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.

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 insciptional 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 redundent ‘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. {1}, {2}, {3} etc. beginning of a line
2. * dbu
3. / (standard) shad
4. ! non-standard shad (tsheg shad, etc.)
5. m bindu (as in many other handwritten sources frequently used instead of m)
6. k uncertain reading (underlined letter)
7. = illegible ‘letter’
8. - illegible letter(s) that formed part of a partly legible ‘letter’, with one hyphen representing up to three letters
9. xxx pa xxx insertions below the line
10. xxx text at the right side of the panel was painted over
11. ye intentional deletions in the inscription, with text still legible
12. ÷ intentional deletions in the inscription, with text no longer legible; each ÷ representing one deleted ‘letter’

**Inscription A**

The excellent one, Śvetaketu,[34] conferred the power to the invincible protector,[35] to the excellent regent, in the excellent Tusita 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’i’s) birth came about, Brahma and Indra paid homage. Going (up) to the sky, lotuses appeared in the ten directions(;)...[38] ...[39]
In the beautiful and excellent divine palace he had been placed before the ṛṣi, 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 pravrājaka ... will be/become(?) a Buddha ...[48]

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!

The Bodhisattva is training in writing and calculation.
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**

\[
\begin{align*}
(1) & \text{ lha \ 'i bu bzhis} \\
(2) & \text{ byang chub sems} \\
(3) & \text{ dp}a' \text{ chibs dang} \\
(4) & \text{ bcas pa bar snang} \\
(5) & \text{ la bteg ste ye} \\
(6) & \text{ yab kyij pho brang} \\
(7) & \text{ la skor ba mdzad} \\
(8) & \text{ te rab tu 'byung} \\
(9) & \text{ du byon no !}
\end{align*}
\]

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**

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

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**

\[
\begin{align*}
(1) & \text{ tshong dpon ga go na[74] dang bzang} \\
(2) & \text{ skyong gis mchod yon phul} \\
(3) & \text{ te chos zhus par gda\'o}
\end{align*}
\]

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

\[
\begin{align*}
(1) & \text{ sargyang rgyas[76] la bdud kyis bar chad} \\
(2) & \text{ byas pas / bar chad ma nus ste} \\
(3) & \text{ slar srod la bdud bye ba dung byur[77]} \\
(4) & \text{ btul ba //}
\end{align*}
\]

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**
Conferring the power to the regent Lord Maitreya.

Caption 2

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

Caption 3
In the grove of Lumbini he was born from the space between the ribs of his mother, walked (seven steps) into the four directions, and each time seven lotuses appeared (at the places that he stepped on).

Caption 4

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

Caption 5
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 sms dpa' gya'dran pa

The Bodhisattva competing in wrestling. ()

Caption 8
byang chub sems dpa’ig[101]  shing ta la bdun lca’g ky-rnga[102]  bdun =g=====g=-e mda’’ -e==============o====-i[103]  nas mda’’ chu khron pa skyes ces bya ba byung[104] //


Caption 9


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

Caption 10
The ladies held on to the horse and wept.

Caption 11

rgas pa !
Old man.

Caption 12

mchod rten
caitya

Caption 13

ba rtsi mos 'o ma dra== =
The cow-girl having offered(?) milk

Caption 14

chu 'o na ra ==
He arrived(?) at the river Nairañjanā.

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
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]).

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

Abbreviations and Cited Literature


Shes rab 2003: sKung yig gsal byed nor bu'i me long. Beijing: Mi rigs dpe skrun khang.


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 Caityapradaksīṇagāthā 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
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 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. 'phaṃ : pham.
12. 'gon : mgon.
13. kra : bkra.
15. =r : par.
16. rtsang : gtsang.
17. skras : sras.
18. me[ : med.
19. ===dzes : mam mdzes or rab mdzes?
20. b[ : bcu.
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.
29. ya=ga : yal ga.
30. gyu[ : gyur.
31. phy-=s bcur -ad : phyogs bcur pad.
32. byung : byung l/ (?)
33. The remaining traces allow for the conjecture (b)kra shis des kyang ding ‘dir bde(’) legs shog (l/). 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.
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’ (kūjāgāra / 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 gshegs* 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>*. 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 *pravrājaka*, 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 divyamānusyakātikrāntāsu sarvatra bodhisattva eva viśiṣyate sma / sgyal 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. *rt-g* = *rtog*.

53. *phyi* = *btsun* : *phyir btsun*.

54. *mo ‘i* : *mos* (?)

55. *kra* = *bkra*.

56. ‘*egs* = *legs*.

57. Read: “was superior”?

58. Read: “in the acts of”?

59. Read: “(archery), in power, means and sacrificial service;”?

60. *semd* : *sems dpa’*.

61. *zlob* : *slob*.

62. *gda* = *gda’*.

63. *drong* : *grong*.

64. *khye* : *khyer*.

65. *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 bilaṃ samvrtaṃ yat sāmpratam hastigarṭet yo abhidhiyate* (at the place where that elephant fell down, a big pit appeared, which is now called “elephant hole”)

71. *glang po de phyogs gang du lhung ba'i phyogs de shong chen po zhid 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”).

72. -i : yi(d).

73. lha'is : lha'i(?)

74. ga go na : ga gon.

75. In Lv his name is given as Bhallika / 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. zhuba : zhub 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): *bodhisattvāḥ pūrvāṃ diśam abhimukhaḥ saṭapadaṇi prakrānti sma ... dakṣiṇāṃ diśam abhimukhaḥ saṭapadaṇi prakrānti sma ... paścinam diśam abhimukhaḥ saṭapadaṇi prakrānti ... uttārāṃ diśam abhimukhaḥ saṭapadaṇi prakrāntaḥ.*

85. In Lv (ed. Hokazono 1994: 444) the Bodhisattva is also said to have walked (seven steps) towards the nadir and the zenith: *adhistād diśam abhimukhaḥ saṭapadaṇi prakrāntaḥ ... upariṣṭād diśam abhimukhaḥ saṭapadaṇi prakrāntaḥ [n].*


87. rgya : brgya.

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

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

90. dgod : rgod.

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

92. thamu : 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 vaḍavāsahasrasāni, daśa kiśorasahasrasāni* (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 kanyāsahasrasāni / bu mo khri*), eight hundred female servants (*aṣṭau dāsīśaṭāni / bran mo brgyad brgya*), eight (Tib.: five) hundred male servants (*aṣṭau dāsāśaṭāni / bran lnga brgya*), five hundred female elephants (Tib.: elephant children) (*paṇca kareṇuśaṭāni / ba lang gi phrug gu mo lnga brgya*) and five hundred male elephants (Tib.: elephant children) (*paṇca piṅgaśaṭāni / 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).
Of course there is little doubt that the caption refers to Asita’s visit to king Śuddhodana, who brings his son to the caption with “ba” (Hokazono 1994: 590; D: 80r2-3, Q: 93r3-4) has seven trees, seven drums 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.

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

In Lv (Hokazono 1994: 590; D: 80r3, Q: 93r5) the spring is simply called “arrow spring” (śarakūpa [i]t; 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 /” (i.e., “the ‘arrow water spring’ came into existence”) and then came up with a makeshift correction.

+++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. dpal’ig = dpas (an obvious makeshift correction by the scribe).

111. == : skul or bskul(?). Cf. the title of Lv’s 13th chapter: samcodanāparīvarta[ṛ]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 skyon 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) namasyamānaḥ / (byang chub sems dpa’i 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.

Here 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 ... kanṭhe ‘avālabhyā hayavara aśvarājē (for the samdhī, 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 Cūḍāpratigrahaṇa Caitya / gTsug 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 lod; 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 mams 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 (()?)