表 6.1 The wood-engravings of gShen rab’s life-stories

<table>
<thead>
<tr>
<th>著者(英)</th>
<th>Samten G. Karmay</th>
</tr>
</thead>
<tbody>
<tr>
<td>学術集会</td>
<td>Senri Ethnological Reports</td>
</tr>
<tr>
<td>巻</td>
<td>57</td>
</tr>
<tr>
<td>冊</td>
<td>139-210</td>
</tr>
<tr>
<td>年</td>
<td>2005-12-12</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://doi.org/10.15021/00001632">http://doi.org/10.15021/00001632</a></td>
</tr>
</tbody>
</table>
Chapter 6  The wood-engravings of gShen rab's life-stories

The Bon religious literature abounds with legendary stories about gShen rab Mi bo (hereafter Shenrab). There are mainly three classic texts of varying lengths dealing with them. They are the mDo 'du's,1 gzer mig 2 and gZi brjids.3 Thanks to the works by H. A. Francke (1924) and D.L. Snellgrove (1967) the last two are the best known to scholars. These texts deal not only with life-stories of Shenrab, but also his teachings. The main goal of the authors of these works is to arouse didactic interest in readers. The most recent work on the same theme and explanatory in its presentation is the rGyals gshen rnam thar by Lopon Tenzin Namdak.4 However, there is also another category of writings which are devoted to much the same theme, but their goal is different. They are especially designed to help the artists who want to convert the stories into visual images as well as those who want to be able to recognize the painted or drawn images. Several of these works have recently come to light.

1. mNyam med brgya ba'i ngyon po rnam mkhyen rgyal ba gshen rab kyi mdzad pa rnam pa bcu gnyis kyi rnam bshad khangs gsum las rnam par rgyal ba'i nyo 'od (Katen 082-5).

This is an extensive work consisting of 133 folios. It was written by Kun grol grags pa in 1756 at Rab brtan rgyal khab, i.e. in the kingdom of Chu chen. He was requested to write it by the king Mu la ver ro (Nam mkha' rgyal po) for the purpose of drawing and painting (zhal slyn gyi ri mo) as a guide to the artists.5 There is another person who also joined the king in asking Kun grol to write the work. His name is given as Khro chung (khyung) Nang so Drung mu mu la vang ya (gYung drung nam mkha' dbang Idan). He is described as a great scholar and is probably identical with the elder brother of the king Kun dga' nor bu of Khro skyabs who is normally referred to as Nang so rin po che Nam mkha' dbang Idan or simply Nang so rin po che.6 The word nang so is a title used for the brothers of a reigning ruler as has already been mentioned.

The work is at the same time a commentary on the eulogy to Shenrab contained in the gZi brjids.7 It is divided into twelve sections in accordance with the twelve acts (mdzad pa bcu gnyis). The life of the Buddha Shakyamuni is also told within the same framework. The Bonpo were therefore inspired by the Buddhist model for the life-stories of Shenrab. However, as Snellgrove (1967: 8) has already noted: “Yet this framework has been filled with indigenous Tibetan legendary material which awaits serious study”. Indeed, the materials contained in the life-stories of gShen rab are different from those of the Buddha. The Bonpo also speak of sixty-one episodes as an extension from the twelve acts and this is further developed into 108 episodes, but in the present work by Kun grol no clear indication of the sixty-one accounts as such is given. However, in my opinion, it was this work of Kun grol that served as the textual base for the drawing of the scenes of the sixty-one episodes that were engraved on woodblocks.
as will be discussed below. The sixty-one episodes are in fact derived from the sixty-one chapters of the *gZi brjod*.

2. The next work which is more extensive than the previous one is entitled:

\[ rNam mkhyen rgyal ba gshen rab kyi skyes rabs rnam bshad nor bu'i phreng ba \]

(Katen 097).

This work was composed by gYung drung bstan pa dbang rgyal in 1828 at the monastery dGa' ldan dar rgyas nor bu'i gling, also known as A khod Dar rgyas gling or simply gYung drung gling, the seat of Kun grōl in Dre shod. Nothing is known about this author who in the colophon states that he was born in Derge and considers himself as the rebirth of sMon rgyal Padma rgyal po, a personage of the sMon rgyal family. As for sources, he mentions two works both by Kun grōl: the *bS Tod phyag 'grel* and *mDzad bcu'i rnam bshad* (p. 644). While the first one is so far not available for consultation the second is obviously the same as the one which we have already discussed above (No.1). The work contains a most detailed account of the sixty-one previous rebirths (*skye ba*) of Shenrab similar to Buddhist *jātaka* stories (pp. 20-466). It then deals with the one hundred and eight episodes (*mdzad pa*) in the life of Shenrab (pp. 466-551).

The difference between No.1 and No. 2 is that the first one is focused only on the twelve acts whereas the second narrates all the sixty-one rebirths in a most detailed manner as well as recounting briefly the one hundred and eight episodes. This is followed by an account of the stories after the death of Shenrab (pp. 551-590). The work is clearly intended to aid the artists. It concludes by giving a short account of the history of the Bon religion in Tibet (pp. 580-627).

3. *dMu rgyal gshen gvi skyes rabs dang mdzad pa drug cu rtsa gcig gi gter sgo 'byed byed Phrul gyi lde mig.*

This text was written by Hor btsun bsTan 'dzin blo gros rgyal mtsho (1889-1975) [Pl. 81] in 1950 at the hermitage called Byang chub bsam gtan gling. It is the hermitage of the monastery mDa' chen dkar mo. The author was 62 when he wrote the work and he did it at the behest of mChog sprul bsTan 'dzin dbang gi rgyal po, the 3rd successor of sKyang sprul Mu la ver zhi (Nam mkha’ rgyal mtshan). The author describes his work as the ‘key to the sixty-one episodes’. He expresses that it is written not only as a guide to the artists but more particularly to assist those who wish to identify the scenes in paintings. It is written in verse. This text is inserted in the present volume in order to facilitate the reader’s understanding of the scenes of the sixty-one episodes. In other words, this text is printed in the present book so that the reader has a written text at hand from which to corroborate the scenes of episodes of the wood-engravings. However, the wood-engravings that are reproduced in the volume do not always correspond to this text as will be shown below. The reason for choosing this text to have printed here is that it deals with each rebirth and episode in a succinct manner closely following the *gZi*
Moreover, it is a text pleasantly composed. It begins with the four verses which are taken from Chapter 45 of the *gZi brjed*. These four verses are often recited by adepts as a prayer.

The first part (pp.213-225) of the text deals with the previous rebirths of Shenrab also in sixty-one, but they are not enumerated as is done in text No. 2. The author states that there were normally ten thangkas depicting the rebirths (p.225). The second part (pp.225-257) is devoted to the accounts of the sixty-one episodes in the life-stories of Shenrab. Each account is numbered. The author mentions that there were normally eighteen thangkas illustrating the sixty-one episodes (p. 257). As mentioned earlier, the sixty-one episodes are derived from the chapters of the *gZi brjed* which has exactly sixty-one chapters.

I have a personal connection with this text and this may be the right place to mention it for historical interest. The author Hor btsun bsTan ’dzin blo gros rgya mtsho was my great-uncle on my maternal side. It happened that I was sent by my parents to stay with him for nine months at his hermitage mentioned above. This was in 1950 when I was 14. The hermitage was situated in ’Phan chu, Amdo, the next region to the north of our place Shar khog. It used to take about four days on horse back to go there from our place. During my stay with him as a pupil he began to write the text. His house, which he describes as *pho brang* ‘palace’ in the colophon, was in fact a small bungalow, but was beautifully situated in the middle of a pine forest up in the mountains and surrounded by some other small huts occupied by hermits. It was a little away to the east of the *bla brang*, the residence of the sKyang sprul reincarnations, which was known as mDa’ chen kha ma tshang and which had a large and rich library. My great-uncle had been, before I went there, the tutor of the younger tulku called sKyang sprul Lung rtogs rgya mtsho and that was why he was living there. He needed to borrow the *gZi brjed* from the library for his study. It has twelve volumes and the books were written in silver on the black background paper and the size of each volume was very large and heavy indeed weighing perhaps about ten kilograms. It was I who had to transport them to and fro on my back one by one every one or two weeks. I still have a clear impression of him at work peering at the books and at the same time looking closely at the scenes of episodes printed on paper from the woodblocks in Gyalrong which he kept beside of his books on his table. From time to time he himself also went to the *bla brang* to check the thangkas.

The manuscript of the text has never been published up till now and it is a great pleasure to be able to present it to interested scholars and devotees alike in the present volume. The manuscript is a copy written in *dbu med* script and it was sent to me in Paris from Amdo around 1988. It was computerized by the monks at Khri bbrtan nor bu rtse Monastery in Kathmandu, Nepal in 2002 for printing in the present book.

The Musée Guimet d’Art Asiatique in Paris preserves a set of thangkas (MA 121-
which were originally 12, but Nos. 6 and 8 were already missing when the acquisition of the paintings was made around 1908. These thangkas probably originated in Shar khog, Amdo. They depict narrative scenes of episodes in the life-story of Shenrab. As noted, such sets of thangka paintings were not rare in the pre-communist era of Tibet. However, the set of the paintings in the Musée Guimet seems to be one of only three examples of such a work related to the life-stories of Shenrab that exist outside Tibet, the other two are in Germany (Kvaerne 1986a: 36) and The Rubin Museum of Art in New York.

Nevertheless, it is very fortunate that our colleague Per Kvaerne (1986) has meticulously studied the thangkas in Musée Guimet and published his work in French. Every scene of the episodes on each thangka is marked by a caption with numbers which are further divided by letters in order to identify all the smallest details in the paintings. The captions are further endorsed by the provision of a Table of Concordance that refers back to the classical text, the *gZi bnjid*.

**The engravings taken from woodblocks in Gyalrong.**

The National Museum of Ethnology in Osaka preserves imprints taken from the woodblocks in Gyalrong on two pieces of cotton. The woodblocks, from which the imprints were made, were engraved between 1758 and 1774 in Khro skyabs. The surface of the printing blocks measured approximately 42.4 x 58.3 cm going by the actual prints, but they vary slightly from one print to another. The depth of the woodblocks cannot be assessed since the woodblocks are no longer extant. They perished during the years of Cultural Revolution between 1965 and 1975. The prints at hand were made during the 1940s from the woodblocks which were then kept at the monastery *mTshon to Ngo mtshar nor bu gling*. The prints are made on two pieces of white cotton, but the white cotton has become brownish from the smoke of incense and butter lamps which hung from the ceiling and against walls in temples. They were objects of worship as they depict scenes of episodes in the life of the religious founder as well as other deities. I shall designate the two as Banner A and Banner B. Each banner has twenty-four printed thangkas. In both banners the thangkas are printed from left to right in two rows. The edges of the top part of the banners are decorated with the traditional pattern used in temple banners, in this case narrow stripes of blue, yellow and red tissue horizontally sewn together and then sewn onto the main piece. From the red striped part another piece of tissue in different colours is sewn in folds at intervals betokening a cover for the prints, but in fact it comes only about 12 cm down from the top of the main part. This last piece of decoration is called 'phur ma. The impression on cotton is less satisfactory than it would have been on paper. There are places where printing is unclear due to insufficient ink and in other places where too much ink has clogged up the fine lines. To print decently on cotton
from woodblocks is all the more difficult since all was done by hand press only. There are ten prints depicting the previous births (A 1-A 10) and eighteen prints the sixty-one episodes in the life-story of Shenrab (B 1-B 9, B 13-B 21), hence twenty-eight prints.

In his TB (pp.225-257) bsTan 'dzin blo gros rgya mtsho clearly states that normally there are ten thangkas of the previous births and eighteen thangkas of the sixty-one episodes.

Banner A [Pl. 82]
1.65 x 5.43 metres.

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A 1</td>
<td>A 2</td>
<td>A 3</td>
<td>A 4</td>
<td>A 5</td>
<td>A 6</td>
<td>A 7</td>
<td>A 8</td>
<td>A 9</td>
<td>A 10</td>
</tr>
<tr>
<td>A 11</td>
<td>A 12</td>
<td>A 13</td>
<td>A 14</td>
<td>A 15</td>
<td>A 16</td>
<td>A 17</td>
<td>A 18</td>
<td>A 19</td>
<td>A 20</td>
</tr>
<tr>
<td>A 21</td>
<td>A 22</td>
<td>A 23</td>
<td>A 24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The scenes of the prints from A 1 to A 10 in the top row depict the previous births of Shenrab similar to jātaka stories in Buddhism. A 11 and A 12 are repetitions of B 13 and B 19 in Banner B. There are no inscriptions identifying the scenes of the previous births. Another problem is that many of the scenes are too brief and too crowded on one print, for example, A 1. These stories of previous births of Shenrab are described in TB (pp.213-225), but the descriptions are often very brief. TB does not number the scenes, but there are about 61 of them. As mentioned above, TB states that there were ten thangkas (p.223) and this number corresponds well with the number of the prints we have in Banner A (A 1-A 10).

In the stories of the previous births of Shenrab, the scene normally features two opposing characters; one is a character with a virtuous disposition and the other the opposite. The good character figure eventually becomes Shenrab while the wicked one the demon Khyab pa lag ring, the main rival of Shenrab. This plot is adhered to all through the stories of the previous births, for instance two animals and two brothers.

The scenes of the stories of the previous births in these ten printed thangkas, especially those in A 7, A 8 and A 9, seldom correspond either to the descriptions given in NPh or those found in TB and yet the source of these two works is certainly the gZi brjid. It is possible that another text was taken as the basis for drawing the scenes and engraving them on woodblocks. If this is the case I have not been able to find such a text. Another possibility is that the artists who drew the scenes have not correctly followed the order of the scenes as given in the gZi brjid. Nevertheless, I have been able to identify a certain number of the scenes and these I have related to TB. On the other hand, the sixty-one episodes in the Shenrab's life-story fairly correspond to the descriptions given in both gZi brjid and TB as will be seen below.
A 1 [Pl. 83]
The scenes are concerned with the previous births of Shenrab in hell. Here he is called Gyad bu thung and drives a horse cart; the scenes in the upper part of A 1 the births of Shenrab in the realm of the IHa min (Asura) (TB p. 213).
A 2 [Pl. 84]
The scene in the upper left corner is about dPal chen who meditates in a forest and a pack of wolves led by its chief chases a deer. He tries to save the deer (TB p.219).
A 3 [Pl. 85]
The scene in this print is concerned with a myth. There was a king and queen who had 1002 sons. The Teacher 'Bum khri glog gi ice can wrote down the names of the boys, those of their parents as well as those of four ministers of the king all together 1008. He then placed the names in a flower called Ha spungs. This was the sign that in the present aeon there would be 1008 Enlightened Ones (Buddhas). Then another Teacher called 'Khor ba kun 'dren was called in to bring out nine names from amongst the 1008 names in the flower. These nine names represent the seven Enlightened Ones (ston pa rabs bdun) who preceded Shenrab and the one who is to come in the future (TB pp. 220-221)
A 4 [Pl. 86]
In a previous birth Shenrab was born as a man called Shes rab ldan. He met a master called bSod nams dbang and in the presence of the master he took a vow to become one day a Teacher himself leading other living beings to salvation (TB p.214). The rest of the scenes are not identified.
A 5 [Pl. 87]
The scene in the bottom part depicts the births of Shenrab in the realms of hell, animals and preta. In the realm of hell, the chief A ba Glang mgo (Yama) is seen (TB p.213). The other scenes are not identified.
A 6 [Pl. 88]
In the upper left, there is the scene of the story of three parrot brothers and in the upper right the story of a rhinoceros. Below, there is also the story of the monk called IHa'i rgyal mtshan ri dwags 'dzin surrounded by different types of birds as well as the Klu spirits (TB p. 216).
A 7 [Pl. 89], A 8 [Pl.90]
The scenes of A 7, A 8, and some of those in A 9, as mentioned above, do not correspond to the descriptions given in TB (pp.221-223). They therefore remain unidentified.
A 9 [Pl. 91]
Shenrab is born as a prince called dBang skyong don yod khri sde who initiates in building several stupas of which one is with three tops (TB p. 219).
A 10 [Pl. 92]
Shenrab as 'Chi med gtsug phud, a sage who resides on the summit of Sumeru where he preaches the Bon rdzogs chen and tantric doctrines prior to descending to earth to be born as Shenrab (TB pp. 223-225). For further information on this sage, see Karmay 1972: xx-xxii; Martin 1994: 24.
A 11 [Pl. 93] and A 12 [Pl. 94]
A 11 is simply a repeat of B 13 and A 12 is that of B 19, see below.

The series of images in the bottom row of Banner A, from A 13 to A 24 are deities known as Cho ga bcu gnyis kyi lha, 'Deities of the twelve rites'. They are identified with their names by inscription on the edge of the top part of the thangkas. These deities are directly connected with twelve episodes of the sixty-one episodes depicted on Banner B.

A 13 [Pl. 95]
Kun rigs (rig) rnam snang, cf. Episode 25.
A 14 [Pl. 96]
A 15 [Pl. 97]
Sangs rgyas sman lha (bla), cf. Episode 34.
A 16 [Pl. 98]
Legs (dge) spyod smon lam mtha' yas, cf. Episode 35.
A 17 [Pl. 99]
Kun dbying (dbyings) sku lnga, cf. Episode 11.
A 18 [Pl. 100]
A 19 [Pl. 101]
A 20 [Pl. 102]
rNam dag yum, cf. Episode 36.
A 21 [Pl. 103]
Byam (byams) ma chen mo, cf. Episode 48.
A 22 [Pl. 104]
Yum chen Sa trig er trig sangs (Sa trig er sangs), cf. Episode 46.
A 23 [Pl. 105]
sTon pa Khri gtsug rgyal ba, cf. Episode 57.
A 24 [Pl. 106]
gYung drung rnam 'joms, cf. Episode 33.
This was published in India under the title: *mdo 'dus rin po che'i rgyud thams cad mkhyen pa'i tshad ma* by Khedup Gyatsho, Dolanji, 1985 (cf. Karmay 1972: 4, n. 1). This text is not included in the Bon Kanjur set published in Sichuan around 1987 and its catalogue made by Dan Martin *et al* in 2003.

Martin *et al* 2003: No.11.

The *gZi brjig* in 12 volumes was also published in the book format by Bod ljongs bod yig dpe rnying dpe skrun khang, Lhasa 2000.

For the colophon of this work see Khan p.664.

*NG* section 4, f. 17a, 18b, 23b; section 5, f. 12a.


For a list of sixty-one chapters and English translation of their titles, see Snellgrove 1967: 5-8.

For the colophon see *Katen*, p. 737.

Cf. p. 427 of the text.

Survey No. 198.

*gZi brjig*, Vol. 12, p. 50.

The place and people of 'Phan chu are also known as Bog zo. Shar khog is known as Zung chu (also Zong chu) in Central Tibet. Now in Chinese administrative set up in Sichuan it is known as Songpan which was originally the name of the main Chinese town in the region, *cf.* Karmay, Sagant 1998.

Survey No. 230.

Inventory Nos. H 221454/221455.

Survey No. 188; Pl. 40a-40b.
Pl. 81 Hor btsun bsTan 'dzin blo gros rgya mtsho (1889-1975). Place and date of the photograph are unknown.
The wood-engravings of gShen rab’s life-stories
The wood-engravings of gShen rab’s life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories

Pl. 99 A17
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories

Baner B [Pl. 107]
1.53 x 5.43 metres

<table>
<thead>
<tr>
<th>B 1</th>
<th>B 2</th>
<th>B 3</th>
<th>B 4</th>
<th>B 5</th>
<th>B 6</th>
<th>B 7</th>
<th>B 8</th>
<th>B 9</th>
<th>B 10</th>
<th>B 11</th>
<th>B 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>B 13</td>
<td>B 14</td>
<td>B 15</td>
<td>B 16</td>
<td>B 17</td>
<td>B 18</td>
<td>B 19</td>
<td>B 20</td>
<td>B 21</td>
<td>B 22</td>
<td>B 23</td>
<td>B 24</td>
</tr>
</tbody>
</table>

On Banner B from B 1 to B 9 and from B 13 to B 21 we have scenes of the sixty-one episodes. From B 10 to B 12 and B 22 to B 24 we have images of certain deities that have no connection whatsoever with the life-stories of Shenrab.

The scenes of the sixty-one episodes begin on B 1 and are clearly marked with inscriptions thus: mdzad pa dang po, Episode 1 and mdzad pa gnyis pa, Episode 2. Likewise it continues on B 2, mdzad pa gsum pa, Episode 3; on B 3, mdzad pa bzhi pa, Episode 4 and mdzad pa drug pa, Episode 6, but the phrase mdzad pa fnga pa, Episode 5 seems to be missing. On B 4, the words mdzad pa bdun pa, Episode 7 and mdzad pa brgyad pa, Episode 8 are inscribed. But from B 5, all the rest of the thangkas have no inscriptions at all. It is hard to see why they suddenly stop being identified. This inconsistency leaves us completely helpless in identifying the scenes, even with the help of the text by bsTan 'dzin blo gros rgya mtsho which, as will be noted, does not always correspond to the printed images. The scenes in the Musée Guimet thangkas worked on by Per Kvaerne are not numbered according to the system of the sixty-one episodes although they are essentially the same since it follows the same source which is the gZi brjid.

The visible features that help in identifying the episodic scenes are mountains, rivers, lakes, forests, domestic, wild or mythic animals, hunting, stupas, temples, houses, battles, constructions, upturned boats, style of clothes, seating arrangements, hell fire, cages, ritual objects, mandalas, rites and deities. Inevitably, most of the drawings of scenes are simply suggestive. When there are no particular features in scenes the identification has been very hazardous particularly when they do not correspond to the text TB. The identification of the scenes in the thangkas is therefore simply provisional pending further detailed research in the future. The pages references to chapters of the gZi brjid I have given below for Shenrab's life-stories (B 1-B 24) are only meant to indicate approximately where the stories can be found in the newly edited version of the gZi brjird (see the References) and not exactly where they are found.

B 1 [Pl. 108]
Episode 1
Shenrab's descent from the heaven of the gods of Pure Light (gZi brjid, Vol. 1, Chapter
Shenrab was, in his previous births in the heaven, the second of three brothers called Dag pa, gSal ba and Shes pa respectively. As gSal ba he descends from heaven surrounded by garuda and other birds as well as dragons and lions. He first lands at the summit of Sumeru where he assumes the name 'Chi med gtsug phud and preaches the Bon tantric doctrines to his disciples Ha bu Blo gros rab brtan and gYung drung legs pa'i blo gros. Before his departure he appoints his younger brother Shes pa alias Shes rab byams Idan mgon po to take care of his teachings, cf. A 3.

**Episode 2**
Preaching to non-gods (gZi brjid, Vol. 1, Chapter 2, pp. 236-316; TB p. 226).
On the way down from the heaven Shenrab stops in the realm of the non-gods where he makes them take oaths so that they can be protectors of his doctrines.

**Episode 3**
The coming of Shenrab’s teachings into the world of Man (gZi brjid, Vol. 1, Chapter 2, pp. 317-406; TB p. 226).
Shenrab contemplates of ’Ol mo lung ring as his birth place. In the scene ’Ol mo lung ring is shown as a square place. On this mythic land, cf. Martin 1999. The inscription reads: mdzad pa gsum pa, Episode 3.

**Episode 4**
Shenrab’s taking birth (gZi brjid, Vol. 1, Chapter 4, pp. 407-553; TB pp. 226-227).
Shenrab transforms himself into a cuckoo and his two companions rMa lo and gYu lo into swallows. They fly to ’Ol mo lung ring. Shenrab was born to the king rGyal bon Thod dkar and queen rGyal bzhad ma.

**Episode 5**
The young prince’s playful sports (gZi brjid, Vol. 2, Chater 5, pp. 1-177; TB pp. 227-228).
The prince enjoys playing sports and entertains birds and other animals.

**Episode 6**
The prince’s enthronement (gZi brjid, Vol. 2, Chapter 6, 178-282; TB p. 228-229).
The prince is enthroned and assisted by the creative deities of the Phywa, Srid and sKos who oversee the world.
The wood-engravings of gShen rab's life-stories

Episode 7
The prince's law-giving (gZi brjig, Vol. 2, Chapter 7, pp. 283-399; TB p. 229).
As a king, Shenrab gives instructions about laws for governing and teaches the practices of divination, rituals, astrology and diagnosis. He entrusts them to Phya gshen gTshug phud. Cf. Snellgrove 1967: 24-41.

Episode 8
Rituals of the 'visual world' (gZi brjig, Vol. 2, Chapter 8, pp. 400-495; TB p. 229).
The rituals of the 'Visual world' are concerned with the way of chanting derived from the cries of eight kinds of wild animals. Shenrab entrust them to sNang gshen gTshug phud. Cf. Snellgrove 1967: 42-97.

Episode 9
The white water rituals (gZi brjig, Vol. 2, Chapter 9, pp. 448-495; TB p. 229).
Shenrab teaches the spells of the white water rituals to his disciples, such as sTag la me 'bar and 'Phru1 gshen gTshug phud to whom he also entrusts the teachings. Cf. Snellgrove 1967: 98-115.

Episode 10
The practice of funeral rites (gZi brjig, Vol. 3, Chapter 10, pp. 1-82; TB pp. 229-230).
Shenrab expounds 360 ways of dying and eighty-one funeral rites. He entrusts them to Srid gshen gTshug phud. He bathes in the lake Mu le stong Idan. Cf. Snellgrove 1967: 116-123.

Episode 11
Shenrab reveals his form as the deity Kun dbyings with the mandala (see A 17) and entrusts the teaching to Tshangs pa gtsug phud.

Episode 12
The laymen's vows (gZi brjig, Vol. 3, Chapter 12, 252-421; TB p. 230).
Shenrab also teaches how to make stupas, the tshva tsha images and the performance of their consecration ceremony. He entrusts them to Tshangs pa gtsug phud who is also appointed as the custodian of the stupa gYung drung bkod legs, Cf. Snellgrove 1967: 124-135.
Episode 13
Shenrab specifies the vows for monks and nuns and he entrusts them to rNam dag gtsug phud. *Cf.* Snellgrove 1967: 136-169.

Episode 14
The white syllable A (*gZi brjid*, Vol. 4, Chapter 14, pp. 1-108; *TB* p. 230).
Shenrab reveals the tantric doctrines known as the secrets of the ‘nine doors of citadel’. He entrusts them to gSang ba ‘dus pa, *Cf.* Snellgrove 1967: 170-189.

Episode 15
Shenrab teaches more tantric rituals and entrusts them to lHa bon Ye gshen gtsug phud. *Cf.* Snellgrove 1967: 190-225.

Episode 16

Episode 17
Preaching Bon through 360 languages (*gZi brjid*, Vol. 4, Chapter 17, pp. 220-294; *TB* p. 231).
Shenrab goes to the palace Bar po so brgyad where he receives a prophecy from the deity Sangs po 'bum khri and then riding on a garuda he goes to Mt gYung drung dgu brtsegs and there his doctrines diffused through various languages.

Episode 18
Ordination of the prince Khri rje (*gZi brjid*, Vol. 4, Chapter 18, pp. 407; *TB* p. 231).
Shenrab goes to Khyi na gtsug and preaches ‘Bon of cause and effect’ to the prince Khri rje.

Episode 19
The mandala of the deity Byams ldan rgyal ba (*gZi brjid*, Vol. 4, Chapter 19, pp. 408-449; *TB* p. 231).
Shenrab reveals the mandala of the deity Byams ldan rgyal ba (A 19) to Tshangs pa gtsug phud.

**Episode 20**
The mandala of the deity dBang ldan dus 'khor (*gZi brjig*, Vol. 4, Chapter 20, pp. 450-455; *TB* p. 231).
Shenrab goes to Yangs pa can and reveals the mandala of the deity Dus 'khor (A 18) and entrusts it to gSer thub 'od srung.

**Episode 21**
The three pe 'u tse (*gZi brjig*, Vol. 5, Chapter 21, pp.1-83; *TB* p. 232)
Shenrab is in the temple Sham po lha rtse and winds up his activities of teachings of the last twelve years and presents them in the framework of the three pe 'u tse ('vase').

**Episode 22**
The six converters (*gZi brjig*, Vol. 5, Chapter 22, pp. 84-253; *TB* p. 232).
Shenrab spreads his rays that convert sentient beings in the six realms of world presented by a drawing of Mount Sumeru and the four continents.

**Episode 23**
Shanrab divides his entourage into eight groups and then explains them the Bon of 'cause and effect' in the vicinity of four stupas.

**Episode 24**
Rebirth of the demon gTo bu dod de (*gZi brjig*, Vol. 5, Chapter 24, pp. 375-512; *TB* p. 233).
Shenrab receives his disciple Yid kyi khye'u chung who comes riding on a dragon and bringing a message from the deity Sangs po 'bum khri. There is also the scene of the demon gTo bu dod de falling from his horse and being led to hell in a cage. Shenrab saves him.

**Episode 25**
The fall of the prince Khri shi dbang rgyal into hell (*gZi brjig*, Vol. 6, Chapter 25, pp.1-181; *TB* pp. 233-234).
Shenrab in order order to lead the prince Khri shi dbang rgyal to salvation performs the rite of the deity Kun rig sgron ma (also known as Kun rig rnam snang, A 13). Yid kyi
khye'u chung comes mounted on a dragon to lead the prince into the presence of Shenrab.

**Episode 26**
The war of the prince Ha la ra dza (*gZi brjed*, Vol. 6, Chapter 26, pp. 182-292; *TB* p. 234).
The prince Ha la ra dza after having committed misdeed dreams of hell and so invites Shenrab who performs the rite of the deity rGyal ba rgya mtsho (A 14).

**Episode 27**
The washing away of King Gu ver’s sins (*gZi brjed*, Vol. 6, Chapter 27, pp. 293-344; *TB* p. 234).
Shenrab says prayers to one hundred and eight Arihats in order to help King Gu ver wash his sins.

**Episode 28**
The motif of the queen ’Gu ling ma ti (*gZi brjed*, Vol. 6, Chapter 28, pp. 345-500; *TB* pp. 234-235).
Yid kyi khye’u chung is invited by the king Hos Dang ba yid ring to be his prelate. His companions rMa lo and gYu lo as well as his own dragon horse see him off. At the court, one day in the absence of the king the queen ’Gu ling ma ti makes advances and he runs away. The queen becomes ill and Shenrab is invited to cure the queen. This story is a reflection of ‘the motif of Potiphar’s wife’ of the Bible (Kvaerne 1980: 187). Shenrab is offered the princess Hos bza’ rGyal med as a gift by the king to be his wife. *cf.* also Blondeau 1971; *TB* p. 235.

**Episode 29**
300 rites and 21000 diagnosis (*gZi brjed*, Vol. 7, Chapter 29, pp. 1-51; *TB* pp. 235-236).
Two sons gTo bu ’bum sangs and dPyad bu khri shes and a daughter gShen bza’ Ne chen were born to Hos bza’ rGyal med. Shenrab teaches rites and diagnosis to his sons.

**B 10 [Pl. 117]**
Shenrab surrounded by his disciples.

**B 11 [Pl. 118]**
A formal representation of sMon rgyal Kun grol grags pa (b.1700), editor in chief of the xylographic edition of the Bon Kanjur in Gyalrong.
The wood-engravings of gShen rab’s life-stories

B 12 [Pl. 119]
An aspect of the sage Tshe dbang rig ’dzin in the ritual cycle known as Tshe dbang rgya gar ma, cf. Karmay 1977: No. 45.

B 13 [Pl. 120]
**Episode 30**
The five *gsas* gods offer five horses to Shenrab through his disciple Yid kyi khye’u chung who is always mounted on his dragon. Shenrab uses the horses and go to different places in the universe. In the kingdom of the king dPo rgyal ’Bar ba’i sgron ma, the prince Khri shang is sick. The diviner lies and the priest who, performs a ritual, kills the servant of the prince in the belief that he could cure the prince and various other misdeeds follow. The whole affair is called the ‘Nine sinful Men’ (*sDig can mi dgu*). Shenrab saves them by revealing the four kinds of deities known as bDer gshegs gtso bzhi. As a gift for the ritual action, Shenrab is offered the princess dPo bza’ Thang mo by the king as his wife.

**Episode 31**
Teachings of the four types of *mNgon pa* (*gZi brjid*, Vol. 7, Chapter 31, pp. 123-207; *TB* p. 237).
Two sons Lung 'dren and rGyud 'dren and a daughter gShen bza’ Ne’u chung were born to dPo bza’ Thang mo. Shenrab teaches them the *mNgon pa* doctrines.

**Episode 32**
Preaching Bon to the gods (*gZi brjid*, Vol. 7, Chapter 32, pp. 208-274; *TB* pp. 237-238).
Shenrab travels with his seven horses to the heaven where he is welcomed by IHa bu Dam pa tog dkar. He preaches the tantra of the deity Me ri and entrusts it to Ku byi mang ske. As a consecration rite for a new temple he reveals the mandala of the deity Kun dbyings sku lnga (A 17).

**Episode 33**
The illness of the prince Khri bstan skyong (*gZi brjid*, Vol. 7, Chapter 33, p. 275-357; *TB* p. 238).
In the kingdom of the king ’Od ldan dung skyong, the prince Khri bstan skyong becomes ill. Shenrab is invited to help him cure his illness. Shenrab performs the rite of the deity gYung drung rnam ’joms (A 24).

**Episode 34**
The illness of the prince sGra gcen ’khor lo (*gZi brjid*, Vol. 7, Chapter 34, pp. 358-466);
The prince sGra gcan 'khor lo becomes ill. Shenrab is invited to cure his illness. He reveals the mandala of the deity sMan lha (A 15) and cures him.

**Episode 35**
The misdeed of the queen Ting btsun (gZi brjid, Vol. 7, Chapter 35, pp. 466-542; TB pp. 239-240).
The prince lHa dbang phyogs and his sister are abandoned by their widowed wicked mother Ting btsun and suffer as orphans while the kingdom falls into misery. The sister eventually succeeds in inviting Shenrab to come to their place. There Shenrab reveals the mandala of the deity sMon lam mtha' yas (A 16).

**Episode 36**
Preaching Bon to the Klu spirits (gZi brjid, Vol. 8, Chapter 36, pp. 1-88; TB p. 240).
Shenrab preaches the 'Bum doctrines to the Klu spirits led by Klu grub Ye shes snying po. Klu rgyal gTsug na, the king of the Klu, requests Shenrab to perform a consecration rite for a new temple. Shenrab creates the mandala of the goddess rNam dag padma klong yangs (rNam dag yum, A 20).

**Episode 37**
The nine magical displays of the demon Khyab pa lag ring (gZi brjid, Vol. 8, Chapter 37, pp. 89-159; TB pp. 240-241).
The nine kinds of magic are exhibited by the demon Khyab pa lag ring against Shenrab.

**Episode 38**
The secret spells (gZi brjid, Vol. 8, Chapter 38, pp. 160-193; TB p. 241).
Shenrab preaches secret spells to gods and the Klu spirits. This scene does not seem clearly depicted.

**Episode 39**
The abduction of gShe bza’ Ne’u chung (gZi brjid, Vol. 8, Chapter 39, pp. 194-335; TB pp. 241-243).
This episode is mainly concerned with Shenrab’s victory over his rival the demon Khyab pa lag ring. Shenrab first is invited to the heaven of the Phywa gods. There he is offered to take Phywa bza’ Gung drug as his wife. Later a son was born to her called Mu cho ldem drug who eventually becomes the apostle of Shenrab. Demon Khyab pa lag ring abducts gShen bza’ Ne’u chung, a daughter of Shenrab in his
absence and leads her to Kong po. Later she gives birth to twin sons. Shenrab rescues her together with the twin sons mounted a garuda. The demon then steals Shenrab’s seven horses from 'Ol mo lung ring and hides them in his castle in Kong po. Shenrab, accompanied by his four main disciples, travels from 'Ol mo lung ring to Kong po in search for his lost horses. In Kong po he sanctifies Mt Bon ri. (The scene of this Episode 39 continues from B15 to B16.) In the scene on B16 in a contest with the Demon, Shenrab designates a distant rock as his target and puts nine shields in front of himself obstructing the view of the target. He then shoots an arrow which pierces through the shields and strikes the target. Whereupon water gushes from the rock. The princess Kong bza’ Khri lcam picks up the arrow and hands it back to Shenrab as a gesture of respect. Her sister Kong btsun lha mo is designated as the protectress of Kong po. The king of Kong po then offers Kong bza’ Khri lcam to Shenrab as a gift to be his wife.


B 16 [Pl. 123]
Episode 39 continues from B 15 to B 16 on the upper part of the printed thangka.

Episode 40
Burning of the box containing the five syllables (gZi brjids, Vol. 8, Chapter 40, pp. 336-400; TB pp. 243-244).
After failing various actions, Demon Khyab pa lag ring deceives dPo bza’ Thang mo and then manages to take away the box that contained manuscripts of the Bon doctrines. He burns the box. Yid kyi khyu chung makes a dash and succeeds in saving the five syllables that later serves as the basis of the 30 Tibetan alphabetic letters.

Episode 41
The family-line of the dMu gshen clan (gZi brjids, Vol. 8, Chapter 41, pp. 401-433; TB p. 244).
Shenrab is offered the princess Kong bza’ Khri lcam by the king of Kong po as his wife. A son was born to her called gYung drung dbang ldan. The sister of Khri lcam becomes the goddess Kong btsun lha mo. She is the protectress of the doctrines Shenrab teaches on the bank of the gTsang po and at Kong yul bre sna in Kong po.

Episode 42
Shenrab’s leaving his legacy (gZi brjids, Vol. 8, Chapter 42, pp. 434-500; TB p. 245).
Nine temples are built to deposit the books that contain the teachings of the Nine Ways.

B 17 [Pl. 124]
Episode 43
Construction of 360 stupas (gZi brjid, Vol. 8, Chapter 43, pp. 434-599; TB p. 245).
Shenrab recounts the merits of building stupas and their symbolic meanings.

Episode 44
The way of supreme salvation (gZi brjid, Vol. 9, Chapter 44, pp. 1-49; TB pp. 245-246).
Shenrab preaches the Bon of supreme salvation to the prince Khri skyong don bzang.

B 18 [Pl. 125]
Episode 45
The Perfection of Wisdom (gZi brjid, Vol. 9, Chapter 45, pp. 50-482; TB p. 246).
Shenrab preaches the Perfection of Wisdom, mother of all the Enlightened Ones of the past, present and future. The preaching takes place on the summit of Mt 'Od kyi lha ri spo mthon in whose vicinity is found the river Nara dzara.

Episode 46
Construction of the temple Padma'i gling (gZi brjid, Vol. 10, Chapter 46, pp. 1-157; TB p. 246).
King Kun dga' bzang skyong supports to build a temple called Padma'i gling at the foot of Mt bKra shis dpal brtsegs. Shenrab presides over the ceremony of its consecration and he reveals the mandala of the goddess Sa trig er sangs (A 22).

Episode 47
The holy spells that shine like the blue light of lapis-lazuli (gZi brjid, Vol. 10, Chapter 47, pp. 158-301; TB p. 247).
Shenrab reveals various spells to his disciples including 'Dod pa dgu 'gyur at the source of the river Pakshu.

Episode 48
The revelation of the mandala of the great loving mother (gZi brjid, Vol. 10, Chapter 48, pp. 302-426; TB pp. 247-248).
Prince gZon nu blo gros after various difficulties manages to have a temple built. It is called bKra shis dpal 'bar lhun rtse. He then invites Shenrab who presides over the ceremony of consecration of the temple by revealing the mandala of the goddess Byams ma chen mo (A 21).
Episode 49
The explanation of eulogy of the loving mother (gZi brjid, Vol. 11, Chapter 49, pp. 1-117; TB p. 249).
At the behest of the king gNyen, Shenrab explains the meaning of the prayers to the goddess Shes rab byams ma.

B 19 [Pl. 126]

Episode 50
Construction of the temple dKar nag bkra gsal (gZi brjid, Vol. 11, Chapter 50, pp. 118-251; TB pp. 248-250).
King Kong tse 'phrul rgyal finally succeeds in getting a miraculous temple built in the middle of an ocean called Mu khyud bdal ba. The deity Keng tse lan med acts as architect. The temple serves as the library of the books that contain Shenrab’s teachings. As a consecration ceremony of the temple, Shenrab reveals the mandala of the Klong rgyas ritual cycle. The material for writing this episode is drawn from an early story found among the Dunhuang Tibetan manuscripts, cf. Karmay 1998: No.10.

B 20 [Pl. 127]

Episode 51
The ordination of Shenrab as a monk (gZi brjid, Vol. 11, Chapter 51, 252-330; TB pp. 250-252).
Shenrab renounces the worldly life and goes to heaven where he is ordained as a full monk in the presence of Drang srong Legs ldan rgyal ba near the four stupas called 'Og min mchod rten rnam bzhi. He receives the name sTon pa Khri gtsug rgyal ba (A 23).

Episode 52
The ascetic practice (gZi brjid, Vol. 11, Chapter 52, pp. 331-406; TB pp. 252-254).
Shenrab practices austerity in various places accompanied by birds, monkeys and water spirits.

Episode 53
Explanation of the Four Words (gZi brjid, Vol. 11, Chapter 53, pp. 407-459; TB p. 254).
Shenrab explains the meaning of exposition, disputation, composition and practice as the four ways of taking up his teachings on the bank of the river Gyim shang nag po.

Episode 54
Fixing dates for religious services (gZi brjid, Vol. 11, Chapter 54, pp.460-514; TB p. 254).
Shenrab shows dates on which his followers should celebrate religious services and
renewal their vows at the behest of his disciple Tshangs pa gtsug phud.

B 21 [Pl. 128]

**Episode 55**

Disciplinary rules of monks and nuns (*gZi brjig*, Vol. 12, Chapter 55, pp. 1-79; *TB* p. 254).

In a wooded park, Shenrab preaches the disciplinary rules and regulations of monks and nuns that fill six texts known as the *'Dul ba rgyud drug* at the behest of his son and disciple gTo bu 'bum sangs.

**Episode 56**

The ordination of Shenrab's disciples as monks and nuns (*gZi brjig*, Vol. 12, Chapter 56, pp. 80-216; *TB* pp. 254-255).

In front of the stupa rNam dag dkar po, Shenrab ordains his disciples and establishes separate quarters for monks and nuns.

**Episode 57**

Daily rites of monks and nuns (*gZi brjig*, Vol. 12, Chapter 57, pp. 217-277; *TB* pp. 255)

At the foot of Mt gYung drung dgu brtsegs and near a stupa, Shenrab preaches the daily rites that monks and nuns should perform. The main deity of the rites is an aspect of Shenrab called Khri gtsug rgyal ba (A 23).

**Episode 58**

The spells for purification (*gZi brjig*, Vol. 12, Chapter 58, pp. 278-310; *TB* p. 255).

In front of the stupa rNam dag dkar po, Shenrab preaches the spells for purification which is recited when monks and nuns stray from their vows.

**Episode 59**

Practising in solitude (*gZi brjig*, Vol. 12, Chapter 59, pp. 311-365; *TB* p. 256).

Shenrab proclaims that he would renounce living with people and that he would become a recluse in front of the stupa rNam dag dkar po. He goes to Mi g-yo bsam gtan gling which is situated in the forest on Mt Malaya.

**Episode 60**

Significance of the mental and physical qualities of the Enlightened One (*gZi brjig*, Vol. 12, Chapter 60, pp. 366-476; *TB* p. 256).

In the Tshad med byams pa'i gling forest of cedars on Mt sPos, Shenrab celebrates the fulfillment of his life as well as explaining the meanings of mental and physical qualities that an Enlightened One obtains.
Episode 61
Handing over the doctrines to disciples (*gZi brjod*, Vol. 12, Chapter 61, pp. 477-514; TB p. 257).
Shenrab entrusts his heritage to his disciples and his teachings were written down filling sixty thousand volumes which were deposited in the temple gSas mkhar Khri smon rgyal bzhad.

**B 22 [Pl. 129]**
The goddess Byams ma, cf. A 21 [Pl.103].

**B 23 [Pl. 130]**
The tantric divinity Khro bo, one of the Five gSas mkhar mchog Inga, cf. Karmay 1972: 45, n. 2.

**B 24 [Pl. 131]**
Deities in the ritual cycle known as *yi dam rgya mtsho*, initiated by Blo Idan snying po (b.1360) (oral information from Lopon Tenzin Namdak).
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
The wood-engravings of gShen rab's life-stories
Pl. 131 B24

(Plates 82-131 The National Museum of Ethnology, Osaka 2004)