caves he has lived in, names of pupils, names of places where he has met these pupils. This catalogue covers a gap in his life-story. We find there a mere collection of names, and the style differs from the detailed and picturesque style of the story as a whole. The catalogue refers to the "Hundred-thousand Songs" for further information.

These *Songs* in blockprints are found together with the Life. Roughly they can be compared with a Liber Miraculorum added to the Vita of a western saint. They are not a "hundred-thousand", which is merely an expression for "many". They are embedded in frame-stories, one or more of which forms a chapter. According to the blockprint that I have used the Songs contain sixty-one chapters. Only a part of these has been translated into western languages, mostly German and English, and a smaller portion has been edited with the Tibetan text attached to them. At the end of this volume a summary of the contents of each chapter is given.

Though all focussed upon religion and in some way revolving around Milaraspa the *chapters* vary greatly in length, style, and content. A number of the stories follow more or less the same pattern. At the beginning they state the place and time of action, and sometimes say which pupils are with Milaraspa. At the end they not infrequently indicate that the saint is leaving the scene of the story in question, and passing on to another place. Between these statements the events are told, usually interspersed with songs. But not all chapters follow this pattern, chapter 28, for example, beginning with a long introduction describing a beautiful scene. Some stories read like short anecdotes. Others — for instance the tales concerning Cheriñma and those concerning the Yak-horn — give the impression of having originally formed a minor independent cycle of stories.

The *songs* properly speaking play a great part in the stories. Most of them are attributed to Mila himself. A lesser number is sung by his male and female pupils, by sky-walkers, by eminent yogis.





The Reverend Milaraspa  
 Bibl. Buddhica, Tom. V,  
 (Oldenburg) 1903.

There is a special terminology for these songs in the Hundred-Thousand Songs. Mila's own songs are called "mgur" when spoken of, so to speak, officially. The whole collection is named "mgur 'bum". But Mila himself sometimes refers to a song of his own as a "glu" which is a more general expression for "a song", without special distinction or classification. This is seldom done by the recorder; there is one instance in the 50th chapter of the Songs. There an incident is recorded which reminds one of the proverbial tale about Mohammed and the mountain — only it is the reverse of this tale. Mila wishes to climb to a mountain top. Being old and frail he does not feel strong enough to do so, so he addresses the mountain top and asks it to come to him:

To all Lamas salutation!  
 Now Mila wants to go to the mountain top,  
 Milaraspa, who is old,  
 And the four elements declining,  
 Not able to walk.  
 You, in the rainbow-light,  
 Please, come down!

And the mountain bows down and lifts Mila on its top. This is one of the very few songs reputedly sung by Mila not treating of religious topics. The term "glu" is otherwise used for more every-day songs of the people, or for those of not very accomplished persons. A newly converted pupil may sing a "glu". In a further stage of development he sings a "dbyañs", another expression for "song", and only when fully developed does he express his thoughts in a "mgur".

Different Tibetan words for "song" have been noted by the editor of the Sixth Dalailama's Songs, Yu Dawchyun: gral glu, bžad čhen, sgor bžad, ka bžad, gtañ thuñ bžad. Of these our Songs use only

“glu”. They apparently move in another sphere, with the “glu”, the small every day-song, as a common phenomenon.

The “mgur” and the “dbyaṅs” treat of religious topics, although of widely different kinds. Frequently, as an introduction to a particular doctrine, one of Mila’s “mgur” may refer to the spiritual lineage of the bKa’rgyudpa-school, e. g.

ña’i brgyud pa rdo rje ’chaṅ čhen yin  
yaṅ mes ti lo śes bzaṅ yin  
mes po nā ro pan čhen yin  
pha rgan mar pa lo cha yin  
ña raṅ mi la ras pa yin

“Great rDorje ’chaṅ is my origin,  
Wise good Tilo my ancestor,  
Great pandit Nāro my Grandfather,  
Marpa the Translator my honoured father.  
I myself am Milaraspa.”

This verse gives the hierarchy of the bKa’rgyudpa-school, its immediate connection with the high region of buddhas, and with Gautama Buddha himself. rDorje ’chaṅ or Vajradhara “The Holder Of The Thunderbolt” is a special form of the dhyānibodhisattva rDorjesemsdpa’, or Vajrasattva. In his turn the latter is the dhyānibodhisattva of the dhyānibuddha Mibskyodpa or Akṣobhya, who corresponds to the buddha Kanakamuni in the world of men.

According to tradition the Indian ascetic Tilopa, who is considered to have lived about 900, received the Phyagrgyačhenpo or Mahāmudrā from rDorje’chaṅ, and handed it on. When the Indian siddha Dampasaṅsrgyas and Mila meet at Thoṅla (chapter 53 of the Songs), the former takes offence at the latter’s mode of living. Mila’s behaviour, he thinks, is no less than madness. Mila defends his “mad method” by pointing out the method of his spiritual predecessors. If he is mad, they must have been mad too — and nobody can presume that! For instance: if he (Mila) is “possessed”, then Tilopa was “possessed” by the Mahāmudrā.

Tilopa’s pupil is Nāropa, like his master an Indian ascetic. His Life-Story has been edited by Grünwedel. He is referred to as a learned man, a paṇḍita.

Nāropa’s pupil is Marpa, the first Tibetan of the succession, called “The Translator”. In the hymn of Mila’s that we have just quoted he is “possessed by the four classes of tantras”. Marpa’s Life-Story has been edited by Bacot. Marpa had other teachers besides Nāropa, and of these Maitri (Maitripa) seems to have been greatly venerated in the bKa’rgyudpa-school. Relics of him were kept, and his doctrines were discussed in the mountain-caves, where Mila and his pupils dwelt.

Marpa’s pupil and successor as head of the school was Milaraspa who is said to have died in 1135. The first name given to him as a child was Thospadga’ “Delightful to hear”. When he showed his skill in magic his teacher Marpa gave him — half in jest — the name mThučhen: “Great Magician”. In a dream-vision Nāropa is said to have named him Mila-rDorje-rGyalmechan “Mila, the Vajra-Banner”. When initiated by Marpa he gets the name dPal-bZadpa-rDorje “The Noble Perfect Vajra”. Mila in his songs refers to himself only as Mila — his family-name — or as Milaraspa “the cotton-clad Mila”. In the song to the Indian siddha quoted above he calls himself “possessed by air

and sattva, the two". His successor as the head of the school was sGampopa, considered to have been a reincarnation of the great Tibetan missionary-king, and said to have died in 1152.

All these hierarchs became and still are objects of worship. Among the three hundred byin-rlabs attached to the so-called Pantheon Of The lČaṅskya-Hutuktu we find invocations or "prayers" to them. A large part of this prayer consists of a common formula. Only the first line varies, where the saint in question is addressed directly. For Mila it runs :

grub pa'i dbaṅ phyug mi la'i žabs  
gsol ba 'debs so byin gyis rlobs  
ye . . .  
"At the feet of the mighty saint (siddha) Mila  
(I) invoke, and devoutly pray."

Tilopa (Telopa) is addressed :

zuñ 'jug mñon mjad te lo pa  
gsol ba . . .  
"Telopa, Producer Of Meditation-Heat,  
(I) invoke and devoutly pray."

Nāropa and Maitripa are invoked respectively :

phag mo'i rjes bzuñ na ro pa  
gsol ba . . .  
"The Sow (Vajravārāhī)-winning Nāropa  
(I) invoke and devoutly pray to."

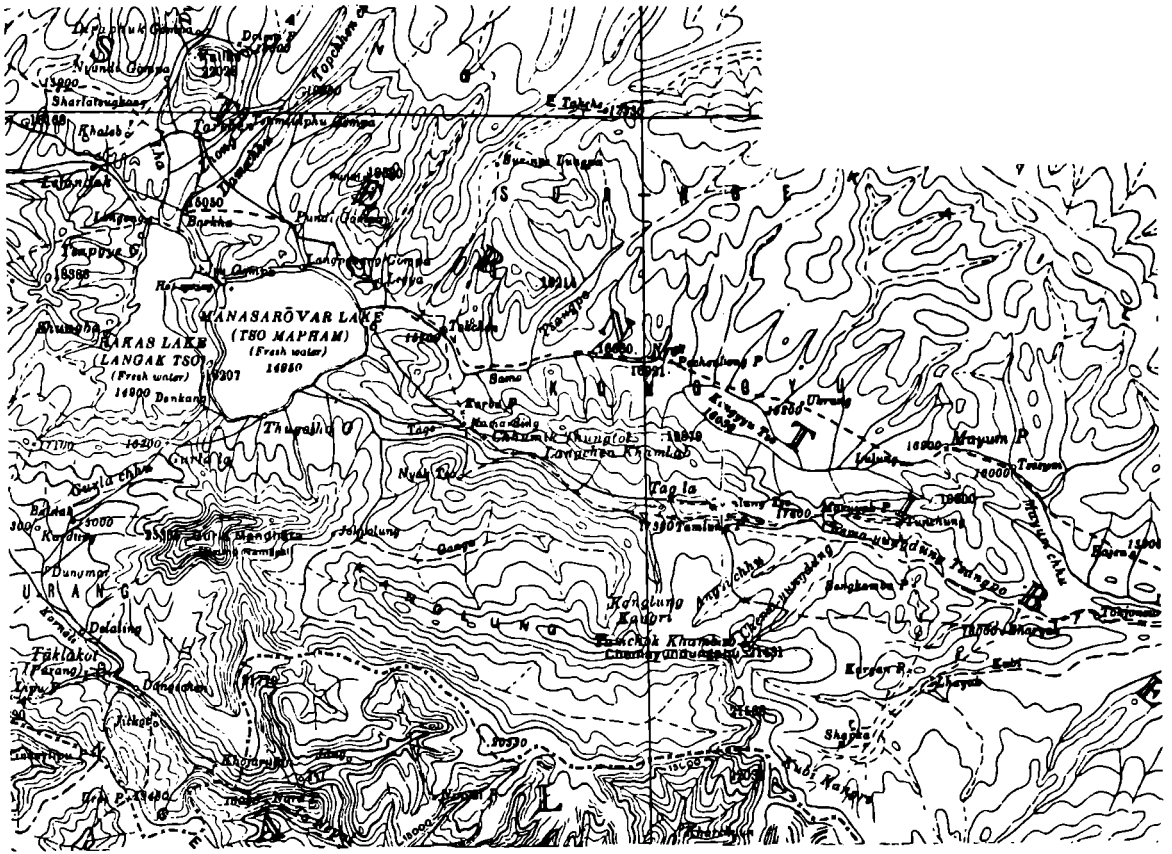
spyān ras gzigs dbaṅ mai tri par  
gsol ba . . .  
"The All-Penetrating Maitripa  
I invoke and devoutly pray."

To Marpa the worshipper bows down with the words :

sgra bsgyur mar pa lo ccha'i žabs  
gsol ba . . .  
"At the feet of Marpa, the Translator,  
I invoke, and devoutly pray."

sgra bsgyur is the translation of locchaba (which has become part of the name).

These venerated heads of the school are by no means the only objects of worship mentioned in the Songs. Among the numbers of deities occurring in late mahāyāna-buddhism the bKa'rgyudpa have their special protectors. They confer blessing. The 52nd chapter relates, how the pupil Rasčhuñ, then almost perfect after a long and not easy apprenticeship, leaves his teacher Mila to go to the province of dbUs. In a last song Mila blesses him :



Milaraspa's pilgrimages.  
 (After a map in : Swami Pranavānanda, The Holy Kailās & Mānasarōvar.)

ṅa'i brgyud pa gañ yin zer ca na  
 brgyud pa mi ṅan brgyud pa bzañ  
 brgyud pa rdo rje 'chañ čhen yin  
 brgyud pa bzañ po de yi bkra śis śog  
 bu ras čhuñ pa la bkra śis śog  
 bla ma gañ yin zer ca na  
 bla ma mi ṅan bla ma bzañ  
 bla ma mar rñog rnam gñis yin  
 bla ma bzañ po de yi bkra śis śog  
 bu ras čhuñ pa la bkra śis śog  
 dam čhos gañ yin zer ca na  
 dam čhos mi ṅan dam čhos bzañ  
 dam čhos phyag rgya čhen po yin  
 dam čhos bzañ po de yi bkra śis śog

bu ras čhuñ pa la bkra śis śog  
 yi dam gañ yin zer ca na  
 yi dam mi ñan yi dam bzañ  
 yi dam rdo rje phag mo yin  
 yi dam bzañ po de yi bkra śis śog  
 bu ras čhuñ pa la bkra śis śog  
 čhos skyoñ gañ yin zer ca na  
 čhos skyoñ mi ñan čhos skyoñ bzañ  
 čhos skyoñ ma mgon lčam dral yin  
 čhos skyoñ bzañ po de yi bkra śis śog  
 bu ras čhuñ pa la bkra śis śog  
 lta ba bsgom pa spyod pa gsum  
 bu ras čhuñ pa la bkra śis śog  
 gži dañ lam dañ 'bras bu gsum  
 bu ras čhuñ pa la bkra śis śog  
 rca dañ rluñ dañ thig le gsum  
 bu ras čhuñ pa la bkra śis śog  
 bde dañ gsal dañ mi rtag gsum  
 bu ras čhuñ pa la bkra śis śog  
 sañs rgyas bden la čhos kyañ bden  
 de bžin dge 'dun bden pa yis  
 bkra śis mi 'gyur brtan par śog  
 ña rañ gañ yin zer ca na  
 ña rañ mi la ras pa yin  
 mi la'i bkra śis bu la śog  
 bu pha bas lhag pa'i bkra śis śog

“Who is my ancestor now I tell;  
 A good ancestor, an ancestor without fault :  
 My ancestor is rDorje 'čhañ (*Vajradhara*) ;  
 With the good ancestor's blessing  
 May be blessed my son Rasčhuñ !  
 Who is my lama now I tell,  
 A good lama, a lama without fault :  
 My lama is Marpa and rÑogpa, the two ;  
 With the good lama's blessing  
 May be blessed my son Rasčhuñ !  
 Which is the right doctrine I tell,  
 Doctrine without fault, right good doctrine :  
 Right doctrine is the Phyagrgyačhenpo (*Mahāmudrā*) ;  
 With the blessing of this doctrine  
 May be blessed my son Rasčhuñ !  
 Who is the yidam I will tell,  
 A good yidam, a yidam without fault :

The yidam is rDorjephagmo (*Vajravārāhī*).  
 With the blessing of this good yidam  
 May be blessed my son Raschuñ!  
 Who is the guardian of Doctrine (*dharmapāla*) I tell,  
 A guardian without fault, a good guardian.  
 The guardian is mGon lČamdral (*Nātha-Brother-and-Sister*)  
 With the blessing of this guardian  
 May be blessed my son Raschuñ!  
 With contemplation, meditation, exercise, with the three  
 May be blessed my son Raschuñ!  
 With cause and way and fruit, with the three,  
 May be blessed my son Raschuñ!  
 With joy and light and freedom, with the three,  
 May be blessed my son Raschuñ!  
 The true priesthood, following  
 The true buddha, and true doctrine,  
 May confirm unchanging blessing!  
 Who I myself am now I tell:  
 I myself am Milaraspa;  
 Mila's blessing on the son!  
 Surpassing blessing from the father!

This is a blessing with traits of a creed, and resembling a litany. What is the significance of the credal elements in this composition?

Beginning and end need no further comment. Marpa we have met too. The protector or *yidam* is rDorjephagmo, Vajravārāhī, which means Diamond-Sow or Thunderbolt-Sow. She is Vajrasattva's female energy. One of her forms is called rDorjernal'byorma, Vajrayoginī. She has favoured Mila's predecessor Nāropa. In the Nāropa-legend she speaks to Nāropa, and calls him "the son of rDorjephagmo, the mother of the buddhas of the three ages". In Marpa's life-story Marpa, about to revive a lamb by Translation-Of-Life says: I fetched the Mother rDorjephagmo's elixir from India (ñas rgya gar nas yum rdo rje phag mo'i bčud len). A little later Marpa calls her "mother of the buddhas of the three ages". In the Life of Mila we are told that Mila, during his apprenticeship, is initiated by Marpa's wife bDagmedma into the method of rDorjephagmo (Vajravārāhī). The same Life tells of rDorjernal'byorma (Vajrayoginī) appearing and prophesying. In the Songs she appears too. It is she who arranges the meeting of Mila and Dampasañsrgyas in Thoñla, and once we witness a consecration-ceremony of a picture of rDorjephagmo set up by Raschuñ.

The guardian of the doctrine čhos skyoñ or dharmapāla is mGon-lČamdral, Nātha-Brother-And-Sister, also called Begce. He is one of the Eight Furious Deities. Grünwedel shows him among these, and in another picture with two assistants.

A peculiar feature of Mila's farewell song is that he names two persons as his lama, Mar(pa) and rÑog. Mostly he only mentions Marpa. rÑog must be Marpa's pupil and Mila's fellow-disciple rÑogpa, who was initiated earlier than he, and whom Mila sought out, when he despaired of ever getting initiated by Marpa. rÑogpa proves himself to have attained buddhahood, and he initiates Mila into the mañḍala of dGyespardorje (Hevajra), though at that time without effect.

Hevajra belongs to a circle of deities closely connected with members of the bKa'rgyudpa-school. Immediately before Mila leaves Marpa, says the Life, the teacher in a kind of apotheosis transforms himself into various deities. dGyespardorje is the only one named. On one occasion Mila produces somewhat similar phenomena. We are told about these in the Songs, and fortunately the Songs are more explicit. They give the names: Vajrāsana, Saṃvaracakra, Hevajra, Mahāmāyā, Buddhakapāla, Guhyasamāja.

rDorjegdanzhi or Vajrāsana, "The Thunderbolt-Throne" or "The Diamond-Throne", is, like the other divine personalities mentioned, a tantric divinity. His spell

om hūṃ hā svāhā

is given in the Three Hundred Byinrlabs, already quoted, where instead of an intelligible prayer we find magic syllables.

Widely known is 'Khorlosdompa or Cakrasaṃvara, "The Wheel-Binder", a form of bDemčhog. In the Nāropa-legend Nāropa's teacher Tilopa says of himself: "I am the real (dños, mūla) 'Khorlosdompa", and 'Khorlosdompa is said to be Nāropa's personal yidam. According to the life-story of Mila his great initiation by his teacher Marpa is the initiation into the dPal'khorlosdompa-Manḍala. (This maṇḍala in itself is thoroughly explained by Lessing in "Yung-Ho-Kung".) In fact Saṃvara is also Marpa's own tutelary deity. In a hymn included in the Marpa-legend and sung by three girls appearing to him in a dream the Wheel (Of The Law) is the wheel of Saṃvara. In the spell attributed to dPal'khorlosdompa (Śricakrasaṃvara) in the Three hundred Byin-rlabs he is addressed by the name attached to his terrifying form Heruka:

om śri vajra he he ru ru kaṃ hūṃ hūṃ phaṭ  
dā ki ni ja la śaṃ ba raṃ svāhā

As Mila gives a blessing to Raschun before the latter leaves him for good, so also Marpa blesses Mila on his departure. The song is recorded in the Life. The deities called on to guard the pupil are referred to:

— — —

yi dam bzañ po'i bkra śis śog  
bde dges gsañ gsum bkra śis śog

— — —

mkha' 'gro bzañ po'i bkra śis śog  
gnas gsum mkha' 'gro'i bkra śis śog  
čhos skyoñ bzañ po'i bkra śis śog  
dur gsol lha mo'i bkra śis śog

— — —

"The blessing of the good yidam!  
The blessing (of) bDe(mčhog), dGes(rdor), gSañ('dus)!

— — —

The blessing of the good sky-walker!  
The blessing of the sky-walker (of) the three abodes!  
The blessing of the good dharmapāla!  
The blessing of the goddess Durgsol!

— — —

Of these Durgsol might, as Bacot suggests, be “The One Who Feeds In Churchyards”. gSañ’dus or Guhyasamāja “The Assembled Secrets” is one of the forms mentioned above that Mila assumes before Raschuñ. In the Three hundred Byin-rlabs Śrīguhyasamāja has the spell:

oṃ ā : bajrika hūṃ hūṃ / oṃ āḥ  
sparśa bajra khaṃ hūṃ /

The mystical buddha Mahāmāyā has the spell:

oṃ hūṃ hūṃ

And Buddhakapāla or Śaṅsrgyasthodpa :

oṃ buddha ka pā li ni āḥ hriḥ hai hūṃ.

The apparition on the head is described: spyi bor gsañ ba 'dus pa'i lha chogs 'khor dañ bčas pa rnam 'ja'i gur khañ gi nañ du sku snañ la rañ bzin med pa khra lam me bstan nas (mgur 'di gsuñ so). As Mila's body lies on the funeral pyre it appears to his pupils to assume various divine forms: one sees it as dGyespardorje (Hevajra), another as 'Khorlosdompa (Cakrasaṃvara), others as gSañba'duspa (Guhyasamāja) and rDorjephagmo (Vajravārāhi).

The circle of deities told of in the Songs is still wider. Deities appear that are mentioned but not explained in the legends of Mila's predecessors nor in his own Life. To this circle belong the Five Sisters, and several chapters are devoted to them. The leader of these Five Sisters or Five Fairies is called bKraśischeriñma “Blessed Long Life”, and her spell in the Three hundred Byinrlabs runs:

Oṃ ma ma ru ru citta dha ra me ju ti hūṃ bhyoḥ ja. Originally of the wrong or “left-hand” faith they are converted by Mila who gives them Kūrukulle as a protectress (yidam). The Five Sisters play a part in the stamping out of a serious epidemic (chapter 30). So, on the same occasion, does gCugtornnamparrgyalma or Uṣṇīṣavijayā. This goddess is commonly referred to as being one of the forms of Tārā. The Five Sisters tell Mila that they in former times (sñon dur) were known by other names: Khrochenposiñhala, and Yeśeskyimkha'gromaseñge'igdoñpačan, Tamlarikhrodma, etc.

In the Songs Mila teaches all beings. Gods and sky-walkers are not merely invoked, they are also taught and sung to, and so are men and beasts. The events take place against a varied background: we visit in turn glaciers and caves, taverns and the homes of villagers. Mila converses with all. True the doves he sings to turn out to be goddesses, but the stag he comforts is a real stag, and the bitch he quiets is a real hunting dog. Many are the tales that read like wonder-tales: tales of flying through the air, of walking through rocks, of mountains bowing down, of the saint's body turning into air and gold and water. But many also are the tales of his helping the sick, assisting the aged to die, rescuing one reborn in unhappy conditions. He loves his mother, he is tender towards his betrothed and his younger sister, is deeply attached to his spiritual Father and Mother, and takes endless trouble in furthering his pupils' development. Since in the Songs his own development is complete, the human interest turns to others, mostly perhaps to his pupil and biographer Raschuñ, whose story is told in detail and whose character is not without interest.

Every pupil has to pass through the same stages, and when the story is short, this tends towards monotony, and the pupil's story seems to be a summary of Mila's own. Not infrequently the stages are crammed into one small sentence: acception, initiation, advice, meditation.

To be accepted (rjes su bzuñ ba) the aspirant must have “not half-hearted belief”. In Mila's own case it took him a long time to be accepted by Marpa, as Marpa deemed it necessary to purge him by suffering. Raschuñ's reception by Mila was delayed, because the aspirant was proud of his



book-learning and accomplishments acquired in foreign countries, and almost considered himself superior to his teacher. Such seem to be the only obstacles. Mila accepts men and women, learned men as well as merchants, herdsmen and bandits. Most of the women are represented as kind, helpful and sympathetic (the wives of the lamas), at times accomplished, hardworking, longing for religion.

When a story is sufficiently explicit to relate details an initiation (dbañ) is preceded by an offering prepared by the initiandus or initianda, and a mañḍala is laid out. Mila, when initiated by Marpa, gets a new name. The ceremony is followed by special advice administered by the teacher (gdams ñag), after which the initiated pupil goes to practise solitary meditation (sgoms). The results of the initiation are manifested in this period of meditation. There may however be none — an example is Mila's initiation by rÑogpa, without the consent of Marpa. There may be a slow or swift development through the higher stages, until identification with the deities is achieved, and buddhahood attained. Joy (bde), brightness (gsal) and freedom mark the growing of the mind. Several initiations can be conferred upon the same person. They are always followed by a period of meditation.

Initiations and the stages of higher development may be accompanied by phenomena outside the order of nature. Mila is careful to point out that these phenomena have no worth in themselves. Being able to fly, for instance, does not mean freedom. Freedom, that is, escape from migration, is reached only by meditation. Nevertheless, even Mila uses these phenomena to impress pupils, and to give glamour to a feast. He uses all his faculties for transformation to convince Rasčhuñ. And he makes the *bumpa* go up into the air to perform the initiation-ceremony for Rasčhuñ and some fellow-pupils (chapter 47).

The Life and the Songs give the names of the chief scriptures from which the school derives its teaching. Of these we shall only mention the Phyagrgyačhenpo or Mahāmudrā “Great Gesture” and the Groñ'jug or “Transference of Life”.

The first is called “the right good doctrine” in Mila's song to Rasčhuñ. The Mahāmudrā is the traditional philosophical teaching. It is also called the dbUma-doctrine, the “Middle-Way”. The Groñ'jug, so we are told in the Life, Marpa fetches from his Indian teacher Nāropa after Mila's initiation, and after both Marpa and Mila have been reminded of it in dreams. It concerns (speaking in inadequate Christian terms) the transference of the soul from one body to another at will. When Marpa's son Darmamdosde dies he is able to transfer his “soul” into the body of a dead dove, and later from the dove into the corpse of a young brahmin called Tephu (Tiphupa).

These are teachings for the developed ones, for the pupils. The creed and advice for the common folk is expressed in a parting-song sung by Mila to lay-followers and recorded in the Songs :

mčhod pa dkon mčhog gsum la phul  
 spyi bor thugs rje čen po bsgoms  
 sñiñ po ma ñi pad me bgroñs  
 sbyin pa dbul phoñs kun la thoñ  
 sñiñ rje ma nus pa la gyis  
 žabs thog mkhas bcun rnam la gyis  
 bkur bsti pha dañ ma la gyis  
 las mkhas bcun bla ma brgya 'chogs kyañ  
 don 'di las ñams su blañ rgyu med

dus gnas skabs kun tu bkra śis śiñ  
 che riñ nad med smon lam 'chal  
 "May offerings be made to the three jewels!  
 May the All-merciful be imagined on the head  
 And the Mañipadme repeated in the heart!  
 Give alms to the poor  
 And pity to the helpless!  
 Render homage to the Reverend Ones,  
 Honour Father and Mother,  
 And the many wise good teachers!  
 Of outside matters take nothing to heart!  
 Conditions full of grace,  
 A long life without sickness for you I pray!"

The block-prints of the *Life* and the *Songs* are mostly adorned with prominent bKa'rgyudpa-figures at the beginning and at the end. The humans among them can as a rule, like Catholic saints, be identified by their dress, their attitude, and their attributes. In the blockprint of the *Life* kept in the Ethnographical Museum in Stockholm there are no subscriptions. We see on the first page Tilopa to the left holding the fish, and Nāropa to the right, skull-cup in his left hand. The last page shows two tantric deities, to the left one holding a knife and a vessel, to the right one holding a sword and a banner-of-victory. The latter has the raised hair of the Furious Ones. They certainly represent forms of the yidam, and the dharmapāla. In the prefatory note to the edition Heruka is specially invoked. The edition is said to have been prepared by lČaṅskyarolpa'irdorje or Lalitavajra, and to include both the *Life* and the *Songs*. A *Life* kept in Oslo Ethnographical Museum forms the first part (ka) of another joint edition. Among the illustrations adorning the first two pages we find Rasčhuñ.

The copy of an edition of the *Songs* kept in the Congress-Library in Washington shows Mila to the left of the front page, in the listening attitude, and Marpa to the right. Both have subscriptions. No editorial notice is attached to it. The last page, possibly also with pictures, may be missing.

Single pictures and single-page prints showing Mila and some scenes from his life seem to be rather common. In paintings he is robed in white as befits a raspa. Extremely rare in the western world on the other hand are cycles of a number of pictures exclusively dedicated to his life-story. Among the treasures brought home by the Sven Hedin-expeditions is a series of nineteen scrolls entirely treating this subject and reproduced in this edition. Locality and date, where and when they were executed, are not exactly known. They are supposed to be intended for a temple. Probably they derive from the nepalesian border-country. The first, numbered gcobo, is meant to be put in the centre, the others to the right and left according to their number. Differences of style and of colour scheme may betray the hand of different artists, but they were certainly planned from the beginning to belong to the same series.

In every scroll a large-sized picture of Milaraspa constitutes the centre and around this a part of the story revolves in scenes on a smaller scale. Most of these scenes have subscriptions in gold-ink, consisting of one or two words to several lines. The colours are laid on cotton, mounted on dark blue Chinese silk. Each scroll is protected by a length of thin khabtags-silk, held in place by two



The dharmaraja Nansgrub.  
From *Bibliotheca Buddhica*, Tom. V,  
(Oldenburg) 1903.

ribbon-sized pieces of rose coloured Chinese silk. The technique and the iconometry of this kind of painting have recently been treated by Giuseppe Tucci, and need not be discussed.

The story told in a scroll invariably begins at the bottom, and generally in the left hand corner. It continues upwards in a zig-zag manner. The chronological sequence may be broken when consecutive parts of the story are enacted in different places. Then the lower part of the scroll may represent what happens in one place, the concurrent events in the other place being shown in the upper. Or the space to the left and to the right of the central picture may be assigned to the different places in which the story is enacted. On occasion the artist has misjudged the space necessary for a scene, and we find a scene belonging to the story told in the lower part at the top of the scroll.

There is no doubt as to the literary sources of the paintings. They follow the *Life and the Songs*. At the bottom of scroll number 10 we find an inscription: *mgur 'bum thog ma dran du*. In fact the *Life* is illustrated in scrolls 1—10, in part of scroll 18, and in 19, the *Songs* in scrolls 11—17, and in part of scroll 18. Naturally not every incident told in the literary sources is depicted, nor are all treated with the same number of scenes or inscriptions. One inscription may refer to two or more scenes.

In a picture series concerning a holy man who practises and teaches contemplation one expects, and finds, numerous figures in meditating pose. Nevertheless, the busy life of the merchant, the duties of the housewife, and the disputations of learned lamas are not neglected. And it would seem as if the artist, or artists, lingered with special interest on fighting-scenes. There are fights of all kinds. Mila fights in caves with demons, painted in variegated forms and bright colours, agreeably contrasting with the rather uniformly dressed lamas. A phantom army, villagers in pursuit, and gaily attired bandits allow the painter to indulge in swords, shields, and banners. In his unregenerate days Mila even has to fight dogs.

An action in progress may be expressed in a manner closely resembling our moving pictures, a sequence of events being indicated by painting the actor in the successive attitudes that he assumes in the course of the action. So in the incidents of Mila and the hunter, and of Mila and the monkey-king. In each one of these scenes Mila is depicted once, but the hunter, the dog and the deer are depicted twice. In the first picture the hunter is shown in an aggressive attitude, the deer is fleeing, and the hound is pursuing (scroll 13).

The second picture shows the hunter paying homage, the hound and deer lying peacefully at Mila's feet. Likewise Mila is depicted once in the scene with the monkey-king, while the monkey is shown first riding on a hare, and attacking Mila with bow and arrow, then sitting respectfully in front of the saint (scroll 10). Frequently respectful salutation is indicated by attaching two heads to the same person; the figure stands erect with one head on its shoulders in the usual manner, the other peeping out between his feet, indicating that he has made a deep obeisance. This, like the abbreviations in our medieval manuscripts, saved material and labour.

Labour is not spared in the depicting of divinities and maṇḍalas. When not on too small a scale they are generally recognisable. The rules for orthodox circumambulation are carefully observed, as are the rules for the unorthodox left-hand circumambulation, and for the svastika in bonpo-ceremonies. So the Five Fairy Sisters before their conversion walk round Mila lefthandwise, but use the orthodox right-hand way after having been converted. In the picture representing the death-ceremony for a bonpo the svastika points "wrong ways".

With few exceptions the men and women in the scrolls are painted white-skinned. An exception is Mila himself after he has left Marpa when he lives in a cave almost without food striving to attain perfection. There his body-colour is a brownish mauve. Rasčuñ, too, when sick and about to go to India, is a little darker than usual. Sometimes but not always non-Tibetans are painted darker. Tilopa and Nāropa in the first scroll are greyish-brown, and the ācārya who wishes to lead the sick Rasčuñ to his own teacher "Balacatra" is faintly mauve. On the other hand the Indian teachers Dharmabodhi and Tiphupa are white.

In his customary colour, dark blue, we find rDorje'čaṅ or Vajradhara in the first scroll. Also dark blue is Akṣobhya surrounded by the Five Fairy Sisters in scroll 16. The Yab in Marpa's great apotheosis (thaṅka 8) is throughout in the same colour, and so is the Yidam to whom Marpa bows down, when he succeeds in finding Nāropa in India (thaṅka 7). In scroll 18 Khorlosdompa is dark blue. The central figure at the bottom of scroll 18, without an inscription — probably the čhosrgyal — is painted dark blue. This colour however is not reserved for this elevated kind of being alone. In the third scroll there is a picture showing young Mila's first successful attempt at sorcery. A Helper that he has conjured, and who is about to wreak destruction, is painted dark blue.

When bDagmedma bestows the initiation of rDorjephagmo upon Mila (thaṅka 6) the minute figure of rDorjephagmo or Vajravārāhī appears in dark red. So does the rock-demoness (brag srin ma) of Liṅba (thaṅka 10). One human being is dark red, but he is then no longer living among men. This is Nāropa who has transferred himself into another sphere, when Marpa finds him in India (thaṅka 7).

In the first scroll the Five Fairy Sisters appear, scroll thirteen is largely devoted to them, and in scroll 16 we find them once more. They are painted respectively dark blue, dark red, green, yellow and white. When "melted into one neck" the fairy is white. In fact they are a pendant to the five coloured Mañjuśrī (not depicted in our series). Unlike other deities the Five Sisters are attired in

the rather uniform woman's garb, and the painter has not only assigned much space to them, but has also tried to make them pretty.

The lower demons in and around the caves show various colours and diverse shapes, human, animal and mixed.

It has been said of the heroes of Homer, that as to appearance and deportment they are represented rather uniformly, while variation and personal marks and humour are restricted to the world of gods and to rare individuals of the lower classes. The heroes are somewhat superhuman, and the gods are endowed with human feelings and frailties. Mutatis mutandis we meet a similar point of view in our picture series. The meditating pupils are very much alike each other, and so are the buddhas, and the friendly gods in the sky. Intensity of dispute seems to be expressed rather by conventional gestures than by the features. Yet there are exceptions. In consequence of the tale behind the pictures the artist had to show Marpa engaged in actions not consistent with a calm and dignified appearance. The artist, therefore, varied the expression to suit the action. And an exception is of course Mila himself. When he sits in caves and performs initiations he conforms to the pattern. But attempts at characterisation are made when he breaks convention. And at least twice the face gives the impression of real personality: when Mila sits at Marpa's feet absorbedly looking at Marpa's transformations, and in the central picture of the last scroll, where he sits in an unconventional posture looking westwards.

Some of the scrolls are slightly damaged, and in places the paint has fallen off, with the consequent loss of the whole or part of an inscription. Most of the inscriptions however are excellently preserved. As a rule the writing, in "dbu-čan"-characters or the usual book script, is distinct and presents no difficulties.

The spelling not infrequently differs from that used in the blockprints of the Life and the Songs, and is not consistent, even in personal names. Mila's betrothed is called mJesse "Pretty One". Her name is spelled mjes se, 'je se, and mjes ze. The word for "house" is spelled both "khyem" and "khyim", the word for "herdsman" both "rji" and "rje", the word for "to meet" both "mjal ba" and "'jal ba". The place-name Yolmo Kañra (in Nepal) is given as Yulmo Gañsra, and the personal name of a pupil Śākyaguna as Śākyamgu. The name of a Tibetan village Ragma is rendered Ragmo. India is called "rgya sgar". The word for "silk" is spelled "sa" instead of "za", the word for "gallery" is rendered "khyams", not "khyams". Other examples can easily be stated. The mute prefixed letters and the vowels seem to have presented difficulties to the scribe. Possibly he misunderstood cursive texts he was copying.

Abbreviations such as "dbyug" for "dbañ phyug" (powerful, mighty) are extremely rare, but the scribe likes to shorten a name by writing the first part of it only. So Marpa's son Darmamdosde is called Darmamdo. In some cases he does not give the name of a person depicted but uses a word which makes identification possible. Throughout the picture series Mila's younger sister, whose name (mGonmoskyid) and pet name (Peta) we know from the literary sources, is called "the sister". The hunter pursuing the deer has the name mGonpordorje in the Songs, while the inscriptions use Khyirapa. The Life calls him Khyiraraspa "Hunter-raspa". On one occasion an individual is simply designated by the name of the place where he dwells. This is one of Mila's early magician-teachers from Khuluñ, here called Khuluñpa, the Khuluñ-man. His full name, preceded by "khu lun" is given in the Life. These are a few instances out of many.

In rare cases the inscriptions may provide us with an understanding of Tibetan words translated rather vaguely in the dictionaries. Jäschke and (following him) Sarat Chandra Das renders "lhug

pa" by: "luxurious" or "ample". According to the inscriptions — and according to the illustrations as well — it might simply mean: "naked", "bare".

The inscriptions sometimes consist of words, sometimes of sentences. In every scroll certain inscriptions are preceded by syllables not belonging to the inscription itself. So far as we can judge — not all of them are preserved — they generally follow the order of the Tibetan alphabet. They divide the inscriptions into groups, and prevent the reader from mixing the order of events. The beginning of the last act in the life-drama of Mila, denoted by the inscription number 10 in scroll 18, is preceded by the syllable *Om*. If we add the following group-syllables in scroll 18 and scroll 19 we get the invocation:

*Om ma ñi pa(d) me hūṃ*  
*Om ā hūṃ*

The last "om" precedes the only verse among the inscriptions. It consists of two lines commemorating how Mila was remembered:

*mi rnam kyis phud mčhod 'bul žiñ*  
*lha mi rnam kyi bka' bgro ba*

"Men bring the first offering,  
Gods and men sing songs of praise."

This verse does not seem to derive from the Life.

Besides their many other and very varying aspects the Life and the Songs present us with manuals on etiquette. And in this as in other ways the illustrations in the picture series help us to understand a little better. Of course we in the western world still lack two essentials to complete our understanding. One concerns the songs, the other the whole mode of life based on the teaching of the order to which Milaraspa belonged.

We have the words of the songs, and the words only. We do not know the melody. And a song can hardly be fully appreciated and understood without the rhythm and the melody. As to the teaching and the life the texts at best are extant. The reading of the Mahāmudrā, of the Six Truths, of the Translation of Life may give us the mythological background and the logical structure. That is far from all. Great stress is laid in the Life and Songs, and so is still laid to-day, on the oral advice, and on the "working out" of a teaching by the newly initiated. Apart from legendary results this means adaptation to the individual, and individual experience. It means the fruit of tradition.

The Tibetan text is rendered after the system used by French scholars, with very few changes. I trust the transliteration can easily be put back into the Tibetan characters.

' = ࠨ	čh = ࠨ
ñ = ࠨ	j = ࠨ
č = ࠨ	j = ࠨ

The spelling of Tibetan words occurring in the English text is not always consistent. When a name is known and frequently used by earlier writers, the usual form in European literature has been used. In names and terms the syllables are not divided. The rendering of the inscriptions in Tibetan and the register follow, however, the original spelling. The tense in the inscriptions is not always rendered exactly.

It is to be understood that the rendering of buddhist terms by more or less Christian terms is not really correct. Our "soul" is not identical with the conscious principle reborn in another shape according to karma. Our prayer does not cover the invocation etc. in the Songs and the Life. The whole conception of a being's development is different. I have however used the Christian terms to make reading shorter and easier. The introduction will, I trust, make the differences clear. The names are rendered almost all as Evans-Wentz and Bacot render them. In fact I have tried to evade new renderings.

DESCRIPTION  
OF THE PAINTINGS, TEXT AND TRANSLATION  
OF THE TIBETAN INSCRIPTIONS



PL. I

VAJRADHARA

TILOPA

NĀROPA

MILARASPA

RASCHUN

SGAMPOPA

THE 5 SISTERS

4

3

5

1

2





## THANKA I

Old signum : gco bo

### DESCRIPTION

#### Milaraspa central figure

Body : white

Dress : white, with gold trimming

Meditation band : dark red

Nimbus : lilac

Gloria : contour only (added later)

Sitting on a lotus throne

Right leg : loosely bent, sole upwards

Left leg : knee lifted, foot under right leg

Right arm : behind body, hand and lower arm unseen

Left arm extended, hand palm down, thumb and index finger joined

#### rDorje 'chañ (Vajradhara) above in the centre

Body : dark blue

Nimbus : green<sup>1</sup>

Gloria : rose coloured, with golden rays

Sitting cross-legged, soles upwards

Hands crossed before the breast, holding thunderbolt (rdo rje) and bell (dril bu) in the "vajra-hūṃkāra"-mudrā

#### Tilopa and Nāropa slightly below to the right and left of rDorje 'chañ

Body : smoke-coloured

Both have meditation bands

Tilopa holds a golden fish in his right hand

#### Marpa below rDorje 'chañ

Body : white

Dressed as a layman

Sitting cross-legged (legs not seen)

Hands lying joined

Gloria : contour only (added later)

#### The lion-group beneath Milaraspa in the centre

The Five Sisters, bodies respectively white (sitting on a lion), dark red (facing her) smoke coloured (looking backwards), yellow (beside her and behind the lion in the centre), dark blue (beside the former)

#### Other persons : white body

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<sup>1</sup> Iconographically it seems of a certain importance that the deities connected with the Milaraspa-cycle often have a green nimbus. So has the holy lama shown in the last scroll.

## STORY

The story told in the first scroll (thañka) is twofold, the lower part being reserved for Mila's own story, the upper part representing the leaders of the bKa'rgyudpa-school, or -order. The name means "those of the thread of the word". This school still flourishes, divided into several branches, as a corporation of ascetics.

The bKa'rgyudpa-school derives its origin from the "Holder Of The Thunderbolt" rDorje 'chañ, Vajradhara. He is a form of Vajrasattva who is the dhyānibodhisattva of the dhyānibuddha Akṣobhya. This dhyānibuddha corresponds to the mānuṣibuddha Kanakamuni.

According to the tradition of this school rDorje 'chañ himself taught the doctrine to the school's first human leader, Tilopa, who was an Indian yogi. Tilopa handed it on to Nāropa, an Indian yogi like himself, having first subjected him to many trials. Nāropa had as a pupil the Tibetan Marpa. Marpa however had also listened to other teachers, amongst them Maitripa, not depicted here, whose hat was kept as a relic in the bKa'rgyudpa-school.

Marpa was a householder, and neither an ascetic, nor a celibate monk. He had a wife, sons, and property. He is called "Marpa The Translator" from having translated many works from Sanskrit to Tibetan, and is said to have brought many books from India to Tibet. Despite his life which in a sense was worldly the legend shows him as having attained buddhahood.

Most prominent amongst Marpa's pupils, and Marpa's own favourite, was Mila of the Eagle-family (khyuñ po). Later Mila was known as Milaraspa because of the thin cotton (raspa) dress that for him and for some fellow members of the order was a sufficient protection against the cold in the heights of Tibet. A picture of Milaraspa on a large scale dominates every scroll of our series. In the first he is flanked by two minor figures. Probably these represent pupils, possibly Raschuñ his biographer and sGampopa, his successor as the head of the school.

Below Milaraspa there is a group of several lions together with five young and beautiful women of different body-colour, bearing costly gifts. These are the Five Sisters, non-human pupils of Milaraspa, who return again in scroll 13. In the first scroll they possibly have reference to the introductory chapter of the Life (rNamthar).

There is no inscription attached to any of the persons or scenes as yet mentioned, the inscriptions beginning with the scenes concerning the legend proper.

They begin at the bottom, in the left corner, where the boy's birth is shown (1). Above the room where the child has been born a man is seen beating a drum, with a "bumpa" and a "gtorma" in front of him. Above this man again a woman is seen looking out over a parapet, obviously awaiting somebody's arrival. In the middle part at the bottom (2) a messenger goes to fetch the father. Next he is seen delivering a message to the father in the market place (3), who is then shown returning home (4) to bestow a name upon his son (5). The name given to the boy is Thospadga'. A favourite object depicted not less than five times in the scroll is the coral-tree.

- |       |   |   |
|-------|---|---|
| 1.    | rnam par thar pa las sku bltams pa                          | he (the wholly saved) was born              |
| 2.    | bañ chen pa   | the messenger                               |
| 3.    | mchoñ sar yi ge 'phrod pa<br>(mchoñ = choñ)                 | he delivered the letter in the market place |
| 4.    | mchoñ sa nas lam du žugs pa<br>(mchoñ = choñ, žugs = bžugs) | on his way from the market place            |
| 5. ga | mchoñ 'khor nas sras kyi miñ sten mjad pa                   | a name was given to the trader's son        |

## THAŅKA II

Old signum : gyon gñis

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Sitting on an antelope skin

Right leg hanging down with an inclination inwards

Left leg loosely bent

Right hand : hanging down, thumb touching index finger

(lalita-posture of Mañjuśrī)

Left hand not seen, behind back

The buddha on the scroll to the right of the cremation-oven : body : yellowish-brown, dress : red, nimbus : green, inner gloria : blue, outer gloria : white, both with gold-rays

#### Other persons

Body : white (except the mother, when poor or angry : faintly smoke-coloured)

### STORY

(beginning at the bottom, left-hand corner)

The sick father is given something to drink. Medicinal powder is prepared on a slab, while sacred scriptures are read (1) and lots are cast (2).

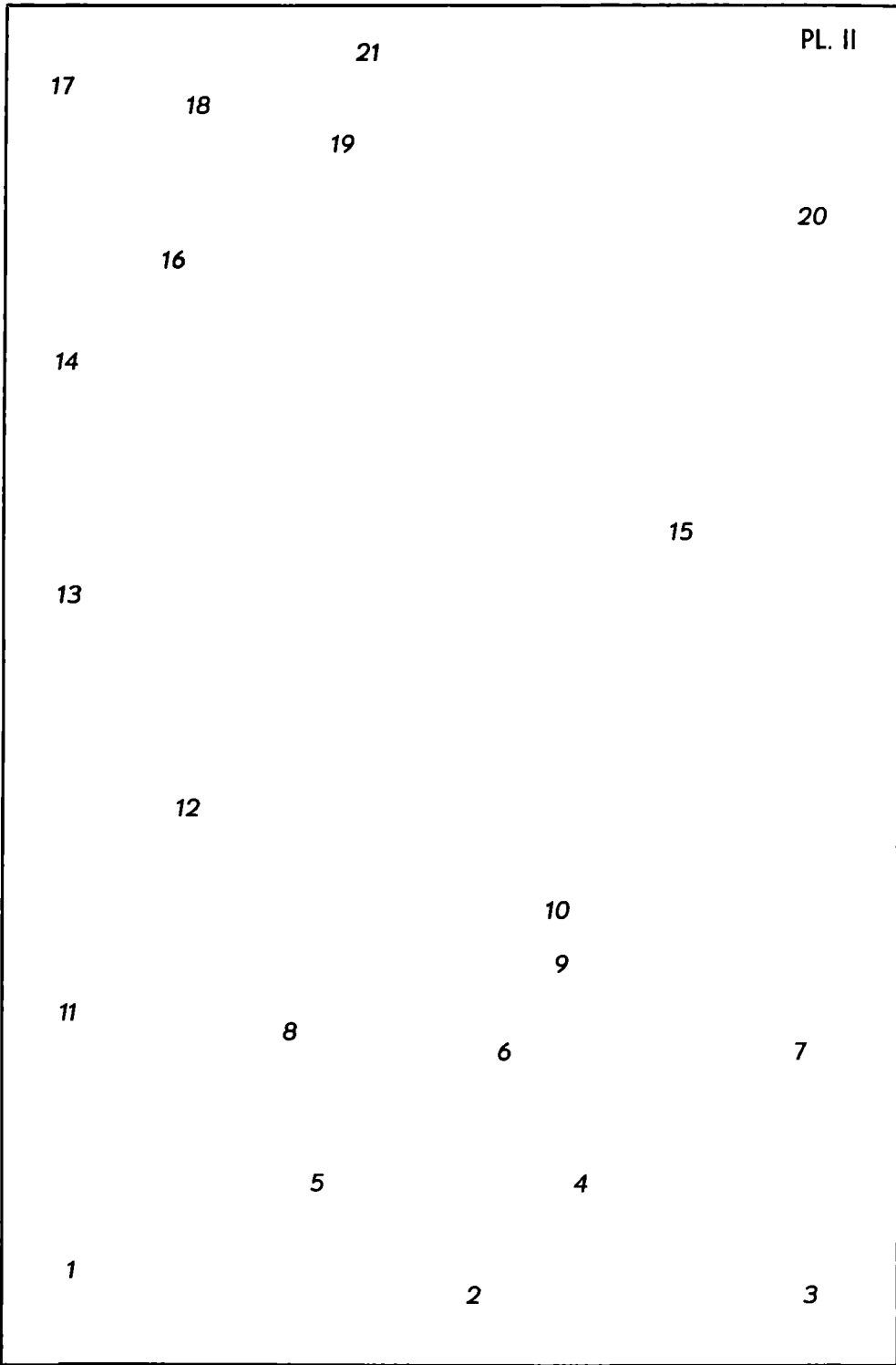
The father makes his will (3) in which he entrusts his family and his fortune to the care of his brother and sister. He dies. Drums are beaten, a conch is blown, cymbals are banged. A ceremony is performed before a thaŅka depicting a sitting buddha, and the father's body is cremated.

The father has not judged his own relatives rightly. Instead of fondly caring for the widow and the orphans his brother and his sister divide the fortune between themselves (4, 5). His widow and his children must now serve his brother and sister by whom they are abused and illtreated. They are poorly clad and fed with coarse food, while the brother and sister feast (6, 7).

The widow is shown dressed in rags in a scene in which her own brother consoles her. She tries once more to regain her property. With borrowed food and finery she gives a feast for relatives and friends, and on this occasion her brother reads her husband's will, but without any satisfactory outcome (8, 9, 10). On this occasion the mother is called by her own name : White Garland Of The ŅaŅ.

However the boy must be educated. A teacher — a red hat-lama — is seen being treated at an inn. Thospadga' is shown at his teacher's place, and his betrothed mJesse appears bringing him gifts, among them a large jug containing drink (11, 12).

On one occasion, returning from a feast to which he had accompanied his teacher, Thospadga' sings, as he passes his mother's dwelling. She hears him and grows angry. She comes out, and









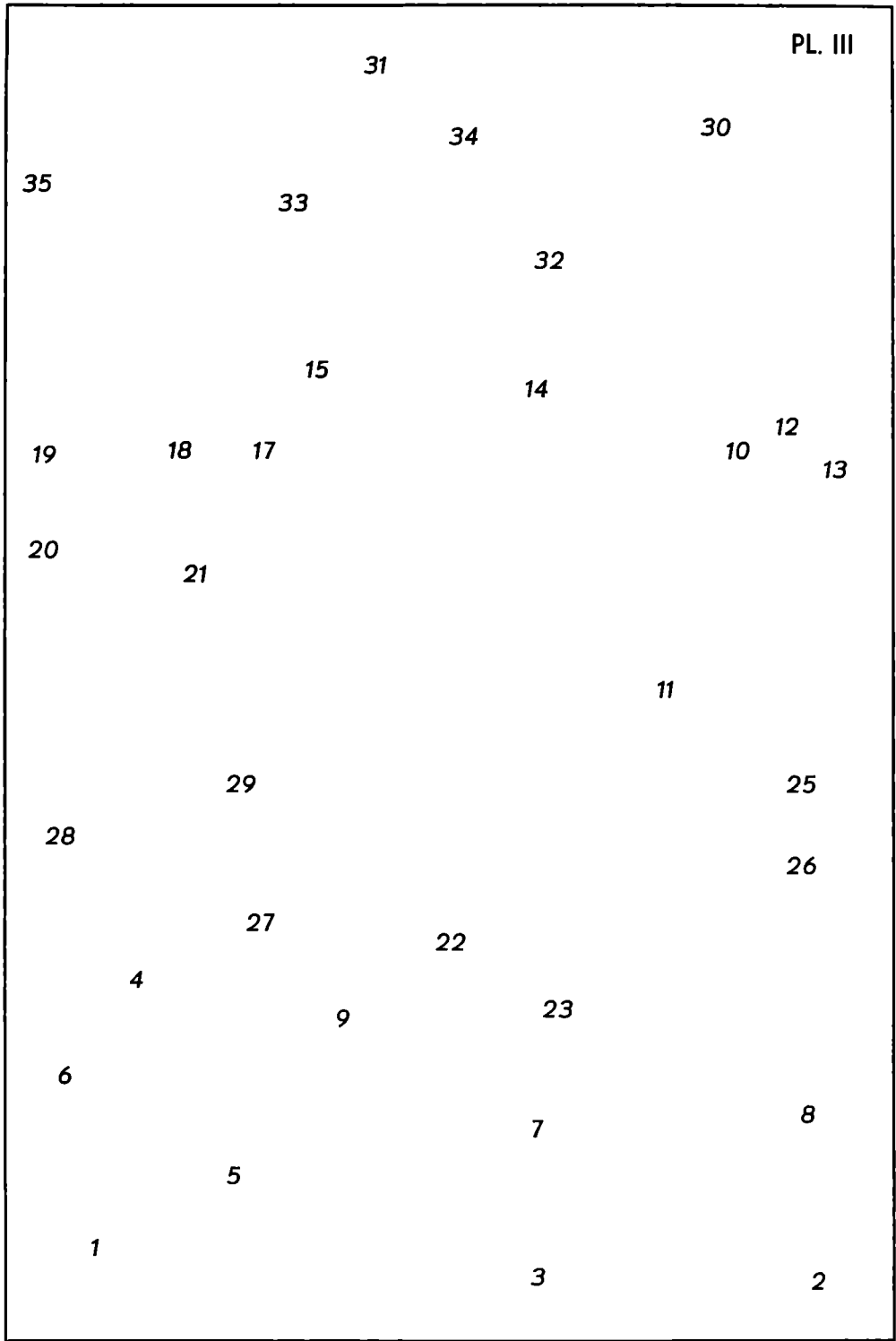


belays him with a stick, then weeps and makes him promise to become a sorcerer and to revenge all the wrongs they had endured. She sells half a field and buys a fine white horse which she intends as a gift for a new and effective teacher of witchcraft (13, 14, 15). She herself leads it to an inn where the boy finds comrades. She serves them all with ale, and mother and son say farewell and look upon each other for the last time. They are not destined to meet again in this life (16, 17, 18, 19).

At gYagste the horse is sold. Thospadga' crosses the Caṅpo-river on a vessel (20). On his way he meets some pandits and asks about the lamas of dbUs (21). These pandits are dressed in yellow caps.

1. ña	yab bsñun chul sman dpyad rim gro'i skabs	the father was ill the ceremony of healing was performed
2.	mo 'debs	the casting of lots
3.	žal čems bžag nas mya ñan las 'das pa (žal = kha)	when the will was made he went beyond suffering (i. e. he died)
4.	yab kyī gšegs rjod žu 'bul skabs (rjod = mjod)	when the father was dead the question of the fortune arose
5. ča	a khu a ni nor dgos byed pa	the paternal uncle and the paternal aunt used the fortune
6.	rduñs thag byed pa	a flogging was administered
7. čha	yum sras gsum a khu dañ a ni gyogs byed pa	mother and son, the three (i. e. with the sister), became servants of the uncle and the aunt (in the Life: during summer of the uncle, during winter of the aunt)
8.	žañ pos sems gsos pa	the maternal uncle bestowed consolation
9. ja	gñen rnams la ñañ cha dkar rgyan gyi ston mo byed pa (cha = rca?)	the White Garland Of The Ñañ prepared a feast for relatives and friends
10.	žañ pos yi ge slob pa	the maternal uncle read the will
11.	slob dpon čhañ sar gdan drañs	the teacher was invited to the inn
12. ña	klog slob sar 'je ses na sems gso byed pa	in the reading-school 'Jesse brought comfort
13.	phud kyī bad te glud then pa (= thon?)	after the offering-feast a song was uttered
14. <sup>1</sup> ta	yum gyi mthu slob du bkul ba	the mother accompanied him to the sorcery-school
15. <sup>1</sup> tha	žiñ bcoñ nas mthu'i čhas sgrub pa	when the field had been sold, the sorcery- requisites were purchased
16. da	mgron khañ du grogs dañ phrad pa	and in the guest-house he met friends
17. na	yum gyi skyel čhañ sar	the mother's parting-ale at the inn
18. pa	dam chig la bžag pa	having made a promise he left
19. pha	yum sras thugs 'phreñ bas phan chun gzigs pa	mother and son looked at each other with bound hearts
20. ba	gyag ster rta mchoñ	in gYagste the horse was sold
21. ma	čhu thoñ nas dbus kyī pañtis lo rgyus dri ba	on the road from the river he asked news of pandits from dbUs

<sup>1</sup> According to the story 14 and 15 should be exchanged.







## THAŅKA III

Old signum : gyas gñis

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white

Meditation band : dark red

Gloria indicated by leaves as a contour, filled with bars in two greens

Legs crossed, feet not seen

Hands in the meditative posture (the posture of Amitābha, mñam bžag, samāhitan)

The deity invoked by Thospadga' (in the meditation-cell)

Body : dark blue

Wearing a loin cloth

Hair and ornaments : golden

Other persons : white body

### STORY

(beginning at the bottom, left-hand corner)

The pandits have recommended gYoñston to Thospadga' and his comrades and they proceed to his place. On their arrival they present gifts (1). The magician wears a red cap.

Having served their apprenticeship the other pupils leave gYoñston, but Thospadga' thinks he has not learned enough. He accompanies his comrades part of the way (2) and returns again. On the road he has found some manure which he brings back and uses to enrich the soil of gYoñston's garden (3), and gYoñston from the roof-top observes him with approval and affection while he works (4, 5). Thospadga' offers the gown which the teacher has just given him as a parting-gift, and again asks tuition in magic that will be sufficiently effective to avenge his family (6).

The magician wishing to know if everything Thospadga' tells him is true, sends another pupil to Thospadga's birth place, to inquire into the matter. Finally satisfied he is willing to let him have the death charm, but he himself cannot impart it. He had once owned this charm but now possesses it no longer. He had given it to another magician, in our thanka called Khuluñpa, receiving in return a charm for evoking hailstorms. All this we read in the Life where Khuluñpa is called Khuluñ-gYoñston (Khuluñ being a place name). Thospadga' goes there with a full load of gifts (7), and meets Khuluñpa (8). He is taught the charm, and in a small cell that he has built for himself he works it and we see him there having successfully (9) conjured up a dark helper.

From now on the story is told, so to speak, on two planes. In the lower part of the scroll are depicted the houses of the two teachers and Thospadga's actions, and the happenings there, in the upper parts the events that are taking place in Thospadga's home country. The scenes therefore do not follow chronologically from the bottom to the topmost part of the scroll. It is interesting to notice how the charms work. The first, the death charm, works at a distance, the deities acting, while the young magician remains where he is. The second charm he works without non-human intermediaries, and it has to be performed at the place, where the result is expected.

The death charm destroys the house, where the uncle's son is just having his wedding feast (10). Phantom horses and a large scorpion are kicking and tearing it to pieces. All this is seen by a maid-servant. People on the road talk about the mother and the son (11). The signs of magic are seen in the country (12). While the aunt and the uncle mournfully take counsel together (13) Thospadga's sister tells their mother the good news (14). Joyfully the mother hoists a ragged garment on a pole and gives vent to her anger (15). The uncle now has to come to an agreement with her (16), according to both the inscription and the Life; in the latter we read that he returns to her a field. The scene illustrating this inscription possibly does not belong here, but to the second charm. It shows three armed men.

Thospadga's mother is angered by a rumour she hears from a former maid servant: that the uncle, the aunt and their friends plan to destroy her and her son (17). She also concocts a plan, but first wants a favourable sign by way of a lamp (18). The lamp having burned steadily for a long time she sets to work. A false letter from Thospadga' containing threats to her enemies is prepared, and given to her own brother to be shown to the people (19). A passing devotee is invited in to be used as a messenger to her son (20). In his cloak she cunningly hides gold, and a letter is entrusted to him (21). He delivers it (22) at Khuluṅpa's place and Thospadga' reads it (23). In veiled words she has told him where to find the gold. He does not understand, but Khuluṅpa's wife guesses. She entertains the rNal'byorpa (24), takes his cloak with her upstairs, and takes out the gold (25) which is given to Thospadga' (26).

To punish the enemies the mother wants a hail-storm. The necessary charm is now owned by gYonston, so Thospadga' goes back to him (27). They meet (28). In the corresponding picture Thospadga' offers gYonston gold. He is taught the hailcharm, and succeeds after a week's practising in a cell (29).

Together with a fellow pupil Thospadga' sets out for the village. He performs his charm, and a great hail-storm breaks loose (30). They hide in a cave making a fire. The smoke is seen by some passers-by, who suspect his identity (31) and run to fetch the angry villagers. They arrive armed (32). Now Thospadga's nimble-footed companion, impersonating him, mocks them (33) and quietens them with threats (34). The two friends have agreed to meet at a certain inn. When on his way there Thospadga' is bitten by a dog (35). The villagers are denoted as "bonpo".

- |         |  |  |
|---------|--|--|
| 1. ca   | gyoṅ ston daṅ mjal ba                    | and he met gYonston                                  |
| 2.      | grog la skyel thuṅ                       | he accompanied the friends                           |
| 3. kham | khab čib sgrubs te dpuṅs pa              | coming back to the house he collected<br>(manure)    |
| 4.      | bla mas thog nas gzigs pas thugs brce ba | from the roof the lama looked down<br>affectionately |

- |        |   |  |
|--------|---|--|
| 5.     | log dus bla mas thugs rjes rjin chul bśad<br>pa (rjin = 'jin)                                   | when he returned the lama said: it is a<br>duty to be merciful   |
| 6.     | slar yañ gos phul nas mthu'i gdam ñag<br>dgos chul žus pa                                       | again offering the gown he asked for<br>complete sorcery-tuition   |
| 7.     | lam du žugs nas khu luñ pa'i sar thegs pa   | after a journey he arrived at the Khuluñ-<br>man's place   |
| 8. cha | khu luñ pa dañ mjal ba  | and met the Khuluñ-man   |
| 9.     | mthu sgrub pa   | practising witchcraft  |
| 10.    | gyog mos mthoñ snañ du sdig pas ka ba<br>'then pa dañ rta yi phra rño btañ bas<br>khyim sdig pa | a woman servant had a vision of a scor-<br>pion tearing at the pillar and a horse<br>kicking the house to pieces |
| 11.    | lam la dkar mi rnam kyi yum sras kyi<br>gleñ mo byed pa   | on the road the good people spoke of the<br>mother and son   |
| 12. ja | yul du mthu'i rtags byuñ ba   | signs of witchcraft made their appearance<br>in the country-side   |
| 13.    | a ni dañ a gus gros byed pa   | the aunt and the uncle took counsel<br>together  |
| 14.    | sriñ mos a ma la gtam sñan skyel ba   | the sister came with welcome news to the<br>mother   |
| 15.    | mthu rtags byuñ bas yum kyis gos rul<br>'phyar ba   | when the proofs of the sorcery had come<br>the mother hoisted a ragged garment                                   |
| 16.    | a ma dañ a gus mchoñ steñs byed pa  | mother and uncle made a helpful<br>transaction   |
| 17.    | gyog mos lan skyal ba   | the maid-servant came again  |
| 18.    | yum gyi mar me'i rtags mjad pa  | the mother consulted the sign of the lamp  |
| 19.    | žañ pos yig rjus klog pa  | the maternal uncle read the forged letter  |
| 20.    | rnal 'byor pa 'di bañ čhen 'os su byuñ ba   | this devotee became a suitable messenger   |
| 21. ya | ber por gser sbas te yi ge bskur ba   | when the gold had been hidden in the cloak<br>the letter was carried   |
| 22.    | rnal 'byor pas yi ge gtad pa  | the devotee delivered the letter   |
| 23.    | yi ge klog pa   | he read the letter   |
| 24.    | na ma byin nas rnal 'byor pa'i ben pa<br>gsol ba  | the devotee coming from Nama reached<br>his goal   |
| 25.    | thog steñ su gser ston pa   | up on the roof the gold appeared   |
| 26.    | gser thos pa dga' la gtad pa  | the gold was given to Thospadga'   |
| 27.    | lam du phebs pa   | travelling on the road   |
| 28. za | slar gyuñ ston druñ du phebs pa   | again he came before gYuñston  |
| 29.    | ser ba sgrub pa   | he caused hail   |
| 30.    | yul du ser ba phab pa   | hail fell in the country-side  |



- |     |  |   |
|-----|--|---|
| 31. | brag khur du liñ ba rnams kyi dud pa<br>mthoñ ba         | smoke was seen in Bragkhur-liñba  |
| 32. | yul mi rnams kyi go 'debs pa                             | the country people committed aggression<br>with arms                    |
| 33. | grogs kyi thos pa dgar rjus te mthu'i sdig<br>po byed pa | impersonating Thospadga' his friend<br>practised witchcraft             |
| 34. | thun sgrubs bden brjod te bon po dul ba                  | when he had told the truth, after the<br>sorcery, the bonpo calmed down |
| 35. | stun tu byon nas khyis rmugs pa                          | when he came to the agreed place a dog<br>bit him                       |

## THAŇKA IV

Old signum : gyas gsum

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : white, with gold trimming

Meditation band : dark red

Sitting on a leopard-skin on a rock

Legs unlocked : right leg bent, left leg hanging down with an inclination inwards

Listening attitude, right hand behind right ear, left hand holding a vessel

#### Other persons

Body : white

### STORY

(beginning at the bottom, left-hand corner)

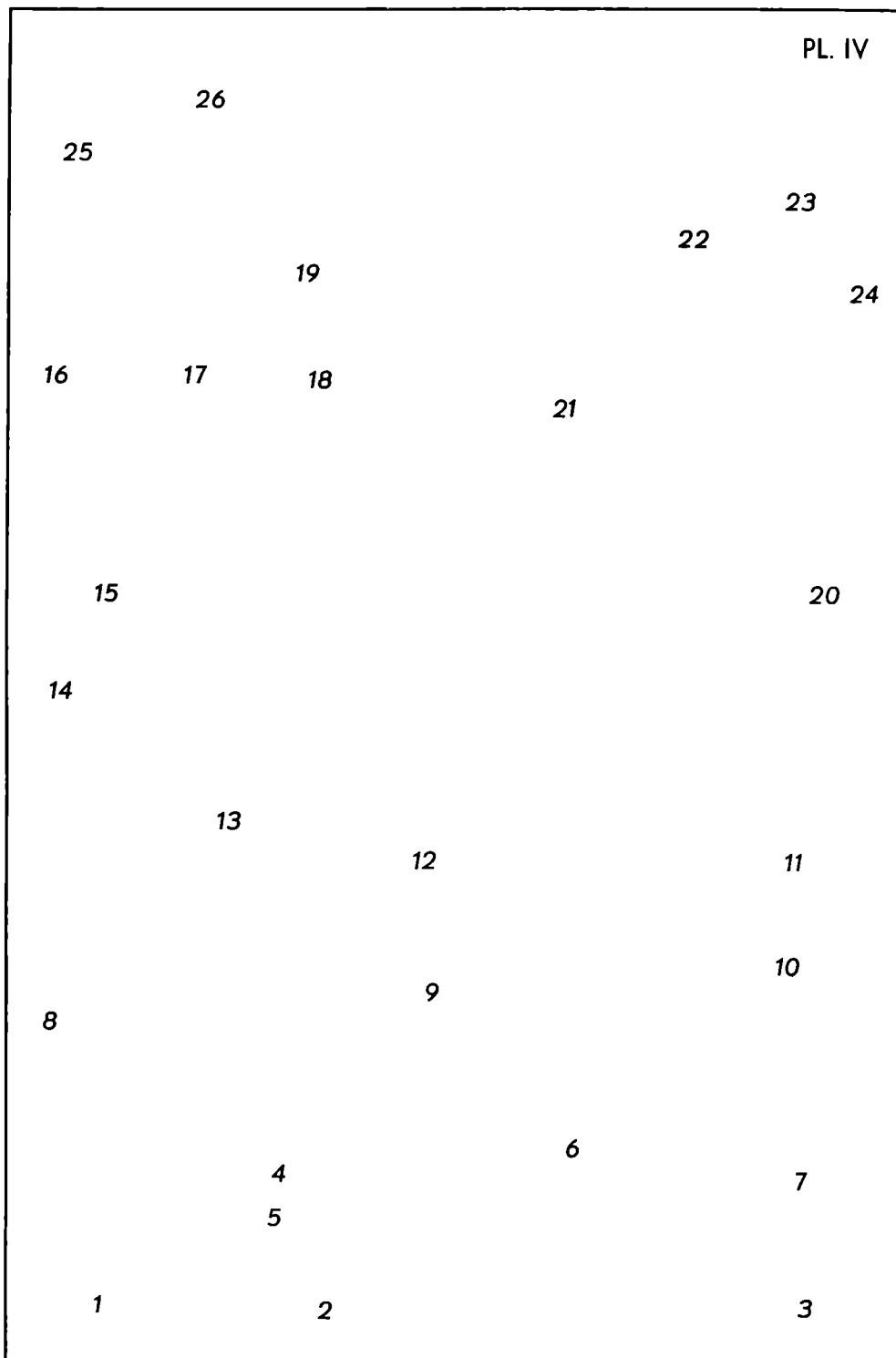
When Thospadga's friend comes to the inn he is given a bowl (1) and in the house where the feast is held he meets Thospadga' (2). When they come to the lama they are asked to tell about the hail-storm (3).

The lama is asked to visit a sick layman (4), who dies (5). The lama on his return (6) is deeply affected. Meditating upon the futility of life he is moved to send Thospadga' to the lama Roñston, laden with appropriate gifts, in order that he may attain to a higher level of religious perfection (7).

Thospadga' arrives at Roñston's dwelling (8) but, not finding the teacher there, he gets a guide to lead him to Roñston (9). Roñston accepts him as a pupil (10) and he is initiated into the Great Perfection Doctrine (11) (of the rÑinma-school). After the initiation he meditates in a cell (12) without obtaining results. Roñston comes to him and sends him to Marpa, and Thospadga' is seen carrying a book on his shoulder on his way to his new teacher (13).

The story now develops on the left side of the thaŇka. Thospadga' reaches Čhosllhakhañ and from here sees for the first time Marpa's home (14). He meets some shepherds and asks them about Marpa (15). Later he meets Marpa ploughing a field, but Marpa does not reveal his identity (16). He offers Thospadga' ale (17) and asks him to work (18), and promises an introduction to Marpa. Later Thospadga' proceeds to Marpa's home, and on the way there he is told about the great

PL. IV







dharma-collection brought to Tibet from India by his future teacher (19). These events are depicted on the left side of the picture.

The scenes on the right side show what happened in Marpa's home while Thospadga' was journeying there. Both Marpa and his wife bDagmedma had had prophetic dreams. In a dream Marpa had been told to clean a rdorje with an elixir from a golden vessel. He had also seen an initiation ceremony performed by Nāropa (the scene seems to represent Marpa himself), followed by a consecration ceremony (20). Marpa's wife had seen a reliquary which on being cleaned produced minor reliquaries, shining brightly and attended by two guardians (21).

The two parts of the story now merge and continue at the top. Thospadga' pays homage to Marpa (22). He had deposited his book in the chapel, but Marpa in a fit of anger throws it out (23). The bewildered new pupil is consoled by Marpa's wife (24). It is the first of many times that she tries to mitigate the suffering inflicted by the harsh teacher.

Marpa has told Thospadga' he may have either tuition or bodily necessities, but not both. As he longs for tuition he has to find his own food. He begs it (25), and carries it home with a four-handled copper vessel that he has succeeded in purchasing (26).

- |        |  |  |
|--------|--|--|
| 1.     | čhañ sa bstan te snod gtad pa                                | when he appeared at the inn a bowl was given to him  |
| 2. ya  | ston mo'i sar grogs dañ 'phrad pa                            | and he met his friend at the place where the feast was held  |
| 3.     | bla ma'i druñ du phebs ser ba phab chul žus pa               | in the presence of the lama he was asked if the hail had fallen  |
| 4.     | yon bdag la byin rlabs                                       | blessings for the alms-giver   |
| 5.     | gnañ bas ma mcho (= 'cho)                                    | (blessings) having been bestowed he died   |
| 6.     | yon bdag śi ba'i sa nas log te phebs pa                      | having returned from the dead alms-giver's place   |
| 7. ra  | gyu ston druñ du yon bdag śi bas rkyen byas čhos la bskul ba | in the presence of gYuston after the layman's death he was inspired to see the law of cause and effect |
| 8.     | roñ ston gyi dgon du phebs pa                                | having gone to Roñston's hermitage   |
| 9. ma  | dgon nas lam žugs pa   | having left the hermitage  |
| 10. la | roñ ston dañ mjal ba   | and meeting Roñston  |
| 11.    | rjogs čhen gyi dbaň bskur ba                                 | the initiation into the Great Perfection was bestowed  |
| 12.    | sgom la žugs   | he began meditation  |
| 13.    | roñ ston gyi luñ bstan te mar pa'i druñ du bsñegs pa         | having learned Roñston's doctrine he hurried to Marpa  |
| 14.    | čhos la khañ du bla ma'i gdan sa gzigs pa                    | on Čhoslakhañ he beheld the lama's residence   |
| 15.    | phyugs rji rnamis la mar pa'i lo rgyus 'dris pa              | having asked cowherds for news concerning Marpa  |
| 16.    | mar pa dañ thog mar mjal ba                                  | and meeting Marpa for the first time   |

17.	čhañ gnañ ba	ale was given
18.	phru klog pa	he continued to plough
19.	dhar ma 'do sdes bod du byon pa (= mdo sde)	a collection of sacred writings came to Tibet (mdo = sūtra)
20. śa	yab yum gñis kyi rna lam gyi mchan ltas bkod pa	the Father (Marpa) and the Mother (bDagmedma) received dream-tokens
21.	nañ par yum gyi cha ba žu dus rna lam byuñ chul žus pa	in the morning, when she brought food, she reported her dream
22.	mar pa'i druñ du phrag phul	he made obeisance before Marpa
23.	mar pas lha khañ nas sku phre ton pa	Marpa threw the book out of the chapel
24.	žag par yum gyi za ma'i sems gso mjad	in the morning the Mother comforted him with food
25.	lho brag du bsod sñoms mjad pa	he begged alms in Lhobrag
26.	bsod sñoms . . . phebs pa	he returned . . . the alms

## THAŃKA V

old signum :  
gyas bži

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : mauve, with gold trimming, lined with yellow

Meditation band : dark red

Sitting on a leopard-skin

Legs locked, soles turned upwards

Right hand lifted, palm to the front, thumb almost touching index finger

Left hand extended, palm down, thumb almost touching index finger

#### Other persons

Body : white

### STORY

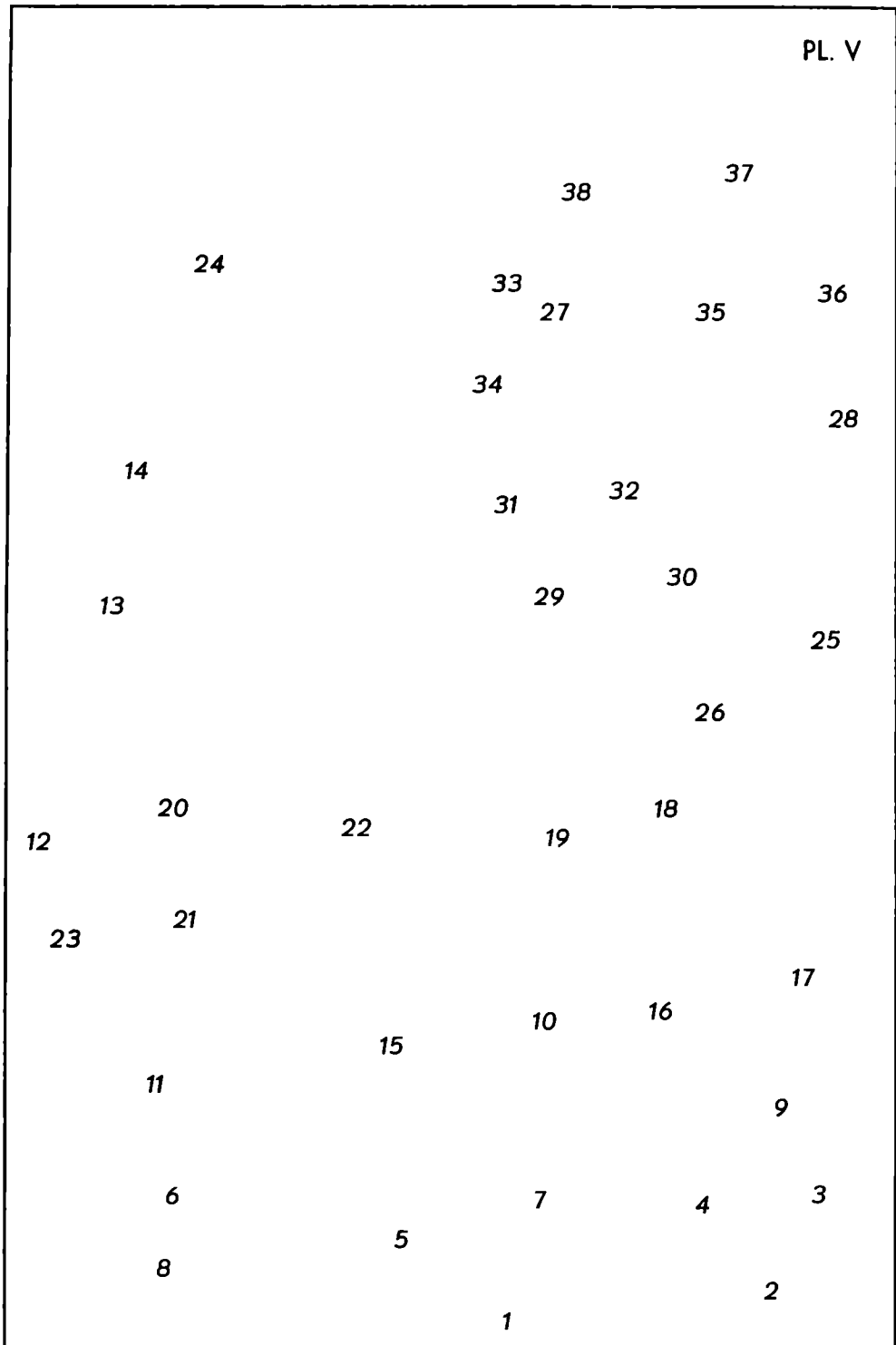
(beginning at the bottom, right-hand corner)

Thospadga', returning with his load, makes a noise, and Marpa annoyed kicks him out together with his copper vessel (1). Thospadga' empties it, and carries it back again, ceremonially offering it to Marpa (2). This time the gift is accepted. Marpa is seen lifting it up with his hands, in the act of dedicating it to his own teacher Nāropa depicted in thaŃka 1 and thaŃka 7 (3). Then Marpa strikes it with a stick (4) and carries it into the chapel where he fills it with melted butter (5).

Some devotees of Marpa on their way to his home have been molested by robbers. Marpa wishes to punish them and commands the new pupil to evoke a hail-storm. Thospadga' succeeds (6) and meadows and crops are destroyed. Having carried out his teacher's wish successfully Thospadga' now asks for tuition (7). But Marpa belittles the hail-storm, and demands a more startling piece of magic before he is willing to impart the Holy Truths transmitted to him by Nāropa. So Thospadga' evokes a new hail-storm and moreover his curse causes the robbers to kill each other (8). The robbers carrying swords are seen fighting in the left corner, Thospadga' is shown twice, evoking the hail-storm, rosary in the left hand, and clicking the fingers of his right, to call the clouds.

Marpa gives Thospadga' the title mThuēhen, Great Magician, but he is far from willing to teach him the Holy Truths, when asked to do so (9). He only mocks the pupil, who is seen crying while the lama's wife takes pity on him. Next morning Marpa bids Thospadga' build a circular house for his son on the eastern mountain ridge (10). Then, he promises, will he impart the Holy Truths, and even provide all necessities for the period of tuition.









The house is half finished, when Thospadga' is ordered to tear it down, and, instead, to build a crescent-shaped house on the western ridge (11, 12, 13). This in its turn must be torn down and Thospadga' must build a triangular house on the northern ridge (14). At this point through bDag-medma's influence Thospadga' is given tuition: only, however, in the Refuges (Buddha, Law, Community) with prayers and vows, not yet in the Mystic Truths (15, 16, 17).

In the morning Marpa takes his pupil for a walk (18) and orders a new house. The unhappy Thospadga' is consoled by the lady (19) and begins work (20). He must do all the work alone. When three fellow-disciples bring him a big stone (21) and he has fitted it into the wall he is harshly told to take it out again (22, 23).

The erection of this last house causes murmurings amongst Marpa's relatives, for he has chosen a site upon which the family has agreed not to build. To protect it from them Marpa creates a phantom army complete with flags, shields and musical instruments. The painter apparently not finding room for this scene in its proper place, shows it at the top left-hand corner of the thangka (24).

The story now proceeds with the initiation of Marpa's pupil Messton. He is being initiated into the bDemčhog-dbañ (25). Messton is shown in a white dress, sitting before the master, while a drum is beaten and cymbals are banged. Thospadga' tries to gain access to the ceremony but Marpa kicks him out and beats him (26).

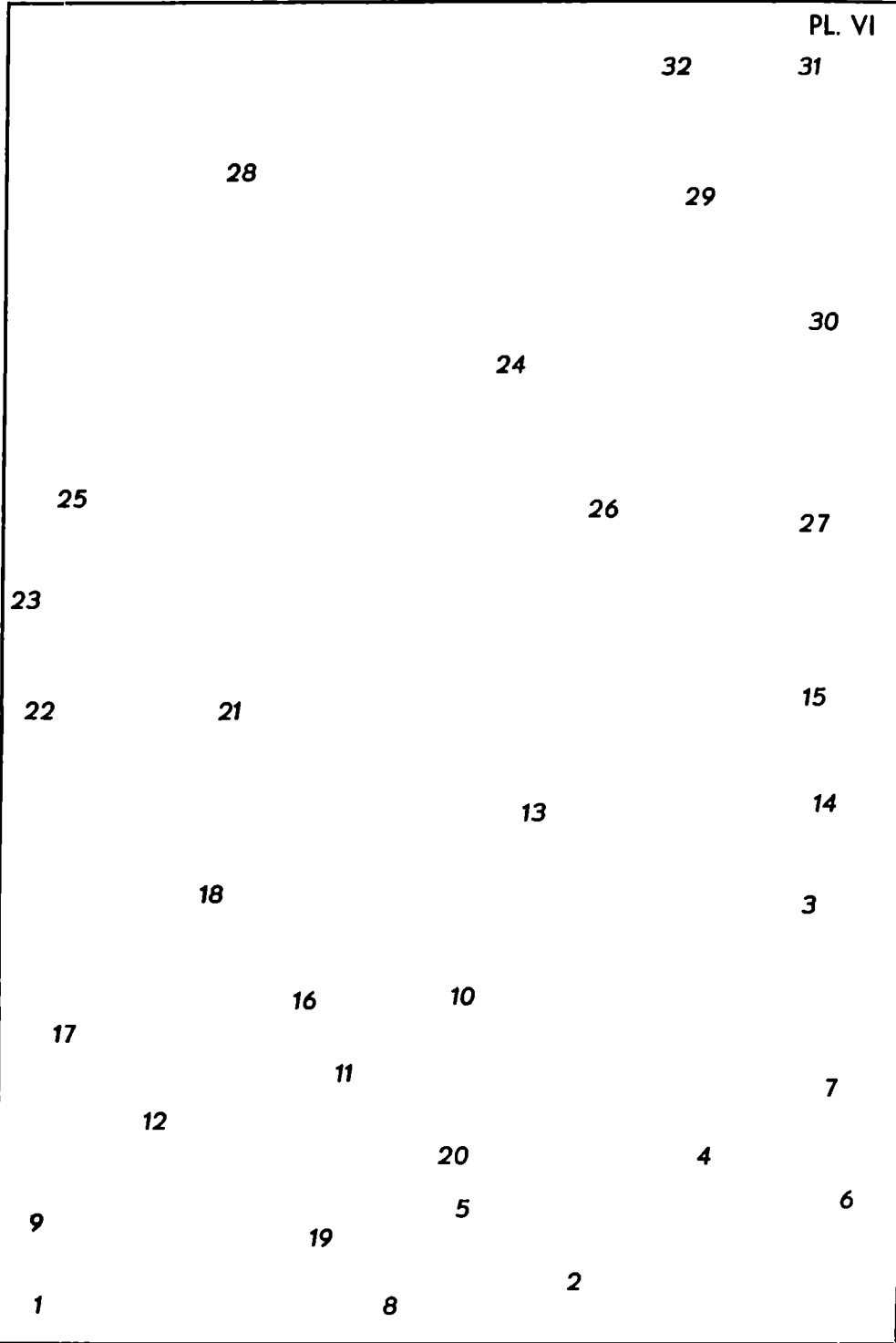
Again he is told to build, to complete the house with a gallery, depicted above, beside the phantom-army (27). After a time another fellow pupil, Churston is about to be initiated into the gSañ'dus-dbañ (28). [bDemčhog (Saṃvara) and gSañ'dus (Guhyasamāja) are deities closely connected with the bKa'rgyudpa-school.] Marpa's wife provides Thospadga' with the offerings necessary for his acceptance on this occasion (29), but, nevertheless, he is kicked out again (30). In the evening the Mother consoles him (31). In the morning Marpa tells him to continue building (32) and he does so (33).

Hard work had already given Thospadga' a sore on his back. Now he has got another, and he shows it to the ever-sympathetic bDagmedma (34). She takes him to show it to Marpa (35, 36), and remonstrates with him about poor "Great Magician's" condition (37). She comforts Thospadga' (38).

1.	žabs rdos rduñs pa	he kicked him
2. a	zañs phul ba	he presented the copper vessel
3.	zañs nam mkhar bteg nas nā ro pa la 'bul lo gsuñ ba	having lifted the copper vessel into the air he said: I dedicate it to Nāropa
4.	dbyug pas skad či thon mjad pa	he made a sound with a stick
5.	lha khañ du zañs mar khus bkad pa (= khyab pa)	in the chapel the copper vessel is filled with melted butter
6. kaṃ	mthu ser yañ 'brog pa dañ gliñ pa la btañ ba'o	he sent magic hail upon meadows and gardens
7.	ser ba phab nas čhos dgos chul žus pa	when the hail had fallen he asked for the necessary Doctrine
8.	lho brag la kha ba mthu'i nus pas gri 'jiñs gyis thams čad śi ba	in Lhobrag, when the magic hail had fallen all died through fighting

- |     |   |  |
|-----|---|--|
| 9.  | mthus la kha ba rnam gri 'jiñs čhos dgos<br>chul žus pa               | after the magically caused hail and fighting he asked for the necessary Doctrine           |
| 10. | khañ nañ par bla mas sras mkhar gyi žal lta<br>mjad pa                | in the morning the lama (ordered him) to make a house for his son as a service             |
| 11. | śar gyi ri sna gčig la mkhar zlum po čig<br>brcegs pa                 | on the eastern mountain spur he erected a circular house                                   |
| 12. | yum gyi spañ po mjad (= dpañ po)                                      | the Mother witnessed   |
| 13. | nub gyi ri sna žig la mkhar zla gam 'dra<br>ba žig rcigs gsuñs pa     | on the western mountain spur he told to build a crescent-shaped house                      |
| 14. | byañ ri rce žig la 'khar gru gsum žig<br>brcigs                       | on the northern mountain spur he built a triangular house                                  |
| 15. | rgal ba čig kyañ byuñ yab la čhos žu ba'i<br>sñan bskul yum la žus pa | having got a wound, and (in vain) asked the Father for dharma, he begged the Mother to ask |
| 16. | za ma dañ bčas te yab kyi sku žabs su<br>lhan du phebs pa             | they approached the Father together with food  |
| 17. | mthun mod kyi čhos dañ sdom pa gñañ ba                                | bestowing some wanted Doctrine and vows  |
| 18. | nañ par bla mas 'khyams kyi bkod pa<br>mjad pa                        | in the morning the lama made (him) build a house   |
| 19. | de'i yum gyi sems gso mjad pa   | his Mother comforted (him)   |
| 20. | sras mkhar dños gži'i rmañ gi ri mo mjad                              | he made a design for a foundation for a house for the son upon the mountain                |
| 21. | bu čhen gsum gyi sku rced gyi rdo sgril<br>byon pa                    | for fun three pupils came with a big stone   |
| 22. | bla mas rdo 'di thon gsuñ pa  | the lama said : take out that stone  |
| 23. | slar rdo chur skyal rmañ du brcug                                     | afterwards (he) fitted the stone (brought) (for) fun in the ground                         |
| 24. | mar pas sprul pa'i dmag bsked pa                                      | Marpa created a phantom-army   |
| 25. | mes ston pa bde mčhog gi dbañ gñañ ba                                 | giving the bDemčhog-initiation to Messton  |
| 26. | dbañ gral nas ston 'gram čag gi rduñs                                 | he beat him out of the initiation-row and boxed his ears                                   |
| 27. | 'khyams kyi žal ba byed pa  | he made the gallery  |
| 28. | čaṃ chur ston la gsañ 'dus gyi dbañ gñañ ba                           | giving the gSañ'dus-initiation to Churston   |
| 29. | yum gyi dbañ yon gyi yo byad gñañ ba                                  | the Mother providing the gifts necessary for the initiation                                |
| 30. | dbañ gral nas ston te žabs sdos bsduñ ba                              | thrown out from the initiation-row he was beaten   |
| 31. | de nub yum gyi chogs bkal gñañ sos gso<br>mjad                        | in the evening the Mother bestowed things and comfort                                      |

- |            |   |   |
|------------|---|---|
| 32.        | nañ par bla mas spe'u dañ 'khyams gyi<br>'phro gyis de nas gtam pa gter gsuñ pa | in the morning the lama told him to con-<br>tinue with tower and gallery, then the<br>precious Tradition would be given |
| 33.        | mdun du sa khur te 'khyams brcigs pa  | when the middle part was finished he built<br>the gallery   |
| 34.        | yum la rgal pa gzigs phul ba (= sgal)   | he showed the Mother his back for<br>inspection   |
| 35.        | yum dañ lhan du yab kyi sar rgal pa gzigs<br>su 'bul byon pa                    | and he went with the Mother to the<br>Father's place to let him look at the back  |
| 36. čha[m] | rgal pa gzigs phul ba   | offering the back for inspection  |
| 37.        | mthu čhen la rgal pa byuñ chul smre<br>sñags kyi sgo nas yum gyis žus pa        | the Mother said the state of Great<br>Magician's back was to be pitied  |
| 38.        | rgal pa byuñ che ñal gsos pa  | she nursed his wound  |









## THANKA VI

old signum :  
gyas lña

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : white, with gold trimming, lined with blue

Sitting on a rock

Right knee lifted, sole down, right leg before left foot

Left leg lying bent, sole upwards

Right hand holding a staff

Left hand not seen

#### The deity in the initiation scene

Body : dark red, with gold ornaments, knife and skull-cup

#### Other persons

Body : white

### STORY

(beginning at the bottom, left-hand corner)

In the evening bDagmedma tries to comfort Thospadga', and they plan to fool Marpa (1). Thospadga' pretends to leave the teacher, and bDagmedma detains him (2), giving him food for the journey (3). Marpa sees this from the top of the house, but instead of appealing to his pupil not to leave him, he gives him a box on the ear for attempting to take away the meal (4,5). Again bDagmedma comforts him (6) and herself bestows an initiation upon him: the initiation into the Meditation on rDorjephagmo (7). The deity appearing is painted dark red. (rDorjephagmo = Vajravārāhī is specially connected with the school.) The lady's kindness Thospadga' repays with small services; among other things he manufactures a milking-stool for her (8).

Marpa's disciple rNogpa is about to be initiated into the dGesrdor-initiation (= Hevajra, a favourite deity of the school). Thospadga' who tries to take part in the ceremony is again kicked out, rebuked and abused (9, 10). He is now resolved to leave Marpa. With his book he is seen when departing (11, 12). But repenting and longing to see bDagmedma once more he decides to return. He borrows a vessel, and prepares for himself a dish of nettles (13). When returning the vessel to the owner (14) this man invites him to come and read the scriptures in his homestead. Thospadga' does so, and reads for him the Yumchenmo (15). After that he walks back to Marpa's place. He makes obeisance to the lady (16). But Marpa, instead of bestowing the initiation, bids him finish the house (17, 18).

That is too much for Thospadga' (19, 20). The lady advises him to go to rNogpa and to get initiated by him. She carefully provides Thospadga' with gifts, tokens and a letter. At the feast of the tenth of the month she succeeds in making the whole household including her husband drunk. She takes some relics of Nāropa from the house and hands them to Thospadga', together with a letter allegedly from Marpa, but which she has herself forged (21, 22). According to this letter Marpa asks rNogpa to initiate Thospadga'. Carrying those precious gifts he walks to rNogpa's home (23).

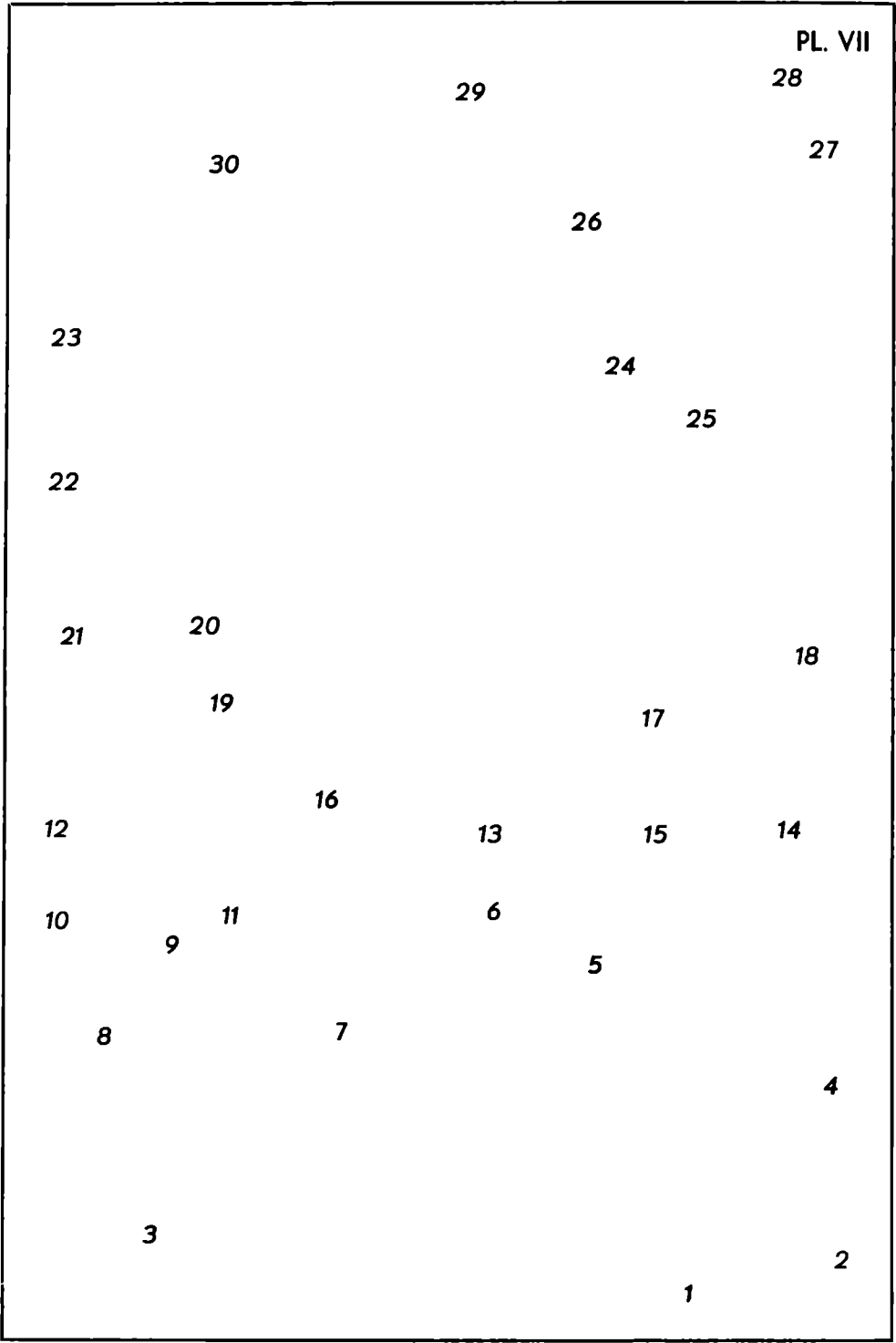
When he arrives rNogpa is engaged in giving instruction to his pupils (24). Thospadga' prostrates himself at a distance, and rNogpa sends a man to inquire into his errand. Thospadga' tells about the relics he has brought with him and about the letter from Marpa to rNogpa (25). rNogpa is naturally delighted, and Thospadga' and the relics are received with banners and music (26). He is seen in the house offering rNogpa the costly gifts (27).

The initiation is promised, but first rNogpa asks the unhappy Great Magician to launch a hail-storm to punish the country people for having molested pupils coming to him from far away. Great Magician does so, but with considerable reluctance; three scenes, but only one inscription commemorate this event (28). He spares the field of the old woman who had given him lodging by covering a sketch of the field with a pan, and concentrating upon it. Mournfully he walks back collecting in his garment birds and other animals killed by the storm. He brings them to rNogpa and complains (29), whereupon rNogpa resuscitates them, thus showing himself to be a real buddha.

Thospadga' is initiated (30). For the obligatory meditation afterwards he shuts himself up in a cave. When rNogpa comes to question him concerning his progress he has to report that he has made none (31). The bewildered rNogpa now receives a letter from Marpa asking him to be present at ceremonies in his homestead, and to bring his wicked pupil. Questioned about this epithet Thospadga' confesses everything. He receives a letter from bDagmedma (32) counselling him to come back. So it is agreed upon that he shall return in rNogpa's retinue.

- |         |   |  |
|---------|---|--|
| 1.      | nub yum gyi sems gso mjad pa                                    | in the evening the Mother brought comfort  |
| 2.      | yum . . . bka' gros nas byon chul                               | the method according to the Mother's plan  |
| 3.      | pye sloñ ba   | giving meal  |
| 4.      | 'gro ċi byas par mar pas khañ steñ nas<br>bka' bskyon (= bkyon) | when he set out Marpa rebuked him from<br>the top of the house                                 |
| 5.      | mar pas 'gram rgyag rduñs gyi phye<br>'phrog pa                 | Marpa cuffed him on the ear for having<br>taken away the meal                                  |
| 6.      | de nub yum gyis sems gso mjad                                   | in the evening the Mother brought comfort  |
| 7. ñam  | nañ par yum gyi dbañ gnañ ba                                    | the Mother bestowing initiation in the<br>morning  |
| 8.      | yum gyi bzo mjad pa   | he made a milking stool for the Mother   |
| 9.      | nañ par mar pas . . .   | in the morning Marpa . . .   |
| 10. tam | rñog pas dges /rd/or gyi dbañ žus pa'i<br>gral nas bto . . . pa | when rNog asked for the dGesrdor-initia-<br>tion he (M.) was sent out of the<br>initiation-row |
| 11.     | bka' skyon par yum gyi rñog ram mdar<br>sbran nas žu ba 'bul ba | rebuked, a petition was made with the<br>Mother's and rNog's help                              |
| 12.     | thos pa dga' rnañ ba žus par rañ yul du<br>byon rjis mjad pa    | denied what he asked for Thospadga' went<br>to the country to consider the matter              |

13.	cha ba bkol	he boiled nettles
14.	khog ma gyar po sdod pa	he returned the pot to the owner
15. thaṃ	yul du 'byon rcis mjad žag par yum čhen mo klog pa	having come to the country and considered the matter he read Yumčhenmo
16.	čhos klog sa nas log phebs yum dañ mjal ba	coming back from the place where he had read dharma he meets the Mother
17.	yum gyi mthuñ pa'i dkra /de/ ... mi 'dug ... pas mar pas ... čig gsuñs so	Marpa said ...
18. dam	yum gyi thos pa bka' slebs byuñ žus pas mar pas yar thoñ gsuñ mjal nas phyag phul	when he met the Mother Marpa looked up, and he made obeisance
19.	bros te rgya mthoñs nañ du 'choñ ba	pondering after his absence in the pavilion
20.	mar pas phyag 'jug gi khu ba bub nas gan skyal du skyel bar ... rñog par 'jin pa	... he departed from Marpa and went to rÑogpa
21.	phud kyi bad dus bka' rjus kyi yi ge dañ na ro'i rten rnams bkur ba	quickly she fetched Nāropa-relics and a forged letter as a gift
22. nam	yum gyi rñog ... čhos žu ...	the Mother's rÑog ... ask for dharma ...
23.	/rño/g gi sar thegs pa	he went to rÑog's place
24.	rñog gi čhos khri kha rtag gñis 'čhad dus thos pa dga' gzigs pa	Thospadga' saw rÑog giving religious in- struction about The Constant And The Changing
25.	rñog gi skad ča drid btad pa	he offered rÑog what he had gained by stealth
26. paṃ	rñog gi bsu ba byed pa	he went to meet rÑog
27.	rñog par thugs dam rten dañ bčas pa 'bul ba	the delivering of the prayer and the relics to rÑogpa
28.	yul mi la mthu'i sdiag mo mjad pa	with magic he caused trouble for the country folk
29.	rñog gi dgoñs pa la žugs pas srog čhogs rnams śi ba gsos par mjad	on his way to rÑog's hermitage he took pity on dead creatures
30.	rñog gis dbaň gnaň ba	rÑog bestowing the initiation
31.	rñog gi sgrub khañ du byon pa	rÑog came to the meditation-cell
32.	baň čhen gyi yi ge 'phrod pa	the messenger delivered the letter







## THAŦKA VII

old signum :  
gyas drug

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : mauve, yellow-lined, with gold trimming

Seated on a skin

Right leg loosely bent, sole upwards

Left leg hanging down, with an inclination inwards

Right hand behind, not seen

Left hand behind left ear (listening attitude)

The deity above the maᅇᅇala in the initiation-scene : yab (blue)-yum (lilac),  
nimbus : green, gloria : yellow, the yab : 12 arms, the yum : 2 arms,  
standing on one blue corpse and on one mauve corpse

Nāropa, right hand corner at the top

Body : dark red

The yidam above Nāropa (bDemčhog, Saᅇvara)

Body : dark blue

Dress : a yellow skin (?) around the waist

Nimbus : green

Gloria : orange, with white contour and golden rays

Other persons

Body : white

### STORY

(beginning at the bottom, centre part)

rNogpa and his retinue (Thospadga' included) arrive. Thospadga' is sent beforehand to ask for čhaᅇ as a refreshment. He brings gifts — according to the Life a bag of cheese — to bDagmedma (1). He goes to see Marpa with a scarf of greeting, but Marpa turns away his head (2). Meanwhile bDagmedma herself welcomes the arriving guests with čhaᅇ.

Marpa prepares a feast for his son's coming of age, and at the same time the house is to be consecrated. Marpa — right hand behind right ear — is seen chanting a benediction (4). On this occasion rNogpa offers all he owns to Marpa, of whom he asks an initiation into the Mystic truths. Marpa however is not satisfied with what he had brought with him, and sends him back to bring an old shegoat that he has left at home. Moreover Marpa is angry with rNogpa on account of the part he played in Thospadga''s escapade (5).



rNogpa tells about the relics (6). Marpa's anger is aroused, and he is seen, stick in hand, chasing his wife for her part in the affair (7). bDagmedma manages to hide in the lhakhañ (8) and Marpa is unable to open the door. Thospadga' now frightened runs away with the intention of killing himself (9, 10). He asks rNogpa to help him but rNogpa does not dare (11). When Thospadga' is about to commit the act rNogpa restrains him (12). Other pupils try to console him. Marpa, now relenting, points out Thospadga's future glory to bDagmedma (13), and sends her to fetch him. She comes to bring both him and rNogpa to Marpa (14, 15, 16, 17). Marpa now accepts Thospadga' as a disciple (18). In the Life he is told that henceforth he is to rejoice.

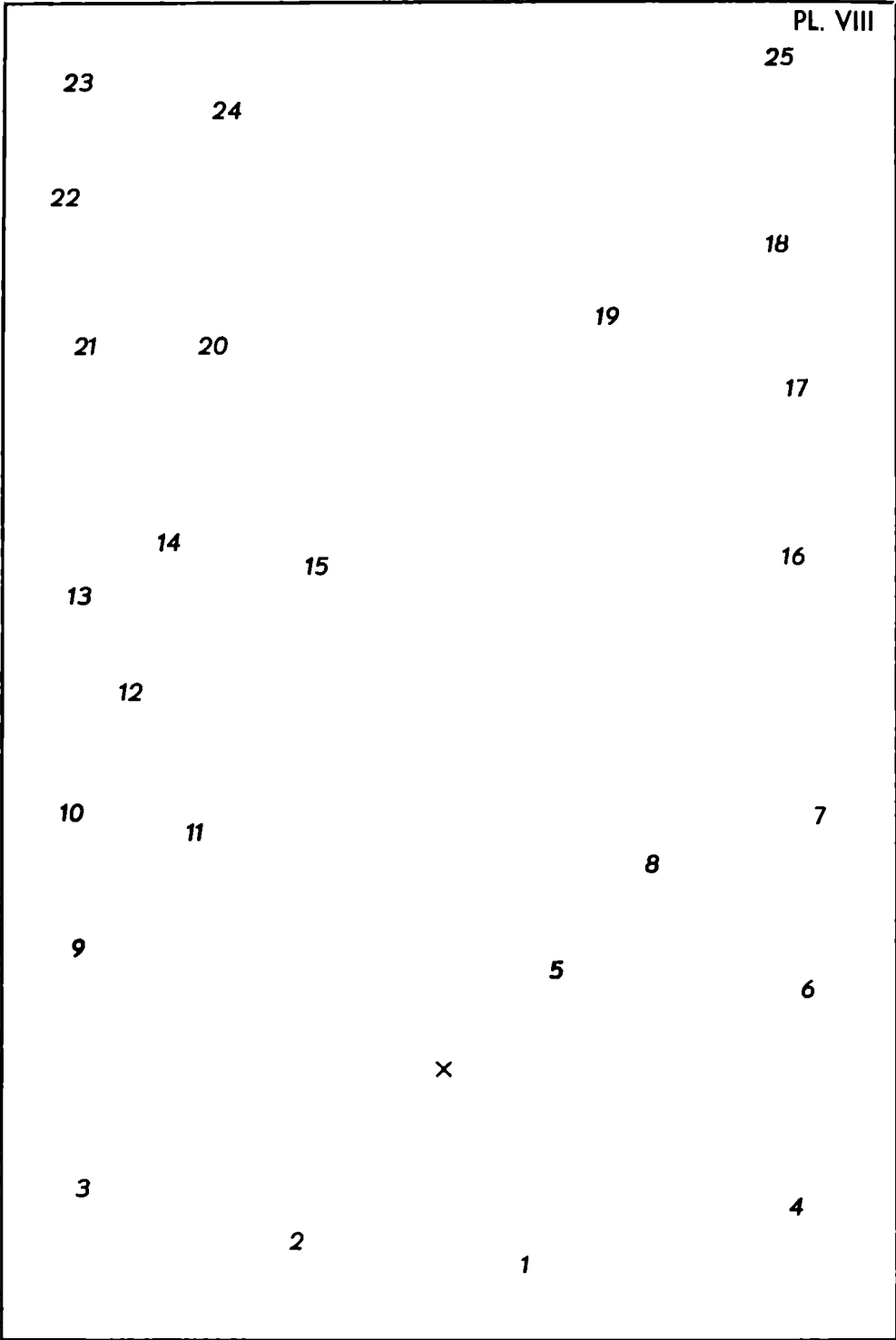
Preparations are made. Thospadga's head is washed, his dress is changed and he is initiated (19, 20). The name dPalgzadpardorje is conferred upon him. He receives the wine out of the skull-cup. Now he is allowed to go through various texts (21, 22, 23, 24). He goes into retreat, and when Marpa and his consort seek him out he sings to them (25). Marpa leaves him.

Marpa travels once more to India. This journey was inspired by a vision that occurred to Marpa and by a dream of Mila's. Marpa had had the vision while performing a ceremony. Mila in his dream had been given to understand that he needed the work Groñ'jug. This work Marpa cannot find among his Indian books, so he goes to India (26), to find his own teacher Nāropa. Nāropa, however, has just died, or rather has transferred himself into another state. Marpa finds Nāropa, and asks for the Groñ'jug (27). In this scene Nāropa is painted dark red, the same colour dākiñs and other non-humans show. The group includes a minute picture of a yidam — probably Saṃvara — in dark blue, to whom Marpa makes obeisance (28). Marpa is given the Groñ'jug that he had sought and with the book on his shoulder he returns home (29).

Marpa performs a commemoration-ceremony for his son who has died. On this occasion the chief disciples ask him to make arrangements for the future of the order, and its hierarchy. Marpa believes in spiritual guidance, and relies on dreams (30).

1.	yum la phyag rten 'bul ba	offering a present to the Mother
2.	mar par phyag byas phyag rten phul bas phyogs bžir mku rgyab bstan	he bowed and offered gifts to Marpa who turned his back (to him) in every direction
3.	maṃ rñog gi mar pa'i sar phebs pa dañ yum gyi bsu čhañ	rNog came to Marpa's homestead and the mother welcomed him with ale
4.	ce sras 'khor gyi rab gnas sras kyi čhe 'don rñog gi 'bul čha mar pas bkra śis kyi mgur gnañ ba	Marpa bestowing a blessing-hymn at the ceremony for his son's coming of age and when rNog had offered gifts
5.	mar pa thugs rgyal bžeñs te sñog dañ thos pa dga' la bka' rkyon	Marpa was very angry, and scolded rNog on Thospadga's behalf
6.	rñog gi phyag byas na ro'i rgyan drug len du 'byon rcis mjad pa	rNog gave an account of how the letter and Nāropa's six ornaments came
7.	mar pas bdag med ma dbyug pas ded pa	Marpa chased bDagmedma with a stick
8.	yum lha khañ du bros rgod čad	the Mother escaped into the chapel
9.	thos pa dga' bros pa	Thospadga' ran away
10.	bros sar dus	while in the place where he had run
11.	rñog gi phyag phyi 'breñ ba	asking rNog's help
12.	gyaň la . . . mjad pa . . . 'jin pa	(abyss . . . make . . . catch)

13.	mar pa thugs chig dbu tums pa	Marpa, reconciled ('dum pa)
14.	bdag med ma la thos pa dga' 'gron gyi gco bo yin pas bos gsuñs pas	He said to bDagmedma: there is to be a great feast for Tho <span>spadga'</span>
15.	yum 'bod thegs pa	the Mother went with a message
16.	mar pa'i druñ du yum gyi thos pa dga' 'bod du byon pa	Tho <span>spadga'</span> came to Marpa when the Mother called him
17.	thos pa dga' bla ma'i druñ du yum gyi phrid ba	the Mother lead Tho <span>spadga'</span> into the presence of the lama
18. cha	mar pas mi la rjes su bzuñ ba	Marpa accepted Mila
19.	thos pa dga' dbu lo bsil ba	Tho <span>spadga'</span> 's head was washed
20.	mar pas mi lha las čan gyi slob mar luñ bstan pa	Marpa bestowed the Doctrine upon the pupil sent by men and gods
21.	sdom pa phog te ka pā la bdud rcis bkañ gnañ ba	giving the skull-cup full of nectar after the vow
22.	... khrid pa ... pa gnañ ba	... giving
23.	yig čha rnam <span>s</span> gzig <span>s</span> pa	he looked at the books
24.	'khros groñ mjug gi luñ bstan gyur pa	the teaching of the Groñmjug
25.	yum bug sgor byon bla ma'i druñ du ñams kyi mgur 'bul ba	in the lama's presence when the Mother came to the door offering a song
26.	mar pa rgya sgar du groñ 'jug byon pa	Marpa travelled to India for the Groñ'jug
27. že	na ro pa sgrom 'jug žus pa	he asked Nāropa for the sGrom'jug
28.	mar pas yi dam la phyag mjad pa	Marpa bows down before the yidam
29.	rgya gar nas log pa	returning from India
30. thaṃ	dar ma mdo ... mčhod kyi chogs gral du bu čhen bži la rgyud 'jin gyi luñ bstan rtag pa'i phyir rmi lam bzuñ ba	... commanding the four chief pupils at the commemoration-ceremony for Dar- mamdo to tell their dreams concerning the Doctrine's future







## THAŦKA VIII

old signum :  
gyas bdun

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : white

Sitting on a cushion

Right leg loosely bent, sole upwards

Left leg : knee lifted, sole down, with an inclination inwards

Right hand behind body

Left hand resting on left knee, palm downwards, thumb bent and almost touching index finger

#### Deities above the altar from the lowest one

Yab-Yum, the yab blue, the yum lilac, each with one face, and two arms; green nimbus, lilac gloria with golden rays and frame of flames; no attributes

Yab-Yum, the yab blue with four faces and eight arms, the yum dark lilac with two arms; light-green nimbus, yellow gloria with red frame; golden attributes

Yab-Yum, the yab faint blue, the yum blue, the yab with four faces and eight arms, the yum with one face and two arms, light-green nimbus, rose-coloured gloria with white outer contour

According to the life one of the deities is Hevajra. Cf. the transformations in thaŦka 14 (Saṃvara, Hevajra, Guhyasamāja, etc.)

#### All humans

Body : white

### STORY

(beginning at the bottom, middle part)

The hierarchy of the bKa'rgyudpa-order is to be established. Marpa encourages his disciples to tell their dreams. Mila has a dream (1) which he tells to his teacher (2). It is depicted above: four animals on four pillars: a tiger, a lion, an eagle, and a vulture with its chick. The dream is explained by Marpa (3, 4). The four animals are the four chief pupils, and Mila is the vulture with the young one, the successor with a progeny. Mila now shuts himself up for meditation.

When meditating in the copper-cave (5) he dreams about his dilapidated homestead and his mother. He wishes to go home. In the morning he goes to see Marpa, and tells him about his dream

and desire (6). Marpa is still in bed, and his wife is bringing him his morning meal. Marpa gives Mila permission to return home, and gives some further tuition (7, 8). He then asks his wife bDagmedma to make preparations for a parting-ceremony, which he then performs (9, 10). During this ceremony Marpa transmutes himself into divine forms (yab-yum) and makes appear symbolic implements. Finally the mystic letters om̄ ā hūm̄ appear. He shows these things as a farewell-gift, the performances having according to the Life no value in themselves. The transformations are painted in minute detail.

Marpa recommends certain localities for meditation. Among these he mentions the Tise mountain. He presents Mila with a sealed roll to be opened only in case of great physical danger. Mila departs. Marpa and bDagmedma accompany him a short distance (11), and bDagmedma gives him the last oblation wine in a skull-cup (12). Farewell songs are exchanged (13) between Marpa and Mila, and they each other give gifts (14). Mila now sets off alone and is seen looking back regretfully at Marpa and bDagmedma (15).

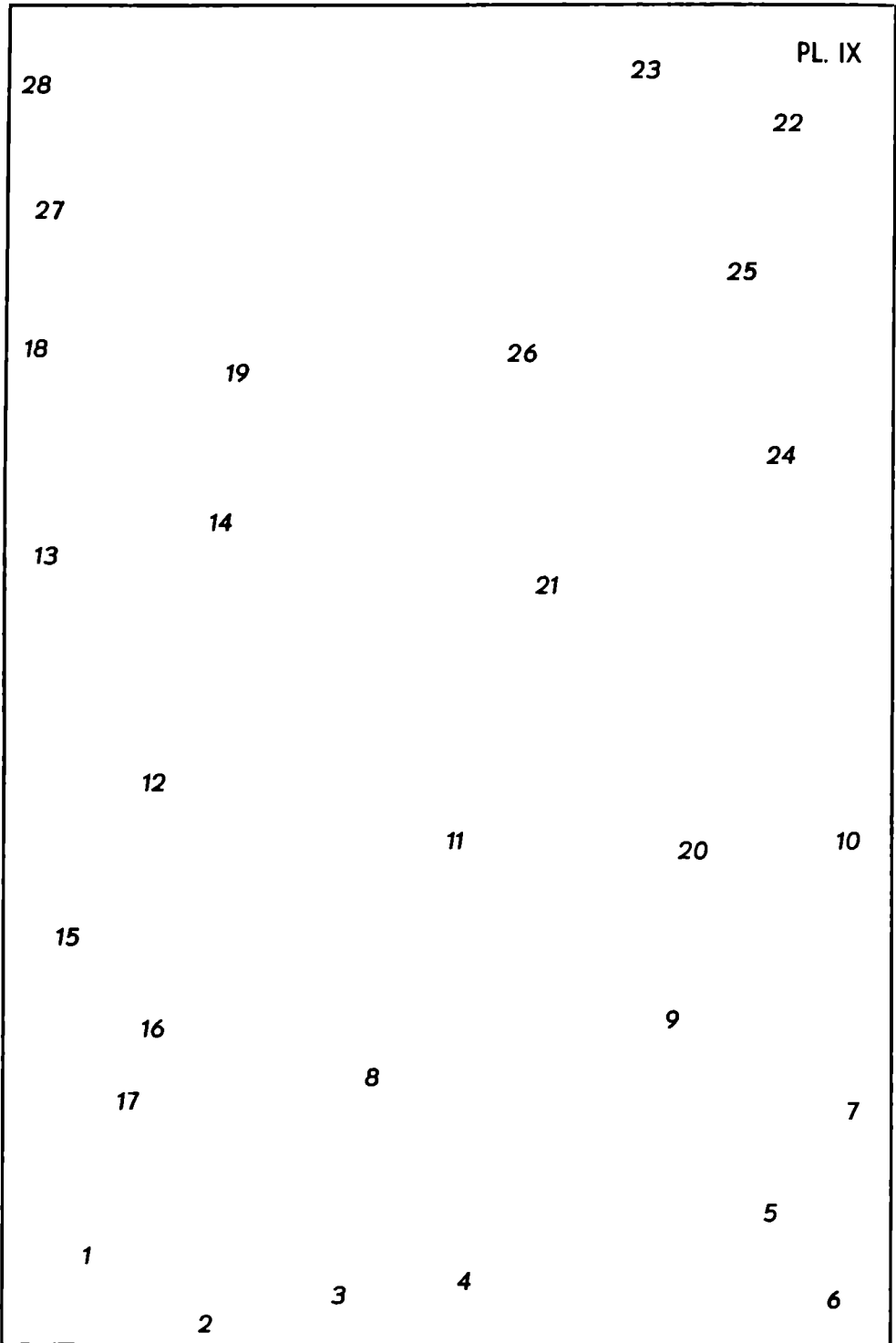
According to Marpa's counsel Mila first goes to see rNogpa (16). They exchange experience and knowledge. From rNogpa's home he proceeds to his former homestead (17), now always dressed in the cotton dress, and carrying books upon his back. When he comes across some shepherds (18) he asks for news of his homestead. What he is told makes him sad, and he mourns (19). At last he arrives and finds the house in ruins, and his mother's remains still lying inside (20). He "unites with her soul". Gathering up her bones and the books left in the house (21) Mila goes to his former teacher's place to have "cha cha" made. The teacher has died, but his son helps to make them (22). In the evening they talk about old times (23).

Mila has left the books with his former teacher's son. He has received provisions. Carrying flour and butter on his back (24) he goes to a cave near by. Here his former betrothed mJesse visits him, bringing food and drink with her (25).

- |    |  |   |
|----|--|---|
| 1. | rnal ma bzuñ ba  | quietness is reached  |
| 2. | mar pa'i druñ du rmi lam žus pa  | he told his dream in Marpa's presence   |
| 3. | chogs bral du bu čhen rnamś la rmi lam<br>ka bži'i grol gnañ ba  | in seclusion the interpretation of the four<br>dreams is given to the pupils  |
| 4. | phag ma'i byin rlabs gnañ tho rañś 'od<br>gsal gyi ñañ la bu čhen bži la čhos gsuñś<br>bka' babs kyi luñ bstan<br>bu čhen bži la bśad pa 'pho ba bar do khad<br>par mi lar gdam ma'i bka' babs byuñ chul | to the four chief pupils (is imparted) the<br>prophecy concerning the succession, at<br>dawn, with a benediction<br>how the succession is to pass on to Mila<br>is explained to the four chief pupils |
| 5. | raṃ<br>rtag ña du rmi lam gyi yul du thegs pa'i<br>rkyen byuñ  | evidence (seen) in a dream causes him to<br>leave for his homestead   |
| 6. | bla ma rnal du soñ ba dañ rnal sañ ba dbu<br>la ñi ma śar ba yum gyi cha ba žu ba ras<br>slebs pa rnamś dus 'grig  | he went to the lama who slept, and roused<br>(him) while the sun shone on his head,<br>and the Mother brought hot food, and<br>arranged things  |
| 7. | lam<br>chig rgyud gyi dbañ dañ gdam pa gnañ ba   | word-tantra-initiation and advice is given  |
| 8. | gdam ñag lhag med gnañ te dbu sñiñ<br>bžes pa  | he swore to have imparted the whole<br>advice without keeping anything back   |

- |          |   |   |
|----------|---|---|
| 9.       | mi la'i byon kyem du yum gyi chogs 'khor<br>bla mas bkod pa lus kyi rju 'phrul gyi sgo<br>nas yon tan du ma bstan pa'i chul | when Mila comes to the house the lama<br>fashioned from the things provided by the<br>mother the method of body-transforma-<br>tions, hitherto unrevealed |
| 10.      | om̄ ā hūm̄  |   |
| 11. sam̄ | skyel thuñ mjad pa  | they escorted (him)   |
| 12.      | yum gyi byon skyems mjad pa   | the Mother prepared the parting drink   |
| 13.      | gcañ la yar byon gyi mgur gsuñ ba   | singing a song when gCañ was reached  |
| 14. ham̄ | phyi phyag phul ba  | giving farewell-gifts   |
| 15.      | phyi mig gzigs  | he looked back  |
| 16. am̄  | rñog pa'i druñ du byon pa   | he came to rÑogpa   |
| 17.      | yul du phebs pa   | he went to the home-district  |
| 18.      | luñ ba'i phur phyugs rji la rañ gi yul gyi<br>skad čha dri ba   | asking cow-herds for news concerning his<br>own place   |
| 19.      | yul du phebs pas nes 'byuñ gi phyi ma<br>śor ba   | reaching the place with distaste for<br>worldly things  |
| 20. ki   | gzims khañ du yum gyi sku rus la dbu gtad<br>thugs čhos ñid kyi ñañ du yum gyi thugs<br>dañ bsres                           | in the sleeping room he rested his head<br>upon his mother's bones, and united with<br>his mother's "soul"  |
| 21.      | čhos slob mkhan car cha cha 'debs su<br>thegs pa  | he went to his teacher's place to make<br>"cha-cha"   |
| 22. khi  | yum gyi sku rus la cha cha 'debs pa   | with the mother's bones they made<br>"cha-cha"  |
| 23.      | de nub slob dpon gyi sras dañ gleñ mo<br>mjad pa  | and in the evening he talked with the<br>teacher's son  |
| 24.      | slob dpon gyi sa nas thegs pa   | he departed from the teacher's place  |
| 25.      | rkañ 'jugs kyi phug tu 'je se dañ mjal ba   | meeting 'Jese in the rKañ'jugs-cave   |









## THANKA IX

old signum :  
gyas brgyad

### DESCRIPTION

Milaraspa in the centre

Body : (here and in all scenes) greyish-brown

Dress : white, dark-yellow-lined, with gold trimming

Sitting on the ground

Right leg stretched forward, slightly downwards, sole on the ground

Left leg loosely bent under the right leg, sole partly seen

Right hand holds a skull-cup half way lifted to the mouth

Left fore-arm rests on left leg and knee, hand slightly lifted, palm seen,  
thumb bent and almost touching the index finger

On his left side a deer (?), in the cave a fox (?)

Other persons

Body : white

### STORY

(beginning at the bottom, left-hand corner)

When the provisions are exhausted Mila has to beg food. Unfortunately he comes upon his aunt's tent (1). She abuses him and lets loose a dog which he tries to keep off with a stick (2). Being faint he stumbles and falls down, and is beaten by the aunt (3). When he rises and sings an entreating song the aunt, now somewhat remorseful, sends out some food with a girl (4). But when he comes to this paternal uncle's new house he is thrown out. The uncle tries to shoot him with a bow-and-arrow. He is stoned by some youths (5, 6, 7) and finally returns to his cave.

Here the aunt visits Mila with gifts, and asks him for his field and his house, both of which he gives to her (8). For the sake of his spiritual progress, and guided by a dream, he leaves the cave (9) and goes to Bragdkar. There, again dwelling in a cave, he vows not to leave it for a human habitation before he has attained buddhahood (10). After some years hunters find him in the cave and all except one insult him (11). A year later hunters come again and he gets some of their meat (12). A thief comes, but finds nothing (13). Once more some hunters arrive. He has nothing but nettle soup to give them for food; when they pity him he explains in a song his five-fold happiness (14).

This same song is sung by these hunters at a feast in sKyañaca, where Mila's sister hears it (15, 16). Moreover Mila's former betrothed, mJesse, tells her where she thinks he is (17). To this cave the sister goes. On first seeing him she believes him to be a ghost (18). They meet (19).

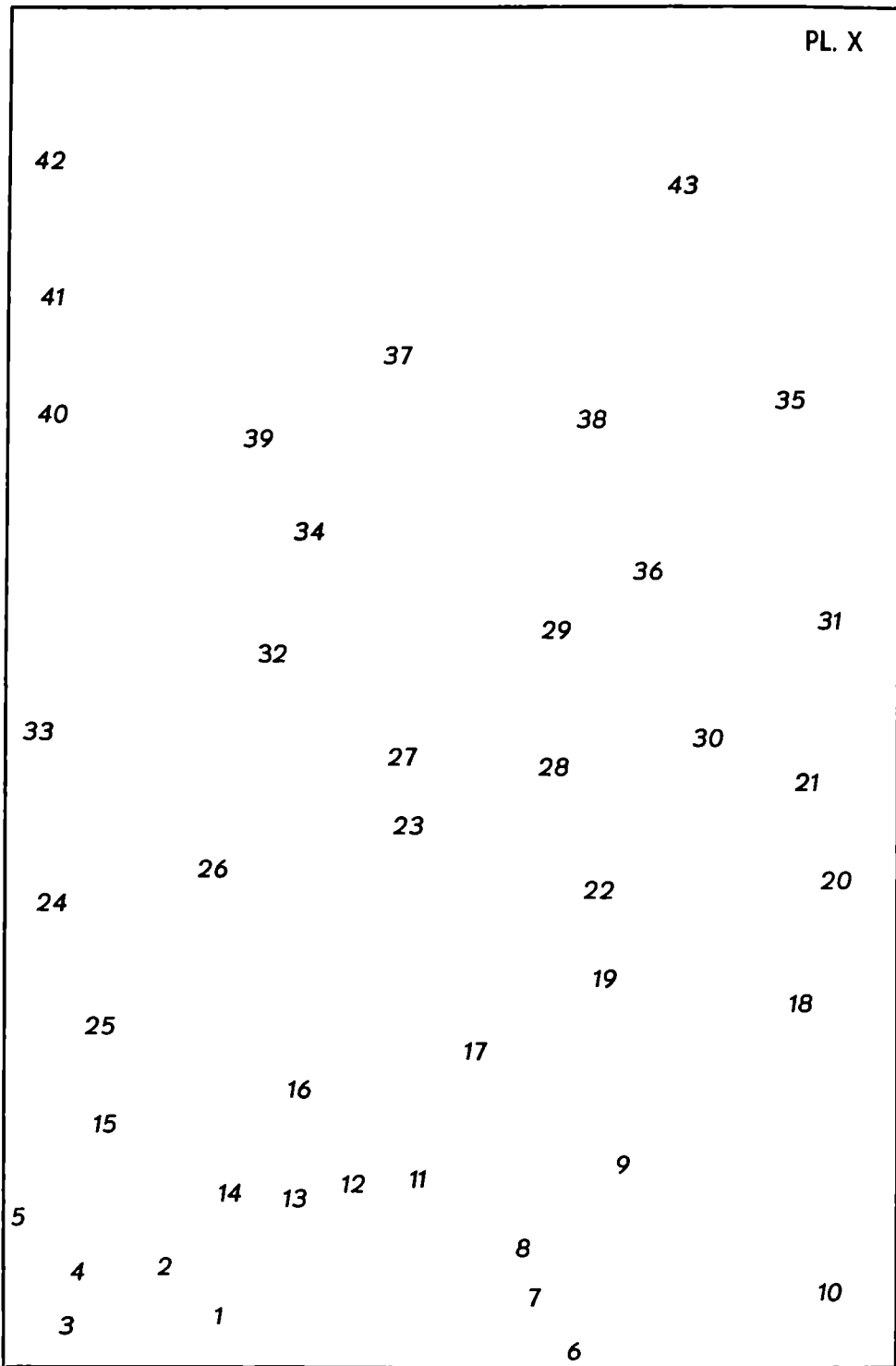
She is desolated to find him in such a state, without food or clothes. Some days later she and mJesse bring provisions. They happen to see Mila stark naked while fetching water, which he carries on his back (20). They offer the food (21). Mila (now having opened Marpa's scroll and acting according to the prescriptions found there) develops further, and finally is able to fly (22, 23). Once, when flying he is seen and wondered at by a distant relative of his (24), who is engaged in ploughing. He decides to go on meditating on the Laphyi-Čhubar. On the way he breaks his cooking pot. A green "nettle pot" rolls out, and he uses it in a song (25) about the impermanence of worldly things. A hunter comes by, and hearing him, requests another song. Once when he is lying down on the road quite naked some girls pass, and he sings to them (26). Below this scene and the scene with the hunter and the broken pot there is a scene without inscription in which some people bring a bag (provisions?), and Mila sings to them, skull-cup in hand. This scene may represent the people of Brin, or rather the second song to the girls mentioned in the Life.

Mila's sister wants him to dress decently and brings him a blanket-cloth (27). He sings to her trying to convert her. When she visits him again he has donned a curious dress that he has made from the cloth: a cap and covers for the fingers and feet (28). He sings about what is really shameful: not nakedness of the body, but evil deeds, harmful thoughts and deception.

The cave at the top in the centre without inscription may represent Ņima-rjoñ, "Sunny castle", spoken of in the Life.

1. gi	a ni'i sar phebs pa	he came to the aunt's place
2.	khyi sdus pa	the dog joined
3.	chug la śiñ gis rduñ ba	he is beaten with a stick
4.	a ni'i sar mgur gsuñ ba	singing a song in the aunt's place
5. ñi	a khu'i sar phebs pa	he came to the uncle's place
6.	a khus phyir 'don yul mi rnam kyis bzuñ ba	having been cast out by the uncle the villagers seized him
7.	a khus gsod rdo phañ pa	the uncle intended to throw stones
8. ñi	a nis . . . rin phul . . . gñen ñe ba dañ žiñ a khus gsod rdo'phañ pa	the aunt [offered gifts and asked him to renounce to his relatives] the field and the house
9.	brag dkar la thegs pa	he went to Bragdkar
10.	brag dkar du thog mar phebs pa	he arrived at the summit of the Bragdkar
11.	brag dkar du khyi ra pas skur btegs śiñ dul ba	hunters insulted him on the Bragdkar
12.	yañ lan čig khyi ra pas śa phul ba	another time hunters brought meat
13.	yañ nub čig rkun ma'byuñ ba	and one evening a thief appeared
14.	yañ lan čig khyi ra pas za cos bde ba lña'i mgur gsuñ ba	singing a song about the five-fold happi- ness once when hunters ate nettles
15.	skya ña car čhañ sa byas pa	a feast was held ("ale-drinking") at sKyañaca
16.	khyi ra pas sriñ mos car bde ba lña'i glu then pa	in this place the sister heard the hunters' song about the five-fold happiness
17.	mjes zes a jo yin chul byas pa	mJesse told where the brother was

- |        |   |  |
|--------|---|--|
| 18.    | sriñ mo a jo gzigs pa                             | the sister saw her brother                                 |
| 19.    | rta sor sriñ mo dañ mjal ba                       | meeting the sister on the rTaso                            |
| 20.    | mjes ze dañ sriñ mos a jo chu len pa<br>mthoñ ba  | mJesze and the sister seeing the brother<br>fetching water |
| 21.    | mjes zes ša čhañ phul ba                          | mJesze brought meat and ale                                |
| 22.    | smin khyug nas bžugs šin 'phur ba                 | he flew down from sMinkhyug                                |
| 23.    | brag dkar nas 'phur ba                            | he flew from the Bragdkar                                  |
| 24.    | nam mkhar phur žin ba ston pa                     | seen flying in the sky                                     |
| 25. ti | di ma . . . mos smad pa                           | . . . (the girls) blamed                                   |
| 26. ni | brag dkar nas byon khyi ra pa dañ mjal ba         | coming from the Bragdkar he met a<br>hunter                |
| 27.    | skyen phug tu bu mo'i snam bu phul ba             | in the sKyen-cave the woman offered the<br>cloth           |
| 28.    | čha lugs rnams la šugs pa ser bžes la<br>bstan pa | he showed the spoiled bits of cloth                        |









## THAŦKA X

old signum :  
gyon dañ

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : white with gold trimming

Sitting on a rock

Legs unlocked ; right knee lifted, sole down, left leg lying,  
sole partly seen

Right hand beside right ear, listening attitude, thumb and index  
finger raised

Left hand unseen behind body

#### Demons at the bottom right-hand corner (lčags kyi a ca ra)

Five have brownish-māuve bodies. One is engaged in reading the  
scriptures, as we learn from the Songs

Two are white-skinned, and one has a minium-coloured cap

#### The demoness of the Liñba-rock (srin mo) at the top right-hand corner

Body : dark red

#### Other demons

Various shapes and colours

#### Other humans

Body : white

### STORY

(beginning at the bottom, left-hand corner)

Mila's aunt has, says the Life, lost her brother and repented of her deeds. She comes to see Mila. She is seen coming from the right accompanied by her beast (no inscription). Leaving the beast behind she carries on her back the gifts intended for Mila (1). But when she asks to be allowed to see him his sister removes the little bridge leading to his abode (2, 3). He reproaches the aunt in a song (4), but finally receives and accepts her (5).

At this point we must abandon the Life (rNamthar) as a guide for the details of Milaraspa's life, but we shall have occasion to return to it again. Now we must rely on another guide, the Hundred Thousand Songs (mGur'bum) (6).

Mila, who now lives alone in a cave, goes to collect wood for fuel (7). The storm blows off his

thin cotton dress, and he sits down. He longs for his lama Marpa, and he expresses his longing in a song (8). In a vision Marpa, mounted on a white lioness, comforts him (9), and Mila's song tells of the convent of Groboluñ where Marpa sits on the Amolika-throne.

Returning to the cave he finds disagreeable guests (10). A lively scene shows several demons, one of them preparing food, another nosing in the books. Songs conquer the demons and finally frighten them away.

When continuing to the Laphyi Mila comes upon an inn where he meets a pleasant woman (11, 12), who entertains him agreeably (13, 14, 15). When he proceeds upon his way again the demons cause a great hail-storm (16), but are conquered by his glance. All is now quiet (17). A female sky-walker is seen beside him. Once more he is attacked, this time by the great demons under Bharo, say the Songs. A magnificent scene shows Mila singing to them (18). Quietened and converted, the sky-walkers bring gifts and food (19, 20).

Mila goes to gNasthil (21). One scene refers to his self-control in sexual matters told in the corresponding chapter of the Songs (22).

From Čhubzañ he goes to Grolyul (23). On his return he meets the lady Rumo — called 'Urmo in the Songs — (24) and Śakyamguna (25). When he again sets out for the Laphyi they all offer gifts and accompany him part of the way up the mountain (26). They return home, and he continues alone (28).

Much snow falls after his departure and all believe him dead. After some time they go to see if they can find his remains (29). They see a snow-leopard, then a tiger (30) which is really Mila himself in an assumed shape. Later they find Mila alive and in excellent spirits (31). He returns together with them, and sings a song for the rejoicing people who meet him (32). His feet — in the Songs his snow-shoes — leave marks on the flat rock upon which he stands. He again sings (33) when he comes to the dwelling of a friendly householder.

He does not stay long. Next he is shown on his way to Liñba (34). Here the she-demon of the rock plays tricks upon him (35). A red demon mounted on a greyish brown hornless animal is shown, the animal led by a red woman. Both demon and "woman" are dressed in a sort of blue shawl. According to the Songs the animal is a black dama moschifera and the woman changes herself into a red bitch. Here (36) the bitch is brownish and has got a firm hold of Mila's foot. The animal is depicted twice (without collar). In the ensuing dialogue related in the Songs Mila is victorious.

On his way to Ragma Mila is assaulted by Mimayin again. A large scene at the top of the scroll shows them with flames and war banners (37), in the shapes of humans, animals and corpses. The next incident depicted is not concerned with phantoms. Mila accepts as a pupil a lay follower who comes bearing gifts (38). His name is Lhabar.

Further events are the meeting with a few followers (39) and a magician's conversion. The magician is painted as a straight-haired man with a small pointed beard, and whiskers at the corners of his mouth (40). He is one of the very few bearded men in the series of pictures.

A monkey mounted on a very large hare (41) is seen to the left attacking Mila with bow and arrow. It is the fairy king of Grothañ, painted further down without his mount and sitting in a charming pupil-like fashion in front of Mila who has as usual won him with a song.

Above this scene we are transferred to Yolmokañra in Nepal, where a meeting is taking place (42).

Walking and meditating Mila is seen being invited by a dove who tries to lead him to a rice heap. There is no inscription to this scene. It refers to the chapter in which Mila preaches to the dove-

goddesses of Kuthaŋ in Tibet. To the right we see them both in the shapes of doves and in the shapes of girls they have changed themselves into. Mila is seated in the listening attitude, singing to them (43).

1.	cha mos sbam pa ma sdud a ne yod do	the aunt was there, having collected food and clothes (?)
2.	a nis sni nas žu ba 'bul ba (= sna?)	the aunt making a request from the spur of the mountain (near the) bridge
3.	sriŋ mo zam pas bsdus pa	the sister took up the bridge
4.	rje bcun śags 'debs kyi mgur gsuŋs pa	the Reverend One blamed (her) in a song
5.	a ni rjes su bzuŋ ba	the aunt was accepted
6. ni	mgur 'bum thog ma dran du	the beginning of the Hundred Thousand Songs
7.	śiŋ 'thur ba (= 'thu ba)	collecting wood
8.	bla ma dran drug gi mgur gsuŋs pa	he sang a song concerning the six ways of longing for the lama
9.	mar pa sprin dkar steŋ du phebs pa	Marpa arrived upon a white cloud
10.	grag dmar khyur luŋ du tiŋ 'jin gyi ŋaŋ nas cho phrul ži bar mjad (tiŋ 'jin — tiŋ ŋe 'jin)	in the valley of the Red Rock he quietened the magic by deep meditation
11.	rje bcun sgo druŋ phebs pa	the Reverend One approached the entrance
12.	legs se	Legsse('bum)
13. pi	car mar śa kya mgu śen dor mo legs se 'bum rnams rje bcun gyi yon ton brjod pa	the Reverend One's excellent talk to Sa-kyamgu, Śendormo, and Legsse 'bum in Carma
14.	čhaŋ sa	the inn
15.	rje bcun naŋ du phebs pa	the Reverend One came in
16. phi	čhu bzaŋ du thegs dus mu rjiŋ du cho phrul bstan	when he went to Čhubzaŋ at Devil's Pond miracles were seen
17.	mkha' 'gro sgar lam lta steŋs kyi cho phrul ži bar mjad	he quietened the sky-walkers' dance-magic
18.	čhu bzaŋ du cho 'phrul bstan žiŋ ži ba	the miracles in Čhubzaŋ are quietened
19.	čhu bzaŋ du mkha' 'gros 'dod yon lŋas mčhod	in Čhubzaŋ the sky-walkers offered the five delights
20.	bžig gi čhos žus pa	he asked for instruction
21.	čhu bzaŋ nas thil du žugs (= gnas) (= bžugs)	he staid in gNasthil on Čhubzaŋ
22.	mo mchan gyi cho phrul ži bar mjad	the magic of the female genitals is quietened
23.	čhu bzaŋ nas grol yul du phebs pa	from Čhubzaŋ he came to Grolyul
24.	žo mo ru mo mjal ba	meeting the lady Rumo
25.	śa kya mgu daŋ mjal ba	and meeting Śakyamgu

26. bi	la phyi thegs dus gśol btab pa (= gsol)	coming to the Laphyi he prayed
27.	kyel druñ (skyel thuñ?) nas log pa	returning from the farewell-escort
28.	la phyir thegs pa	he went to the Laphyi
29.	śa kya mgu dañ śen rdo gyi gduñ dañ 'dren du 'oñ ba	from longing Śakyamgu and Śenrdo come
30.	stag phred gzig phred	now tiger, now leopard
31.	ños su 'jal ba	meeting bodily
32. mi	gar mgur gyi skor	dance-and-song gathering
33.	yon bdag gi sar phebs pa	he came to the householder's place
34.	liñ ba'i brag la thegs pa	he went to the Liñba-Rock
35. ci	brag srin ma'i skor	gathering of rock-demons
36.	sprul pa'i ċhe (= va ce?) med	a phantom fox
37.	rag mo'i skor sñon ma	before the Ragma-meeting
38.	lha bar rjes su bzuñ ba	Lhabar is accepted
39.	ña ma 'gas 'jal ba	some followers meet
40.	sñags pa rjes su bzuñ ba	the magician is accepted
41. ji	kyañ pan du gro thañ rgyal po'i cho 'phrul	the magic of the Grothañ-king in Kyañpan
42. vi	yol mo gañs ra'i dkor	the gathering at Yolmogañsra
43. ži	phug ron gyi skor ku thañ du	the gathering of the doves at Kuthañ

## THANKA XI

old signum :  
gyas gčig

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white with gold trimming

Meditation band : dark red

Sitting on a rock

Legs locked, soles turned upwards

Hands resting in lap, right on left, palm upwards

the female sky-walker at the bottom, left corner, above the cave (according to the Life and the Songs rDorjernal'byorma, Vajrayoginī) :

Body : dark red

the ācārya guiding Raschuñ to India

Body : mauve

the two workmen at the bottom

Body : mauve

Other persons :

Body : white

### STORY

(beginning at the bottom, left-hand corner)

This scroll deals with the meeting of Milaraspa and his human disciples. A magician from Kuthañ comes together with some followers to a cave on the Grey Rock, and in the same place a sky-walker (rDorjernal'byorma) prophesies about Milaraspa's chief pupils (1, 2).

His future biographer Raschuñ finds him in a cave in Guñthañ. Raschuñ is described in the Songs as a handsome and intelligent youth, and is said to be a good reader. He is shown riding a horse — his occupation is the tending of cattle — from which he descends and pays homage to Mila (3, 4). He becomes a disciple of Mila, and while working on the land to provide necessities of life he contracts an illness (5, 6, 7). The illness is called by different names in the corresponding chapter of the Songs: "sa bdag gi nad" "god-of-the-earth sickness", "mje nad", lepra, which is considered to be a kind of cancer, "ci ci jo la". An ācārya advises him to seek out his own teacher Valacantra (the spelling in the block print) and both are seen in the scroll, Raschuñ and the ācārya, setting out for India on this quest. Returning cured Raschuñ finds Mila in the Silk-cave (8, 9).

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Next the pupils Čiphugras (the rCaphuraspa of the Life and the Songs) and Sañsrgyasskabs are accepted (10, 11). Mila goes to gÑanam, resides in the Stomach-cave, and is gladly received by his old followers. Among these is the teacher Śakyamūna (the Śākyaguna or Śāggu in the blockprint of the Songs. Sakyamūna is now definitely converted and accepted, and through successful meditation becomes one of Mila's foremost disciples (16). Immediately before this event, while still in Ragma, Mila had talked to other followers. A childless couple had asked his help. Instead of remedying their condition he conferred upon them the greater blessing of becoming bodhisattvas in due time (12). Two shepherds had sought him out and he had gained influence over the younger one of them. He had spread health and consolation (13, 14, 15).

While meditating on the Byañrtasgo-glacier Mila meets his future woman-disciple dPaldar'bum. On the scroll she is seen performing the ritual circumambulation (17). Staff in hand, Mila is singing to her and later they are both shown singing. Mila succeeds even in converting the young lady's angry mother who had suspected the saint of having designs on her daughter.

On his way back, at an inn in gYasrubañ, Mila wins a new pupil, Sebanraspa, who later on becomes one of his most accomplished disciples (18, 19).

The next incident is an encounter between him and a band of gaily attired bandits, one of whom — the Songs call him the bandit chief — takes an interest in Mila's teaching. This is 'Brigom (raspa), in due course to become one of the "sons of the heart" (20). He is formally accepted on the rGyalgyiśri (21).

Meanwhile, against the same background, in harvest time, is told the story of Žiba'od. There are only three inscriptions to this story, although the number of scenes would warrant more. The incident mentioned in the Songs where the sky-walker prophesies the meeting of Mila and Žiba'od is not, however, depicted. Žiba'od is seen approaching from the right on a horse. He sees the yogi lying on the bank and asks why he does so. Mila asks to be taken over the river. This, however, the youth refuses lest his horse might suffer injury. When struggling through the water he sees Mila walking before him on the river. When they reach the other side they have a dialogue in verse, and this is one of the longer chapters in the Hundred Thousand Songs. Žiba'od offers to the yogi all that he has but Mila wishes for nothing. He has no need of worldly possessions, a horse does not tempt him, and as for dress — he already owns the "nañ gtum mo'i gos", the "gown of the inner heat". Finally the youth since Mila will have nothing wishes to offer his life, and in the scene depicted here he plunges the sword into his breast. Mila now accepts him as a disciple, and he is taught the Phyagrgyačhenpo deriving from Nāropa and Maitri (22, 23). When a friend finds him, now a "cotton-gowned one", meditating in a cave, he wonders at a life chosen by a rich man's beloved child (24). But the friend is moved by the precept and example of Žiba'od to become himself a believer. All this we are told at length in the Songs.

The top part of the scroll shows Mila and Sebanraspa on a begging tour in lČimluñ. Mila is holding a staff — it is here he is about to deliver his sermon "Bambu-staff" (25). He is guided to a rich householder, and finally accepts Nañchoñstonpa as a pupil (26, 27).

- |    |   |   |
|----|---|---|
| 1. | ga skya rdo rje rjoñ du ku thañ gyi śnags<br>pa rjes su bzuñ ba dañ ña ma rnamis kyi<br>bskor | he accepted a magician from Kuthañ and<br>met followers in the Diamond(vajra)-<br>cave of the Grey Rock |
| 2. | mkha' 'gros thugs sras kyi bu čhen rnamis<br>luñ brtan pa                                     | a sky-walker foretold the pupils of the<br>"heart's sons"   |

3.	guñ thañ du 'khar las sar phebs pa	he came to Kharlas in Guñthañ
4.	sa (= za) 'og phug du ras čhuñ dañ mjal ba	meeting Rasčhuñ in the Silk-cave
5.	na glog pa (= ña lhog ?)	(name for a disease, but, cf "klog" IV : 18)
6.	bsñuñ gi zin pa	seized by sickness
7.	rgya gar la byon pa	he came to India
8.	ras čhuñ ži gnas pa	Rasčhuñ was cured
9.	sa 'og phug	the Silk-cave (sa = za)
10. yi	ron gyi 'od gsal phug či phug ras rjes su	in the Cave of Clear Light of Ron
	bzuñ ba	Čiphugras was accepted
11.	bu dod kyi bskor	he met (those) desiring children
12.	sañs rgyas skabs rjes su bzuñ ba	Sañsrgyasskabs was accepted
13.	... byon ma	
14. li	rag ma'i bskor phyi ma	the gathering in Ragma later on
15.	ži gnas la byams pa	love for tranquillity
16. śi	grod phug tu śa kya mgu na rjes su	in the Stomach-cave Śakyamguna was
	bzuñ ba	accepted
17. si	dpal dar 'bum gyi bskor	he met dPaldar'bum
18.	mgron khañ du smod pa	blaming (?) in the guest house
19. hi	gyas ru byañ du se ban ras pa rjes su	Sebanraspa was accepted in gYasrubyañ
	bzuñ ba	
20.	jağ pa dañ mjal ba	and meeting robbers
21. u	rgyal gyi śrir 'dri sgom ras pa rjes su	'Drisgomraspa was accepted on the
	bzuñ ba	rGyalgyiśri
22. ku	ču mig dñul 'bum las ži ba 'od	Žiba'od in Čhumigdñul'bum
23.	ži ba 'od rjes su bzuñ ba	Žiba'od was accepted
24.	bug skor grogs kyi phrad pa	meeting friends in a cave
25. khu	lčim luñ du sba čağ bskor	"cane-meeting" in lČimluñ
26.	ñan choñ phug po rjes su bzuñ	Ñanchoñphugpo was accepted
27.	ñan choñ ston pa rjes su bzuñ ba	Ñanchoñstonpa was accepted

## THAÑKA XII

old signum :  
gyon gsum

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white with gold trimming

Meditation band : dark red

Sitting on a rock, legs unlocked, right leg slightly hanging, sole down,  
left leg lying, sole upwards

Right arm hanging and outstretched, palm to the front, left hand lifted  
from the elbow, palm to the front, thumb almost touching ring finger

The sky-walker at the bottom left hand corner

Body : dark red

The sky-walker above the cave on the left side

Body : dark red

The sky-walker above the cave higher up and to the right of the former

Body : dark red

Gloria : blue with red contour and golden rays

Other persons

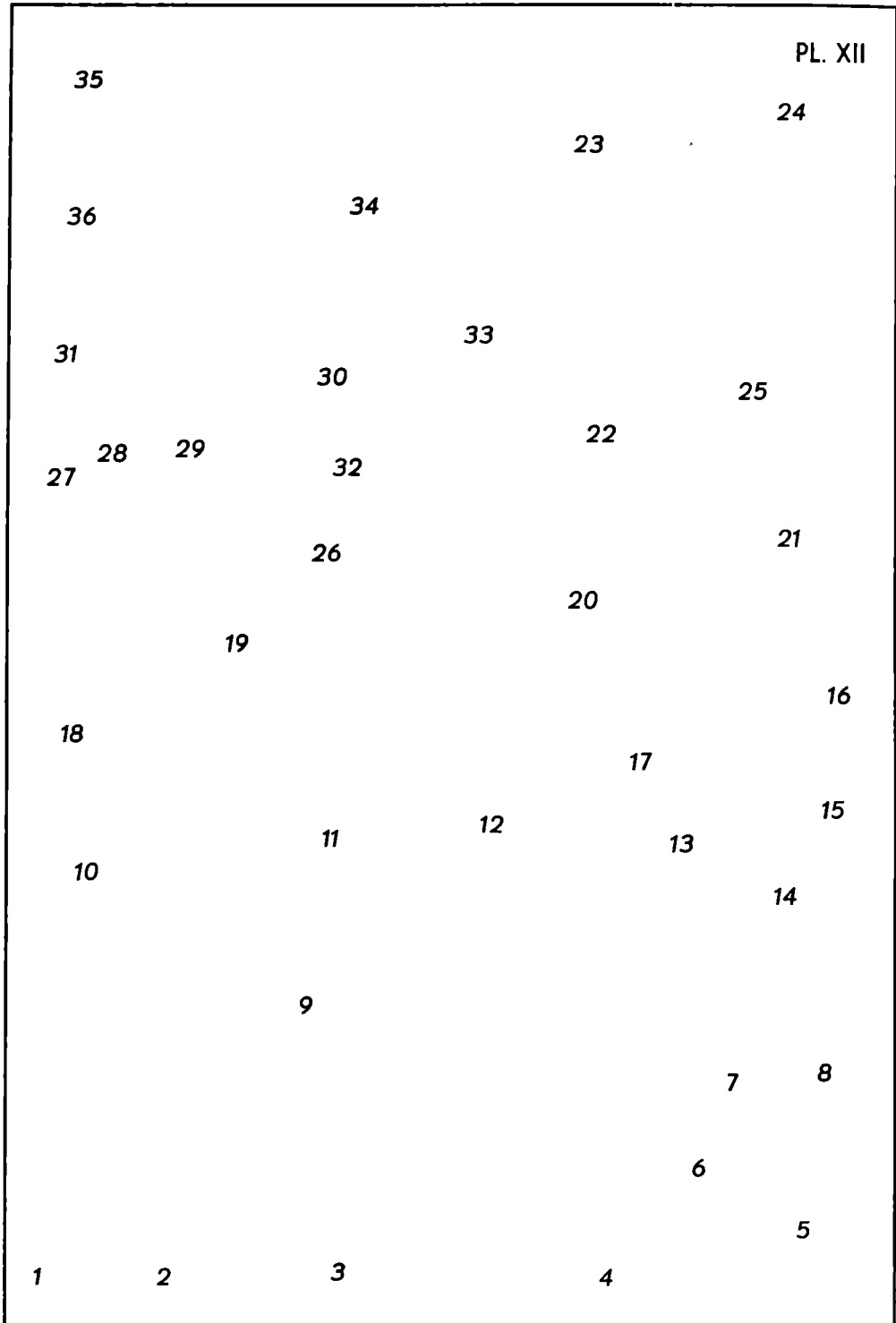
Body : white

### STORY

(beginning at the bottom, left-hand corner)

Milaraspa, while meditating, is told by a sky-walker to go to the glacier (1). On the way he teaches (2) and accepts rGyaphugpa as a disciple (3). (The Life and the Songs have the name Dampargyagsphupa.) Again Mila sings to followers (4, 5), and he accepts 'Kharchuraspa (6) (in the Songs called mKharčuñraspa). Proceeding to Purañ he meets Darmadbañphyug (7) and a beautiful woman and accepts both (8, 9).

At the foot of mount Tise he visits four places (10) and meets the bon-priest Narobončuñ — a historic personality treated by Tucci — and his sister (11). This priest claims the Tise for his co-religionists just as Mila claims the mountain for himself and his followers. A contest of miracles ensues to show which of them is the stronger. Mila lifts the lake into the sky (12) and Naro stands upon it; they try to make each other circumambulate the mountain, the bon-priest trying to make Mila go around withershins after the custom of his own religion, and Mila seeking to make the priest go around righthandwise in the orthodox buddhist fashion (13, 14, 15, 16, 17). Through magic they







build a house, and make stones move by themselves (18, 19, 20, 21). Mila shows himself master each time. The final test is to see which, through his sorcery, can reach the summit of the mountain first. Naro is seen riding on his drum, dressed, as described in the Songs, in a blue coat (22). Mila spreads out his single cotton gown and in an instant flies up (23) and sits on the summit (24). Naro falls down (25) and the contest is at an end. But according to the Songs Mila does not altogether banish his antagonist from the mountain coveted by both, but assigns to him a place, from which he can see it, and even permits his ritual circumambulation.

Mila meets followers (26), and through the intervention of a sky-walker Rañbyuñralpa (in the Songs called Roñčuñraspa) is accepted as a pupil (27, 28, 29). In the first song in which Mila addresses him he gives praise to the happiness of a yogi: "Like a criminal released from prison is the yogi, joyful when he has renounced his native country . . . Like a great river's forceful flow . . ."

In the Diamond Castle the sky-walker utters another prophecy, and this leads to the meeting of Mila and the Lugrjiraspa (the Shepherd-raspa) who is accepted as a pupil (30, 31, 32). Next Mila comes to the dwelling of a wealthy bonpo-householder. This man being sick his family has made preparations for a large offering including the killing of many beasts. Mila cures and converts the man, and on this occasion contrives a make-believe bonpo-offering, following the outward ritual of the bonpo, but in reality performing a buddhist ceremony. One of the sons of the converted bonpo becomes a disciple. He is called Śengomraspa; the name shows his connection with the bonpo (33, 34, 35, 36).

1.	la phyi'i gañs du bžugs dus mkhros (= mkha' 'gros)	he came to the glacier (urged on by) the sky-walker
2.	luñ bstan pa	he preached
3.	rgya phug pa rjes su bzuñ ba	rGyaphugpa was accepted
4.	du blo mcho bar du bžugs dus čhos gsuñs	sitting in the middle of the Dublo lake he preached the Law
5.	skar ra la thog tu ña ma (skor ra la)	the followers at the first meeting
6.	'khar čhu ras pa rjes su bzuñ ba	'Kharčhuraspa was accepted
7. čhu	pu rañ du ras pa dar ma dbyug (= dbañ phyug) gi dkor	Darmadbañphyug's (gift of) cotton in Purañ
8.	bud med rgyan bzan rjes su bzuñ ba	the beautifully attired woman was accepted
9.	dar ma dbyug rjes su bzuñ ba	Darmadbañphyug was accepted
10.	ti se'i 'gram du bži chañ gi bsu ba	at the foot of Tise four places were visited
11.	ma pham gyi 'gram du na ro bon čhuñ miñ sriñ dañ mjal ba	meeting Narobončuñ and his sister on the shore of Mapham
12.	ma pham rju 'phrul gyi nam mkhar	the Mapham miraculously in the sky
13. ju	ti ser na ro bon čhuñ rju 'phrul gyi gžan pa'i bskor las	the Narobončuñ-miracles on Tise
14.	bon čhuñ ma pham steñ du bskrad pa	(Naro)Bončuñ stood on Mapham
15.	bon čhuñ gyon bskor	Bončuñ circumambulated withershins
16.	ti se'i byañ śar du bon čhuñ čhos 'khor du khrid pa	leading Bončuñ righthandwise to the North-Eastern side of Tise



17.	rje bcun gyas dkor la thegs pa	the Reverend One walked righthandwise
18.	ti se'i sgab du gzims žugs pa	he remained sleeping in the recesses of Tise
19.	kyañ rdo kyel ba (= skyel ba)	the stone is brought
20.	lho phyogs rju 'phrul phug	the magical cave on the south side
21.	ti se'i nub nas bon čhuñ gi sar žabs skyañ pa	from the western side of the Tise he went to Bončhuñ's place
22.	bon čhuñ rña la žon šin ser 'gro ba	Bončhuñ riding on his drum up Tise
23.	ti se la 'phur ba	flying to Tise
24.	ti ser phebs pa	he reached Tise
25.	bon čhuñ thur du zags pa	Bončhuñ fell down
26.	ti se 'khor ta ña ma dañ mjal ba	meeting followers after the circumam- bulating of Tise
27.	mkha' 'gros rañ čhuñ luñ bstan pa	the sky-walker predicted Rañ čhuñ (= Roñ čhuñ)
28.	brag skya	Grey Rock
29.	rañ byuñ ral pa rjes su bzuñ ba	Rañbyuñralpa (= Roñ čhuñ ras pa) was accepted
30.	brag skya rdo rje rjoñ du mkha' 'gros luñ bstan byuñ ba	in the Diamond-castle of the Grey Rock a sky-walker prophesied
31.	lug rji dañ mjal ba	and meeting the shepherd
32.	lug rji rjes su bzuñ ba	the shepherd was accepted
33.	phyug po'i khyim btan pa	he came to the rich man's house
34. zu	phyug po'i bu še sgom ras pa rjes su bzuñ ba	the rich man's son Šesgomraspa was accepted
35.	phyug po na ba la rje bcun bon mčhog ltar mjad pa nad las grol	the Reverend One cured the sick rich man from his sickness by a make-believe bonpo-offering
36.	bon mčhog byed pa	making a bonpo-offering

## THANKA XIII

old signum :  
gyon bži

### DESCRIPTION

#### Milaraspa in the centre

Body : white

Dress : white, lined with lilac

Meditation band : dark red

Loin cloth : dark red

Sitting on a throne gold and green

Legs unlocked. Right knee lifted, sole down, standing before left leg

Left leg lying, sole upwards

Right arm extended, fore arm resting on right knee, hand hanging with back to front, thumb joining ring finger

Left hand not seen, behind back

#### The Five Sisters, seven times

Bodies : one white, one green, one yellow or yellowish brown, one blue, one dark red

#### Other persons

Bodies : white

#### Demons

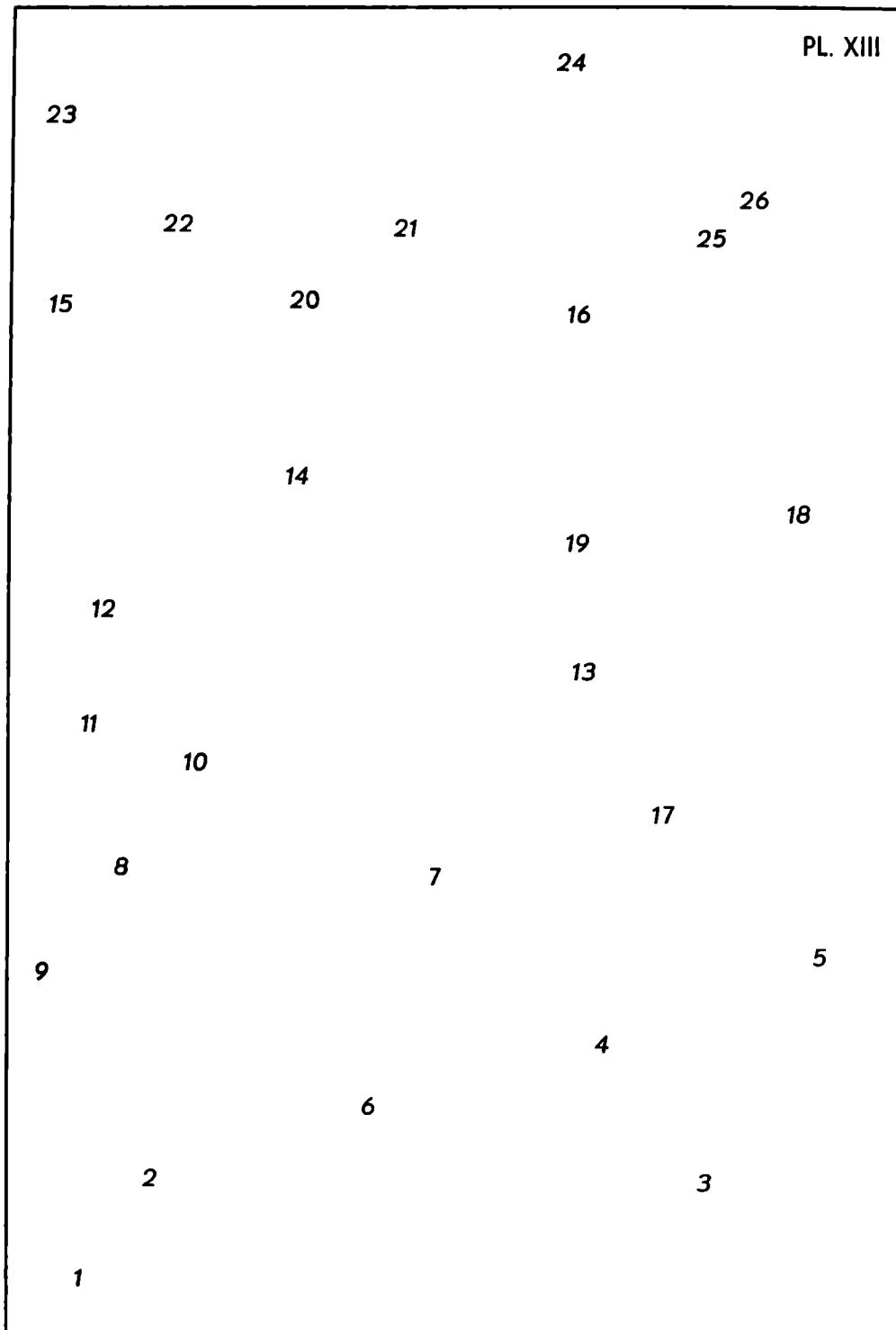
Bodies of various shapes and colours

### STORY

(beginning at the bottom, left-hand corner)

Mila meets some women followers, among them Rasčuńma (1, 2). His next convert is a hunter whom he meets in sŇašań. This incident is developed in a manner reminiscent of the technique of the moving picture. The deer, the bitch and the man are painted twice, each time in a different attitude. First comes the fleeing deer, closely followed by the hunting dog. The hunter is shown in the act of discharging an arrow from his bow. Then, when Mila has sung soothing songs, the animals lie peacefully at his feet, and the hunter lays down his weapon. Vladimircov and others tell about a mystery play treating this incident of Milaraspa's life. In the play as in the Songs the hunter is called mGonpordorje. The inscriptions merely call him the khyiraraspa "hunter-raspa" (3). Other hunters in vain try to harm and disturb Mila, and failing, are greatly impressed by his miraculous powers (4).

Next Mila is seen receiving gifts. These are the Benares cloth and the gold-coloured myrobalane-







fruit that the king of Khokhom has sent to him. The holy man's fame had reached the king and he wished him to come to his palace. The gifts accompany the invitation. Mila, considering himself a king in his own realm, does not go to court, but keeps the gifts. These had been suggested to the king by the goddess Tārā. In the Songs the king is called king of Yerañ and Khokhom; our text, however, has only the latter name ("Khusgom") (5). The messenger seems to be a woman.

The golden fruit lies beside Mila while he talks to two pupils in the next scene. The inscription is partly obliterated. According to the Songs Raschuñ and Šensgom have come to invite the master back to Tibet (6). Both pupils, like their teacher, wear a white cotton dress.

The attacks upon the saint shown immediately above this decorous meeting happened, according to the Songs, in the hermitage at Čhubar. In our inscriptions, only Cheriñma is mentioned as the aggressor in these attacks. The Songs, however, are more explicit. There Cheriñma, the "five-fold sky-walker" (also referred to as a plurality "the lady sky-walkers who turn the world-eye") is not alone. Eighteen great demons not to speak of a number of gods (lha) and gnomes ('dre) also join in the attack. They move heaven and earth, but they cannot move the saint. In various shapes the evil ones surround the cave, while Mila sits within singing composedly. At his side stands a lady-sky-walker who had appeared as five flesh-eating monsters but now, as we read in the Songs, "the five have mingled into one". In a duel of songs between Mila on the one hand and the allied evil ones on the other the "Great Cotton Lord" is of course victorious (7).

This is not by any means Mila's last interview with the Five-fold One. On the next occasion when five maidens appear Mila asks them who they are. He learns their various names, beginning with the Frightful Siñhala, and the Lion-faced Sky-walker Of Wisdom. Each of the five then gives a special name, the chief lady's name being bKraśis Cheriñma, "Blessed Long Life". We find them all in the Pantheon edited by Pander. There each is mounted on her particular animal, and holds her particular attributes. The chief lady's animal is a lion. To the left a picture illustrates a song of praise the Five-fold One sings to Mila (8, 9). This song describes him as clothed in sun and moon, mounted on a beast of prey, in his hands the Royal Umbrella and the Banner of Victory. This is faithfully reproduced, only the wreath on his head told of in the "glu" being missing. The beast is a lion. According to the song Mila's body is smeared with ashes of the dead (thalchen) and with blood (rakta). Towards the end of the chapter Mila has the sky-walkers prepare a gorma for their initiation, bestows the Tārā-initiation upon them, and gives them the goddess Kurukulle as their protectress (yidam) (10, 11, 12, 13, 14, 15).

Possibly the artist has not represented all the incidents contemplated in the plan. For instance we find an empty cave with the inscription "Cheriñma's invitation" (13) but no scene. Finally Cheriñma gets the last instructions (16).

When people and cattle die of an epidemic Mila's help is sought. He gives advice and a feast is held to appease the deities affronted by misdemeanours the people had committed earlier. Health is restored (17, 18, 19).

In Brin Mila finds one very devoted pupil who in time becomes one of his foremost disciples, called the raspa rDorjedbañphyug (20).

The last scenes in this scroll depict an important meeting: that of Milaraspa and an Indian siddha, called Dharmabodhi. Mila is urged to visit him by his own pupils, above all by Raschuñ. At first reluctant, he finally gives in. Sending the pupils on foot he transforms his own body into a caitya, an flies. He assumes his own form, and is welcomed by his pupils, who have arrived beforehand. Dharmabodhi bows down to him, and they exchange edifying songs (21—26).

1. thu	mcho sña de čhuñ du ras čhuñ pa (o:ma) dañ mjal ba	and meeting Rasčuñma at the sña-lake
2.	ras čhuñ pa ñams rtogs phul	Rasčuñ put questions
3. du	sña šaň du khyi ra pas pa'i bskor	he met the hunter in sñašaň
4. nu	sñe šaň du khyi ra pa la sku mi gyo bar rju 'phrul bstan	in sñešaň he worked miracles for the hunters
5.	khu sgom rgyal pos ka ši 'i ras daň a ru ra phul ba	the king of Khusgom offered Benares- cotton and the myrobalane-fruit
6.	sñe šaň du rje bcun bžugs dus b... gdan 'dren byuň ba	when the Reverend One was at sñešaň there appeared...
7. pu	che riň mas rju 'phrul gyis bskor che daň po	Cheriňma is met, the first miracle
8. phu	čhos luň du che riň ma'i mthoň snaň	in an exposition of the Law Cheriňma's vision
9. bu	che riň ma'i mthoň snaň	Cheriňma's vision
10.	gyon du 'khor	circumambulation withershins
11.	gyas nas byon	they came righthandwise
12. mu	che riň ma'i bskor che bar ba	Cheriňma met
13.	che riň ma'i spyan 'dren byuň ba	Cheriňma invitation
14. cu	che riň ma'i bskor che mtha'ma	Cheriňma met Chemtha'ma
15. chu	bde čhen gyis bskor	great happiness met
16.	phyag rgya phul ba	the mudrā is given
17.	yul mis rim gro byed pa	the people prepare a religious feast
18.	rju 'phrul gyi lem la phebs pa (mal?)	he came to the site of miracles
19.	byin rlabs gnaň ba	bestowing blessings
20.	chur phebs pa	he arrived
21. ju	rdo rje dbaň phyug rjes su bzuň ba	he accepted rDorjedbaňphyug
22.	phebs te yul mis mjal chul žus pa	when he had arrived the people asked for a method
23.	dha rma bho dhi dan 'jal dgos chul žus pa	he said one must meet Dharmabodhi
24.	mčhod rten du sprul pa	the apparition in the caitya
25. vu	dha rma bho dhi daň 'jal ba'i bskor	he joined the "meeting Dharmabodhi"
26.	phyag phul ba	he bowed down

## THANKA XIV

old signum :  
gyon lña

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : mauve with gold trimming

Sitting on a mat spread on a rock

Of the right leg only the knee is seen

Left leg hanging, sole downwards

Meditation band : dark red

Of the right hand only the thumb and part of the index finger are seen

Left hand resting on and hanging over left knee, back to front, index  
finger pointing downwards, other fingers bent

The deities on and above Mila's body, near the top, to the left

beginning with Mila to the left, the sun at one side of the head, the moon  
at the other

above Mila's head a figure sitting cross-legged, with a single white face,  
green nimbus and purple gloria, dharmacakra-mudrā. According to the  
Songs this is Marpa

the figure of Mila to the right of the former shows four deities, while  
the Songs speak of six on this occasion; probably Vajrāsana and Buddha-  
kapāla (between the eye-brows) are omitted; here the lowest one is  
probably Saṃvaracakra : yab-yum with green nimbus and orange flame,  
gloria, the yab white with four faces and eight arms, the yum purple  
with one face and two arms; above

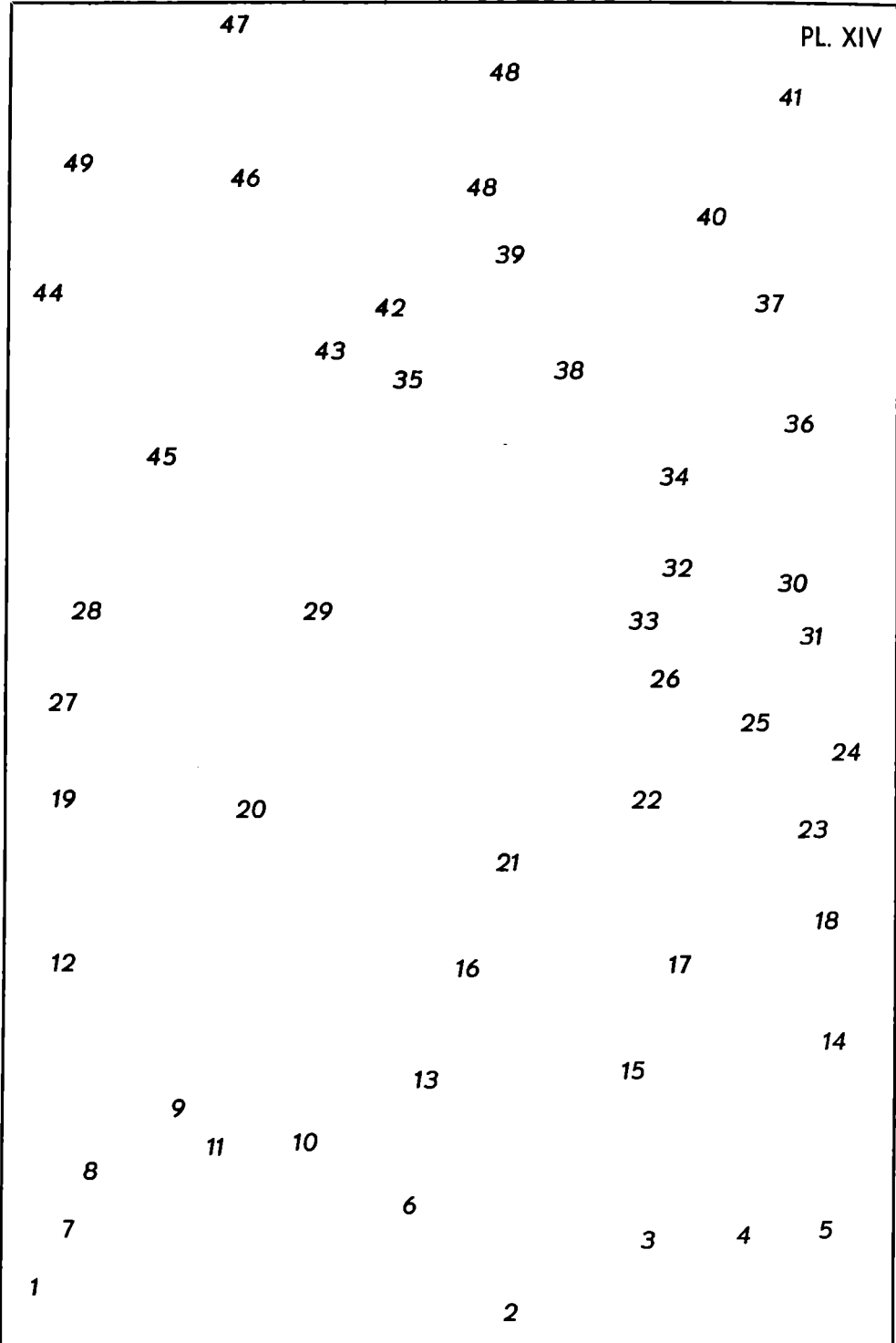
Hevajra, dGespardorje, yab-yum with green nimbus and orange gloria,  
the yab white, the yum purple, each with one face and two arms, above  
Mahāmāyā, one dancing figure with a single white face and two arms,  
a green nimbus and a purple gloria; above

Guhyasamāja, gSañ'dus, above Mila's head, yab-yum, the yab with three  
faces and six arms, the yum with a single face and two arms; green  
nimbus and purple gloria

The corpse is painted in a dark, brownish mauve

The humans are represented white-skinned









## STORY

(beginning at the bottom, left-hand corner)

We read in the Life that Dharmabodhi's bowing down to Milaraspa caused envy. One school sends three learned teachers who are to conquer him in disputation, after which, they think, he will go away. Among these is Loston, who is depicted snapping his fingers at his antagonist (1). The outcome of this disputation is not merely that Mila defeats his antagonists, but he so convinces them that they are glad to be accepted as pupils (1).

After this incident a great feast takes place in gÑa'nam, to which Mila and his pupils are invited. Also guests are all the teachers who are inimical to Mila (2). The party is treated to ale. A teacher called Darblo, of all the most opposed to Mila, is present, also Loston, and Mila's own pupil Rasčhuñ (3, 4, 5, 6). A new disputation ensues, finishing to the satisfaction of Mila and Rasčhuñ. Still Darblo is not satisfied. Taking books and the body of a slaughtered animal, he carries all to Mila's abode. A new disputation again shows Mila as master (7). Moreover he works miracles. He walks calmly through rocks, is quite at home floating in the air, and leaves an impression on a boulder (8, 9, 10, 11, 12, 13). The real gain in the whole matter is of course that the learned Loston becomes one of Mila's foremost pupils, a "son of the heart".

Another consequence of Dharmabodhi's bowing down before Milaraspa is that Rasčhuñ goes again to Nepal and India. Mila gives him gold for the journey (14). In Nepal Rasčhuñ meets Bhairima (15, 16). She is mentioned in the introduction to the Life, having been one of Rasčhuñ's former acquaintances during his discipleship under Tiphupa (spelled Ñipupa in the inscription). This later teacher Rasčhuñ meets in India (17). Afterwards he meets Grubrgyalma (in the Songs spelled Grubpa'irgyalmo) (18). The Songs refer to these meetings mostly as facts. They state them, but do not describe them in detail. The three personages are white-skinned, Ñipupa having a slightly foreign appearance.

Meanwhile a trader meets Mila, is instructed, and goes to a hermitage. This is Messgom who becomes famous and the benefactor of many (19, 20).

While on a begging tour Milaraspa meets a woman, who invites him in, and tells him about a favourable dream she has had. Later she seeks him out in his cave-dwelling, sings a "glu", and is formally accepted. Her name is gSalle'od (21, 22, 23, 24, 25, 26).

When Rasčhuñ is on his way back Mila sees him in a vision and flies to meet him from his abode on the Red Rock of Brin. They meet (27). Mila also on this occasion pays a visit to his new woman pupil.

The remaining scenes (from 27 to 49) all tell of what happens to Rasčhuñ after his first meeting with Milaraspa. They meet (27) and Rasčhuñ is seen handing over the precious book he has brought with him (in the Songs he also brings a staff of aloe-wood, a present from Tiphu). They travel the road together, Rasčhuñ feeling that he has not been given his due measure of appreciation. When the master tells him to pick up a yak-horn lying on the road he does not obey, thinking that the order is no more than the idle chatter of an old man. But Mila himself picks it up, and in an approaching hail storm uses it as a shelter "he himself not getting smaller nor the horn getting bigger" as we read in the Songs (28, 29, 30, 31). From inside the horn he sings a song. When he comes out, and by a magic glance disperses the clouds, the drenched pupil dries his dress (32, 33). When Sarat Chandra Das visited Lhasa, he says he was shown two yak-horns, relics of Milaraspa, and told a story: two horns had lain on the road, and after the miracle both had been deposited in Lhasa by

Rasčuñ; Milaraspa and Rasčuñ had been on their way to the Tibetan capital, when all this happened.

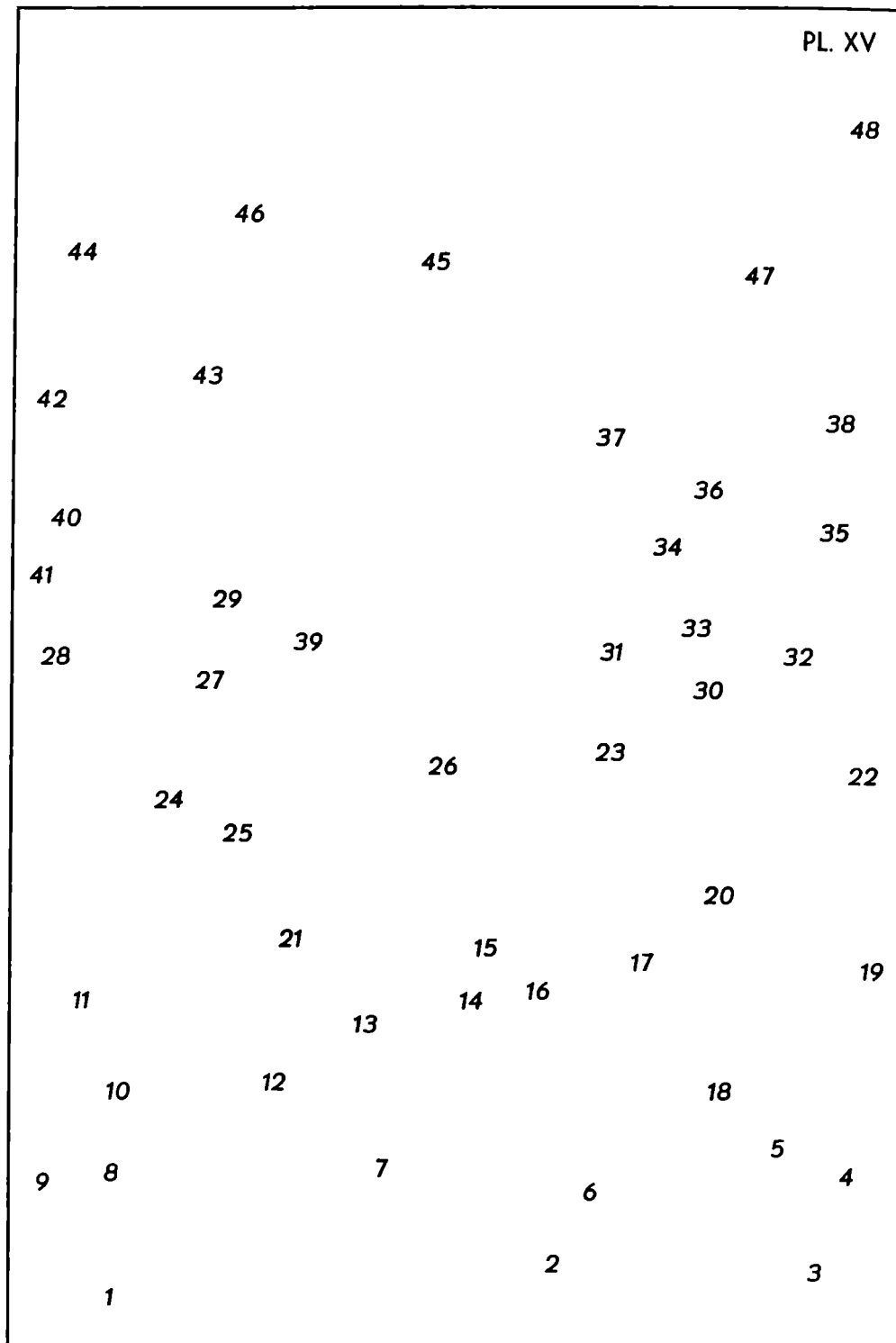
Mila and his pupil proceed on their way. At the door of a small tent an old woman reproves them for begging, and they able-bodied men. When they return to the tent, the woman is dead, and they eat the food she has left (34, 35, 36). After that Mila guides the departed one to the celestial regions (37, 38). Mila points out to his pupil that death is the destiny of all beings. They leave for the Castle Of The Savoury Cabbages, and walk to the summit of the Red Rock.

Having arrived at the Joyful Sun Castle of the Red Rock Mila tells his pupil to fetch water. Rasčuñ does so and is delayed by the spectacle of wild asses at play (39, 40, 41). On his return he finds that Mila has made a fire, and burnt the precious book in it. Mila calmly explains that Rasčuñ's delay had led him to believe him dead, and he himself had no need of books. Rasčuñ is upset. Mila's miracles — burning in the fire without being consumed, the letters of the alfabet all around him, divinities appearing — cannot take his thoughts off the book (42, 43, 44, 45). Unimpressed he asks the teacher to make some magic that will bring back his book. Mila tears his dress and, soaring in the air like a vulture, flies away. The pupil now repents, and in despair casts himself into an abyss. In a future existence he hopes to be united with the Reverend One. In the act of jumping he sees the shadow of the flying teacher, and pursues him, he himself also flying, and finds him in a rock-shelter having assumed three bodies (46, 47, 48). Mila now explains his action, and his prayers make book-leaves fall from the sky (49). In the Songs a banquet and a disputation are described at the end of this chapter, but there is no corresponding scene in the scroll.

1.	lo ston gyi gra pa gñis kyi rcod pa las 'oñs pas rjes su bzuñ ba	after a disputation he accepted Loston and a scholar
2.	gra pa du čhañ la hub dkor byed pa	a mouthful of ale was given in the school
3.	dar blo	Darblo
4.	dar blo	Darblo
5.	lo ston	Loston
6.	ras čhuñ	Rasčuñ
7.	grod phug tu rcod pa las rgyal ba	he won in a disputation in the Stomach-cave
8.	dar blo	Darblo
9.	ras čhuñ	Rasčuñ
10.	lo ston ras čhuñ	Loston, Rasčuñ
11.	lo ston dar lo	Loston, Darlo
12.	rju 'phrul bstan pa	he worked miracles
13.	lo ston	Loston
14.	gser gnañ ba	gold was bestowed
15. zu	ras čhuñ rgya gar la byon pa	Rasčuñ went to India
16.	pa ri ma dañ mjal ba	meeting Parima
17.	ñi pu pa dañ mjal ba	and meeting Ñipupa
18.	grub rgyal ma dañ mjal ba	and meeting Grubrgyalma
19.	mes bsgom	Mesbsgom
20. 'u	mes sgom ras pa rjes su bzuñ ba	Messgomraspa was accepted
21. yu	gsal le 'od dañ mjal ba	and meeting gSalle 'od

22.	cha ba žus pa	food was offered
23.	rjes su bzuñ ba	she was accepted
24.	bžugs pa	residing
25.	ñams sad pa	he investigated
26.	sgom la bžag pa	in meditation
27. ru	gyag ru'i skor las thog mar mjal ba	the first meeting of the gYagru
28.	phyag phyir 'dur	acting as a servant
29.	gyag ru bsñams pa	he thought about the gYagru
30.	ser ba phab pa	hail fell
31.	gyag ru dños bži	dwelling in the gYagru
32.	nam mkha' dañs pa	he purified the air
33.	ras gos rkam pa	he dried the cotton gown
34.	rgan mo'i ha car phebs pa	they came to the old woman's tent <sup>1</sup>
35.	de nub gnas mal gnañ ba	in the evening a resting place was bestowed
36.	ro cas bžes pa	they ate corpse-food
37.	ra sna khrid pa	he guided the corpse
38.	rgan mo'i rnam śes kyi mkha' spyod du bar pa (= 'phar ba)	he elevated the old woman's "soul" to "heaven"
39.	spyan yeñs pa	joy for the eyes
40.	skyañ gur gyi skor las skyañ rced mo rce ba	play-meeting of the wild horses
41.	spyañ khus ded de la rgal pa	wolves were passing
42.	ras čhuñ čhu len pa	Rasčhuñ fetched water
43.	gsil glu len pa	he sang a song
44.	mer bsreg pa	he burnt in the fire
45.	rju 'phrul sna chogs ston pa	showing all sorts of miracles
46.	ras čhuñ	Rasčhuñ
47.	mi la	Mila
48.	sku gsum du sprul pa ras čhuñ	he appeared in three bodies — Rasčhuñ
49.	nam mkha' nas babs pa	it fell from the sky

<sup>1</sup> mong. ?









## THANKA XV

old signum:  
gyon drug

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white with gold trimming

Meditation band : dark red

Sitting on leaves, legs locked, soles upwards

Hands in front of breast : dharmacakra-mudrā

Other persons :

Body : white

Demons in various colours

### STORY

(beginning at the bottom, left-hand corner)

Mila is shown singing to a *raspa*, whose name however is obliterated in the inscription (1). Like Mila he wears a meditation band. From the Songs we may conclude that this is gLangsom, a man with previous experience in the practised meditation. He has never met Mila before, but attracted by the teacher's fame, he has sought him out. He is initiated and given advice. He proceeds to meditate, but difficulties arise. They are solved however by Mila's songs, whereupon joy fills his heart, and he becomes one of the "near sons".

Now begins the cycle concerning sGampopa, Mila's future successor as the head of the school. The Songs, for once, relate his story from the beginning. At the age of fifteen he becomes a mantra-rñiñma student, and listens to the bKa'gdams-dharma. At that time Mila is asked by his pupils who will succeed him. He answers that none of those who are present will be his successor, but The Son Carrying The White Crystal Bumpa. To the right of the former picture Mila is seen singing for sGampopa (2). sGampopa arrives, and the events of his journey are depicted: the three beggars, the companion (3, 4, 5). He experiences misery, but overcomes it. He meets the merchant Zlababzaiño (6, 7), who tells him that Mila now is in Čhubar (6, 7). He meets a country woman weaving at her loom (10); the inscription is obliterated but according to the Songs she gives him tea and sugar (11). Continuing on his way he finally reaches Mila's abode (12, 13, 14, 15, 16). The Reverend One asks him if he has obtained consecration before. Yes, he has, he says in the Songs. But Mila scoffs: "One does not get oil out of pressed sand." (This answer is also found in the Blue Annals.) He gets initiated, gets advice, and meditates (17). Able to produce

“happiness-heat” he has vision-like dreams (18). He and the three other chief pupils tell their dreams to Mila (19, 20) — a procedure with which we are already acquainted from Marpa’s home, when he is dealing with advanced pupils. When sGampopa leaves Mila, he is given a golden arura-fruit and a fire steel, and Mila accompanies him part of the way (21, 22, 23). On leaving him Mila enjoins upon sGampopa to return to that place in the “year of the hare, the month of the horse, the fourteenth day”. (This is the day of Mila’s death.) He also enjoins upon him to remember his old (spiritual) father. When the last counsels have been given, no maṇḍala is any longer necessary. The body has become the maṇḍala (24, 25, 26).

The next happening is related to an incident told earlier in scroll XIV (that which concerns the mChanñid-school). The learned Loston, colleague of Mila’s fierce antagonist Darblo, now comes for instruction. He is initiated, and goes into retreat (27, 28, 29).

The Songs tell that Mila was dwelling on the top of the Red Rock in Brin, when the teacher ’Dreston sought him out (30). The new pupil is startled by the bare cave — no books, no images, none of the things usually associated with a monk. But he understands when he contemplates death. He is accepted (31, 32), and goes to meditate (33). Joy and deep understanding grew, say the Songs, so he too became one of the “near sons”.

Much more dramatic than the circumstances of ’Dreston’s conversion are those connected with his fellow-pupil Liṅskorphyagruba, whom the Songs call Liskorphyaruba. Mila is beaten by monks, bound with a rope, pulled and pushed and insulted. Yet nobody can move him. His body is just as “immovable” as his mind (34, 35, 36, 37). The monks grow tired and frightened, and they become polite. The “noble ones” among them acknowledge that Mila is an accomplished yogi. He sings about how to escape transmigration, comparing himself with a fixed star full of light. He also sings to them about the three different manners of behaviour. When they show him reverence, he tells them that rather than honouring him they should make themselves worthy of being honoured. One of these monks is Liṅskorphyagruba, who obtains initiation (38, 39) and advice. As he meditates in a hermitage “he attains wonderful perfection”, and he becomes one of the “near sons”.

The pictures immediately following illustrate the chapter concerning “disciples’ questions, and answers to them”, chapter 45 in the Songs. Mila is dwelling in the Castle Of The Solitary Cuckoo, when Raschuñ asks him for a verse about the three doors (40). In the Castle Of The Rock-foot’s Sole he explains how a yogi’s powers should be hidden (41), in answer to a question of Raschuñ who had wondered if they should be made known or not. A yogi, says Mila, should hide them carefully, just as the lion hides upon the glacier, the tiger in the wood, and the fish in the water.

One inscription is partly obliterated (42), another wholly so except the letter “n” (43). The first certainly refers to the anecdote telling of how Mila calms the mind of some Brin-householders concerning rain. What the second refers to cannot be ascertained.

Mila when on a begging tour arrives at Yagaza in Upper Brin (44). There he is told about a pleasant cave, Laze, haunted, however, by inimical demons. The peasants hope that he will convert them and make them friendly. He goes there. The central picture at the top (45) shows Mila being attacked by the demons. To his left appears the chief demon-lady in the shape of a woman. She comes by night asking him what he is doing in her house. But the demons cannot hurt the saint who dwells in deep meditation, and his compassion and his songs conquer them. The dharma of the fruit of works is preached, and the demons are “bound by an oath” by Mila. Returning he brings the happy tidings to the people (46). Asked if the demon (’dre) is conquered he answers: the devil (bdud) is conquered. (This according to the Songs.)

Again on a begging tour Mila comes to a large village (yul sde chen po) and finds men playing (dice, "king and minister", and arrowshooting, say the Songs) and women at work — one woman is seen spinning (47). Questioned by a woman he sings about his (spiritual) relatives. The audience is converted; the woman especially asks for instruction (48), and, as the Songs put it, "when in the mouth of death took a certain road". Further happenings told in the same chapter of the Songs as this incident are depicted in the next scroll.

1. śu	/glan/ sgom ras pa dañ mjal ba'i skor	the meeting with gLansgomraspa
2.	bu chen gyi nañ nas sgam po la luñ bstan pa'i mgur gsuñs pa	in the midst of the disciples he sang a song of instruction for sGampo/pa/
3.	sprul pa'i rnal 'byor pa gsum	three phantom yogis
4.	rgam po pa	rGampopa
5.	groggs dañ sdoms	and he confirmed the companion
6.	groggs dañ bral ba	parting with his companion
7.	choñ dpon dañ mjal	and meeting a merchant
8.	dran med so/ñ ba ?/	loosing his senses
9.	dran gsos pa	restored to his senses
10.	s/. . ./ brjod pa	speaking . . .
11.	cha ba žu ba	asking for food
12.	žag par bžugs pa	he sat a day
13.	'jal sna byas (= mjal)	before the meeting
14. su	sgam po pa'i thog mar mjal bskor	meeting sGampopa for the first time
15.	sna len gyi mgur gsuñ ba	singing a song about sheltering
16.	nañ mčhod gnañ ba	Nañmčhod <sup>1</sup> is bestowed
17.	bsgom la žugs pa	dwelling in meditation
18.	rgam po pa'i rnal lam (= mnal lam)	rGampopa's dream
19.	ñams myoñ phul ba	he related the experience
20.	bu chen gsum gyi so sor rmi lam phul ba	the separate dreams of the three pupils were related
21.	dbañ gnañ ba	bestowing the initiation
22.	gśegs skyems su a ru ra gnañ ba	when departing, in case of thirst, a myro- balane was bestowed
23.	skyel thuñ mjad	parting-escort
24.	phyag 'chal ba	saluting
25.	. . . khyad khya . . .	
26.	phyi phyag cal ba	saluting the posterior
27. hu	lo ston . . .	. . . Loston
28.	rjes su bzuñ ba	he was accepted
29.	bsgom la žugs pa	he entered into meditation
30. u	'dre ston gyi skor	'Dreston's circumambulation
31.	mjal ba	meeting
32.	rjes su bzuñ ba	he was accepted

<sup>1</sup> a mixed potion of "impure" ingredients transformed into nectar (Sarat Chandra Das).

33.	sgom pa	meditation
34. ke	liñ skor phyag ru ba'i bskor las	Liñskorphyagruba's meeting
35.	phyi ru/rduñ ba ?/	getting beaten
36.	sku mi gyo ba	the immovable body
37.	nañ du bsdams pa	inside firmness
38.	rjes su bzuñ ba	he was accepted
39.	'jal sna byas pa	before the meeting
40. khe	khu byug dben pa rjoñ gi skor	meeting in the Castle Of The Solitary Cuckoo
41. /ge/	/rcig pa rkañ/ mthil rjoñ gi bskor	meeting in the Castle Of The Rock-foot's Sole
42.	/.../yul mi /.../ čhar pha /	... peasants ... rain ...
43.	/.../n/.../	
44. če	/ya ga za'i/ yul ldum bu la phebs pa	he came for alms to Yagaza
45.	la ze'i dgon par 'dre mos	in the Laze-cave the she-demon
	cho phrul bstan pa	worked miracles
	bkra śis lha mo phug	the bKraśislhamo-cave
46.	'dre thul nas yon bdag gi sar phebs pa	when the demon was subdued he came to the householder's place
47. čhe	yul sde čhen po žig tu rced mo'i rce sar phebs te 'dri ba'i skor	a meeting of questions, when he arrived at a place in a large village, where games were going on
48.	rjes su bzuñ ba	she was accepted

## THANKA XVI

old signum :  
gyon bdun

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white with gold trimming, lined with green

Meditation band : dark red

Sitting on an antelope-skin(?) spread over a dark red cushion with gold trimming

Legs locked, soles turned upwards

Right hand lifted before breast, palm to front, fingers bent, thumb almost touching third finger

Left hand lying on right heel, palm upwards, thumb slightly lifted

Akṣobhya to the left

Body : dark blue

Dress : dark red with gold trimming, lined with mauve

Nimbus : green

Gloria : orange, with golden rays

Sitting on a lotus throne, legs locked, soles turned upwards

Hands in the dharmacakramudrā

The Five Fairies around Akṣobhya

Bodies : white, dark red, dark blue, green and yellow respectively  
(in the scene to the right they are all white)

The deity in the thanka in the consecration-scene : Vajrayoginī

Body : dark purple, with golden ornaments

She carries a staff with three heads in her left hand

The maṇḍala beneath is in greens, purples and yellows

Two deities in the clouds :

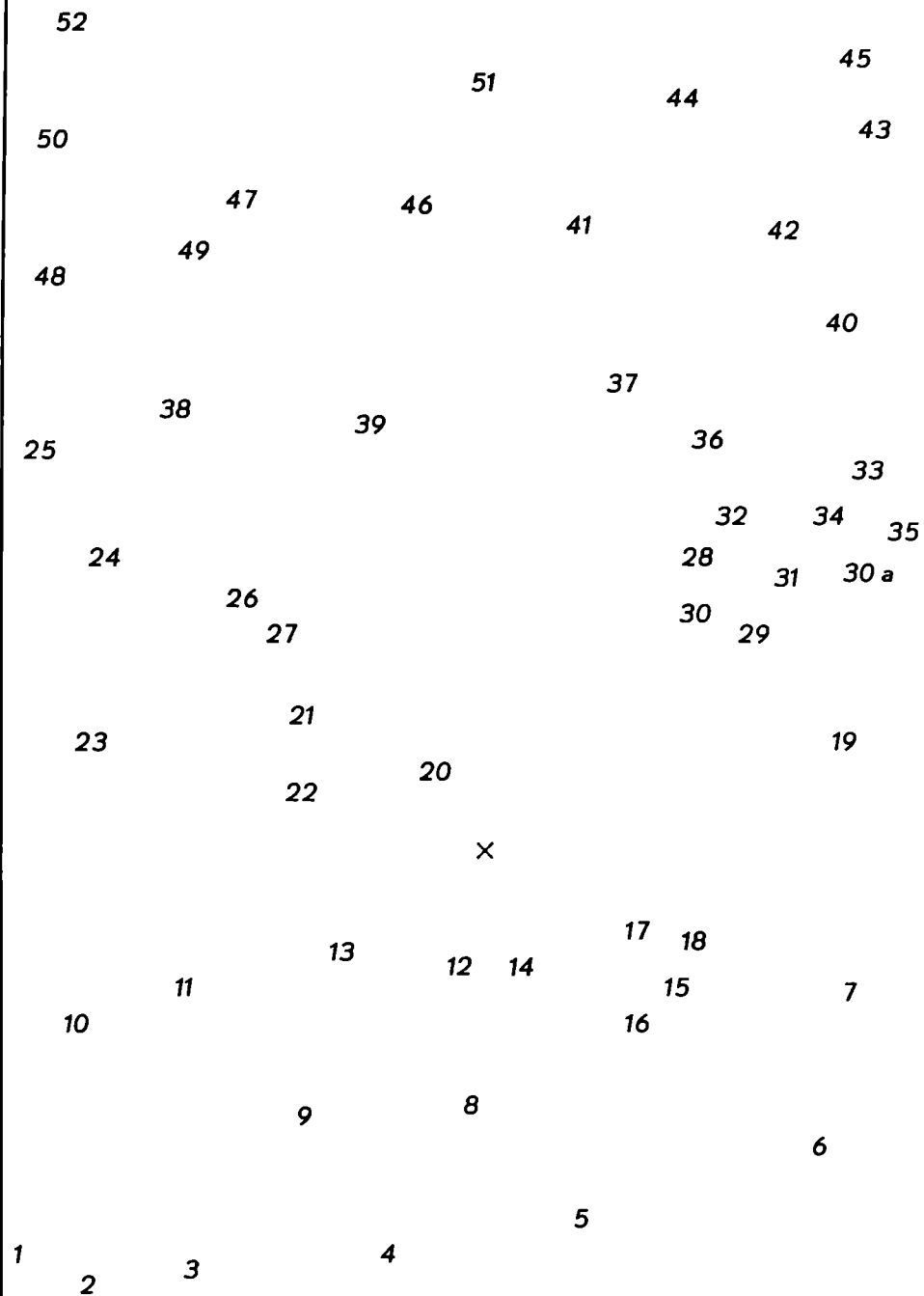
Body : white

The demons are painted in various shapes and colours

### STORY

(beginning at the bottom, left-hand corner)

The thanka continues with the illustration of chapter 46 of the Songs. Mila comes to a place where housebuilding is going on, and preaches the Law at an inn there (1, 2, 3, 4, 5). At first he is laughed at by professionally religious men, then respected and revered. The next incidents take place on the









Bonpo-mountain. Mila and seven pupils walk up to the summit (6, 7). Overwhelmed by the beauty of "Cheriñma's snow", Mila in a song addresses the "Five Sisters", the five-fold protectress of Brin (8, 9, 10). On the same occasion he declares that man when properly developed is more than the gods.

After this we find Mila in the Stomach-cave in gÑa'nam. First rDorjernal'byorma, Vajrayoginī, reveals herself in person. Then Rasčuñ and the teacher Ñanrjoñ together with a few others receive an initiation (11). On this occasion, Mila, feeling old and tired, addresses the "bumpa" telling it to perform the initiation-ceremony by itself. To the accompaniment of diverse musical sounds, and while marvellous perfumes scent the air and flowers rain down, the vessel soars up into the sky, and performs the ritual. The pupils' faculties are greatly enhanced according to the Songs.

Another ceremony is enacted in the same surroundings. Rasčuñ has erected a picture of rDorjernal'byorma, and this picture is now consecrated.

According to the Songs two housewives are the next human beings favoured with Milaraspa's presence. Their names are gŠenrdormo and Legsse('bum). When Milaraspa arrives in Carma, gŠenrdormo complains to him: she is old, and much afraid of death (12, 13). Mila sings to her explaining the miseries of life, old age, and sickness, and death. She enters "the door of dharma", is instructed, and meditates. When "in the mouth of death", she takes a "certain road". The other housewife, Legsse'bum, goes to find Milaraspa in gÑa'nam, where he is present at a cha cha-casting. The routine of a woman's life is described — to tend the field, the sheep, the young — and the Reverend One is moved by it. The woman offers a turquoise, and asks for instruction. Having received instruction she offers herself wholly, and understanding growing more and more she becomes a yoginī (14, 15, 16, 17, 18, 19).

Still in gÑa'nam, in the Stomach-cave, Mila decides to cure his disciple Rasčuñ of complacency and of the appreciation of the "Eight dharmas". A market is held, and they both visit it. They come upon a slaughtering scene: a wall of meat, a heap of heads, hides scattered, a trembling howling black sheep seeking protection. Mila, weeping, helps the sheep, establishing its "soul" on the good way (20). Mila sings about readiness to die, and the terrified Rasčuñ weeps and declares his wish to become a hermit (21). They go to Laphyi (22). According to the Songs many foreigners who were present became faithful at this occasion.

Next we find Milaraspa residing in the Cave Of Demons' Defeat. He is attacked by the Mimayin. Swords fall from the air, he hears voices crying "your flesh and blood we shall carry away". Yet nothing can disturb the holy man who has composed his mind for complete meditation. Demons in many shapes appear, among them a woman crying "where is he?". Milaraspa has turned his body into water. When the demons find Mila stronger even in magic than themselves, they ask his pardon, are instructed, and go away. Mila now goes to find Rasčuñ. When he had turned his body into water a pebble had struck it and now in his own shape he feels in his body a discomfort analogical to the disturbance of a pool by a pebble. He changes once more into water, and Rasčuñ picks out the pebble, and Mila is restored to health (23).

The same chapter of the Songs records a pleasure-trip. Mila is tempted to ascend a mountain, but old and frail as he is he addresses the mountain:

"To all Lamas salutation!

— — —

You in the rainbow-light, come down!"

And, as is clearly to be seen in the picture, the mountain "bows down" so that Mila is able to put his

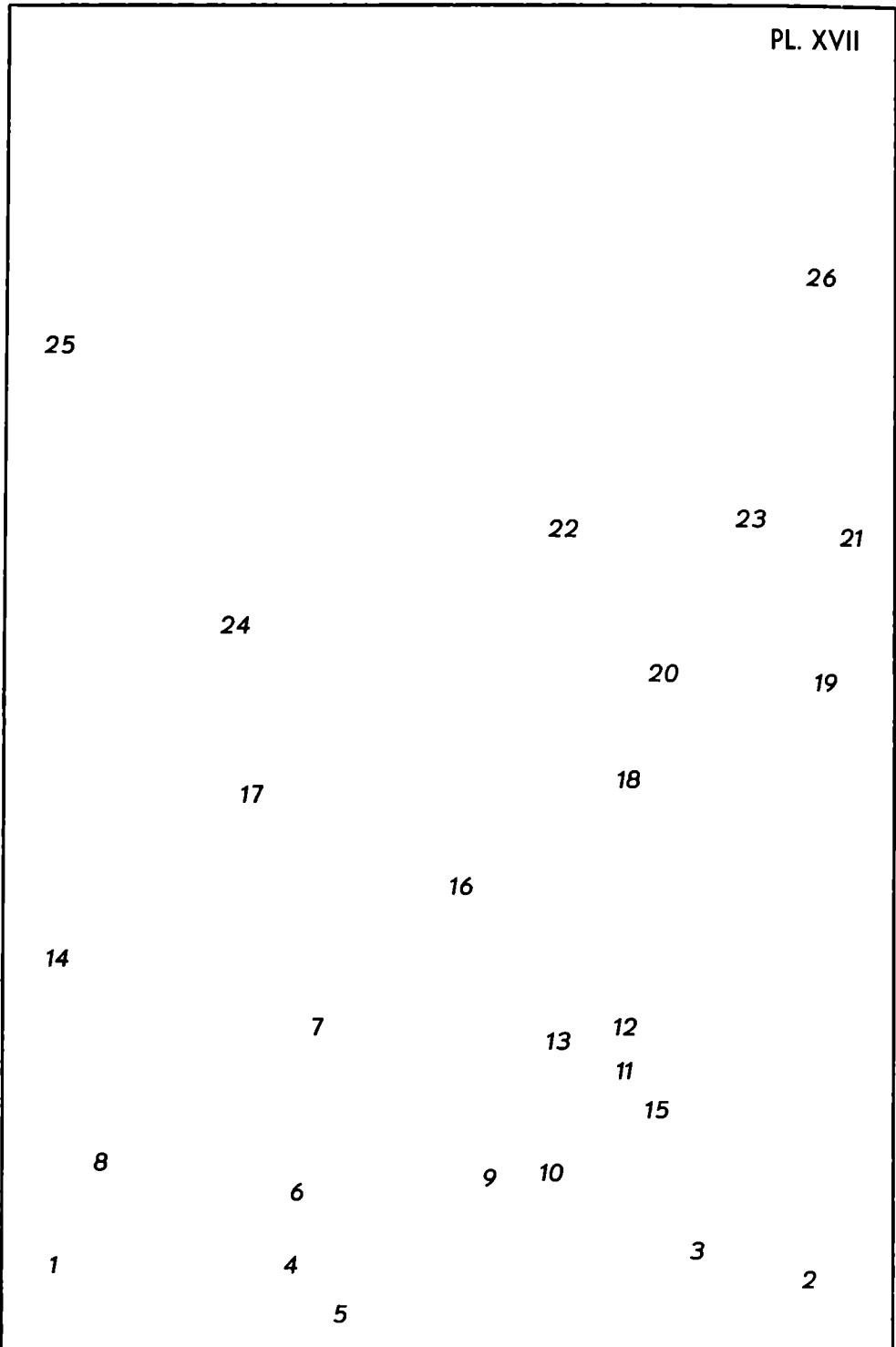
feet on the top, and then it rises again (24, 25). After a while Mila flies down to meet his companions (26). A “drinking song” about the “yoga ale” succeeds in increasing the pupils’ wisdom (27).

After that we are taken to Ramsdiñphug (called Ramsdiñsgnamphug in the Songs) where Rasčhuñ and ’Brisgom are disputing over the Nāro-Maitri-doctrine “ITasgomlas’phros”. Mila’s song puts an end to this disputation (28, 29, 30, 31). In the same chapter of the Songs mJesse and Khubyug come to see the Reverend One, and find him sitting stark naked. mJesse offers him a garment (32, 33, 34, 35). When he is asked about his peculiar attitude he gives his reasons in a song, and the listeners are moved to reverence, and go away. Meanwhile Rasčhuñ who has been with a lay-follower comes back finding Mila “inside heaven’s gate”. He is admitted, instructed, and improves greatly (36, 37). Quite appropriately the thañka now proceeds to depict the experiences of Rasčhuñ that moved him to ask Mila to tell the story of his life, and these are told in the introduction to the Life. In Mibskyodpa’s (Akṣobhya’s) region Rasčhuñ is introduced to the buddha Mibskyodpa by a former acquaintance, and it is here that he gets the impulse to ask Mila to tell his life-story (38, 39, 40). The Songs in the corresponding chapter merely tell that the Lama, the Yidam, and the Sky-walkers told Rasčhuñ to make this request of Milaraspa.

Now Rasčhuñ wants to go to dbUs, but Mila delays his going as much as possible. Yet Rasčhuñ gets his way, and prepares to depart. While on his way he is tempted by Mila, in the shape of seven raspas singing a song, but still he continues (41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52).

1.	dgoñs pa la žugs pa	meditating
2.	las bcol ba	action is procured
3. je	’khar las kyi bskor las	housebuilding work
4.	čhi ba’i sar sñu bu la phebs pa	he reached the place of lamentation and death
5.	čhos gsuñs pa	he preached the Law
6. ñe	dbyañs ’khor ba rgya mcho ma’i bskor las čhañ sar phebs pa	he arrived at the inn, there being a sea of voices
7.	lug rji žus pa	the shepherd asked (for instruction)
8.	gañs ri ’dri ba	asking about the glacier
9. te	bon po ri’i bskor las ri mthon thiñ ma gnañ ba	at the meeting on the bonpo-mountain deep meditation is granted
10.	che riñ ma’i gañs	Cheriñma’s snow
11. the	dbañ bskur rab gnas kyi bskor	the initiation-and-consecration meeting
12. de	šen dor mo dañ legs se ’bum gyi bskor las	meeting Šendormo and Legsse’bum
13.	’jal ba	the meeting
14.	rjes su bzuñ ba	she was accepted
15.	rgyan phul ba	she offered the ornament
16.	ñu rji žus pa	the lamentation
17.	čhos gsuñs te dri lan phul ba	after the preaching of the Law questions and answers are put forward
18.	ñus pa	weeping
19.	čhos rgyad ži byed gyi mgur gsuñ pa (rgyad = rgyud)	singing a peace-giving song: the creed

20.	gña' nañ choñ dus su dmar khe'i sar phebs pa	they arrived at a market place in gña'nañ, where a market was held
21. ne	'chi brod thig chags ma'i bskor las	the meeting of the song about readiness to die
22.	la phyir 'byon pa	they went to the Laphyi
23.	la phyi gnas su cho 'phrul byuñ che čhu'i tin 'jin la bžugs šiñ ras byuñ bas 'od gsal gyi nañ nas gzig pa	in deep meditation he saw in a vision the magic on the Laphyi
24.	ri cer žabs bžag la	he put his feet on the mountain-top
25.	ri cer phebs pa	he arrived at the mountain-top
26.	ri ce nas phur te phebs pa	flying from the mountain-top he arrived
27. pe	skyo sañs la byon pa čhañ glu'i bskor las	the meeting of the drinking song, when he had gone to "Without Trouble"
28. phe	ram sdiñ gnam phug pa'i dkor	meeting in the Ramsdiñ-cave
29.	lta sgom gyi sgros breñs	following the method of meditation
30.	ras čhuñ	Rasčuñ
31.	'bri sgom	'Brisgom
32.	'jes se dañ khu byug rje bcun mjal du 'gro ba	'Jesse and Khubyug go to meet the Reverend One
33.	ča lugs lhug par bžugs pa	he sat without clothes (?)
34.	'jes se sku la ras žu ba	'Jesse offering a cloth for the body
35.	ča lugs ston pa	showing the dress
36.	yon bdag gi sa nas phebs pa	he came from the householder's place
37.	gnam sgo nañ du bžugs	he dwelled inside heaven's gate
38.	mi bskyod pa'i žiñ khams	Akšobhya's region
39.	rnam thar žu bar (bskul ma'i) mchan las	he was urged by a sign to ask for the life-story
40.	prod phug tu rje bcun rañ gi rnam thar gsuñs	in the Stomach-cave the Reverend One told his life-story
41.	phyi phyag	saluting
42.	phyi mig ma gzig	he did not look back
43.	sprul pa'i ras pa bdun	seven phantom-raspas
44.	slar phyi phyag	again saluting
45.	dbus la thegs pa	he went to dbUs
46.	skyel thuñ	parting-escort
47. ce	ras čhuñ dbus gžuñ gyi (bskor) las	(meeting) Rasčuñ in dbUs
48.	druñ du bsñen dkur ji či byuñ ba	coming near reverence is shown
49.	thebs gdeñ (= thegs?)	assurance of the parting(?)
50.	dbus thegs kyi gnañ ba žu ba	asking permission to go to dbUs
51.	brag phug 'ur sdiñ	cave-noise
52.	dbus gžuñ gyi mgur gsuñs pa	he sang a song about going to dbUs







## THAŦKA XVII

old signum :  
gyon bryad

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white, with gold trimming, lining greenish-yellow

Meditation band : dark red

Sitting on a rock

Legs unlocked, right leg lying, sole upwards, left knee lifted, sole down

Listening attitude, left hand behind left ear, right hand not seen

The deity at the bottom left hand corner : SeŦgegdōŦ, SiŦhavaktrā

Body : dark blue

Ornaments : gold

Band : red

The deity at the bottom right hand corner : SeŦgegdōŦ, SiŦhavaktrā

Body : dark blue, with white lion-head, and raised golden hair

The four demons at the bottom, in the centre

Body : white, mauve, blue and red, all with raised golden hair

Note the maŦḍala at the bottom, to the left, with two drums.

In the centre of the maŦḍala the un-orthodox svastika

### STORY

(beginning at the bottom, left-hand corner)

Once at day-break a sky-walker appeared to Mila urging him to go to mThoŦla in order to meet Dampa (1). The Songs give Dampa's name as DampasaŦsrgyas, and tell us he is an Indian. The sky-walker in the Songs is called Lion-face (SiŦhavaktrā), and she appears also to the Indian in question, urging him to go and meet Mila (2). A contest of miracles follows: a body is changed into a flower, and again into seven bodies (3, 4). Dampa seeing Mila sitting naked as was his wont, reproves him for behaviour that seemed close to madness. So Mila sings a song about his "mad method": if he is mad, then Marpa, and all his spiritual predecessors up to the great Vajradhara are mad too. The song convinces the Indian. They prepare a ritual offering (5), and part company, each going to his own place.

Next we are taken to a big bonpo-community called LažiŦ, at the time when Mila dwelt in gŦa'nam (6). A rich man believes in Mila, and makes a will in favour of him. He dies and Mila is called in at the death ceremony. After his pupil Ziba'od has refused his help (7, 8), Mila endeavours



to show the deceased “the right way”. According to former life’s karma he thereupon was reborn as a worm beneath a dung-heap. Mila manages to cleanse the “soul” from impurities, to the great edification of the relatives of the deceased (9, 10, 11, 12, 13, 14). The remainder of this chapter of the Songs concerns Mila’s sister Peta. After a song sung by Mila knowledge arises in her heart, and meditation leads her to perfection (15). This time the bonpos attain whole-hearted belief. When Mila decides to leave the cave where he has dwelt the people try to prevent him. He succeeds, however, in escaping, leaving a foot-print on a large boulder in the lower part of the cave (16).

On his way Mila meets five robbers (17). Asked to preach he explains the doctrine of cause-and-effect. The fruit sown in this life, he sings, is ripe in the hereafter, he who beats now will be beaten in the hereafter. The robbers promise not to rob and kill any more.

The scene to the right lacking an inscription seems to refer to chapter 50 of the Songs, which tells of Mila’s meeting with Lharjegyañ in Thoñla. Lharjegyañ is a householder, who when dying — suitably prepared by songs of the saint — takes the “upper way”. Mila and his pupils proceed to Čhubar.

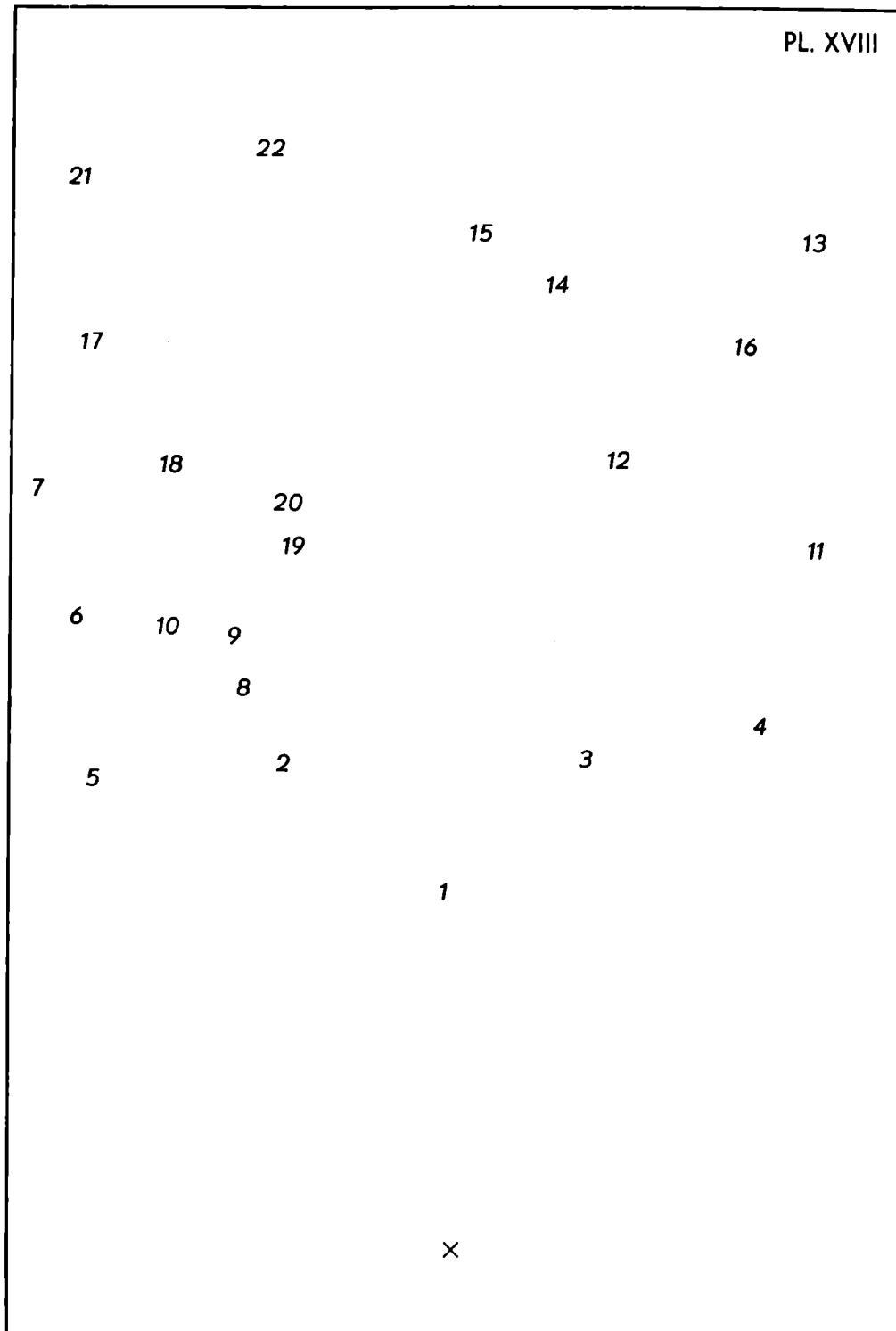
Above this we find a small group of scenes all referring to Rasčuñ, and explained by the 57th chapter of the Songs. Rasčuñ comes from dbUs (18), he offers his gift to Mila (19), an initiation-ceremony takes place. The mañḍala with the turquoise included in the gift on top is set up (20). Rasčuñ returns to dbUs (21, 22). Immediately before this Mila and Rasčuñ exchange songs. Rasčuñ recapitulates his labours in seeking to reach the heaven of dharma, to meet cloudless perfection. India and Nepal he has searched, now he will leave his teacher and go to dbUs. In a short farewell-song Mila hails him as a true contemplative who in accordance with his vow will shun all action and bring to an end the sequence of cause and effect. And, as he did with sGampopa, Mila enjoins upon Rasčuñ to return to him on the day of his death. This is recorded in a partly obliterated inscription (23). The Songs give the wording: yañ bu khyod kyi śiñ mo yos kyi lo rta’i zla ba’i ches bču bži chun la ’dir sleb pa gyis čig dgos pa čhen po yod do gsuñ. What happens to Rasčuñ in dbUs is not recorded in the thañka.

Following the order of the Songs the next two scenes represent what happened in Brin-Lhabron (in the inscription “Driñ-Lhado”) Mila is seen singing to the lay-donor bKraśisrcegs (in the inscription “bKraśisrjas”), who has asked him to preach the Law (24, almost obliterated). Above Mila once more is shown singing and imparting knowledge (25). To the right of this scene, a little higher up, is shown one of the small meditation-huts frequently occurring in the picture-series, with a bearded hermit inside. This seems to point to the end of the 58th chapter, where the good results of Mila’s preaching are told. In all probability the bearded man is bKraśisrcegs.

Finally we are taken to Bragmkhar of Brin (called brag dkar in the inscription). Among the lay-followers are the women mJesse and Khubyug. mJesse asks Mila to preach dharma, and Khubyug asks about a hermit’s life. Mila in a song enumerates the twenty-one friends of the lonely hermit. All become contented, and some are initiated. The inscription commemorates the final acception of the two women (26).

- |    |   |  |
|----|---|--|
| 1. | mkha’ ’gros dam pa ’jal bar bžugs pa    | the sky-walker directs (Mila) to meet<br>Dampa     |
| 2. | mkha’ ’gros mi la dañ ’jal bar bžugs pa | and the sky-walker directs (Dampa) to<br>meet Mila |
| 3. | sprul pa’i me tog la žabs rdo           | the magic flower is kicked                         |

4.	rje bcun sku bdun du sprul pa	the Reverend One appeared in seven bodies
5.	sgo ma bži	the four "door-keepers"
6. che	gña' gnam mthoñ la'i bskor	the meeting in mThoñla (in) gña'gnam
7.	bon po'i čhems	the bonpo's will
8.	dkyil 'khor mtha'i gśin po	the funeral-offering
9.	mkhyer 'dre	the demon
10.	spyañ khu	the wolf
11.	lči ba	dung
12.	a	a
13.	sriñ mo	the sister
14.	rje bcun gyis gśin po rjes 'jin	the Reverend One accepts the deceased
15.	gśin po yar 'dren gyi skor las	the deceased one is "taken up to heaven"
16.	brod phug nas ma chor bar byon rten žabs rjes bžag	coming from the Stomach-cave he left a foot-print
17.	mthoñ las jag pa lña dañ 'jal	meeting five robbers in mThoñla
18.	ras čhuñ dbus nas phebs pa	Rasčhuñ came from dbUs
19.	phyag rten du rdor phul ba	he gave a vajra as a present
20.	dbañ gñañ ba'i dus gyu mañđala gyu steñ du bžag pa	when the initiation took place the tur- quoise-mañđala, surmounted by a turquoise, was set up
21.	ras čhuñ dbus bžud kyi bskor las	Rasčhuñ travelled to dbUs
22.	dbus la thegs pa	he went to dbUs
23.	yos bu lo śog gsuñ phyi phyag 'chal ba	"come the year of the hare" was said when parting
24.	bkra śis . . .	bKraśis/rjas/ . . .
25. ye	driñ lha dor yon bdag bkra 'sis rjas kyi bskor	meeting the householder bKraśisrjas in Driñlhad
26.	brag dkar du 'jes se dañ khu byug rjes su bzuñ ba	on the Bragdkar 'Jesse and Khubyug were accepted







## THAŅKA XVIII

old signum :  
gyas dgu

### DESCRIPTION

Milaraspa in the centre

Body : white

Dress : white, with gold trimming

Meditation band : dark red

Sitting on a dark mauve skin

Legs unlocked, right leg loosely bent, sole upwards, foot behind left foot,  
left knee lifted, sole on ground

Right hand behind body, left fore-arm resting on left knee, hand hanging,  
thumb almost joining index finger

At each side, on a smaller scale : two Frantic Ones

(protectors for dbUs and gCañ)

Legs loosely bent

Sitting on tiger skins, white-bodied and skull-crowned, with magic wand  
(khaṭvaᅅga) the tantric staff, Padmasambhava's usual attribute, and a  
skull cup, and dark red meditation band

'Khorlosdompa beneath in the centre (Cakrasaᅅvara)

He has one face and two arms,

Yab-yum, the yab dark blue, the yum dark red, both with skull-crowns, his  
right hand holds the rdorje, his left hand the bell, the yum has a knife  
in her right hand

Nimbus : green

Gloria : red with a contour of flames and golden rays

The central figure at the bottom seems to be the Čhosrgyalnañsgrub, shown in  
Pander's edition as number 239 (no inscription)

Body : dark blue

One head and two arms, a knife in his right hand, and a skull cup in his  
left, the raised hair golden

Nimbus : green

At the bottom right corner : the White Tārā (no inscription)

Body : white, with seven eyes

Nimbus : lilac

Inner gloria : dark blue

Outer gloria : reddish yellow

Sitting with locked legs, soles upwards

The right hand hangs in the varada-mudrā

The left hand holds a lotus flower  
Sitting on a lotus-throne  
At the bottom left corner: a holy lama on a throne making an offering (no  
inscription), attended by two lamas  
Nimbus: green

## STORY

The inscriptions of this scroll can be divided into three groups.

The first group, barely names, consists of three inscriptions for pictures of Cakrasamvara and two other seemingly local deities (1, 2, 3).

The second group refers to happenings told in the latter chapters of the Songs. The 60th chapter records a meeting with people from Brin-Raluñ who ask advice (4). Then explanations are given of feats that the pupils are curious about, e. g. how the body can fall down into a ravine, and be fastened to a tree without being seriously hurt (5, 6, 7). In the same chapter we find the conquering of the four devils (8), and Mila's flying down from the mountain (9) Next a magician from dbUs presents himself (10). Convinced by Mila's songs he gets whole-hearted belief, is suitably advised, and after due meditation becomes a man rich in knowledge. Two pupils are shown attending this meeting. One of them is Sebanraspa, who according to the Songs takes a part in the conversation with the magician.

After that we are taken to Čhubar and to the last chapter of the Songs. The pupil Žiba'od sees Mila, sitting in meditation, smiling and weeping alternately, and he asks what that means. Mila says that the weeping and smiling are caused by the misery and joy he has seen recently, when preaching to the six classes of beings. The scene referring to this answer shows Mila singing to six beings in human shape (11), each representing one of the six classes: gods and non-gods, men and animals, and two sorts of being damned to the hells. In the Songs this is not described as a single meeting, but Mila himself goes to the abodes of each class of being and preaches to them. In answer to the pupils' questions he sings a song about the joy or misery of every class of being (12).

Naturally the teacher's unusual powers greatly impress the disciples. Sebanraspa tries to fly too. He can lift his feet above the ground (13) but he cannot accomplish genuine flight. The difference is clearly shown when one looks at the flying Mila (without inscription) painted immediately above the struggling Sebanraspa. In the Songs Mila's explanation is: such feats are only the fruit of perfect virtue. Where this cause is lacking the fruit cannot be gathered.

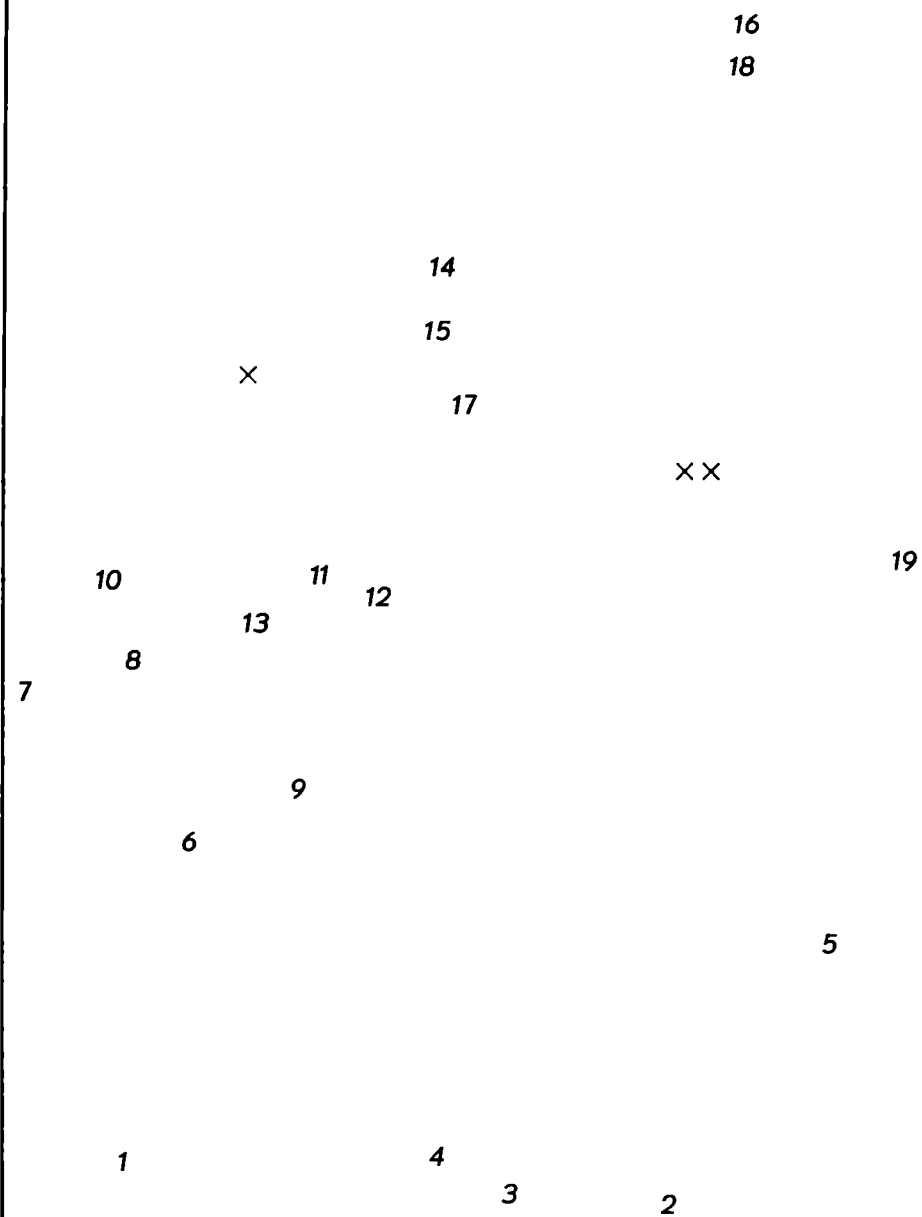
Another time spectacular phenomena are seen in the saint's sleeping-place: now light, now a flame, a rainbow, water, gold, and other things (14, 15). The inscription shows Sebanraspa as the pupil who beholds this, but in the Songs it is Žiba'od who asks the meaning of these sights. "Listen, Son" Mila begins his answering song "when I change into earth, earth is like myself, when I change into water, water is like myself . . .", and so on (16). The scene picturing Mila singing this explanation to his pupils is the last referring to the Songs. The few scenes remaining in the scroll return again to the Life. The third group of inscriptions of this scroll belongs to these scenes.

We now have to deal with the last tragic phase of Mila's Life, and with the villain of the drama. This is the learned lama Caphugpa. He is envious of Mila's fame, and sceptical of his qualities. He

feigns reverence (17), but secretly promises his concubine a fine turquoise, should she succeed in poisoning Mila (18). The woman, unwillingly, (19) tries twice. Mila sees through the plot, and knows what she is doing (20). The second time, however, he accepts the poisoned food (21), and bestows consolation on the woman, now heart-broken and repentant (22). Only five scenes and six inscriptions deal with this part of the story, which is told in detail in the Life. (Inscription 21 probably belongs to scene 22 and inscription 22 to scene 21.)

1.	'khor lo sdom pa	'Khorlosdompa (Cakrasaṃvara)
2.	gcañ smyon	the Frantic One in gCañ
3.	dbus smyon	the Frantic One in dbUs
4. le	brin ra luñ du ña ma rnamś la žal gdam gyi bskor	the meeting, where advice is imparted to lay-followers from Brin-Raluñ
5.	sku la rkyen par mgur gsuñ ba	a song concerning how to cause a body is sung
6.	śiñ khar zug pa ltar mjad	acting like being fastened to a tree
7.	gyañ la lhuñ ba ltar mjad	acting like falling into an abyss
8. še	bdud bži las rgyal ba'i bskor las	meeting of the victory over the four devils
9.	ri nas zags te bžad pa ltar mjad	like a swan he came from the mountain
10. se	sñags pa'i ža lan gyi bskor (= žus)	meeting where the magician's petition is answered
11.	rigs drug la čhos gsuñś pa	he preached the Law for the six classes of being
12. he	rigs drug čhos gsuñś pa'i dri lan	questions and answers on the preaching of the Law to the six classes of being
13.	se ban ras pa	Sebanraspa
14.	se ban gyi thoñ snañ	Seban's vision
15.	sku'i snañ chul bstan pa	he demonstrated body-miracles
16. e	bu slob la bkod pa sku'i rju 'phrul bstan pa'i dri lan	questions and answers to the pupils on the demonstration of body-miracles
17. oṃ	ca phug pa rje bcun la phyag phul ba	Caphugpa bowed down to the Reverend One
18. ma	bsam sbyor ñan pas gyu byin pa	on account of a wicked plan a turquoise is given
19.	bud med kyis 'dir ma bžugs žus	the woman asks not to have to go there
20.	ri ñil ba la sdigs 'jub (= mjub) mjad pas mthoñ	seeing pointing at mountain and valley
21.	zas ñan bžes pa	he accepted the pernicious food
22.	gsos ñan žu ba	bestowing consolation









## THANKA XIX

old signum:  
gyon dgu

### DESCRIPTION

Milaraspa in the centre

Body: white

Dress: white

Meditation band: dark red

Sitting on a mat, spread on a rock, looking westwards, on right leg,  
part of the sole seen, left knee raised, left foot resting on mat

Right arm straight, hand resting on mat and rock

Left hand lying on left knee, index finger and little finger outstretched,  
other fingers bent, thumb not seen

Milaraspa in the preaching-scene

Gloria: orange with golden rays

All persons, included the deities

Body: white

### STORY

(beginning at the bottom left-hand corner)

Milaraspa endowed with gloria and meditation band preaches the Law to gods and men (1). A last offering is made. Mila is ill. He creates an emanation, a double of himself, leaving it in one place while he himself goes to another, that is to Čhubar (2, 3, 4). Here he dies or, as we read in the inscription "shows the way to go beyond sorrow" (5). An armed dispute arises over his body, but according to the Life it is settled (7, 8) by the intervention of a deity.

The Life now tells of various phenomena in various places. Naturally not all of them are reproduced in painting. Our thanka depicts one cremation, accompanied by rainbows and other phenomena, gods in the sky, and the foremost disciples in attendance.

In the Life the pyre cannot be made to burn on account of the absence of the pupil Rasčuň. He is called by visions and guided to Čhubar. When he approaches the neighbourhood Mila appears to him, and he places Mila's feet upon his head (9). Rasčuň arrives believing Mila to be still alive. He is deeply moved by his master's death. He wishes to see the body. Some new pupils of Mila not recognising Rasčuň will not let him approach. Rasčuň sings a song expressing his grief, and now he will not approach even when invited by Seban and Žiba'od (11, 12, 13). For Rasčuň's sake Mila revives his body, reproaches the young disciples, and tells Rasčuň to approach. Rasčuň swoons with joy.

During the cremation Mila is seen sitting up surrounded by flames, singing his last testament. Above and around the pyre some of the phenomena and deities told of in the Life are shown, among these the royal insignia.

In the morning after the cremation the pupils look for relics in the cremation-house, but find nothing. In a dream Rasčuñ had seen sky-walkers removing the relics. The pupils now implore the sky-walkers to return some of the relics. Two of them are painted carrying a caitya with Mila inside in the "listening position" (14). According to the Life he is now singing a hymn in response to Žiba'od's request that the caitya might stay with the pupils. A luminous relic is seen coming down (15). When they all claim it, says the Life, it is taken up again. Once more we see the cortège speeding eastwards, the caitya now in a casket carried by sky-walkers, deities following, and one of the later riding on a white lion (16).

Henceforth Mila is an object of worship.

"Men bring the first offering,  
Gods and men sing songs of praise" (17).

The gods appear in the sky (18). Relics are distributed according to the terms of Mila's will (19). The knife, the brown sugar, and the cotton cloth mentioned in the Life are faithfully reproduced.

1. ṅi	lha mi rnams la čhos kyi 'jug ston pa	teaching gods and men to enter the doctrine
2.	mjug gi chogs 'khor	the last offering
3.	'gyed pa skyes pa	he created an emanation
4. pa(d)	drin du sku sñun chul bstan pa (= Brin)	in Drin he showed they way to be ill
5.	ču bar du thegs pa	he set out for Čhubar
6. me	ču bar du mya ñan las 'das chul bstan pa	in Čhubar he showed the way to go beyond sorrow
7.	phur gdan 'dren gyi dmag	the arranged fight
8.	dmag gi 'dums byas pa	peace is established
9.	/sprul . . . rje/ bcun gyis ras čhuñ pa bsuñ byed pa	the Reverend One's emanation made Rasčuñ understand
10. hūṃ	žun 'bul dus ras čhuñ pa phebs pa	when the melting (of the body) was reported Rasčuñ came
11.	ras čhuñ pa gduñ dbyaṅs	Rasčuñ singing a song of longing
12.	se ban	Seban
13.	ži ba 'od	Žiba'od
14.	mkha' 'gro'i phyag gi mčhod rten	the reliquary in the hands of sky-walkers
15.	riñ bsrel	relics
16.	loṅs spyod rjogs /sku/	the body of enjoyment (sambhogakāya)
17. om̐	mi rnams kyis phud mčhod 'bul žiñ lha mi rnams kyi bka' bgro ba	Men bring the first offering Gods and men sing songs of praise
18. ā	mkha' spyod du gdan 'dren pa	invited to heaven
19. hūṃ	žal choms ltar byin rlabs rten 'gyed pas (choms = čhems)	the relics are distributed according to the will

# INDEX

including personal names (p.n.) and place names (pl.n.) occurring in the inscriptions, and a few “names” as “the shepherd”, when the personal name is not mentioned. Roman ciphers refer to the scroll, Arabian ciphers to the inscription

ku thañ (ñañ cha) ~ dkar rgyan	pl.n. p.n. (White Garland Of The Ñañ) Milaraspa’s mother	X: 43, XI: 1 II: 9
kyañ pan	pl.n.	X: 41
rkañ ’jugs kyi phug	pl.n.	VIII: 25
bkra śis rjas	p.n.	XVII: 24, 25
bkra śis lha mo phug	pl.n.	XV: 45
skya ña ca	pl.n.	IX: 15
skyen phug	pl.n.	IX: 27
skyo sañs	pl.n.	XVI: 27
khu sgom	pl.n. (= Kho khom) near Khatmandu in Nepal	XIII: 5
khu byug	p.n. (“cuckoo”) a female disciple of Milaraspa	XVI: 32, XVII: 26
khu byug dben pa rjoñ	pl.n. (“Castle of the Solitary Cuckoo”)	XV: 40
khu luñ pa	p.n. one of Milaraspa’s earlier teachers “the man from Khuluñ (pl.n.)”	III: 7, 8
khyi ra pa	p.n. (“hunter”) a male disciple of Milaraspa	XIII: 3, 4
’khar čhu ras pa	p.n. a male disciple of Milaraspa (in the Songs : mkhar čhuñ ras pa)	XII: 6
’khar las	pl.n. (in the Songs : mkhar las)	XI: 3
’khor lo sdom pa	p.n. (Cakrasaṃvara)	XVIII: 1
ga skya rdo rje rjoñ	see: brag skya rdo rje rjoñ	
guñ thañ	pl.n.	XI: 3
grag dmar	pl.n.	X: 10, see: brag dmar
grub rgyal ma	p.n.	XIV: 18
gro thañ	pl.n.	X: 41

grod phug, brod phug, prod phug grol yul dges rdor	pl.n. ("stomach-cave") pl.n. p.n. (Hevajra)	XI: 16, XIV: 7, XVI: 40 X: 23 VI: 9
rgya gar, rgya sgar	pl.n. (India)	VII: 26, 29, XI: 7, XIV: 15
rgya phug pa	p.n. (= Dampa rgyags phu pa) ("good garland")	XII: 3
rgyal gyi śri sgam po pa	pl.n. p.n. (Milaraspa's pupil, and successor)	XI: 21 XV: 2, 14, 18
ñan choñ ston pa	p.n. a pupil of Milaraspa	XI: 27
ñan choñ phug po	p.n. a pupil of Milaraspa	XI: 26
rñog, rñog pa	p.n. pupil of Marpa, co-disciple of Milaraspa	VI: 9, 10, 19, 22, 23, 24, 25, 26, 28, 29, 30, VII: 3, 4, 5, 6, 11, VIII: 16
či phug ras	p.n. (= rca phu ras pa, a pupil of Milaraspa)	XI: 10
lčim luñ	pl.n.	XI: 25
gčañ	pl.n.	VIII: 13
ču bar	pl.n.	XIX: 5
ču mig dñul 'bum	pl.n.	XI: 22
ču bzañ	pl.n.	X: 16, 18, 19, 21, 23
čhos la khañ	pl.n. (čhos la sgañ)	IV: 14
ñañ cha dkar rgyan	p.n. (see: dkar rgyan)	II: 9
ñi pu pa	p.n. (= ti phu pa) (= te phu pa)	XIV: 17
gña' gnam, gna' nañ sña šañ, sñe šañ	pl.n. pl.n.	XVI: 20, XVII: 6 XIII: 3, 4, 6
ti phu pa ti se	see: ñi pu pa pl.n. (Kailāsa)	XII: 10, 13, 16, 18, 21, 23, 24, 26
rta so thil	pl.n. pl.n.	IX: 19 X: 21

thos pa dga'	p.n. (Mila's name at name-giving)	III: 26, 33, VI: 11, 23, VII: 9, 14, 16, 17, 19
mthoñ la	pl.n.	XVII: 6, 17
dam pa	p.n. (= dam pa sañs rgyas)	XVII: 1
dar ma mdo	p.n. (Marpa's son)	VII: 30
dar ma dbañ phyug	p.n.	XII: 7, 9
dar blo	p.n.	XIV: 3, 4, 8
drin (= brin)	pl.n.	XIX: 4
driñ lha do	pl.n.	XVII: 25
dha rma bho dhi	p.n. (Dharmabodhi, an Indian siddha)	XIII: 23, 25
du blo mcho	pl.n.	XII: 4
bdag med ma	p.n. (wife of Marpa)	VII: 7, 14
bde mčhog	p.n. (Saṃvara)	V: 25
'dri sgom ras pa	see: 'bri sgom ras pa	
'dre ston	p.n.	XV: 30
rdo rje dbañ phyug	p.n.	XIII: 21
na ma	pl.n. (Manasarovara)	III: 24
nā ro pa	p.n. (Marpa's guru)	V: 3, VI: 20, VII: 6, 27
na ro bon čhuñ, bon čhuñ	p.n.	XII: 11, 13, 14, 15, 16, 21, 22, 25
pa ri ma	p.n. (introduces Rasčhuñ to Mibskyodpa)	XIV: 16
pu rañ	pl.n.	XII: 7
dpal dar 'bum	p.n. (female disciple of Milaraspa)	XI: 17
bod	pl. n. (Tibet)	IV: 19
bon čhuñ	see: na ro bon čhuñ	
bon po ri	pl.n.	XVI: 9
brag dkar	pl.n. (“white rock”)	IX: 9, 10, 11, 23, 26, XVII: 26
brag khur du liñ ba	pl.n.	III: 31
brag skya	pl.n. (“grey rock”)	XII: 28, 30
brag skya rdo rje rjoñ, ga skya rdo rje rjoñ	pl.n.	XI: 1, XII: 30



brag dmar	see : grag dmar	
brin ra luñ	pl.n.	XVIII : 4
brod phug, see : grod phug		
dbus	pl.n. (the province of dbUs)	II : 21, XVI : 45, 47, 50, 52, XVII : 18, 21, 22
dbus smyon	p.n. (of a deity)	XVIII : 3
'bri sgom, 'dri sgom ras pa	p.n. (a pupil of Milaraspa)	XI : 21, XVI : 31
ma pham	pl.n. (lake)	XII : 11, 12, 14
mar pa	p.n. (Milaraspa's guru)	IV : 13, 15, 16, 22, 23, V : 24, VI : 4, 5, 16, 17, 19, VII : 2, 3, 4, 5, 7, 13, 16, 18, 20, 26, 28, VIII : 2, X : 9
mi la	p.n.	VII : 18, VIII : 4, 9, XIV : 47, XVII : 2
mi bskyod pa	p.n. (Akṣobhya)	XVI : 38
mu rjiñ (= rmu)	pl.n.	X : 16
mes ston	p.n. (pupil of Marpa, co-disciple of Milaraspa)	V : 25
mes sgom, mes bsgom	p.n. (pupil of Milaraspa)	XIV : 19, 20
smin 'khyug	pl.n. (smin khyud grib ma)	IX : 22
ca phug pa	p.n.	XVIII : 17
rca phu ras pa	see : ċi phug ras pa	
gcañ smyon	p.n. of a deity	XVIII : 2
rcig pa rkañ mthil rjoñ	pl.n.	XV : 41
chur ston	p.n. (pupil of Marpa, co-pupil of Milaraspa)	V : 28
che mtha ma	p.n.	XIII : 14
che riñ ma	p.n. (the Five-fold Fairy)	XIII : 7, 8, 9, 12, 13, 14, XVI : 10
mcho sña	pl.n.	XIII : 1
mjes se, mjes ze, 'je se, 'jes se	p.n. (Milaraspa's betrothed)	II : 12, VIII : 25, IX : 17, 20, 21, XVI : 32, 34, XVII : 26
ži ba 'od	p.n. (pupil of Milaraspa)	XI : 22, 23, XIX : 13
za 'og	see : sa 'og	
ya ga za	pl.n.	XV : 44
yol mo gañs ra	pl.n.	X : 42

gyag ste	pl.n.	II: 20
gyas ru byañ	pl.n.	XI: 19
gyu ston, gyuñ ston, gyoñ ston	p.n. (one of Mila's earlier teachers)	III: 1, 28, IV: 7
ra luñ	see: brin ra luñ	
rag ma, rag mo	pl.n.	X: 37, XI: 14
rañ čhuñ, rañ byuñ ral pa	p.n. (= roñ čhuñ ras pa)	XII: 27, 29
ram sdiñ phug	pl.n.	XVI: 28
ras čhuñ	p.n.  (Mila's pupil and biographer)	46, XVI: 30, XVII: 18, 21, XIX: 9, 10, 11
ras čhuñ ma	p.n. (a female pupil of Mila)	46, XVI: 30, XIX: 9, 10, 11 XIII: 1
ru mo	p.n.	X: 24
roñ ston	p.n. (a rñiñ-ma-teacher, one of Mila's earlier teachers)	IV: 8, 10, 13
ron gyi 'od gsal phug	pl.n.	XI: 10
la phyi	pl.n.	X: 26, 28, XVI: 22, 23
la phyi'i gañs	pl.n.	XII: 1
la ze'i dgon pa	pl.n.	XV: 45
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lug rji	p.n. (shepherd)	XII: 31, 32, XVI: 7
legs se 'bum, legs se	p.n. (female pupil of Mila)	X: 12, 13, XVI: 12
lo ston	p.n. (pupil of Mila)	XIV: 1, 5, 11, 13, XV: 27
glan sgom ras pa	p.n. (pupil of Mila)	XV: 1
śa kya mgu, śa kya mgu na	p.n. (pupil of Mila)	X: 13, 25, 29, XI: 16
śe sgom ras pa	p.n. (pupil of Mila)	XII: 34
śen dor mo, śen rdo	p.n. (female pupil of Mila)	X: 13, 29, XVI: 12
sa 'og	pl.n.	XI: 4, 9
sañs rgyas skabs	p.n. (pupil of Mila)	XI: 12
se ban ras pa, se ban	p.n. (pupil of Mila)	XI: 19, XVIII: 13, 14, XIX: 12

gsaṅ 'dus	p.n. (of a deity) (Guhyasamāja)	V : 28
sriṅ mo	p.n. (= Milaraspa's sister)	III : 14, X : 3, XVII : 15
gsal le 'od	p.n. (female pupil of Milaraspa)	XIV : 21
lha bar	p.n. (pupil of Milaraspa)	X : 38
lho brag	pl.n.	IV : 25, V : 8

# THE CHAPTERS OF THE HUNDRED THOUSAND SONGS

1. f.1—6r scroll 10 *The wood-gatherer Milaraspa*. Text and translation (German) edited by B. LAUFER in ARCHIV F. RELIGIONSWISSENSCHAFT IV. 1901, 3 etc. Milaraspa collects fuel and has a vision. A french translation has been published by H. MEYER, Mila, le Ramasseur de bois. Poème tibétain traduit et annoté par . . . LA TABLE RONDE, s. d., p. 165—83. Cf BIBLIOTHÈQUE BOUDDHIQUE 1949. N. 187. — This publication has not been accessible to me.
2. f.6r—12r scroll 10 *The journey to Laphyi, or the chapter of Čhubzañ*. Edited, with German translation by B. LAUFER, l. c. — Contains amongst other things Bharo and the bharima-ornaments.
3. f.12r—20r scroll 10 *The Winter on Laphyi. The song about the snow-mountain*. Edited with German translation by LAUFER in DENKSCHRIFTEN DER K. AKADEMIE DER WISSENSCHAFTEN. Wien 1902, 7 ff. Contains the stories about gÑa'nam, Ĵomo 'Urmo, the leopard and the tiger. A translation of this chapter also published by H. HOFFMANN, MI-LA-RAS-PA. 1950.
4. f.20r—27v scroll 10 *The rock-demoness of Liñba*. Edited with German translation by LAUFER, l. c. Treats of the conversion of the demoness.
5. f.27v—32r scroll 10 *The first chapter about Ragma*. Edited with German translation by LAUFER, l. c. Translation also published by HOFFMANN, l. c. Treats of Lhabar's visit.
6. f.32r—34r scroll 10 *Milaraspa on the rKyañphannamkha'rjoñ*. Edited with German translation by LAUFER, l. c. Contains the incident of the Monkey-Ruler of Grothañ. A french translation of this incident has been published by H. MEYER, Chant sixième des 100 000 chants de Milarépa, POÉSIE 43. Numéro XVI, 42—48.
7. f.34r—39v scroll 10 *Milaraspa on the Yolmogañsra*. By his songs Mila convinces pupils, until Knowledge arises. The Yidam prompts him to go to Tibet. Not edited.
8. f.39v—42v scroll 10 *The chapter of Phugronlha'i bumo and Mimayin on Bragskyardo-rĵernoñ*. v. s. — This chapter is translated (no text edition) by H. HOFFMANN, l. c. It contains the incident of Milaraspa's singing to the doves who turn out to be daughters of gods.

9. f.42v—45v scroll 10 *The first encounters in Bragskyardorjerjoi.* No edition. Contains the encounter with the sorcerer from Kuthañ, and the people from Ņama. The rDorjernal'byorma prophesies about the pupils: one of them she compares with the sun, another with the moon, etc. Milaraspa proceeds to Guñthañ.
10. f.45v—49r scroll 11 *The meeting with Rasčhuñ in the Silk-cave, in Guñthañ.* No edition or translation. Mila has gone to the Silk-cave. Here he meets Rasčhuñ, a handsome and gifted youth. Affected by leprosy he goes to India and is cured by "Valacantra". After this Rasčhuñ returns and finds Milaraspa.
11. f.49r—51r scroll 11 *Milaraspa meets rCaphuraspa in the Cave of Clear Light.* No edition or translation. — Some youths seek out Mila. One of them is won by his songs and accepted as a pupil. Initiated he obtains liberation and becomes one of the "near sons", called the rCaphuraspa.
12. f.51r—57r scroll 11 *Milaraspa meets the raspa Sañsrgyasskabs in Ragma.* No edition or translation. — On a begging-tour Mila is asked by a couple to help them to get children. Instead of that he shows them the "right way to happiness". Afterwards, in Ragma, he gets a new pupil, who in due time becomes one of the "sons of the heart". His name is Sañsrgyasskabs.
13. f.57v—59v scroll 11 *Šäkyaguna is converted in the Stomach-cave.* No edition or translation. — Mila goes to gŅa'nam. In the Stomach-cave he is visited by Šäkyaguna and some gŅa'nam-people. He solves their difficulties. Šäkyaguna is accepted and becomes one of the "near sons".
14. f.59v—66v scroll 11 *Milaraspa meets the young lady dPaldar'bum in gCuñgigadpaslegsum.* Milaraspa converts both the young lady and her suspicious mother. Partly translated by G. SANDBERG, Tibet and the Tibetans. 1906.
15. f.66v—69v scroll 11 *Milaraspa meets Seban at an inn in gYasru.* — On his way from Byañrtasgo Mila arrives at an inn. There he meets merchants and grvapas. One of the merchants is taught by Mila and becomes a yogi. One of the grvapas is accepted as a pupil and develops into a "son of the heart". His name is Seban. No edition or translation.
16. f.69v—70v scroll 11 *Milaraspa meets 'Brisgomraspa on the rGyalgyiśri.* Milaraspa encounters a band of bandits. Their chief 'Brisgom is converted and received, and in time becomes one of the foremost pupils or "sons of the heart". No edition or translation.
17. f.70v—87r scroll 11 *Milaraspa meets Žiba'odraspa in Čhumigdñul'bum.* Contains an appearance of a sky-walker, and a contest in walking on the water. Partly translated into English by G. SANDBERG, Tibet and the Tibetans 1906. (The pupil's name is not mentioned.)

18. f.87r—92v scroll 11 *Milaraspa preaches a sermon about the Bambu-staff and meets Nanrjoñstonpa*. No edition or translation. — Mila and Seban beg alms in IČimluñ. They are directed to the householder Nanrjoñphugpo. Mila sings the “song of the cane” and the householder gains belief. In a village a discussion with the tantrateacher Nanrjoñstonpa leads to the conversion of this man. He becomes a “son of the heart”.
19. f.92v—93v scroll 12 *Milaraspa meets Dampargyagsphupa*. On his way to the Tise-mountain Milaraspa is sped by a sky-walker. Afterwards he is approached by Dampargyagsphupa, whom he converts, and who becomes one of the “near sons”. No edition or translation.
20. f.93v—95v scroll 12 *Milaraspa meets mKharčhuñraspa*. Still on his way to Tise Milaraspa meets followers, and sings to them. He accepts mKharčhuñraspa. No edition or translation.
21. f.95v—99r scroll 12 *Milaraspa meets Darmadbañphyug in Purañs*. Proceeding to the Purañs-hills Milaraspa encounters Darmadbañphyug and a woman and accepts both. Neither text nor translation published.
22. f.99r—105r scroll 12 *The victory over Narobončhuñ on the Tise-mountain*. Milaraspa meets the bonpo-priest N. and his sister. Several contests ensue. In every one Mila shows himself to be superior and wins the mountain, though he does not banish Naro altogether.  
JÄSCHKE and SARAT CHANDRA DAS had already translated this dramatic tale, and later G. SANDBERG, l. c. The last translation, into German, was published by H. HOFFMANN, l. c. The Tibetan original seems not to have been edited in the West.
23. f.105r—111r scroll 12 *Milaraspa meets Roñčhuñraspa*. Back in Bragskyardorjerjoñ Mila encounters some followers, inquiring after his health. He sings to them. Later on, through the intervention of a sky-walker a pupil is accepted. Neither text nor translation published.
24. f.111r—119v scroll 13 *Milaraspa meets Šensgomraspa and rJiboraspa*. A new prophecy by a sky-walker leads to the meeting with the shepherd (rjibo) who is accepted. Next Mila comes to a rich bonpo-homestead, where he cures and converts the sick householder, and accepts one of his sons as a pupil. A German translation of a large part of this chapter has been published by H. HOFFMANN, l. c.
25. f.119v—127r scroll 13 *Milaraspa meets Rasčhuñma*. Continuing towards the sŅa-lake Mila encounters women-followers, and among these Rasčhuñma who becomes one of his foremost “daughters”. Neither text nor translation published.

26. f.127r—134r scroll 13 *Milaraspa meets the "hunter-raspa" (khyiraraspa) mGonpordorje.* A deer and a bitch, and later the hunter himself, come to Mila's cave. By singing to them he calms the fear of the deer and the anger of the bitch, and converts the hunter. A mystery play treating this incident is related amongst others by FILCHNER, Kumbum Dschamba Ling, after VLADIMIROV. The chapter has been translated into German by H. HOFFMANN, l. c.
27. f.134r—138v scroll 13 *The king's gifts.* The king of Yerañ and Khokhom prompted by Tārā sends Benares-cloth and a golden myrobalane-fruit to Mila. Rasčuñ and Šensgom invite him to Tibet. Cheriñma tests him. The incident of the king's messenger is translated into English by G. SANDBERG, l. c., the whole chapter into German by H. HOFFMANN, l. c. Tibetan text not edited.
28. f.138v—147r scroll 13 *The chapter called String Of Pearls.* The great Cotton-Lord Mila, residing in the hermitage in Čhubar, and meditating upon the Yoga Of The Current Flow, is attacked by 18 great demons and hosts of gods and gnomes, and by 5 unpleasant looking female flesh eaters, who are sky-walkers. Their weapons cannot harm him, not even an earthquake. They exchange songs. All the enemies are conquered by Mila's words. Not edited.
29. f.147r—159r scroll 13 *The chapter called String of Nectar-light.* Five maidens appear. When asked they give their names, the chief lady being bKraśis Cheriñma. Given teaching and having sung a long song of praise they are initiated by Mila and get Kurukulle as a yidam. Not edited.
30. f.159r—174r scroll 13 *The chapter called "String of River-Gold".* Mila is asked to help, when an epidemic breaks out, and men and cattle die. His advice is followed and the sickness ceases. The five-fold Cheriñma gets final instruction and initiation. Songs are exchanged. Not edited.
31. f.174r—176v scroll 13 A final interview with the Five Sisters. bKraśischeriñma and her companions again "melt into one neck". After a last song she retires for good to the wilderness of Laphyigañs and other places. Not edited.
32. f.176v—178r scroll 13 In Brin a young man is seized by a violent longing for liberation. In time he becomes one of the "near sons", called the raspa rDorje-dbañphyug. Not edited.
33. f.178r—182r scroll 13 Milaraspa meets and converses with the Indian siddha Dharmabodhi who bows down to him. Text and German translation published by B. LAUFER, in DENKSCHRIFTEN etc. l. c.
34. f.182r—196r scroll 14 Milaraspa has enemies in the teachers of the mChanñid-school, especially in one of them: Darblo. Another, Loston, is converted and becomes one of the "heart's sons". In disputation and by miracles Mila shows himself superior to the assailants. Not edited.

35. f.196r—199r scroll 14 *The chapter about Rasčuñ and Tiphupa.* Uneasy in his mind about the disputation and the miracles Rasčuñ wishes to go to India. Mila lets him go and gives him the gold “necessary to go to India”. In Nepal Rasčuñ meets Bharima, and asks for a passport. In India he meets Tiphupa, who sends an akaru-staff to Mila, and rGrubpa’i-rgyalma. His return is seen in a vision by Mila who goes to meet him. Not edited.
36. f.199r—201r scroll 14 *The chapter about Messgomraspa.* In the Stomach-cave in gNa’nam a merchant comes to see Mila. He believes in him, “enters the door of religion”, is instructed, is able to see the essence of things, meditates, and in time becomes a help for many. Not edited.
37. f.201r—208v scroll 14 *The chapter of gSalle’od,* who becomes one of Mila’s four great women pupils, and a wholly liberated yogini, dwelling in a hermitage. In prophetic light Mila sees his spiritual son Rasčuñ in danger and flies to investigate. Not edited.
38. f.208v—219r scroll 14 *The chapter of the gYag-horn*  
 part I: f.208v—212v a) The chapter of the meeting: Mila and Rasčuñ meet, and Rasčuñ offers a book and the akaru-staff, but pride arises in his heart. They join company.  
 part II: f.212v—216v b) The chapter of the gYag-horn. Out of pride Rasčuñ does not take up a gYag-horn lying on the road, when told to do so. Mila does and it proves useful, miraculously, in a hailstorm, when it houses Mila and keeps him dry. The corpse of an old woman gives occasion to demonstrate the fate of all beings. Mila proceeds to the Castle Of Savoury Cabbages.  
 part III: f.216v—219v c) The last part of the gYag-horn-chapter. Rasčuñ still has false opinions regarding his own development. Songs are exchanged, Mila explaining the “8 Necessities”. Mila takes his pupil to the top of the Red Rock. Not edited.
39. f.219r—228r scroll 14 *The chapter of the Song about the Wild Horses.* When Rasčuñ is sent to fetch water and is delayed by a spectacle of wild horses (rkyañ) playing, Mila burns his precious book. No explanation, no teaching, no miracles — Mila going through rocks, deities, and sun and moon and the letters of the alphabet appearing on his body and around him, etc. — can take Rasčuñ’s thoughts from the book. Finally Mila rends his dress and flies away. Realising his loss Rasčuñ repents. He succeeds in finding his teacher and a reconciliation and feast take place. A french translation of this chapter has been published by H. MEYER, Des cent mille chants de Milarépa. Le chant des Hémiones. MESURES IV. 1938 15/10. (She gives nr. 37.)



40. f.228r—231v scroll 15 *The chapter about gLansgomraspa.* A man who has heard other masters before seeks out Mila. He is instructed and having overcome a difficult time becomes one of the “near” sons. Not edited.
41. f.232r—255r scroll 15 *The chapter about sGampopa.* His life is told from the beginning. At the age of 15 he became a mantra rñinma-student. He listened to the bKa’gdams dharma. He is moved to see Milaraspa. At that time the pupils ask Mila who will succeed him now he has grown old. He answers: none of those present, but the Son Carrying The White Crystal Bumpa. sGampopa arrives at Mila’s abode. He develops quickly. He becomes able to produce internal heat. When duly initiated Mila sends him away to meditate. He accompanies him ceremonially, and, when parting, gives him the last instructions and initiations. He tells him to come back to this place “the year of the hare, the month of the horse, the 14th day”. This is the date of Mila’s death. They part. No edition or translation.
42. f.255r—259v scroll 15 *The chapter about Loston.* — The learned Loston, associate of Darblo (see chapter 34), comes seeking instruction, and uses Raschuñ and Sebanraspa as go-betweens. He is instructed, and soon Mila initiates him, afterwards giving the counsels. When meditating he gains firmness of mind (sñiñ rus). Loston becomes one of the “near sons”. No edition or translation.
43. f.259v—262r scroll 15 *The chapter about ’Dreston.* A teacher in Brin comes to see Mila the first time. He is startled on seeing him in a cave without books, images, and all the things monks usually have. But thinking of death he understands. Having received initiation and counsel he proceeds to meditate. Profound insight arises. In time he becomes one of the “near sons”. Neither text nor translation published.
44. f.262r—265v scroll 15 *The chapter about Liskorpharuba.* Monks insult Mila and try to move him against his will. They cannot do so, even with ropes. Exasperated they ask him to go away. The noble-minded among them confess their sin. He is acknowledged as a siddha, and sings to them about the three ways of behaviour. One of them, Liskorpharuba, is initiated by Mila, and having been given counsel goes to meditate. He advances in perfection, and becomes one of the “near sons”. Neither text nor translation published.
45. f.265v—274v scroll 15 *The chapter of answers to questions put by disciples and layfollowers.* This is a collection of anecdotes and small stories including short songs, some of the songs consisting of but a few lines. Various topics are treated. When Raschuñ asks if a yogi’s powers are to be made known Mila recommends as examples the lion, the tiger and the fish — all experts at hiding. Appealed to by the people in Brin he makes

the haunted Laze-hermitage habitable, converting the chief demoness who considers the grotto as "her house". Neither text nor translation published.

46. f.274v—278v scroll 16 *The chapter about the songs of the Bonpo-mountain.* After a fall of snow Mila and some pupils go up to the summit of the matchless Bonpo-mountain. Seeing the overwhelming spectacle of Cheriñma's snow he hails her in a song as the protectress of Nepal and Tibet, especially of Čhubar. He also declares that man when strengthened by teaching and meditation becomes lord of the gods. To sGampopa and Rasčhuñ and some others he gives a memorial verse. Neither text nor translation published.
47. f.278v—279v scroll 16 *The chapter about the initiation and consecration.* This short chapter first relates an appearance of Vajrayoginī. After this Rasčhuñ and Nanrjoñ and some others receive an initiation, during which by Mila's command the bumpa soars up into the air "initiating by itself". Sounds of music are heard, perfumes are wafted about, a rain of flowers appears. Then a picture of Vajrayoginī, erected by Rasčhuñ, is consecrated; this act is also accompanied by miraculous phenomena. Not published.
48. f.279v—284v scroll 16 *The chapter about gŠenrdormo and Legsse'bum.* These are two married women. gŠenrdormo is old and afraid of death. Mila sings to her about the various miseries of life. She enters "the door of dharma", is instructed, meditates, and when dying takes a certain road. Legsse'bum seeks out Mila in gŇa'nam, at a cha-cha-casting. Woman's life is discussed. By Mila's songs happy understanding grows in her, and, all hindrances removed, she becomes a yoginī. Neither text nor translation published.
49. f.284v—288r scroll 16 *In this chapter Mila teaches his disciple Rasčhuñ a lesson about how futile are written principles.* They come to a market where animals are slaughtered. The misery of living beings makes Rasčhuñ give up the "8 world-principles". After a song sung by Mila they both go away to meditate on Laphyigañs. Mila sings about *readiness to die*. Not published.
50. f.288r—291r scroll 16 *The first part of this chapter treats of happenings in the Cave of Demons' Defeat.* Here Mila is attacked by the Mimayin with swords and other instruments, and they threaten to carry away his flesh and blood. Mila however frightens the Mimayin by magic of his own, and converts them by explaining the law of karma. In the course of events he had changed his body to water, and been hurt by a pebble. He now seeks out Rasčhuñ, changes himself again into water and lets Rasčhuñ remove the pebble, thus regaining health. The second part of this chapter tells about a pleasure-trip to a mountain top. Mila gives instruction in a song imitating a drinking-song. Not published.

51. f.291r—295r scroll 16 *The chapter of Ramsdiñsgnamphug.* This chapter begins with a dispute between Rasčhuñ and 'Brisgom over the "Inspiration By The Shining Ray" of Nāro and Maitri. Later mJesse and Khubyug, two woman-followers come to see Mila. They are startled to find him stark naked. Mila in a song explains his reasons. After that Rasčhuñ who had been called away, returns. Not published.
52. 295r—307r scroll 16 *The chapter of Rasčhuñ's departing to dbUs.* In a dream Rasčhuñ is told by the Lama, the Yidam, and the Sky-walkers to ask Mila to tell his life-story. Rasčhuñ asks permission to go to dbUs. Mila hesitates, yet in the end gives permission. The pupil puts on a cotton dress, takes a book, and goes "according to the good method of going". Mila bestows the last blessing. When Rasčhuñ is on his way Mila tests him in the shape of seven raspas who sing "melting into one neck". When he returns to Mila, the latter tells his life-story. Not published.
53. 307v—312r scroll 17 *The chapter of Thoñla.* In Mila's cave in gÑa'nam the sky-walker Lionface (Siṃhavaktrā) appears, telling Mila to go to Thoñla in order to meet the Indian Dampasañsrgyas. The same sky-walker urges Dampa who is sleeping in a guesthouse to come and meet Mila. A contest follows, the rivals disputing in song, and matching each other in magic appearances and transformations. Mila successfully defends his way of life, and they part. Not published.
54. 312r—316v scroll 17 *The chapter of the iron-hook-of-compassion for the deccased, and of how Peta was directed to bodhi.* A rich member of a bonpo-community has belief in Mila, and in his will leaves his property to him and his servant. Mila is called in at the death-ceremony, and sends for Žiba'od, who will have nothing to do with the bonpos. Mila shows "the right way" to the dead one who (according to former karma) now has put on the body of a worm. The latter half of the chapter tells how Mila by his exhortation and song manages to cleanse his sister Peta's mind, and to direct her towards bodhi. The bonpos get wholehearted belief. Not published.
55. 316v—319v scroll 17 *The chapter of the last advices to the followers in gÑa'nam.* At the beginning of this chapter Mila restores peace to quarrelling householders. After this, and in answer to a question put by a housewife, he sings a song about how to accomplish the welfare of living beings. Finally he gives the last instructions to his gÑa'nam-followers who wish him to stay with them. He leaves a footprint on a boulder. Not published.
56. f.319v—322v scroll 17 *The chapter of Lharjegyañ.* In Thoñla Mila meets five bandits who ask him to preach the Law to them. Very simply he explains the law of cause and effect, whereupon they promise not to rob and kill any more. Mila proceeds to Diñri, where he converts the rich householder

Lharjegyañ, who, when dying, "takes the upper road". Mila goes to Čhubar. Not published.

57. f.322v—329r scroll 17 *The chapter of the later departure to dbUs.* Rasčuñ and some other pupils are initiated by Mila, Rasčuñ having repented and confessed: When told to bring appropriate gifts before initiation, he had withheld a turquoise which a princess in dbUs had given to him. After the initiation Rasčuñ has prophetic dreams. Mila explains their meaning. In the last Rasčuñ is sitting on a lotus-throne, a jewel on his head, holding a vajra in his right hand and a skull-cup in his left, enveloped in light, the sun and moon rising in his heart. Every detail is explained — the fire is the "mystic heat" — and after the explanation Mila sends away his pupil. In a farewell-song he tells how he has searched two kingdoms for the highest perfection, and now is ready to proceed to dbUs. Settled in a forest hermitage in dbUs he succeeds in converting the princess mentioned above, who becomes a yoginī. Not published.
58. f.329r—331r scroll 17 *The chapter of bKraśisrcegs.* In Brin-Lhabron the lay-donor bKraśisrcegs renders Mila services, and many householders ask him to preach the Law. By his songs understanding arises in their mind, blessings are bestowed, and dharma explained. Not published.
59. f.331r—333v scroll 17 *The chapter of mJesse and Khubyug and the Brin-followers.* mJesse and Khubyug, and other followers assemble, and Mila answers their questions in songs. Khubyug is troubled about the loneliness of a mountain-solitude. Mila enumerates the 21 friends of a hermit. They all become contented and diligent and some of the younger ones ask for initiation and advice. Not published.
60. f.333v—336r scroll 18 *The chapter on the victory over the 4 devils, and on the sorcerer's question and the answers.* Some followers from Brin-Raluñ ask Mila for advice. Mila enumerates the violations of the Law. After this he answers questions put by his pupils, among these one concerning the conquering of the 4 devils. Then a sorcerer from the dbUs-province seeks him out. Converted by Mila he is initiated, and obtains advice, and by meditation becomes a man rich in knowledge.
61. f.336r—342v scroll 18 *The chapter on the working of body-miracles.* The pupil Žiba'od sees Mila alternately weeping and smiling, and asks what does this mean. Mila tells him to offer a maṇḍala, and then explains: he had preached dharma to The Six Sorts Of Beings. Their respective happiness and misery had caused his smiles and tears. In songs he describes the state of every class of being. — The pupil Sebanraspa tried to fly like Mila, without altogether succeeding. Mila explains: he who has not the cause, the right virtue, cannot have the fruit, the joy (of flying etc.). — In Mila's sleeping-place are seen alternating phenomena: a light, a flame, a rainbow, etc. Žiba'od asks the meaning of this. Again Mila explains in a song. Not published.

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# PLATES







ras čhuñ rdo rje grags la na mah-*Rasčuñ* (1084—1161) in an edition of the rNamthar kept in Oslo

*bžad pa rdo rje la na mah-bžadpardorje* (= *Milaraspa's* initiation-name) in an edition of the rNamthar kept in Oslo



Konchhog Gyaltsan (dKonmčhog rGyalmchan) a Tibetan Lama painting a *thangka*

(After Marco Pallis: *Peaks and Lamas*. By courtesy of the author)



Detail of a thangka showing from the left Mila, Marpa and sGampopa.

(S.E.M. 15.1.694)



Uṣṇīṣavijayā

(S.E.M. H.515)



The White Tārā

(S.E.M. H.511)





Pl. I: 1



Pl. II: 1

Pl. I: 5



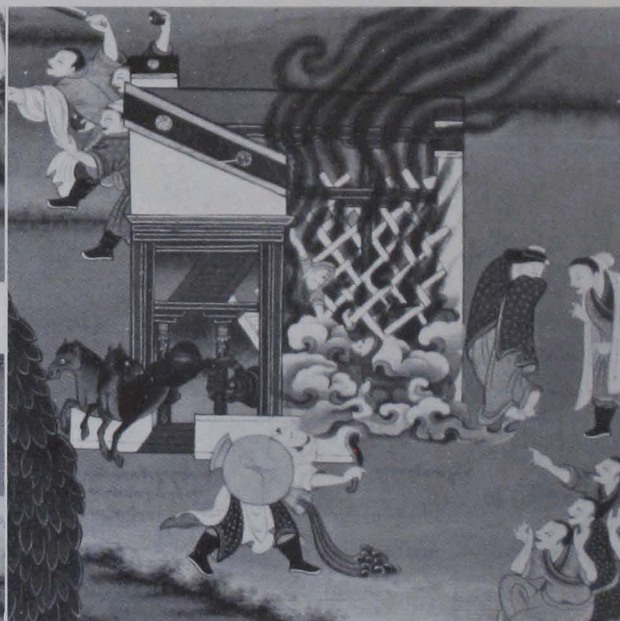
Pl. II: 7



Pl. II: 15



Pl. III: 9



Pl. III: 10



Pl. III: 32



Pl. IV : 11



Pl. IV : 18



Pl. IV : 24



Pl. IV : 22



Pl. V : 6.8.11



Pl. V : 28



Pl. VI : 13



Pl. VI : 31





Pl. V: 3,4,9

Pl. VII: 27,28



Pl. VI: 7

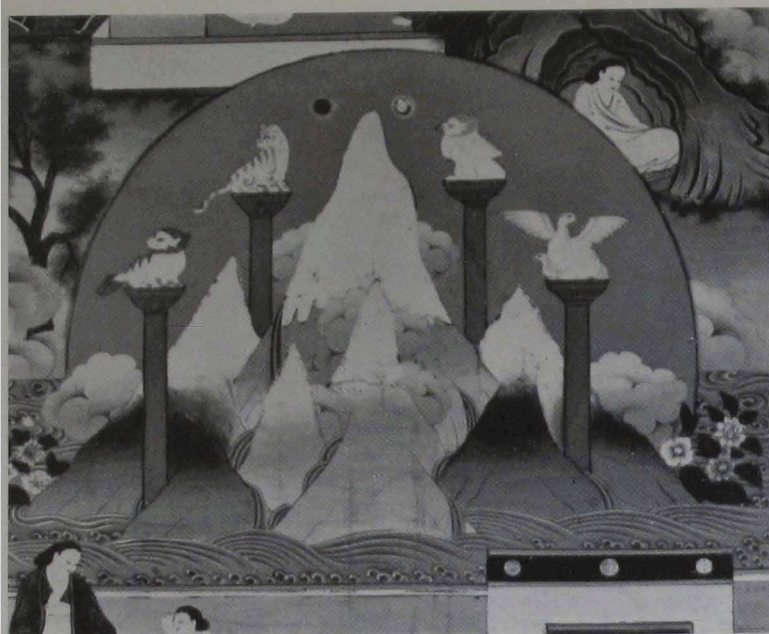
Pl. VII: 3

Pl. VII: 17,18



Pl. VII: 18

Pl. VIII: 22



Pl. VIII: x

Pl. VIII: 9,10



Pl. IX: 13

Pl. IX: 24

Pl. IX: 1,2



Pl. X: 1-4

Pl. X: 41





Pl. X: 43



Pl. XI: 2,7,10



Pl. XI: x



Pl. XII: 31



Pl. XII: 12,13,17



Pl. XII: 35,36



Pl. XII: 20





Pl. XIII: 3



Pl. XIII: 7



Pl. XIII: 4



Pl. XIII: 26



Pl. XIV: 12



Pl. XIV: 2-5



Pl. XV : 18



Pl. XV : 34,36



Pl. XV : 3



Pl. XVI : 17,18



Pl. XVI : 38



Pl. XVI : x



Pl. XVII : 8



Pl. XVII : II



Pl. XVII : 20





Pl. XVIII: 21,22

Pl. XVIII: 11



Pl. XVIII: x



Pl. XIX: 15,17



Pl. XIX: 19



Pl. XIX: x



Pl. XIX: 14

