

**Catalogue of Tibetan manuscripts and xylographs, and catalogue of
thankas, banners and other paintings and drawings in the library of the
Wellcome Institute for the History of Medicine / by Marianne Winder ; with
foreword by Gyurme Dorje.**

Contributors

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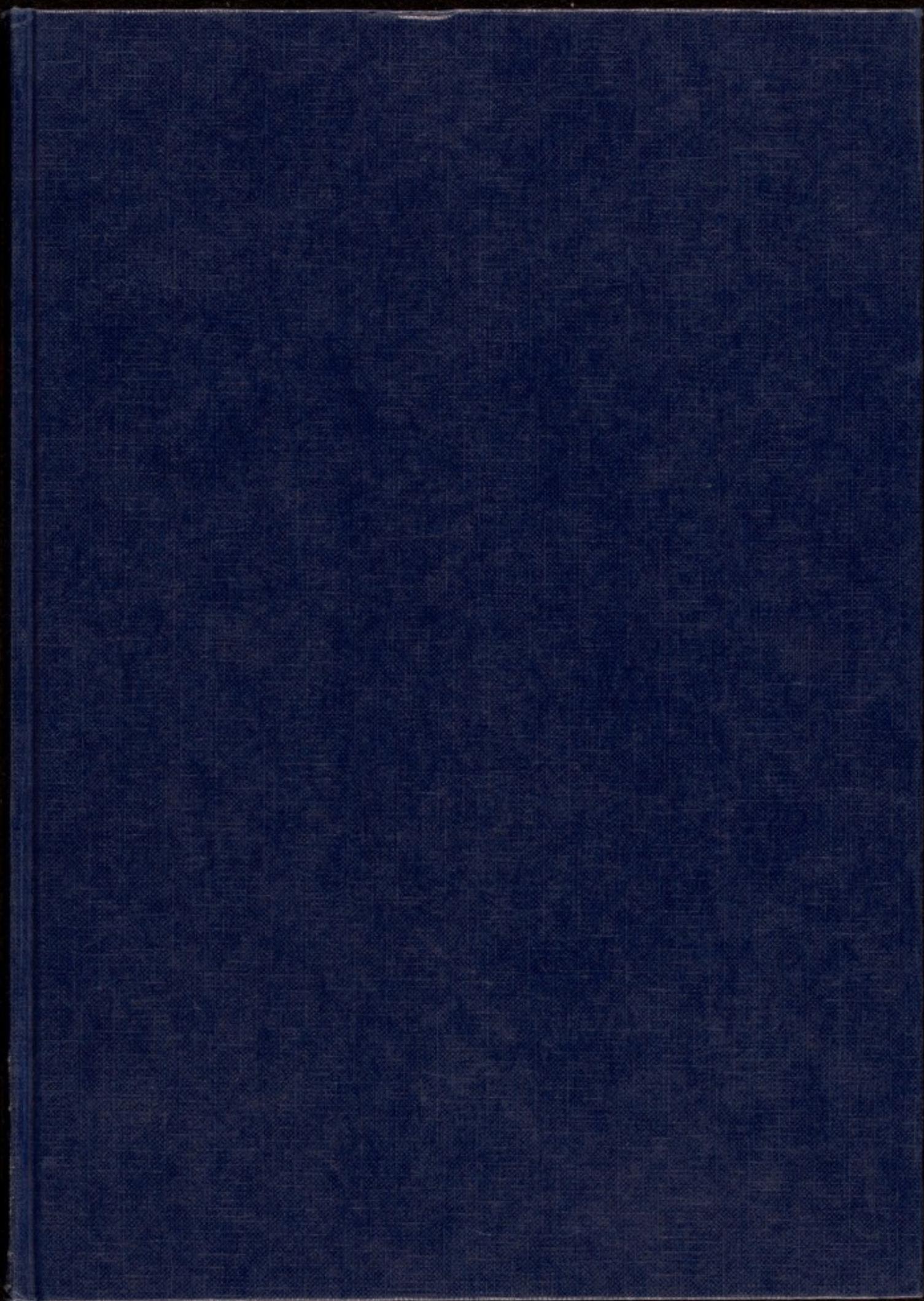
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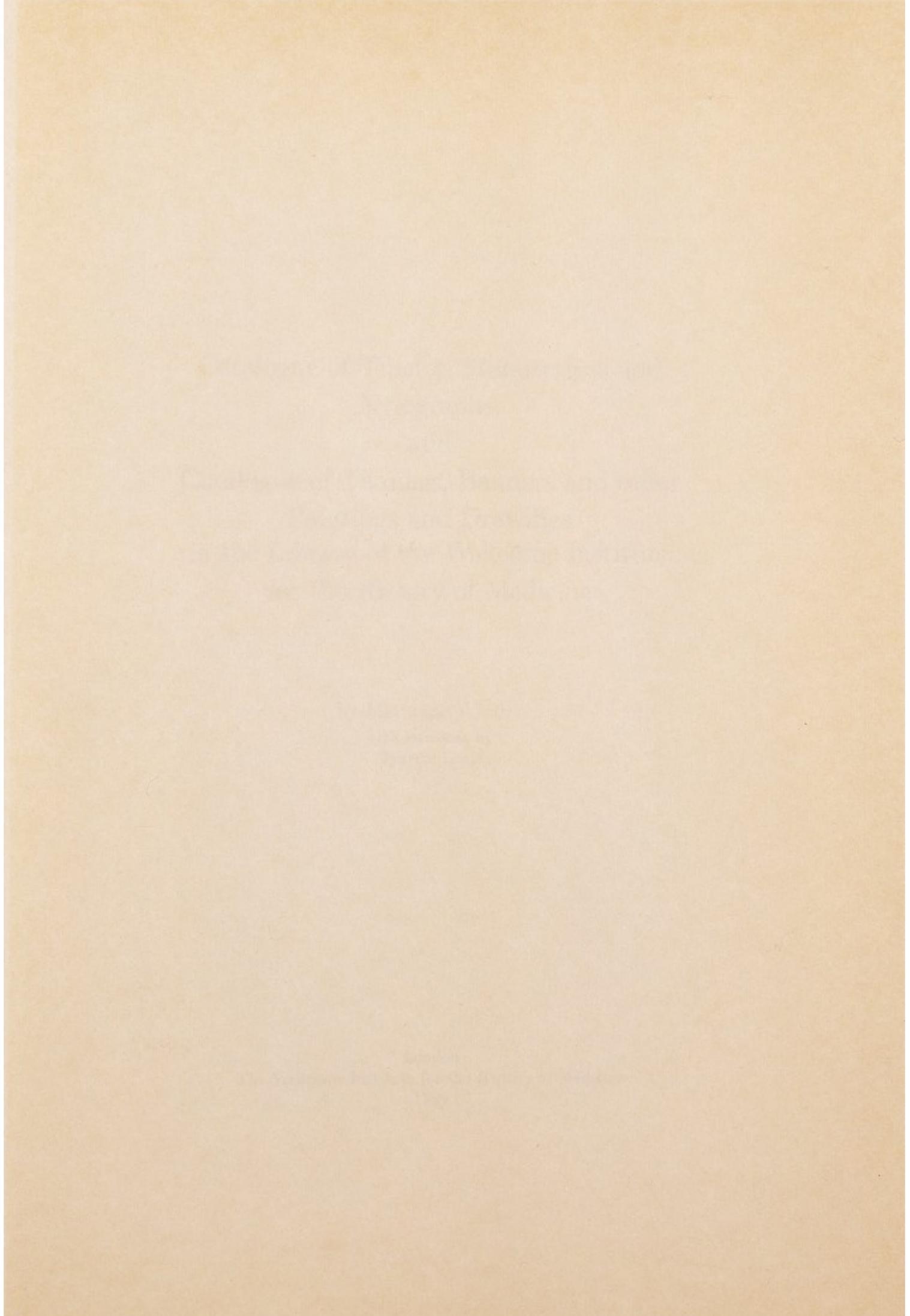
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Catalogue of Tibetan Manuscripts and
Xylographs,
and
Catalogue of Thankas, Banners and other
Paintings and Drawings
in the Library of the Wellcome Institute
for the History of Medicine

by Marianne Winder
with foreword by
Gyurme Dorje

London
The Wellcome Institute for the History of Medicine
1989

Catalogue of Tibetan Manuscripts and
Prints
and
Catalogue of Tibetan Icons and other
Paintings and Drawings
in the Library of the Wellcome Institute
for the History of Medicine

by Marjorie Wainwright
with assistance of
Elizabeth Wainwright

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Foreword

In the early decades of this century, under the direction and encouragement of Sir Henry Wellcome, who had a personal interest in the diverse medical traditions of Asia, the library of the Wellcome Institute for the History of Medicine in London acquired a considerable number of Tibetan manuscripts, blockprints and painted scrolls (*than ga*). Though small in size when compared with the major Tibetan acquisitions of the British Library and the School of Oriental and African Studies in London University, the Wellcome collection contains specialist medical documents and some important liturgical texts which are not to be found elsewhere in this country. Given its importance, there has long been a need for a catalogue to complement those larger collections and provide scholars with access to all the available Tibetan materials in London.

The publication of this comprehensive catalogue of the Wellcome Library's Tibetan collection, including both literature (manuscripts and xylographs) and painting (*than ga*, banners, charts and amulets) will therefore be well received by Tibetologists and students of Tibetan medicine in particular. It brings to our attention the dedicated scholarship of its former curator, Miss Marianne Winder, who is an expert on the history of both Renaissance and Tibetan medicine. Born in Prague, Miss Winder has lived in Britain since 1939. Before taking up her position as curator at the Wellcome Institute, she lectured at Nottingham University in Middle High German literature and linguistics. She has authored a number of articles on the history of medicine, among which one might mention: "A bibliography of German astrological works published between 1465 and 1600 with locations of those extant in London libraries", *Annals of Science*, vol.22, 1966, pp. 191-220; "Tibetan medicine compared with ancient and mediaeval western medicine", *Bulletin of Tibetology*, Gangtok, 1981, pp. 1-22; "Buddhist antecedents of Tibetan medicine", *Tibet News Review*, vol.2, 1981, pp. 29-34. Miss Winder wrote the introduction of Rechung Rinpoche's important work, "*Tibetan medicine illustrated in original texts*", which was first published in 1973. In 1978 she began work on the present catalogue and completed it with painstaking devotion on a consultancy basis after her retirement. Combining precision and clarity, the catalogue strives to offer an informative description of each individual item, while purposefully excluding details that are more appropriate for specialist research. In addition to its careful documentation of those rare texts exclusive to the Wellcome Institute in this country, it also provides useful cross-references for texts available in other collections, sometimes giving the reader more accurate and updated information.

The collection of manuscripts and xylographs comprises one hundred and fifty one entries, including Buddhist sutras, tantras and commentaries (*śāstra*), as well as treatises on Tibetan history, drama and language, and a number of valuable works on Tibetan medicine and astrology (*sman rtsis*). Certain popular texts are represented by more than one entry, notably the sūtras of the *Prajñāpāramitā* cycle such as the world's first printed book, the *Vajracchedikā*, of which no less than seven manuscripts and five xylographic versions are listed, in varying states of completion, along with the *Samcayagāthā* in three manuscript versions and the *Aṣṭasāhasrikā* in three manuscript and one xylographic version. Other popular texts include *Hundred Thousand Songs of Milarepa* (*mi la gur 'bum*) in three xylographic versions, the *Golden Razor of the Confession of Evil* (*sdig bsags gser gyi spu gri*) in two manuscript and one xylographic version, the *King of Aspirations for Good Conduct* (*bhadracaryāprañidhāna-rāja*) in one manuscript and one xylographic version, and the *Sublime Elders* (*'phags pa gnas brtan*) by Dalai Lama II (1476–1542) in two xylographic versions.

Among works on Tibetan medicine and astrology, which form a unified course of study in the traditional Tibetan context, the collection has one complete and one partial xylographic version of the most basic medical text—the *Four Tantras* (*rgyud bži*). Medical commentaries include the later gYu-thog-pa's treatise and index entitled *cha lags bco brgyad kyi them yig dkar chag me lon phren ba*, and also the *mes po'i zal lun* by Zur-khar-ba bLo-gros rGya-mtsho (born 1508), the *dpal ldan lha mo'i gso byed* by Padma dKarmo (1527–1592), the *lhan thabs* commentary on the third medical tantra, the *Vaidūrya dkar po* and a work on gout—all by the regent of Tibet, sDe-srid Sañs-rgyas rGya-mtsho (1652–1705), and an eighteenth century pharmacopoeia by Dil-dmar bsTan-'dzin Phun-tshogs. In addition, there are charts on bloodletting and on the "trees of medicine", materia medica, an astrological treatise on the New Phug-pa system of calendrical reckoning (*dga' ldan rtsis gsar*), an almanac for a specific year, and geomantic treatises on house-building and land surveying.

The sūtras, in addition to those already mentioned include the *Prajñāpāramitāhṛdaya*, *Aṅgulimāliya*, *Aparimitāyurjñāna* and the last volume of the *Mahāparinirvāṇasūtra*. Tantras are represented by *dam tshig nams chag thams cad skon ba'i lun bsagspa thams cad kyi rgyud*, the *bsags pa thams cad kyi rgyud dri med rgyal po*, and by texts on *Sitātapatrā* and *Mārīcī*, along with assorted incantations (*dhāraṇī*). Among commentaries, the most important are a manuscript of the *Mahāyānottaratantraśāstra*, the *lam rim* by Pañ-chen bLo-bzañ Ye-śes, *The jewel ornament of liberation* (*thar rgyan*) by sGam-po-pa Dvags-po Lha-rje (1079–1153) and

the *gnas brtan bcu drug la mchod pa* by Dalai Lama V (1617–1682). Manuscript extracts from the *gter ma* cycle, *Gathering of all the sugatas* (*bde gśeḡs kun 'dus*, revealed by gTer-bdag gLiñ-pa (1646–1714) are also included, along with protector rituals such as gNubs-chen Sañs-rgyas Ye-śes's *sde brgyad gser skyem*. Historical works of note are the biographies of the early and later gYu-thog-pa, and those of Padmasambhava, Atiśa, and Mar-pa. Synonymics are represented by a manuscript of Padma Chos-'phel's Tibetan-Sanskrit dictionary, and drama by the text of the biography of Siddhartha, in this case one of the former lives of Avalokiteśvara, perhaps prince Dri-med kun-ldan.

The collection of *than ga*, banners, charts and amulets comprises fifty seven items, which divide conveniently into three sections: the painted scrolls depicting deities and maṇḍalas, the *rgyan tshogs* banners depicting the symbolic emblems of specific deities, and an assortment of anatomical and astrological charts. The first category comprises twenty six *than ga* featuring deities and historical figures associated with Buddhism and Tibetan medicine. There are depictions of the Sambhogakāya Buddhas (*rgyal ba rigs lña*), of meditational deities (*yi dam*) and protectors (*chos skyon*), and also of Śākyamuni, Arhats, legendary kings, Bodhisattvas, and guardians of the directions.

Those with a medical theme depict the Buddhas of Medicine, deities of longevity, the ancestors of Tibet's celebrated physician, gYu-thog-pa, and the origins of Tibetan medicine. The rare sets of *rgyan tshogs* banners from dPal-'khor Chos-sde in Gyantse symbolise mGon-po Gur, Vajrabhairava and the other important protector deities of the Sa skya school, whose images even today are prominent in the protector shrine (*mgon khan*) of that monastery. Marianne Winder's comprehensive catalogue and indexes, as this brief overview suggests, is a valuable work of reference for all those working in the field of Tibetan studies. Her achievement and the foresight of the Trustees of the Wellcome Institute, who funded its publication, are to be congratulated.

Dr. Gyurme Dorje,
Visiting Professor at the University of Colorado,
Naropa Institute, Boulder, Colorado.

CONTENTS

Foreword by Gyurme Dorje	i
Catalogue of Manuscripts and Xylographs	vii
Catalogue of Thankas, Banners and Paintings	65
Plates	between pages 64 and 65

CONTENTS

Introduction	1
Abbreviations	15
Principles adopted	23

I. RELIGIOUS AND PHILOSOPHICAL BACKGROUND

Illustrations against evil and disease Nos. 1-11	1
Mantra construction No. 12	1
Meditation Nos. 13-17	1
Mantric discipline Nos. 18-22	1

Catalogue of Manuscripts, Xylographs, Printing blocks and *Mani* Stone

II. SCIENCES

Astronomy Nos. 23-24	25
History of medicine Nos. 25-26	27
Linguistics No. 27	28
Material medica Nos. 28-32	30
Practice of medicine Nos. 33-41	32

III. OCCULT PRACTICES

Alchemy Nos. 42-44	35
Charms Nos. 45-50	36
Exorcism Nos. 51-52	38

IV. ARTS

Architecture Nos. 53-55	39
Drama No. 56	40
Music No. 57	40
Poetry Nos. 58-60	41

CONTENTS

Introduction	xi
Abbreviations	xii
Principles adopted	xiii

I. RELIGIOUS AND PHILOSOPHICAL BACKGROUND

Incantations against evil and diseases, Nos. 1-14	1
Maṇḍala construction No. 15	5
Meditation Nos. 16-17	5
Monastic discipline Nos. 18-23	5
Philosophy Nos. 24-50	7
Propitiation and Prayers Nos. 51-72	15
Spiritual guidance and instruction Nos. 73-85	22
Spiritual healing Nos. 86-92	26

II. SCIENCES

Astronomy Nos. 93-94	28
History of medicine Nos. 95-96	29
Linguistics No. 97	30
Materia medica Nos. 98-102	30
Practice of medicine Nos. 103-112	32

III. OCCULT PRACTICES

Astrology Nos. 113-118	36
Geomancy Nos. 119-120	38
Exorcism Nos. 121-123	38

IV. ARTS

Architecture Nos. 124-125	39
Drama No. 126	40
Music No. 127	40
Poetry Nos. 128-130	40

V. HISTORIOGRAPHY

Autobiography No. 131	42
Biography Nos. 132-137	42
Correspondence Nos. 138-140	44
History No. 141	45
Legend No. 142	45
Fragment No. 143	46

PRINTING BLOCKS

Printing blocks Nos. 144-151	46
Bibliography of works mentioned	49
Tibetan titles	52
Sanskrit titles	56
Short titles	57
Name index	58
Previous owners	61
Concordance	62

PLATES

Introduction

The Wellcome Library is one of the largest libraries in the world devoted to only one area of knowledge. It is supported by the Wellcome Trust in accordance with the will of Sir Henry Wellcome, its founder. It includes one of the major Oriental collections of books and manuscripts in the West (see Nigel Allan, *The Oriental collections in the Wellcome Institute for the History of Medicine*, London. *Journal of the Royal Asiatic Society*, 1981, No. 1, pp. 10-25).

The manuscripts, xylographs and printing blocks listed and described in this catalogue have been acquired by the Wellcome Institute Library between the years 1906 and 1935. A large portion was obtained in 1911 from Hemys Monastery in Ladakh through Dr. Paira Mall, one of the agents employed in India by Sir Henry Wellcome for the acquisition of oriental materials. Another major portion had belonged to Laurence Austine Waddell, Medical Officer to the Younghusband Expedition and author of *The Buddhism of Tibet or Lamaism*, and was subsequently bought by Messrs. Sotheby's. Other manuscripts and xylographs were acquired through various auction sales, and a few from private individuals. Items acquired after 1935 have been incorporated into the general Wellcome Library catalogue because they are usually provided with an English title and western numeration.

My special gratitude is due to Dr. Nigel Allan, the present Curator of Oriental Books and Manuscripts, for his constant encouragement and many good pieces of advice. I am also very grateful to Dr. Gyurme Dorje who has read the typescript and the printed version and made a number of valuable suggestions. Thirdly I should like to thank Helen Gibson, Shirley Leslie, Tracy Tillotson and Vivien Wren for the difficult word processing and typesetting of the text. I am very grateful to Huw Geddes for his skilful help with the design and lay-out. Last not least I should like to express my gratitude to Dr. Dominik Wujastyk for suggestions about the format, and checking spelling, grammar and meaning of the Sanskrit passages. The Sanskrit used by Tibetans is rather idiosyncratic, and wherever it was possible to ascertain the original Sanskrit the classical Sanskrit form has been used. Otherwise, the English transliteration of the Tibetan transliteration has been used.

Marianne Winder,
Consultant in Tibetan Medicine,
Wellcome Institute for the
History of Medicine.

Abbreviations

A list of abbreviations of the most frequently cited works is given below. Other works cited are given in full in the first instance and thereafter in abbreviated form. A bibliography of all works cited is given on p.49

BL — British Library, Department of Oriental Collections

Denwood — Philip T. Denwood: *Catalogue of Tibetan manuscripts and blockprints outside the Stein Collection in the India Office Library*, 1975 (reproduced typescript).

Smith — E. Gene Smith — *University of Washington Tibetan catalogue* (parts 1 and 2), Seattle, 1969, which lists London locations (xerox copy of typescript).

SOAS TBP — School of Oriental and African Studies, University of London, Tibetan Block Print (abbreviation used in SOAS catalogue).

Reference to other manuscripts and xylographs in the collection is given by the running catalogue number followed by the shelf number indicated by (W.).

Principles Adopted

The sequence of the catalogue is arranged in subject order with the numbers indicated in the left-hand margin. The shelf marks preceded by 'Wellcome Tibetan' are placed above each description in the centre. All paper is handmade unless otherwise stated. Xylographs are printed in black on white paper unless otherwise stated. There are no covers unless specially mentioned. The lines per page refer to the bulk of the manuscript or xylograph and not to the folios near the beginning. The text area is indicated in brackets after the folio size. The Tibetan title is given in bold print. Where there is no Tibetan title the *incipit* is given. This is followed by the Sanskrit title where there is one in italics, which is followed by the title in English in inverted commas. Wherever there is a short title it follows in bold letters. The subject matter is given after this in square brackets. The usual ending of the title *jes bya ba bzugs so* (Sanskrit *nāma* is omitted in all cases. Because the catalogue is arranged by subjects it was found necessary to disperse different texts in composite volumes into their relevant subject categories. In those cases, indicated by lower case letters following the shelf number, the description of the whole volume prefaces that of the individual part. Composite volumes are not stated as such except where necessary for clarity.

In translations from the Sanskrit the *Tripitaka* number indicates this. Locations of xylographs elsewhere are generally only given for London. Of works existing in many editions, only locations of the same edition are indicated. An alphabetical name index of authors, translators, scribes and discoverers, where known with their dates, and indexes of Tibetan titles, Sanskrit titles and short titles are appended. The Western alphabet is used throughout. The transliteration of the Tibetan follows the Library of Congress Service Bulletin 118, 1976. In the description of the number of folios, the first number given indicates how many folios should be there, and the i.e. in brackets shows the number of folios in the xylograph described. In xylographs incomplete at the end where the correct number of folios for that edition is known, that folio number is mentioned first, and in a note at the bottom it is stated that all folios after the actual last folio are wanting. In an incomplete or imperfect xylograph where the correct number of folios is not known, the last folio numbered in Tibetan is given at the top, and in the note it is mentioned that all folios following are wanting. The absence of such a note implies that all the folios are consecutive.æ

Incantations against evil and diseases

Wellcome Tibetan 11b

- 1 Manuscript; 11 × 34(7 × 29) cm.; ff. 30; 5 lines to a page; dbu can; gold and silver (i.e., yellow and white) writing on dark blue paper; painted boards 11½ × 34 cm. and leather strap.

Ff. 8–12: **rdo rje rnam par 'joms pa'i gzuñs,**
Vajravidāraṇānāmadhāraṇī, "Incantation of all conquering indestructible reality", [religion, ritual, incantation]. *Tripitaka* 406,8
Tripitaka 574,11 translated by Jinamitra, Dānaśīla and Ye-śes-sde.

Purchased at Sotheby's, 31.10.1933.

Wellcome Tibetan 21

- 2 Xylograph; 78½ × 51½ cm.; broadsheet; 7 lines to a page; dbu can; three woodcuts.

stag señ om ā hūṃ ... om ma ṇi pad me hūṃ hrī khyuñ 'brug,

"Tiger, lion, om ā hūṃ, om ma ṇi pa dme hūṃ hrīḥ, ... garuḍa, dragon", [ritual, mantras].

Print used on prayer flags. Tiger, lion, garuḍa and snake are the four conquerors of evil forces located in the four directions. — Previous owner L. A. Waddell.

— Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 36

- 3 Manuscript; 9 × 24½(7 × 22) cm.; ff. 27; 8 or 7 lines to a page; dbu med, & can; black and red ink on white paper, diagrams; strong brown paper covers 9 × 24½ cm.

Incipit in centre of f. 1v: **sgal tshigs gser gyi,**
 "The golden spine", [ritual text with mantras].

Folios sewn together except f. 25 which is separate. — The illegible beginning of the MS is on the brown paper cover. — Folio 24, before *dbu can* script begins, is blank. — Previous owner Kohser Temple, Lahore, 1871.

— Purchased at Stevens', 31.5.1907.

Wellcome Tibetan 37

- 4 Manuscript; 6 × 22½(4½ × 19) cm.; ff. 113; 6 lines to a page; dbu med; black and red ink on white paper; wooden, slightly carved boards 8 × 23 cm.

Collection of various items, including mantras,
[religion, ritual].

The items are written by various hands and not always separated
by title pages. — Previous owner Gyantse Monastery.
— Purchased at Stevens', 31.5.1907.

Wellcome Tibetan 43

- 5 Xylograph; $8\frac{1}{2} \times 40\frac{1}{2}$ ($7\frac{1}{2} \times 38$) cm.; ff. 202 (i.e., 203); 5 lines to a page;
dbu can; 6 woodcuts; plain wooden covers, bevelled edges, held in by a
strong square leather strap, 11×46 cm.

sañs rgyas mtshan 'bum,
"The hundred thousand names of the Buddha"

Incipit: sañs rgyas kyi mtshan lña stoñ bñi brgya lña bcu
rtsa gsum pa,

Buddhanāmāsahasrapañcaśatacaturtripañcadaśa,
'The 5453 names of the Buddha', [religion]. — F. 90 appears twice,
with a slight divergence. — The Sanskrit incipit is very garbled.
— Folios 11, part of 12, f. 30 and part of f. 31 are handwritten.
— The manuscript at the India Office, Denwood 581, has ff. 227.
— Previous owner L. A. Waddell.
— Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 57

- 6 Xylograph; 5×118 to 5×120 cm.; ff. 4; 4 lines to a page; dbu can; Four
separate xylographs.

om mañi padme hūm and other mantras,
See MS 67, [ritual].

Each strip of paper is separate. They are put into prayer wheels
where they turn round when the prayer wheel is shaken.
— Purchased at Stevens, 4.2.1919.

Wellcome Tibetan 62

- 7 Xylograph; $15\frac{1}{2} \times 54$ (8×48) cm.; ff. 315; 6 lines to a page; dbu can;
wooden boards 18×58 cm.

Collection of dhāraṇīs (incantations) including medical ones,
[ritual, healing].

Each *dhāraṇī* bears a separate foliation.
— Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 65

- 8 Manuscript; $22 \times 62\frac{1}{2}$ ($4\frac{1}{2} \times 14$) cm.; ff. 2; 4 lines to a page; dbu can; colourful letters including lantsa script between multicoloured stripes, with diamond lozenge border on top and lotus border at the bottom, in water colour on linen.

om maṇi padme hūṃ hrīḥ,
[ritual mantras].

The second folio is a piece torn off the first one. — A strip for use in a large barrel-shaped prayer wheel. — Previous owner L. A. Waddell.

— Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 67

- 9 Xylograph; $9\frac{1}{2} \times 311$ cm.; ff. 8 pasted together; 12 lines to a page; dbu can; in the centre of the 12 lines there is a gap where the paper is wound round a wooden central stick of a prayer wheel, with four small holes at the top through which string is drawn and a handle at the bottom.

om ma ṇi pa dme hūṃ (repeated),
"The jewel in the lotus, or O jewel lotus lady", [ritual mantras].

The first translation is popularly current, the second one is grammatically correct. The theological interpretation is that each syllable is designed to purify one of the six realms of existence. — Previous owner L. A. Waddell — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 96

- 10 Manuscript; $8\frac{1}{2} \times 29$ cm.; ff. 13 ; 5 lines to a page; dbu can; black ink on white paper.

slob dpon pa dma 'byuñ gnas kyis gter tsho,
"Treasures given by the Master Padmasambhava" by Padmasambhava, [mantras against evils and diseases].

Written in a rough hand. — Two folios are blank. — The folios are sewn together on the top, and a knotted strip of paper has been fastened in the top centre. — Discovered by rDo-rje gLiñ pa. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 103

- 11 Xylograph; $7\frac{1}{2} \times 25$ ($5 \times 19\frac{1}{2}$) cm.; ff. 8; 5 lines to a page; dbu can, med.

'phags pa rgyal mtshan gyi rtse mo'i dpuñ rgyan ... gzuñs,
Aryadhvajāgrakeyūranāmadhāraṇī,
"Incantations of Dhvajāgrakeyūra", [ritual].

Sewn together on top. A piece of dark blue cotton has been pasted on the first and the top part of the last folio. — Sewn together with items 65 and 123 (xylographs W.101 and W.102). — *Tripitaka* 306, 7. cf. Denwood 372 to 374, all have different foliation. — Verso of folios 7 and 8 blank, handwritten note in dbu med on f. 7r. — Previous owner A. W. Paul, C. I. E., an officer in the Younghusband Expedition. — Purchased at Stevens', 14.12.1915.

Wellcome Tibetan 110

- 12 Manuscript; $8\frac{1}{2} \times 31(6 \times 26\frac{1}{2})$ cm.; ff. 2; 6 lines to a page; dbu can, med; black ink on white paper.

Incipit: **sñags 'og 'di ru yod,**
 "Underneath there are mantras", [ritual].

No title page, f. 7 and last folio only. — The size of the last folio is $7 \times 29\frac{1}{2}$ ($5\frac{1}{2} \times 26$) cm. — Executed in a rough hand.
 — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 119

- 13 Xylographs; each 1 folio, scrollform; 4 lines each to a page; dbu can; six scrolls to be used in prayer wheel.

gsaṅ 'dus/om ā hūm/om ā ba dzra dhrīk hūm hūm,
 [ritual].

a) $6\frac{1}{2} \times 52$ cm., b) $6\frac{1}{2} \times 52$ cm., c) 7×56 cm., d) 7×56 cm., e) $7 \times 55\frac{1}{2}$ cm., f) $7 \times 55\frac{1}{2}$ cm., g) $7 \times 55\frac{1}{2}$ cm., h) $7 \times 53\frac{1}{2}$ cm. — Mantras appropriate to various deities beginning with Guhyasamāja, Cakrasaṃvara, Bhairava etc. — Previous owner L. A. Waddell.
 — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 122

- 14 Stone slab; $36 \times 36(22 \times 34)$ cm.; dbu can; fragment of an inscribed stone slab inscribed with the mantra.

om ma ṇi pa dme hūm,
 "The jewel in the lotus, or O jewel lotus lady!", [ritual].

Such stones were used to form walls in Tibet as a reminder of religion. — Traditional meaning: The six syllables purify beings in the six realms. — Collected during the Younghusband Expedition, 1904–05. — Purchased at Stevens', 18.7.1922.

Maṇḍala construction

Wellcome Tibetan 95

- 15 Manuscript; 10 × 40(6 × 35) cm.; ff. 2; 6 lines to a page; dbu can; black ink on white paper; two red silk ribbons are tied round the manuscript.

Incipit, after Sanskrit invocation: **dbañ chen gser gyi sa gzi**,
 “The golden place of great power”,
short title: **ser** (title in margin),
 [ritual invocation while constructing a maṇḍala].

Only the recto of each folio is written on. — Known as the thirty seven branch maṇḍala offering of the material universe.

— Purchased at Stevens', 6.4.1925.

Meditation

Wellcome Tibetan 83

- 16 Xylograph; 9 × 56(6 × 50) cm.; ff. 12, incomplete; 6 lines to a page; dbu can.

le'u bdun ma,
 “The seven chapters supplication”, [religion].

Title page, ff. 1–6, 10 and all folios after 12 wanting. — Discovered by Na-ri Pan-chen Pa-dma dBañ-rgyal (1487–1543) — Provenance unknown.

Wellcome Tibetan 123

- 17 Manuscript; 7½ × 23(5 × 21) cm.; f. 1, incomplete; 9 lines to a page; dbu med.

Transference of consciousness,
short title: **'pho ba** (title in margin),
 [meditation practice].

Folio 2 only; t.p., f. 1 and f. 3 to the end wanting. — Purchased at Stevens', 6.9.1925.

Monastic discipline

Wellcome Tibetan 10

- 18 Manuscript; 10½ × 30(7 × 25½) cm.; ff. 19; 5 lines to a page; dbu can.

sdig bśags gser gyi sphu[sic] gri,
 “The golden razor of confession”, [religion, ritual].

Book II (kha). Cf. Emil Schlagintweit: *Buddhism in Tibet*, pp. 122–142. Plates V–VIII show the Tibetan text which varies in details from that in the present manuscript. — BL 19999.b.1(99) is the bKra-śis-lhun-po xylograph edition and has 4 ff. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 11c

- 19 Manuscript; 11 × 34(7 × 29) cm.; ff. 30; 5 lines to a page; dbu can; gold and silver (i.e., yellow and white) writing on dark blue paper; painted boards 11½ × 34 cm. and leather strap.

Ff. 13–19: **byañ chub kyi ltuñ ba bśegs pa** [for **bśags pa**],
Bodhicaryāpattideśana,
“Confession of offences against Enlightenment”, [religion, ritual].
Purchased at Sotheby’s, 31.10.1933.

Wellcome Tibetan 18

- 20 Xylograph; 11 × 48(9 × 42) cm.; ff. 10; 6 lines to a page; dbu can.

sdig bśags gser gyi spu gri,
“The golden razor of confession”, [religion, ritual].

With slight variations, same as 18 (W.10). At side of verso of title page, *ga* is pencilled in suggesting that this is Book III. — Folios 8 and 9 wanting. — Provenance unknown.

Wellcome Tibetan 23

- 21 Manuscript; 11½ × 31(7 × 26½) cm.; ff. 115(i.e., 118); 5 lines to a page; dbu can; pasted to verso of title page is a page written in gold ink framed in red on black paper, otherwise black on white. Wooden covers, bevelled edges, 14 × 36 cm.

**dam tshig nāms chag thams cad skoñ ba’i luñ bśags pa
thams cad kyi rgyud**,
“Tantra of confessions which repair all violations of the commitments”, [religion].

There are two folios 84, one called ‘upper’ and one called ‘lower’ and similarly folio 85. — The two folios numbered 110 are not so designated. — Previous owner Captain George Birchall Graham, late 33rd Regiment, Sikkim, 1890. — Purchased at Stevens’, 29.6.1920.

Wellcome Tibetan 87

- 22 Manuscript; $9\frac{1}{2} \times 27(8 \times 23)$ cm.; ff. 17; 5 lines to a page; dbu can; black ink on white paper, red rubrication. Front and back cardboard covers are continuous, with three brocade flaps, the middle one inscribed. Total length of cover and flaps 55 cm., otherwise cover same length as folios.

sdig bśags gser gyi spu gri,

"The golden razor of confession", [religion].

The text is the same as in Schlagintweit, *Buddhism in Tibet*, pp. 122-142, except for the final lines which are different. — Previous owner Gyantse Monastery, Tibet. — Purchased at Knight, Frank and Rutley's, 2.12.1932.

Wellcome Tibetan 53

- 23 Xylograph; $9 \times 32(6 \times 24)$ cm.; ff. 104; 6 lines to a page; dbu can; eight woodcuts roughly water coloured by hand.

bśags pa thams cad kyī rgyud dri ma med pa'i rgyal po,
Sarvāsānitantra Vimalarāja,

The Tantra of all confessions entitled "Immaculate King", [spiritual discipline]. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Philosophy

Wellcome Tibetan 2

- 24 Manuscript; $9\frac{1}{2} \times 28(7 \times 25)$ cm.; ff. 54 (i.e., 55); 5 lines to a page; dbu can; black and red ink on white paper.

'phags pa śes rab kyī pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,

"The Perfection of Wisdom diamond cutter",

short title: Diamond Sūtra,

[religion].

Folio number 33 used twice for different folios. — *Tripitaka* 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 9

- 25 Manuscript; $11 \times 32(7\frac{1}{2} \times 26)$ cm.; ff. 39; 6 lines to a page; dbu can; black and red ink on white paper, carved wooden boards 11×32 cm.

'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
 short title: **Diamond sūtra**,
 [religion].

Ff. 54–92, including title page. The sūtra is complete but originally formed part of a manuscript including other works. — *Tripitaka* 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde. — Provenance unknown.

Wellcome Tibetan 11a

26 Manuscript; 11 × 34(7 × 29) cm.; ff. 30; 5 lines to a page; dbu can; gold and silver (i.e., yellow and white) writing on dark blue paper; painted boards 11½ × 34 cm. and leather strap.

Ff. 1–7: bcom ldan 'das ma śes rab kyi pha rol tu phyin pa'i sñiñ po,

Āryaprajñāpāramitāhṛdaya,

"The heart of the Blessed Lady Perfection of Wisdom, i.e., the **Heart Sūtra**", [prayers and incantation]. *Tripitaka* 160, 6. Translated by Vimalamitra and Rin-chen sDe.

Purchased at Sotheby's, 31.10.1933.

Wellcome Tibetan 14a

27 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can; gold ink on dark blue paper, wooden covers, bevelled edges, top cover with rectangular carving 12 × 38 cm.

Ff. 1–6r: **Heart Sūtra**,

religion, philosophy

cf. 26(W. 11a).

A silk curtain is fastened before f. 1. — Purchased at Stevens', 6.1.1925.

Wellcome Tibetan 14e

28 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can; gold ink on dark blue paper, wooden covers, bevelled edges, top cover with rectangular carving 12 × 38 cm.

Ff. 58v–59v: de bñin gśegs pa thams cad kyi yum śes rab kyi pha rol tu phyin pa yi ge cig ma ... mdo,

Prajñāpāramitā[ek] ākṣari[mātā] sarvatathāgatasūtra [sic],

"Sūtra of the Perfection of Wisdom, Mother of all the Buddhas in one syllable", [religion]. *Tripitaka* 741, 21.

Purchased at Stevens', 6.1.1925.

Wellcome Tibetan 19

- 29 Xylograph; 13 × 49(8 × 43) cm.; ff. 23; 6 lines to a page; dbu can.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra, [religion].
 Incomplete, ff. 3 to 9 and everything following folio 23 wanting. —
Tripitaka 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde.
 — Purchased at Sotheby's, 8.6.1931.

Wellcome Tibetan 24

- 30 Manuscript; 12 × 29(8½ × 26) cm.; ff. 80; 5 lines to a page; dbu can; gold and silver writing on dark blue paper; carved gilt boards; on top board Vajrasattva with Buddha and Bodhisattvas, on bottom board auspicious emblems, 17 × 40 cm.
 'phags pa śes rab kyi pha rol tu phyin pa sdud pa tshigs su bcad pa,
Āryaprajñāpāramitāsaṃcayagāthā,
 "Verse summation of the perfection of wisdom", [religion].
 Boards held together by leather thongs. — Title page protected by piece of yellow silk fastened by red cord of which vestiges are visible. — *Tripitaka* 735, 21. — Translators Vidyākarasiṃha and dPal-brtsegs. — Provenance unknown.

Wellcome Tibetan 25

- 31 Manuscript; 12½ × 32(7½ × 30) cm.; ff. 87; 5 lines to a page; dbu can; wooden boards, carved top and bottom, 14 × 37 cm.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra, [religion].
 Folio 55 wanting. — *Tripitaka* 739.21. — Translated by Śilendrabodhi and Ye-śes-sde. — Previous owner Gyantse Monastery in Tibet. — Purchased at Knight, Frank and Rutley's, 2.12.1932.

Wellcome Tibetan 26

- 32 Manuscript; 10 × 29(6 × 24) cm.; ff. 46; 6 lines to a page; dbu can; black and white ink on white paper; wooden covers, bevelled edges, 11 × 29½ cm.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,

“The perfection of wisdom diamond cutter”,
short title: Diamond Sūtra,
 [religion].

Three silk flaps sewn together, usually serving as indicator of book title, inscribed *bka' than sde lña* “The fivefold injunctions” discovered by U-rgyan gLiñ- pa (1323–1360). — *Tripitaka* 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde. — Previous owner Gyantse Monastery. — Purchased at Knight, Frank and Rutley's, 2.12.1932.

Wellcome Tibetan 27

- 33 Manuscript; 9 × 63½ (6 × 60) cm.; ff. 53 (i.e., 51½), incomp.; 6 lines to a page; dbu can; black ink on white paper; bound in cardboard, 10 × 64 cm.

theg pa chen po . . . [rgyud bla ma bstan bcos],
Mahāyāna uttaratantraśāstra,

“Treatise on the supreme Continuum of the Greater Vehicle” by Nātha Maitreya, [religion].

Half of title page, f. 2 and all ff. after 53 wanting. — An individual, unique interlinear commentary has been added exceeding the text area, in *dbu med*. — For authorship see E. Conze, *Prajñāpāramitāliterature* p. 101, note 2 and Obermiller, *Acta Orientalia*, 11, 1933, pp. 1–133. — *Tripitaka* 5525, 108. — Translators Sajjana and bLo-ldan Śes-rab. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 29

- 34 Xylograph; 13 × 32½ (7 × 28) cm.; ff. 52 (i.e., 50); 5 lines to a page; dbu can; painted wooden boards 14 × 34 cm.

'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,

“The perfection of wisdom diamond cutter”,
short title: Diamond Sūtra,
 [religion].

Red and yellow brocade marker, inscribed *'bum* (short title for *Prajñāpāramitā* Collection of which this is a part). — Folios 19 and 43 wanting. — *Tripitaka* 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde. — Provenance unknown.

Wellcome Tibetan 30

- 35 Manuscript; 8 × 25 (7 × 21) cm.; ff. 60; 5 lines to a page; dbu can; black and red ink on white paper; plain wooden boards 7½ × 31 cm.

'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
 short title: **Diamond Sūtra**,
 [religion].

Tripitaka 739.21. — Purchased at Stevens', 31.5.1907.

Wellcome Tibetan 34

- 36 Manuscript; 22 × 66(14 × 57) cm.; ff. 376 (i.e., 378); 6 or 7 lines to a page; dbu can; gold ink on dark blue paper, illuminated title page; wooden boards with bevelled edges, top board carved and painted, 28 × 70 cm.

'phags pa śes rab kyi pha rol tu phyin pa brgyad stoñ pa,
Āryāṣṭasāhasrikāprajñāpāramitā,
 "Perfection of wisdom in 8000 lines", [religion].

Inscribed on inner end board: *bam po dañ po* "section one". Inscription on board protected by silk curtain. Leather straps holding boards and folios together. — *Tripitaka* 734, 21; — Purchased at Stevens', 5.10.1920.

Wellcome Tibetan 39

- 37 Manuscript; 11½ × 33(8 × 27½) cm.; ff. 53; 6 lines to a page; dbu can; black and red ink on white paper.

'phags pa śes rab kyis[sic] pha rol tu phyin pa ... stoñ brag
 [i.e. phrag] rgya pa mdo phran dgos 'dod kun 'byuñ,
 "Commentary on perfection of wisdom ... in ... 100,000 lines",
 [religion].

Purchased at Stevens', 7.5.1907.

Wellcome Tibetan 40

- 38 Manuscript; 8½ × 26(5½ × 20½) cm.; ff. 48, incomplete; 5 lines to a page; dbu can; black and red ink on white paper.

'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
 short title: **Diamond Sūtra**, [religion].

Title page which must have been numbered f.1 wanting. — Folio 2 begins with another title page. — *Tripitaka* 739, 21. — Translated by Śilendrabodhi and Ye-śes-sde. — Provenance unknown.

Wellcome Tibetan 55

- 39 Manuscript; $10 \times 32\frac{1}{2}$ ($6 \times 30\frac{1}{2}$) cm.; ff. 81; 4 lines to a page; dbu can; gold ink on dark blue paper; plain wooden boards $12 \times 33\frac{1}{2}$ cm.

'phags pa śes rab kyi pha rold tu phyind pa sdud pa tshigs su bcaḍ pa,

Āryaprajñāpāramitāsaṃcayagāthā,

"The verse summation of the perfection of wisdom", [religion, philosophy].

Folio 23 wanting. — Antiquated spelling, see MS. 49(W.117).
Written down before 16th century? — *Tripitaka* 735, 21. —
Translated by Vidyākaraśiṃha and dPal-rtsegs. — Purchased at
Stevens', 5.10.1920.

Wellcome Tibetan 63

- 40 Manuscript; $22\frac{1}{2} \times 63\frac{1}{2}$ (13×55) cm.; ff. 350; 8 lines to a page; dbu can; white and yellow ink on dark blue paper; thick wooden boards, golden letters in lantsa script carved on red background, flanked by carvings of four golden chortens, 22×65 cm.

'phags pa śes rab kyi pha rol tu phyin pa brgyad stoṅ pa,

Āryāṣṭasāhasrikāprajñāpāramitā,

"The perfection of wisdom in eight thousand lines", [religion].

Yellow, red and blue silk flaps attached to the side of one folio for the purpose of identifying the manuscript. Also two cardboard title pages ornamented with lotus design, each covered with a silk cloth, with also a separate silk cloth. — Leather strap to hold boards and leaves together. — *Tripitaka* 734, 21. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 68

- 41 Manuscript; 10×46 (6×41) cm.; ff. 59; 4 lines to a page; dbu can; gold ink on black paper.

'phags pa śes rab kyi pha rold tu phyind pa sdud pa'i tshigs su bcaḍ pa,

Āryaprajñāpāramitāsaṃcayagāthā,

"Verse summation of the perfection of wisdom", [religion].

Folio 5 wanting. — Antiquated spelling suggests early date of manuscript. — *Tripitaka* 735, 21. — Translated by Vidyākaraśiṃha and dPal-brtsegs. — Previous owner member of the Younghusband Expedition of 1904. — Purchased at Stevens', 18.7.1922.

Wellcome Tibetan 86

- 42 Manuscript; 10 × 29(8 × 25) cm.; ff. 57; 5 lines to a page; dbu can.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra,
 [religion].
 Translated by Śilendrabodhi and Ye-śes-sde. — Previous owner
 Gyantse Monastery in Tibet. — Purchased at Knight, Frank and
 Rutley's, 2.12.1932.

Wellcome Tibetan 88

- 43 Xylograph; $9\frac{1}{2} \times 31(7 \times 27\frac{1}{2})$ cm.; ff. 38; 6 lines to a page; dbu can.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra,
 [religion].
 Purchased at Stevens', 31.5.1907.

Wellcome Tibetan 89

- 44 Xylograph; 8 × 28(6 × 25) cm.; ff. 44; 6 lines to a page; dbu can.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra,
 [religion].
 Purchased at Stevens', 31.5.1907.

Wellcome Tibetan 93

- 45 Xylograph; $15\frac{1}{2} \times 49(8 \times 43)$ cm.; ff. 23, incomplete; 7 lines to a page;
 dbu can; woodcut on verso of the title page.
 'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa,
Ārya vajracchedikāprajñāpāramitā,
 "The perfection of wisdom diamond cutter",
short title: Diamond Sūtra,
 [religion].
 Folios 3, 12–13 and 24 to the end wanting. — Translators Śilendra-
 bodhi and Ye-śes-sde. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 97

- 46 Xylograph; $13 \times 54(6\frac{1}{2} \times 45)$ cm.; ff. 2, incomplete; 6 lines to a page; dbu can.

'phags pa śes rab kyi pha rol tu phyin pa ston phrag brgyad pa'i don ma nor bar bsdus pa,

Aṣṭasāhasrikāprajñāpāramitā,

"The perfection of wisdom in 8000 lines made precise so that no mistake can occur",

short title: Aṣṭasāhasrikā,

[religion].

The whole of chapter *nga*, i.e., chapter 4. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 98

- 47 Manuscript; $20\frac{1}{2} \times 67\frac{1}{2}(12 \times 61)$ cm.; ff. 2, incomplete; 7 lines to a page; dbu can; black and red ink on white paper.

Fragments from **Bon Prajñāpāramitā,**

short title: Prajñāpāramitā, [religion].

Folio 132 from chapter *ka* and folio 38 from chapter *ja*. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 116

- 48 Manuscript; $24\frac{1}{2} \times 70(14\frac{1}{2} \times 50\frac{1}{2})$ cm.; f. 1, incomplete; 3 lines to a page; dbu can; outer title-board with separate cardboard frame, raised gold letters.

'phags pa [śes rab kyi pha rol tu phyin pa brgyad ston pa],

Aṣṭasāhasrikāprajñāpāramitā,

"Perfection of wisdom in eight thousand lines",

short title: Aṣṭasāhasrikā,

[religion].

On the title-board also two gold medaillons on a black background.

The frame is dark blue with a gold mountain pattern decoration.

— Previous owner L. A. Waddell. — *Tripitaka* 734, 21. —

Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 117

- 49 Manuscript; $21\frac{1}{2} \times 65(14 \times 57)$ cm.; ff. 12, incomplete; 8 lines to a page; dbu can; gold and silver letters on black background.

Incipit: rab kyi pha rold tu phyind pa 'di mtha' yas pa'i pha rold tu phyind pa,

"... this perfection of wisdom is an infinite perfection of wisdom", [religion].

The 12 folios comprise ff. 31-42, f. 139 replacing f. 39. — The spelling is antiquated as can be seen from the *d* following the *l* and *n* which appears in temple inscriptions of the 11th to 13th century and no longer in those of the 16th. See Denwood in Snellgrove-Skorupski, *A cultural history of Ladakh*, vol. 2, p. 152. — Fragment from the *Prajñāpāramitā* literature, compare, for example, E. Conze's translation of *The large sūtra on perfect wisdom (in 18000 lines)*, Berkeley, California University Press, 1975, pp. 217-234. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 50b

- 50 Manuscript: 7 × 39 cm., ff. 110; dub med; black and red ink on white paper; covers black and gold brocade 8 × 40 cm.

Second part of composite volume:

7 × 39(5 × 33½) cm.; ff. 63; 6 lines to a page.

Ff. 1-63: **rgyud sde bzi'i rnam bsad chuñ ba**, "Condensed definitive order of the four classes of Tantra", [philosophy].

Purchased at Puttick and Simpson's, 10.5.1910.

Propitiation and Prayers

Wellcome Tibetan 11d

- 51 Manuscript; 11 × 34(7 × 29) cm.; ff. 30; 5 lines to a page; dbu can; gold and silver (i.e., yellow and white) writing on dark blue paper; painted boards 11½ × 34 cm. and leather strap.

Ff. 20-30: **'phags pa bzañ po spyod pa'i smon lam gyi rgyal po,**

Āryabhadra-cāryā-praṇidhānarāja,

"Sublime king of aspirations for good conduct", [religion, prayer].

Tripitaka 716, 11.

Purchased at Sotheby's, 31.10.1933.

Wellcome Tibetan 14d

- 52 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can; gold ink on dark blue paper, wooden covers, bevelled edges, top cover with rectangular carving 12 × 38 cm.

Ff. 56r-58v: **'phags pa lag na rdo rje gos sñon po can gyi cho ga ... gzuñs,**

Āryanīlāmbāradhārāvajrapāṇi kalpanādhāraṇī,
 "Incantation during the rites of the Blueclad Vajrapāṇi", [religion,
 ritual].

Tripitaka 3500, 78. Translated by Dipaṅkaraśrījñāna and rGya-
 brtson Seṅ-ge.

Purchased at Stevens', 6.1.1925.

Wellcome Tibetan 31

- 53 Manuscript; $14 \times 34\frac{1}{2}$ (10 × 30) cm.; ff. 28 (incomplete); 7 lines to a page; dbu can; black and red ink on white paper; black silk covers embroidered with golden butterflies, inside covers green material pasted round cardboard 16 × 36 cm. Author and title unknown.

Invocations to Padmasambhava,
 [yogic ritual].

Ff. 1 to 25, 39 to 42, 54, 58 to 61, and all folios after 62 wanting.
 — The folios are sewn together. — The verses consist of nine
 syllables. — Purchased at Puttick and Simpson's, 10.5.1910.

Wellcome Tibetan 32

- 54 Manuscript; $13\frac{1}{2} \times 36$ (8 × 31) cm.; ff. 47; 5 lines to a page; dbu can; yellow and white ink on dark blue paper; on the last page decorated borders right and left, one board; carved Buddha figure in centre surrounded by leaves and scrollwork, $11 \times 35\frac{1}{2}$ cm.

Incipit: **bcom ldan ŷi khro rab byam[sic] gyi tshogs la**,
 "To the assembly of infinite peaceful and wrathful lords",
 [religion, ritual].

The first two pages are provided with frames of dark blue paper and with yellow silk curtains fastened by cords. — The verso of f. 1 bears some faded writing in dbu can. — Colophon an invocation to Dharmahetuprabha. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 41

- 55 Modern print; $20\frac{1}{2} \times 59$ (13 × 47) cm.; ff. 13; 4 lines to a page; dbu can; format of xylograph; red print on white paper with ornamental border; 2 printed line drawings; one yellow linen cover.

'phags ma 'od zer can,
 "Holy Mārīcī, the Shining One", [devotional religion].

Printed in Peking, according to the auction catalogue. — Pagi-
 nation in Tibetan and Chinese. — *Tripitaka* 182, 7 and 613, 11.
 — Previous owner L. A. Waddell. — Purchased at Sotheby's,
 29.11.1920.

Wellcome Tibetan 47

- 56 Manuscript; $7\frac{1}{2} \times 34(5\frac{1}{2} \times 32\frac{1}{2})$ cm.; ff. 14; 5 lines to a page; dbu can; black ink on white paper.

chos skyoñs rgyal chen sku lña'i gsuñ skañs,

"Expiatory offerings in speech to the five protectors, the great kings", [religion, ritual].

The *rgyal chen sku lña* are the retinue of Peḥar, protector of Samye and Nechung. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 49

- 57 Manuscript; $10 \times 33\frac{1}{2}(6 \times 30\frac{1}{2})$ cm.; ff. 131 (i.e., 124); 5 lines to a page; dbu can; black and red ink on white paper; wooden covers, bevelled edges, 10×35 cm.

gtsañ ma klu 'bum nag po don bsdus chuñ dun [sic],

"Seven small collections on the 100,000 nāgas" by Nāgārjuna, [medical folklore].

Ff. 110–116 wanting. — Translated from Sanskrit into Žañ žuñ by rDo-rje rGyal, then translated from Žañ žuñ into Tibetan. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 52b

- 58 Xylograph; $9 \times 30\frac{1}{2}(5\frac{1}{2} \times 23)$ cm.; ff. 39; dbu can;

Second part of composite volume; ff. 5.

Ff. 1–5: part III (ga): **'phags pa byams pa'i smon lam gyi rgyal po,**

Aryamaitrīprañidhāna,

"King of prayers to the Noble Maitreya", [religion].

Tripitaka 5925, 150. — The beginning and end of each text in this composite xylograph are marked in red ink. The last folio of this second item is stamped: "not to be removed". — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 52f

- 59 Xylograph; $9 \times 30\frac{1}{2}(5\frac{1}{2} \times 23)$ cm.; ff. 39; dbu can;

Sixth part of composite volume; ff. 2.

Ff. 1-2: Part 7 (ñā): **byams pa'i sku gzugs ma**,
 "The graceful form of Maitreya", [religion].

— The beginning and end of each text in this composite xylograph are marked in red ink. — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 52g

60 Xylograph; $9 \times 30\frac{1}{2}$ ($5\frac{1}{2} \times 23$) cm.; ff. 39; dbu can;

Seventh part of composite volume; ff. 3.

Ff. 1-3: Part VIII (ta): dGe 'dun rGya mtsho [1475-1552]: **bde chen lhun grub ma**,
 "Great bliss spontaneously arisen", [religion].

The beginning and end of each text in this composite xylograph are marked in red ink. — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 61

61 Manuscript; 8×22 ($5\frac{1}{2} \times 20\frac{1}{2}$) cm.; ff. 12 (unnumbered); 4 lines to a page; dbu can; black and red ink on white paper.

skyabs 'gro dkon mchog rjes dran mdor bsdus,
 "Summarised recollection on going for refuge to the Three Jewels", [religion].

Folio 1 blank, f. 2r title page, f. 2v text of Refuges, f. 3r title page, f. 3v beginning of text of Diamond Sūtra. — The folios are sewn together at the top. — Rough copy containing a number of corrections. — Purchased at Stevens', 16.9.1930.

Wellcome Tibetan 66

62 Manuscript; $6\frac{1}{2} \times 30$ cm.; board; 6 and 8 lines to a page; dbu can; black ink on brown wood. A prayer propeller with a hole in the centre, to be attached to house roof for the wind to revolve the mantras.

Mantras addressed to Vajrapāṇi,
 [ritual].

Purchased at Stevens', 18.7.1922.

Wellcome Tibetan 79

- 63 Xylograph; $9 \times 55(5\frac{1}{2} \times 47)$ cm.; ff. 96, incomplete; 6 lines to a page; dbu can.

dpal brtan chen po bcu drug gi mchod pa,

“Offerings made to the sixteen Great Glorious Elders” by *Ñag-dbañ bLo-bzañ rGyal-mtshan*, 5th Dalai Lama,

short title: 'phags pa gnas brtan,
[religion, lives of Saints].

Title page and ff. 1-21, 53-54, 57-58, 60-65, 92-93, 97 to the end wanting. Ff. 81, 87, 96 have been used twice for different folios. — One of the 16 Arhats or Elders, called Piṇḍola, is connected with medicine. — Originally written in 1676. (Fifth Dalai Lama 1617-82). — Previously owned by Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 94

- 64 Manuscript; $7 \times 36(5 \times 34)$ cm.; ff. 12; 5 lines to a page; dbu can; black ink on white paper, red rubrication.

sde brgyad gser skyems,

“Libation to the eight kinds of demons” perhaps by *gNubs-chen Sañs-rgyas Ye-śes*,

short title: ser (title in margin),
[ritual].

Folios 1, 2 and 12 are unnumbered. — Written in a rough hand. — Recto and verso of some folios are not yet pasted together. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 102

- 65 Xylograph; $7 \times 25(5\frac{1}{2} \times 19)$ cm.; ff. 6+1; 5 lines to a page; dbu can.

'phags pa kha mchu nag po źi bar byed pa theg pa chen po'i mdo,

Āryakhadumdhamatāpaye nāma mahāyānasūtra, “How to pacify evil discussion”, [ritual].

Sewn together on top. A piece of blue cotton pasted on the top of the first and last folios. — Extra folio $14\frac{1}{2} \times 17(11 \times 12)$ cm. — Sewn together with 123(W.101) and 11(W.103). — Verso of f. 6 is blank. — Previous owner A. W. Paul, C. I. E., an officer in the Younghusband Expedition. — Purchased at Stevens', 14.12.1915.

Wellcome Tibetan 104a

- 66 Manuscript; $11\frac{1}{2} \times 34(9 \times 21\frac{1}{2})$ cm.; ff. 87; 8 lines to a page; dbu med; black and red ink on white paper; silk binding striped in various colours $11\frac{1}{2} \times 34$ cm.

Ff. 1-17, including 2 tables; **mdzes sdug lta bas mi ñom lañ tsho ma,**

"Young woman whose beauty never causes satiety", [propitiation].

Each section has its own paper cover with the striped silk pasted to the top. The folios of each section are sewn together, and all sections are held together by a green cord. — Purchased at Stevens', 23.6.1925.

Wellcome Tibetan 111

- 67 Xylograph; $7 \times 25(6 \times 19)$ cm.; ff. 6; 4 lines to a page; dbu can.

mkha' 'gro ma señ ge'i gdoñ pa can gyi mdo,

"The sūtra of the Dākinī Lion Face, Simhavaktrā", [religion].

Only folios 1-4, and 7 & 8 in one (*bgyan* is a composite of *bdun* "seven" and *brgyad* "eight"), and one blank folio. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 112

- 68 Xylograph; $8 \times 25(6 \times 22)$ cm.; ff. 2, incomplete; 5 and 6 lines to a page; dbu can; black print and black ink on white paper.

bla ma mchod pa'i cho ga,

Gurupūjasya kalpana,

"Practice of worshipping the Lama" by bLo-bzañ Chos-kyi rGyal-mtshan, 1st Panchen Lama, [ritual].

The second folio is handwritten in a rough hand. — Denwood xylograph 460 has 23 folios, and it is the same text in a different edition. — SOAS TBP 41597 has 23 folios and is complete. — According to tradition the 4th Panchen Lama. — Purchased at Stevens', 6.9.1925.

Wellcome Tibetan 118

- 69 Manuscript; $9 \times 40\frac{1}{2}(7\frac{1}{2} \times 35)$ cm.; ff. 2, incomplete; 6 or 7 lines to a page; dbu med; black ink and water colours on white paper.

Incipit: **mthar rgyas 'dzin bla med byañ chub sañs rgyas the tshom med,**

“... having full amplitude, doubtlessly enlightened Buddha without equal”, [religion].

Folio 4 and f. 10 written on both sides. On the verso of f. 4 fine miniatures of Vajra pāṇi and the “white” Padmasambhava in monk’s robe and hat, with golden skin colour, sitting in meditation posture holding in both hands a dish filled with jewels. On the verso of f. 10 fine miniatures of Vairocana and of Padmasambhava with consort. — Previous owner L. A. Waddell. — Purchased at Sotheby’s, 29.11.1920.

Wellcome Tibetan 120

- 70 Xylograph; $9 \times 55(5\frac{1}{2} \times 57)$ cm.; ff. 23, incomplete; 6 lines to a page; dbu can.

’phags pa gnas brtan bcu drug gi phyag mchod mdo lugs,
Ārya ṣoḍaśamahāsthavirasya pūjā,
 “Prostration ritual after the Sūtra manner for the Sixteen Holy Elders”. Probable author dGe-’dun rGya-mtsho’i dPal, Second Dalai Lama,
short title: ’phags pa gnas brtan,
 [ritual].

Title page and ff. 1–29, 35, 51–70 and f. 73 to the end wanting. f. 36 repeated, second copy half only. — The Second Dalai Lama lived from 1475 to 1542. — Cf. Schuh, *Tibetische Handschriften*, (VOHD XI, 8) p. 232, item 252 (which is a different edition from the present xylograph). — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 121

- 71 Xylograph; $9 \times 55(5\frac{1}{2} \times 47)$ cm.; ff. 13, incomplete; 6 lines to a page; dbu can.

The Holy Elder or Elders,
short title: ’phags pa gnas brtan,
 [religion].

Title page and ff. 1–36 and f. 50 to the end wanting. Of f. 49 only half is extant. — For probable author and title see 70 (W.120). — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 84

- 72 Manuscript; $9\frac{1}{2} \times 30(7 \times 23)$ cm.; ff. 101, incomplete; 5 lines to a page; dbu can; black ink on white paper, red rubrication.

mchod rten bskor ba'i gzuñs dañ mdo sna tshogs bcu dgu,
 "Nineteen diverse incantations and sūtras for circumambulating
 stūpas", [ritual].

Title page and ff. 1-91 and all folios after 101 wanting. — Pre-
 vious owner Hemys Monastery, Ladakh. — Purchased through
 Dr. Paira Mall, 27.7.1911.

Spiritual guidance and instruction

Wellcome Tibetan 7

- 73 Xylograph; 9 × 52(7 × 48) cm.; ff. 19, incomplete; 6 lines to a page; dbu
 can.

byañ chub lam gyi rim pa'i dmar khrid thams cad mkhyen
 par bgrod pa'i bde lam,

"Explicit teachings on the sequence of the path towards enlight-
 enment: the easy path which reaches omniscience." by bLo-bzai
 Ye-śes, 2nd Panchen Lama (1663-1737), [religion].

Denwood 451 is a different edition. — Traditionally referred to
 as the 5th Panchen Lama. — Provenance unknown.

Wellcome Tibetan 14b

- 74 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can;
 gold ink on dark blue paper, wooden covers, bevelled edges, top cover
 with rectangular carving 12 × 38 cm.

Ff. 6r-32r: 'phags pa 'da' ka ye śes theg pa chen po'i mdo,
Āryātajñāna mahāyāna sūtra,

"Knowledge of the moment of death", [religion]. *Tripitaka* 5505,
 105.

Purchased at Stevens', 6.1.1925.

Wellcome Tibetan 17

- 75 Xylograph; 8½ × 25(6 × 19) cm.; ff. 110; 5 lines to a page; dbu can;
 wrapped in leather piece with title page pasted on. Two strings attached
 to leather. Leather piece 25 × 20 cm.

'phags pa de bzin gśegs pa bdun gyi śnon gyi smon lam
 gyi khyad par rgyas pa theg pa chen po'i mdo,

Aryasaptatathāgatapūrvaprañidhāna viśeṣavistara mahāyānasūtra,
 "Mahāyānasūtra on the former aspirations of the seven Tathāgatas",
 short title: *Tathāgatasūtra*, [religion].

Folios 80 and 90 wanting. — Pasted on the title page is a green
 Bengali trademark representing a peacock. — *Tripitaka* 135, 6.

— For a similar xylograph see Snellgrove, *Catalogue of Tibetan collections in the Chester Beatty Library*, p. 15, item 1712. Cf. also 82 (W.60). — Translated by Jinamitra, Dānaśīla, Śilendrabodhi and Ye-śes-sde. — Purchased at Sotheby's, 8.6.1931.

Wellcome Tibetan 48

76 Manuscript; 8 × 35(6 × 29) cm.; ff. 94; 5 lines to a page; dbu can; black ink on white paper; one cardboard cover.

zab pa[ʼi la]m bde gśegs kun 'du s[r]i[dk]yi las byañ gnas
luñ nag 'gro śe su,

"The liturgical rite from the gathering of all the Sugatas of the Profound Path which establishes inferior beings in higher rebirth in an understandable manner," [religion, ritual].

Pen drawings by a careless hand on the title page. — The ritual is of the Nyingmapa Sect. — Discovered by gTer-dag gLiñ-pa. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 52a

77 Xylograph; 9 × 30½(5½ × 23) cm.; ff. 39; dbu can;

First part of composite volume; ff. 13.

Ff. 1-13: Part II (kha): 'phags pa bzañ po spyod pa'i smon
lam gyi rgyal po,

Āryabhadrācāryāprañidhānarāja,

"Sublime king of aspirations for good conduct", [religion].

Tripiṭaka 716, 11 and 5924, 150. — The beginning and end of each text in this composite xylograph are marked in red ink. — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 52c

78 Xylograph; 9 × 30½(5½ × 23) cm.; ff. 39; dbu can.

Third part of composite volume; ff. 6.

Ff. 1, 5-9: Part IV (ña): spyod 'jug,

"Entering the Path", [Introduction to the conduct of a Bodhi-sattva].

The beginning and end of each text in this composite xylograph are marked in red ink. In this third item, the first folio is stamped: "not to be removed", and on folio 9v, the name "Thub stan dBañ pa [sic]" is written in ink. On the same folio is a stamp: "12 Feb

19". — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 52d

79 Xylograph; $9 \times 30\frac{1}{2}$ ($5\frac{1}{2} \times 23$) cm.; ff. 39; dbu can.

Fourth part of composite volume; ff. 7.

Ff. 1-7: Part V (ca): **thog mtha' ma**,

"The beginning and the end" by bLo-bzan Grags-pa bTson-kha-pa [1357-1419], [religion].

SOAS TBP 82902 is a different edition. — The beginning and end of each text in this composite xylograph are marked in red ink. — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 52e

80 Xylograph; $9 \times 30\frac{1}{2}$ ($5\frac{1}{2} \times 23$) cm.; ff. 39; dbu can.

Fifth part of composite volume; ff. 3.

Ff. 1-3: Part VI (ja): **ji srid thub mchog ma**,

"Achieving the best, however long it may take", [religion].

The beginning and end of each text in this composite xylograph are marked in red ink. — Part I (ka) wanting. — Previous owner member of Irvin Baird's Batt-Baird Himalayan Expedition in 1931. — Purchased at Glendining's, 15.8.1932.

Wellcome Tibetan 54

81 Xylograph); $9 \times 49\frac{1}{2}$ ($7\frac{1}{2} \times 4$) cm.; ff. 112 (incomplete); 7 lines to a page; dbu can; two woodcuts.

dam chos yid bzin gyi nor bu thar pa'i rin po che'i rgyan,
"The jewel ornament of liberation or the wish fulfilling gem of the noble doctrine" by sGam-po-pa [1097-1153], [religion].

Title page and last folio or folios wanting. Folio number 101 used twice for different folios, f. 102 wanting. — Different xylograph edition from that used by H. Guenther for his translation. Also different from xylograph no. 19999.a.7 at the British Library. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 60

- 82 Manuscript; $8 \times 26(6 \times 21\frac{1}{2})$ cm.; ff. 121 (i.e., 114); 5 lines to a page; dbu can; black and red ink on white paper, plain wooden covers with bevelled edges.

**'phags pa de bzin gsegs pa bdun gyi snon gyi smon lam
gyi khyad par rgyas pa mdo brgyad brgya pa,**

Aryasaptatathāgatapūrva prañidhānaviśeṣāvistara,

"The eight hundredth Sūtra of a special description of the former aspirations of the seven Buddhas",

short title: Tathāgatasūtra, [religion].

Ff. 10, 22, 45, 46, 49, 89, 113 wanting, folio number 36 used twice for different folios, folio numbers 42 & 43 used for one folio, and an extra f. 132 is attached to the end which does not belong to this text. — On outside upper wooden cover pencilled "TACHIEN Lie, Chambo". — *Tripitaka* 135, 6. — Translated by Jinamitra, Dānaśīla, Śilendrabodhi and Ye-sés-sde. — For a similar xylograph see Snellgrove, *Catalogue* p. 15, item 1712. Cf. also 75(W.17). — Purchased at Stevens', 18.7.1922.

Wellcome Tibetan 99

- 83 Manuscript; $9 \times 30\frac{1}{2}(6 \times 27)$ cm.; ff. 30(i.e., 26) incomplete; 5 lines to a page; dbu can; black and red ink on white paper.

ston pa śa kya thub pa'i smon lam,

"Aspiration of the Master Śākyamuni Buddha", [religion].

Chapter *kha* (i.e., 2), with ff. 1-4 and all folios after 30 wanting. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 100

- 84 Xylograph; $8\frac{1}{2} \times 26(6 \times 22\frac{1}{2})$ cm.; ff. 13, incomplete; 5 lines to a page; dbu can.

phags pa bzañ po spyod pa'i smon lam gyi rgyal po,

"King of aspirations for good conduct", [religion, prayer].

cf. *Tripitaka* 513, 11 and 5924, 150: *ārya bhadracāryaprañidhānārāja* and Denwood 411 and 412, both with different foliation. Also La Vallée-Poussin *Catalogue of the Tibetan manuscripts from Tunhuang*, 311(2). — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 104e

- 85 Manuscript; $11\frac{1}{2} \times 34(9 \times 21\frac{1}{2})$ cm.; ff. 87; 8 lines to a page; dbu med; black and red ink on white paper; silk binding striped in various colours 11.5×34 cm.

Ff. 70–87, **bden thog tu khyol ba'i gnod** [i.e., gnad],
 “Essential points on how to reach the truth directly”, [spiritual guidance].

Each section has its own paper cover with the striped silk pasted to the top. The folios of each section are sewn together, and all sections are held together by a green cord. — The two last folios are rubricated and numbered but otherwise blank. — Purchased at Stevens', 23.6.1925.

Spiritual healing

Wellcome Tibetan 12

- 86 Manuscript; $10 \times 23(9\frac{1}{2} \times 19)$ cm.; ff. 23 (i.e., 21); 6 lines to a page; dbu can; black and red ink on white paper; woodcut on inside of one painted cardboard cover $9\frac{1}{2} \times 23$ cm.

gdugs dkar lha mo gseg [sic],
 “Confession to the goddess with the white umbrella, Sitātapatrā”,
 [ritual healing, exorcism].

Ff. 12 and 22 wanting. — Second cover wanting. — The text describes 424 disease demons. Cf. René de Nebesky-Wojkowitz, *Oracles and demons of Tibet*, 1956, p. 311. — See also items 87(W.13), 88(W.14) and 89(W.50a) — Provenance unknown.

Wellcome Tibetan 13

- 87 Xylograph; $10 \times 18\frac{1}{2}(7 \times 17)$ cm.; ff. 62; 4 lines to a page; dbu can; on each page the same Chinese character is stamped in red ink; one cardboard cover $10 \times 18\frac{1}{2}$ cm.

gdugs dkar lha mo,
 “Sitātapatrā, the goddess with the white umbrella”, [ritual healing, exorcism].

On f. 13 a coloured paper square is pasted on the text in line 3. — The verso of the title page and f. 62 are in dbu can manuscript writing. — See also items 87 (W.12), 88 (W.14c) and 89 (W.50a). — Provenance unknown.

Wellcome Tibetan 14c

- 88 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can; gold ink on dark blue paper, wooden covers, bevelled edges, top cover with rectangular carving 12 × 38 cm.

Ff. 32r-55v: 'phags pa de bzin gśeḡs pa'i gtsug tor nas byuñ
ba gdugs dkar po can gzan gyis mi thub pa gzuñs ta tha
ga to śni śa si tā ta pa trā,

Tathāgatoṣṇiṣasitāpatrā,

"Sublime incantation of Sitāpatrā who emerged from the crown of the Tathāgata's head," [religion, ritual healing]. *Tripitaka* 5505, 105. Translated by Mahājñāna.

A few letters are blurred by water. — Purchased at Stevens', 6.1.1925.

Wellcome Tibetan 50a

- 89 Manuscript; 7 × 39 cm.; ff. 110; dbu med; black and red ink on white paper; covers black and gold brocade 8 × 40 cm.

First part composite volume:

7 × 39(4 × 30½) cm.), ff. 47, 5 lines to a page.

Ff. 1-47: 'phags ma gdugs dkar mo'i bsgrub dkyil gyi cho
ga ñag 'don gsam (i.e., gsal)ba'i sgron me,

"The pure lamp of expressing in words the ritual of the maṇḍala for propitiating the Excellent Goddess with the White Umbrella", [ritual healing, exorcism].

See also items 86(W.12), 87(W.13), 88(W.14c).

Purchased at Puttick and Simpson's, 10.5.1910.

Wellcome Tibetan 90

- 90 Xylograph modern print; 20 × 58(13½ × 47) cm.; ff. 56; 4 lines to a page; dbu can; black print with red borders on white paper, reproduction of woodcuts on end papers; yellow linen covers, Tibetan titles printed on red labels, covers 20 × 58½ cm.

tshe dañ ye śes dpag tu med pa'i mdo,

Aparimitāyurnāmasūtra,

"Sūtra of infinite life and wisdom" presumably translated by Ye-śes-kyi mKha'-'gro-ma Grub-pa'i rGyal-mo because a sūtra can only be composed by a Buddha,

short title: tshe mdo,

[religion, spiritual healing].

Part 1: tshe dañ ye śes dpag tu med pa'i mdo, "Sūtra of infinite life and wisdom". Part 2: tshe dpag med kyi sñiñ po, "Essence of infinite life".

Part 3: **tshe dpag med kyi sñiñ po tshe'i dbañ bskur**, "Empowerment of longevity according to the Essence of Infinite Life".

Part 4: **tshe dpag med thams cad kyi sñiñ po rnam**s, "All essential points on long life".

Folios 11, 13 and 23 wanting. — *Tripitaka* 2990, 68. — Marginal titles in Tibetan and Chinese. Printed in Peking. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 108

- 91 Manuscript; 8 × 33(6 × 30) cm.; ff. 12, incomplete; 6 lines to a page; dbu can; black ink on white paper; red rubrication.

tshe chog 'chi med 'dod 'jo dbañ gi rgyal po'i nañ nas 'chi bral bya tshul nag po 'gro śes su bkod pa,

"The method of creating deathlessness so as to be easily understood, from (the cycle) The King of Empowerments, the Immortal Wishfulfiller (i.e. Amitāyus)" by bLo-bzañ Chos-rgyal, 1st Panchen Lama (1570-1662), [ritual giving of blessings for long life].

Paper damaged at the corners, no loss of text. — Written in a rough hand. — The 1st Panchen Lama is traditionally known as the 4th. — Denwood 508 and 509 (xylographs). — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 113

- 92 Manuscript; 9½ × 25½(6½ × 21) cm.; ff. 2; 5 lines to a page; dbu can; black and red ink on white paper.

dpal ldan dmag zor rgyal mo'i sgo nas rno mthoñ sgrub tshul de'i 'bras bśad,

"Means of acquiring acute sight ... derived from the Glorious Queen Magzorma", [ritual].

The title page is decorated with a scallop pattern and a conch shell on a lotus. — Both versos are fragments of a rough copy of another text. The red rubrication and lettering appear on the versos. — The rectos are also written in a rough hand. — Purchased at Stevens', 6.9.1925.

Astronomy

Wellcome Tibetan 28

- 93 Manuscript; 7½ × 24 (same) cm.; ff. 46; 6 lines to a page; dbu can; black and red ink rubrication on white paper, pen and ink illustrations on

verso of last folio; bound in red and white patterned cotton material
9 × 24½ cm.

zil gnon zes pa me pho rta lo'i le'u tho,
"Almanac for the fire-male-horse year [1906-7], the *Abhibhūya*",
[astronomy, astrology].

Indicates positions of planets and lunar mansions, prognostications
on auspicious and inauspicious days, including on what days at-
tacks of fever and diseases can be expected. — Accompanied by 3
page typed explanation by Vidyabhusana dated 1.8.1906, stamped
27.8.1906. — This *Abhibhūya*, Tibetan *zil gnon*, is the 16th in the
40th of the sixty year cycles. — Previous owner Professor Satis
Chandra Vidyabhusana of Presidency College, Calcutta. — Prob-
ably purchased from Professor Vidyabhusana.

Wellcome Tibetan 107

- 94 Xylograph; 10 × 56(7 × 54) cm.; ff. 362 (incomplete); 6 lines to a page;
dbu can; seven woodcuts.

**phug lugs rtsis kyi legs bśad mkhas pa'i mgul rgyan vaiḍūr
dkar po'i do śal dpyod ldan,**

"An ornament of white beryls according to the method of Phug-
pa-po" by Sañs-rgyas rGya-mtsho, sDe-srid (1653-1705),

short title: Vaiḍūrya dkar po,
[astronomy, calendar calculation].

Folios 1-60, 67-320, 326-328, 331, 333-334, 340-361, 363 to the end
wanting. — Composed between 1683 and 1685 (cf. Kristina Lange,
Die Werke des Regenten Sañs-rgyas rgya-mc'o, Berlin, Akademie
Verlag, 1976, p. 216). — BL 19999.d.85 (2 and 3), ff. 634 each, are
the Lhasa edition. — Previous owner Hemys Monastery, Ladakh.
— Purchased through Dr. Paira Mall, 27.7.1911.

History of medicine

Wellcome Tibetan 4

- 95 Xylograph; 9 × 53(6 × 45) cm.; ff. 149; 6 lines to a page; dbu can; 4
woodcuts.

**rje btsun gyu thog yon tan mgon po rñiñ ma'i rnam par
thar ba bka' rgya ma,**

"Lord Yuthok the Excellent, the Elder's biography, a sealed teach-
ing" by gYu- thog-pa Jo-bo Rigs-dbon Lhun-grub bKra-śis, [history
of medicine].

The name Rigs dbon stands probably for Rigs dpon 'nephew or paternal relative'. — Cf. Denwood, 153. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 5

- 96 Xylograph; 9 × 53(6 × 45) cm.; ff. 18; 6 lines to a page; dbu can; 6 woodcuts.

gyu thog gsar ma yon tan mgon po'i rnam par thar pa,
 "The biography of Yuthok the Excellent the Younger" by Dar-mo
 sMan-rams-pa bLo- bzañ Chos-grags, [history of medicine].

Cf. Denwood 204. — Previous owner Hemys Monastery, Ladakh.
 — Purchased through Dr. Paira Mall, 27.7.1911.

Linguistics

Wellcome Tibetan 46

- 97 Manuscript; 26 × 20 cm.; ff. 1725 continuously; 12 lines to a page; dbu can; each volume is bound in western style in different cloth with leather spine and corners.

Tibetan-Sanskrit dictionary, compiled from several Tibetan manuscripts

compiled by Padma Chhophel, [language].

Volume I contains Tibetan letters K-D, volume II letters N-A.
 — The Sanskrit is transliterated into Tibetan letters. English transliterations and translations of words only on very few pages.
 — Copied in his own hand by Waddell who added the English transliterations and translations. — For photograph of Lama Chhophel see Waddell, *The Buddhism of Tibet*, p. 60. — Dated 1891-92. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Materia medica

Wellcome Tibetan 22

- 98 Manuscript; 48 × 54 cm.; folded sheet; on each strip 6 lines to a page; dbu can; folded into strips of 9 cm., written on both sides, with pen drawing.

dpal ldan lha mo tshe yi dbaṅ phyug ma'i gso 'byed dgos
 ' dod re skyoṅ,

“Remedies of dPal-ldan Lha-mo who has power over the life-span which fulfil each requirement”, by Pa-dma dKar-po (1527–1592), [medicine, ritual].

Previous owner L. A. Waddell. — Purchased at Sotheby’s, 29.11.1920.

Wellcome Tibetan 56

- 99 Manuscript; 7 × 31(5 × 26) cm.; ff. 2; 5 lines to a page; dbu med; black ink on white paper.

gtsho sman mdoñ choñ dam thug thig bskur oñ,

“Will give advice on the appearance of a cornelian as a health giving medicine”, [medicine].

Purchased at Stevens’, 6.1.1925.

Wellcome Tibetan 71

- 100 Manuscript; 7½ × 41(6 × 37½) cm.; ff. 71, incomplete; 8 lines to a page; dbu med; black ink on white paper.

bdud rtsi sman gyi rnam dbye ño bo nus miñ rgyas par bśad pa dri med śel ’phren,

“The pure crystal garland: explaining in full the division, nature, action and names of medicines” by Dil-dmar bsTan-dzin Phun-tshogs, dGe- bśes (ff. 1727),

short title: **dri med śel ’phren**, [medicine].

Composed in 1717. The whole text lists 2294 chief ingredients of medicines. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 115

- 101 Manuscript; 8 × 30(4 × 24) cm.; ff. 11, incomplete; 6 lines to a page; dbu med; black ink on white paper, red rubrication.

miñ ’don ’brel,

“Connected recitation of names”, [materia medica].

A fuller Tibetan title on a slip of paper inside the manuscript: *sman rnams kyi miñ ’dogs*, ‘names given to medicines’. — On the title page a rough upside down drawing of a hand with a skull crown. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 104c

- 102 Manuscript; $11\frac{1}{2} \times 34(9 \times 21\frac{1}{2})$ cm.; ff. 87; 8 lines to a page; dbu med; black and red ink on white paper; silk binding striped in various colours $11\frac{1}{2} \times 34$ cm.

Ff. 36-51; **kha dog rnam s lña ldan**,
"Possessing the five Colours", [medicine, anthology].

Each section has its own paper cover with the striped silk pasted to the top. — The two last folios are rubricated and numbered but otherwise blank. — Purchased at Stevens', 23.6.1925.

Practice of medicine

Wellcome Tibetan 15

- 103 Xylograph; 6 lines to a page, except vol. 3 which has 7 lines to a page; dbu can; woodcuts.

Composite xylograph containing the four volumes of
bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag gi rgyud

Amṛtahrdayāṅgāṣṭaguhyopadeśatantra,

"Tantras of secret instruction on the octopartite essence of nectar",
discovered by Grva-pa mÑon-sés.

Short title: rgyud bñi. [medicine].

$10 \times 50(7 \times 46)$ cm., ff. 8. Vol. 1, **rtsa rgyud**, "root tantra",
 $9 \times 53(7 \times 47)$ cm., ff. 43. Vol. 2, **bśad rgyud**, "Explanatory tantra",
 $8 \times 50\frac{1}{2}(7\frac{1}{2} \times 48)$ cm., ff. 299. Vol. 3, **man ñag rgyud**, "Instruction
for practice tantra",

$9 \times 52(6 \times 45)$ cm., ff. 77. Vol. 4, **phyi rgyud**, "Last tantra", Den-
wood 216-9, BL 19999, b 13, 14(1-2) and SOAS, TBP 82784 are
different xylograph editions.

Between f. 1 and f. 2 there is a manuscript leaf with a rough anatomical drawing and a description in dbu med script. — In vol. 2, folio 3 is wanting and has been replaced by a xerox copy of ff. 3r,v and 4r from the 19th century Peking print at the School of Oriental and African Studies. — In vol. 3, ff. 172-221 are wanting. Folios 1-3 have been replaced by xerox copies of the 19th century Peking edition at SOAS. Folio 61 has been used for 2 different folios. Folio 62 is wanting. — The Sanskrit title may have been added later by the Tibetans in accordance with the usual practice regarding *gter ma* literature, i.e., rediscovered works. Works written before the reign of king Ral-pa-can (866-901) were not given a Sanskrit title even if they existed in Sanskrit. — Previous owner Hemys Monastery — Purchased through Paira Mall 27.7.1911.

Wellcome Tibetan 16

- 104 Xylograph; $8\frac{1}{2} \times 50(6\frac{1}{2} \times 46)$ cm.; ff. 72; 6 lines to a page; dbu can; woodcuts.

bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag gi rgyud kyi tshig don mes po'i źal luñ,

"Oral instructions of the Ancestor on the words and meaning of the rGyud bźi" by bLo-gros Zur-mkhar rGyal-po (b. 1508),
short title: mes po'i źal luñ, [medicine].

A commentary on the rGyud bźi, see No.103 (Wellcome xylograph 15). — Commentary on vol. 1. — SOAS (shelf mark L.CM.610 (454, 099)) holds a modern reprint of the whole work printed from the Lhasa Old Żol dGa-ldan Phun-tshogs gLiñ blocks from which this is a xylograph. — There are some Tibetan manuscript notes at the end. — Purchased at Sotheby's, 8.6.1931.

Wellcome Tibetan 45

- 105 Manuscript; 84×53 cm. and 53×37 cm.; ff. 2; dbu can; illustration in water colours on paper.

Trees of medicine: body in health and disease, causes and cures of diseases,
[medicine].

The two folios have been pasted together. — For details on the subject see Finckh, *Foundations of Tibetan medicine* vol. 1, folding plates. — Provenance unknown.

Wellcome Tibetan 70

- 106 Xylograph; $9\frac{1}{2} \times 52(6 \times 47\frac{1}{2})$ cm.; ff. 487(i.e.115) incomplete; 6 lines to a page; dbu can; two woodcuts representing the Medicine Buddha and gYu thog the Younger.

cha lag bco brgyad kyi them yig dkar chag me loñ 'phreñ ba

"A register and catalogue of the Eighteen branch commentary on the rGud bźi entitled The wreath of mirrors" by gYu-thog Yon-tan mGon-po, the Younger (11th cent.),
short title: me loñ 'phreñ ba, [medicine].

General title page and 2 ff. with contents table wanting. Each section has its own title page. — Contains only sections *ka, kha, ga, ña, cha, ja* (Delhi v-ix). — Modern printed version in *Śata-pitaka Series*, vol. 72 states: 'Found at International Academy of Indian Culture, New Delhi. No other copy is known to exist in . . . collections except in the Cybikov College, Leningrad.' The present copy

agrees in all details with the one used by Lokesh Chandra which was printed at the dGa' ldan phun tshogs gliñ monastery west of Tashilhunpo in Tsang. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 72

- 107 Manuscript; $8\frac{1}{2} \times 43(6 \times 38)$ cm.; ff. 9; 6 lines to a page; dbu can; black and red ink on white paper.

rkañ 'bam 'di ñid nar bsnur lci ba'i phyir,

"Gout and why it is difficult to cure this disease" by Sañs-rgyas rGya-mtsho, sDe-srid (1653-1705), [medicine].

This constitutes chapter 101 of the *Lhan thabs*, see 111(W.80). — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 75

- 108 Manuscript; $6\frac{1}{2} \times 36\frac{1}{2}(4 \times 34)$ cm.; ff. 90; 6 or 7 lines to a page; dbu med; black and red ink on white paper.

man ñag ñams yig (brgya rtsa) (or phan bde brgya rtsa),

"Book of instruction (on 100 topics) to remember (or "A hundred useful texts")" by dKon-mchog 'Phan-dar, Goñsman-pa, [medicine].

Folios 51 and 64 wanting. — One of the sources of the large commentaries by the *sDe-srid* Sañs-rgyas rgya-mtsho. For chapter titles see: M. Taube, *Beiträge zur Geschichte der medizinischen Literatur Tibets*, pp. 67-68. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 77

- 109 Manuscript; $7 \times 44(4 \times 39\frac{1}{2})$ cm.; ff. 179, incomplete; 6 lines to a page; dbu med; black and red ink on white paper.

[either] **Supplement [or] Arrangement of Zur-mkhar-ba's work,**

short title: zur bkod,
[medicine].

Title page and ff. 1-10, 19-22, 29-32, 38-79, 83, 92, 99-100, 102-103, 112-113, 131 and 180 to the end wanting. — Former owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 78

- 110 Xylograph; $9\frac{1}{2} \times 56(6\frac{1}{2} \times 50)$ cm.; ff. 10; 6 lines to a page; dbu can.

bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag gi rgyud rtsa ba'i rgyud,

"Root tantra belonging to the tantra of secret instruction on the octopartite nectar essence", Discoverer: Grva-pa mÑon-sés (1012-1090),

short title: **rGyud bñi**, Book I,
[medicine].

A different edition from 103(W. 15). Colophon: *par 'di śri chu bzañ du bñugs*, "This print is extant in Śri-chu-bzañ." — Former owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 80

- 111 Xylograph; $8 \times 39(5 \times 35)$ cm.; ff. 298; 6 lines to a page; dbu can; 12 woodcuts, 7 diagrams, wooden boards $9 \times 43\frac{1}{2}$ cm.

bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag ... rgyud kyi lhan thabs zug rñu'i tsha gduñ sel ba'i katpura [sic] dus min 'chi žags gcod pa'i ral gri,

"Supplement on the methods of treatment to the Tantra of secret instruction on the octopartite nectar essence, the sword for cutting through the noose of untimely death, the camphor curing the pain of the torment of fever" by Sañs-rgyas rGya-mtsho, sDe-srid (1653-1705),

short title: **Lhan thabs**,
[medicine].

This work is a commentary to Book III of the *rGyud bñi*, see 103(W.15). — Folio 1 bears the erroneous Tibetan folio number 2. — Manuscript annotations in *dbu med* in red and black ink. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 114

- 112 Manuscript; $68 \times 44\frac{1}{2}(66 \times 42\frac{1}{2})$ cm.; f. 1; 104 lines to a page; dbu can; water colour and black ink on white linen.

Chart indicating good and bad bloodletting days and when to guard against demons,

short title: **Bloodletting chart**,
[medicine, divination].

The chart also contains a *sme ba* (9 figures symbolising the elements in geomancy) in the centre with the Chinese pa-kua (8 trigrams) surrounded by 12 animals of months and years. Below this, symbols of 7 days of the week. 106 compartments containing each an ornamental letter and writing in *dbu can* indicate bloodletting days. The protector deities are Mañjuśrī, the White Tārā and Vajrapāṇi, below them the 8 fortunate signs and other symbols. — Purchased at Glendining's, 29.1.1935.

Astrology

Wellcome Tibetan 59

- 113 Manuscript; $8 \times 27(6\frac{1}{2} \times 23)$ cm.; ff. unnumbered (i.e., 110); 6 lines to a page; *dbu med*; black and red ink on white paper, coloured diagrams; bound in cardboard covered by cotton with white and green exotic birds and flowers on a dark background 9×28 cm.

Astrological texts including tables of the mansions of the moon,
[astrology].

Sewn together at the top. Divided into sections by one blank leaf and one cover between each section, parts of them bound in yellow and pink embroidered silk, except the two outer covers, with two loops of cords for wrapping round attached. — Purchased at Stevens', 23.10.1934.

Wellcome Tibetan 82

- 114 Manuscript; $8 \times 30(8 \times 28)$ cm.; ff. unnumbered (43) incomplete; 5 or 6 lines to a page; *dbu can, med*; black ink on white paper, red rubrication, folios sewn together on the left-hand side.

Incipit: **mchod bzuñ khror bsgom**,
“... meditating on the wrathful deity who accepts the offering”,
[astrology manual].

Title page and folios at the beginning wanting. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall.

Wellcome Tibetan 104b

- 115 Manuscript; $11\frac{1}{2} \times 34(9 \times 21\frac{1}{2})$ cm.; ff. 87; 8 lines to a page; *dbu med*; black and red ink on white paper; silk binding striped in various colours $11\frac{1}{2} \times 34$ cm.

Ff. 18-21r; **Astrological tables;**
text ff. 21v-35.

Each section has its own paper cover with the striped silk pasted to the top. The folios of each section are sewn together, and all sections are held together by a green cord. — Purchased at Stevens', 23.6.1925.

Wellcome Tibetan 106

- 116 Manuscript; $8 \times 20\frac{1}{2}$ ($6\frac{1}{2} \times 19$) cm.; ff. 99; 7, 8 or 9 lines to a page; dbu med; black and red ink on white paper; red cotton binding pasted to two outer folios $8 \times 20\frac{1}{2}$ cm.

kog [sic] rtsis zab mo mchog lan kun la phan phyir gyi,
"Profound teachings on the horoscope", [medical astrology].

Some folios sized. — The folios are sewn together on the left-hand side forming two parts but numbered continuously. — Folio 1 unnumbered, 4 folios at the end unnumbered out of which 3 are blank. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 109

- 117 Manuscript; $7\frac{1}{2} \times 25$ (6×22) cm.; ff. 9, incomplete; text 5, tables 7 lines to a page; dbu can; black and red ink on white paper.

spyan ras gzigs kyi mig,
"The eyes (holes or net?) of Avalokiteśvara", [astrology].

Possibly commentary on the *Vaiḍūrya dKar po* — see 94(W.107) — which is mentioned in the text. — The word for "eyes" would be in the honorific form, therefore perhaps "holes or net". — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 8

- 118 Xylograph; 9×53 (7×48) cm.; f. 1; 4 lines to a page; dbu can.

dge ldan rtsis gsar lugs kyi ri mo ñar brjod pa me tog chun po,

"A posy of flowers, an effective description of the diagrams according to the New Ganden tradition of calendrical reckoning", [astrology].

For a description of the dGa'-ldan-rtsis-gsar School see D. Schuh, *Untersuchungen zur Geschichte der tibetischen Kalenderrechnung*, p. 140. — Provenance unknown.

Geomancy

Wellcome Tibetan 104d

- 119 Manuscript; $11\frac{1}{2} \times 34(9 \times 21\frac{1}{2})$ cm.; ff. 87; 8 lines to a page; dbu med; black and red ink on white paper; silk binding striped in various colours $11\frac{1}{2} \times 34$ cm.

Ff. 52-69, **sar gyi phris** [abbreviation for **phrin las**] **brgyab sar dmigs**,

"A new method of land surveying according to geomancy", [geomancy].

Each section has its own paper cover with the striped silk pasted to the top. The folios of each section are sewn together, and all sections are held together by a green cord. — Purchased at Stevens', 23.6.1925.

Wellcome Tibetan 126

- 120 Xylograph; $35\frac{1}{2} \times 28\frac{1}{2}(30 \times 25)$ cm.; broadsheet; 6 lines to a page; dbu can; black print on white paper.

Geomantic calendar chart in the shape of a tortoise or turtle, [geomancy and prophecy].

The turtle is surrounded by a tiger, a lion, a frog and a bird and flanked by a plant and an axe. In the centre a "*sme ba*" with nine compartments denotes benefic and malefic spirits and good and bad years. This is surrounded by eight trigrams and the twelve animals of the months of the year. — According to N. Douglas, *Tibetan Tantric charms and amulets*, item 167, similar charts are often printed on flags for protection. — Kept with Western manuscript 957 where it is incorrectly described as an "Indian wheel of fortune with Sanscrit (*sic*) text". — Purchased at Sotheby's in 1930.

Exorcism

Wellcome Tibetan 20

- 121 Manuscript; 47×36 cm.; broadsheet; 25 lines to a page; dbu can; black ink on white paper.

sa sgo gnam sgo byuñ tshul,

"Particulars about the doors of earth and sky", [ritual].

Pencilled note on MS: "Devil worship among the Tibetans. Closing the door of Earth and Sky". Described by Waddell on p. 484 as: "The barring of the door against the earth and sky demons, instructions how to erect the charm". — Previous owner L.A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 76

- 122 Manuscript; $7\frac{1}{2} \times 32\frac{1}{2}$ ($6\frac{1}{2} \times 28\frac{1}{2}$) cm.; ff. 6; 6 lines to a page; dbu can; black ink on white paper.

lto nag mtshan ma'i 'gra [for *dgra*] **bror**,
 "Oath on the enemy of the one distinguished by black [either] food
 [or] belly", [exorcism].

Written by a careless hand. — Previous owner Hemys Monastery,
 Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 101

- 123 Xylograph; 7×25 (5×21) cm.; ff. 4; 5 lines to a page; dbu can.

phyogs bcu mun sel,
 "Dispelling the darkness of the ten directions", [ritual].

Sewn together on top. First and last folios pasted onto dark blue
 cotton. — Sewn together with 65(W. 102) and 11(W. 103), with
 a dark blue cord attached to their spine. — Denwood 356, BL
 19999.b.1(111). — cf. *sDe-dge Tripiṭaka*, Tohoku Library Cata-
 logue 269. — Previous owner A. W. Paul, C. I. E., an officer in the
 Younghusband Expedition. — Purchased at Stevens', 14.12.1915.

Architecture

Wellcome Tibetan 73

- 124 Manuscript; $7 \times 21\frac{1}{2}$ ($6 \times 17\frac{1}{2}$) cm.; ff. 19, incomplete; 5 lines to a page;
 dbu can; black and red ink on white paper.

'phags pa bkra śis rtsegs pa chen po'i mdo,
Āryamukhemahāyānasūtrīya,
 "Sūtra on good fortune when laying the foundation of a house",
 [ritual].

Previous owner Hemys Monastery, Ladakh. — Purchased through
 Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 105

- 125 Manuscript; 9×31 (7×26) cm.; ff. 8, incomplete; 6 lines to a page; dbu
 can; black ink on white paper, red rubrication.

'Manual for designing a stūpa',
 [religious architecture].

Folios 1-8, 13-14, and all folios after f. 18 wanting. — Provenance
 unknown.

Drama

Wellcome Tibetan 51

- 126 Manuscript; $7 \times 35\frac{1}{2}$ (5×29) cm.; ff. 77+4; 4 lines to a page; dbu can; black ink on white paper.

rgyal po don thams cad 'grub pa'i rnam thar,

"Biography of the king who had gained all objects, followed by a summary of the play", [religious drama].

The summary in 4 folios has 6 lines to a page. — Summary headed in English: "Showing abstract meaning" in pencil. — The king's Sanskrit name is Sarvārthasiddha, i.e., the name of Śākyamuni Buddha as a prince. — For details on the play see Waddell, p. 540 and note 4. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Music

Wellcome Tibetan 42

- 127 Manuscript; $8 \times 44\frac{1}{2}$ cm.; ff. 3; irregular lines to a page; dbu med; text area not divided off; with musical notation; black and red ink on white paper; received without covers but a cardboard cover has been made for it.

Musical score used during services in Tibetan Buddhist monasteries,

[sacred music, ritual].

The folios are not consecutive. — Three pages from these three folios are reproduced by Waddell, on p. 433. There is an explanation of the notation on p. 432 and in note 5 on the same page. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Poetry

Wellcome Tibetan 6

- 128 Xylograph; 9×48 (7×45) cm.; ff. 264 (i.e., 99, because incomplete); 7 lines to a page; dbu can; 6 woodcuts; blue and white patterned cotton covers over wood, tied by six cords.

Mi la ras pa mgur 'bum,

"Milarepa's 'A hundred thousand songs'" by Mi-la-ras-pa, rJes-tsun (1140 or 1052–1123 or 1135), [religious poetry].

Wanting: ff. 1, 7-9, 11-15, 26-29, 106-108, all folios after 109, except for 145, 263 and the final folio 264. Last folio number not visible on Wellcome copy but clearly visible on complete xylograph preserved in the Gangtok Institute of Tibetology. Gangtok and Wellcome Institute different from eight other xylographs listed by F. R. Hamm in *Zentralasiatische Studien*, 1970, vol. 4, on p. 30. In the present edition chapter 14 begins on f. 48r, line 3. — Provenance unknown.

Wellcome Tibetan 64

- 129 Xylograph; $9 \times 49\frac{1}{2}$ (7 × 44) cm.; ff. 259 (incomplete); 7 lines to a page; dbu can; engraved title page and 2 woodcuts; black and white patterned cotton covers over wooden boards tied together by cords on four sides, 8 × 52 cm.

rje btsun Mi la ras pa'i rnam thar rgyas par phye ba mgur 'bum,

“Lord Milarepa’s hundred thousand songs in addition to his biography”, [religious poetry and legendary biography].

Folios 2-5, 16-19, 23-25, 30-38, 45-110, 145, 260 and the rest including the end wanting. — Purchased at Stevens’, 14.1.1923.

Wellcome Tibetan 81

- 130 Xylograph; 9×53 (6 × 48) cm.; ff. 414; 6 lines to a page; dbu can; 17 woodcuts; red wooden covers with bevelled edges and lantsa writing, leather strap with metal clasp.

“The request, the biography and the songs of Milarepa”.

Editor gTsañ-smyon Heruka, (1452-1507),

short title: **gsol 'debs rnam thar mgur 'bum,**

[biography and religious poetry].

I. ff. 1-7: **gañs can grub pa'i gtso bo ño mtshar gtam,** “Amazing tale of a foremost accomplished master in the land of snows.” BL 19999.d.106(1)

II. ff. 1-116: **rnal 'byor gyi dbañ phyug chen po rje btsun Mi la ras pa'i rnam thar pa dañ thams cad mkhyen pa'i lam ston,** “The life and liberation of the great and powerful yogi, Lord Milarepa, and a guide to omniscience’.

BL 19999.d.106(2) SOAS TBP 34852, SOAS TBP 41541

III. ff. 1-290: **rje btsun Mi la ras pa'i rnam thar rgyas par phye ba mgur 'bum,** “Lord Milarepa’s A hundred thousand songs, in addition to the story of his life.” BL 19999.d.106(3), SOAS TBP 34848.

The general Tibetan title page is wanting. — Gene E. Smith in his foreword to Lokesh Chandra’s edition of gTsañ-smyon Heruka,

p. 21, believes Nam-mkha' bSam-grub rGyal-mtshan (15th c.) was the author of the Request but he was probably the scribe, cf. Taube, *Handschriften* vol. I, pp. 50-51, No. 155a. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Autobiography

Wellcome Tibetan 74

131 Xylograph; $8\frac{1}{2} \times 23(6 \times 19\frac{1}{2})$ cm.; ff. 26; 5 lines to a page; dbu can; three woodcuts.

u rgyan pa dma'i rnam thar bka' than 'dus pa,
 "Short biography and history of Padmasambhava from Uḍḍiyāna"
 by Padmasambhava (8th c.), discovered by U-rgyan gLiñ-pa, [abridged
 autobiography].

Folio 6 wanting. — Different from Denwood 628 and E. Gene Smith, *Catalogue of Tibetan xylographs*, Seattle, 1969, A1-5. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Biography

Wellcome Tibetan 1

132 Manuscript; $9\frac{1}{2} \times 45\frac{1}{2}(7 \times 42)$ cm.; ff. 121; 7 lines to a page; dbu can; folio 2 written in yellow ink on dark blue paper, the rest black and red on white paper; illuminated; wooden covers with bevelled edges 11×48 cm.

spuñ pa'i chos rgyal sroñ btsan sgam po'i mdzad pa,
 "The accumulated deeds of the religious king Srongtsengampo",
 [legends concerning the life of this 7th century king].

Ff. 3 and 35 wanting. — Previous owner Gyantse Monastery, Tibet. — Purchased at Knight, Frank and Rutley's, 3.12.1932.

Wellcome Tibetan 3

133 Xylograph; $7\frac{1}{2} \times 46(6 \times 42)$ cm.; ff. 116 (incomplete); 7 lines to a page; dbu can; wooden covers $10\frac{1}{2} \times 56$ cm.

Mi la ras pa'i rnam thar,
 "The biography of Milarepa" by Ras-chuñ rDo-rje Grag-spa (1083-
 1161), edited by gTsañ-smyon Heruka [1452-1507], [religious po-
 etry and biography].

Beginning and end added on sheets of paper in modern Tibetan handwriting. Ff. 1-5, 14, 48, 70, 94, 108 and all folios after 116 which is not the end as in 130(W.81 II), are wanting. — Previous owner Hemys Monastery, Ladakh. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 35

- 134 Xylograph; $9\frac{1}{2} \times 53\frac{1}{2}$ (6 × 49) cm.; ff. 566, (i.e., 569); 6 lines to a page; dbu can; 24 woodcuts; one linen cover and one cardboard cover 9 × 57 cm.

jo bo rje lha gcig dpal ldan a ti śa'i rnam thar bla ma'i
yon tan chos kyi 'byañ gnas sogs gdams rin po che'i glegs
bam,

“The life story of . . . Lord Atīśa and the volumes of the Kadampa Rinpoches by Atīśa and 'Brom-ston rGyal-ba'i 'Byuñ-gnas,” [religious biography of Atīśa and his former lives].

With three flaps, two brocade and one cotton, sewn together serving as indicator of book title. — Three folios occur each twice with same text: folio 35, folio 237 and folio 323. Folio 183 has been replaced by handwritten title of new section in dbu med. — BL 19999.d.107 has 365 folios. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 44

- 135 Xylograph; 8 × 45 (6 × 44) cm.; ff. 71; 7 lines to a page; dbu can; wooden boards, bevelled edges, 9 × 50 cm.

sgra bsgyur mar pa lo tstsha'i rnam thar mthoñ ba don
ldan,

“Marpa, the translator's and scholar's life, with insight into its meaning” by gTsañ-smyon Heruka [1452-1507], [biography, legends].

Folios 1 (including title page), 2, 6, 51v, 53, 56, 69 and 70 are handwritten in black ink. On f. 34, faded letters have been rewritten in red ink. — Different woodblocks from Leiden xylograph (R. de Nebesky-Wojkowitz, *Catalogue of the collections of Tibetan blockprints and manuscripts in the National Museum of Ethnology*, Leiden, 1953-1955, no. 146, which has ff. 93 and from those used by Bacot and Kham-sprul and after him Chogyam Trungpa, with ff. 91. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 91

- 136 Manuscript; 9 × 34(6 × 30) cm.; ff. 2; 6 lines to a page; dbu can, med; black ink on white paper, red rubrication; one cardboard cover 9½ × 35½ cm.

mdzad pa bcu gñis,

Dvādaśakaraṇā,

“The twelve deeds of the Buddha” by Nāgārjuna, [religion].

Tripitaka 2026, 46. — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Wellcome Tibetan 92

- 137 Xylograph; 10 × 52(7 × 42) cm.; ff. 192, incomplete; 7 lines to a page; dbu can; one wooden board 14 × 60 cm., one cardboard cover 10½ × 53 cm.

**'phags pa'i yoñs su mya ñan las 'das pa chen po'i po ti
-phyi ma,**

Āryamahāparinirvāṇa[sūtra],

“Last books of the Holy Sūtra of the great decease” [religion].

Folios 49 and 115 have been used twice for different folios; all folios after 192 are wanting. — Translators and revisers: dBaṅ-phab-zuñ, dGe-ba'i bLo-gros and rGya-mthso'i sDe. — *Tripitaka* 787–788, 31. — Cf. Denwood MS 415 (incomplete) and MS 417 (incomplete). — Previous owner L. A. Waddell. — Purchased at Sotheby's, 29.11.1920.

Correspondence

Wellcome Tibetan 33

- 138 Manuscript; 31 × 27 cm.; f. 1; 17 lines to a page; dbu med; black ink on white paper.

Incipit: **sñon bśags smon lam,**

“Aspirations accumulated in the past”,
[letter].

Provenance unknown.

Wellcome Tibetan 69

- 139 Manuscript; 8½ × 20½(6½ × 18) cm.; ff. 127 (i.e. 134); 6 or 7 lines to a page; dbu med; black and red ink on white paper; bound in red leather over cardboard, with 7 sections sewn together and a red cord attached, 8½ × 20½ cm.

Letter writer,
[practical arts].

1 blank folio before f.1, 1 blank folio between folios 18 and 19, 3 blank folios between ff.107 and 108. Between each, ff.35 and 36 and between ff.126 and 127 one merely ruled folio. — Between the sections pieces of coloured fabric glued to cardboard. — On last folio notes in cursive Tibetan and in Urdu or other Indic script. — A few worm holes. — Purchased through Dr. Paira Mall, 27.7.1911.

Wellcome Tibetan 85

- 140 Manuscript; $45 \times 47\frac{1}{2}$ cm.; ff.11; 48 lines to a page; dbu med; black ink on white paper.

Eleven letters,
[divers].

The text is written on both sides of the folios, there are 22 pages. — Previous owner A. W. Paul, C. I. E., an officer in the Younghusband Expedition who secured them from a monastery. — Purchased at Stevens', 14.12.1915.

History

Wellcome Tibetan 38

- 141 Manuscript; $9 \times 22\frac{1}{2}$ (8×19) cm.; ff.91; 4 lines to a page; dbu med; black ink on white paper, and different coloured strokes in water colours; bound in linen covers $9 \times 22\frac{1}{2}$ cm.

Official record of tribute paid to Lhasa by the Phari district during a series of years,
[history].

Out of the 91 folios, 32 ff. are blank. — The folios are sewn together, in one place uncut. — Previous owner L. A. Waddell. — Marked on a handwritten label pasted on the cover by Waddell: 'Found at Phari Fort in 1904'. — Purchased at Sotheby's, 29.11.1920.

Legend

Wellcome Tibetan 58

- 142 Xylograph; 21×71 ($14\frac{1}{2} \times 60$) cm.; ff.82 (i.e., 11) incomplete; 8 lines to a page; dbu can; enlargement in modern print. Red letters on white machine made paper.

'phags pa sor mo'i phren ba la phan pa'i theg pa chen po'i mdo,

Āryāṅgulimāliyamahāyānasūtra,

“The Mahāyānasūtra of benefit for Āṅgulimāla”, [legend].

Contains ff. 191–201 of the folios 133b–214b which comprise the whole sūtra within the *mDo tsu* section of the Kanjur. — *Tripiṭaka* 879, 34. — Marginal title *mDo tsu* in Tibetan on the left. — Marginal Chinese title of *Āryāśraddhābalādhānavatāramudrāmahāyānasūtra* on the right which is the first sūtra in the *mDo tsu* section of the Peking Kanjur reprinted by Otani University, Kyoto. — The *Āṅgulimālasūtra* was translated from Sanskrit into Tibetan and revised by Śākyaprabha and Dharmatāśīla. — Provenance unknown.

Fragment

Wellcome Tibetan 14f

- 143 Manuscript; 14 × 35(8 × 31½) cm.; ff. 60; 5 or 6 lines to a page; dbu can; gold ink on dark blue paper, wooden covers, bevelled edges, top cover with rectangular carving 12 × 38 cm.

Part of composite volume

F. (60r) unnumbered: a fragment. Last folio in the present collection of six sūtras. It is a colophon giving names of scribe and donors and a prayer dedicating the merit of preparing it. The text suggests that this is volume one and that there are thirteen more sūtras in other volumes.

A silk curtain is fastened before f. 1. Written in smaller letters than the sūtras. — Purchased at Stevens', 6.1.1925.

Printing blocks

Wellcome Tibetan 124

- 144 Printing block; 8 × 10&3½(handle) cm.; 6 lines; dbu can. A wooden rectangle with a wooden handle.

Magic formula dealing with one born during the earth tiger year,
[Amulet].

Provenance: Dongtse near Gyantse ('Bron-rtse near rGyal-rtse in Tibet).

Wellcome Tibetan 125

- 145 Printing block; 12½ × 10 cm.; 8 lines; dbu can; Dark brown wood, with the incised surface red, perhaps from red printing ink. On the top a leather loop for suspending it.

Invocation asking Vajrapāṇi for good fortune,
[amulet].

Provenance unknown. Perhaps from Dongtse in Tibet.

Wellcome Tibetan 127

- 146 Printing block; 26 × 15(22 × 13) cm.; 19 lines; dbu can; on the top the remains of a device for hanging the block up.

Charm to bind and inactivate the disease demons Gyalpo and Drimo,
[Amulet].

The two disease demons are shown chained together. Two circles in the centre contain a four-petalled lotus containing another circle, all inscribed with incantations. — See N. Douglas, *Tibetan Tantric Charms and Amulets*, items 133 and 134. The wording on every example is somewhat different. — Purchased at Steven's, 26.8.1920.

Wellcome Tibetan 128

- 147 Printing block; 21 × 17(21 × 17) cm.; 7 lines; dbu can; printing surface on both sides. The *yantra* (device) of a twelve-sided star on the upper side takes up the whole space of 21 × 17 cm. Four intersecting triangles surrounded by three circles.

Incantations to Garuḍa and Haṃsa,
[Amulet].

Incantations asking Garuḍa (a fabulous large bird) and Haṃsa (a swan deity) to help expel diseases, and incantations asking for protection from hailstones and lightning. — Purchased at Steven's, 26.8.1920.

Wellcome Tibetan 129

- 148 Printing block; 21 × 17(12 × 14½) cm.; 8 lines ; dbu can. Obverse side of wooden block 128 showing outlines of wild boar. The centre is surrounded by a circle which is itself surrounded by a four-leaved enclosure with a mantra on each petal, the whole surrounded by another circle inscribed in Sanskrit and Tibetan.

Invocation for protection from seven severe contagious fevers,
[Amulet].

For similar wild hog shaped amulets see N. Douglas, *Tantric Charms*, items 111–114. — Purchased at Steven's, 26.8.1920.

Wellcome Tibetan 130

- 149 Printing block; $27\frac{1}{2} \times 14(17\frac{1}{2} \times 11)$ cm.; 8 lines; dbu can. Rectangular woodblock with a handle on one of the narrow sides. In the centre a circle surrounded by a four-leaved enclosure. At top and bottom a hatted and a hatless longhaired figure whose hands and feet are chained together.

Charm binding the disease demon called 'Dre who causes possession,
[Amulet].

For a similar charm see N. Douglas, *Tantric Charms*, items 133 and 134. — Previous owner Roxburghe Club, San Francisco. — Purchased at Foster's, 8.12.1920.

Wellcome Tibetan 131

- 150 Printing block; $24 \times 24(23 \times 22)$ cm.; 11 lines; dbu can. Woodblock engraved front and back. The front part is a circle containing an inscription surrounded by two crossed *vajras* and four syllables surrounded again by a circle enclosed by eight petals which are surrounded by two more circles.

Prayer for punishment of senders of Bon spells and liberation of those bound,
[Counter spells].

Previous owner Roxburghe Club, San Francisco. — Purchased at Foster's, 8.12.1920.

Wellcome Tibetan 132

- 151 Printing block; $24 \times 24(16 \times 18\frac{1}{2})$ cm.; dbu can. Obverse of 150(W.131). A circle in the centre surrounded by eight petals surrounded by ten petals, the former inscribed with *hrih*, the latter with *hum*, surrounded by four more circles bearing incantations.

Incantations addressed to Vairocana, Akshobhya, Amoghasiddhi and other deities,
[Amulet against disease bearing and mind disturbing demons].

Previous owner Roxburghe Club, San Francisco. — Purchased at Foster's, 8.12.1920

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TIBETAN TITLES

bcom ldan 'das ma śes rab kyi pha rol tu phyin pa'i sñiñ po (W.11a), 27 (W.14a)	26
bde chen lhun grub ma	60 (W.52g)
bden thog tu khyol ba'i gnod	85 (W.104e)
bdud rtsi sman gyi rnam dbye ño bo nus miñ rgyas par bśad pa dri med śel 'phreñ	100 (W.71)
bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag gi rgyud 103 (W.15)	
bdud rtsi sñiñ po yan lag brgyad pa gsañ ba man ñag gi rgyud rtsa ba'i rgyud	110 (W.78)
bdud rtsi sñiñ po yan lag rgyud kyi lhan thabs zug rñu'i tsha gduñ sel ba'i katpura dus min 'chi źags gcod pa'i ral gri (W.80)	111
bdud rtsi sñiñ po yan lag rgyud kyi tshig don mes po'i źal luñ 104(W.16)	
bla ma mchod pa'i cho ga	68 (W.112)
bśags pa thams cad kyi rgyud dri ma med pa'i rgyal po (W.53)	23
byams pa'i sku gzugs ma	59(W.52f)
byañ chub kyi ltuñ ba	19(W.11c)
byañ chub lam gyi rim pa'i dmar khrid thams cad mkhyen par bgrod pa'i bde lam	73(W.7)
cha lag bco brgyad kyi them yig dkar chag me loñ 'phreñ ba (W.70)	106
chos skyoñs rgyal chen sku lña'i gsuñ skañs	56(W.47)
dam chos yid bźin gyi nor bu thar pa'i rin po che'i rgyan	81(W.54)
dam tshig ñams chag thams cad skoñ ba'i luñ bśags pa thams cad kyi rgyud	21(W.23)
de bźin gśgegs pa thams cad kyi yum śes rab kyi pha rol tu phyin pa yi ge cig ma mdo	28(W.14e)
dge ldan rtsis gsar lugs kyi ri mo ñar brjod pa me tog chun po 118(W.8)	
dpal brtan chen po bcu drug gi mchod pa	63(W.79)
dpal ldan dmag zor rgyal mo'i sgo nas rno mthoñ sgrub tshul de'i 'bras bśad	92(W.113)

dpal ldan lha mo tshe yi dbaṅ phyug ma'i gso 'byed dgos 'dod re skyoṅ	98(W.22)
gdugs dkar lha mo	87(W.13)
gdugs dkar lha mo gśeg [sic]	86(W.12)
gtsaṅ ma klu 'bum nag po don bsdus chuṅ dun	57(W.49)
gtsho sman mdoṅ choṅ dam thug thig bskur 'oṅ	99(W.56)
gyu thog gsar ma yon tan mgon po'i rnam par thar pa	96(W.5)
Incipit: bcom ldan źi khro rab byam[sic] gyi tshogs la	54(W.32)
Incipit (after Sanskrit invocation): dbaṅ chen gser gyi sa gźi	15(W.95)
Incipit: gsaṅ 'dus/om ā hūm/om ā ba dzra dhrīk hūm hūm	13(W.119)
Incipit: mchod bzuṅ khror bsgom	114(W.82)
Incipit: mthar rgyas 'dzin bla med byaṅ chub saṅs rgyas the tshom med	69(W.118)
Incipit: rab kyi pha rold tu phyind pa 'di mtha' yas pa'i pha rold tu phyind pa	49(W.117)
Incipit (in centre of f.iv): sgal tshigs gser gyi	3(W.36)
Incipit: sṅags 'og 'di ru yod	12(W.110)
Incipit: sṅon bśags smon lam	138(W.33)
ji srid thub mchog ma	80(W.52e)
jo bo rje lha gcig dpal ldan a tī śa'i rnam thar gdams rin po che'i glegs bam	134(W.35)
kha dogs rnams lña ldan	102(W.104c)
kog rtsis zab mo mchog lan kun la phan phyir gyi	116(W.106)
le'u bdun ma	16(W.83)
lto nag mtshan ma'i 'gra [for dgra] bror	122(W.76)
man ṅag ṅams yig (brgya rtsa) (or phan bde brgya rtsa)	108(W.75)
mchod rten bskor ba'i gzuṅs daṅ mdo sna tshogs bcu dgu	72(W.84)
mdzad pa bcu gñis	136(W.91)
mdzes sdug lta bas mi ṅom laṅ tsho ma	66(W.104a)
Mi la ras pa mgur 'bum	128(W.6), 129(W.64), 130(W.81)
mi la ras pa'i rnam thar	133(W.3), 129(W.64), 130(W.81)
miṅ 'don 'brel	101(W.115)
mkha' 'gro ma seṅ ge'i gdoṅ pa can gyi mdo	67(W.111)

om ma ni pa dme hum	8(W.65), 14(W.122)
om ma ni pa dme hum (repeated)	9(W.67)
om ma ni pa dme hum and other mantras	6(W.57), 62(W.66)
'phags ma gdugs dkar mo'i bsgrub dkyil gyi cho ga ñag 'don gsam(i.e. gsal) ba'i sgron me	89(W.50a)
'phags ma 'od zer can	55(W.41)
phags pa bkra śis rtsegs pa chen po'i mdo	124(W.73)
'phags pa byams pa'i smon lam gyi rgyal po	58(W.52b)
'phags pa bzañ po spyod pa'i smon lam gyi rgyal po	51(W.11d), 77(W.52a), 84(W.100)
'phags pa 'da' ka ye śes theg pa chen po'i mdo	74(W.14b)
'phags pa de bźin gśeġs pa bdun gyi sñon gyi smon lam gyi khyad par rgyas pa mdo	75(W.17), 82(W.60)
phags pa de bźin gśeġs pa'i gtsug tor nas byuñ ba gdugs dkar po can	88(W.14c)
'phags pa gnas brtan bcu drug gi phyag mchod mdo lugs	70(W.120)
'phags pa kha mchu nag po źi bar byed pa	65(W.102)
'phags pa lag na rdo rje gos sñon po can gyi cho ga gzuñs	52(W.14d)
'phags pa rgyal mtshan gyi rtse mo'i dpuñ rgyan gzuñs	11(W.103)
'phags pa sor mo'i phreñ ba la phan pa theg pa chen po'i mdo	142(W.58)
'phags pa śes rab kyi pha rold tu phyind pa sdud pa tshigs su bcad pa	39(W.55)
'phags pa śes rab kyi pha rold tu phyind pa sdud pa'i tshigs su bcad pa	41(W.68)
'phags pa śes rab kyi pha rol tu phyin pa	40(W.63)
'phags pa śes rab kyi pha rol tu phyin pa rdo rje gcod pa	24(W.2), 25(W.9), 29(W.19), 31(W.25), 32(W.26), 34(W.29), 35(W.30), 38(W.40), 42(W.86), 43(W.88), 44(W.89), 45(W.93)
'phags pa śes rab kyi pha rol tu phyin pa sdud pa tshigs su bcad pa	30(W.24)
'phags pa śes rab kyis[sic] pha rol tu phyin pa stoñ brag[i.e. phrag] rgya pa mdo phran dgos 'dod kun 'byuñ	37(W.39)
'phags pa śes rab kyi pha rol tu phyin pa stoñ phrag brgyad pa'i don ma nor bar	46(W.97)
'phags pa'i yo ñs su mya ñan las 'das pa chen po'i po ti phyi ma	137(W.92)

phug lugs rtsis kyi legs bśad mkhas pa'i mgul rgyan vai dūr dkar po'i do śal dpyod ldan	94(W.107)
phyogs bcu mun sel	123(W.101)
rdo rje rnam par 'joms pa'i gzuñs	1(W.11b)
rgyal po don thams cad 'grub pa'i rnam thar	126(W.51)
rgyud sde bźi'i rnam bśad chuñ ba	50(W.50b)
rje btsun gyu thog yon tan mgon po rñiñ ma'i rnam par thar ba bka' rgya ma	95(W.4)
rje btsun mi la ras pa'i rnam thar rgyas par phye ba mgur 'bum 129(W.64)	
rkañ 'bam 'di ñid nar bsnur lci ba'i phyir	107(W.72)
sa sgo gnam sgo byuñ tshul	121(W.20)
sañs rgyas mtshan 'bum	5(W.43)
sar gyi phris brgyab sar dmigs	199(W.104d)
sde brgyad gser skyems	64(W.94)
sdig bśags gser gyi sphu gri	18(W.10)
sdig bśag gser gyi spu gri	20(W.18),22(W.87)
sgal tshigs gser gyi	3(W.36)
sgra bsgyur mar pa lo tstsha'i rnam thar mthoñ ba don ldan 135(W.44)	
skyabs 'gro dkon mchog rjes dran mdor bsdus	61(W.61)
slob dpon pa dma 'byuñ gnas kyis gter tsho	10(W.96)
spuñ pa'i chos rgyal sroñ btsan sgam po'i mdzad pa	132(W.1)
spyān ras gzigs mig	117(W.109)
spyod 'jug	78(W.52c)
stag señ om ā hūm	2(W.21)
ston pa śa kya thub pa'i smon lam	83(W.99)
theg pa chen po [rgyud bla ma bstan bcos]	33(W.27)
thog mtha' ma	79(W.52d)
tshe chog 'chi med 'dod 'jo dbañ gi rgyal po'i nañ nas 'chi bral bya tshul nag	91(W.108)
tshe dañ ye śes dpag tu med pa'i mdo	90(W.90)
u rgyan pa dma'i rnam thar bka' thañ 'dus pa	131(W.74)
zab pa[ⁱ la]m bde gśegs kun 'du s[r]i[dk]yi las byañ gnas luñ nag 'gro śe su bkod pa	76(W.48)
zil gnon źes pa me pho rta lo'i le'u tho	93(W.28)

SANSKRIT TITLES

amītaḥṛdayāṅgāṣṭaguhyopadeśatantra	103(W.15), 110(W.78)
aparimitāyurnāmasūtra	90(W.90)
āryabhadrācāryāpraṇidhānarāja	51(W.11d), 77(W.52a)
āryadhvajāgrakeyūranāmadhāraṇī	11(W.103)
āryakhadumdhamatāpaye	65(W.102)
āryamahāparinirvāṇa[sūtra]	137(W.92)
āryamaitrīpraṇidhāna	58(W.52b)
āryamukhemahāyānasūtrīya	124(W.73)
āryanīlāmbaradhārāvajrapāṇikalpanādhāraṇī	52(W.14d)
āryāṅgulimāliyamahāyānasūtra	142(W.58)
āryaprajñāpāramitāḥṛdaya	26(W.11a), 27(W.14a)
āryaprajñāpāramitāsaṃcayagāthā	30(W.24), 39(W.55), 41(W.68)
āryasaptatathāgatapūrvapraṇidhānaviśeṣavistaramahāyāna sūtra	75(W.17), 82(W.60)
āryaṣoḍaśamahāsthavirasyapūjā	70(W.120)
āryāṣṭasāhasrikāprajñāpāramitā	36(W.34), 40(W.63)
āryatajñānamahāyānasūtra	74(W.14b)
āryavajracchedikāprajñāpāramitā	24(W.2), 25(W.9), 29(W.19), 31(W.25), 32(W.26), 34(W.29), 35(W.30), 38(W.40), 42(W.86), 43(W.88), 44(W.89), 45(W.93)
aṣṭasāhasrikāprajñāpāramitā	46(W.97), 48(W.116)
bodhicaryāpattideśanā	19(W.11c)
Buddhanāmāsahasrapañcaśatacaturtripañcadaśa	5(W.43)
dvādaśakaranā	136(W.91)
gurupūjasyakalpana	68(W.112)
mahāyāna uttaratantraśāstra	33(W.27)
oṃ maṇi padme hūṃ hrīḥ	8(W.65)
prajñāpāramit[ek]ākṣarīsarvatathāgatasūtra	28(W.14e)
Sarvāsanitantra Vimalarāja	23(W.53)
tathāgatoṣṇīśasitāpatrā	88(W.14c)
vajraavidāraṇanāmadhāraṇī	1(W.11b)

SHORT TITLE INDEX

Āryāṣṭasāhasrikā	36(W.34)
Aṣṭasāhasrikā	46(W.97), 48(W.116)
Diamond Sūtra	24(W.2), 25(W.9), 29(W.19), 31(W.25), 32(W.26), 34(W.29), 35(W.30), 38(W.40), 42(W.86), 43(W.88), 44(W.89), 45(W.93)
dri med śel 'phreñ	100(W.71)
gsol 'debs rnam thar mgur 'bum	130(W.81)
Heart Sūtra	26(W.11a), 27(W.14a)
Lhan thabs	107(W.72), 111(W.80)
me loñ 'phreñ ba	106(W.70)
mes po'i źal luñ	104(W.16)
'phags pa gnas brtan	63(W.79), 70(W.120), 71(W.121)
'pho ba (title in margin)	17(W.123)
Prajñāpāramitā fragment	49(W.117)
Prajñāpāramitā (the Bon version)	47(W.98)
Prajñāpāramitā (verse)	30(W.24), 39(W.55), 41(W.68)
Prajñāpāramitā commentary	37(W.39)
rGyud bźi, Books I-IV	103(W.15)
rGyud bźi, Book I	110(W.78)
ser (title in margin)	64(W.94), 15(W.95)
Tathāgatasūtra	75(W.17), 82(W.60)
tshe mdo	90(W.90)
Vaiḍūrya dkar po	94(W.107), 117(W.109)
zur bkod	109(W.77)

NAME INDEX

(excluding modern writers for whom see Bibliography)

Āṅgulimāla	142(W.58)
Atīśa (982-1054)	134(W.35)
Avalokiteśvara	117(W.109)
Bhairava	13(W.119)
bLo-bzañ Chos-grags, Dar-mo <i>sMan-rams-pa</i>	96(W.5)
bLo-bzañ Chos-kyi rGyal-mtshan, <i>1st, traditionally 4th Panchen Lama</i> (1567/70-1662)	68(W.112)
bLo-bzañ Ye-śes, <i>2nd, traditionally 5th Panchen Lama</i> (1663-1737),	73(W.7)
bLo-gros Zur-mkhar rGyal-po (born 1508)	104(W.16)
'Brom-ston rGyal-ba'i 'Byuñ-nas (1004-1064)	134(W.35)
bTsoñ-kha-pa, bLo-bzañ Grags-pa (1357-1419)	79(W.52d)
Cakrasaṃvara	13(W.119)
Dānaśīla	1(W.11b), 75(W.17), 82(W.60)
dBañ-phab-zuñ	137(W.92)
dGe-ba'i bLo-gros	137(W.92)
dGe-'dun rGya-mtsho dPal, <i>2nd Dalai Lama</i> (1475-1542)	60(W.52g), 70(W.120), 71(W.121)
Dharmahetuprabha	54(W.32)
Dharmatāśīla	142(W.58)
Dhvajāgrakeyūra	11(W.103)
Dil-dmar bsTan-'dzin Phun-tshogs, <i>dGe-bśes</i> (fl. 1727)	100(W.71)
Dīpaṃkaraśrījñāna	52(W.14d)
dKon-chog 'Phan-dar, <i>Gon-smān-pa</i>	108(W.75)
dPal-brtsegs	41(W.68)
Dri-mo	146(W.127)
Garuḍa	147(W.128)
gNubs-chen Sañs-rgyas Ye-śes	64(W.94)
Grva-pa mÑon-śes, <i>Discoverer</i> (1012-1090)	103(W.15), 110(W.78)
gTsañ-smyon Heruka, <i>Editor</i> (1452-1507)	130(W.81), 135(W.44)
Guhyaśamāja	13(W.119)
gYu-thog Yon-tan mGon-po, <i>the Elder</i> (8th-10th century)	95(W.4)
gYu-thog Yon-tan mGon-po, <i>the Younger</i> (11th century)	96(W.5), 106(W.70)
gYu-thog-pa Jo-bo Rigs-dbon Lhun-grub bKra-śis (17th century)	95(W.4)

Hamsa	147(W.128)
Jinamitra	1(W.11b), 75(W.17), 82(W.60)
Kha-mchu Nag-po	65(W.102)
Magzorma	92(W.113)
Mahājñāna	88(W.14c)
Maitreya	58(W.52b), 59(W.52f)
Mañjuśrī	112(W.114)
Mārīcī	55(W.41)
Mar-pa (1012-96)	135(W.44)
Mi-la-ras-pa, <i>rJe-btsun</i> (1040-1123)	128(W.6), 129(W.64), 130(W.81), 133(W.3)
Nāgārjuna (2nd century A.D.)	136(W.91)
Nāgārjuna (details of this author unknown)	57(W.49)
Nam-mkha' bSam-grub rGyal-mtshan (15th century)	130(W.81)
Nātha Maitreya	33(W.27)
Nag-dbañ bLo-bzañ rGyal-mtshan, <i>5th Dalai Lama</i> (1617-1682)	63(W.79)
Nā-ri Pan-chenPa-dma dBañ-rgyal, <i>Discoverer</i> , (1487-1543)	16(W.83)
Pa-dma Chohphel (probably spelled Chos-'phel (20th century)	97(W.46)
Pa-dma dKar-po (1527-1592 or a namesake with different dates)	98(W.22)
Padmasambhava (8th century)	10(W.96), 53(W.31), 69(W.118), 131(W.74)
Pehar	56(W.47)
Phug-pa-po	94(W.107)
Piṇḍola	63(W.79)
Ral-pa-can (866-901)	103(W.15)
Ras-chuñ rDo-rje Grags-pa (1083-1161)	130(W.81), 133(W.3)
rDo-rje gLiñ-pa, <i>Discoverer</i>	10(W.96)
rDo-rje rGyal	57(W.49)
rGya-brtson Señ-ge	52(W.14d)
rGyal-po	146(W.127)
rGya-mtsho'i sDe	137(W.92)
Rin-chen sDe	26(W.11a), 27(W.14a)
Sajjana	33(W.27)
Saṅs-rgyas rGya-mtsho, <i>sDe-srid</i> (1653-1705)	94(W.107), 107(W.72), 108(W.75), 111(W.80)
Sarvārthasiddha	126(W.51)
sGam-po-pa (1097-1153)	81(W.54)

Simhavaktrā	67(W.111)
Sitātapatrā	86(W.12), 87(W.13), 88(W.14c), 89(W.50a)
Sroṅ-btsan-sgam-po, <i>King</i> (7th century)	132(W.1)
Śākyamuni	126(W.51), 136(W.91)
Śākyaprabha	142(W.58)
Śilendrabodhi	24(W.2), 29(W.19), 34(W.29), 42(W.86), 43(W.88), 44(W.89), 45(W.93), 61(W.61), 75(W.17), 82(W.60)
Tārā	112(W.114)
Thub-stan dBaṅ-pa [sic]	78(W.52c)
U-rgyan gLiṅ-pa, <i>Discoverer</i>	74(W.131)
Vairocana	69(W.118)
Vajrapāṇi	52(W.14d), 62(W.66), 69(W.118), 112(W.114), 145(W.125)
Vidyākarasiṃha	30(W.24), 39(W.55), 41(W.68)
Vimalamitra	26(W.11a), 27(W.14a)
Vimalarāja	23(W.53)
Ye-śes-kyi mKha-'gro-ma Grub-pa'i rGyal-mo	90(W.90)
Ye-śes-sde	1(W.11b), 24(W.2), 25(W.9), 29(W.19), 34(W.29), 35(W.30), 38(W.40), 61(W.61), 75(W.17), 82(W.60)

PREVIOUS OWNERS

Batt-Baird Himalayan Expedition member	77(W.52a), 58(W.52b), 78(W.52c), 79(W.52d), 80(W.52e), 59(W.52f), 60(W.52g)
Graham, George Birchall	21(W.23)
Gyantse Monastery, Tibet	4(W.37), 22(W.87), 32(W.26), 42(W.86)
Hemys Monastery, Ladakh	18(W.10), 24(W.2), 63(W.79), 70(W.120), 71(W.121), 72(W.84), 83(W.99), 84(W.100), 91(W.108), 94(W.107), 95(W.4), 96(W.5), 100(W.71), 101(W.115), 103(W.15), 106(W.70), 107(W.72), 108(W.75), 109(W.77), 110(W.78), 111(W.80), 114(W.82), 116(W.106), 117(W.109), 122(W.76), 124(W.73), 130(W.81), 131(W.74), 133(W.3)
Kohser Temple, Lahore	3(W.36)
Paul, A.W., C.I.E.	11(W.103), 65(W.102), 123(W.101), 140(W.85)
Phari Fort	141(W.38)
Roxburghe Club, San Francisco	149(W.130), 150(W.131), 151(W.132)
Vidyabhusana, Satis Chandra	93(W.28)
Waddell, L.A.	2(W.21), 5(W.43), 8(W.65), 9(W.67), 13(W.119), 23(W.53), 33(W.27), 40(W.63), 48(W.116), 55(W.41), 56(W.47), 57(W.49), 69(W.118), 76(W.48), 81(W.54), 90(W.90), 97(W.46), 98(W.22), 121(W.20), 126(W.51), 127(W.42), 134(W.35), 135(W.44), 136(W.91), 137(W.92)
Younghusband Expedition	14(W.122), 41(W.68)

**CONCORDANCE OF SHELF NUMBERS AND
CATALOGUE NUMBERS**

Wellcome MS 1	132	MS 34	36
MS 2	24	XYL 35	134
XYL 3	133	MS 36	3
XYL 4	95	MS 37	4
XYL 5	96	MS 38	141
XYL 6	128	MS 39	37
XYL 7	73	MS 40	38
XYL 8	118	Print 41	55
MS 9	25	MS 42	127
MS 10	18	XYL 43	5
MS 11a	26	XYL 44	135
MS 11b	1	MS 45	105
MS 11c	19	MS 46	97
MS 11d	51	MS 47	56
MS 12	86	MS 48	76
XYL 13	87	MS 49	57
MS 14a	27	MS 50a	89
MS 14b	74	MS 50b	50
MS 14c	88	MS 51	126
MS 14d	52	XYL 52a	77
MS 14e	28	XYL 52b	58
MS 14f	143	XYL 52c	78
XYL 15	103	XYL 52d	79
XYL 16	104	XYL 52e	80
XYL 17	75	XYL 52f	59
XYL 18	20	XYL 52g	60
XYL 19	29	XYL 53	23
MS 20	121	XYL 54	81
XYL 21	2	MS 55	39
MS 22	98	MS 56	99
MS 23	21	XYL 57	6
MS 24	30	XYL 58	142
MS 25	31	MS 59	113
MS 26	32	MS 60	82
MS 27	33	MS 61	61
MS 28	93	MS 62	7
XYL 29	34	MS 63	40
MS 30	35	XYL 64	129
MS 31	53	MS 65	8
MS 32	54	MS 66	62
MS 33	138	XYL 67	9

MS 68	41	MS 109	117
MS 69	139	MS 110	12
XYL 70	106	XYL 111	67
MS 71	100	XYL 112	68
MS 72	107	MS 113	92
MS 73	124	MS 114	112
XYL 74	131	MS 115	101
MS 75	108	MS 116	48
MS 76	122	MS 117	49
MS 77	109	MS 118	69
XYL 78	110	XYL 119	13
XYL 79	63	XYL 120	70
XYL 80	111	XYL 121	71
XYL 81	130	Stone 122	14
MS 82	114	MS 123	17
XYL 83	16	Block 124	144
MS 84	72	Block 125	145
MS 85	140	XYL 126	120
MS 86	42	Block 127	146
MS 87	22	Block 128	147
XYL 88	43	Block 129	148
XYL 89	44	Block 130	149
XYL 90	90	Block 131	150
MS 91	136	Block 132	151
XYL 92	137		
XYL 93	45		
MS 94	64		
MS 95	15		
MS 96	10		
XYL 97	46		
MS 98	47		
MS 99	83		
XYL 100	84		
XYL 101	123		
XYL 102	65		
XYL 103	11		
MS 104a	66		
MS 104b	115		
MS 104c	102		
MS 104d	119		
MS 104e	85		
MS 105	125		
MS 106	116		
XYL 107	94		
MS 108	91		

PLATES

LIST OF PLATES

- Plate I. MS No. 69 (Wellcome Tibetan 118) Four miniatures:
Top: Vajrapāṇi and Padmasambhava in monk's robe and hat
Bottom: Vairocana and Padmasambhava with consort
- Plate II. MS No. 127 (Wellcome Tibetan 42) Musical score for the human voice, drums, trumpets, horns and cymbals
- Plate III. MS No. 141 (Wellcome Tibetan 38) Record of tribute paid by the Phari district to Lhasa
- Plate IV. Painting.No. 51 Astrological chart (Acc. 347928)
- Plate V. Thangka No. 5 (Acc. 1654) Vajrayoginī and her retinue
- Plate VI. Thangka No. 6 (Acc. 8591) Medicine Buddha and Tsonkhapa
- Plate VII. Thangka No. 8 (Acc. 8595) Maṇḍala of Uṣṇīṣavijayā
- Plate VIII. Thangka No. 10 (Acc. 8597) Medicine Buddha and Padmasambhava with his two disciples
- Plate IX. Thangka No. 15 (Acc. 49898) Prince Viśvantara's life
- Plate X. Thangka No. 19 (Acc. 49905) Amitāyus showing replicas of himself
- Plate XI. Banner No. 40 (Acc. 49922n) *rGyan tshogs* (Assembly of Emblems) banner of attributes of Peḥar and his four companions
- Plate XII. Banner No. 44 (Acc. 49895) *rGyan tshogs* banner of Six-handed Mahākāla



Plate I. MS No. 69 (Wellcome Tibetan 118) Four miniatures:
Top: Vajrapāṇi and Padmasambhava in monk's robe and hat
Bottom: Vairocana and Padmasambhava with consort



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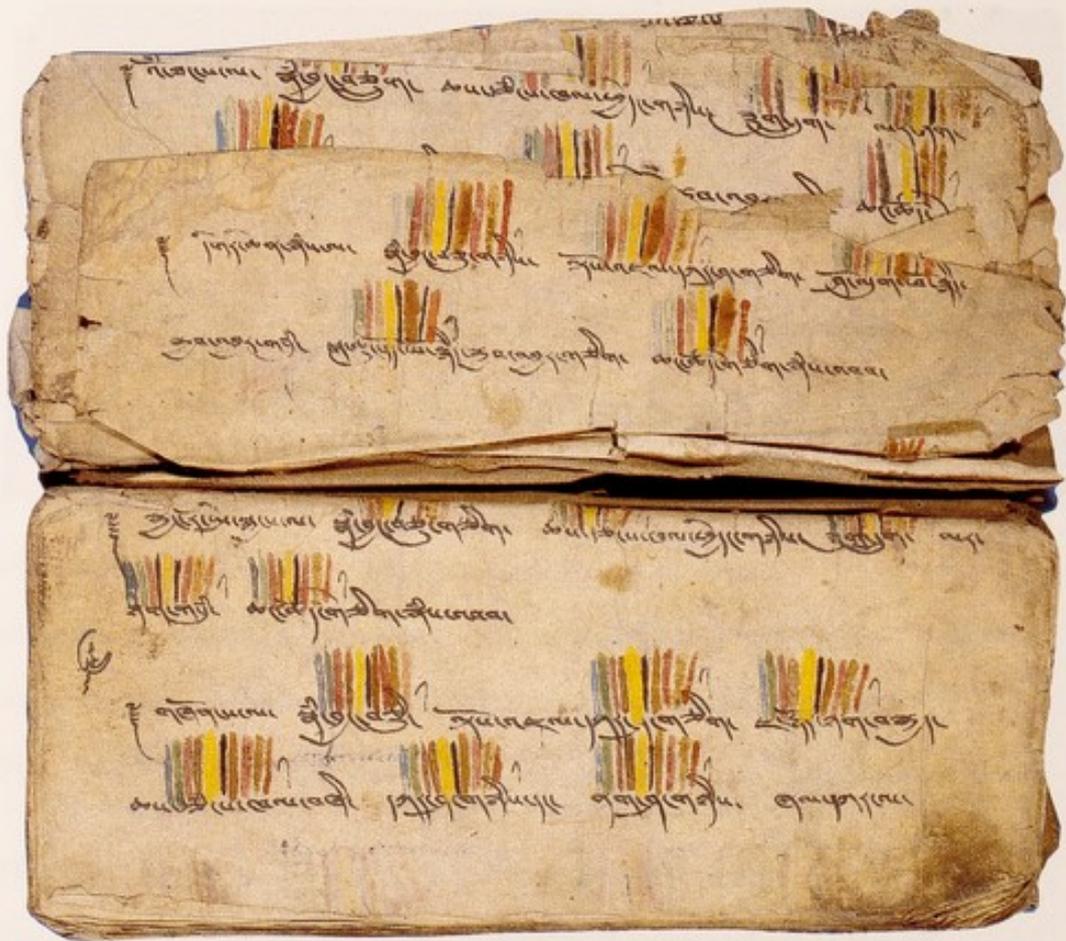


Plate III. MS No. 141 (Wellcome Tibetan 38) Record of tribute paid by the Phari district to Lhasa

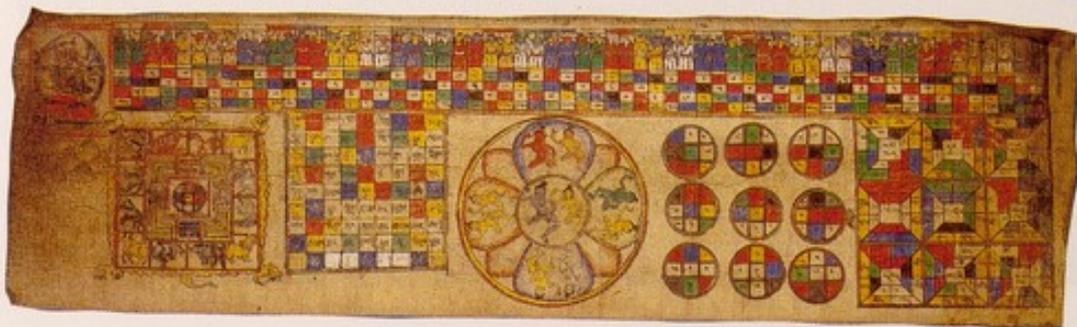


Plate IV. Painting. No. 51 Astrological chart (Acc.347928)



Plate V. Thangka No. 5 (Acc. 1654) Vajrayoginī and her retinue



Plate VI. Thangka No. 6 (Acc. 8591) Medicine Buddha and Tsonkhapa



Plate VII. Thangka No. 8 (Acc. 8595) Maṇḍala of Uṣṇīṣavijayā



Plate VIII. Thangka No. 10 (Acc. 8597) Medicine Buddha and Padmasambhava with his two disciples



Plate IX. Thangka No. 15 (Acc. 49898) Prince Viśvantara's life

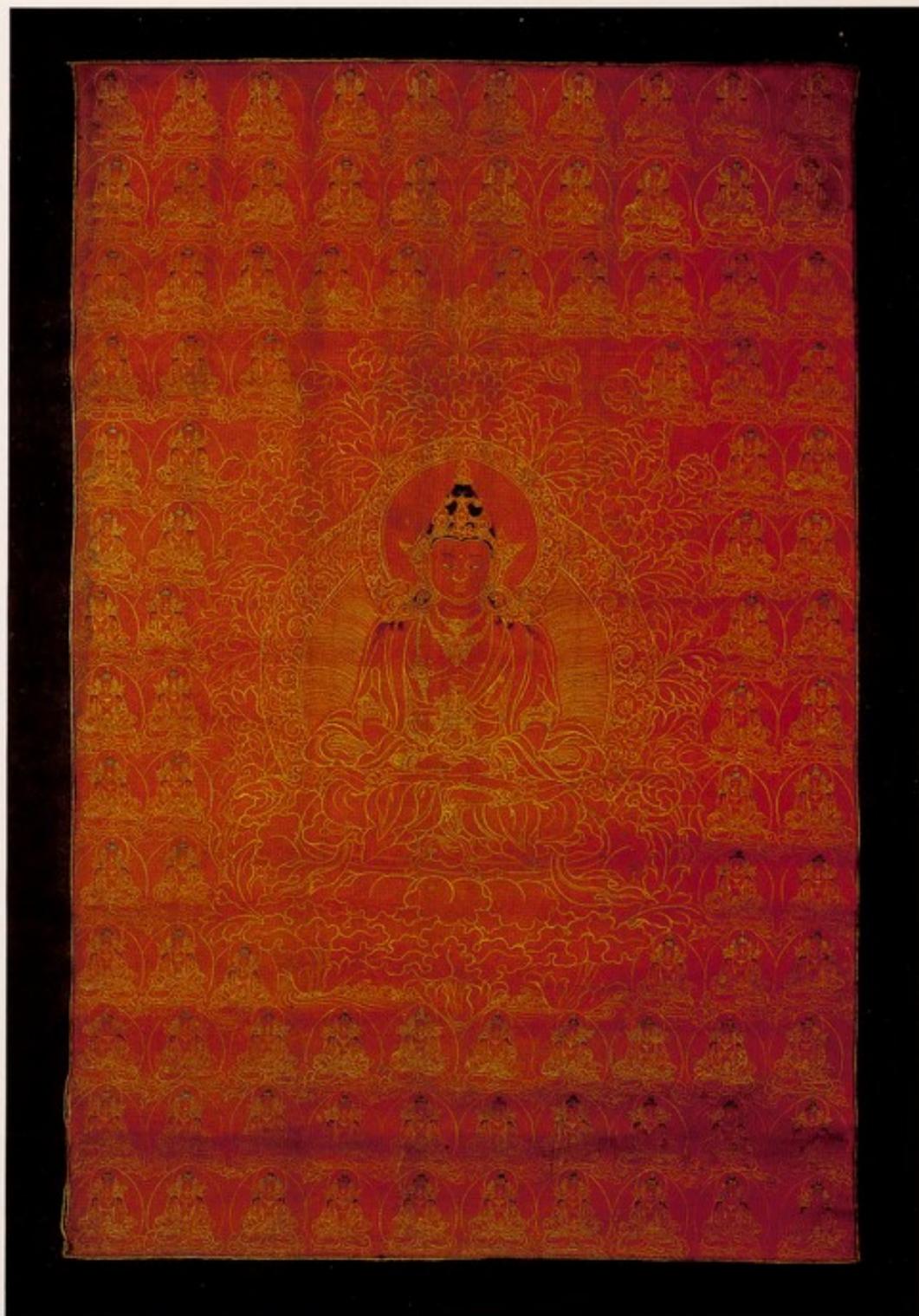


Plate X. Thangka No. 19 (Acc. 49905) Amitāyus showing replicas of himself



Plate XI. Banner No. 40 (Acc. 49922n) *rGyan tshogs* (Assembly of Emblems) banner of attributes of Peihar and his four companions



Plate XII. Banner No. 44 (Acc. 49895) *rGyan tshogs* banner of Six-handed Mahākāla

1900

The following is a list of the paintings, drawings, and other works of art in the collection of the Victoria and Albert Museum, London, which are now in the possession of the British Museum, London.

The collection consists of a large number of paintings, drawings, and other works of art, which are now in the possession of the British Museum, London. The paintings are mostly of the 17th and 18th centuries, and are of various subjects, including religious, historical, and portrait paintings. The drawings are mostly of the 17th and 18th centuries, and are of various subjects, including architectural, landscape, and portrait drawings. The other works of art include a number of objects of various materials, including metal, wood, and stone.

Catalogue of Thankas, Banners and other Paintings and Drawings

The purpose of this catalogue is to provide a list of the paintings, drawings, and other works of art in the collection of the Victoria and Albert Museum, London, which are now in the possession of the British Museum, London.

The list is arranged in alphabetical order of the artist's name, and includes the title of the work, the date, and the medium. The list is intended to be used as a reference work for the study of the art of the 17th and 18th centuries.

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Introduction

This catalogue describes Tibetan thankas, banners and other paintings and drawings acquired by the Wellcome Institute Library between the years 1911 and 1971.

Thankas are usually painted on cotton or, less often, on silk. First a layer of white chalk mixed with glue is put on. Then a fine network is drawn on this layer by means of threads dipped in coloured chalk in order to provide the background for the prescribed measurements of the figures of deities and saints and for the proportions of a mandala. The painting forming the next layer used to be executed with mineral and vegetable dyes until the beginning of the twentieth century. The dyes were mixed with water and glue. Nowadays aniline dyes are used. When the painting has been completed it is sewn onto a large surround of brocade, damask or other silk according to certain rules of proportion. Generally, the painting is framed in a red and yellow border called 'rainbow'. A section in the centre of the lower brocade is usually sewn separately and called 'door' or 'root'. The thanka is protected by one or more pieces of silk called the 'veil'. At the bottom a wooden rod with metal knobs is fastened which allows the thanka to be rolled up and carried on a pilgrim's back. The banners have no rod at the bottom because they stay in a special part of the temple or monastery. A smaller piece of wood with a cord or leather strap at the top is used for hanging the thanka or banner on the wall of a monastery or a private dwelling.

The purpose of thankas and banners is worship, propitiation and meditation which can be used for the promotion of health and long life and as a protection from the evil of diseases.

Technical terms which may be Sanskrit or Tibetan are mentioned as such only for the first time, with an English equivalent. At all other times the English equivalent is used. A Sanskrit-Tibetan-English glossary and an English - Sanskrit - Tibetan glossary ensure that specialists know which term is meant at each mention.

The sequence is: nos. 1-26 thankas, according to accession number; nos. 27-46 banners, with the set of fifteen first and the single ones later; nos. 47-57 other paintings and drawings. For the spelling of Tibetan words all syllables are divided by gaps, while the proper names are divided by hyphens. In proper names a capital letter is used for the first letter to be pronounced, for instance, *rDo-rje*. But in the glossary romanisation is according to the western alphabet, so that *rdo rje* would be found after *rāja*. Most words used in Tibetan iconography are Sanskrit, and for these the usual transliteration is used.

CONTENTS

Introduction	67
--------------	----

I. THANKAS

1. gYu-thog Yon-tan mGon-po and his ancestors	71
2. Tibetan Medicine and its divine origins	71
3. Scenes from after the Buddha's death	72
4. The White Tārā	73
5. Vajrayoginī and her retinue	73
6. The Medicine Buddha and Tsongkhapa	74
7. Amitāyus surrounded by forms of Amitāyus	76
8. Maṇḍala of Uṣṇīṣavijayā	76
9. Vajrapāṇi, Mañjuśrī and Avalokiteśvara	78
10. The Medicine Buddha and Padmasambhava	78
11. Four-handed Mahākāla, Protector of Science	79
12. Avalokiteśvara surrounded by other deities	79
13. Blue lotus protective triangle	80
14. Two Elders: Nāgasena and Panthaka	80
15. Prince Viśvantara's life	81
16. Two Elders: Gopaka and Abhedā	82
17. The 3rd Dalai Lama Sonam Gyatso (1543–88) and his entourage	82
18. Akṣobhya and his many reflections	84
19. Amitāyus showing replicas of himself	84
20. Prince Viśvantara, the Prince of Charity	85
21. Ten stages of meditation	85
22. dMu evil demon who causes dropsy	86
23. Life of the Buddha	86
24. Virūḍhaka and Vaiśravaṇa	87
25. Early Tibetan king or Rudrakulika, King of Shambhala	87
26. Maṇḍala of Black and White Mahākālas	88

II. BANNERS

27-41 Set of 15 <i>rGyan tshogs</i> : 27 Kubera, 28 Ma-cig, 29 Vajrabhairava,	89
30 rDo-rje Koñ-btsun De-mo, 31 Brahmā, 32 Dam-can rDo-rje Legs-pa,	
33 dPal-ldan Lha-mo, 34 Las-khañ Putra Miñ-sriñ, 35 Six-handed Mahākāla,	
36 Yama, 37 rTsi'u dMar-po, 38 rDo-rje Grags-mo brGyal,	
39 Tent Protector Mahākāla, 40 Pehar, 41 Beg-tse	
42. Mahākāla <i>rGyan tshogs</i>	100
43. dPal-ldan Lha-mo <i>rGyan tshogs</i>	100
44. Six-handed Mahākāla	101
45. Yama <i>rGyan tshogs</i>	101
46. <i>Bhairava</i>	101

III. OTHER PAINTINGS AND DRAWINGS

47. Wheel of life	102
48. Bloodletting points and moxa points	102
49. Fortune telling cards	103
50-51. Astrological charts	103
52. Cosmological amulet	104
53-55. Anatomical charts	104
56. Divination circle	105
57. Picture plan of Lhasa	105
Bibliography	106
Proper names	107
Sanskrit, Pali, Tibetan and Chinese words	109
English equivalents	111

1. GYU-THOG YON-TAN MGON-PO AND HIS ANCESTORS

Sikkim, 1970, painted by Chundu, one of the best painters in the country. Painting 64 x 46 cm., brocade 130 x 88.5 cm. (Acc. no. 1971/9).

In the centre the 8th century physician-saint gYu-thog. The thanka depicts scenes from his life. Top left: gYu-thog's birth. Below this, to the right: gYu-thog's ancestor 'Dre-rje rGya-gar Vajra finding a woman adorned with turquoises in the river. She had promised him these for a cure he had effected, and he put them on the roof of his house. From then on his family was called 'Turquoise Roof'. Top centre: gYu-thog taking pearls to King Khri-sron-lde-btsan [742-797]. Top right: gYu-thog learning from Indian pandits at Bodh Gayā. Right centre: gYu-thog founds a medical College at Kongpo in Tibet. Bottom centre: gYu-thog's Indian ancestor Bi-byi dGa'-byed and an Indian lady doctor, Be-lha dga'-mdzes come to Tibet. They see a girl carrying her mother out of the house because she is sick, to let her die in the wilderness. Bottom left: The Indian doctors take the mother indoors and treat her. Above that: The Tibetan king Lha-tho-tho-ri [4th-5th cent.] realises their civilizing influence and invites the Indian doctors to stay, giving Bi-byi dga'-byed a Tibetan for his wife who becomes the first Tibetan in gYu-thog's lineage.

Acquired from Jampal Kunzang Rechung Rinpoche in 1971.

2. TIBETAN MEDICINE AND ITS DIVINE ORIGINS

Sikkim, 1970, painted by Chundu. Painting 60.5 x 49 cm., brocade 126 x 95 cm. (Acc. no. 1971/10).

The subject is the myth of the origins of Tibetan medicine. The large figure in the centre is gYu-thog Yon-tan mgon-po. In the top centre is the Buddha Śākyamuni appearing as the Medicine Buddha. The halo round his head is aquamarine, his body nimbus dark blue like lapis lazuli with golden rays. To the right, the Sage Yid-las-skyes is asking the Medicine Buddha to tell the *rgyud bži*, 'Four tantras', the principal Tibetan medical work. To the left, the Sage Rig-pa'i Ye-sés is reciting the *rGyud bži* coming from the mind of the Medicine Buddha as is indicated by the golden thread from the mouth and chest (heart) of the Medicine Buddha. At the beginning of each chapter of the *rGyud bži* Yid-las-skyes asks, forming the *namaskāra* prayer gesture with only the fingertips of both hands touching and Rig-pa'i Ye-sés recites the chapter asked for, while forming the *vitarka mudrā* (preaching gesture) with his right hand and forming the meditation gesture with his left. Yid-las-skyes is red, with blue hair and top knot, a yellow halo and a dark blue body nimbus. Rig-pa'i Ye-sés is blue, with golden-brown hair and a top knot, a yellow halo and a golden body nimbus. Both nimbi have a pink rim. Both Sages are wearing monks' robes and are sitting in *dhyānāsana* meditation posture. Below the Medicine Buddha is 'Tsho-byed gžon-nu (Sanskrit Kumārajīvaka) holding a myrobalan plant in his right hand and a book in his left. The halo round his head is aquamarine, his body nimbus dark blue with gold.

He has four attendants. On the far right is the four-faced Brahma, on the right a Brahmin holding a *cintāmaṇi* wishing jewel, both showing that some parts of Tibetan medicine were derived from the Indian Āyurveda. On the far left, a white Padmapāṇi, holding a lotus stem in his right hand and forming the *abhaya* 'fear not' gesture with his left. On the left is the white, two-handed Avalokiteśvara, his right hand holding the stem of a lotus flower, his left hand forming the giving gesture. On the sides and below gYu-thog are the eight medicine goddesses, from left to right: 1. a white goddess holding a string instrument in her left and a bow in her right hand; 2. a reddish-brown goddess playing a flute; 3. a yellow goddess holding a myrobalan plant in the right and a *kalaśa* 'vase' in her left; 4. a green goddess with the same attributes; in both *kalaśas* is a *gi wañ*, a bezoar, on the top; 5. a reddish-brown goddess with the same attributes; 6. a white goddess with the same attributes; 7. a green goddess holding a mirror in her right hand and forming the 'fear-not' gesture with her left; 8. a yellow goddess holding a brown trumpet in her left and forming the *varada* 'giving' gesture with her right hand. The feet of all of them are in the dancing posture, hence they all are probably *ḍākinīs* (female ministering helpers). In the bottom centre, *Žaṅ-blon*, the Protector of medicine is dark blue, wearing Bodhisattva ornaments, and his feet are in the dancing posture. His brown hair is standing on end. There is a flame aureole round his body. His outstretched right hand holds a *gri gug*, a chopper the handle of which is formed by a wishing jewel. The fingers of his right hand form the *kāraṇā mudrā* fascination gesture, his left hand holds a skull bowl. He is wearing a garland of skulls, has three eyes, and his teeth are fangs. His skull bowl is filled with blood and nectar. On *Žaṅ-blon*'s left-hand side there are medicine bags, on his right hand side are jewels. At the bottom are the four medicine mountains on which medicine plants are growing. Higher up on the left there are rocks with medicinal trees.

Acquired from Jampal Kunzang Rechung Rinpoche in 1971.

3. SCENES FROM AFTER THE BUDDHA'S DEATH

Painting 95.5 x 57.5 cm., surround 188 x 99 cm. (Acc. no. 1651/1939=A40860).

The white figure in the cloud is a woman who saw a dog's tooth and believed it was the tooth relic of the Buddha. After she had worshipped it for some time it began to shine and she acquired the powers of Indra. Underneath the five robed figures adorning a *stūpa* (reliquary) are the five Hindu teachers of the Buddha who after his Enlightenment became his pupils. They subsequently became *Arhats* (Saints). Underneath, a member of the *Ājīvika* sect is showing a *mandārava* flower to three disciples of the Buddha to tell them that he had died and flowers had rained from the sky. Underneath eight brahmins acting as intermediaries divide the Buddha's relics into eight parts. Underneath: when a division had been achieved, one part was buried at Kuśinagara. Riding on elephants, with banners and umbrellas a detachment led by the *Ājīvika* holding the flower chose seven other burial places. Underneath Nāgārjuna teaches the *Mahāyāna*, and *nāgas* (snake spirits) come out of the water. Four warriors in armour are serving a king who is preparing for war. They are acting

on the Buddha's prophecy who had said that if the *Dharma*, his teaching, is true, they will win their war. Nāgārjuna talking to an ascetic. Bottom right: the red robed man with a white headdress is falling from an elephant and is remembering the Buddha, asking for his help. The Brahmin is trying to raise the king by his prayers but the king who by fighting had caused much suffering is not waking up. He is revived and cured by being put into seven troughs with churned cream and nine troughs in which milk, curds and butter are mixed with scorching hot water. Nearby thankas are being stitched to frames on which they are stretched. The Buddha is being painted on them. Turning upwards on the right hand: the king is offering 500 rolls of silk and, attaining *Nirvāṇa* he sees the Buddha.

Purchased at Foster's, 17.12.1925.

4. THE WHITE TĀRĀ

Painting 76 x 51 cm., silk brocade 134 x 76 cm. (Acc. no. 1652/1939=A72027).

The white Tārā, saviour goddess who helps human beings to find liberation from the fears of the cycle of births and deaths. Her right hand forms the giving gesture, the left hand holds the stalk of an open lotus while forming the preaching gesture, with the index and middle finger crossed. She is surrounded by 120 forms of herself replicating herself whenever she is needed. The figures have alternating brown, red and yellow body radiances and red or green halos round their heads. All are sitting in the double lotus posture.

Purchased at Foster's on the 10.1.1929.

5. VAJRAYOGINĪ AND HER RETINUE

Painting 51 x 40 cm., damask 110 x 74 cm. The front panel called 'the door' of the blue damask mounting has been cut out so that the canvas underneath is visible. (Acc. no. 1654/1939).

In the brown, downwards pointing triangle in the centre, Śrīvajra (Tibetan dPal-rdo rje) *Dākinī* is standing in the dancing attitude. This triangle has four triangles as a background: a red, a green, a white and a yellow triangle. Within these triangles are twelve small female figures, some with animal heads. The triangles are surrounded by a wall with four gates, each leading to a palace flanked by two *kalpatarus* (wishing trees). In the eight wishing trees are the eight desirable things: a good elephant, horse, queen, minister, conch shell, mirror, lotus flower and unending knot. Between the palaces are umbrellas, pairs of *camaras* (fly whisks), and medaillons with even smaller figures. Round the palaces there is a lotus border. Eight cemeteries are surrounding the whole *maṇḍala* (circle). Outside the *maṇḍala* in the centre of the top row is the blue Vajradhara (Tibetan rDo-rje-'chañ or Phyag-na rdo-rje) wearing Bodhisattva ornaments and a green shawl and a red *dhōṭi* (loin cloth). He holds *vajra* and bell

in front of him which symbolise the two complementary paths to Enlightenment, compassion in acting and wisdom in contemplation as complementary as male and female are. He is embracing a white consort, probably Prajñāpāramitā, the Perfection of Wisdom. In the top left and top right hand row are forms of Vajrayoginī. Śrīvajra in the centre triangle is also a form of Vajrayoginī (Tibetan rDo-rje rNal-byor-ma). They are *Dākinīs*, that is, female beings which can manifest as goddesses or in human form or with animal heads and human bodies. The one on the left-hand side is kneeling with her right leg on a dark human being wearing a panther skin. She has thrown her left leg over her left arm. Not only are these ladies very athletic but they can also be, at times, very wrathful. Her left hand holds a skull bowl containing blood. Under her left arm is the *khaṭvāṅga*, the magic staff, showing that she is an operative power in rituals. Her right hand forms the fascination gesture showing that she is able to dominate evil spirits and to counteract evil conditions. The Vajrayoginī on the right-hand side is stepping to the left, her left leg being bent and her right leg straight. She holds a skull bowl in her raised left hand and a *vajra* (thunderbolt symbol of indestructible reality) in her right hand which forms the fascination gesture. She carries the *khaṭvāṅga* which consists of a staff topped by three heads and *vajra* and adorned with five-coloured ribbons on her left shoulder. In the clouds, four deities are offering homage. The third Vajrayoginī can be seen in the left hand bottom part, treading with a bent right leg on a pink human being, while throwing her left leg over her left arm. She holds a skull bowl in her left hand and a *vajra* in her right hand which forms the fascination gesture. The next figure at the bottom left-hand side is the sixteen-armed white Mārīcī in the dancing attitude with her right leg bent and held by one of her hands while her left leg is standing straight. She is wearing *Bodhisattva* ornaments and a blue and red *dhōṭi*. All her hands are forming the fascination gesture, and each holds a golden object. In the centre of the bottom row is a yellow eight-handed Vajravārāhī (Tibetan rDo-rje Phag-mo) with a brown boar's head at the side of her own head. Next to her is the red, four-armed Mārīcī with a flame aureole round her head. She is wearing a garland of heads rather than the usual skulls. She is also wearing bone ornaments and a tiger skin. She is shooting an arrow from the bow with her two upper hands and forming the fascination gesture with her lower right hand in which she holds an elephant goad. Her legs are in the dancing attitude, with her left leg bent completely, with thigh and shin being parallel and the right leg straight. She is standing on a chariot drawn by pigs, and worshipped by four people wearing white and black striped trousers and long orange-coloured shawls. Below the sixteen-armed white Mārīcī, three monks are sitting on a rug.

Purchased at Glendining's on 7.12.1928.

6. THE MEDICINE BUDDHA AND TSONGKHAPA

Painting 69 x 40 cm., silk damask 125 x 74 cm. (Acc. no. 8591/1936=A.106171).

The body colour of the Medicine Buddha can be blue, white or yellow. In this thanka it is yellow, and his hands and feet are adorned with henna. His hair is blue, his top knot is surmounted by a yellow crest jewel, his halo is green and his body nimbus is

dark blue like lapis lazuli and traversed with golden rays. His right hand forms the meditation gesture and his left hand holds a blue bowl containing a myrobalan plant with three pieces of fruit growing from it. His embroidered robe is red and yellow. His legs are in full lotus posture.

Showing that the art of medicine depends on learning, he is surmounted by Tsongkhapa (1357–1419), the founder of the *Gelugpa* (*dGe lugs pa*) school of Tibetan Buddhism which stresses the aspect of scholarship. This order is recognisable by its yellow hats. His right hand forms the preaching gesture while his left hand holds a white bowl resting on a white scarf. In the bowl is a butter lamp. In the clouds on his right and left are four *apsarās* or *apsārases* (offering goddesses). The offering goddess on the right holds a parasol and the one on the left a banner. Flanking Tsongkhapa from the left, starting from the top is Mañjuśrī, the protector of the Gelugpa sect. Below him is the Bodhisattva Rol-pa'i rDo-rje in the form of lCañ-skyā Qutugtu who belongs to the Gelugpa School, with a golden halo. The halo of Tsongkhapa is green like that of the Buddha. Beneath lCañ-skyā is Vajrabhairava, a form of Yamāntaka, the fierce aspect of Mañjuśrī, with nine heads, thirty four arms and seventy legs. One component of the symbolism of the fierce form is the degree of concentration and number of commitments upheld in order to gain him as a meditational deity. The many heads, arms and legs are sometimes explained as historically going back to several deities who in the course of migrations of populations and cults have merged into one. In that case, the mathematics of multiples of body parts must not be taken too literally. Vajrabhairava is dark blue and embraces a dark blue consort treading on beings.

On the right hand side of Tsongkhapa are from the top: Amitābha, the smaller figure with a red body colour, in monks' robes, holding a blue *pātra* (bowl) filled with white nectar. Beneath him is a dark blue Guhyasamāja with three heads, blue, white and red embracing a light blue goddess. He holds bell and *vajra*, *kaḍga* (sword) and wishfulfilling gem. His arms crossed over his chest form the *vajrahūmkāra* gesture. There is a wheel in his crown. Beneath this couple is Saṃvara with four heads, twelve arms and a ritual wand at his left side. He is treading on a human being. His body colour is blue. Flanking the Medicine Buddha are Sāriputra and Maudgalyāyana, bareheaded in monks' robes, holding alms bowls and *khakkhara* clattering staffs, to warn insects and other animals that they are approaching so that no harm will come to them.

Beneath the Medicine Buddha, the Wheel of the Law can be seen which symbolises the teaching of the Buddha. The South Asian and South East Asian *Theravāda* Buddhism is symbolised by the first turning of the Wheel, the Chinese, Japanese and Korean *Mahāyāna* Buddhism which originated in India but disappeared from there, the second turning, especially the *Prajñāpāramitā* and *Ratnakuta sūtras*, and the Tibetan *Vajrayāna* as an extension of the third turning which is represented by the *Avatamsaka* and *Tathāgatagarbha sūtras*. The *Vajrayāna* is usually regarded as the 4th turning. Beneath the wheel is Yama Phyi-sgrub, the Lord of Death. His cognomen means "the outer attainment". His head is that of a bull. His body colour is dark blue. In his right hand he brandishes a *daṇḍa* club with a skull at the top end, in his left he holds a *pāśa* (lasso). His right leg is bent, his left leg is standing straight on a blue bull which is kneeling on a drowning woman. Yama's body is surrounded by flames. He is wearing a skull crown and a skull garland.

On the left of Yama is the Yellow Mañjuśrī with a lotus stem by his side. On its flower rests a sword. In his right hand he holds a book and sits in the *rājalāsana* (royal ease posture), that is one leg squatting and the other in meditation posture. On the right of Yama is the White Padmapāṇi. His right hand forms the preaching gesture and his left hand holds a white lotus. His posture is also that of royal ease.

Purchased at Stevens', 30.12.1930.

7. AMITĀYUS SURROUNDED BY FORMS OF AMITĀYUSES

Painting 91 x 59 cm., brocade 174 x 74 cm. The green brocade has an inset piece of a golden lion's head on a red background. (Acc. no.8593=A11494).

In the centre is Amitāyus, the Bodhisattva who is propitiated for attaining longevity holding a wishing tree in the form of a vase which contains an aśoka plant, a flower similar to a rose. He is seated in meditation posture and is surrounded by over a thousand replicas of himself outlined in gold and black on a red field. This type of thanka is called *serthang* (*gser than*), 'golden thanka'.

Provenance unknown.

8. MANDALA OF UṢŪṢAVIJAYĀ

Painting 66 x 44 cm., brocade 130 x 79 cm. The gold and dark blue brocade is unusual in that it depicts butterflies, a bird and a caparisoned animal whose head is invisible, possibly a lion. (Acc. no. 8595/1936=A15859[A]).

In the centre is the eight-handed Uṣṇīṣavijayā. This form has only one head while the more usual form has three. The inscription at the back of the brocade says: *sgrol ma tsho rin rnam dkyil*, 'The excellent mandala of the Tārā of Long Life'. Probably Uṣṇīṣavijayā is regarded as a form of the White Tārā. In her upper right hand she holds an image of the Red Amitābha. Her upper left hand forms the 'fear-not' gesture. Her two original hands form the *dharmacakra* (Wheel of the Law) gesture. The hands between the upper and the original hands are holding bow and arrow while forming the *tarjanī* (threatening) gesture. The lowest right hand forms the giving gesture while the lowest left hand holds a vase with a wishing tree in it. On her necklace Uṣṇīṣavijayā is wearing the (*viśvavajra*) or double *vajra*.

Uṣṇīṣavijayā is surmounted by eight deities: the four blue male deities are forms of Vajrapāṇi, their legs stepping to the right in *pratyālīḍhāsana*. The Vajrapāṇi at the top is swinging an elephant goad in his right hand, holding his left palm on which a *vajra* is poised against his chest. The second Vajrapāṇi on the right hand side from the beholder's point of view, holds a *vajra* in his outstretched right hand and forms the threatening gesture with his left. The third Vajrapāṇi at the bottom holds an arrow in his outstretched right hand and a bow in his left hand against his chest. The fourth Vajrapāṇi on the left hand side of the circle, holds a club in his outstretched

right hand. All the Vajrapāṇis are wearing Bodhisattva ornaments, long green scarves round their necks and tiger skins round their hips. Between each pair of Vajrapāṇis there is a Tārā: 1. a green Tārā holding a fly whisk in her right hand. Her left hand, in preaching gesture, holds the stem of a white flower. She stands with her feet pointing in opposite directions. - 2. a yellow Tārā is seen walking in profile, bowing in a worshipping attitude, holding a vase with peacock feathers in it, in both hands. - 3. Opposite her is another yellow Tārā with the same attributes and in the same attitude. - 4. a white Tārā standing, her right arm holds a fly whisk, her left arm stretched downwards, her hand forms the threatening gesture and holds the stem of a white flower. These nine deities form the centre of a *maṇḍala* with eight leaves forming a circle. The circle is surrounded by a square palace with four gates leading into the palace gardens filled with wishing trees, *rgyal mtshans* 'victorious banners', umbrellas, ascetics meditating in the gardens and *Ḍākinīs* offering fruit. The gardens are surrounded by a blue, red, green and yellow wall of fire. In the topgate is a *stūpa* (reliquary) surmounted by an umbrella. In the clouds are *gandharvas* (heavenly musicians).

Above the *maṇḍala*, in the top centre is Tsongkhapa with book and sword at shoulder level. He holds a vase with a *giwang* (bezoar, concretion from a cow's stomach). Tsongkhapa is flanked by Amitāyus on the left and the White Tārā on the right. Below the fire-wall on the left hand side is a White Amitāyus embraced by a pink consort. She holds a wishing tree in her left hand. He holds a wishing tree in both hands which form the medicine bowl gesture. This is formed like the *dhyāna mudrā* (meditation gesture) but the thumbs instead of lying flat form a triangle with the nail end of the thumbs meeting at the top. Below the couple is a standing Red Amitāyus with his feet pointing in opposite directions, holding a bowl containing a bezoar in both hands which form the medicine bowl gesture. At the right-hand side below the *maṇḍala* is the four handed Avalokiteśvara. Below him in the right hand bottom corner, is Vajrapāṇi, blue, wearing Bodhisattva ornaments, his body surrounded by a fire aureole, stepping to the right, his outstretched right hand holds a *vajra*, while forming the *kāraṇā mudrā* (fascination gesture). He is wearing a green scarf and a tiger skin.

In the centre is a combined emblem of the eight auspicious things, wheel, unending knot, two fishes, conch shell, umbrellas, mirror, lotus and vase, with two myrobalan plants and fruit and a pair of cymbals in addition. To the left of Vajrapāṇi is the yellow Mañjuśrī, sitting in meditation posture, lifting the sword of knowledge with his right hand, and with a book on a lotus flower above his left shoulder, he forms the preaching gesture with his left hand. To the left of Mañjuśrī are the eight fortunate objects and to the left of these is the white Mahākāla with six arms. In the upper right he holds an elephant goad, in his upper left a *triśūla* (trident), in his central right hand a chopper, in his central left hand, which forms the fascination gesture, a *ḍamaru* (double drum), in his lower right hand a wishfulfilling gem, in his lower left hand a skull bowl. To his left, in the left-hand bottom corner is a standing figure of Amitāyus, with his feet pointing in opposite directions. An inscription on the back says that it was painted in memory of the gSer-sbug family.

Purchased at Stevens' 22.8.1922.

9. VAJRAPĀṆĪ, MAÑJUŚRĪ AND AVALOKITEŚVARA

Painting 35 x 24 cm., brocade 62 x 46 cm. The brocade is chiefly green, with red, blue, yellow, grey and pink depictions of lotuses, fruit and leaves and an anticlockwise swastika. The 'rainbow', that is, the material with which the painting is immediately framed, is made of red, green, grey and blue brocade with the emphasis on red. (Acc. no. 8596/1936=A15859[B]).

These three deities are known as *rigs gsum mgon po* (Lords of the three enlightened families or groups: the *vajra* (family), the *Tathāgata* (Buddha) family and the *padma* (lotus) family, also as the 'three bodhisattvas of the heart' who respectively represent power (*nus pa*), discernment (*śes rab*) and compassion (*sñiñ rje*).

The central figure is Vajrapāṇi. His outstretched right hand is forming the fascination gesture and holds a *vajra*, his left hand is forming the preaching gesture, with his little finger extended, while the middle and ring fingers are bent. The serpent in his head dress is wearing a crown and may represent the *nāga* king. Vajrapāṇi is wearing Bodhisattva ornaments. Around his neck he is wearing a serpent necklace and around his hips a tiger skin. His body is blue except for the inside of his hands which is pink.

At the bottom left-hand side is a yellow Mañjuśrī whose left hand forms the preaching gesture, with index and middle finger crossed. Above his left shoulder is a book on a lotus flower from which spring either two lotus blossoms or two pieces of myrobalan fruit. His right hand lifts the sword of wisdom and he is seated in meditation posture.

At the bottom right-hand side is a white fourhanded Avalokiteśvara. His top right hand holds a rosary, his top left hand a white lotus flower. His lower hands form the *karuṇā mudrā* (compassion gesture) which is like the *namaskāra mudrā* (prayer gesture) but with only the fingertips touching. His legs are in meditation posture.

In the centre at the bottom are the symbols of the five senses: a conch shell from which incense issues (smell), a pair of cymbals (hearing), a scarf (touch), a fruit (taste) and a mirror (sight).

Purchased at Stevens' on 22.8.1922.

10. MEDICINE BUDDHA AND PADMASAMBHAVA

Painting 60 x 44 cm., dark blue damask 122 x 83 cm. Painting surrounded by red and yellow 'rainbow'. (Acc. no. 8597, =A20933).

In the centre is Bhaiṣajyaguru, the Medicine Buddha. His body is golden yellow. He is wearing a crest jewel in the top knot of his dark blue hair. His left hand forms the meditation gesture and holds a lapis lazuli bowl containing three pieces of myrobalan fruit. His right hand is forming the *bhūmisparśa mudrā* (earth-touching gesture). He is seated in the meditation posture, wearing red and yellow robes lined with green, on a blue, green and pink lotus throne. The halo round his head is green, his body nimbus dark blue with golden rays. On the right-hand side a very small green Tārā is shown. Her right hand forms the giving gesture, her left hand forms the preaching gesture.

She is seated in the *lalitāsana*, with one foot resting on a blue lotus, herself flanked by two lotuses. In the bottom centre there is Padmasambhava in his most usual form as Guru Rinpoche wearing a little moustache and holding in his left hand a skull bowl from which three leaves issue, surmounted by a vase with a *kalpataru* inscribed with *hūm*. His right hand holds a *vajra* near his heart. He is carrying a *khaṭvāṅga* (ritual wand) under his left arm and is seated in meditation posture on a white lotus throne. His robes are red, yellow, blue and green, and he wears the five-sided hat characteristic of the Nyingmapa (*rñin ma pa*) school whose founder he was. His halo is flanked on the left by his female pupil Mandārava seated in *acalāsana*, one knee on the ground, the other squatting on a red lotus throne offering a skull bowl with both hands. On the right hand side he is flanked by Ye-śes mTsho-rgyal also seated in *acalāsana* on a red lotus throne. She is offering with both hands an *amṛtakalaśa*, i.e. a vase filled with nectar from which three leaves issue. This is surmounted by a *kalpataru* (wishing tree).

Purchased at Steven's on 24.8.1920

11. FOUR-HANDED MAHĀKĀLA, PROTECTOR OF SCIENCE

Painting 24 x 20 cm., cotton surround 40 x 26 cm. It is painted on the same black cotton on which it is mounted. At first it looks like an embroidered thanka because of the coarse grain of the cotton and the painted pattern imitating that of brocade. (Acc no. 49773).

The four-handed Mahākāla is wearing *Dharmapāla* (Defender of the Doctrine) ornaments: a skull crown and hanging from his waist a garland of skulls and a garland of snakes. He is surrounded by a golden body nimbus and an aureole of flames. In his upper right hand he is brandishing a sword, in his upper left he holds a *khaṭvāṅga* (ritual wand), in his original right hand he holds a *karṭṭikā* (chopper) and in his left a skull bowl. The chopper and the skull bowl are attributes of all forms of Mahākāla. He is standing in the *pratyālīdhāsana* (stepping to the right position) on a lotus throne. Under the lotus throne are three *tormas* (*gtor ma*) 'offering cakes' from which issue two bulging eyes.

Previous owner L.A. Waddell. Purchased at Sotheby's on 29.11.1920.

12. AVALOKITEŚVARA SURROUNDED BY OTHER DEITIES

Painting 46 x 34 cm., blue silk surround 82 x 56 cm. (Acc. no. 49887).

Avalokiteśvara, the patron deity of Tibet, whose chief function is compassion. His body colour is white. In his top knot there is an image of Amitābha, the Buddha of Infinite Light. He has four arms: in his upper right hand he holds a rosary, in his upper left hand an open white lotus and in his two lower hands he holds a jewel level with his heart. He is seated in full lotus posture on a lotus throne. In the left-hand top corner is a seated Śākyamuni Buddha, his body colour golden with a green halo

and a dark blue body nimbus. In his left hand he holds a dark blue alms bowl and his right hand forms the earth-touching gesture which calls the earth to witness that he has reached supreme Enlightenment. The deity in the right-hand top corner is Vajrasattva, his body colour blue, with a green halo and dark blue body nimbus, his left hand in meditation gesture holding a *vajra* his right hand forming the earth-touching gesture. His hair and top knot are golden and he is wearing monk's robes. In the left-hand bottom corner the White Tārā holds a *vajra* in each hand, one pointing upwards and one down-wards. She is wearing golden Bodhisattva ornaments, seated in full lotus meditation posture, i.e. the soles of both feet turned upwards on both thighs, on a lotus throne. In the right-hand corner Padmasambhava is seated, a ritual wand under his left arm, his left hand holding a white bowl, his right hand a *vajra*, seated in meditation posture on a lotus throne. In the centre are the symbols of the five senses.

Previous owner L.A. Waddell. Purchased at Sotheby's on 29.11.1920.

13. BLUE LOTUS PROTECTIVE TRIANGLE

Painting 25 x 20 cm., surround 58.5 x 48 cm. The painting is mounted on blue damask with a yellow and red 'rainbow'. The 'door' is made of blue and grey brocade. (Acc. no. 49891).

A black protective triangle surrounded by flames such as is used in the 'burnt offering' ceremony (skt. *homa*, Tibetan *sbyin sreg*) wherein the triangular hearth is called in Tibetan *thab khun* (hearth hole). There are four kinds of burnt offering: pacification, enrichment, subjugation and wrath. For each the hearth has a different shape. In the case of the burnt offerings of wrath, it is triangular. The triangle is pointing downward in the way of a *phur pa* (ritual dagger) used for fighting demons. The triangle contains a sixteen-leaved blue lotus with the syllable *hriḥ* in golden letters in *rañjanī* (lantsa) script on eight leaves. The centre contains the syllable *om*. Above the triangle with the lotus there are three birds: a garuda, a golden eagle and a black eagle. Below the triangle there are four animals: a white lion with a dark blue mane, a wolf, a female monkey and a tiger. On each of the three sides there is a wild man. One is brandishing a scimitar, one a chopper and a scimitar, and one an elephant hook. The hand and scimitar end emerging in the top left hand corner of the triangle suggest another wild man hidden behind the triangle.

Previous owner Palkhor Choede, spelt dPal-'khor Chos-sde Temple at Gyantse from which L.A. Waddell acquired it. Purchased at Sotheby's 29.11.1920.

14. TWO ELDERS: NĀGASENA AND PANTHAKA

Painting 79.5 x 48.5 cm., brocade 129 x 80 cm. (Acc. no. 49894).

Two of the sixteen disciples of the Buddha who in pictorial and sculptural representations often form the entourage of the Buddha. They are known as the sixteen *Arhats*

(Sanskrit), *sGra bcom pa* (Tibetan), *Lo-han* (Chinese) or *Sthaviras* (Sanskrit), *gNas-brtan* (Tibetan), 'Elders'. Nāgasena, Tibetan *kLu'i-sde*, 'Snake Section' is seated with his arms folded across his knees, on a carpet on a lotus cushion in an *alīḍha* posture, his right leg bent, his left foot unsupported, holding in his left hand a pyramid of three gems symbolising the Three Jewels: Buddha, Teachings, and Assembly of Monks. In his right hand he holds an alarm staff. His upper robes are green and blue, his lower robes are green and yellow. The medical connection with Nāgasena is the story that a dwelling place called 'Flower Hearts' was offered to him when he was teaching in the Heaven of the Thirty Three Gods, which is north of *blTa-na-sdug* 'Pleasant to Behold', the celestial city of Medicine. The other Elder below him is Panthaka, Tibetan *Lam-bstan* 'Guide on the Path', holding a scripture in his left hand and forming the preaching gesture with the thumb and ring finger of the right hand, with middle and ring finger crossed. He seems to be seated European fashion on a blue lotus throne. He is wearing a blue upper garment and a red and green under garment. Both *Arhats* are wearing thin moustaches and red sandals. An attendant on his left holds a feather fan above his head.

Around them are four forms of Śākyamuni Buddha: on the left top with a dark blue body nimbus and a golden-brown halo, wearing a brown robe embroidered with golden flowers, his hands in meditation gesture. Underneath him with a dark blue body nimbus and a green halo, his hand in the wheel of the law gesture. At the right hand top with a maroon body nimbus and a golden-brown halo, his left hand in meditation gesture, his right hand forming the giving gesture sideways as a sign of compassion. Underneath him, with a maroon body nimbus and a golden-brown halo, his left hand in meditation gesture, his right hand forming the earth-touching gesture. These four figures can also be four *jinās*: Vairocana, Amitābha, Ratnasambhava and Akṣobhya. On the left of Nāgasena, a standing female attendant is offering a tray with a dark blue jewel on it. The second attendant, lower down, is squatting and offering an egg-shaped object, probably a jewel in a triangular vessel on a white cloth or scarf. The skin of all the figures in the thanka has the same flesh colour.

Above the thanka is the inscription *Oṃ maṇi padme hūṃ hriḥ* in *rañjanī* script. There is a long inscription at the back of the thanka written into the outlines of a *stūpa*.

Former owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

15. PRINCE VIŚVANTARA'S LIFE

Painting on silk 63 x 52 cm., surrounding damask 106 x 82 cm., with 'door' or 'root' of yellow, red and blue striped brocade. 18th or 19th century. (Acc. no. 49898).

The painting tells the story of Prince Thams-cad-sgrol 'Saviour of All', literally 'Liberating all', Sanskrit Viśvantara, best known in Pali as Vessantara. In Tibetan he is also called Dri-med-kun-ldan. He is a former incarnation of the Buddha Gautama. The prince had such a compassionate heart that when asked for it, he took a wish-fulfilling gem belonging to his father the king, and gave it away. He was exiled and, by and by, he gave away his wife, his children and his eyes. After much hardship

all these were miraculously restored to him. This story, in the form of a drama, was often performed in Tibet. The location where the prince went into exile is held to be in Koñ-po, near the Bu-chu geomantic temple. The play is very popular in Southern Buddhist countries like Burma and Sri Lanka. The figure in the centre of the *thanka* is Padmasambhava (Tibetan Pa-dma-'byuñ-gnas), generally called Guru Rinpoche.

Former owner L.A. Waddell. Purchased at Sotheby's 19.11.1920.

16. TWO ELDERS: GOPAKA AND ABHEDA

Painting 79 x 48 cm., brocade 133 x 74 cm. (Acc. no. 49902).

Gopaka, Tibetan sBed-byed, "The Concealer", seated in royal ease posture holding a book. The note in the auction catalogue presumably by Waddell, says that the Elder's Sanskrit name is Guhah which could be connected with Sanskrit *guhya* 'secret, concealed'. Next to him, an admiring pupil is sitting at his feet. When Gopaka was on earth, his body was from birth covered with ulcers and therefore always concealed under a cloth. He looked for a cure everywhere in vain but when he met the Buddha at Śrāvastī the Buddha, after bathing him and dressing him in fresh clothes, told him of the impermanence of the five aggregates constituting a human being: body, feelings, thoughts, impulses and consciousness. Realizing this sBed-byed became a monk and later an *Arhat* (Saint). The Buddha then explained that sBed-byed in a past life had been a trader who had given orders for another trader to be whipped and powdered poison to be rubbed into his wounds. Because he was later repentant, he was able to become an *Arhat* in this life. The literal translation of Sanskrit 'Gopaka' is Tibetan Ba-glañ-bdag, 'Lord of Cattle', a name less often used than sBed-byed.

The Elder below Gopaka is Abheda, Tibetan Mi-phyed seated in royal ease posture holding a *chorten*, (reliquary). The ends of his throne are formed by *cintāmaṇis*, wishfulfilling gems. Before him there is a goat, a man holding cymbals and two other musicians. Overhead are four *jinās* and on the top is the inscription *Om maṇi padme hūṃ hriḥ* in lantsa script. At the back of the *thanka* long inscription of incantations in written into the outlines of a *stūpa*, Tibetan *chorten*.

Abheda was given the *stupa* by the Buddha when he helped him to overcome the evil forces in the land of the *yakṣas* presumably with the help of attendants who clashed cymbals and used other noisy musical instruments. As a result of Abheda's teaching the *yakṣas* he was liberated from the cycle of rebirth. He was called Mi-phyed-pa, 'indivisible' because of his unflagging faith, in Sanskrit Abheda.

Former owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

17. THE THIRD DALAI LAMA SONAM GYATSO (1543-1588) AND HIS ENTOURAGE

Painting 57 x 39 cm., brocade 108 x 56 cm. On the back of the painting is a garbled Sanskrit inscription in Tibetan script. (Acc. no. 49903).

The central figure, the Third Dalai Lama, Sonam Gyatso (bSod-nams rGya-mtsho) is flanked by four large hands. This probably serves to indicate that he is a manifestation of the four handed Avalokiteśvara. He is traditionally represented wearing a moustache. His right hand forms the preaching gesture while holding a white lotus containing the image of the White Tārā. His left hand holds a book. His legs are in *sattvāsana* posture, his feet being covered by his robe. He is wearing the yellow hat of the Gelugpa order of monks and a monk's robe. His halo is green.

On the centre top is Tsongkhapa, the founder of the Gelugpa school. He forms the Wheel of the Law gesture with both hands. His legs and feet in full lotus posture are covered by his monk's robe. His halo is green, his body nimbus dark blue traversed by golden rays and surrounded by a golden radiance.

On the left top is the Buddha Gautama wearing a monk's robe. His halo is golden and his body nimbus is green. His body colour is white, his right hand forms the earth touching gesture and his left hand is in meditation gesture. On the right top is a blue Buddha whose face, ears and neck are white. He is wearing a top knot, and his hands form the *añjali mudrā*, the worship gesture with palms touching, but in his case the little fingers are crossed. This may be symbolic of the Ten Perfections being linked together.

Flanking the Dalai Lama on the left-hand side is a *Yidam* (*Yid dam*), a meditational deity, probably Sitacakraśaṃvara in his peaceful aspect, with one head and two arms, holding a *vajra* in his right hand and an upturned bell in his left, his legs in full lotus posture. His pink consort is folding her left leg round him. He is wearing a red robe with a green scarf, she is wearing a red skirt and her black hair is long. Both are wearing Bodhisattva ornaments.

Flanking the Dalai Lama on the right hand side is the Green Tārā. Her body nimbus is pink, traversed by golden rays, and her halo is green. Her hair is dressed in beehive style, her right hand forms the giving gesture and her left hand the preaching gesture while holding a lotus. Her legs are in the enchanter's posture with the right foot pendent and the left leg bent in meditation posture.

In the bottom centre is Arapacana Kālamañjuśrī cutting through ignorance with his sword uplifted in his right hand. He has three eyes, and his colour is dark blue. He is sitting in meditation posture, with a white scarf over his shoulder knotted in front. His red body nimbus, traversed by golden rays, is surrounded with flames. He is wearing Bodhisattva clothing: a green scarf and a red and blue loincloth. A book is lying on a white lotus at his left. He is attended by two shavenheaded disciples in monks' robes, one of them offering a book, the other forming the worship gesture.

On the bottom left-hand side there is Vajrapāṇi in the form of a Garuḍa bird with horns, beak, claws, feathered legs and wings. He has three eyes. He holds a garland of snakes in both hands and wears a golden necklace and Bodhisattva ornaments. His left hand also forms the fascination gesture. The top of his body is red, the bottom white. He stands with his legs apart and treads on the snakes surrounding him. On the bottom right-hand side is a White Defender of the Doctrine, perhaps the peaceful form of rDo-rje Śugs-ldan, with three eyes and surrounded by flames, his head surrounded by a flame aureole. But, though the flames indicate a *Dharmapāla*, he is wearing Bodhisattva ornaments. His right hand is holding a ritual wand, his left hand a club, and he is sitting in the enchanter's posture, mounted on a *makara* (fabulous sea animal).

In the same way as some of the figures in this thanka have dual skin colours, the whole picture gives the impression of a mixture of peaceful and wrathful features.

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

18. AKṢOBHYA AND HIS MANY REFLECTIONS

Painting 75 x 48 cm., damask 148 x 82.5 cm. The top of the dark blue damask has a gold brocade inset representing a dragon, the bottom of the brocade has a gold brocade inset representing a lion. (Acc. no. 49904).

In the centre is the Buddha Akṣobhya with his right hand forming the earth touching gesture, his left hand in meditation gesture, with a *vajra* poised on his flat left hand. He is seated in meditation posture. His halo and body nimbus are green. He is wearing a dark orange outer robe and a light orange inner robe. In front of him is a dish of jewels flanked by two white elephants. He is surrounded by six hundred and ten replicas of himself, all in monk's robes, holding the *vajra* in their left palm. Some are wearing dark orange robes, some light orange, and their body nimbuses have different colours.

Previously owned by L.A. Waddell. Purchased at Sotheby's, 29.11.1920

19. AMITĀYUS SHOWING REPLICAS OF HIMSELF

Painting 63.5 x 42 cm., brocade 105 x 62 cm. Mounted on dark blue damask. (Acc. no. 49905).

A gold and black outlined Amitāyus is sitting in a red field of ninety six Amitāyuses like himself. They are sitting in meditation posture with their hands forming the medicine bowl gesture, with eight fingers in meditation posture and the thumbs forming a triangle with them. In their hands they are holding vases of long life containing *aśoka* plants. On the back there is an inscription and a pair of red hand seals which are hand prints made by means of a stamp with red paint. This could be either from the donor who had commissioned the thanka or from some great Lama who had contributed to its production by writing or advice. The inscription reads: *Om sarvā bidyā* (i.e. *vidyā*) *svahā* in *dbu can* script and there is a further inscription in *dbu med* script. They are wearing crowns and Bodhisattva ornaments and sitting in meditation posture. The Amitāyuses are drawn in fine gold outlines and therefore this type of thanka is called *gser than* 'gold thanka'.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920

20. PRINCE VIŚVANTARA, THE PRINCE OF CHARITY

Painting 75 x 55 cm., silk surround 122 x 79 cm. (Acc. no. 49906).

A depiction of the life of Prince Viśvantara (Tibetan Dri-med-kun-ldan) who gave away his father's wish fulfilling gem, his own wife and children and his own eyes. (See no. 15). At his birth the soothsayers are shown to prophesy these things. In the centre is a Medicine Buddha painted in the Mongolian style. He is another form of personified compassion. With his right hand he forms the earthtouching gesture and with his left hand the meditation gesture. The left hand is also holding a bowl containing a bezoar, a concretion from the stomach of a cow, which is used for medicinal purposes. An inscription on the obverse side of the thanka says in garbled Sanskrit transliterated into Tibetan: *Om su pra ti stha ba dzra ye sva ha/ta dya tha/ om mu ne mu ne ma ha mu ne ye sva ha* (Om vajra, firm support, be saluted! True Saviour, Om O sage O sage O Great sage!)

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920

21. TEN STAGES OF MEDITATION

Painting 72 x 72 cm., damask 84 x 84 cm. Maṇḍala on sized linen surrounded by blue damask backed by flowered cotton. (Acc. No. 49915).

A maṇḍala of Vajrapāṇi (Tibetan Phrag-na-rdo-rje). The compartments of the circle are left open. They indicate by their colours only to which deity they belong. A blue circle in the centre is surrounded by four leaves which are red, white, yellow and green, with four green leaves in between. Each colour corresponds to a syllable, a sphere of the universe, and a centre of force in the body, ten altogether. The analogy of external macrocosm (universe) and internal microcosm (body) connects each yoga exercise with a particular sphere, such as for instance, the 'sphere with form' and the 'formless sphere'. The four corners beyond that, apart from white ornamental patterns on a black background, show the colours of the ten powerful stages as used on the *rnam bcu dbaṅ ldan* used on a famous monogram in *rañjanī* script. In each of the four directions on the top is the Wheel of *Dharma* flanked by two deer in memory of the Buddha preaching his doctrine for the first time in the deerpark of Benares. There is also a *makara* on each side. The whole is surrounded by a ring of flowers round which there is a ring of lotus leaves. These are surrounded by a ring of *vajras* and these are surrounded by a ring of green, red and blue compartments. The ten colours used are red, blue, white, orange, green, yellow, dark blue, maroon, another white and black. But different copies and descriptions of the *rNam bcu* monogram use and mention different colours.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

22. DMU EVIL DEMON WHO CAUSES DROPSY

Painting 69 x 51 cm., no surround. (Acc. no 49916).

dMu is the name of one of the early tribes inhabiting Tibet. This name was later used for a certain type of earth demon. This is a Bon painting showing the demon whose body colour is black walking and beating the kind of instrument which is used by Bon sorcerers, namely a tambourine, with a greenish antelope skin stretched over only one side of a wooden frame held in position by strings drawn crosswise over the frame. He holds it in his left hand by means of a short wooden *phur bu* (small dagger) handle with a human face carved on it. He is beating it with a curved wooden stick still used today in Bon ceremonies. He is carrying a goat's horn in his girdle. He is wearing a chaplet of bells round his neck. His rosary consists of *lākṣā* (lac) beads and by his side are offerings of eggs and rice, attempts to propitiate him to avert the dropsy.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

23. LIFE OF THE BUDDHA

Painting 56.5 x 38.5 cm., damask 108 x 76 cm. The damask is dark blue. The immediate surround of the painting is a red and yellow 'rainbow'. The thanka is a *gser than* painted in gold on a red background. (Acc. no. 49917).

In the centre is the Buddha Śākyamuni forming the earth touching gesture with his right hand and holding a black alms bowl in his left. His hair is dressed in a topknot, his earlobes are long, he is wearing monastic robes, and he is seated in the meditation posture. At the top of the thanka the sun and moon can be seen. The Buddha is flanked by his two disciples Śāriputra and Maudgalyāyana. In the top centre the Buddha is shown in the Tuṣita Heaven before being born as Gautama the future Buddha. Accompanied by attendants he is stepping down into the world of men. The Buddha is also often represented as stepping down from the Heaven of the Thirty Three Gods, accompanied by Indra and Brahmā, where he had been teaching the Doctrine to his mother who had been reborn there. This is a possible alternative interpretation of the scene here depicted. The next scene underneath is that of the Buddha's mother Māyā telling her attendants of a dream she had about a white elephant entering her right side. The next picture is that of Queen Māyā giving birth while holding on to a tree. Her baby is caught by the female attendants in a hammock-like swaddling cloth. Next the child stands up and walks forward immediately exclaiming: "This is my last birth and I shall put an end to the sufferings of birth, disease, old age and death". Next, the young Gautama is riding out in a chariot and sees a man killed by warriors and another man drowning pursued by archers. He witnesses sickness and old age. Then he is betrothed to his future wife. To the right Prince Gautama cuts off his hair with a sword in order to become a mendicant who would find out how to end suffering. Watched by Brahmā and Indra near a *stūpa* (a charming anachronism though an Indian *cetiya* may well have stood in its place) he concludes that Brahmanism which engages in ritual sacrifice does not

teach him the end of suffering. Then, under a tree, he is gaining Enlightenment and declares this with the preaching gesture. Above this scene he is seen preaching to the five ascetics who had been practising austerities with him. On the right hand side the daughters of Māra are trying to tempt him without success. Above this, the Buddha tames a wild elephant with thoughts of compassion. Above this again a monkey offers him a bowl of honey and is so happy when the Buddha accepts it that it throws itself down a well. To the left of this the Buddha is preaching his last sermon. Above this scene, the Buddha, lying on his right hand side, is preparing for death and entry into *Parinirvāṇa*, the final *Nirvāṇa*. Above this, the Buddha's relics have been divided into eight parts and are preserved in eight *stūpas* in eight holy places.

Previous owner L.A. Waddell. Purchased Sothebys 29.11.1920.

24. VIRŪDHAKA AND VAIŚRAVAṆA

Painting 80 x 48 cm., brocade 132 x 74 cm. (Acc. no. 49918).

Two of the kings of the four directions: Virūdhaka (Tibetan 'Phags-skyes-po') the Guardian of the South, and Vaiśravaṇa (Tibetan rNam-thos-sras), the Guardian of the North. The upper figure, Virūdhaka, holds a reliquary in his right hand and a writhing snake in his left. He is lord over a group of goblins called *sgrul bum* (Sanskrit kumbhāṇḍa). The lower figure, Vaiśravaṇa, holds a victorious banner in his right hand and an ichneumon vomiting jewels into a dish before him in his left. He is lord over the *yakṣas* (disease spirits), and can send diseases and, on being propitiated, withdraw them. Both are wearing chain mail armour and Mongolian boots. Vaiśravaṇa is wearing an apron with a face painted and embroidered on it called *kīrtimukha*.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

25. EARLY TIBETAN KING OR RUDRAKULIKA LEGENDARY KING OF SHAMBHALA

Painting 99 x 61 cm., surround 132 x 64 cm. (Acc. no. 49920).

On the back, writing in lantsa script. An early Tibetan king or a Rudrakulika, legendary King of Shambhala seated under a peach tree in a garden in front of a building and a palanquin. Under the peach tree, a white lotus tree can be seen. The central figure's transparent halo indicates that if he is an early king he is one of those who were regarded as Saints. At least two kings had Chinese wives and there are several Chinese features in this thanka. The queen or wife is also a Saint with a blue halo. Their son has a green halo and holds a fruit or jewel in both hands. The central figure is wearing a coral necklace or rosary. His right hand forms the giving gesture, and in his left hand he holds a wishing tree. He is wearing Chinese-type shoes. An attendant behind him holds a painted fan depicting the Old Man of Long Life by a tree, with two cranes and two deer. In the left hand top corner, the seated

figure of Amitāyus holds a bowl with a plant and a fruit in both hands which form the medicine bowl gesture. At the bottom outside the garden wall, are the seven attributes of a universal monarch: 1. a good elephant, 2. a good house, 3. a good minister wearing a red hat and seated in the enchanter's posture, holding a staff of office, 4. a wishfulfilling gem on the elephant's back, 5. a good general holding a shield with a face on it, with a straight sword in his belt, 6. a good queen not represented in the bottom row but rather in the central picture. This suggests that her husband is a king, 7. the Wheel of the Law may be represented by the book in the minister's right hand. Everyone is wearing an amulet case (*ga'u*), some round, some square.

Visible in front of the central figure are examples of the objects of the five senses; 1. an attendant holding a mirror (sight), 2. on a little table a square incense burner (smell), 3. a bowl of jewels (touch), 4. a white porcelain cup on a golden stand (taste) and 5. on an ornamental chest a conch shell (sound). By his side are two vases containing peonies. An attendant is playing a flute. Another attendant holds a scroll in his right hand and, holding his left sleeve over his mouth, prevents himself breathing on the king or Lama. Another attendant holds a bezoar in his right hand. Elongated bags or pouches are hanging from all the attendants' belts. One attendant holds a jar shaped like a teapot.

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

26. MAṄḌALA OF BLACK AND WHITE MAHĀKĀLAS

Painting 29 x 29 cm., brocade 55 x 46 cm. Painted on sized linen mounted on red brocade with yellow 'rainbow'. (Acc. no. 49923).

A *maṅḍala* with a black four handed Mahākāla in the centre who holds a chopper in the right hand and a skull bowl in the left. With his right foot he is treading on a yellow human being, while his legs are in dancing attitude. He is surrounded by eight figures very similar to himself. Their colours alternate between grey and yellow. They seem to represent black and white Mahākālas. All of them are four-handed. Apart from choppers and skull bowls they are holding double drums and clubs. They are wearing Bohisattva ornaments. The inner part of the *thanka* resembles a 15th century Nairātmā *maṅḍala* with a grey Nairātmā in the centre and four yellow and four grey Nairātmās dancing round her in a circle reproduced by P. Pal, *Tibetan Paintings* 1984, Plate 209. Mahākāla is rare in a dancing attitude but his body is much broader and more robust and less graceful than that of Nairātmā. Also Nairātmā is wearing Dharmapāla ornaments. The double drum and the club are not found with Nairātmā.

The *maṅḍala* palace has four gates. Each of the eight cemeteries outside the gates is presided over by a deity. On the top right hand side is a brown Lion Face goddess. She is attended by green, brown and yellow beings wearing crowns and Bodhisattva ornaments. The goddess *Seṅ-ge gDoṅ-ma* (Lion Face) is sitting in meditation posture holding a skull bowl. In the same way, each of the eight cemeteries has one presiding deity, one *mahāsiddha* (great master), one *ḍākinī*, one *stūpa*, some human worshippers and some animals.

The deity in the cemetery to the right is two-armed and dark blue sitting in meditation posture on a human being. The right hand holds a *vajra*. Amongst his yellow, brown and green attendants is a *makara*.

The deity presiding over the third cemetery on the utmost right, is grey or light blue and is probably Yama (Tibetan *gŚin-rje*) sitting in meditation posture and holding a club in his right hand and a noose in his left. He is mounted on a pink rhinoceros. He is attended by a white *nāga* whose name is Padma. (See Giuseppe Tucci, *Indo-Tibetica*, III, part 2, 1936, p.173 ff. The prototype of the eight cemeteries is the same but there are certain variations). There is a monk in trance, a pink bird holding a snake in his bill, and a yellow-clad worshipper.

The deity presiding over the fourth cemetery is red. He is *Hutāšana*, the Lord of the Hearth (Tibetan *Byin-za*). He is sitting in meditation posture on a blue horse, holding a sword and a club to which three heads are attached.

The deity presiding over the fifth cemetery is also red, with a blue halo, sitting on a white horse and holding a *vajra* in his right hand. He is attended by a white dog. The *dākinī* is probably *Vajrayoginī*. The deity presiding over the sixth cemetery is called *Kili-Kilar-sgrogs* and is white and sitting in meditation posture on a brown antelope. There is also a four-armed *Avalokiteśvara* holding a rosary in the upper right hand. Two yellow worshippers hold a flower and a trident respectively. One yellow attendant holds bow and arrow. There is a dark grey worshipper, a white bird and a grey cow. The deity presiding over the seventh cemetery is yellow and seated in meditation posture on a green animal. Then there is a creature half man and half bird attended by a white deity stepping to his left, holding a double drum and a noose. There is a conch shell above the head of a yellow worshipper.

The deity presiding over the last cemetery is green, sitting in meditation posture on a brown deer and holding in the right hand a sceptre with two points. Among the attendants is a dark grey boar.

Purchased at Stevens', 5.10.1920

27. KUBERA'S ATTRIBUTES IN A *GYAN TSHOGS* (ASSEMBLY OF THE EMBLEMS) BANNER

Painting 63 x 47 cm., brocade 128 x 63 cm. The way the *rgyan tshogs* paintings are mounted suggests that they should be called 'banners' rather than *thankas* because they have no wooden roller or stave with metal ends but rather have flaps with skulls painted on paper pasted on and tassels hanging down from them. (Acc. no 49922a).

This type of painting does not show the deities but only their attributes. Pieter Pott in A. Griswold, C. Kim and P.H. Pott, *Burma, Korea, Tibet*, London, Methuen, 1964, p.222 calls it 'projection maṇḍala'. A set of 15 thankas of this kind is kept in a special dark room of the temple, which is called *mgon khan* (House of the Protectors of the Doctrine). Each *thanka* shows the attributes of a specific deity. During the ritual the deities are asked to take their seats in their respective banners. This is the first of a set of fifteen thankas used in the *mGon khan*, the 'Temple of the Protectors' only at very rare occasions. The room where these thankas are hanging is kept very dark.

They show the attributes and sometimes clothes of the Protector Deities and only during the ritual the deities themselves are to take their seats in the thankas. At the top end on the back of each thanka its location along the walls of the temple and the name of its incumbent is given in Tibetan block letters (in *dbu can* script). They are arranged as follows:

Left	Centre	Right
1. Mahākāla, Tent Protector	Bhairava	Six-handed Mahākāla
2. Brahmā		Yama, Dam-can Chos-kyi rGyal-po
3. Begtse		dPal-ldan Lha-mo
4. Las-mkhan Putra Miñ-srin		Kubera, rNam-thos-sras
5. Pehar		Ma-cig Lha-mo
6. gNod-sbyin rTsi'u dmar-po		rDo-rje Grag-s-mo
7. Chos-skyon		rDo-rje Koñ-btsun De-mo

The only other complete set known hitherto is at the Rijksmuseum voor Volkenkunde at Leiden in Holland.

The present banner shows a pagoda with four steps leading up to it. On the highest step is an ichneumon spitting jewels into a vessel filled with jewels. On the third step can be seen a double drum, a pair of king's ear rings, a pair of queen's ear rings and a bundle of crossed sticks which has been interpreted as the wood used for cremations, a kind of *memento mori*. At the bottom there are trees and six rams. In the bottom centre jewels are offered. Higher up there is a large white lion with a turquoise mane, two haloed figures sitting on a cloud, one in the enchanter's posture, the other in that of royal ease. There are the eight auspicious signs: unending knot, fishes, wheel, conch shell, umbrella, victorious banners, white lotus, and life vase. There are the emblems for the five senses, and a round emblem of the universe with four stepped pyramids. The picture is embellished by garlands of jewels instead of the garlands of entrails shown in the more sombre thankas. This is a comparatively quiet and peaceful thanka indicating that Kubera is not a wrathful deity.

Purchased at Stevens' 5.10.1920.

28. MA-CIG'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 48 cm., brocade 128 x 66 cm. (Acc. 49922b).

The Sanskrit name of Ma-cig dPal-gyi Lha-mo is Śrīmatī Devī, 'Glorious Mother Goddess'. She is the peaceful aspect of dPal-ldan Lha-mo who appears in the third place on the right-hand side in the temple. Just as, in the case of Kubera, his place was indicated on the top of the back of his thanka as fourth on the right-hand side, so Ma-cig's place is indicated as the fifth on the right-hand side. A five-leaved mirror crown and large ear-rings show where her head would be and a necklace where her neck would be expected, and a green on white flowered robe with a green inset in the centre where her body would be. There are jewels on the top of the thanka, a victorious banner, and a peacock's tail, showing that she is an aspect of Lha-mo whose emblem it is. There is a mirror, sun and moon, leaves sprouting forth, an arrow with five coloured silk ribbons possibly reminiscent of the Tibetan marriage custom, a pomegranate fruit for fertility, a jar with peonies for long life, the eight auspicious

signs as in Kubera's thanka, an elephant for strength, a horse for swiftness, a beer jar for celebration, a fly whisk for purification, an offering cake for spiritual nourishment and a butter lamp for spiritual light. In this banner there are only peaceful emblems.

Purchased at Stevens', 5.10.1920.

29. VAJRABHAIRAVA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 49 cm., brocade 128 x 66 cm. (Acc. no. one of the forms 49922c).

Vajrabhairava (Tibetan rDo-rje 'Jigs-byed 'The Fear Inspiring One') is the central deity of the set of fifteen *rgyan tshogs*. He is one of the forms of Yamāntaka, the destroyer of death whose name is Yama. Vajrabhairava has several heads and many arms. Yama has a bull's head, Yamāntaka has a bull's head, and Vajrabhairava can have several human or bulls' heads. Vajrabhairava and Yamāntaka are wrathful forms of Mañjuśrī the Bodhisattva of Wisdom.

In a *rgyan tshogs* the many heads and arms of Vajrabhairava cannot be seen as it shows only his accoutrements and not his body. From the inscription on the top of the back of the banner it is clear that it is Vajrabhairava and that his is the central position in the temple, with seven banners on the left-hand side and seven banners on the right-hand side.

In the centre of the banner is a giant *gtor ma* resting on a skull bowl. In addition, there are twenty three skull bowls filled with various substances. At the bottom of the *gtor ma*, supporting the skull bowl, there are three human heads. The upper part of the *gtor ma* contains a skull bowl with a *grī gug* (chopper). Above this is a spiral surmounted by sun and moon. The *gtor ma* is surrounded by multicoloured scrollwork. Above sun and moon is a victorious banner. There are skulls and rosaries formed by skulls, *vajras* and bells, a pair of crossed *vajras*, a rhinoceros, a tiger suspended over a supine human being, the two ladles used in the life ceremony, the life vase with peacock's feathers, people offering each one object: 1. a large horn, 2. a fruit, 3. a wheel 4. a scimitar. A horse and an elephant are shown, but no garlands of entrails or heaps of dead sense organs. Thus, in spite of the skulls, bone ornaments, skull bowl and chopper and tiger hovering over a human being, the colours are vivid and the general impression is a peaceful one.

Purchased at Stevens', 5.10.1920.

30. RDO-RJE KOÑ-BTSUN DE-MO'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 48 cm., 130 x 67 cm. (Acc. no. 49922d).

This is one of the twelve *brtan ma* mountain spirits of the Tibetan landscape. There are only peaceful emblems in this banner. The position of the banner in the temple is seventh on the right-hand side.

In the centre is a crown of turquoise mounted in gold, and golden ear rings and necklaces over a dress with a red and green pattern on a white ground inset with what appears like a brown saddle. The dress is resting on a kind of throne under which there is a victorious banner under which, in turn, there is a tree. The tree is flanked by flames, and beneath the tree and the flames are three *gtor mas* which are flanked by a black horse on one side and a white horse on the other. There are: a lute, another small *gtor ma*, and a vessel containing a green fluid. A butter lamp containing a flaming sword, and a pair of king's and a pair of queen's ear rings are also included. There are two three-legged cauldrons, and a vase filled with peonies, which is a symbol for long life, and another vessel with a green fluid, a bowl filled with jewels and a mirror on top of them. The second cauldron has a green scarf wound round it and contains white nectar. There is a double drum and a pair of crossed scrolls containing decrees or other documents, a chopper, a mirror with a rosary, a flaming sword, umbrellas, a stick of coral, fly whisks. The crown on the top is flanked by a *makara* on the left-hand side and a phoenix on the right hand side.

Purchased at Stevens', 5.10.1920.

31. BRAHMĀ'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 49 cm., brocade with three flaps 130 x 165 cm. (Acc. no. 49922e).

The position of this banner in the temple is second on the left. The centre is taken up by a *gtor ma* representing the Indian four faced god Brahmā. His Tibetan name is Tshans-pa, 'the Pure One'. Though he is a Hindu god, he and Indra have been incorporated in the Buddhist pantheon. The two gods are often represented accompanying the Buddha returning from the Heaven of the Thirty Three where the Buddha had been preaching to the gods and his deceased mother. In those images Brahmā in the form of Brahmā Śikhin has only one face and is wearing a togalike robe or a robe with long, wide sleeves and on his head a turban within a crown and in it sometimes a conch shell. He is also one of the eight *Dharmapālas*, Defenders of the Teachings, Tibetan *Drag gśed* who have been pressed into the service of Buddhism during the eighth century by Padmasambhava who had subdued non-Buddhist and local deities. The eight *Dharmapālas* are Lha-mo, Tshans-pa, Beg-tse, Yama, Kubera, Hayagrīva, Mahākāla and Yamāntaka. All *Dharmapālas* are included in the *rgyan tshogs*, Yamāntaka in the form of Vajrabhairava, except Hayagrīva who may perhaps be concealed by one of his epithets in the list of fifteen deities.

Items typical for Brahmā are the sword, the ram and the victorious banner and the horse which is black instead of the white horse he usually rides. Also included are a lion, an antelope, and a triangle for a *homa* sacrifice surrounded by flames. At the top of the banner are flayed human skins with human heads. There are dead sense organs and other organs of the body, a vessel with green fluid, a chopper, a trident, king's and queen's ear rings. There are also symbols of the five senses: a mirror reflecting a *stūpa* (touch), a mirror reflecting cymbals (hearing), a small mirror on its own (sight), a conch shell containing incense (smell), and some fruit (taste). There is a fire cone, two scrolls bound together by a ribbon, and a double drum. To the left

of the large *gtor ma* a circle is divided into four colours, red, yellow, white and blue, perhaps an allusion to Brahmā's four faces. In the centre of the circle is a five-storied pagoda, perhaps symbolising the five elements, space, Sanskrit *ākāśa* being the fifth element.

Purchased at Stevens' 5.10.1920.

32. CHOS-SKYON DAM-CAN RDO-RJE LEGS-PA'S ATTRIBUTES IN A RGYAN TSHOGS BANNER

Painting 62 x 47 cm., mounting 128 x 65 cm. The series of fifteen *rgyan tshogs* banners is mounted on yellow brocade, each with three flaps ending in dark brown tassels. (Acc. no. 49922f).

The inscription on the top of the back indicates that the position of this banner in the temple is the seventh on the left. The central *gtor ma* is in the shape of a tower with a pelmet on the top surmounted by a small head of a horned fox or wolf. Above the pelmet is a pointed roof flanked by human entrails and eyes on stalks. The centre of the tower is taken up by a face apron (*kīrtimukha*) with three eyes. On either side of the face apron is a sea of blood in which human beings are bathing. At the bottom are six skull bowls filled with blood, human eyes and a pyramid shaped *gtor ma* respectively. Above the roof of the tower are the items worn by the Defender of the Teachings Dam-can rDo-rje Legs-pa: a flat, broad brimmed hat possibly corresponding to the face apron, a *snags pa's* (tantric practitioner's) hat surmounted by a wheel of the *Dharma* flanked by two deer and two human heads on either side. This is surmounted by a small pagoda containing a *vajra* and flanked by king's and queen's ear rings on either side. Beneath the hat is a necklace with a large rectangular turquoise pendant which might perform the function of the mirror breastplate of an oracle priest.

Purchased at Stevens', 5.10.1920.

33. DPAL-LDAN LHA-MO'S ATTRIBUTES IN A RGYAN TSHOGS BANNER

Painting 62 x 48 cm., brocade 127 x 64 cm. (Acc. no. 49922g).

According to the inscription on the top of the back of the banner, its position in the temple is the third on the right-hand side. In the centre is a white mule with an eye in the flank and with a demon's skin and head hanging down from the saddle which is very high and surrounded by severed heads. A tiger skin, a demon's skin and an elephant's skin are suspended at the top of the thanka. On the right-hand top, next to the tiger skin, is a feathered arrow with a green scarf wound round it and two eyes in the feathers. On the left are a plant wrapped in a red scarf and three fly whisks. Also on the left are a suit of armour, a double drum and a scimitar. Under the head of

the flayed demon in the centre top is dPal-ldan Lha-mo's hat made from a peacock's tail. On the left of the saddle is a lance surmounted by a trident, and on the right a mirror and a conch shell. On the top left hand side is a configuration consisting of the other six auspicious emblems: umbrella, wheel, unending knot, lotus, fishes, and victorious banner. There are six skull bowls. Those on the left, starting from the top, are filled with a liver, kidneys and blood, those on the right with a heart, intestines and a fire *gtor ma*. On the left are cymbals, on the right bone trumpets. On the left and the right-hand edge of the picture is half a pagoda. There are two elephant's tusks on the left-hand side and a rhinoceros horn on the right hand side. Beneath the horse is an umbrella and the emblem of sun and moon forming the top of a large *gtor ma* flanked by two smaller ones. There are king's and queen's ear rings and two dark blue book covers held together by a red ribbon. On the bottom left there is a ram, on the right is a grey horse, and underneath are a gazelle and a snow lion.

Purchased at Stevens', 5.10.1920

34. LAS-MKHAN PUTRA MIÑ SRIN'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 47 cm., mounting 127 x 65 cm. (Acc. no. 49922h).

The position of this banner in the temple is the fourth on the left. The name of the deity suggests two brothers and one sister born from the same parents, the children of Karmapañḍita (Tibetan Las-mkhan). A large *gtor ma* surrounded by a flame aureole is growing out of a dish filled with objects that look like teeth. On both sides of the dish are parts of skeletons, such as hand bones, leg bones, skulls and rib cages. This accentuates the idea that the background of the banners representing the emblems of the fierce deities is a cemetery. One of the Buddhist standard meditations is the *Meditation on Death* which includes the contemplation of rotting corpses during ten stages of decay. Most of the banners show entrails, but in this banner the emphasis is on bones. On the top of the flames is the emblem of the sun and moon surmounted by an umbrella of power. This is surmounted by a skull bowl containing blood which is the large counterpiece of seven skull bowls filled with sense organs, kidneys, a liver and other organs, and a fire pyramid. On a level with the emblems of sun and moon are two terracotta pots filled with medicinal herbs of which the right hand one includes myrobalan. The pots are flanked by king's and queen's ear rings, crossed incense sticks, conch shells, a ram and a donkey. Underneath the pots are two further skull bowls filled respectively with a green and a red liquid. Next to the left hand skull a bull is treading on a human being. Under the donkey are a double drum and a piece of coral. Under the stretched-out human being is a saddled ram next to which are two elephant's tusks, a human baby and a fly whisk. On the right hand side is a blue demon in dancing attitude wearing a red cap and red loincloth. Next to the demon is a *makara* devouring a human being and under it is a rhinoceros horn. On the bottom level, on the left, is a Tantric practitioner's outfit consisting of hat, collar, wide-sleeved robe and face apron. On the bottom right hand side is a warrior's outfit consisting of helmet and coat of mail. The explanation of this is the tradition that

the Putra-miñ-sriñ are part of the entourage of Mahākāla, Gur-gyi nGon-po, the Lord of the Tent. Among their companions are traditionally a hundred armed men on the right and a hundred magicians at the back lifting their ritual daggers. A small ritual dagger is indeed seen next to the Tantric magician's outfit. Between the two outfits is also a horse on the left and a horse on the right and a scimitar. Returning to the bloodfilled central skull bowl, we see a bamboo tree growing out of it. Between the skull bowls are two bone trumpets and two conch trumpets. These are the musical instruments that would be used during the ceremony in honour of these three deities. On either side of the bamboo tree is an eagle. Above them, suspended from the top, are a leopard skin and a tiger skin including the animals' heads. On the outer sides are the skins and the heads of a wolf and a jackal. There are also garlands of entrails, eyes on stalks and tongues.

Purchased at Stevens' 5.10.1920.

35. THE SIX-HANDED MAHĀKĀLA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 48 cm., brocade 130 x 60 cm. (Acc. no. 49922i).

The position of this banner in the temple is that of the first on the right hand side. In the centre is an offering cake (*gtor ma*). Above the *gtor ma* is a net-like cloth, with winglike extensions, surmounted by a trident. These may represent a tent, although another form of Mahākāla is the Protector of the Tent. In the top part of the *gtor ma* is a chopper with a golden handle, dipped into a bloodfilled skull bowl. There are king's and queen's ear rings, a trefoil shaped emblem and two rhinoceros horns. On the far left is a bone trumpet, along with a large drum, a pair of cymbals, a double drum and another bone trumpet. These six musical instruments together with the six skull bowls shown correspond to the six arms of this form of Mahākāla. On the bottom left is half a pagoda standing in a vessel containing green jewels. The fact that Mahākāla is a fierce deity is indicated by the various human organs hanging from the top edge of the banner. There is an elephant, a green man and a tiger. At the bottom is an eagle, an antelope with a skeleton, a horse, a dog, two goats, another horse, a snake and a yak are depicted. On the right hand side are painted a feathered arrow with a mirror inscribed with the syllable *hūm* attached to it, a skull rosary, and a large ichneumon which suggests that, as in Japan, Mahākāla has sometimes been given the function of Kubera, the god of wealth who traditionally is holding an ichneumon which disgorges jewels, probably because purses were often made of ichneumon or rat fur.

Purchased at Stevens', 5.10.1920.

36. YAMA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 63 x 47 cm., brocade 128 x 63 cm. (Acc. no. 49922j).

Yama Dam-can Chos-kyi rGyal-po's banner is to be placed as the second on the right hand side of the temple. In the centre is a *gtor ma* surrounded by flames, with a skull bowl as its basis. Above this there is a skeleton holding a pair of cymbals. Two skeletons or sometimes a single one, are known as the acolytes of Yama who is the king of the realm of the dead. He has a bull's face not seen, of course, in this banner. Above the skeleton there is a bone apron. There is also a skeletal spine surmounted by a skull which is the usual form of the club wielded by Yama. On the skull is a trident. The *gtor ma* has a triangular top which is yellow and green and is flanked by ear rings in the form of skulls. There is a lasso and a straightforward club surmounted by a skull. Yama's wheel, which suggests his dominion over the mortal part of life repeated in cycle after cycle, is represented by a spiky sun on the right hand side opposite a moon on the left. In some representations Yama is shown with a 'flaming wind wheel'. There are five skull bowls: in the first one is a skull, in the second one a posy of flowers, in the third one blood flowing out of its teeth, in the fourth one viscera protruding from them, and in the fifth skull bowl there are two skulls and one black human being surrounded by flames. There are king's and queen's ear-rings, a dish with a *yin and yang* sign, an umbrella of power, a piece of coral, crossed incense sticks, the skins of three flayed human beings and their viscera. Also included is an antelope, a snow lion devouring a human being, a ram, two horses, the emblems of the five senses, a suit of armour, two more rams, and a bull in token of the shape of Yama's head. On the right hand side is a picture of the four continents of the world, with a *stūpa* in the centre.

Purchased at Stevens', 5.10.1920.

37. GNOD-SBYIN RTSI'U-DMAR-PO'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 61 x 48 cm., brocade 126 x 64 cm. (Acc. no. 49922k).

rTsi'u-dmar-po is one of the most important 'world protectors' (*'jig-rten-pa'i srun-ma*), a group of lower deities in the Tibetan pantheon. He is also a *Dharmapāla* ('protector of teachings').

The top row of the thanka consists of six skull bowls filled with: 1) entrails 2) three eyes, tongue, ears, nose and skin 3) kidneys, 4) indeterminate, 5) blood, and 6) three pyramids. Between them is a conch shell, a mirror, a lute and a gong. Underneath is a leather helmet onto which three eyes and a row of skulls are fixed. Each skull is adorned with a vulture feather. Below the rim of the helmet is a big collar with a large reflecting jewel in the centre which seems to perform the function of an oracle's breastplate. The collar is continued downwards by a skirt ending in a pair of boots similar to those worn by the magician to the right of this collar and skirt. Beneath the boots can be seen a *gtor ma* in the shape of a cylinder surmounted by a pointed tower to which a face mask is fastened, perhaps because the 'world protectors' are often

represented in plays by people wearing deer masks. The mask seems to be ending in a hook to which a rope is fastened. Under this tower is a roof lined with skulls. The front part of the *gtor ma* is embellished with six cymbals with three steps leading up to it. The collar on the top is flanked on the right by a *snags pa*, a tantric practitioner with a broadbrimmed hat onto which a wishgranting jewel has been pinned, and a face apron. On the left (as viewed when facing it) a monk carries an alms bowl and a clattering staff. He, too, is wearing a broadbrimmed hat. There is a red silk banner on the left-hand side of the central figure and a red lasso on the right hand side. There is a green man on either side; the one on the right wearing a white hat, holds a covered vessel on a rope, with his feet in dancing attitude. There is also a pink man wearing a turban, holding a feathered arrow and performing a grotesque dance. On the right a man in a green cap and jacket and flowered trousers holds a curved knife. There are rams, antelopes, a black saddle-horse, a grey wolf, two monkeys, a cock and a red fox or dog. On the bottom left is the combined emblem of the eight auspicious signs, on the bottom right a five storied pagoda.

Purchased at Stevens', 5.10.1920.

38. RDO-RJE GRAGS-MO BRGYAL'S ATTRIBUTES IN A RGYAN TSHOGS BANNER

Painting 62 x 47 cm., brocade 127 x 64 cm. (Acc. no. 499221).

Sixth banner to be placed on the right hand side of the temple, the *mGon khan* (Hall of Protectors). The deity who is invited to take her seat here is rDo-rje Grags-mo brGyal, 'The Famed Vajra Lady who Causes All to Faint'. In the centre is a large *gtor ma* flanked by two small ones. Above the central *gtor ma* are the accoutrements of the deity: her crown of turquoises set in gold, her large ear rings, a shawl and a long necklace, a white veil for her face, a white robe patterned with green and red, with blue facings, and a yellow garment underneath. They are set up in a lotus throne in front of which there is a dish with jewels, flanked by two dishes filled with offerings and medicinal substances. To the left of the crown is a white moon, to the right a red sun. On either side there is a white dove flying in the air, and grey eagles fly at the sides beyond sun and moon.

In the top left-hand corner is a wheel of the law, in the top right-hand corner is a mirror, and in the centre a three-tiered umbrella, a symbol of power. All these are suspended between jewellery and flowers, very different from the chains of entrails and flayed skins usually seen on these banners.

There are several animals: a grey antelope, a grey ram, a grey dog, a grey wolf devouring a suspended man whose entrails are eaten by a grey lion with a red mane, a white horse, a brown stag with saddle cloth and stirrup, and a white roebuck.

There are several vessels, amongst them a Chinese *ting*, a covered copper vase standing on three feet, a tall jug, a vase containing two red and two white lotuses and bowls filled with offerings and medicinal substances. A conch shell filled with a grey substance emerges from a vase. There are musical instruments: a double drum, two trumpets and a cymbal with a scarf attached, combined with a feathered arrow.

On the left-hand side is a pool in front of a Chinese style house with a Chinese fence. A man standing in the water is having water poured over himself by a Bodhisattva from the type of jar which is called *spyi blugs*. This is either a scene of consecration or, at least, a purification ritual. There are trees on the left and growing plants on the right. On the right-hand side is a five-tiered pagoda. Several items in this banner suggesting Chinese associations may point to the worship of the goddess having Chinese origin. However, she became a Tibetan goddess and some people regard her as the leader of the twelve *bstan ma* mountain goddesses. She is the guardian goddess of the monastery of Drepung at Lhasa.

Purchased at Stevens', 5.10.1920.

39. THE TENT PROTECTOR MAHĀKĀLA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 47 cm., brocade 126 x 47 cm. (Acc. no. 49922m).

The position of this banner in the temple is the first on the left hand side. From the top edge, three flayed human beings hang down with head and arms in downward direction. Between them, various human inner organs and eyes on stalks are suspended. A half-circle formed by a chain of entrails divides this part of the banner from the next part below, where an ornate blue tent takes the place of the absent Mahākāla's head flanked by two large diskshaped ear rings and surmounted by a crown of five skulls from each of which protrudes a wishing jewel. The place of the neck is taken by the *vajra* shaped handle of a large chopper. The chopper is poised over a *gadā* (mace) which is spread over the emblem of sun and moon. This emblem forms the top of a triangular, flame-surrounded and flame-topped *gtor ma*. Inside the *gtor ma* the pattern of the chopper poised upon the mace extended over the skull bowl is repeated, only much smaller. The *gtor ma* is resting on an orange-coloured dish. The animals shown in the banner are a crow as a scavenger and a *garuḍa*, horses, antelopes, *makaras*, an elephant and a tiger. There are two black men, a double drum, two crossed bone trumpets, and an abundance of bones and skulls. Apart from the two central ones, there are six skull bowls filled with blood, a five-lobed liver, and various substances.

Purchased at Stevens', 5.10.1920.

40. PEHAR'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 60 x 47 cm., brocade 126 x 65 cm. (Acc. no. 49922n).

The position of this banner in the temple is the fifth on the left-hand side. It depicts the attributes of the protector deity Pehar and his four companions. Pehar is represented by three brown faces under a broad-brimmed hat, surmounting a ritual dagger. The white lion is his mount. The curved scimitar, bow and arrow, knife and staff are his attributes. The white elephant, second lion, mule and horse are the mounts of his

companions. Their attributes are the lasso, *vajra*, axe and mirror. The camel, ram and goat are the mounts of further *Dharmapālas* (defenders of the teachings). The domestic animals in the upper part of the picture are sacred to Pehar and therefore given by householders to the monastery. The skulls, flayed skin, popping eyes and torn-out tongue are sacrificial offerings made symbolically during the ceremony in which the deities take their seats in the banner. All the offerings are finally turned into the nectar of health and bliss.

Purchased at Stevens', 5.10.1920.

41. BEG-TSE'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 62 x 48 cm., brocade 129 x 64 cm. (Acc. no. 499220).

The position of this banner in the temple is the third on the left. At the bottom there is a *gtor ma* surrounded by flames. This is flanked by skulls and surmounted by the emblem of sun and moon and by a helmet with a feathered arrow in it. Above this is a leather suit of armour, a bone necklace and a leather helmet with a vulture feather. This is the armour of Begtse who is a god of war and one of the eight *drag gśeds* or killers. There are six skull bowls and four crows with organs of the body in their bills. The suit of armour is flanked by two flaming swords. Under the left-hand sword which has a shrimp shaped handle is a scorpion. Possibly this is an allusion to the handle which some may think of as scorpion shaped. There are two bone trumpets, a double drum and a lute. Three persons, a Tibetan man and woman and Indian man in turban and breeches are bearing gifts of a pair of cymbals, an ordinary jewel and a wishing jewel. What is seen by the side of the mirror, above the conch shell, may be the heart which Begtse usually holds in his hand. The emblem of sun and moon is flanked by bow and arrow and a lance with a flag attached to it. There are two horses, the unsaddled one perhaps representing the one trodden on by Begtse. With his other foot he traditionally treads on a human being shown as the naked person crouching at the bottom. The wolf is the mount of the warrior Srog-bdag (Lord of Life) who sometimes accompanies Begtse. There are two saddled rams, a saddled white elephant and a goat. The goat is sometimes mentioned instead of the wolf as the mount of his attendant, the ravenousness of both perhaps being the link between the two. There are king's and queen's ear rings, a conch shell, a mirror, a wheel, elephant's tusks, a rhinoceros horn, a stick of coral, crossed incense sticks, a trefoil, two small triangular *gtor mas* and a *gtor ma* in the shape of four continents. A large vase containing a green fluid is also included.

Purchased at Stevens', 5.10.1920.

42. MAHĀKĀLA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 45 x 29.5 cm., brocade including three flaps 88 x 39.5 cm. (Acc. no. 49889).

This banner belongs to a different set from the preceding ones. The skull bowl and chopper indicate that this is the banner of Mahākāla. There is also a vase and a second skull bowl with eyes protruding from it and also elephant skins which are an attribute of Mahākāla. Also included are flayed human skins indicating the austerities undertaken by ascetics, horses, lions, goats, sheep and birds, presumably of some symbolic import. They may also figure in stories by Tibetans about Mahākāla.

Previous owner dPal-'khor Chos-sde temple in Gyantse, then L.A. Waddell. Finally purchased at Sotheby's on 29.11.1920.

43. DPAL-LDAN LHAMO'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 45 x 34 cm., surround 59 x 45 cm. (Acc. no. 49890).

Among the emblems shown is a peacock's tail, a trident and some entrails held in the bills of flying birds. The former two items would suggest that the banner shows the emblems of dPal-ldan Lha-mo. Were it not for the entrails, the emblems could also belong to Ma-cig-ma, another form of Lha-mo, but her emblems are peaceful ones. An earlier supposition had been that the banner represents Hevajra but this is unlikely although one of his Tibetan epithets Rol-pa'i-rdo-rje, is mentioned in the inscription on the back, because Hevajra does not figure among the traditional set of fifteen banners of which the Wellcome Institute has a complete example, see banners 49922a-o. On the top, a tiger skin, an elephant skin and a flayed human skin are suspended. The centre is taken up by a giant sacrificial cake surrounded by a white radiance. There are two human heads. A flag is surmounted by a fly whisk and the above-mentioned trident, and below it are a bloodfilled skull bowl, a butter lamp, the above mentioned peacock's tail, a garland of eleven skulls, a victorious banner, a double drum, a *vajra*, a bell, a *vīṇā* (lute), various substances offered on a low table, a wild man and three antelopes. On the right hand side are the eight auspicious emblems: a wheel, a conch shell, an umbrella, a victorious banner, two fishes, an unending knot, a lotus flower, and a vase. Underneath are a horse, a monkey, two dogs, a tiger, a snow lion, and a pair of queen's ear rings. There is also a *dbal* (fire cone).

Former owners dPal-'khor Chos-sde Temple at Gyantse (rGyal.rtse), then L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

44. SIX-HANDED MAHĀKĀLA'S ATTRIBUTES IN A *RGYAN TSHOGS* BANNER

Painting 53.5 x 37 cm., brocade with flaps 117 x 45 cm. Black and gold, green and gold, and brown and gold brocade, with black tassels and brown tassels. (Acc. no. 49895).

In the centre there is a red pagoda-like structure. This is flanked by two offering cakes, each based on three skulls. There are two more offering cakes and black lions with red manes, tongues hanging out and teeth showing. Suspended underneath are the skins of an elephant and of a white lion on a line formed of snakes. Also shown are a ram, a bull, an antelope, a sword, a flag, a fly whisk, and an arrow along with an elaborate contraption with two wheels and eight two-pronged sticks.

Previous owner dPal-'khor Chos-sde Temple at Gyantse from which it was acquired by L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

45. YAMA'S ATTRIBUTES IN *RGYAN TSHOGS* BANNER

Painting 47 x 30 cm., surrounding silk 96 x 39 cm. Painted on black silk, mounted on dark green silk. The netting underneath is visible, onto which three beige silk flaps and three brown damask flaps are sewn. (Acc. no. 49896).

The pagoda in the centre is a palace representing one of the heavens. The funnel-like structure under it may be one of the hells. The pagoda is flanked by two skull bowls, each surmounted by a red offering cake. On the right hand cake is a skull, on the left-hand cake are a flower and a sword. Each cake is surrounded by a white radiance. Along the top there are two tiger skins and a bird with entrails in its bill. There is a *makara* from whose mouth comes a victorious banner. Underneath are several yaks. There are two horses with blankets on them and an antelope with a red, white and green scarf.

Previous owner dPal-'khor Chos-sde Temple at Gyantse from whom the banner was acquired by L.A. Waddell. Purchased at Sotheby's 29.11.1920.

46. BHAIRAVA'S ATTRIBUTES IN *RGYAN TSHOGS* BANNER

Painting 47 x 31 cm., surround made of green silk with four beige damask, and brown and beige brocade flaps. 102 x 41 cm. (Acc. no. 49897).

Painted on a black background. In the centre is an offering cake based on three skulls, flanked on the left by a flayed head with eyes, nose and teeth recognisable, and flanked on the right by a skull bowl based on three skulls. From the skull bowl issues smoke or nectar. At the top of the offering cake, within the upper triangle is a chopper surmounting a skull bowl. There is a trident, a victorious banner, rams and lions with lolling tongues, bulls and a *makara*. There are birds holding entrails in their bills. At the top are garlands of entrails. In the loops of two of them are

human heads, one with a moustache and one bearded. Floating at the bottom is a naked human being.

Previous owner Chos-sde dPal-'khor temple at Gyantse from whom the banner was acquired by L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

47. WHEEL OF LIFE

Pen drawing 131 x 111.5 cm. calico 140 x 129 cm. Tracing in black ink on paper-like calico. A copy made in 1904 by an artist from Tashi Lhunpo for L.A. Waddell from an original at Samye Monastery in Tibet which is believed to have been brought there by an Indian monk during the 8th century A.D. This was, in turn, a copy of a painting in the Ajantā Caves. Reproduced and described in L.A. Waddell, *The Buddhism of Tibet or Lamaism*, 1895, p.108 (Acc. no. 1653/1939A. 40155).

The wheel symbolises the recurring cycle of lives from ignorance to death and from death to ignorance. In the centre are a cock symbolising greed, a snake hatred and a pig delusion. These three emotional defilements bind people to the Wheel. Going outward, there are six sections between the spokes of the Wheel, which represent the six realms in which beings can be born: top left-hand side, realm of human beings, top centre, gods, top right-hand side, anti-gods titans, bottom right-hand side, animals, bottom centre, hell beings, bottom left hand side, hungry ghosts. The Buddha appears in all the realms. Round the edge, starting at the top right-hand side and proceeding clockwise, are the twelve causal links: 1. a blind man symbolising ignorance, the lack of awareness of the true nature of reality; 2. a potter symbolising the shaping of physical and mental materials, 3. a jumping monkey - the rise of conscious experience, with thoughts darting to and fro, 4. two men in a boat - the distinction emerging between self and non-self, 5. a house with six windows - the five senses plus the mind, 6. a pair of lovers - sense perception of the outside world, using the senses which have emerged, 7. an arrow piercing a man's eye - the impinging of emotional and physical feelings, 8. a drink served by a woman - craving as a result of feeling, 9. a woman gathering fruit and flowers - the clinging to what one is craving for, 10. a pregnant woman - life reproducing itself, 11. a woman giving birth - a new life taking its course, 12. a man carrying a corpse on his back - sickness, old age, decay and death. Out of death, ignorance rises again. The wheel is held in the clutches of a monster -*samsāra*, the world of becoming. Turning the wheel back by giving up clinging and the attachment to each stage before that, eventually leads to liberation in *nirvāṇa*.

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

48. BLOODLETTING POINTS AND MOXA POINTS

Black and red ink drawing on paper. Three and a half folios, 18 x 8.5, 22 x 9, 21 x 9 and 11.5 x 9 cm. A black seal printed on one folio. [Acc. no. 347938]

Three diagrams of the human body. Inscription in *dbu can* on the recto and *dbu med* script on the verso. Incipit: de mtshal rtag rnam gtar dañ snag rtags me btsa' yi rtags. ('Those marked in red are bloodletting points and those marked in black ink are moxa points').

Purchased through Dr Paira Mall, 27.7.1911.

49. FORTUNE TELLING CARDS

Water colour paintings on white paper. Twelve cards, each 14 x 11.5 cm., one card 12.5 x 7 cm., sheet of paper 39.5 x 17 cm., all with text on the verso. (Acc. no. 347926).

Painted fortune telling cards, with one small guide and a paper charm consisting of five figures. The cards used for most divination purposes are small oblong strips of cardboard, each representing several degrees of lucky and unlucky portents suitably inscribed and pictorially illustrated, and to each of these is attached a small thread. In consulting this oracle, an invocation is first addressed to a favourite deity, frequently the goddess Tārā, and the packet is held in the left hand on a level with the face. With closed eyes, one of the threads is grasped, and its attached card is drawn out. The best out of three draws is held to decide the luck of the proposed undertaking, or the ultimate result of the sickness or the other question of fortune sought after. (L.A. Waddell, *The Buddhism of Tibet, or Lamaism*, p.465)

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

50. ASTROLOGICAL CHART

Water colour diagrams and paintings in blue, red, yellow, brown and green on strong linen surface, some unfinished. One sheet, 42 x 77.5 cm. Inscription in 13 lines of *dbu can* script. (Acc. no. 347927).

For a description and instructions on the use of this chart see Waddell, pp. 458 to 464.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

51. ASTROLOGICAL CHART

Water colour diagrams and paintings on linen in blue, yellow, brown, white and red, 20 x 69 cm. Wooden case open at one end. (Acc. no. 347928).

In the left hand corner Mañjuśrī, the presiding divinity of astrologers, who is always invoked at the beginning of astrological prescriptions is depicted. The square underneath shows the twelve animals by which, in combination with five elements, sixty year cycles are reckoned. The five elements are shown by symbolic colours: wood

green, fire red, earth yellow, iron white, and water blue. The calculations are made by moving counters along the coloured squares, like on a chess board, in accordance with rules given by manuals on the subject.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.1920.

52. COSMOLOGICAL AMULET

Water colour painting on cloth with writing in *dbu can* script on the verso. One folio, 21 x 29 cm., (Acc. no. 347929).

This amulet is a protection against diseases.* In the top centre, a monk forms the prayer gesture. In the centre, on a tortoise, is the sign with the nine compartments, each containing a number, a magic square called *sme ba dgu*. The square is surrounded by the eight Chinese trigrams of the *pa-kua* used in the Book of Changes (*I Ching*) in the form of hexagrams. The Chinese word *pa-kua* appears in Tibetan as *spar kha*. Around the eight trigrams, a wreath is formed by the twelve signs of the Tibetan zodiac. Above on the left lies the sign of the Ten Powerful Ones, the *rnam bcu dba'i ldan* symbolising the macro-microcosmic and psychosomatic entirety. This sign comprises the symbols *ham*, *kṣa*, *ma*, *la*, *va*, *ya*, *ra* in a vertical stack with sun, moon and the flamelike sign called the *bindu* on top. On the right hand side there is another magic square on a lotus base. Underneath the tortoise are the signs of the days of the week. By sun and moon shown as one entity, these have become dissociated from the Sanskrit and hence Indo-European context of deity for each day. The knife of Mars is moved to Monday instead of Tuesday and the thunderbolt of Thursday (Thor's hammer) is moved to Wednesday. Although the Zodiac and the symbols for the days of the week are shown, this is not an astrological chart which would be far more complicated. It is an amulet. By contemplating the cosmological configurations one should produce a sense of stability, balance and peace of mind.

*See Chags-med Rinpoche quoted by Hummel, 1963, p.126.

Previous owner L.A. Waddell. Purchased at Sotheby's, 29.11.192.

53. ANATOMICAL CHART

Water colours and black ink on white linen. 76 x 63 cm. Text in *dbu can* and *dbu med* script. (Acc. no. 1280/1938).

Three human bodies showing different organs, also separate figures of the vertebral column and of the solar plexus and the system of channels connected with the five senses and with consciousness. On the top twelve great medicine teachers.

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

54. ANATOMICAL CHART

Water colours on green background with black writing, on canvas 36 x 25 cm. There are 22 short lines of text in *dbu can* script. (Acc. no. P268/1946).

An anatomical chart indicating important points on the body, according to Sañs-rgyas rGya-mtsho's medical textbook *Vaidurya sÑon po* of the 17th century, a commentary on the *rGyud bñi* (Four Tantras, see item 2).

Purchased at Glendining's 29.1.1935.

55. ANATOMICAL CHART

Black and red ink drawing on white paper 45 x 59 cm. (Acc. no. 347 930).

Three anatomical figures indicating points on the body related to disease. Two figures on the recto and one on the verso.

Purchased at Glendining's, 29.1.1935.

56. DIVINATION CIRCLE

Painting in brown water colour with some black ink on a white background. The drawing is executed in a rough manner. 18 x 18 cm. (Acc. no. R15912/36).

Divination circle superimposed on a *viśvavajra* (crossed thunderbolt) and consisting of eight petals. Each petal is inscribed in *dbu can* script with the Tibetan word for one of the eight directions and with the name of either a *Dākinī* (Tibetan *mkha' gro ma* 'sky walker') or one of the four objects: reliquary, arrow, yellow cup, or rosary.

Previous owner Rigo de Righi. Presented to the Wellcome Museum before or in 1927.

57. VIEW OF LHASA

Painting in water colours with collage on paper. 56.6 x 70 cm. (Acc. no. 348116).

Lhasa and its main temple, the Jo-khañ: a picture plan drawn for Lt. Col. L.A. Waddell by the lama artist Pa-dma Ri-mo-mkhan, i.e. 'Padma the Painter', in 1890, from special sketches made on the spot and giving accurate details of the principal buildings, monasteries, temples, palaces and gardens. Each building was painted separately and then pasted onto the whole picture in the right place.

Previous owner L.A. Waddell. Purchased at Sotheby's 29.11.1920.

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Proper Names

- Abheda No. 16
 Ajantā No. 47
 Ājīvika No. 3
 Akṣobhya Nos. 14, 18
 Amitābha Nos. 6, 8, 12, 14, 25
 Amitāyus Nos. 7, 8, 19, 25
 Arapacana Kālamañjuśrī No. 17
 Avalokiteśvara Nos. 2, 8, 9, 12, 17, 26
- Ba-glan-bdag No. 16
 Beg-tse Nos. 27, 31, 41
 Be-lha dGa' -mdzes No. 1
 Bhairava, also Vajrabhairava Nos. 27, 46
 Bhaiṣajyaguru Nos. 2, 6, 10, 14, 20
 Bi-byi dGa' -byed No. 1
 bTa-na-sdug No. 14
 Bodh Gayā No. 1
 Brahmā Nos. 2, 23, 27, 31
 bSod-nams rGya-mtsho No. 17
 Bu-chu No. 15
 Byin-za No. 26
- Chos-skyoñ No. 27
 Chundu Nos. 1, 2
- Dam-can Chos-kyi rGyal-po Nos. 27, 36
 Dam-can rDo-rje No. 32
 dMu No. 22
 dPal-'khor Chos-sde Nos. 13, 42-46
 dPal-ldan Lha-mo Nos. 27, 28, 33, 43
 dPal-rdo-rje No. 5
 Drepung (spelled 'Bras-spun)s)No. 38
 'Dre-rje rGya-gar Vajra No. 1
 Dri-med-kun-ldan No. 15
- Gautama Nos. 3, 15, 17, 23, 47
 gNod-sbyin Nos. 27, 37
 Gopaka No. 16
 gSer-sbug No. 8
 gSin-rje No. 26
 Guhah No. 16
 Guhyasamāja No. 6
 Guru Rin-po-che Nos. 10, 15
- Gyantse (spelled rGyal-rtse) Nos. 42-45
 gYu-thog Yon-tan mGon-po Nos. 1, 2
- Hayagrīva No. 31
 Hevajra No. 43
 Hutāśana No. 26
- Indra Nos. 3, 23, 31
- Karmaṇḍita No. 34
 Khri-sroñ-lde-btsan No. 1
 Ki-lī-kī-lar-sgrogs No. 26
 kLu'i-sde No. 14
 Koñ-po Nos. 1, 15
 Kumārajīvaka No. 2
 Kuśinagara No. 3
 Kubera Nos. 27, 28, 31, 35
- Lalitavajra No. 6
 Lam-bstan No. 14
 Las-mkhan Putra Miñ-sriñ Nos. 27, 34
 lCañ-skyā No. 6
 Lha-mo Nos. 28, 31, 43
 Lha-sa No. 38
 Lha-tho-tho-ri No. 1
- Ma-cig dPal-gyi Lha-mo Nos. 27, 28, 43
 Mahākāla Nos. 8, 11, 26, 27, 31, 34, 35, 39, 42, 44
 Maṇḍārava No. 10
 Mañjuśrī Nos. 6, 8, 9, 29, 51
 Māra No. 23
 Mārīcī No. 5
 Mars No. 52
 Maudgalyāyana Nos. 6, 23
 Māyā No. 23
 Mi-phyed No. 16
- Nāgārjuna No. 3
 Nāgasena No. 14
 Nairātmā No. 26
- Padma No. 26

- Pa-dma Ri-mo-mkhan No. 57
 Pa-dma-byuñ-gnas No. 15
 Padmapāṇi Nos. 2, 6
 Padmasambhava Nos. 10, 12, 15, 31
 Panthaka No. 14
 Pehar Nos. 27, 40
 'Phags-skyes-po No. 24
 Phyang-na-rdo-rje Nos. 5, 21
 Prajñāpāramitā No. 5
 Putra Miñ-sriñ No. 34
- Ratnasambhava No. 14
 rDo-rje Chañ No. 5
 rDo-rje Graggs-mo brGyal 'the Famed
 Vajra Lady' Nos. 27, 38
 rDo-rje 'Jigs-byed No. 29
 rDo-rje Koñ-btsun De-mo Nos. 27, 30
 rDo-rje Phag-mo No. 5
 rDo-rje Śugs-ldan No. 17
 rGyal-rtse Nos. 42-46
 Rig-pa'i Ye-śes No. 2
 rNal-'byor-ma No. 5
 rNam-thos-sras Nos. 24, 27
 Rol-pa'i rDo-rje Nos. 6, 43
 rTsi'u dMar-po No. 37
 Rudrakulika No. 25
- Saṃvara No. 6
 Same (spelled bSam-yas) No. 47
 Sañs-rgyas rGya-mtsho No. 54
 sBed-byed No. 16
 Señ-ge gDoñ-ma No. 26
 sGrol-ma Tshe-riñ No. 8
 Sitacakrasaṃvara No. 17
 Sonam Gyatso (spelled bSod-nams rGya-
 mtsho) No. 17
 Srog-bdag No. 41
 Sroñ-btsan-sgam-po No. 30
 Śākyamuni Nos. 1, 2, 3, 6, 12, 14, 23
 Śāriputra Nos. 6, 23
 Śrāvastī No. 16
 Śrīmatī Devī No. 28
 Śrīvajra No. 5
- Tārā Nos. 4, 8, 10, 12, 17, 49
 Tashi Lhunpo (spelled bKra-śis Lhun-
 po) No. 47
 Thams-cad-sgrol No. 15
- Thor No. 52
 Tshañs-pa No. 31
 Tsho-byed gZon-nu No. 2
 Tsongkhapa (spelled bTsoñ-kha-pa) Nos. 6,
 8, 17
 Tuṣita No. 23
- Uṣṇīṣavijayā No. 8
- Vairocana No. 14
 Vaiśravaṇa No. 24
 Vajrabhairava Nos. 6, 29, 31
 Vajradhara No. 5
 Vajrapāṇi Nos. 8, 9, 17, 21, 26
 Vajrasattva No. 12
 Vajravārāhī No. 5
 Vajrayoginī Nos. 5, 26
 Vessantara No. 15, 20
 Virūdhaka No. 23
 Viśvantara Nos. 15, 20
- Yama Nos. 26, 27, 29, 31, 36
 Yama Dam-can Chos-kyi rGyal-po No. 45
 Yamāntaka Nos. 6, 29, 31
 Yama Phyi-sgrub No. 6
 Ye-śes mTsho-rgyal No. 10
 Yid-las-skyes No. 2
- Žañ-blon No. 2

Sanskrit, Pali, Tibetan and Chinese Words

abhayamudrā 'fear not gesture'	gandharva 'heavenly musician'
acalāsana 'one knee posture'	garuḍa 'fabulous bird'
ākāśa 'ether, space'	ga'u 'reliquary worn on body'
alīḍha 'stepping forward'	Gelugpa (spelled dGe lugs pa) 'Virtuous School'
amṛtakalaśa 'nectar vase'	gi wan 'bezoar'
añjali 'worship'	gser than 'thanka with gold'
añkuśa 'elephant goad'	gtor ma 'offering cake'
apsarā 'offering goddess'	guhya 'secret'
Arhat 'Saint, Elder' in the Old Wisdom Schools	
aśoka 'rose-like plant'	homa 'burnt offering'
Āyurveda 'Indian medicine'	
	'jig rten gyi sruñ ma 'world protectors'
bhūmisparśa 'earth-touching'	jina 'conqueror'
Bodhisattva 'Mahāyāna Saint'	
bsTan ma 'mountain goddess'	Kalaśa 'vase'
Buddha 'the Awakened One'	kalpataru 'wishing tree'
	kapāla 'skull bowl'
camara 'fly whisk'	karaṇa mudrā 'fascination gesture'
cetiya 'sepulchral monument'	Kargyupa (spelled bKa' rgyud pa) school
chan 'beer'	kartṭṛkā 'chopper'
chorten (spelled mchod rten)	karuṇā mudrā 'compassion gesture'
Chos skyoñ 'Protector of the Teachings'	khaḍga 'sword'
cintāmaṇi 'wishfulfilling gem'	khaṭvāṅga 'ritual wand'
	khakkhara 'clattering staff'
Ḍākinī 'female ministering helper'	kīrtimukha 'face apron'
ḍamaru 'double drum'	kumbhāṇḍa 'group of goblins'
daṇḍa 'club'	
dbal 'fire cone'	lākṣā 'lac'
dbu can 'script with heads'	lalitāsana 'enchanter's posture'
dbu med 'headless script'	Lam rim 'sequence of the path'
dGe lugs pa 'Virtuous School'	
Dharma 'doctrine'	mahāsiddha 'great master'
dharmacakra 'Wheel of the Law'	Mahāyāna 'Great Vehicle'
Dharmapāla 'Protector of the Teachings'	makara 'fabulous sea animal'
dhōṭi 'loin cloth'	mālā 'rosary'
dhvaja 'victorious banner'	maṇḍala 'circle'
dhyānamudrā 'meditation gesture'	maṇḍārava 'kind of flower'
dhyānāsana 'meditation posture'	mgon khañ 'hall of Protectors'
drag gśed 'killers'	
	nāga 'snake spirit'
gadā 'mace'	namaskāra 'prayer gesture'
	Nirvāṇa
	nus pa 'power'

padma 'lotus'
 pa-kua 'trigrams'
 Parinirvāṇa 'final Nirvana'
 pāśa 'lasso'
 pātra 'alms bowl'
 phur bu 'small dagger'
 phur pa 'ritual dagger'
 Prajñāpāramitā 'Perfection of Wisdom'
 pratyāliḍhāsana 'stepping to the right'

rājalilāsana 'royal ease posture'
 rgyal mtshan 'victorious banner'
 rgyan tshogs 'assembly of emblems'
 rGyud bži 'Four Tantras'
 rigs gsum mgon po 'Lords of the three
 enlightened families'
 rnam bcu dbaṅ ldan 'the Ten Powerful
 Ones'
 rÑiñ ma pa 'School of the Ancient Ones'

Śaṃsāra 'round of births and deaths'
 sattvāsana 'posture with covered feet,
 Bodhisattva posture'
 sbyin sreg 'burnt offering'
 śes rab 'discernment, wisdom'
 sgrul bum 'goblin'
 sme ba dgu 'nine compartments'
 snags pa 'Tantric practitioner'
 sñiñ rje 'compassion'
 spar kha 'eight trigrams'
 spyi blugs 'jar ending in sprinkler'
 stūpa 'reliquary'

Tathāgata 'Thus gone', or 'who has reached
 truth', Buddha
 tarjanī mudrā 'threatening gesture'
 thab khuñ 'hearth of burnt offerings'
 than ka 'painting on cotton or silk which
 can be rolled up'
 ting 'three-legged cauldron'
 triśūla 'trident'

vajra 'thunderbolt, indestructible real-
 ity'
 vajrahūmkāra mudrā 'crossing arms over
 the chest'
 Vajrayāna 'Diamond Vehicle, Vehicle
 of indestructible reality'

varada mudrā 'giving gesture'
 vīṇā 'lute'
 viśvavajra 'crossed thunderbolts'
 vitarka mudrā 'preaching gesture'

Yakṣa 'disease spirit'
 yidam 'Meditational deity'
 yin and yang 'Chinese symbols for the
 opposites'

English Equivalents

- alarm staff khakkhara (P.) Nos. 6, 14, 37
- alms bowl pātra (Skt.) Nos. 6, 12, 23, 37
- amulet case ga'u (T.) No. 25
- arms crossed over the chest vajrahūmkāra mudrā (Skt.) No. 6
- auspicious emblems Nos. 8, 28
- beer chañ (T.) No. 30
- bezoar gi wañ (T.) Nos. 2, 8, 20, 25
- bird, fabulous garuḍa (Skt.) Nos. 17, 39
- Bodhisattva posture sattvāsana (Skt.) No. 17
- burnt-offering homa (Skt.) Nos. 13, 31
- cake, offering gtor ma (T.) Nos. 11, 28-39, 41, 43-46
- chopper kartṭṛkā (Skt.), gri gug (T.) Nos. 2, 8, 11, 13, 26, 29, 30, 31, 35, 39, 42, 46
- circle maṇḍala (Skt.) Nos. 5, 8, 21, 26
- clattering staff khakkhara (P.) Nos. 6, 14, 37
- club danḍa (Skt.) Nos. 6, 8, 17, 26, 36
- compassion gesture karuṇā mudrā (Skt.) No. 9
- conqueror jina (Skt.) Nos. 14, 16
- dagger, ritual phur pa (T.) Nos. 13, 34, 40
- dagger, small phur bu (T.) Nos. 22, 34
- Defender of the Teachings Dharmapāla (Skt.) Nos. 11, 17, 26, 31, 32, 37, 40
- discernment śes rab (T.) No. 9
- disease spirit yakṣa (Skt.) Nos. 16, 24
- double drum ḍamaru (Skt.) Nos. 8, 26-27, 30, 31, 33, 34, 35, 38-39, 41, 43
- earth demon dmu (T.) No. 22
- earth touching gesture bhūmisparśa mudrā (Skt.) Nos. 10, 12, 14, 17, 18, 20, 23
- elephant goad ankuśa (Skt.) Nos. 5, 8, 13
- emblems banner rgyan tshogs (T.) Nos. 27-46
- enchanter's posture lalitāsana (Skt.) Nos. 10, 17, 25, 27, 37
- ether, space ākāśa (Skt.) No. 31
- face apron kīrtimukha (Skt.) Nos. 24, 32, 34, 37
- fascination gesture karaṇamudrā (Skt.) Nos. 2, 5, 8, 9, 17
- fear not gesture abhaya mudrā (Skt.) Nos. 2, 8
- female helper dākinī (Skt.) Nos. 2, 5, 6, 8, 26, 56
- fire cone dbal (T.) No. 43
- fly whisk camara (Skt.) Nos. 5, 8, 28, 30, 33, 34, 43, 44
- giving gesture varada mudrā (Skt.) Nos. 2, 4, 8, 10, 14, 17, 25
- goblin sgrul bum (T.) No. 14
- Hall of Protectors mgon khañ No. 27, 37
- heavenly musician gandharva (Skt.) No. 8
- hexagrams pa-kua (C.) No. 52
- indestructible reality vajra (Skt.) Nos. 5, 6, 7, 8, 9, 12, 17, 18, 21, 26, 43
- jar with sprinkler spyi blugs (T.) No. 38
- Kargyupa (T.) (spelled bKa'rgyud pa) school No. 25
- killer drag gśed (T.) No. 41
- kneeling on one knee acalāsana (Skt.) No. 10
- lac 'lākṣā' (Skt.) No. 22
- lasso pāśa (Skt.) Nos. 6, 36, 37, 40
- loin cloth dhōṭi (Skt.) Nos. 5, 17, 34
- lotus padma (Skt.) No. 9
- lotus posture padmāsana (Skt.) Nos. 2, 6, 17
- lute viṇā (Skt.) Nos. 25, 30, 41, 43
- mace gadā (skt.) No. 39.

- magic square sme ba dgu (T.) No. 52
 magician snags pa (T.) Nos. 32, 34, 37
 master, great mahāsiddha (Skt.) No. 26
 meditation gesture dhyāna mudrā (Skt.)
 Nos. 6, 8, 10, 12, 14, 17, 18, 20
 meditation posture dhyānāsana (Skt.)
 Nos. 2, 6, 8, 9, 10, 12, 17-19, 23,
 26
 meditational deity yidam (T.) No. 17
 mountain spirit brtan ma (T.) No. 30,
 38
 noose pāśa (Skt.) No. 26
 offering goddess apsarā (Skt.) No. 6
 painting on cloth or silk than ka (T.)
 No. 27 and passim
 prayer gesture namaskāra mudrā (Skt.)
 Nos. 2, 9, 52
 preaching gesture vitarka mudrā (Skt.)
 Nos. 2, 4, 6, 8, 9, 10, 14, 17, 23
 projection maṇḍala, a term whereby
 the meaning of the word 'maṇḍala'
 is somewhat stretched rgyan tshogs
 (T.) Nos. 27-46
 Protector of Teachings Dharmapāla (Skt.)
 Nos. 11, 17, 31, 37
 reliquary stūpa (Skt.) Chorten (T.)
 (spelled mChod rten) Nos. 3, 8,
 14, 16, 23, 24, 26, 31, 36, 56
 rosary mālā (Skt.) Nos. 9, 12, 22, 25,
 26, 29, 30, 35, 56
 rose-like plant aśoka (Skt.) No. 6
 royal ease posture rājalīāsana (Skt.)
 Nos. 6, 16, 27
 Saint accompanying the Buddha Gau-
 tama Arhat (Skt.) Nos. 3, 14, 16
 sea animal, fabulous makara (Skt.) Nos. 17,
 21, 26, 30, 34, 39, 45, 46
 skull bowl kapāla (skt.) Nos. 2, 5, 8,
 10, 11, 26, 29, 32-39, 41-46
 sky walker mkha' 'gro ma (Tib.) No. 56
 snake spirit nāga Nos. 3, 9, 26
 space ākāśa No. 31 staff, clattering khakkhara
 (P.) Nos. 6, 14
 staff, ritual khatvāṅga (Skt.) Nos. 5,
 10-12, 17
 stepping forward posture alīdhāsana (Skt.)
 No. 14
 stepping to the right posture pratyā-
 līdhāsana (Skt.) Nos. 8, 11
 sword khadga (Skt.) Nos. 6, 8, 9, 11,
 17, 26, 30, 31, 41, 44, 45
 tantric practitioner snags pa (T.) Nos. 32,
 34, 37
 teachings dharma (Skt.) Nos. 3, 21
 temple of the Protectors mGon khañ
 (tib.) No. 27
 ten powerful ones rnam bcu dbañ ldan
 (T.) Nos. 21, 52
 threatening gesture tarjanī mudrā (skt.)
 Nos. 8, 29, 56
 thunderbolt vajra (Skt.), rdo rje (T.)
 Nos. 5-6, 8-10, 12, 17-18, 21, 26,
 29, 32, 39
 thunderbolt, crossed viśvavajra (Skt.)
 Nos. 8, 29, 56
 trident triśūla (Skt.) Nos. 8, 26, 31, 33,
 35, 43, 46
 trigrams spar kha (T.) No. 52
 vase kalāśa (Skt.) Nos. 2, 7, 8, 10, 30,
 42, 43
 vase, life with peacock feathers bhadrakalāśa
 Nos. 10, 18, 27, 29
 vase, nectar, with three leaves amṛtakalāśa
 (Skt.) Nos. 10, 19
 Vehicle of Indestructible Reality Va-
 jrayāna No. 6
 victorious banner rgyal mtshan (Skt.)
 Nos. 8, 24, 27-33, 43, 45, 46
 wheel of the law dharmacakra (Skt.)
 Nos. 25, 32, 38, 41, 43
 wheel of the law gesture dharmacakra
 mudrā (Skt.) Nos. 8, 14, 17
 wishfulfilling gem cintāmaṇi (Skt.) Nos. 2,
 6, 15, 16, 20, 25, 37, 39, 41
 wishing tree kalpataru (Skt.) Nos. 5, 7,
 8, 10, 25
 world of becoming saṃsāra (Skt.) No. 47
 world protector lokapāla (Skt.) No. 37
 worship gesture añjali mudrā (Skt.) No. 17

