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Inscriptions and Captions of the Buddha-vita in Pang gra phug

by Kurt Tropper[1]

(click on the small image for full screen image with captions)

Introduction

The present paper provides the edition and translation of the epigraphs that are combined with the murals on the Buddha-vita in Pang gra phug. It thus complements the paper of Heidi and Helmut Neumann (this volume), who discuss the art-historical aspects of the cycle.

The edition is solely based on the photos which the Neumanns took in 2007 and kindly made available to me. As I have not been to Pang gra phug myself, I could not check the damaged passages *in situ*, which in some places may have allowed for a somewhat better reading. This disadvantage is not very significant, however, especially because the edition and translation mainly serve as an aid for the identification of the painted scenes, and minor text-critical uncertainties are of little relevance here.

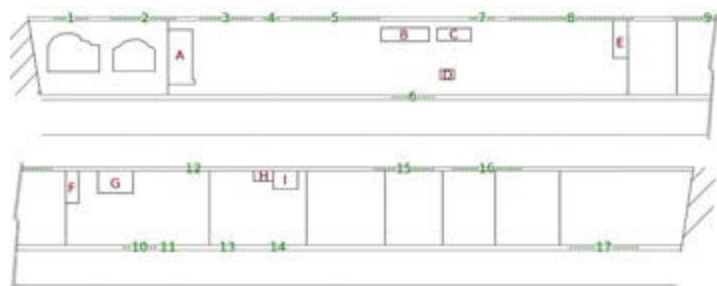


Fig. 1. Sketch plan of the Buddha-vita on the central wall showing the location of inscriptions A-I and captions 1-17

My differentiation between captions and inscriptions (cf. fig. 1) is based on their different formats. The captions are one-liners that have been placed above or below the band of painted scenes, whereas the inscriptions comprise several lines and are found on panels integrated within the murals. The differences regarding style and function are not as clear-cut, however. Generally, the captions are written in prose, comparatively short and seem to have been intended primarily as identifiers for the scenes which are located below or above them. By contrast, most inscriptions are somewhat longer and have a more poetic flavour. Inscriptions A-C and G are in fact clearly of a metrical structure. D may or may not have been intended as a verse-line of nine syllables, while E, F, H and I are written in prose. Moreover, A-C and G

repeatedly express the wish that due to the Buddha's excellent qualities and deeds "bliss and happiness may come to this place" (or some variant thereof). This wish is missing in the other five inscriptions.

The lower parts of some captions as well as the lower and right edges of some inscripational panels were clearly painted over at some point in time. This is particularly obvious in inscriptions A, B, E and H, some of which probably comprised more lines than those that are fully or partly preserved.

Both the captions and inscriptions are written in *dbu med* (*tshugs ma* type),[2] and while they exhibit the usual fluctuations of handwritten sources, they were probably all written by the same hand. For the paintings, Neumann & Neumann (2011: 7) proposed a date to the "end of the 13th century", and this could, perhaps, also be justified for the epigraphs on the basis of their palaeography and orthography. Yet--going by the limited amount of comparison material that is available--the middle of the 14th century seems somewhat more likely.[3] What especially needs to be pointed out in the Pang gra phug epigraphs, is the complete absence of the *da drag*, of the *ya btags* with *m* before *e* and *i*, and of the *gi gu log*. On the other hand, the redundant *'a rjes 'jug* occurs frequently,[4] and there are two cases of *'a sngon 'jug* instead of *ma sngon 'jug*. [5] In addition, we find several instances where the genitive particle *'i* and the diminutive particle *'u* are separated by a *tsheg* from the syllable they modify.[6]

Remarks on the edition and translation

The inscriptions and captions are rendered in the form of a diplomatic transliteration. All conjectures, emendations (including adjustments of irregular spellings to classical norms)[7] and resolutions of abbreviations (*bskungs yig*) have been relegated to the footnotes.

As usual, the syntactical structure of the metrical passages can often be understood in more than one way, but I have generally refrained from offering alternative translations and provided the interpretation that seemed most natural to me. Moreover, some

familiarity with the main events in the life of Buddha Śākyamuni on the part of the reader is taken for granted, and thus the annotations to my translations have been limited to those aspects that I considered not necessarily obvious. I am aware, of course, that such an assessment is bound to be subjective.

Editorial signs

{1}, {2}, {3} etc.	beginning of a line
*	<i>dbu</i>
/	(standard) <i>shad</i>
!	non-standard <i>shad</i> (<i>tsheg shad</i> , etc.)
ṃ	<i>bindu</i> (as in many other handwritten sources frequently used instead of <i>m</i>)
<u>k</u>	uncertain reading (underlined letter)
=	illegible 'letter'[8]
-	illegible letter(s) that formed part of a partly legible 'letter', with one hyphen representing up to three letters[9]
xxx _{ba} xxx	insertions below the line
xxx[text at the right side of the panel was painted over
ya	intentional deletions in the inscription, with text still legible
÷	intentional deletions in the inscription, with text no longer legible; each ÷ representing one deleted 'letter'

Inscription A



{1} ** // *dam pa tog kar*[10] *dga' ldan pho*
 {2} *brang dam pa ru // mi 'pham*[11] *'gon*[12] *la*
 {3} *rgyal tshab dam par dbang skur te //*
 {4} *'dzam gling nyid du glang chen tha!*
 {5} *kar ltar gshegs gang // kra*[13] *shis*
 {6} *des kyang gnas 'dir bde' legs*
 {7} *shog //*
 {8} ** // *rgyal po'i khab kyi -rong-ye*=[14]
 {9} *dam =r*[15] *zas rtsang*[16] *skras*[17] // *bud me*[[18]
 {10} *skyon bra! g.yo' sgyu spangs pa*
 {11} *==dzes*[19] *yum // lhum su zla b*[[20]
 {12} *blo -ro*=[21] *ldan pa shag*[22] *kya'i rig*[[23]
 {13} *kra*[24] *shis d-s*[25] *kyang gnas 'dir bde*[[26]
 {14} *legs shog// * // lum pi 'i*[27]
 {15} *tshal ni d-en*[28] *zhing nyams dga' blag*
 {16} *sha'i // ya=ga*[29] *nas bzung ltam gyu*[[30]
 {17} *tshangs dang rgya byin 'dud // mkha' la*
 {18} *gshegs te phy-=s bcu -ad*[31] *ma byung*[32]
 {19} *=-i=-i=-i=-e*====[33]



The excellent one, Śvetaketu,[34] conferred the power to the invincible protector,[35] to the excellent regent, in the excellent Tuṣita palace and came to (this) very Jambudvīpa as an ash-white elephant; and on account of that auspicious one: may bliss and happiness come to this place!

And on account of the son of Śuddhodana (who lived) in the excellent city of Rājagṛha, (on account of) the one who was (already) provided with intellect for ten (lunar) months[36] in the womb of the faultless women who had given up (all) craft and deceit, (that is) the most(?) beautiful mother, (on account of) that auspicious Śākya-progeny: may bliss and happiness come to this place!

(In) the grove of Lumbi(nī), a secluded charming place, (with his mother) holding on to the branch of a *plakṣa* (-tree),[37] (Buddha Śākyamuni's) birth came about, Brahma and Indra paid homage. Going (up) to the sky, lotuses appeared in the ten directions(:)[38] ...[39]

Inscription B



{1} ** // gzhal med khang mdzes dam par drang srong mdun bzhag
ste /
{2} mtshan [ta=[40] shis pa brjod de ston pa 'byung 'gyur gang //
shag rig_s
{3} bud med 'khor ldan kun 'u=[41] rgyan btag[42] gang // kra[43]
shi= des[44] kya[45]
{4} ding 'dir bde' legs shog / bram ze la mtshan bstan pas rab du
{5} byung na ni =ngs[46] rgyas 'byung[47]=====i=====j=====

In the beautiful and excellent divine palace he had been placed before the *r̥ṣi*, and the auspicious prophecy was made: “a teacher (i.e., a Buddha) will appear”; women of the Śākya clan attended to him, he was adorned with an array(?) of ornaments; and on account of that auspicious one: may bliss and happiness come here today!

Having displayed the characteristic marks (of a Buddha) to the Brahmin, ... if he will have become(?) a *pravrajaka* ... will be/become(?) a Buddha ...[48]

Inscription C



{1} ** // gzhon nu stobs dang sgyu rtsa/ y-g[49] rtsis
{2} 'phong mams la====u====m===y-n[50] lha dang
{3} min[51] kun bas m=====g[52] kyi rigs=-rungs[53]
{4} log rt-g[54] bsal phyi==btsun[55] mo 'i[56] 'khor // kra[57] shis
{5} des kyang gnas 'dir b<5>de' -egs[58] shog /

The youth ...[59] to(?)[60] all the gods and men ...[61] strength, arts, writing, calculation and archery ...[62] to dispel wrong ideas of the Śākya(?) progeny, he was surrounded by(?) noble women; and on account of that auspicious one: may bliss and happiness come to this place!

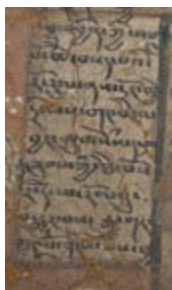
Inscription D



{1} * // byang chub semd[63]
{2} yig rtsis zlob[64]
{3} par gda=[65] //

The Bodhisattva is training in writing and calculation.

Inscription E



{1} lhas byin kyi glang
{2} po che bsad pa'i
{3} ro rul nas drong[66] khye=[67]
{4} dri mas gang ba la
{5} byang chub sems dpas
{6} zhabs kyi the pos[68]
{7} ro de pha rol du
{8} bskyur bas rgya gar
{9} glang po shongs[69] ces bya
{10} ba b-i=====

The corpse of the elephant that was killed by Devadatta decayed, and subsequently the town was filled with a stench; at that time, the Bodhisattva threw the corpse outside with his big toe, and thus ... called “the Indian elephant hole(?)”(.)[70]

Inscription F



- {1} *lha 'i bu bzhis*
- {2} *byang chub sems*
- {3} *dpa' chibs dang*
- {4} *bcas pa bar snang*
- {5} *la bteg ste ya*
- {6} *yab kyi pho brang*
- {7} *la skor ba mdzad*
- {8} *te rab tu 'byung*
- {9} *du byon no /*

The four *devaputras* lifted the Bodhisattva together with his horse into the air, and after the circumambulation of his father's palace he went to renounce the world.

Inscription G



- {1} * // *pho brang nas byung rga nad 'chi' ba las*
- {2} *byung gzigs // -[71] namṣ rmugs mdzad lha'is[72]*
- {3} *mdun bdar mkha' la ni ! srid 3 dag las*
- {4} *rgal phyir mthon mthing dbu' skra bregs !*
- {5} *kra[73] shis des kyang ding 'dir bde legs shog /*

After he had emerged from the palace and had seen the results of old age, sickness and death, his mind had been completely stunned, and (thus) in the presence of the gods, up in the sky, he cut off his dark blue hair in order to move beyond the 3 worlds. And on account of that auspicious one: may bliss and happiness come here today!

Inscription H and I



- {1} *tshong dpon ga go na[74] dang bzang*
- {2} *skyong gis mchod yon phul*
- {3} *te chos zhus par gda' 'o*

After the merchant(s) Trapuṣa and Bhadrāpāla[75] had presented offerings (to the Buddha), they were asking for the *dharma*(.)

- {1} *sargyang rgyas[76] la bdud kyis bar chad*
- {2} *byas pas / bar chad ma nus ste*
- {3} *slar srod la bdud bye ba dung byur[77]*
- {4} *btul ba //*

After Māra, trying to create obstacles for the Buddha, did not bring the obstacles about: later, in the evening, the subduing of a quadrillion of *māras*.

Caption 1



'on[78] po byams pa rgyal tshab du dbang skur ba //

Conferring the power to the regent Lord Maitreya.

Caption 2

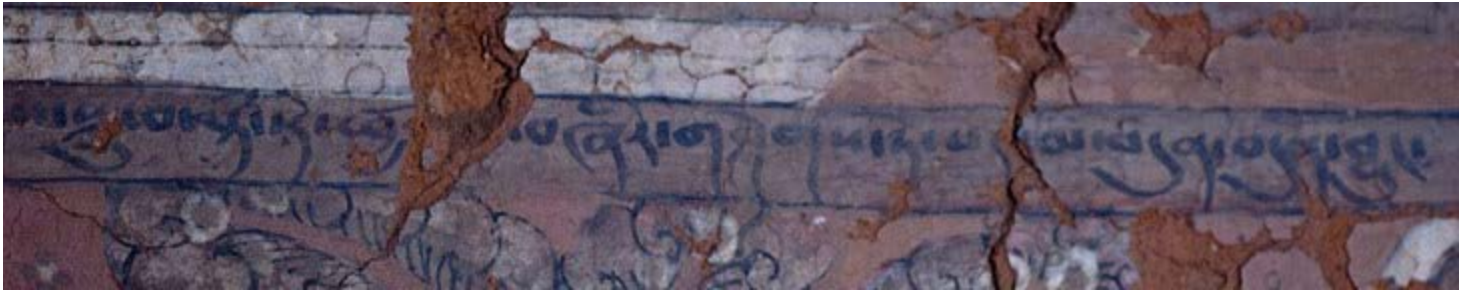


* // glang po thal kar kyi phrug gur sku sprul te byang chub sems dpa' yum kyi lhumsu[79] zhugso[80] //

Transforming his body into an ash-white elephant child, the Bodhisattva entered the womb of the mother.

Caption 3





* // lum pa'i[81] tshal du yum gyi rtsib ma'i go bar nas sku bltam ste[82] phyo== bzhir[83] gshegs te pad ma bdun bdun byung

In the grove of Lumbi(nī) he was born from the space between the ribs of his mother, walked (seven steps)[84] into the four directions,[85] and each time seven lotuses appeared (at the places that he stepped on)(.)[86]

Caption 4



tshang pa dang rgya[87] byin ky[88] sku khrus gsol/

Brahma and Indra performed the ritual bathing (of the newly born Bodhisattva).

Caption 5





==*dus*[89] *su blon mo Inga brgya' dgod*[90] *ma Inga brgya' lo= pa*[91] *tham*[92] *la yang phrug gu Inga rgya*[93] *Inga brgya' ya=btsas*[94] *so //*

At that(?) time, five hundred children respectively were also(?) born to five hundred wives of ministers,[95] to five hundred mares,[96] and also(?) to all the others.[97]

Caption 6



ston pa byon tsa na bram ze ltas[98] *zer*[99] *te bram ze brgyal te 'gyel lo //*

When the teacher (i.e., the Buddha *in spe*) arrives, the Brahmin points out the signs(?),[100] and then the Brahmin sinks down and faints.

Caption 7



byang chub sems dpa' gyad 'dran pa

The Bodhisattva competing in wrestling(.)

Caption 8





byang chub sems dpa'is[101] _shing ta_la bdun lcag= ky-rnga[102] bdun =g====g=-e mda' -e=====o===-i==[103] _nas mda' chu khron pa skyes ces bya ba byungo[104] //

The Bodhisattva ...[105] seven *tāla* trees, seven iron drums ...[106] arrow ...[107] the so-called “gift of the arrow water spring”(?) [108] appeared.

Caption 9



byang chub sems dpa' rab du byung bar chas pa la rgyal ÷÷chen[109] bzhi' 'i dmagis[110] ==[111] ba [112]

The army (or armies) of the four great kings exhorting(?) the Bodhisattva to set out to become a *pravrajaka*.

Caption 10



btsun mo namṣ kyis chibs la=jus[113] ste bshumso[114] //

The ladies held on to the horse and wept.[115]

Caption 11



rgas pa !

Old man.[116]

Caption 12



mchod rten

caitya[117]

Caption 13



ba rtsi[118] *mos 'o ma dra==* = [119]

The cow-girl having offered(?) milk

Caption 14



chu 'o[120] *na ra ==l*[121] !

He arrived(?) at the river Nairañjanā.[122]

Caption 15



kun shes _l-d[123] pa lnga sde b=ng[124] po la bden bzhi bstan te chos kyi 'khor lo bskor ro //

(The Buddha) taught the four (noble) truths to Ājñāta etc., (that is) the five excellent disciples, and turned the wheel of the *dharma*.

Caption 16





lha= byin[125] kyis glang =n[126] rbad te btang bas phya=g[127] sor mo las seng ge spru= te[128] btang bas btulo[129] //

Because Devadatta had incited an elephant and released it, (the Buddha) magically created (a) lion(s) from the finger(s) of his hand, released it (or them) and thus tamed (it [or them]).[130]

Caption 17



== 'us[131] shing thog phul te dga'_nas g==yas pa=-e 'u[132] khron par 'gri==[133]

A monkey gave fruit (to the Buddha); cheerfully performing a dance,(?) the monkey fell(?) into a well(.)

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Vv: *Vinayavastu*: D: 'dul ba, ka 1v1 - nga 302r5 (The Tibetan Tripitaka: Taipei Edition. Taiwan 1991, vol. 1); Q: 'dul ba, khe 1v1 - ce 277r5 (The Tibetan Tripitaka: Peking Edition. Tokyo-Kyoto 1955-1961, vol. 41-42).

Footnotes:

1. The research for this paper was financed by the Austrian Science Fund (FWF) (project no. S 9811-G21). My thanks are also due to Sarah Teetor for correcting my English and to Jürgen Schörflinger, who prepared fig. 1.

2. Cf., e.g., Das 1888: plate III (between p. 46 and 47).

3. Cf. the *Caityapradakṣiṇagāthā* inscription in Alchi (Ladakh) (Tropper 2010), the historical inscription in the *Gsum brtsegs* temple of Wanla (Ladakh) (Tropper 2007), and the Skyes rabs brgya pa cycle in the *skor lam chen mo* of Zhalu monastery (Central Tibet) (Tropper 2005), all of which have been dated to the 13th or early 14th century. Also cf. Scherrer-Schaub 1999 and Scherrer-Schaub & Bonani 2002.

4. *bde'* (inscr. A, l. 6; inscr. B, l. 4; inscr. C, l. 5); '*chi*' (inscr. H, l. 1); *dbu'* (inscr. H, l. 4); *brgya'* (caption 5 [3 times]); *bzhi' 'i* (sic) (caption 9).

5. '*gon* in inscr. A, l. 2, and '<g>on in caption 1.

6. *lum pi 'i* (inscr. A, l. 14); *btsun mo 'i* (inscr. C, l. 4); *lha 'i* (inscr. F, l. 1); *bzhi' 'i* (sic) (caption 9), <*spre*> '*us* (caption 17); <*spr*>e '*u*

(caption 17). On this orthographic peculiarity, cf., e.g., Taube 1980: 12 and Tauscher 1999: 32.

7. No emendations are provided for irregular “*sandhi*”-forms (*ba : pa, du : tu*, etc.). Cases of redundant ‘*a rjes ’jug* and of the particles ‘*i* and ‘*u* appearing as distinct syllables (see above) have also been left untouched.

8. Cf. Steinkellner & Luczanits 1999: 15 (n. 12), where ‘*letter*’ is defined as “any combination of letters in the Tibetan alphabet that occupy in vertical arrangement of the letter sequence the space of a single grapheme”, while *letter* “refers to the single signs for consonants or vowel modification only”. Thus a ‘*letter*’ can be composed of up to four *letters*. E.g., *=ng chub sems dpa’* (partly damaged *byang chub sems dpa’*) or *bsod na=s* (partly damaged *bsod nams*).

9. E.g., *-gyal po* (partly damaged *rgyal po*), *-rub* (partly damaged *sgrub*), *-od* (partly damaged *spyod*) or *s-rin* (partly damaged *sprin*).

10. *kar : dkar*.

11. *’pham : pham*.

12. *’gon : mgon*.

13. *kra : bkra*.

14. *-rong-ye= : grong khyer*.

15. *=r : par*.

16. *rtsang : gtsang*.

17. *skras : sras*.

18. *me[: med*.

19. *===dzes : nam mdzes or rab mdzes?*

20. *b[: bcu*.

21. *-ro= : gros*.

22. *shag : sha*.

23. *rig[: rigs*.

24. *kra : bkra*.

25. *d-s : des*.

26. The inscription probably read *bde’* (i.e., for *bde*; cf. line 6).

27. *pi ’i : bi ’i*.

28. *d-en : dben*.

29. *ya=ga : yal ga*.

30. *gyu[: gyur*.

31. *phy-=s_bcur_-ad : phyogs bcur pad*.

32. *byung : byung // (?)*

33. The remaining traces allow for the conjecture (*b*)*kra shis des kyang ding ’dir bde(’) legs shog (//)*. Cf. inscriptions B and G.

34. I.e., Buddha Śākyamuni *in spe*. Cf. Lv (Hokazono 1994: 286; D: 7v6, Q: 9r6).

35. I.e., Maitreya.

36. Cf. Lv (Hokazono 1994: 428; D: 42r5, Q: 49v1).

37. Cf. Lv (Hokazono 1994: 438 and 440; D: 45r3,5,6, Q: 52v5,7,8).

38. It is not entirely clear, to what this clause refers. In Lv (Hokazono 1994: 442; D: 45v2-3, Q: 53r4-5) Brahma and his attendants carry the ‘palace’ (*kūṭāgāra / khang pa brtsegs pa*) in which the Bodhisattva resided while in the womb of Māyādevī to Brahma’s realm,

but no lotuses are mentioned in this episode. Thus it seems more likely that *mkha' la gshogs* should be understood as an abbreviation of the newly born Bodhisattva's taking seven steps towards the various directions, with lotuses appearing under his feet wherever he placed his steps. However, *Lv* (Hokazono 1994: 444; D: 46r4-7, Q: 53v7-54r4) just contains a description of his walking towards the east, south, west, north, nadir and zenith, which is somewhat at variance with the inscription's *phy<og>sbcur*. Note that a similar discrepancy is found in caption 3.

39. Read: "and on account of that auspicious one: may bliss and happiness come here today!"?

40. *lta* = : *ltas*.

41. *'-u* = : *'dus*(?)

42. *btag* : *btags*.

43. *kra* : *bkra*.

44. *shi* = *des* : *shis des*.

45. *kya*[: *kyang*.

46. *=ngs* : *sangs*.

47. The syllable may also have read *'gyur*.

48. Because the end of the clause is missing, the syntactical structure of the extant fragments remains somewhat unclear. Probably *rab du byung na ni* is the beginning of the prediction of the Brahmin, e.g.: "Having displayed the characteristic marks (of a Buddha) to the Brahmin, he (the Brahmin) predicted: "if he (the newly born child) will have become a *pravrajaka*, he will be/become a Buddha ...".

49. *y-g* : *yig*. Cf. inscription D.

50. The remaining traces allow for the (rather speculative) conjecture *las // mthu thabs mchod sbyin*. For the enumeration of the 64 crafts in which the Bodhisattva excelled, see *Lv* (Hokazono 1994: 590-92; D: 80r7-v7, Q: 93v1-94r2).

51. *min* : *mi*(?). Cf. *Lv*'s description of the Bodhisattva's pre-eminence in the 64 crafts, which ends in *karmakalāsu lokikāsu divyamānuṣyakātikrāntāsu sarvatra bodhisattva eva viśiṣyate sma / sgyu rtsal 'jig rten pa dang lha'i dang mi'i las 'das pa thams cad la'ang byang chub sems dpa' 'ba' zhig* (*zhig* : *shig* Q) *khyad par du 'phags par gyur to* (Hokazono 1994: 592; D: 80v7, Q: 94r2-3).

52. *m=====g* : *mchog gang // shag*?

53. *rigs* = *-rungs* : *rigs 'khrungs*.

54. *rt-g* : *rtog*.

55. *phyi* = *btsun* : *phyir btsun*.

56. *mo* 'i : *mos*(?)

57. *kra* : *bkra*.

58. *-egs* : *legs*.

59. Read: "was superior"?

60. *bas*.

61. Read: "in the acts of"?

62. Read: "(archery), in power, means and sacrificial service;"?

63. *semd* : *sems dpa'*.

64. *zlob* : *slob*.

65. *gda* = : *gda'*.

66. *drong* : *grong*.

67. *khye* = : *khyer*.

68. *pos* : *bos*.

69. *shongs* : *shong*(?)

70. Cf. *Lv* (Hokazono 1994: 566; D: 75r1-2, Q: 87r3): *yatra ca pradeśe sa hastī patitaḥ, tasmin pradeśe mahad bilam samvṛtṭam yat sāmpratam hastigartety abhidhiyate* (at the place where that elephant fell down, a big pit appeared, which is now called “elephant hole”) / *glang po de phyogs gang du lhung ba'i phyogs de shong chen po zhiḡ tu gyur nas / da (da : de Q) ltar glang po'i shong zhes bya ba yin no* (after the place at which that elephant fell down turned into a big hole, it is now the “elephant hole”).

71. *-i* : *yi*(d).

72. *lha'is* : *lha'i*(?)

73. *kra* : *bkra*.

74. *ga_go na* : *ga gon*.

75. In *Lv* his name is given as Bhalika / bZang po (Lefmann 1902, vol. 1: 381 and *passim*; D: 182r6 and *passim*, Q: 206r2 and *passim*).

76. *sargyang rgyas* : *sangs rgyas*.

77. *byur* : *phyur*.

78. The inscription obviously read 'gon (i.e., “irregular” spelling of *mgon*).

79. *lhumsu* : *lhums su*.

80. *zhugso* : *zhugs so*.

81. *lum pa'i* : *lum bi'i* or *lum bi ni'i*.

82. *bltam ste* : *bltams te*.

83. *phyo*== *bzhir* : *phyogs bzhir*.

84. Cf. *Lv* (ed. Hokazono 1994: 444): *bodhisattvaḥ pūrvāṃ dīśam abhimukhaḥ saptapadāni prakrāmati sma ... dakṣiṇāṃ dīśam abhimukhaḥ saptapadāni prakrāmati sma ... paścimāṃ dīśam abhimukhaḥ saptapadāni prakrāntaḥ ... uttarāṃ dīśam abhimukhaḥ saptapadāni prakrāntaḥ*.

85. In *Lv* (ed. Hokazono 1994: 444) the Bodhisattva is also said to have walked (seven steps) towards the nadir and the zenith: *adhastād dīśam abhimukhaḥ saptapadāni prakrāntaḥ ... upariṣṭād dīśam abhimukhaḥ saptapadāni prakrānta[h]*.

86. Cf. *Lv* (ed. Hokazono 1994: 444): *yatra yatra ca bodhisattvaḥ padam utkṣipati sma, tatra tatra padmāni prādurbhavanti sma*.

87. *rgya* : *brgya*.

88. *kyi* : *kyis* (or, morphologically more correct, *gyis*).

89. ==*dus* : *de'i dus*(?)

90. *dgod* : *rgod*.

91. The inscription probably read *loḡ pa* (i.e., *bskungs yig* of *la sogs pa*; cf. Shes rab 2003: 597).

92. *thamḡd* : *thams cad*.

93. *rgya* : *brgya*.

94. *ya=btsas* : *yang btsas*(?)

95. Probably corresponding to *kulikā* / *ya rabs* ‘noble women’ in *Lv* (Hokazono 1994: 464; D: 51v2; Q: 60r2).

96. *Lv* relates the birth of ten thousand female and ten thousand male foals: *daśa vaḍavāsahasrāṇi, daśa kiśorasahasrāṇi* (Hokazono 1994: 464); *rte'u mo khri dang* / ... *rte'u pho khri* (D: 51v3, Q: 60r2-3).

97. According to *Lv* (Hokazono 1994: 464; D: 51v3, Q: 60r2-3) there were also born ten thousand girls (*daśa kanyāsahasrāṇi* / *bu mo khri*), eight hundred female servants (*aṣṭau dāsīśatāni* / *bran mo brgyad brgya*), eight (Tib.: five) hundred male servants (*aṣṭau dāsīśatāni* / *bran lnga brgya*), five hundred female elephants (Tib.: elephant children) (*pañca kareṇuśatāni* / *ba lang gi phrug gu mo lnga brgya*) and five hundred male elephants (Tib.: elephant children) (*pañca piṅgaśatāni* / *ba lang gi phrug gu pho lnga brgya po dag*). Also cf. the verses preceding this prose passage (Hokazono 1994: 460-462; D: 51r4-v1, Q: 59v3-7).

98. The syllable also could be read as *rtas*, *skas* (“irregular” spelling of *skad*?) or *nyas*; the latter alternative makes little sense, however.

99. *zer* : *gzer* or *gzir*?

100. Or: “expressed his delight” (*rtas zer*), “spoke out” (*ska{d} zer*), “was delighted and distressed” (*rtas gzer/gzir*)? At any rate, there can be little doubt that the caption refers to Asita’s visit to king Śuddhodana, who brings his son to the *r̥ṣi* and prompts him to make his predictions about the child’s future. The paintings above the caption show the king holding the young Bodhisattva in front of Asita, and to the right of this the *r̥ṣi* can be seen lying unconscious on the ground. Note that in *Lv* (Hokazono 1994: 480; D: 56r2, Q: 65r3), the *r̥ṣi* is just said to have cried, shed tears and sighed (*prārodīd, aśrūṇi ca pravartayan, gambhīraṃ ca niḥśvasati sma / mchi ma blags te [te : te / Q] ngus nas shugs ring du phyung*), but not to have sunken down and fainted.

101. *dpa’iṣ* : *dpas* (an obvious makeshift correction by the scribe).

102. *lcag=ky-rnga* : *lcags kyi rnga*.

103. A rather speculative conjecture that can be more or less justified by the remaining traces is *phag rgod btsugs te mda’ de ’phangso / ’phog ste sa phyogs phigs nas*

104. *byungo* : *byung ngo*.

105. Read: “set up”?

106. Read: “(and) a(n image of a) boar, and then he shot that”? *Lv* (Hokazono 1994: 590; D: 80r2-3, Q: 93r3-4) has seven *tāla* trees (*sapta tāl[āḥ]*; *shing ta [rta Q] la bdun*), one iron drum (*ayasmayī bherī; lcags kyi rnga*) and an image of a boar (*varāhapratimā; phag rgod kyi gzugs*). The text of the inscription tallies with the painting below it, which shows seven trees, seven drums and a(n image of a?) boar.

107. Read: “After it hit (the targets) and pierced the place (where it landed)”?

108. In *Lv* (Hokazono 1994: 590; D: 80r3, Q: 93r5) the spring is simply called “arrow spring” (*śarakūpa [iti]; mda’i khron pa [zhes bya ba]*). The expression of the inscription is strange, especially the concluding *skyes*. Perhaps the scribe originally wanted to conclude the caption with “*mda’i chu khron pa skyes l/*” (i.e., “the ‘arrow water spring’ came into existence”) and then came up with a makeshift correction.

109. *÷÷chen* : *chen*; judging from the remaining traces, it seems that the scribe erroneously repeated *rgyal* and that he (or some other person) later corrected this mistake by effacing the syllable.

110. *dmagis* : *dmag gis*.

111. == : *skul* or *bskul*(?). Cf. the title of *Lv*’s 13th chapter: *saṃcodanāparivart[a] / bskul ba’i le’u* (Hokazono 1994: 668; D: 94v3, Q: 110r3): There, in addition to the four great kings (called *lokapālas* / *’jig rten skyong bas* in *Lv*) many other beings are reported to be involved in the exhortation of the Bodhisattva. Chapter 15 describes at some length how each of the four great kings pays homage to the Bodhisattva before he leaves home (Lefmann 1902, vol. 1: 217-8; D: 108r4-v6, Q: 125r7-126r1). Each of these four passages ends in (*bodhisattvaṃ*) *namasyamāṇaḥ / (byang chub sems dpa’ la) phyag ’tshal zhing ’dug go*, i.e. “was paying homage (to the Bodhisattva)”. Yet, the conjecture *phyag ’tshal* is too long for the available space.

112. There follow some indistinct traces. I take these to be blots or smearings rather than the remains of earlier text.

113. *la=jus* : *la ’jus*.

114. *bshumso* : *bshums so*.

115. Cf. *Lv*’s description of the events in the palace after the Bodhisattva is found missing (Lefmann 1977, vol. 1: 227-239; D: 112v4-117r1; Q: 130v6-135r8). While there the women are also said to have cried (*passim*), only Gopā is pictured as holding on to (the neck of) the horse: (*gopā ...*) *kaṇṭhe ’avalambhyā hayavara aśvarāje* (for the *saṃdhi*, see BHSg: 34) / (*sa ’tshos ...*) *rta yi rgyal po rta mchog de yi mgul nas ’jus* (Lefmann 1977: 234; D: 115r5; Q: 133v1).

116. Here the general order of both the paintings and epigraphs from left to right is clearly interrupted. The scene on the right above the caption shows the Bodhisattva on one of his four excursions during which he met an old man, a sick man, a dead man and a monk. To the left of this, the women and the returned horse are depicted (cf. the preceding caption), and further left one finds the Bodhisattva’s departure from home (cf. inscription F). Obviously, the four excursions *preceded* his departure from home and the weeping of the women.

117. The painted *caitya* directly below the caption adjoins the scene showing the Buddha cutting off his hair. Thus the caption most likely refers to the Cūḍāpratigrahaṇacaitya / gTsong phud blangs pa’i mchod rten (cf. *Lv* [Lefmann 1977, vol. 1: 225; D: 112r2-3, Q: 130r3]).

118. *rtsi* : *rdzi*.

119. *dra==* = : *drangs pa*(?)

120. *chu 'o* : *chu bo*.

121. The remaining traces allow for the conjecture *la byor* (*byor* being a fairly frequent “irregular” perfect stem of *'byor*).

122. Obviously, *na ra* is one of the frequent garbled renderings of Sanskrit names, toponyms etc. in Tibetan.

123. *l-d* : *lad*(?) or *loḍ*; at any rate almost certainly a *bskungs yig* of *la sogs* (cf. Shes rab 2003: 597).

124. *b=ng* : *bzang*.

125. *lha=* *byin* : *lhas byin*.

126. *=n* : *chen*.

127. *phya=gi* : *phyag gi*.

128. *spru= te* : *sprul te*.

129. *btulo* : *btul lo*.

130. Cf. Vv (D: *nga* 239v1, Q: *ce* 221v4): *de nas bcom ldan 'das kyis* (*kyis* : *kyi* Q) *phyag g.yas pa'i mthil nas seng ge ral pa can lnga sprul to // des de rnams kyi dri tshor na* (*na* : *nas* Q) *gcin dang rtug pa shor te 'bros par brtsams*; i.e.: “Then, the Bhagavat magically created five long-haired lions from the palm of his right hand. After he (i.e., the elephant) had scented them, he discharged urine and excrement and started to run away”.

131. *== 'us* : *spre 'us*.

132. *g==yas pa==e 'u* : *gar rtse byas pas spre 'u*(?); a similar phrase occurs in the Buddha-vita of the White Temple in Tsaparang: *dga' nas gar rtse bas* (*khron par lhung* ...) (cf. Tropper, forthcoming). In any case, the caption refers to the story found in Vv (D: *nga* 143r2-v5, Q: *ce* 137v4-138v1). There, however, the monkey is said to have given bee's honey (*sbrang bu'i sbrang rtsi*) to the Buddha.

133. *'gri==* : *'gril* (*//*)(?)