

# List of *Tshag-ris* in the Possession of the Toyo Bunko

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## Introductory Remarks

The Tibetan collections held by the Toyo Bunko include several tens of printed line drawings of Lamaistic icons. These are religious pictures called *tshag-ris* or *tshag-par shal-than* in Tibetan. These pictures were collected by the late Reverend Tōkan TADA 多田等觀 (1890–1967) first during his sojourn in Tibet (1913–1923) and later during his travels in Manchuria in the nineteen thirties. More than half of the *tshag-ris* collected in Manchuria were printed in the Beyise-yin sūme Monastery<sup>(1)</sup> of Abagha Banner, Inner Mongolia.

*Tshag-ris*, in the same way as *than-kha*, are used as an aid to contemplation, for invoking the holy force within oneself, as well as being objects of worship. The contents of the *tshag-ris* collected by the Reverend TADA (alias Thub-bstan rgya-mtsho) are so miscellaneous and diverse that it seems that they were not collected systematically, but were presented to him by lamas with whom he came into contact in Tibet and Manchuria. The only difference between *tshag-ris* and *than-kha* is that the former are printed line drawings while the latter are paintings. There is no difference whatsoever as far as their iconometry or use are concerned.<sup>(2)</sup> It is evident that *tshag-ris* developed simultaneously with the spread of *than-kha* and the development of the art of wood-block printing, but as is clear from the publication *sKu-brñan brgya-phrag gsum*, *tshag-ris* became popular from the 18th century onwards in the countries under the influence of Lamaism. While arranging the *tshag-ris*, I have taken care to identify the original site of the xylograph and

(1) For the Beyise-yin Sūme Monastery, see Gajin NAGAO 長尾雅人, *Mōko Gakumon-ji* 蒙古學問寺 (Lamaistic College-monasteries in Inner Mongolia), Kyoto, 1947, pp. 84–117. It gives description of a temple attached to Apa-ka Pei-tzū-miao 阿巴嘎貝子廟 called Hsi-miao 西廟 (alias bSod-nams kun-sdud gliñ), which possesses a repository for blocks of *tshag-ris*.

(2) On the source materials of iconometry and the evolution of Tibetan religious pictures, G. Tucci has published his *Tibetan Painted Scrolls*, Vol. I, Roma 1949.

have referred to the *sKu-brñan brgya-phrag gsum*<sup>(3)</sup> for the identification of the icons.

These *tshag-ris* are classified as follows: (I) Buddhas and Tathāgatas, (II) Bodhisattvas and Deities, (III) Mahāsiddhas and Gurus, (IV) *Tshogs-siñ* and *Tshogs-shiñ*, (V) *Maṇḍalas*, (VI) Miscellaneous.

### (I) Buddhas and Tathāgatas

No. 1. 1) sTon-pa Groñ-khyer-ma 2) 25.5×21.5 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts in the centre a standing Buddha, with his right hand in the gesture of abhaya symbolizing his mercy and protection, and his left hand in the gesture of varada symbolizing his acceptance of a being's supplication. The Buddha is seen accompanied by his two foremost disciples, Śāriputra and Maudgalyāyana. At the top of the illustration Tson-kha-pa (1357–1419), the founder of dGe-lugs-pa sect, is portrayed with his two ablest disciples, rGyal-tshab Dar-ma rin-chen (1364–1432) and mKhas-grub dGe-legs dpal-bzañ-po (1385–1438).

No. 2. 1) Jo-bo Mi-bskyod rdo-rje 2) 31×22 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents Mi-bskyod rdo-rje (Akṣobhyavajra), one of the five meditative or celestial Buddhas, decorated with nor-buñi phreñ-ba which means a rosary of gems symbolizing the spiritual ornaments of Buddha. Akṣobhyavajra is seen sitting in the lotus posture (nyaśidat-paryañkam-ābhujya) on a lotus pedestal of which the vāhana is supported by two snow lions, with his right hand showing the mudrā of bhūmisparśa symbolizing preaching the dharma. At the bottom of the illustration there is a supplication in verse as follows: jo bo mi bskyod rdo rje yi/ ḥdra ris srid shiñi ḥjigs skyob ḥdi/ bsod nams kun sdud gliñ mchog nas/ ḥphrul can par bsgrubs dge tshogs kyis/ dmigs yul ḥjam dpal rig ḥdsin gyi/ sgrib byañ tshogs rdsogs byañ bgrod śog/ (By the merit of this illustration produced under the auspices of the bSod-nams kun-sdud-gliñ Temple in memory of ḥJam-dpal rig-ḥdsin, may the defilements accumulated throughout his life be cleansed and access

(3) The *sKu-brñan brgya-phrag gsum* (Three Hundred Icons), which was composed by Rol-pañi rdo-rje (1717–1778) and printed in Peking from a xylograph, was introduced for the first time by Eugen Pander in *Das Pantheon des Tschangtscha Hutuktu*, Berlin, 1890. Then, Sergiei F. Ol'denburg also published it in the *Bibliotheca Buddhica* as volume 5 in 1903. Since then it has been widely utilized by scholars for iconographical studies of Lamaistic pantheon.

to the path of liberation be gained, as this illustration of supremely enlightened Akṣobhya can protect against any fear or danger to existence.)

No. 3. 1) Jo-bo Ma-hā bo-dhi 2) 42×27 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

Though this illustration is exactly the same in composition as No. 2 with the exception of its size, it is known by the name of Jo-bo Mahābodhi, which means Supremely Enlightened Lord Buddha. However, the icon represents Dhyāni Buddha Akṣobhya. At the bottom of the illustration there is a supplication as follows: jo bo ma hā bo dhi yi/ /ḥdra ris mthoñ ba don ldan ḥdi/ /bsod nams kun sdud gliñ mchog nas/ /ḥphrul can par du legs bsgrubs/ /ḥdi ñid gar bshugs sa phyogs der/ /ḥthab rtsod dbul phoñs nad la sogs/ /shi shiñ bstan dar lus can kun/ /bde skyid dpal gyis ḥtshens par śog/ (By the merit of this illustration of Mahābodhi produced under the auspices of the bSod-nams kun-sdud-gliñ Temple, may war, disputes, poverty, disease, etc. be eliminated, and in their place, may Buddhism be spread for the betterment of universal peace and happiness.)

No. 4. 1) Mi-ḥkhrugs-pa 2) 42×27 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents Dhyāni Buddha Akṣobhya sitting in the lotus posture on a lotus pedestal of which the vāhana is supported by two snow lions, with his right hand in the mudrā of bhūmisparśa and his left hand holding a vajra which symbolizes the vanquishment of demons. At the bottom there is a *gsoḥ*-ḥdebs (supplication in verse) as follows: mñon dgaḥi shiñ mgon mi ḥkhrugs paḥi/ /ḥdra ris mthoñ ba don ldan ḥdi/ /dge tshul ye śes smon lam nas/ /rgyu sbyor par du legs par bsgrubs/ /ḥdi ñid gar bshugs sa phyogs der/ /ḥthab rtsod dbul phoñs nad la sogs/ /shi shiñ bstan dar lus can kun/ /bde skyid dpal gyis ḥtshens par śog/ (By the merit of this quality illustration of the Transcendental Lord of Heaven called Akṣobhya produced under the guidance of novice monk Ye-śes smon-lam, may war, disputes, poverty, disease, etc. be eliminated, and in their place, may Buddhism spread for the betterment of universal peace and happiness.)

No. 5. 1) Mi-ḥkhrugs-pa 2) 42×27 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration is the same as No. 4.

No. 6. 1) sMan-bla 2) 42×27 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-gliñ

Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents sMan-bla (Bhaiṣajyaguru) sitting in the lotus posture on a lotus throne of which the vāhana is supported by two snow lions, with his left hand holding a myrobalan bowl and his right hand making the gesture of varada symbolizing his charity towards all beings. At the bottom there is a gsol-ḥdebs (supplication) as follows: bde gśegs sman paḥi rgyal po yi/ /ḥdra ris mthoñ ba don ldan ḥdi/ /dge sloñ ye śes zla ba nas/ rgyu sbyor par du legs par bsgrubs/ /ḥdi ñid gar bshugs sa phyogs der/ /ḥthab rtsod dbul phoñs nad la sog/ /shi shiñ bstan dar lus can kun/ /bde skyid dpal gyis ḥtsheñs par śog/ (By the merit of this quality illustration of the Transcendental King of Medicine produced under the guidance of the ordained monk Ye-śes zla-ba, may war, disputes, poverty, disease, etc. be eliminated, and in their place, may Buddhism be spread for the betterment of universal peace and happiness.) This figure of sMan-bla corresponds to icon No. 142 in the *sKu-brñan brgya-phrag gsum* (Three Hundred Icons).

No. 7. 1) sMan-bla mched-bdun 2) 41×30 cm 3) Line drawing printed by wood-block in black ink on cotton. 4) Printed at the Tshe-mchog-gliñ Monastery on the southern bank of the sKyid-chu river in front of Lhasa, Tibet.

This illustration depicts in the centre sMan-bla (Bhaiṣajyaguru, also called Vaiḍūryaprabharāja), the chief of the sMan-bla bde-gśegs-brgyad (eight healing Buddhas), sitting in the lotus posture on a lotus pedestal of which the vāhana is supported by two snow lions. He holds in his left hand, which is resting on his lap, a myrobalan bowl and his right hand is making the gesture of varada symbolizing his charity. Bhaiṣajyaguru is a very familiar figure and the cult is extremely popular in the Lamaist area. In this illustration Bhaiṣajyaguru is represented surrounded by other seven healing Buddhas, sGrol-dkar (Sitātārā) and sGrol-ljañ (Śyāmatārā). In addition, in the upper part, Tsoñ-kha-pa (1357–1419) is depicted with ḥJam-dpal (Mañjuśrī) and Byams-pa (Maitreya).

No. 8. 1) ḥOd-dpag-med gtso-ḥkhor-gsum 2) 65×45 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the Shi-khro lha-khañ Temple near the gYu-thog Bridge in Lhasa, Tibet.

In the centre of the illustration ḥOd-dpag-med (Amitābha, one of the five Dhyāni Buddhas) is depicted with sPyan-ras-gzigs (Avalokiteśvara) and mThu-chen-thob (Mahāsthāmaprapta). Amitābha is seen sitting in the lotus posture on a lotus pedestal, with both his hands resting on his lap, palms upwards. Below the Amitābha, Dīpañkaraśrījñāna, also known as Atīśa (982–1054), is portrayed with sGrol-dkar (Sitātārā) and sGrol-ljañ Śyāmatārā). This outstanding personality of the great convent of Vikramaśīla was invited to Tibet by the Lama-king Byañ-chub-ḥod of the kingdom of Gu-ge. He remained in Tibet extensively preaching the doctrine in the province of dBus

until he passed away at sÑe-thaṅ in 1054. The school of Buddhism founded by him and developed afterwards is known under the name of bKaḥ-gdams-pa and lays stress upon severe discipline in the monasteries.

No. 9. 1) ḥOd-dpag-med 2) Printed area is about 29×24 cm in size, not framed. 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Nepal, the place unidentified.

This illustration represents the Dhyāni Buddha Amitābha sitting in the lotus posture on a lotus throne. It is obvious that the block from which this print was made is a very recent one.

No. 10-A. 1) Tshe-dpag-med 2) 37×22 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at Lhasa, the place unidentified.

This illustration depicts Tshe-dpag-med (Amitāyus) in the lotus posture on a lotus throne, holding a vase filled with the nectar of gems, with both his hands making the mudrā of samādhi, his palms upwards and two thumbs joined. Amitāyus is regarded, according to Tibetan Buddhism, as the manifestation of the Dhyāni Buddha Amitābha, and on the basis of the ḥPhags-pa *tshe daṅ ye-śes dpag-tu-med-pa shes-bya-ba theg-pa chen-poḥi mdo*, he is believed to be the Buddha who bestows long life upon those who request it. The dhāraṇīs based upon the sūtra mentioned above are familiar in Tibet.

No. 10-B. 1) Tshe-dpag-med 2) Printed area is about 18×14.5 cm in size, not framed. 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Inner Mongolia, the place unidentified.

This illustration portrays Tshe-dpag-med (Amitāyus) seated on a lotus throne in the lotus posture. Amitāyus is seen holding in his hands, which are resting on his lap, a vase filled with triratna symbolizing Buddha, Dharma and Saṅgha. The figure of Tshe-dpag-med corresponds to icon No. 82 in the *sKu-brñan brgya-phrag gsum*.

No. 11. 1) Tshe-lha rnam-gsum 2) 12×19 cm 3) Line drawing printed by wood-block in red ink on paper. 4) Printed in Peking, the place unidentified.

This illustration depicts Tshe-dpag-med (Amitāyus) in the centre, symbolizing immortality, on the left sGrol-dkar (Sitatārā) who saves all beings from transmigratory existence, and on the right rNam-rgyal-ma (Vijayā) who is portrayed as possessing three faces and eight arms. In one of her right hands the Goddess rNam-rgyal-ma holds an image of the Dhyāni Buddha Amitābha, and from her left hand hangs cords to which are attached the mystical syllable *hri*. All the three images called Tshe-lha rnam-gsum mean the three divinities of long life which are familiar in Tibet. The spherical figures are believed to be pills of long life. Each of these five pills possesses the certain power to prolong the life in five principles in order to accomplish

the five transcendental virtues [sbyin-pa (dāna), tshul-khrims (śīla), bzod-pa (kṣānti), brtson-ḥgrus (vīrya) and bsam-gtan (dhyāna)].

No. 12. 1) lTuñ-bśags lha-so-lña 2) 64×43 cm 3) Painting on cotton. 4) Painted by an artist of the gShi-kartse school, the name unwritten.

This painting represents the thirty-five Buddhas of the forgiveness of all sins. In the painting, around the central figure of Buddha Śākyamuni are grouped thirty-four Buddhas, all sitting in the lotus posture on a lotus throne. Buddha Śākyamuni presides over the other Buddhas of confession and displays the mudrā of bhūmisparśa. The thirty-five Buddhas are benefactors to whom most beings confess the sins accumulated throughout their lives and whose protection and guidance they seek in order to cleanse all their defilements. They do this by reciting the names of these Buddhas with a collocation of apologetic words, while they embark on a long course of bodily prostration either around the temple or in any sacred area reserved for purification. The names of the thirty-five Buddhas are: 1. Śa-kya thub-pa (Śākyamuni), 2. rDo-rje sñiñ-po (Vajragarbha), 3. Rin-chen ḥod-ḥphro (Ratnārcis), 4. kLu-dbañ-gi rgyal-po (Nāgeśvararāja), 5. dPaḥ-poḥi sde (Vīrasena), 6. dPal-dgyes (Viranandin), 7. Rin-chen-me (Ratnāgni), 8. Rin-chen zla-ḥod (Ratnacandraprabha), 9. mThoñ-ba don-yod (Amoghadarśin), 10. Rin-chen zla-ba (Ratnacandra), 11. Dri-ma med-pa (Vimala), 12. dPal-sbyin (Śūradatta), 13. rGyal-ba tshañs-pa (Brahman), 14. Tshañs-pa sbyin (Brahmadatta), 15. Chu-lha (Varuna), 16. Chu-lhaḥi lha (Varunadeva), 17. dPal-bzañ (Bhadraśrī), 18. Tsan-ldan-dpal (Candraśrī), 19. gZi-brjid mthaḥ-yas (Anantaugas), 20. ḥOd-dpal (Prabhāśrī), 21. Mya-ñan med-paḥi dpal (Aśokaśrī), 22. Sred-med-kyi bu (Nārāyana), 23. Me-tog dpal (Kusumaśrī), 24. Tshañs-paḥi ḥod-zer (Brahmajyotis), 25. Pad-maḥi ḥod-zer (Padmajyotis), 26. Nor-dpal (Dhanaśrī), 27. Dran-paḥi-dpal (Smritiśrī), 28. mTshan-dpal yoñs-sgrags (Parikīrtitanāmaśrī), 29. dBañ-poḥi tog-gi rgyal-mtshan (Indraketudhvaja), 30. Śin-tu rnam-par gnon-pa (Suvikrānta), 31. gYul-las rgyal-ba (Yuddhajaya), 32. rNam-par gnon-pa (Vikrānta), 33. Kun-nas snañ-ba (Samantāvabhāsa), 34. Ri-dbañ-gi rgyal-po (Śailendrarāja), 35. Rin-chen pad-ma (Ratnapadma). Tsoñ-kha-pa (1357–1419) wrote about these thirty-five Buddhas and gave detailed descriptions of each of them in his *Sañs-rgyas so-lñaḥi mñon-rtogs dañ lha-skuḥi phyag-tshad* (Explanation of thirty-five Buddhābhisamaya and their iconographical details).

No. 13. 1) lTuñ-bśags lha-so-lña 2) 47×36 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at a temple in Lhasa, Tibet, the place unidentified.

This illustration depicts the thirty-five Buddhas of the forgiveness of all sins together with the so-called seven Buddhas, i.e. Vipaśyin, Śikhin, Viśvabhu, Krakucchanda, Kanakamuni, Kāśyapa and Śākyamuni. These seven Buddhas are portrayed in the upper part of the illustration with Śākyamuni in the centre.

**(II) Bodhisattvas and Deities**

No. 14. 1) sPyan-ras-gzigs bcu-gcig-shal 2) 36×23 cm 3) Line drawing printed by wood-block in black ink on yellow paper. 4) Printed at the bSod-nams kun-sdud-glin Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts sPyan-ras-gzigs bcu-gcig-shal (Ekadaśamukha Avalokiteśvara), one of the manifestations of Avalokiteśvara Bodhisattva who is believed to have emanated from his spiritual father, the Dhyāni Buddha Amitābha, rendered selfless service for the benefit of sentient beings, and refused to attain Buddhahood until all suffering creatures are established on the path towards higher consciousness. Ekadaśamukha Avalokiteśvara is represented as standing on a lotus pedestal, with eleven faces and two hands folded upwards in the form of the mudrā of namaskāra to show his unique respect towards sentient beings, and his right lowest hand in the form of the mudrā of varada to show his mercy towards all beings. Symbols held in his other hands are padma, mālā, śara, cakra, cāpa and kalaśa. His eleven faces symbolize shi-rgyas dbaṅ-drag which means four super powers that eliminate the various sufferings of beings who exist in all the six realms. The figure of Ekadaśamukha Avalokiteśvara corresponds to icon No. 95 of the *sKu-brñan brgya-phrag gsum*.

No. 15. 1) sPyan-ras-gzigs bcu-gcig-pa 2) Printed area is about 75×53 cm, not framed. 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Nepal, the place unidentified.

This illustration represents Ekadaśamukha Avalokiteśvara accompanied by what are known as the Six Crowns of Wisdom (i.e. Nāgārjuna, Āryadēva, Asaṅga, Vasubandhu, Dignāga and Dharmakīrti). Each is portrayed as resembling the standing Buddha, but each carries one of the six symbolic religious instruments.

No. 16. 1) sPyan-ras-gzigs phyag-bshi-pa 2) Printed area is about 26×22 cm, not framed. 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Nepal, the place unidentified.

This illustration portrays sPyan-ras-gzigs phyag-bshi-pa (Caturbhuja Avalokiteśvara), who is seen seated on a padmāsana in the lotus posture, his palms folded upwards to form the mudrā of namaskāra in order to show his respect towards all sentient beings. His other right hand holds a mālā and one of his two left hands a padma, both of which are the symbols of Avalokiteśvara Bodhisattva. In the *sKu-brñan brgya-phrag gsum*, the figure of Caturbhuja Avalokiteśvara is found as icon No. 89.

No. 17. 1) sPyan-ras-gzigs don-yod-shags-pa 2) 33×25 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams

kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents sPyan-ras-gzigs don-yod-shags-pa (Amoghapāśa Avalokiteśvara), who is seen seated in the lotus posture on a lotus pedestal, with three faces and four hands. According to the *Don-yod-paḥi shag-paḥi cho-ga shib-moḥi rgyal-po*, this Bodhisattva is regarded as one of the six manifestations of Avalokiteśvara and saves all suffering beings from transmigration. This figure of Amoghapāśa corresponds to icon No. 96 in the *sKu-brñan brgya-phrag gsum*. At the bottom of the illustration there is a collocation of supplication, which reads as follows: ḥphags mchog don yod shags paḥi bris sku ḥdi/ /mthoñ ba tsam gyis ḥjigs brgyad mtshams med lña/ /chos spoñ sañs rgyas byañ sems smod pa dañ/ /dmyal ba yi dvags dud ḥgroḥi skye gnas su/ /mi skye lha miḥi rten bzañ rim brgyud nas/ /sgrib dag ḥphags paḥi shal mthoñ bde ldan du/ /skye gsuñs bden paḥi gsuñ la yid rton nas/ /ḥphags mchog blo gsal dad pas par du bsheñs/ dge ḥdis rgyud las gañ gsuñs phan yon rnams/ /bdag la mñon du ḥgyur bar byin gyis rlobs/ (The instant one obtains the opportunity to look upon this excellent image of Amoghapāśa, one will be protected from the eight destructive natures, the five cardinal sins, whatsoever one had acquired by accusing or disgracing the Buddhas and Bodhisattvas or abandoning the dharma, as well as from falling into the torments of hell or into the animal realm. I produce this block print in order to cleanse my defilements and to enable me to attain a rebirth as a human being so that I can achieve my goal of being enlightened.)

No. 18. 1) sPyan-ras-gzigs don-yod-shags-pa 2) 45×33.5 cm 3) Line drawing printed by wood-block in red ink on paper. 4) Printed in Peking, the place unidentified.

This illustration also represents sPyan-ras-gzigs don-yod-shags-pa (Amoghapāśa Avalokiteśvara) with three faces and four arms, sitting in the lotus posture on a lotus pedestal. Symbols held in his hands are the pāśa and the triśūla. At the bottom of the illustration there is a collocation of supplication, which reads as follows: don shags rgyud las gsuñ baḥi bris sku ḥdi/ /mthoñ tsam gyis kyañ dmyal chen brgyad dañ ni/ /ḥjigs chen brgyad dañ mtshams med lña byed pa/ /de yañ sdug bsñal dag las thar par ḥgyur/ /chos spoñ sañs rgyas byañ sems smod pa sogs/ /sgrib kun dag ciñ ḥchi tshe ḥphags pa yi/ /shal mthoñ dbugs ḥbyin bde can shiñ khams su/ /skye sogs phan yon dpag med rgyud las gsuñs/ (This illustration of Amoghapāśa is represented in accordance with the *Don-yod-shags-paḥi-rgyud* as indicating that all the serious crimes one had committed will be voided, whatsoever one had acquired by accusing or disgracing the Buddhas and Bodhisattvas or abandoning the dharma; and one will be protected from the eight destructive natures, the five cardinal sins and the eight tormentuous realms of hell.)



No. 19. 1) Lho-phyogs-kyi rgya-mtshoḥi-nañ-gi po-ta-lar-bshugs sPyan-ras-gzigs  
2) 40×27 cm 3) Line drawing printed by wood-block in black ink on paper.  
4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery,  
Abagha Banner, Inner Mongolia.

This illustration depicts a Chinese style Dhyāni Bodhisattva Avalokiteśvara, who, according to the *Saṅs-rgyas phal-po-che*, dwelt on Potala on a southern island and was visited by Sudhana-śreṣṭhi-dāraka. The figure of this Avalokiteśvara is not contained in any of the Tibetan iconographic texts. At the bottom of the illustration there is a collocation of supplication, which reads as follows: nañ hes po ta la yi bkod pa ḥdi/ /ri mor bris nas mañ por spel baḥi dges/ /bdag gshan ḥgro kun ḥphags par rjes bzuñ nas/ /mgon deḥi shal mthoñ gsuñ thos dbyuñ ṣog/ (By the merit of disseminating this invaluable icon of Avalokiteśvara who resides on Potala on a southern island, may the sentient beings be blessed to obtain the opportunity to see the face of this transcendental being and hear his teaching.)

No. 20. 1) sPyan-ras-gzigs mig-ḥbyed 2) 21×13.5 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents a standing Avalokiteśvara on a lotus pedestal, with his two hands holding in front of his breast a bowl filled with nectar. The lotus pedestal on which Avalokiteśvara stands is depicted as an island in a lake or ocean. At the bottom of the illustration there is a collocation of supplication, which reads as follows: bde ldan shiñ mgon byin mthu yis/ /bde nas bde bar bgrod pa dañ/ /bde ba can du skyes nas kyañ/ /bde chen mgon po mñes byed ṣog/ (By the supreme grace of Avalokiteśvara, may all sentient beings not only be liberated and delivered to paradise, but also be blessed to achieve the goal to the extent that may please the Lord of Boundless Compassion.) This style of Avalokiteśvara is found neither in the *sKu-brñan brgya-phrag gsum* nor in other Tibetan iconographical texts.

No. 21. 1) sPyan-ras-gzigs phyag-bshi-pa (middle), ḥJam-paḥi-dbyaṅs (left), Phyag-rdor gtum-chuñ (right) 2) 42×59 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Tibet, the place unidentified.

The middle part of this illustration represents sPyan-ras-gzigs phyag-bshi-pa (Caturbhūja Avalokiteśvara) sitting in the lotus posture on a lotus pedestal, with his two hands forming the mudrā of namaskāra which shows his unique respect towards all sentient beings; the other two hands hold a rosary of jewels and a lotus flower by its stem, respectively. This image corresponds to icon No. 89 in the *sKu-brñan brgya-phrag gsum*. Below Avalokiteśvara, his mantra, 'om mañi padme hūm', is written in Tibetan script in six syllables.

ḥJam-paḥi-dbyaṅs (Mañjuḥṣa) is represented on the left, sitting in the

lotus posture on a lotus pedestal. Mañjuḥoṣa holds in his left hand a volume of sūtras symbolizing wisdom and in his right hand a sword symbolizing the eradication of ignorance. Below the figure of Mañjuḥoṣa, his mantra, 'oṃ vagīśvari maṃ', is written in Tibetan script in six syllables. This image corresponds to icon No. 145 in the *sKu-brñan brgya-phrag gsum*.

On the right, Phyag-rdor gtum-chuñ (Alpaçaṇḍa Vajrapāṇi), the wrathful figure of Vajrapāṇi, one of the most powerful Tantric deities, is portrayed. He is seen holding in his right hand a vajra and wearing a rosary of human skulls around his neck. This image corresponds to icon No. 169 in the *sKu-brñan brgya-phrag gsum*. Below Vajrapāṇi, his mantra, 'oṃ vajrapāṇi hūṃ phaṭ', is written in Tibetan script in six syllables.

At the bottom of the illustration a number of different Tantric spells are written in dedication to other Tantric deities.

No. 22. 1) ḥJam-dbyaṅs dkar-po 2) 57×39.5 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Tibet, the place unidentified.

This illustration represents in the centre ḥJam-dbyaṅs dkar-po (Sita Mañjuḥoṣa) sitting in the lotus posture on a lotus pedestal, with his right hand forming the mudrā of varada and his left hand that of vitarka. In the upper part of the illustration Tsoṅ-kha-pa (1357–1419), the founder of the dGe-lugs-pa sect, is depicted accompanied by two Bodhisattvas, Avalokiteśvara and Mañjuśrī. In the middle of the illustration the central figure of Sita Mañjuḥoṣa is portrayed accompanied by sGrol-dkar (Sita Tārā) and sGrol-ljañ (Śyāma Tārā). In the lower part of the illustration dByaṅs-can-ma (Sarasvatī) is represented accompanied by Phyag-rdor gtum-chuñ (Alpaçaṇḍa Vajrapāṇi) and dMag-zor-ma (Pārvatī); the three are regarded as protectors of Buddhism.

No. 23. 1) ḥJam-dbyaṅs dkar-po 2) 15×13.5 cm 3) Line drawing printed by wood-block in red ink on paper. 4) Printed in Peking, the place unidentified.

This illustration represents ḥJam-dbyaṅs dkar-po (Sita Mañjuḥoṣa) sitting in the lotus posture on a lotus pedestal, with his left hand forming the mudrā of vitarka and his right hand that of varada. On the upper left is depicted a flaming sword within a lotus flower with stem, symbolizing the eradication of ignorance, and on the upper right is depicted a volume of sūtras symbolizing wisdom. The figure of Sita Mañjuḥoṣa corresponds to icon No. 91 in the *sKu-brñan brgya-phrag gsum*.

No. 24. 1) ḥJam-dbyaṅs smra-señ 2) 30×19 cm 3) Line drawing printed by wood-block in red ink on silk. 4) Printed at a temple, Wu-t'ai-shan, Shanhsi Province, China.

This illustration depicts ḥJam-dbyaṅs smra-seṅ (Vādisiṃha Mañjuḥoṣa) sitting in the lalitāsana posture on a lotus pedestal which rests upon the back of a roaring snow lion, symbolizing the Lord of Excellent Speech. ḥJam-dbyaṅs smra-seṅ shows the mudrā of dharmacakra pravartana symbolizing preaching the dharma. On his left is a flaming sword on a lotus flower with stem, and on his right a volume of sūtras on a lotus flower with stem, as we find in any of Mañjuḥoṣa's icons. This figure corresponds to icon No. 92 in the *sKu-brñan brgya-phrag gsum* with slight variations. In icon No. 92 sword and book are absent.

No. 25. 1) gDugs-dkar 2) 41×33 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliṅ Temple, Beyise-yin sūme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts gDugs-dkar (Sitātapatrā) sitting on a lotus pedestal in the lotus posture, holding in her left hand the white parasol symbolizing absolute invincibility and with which this female Bodhisattva protects sentient beings from all evils. Sitātapatrā Bodhisattva is familiar in Tibet through the *De-bshin-gśegs-pa thams-cad-kyi gtsug-tor-nas-byuṅ-ba gdugs-dkar-po-can shes-bya-ba gshan-gyis mi-thub-ma phyir-zlog-paḥi rig-sṅags-kyi rgyal-mo-chen-mo* and the derivative dhāraṇīs. These are recited whenever people suffer from diseases or face other problems, since Sitātapatrā Bodhisattva can eliminate all kinds of foes. On the top the figure of ḥOd-dpag-med (Amitābha) is depicted. In the *sKu-brñan brgya-phrag gsum* Sitātapatrā Bodhisattva is seen under icon No. 162.

No. 26. 1) sGrol-dkar 2) 34×22 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliṅ Temple, Beyise-yin sūme Monastery, Abagha Banner, Inner Mongolia.

This illustration represents sGrol-dkar (Sitātārā) sitting on a lotus pedestal in the lotus posture; she holds in her left hand the stem of a lotus flower and with her right hand forms the mudrā of varada. This female Bodhisattva is portrayed as having seven eyes, one in her forehead, two in her palms and two in the soles of her feet. These are supplementary eyes of mercy which enable sGrol-dkar to see and save all the suffering beings from misery in the six realms, i.e. naraka, preta, tiryagyonī, asura, manuṣya and deva. Tshedpag-med (Amitāyus) is depicted on the top of the illustration and there is a memorandum at the bottom, which reads as follows: rje btsun yid bshin ḥkhor lo yi/ /byin rlabs gzi ḥbar ḥdra ris ḥdi/ /bsod nams kun sdud gliṅ mchog nas/ /yon sbyar gus pas par du bsgrubs/ (This xylograph of blessed and lustrous Yid-bshin ḥkhor-lo has been printed at the bSod-nams kun-sdud-gliṅ Temple.) This figure of sGrol-dkar yid-bshin-ḥkhor-lo corresponds to icon No. 160 in the *sKu-brñan brgya-phrag gsum*.

No. 27. 1) sGrol-dkar 2) 53×38 cm 3) Line drawing printed by wood-block

in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts sGrol-dkar (Sitatārā) sitting on a lotus pedestal in the padmāsana posture. On the top, the image of Tshe-dpag-med (Ami-tāyus) is portrayed. This sGrol-dkar corresponds to icon No. 160 in the *sKu-brñan brgya-phrag gsum*.

No. 28. 1) sGrol-ljañ 2) 35×27 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts sGrol-ljañ (Śyāmatārā), the most powerful saviour among the female Bodhisattvas, sitting on a lotus pedestal in the lalitāsana posture; her left hand holds the stem of a lotus flower and her right hand forms the mudrā of varada. In the *sKu-brñan brgya-phrag gsum*, icon No. 161, this sGrol-ljañ is styled as Señ-ldiñ nags-sgrol (Khadiravañitārā).

No. 29. 1) ḥOd-zer-can-ma 2) 21×13.5 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts the Goddess ḥOd-zer-can-ma (Māricī) standing on a lotus pedestal resting on a cart drawn by six pigs. This Māricī has three faces and eight arms. Māricī in this illustration differs, however, from the figure as depicted in icon No. 163 of the *sKu-brñan brgya-phrag gsum* in that she is standing on the lotus pedestal and that her left face is depicted as a pig-face. The Goddess Māricī is believed to protect all the sentient beings against sickness.

No. 30. 1) rNam-rgyal-ma 2) 32×28.5 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at a temple in Lhasa, location unidentified.

This illustration depicts gTsong-tor rnam-par-rgyal-ma (Uṣṇīṣavijayā). This goddess is depicted as possessed of three faces and eight arms, and is sitting in the lotus posture on a lotus pedestal. In her five hands she holds symbolically the image of Dhyāni Buddha Amitābha, śara (arrow), cāpa (bow), vajra (thunderbolt sceptre) and pātra (bowl) respectively. Vijayā is the Queen-mother of Enlightenment and is familiar in Tibet through the *gTsong-tor rnam-par-rgyal-maḥi sgrub-thabs* and the derivative dhāraṇīs. The goddess corresponds to icon No. 164 in the *sKu-brñan brgya-phrag gsum*.

No. 31. 1) gSañ-ba ḥdus-pa 2) 43×30 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Tibet, the place unidentified.

This illustration depicts the Yab-yum representation of gSañ-ba ḥdus-pa (Guhyasamāja). Yab embraces yum with his wrists crossed at his breast and holds in his hands ghaṇṭā (bell) and vajra (sceptre) with the mudrā of

vajrahūmkāra. Yab and yum are both six-armed and the symbols held in their remaining hands are cintāmaṇi (flaming gems), cakṛa (wheel), khadga (sword) and campā (flower). Yab is portrayed sitting in the lotus posture on a lotus pedestal. In the upper part, from left to right, are seen Saraha with śara (arrow), Ístadeva and Nāgārjuna. According to Bu-ston Rin-chen-grub (1290–1364) and Tāranātha (b. 1575), Saraha is said to have explained to Nāgārjuna the Tantric text of the *Guhyasamāja*, which became the sacred tradition handed down from guru to disciple throughout the following centuries. In the lower part of the illustration rJe Rin-po-che mgos and bLo-bzañ grags-pa (1357–1419) are portrayed.

No. 32. 1) rNiñ-thig mKhaḥ-ḥgro bde-chen rgyal-mo 2) 38×22.5 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at a temple in Lhasa, location unidentified.

This illustration depicts mKhaḥ-ḥgro (Dākiñī) Ye-śes mtsho-rgyal, the śakti of guru Padmasambhava, manifesting herself in milder fierce form in Tantric aspect and standing on a lotus pedestal. She is wearing spiritual ornaments and holding a small ḍamaru (drum) made of two skulls in her right hand and a kartṭkā (chopper) in her left hand, both symbols of Tantric manifestations and also of Buddhaśaktis. In the background is the unextinguishable fire nimbus symbolizing the burning up of ignorance. In the upper part of the illustration is depicted mKhaḥ-ḥgro bDe-chen rgyal-mo (Mahāsukharājñī), the second consort of Padmasambhava, sitting in the lalitāsana posture on a lotus pedestal and holding a khaṭvāṅga (ritual wand with vajra, skull, two heads and trisūla above). At the bottom there is a quotation from the *kLoñ-chen sñiñ-thig*: gdoḥ maḥi mgon po ḥjigs bral gliñ pa yis/ gañ gi dgoñs gter kloñ chen sñiñ thig las/ rigs bdag bla ma padma thod phreñ rtsal/ ācārya gshon nuḥi tshul bzañ heruka/ chos dbyiñs spros bral zab mo gzugs sku ru/ ñer bsheñs mkhar chen ye śes mtsho rgyal shes/ dākihi jo mo bde chen rgyal mo sogs/ mchog mthun dños grub thams cad ḥgrub par mdsod/ sarvamaṅgalam (ḥJigs-bral gliñ-pa, the Lord from eternity, who was the founder of kLoñ-chen sñiñ-thig; Padmasambhava, the enlightened being who is decorated with mystic ornaments of human skull beads; Ācārya gShon-nuḥi tshul-bzañ who manifests himself in the Tantric Buddhist deity Heruka in the wrathful form; Dākiñīs Ye-śes mtsho-rgyal and bDe-chen rgyal-mo, who are the consorts of Padmasambhava the spiritually enlightened—the donor of this block-print pleads for their support in order to be able to accomplish the pursuits of life; and may they grant their blessing for universal peace and happiness.)

No. 33. 1) rNam-sras ḥkhor-lo 2) 64×49 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed in Tibet, the place unidentified.

This illustration depicts rNam-thos-sras gser-chen (Mahāsuvarṇa Vaiśra-vaṇa) with the wheel of Tantric spells sitting on a roaring lion and holding

a dhvaja (banner) in his right hand and a nakula (ichneumon) in his left. Vaiśravaṇa is the king of gNod-sbyin (Yakṣas) and guards the northern quarter. He is also in a way identified with Kubera, the god of wealth, but is sometimes differentiated from him. The ichneumon in his left hand is believed to be spitting jewels and all the spells in the wheel are for bestowing emancipation from various kinds of suffering existing on this earth. The vase depicted in the centre of the lower part is the symbol of imperishable treasures to meet the needs of all beings. This figure of Vaiśravaṇa corresponds to icon No. 263 in the *sKu-brñan brgya-phrag gsum*.

No. 34. 1) ḥJigs-byed dpaḥ-bo gcig-pa 2) 76×50 cm 3) Line drawing printed by wood-block in black ink on paper. 4) Printed at the bLa-brān of Beyiseyin süme Monastery, Abagha Banner, Inner Mongolia.

This illustration depicts ḥJigs-byed dpaḥ-bo gcig-pa (Ekavīra Bhairava) with a buffalo head which is further crowned by the heads of gŚin-rje (Yama) and Mi-bskyod-pa (Akṣobhya). This Bhairava possesses fifteen other sub-heads and thirty-six arms holding various kinds of symbols. Bhairava is the wrathful manifestation of Mañjuśrī, also called gŚin-rje-gśed (Yamāntaka) who conquers gŚin-rje, the Lord of the Dead. In the upper part of the illustration, from left to right, are depicted gSañ-ḥdus (Yab-yum representation of Guhyasamāja), rJe-bla-ma (1357–1419), Lalitavajra (1717–1786) and ḥkhor-lo sdom-pa (Yab-yum representation of Cakrasamvara, a special form of Heruka). In the lower part, from left to right, are depicted rNam-sras gser-chen (Mahāsuvarṇa Vaiśravaṇa), mGon-po phyag-drug-pa (Ṣaḍbhujā Mahākāla) and Chos-rgyal phyi-sgrub (Bāhyasādhana Dharmarāja, a special form of Yamāntaka). At the bottom there is a gsol-ḥdebs (supplication) which reads as follows: gsañ chen kun ḥdus bla ma mi bskyod pa/ ma rgyud lha yi ḥkhor bsgyur heruka/ ño mtshar khyad chos lña ldan ḥjigs mdsad kyis/ bdag cag rnam pa kun tu byin gyis rlobs/ rgyal kun mkhen rab dmar ser hrī yig las/ rab byuñ phud lña ldan ḥjam dpal dbyaṅs/ gśin rje mthar byed rñams brjid drag poḥi skur/ ñer bstan khro rgyal ma heḥi shal can lha/ gañ gi ye śes dam tshig snañ brñan ḥdir/ rtag bshugs nag phyogs gnod pas mi ḥtshe baḥi/ rdo rjeḥi go cha bdag la ñer bskon nas/ mchog thun dños grub bsam mod yid bshin stsol/ om supratīṣṭhāvajraye svāhā/ bla ma yi dam bkaḥ sruñ bcas rñams kyi/ snañ brñan byin rlabs gzi ḥod ḥbar ba ḥdi/ btsun pa ñag dbaṅ blo bzañ bstan rgyan gyis/ legs bskrun dge tshogs rdsogs byañ thob phyir bsño/ (The chief Dhyāni Buddha Akṣobhya; the deity Heruka of Mother Tantra; the all-powerful buffalo-headed Yamāntaka who possesses the five excellent qualities and frightens all the evils continuously by various manifestations of the red and yellow letters of Hrī; and others such as Heruka, Lalitavajra, Tsoñ-kha-pa, Mahākāla and Yamāntaka, etc.; may these all bless us constantly that we may become perfect human beings by putting all their indestructible weapons upon us and bestowing the pursuits of life according to our desire to achieve

the spiritual goal. I, the monk Ṅag-dbañ blo-bzañ bstan-rgyan, have accomplished this magnificent illustration tutelary deities so as to achieve the goal of bodhicitta.)

No. 35. 1) dMag-zor-ma 2) 48.5×38 cm 3) Painting on cotton by an anonymous artist of the sDe-dge school. 4) Painted in Tibet, the place unidentified.

This painted scroll depicts ḥDod-khams dbañ-phyug dmag-zor-ma (Kāmadhātviśvarī Pārvatī), the most fierce-looking female deity and one of the manifestations of the protectress of religion. She is holding a spear in her right hand and sucking a heart held in her left hand. She is riding on a supernatural horse in order to fly in the clouds over a mountain which is inhabited by some mystic animals. Underneath, there are three other wrathful-looking demons with various symbolical instruments and snakes which stand for the innate poisons existing in all the living beings such as ḥdod-chags (love or lust originating in objects that fascinate the mind), she-sdañ (anger as a poison of the mind which embitters everything that would otherwise be charming) and ṅa-rgyal (pride originating from an inordinate sense of one's own attainments.)

No. 36. 1) dMag-zor-ma 2) 56×47 cm 3) Line drawing printed by woodblock in black ink on cotton. 4) Printed at the mKhar-rdo Hermitage situated on the hill behind the Se-ra Monastery, Tibet.

This illustration depicts in the centre ḥDod-khams dbañ-phyug dmag-zor-ma (Kāmadhātviśvarī Pārvatī) as the chief figure. She is riding on a supernatural flying horse in the most wrathful form and carrying a danḍa (staff surmounted by a vajra) in her right hand and a kapāla (skull bowl) filled with blood in her left. In the upper part of the illustration, from left to right, are seen rDo-rje-ḥchañ (Vajradhara), Ṅag-dbañ blo-bzañ rgya-mtsho (1617–1682), Tsoñ-kha-pa (1357–1419), bsKal-bzañ rgya-mtsho (1708–1757) and Pañḍita gSañ-ba rdo-rje (Guhyavajra). Around the central figure of dMag-zor-ma are seen gNod-sbyin (Yakṣa), Ma-mo, Miḥam-ci (Kinnara), kLu (Nāga), Srin-po (Kṛavyāda), gŚin-rje (Yama), bDud (Māra) and Grul-bum (Kūṣmāṇḍa). In the lower part, from left to right, are seen rDsoñ-btsan, dByaṅs-can-ma (Sarasvatī), two manifestations of Avalokiteśvara, and Tha-ḥog (one of the famous deities worshipped at the Se-ra Monastery).

No. 37. 1) dMag-zor-ma 2) 23×14 cm 3) Line drawing printed by woodblock in black ink on paper. 4) Printed at the bSod-nams kun-sdud-gliñ Temple, Beyise-yin süme monastery, Abagha Banner, Inner Mongolia.

This small illustration depicts the wrathful-looking female deity dMag-zor-ma (Pārvatī), known not only as a protectress of Buddhism, but also as the main guardian of the ḥPhrul-snañ gtsug-lag-khañ Temple in Lhasa. She is riding on a supernatural flying horse and vanquishing all the evils. She

is seen holding a *daṇḍa* in her right hand and a *kapāla* filled with blood in her left, symbolizing the most mystic power of Tantric divinity. She also possesses an extra eye representing her wisdom that can foresee everything. In the upper part *dByaṅs-can-ma*, the Goddess of Learning, is portrayed. At the bottom there is a supplication, which reads as follows: *bdag sogs deñ nas tshes rabs thams cad du/ /gsaṅ baḥi lha mo khyod dañ mi ḥbral shiñ/ /bar chad bgegs kyi mtshan ma ci byuñ yañ/ /de kun lha mo khyod kyis bzlog tu gsol/* (We beg the Goddess (*dMag-zor-ma*) to eliminate all obstacles whatsoever and to bless us that we may be with you the *Guhya-devī* all the time throughout the cycle of lives from this day onwards.) The figure of *dMag-zor-ma* corresponds to icon No. 248 in the *sKu-brñan brgya-phrag gsum*.