

ARTIBUS ASIAE



Tibetan Folk Songs from Gyantse and Western Tibet

Author(s): Giuseppe Tucci

Reviewed work(s):

Source: *Artibus Asiae. Supplementum*, Vol. 22, Tibetan Folk Songs from Gyantse and Western Tibet (1966), pp. 7-11+13-19+21+23-59+61-89+91-113+115-119+121+123-153+155-193+195-201+I-XI+XIII-XVIII

Published by: [Artibus Asiae Publishers](#)

Stable URL: <http://www.jstor.org/stable/1522600>

Accessed: 04/04/2012 10:17

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Artibus Asiae Publishers is collaborating with JSTOR to digitize, preserve and extend access to *Artibus Asiae. Supplementum*.

<http://www.jstor.org>

Tibetan Folk Songs from Gyantse and Western Tibet

Collected and translated
by
GIUSEPPE TUCCI

With two Appendices by Namkhai *Norbu*

Second, Revised, and Enlarged Edition

1966



ARTIBUS ASIAE — PUBLISHERS · ASCONA · SWITZERLAND

PRINTED IN SWITZERLAND

TABLE OF CONTENTS

List of Abbreviations	10
Preface to the Second edition	11
Introduction	13
 Part I — Folk songs from Gyantse and marriage songs	 21
Text	23
Translation	39
 Part II — Songs from Western Tibet	 59
Introduction	61
Text	71
Translation	91
 Part III — On some nuptial rituals in Spiti	 113
 Appendices (Texts by Prof. Namkhai Norbu, Summaries and Notes by G. Tucci)	 121
I — The New Year's festival	
Text in Tibetan characters	123
Summary in English	147
II — P'o lha, P'ug lha, rLuñ rta	
Text in Tibetan characters	155
Summary in English	187
Addenda	195
Indices	197
 Illustrations (Figs. 1—11)	 I—IX
Mss. on the nuptial rituals of Spiti	X—XI
Specimens of the dgra lha songs	XIII—XVIII

ABBREVIATIONS

Épopée = R. A. Stein, *L'épopée tibétaine de Gesar dans sa version lamaïque de Ling*. Paris, 1956.

Ferrari = A. Ferrari, *mK'yen brise's guide to the Holy Places of Central Tibet*, completed and edited by L. Petech, with the collaboration of Hugh Richardson. Serie Orientale Roma, XVI, Roma, 1958.

JA = *Journal Asiatique*.

JRASB = *Journal of the Royal Asiatic Society of Bengal*.

MS = *Monumenta Serica*.

Oracles and Demons = R. de Nebesky Wojkowitz, *Oracles and Demons of Tibet*, s' Gravenhage, 1956.

Stein, *Recherches* = R. A. Stein, *Recherches sur l'épopée et le barde au Tibet*, Paris 1959.

TPS = G. Tucci, *Tibetan Painted Scrolls*, Roma 1949.

Wylie = T. V. Wylie, *The Geography of Tibet according to the 'Dzam-gling-rgyas-bshad*, Roma, Serie Orientale Roma, XXV, 1962.

PREFACE TO THE SECOND EDITION

I was very glad to accept the invitation of *Artibus Asiae* to prepare a second edition of “Tibetan Folksongs” first published in 1949. I express here my deepest gratitude and my most heartfelt thanks. I have carefully revised the text and the translation and added a few emendations.

Though some people have objected to the publication of meaningless *ts'ig lhad*, I did not omit them; they have no meaning, it is true, nevertheless they are very often indicative of the different works which they accompany and to which the singers are attuned. They can be compared e.g. to the *ἰμάτιον ἄσμα* with which sailors used to pull the ropes of the boat in ancient Greece. Though meaningless, their interest is ethnographical, as documents collected on the spot, of certain folk habits and traditions which the impact of new ideas may in a short time cancel. The other songs too, must be viewed in the same way; their literary value is sometimes rather scanty but their ethnological interest can hardly be doubted. They also are likely to disappear, and it may have proved useful to collect them, before it was too late.

In this new edition, the corrections consisting only in emendations of spelling, are made in the text itself; when, on the other hand, a new reading is proposed, to replace what seems to be due to a misunderstanding of the copyist, wherever the emendation leaves no room to doubt, it has taken the place of the erroneous word or words, and in this case the original reading is recorded in the notes.

I must thank Chhimed Rigdzin — a learned Lama of the rÑiñ ma pa sect whom the Italian Institute for Cultural Relations with Asia (Ismeo) invited to Rome for research work — and then Choghial Namkhai Norbu who is actually working in the same Institute, whose suggestions have been very useful. The latter is the author of a chapter on the New Year's festival here included and of Appendix II. With his help I could improve the literary spelling of some sentences, though I never altered any form when it appears to be colloquial or local. I have taken opportunity which has presented itself of reediting the Folksongs collected in Gyantse, for publishing also some other songs, sung on the occasion of certain festivals in sPo.

My best thanks are due to the Bollingen Foundation which with its usual generosity and its keen interest in scientific researches has most graciously facilitated the publication of this book.

Rome, June 1965

G. TUCCI

INTRODUCTION

Western literature on Tibetan folk songs is rather scarce. I know only the few specimens which have been published either in translation or in the original text.¹

- ¹ J. BACOT *Trois Mystères Tibétains* (Paris, 1921).
 — *Zugñima* (Paris, 1957)
 H. BECK *Beiträge zur Tibetischen Grammatik, Lexicographie, Stilistik und Metrik*, Abh. d. Preuss. Ak. d. Wiss. Phil.-hist. Kl., 1908.
 CH. A. BELL *The People of Tibet*, (Oxford, 1928) p. 171 ff.
 W. F. O'CONNOR *Folk Tales from Tibet* (London, 1906) p. 175.
 A. CSOMA DE KÖRÖS "A brief Notice of the Subhāshita Ratna Nidhi of Saskya Pandita", with extracts and translations; *Jasb*, XXIV p. 141, XXV p. 257 (1855, 1856).
 — *A Grammar of the Tibetan Language*, Calcutta 1834.
 S. C. DAS *Grammar*, Appendix X, "The Song of the Precious Reed" (Tibetan text) see also *Journal of the Buddhist Text Society*, VII, pt. 1.
 — *An Introduction to the Grammar of the Tibetan Languages* (Darjeeling, 1915) Appendix IX, The Love Songs of the 6th Dalai Lama.
 DAVASAMDUP "A Tibetan Funeral Prayer", *Jasb*, n. s. XII (1916).
 E. D. ROSS *The Story of Ti-Med-Kun-Den* (Calcutta, 1912).
 MARION H. DUNCAN *Harvest Festival Dramas of Tibet* (Hongkong, 1955).
 — *Love Songs and Proverbs of Tibet* (London, 1961).
 J. H. EDGAR "Verse of the Tibetan Border", *Journal of the Western China Border Research Society*, VIII (1936).
 A. H. FRANCKE "Ten Ancient Historical Songs from Western Tibet", *Indian Antiquary*, XXXVIII (1909).
 — "The Eighteen Songs of the Bono-na Festival", *Indian Antiquary*, XXXIV (1905).
 — "A Ladakhi Bon-po Hymnal", *Indian Antiquary*, XXX (1901).
 — "On Ladakhi Poetry", *Globus*, LXXV, n. 15.
 — "The Ladakhi Pre-Buddhist Marriage Ritual", *Indian Antiquary*, XXX (1901).
 — "Ladakhi Songs", *Indian Antiquary*, XXXI (1902).
 — *The Leh Version of the Kesar Saga* (Mémoires de la Société Finno-Ougrienne) (Helsingfors, 1900).
 — *A Lower Ladakhi Version of the Kesar Saga* (Calcutta, 1905-41).
 — Addenda in Jäschke, *Tibetan Grammar*, 1929, p. 110.
 — *Tibetische Hochzeitslieder* (Hagen, 1923).

To these specimens we may add the songs written by or attributed to the sixth Dalai Lama, which enjoy great popularity in Tibet but have literary pretensions quite unknown to the folk songs I am referring to.

As a rule these songs are anonymous: nobody knows the name of the poet who composed them. When they meet with the approval of the people, they spread all over a certain country, flourish and travel with pilgrims or caravaneers. Nobody inquires about their authorship. Then they fade and are superseded by new songs. Many of them seem to have a rather short life, like transient waves of the poetic inspiration of the people.

There are many varieties of songs. First of all those said to be peculiar to a special kind of work and therefore almost exclusively sung by those who are engaged in that very work.

There is a song said when manuring the fields, another when sowing, another when harvesting; the brick-makers have their own songs and so have the masons when building the house.

There is even a different song for caravaneers according as they load donkeys or mules. Some parts of the songs have scarcely any meaning; they are mere syllables rhythmically uttered in order to impart, as it were, a regular movement to the work being done.

They seem therefore to be specially used when this is a collective work, undertaken and accomplished by many persons together as it happens, for instance, when the roof of a house is

- FRANCKE-PAALZOV "Tibetische Lieder aus dem Kabinett des ehemaligen westtibetischen Königreiches", in *Mitteilungen des Seminars für Orientalische Sprachen*, XXXIV, p. 93.
- A. H. FRANCKE, S. RIBBACH and DR. E. SHAWE, "Ladakhi Songs", *Indian Antiquary*, XXXI (1902).
- H. HANLON "The Folk Songs of Ladakh and Baltistan", *Transactions of the 9th International Congress of Orientalists* (London, 1892).
- "The Wedding Customs and Songs of Ladakh", *Actes du 10e Congrès des Orientalistes* (Genève, 1894).
- E. KAWAGUCHI *Three Years in Tibet*. Madras, 1909, p. 351 ff.
- KUN CHANG "On Tibetan Poetry", *Central Asiatic Journal*, vol. 11/2. (1957)
- B. LAUFER "Bird divination among the Tibetans", *T'oung Pao*, Vol. XV (1914), p. 3.
- Aus den Geschichten und Liedern des Mila raspa, *Denkschriften der Wiener Ak. phil.-hist. Kl.*, XLVIII, 1902, Abh. 2.
- D. MACDONALD *Mœurs et Coutumes des Tibétains*, Paris, 1930, p. 130.
- J. VAN MANEN "Three Tibetan Repartee Songs", *Jasb*, n.s. XVII (1921) n. 4.
- M. H. MORRISON *Ti Med Kun Dan* (London, 1925).
- R. DE NEBESKY-WOJKOWITZ "Hochzeitslieder der Lepchas", *Asiatische Studien*, VI-1-4-p. 30 ff.
- P. POUCHA Le vers tibétain, *Archiv Orientalni*, Vol. XVIII, 1950, p. 188.
- S. H. RIBBACH *Drogpa Namgyal, Ein Tibeterleben*, München, 1940.
- G. DE ROERICH "The Tibetan Dialect of Lahul" in *Journal of Urusvati Himalayan Research Inst.*, Vol. III, p. 126.
- HALFDAN SIIGER "Dancing Pilgrims from Tibet", *Geografisk Tidsskrift* 51, Band, 1951, p. 51 ff. (Reprint).
- R. A. STEIN *Recherches sur l'épopée et le barde au Tibet*, Bibliothèque de l'Institut des Hautes Études Chinoises Vol. XIII, Paris, 1959.
- *La Civilisation Tibétaine*, Paris 1962, pp. 215 ff.
- H. STUBEL, *The Mewu Fantzu. A Tibetan Tribe of Kansu*, (Hraf Press, New Haven, 1958), p. 29 ff.
- J. VEKERDI "Some remarks on Tibetan prosody", *Acta Orientalia Academiae Sc. Hungaricae*, 1952, I., p. 221.
- T. C. YÜ and Y. R. CHAO *Love Songs of the 6th Dalai Lama Tshang dbyangs rgya mtsho* (Monographs, Series A, n. 5, of the Institute of History and Philology, Academia Sinica, 1930, Peiping).

made; then the workers, chiefly women, armed with flat pieces of wood, keep time in unison, beating the mud placed upon the floor, in order to give it consistency and solidity. The rhythm of the movements is marked by the song.

These meaningless portions of the song have a special name; in fact while the poem proper is called “*lushé*”, they are technically called “*ziglé*” (*ts'ig lhad*) that is to say “words inserted”.

Except for a few songs only composed of *ts'ig lhad*, these rhythmic words either precede or follow the poems. They introduce, in a certain way, the tune or prolong as a fading echo the melody of the song: as a rule they are used in part-songs, as in a chorus. As I have indicated earlier, the real poems which constitute the song are called *lushé*.

The Tibetan orthography of this word has been discussed by Doctor Van Manen both in *Minor Tibetan Texts* I², pp. 31—32 and in *Three Tibetan Repartee Songs*, p. 295.

In this last paper he refers to the opinion of one of the lamas who helped him in his researches; according to this lama the exact spelling should be: *glu bžad*, this *bžad* being related to *bžad*, *bžad mo*, to laugh, laughter. I think that his informant was wrong. My informants in Gyantse and my own lama, who is a very learned one, agreed in writing *glu gžes*; the honorific form *gsuñs gžes* being also registered by Bell, *English Tibetan Colloquial Dictionary*, s. v. Song.

But we find in the dictionaries: *glu gžas* (similarly pronounced *lushé*) which is registered by Jäschke, *Handwörterbuch der tibetischen Sprache*, s. v. *gžas*, Id., *Tibetan English Dictionary*, ibid., (Desgodins), *Dictionnaire Tibétain Latin-Français*, s. v. *gžas*, S. Chandra Das, ibid.

These authors — except Jäschke, *Tibetan English Dictionary*, where no translation is given — agree in giving to *glu gžas* the same meaning viz.: “sportive song”. The relation of *gžas* to the root *bžad* is certain.

This expression is not in the list of the various kinds of songs given by Mr. T. Ch. Yu in his edition and translation of the *Songs of the Sixth Dalai Lama* (p. 37) referred to above 2.

As to the verses themselves there is very little to be said; but this much must be noted, that, as a rule, they differ from the verses used in the religious compositions, as regards the number of syllables.

Even in outward appearance the gulf has been maintained between the worldly and the religious poetry. While the number of syllables forming a verse in religious treatises is odd, 7, 9, 11, 13 etc. these popular songs generally contain an even number of verses; in prevalence six or eight. The exceptions are very few: first of all, as we should have expected, the song of the monk dealing with religious subjects (song no. 24 of the following collection), then some portions of the poems sung by the minstrels, in which certain references to religious ideas are contained. But some people seem to distinguish *gžas*, six syllables, from *glu*, seven-eight syllables, and to consider *glu gžas* a generic name.

As I have said, the religious works, translated from the Sanskrit original, use in general an odd number of verses. To give a few cases: each *pāda* of a *śloka* is rendered into Tibetan by a verse of seven or nine syllables: the *mālinī* (fifteen syllables) by 15 syllables; the *indravajrā* (eleven syllables) by nine; *dodhaka* (eleven syllables) by verses of nine syllables. The stanzas of the Tibetan translation of the *Meghadūta*, a poem by Kalidāsa, are of 19 syllables and so on.³ On

² Partially edited by S. Chandra Das in the aforesaid *Introduction* etc.

³ On Sanskrit metrics in Tibet see G. Tucci, “The Fifth Dalai Lama as a Sanskrit-scholar”, *Sino Indian Studies*, Vol. V, Nos. 3—4. The latest and best study on Tibetan prosody is contained in R. A. Stein, *La civilisation Tibétaine*, Paris 1962, p. 232 ff.

the other hand the metrical parts of the Tun huang Tibetan Chronicles are generally of six syllables. In the texts published by F.W.Thomas, *Ancient Folk Literature from North-eastern Tibet*, Berlin 1957, the verses are generally of six syllables.

In the Bon po text edited by Laufer, *Ein Sühngedicht der Bonpo*, p. 31, the verses are composed of five, seven syllables because this work was certainly considered a religious book. The Tibetan fragments of the *Rāmāyaṇa* of Tun-huang are generally composed of verses of nine, eleven syllables, occasionally but rarely of eight or twelve syllables.

The metrical sections of the epic poems concerned with Gesar are mainly composed of seven syllabic verses (R. Stein, *Recherches*, p. 501), to my mind, under the influence of religious lamaistic literature.

But we may confess that it is very difficult to establish a definite rule on the subject of Tibetan metrics (sdeb sbyor = chandas) a field which, except for the researches of Poucha, Vekerdi and Stein, has not yet been properly and deeply investigated; the thing being complicated by the fact that, as far as we know, it is not a matter of quantity in Tibetan metrics but only of *ictus*, *ts'eg*. As facts now appear, it seems that there is in Tibet a long-lived poetical popular tradition, whose evidence dates back to the Tun huang documents. It used chiefly a very simple versification consisting of what, using the sanskrit expression, we could call four pādas of six syllables each, which, considering the mainly bisyllabic structure of Tibetan gives a series of three units. The insertion of e.g. "ni" or the increase of case suffixes can easily transform this six-syllabic scheme into a seven-syllabic one.

The six-syllabic verse survived in the folk literature. If it develops in length it gives origin to octo-ten-twelve-syllabic verses. The seven-syllabic scheme and as a rule verses of an odd number of syllables remain chiefly reserved to religious literature, the starting point being here a pāda of seven or nine syllables, corresponding to the pāda of one śloka, but the number of odd syllables increased after books on sanskrit metrics were introduced.

The two main lines of Tibetan metrics have coexisted down to our times; any adaptation of our terminology, trochaeus, dactylus etc. appears to me to be far-fetched just because there is no question of quantity in Tibetan verses. We should, I think, in order to approach the problem with new elements, investigate not only the Tibetan music which imparts its rhythm to the recitals of religious texts but also — which is even more important — that used to accompany the songs of the bKa' brgyud pas who, singing their mgur = gītā, follow some tunes transcribed according to a peculiar notation: on the other side, the same research should be extended to the music accompanying folk songs. The two things, the verse and its tune, are born together in folk poetry and these two elements converge in such a way that they cannot be dissociated.

The poems are in their simplest way composed of two lines, or of stanzas of four lines or even, but exceptionally, of six lines. As a rule, when a scheme is accepted, it is followed through the whole song, with the usual alternation of longer or shorter verses (4, 6, 8, 10; 5, 7, 9 etc.); more unusual is the interchange of odd and even verses. When it occurs, this difference may be attributed to the defective way in which these songs have been transmitted; it so happens that the insertion or the elimination of a syllable restores the equilibrium.

As I indicated earlier, some of these songs are peculiar to some special classes of workers; others on the contrary are sung by the travelling dancers or actors of sacred dramas, the so

INTRODUCTION

called *a c'e (a lce) lha mo*. The *a c'e lha mo* sing poems and dances while a couple of elderly persons of the party accompany the song with cymbals and drums.

Other songs are sung by certain beggars who usually wear a mask and sing on the occasion of the New Year's festivals well-wishing songs and are called *adre dkar* "the white devil". Of these poems a specimen can be found in the collection here published, though it is certainly incomplete and I think rather badly preserved.

As a rule the learned people of Tibet object to the spelling *adre dkar*; they state that the correct spelling of the name is *abras dkar*, used also by Mi p'am: this can be explained by the fact that the *adre dkar*, who is a necessary member of the festivals and ceremonies of the New Year, blesses with his words and by his mere presence not only the houses at which he stops, but also the persons whom he meets; his blessings are likely to bring about good fruits. It may be that this spelling *abras dkar* has been substituted for the old one, after the support given to these minstrels by the fifth Dalai Lama, as suggested by the tradition mentioned by Prof. Namkhai Norbu and hinted at in song n. 25.

According to Mi p'am (vol. da., p. 11, b) he wears a white dress; the hat is like an unfolded lotus decorated with a mirror, silk bands of different colours and peacock feathers: in the right hand he holds a stick on the top of which there are a bell and multicoloured silk bands, while he performs his masked dance. He starts his song in the following way: "today I have arrived from the palace *Zaṅs mdog dpal ri* (the happy mountain of copper colour, the palace of Padmasambhava in his paradise; for a representation see G. Roerich, *Tibetan Paintings*, p. 75 ff., *TPS*. Plates 221–224) and I was sent here by Padmasambhava of Urgyan in the south and he told me: 'You, wherever you go, send words of blessings, a la la a la la.' The mother immortal *Ye šes mts'o rgyal* came and dressed me with the hat in the shape of an unfolded lotus: who sees it, it well turns to his blessing and so forth."

In the following verses it is explained how he can be a cause of blessing and to whom, especially sick people, many of whom recover; those who are in good health will live long, those who grieve will be happy. This *abras dkar* is called *bsam pai (don) grub*, because he grants everyone the favour that he may meet the blessing or that whatever he wishes may be accomplished; *bsam pai agrub pai bkra šis šog*.

In his "augural words, *dge ts'ig*" he invokes the blessing of Padmasambhava, the *Yi dam aJam pai dbyaṅs, mk'a' agro ma Ye šes mts'o rgyal*, the *C'os skyoṅ Ge sar, Ts'e riñ ba* and the blessings that there be health, hoarding of wealth, and so on.

Strangely, no mention is here made that he should ride on a stick.

Other poems are peculiar to the *aBrog pa viz.* the nomad tribes of shepherds usually camping with their flocks upon the high pasture-grounds. In some of their poems we find a deep sense of nature and a kind of brotherhood between the shepherd and his herds, while other poems either contain allusions to forlorn epic legends or refer to the simple and sensual love between the nomad and his wife, when the men come back at dusk from the pasture-grounds. In the collection here published we also find a few poems belonging to a more literary kind: as a rule they are composed *ex tempore* by officials or the gentry, during or after the banquet or those *c'ani*-parties very common in Tibet when people meet and drink *c'ani* and enjoy themselves. They are therefore known as *c'ani glu*.⁴

⁴ For the terminology of some of these songs see: Kun Chang, On Tibetan Poetry, *Central Asiatic Journal*, II, p. 129.

In a certain way, some of these short poems are riddles: *ts'od šes, ldem po*, the meaning of which is not always easy to understand. As it is known, questions in form of riddles were put by the bride's party to the bridegroom's party, at the wedding ceremonies.

In the last kind of poems, as a rule composed by and for people of higher classes, reminiscences of the poetical compositions of the sixth Dalai Lama are to be found: but it is rather surprising that this influence is felt even in a song used by masons when building a house (no. 22 of the present collection).

The song I am referring to is evidently modelled upon the song no. 17 of *bLo bzañ rig ądsin ts'añs dbyañs rgya mts'o*.

“If my mind goes towards the supreme doctrine (as it goes towards this girl),
I would, in this very life, with this very body, obtain Buddhahood.”

Some of these songs express the grievances of the people and of the labourers; there are occasionally clear allusions to the hardships of the *corvée* imposed by some monasteries; a very exacting master or overseer is strongly blamed: he who exacted so much from his subordinates is compared to an ass in the skin of a leopard by his ill-treated and dissatisfied servants. The Dalai Lamas too are not exempt from criticism; it is true that they follow one another with no great disturbances; everything seems even to go on smoothly, but nobody knows what will happen at the end. It thus appears that in these poems the people could give vent their feelings; when the songs were composed the dark shadow of politics was not yet hanging over Tibet, but in spite of the quiet appearance doubts and unrest were not unknown. The commoners had anyhow these poems to express their grievances, and in this way could perhaps forget or forgive the hardships to which they were subjected. But it is evident that the authorities did not object to this eventual freedom of language, and did not care to curb it, well-aware that a criticism freely expressed is less dangerous than a repressed one.

The poems here published have all been collected in Gyantse (*rGyal rtse*) with the help of my lama, (Sonām sengè, *bSod nams señ ge*) the copyist, and the *em c'i* i.e. the doctor of the place; the same song has been sometimes written down by two different persons so as to make me sure of its reading. Moreover the songs have been carefully controlled and revised by myself in order to avoid any possible mistake. This task has been very difficult since we had to give the right spelling to colloquial expressions, many of which are not listed in our dictionaries. The help of my lama Sonām sengè and of a high officer of Gyantse, a relative of the private secretary of H. H. the Mahārāja of Sikkim whom I met in Gangtok, has been extremely useful.

While I was in Gangtok, through the kindness of Mr. Barmiak Kazi, then private Secretary of His Highness the Mahārāja of Sikkim, I was granted the loan of a very interesting manuscript containing the marriage songs and rituals used in the valley of the Myañ c'u (on which see G. Tucci, *Indo-Tibetica* V, I, p. 46) between Gyantse and Shigatse.

The songs are extremely important since they give an idea of the various ceremonies performed during the wedding in that part of Tibet, and contain many allusions to customs and beliefs with which we are here for the first time confronted. The manuscript from which these songs have been copied is written in *dbu med* and looks to be not very modern; it contains many mistakes evidently due to the copyist; it has been taken down to Sikkim in order to

INTRODUCTION

introduce among the families of the high classes the same rituals as practised in Central Tibet, revered by the Sikkimese Buddhists as a kind of holy land.

The songs are sung partly by the party of the bride, partly by that of the bridegroom and partly by both; they consist chiefly of a series of blessings or of praises. The praises are not only for the bride and the bridegroom, but also for the father and the mother: whose father and mother is not specified, but it is certain that the parents of the bridegroom are alluded to.

As regards the blessings, they are bestowed upon the house, as it is only too natural, and also upon the various objects and victuals used during the marriage ceremony. Special importance is given to the *c'an*, of which a great quantity is drunk on these occasions and also to the pieces of mutton meat prepared for the banquet. It is interesting to see how many words are used on purpose because the pronunciation is similar to that of auspicious expressions.

Each part of the house and every utensil is consecrated and propitiated by the offering of *k'a btags* viz. the scarfs indispensable in every Tibetan ritual. They are lavishly dispensed to men and things in order to appease all kinds of malevolent forces and to maintain an atmosphere of friendliness with everybody and everything. It would be extremely inauspicious to displease whomsoever on this occasion.

The song ends with the dismissal of the go-between, viz. the man who arranged the marriage and led the bride into the house of the bridegroom. He is compared with the *lotsāva*, viz. the translators who introduced into Tibet the sacred lore of Buddhism, a religion which was the source of every spiritual blessing to the people of "the Country of Snow". So also the bride is praised as the introducer into the house of her husband of all sorts of blessings.

Then a benediction follows quite in accordance with the expressions to be usually found in the sacred texts: there are many allusions to peculiar Indian myths and gods.

The ritual therefore seems to be reduced to its simplest expression: but we are confronted, as I have stated, with a particular usage practised in some places not very far from Shigatse. We know that Tibetan marriage rituals differ from one province to another, as we can easily perceive when we compare our songs to those published by Francke or Rœrich and collected in Western Tibet.

PART I

**Folk Songs from Gyantse
and
Marriage Songs**

I

TEXT

- 1 *rmon pa bcas gi las skad lta bur:*
da riñ de nas log šog
a joi sñiñ dañ aḍra ba
p'a yul byañ p'yogs Ra riñ
rluñ po mda' las ts'a bas
- 2 *ston žiñ k'a brña dus:*
p'o gžon dar rgyas skyañ pos
ɣyas ru de la k'rid dañ
- 3 *žiñ btub dus:*
dga' ldan p'un ts'ogs gliñ gi
gsiñ ma rta gdan gru bži
rta p'o dbyar rtsa bžes na
P'un ts'ogs gliñ la p'eb cig
- 4 *ts'ad ma ɣyag gis c'ag skabs:*
gañ sa dur la
ha lu ha lu
sta ha ha hu
- 5 *rtsva nas dbye ba ɣyul bsgrad skabs:*
gras šad lhag pas gcod šog
las ni sla sla rgyu
- 6 *t'ugs spror glu len pa; stod glu:*
ka bži gduñ brgyad nañ du
rigs bzañ mk'a aḡro gžas¹ la byon
[de riñ skyid poi ñiñ mo la
dpa' bo mk'a' aḡro gžas la byon²]
- 7 *gtsañ glu:*
mc'od c'añ re re gnañ dañ
nor bu re re aḡ'ruñ³ yoñ
nor bu sa la bžag⁴ pa
a re p'añs tse byas byuñ
- 8 *dbus glu:*
lha sa skyid pai rgo la
skyid⁵ c'us ɣyas skor rgyab byuñ
sruñ ma ma gcig dpal lhai
yon c'ab mc'od pa⁶ yod do

¹ Ms: gžes³ Ms: aḡ'ruñs² These two verses should be added according to Chhimed Rigdzin⁴ Ms: bžog⁵ Ms: skyis⁶ Ms: aḡ'u ba

- 9 *sba c'ai glu la:*
 bkra ni bkra rañ šis pa
 don ni don rañ sgrub pas
 bkra šis don grub gñis la
 aḡyur ba⁷ yon sa mi aḡdug
- 10 *gtsaṅ pai bag ma:*
 bu bu mo gñis mñam por⁸ bsñal nas
 lag tu⁹ c'añ k'yer
 a rag rta mc'od nas bžes
 žabs bro¹⁰ gsum brgyab pad skor
 la si ma la zer
- yañ na:*
 skal bzañ skal pa bzañ soñ
 bstan pa aḡsin rogs gnañ c'e
 bstan pa aḡsin pai dar lcog¹¹
 gdan sai ri la btsug yod
 bum pa ki ki svau [svau]
- 11 *gžañ ts'oni ma lta bui glu:*
 rta la sgal rma¹² med na
 rta rgyab de ru skyon dañ
 bka' bkyon gnañ mk'an¹³ med na
 dgon gži yul la k'rid dañ
- brag la aḡseg rgyu yin no
 brag lam mgyogs po¹⁴ gnañ c'e
 blo gtad bcol rgyu yin no
 byams skyoñ yag po gnañ byi
- 12 *ts'ig pa za bai glu lta bur:*
 dkar po bye mai dkyil gi
 nag po sdig pa rva ña¹⁵
 k'yod rañ rva ña broś kyañ
 ña ni žed¹⁶ gi mi¹⁷ aḡdug
- c'o c'u yul poi nañ la
 brgal nas grañ ba yin no
 ram pa ts'ig gai logs ru
 aḡdug ts'od bžin las sdod cig
- 13 *sems skyo bai glu lta bur:*
 sems pa skyo dañ mi skyo

⁷ Ms: bsgyur ba¹¹ Ms: mc'og¹⁵ Ms: so; or: rva tsa?⁸ Ms: bor¹² Ms: ma¹⁶ Ms: bžed⁹ Ms: du¹³ Ms: gañ¹⁷ Ms: med¹⁰ Ms: gro¹⁴ Ms: gyar po

k'ra c'uñ mig la gzigš dañ
 k'ra c'uñ mig gi nañ na
 mc'i mai γyas skor brgyab byuñ

rta po liñ šaň siñ siñ
 gam pa la mo brgyab soñ
 rgod ma rti 'ui a ma
 yar ąbrog sgaň ru lus soñ

k'yod ni k'yod rañ bden pai
 k'yod rai ts'e gaň gtan grogs
 ña ni ña rañ bden pai
 ña rai žag¹⁸ gsum sñiñ sdug¹⁹

14 *p'o bcod nañ gi mi gtsaň ba ądon dus:*
 gya' k'o re ma ni
 'o na 'a ya k'o re 'e 'e se ze 'a 'a

15 *boň bur k'al bkal nas ąded skabs:*
 rgya lam ągrul pas²⁰ bltas²¹ na
 c'o loi ñi ma dro la
 c'o lo ña ras bltas²² na
 brag la rluñ po sdaň ñas
 ya ya γyug γyug zer

16 *rta dres la k' al bkal nas lam la mis:*
 c'u²³ bo²⁴ lhas ldiñ²⁵ šar nas
 sña gru²⁶ btaň nas yon yod
 gnas c'en po ta la ru
 ñi ma šar nas slebs byuñ
 so so su

17 *lug gi bal ąbreg skabs:*
 yar ąbrog stag²⁷ mo gliñ gi
 lug gi bal dri žim byuñ
 ma ñi pad me 'o lai lai
 k'o re rei

18 *snam bu c'ag skabs:*
 p'yag gi dañ po yul lha²⁸ la
 gži bdag ya la p'yag ąts'al lo
 snam bu dkar po c'ags²⁹ la
 mi ągro zer rgyu yin na
 'añ la bu mo ña ni
 dam pai c'os la ągro rgyu yin no

¹⁸ Ms: žags

²² Ms: ltas

²⁶ Ms: dre

¹⁹ Ms: ądug

²³ Ms: c'o

²⁷ Ms: rta

²⁰ Ms: pai

²⁴ Ms: po

²⁸ Ms: lhai

²¹ Ms: ltas

²⁵ Ms: rtoň

²⁹ Ms: c'ag

19

lha mo ak'rab skabs c'an at'un dus:

'as 'as 'as
 skal bzañ k'ruñ la yar k'a brgyab de
 bži lña drug
 la ze ma la
 'o na a lu lu

žabs gro rgyab de k'a nas:

bkra šis bkra šis bkra šis lhun po bkra la šis
 dben sa³⁰ dgon pa 'u lag sdañ
 ža lu ts'on ądus ąbru sna ądsom
 c'os ma byed ñi ma ma bsdad
 rgyal bai bka' la mi ądug
 ęyas skor la p'eb c'e c'e 'e

bro ak'rab pai glu lta bur:

dga' sa gcig nas yoñ ñas
 skyid sa žig tu slebs byuñ
 rkañ c'un ęyas pai rgyug³¹ sa
 mar las byed ru ma gcug

sa c'ags gi sa

rdo c'ags gi rdo

añ gi o lo

koñ p'rug gžon pa ts'o

bsam yas rmañ gi rtsig pa

rtsig pa byi ris žig žig

byi bai lo la bžeñs yod

sgo mo glañ rked ądra ba

glañ gi lo la bžeñs yod

t'em pa stag rked ądra ba

stag gi lo la bžeñs yod

20

c'u la ko ba gtoñ dus ko glu lta bur:

ko ba ra lpags lug lpags

ko šin gro ba skam po

ągrul pa ts'e zad yin na

ko bai nañ la p'ebs šog

c'u bo rab c'en rab c'un

ga la brgal brgal bžag nas

mi šon gru yi nañ la

gru ąts'añ³² rgyag pa ma gnañ

ya ha 'u ya ha 'u

³⁰ Ms: en tsa³¹ Ms: rgyag³² Ms: ts'añ

- 21 *yos brño dus glu lta bur:*
 rgya yos bu mos brños³³ pa la
 skyar skor brgyag dgos ma gtoñ
 hu hu hu sud
- 22 *k'an pa bzo mis gžas lta bur:*
 dka' ba ađi la spyad³⁴ spyod
 dam pai c'os la spyad na
 ts'e gcig lus gcig ađi la
 sañs rgyas t'ob pa t'ag c'od
 dbu mdsad gze ma ra mgoi
 žabs p'yi³⁵ žu res³⁶ med ađug
 ha lai ma la kruñ kruñ ho
- 23 *byañ t'an abrog pai glu lta bur:*
 ha ro yul yul yul
 sa byañ t'an spañ gšon
 ɣyu yi mdog ađra ba
 ɣyag lug grañs med
 gnam gyi skar ma ađra ba la³⁷
 p'o dar ađro stag abron dar ađra ba
 a la a la la mo la ɣgyu re
 lui lui ska sgo ki ki hi hi sii sii
- 24 *c'os sgrog mdsad skabs glu lta bur bla mas:*
 a la la 'o
 mts'an mo gñid dañ ñin mo ts'ar dal³⁸ med pai las
 ač'i k'ar don med rtag pa med pai las
 na gžon legs poi lus rgas skra dkar gñer mas k'eñs
 da duñ yun riñ sdod blos³⁹ gañ gis ñoms pa med
 bya byed bsam blo mañ po rdsogs dus med
 da lta ač'i dañ gañ la ač'i ba ñes pa med
 de bas⁴⁰ bsam pa dkar poi las byed añ
- 25 *bod gi ađre dkar gi glu:*
 p'o ađre dkar (bsam pai don ađrub ña
 da nañ 'oñs pa gañ nas 'oñs)
 šar rdo rje sems dpai mdun nas 'oñs
 [ña do nub ađro ba gañ na ađro
 do nub ađro ba nub na ađro
 nub snan ba mt'a' yas mdun la ađro]
 goñ sa lña pa c'en po

³³ Ms: rños

³⁷ Ms: ađra le ba

³⁴ Ms: spyod

³⁸ Ms: dus

³⁵ Ms: spyi

³⁹ Ms: ađod blo

³⁶ Ms: re

⁴⁰ Ms: las

rgya me tog t'añ la c'ibs bsgyur dus
 a c'e lha mo dañ⁴¹ rgya gliñ mdo⁴² dar
 bsu ba gser p'reñ glu gžas gañ yod ruñ
 dañ po bkra šis pai ądre dkar k'o šog gsuñ nas

dga'ril le 'od rdog ge⁴³
 zil pa k'ro le bcar
 spol smol gcig sdoñ ni la
 ma ñi pad rdog⁴⁴ sgrañ⁴⁵ yod
 gžon gžon gcig sdoñ nas
 rkañ gro glu gžes
 k'a btsun mig btsun
 sag da sig da la yoñ yod

žabs gro skabs:

bkra šis lhun poi grva gžon
 rkub sug p'rug
 žag dri ts'ub

dga' ldoñ un po la
 t'od gog⁴⁶ skya ril ril
 c'os sde ądii grva pa
 t'al la ts'ub
 žiñ las rem

se ąbras dga' (gsum) dge bšes
 dam c'os po sti ądsin
 grva gžon rdob skra zin
 rkañ pa ša yi ąbog do ha
 pus mo c'os kyi ąk'or lo ha
 rlig ril sgal lde mgo ąbrel [ha]
 rked pa rdo rje dril bu [ha]
 sdug grod rkyal k'og⁴⁷ dmar po [ha]
 brañ⁴⁸ k'og nañ gi t'og lcam ha
 lag pa ša yi gšog pa [ha]
 k'a gdoñ⁴⁹ rdol pa dgu mgo ha⁵⁰

ña a rgod lag gis sgog pa brduñ
 brod brod lag yis zan ȳyos

žim po da⁵¹ ka⁵² de na ądug
 žim poi⁵³ rkub la t'al la bšos
 rmen ts'er kob rags ądus soñ

⁴¹ Ms: duñ

⁴⁵ Ms: bgrañ

⁴⁹ Ms: dañ

⁵³ Ms: žum bui

⁴² Ms: rdo

⁴⁶ Ms: kog

⁵⁰ Ms: ma k'o

⁴³ Ms: ga ri li 'od mdog gi

⁴⁷ Ms: gog

⁵¹ Ms: ta

⁴⁴ Ms: ldog

⁴⁸ Ms: bañ

⁵² Ms: ga

26 *dvags kon gi glu lta bur:*
 'e 'e 'e 'e
 btsoñ dañ la p'ug sgog pa gsum la mñes pa
 bu mo ña yañ mi sdod dam pai c'os la c'as agra
 dpon bzañ k'ri la bžugs na nor bu dañ agra yod
 šob zer gña' la agra rgyu agra' mo
 ldig zer mdun du bžag⁵⁴ rgyu agra mo ho
 c'ag zer k'a la za rgyu lta bu
 dpon bzañ gyis ma gnañ boñ bu gzig gyon lta bu
 o bzañ la ma ma hūm a re a dar ho sa

glu sna ts'ogs:

27 bskal bzañ bde ba can gyi
 nor gliñ klu yi p'o brañ
 e ma de agra mt'on dus
 ljon pai p'o brañ dran abyuñ

28 gnas agra guñ sañ mt'on poi
 agra' la k'ri gdugs ñi ma
 ñi ma mjal agra agra ste
 agra' sprin 'od gyis bsgribs⁵⁵ soñ

29 ser bya ña⁵⁶ pai brtse gduñ
 ña rañ gñis⁵⁷ la yod na
 za rgyu adam las med kyañ
 rub rub rub la p'yin dañ

30 rtsa ba btsugs pai sdoñ po
 jo lags k'yed ras gnañ dañ
 ts'a grañ sñoms pai bsil grib
 bu mo bdag ras žus c'og

Songs from Gyantse

31 ta lai bla mai sku agra'reñ⁵⁸
 rim bžin dga' mo yon agra
 t'a ma ji ltar byuñ kyañ
 dkon mc'og dam pas gzigis yon

32 ha cañ smin pai agra bu
 gžan las k'a⁵⁹ mñar ldan pas
 agra agra pad mai steñ nas
 rgyu sbrañ sems pa skyo byuñ

⁵⁴ Ms: žag
⁵⁸ Ms: drin

⁵⁵ Ms: sgrib
⁵⁹ Ms: k'ag

⁵⁶ Ms: dañ

⁵⁷ Ms: rañ gñis gñis

- 33 sprin bzañ aja' sprin šig šig⁶⁰
mañ poi mig la gzugs soñ
de la gṡos c'en tam kai
dpuñ rgyan brgyan aṡ'ros lus soñ
- 34 ša p'o la mo ma rgyab
spañ rtsa p'ran tsam bžes dañ
rkañ bži sa la btsugs⁶¹ nas
drañ gtam gsal por⁶² šod dañ
- 35 yar luñ bya sa lha k'añ
šiñ sna aṡsoms po min [yañ]
k'u byug bdag rai sdod sa
ya mon gtiñ na yog red⁶³
- 36 ts'a k'añ brag gi logs na
ts'ad pai me tog aṡ'ruñs bžag⁶⁴
k'u byug žag sa p'og soñ
skyid pai gnas ts'añ gtoñ dañ
- 37 lcañ na dar can ser po
ts'añs pai ya ga lña ldan
bsil yab bdud rtsis k'eñs soñ
nor bu p'yag bžes gnañ dañ
- 38 lha rtse byañ la p'ebs na
c'u c'en rta mc'og k'a aṡab
ñañ rgyud c'u las riñ ba
go⁶⁵ šes gnañ rogs gnañ dañ
- 39 la moi rgyab gi c'u mig
c'u mig pad ma kun legs
dman c'uñ lha c'os žu dus
žogs c'u skyel rogs gnañ dañ
- 40 yar aṡbrog mts'o moi steñ gi
gser bya c'os gos bžes pa
ña mo rus rgyan bžes pa
gar soñ šod rogs gnañ dañ
- 41 c'os la dños grub ldiñ pa
ldiñ c'en sñags pai bu brgyud
ser ba brag la bkag nas
sbrañ c'ar kluñ la aṡab yod

⁶⁰ Ms: žig⁶⁴ Ms: žag⁶¹ Ms: btsug⁶⁵ Ms: go⁶² Ms: bor⁶³ Ms: re

FOLK SONGS FROM GYANTSE

- 42 gnam de sño dkar dbyiñs⁶⁶ la
sprin pa sprin p'yogs legs pas
de riñ sprin bzañ 'og tu
bžugs žag⁶⁷ gnañ dgos šar⁶⁸ soñ
- 43 gser γyu mu tig gtum pai
gzugs bzañ lha yi sras mo
mts'an gcig gzims⁶⁹ bzañ 'og tu
gnas ts'añ γyar po gnañ dañ
- 44 sper mai lam so k'a nas
iñdai abras bu rñed byuñ
lag tu ak'yer ni p'yin pas
lha ma yin gyis p'rog⁷⁰ soñ
- 45 p'u 'og gañs stod p'yogs na
c'uñ ađriš⁷¹ bžugs yul btsan pas
ha cañ lam aþ'rañ dog la
don med mi k'a sdañ ña
- 46 sar siñ smug pai dkyil du
lo gsum sdod dgos ts'ar soñ
ab bya nag poi skad kyis
ha cañ sems pa skyo byuñ
- 47 nam mk'a' k'a žen⁷² c'e la
sprin pa rgyug t'ag riñ bas
sprin bzañ rgyug tsam min pa
ak'or tsam bžud nas slebs yoñ
- 48 o rgyan yul nas p'ebs pai
mk'a' ađro ye šes mts'o rgyal
p'ra rgyan bsgron⁷³ ni mi dgos
ađsam gliñ 'od kyis k'ens soñ
- 49 brag ri ya gii p'u nas⁷⁴
c'u mos šaň šaň zer gis
γyañ dkar ma mo bdag la
sems pai mgo bskor min nam
- 50 yab yum sku drin can gyis
gnas bzañ bskor la gtañ byuñ
dbu la skal bzañ bsil yab
p'yag la spa ak'ar ts'igs gsum

⁶⁶ Ms: dvañ

⁶⁷ Ms: bžag

⁶⁸ Ms: ts'ar

⁶⁹ Ms: sprin

⁷⁰ Ms: p'rogs

⁷¹ Ms: dris

⁷² Ms: gžen

⁷³ Ms: sgron

⁷⁴ Ms: gyam p'og nas

- 51 pad sdoñ dri ldan yag po
k'ol mai nañ la sim soñ
ts'e sñon las dbañ ək'rul gyis⁷⁵
ɣyu sbrañ k'oñ dañ mjal byuñ
- 52 spa ma ba lui dkyil la
'ur rdo skyon pa ma gnañ
byi'u p'a ma med pa
ba lui hrag na sdad yod
- 53 spañ stod yar la gzigs dañ
lha byas skyo glu gžes gi
go ba can gyis gzigs dañ
a ma med pa min nam
- abrog glu:*
- 54 ya ɖdrai nags mai gšoñ gšoñ nas
rta rkyañ mi rkyañ gcam nas yoñ⁷⁶
de ɖdrai rta p'oi yoñ lugs la bltas⁷⁷ na
lha rta goñ dkar ɣyu bya de⁷⁸ ɖdra lags⁷⁹
de ɖdrai mi p'oi byed stañs⁸⁰ la bltas⁸¹ na
stag brgyai sde pa jo lags kyi ɖdra lags
stag brgyai sde pa jo lags kyi ɖgram la
bu mos gsol ja mc'od c'añ p'ul la bcar
de nas bu moi lag c'un⁸² ɣyas nas zin
a da sde pa gtoñ dañ žus
bu mo k'yod mi gtoñ sdod cig gsuñs
de nas bu mo bdag gis bsdad pa yin pas
pus⁸³ mo ɣyas bts'ugs ɣyon btsugs gcig btañ byuñ
lha šo dkar poi sbrañ⁸⁴ c'añ gcig btañ ɖbyuñ
de nas bu mo a za dga' za gcig lañ byuñ
bu moi a za dga' za ɖdi la ša dmar
ra p'oi mc'in pa gcig dañ dgos ɖdug
ša dmar yi mc'in pa byuñ na
bu moi a za dga' za ɖdi yañ bsañ soñ
k'yod kyi lha rta goñ dkar ɣyu bya de la
c'ag pa sña c'ag dgoñ c'ag dgos gi
ña yi lha ɣyag žol p'o ɖdi
yar stod rtsa sna ɖdsom sar bud c'og

75 Ms: gyi

79 Ms: la

83 Ms: bus

76 Ms: yoñ gi

80 Ms: stañg yar

84 Ms: sgron

77 Ms: ltas

81 Ms: ltas

78 Ms: de dañ

82 Ms: c'un gi

ya ʔdrai ʔgos yul gar stod nas yoñs pai
 gtan ʔgrogs a ñi btsun ma gcig dañ sleb byuñ
 spa ʔk'or zur la bsłañs⁸⁵ ʔdra lugs dañ mog pas
 spa mgo lho sprin ʔt'ib pa lugs gcig dañ yog pas
 sku gzugs rtsva rii sñug ma lugs ʔdra dañ mog pas
 gzugs gži bla mai sgam c'un lugs ʔdra yog pas
 p'yi p'yi bzo⁸⁶ legs po gcig dañ mog pas
 nañ de ʔdod rgyu ʔdsom po gcig dañ yog pas
 p'ag ri jo moi lha [ri] 'og nas yoñs pai
 lha ʔyag rtsid pai žol⁸⁷ žol gcig dañ sleb byuñ
 žol p'o ga⁸⁸ pa ʔgro gi pa byas pas
 yar stod rtsa sna ʔdsom sar c'as ʔgro

Marriage songs

Oṃ svasti

bde legs su gyur cig
 sgo mo bkra šis gyañ c'ags ʔdi
 yar t'em sñon po ʔyu yis byas
 ru bži vai dūr ya yis byas
 mar t'em ser⁸⁹ po gser gyis byas
 duñ gi dbye šin lu gu rgyud
 sgo ʔk'or sgo šan gser gyis byas
 sgo mo gser sgo ʔyu sgoi nañ
 rnam sras nor gyi bañ mdsod yod
 de dbye bar byed pai sgo dar
 nañ mdsod dri med žig e yod

Oṃ svasti

t'og mar c'ibs las gžol⁹⁰ bai žabs sor gyi ʔbab stegs su
 bya ba tsv'a ltar rgyug⁹¹ pai byañ tsv'a rui k'al brgya t'am pa yod dam
 ʔk'ruñ⁹² sgo legs šin mi rabs ʔdsom pai rten ʔbrel du gro rui k'al brgya
 yod dam
 yab rje dpa' rtsal stag las c'e bai mts'on byed du stag gdan yod dam
 yum c'en rigs bzañ t'ig le mñon par bkra bai mts'on byed du gzig gdan
 yod dam
 yab yum gñis ka sku rus mt'o bai mts'on byed du
 stag lpags las mts'on pai dgu mts'an re
 gzig⁹³ lpags las mts'on pai dgu mts'an rin t'añ can
 gos yug gi dgu mts'an bcas yod dam

⁸⁵ Ms: słañs

⁸⁹ Ms: gser

⁹³ Ms: gzigs

⁸⁶ Ms: zo

⁹⁰ Ms: žol

⁸⁷ Ms: žo

⁹¹ Ms: rgyag

⁸⁸ Ms: gar

⁹² Ms: ʔk'ruñs

Oṃ svasti

steñ 'og p'ye bai skas ʔdseg ʔdi
 mt'o bcu gsum mt'o ʔdsegs⁹⁴ pai skas
 ru gñis vai ʔūr ya yis byas
 ʔc'añ zuñ⁹⁵ rdo rje p'a lam yin
 skas rtsa rin c'en bdun⁹⁶ brtsegs la
 skas dar rgyal rigs sna bdun žig e yod

Oṃ svasti

dar šin sñug bzañ ldem ldem ʔdi
 yul ljoñs lho roñ gtiñ nas spyān ʔdrañs pai
 rtsa ba gcig la rtse mo lña
 rtsa ba a ma c'añ mai k'ruñ rkyal [m]ñan pa yod
 rked⁹⁷ pa stag šar gžon pai mda' sñug [m]ñan pa yod
 rtse mo sku rluñ dar bai dar šin ñan pa yod
 gañs la ñi šar dar ts'on sna lñai k'ar
 rgya dar dkar po lha ras yug ʔdi sgron
 mk'ar c'en ʔdi yi p'o lhai dbus su btsugs
 btsugs dañ ma btsugs dgra lhai dbu p'añ⁹⁸ mt'o ba la gžigs dañ
 ki ki svo svo⁹⁹ lha rgyal lo.

Oṃ svasti

steñ dga' ldan lha yi¹⁰⁰ p'o brañ dañ
 sgo kun nas mts'uñs¹⁰¹ pai p'o brañ ʔdir
 rgyu tsan dan sbrul sñin las grub pai
 ka rab¹⁰² kyi bšad pa ʔts'al ba la
 p'yi gru bži lha yi gžal yas k'añ
 nañ sruñ skyob p'o lhai rten mk'ar yin
 'og mi ʔgyur ka ba stegs pai rdo
 rgyu sra ba rañ¹⁰³ grub sgor mo yod
 bre ʔp'reñ dañ nor bu rgyan pa gsum
 bkra šis pai brjid dpal gyis brgyan pai gžu riñ
 dañ gžu t'uñ gžu k'ebs na bza' gsol
 ʔbrug ris kyis brgyan pai gduñ dañ gduñ
 gdan gduñ k'ebs dañ
 pad ma c'os brtsegs sgo rog ñi zla bcas
 ka rab¹⁰⁴ bcu gsum ts'añ ba ʔdi lags nas
 dus bzañ p'un sum ts'ogs pai dus de riñ
 dar dkar yug gcig tsan dan smug¹⁰⁵ po yi
 rgyu las grub pai ka bai rgyan du p'ul

⁹⁴ Ms: ʔdseg

⁹⁸ Ms: ʔp'añs

¹⁰² Ms: rabs

⁹⁵ Ms: bzuñ

⁹⁹ Ms: so so

¹⁰³ Ms: t'añ

⁹⁶ Ms: duñ

¹⁰⁰ Ms: yis

¹⁰⁴ Ms: rabs

⁹⁷ Ms: skyed

¹⁰¹ Ms: bzuñ

¹⁰⁵ Ms: rmug

Oṃ svasti

gzugs¹⁰⁶ mi zer mi nor rtsa ḁsugs pai ḁsugs
 dbyar rtsa k'a gañ bskyañ¹⁰⁷ nas zas
 dgun c'u sna gañ ḁdsom nas t'uñ
 de riñ bžugs gral ḁgor moi rgyan du ḁsugs pai ḁsugs
 rkañ pa mi zer bkañ ba zer
 bañ mdsod nor gyis bkañ bai bkañ ba zer
 ts'añ ra mi zer ts'añ ba zer
 bu nor loñs spyod ts'añ bai¹⁰⁸ ts'añ ba¹⁰⁹ zer
 rtsibs ma mi zer rtsig pa zer
 rtsi bcud brgya¹¹⁰ zas brtsigs pai brtsigs¹¹¹ pa zer
 stod po mi zer mt'on po zer
 dbu ḁp'añs gañs las mt'on poi mt'on po zer
 brañ k'og mi zer grañs med zer
 ḁk'or ḁbañs grañs med yoñ bai grañs med zer
 lag pa mi zer legs pa zer
 bya ba ci byas legs pai legs pa zer
 mjiñ pa mi zer ḁgyiñs pa zer
 sdañ dgra poi p'yogs la ḁgyins pa zer
 ḁyañ dkar lug ts'il bal gyis brgyan pa k'yod
 de riñ bžugs gral ḁgor moi rgyan du
 byon pai rgyan dar žig p'ul lo

Oṃ svasti

rgyu rin c'en sna lña las grub pai
 ḁk'yil bžugs rin c'en bum bzañ ḁdi
 nañ lha yi bdud rtsis yoñs bkañs nas
 mar dkar ser gyi ya ga rgyan gyis mdses
 lho rma byai yul gyi sñug ma yis
 ḁyas skor dañ ḁyon skor lan gsum rgyab
 bdud rtsi lha yi rgya mts'o ḁk'yil ba ḁdra
 ḁdir bžugs kyi bžugs gral sgor mo rnam
 a la la bdud rtsi yis ts'im par mdsod
 šin byañ c'ub ljon šin rtsa ba nas
 yal ḁdab sogs me tog ge sar ḁk'ruñs
 dar ts'on sna lña yi cod pan sgron
 rluñ rta sogs dar šin rgyas pai dar gcig ḁbul.

Oṃ svasti

gtsañ ḁyas ru p'un sum ts'ogs pai sar
 dpa' rtsal p'rug ḁdsom žin ñañ rgyud riñ
 mi gžan gyis mt'on bai mod ñid la

¹⁰⁶ Ms: ḁdsug
¹¹⁰ Ms: rgya

¹⁰⁷ Ms: kyañ
¹¹¹ Ms: rtsig

¹⁰⁸ Ms: pai

¹⁰⁹ Ms: pa

p'o skyes pa kun gyi dgra lha ądra
 dman bu mo sems ńid ąp'rog pa yi
 yab rgyal po ądi la ńo mts'ar c'e
 brten mi ągyur gser k'rii ąbol gdan¹¹² la
 rgya bu mos bkra ńis gos ąbol btiń
 ęyań c'ags pa gro yis ęyuń druń ąk'yil
 yab rgyal po mi ągyur brtan la bęugs
 yab rgyal poi sku gzugs gańs ri ądra
 gańs ri la ńi zer p'og pa bęin
 dkar dmar gyi mdańs ldan zla ba ądra
 ęva¹¹³ lham sogs na bza' brgyan tsa na
 bkra ńis pai rtags brgyad bum pa la
 dar ts'on sna lńa yis brgyan pa ądra
 sńan rgyan dań mgul rgyan rin c'en sogs
 seń ge la ęyu ral sogs rgyas pa ądra
 yab rgyal poi dbu ęva' abog ser ądi
 ńar gser riń rtse la¹¹⁴ ńi ńar ądra
 bkra ńis ądod rgu ądsom pai dus de riń
 bkra ńis rtags kyis mdses pai lha gos ądi
 yab c'en rgyal poi mgul gyi rgyan du p'ul.

p'un sum ts'ogs ńiń bkra ńis ęyu k'rii steń
 yum c'en a ma mi ągyur brtan la bęugs
 ąbras c'ań bsil mńar bdud rtsii btuń ba ądi
 ńar p'yogs rgyal k'ab c'en poi bań mdsod nas
 t'on¹¹⁵ pai bkra ńis dkar bzań yu riń ądi
 byu bur bkań nas ąbras c'ań bdud rtsii btuń ba ądi bęes la
 dga' skyid ldan pai glu dbyańs bkra ńis pai
 rab dkar bkra ńis rtags mdses dar dkar ądi
 yum c'en a mai mgul gyi rgyan du p'ul.

ądsam gliń gliń bęi kun la dbań bsgyur¹¹⁶ ba
 sńon bsags bsod nams stobs las legs grub pa
 gzugs sku ąja' ts'on bkrag mdańs gzi brjid can
 lha sras gęon nu mdses sdug lań ts'o yis¹¹⁷
 gańs riń mdańs p'rog rab dkar seń ge ądra
 seń ge gańs ri ągrims ltar brtan la bęugs
 brtan mi ągyur ge sar gser k'rii steń
 ądsam gliń c'u boi gser sbyań las grub pai
 ęyas ęyon seń ges btegs pai k'ri steń du
 gos rgyan bęi dmar ser las grub pai
 ąbol lńa ts'an rim par brtsegs pai steń

¹¹² Ms: stan¹¹³ Ms: ęabs¹¹⁴ Ms: yi¹¹⁵ Ms: ąt'on¹¹⁶ Ms: skyur¹¹⁷ Ms: ni

ʒadsam gliñ k'ri skor bcu gsum gyi
 ʒabru mc'og bkra šis rtags brgyad ʒk'yil bai dbus
 ja c'añ ʒadod rgu ʒadsom¹¹⁸ pai loñs spyod kyis
 rtag tu rtse dga' rol pai ñams ldan ni
 steñ p'yogs lha yi yul na'ñ med ces¹¹⁹ gleñ
 ʒadir ts'ogs bžugs gral rnams kyis yañ yañ ni
 gsuñs šin p'un sum ts'ogs pai dus kyi c'ar
 mi nor zas gos dbaň du sdud pas brgyan
 rgyal rigs rin c'en sna bdun dar dkar ʒadi
 lha sras dbaň sdud k'yed kyi rgyan du p'ul.

p'un sum ts'ogs pai lha rdsas gos ʒbol steñ
 bkra šis ʒyuañ druñ ʒk'yil bai gdan steñ na
 mt'on na mi mt'un med pai lañ t'so ni
 steñ p'yogs lha moi gzugs su šar ba la
 sñon du bkra šis gro so p'ye mar p'ul
 ʒadsam gliñ k'ri skor bcu gsum bdud rtsi dañ
 steñ p'yogs brgya sbyin lha yi bdud rtsii bcud
 rgya dkar bal bod bza' bca' btuñ ba sogs
 bkra šis rtags mts'an¹²⁰ gyañ k'ri¹²¹ žal dkar du
 ʒadsad med yid dañ mt'un pa ʒadi bžes la
 rgya dar dri med a še nañ mdsod ʒadi
 gzugs mdses lta na sdug ciñ ts'ul bzañ la
 legs pai mdog ldan¹²² ʒjam žin dri¹²³ mc'og ldan
 yid 'oñ ʒadod rgyu reg bya dañ ldan pai
 btsun mo rin c'en lta bui mgul du p'ul.

Oṃ svasti

rgya gar bal bod skad bsgyur lo tsā va
 sgos mk'as dbaň t'un mi saṃ bho ʒa
 saṃ bho ʒa yi lus ñag dk'a spyad kyis
 rgya gar dañ¹²⁴ li yi gnas mc'og nas
 c'os zab brgyad mdo rgyud mañ po žig
 byañ k'a bai yul ʒadir spyān ʒdren ltar
 gtsañ dbus ʒgyur bde c'en žin gñis pa
 dpal bkra šis lhun poi ñe ʒdabs kyi
 yid bžin nor bus gañ bai k'añ gsar nañ
 nor bsam ʒp'el dbaň gi rgyal po ni
 gdan ʒdren pa lo tsā ba blon po la
 nor bsam ʒp'el deñ ʒadir spyān ʒdrañs pai
 legs gsol gyi bkra šis dar dkar p'ul

¹¹⁸ Ms: ʒdom

¹¹⁹ Ms: ciñ

¹²⁰ Ms: mts'on

¹²¹ Ms: k'rii

¹²² Ms: ʒp'ags pai mdog legs

¹²³ Ms: ʒdri

¹²⁴ Ms: gañ

Oṃ svasti

p'un ts'ogs bkra šis aḳ'yil (bai) gnas mc'og aḁdir
aḁdod pai¹²⁵ mc'og ster p'yva dañ ḡyañ gi ts'ogs
k'ab len rdo dañ lcags kyi snañ ts'ul bžin
dga' bai gar dañ bcas te t'ogs med k'ug

gser mñal mgrin sñon aḳ'or loi lag pa can
grags pai mu k'yud aḳ'or los brgyur ba sogs
srid aḁdir mñon par mt'o bai ts'ogs rnams kyi
p'yva ḡyañ dpal aḁyor sñan grags ma lus stsol

rnam aḁdren zas gtsaṅ sras pos bkra šis pai
dños por byin brlabs¹²⁶ dge legs aḁbyuñ bai sgo
rten aḁrel lhun gyis grub pa rdsas brgyad kyi
p'yva ḡyañ dpal aḁyor sñan grags ma lus stsol

ts'e riñ nad med aḁdod pai don kun aḁgrub
stobs dañ mña' t'añ aḁyor pa p'un sum ts'ogs
bde žiñ skyid pai dga' ston t'ams cad kyi
p'yva ḡyañ sñan grags dpal aḁyor ¹²⁷ ma lus stsol

bkra šis dpal aḁbar aḁsam gliñ brgyan du byon.

¹²⁵ Ms: pas

¹²⁶ Ms: rlabs

¹²⁷ Ms: grags

II

TRANSLATION

- 1 *At the time of ploughing:*
To-day, by this way come back,
like the heart of thy lord¹;
my fatherland is Ra riñ² in the north;
the wind is faster than an arrow.
- 2 *At harvest time:*
With a young brown pony
lead me there to γYas ru³
- 3 *When sorting barley-corn from ear and roots⁴:*
Of dGa' ldan p'un ts'ogs gliñ⁵
the pasture ground is square like a carpet placed under the saddle⁶.
If the horse (wants) to eat grass in summer
come to P'un ts'ogs gliñ.
- 4 *When the harvest⁷ is trampled over by yaks:*
Gañ sa aḍur la ha lu ha lu sta ha ha hu.
- 5 *Winnowing (literally: sorting corn from ear and roots by throwing it against the wind)⁸:*
Paring, combing (the corn), sort it out with the wind.
The work is easy.
- 6 *When one feels happy (song of the upper country):*
In the house⁹
the *ḍākinī* Rigs bzañ has come to sing¹⁰.

¹ A jo means literally: "elder brother, lord". In this case it is used for "Your master, I", the lover, or husband. Cfr: a p'o, Stein, *Épopée*, p. 380. and below p. 91, n. 1.

² Ra riñ misspelling for Rva sgreñ, Reting of the maps, name of a town and of a province to the N. E. of Lhasa. Ferrari, p. 77. Wylie, pp. 87, 90, 163, 164.

³ γYas ru is one of the four districts (ru) in which old Tibet was divided (γYas ru, dBus ru, γYon ru, Ru lag). Note the use of dañ for the imperative. Cfr. Bell, *Grammar of Colloquial Tibetan*, p. 57.

⁴ As to btub, (more correctly: gtub, from aṭ'ub) its meaning is: nas kyi sñe ma dañ rtsva žib mor byas te rtsva nas so sor aḡro.

⁵ P'un ts'ogs gliñ is a great monastery on the bank of the gTsañ po on the road from Saskya to Shigatse, formerly of the Jo nañ sect, now of the dGe lugs pa: it was founded by Tāranātha. *TPS*, vol. I, p. 189. Ferrari, pp. 66, 155.

⁶ rta gdan is a carpet or rug placed, as a rule, when riding, underneath the saddle.

⁷ ts'ad ma is not in the dictionaries: its definition, according to my informants, runs like this: nas gro sogs žiñ k'a brñas pas ts'ad ma zer yod, "ts'ad ma is called barley, corn etc. after the crops have been cut". The word is related to btsas pa. The song itself has no meaning: it is not a glu gžas but a ts'ig lhad. C'ag is for aṗ'yag.

⁸ The expression yul bgrad means, according to my informants: nas dañ rtsva rluñ lhag la gras nas so sor p'ye ba "to separate barley and straw, having thrown them against the wind". For yul cfr. yul aṭ'añ, yul k'a, threshing-floor. The translation of gras (= dras from dra ba) šad is doubtful.

⁹ Literally: inside the four pillars and the eight beams.

¹⁰ On the ḍākinī Rigs bzañ there is a special rnam t'ar very popular all over Tibet. *Rigs bzañ gi mk'a' aḡro ma snañ sa 'od aḡbum gi rnam t'ar*. An abstract of a play on the same subject can be found in L. A. Waddell, *Lamaism*, p. 553. Cfr. M. H. Duncan, *Harvest festivals dramas of Tibet*, p. 173. Probably this is a fragment of a nuptial song.

To day, in a happy day, a hero
a fly-goer (mk'a' agro, dāka) has come to sing.

7 *Song of gTsañ:*
so many (cups) of c'añ you drink
so many jewels will be born;
when we place this gem on the floor,
oh! sorrow ensues.

8 *Song of dBus:*
In addition¹¹ to the (natural) loveliness of Lhasa,
this (town) is circumambulated to the right by the sKyid c'u¹².
It is the oblation of ritual water
to (the presiding deity of Lhasa)
the Sruñ ma Ma gcig dPal lha (mo)¹³.

9 *Song accompanied by music¹⁴ and sung by the Mohammedans of Leh* (living in Lhasa as
traders):
As to the omens¹⁵, the omens are good.
As to the desires, the desires are fulfilled.
When omens are good and desires fulfilled as well,
there is no place for mutation.

10 *The song for the bride in gTsañ:*
When the boy and the girl¹⁶
lie together,
they take in the hand a cup of c'añ¹⁷ ...;
they drink¹⁸ arak¹⁹ and kumis;
revolving the hands²⁰ they make three
steps of dance
saying: la si ma la.

or: Our fortune has become as good as that of the good aeon;
assist those who are the keepers of the teaching of the Buddha;
the flag containing the teaching²¹

¹¹ rgo la (sgo la) = steñ du.

¹² The river running near Lhasa: Ch. Bell, *The People of Tibet*, p. 136, insists wrongly, I think, upon the form dkyi c'u. Chandra Das has skyid c'u. Wylie has skyid c'u, p. 35. and passim. Ferrari, p. 72, 96, passim.

¹³ Goddess patron of Lhasa.

¹⁴ sba c'a is a transcription of hindi bājā; it may also be written aba' ja.

¹⁵ bkra when taken alone has the value of omen, sign; bkra šis, bkra mi šis: good omen, bad omen.

¹⁶ All this song has been perhaps badly preserved. First verse probably hypermeter.

¹⁷ Perhaps something is missing.

¹⁸ mc'od is often used before bžes or c'añ as an honorific term (že sa); rta c'añ is: kumis, used by the aBrog pa.

¹⁹ In the text: ma rag, a mistake for: a rag.

²⁰ pad skor (lag pai p'yag rgya = symbol expressed by a special gesture of the hands, padma-mudrā) is a technical expression; it means to revolve the hands one around the other, keeping the arms straight before one's chest.

²¹ The flag fixed upon a pole usually made of white cloth with formulae and dhāraṇis impressed upon it. — Cfr. the marriage songs published below and Appendix II.

is planted on the mountain where there is your abode.
bum pa—ki ki [svau].

11

The song of the prostitute:

If your horse has no sore on the back,
let me mount there on horseback.
If nobody is going to blame you²²,
lead me to the place where there is your solitary dwelling²³.

To the rock I have to climb;
show me quickly the way to the rock.
I am to offer you my soul;
(but) you bestow upon me the protection of your love²⁴.

12

The song of indignation:

In the middle of the white sand
there is a black scorpion;
though your stings are lacerating²⁵,
I am not afraid.

In the irrigation canal²⁶
when one fords it, one feels cold;
oh! herb *rampa*²⁷, you that grow along the boundaries of the fields²⁸,
be very careful.

13

When the mind is afflicted:

(If you want to see) whether the mind is afflicted or not,
look into the manycoloured eye.

Inside the manycoloured eye
the pupil turns to the right²⁹.

The horse with his tinkling bells (round his neck)
has crossed the Gam pa la³⁰.

The mare, the mother of the young horse,
has remained at home in the hill of lake Yar ḅbrog³¹.

²² Ms. bkyon for skyon.

²³ dgon gži has here its literal meaning rather than that of land or estate belonging to a monastery (in which case: gži ka); it may also be a mistake for: dgun gži winter residence.

²⁴ byi, as before c'e, colloquial for cig.

²⁵ rva ña = rva tsa; but sdig pa and rva tsa are synonyms and the two words go often together; bros is given by my informants as synonym of sbom po, but compare ḅbrad.

²⁶ c'o c'u yul po is the canal used for the irrigation of the fields: yul po is another spelling — perhaps misspelling — of yur pa, yur po, yo po (this form in Ch. Bell, *English Tibetan Colloquial Dictionary*, p. 65).

²⁷ ram pa is a kind of quitch grass with many thorns.

²⁸ ts'ig ga is called an elevation of earth which surrounds the fields and runs along the canals for irrigation.

²⁹ Considered to be a bad omen.

³⁰ Gam pa la or better sGam pa la is a pass between dBus and gTsañ on the way to Lhasa, A. Ferrari, p. 71. La mo has the same meaning as la.

³¹ This is the lake Yamdog of the maps. The meaning is that the woman is afflicted because her lover has gone away.

As regards yourself, you are right;
for all your life (I shall) be your consort.
As regards myself, I am right;
for me (you are) a lover of three days.

- 14 *When manuring the fields:*
ya k'o re ma ni
'a na 'a 'a re 'e 'e se ze 'a 'a.
- 15 *Loading and driving donkeys:*
When you, a passenger on the high road, look from your point of view,
(you think) that I, the herb *c'o lo*³², am here to warm myself under the sun;
when I, the herb *c'o lo*, (look from my point of view)
on the rock wind ravages.
Say: ya ya *ɣyug*, *ɣyug*.
- 16 *Sung by a man on the road, loading horses and mules:*
From the east, from of C'u bo lhas ldiñ,^{32a}
early (in the morning) I let the boat go
and I came to the holy place of Potala:
I reached it when the sun had risen.
So so su.
- 17 *When sheep are shorn:*
(In the pasture ground) of r'Ta mo gliñ (Tamalung of the maps) in Yar ḅbrog,
there is the fine smell of the wool of the sheep;
ma ni pad me 'o lai lai
k'o re rei
- 18 *Washing wool:*
(My) first salute
is the salute to the gži bdag³³ high up,
the divine patron of this place.
If the woollen cloth, in spite of this washing³⁴,
does not become white,
then, I, this girl,
shall take the religious vows³⁵.
- 19 *When the Lhamo³⁶ jumps and drinks c'añ:*
'as 'as 'as.

³² The *c'o lo* is a shrub which grows on high rocks; from its dried leaves a yellow dye is prepared used for dyeing clothes.

^{32a} Locality to the East of Lhasa.

³³ The mountain Shipta to the N.E. of Gyantse above the hermitage, ri k'rod. It is so called because it is said to be the abode of a gži bdag, a sa bdag, a spirit protector of the place.

³⁴ But *c'ags*, ḅc'ag is the washing of wool or cloths by beating them upon a stone or by trampling upon.

³⁵ Lit. "shall go into the supreme religion".

³⁶ The lhamo is the A lce lha mo. See above p. 17. In the ts'ig lhad read: ao na ao lo.

This is a good fortune; I put butter and *tsampa*³⁷ on the border of the cup of c'añ
four, five, six.

la ze ma la

'o na a lu lu.

Dancing:

Good luck, good luck; may Tashilunpo prosper!

The corvée³⁸ of the monastery of dBen sa³⁹ is hateful;

in the market of Ža lu⁴⁰ there are collected many fruits.

"Do not practise the Law, do not warm yourself in the sun".

Such are not the teachings of the Victorious one.

Go on⁴¹ turning to the right.

When dancing with high jumps:

I have come from a pleasant country

and I arrived to a beautiful country.

The earth upon which leaps my right small foot

is not inferior for softness to butter.

The earth is earth from its origin.

The stone is stone from its origin.

Oh⁴² young men of Koñ⁴³,

you are (like) the foundation-wall of bSams yas;

the wall glittering with designs of mice

was erected in the year of the mouse⁴⁴.

The door like the waist of an elephant

was erected in the year of the elephant.

The threshold like the waist of a tiger

was erected in the year of the tiger.

20

When fording a river on a boat:

The boat is made of skin of goat, of skin of sheep.

The wood of the boat is a dry birch.

³⁷ yar k'a are called those pieces of stampa and butter placed as rten ḅbrel or good omen on the edge of the cups before drinking during the c'añ parties. Cfr. below ya ga, song n. 37. k'ruñ is the honorific form for c'añ; also bžes k'ruñ. One may also spell: skal bzañ duñ la yar bkan rgyab dus which has an obscene meaning: skal bzañ: male organ, duñ female organ.

³⁸ 'u lag is a word of Turkish origin; see B. Laufer, *Tibetan loan words*, no. 172.

³⁹ This is a monastery not far from Drongtse on the left of the Myañ c'u on the road Gyantse-Shigatse.

⁴⁰ Žalu a famous monastery founded by Buston; the school of this blama is called Ža lu pa after the name of that place which is not very far from Shigatse on the left of the Myañ c'u, also written Žva lu. See: G. Tucci, *Indo-Tibetica IV*, Part I; p. 70, Ferrari, p. 60. Ts'on ḅdus may also be a place near Ža lu. *TPS*, p. 681.

⁴¹ The meaning is that the corvée is so hard, that no time is left for prayers and the rest; the only thing which therefore can be done is the circumambulation of the monastery under construction.

p'eb c'e c'e e = p'eb šog cig. "Turning to the right" means to make the circumambulation *yyas skor*, *pradakṣiṇa*.

⁴² Read: ao na ao lo.

⁴³ A certain Koñ spreñ, according to S. Chandra Das s. v. made a donation "to aid in repairing the monastery of bSam yas". I cannot trace the source of this information. All this song is most certainly a marriage song, of the bridegroom party.

⁴⁴ Or: rtsig pa p'yi ris šig šig: outside the wall glitters.

If your life has come to an end, o traveller,
come into the boat.

In the river there may be a large ford or there may be a narrow ford:
wherever there is a ford, when you ford it,
if there is no room in the boat,
do not make the boat too full.
Ya ha 'a ya ha 'u

21 *When corn is parched:*
the corn⁴⁵ is being parched by me, this girl;
I do not want to do it again and again.
hu hu hu sud.

22 *When building a house:*
If the zeal which we show in this difficult (work)
(be applied) in the practice of the supreme religion,
in this very life, with this very body,
we shall reach, no doubt, Buddhahood.
O foreman (if you are rough like) the [herb] gze ma ra mgo⁴⁶,
then, your servant has no hope to ask for anything.
Ha lai ma la kruñ kruñ ho.

23 *Song of the aBrog pas of Byañ t'añ:*
Ha ro yul yul yul.
The country of Byañ t'añ has pasture grounds
similar in colour to the turquoise;
yaks and sheep are countless⁴⁷
like the stars in the sky.

Young men are similar to tigers and to young wild yaks
a la a la la mo la γyu re.
lui lui ska sgo ki ki hi hi siì siì.

24 *The song of the preaching monk:*
A la la h'o
During the night sleep and during the day work
with no moment of leisure,
on the point of death uselessness (of everything);
(this) is the work of non-eternity.
When one is young, the body is beautiful;

⁴⁵ rgya, Indian or Chinese used as honorific.

⁴⁶ It is said to be a thorny bush of plant, the upper parts of which resemble a goat's head. But my informants were certainly wrong. gZe ma ra mgo or Zer ma ra mgo is the name of the maid-servant of Ha cañ, first wife of king Ka la dbañ po and the great enemy of aGro ba bzañ mo and Buddhism.

⁴⁷ In verse 4 one syllable is missing; perhaps γyag dañ lug.

when one is old, the hair turns white
and one's skin is full of wrinkles;
(in spite of that), nobody's mind is ever satisfied
with the desire of living still longer.

There is no time to fulfil our many works and thoughts.

There is no certainty about death, whether it will be now or whenever it is.

Therefore, o mind, do (only) meritorious actions.

25

*The song of the mendicant dancer*⁴⁸:

I⁴⁹ am the ądre dkar, bSam pai don grub;

this morning I came; wherefrom did I come?

I came from the very presence of rDo rje sems dpa' in the east.

I this evening will go: whereto shall I go?

I will go to the very presence of sNañ ba mt'a'yas in the west.

When the fifth Dalai Lama⁵⁰

was leaving for rGya' Me t'og t'añ

(there were) the a c'e lha mo, flutes,

trumpets⁵¹,

procession⁵², songs to meet him.

But the (Dalai Lama) said: "first of all the

ądre dkar of good luck should come",

and he, with brilliant⁵³ drops of sweat,

happily and brightly, came near to him.

When an old man and an old woman⁵⁴ stay together

they mutually recite (the formula) "ma ñi pad(me hūm);"

when two young people stay together

they dance and sing;

mouth smiling, eyes smiling⁵⁵,

shaking in turn their shoulders⁵⁶ they come.

Dancing:

The young monks of Tashilunpo

walk shaking the hinder parts⁵⁷

⁴⁸ On these ądre dkar see p. 17 and p. 148 and Stein, *Recherches*, p. 444. The sentences within square brackets have been suggested by Namkhai Norbu.

⁴⁹ p'ó means 'grandfather', but is used for old man in general and of "I"; cfr. a p'ó, n. 1.

⁵⁰ Goñ sa is generally used as an epithet for the Dalai Lama as a sovereign of Tibet. The fifth Dalai Lama was the famous ñag dbañ bLo bzañ rgya mts'o, usually known as lNa pa c'en po.

⁵¹ mdo dar is not a rña as I was told in Gyantse but a variety of rgya gliñ.

⁵² gser p'reñ means literally "golden garland", but it is an honorific term for "procession of monks".

⁵³ k'ro le; k'rol k'rol.

⁵⁴ spol smol for spo po and smo mo.

⁵⁵ btsun from ądsum. Cfr. song 10.

⁵⁶ The Tibetan language is very rich in onomatopoeic syllables expressing or denoting a special action; sag da sig da is said when, during the dance, the shoulders are rhythmically shaken. See a good list of them in Stein, *Épopée*, p. 395.

⁵⁷ rkub or skub skyod pa corresponds to the Italian "sculetare"; p'rug is used not only for a woollen cloth, but also for its folds. As a rule young monks do not allow cloths to fall down to the ankles, but fasten them up round the waist — *præcinctus*.

and making the large folds of their clothes to open wide;
they spread about smell of grease⁵⁸.

Of the sorcerer⁵⁹ of dGa' ldoñ
the skull is bald.

The monks of this monastery
spread about dust,

because great is the work in the fields.

The doctors of Sera, ṁBras spuñs and dGa' ldan⁶⁰

carry (in their hands) the books of the supreme Law.

The novices have hair with wavy locks.

The feet are two pouches⁶¹ of flesh

the knees are the wheel of the law,

the testicles are two bags joined at the top,

the waist is the rdo rje dril bu⁶²

this miserable⁶³ belly is a red sack,

the chest is like the upper rafters of the house.

The hands are like wings of flesh,⁶⁴

the face is a head with nine holes⁶⁵.

I, the strong man, am beating the garlic with my hand

and quite happy I prepare, the tsampa (pressing and turning it around) with
my hands.

Now, there is there a cat;

I throw some dust on the back of the cat,

he is on his guard and his hair is ruffled⁶⁶.

26

Song of Dvags and Koñ⁶⁷:

'e'e'e'e

I like these three things: onion, radish and garlic;

I, the girl, will not stay here; I will go to be

a partaker of the supreme doctrine⁶⁸.

A good master sitting on a throne is like a jewel.

When I say šob⁶⁹, that is like placing the load on the neck.

⁵⁸ Because they like to stay in the kitchen.

⁵⁹ dGa' ldoñ (dGa' sdoñ, dGa' gdoñ: see Ferrari, p. 61) is a famous monastery to the right of Myañ c'u (also Ñañ c'u) not very far from Tashilhunpo; un po means: snags pa; same as dbon po "astrologer".

⁶⁰ gsum is to be dropped in order to have a metre of five syllables.

⁶¹ ṁbog do = ṁbog t'o, Mongolian name for the yellow woollen hat of the lower officials, but also for the bags which hang on both sides of the saddle when travelling on horseback. Here the latter meaning seems more appropriate.

⁶² The bell, the handle of which has the shape of the vajra, rdo rje, viz. the ceremonial bell.

⁶³ sdug (one of the copyists: wrongly ldog) is a depreciative word.

⁶⁴ But it may also be: bya for ša: bird.

⁶⁵ Perhaps here something is missing. For mgo, head, read: sgo, door?

⁶⁶ The sentence is obscure: rmen ts'er is probably for mel ts'e: to keep watch.

⁶⁷ Two districts to the SE of Lhasa. Koñ po to the North of the gTsañ po and Dvags po to the South of the same.

⁶⁸ Viz. become a nun.

⁶⁹ šob is one of those onomatopoeic syllables referred to above, note 56. So also the other syllables in the following verses; they are therefore given in the translation in their original spelling; cfr. p. 55.

(When I say) *ldig*, that is like putting something on the floor in front
(of oneself).

When I say *c'ag*, that is like putting food in the mouth.
If a master is not liberal, he is like an ass in
the skin of a leopard.
o bzañ la ma ma hūm a re a dar ho sa.

Various songs:

- 27 Norbuling⁷⁰, the palace of the dragon, is
the paradise of the Bhadrakalpa;
when one sees it,
one is reminded of the palace (of the gods) in the paradise.
- 28 This place is (like) the sun, (like) a rainbow up in the high sky;
I want to see the sun,
but it is hidden by the light of a cloud which the rainbow tinges.
- 29 Provided the love of the duck, the yellow bird⁷¹,
is between us both,
even if we have nothing to eat but mud,
let us go joined together.
- 30 If, o my husband, you are for me
like a tree which has (well) planted roots,
let me, your girl, be
like the shadow which levels heat and cold.

Songs from Gyantse:

- 31 The succession of the Dalai Lamas
gradually follows and looks charming.
But what will happen in the end
only the Three Jewels (= God) will see.
- 32 A fruit very ripe
is sweeter (or better) than the other ones;
like a turquoise bee⁷² on the lotus in full blossom
the mind is vexed.
- 33 The beautiful cloud, the wavering cloud which the rays of the rainbow tinge,
is the object of sight for the eyes of many people.
There, as regards the ornament on the shoulders

⁷⁰ Nor bu gliñ or Nor bu gliñ ka is the summer palace of the Dalai Lama in Lhasa; cfr. L. A. Waddell, *Lhasa and its Mysteries*, p. 328, Ch. Bell, *The People of Tibet*, p. 42

⁷¹ ser bya = duck, goose of yellow colour, but this word is not in the dictionaries, not even in the *mNon brjod kyī bstan bcos mk'as pai rna rgyan* Cfr. song n. 40. (gser bya)

⁷² γyu sbrañ, the blue bee: one of the two kinds of bees, according to Tibetan literary tradition: the blue bee and the gser sbrañ, the golden bee.

- of the embroidered⁷³ silk gown,
the decoration is left unfinished.
- 34 Oh, stag, do not cross the pass,
but eat the slender grass of the pasture ground.
Planting the four feet on the soil,
tell me straight the truth.
- 35 In the temple of Bya sa in Yar kluñ
there are not many trees;
still the abode of me, the cuckoo,
is⁷⁴ inside the *ya mon*⁷⁵.
- 36 On the side of the rock where is the chapel for the ts'a ts'a⁷⁶,
there grow many flowers of *ts'ad*.
The cuckoo has found a rest after his journey;
do make (there) a nest, a beautiful residence.
- 37 Keep in your hands the yellow cup for c'añ, called *dar can*;
it is possessed of the five pure marks⁷⁷
and is full of cooling⁷⁸ ambrosia;
do take⁷⁹ that gem.
- 38 If you go to the north of Lhartse⁸⁰,
there is the river r'Ta mc'og k'a ḡbab⁸¹;
my mind goes far away farther than (its) water;
please be aware of that.
- 39 On the other side of the pass there is a spring;
the spring is (called) Pad ma kun legs;
when I, the woman, will ask for the divine Law,
then, in the morning, bring me some water⁸².
- 40 On the lake Yar ḡbrog
there is a golden bird (a duck, a goose) wearing the religious dress.

⁷³ Cfr. Hindī ṭamkanā, to stitch.

⁷⁴ yog for yod; cfr. also song 55.

⁷⁵ From Chinese: 衙門. The song is written by an officer who compares himself to a cuckoo and instead of being with his fiancée finds himself in his official residence. Bya sa is near Tsethang in Yarlung. Cfr. S.Ch. Das, *Journey*, p. 307; G. Tucci, *Lhasa and beyond*, p. 144.

⁷⁶ On the ts'a ts'a cfr. Tucci, *Indo-Tibetica*, I.

⁷⁷ On this ritual called rten ḡbrel see above n. 37 where instead of ya ga we found yar k'a; both are for yel ga; can in dar can is a Chinese word on which see: B. Laufer, *Tibetan Loan Words* n. 283.

⁷⁸ gsil yab is really a fan; here the cause for the effect. It means here grañ bsil.

⁷⁹ That is: p'yag tu bžes len.

⁸⁰ Lha rtse rdson is a place and a monastery to the N. W. of Saskya, see S.Ch. Das, *Journey*, p. 277; *TPS*, p. 205; Ferrari; p. 65.

⁸¹ The Tibetan name for the river Brahmaputra. G. Tucci, *Indo-Tibetica* I, p. 80. Wylie p. 121.

⁸² Probably: when I have become a nun and taken shelter in the monastery, then remember me and fetch me in the morning some water from the spring, where you will go to draw it on the other side of the mountain. A song of a girl who abandoned by her lover wants to take the vows.

- But please tell me
 where the fish with the bone ornament has gone.⁸³
- 41 The man of IDiñ who has realized the truth of the supreme Law
 belongs to the family of the sorcerers of IDiñ c'en⁸⁴.
 When he has forced the hail to stick on the rock,
 a gentle shower falls upon the fields.
- 42 In the blue-white expanse of the sky
 clouds follow close to clouds⁸⁵.
 Now under this good cloud
 I have the desire of sitting down.
- 43 Might this daughter of the gods of beautiful forms,
 covered with gold turquoise and gems,
 lend me an abode
 for one single night under the shelter of a good sleeping room.
- 44 In front of the road of sPer ma
 I found a fruit of inḍa⁸⁶.
 Carrying that in the hands I went,
 but it was taken away by a demon.
- 45 In the direction of P'u 'og gañs stod
 there is the safe abode of a woman.
 When the road is very narrow,
 with no reason the face of men is malicious.
- 46 In the fogg Sar siñ⁸⁷
 I must stay three years;
 when I hear the voice of the black crow,
 my mind is greatly afflicted.
- 47 In the large expanse of the sky
 the clouds run very far.

⁸³ Cfr. n. 71; in v. 29 ser bya instead of gser bya. Perhaps a contrast between a monk and an ascetic. In fact the yellow duck living in lakes is called by the Tibetans: dge sloñ "the monk". The "bone ornament", rus rgyan is employed by ascetics. See a reproduction of the rus rgyan in Grünwedel, *Die Geschichten der vierundachtzig Zauberer*, Baessler Archiv. 1916, p. 211. P.H. Pott, *Introduction to the Tib. collection of the Nat. Museum of Ethnology of Leiden*, Leiden, 1951, pl. XXVII, a. In this case it is interesting to recollect that mīna, matsya, fish are the epitheton of a class of ascetics known in India as well as in Tibet (in the list of the Siddhas).

⁸⁴ Probably a descendant of the lama rñiñ ma pa Rin c'en sñiñ po, founder of the monastery of sDiñ p'u (IDiñ p'u); IDiñ ma, on which see Ferrari p. 69, is in U yug but this is a bKa' gdams pa monastery. See G. Tucci, *Indo-Tibetica IV* part I, p. 59.

⁸⁵ Probably p'yogs is for ts'ogs. If the reading ts'ar is maintained the meaning would be that since many clouds are coming and therefore a storm is approaching, the poet has no longer any desire to sit down under the shadow of a cloud.

⁸⁶ Given by my lama as a synonym of āmra, but inḍa is certainly for indra; indra is a name for guggulu, which is a gum-resin, or for kuṭaja-tree. Its seeds are called indrayava. sPer ma, perhaps for sPel skya, sPe rgya, a place where a great battle was fought in rGyañ ro near Gyantse, Deb t'er dmar po p. 56, a.

⁸⁷ This is the Tibetan name for Yatung on the Sikkim—Lhasa trade-route. The song must have been composed by an officer sent on duty to this place for a period of three years.

But the good cloud, instead of hanging over,
turns a little and proceeding will arrive.

- 48 The *ḍākiṅī* Ye *šes mts'o rgyal*⁸⁸
has come from Orgyan.
She does not want ornaments,
(because) she is full of the light of *ḍDsam gliṅ*.
- 49 From above the upper rocky hill
the water murmurs⁸⁹:
is it to allure⁹⁰ the mind
of me, the sheep?
- 50 By the parents who have been so gracious (with me)
I have been sent to visit the holy places⁹¹;
on the head I wear the hat with visor called *skal bzai*⁹²
and in the hands I have the cane-stick with three knots.
- 51 The lotus stalk perfumed and good
has been kept fresh in the window⁹³.
On account of the delusion⁹⁴ springing from the force of actions of previous
births
I have met a turquoise-like bee.
- 52 Do not throw⁹⁵ a stone with the fling
amidst the *ba lu* or against the juniper.
A small bird without parents
rests in the middle of the *ba lu*.
- 53 Look up to the higher part of the meadow;
a divine bird there sings a weary song.
If you understand it, look at him!
Is he not an orphan?
- 54 [*Marriage*] song of the *ḍBrog pa*:
From the wide upper meadows full of grass
a horse and a man come together;

⁸⁸ One of the two wives of Padmasaṃbhava; the other is called Mandāravā. Orgyan is Swāt, the birthplace of Padmasaṃbhava. This is no doubt a fragment of a marriage-song.

⁸⁹ Lit.: says: *šaṅ šaṅ*: but *šaṅ šaṅ* it is also the name of the *jivamjīva*. If the reading of the ms. is preserved by reading: *brag ri ḡya ma p'ug nas*, the translation would be: from inside of the slate cavern of the rocky mountain.

⁹⁰ *mgo skor ba* = *bslu*.

⁹¹ *gnas bzaṅ* = *gnas c'en, tirtha*.

⁹² The hat used by pilgrims, *bsil yab* means: fan, see note 78; but it is also used for this hat on account of the particular shape of its visor. The proper name of this cap is *bsil yogs*. It is called *bhadrakalpa*, "good lot" because pilgrimage is a source of merit. The stick with three knots alludes to the three means of liberation (*vimokṣasamukha*). But for other implications here concerned see Stein, *Recherches*, p. 358.

⁹³ Perhaps the correct spelling is *k'og ma*: flower-pot. This song refers to a lover who has met an unfaithful woman.

⁹⁴ Or shall we read: *dbaṅ ḡp'ul*?

⁹⁵ *skyon* is honorific term (*že sa*) for *rgyag pa*. The poet compares himself to a lonely bird.

when I look at the way how such a horse comes,
it seems to me like the divine horse Goñ dkar γyu bya⁹⁶.

When I look up at the manners of such a man,
he looks to me like the revered lord of sTag brgya.
Close to the revered lord of sTag brgya,
the girl has gone to offer him tea and *c'ani*⁹⁷.

Then he takes with the right hand the small hand of the girl
but she says: "my lord, leave it".

But he says "girl, I will not leave it; stay here".

Then she says "I, the young girl, will then stay".

They begin by placing the right and the left knee (one against the other)
and they offer (each other) mead (consisting of) of divine curd.

Then to the girl a sore⁹⁸ grows.

This sore of the girl needs a piece of flesh red as the liver of the goat;
If the liver of red flesh is obtained
the sore of the girl is healed.

This divine horse of yours, similar to Goñ dkar γyu bya,
needs fodder in the morning and in the evening.

This long-haired divine yak of mine
should be driven to the upper country in the place where there are many
varieties of herbs.

I, your partner, wife and spouse, have arrived,
coming from Gar stod in upper ḡGos yul⁹⁹.

The *spa ak'or*¹⁰⁰ stands up, as it were, aslant;
the hair on the forehead looks like gathering clouds coming from the South.

The body is not like the bambu coming from rTsa ri¹⁰¹;
its shape is like the small box of a lama:
outside, the making is not beautiful,
inside, there are all kinds of desirable things.

Coming from the (plains) under the Jo moi lha[ri]¹⁰² near P'ag ri,
a divine yak-bull with long falling hair has arrived.

When I asked "O yak-bull, where are you going?",

(he replied) "I go to Yar stod where there is plenty of grass."

⁹⁶ Stein, *Épopée*, Index des noms propres, p. 162.

⁹⁷ *gsol ja* and *mc'od c'añ* are honorific terms for *ja* and *c'añ*.

⁹⁸ *a dsa dga' za* also *a za dgu za is* "a sore", "a furuncle", but the meaning it has been given in this particular case is evidently obscene.

⁹⁹ ḡGos yul (or better: mGos yul according to the *Myaṅ c'uñ* and other sources) is called the pasture ground at the bottom of the Jo mo lha ri (Chomolari of the maps) and bordering on the Rham lake. See: G. Tucci, *Indo-Tibetica IV*. Part I, pp. 53, 143.

¹⁰⁰ The *spa ak'or* (*spa skor*) is the hairdress used by ladies in Tsang also known as *patruk*. Ch. Bell, *The People of Tibet*, p. 150. See fig. 1. Note "mog, yog" for med, yod.

¹⁰¹ Tsa ri is a place to the S.E. of Dvags po.

¹⁰² As we have seen above, the mountain usually called on the maps Chomolari. P'ag ri is Phari dsong of the maps.

Marriage songs

(The party of the bridegroom, from the house)¹⁰³

Om svasti.

Blessing (to all).

This is the auspicious blessing as regards the gate.

The upper threshold is blue, made of turquoise.

The four corners (of the door) are made of rock crystal,
the lower threshold is yellow, made of gold.

The wooden latch which opens (and closes the door seems to be made) of conchshell¹⁰⁴.

The metal cymbals (in the middle of the door) and the metal bars¹⁰⁵ upon the panels are made of gold.

Inside the door, the golden door and the turquoise door, there is the store-room containing the wealth of rNam sras¹⁰⁶.

Is there the scarf that opens the door and is called *nañ mdsod dri med* (the pure scarf)?¹⁰⁷

(The party of the bride.)

Om svasti,

First of all, on the stand where the toes of the feet (of the bride) descend, when she dismounts from the riding horse,

are there one hundred measures (of twenty *bre*¹⁰⁸, each) containing salt of Byañ t'añ¹⁰⁹ of current use, like that employed in domestic uses?

Are there hundred measures of wheat to be used as auspicious omen for increasing the masculine lineage at the time of the birth of a child?

Is there a seat made with the skin of a tiger in order to mark the honoured father (of the bride), whose bravery is greater than that of the tiger?

Is there a seat made with a leopard skin in order to mark the great mother, whose lineage is adorned with as many excellent qualities as there are spots (on the leopard skin)?

¹⁰³ The party of the bridegroom waits in the house for the bride. When she arrives on horseback, they praise the house of the bridegroom and its wealth.

¹⁰⁴ We have therefore a symbolism of colours superimposed on the door of the house of the bride:

the upper threshold	turquoise
the lower threshold	gold
the four corners	rock crystal
the wooden latch	conchshell

This reminds us of the four cosmic eggs from which f.i. the four lakes were derived (see *TPS*, p. 712), equally of turquoise, gold, conchshell and white (= rock crystal); cfr. the four gates of heavens, the four animals and each of a different colour: (E) conchshell colour, (white, rock, crystal) (S) yellow (gold) (W) blue (turquoise), (N) black (iron), the last being the only discrepancy in the correspondence (Ibid. p. 713). This equation is found in the songs of Western Tibet too, in the beginning of the ceremony when the bridegroom's party arrives and is not allowed to enter until it has properly replied to the queries of the bride's party from the house. For other references see A.H. Francke, *Tibetische Hochzeitslieder*, p. 35, n. Cfr.: below p. 105.

The homology of the house of the bride with heaven is clear and it is reinforced by the reference to the ladder of 13 steps mentioned later on; it is the tree of ascension to heaven leading to the upper sky through the 13 heavens. Cfr. n. III.

¹⁰⁵ For these bars see Tucci-Gherzi, *Secrets of Tibet*, photo B, facing p. 178 and here fig. 9.

¹⁰⁶ Vaiśravaṇa, the god of wealth. The store-room is bañ mdsod, the scarf is called nañ mdsod; hence the pun.

¹⁰⁷ See E. Kawaguchi, *Three years in Tibet*, p. 369.

¹⁰⁸ On *bre* and its equivalence see Ch. Bell, *Tibetan Grammar*, p. 138.

¹⁰⁹ Salt from the northern plains is sold all over Tibet and exported also into the neighbouring provinces. It is a necessary present along with wheat and barley to be given to the bride. So also in Western Tibet.

Are there with them the nine kinds of things beginning with¹¹⁰ the skin of the lion and the nine kinds of things beginning with the skin of the leopard and the nine kinds of things consisting in pieces of cloth of great value in order to mark that the lineage of the father and of the mother is high?

(The party of the bridegroom, from the house)¹¹¹

Om svasti

This ladder which separates the upper part (of the house) from the lower, is a ladder with thirteen steps.

Its two side-pieces are made of rock crystal; the banister is made of diamond *p'a lam*.

The pegs of the ladder are made of seven superimposed jewels.

Have you the flag for the ladder (with the design of the) seven royal kinds of jewels upon it?

(The party of the bride)

Om svasti

This tremulous wooden stick of the flag made of good bamboo which has been brought here from the innermost part of Lho roñ (the southern valleys)¹¹² has one root but five points.

The lower part is like the pouch used by the woman who sells *c'añ*¹¹³.

The middle part staff is like the bamboo used for the arrow of a young man. The point is like the staff of the flag symbolising the *rluñ rta* meant for the protection of the body¹¹⁴.

On this flag of five colours like a sun rising on a snowy mountain, this piece of divine cloth, a white silk from China, has been laid over; let it be planted in the centre of the¹¹⁵ male god in his great castle.

Look at the majesty of the dGra lha¹¹⁶ whether it be raised or not.

Ki ki svo svo god is victorious.

¹¹⁰ mts'on seems to have here the meaning of gtso.

¹¹¹ The nine pieces of cloth alluded to in the previous song as well as the thirteen steps of the ladder have a correlate in some Bon po conceptions. It is in fact known that in the Bon po religion there are nine vehicles (but also among the *rñiñ ma pa*) and thirteen classes of gods while, generally, nine and thirteen are sacred numbers. The house with its ladder of thirteen steps evidently symbolises the heaven with its thirteen spheres; the ladder itself is the *axis mundi*, the means by which one ascends to heaven.

¹¹² The valleys of Southern Tibet. We have seen that bamboo grows in Tsari and also in Trommo (Chumbi Valley.). This song is dedicated to the *mda' dar*, a stick with flags of five colours on its top, which is an essential part in every marriage. Cfr. a good description of this ritual in S.H. Ribbach, *Drogsa Namgyal*, München, 1940, p.76 ff. Cfr. D. Macdonald, *Mœurs et coutumes des Tibétains*, Paris, p. 134.

The stick is compared in the song of Western Tibet to a tree which has five tops and five branches; each of them of a different colour. It is clear that in this ceremonial the cosmic implications of the rite are always present, even if, in course of time, they have been attenuated. According to the songs of Western Tibet there are three qualities of *smyu gu*; the best is that of India, then comes that of Tibet, the last one is that which comes from the Mon country. The stick of the *mda' dar* is also called *mda' smyu gu* (also *smyu gu*). The party of the bride, as a rule, asks wherefrom and after how many difficulties and hardships it was collected: to which the party of the bridegroom replies. Then the stick should be properly polished.

¹¹³ A ma *c'añ ma* = *c'añ aṭs'oñ ma*.

¹¹⁴ On the *rluñ rta* see L. A. Waddell, *Lamaism*, p. 441. *Gazetteer of Sikkim*, p. 348. The *rluñ rta* are as a rule four: one for the vital energy of the man who dedicates them (*rañ ñid kyi srog*), the second for his body or bodily power (*lus or sku*), the third for his karmic success or authority (*dbañ*, or *dbañ t'añ*) see below p. 64, n.6, and the fourth the *rluñ rta* proper for the prosperity of his astrological connections. See Appendix II.

¹¹⁵ On the *lha t'o*, *lha mk'ar* (on the housetop) see Appendix II.

¹¹⁶ The dGra lha on the top of the house. See below p. 187 f.

(The party of the bridegroom)

Om svasti.

In this palace, which in every side is modelled upon the divine palace of dGa' ldan¹¹⁷ above (the sky), I will describe the pillars

which are made of the best sandalwood (gośīrṣa) as their material;
outside there are the four pavillions of the gods in the four corners of the house,
inside there is the abode of the male god (god of the family of the bridegroom)
protecting and defending.

Below there is a stone which is the steadfast pedestal of the pillars.

It is round and it is made of self-originated hard material. Bushel¹¹⁸, garland and gems are its three ornaments.

There is the "long bow" adorned with a glory of good luck, the "short bow" and the cloth, the "cover of the bow".

Then, there is the beam adorned with designs of dragons, the "seat" of the beam and the cover of the beam.

Then there are the lotuses and the "accumulation of the law", with the sgo rog, moon and sun¹¹⁹.

If there is such a pillar composed of these thirteen parts, in this time, in which an excellent festival takes place, offer to this pillar made of red sandal one white piece of silk (as k'a btags).

(The party of the bride)

Om svasti.

Do not say: *gzugs* (body) but *adsug* (to place): *adsug* is here: to lay the foundation of human wealth¹²⁰.

Having saved in summer all sorts of good grass, so can you eat.

¹¹⁷ Viz. the house is compared to the Tuṣita paradise.

¹¹⁸ Bre corresponds to the Sanskrit droṇa and really means a measure of capacity: with regard to bre as a part of the stūpa see G. Tucci, *Indo-Tibetica* I, p. 129.

¹¹⁹ Thus in a pillar, ka, ka ba planted upon a stone for its support thirteen parts are distinguished (see figs. 2, 3).

1) ṅbre which is a term used also in the scheme of the mc'od rten and corresponds to skr. droṇa, the basement of the srog śiñ, yaṣṭi, the wood which supports the wheels or umbrellas (G. Tucci, *Indo-Tibetica*, I, p. 122).

2) ṅp'reñ, garland.

3) nor bu, gems. These are the ornaments which may be carved or painted on the surface of the ṅbre.

4) gžu riñ "the long bow", the long part of the capital.

5) gžu t'uñ "short bow", the short part of the same.

6) gžu k'eb, a frame above n. 4.

7) gduñ lcam, beam decorated with designs of dragons.

8) gduñ gdan the basement of the beam.

9) gduñ k'eb, decoration on it.

10) padma, lotus-decoration supporting the:

11) c'os brtsegs "accumulation of the Law" ornaments on the upper lcam, below the:

12) sgo rog?

13) ñi zla, sun and moon: they go together because the disk of the sun rests upon the half moon: they are part of the decoration.

¹²⁰ During the marriage ceremonies a great quantity of sheep meat is used for the banquet offered to relations and friends. In this section the names of the various pieces of this meat are given a different and auspicious meaning. In this song the meat itself becomes a symbol of the invoked goodluck and blessing of the gods. For *adsug*, not in the dictionary, see: *gzug* = the tenth part of the carcass of a slaughtered sheep; cfr. also *adsugs gtor*. In all cases, though the spelling of the words is different, the pronunciation is usually the same or similar.

Water having been collected in winter, so can you drink.

To-day in honour of the rows (of relatives) here assembled, lay the foundation (of wealth). Do not say: *rkañ* "foot" but say *bkañ* ("full"); say "full" (like the fullness) of the treasure-house full of wealth.

Do not say *ts'an ra* "hinder part of a sheep", but say *ts'an*, plentifulness; say that plentifulness which is plentifulness of children, wealth and abundance.

Do not say *rtsibs* "ribs" but say *rtsig* "heap". Say «heap», that is heap of food of one hundred kinds of nourishments.

Do not say *stod po*, "upper part of the body (of the sheep)", but say *mt'on* "high"; say «high» viz. that your majesty¹²¹ be higher than a mountain.

Do not say *brañ* "chest", but say *grañs med*, "infinite"; say «infinite» referring to the infinite number of relatives and servants.

Do not say *lag pa* "hand", but say *legs* "good"; say "good" that is, good because every action you did is good.

Do not say *jiñs* "neck" but say *agyiñ* "haughtiness"; say «haughtiness» as regards your enemies.

Sheep, adorned with fat and wool, since to-day you have come here in honour of the row of the relatives here assembled, I offer as your ornament a scarf.

(The party of the bridegroom),

Om svasti,

This precious, auspicious vase, round and made of jewels of five kinds, has been filled inside with divine ambrosia¹²²; it looks beautiful with the ornaments placed on its rim¹²³ and made of butter white and yellow.

We shake that (ambrosia) three times to the right and to the left with a bamboo cane from rMa bya¹²⁴ in the south,

This ambrosia is like that which was produced by the whirling of the divine ocean.

Do satisfy with ambrosia the row of all relatives here assembled; from the root of this tree, (used for whirling *c'an* and similar) the tree of illumination, branches, leaves, flowers and pistils come forth.

Lay over it a diadem made with a scarf of five colours.

And offer a scarf which increases the (power of the) flag-staff of the *rlun rta* etc.

(The go-between)

Om svasti

¹²¹ dbu p'añ has not only the meaning of helmet as in Chandra Das but also that of dignity, majesty as in the sentence: dkon mc'og gi dbu ap'añs bstod, to praise the majesty of the three jewels, following: *dPal sa skyai bstan sruñ mgon po c'e c'uñ las mk'an lcām dral dur k'rod bdag po dañ bcas pa rnams la gtor ma qbul bai c'o ga ap'rin las myur mgyogs keyi po ña* by the fifth Pañ c'en Lama bsTan pai dbañ p'yug. Instead of gañs (ri) perhaps better: dguñ, heaven.

¹²² For ambrosia *c'an* is meant. The *c'an* ceremony plays an essential part in the nuptials; in the songs of Western Tibet and Ladakh, many songs extol its qualities: *c'an* is *ts'e c'an*, bestowing long life. Cfr. the vase alluded to in the following stanza; this is the vase, bum pa, used in many rituals in India as well as in Tibet; cfr. the ghaṭasthāpana of the Indian liturgy.

¹²³ On these pieces of butter and tsampa placed upon the rim of the vase or of the cup; see above n. 37.

¹²⁴ rMa bya, usually pronounced Mapchah and so marked upon the maps, is the Tibetan name for the Karnali which flows from Western Tibet into Nepal. This means that the bamboo here referred to comes from Nepal.

In this excellent country of gTsañ in γYas ru,¹²⁵ there is this (father) brave and powerful; he has many brave sons and he is forbearing; when other men look at him, he appears to them like the dGra lha among men; marvellous indeed is this royal father of a girl who carries away the mind (of men).

Upon the mattress placed on the golden throne, firm and steadfast, has been spread a blessed silk cushion made by a Chinese girl; (the design) of the svastika (made) with auspicious grains winds around.

The royal father sits on the steadfast seat.

The body of this royal father is like the snowy mountain, like the sun spreading its light upon the snowy mountain, like the moon possessing white and red splendour; when he puts on his hat,^{125a} his boots and his clothes, he looks like a vase possessing the eight symbols of good luck, when it is adorned with a scarf of five colours.

(His) ornaments such as the earring and the necklace and the jewels are like the mane of turquoise of a lion¹²⁶.

This yellow hat of the royal father is like the sun rising upon the golden mountain of the East.

On this occasion in which there is abundance of all kinds of prosperous desirable things, I offer as an ornament for the neck of the great royal father this divine cloth, (the scarf) beautiful on account of the eight lucky signs (designed upon it).

Upon this throne of turquoise, lucky and perfect, sits steadfast the great mother.

This is a drink of ambrosia, a sweet and refreshing c'añ made of grains, and this is a good auspicious cup¹²⁷ with a long handle which has come from the treasures of the great Eastern capital (China).

Having filled it up to the brim¹²⁸ I beg you to accept this drink of ambrosia, viz. c'añ made of grain. I offer as ornament for the neck of the great mother this beautiful white scarf very white and adorned with auspicious signs along with the singing of auspicious rejoicing songs.

This young man beautiful like a divine ephebos subduing the four continents viz. the ṅDsam gliñ etc.¹²⁹ possesses a body which has the colour and the splendour of the rainbow: it has been obtained by the force of merit accumulated in former births.

He is like a lion shining more than a snowy mountain; like a lion walking on the Gañs ri he is steadfast.

He sits steadfast upon the golden throne of Gesar;

(he sits) upon the throne which is sustained to the right and to the left by (images) of lions

¹²⁵ In the territorial division of Tibet dating back to the royal times, gTsañ corresponds to γYas ru, "the right banner or district".

^{125a} But the reading of the ms. žabs may also be accepted as a že sa, žabs lham: boots.

¹²⁶ Allusion to the Señ ge dkar mo γyu ral pa can "the white lioness with a turquoise mane", the deity of the glaciers invoked in the nuptial songs of Ladakh and frequently referred to in the legend of Gesar and generally in the mi c'os. Laymen officials wear only one earring.

¹²⁷ dkar bzañ honorific term for dkar yol.

¹²⁸ dbyu bur is for p'yur bur.

¹²⁹ The four continents are: Uttarakuru, Pūrvavideha, Aparagodāniya, and Jambudvīpa.

and is made of pure jāmbūnada¹³⁰ gold.

(He sits) upon five superimposed cushions

made of a cloth called *ryyan bžji*¹³¹ red and yellow in the middle of eight winding auspicious signs made of excellent grains¹³²

coming from the thirteen districts of ąDsam gliñ¹³³. He possesses a mind always joyful and happy on account of the enjoyment of tea, c'añ and all kinds of desirable things.

“Another man like this cannot be (found) even in the country of the gods from above”;
while such a discourse is said again and again by all people assembled here,
on this perfect occasion,

I offer as an ornament to you, which can bring under your power [even] the sons of the gods,
this white scarf adorned with the seven royal jewels¹³⁴ viz. an ornament which can bring
under (your) power men, riches, food and dresses.

Upon a silk cushion, a divine thing and perfect, on a seat over which the auspicious
svastika winds,

this girl to whom there is no equal (sits).

She appears in the body of a goddess from above.

To her, first of all, I offer auspicious grains, flour and butter,
ambrosia collected from the thirteen districts of the ąDsam gliñ
and the essence of the divine ambrosia of Indra from above,
and food and drink from India, Nepal and Tibet.

She accepts to drink never ceasing and according to her wishes,
in a cup of jade showing the auspicious symbols;

this scarf of immaculate silk of¹³⁵ China

I offer to the jewel-like neck of the bride.

Her handsome form is pleasant to see, her manners are good,

She is of a good colour,

She has an excellent perfume, is tender; and to the touch (so desirable) as desirable things
of all kinds can be.

(The party of the bridegroom)

Om svasti,

The lotsavas, the translators of Tibet, India and Nepal

and specially the lord of the learned men, T'un mi saṃ bho ąa¹³⁶,

with hardships of body and speech like those of Saṃ bho ąa,

¹³⁰ A kind of gold considered to be the best.

¹³¹ Literally “with four ornaments” perhaps embroidered silk. In the songs of Western Tibet various kinds of seats are referred to; they vary according as to whether they are meant for the parents, the bride and bridegroom, the officiating priest invited to the ceremony, the astrologer, the doctor; the same division concerns the drinking cups.

¹³² Designs made on the flour with barley-grains; they may be compared with the *alponā* of Bengal on which see below p. 149, n. 11.

¹³³ An allusion is made to the thirteen districts k'ri skor into which Tibet was divided during the time of Qubilai. See G. Tucci, *Indo-Tibetica* IV, Part I, p. 86 and *TPS* p. 14, 681, part I. Here they have been attributed to the ąDsam gliñ.

¹³⁴ On the seven jewels, as a symbol of the king, see L. A. Waddell, *Lamaism*, p. 3, S. 9.

¹³⁵ A še is a small scarf; as regards nañ mdsod see above, n. 107.

¹³⁶ The author of the Tibetan alphabet and of the first Tibetan grammar.

from the holy places of India and Khotan
introduced here, into this Northern country of the snow
the eight deep doctrines¹³⁷ and many sūtras and Tantras.
In the same way, in the proximity of the blessed Tashilunpo
which is a second Sukhāvati in the middle of gTsañ,
inside this new house full of jewels granting every wish¹³⁸
you¹³⁹ (like the) minister lotsāva (T'on mi sam bho ṭa) have brought
this powerful king of the jewels¹⁴⁰ granting all sorts of wishes.
(To you) we offer this white auspicious scarf
with our thanks for having brought here this jewel granting all sorts of wishes.

Om svasti,

In this holy place, encircled by perfect auspicious signs,
may all sorts of good luck and bliss granting the best of our desires,
come unhindered, in company of joyful dances,
just as iron is attracted by the loadstone.

I pray for every kind of good luck, wealth, renown, all sorts of prosperity to be obtained
in this existence, like those of
Hiraṇyagarbha, Nīlakaṇṭha and Viṣṇu¹⁴¹
and the Cakravartins like the famous Nemi.¹⁴²

I pray for every kind of good luck, wealth and renown
(such as) the eight kinds of things miraculously produced¹⁴³ by the combined circum-
stances, a door of the origination of that real fortune which is the benediction
bestowed by the blessed son of Śuddhodana, the leader of men¹⁴⁴.

I pray here for every kind of good luck and wealth, and renown
such as happy and joyful festive entertainments,
perfect possession of force and power,
realization of all desirable things such as long life and health.

Prosperity and splendour might come as an ornament for the aḍsam gliñ.

¹³⁷ The eight deep doctrines refer, perhaps, to the eightfold path.

¹³⁸ Cintāmaṇi.

¹³⁹ The person alluded to is the go-between who arranged the marriage and now leads the bride into the house of the bridegroom.

¹⁴⁰ Another name for the jewel cintāmaṇi with which the bride is compared.

¹⁴¹ Lit. the god with the discus in his hand, Cakradhara.

¹⁴² See Mahāvvyutpatti 181, no. 3583, Lokaprajñapti in De La Vallée Poussin, *Vasubandhu et Yaśomitra*, p. 321.

¹⁴³ me loñ, gi waṃ, ba žo, dañ / dur va, bi waṃ (or pi waṃ), li k'ri, duñ / ñuñ dkar, bkra šis rdsas bryad do / that is, mirror, bezoar (B. Laufer, *Loan words* n.223), raisin, dūrvā grass, guitar (ibid. n.233), minium, conchshell (turning to right), white sesamum.

¹⁴⁴ Viz. Śākyamuni, the Buddha.

PART II

Songs from Western Tibet

INTRODUCTION

The songs of the dGra lha

In this second edition of "Tibetan Folk songs" I have added the text of the songs sung during the festival of the Dralang celebrated in Poo on the border of Tibet. This festival which has been compared by Francke with that of the Shar gan equally described by him¹, is held in a special enclosure in the middle of which a stone pole is raised. Here follows the description of the place made by Francke: A.H.Francke, *Antiquities of Indian Tibet*, Part. I, p. 22: "A third place which is connected with the same festival is found in the middle of the village of Poo, and is called Dralang (*sGra-lang* [?] 'raising the voice'). It is used for dancing and has a pole in the middle. On two sides of the place, there are *lha-tho* like those on the new Shar-rgan place, and two perpendicular stones, one showing traces of an inscription seemingly *Omi-a-hum*. The other plain one is probably a rude kind of *lingam*, like those in Manchad. Not far from it, there are holes or pits where again children used to be sacrificed."

When I was in Poo in 1933 I was able to find a manuscript containing the songs of the festival. The manuscript is very badly copied and is very often almost unintelligible. However I read it in Poo, soon after the discovery, and my informants gave me some clarifications very helpful to the understanding of the text. Then I tried to restore a readable text, and lately I was helped to overcome the last difficulties by Chhimed Rigdzin and then by Prof. Namkhai Norbu. I do not say that the text as it now stands is in every place fully intelligible, but it has a meaning for the main part. I add a photo of some pages of the original in order to show the dreadful misspellings of the copyist.

Reverting to the dGra lha festival, Francke speaks of human sacrifices and so on; and of course, his interpretation of all these festivals is biased by his idea of the existence of a *gLiñ c'os*. Very little of his ideas can now be upheld. But there is no doubt that these festivals, and the songs which are sung in the occurrence, preserve a great deal of aboriginal beliefs and rituals which Buddhism, as it always did in its diaspora, did not refuse to accept, though giving them a Buddhist turn. It is evident that these songs and festivals are connected with fertility rites and betrothal ceremonies, in which also the equation of the place where the dance takes place with the cosmos, enhanced by the presence of the central pole (Sumeru), is clear.

The festival is a gathering (*adsom*) of those who participate in it, but also of the gods protecting the territory, divided into the three usual groups: *lha*, *gñan*, *klu*. The ritual is considered as a cause; the ceremonies which are accomplished, the blessing, the worship, etc. are meant to produce skyid, happiness and to renew it.

The main purpose of the ceremony is therefore that of conducting a ritual intended to produce a renovation; it is a new-year festival which should assure all sorts of prosperity for the coming year, and represents a variety of those new-year festivals which we can trace back to the very beginning of Tibetan history, and which Lamaism continued to hold by setting them within the picture of its religious schemes.

In the song, reference is made to the happiness which — supposed or real — is said to have been

¹ Cfr. H.R.Deuster, *Kanawar, Grundriss einer Volks- und Kulturkunde*, Studien zur Völkerkunde, Leipzig, Jordan und Gramberg 1939, p. 86.

brought about by the past year: everything then had been happiness-bringing; the invocation is made that what has already happened should be renewed in the course of the coming year.

The dependence of the community on the natural forces is emphasized: sun, moon, sky, mountains should be made happy by the ceremony, and in consequence, be also happiness-bringers, as they had been in the past (28–37); therefore castle and house were and should now be happy and prosperous; castle and house indicate the community: the chief (*žan blon, mi c'en*) and the commoners. No reference is made to fields or to flocks, but the final stanzas, invoking that some birds and animals may find what they want and thus be safe (or that the trees from which arrows and spindles are made be not destroyed), are certainly not prompted by the Buddhist love for animals in general, but rather by the concern of assuring game, and the wool necessary for spinning: all this points to a society based on hunting and wool-making, much more than to an agricultural one. This fact is indicated also by the reference to the strength and ability of young men, expert in archery and in the chase of wild yaks. In a general way what is wanted is not only *skyid*, happiness, but also *ḍsom*: this word literally means gathering. It is the gathering of the people taking part in the ceremony, but it also means gathering of all things desired for plenty; the two things go together because the gathering in the *Dog ra* produces the gathering of all that which is desired in a concrete sense, i. e. abundance.

But this society is imagined on a condition of parity in which all members participate almost on the same plane, from the *žan blon* — the chief man — to the boys. All of them should equally prosper within their own capacities. This renovation of the year and the happiness hoped for are invoked and fulfilled through the expulsion of troubles and misfortunes; but this is possible only if the *gÑan* are satisfied with the ceremony, so that they have nothing to complain of against the community. The ritual in its main structure is very simple: there are no references to offerings except offering of *c'añ*; its most important part consists in the dance in which young men and young women take part. Onto this original theme, which is certainly very old, Lamaism, as we shall see, tried to force its schemes; but it did so in a rather clumsy way, so that the original themes and the Buddhistic contribution are never truly merged: the two elements or aspects remain easily distinguishable from one another.

Thus the impression we gather from these songs is that there occur allusions to different layers of social evolution; references to yak-hunting appear to be survivals of a society of hunters, though the sport of archery is also today practised on special occasions, tinged with religious significance, such as the new year festival.

But though no reference is made to agriculture, the picture which we infer from the songs is that of a settled society, with castles and houses. Reference to irrigation canals, albeit occasional, points at least indirectly to agriculture.

No mention is made of the offering of harvest or of the thanksgiving for the abundance of crops, as one should expect from a well-organized agricultural society.

The dead are present; the offering of a pair of hairlocks is mentioned. But this too should be considered as a mere survival, hidden by the allusion to impermanence which is due to Buddhist influence.

Anyhow, remembering the fact that the main most ancient part of the song is a renovative rite, one can easily understand the importance of the *Dog ra*, the place where the ceremony is accomplished, and its implication.

In Poo I could find no trace that the place or the festival celebrated there was called sGra lañ “raising the voice” as Francke supposes. His Dra lang has nothing to do with sgra but it corresponds to dgra lha, misspelt in the mss. as a sgrab lha².

In our songs, in stanza 39 the dgra lha is invoked as residing in the country of Poo: he therefore corresponds to a yul lha; he should be praised because, were this not the case, there is a danger that he may abandon the community. But what is the particular dgra lha here worshipped?

The dgra lha is a very complex god or rather group of gods, common to the Bon pos as well as to the Buddhists, as can be easily ascertained reading the well-informed chapter dedicated to them by Nebesky: *Oracles and Demons of Tibet*, p. 318ff.³; there are many dgra lha, their main character being that of warlike deities. This does not leave out the possibility that later on they might have been reinterpreted, by assimilation, with other groups of deities, e. g. mountain deities. But originally their character was that of gods supposed to protect the warrior and to help him in fighting. Each person had his own dgra lha, who was supposed to be born with him, (see: *bSan brñan gyi c'o ga mc'od pai sprin gyi k'añ bzans* p. 4, a); the dgra lha is “a god born together with (man)”, lhan cig skyes: these gods are five: p'o lha, mo lha, žañ lha, srog lha and dgra lha (e. g. *Vai đūr ya dkar po*, Lhasa ed. p. 194, a)⁴.

In liturgical literature, through contamination with Indian lore, the dgra lha is said to date back to the time when there was the famous fight between the Gods and the Asuras: at the time in fact Indra propitiated the above-mentioned five gods (lha lña) and rendered worship to the dgra lha (ibid. p. 4, b)⁵. Thus, in this reference we find once again the recurrence of the fighting character of the god. When there is a fight he is praised and the wing banner (ru mts'on) is hoisted; he resides on the right shoulder. It is necessary that the man and the god and power never part: it is just because Loñ rñam caused the dgra lha to abandon king Gri gum that this king could be killed. In case of battle he resides in the war paraphernalia, in the helmet (rmog) and in the mirror (me loñ) placed in front or on top of the helmet itself, so that the majesty may not abandon the warrior; likewise in the bow and in the arrow so that the swiftness in bending and throwing go together; on the edge of the banner (which the spear possesses on its top), so that the brandishing and the blow go together; on top of the sword so that its entering in the body of the enemy and its piercing go together; and so on as regards the catapults or cannons (sgyogs) and even the mane of the horse etc. In conclusion he ensures victory.

But we cannot forget that the dgra lha possessing such a combative character is one of five gods born with man; as regards the other four, three of them represent the continuity of the family descendance: father, mother, uncle: the tripartite division dates back to the old times

² Which I wrongly adopted in *Secrets of Tibet*, p. 199. But I corrected it in *TPS*, p. 729. The wrong spelling derives from the pronunciation of the word. From Joshi, “Notes on the ethnography of the Bashar State Simla Hills”, Punjab, ed. by H. Rose. *Journ. and Proc. ASB*, vol. 7, N. S., p. 538ff.; Dāblā Chags drul, Dāblā dMag gi dpon po, Dāblā Tsa-khang, Dāblā Khro mo min (goddess), Dāblā Klu brug šes, cf. R.H.Deuster, *op. cit.*, p. 84.

³ Cft. chiefly Stein, *Recherches*, references in index p. 626, 627 dances. Id., “Le liñga des danses masquées lamaïques et la théorie des âmes”, reprint from *Sino-Indian Studies*, vol. V, n. 34.

⁴ For other sources see: *Oracles and Demons*, p. 328.

⁵ For other sources: *Oracles and Demons*, p. 336.

when the uncle on the mother's side had a prominent part in the family context.^{5a} Quite differently in India, where the transmission from father to son was caused by an imposition by the dying father of his essential being in his son (cfr. e. g. *Kauṣītaki-ūp.* 2514) here, on the contrary, there is a co-born projection of the father-mother-uncle entities into the new-born child; these three are present in him as protecting factors, but chiefly connecting him with his ascendancy and therefore ensuring in him and through him the preservation of the family. Those three elements divinized as three gods, represent the link of the present with the past and the future and when the yul lha intervenes the link is extended to the soil where the family lives. Besides them, there is of course the srog lha, that is the principle of life. He ensures the persistence of the vital forces; the dgra lha brings us back to primitive society based on hunting and fighting and aims at protecting man and helping him in his warlike activities. There are other gods too who protect man but they are not born with him: srid lha, nor lha, yul lha, btsan lha, rgan lha; then: t'ab lha, bañ lha, sgo lha, ka lha, dog lha; the first pentad is meant to protect (skyob pa); the second, to look after karmic power (dbañ t'añ⁶) *Vai dūr ya dkar po*, p. 194a.

The five inborn gods are not only gods but in a certain way may be considered as souls: quite differently from that materialization of the good and sinful works accomplished by man himself who accompany him, and in the final judgement appear near him to defend or to accuse him. In the latter case we are confronted with other ideas, most probably of Iranian origin, like many others which were introduced into Tibet after its contacts with the Iranian ideas spread all over Central Asia⁷.

Later on, this content of the five inborn deities was adapted to a new social situation and lost many of its former implications. Thus (*Vai dū rya dkar po*, p. 194) it is said that dgra lha provides increase of wealth and reduces the number of enemies; this is an attenuation of the direct part which he was supposed to take at the time of fight: the p'o lha is meant to ensure increase of years (lo aṣ'el) and the continuance of the family, the mo lha ensures srid descentence and great fortune γyañ; the žañ lha ensures p'ya and γyañ, good prosperity.

The new scheme preserves an old terminology: the names of some gods who little by little, in the course of time, were deprived of their original content and assumed a more vague significance strictly connected with the general welfare of men. At the same time it is evident that beside the pentad in which dgra lha is included and which is coborn with and inborn in man, the other deities have a quite concrete significance, strictly connected with their name; sgo lha, t'ab lha, ka lha, the door god, the fireplace god, the pillar god, etc. For the importance of the ka, pillar, in the house see p. 190.

The area where the ceremony takes place is called Dog ra, the enclosure of the dog, and the god who is supposed to be there is dog lha, classified as a mgon po, a protector; the mgon po are a class of gods who must be approached with awe and appropriate worship; in that case they protect and defend the devotee. On the contrary, they may be revengeful. Evidently the

^{5a} The connection with the dgra lha and family group is confirmed by other lists to which Nebesky refers, in which we have a; p'a mes brgyud kyi dgra lha, that is, the dgra lha of the ancestral lineage (p. 325);

⁶ dbañ t'añ is the fruit of the merits of previous lives and therefore: da lta rañ rei rgyud la gnas pai bsod nams kyi dbañ gžan gyi spob pa zil gyis gnon pai nus pa.

⁷ G. Tucci, *Il libro tibetano dei morti*. Milano 1940, p. 43. Cfr. the good and bad soul among the Turks, Uno Harva, *Les représentations religieuses des peuples altaïques*. Paris 1953, p. 197ff. and Stein, *Le liṅga etc.*, p. 19f.

dog lha is an aspect of the above said dgra lha as it appears from the very title of the booklet. Dog lha is elsewhere considered a gñan, or a klui rgyal po⁸, two different groups of demon-gods; gñan being demons in the intermediate space or of mountains, klu of the underground. In fact as we are going to see, the Dog ra is not only the projection of the universe in its extension, divided into four gliñ, but it is also the projection of the three spheres of existence; that is why, when the dance takes place, steps of dance are dedicated first to the gods, then to the btsan and then to the klu; the big stone is evidently the axis mundi, which represents the link, the connection between the three layers of the world (vv. 85–86). Which is the meaning of dog lha? This name may be interpreted as the god dog or the god of the dog. In order to fix the real meaning we must first of all determine what is dog: dog is here for dog mo, honorific for dog sa, (sacred) place, soil, earth. (See Thomas, *TLT. Indices*, s.v. TH., pp. 84 and 99 where we find the relation yul yab and dog yab country-father, earth-father. Cfr. R. Stein, *L'épopée Tibétaine de Gesar*, p. 365 and 392 Dict. of C'os Grags; dog = sa gži, γyañ sa). This would explain the expression Dog ra as “the enclosure of the dog”. We detect from our songs that the Dog ra is the surface, or soil, participating in the sacrality, an area which by a magical transference represents the universe. In fact de Dog ra is divided into gliñ or continents, as the world (the four major continents). At the end of the song, in the wishing prayer which concludes the ceremony, it is said that the Dog ra has in it a rgyal ri evidently homologous to Ti se (round it, at the four corners, there are four other rgyal ri): just as the Sumeru is in the very middle of the world. The place, on account of the ceremony, has been transformed into a reflection of the world, in its spatial-temporal equilibrium, but, as a consequence of the ritual itself, it has been transferred on top of rGyal ri — Sumeru itself, above the temporal-spatial relation.

This dog lha is quoted as one of five lha conferring dbaṅ t'añ, karmic power, worldly success: his companions are, as we saw, the t'ab lha, the lha of the fireplace, the bañ lha, the lha of the storehouse, sgo lha, the god of the door, ka lha the god of the pillar, that is to say the gods of the house or tent, in a word of the place where the Tibetan used to live and work: each of them respectively bestows on men nice food, increase of cattle, happiness, increase of corn (ābru); the last boon is in fact the gift of the dog lha. Which leads us again to consider it as the earth in its unceasing productiveness. Thus, according to a Bon po cosmogony contained in the *sNan srid mdsod p'ugs kyi gžun dan agrel pa aP' rul gyi sgrom me* p. 11, b, the sa rgyal, the king of earth, whose power extends over the earth, dog gyi bdal po, is the first of the manifestations, sprul, of aP' rul gyi rgyal po. He is invoked also in the Bon po funeral rituals as the sa yi bdag po, k'yab pa dbaṅ c'en (*Zi k'ro dgoṅs pa kun adus t'os c'og rañ grol c'en poi dbaṅ gi las byaṅ* p. 2, a). But of course the deity is a lha not a lha mo, not a goddess, rather the God of the dog, the soil. He is a yul lha or a sa bdag not a mother goddess. But we know that many of these deities which originally were no doubt more definite, at the end of a long evolution and the triumph of Buddhism, merge together; there is an interchange between the various themes; each of them may include characters of the other. Their names also are superimposed, as we have indicated earlier.

⁸ But in a Bon po book: *Bon gyi gži bstan pai byun k'uns*, p. 18 a-1. 2. and p. 23. l. 8: dog lha bon pa la sogs šes po can bcu gñis kyi bon pos rgyal sar bkur bas bod la sña bai rgyal po gña' k'ri btsan po'o /

The Dog ra comes, as said, at the end of a quinary series. It represents the universe where the ceremony takes place; it is, as the universe, protected at the four corners by four guardian deities, these being rdo rje sems dpa', rin c'en abyuñ ldan, snañ ba mt'a' yas, don yod grub pa.

Thus the dog lha resides in the Dog ra both as a soil, dog, and the lha of the dog, a duplication of which there are many examples in Tibet. The aforesaid four gods rdo rje sems dpa' etc. are a Buddhist intrusion on some older scheme: they represent a Buddhist colouring of some remote cults. These four deities are not only custodians or guardians of the four quarters, but they are supposed to be the openers of four doors corresponding to the quarters; this implies that there must have been in the Dog ra four gates, one on each quarter, just as in the scheme of the maṇḍala.

But on the same occasion, mention is made of the dog lha as being the master and the opener of the gate of the Dog ra. I understand this as meaning that there must have been two lcags ri, enclosures or encircling walls: an outside one, corresponding to the external enclosure of a maṇḍala, presided over by the four above-said Buddhas, and one in the inside, with one door, the master and opener of which is the dog lha.

Then suddenly there is mention of a dog mo. Dog mo, dog sa is the earth; but here the word refers to a goddess, as they state in Poo, or to a woman who impersonates it in the dance. The two things do not exclude each other; dog mo is the Earth, and Earth is here deified. In fact in the above-mentioned bon po book, belonging to the ži k'ro class, along with the above-mentioned sa bdag, sai lha mo is mentioned. She is called the first or principal deity, gtso, of the twelve brtan ma (brtan ma kun gyis gtso, ibid.). In our text she is referred to as accomplishing a journey up to heaven. Then she descends back to the Dog ra. In each part of her journey she has an inviter or leader: sun and moon to heaven, white lioness to the snowy peaks, a lama to the monasteries, a big man to the castle, father and mother to the house; the inviter to the dog ra is the dog lha. There is, therefore, no reason not to accept what I was told in Poo, that the dog mo is here a lady impersonating the earth in its feminine aspect, the particular earth of the village of Poo; she is like a bride invited to the dog ra by the dog lha as a bridegroom, a symbol of sacred nuptials between the soil of the village and the god of dog ra, the magic projection of the universe. Therefore, she is said to undertake the journey in the world; this journey means that the goddess (the girl who impersonates her) takes possession of the same universe as projected in the dog ra and therefore in the country of Poo. But shamanic traces may be also found in the travels to heaven, then superseded by other religious ideas. She seems to ascend to heaven, evidently to rejoin A p'yi guñ rgyal above the thirteenth heaven; she is therefore identified (vv. 72–73) with that goddess. The descent is described with greater particulars because she must prepare herself for meeting the bridegroom, the dog lha. The lake Ma p'am for the washing water, Byañ t'an for its butter, the waters of the irrigation canals co-operate to her toilette.

All deities are awakened; this awakening is a very important aspect of Indian liturgies, In the Durgāpūjā, as it is still practised in Bengal, the goddess is awakened in the ninth lunar day of the month Aśvin, black fortnight; this awakening called bodhana occurs directly or again in the sixth lunar day, of the white fortnight, in the bilva tree from where she is then transferred into the navapatrikā, the nine leaves, and then in the image itself (see e. p. *Durgāpūjātattva* of Raghunandana, Bhaṭṭāchārya ed. S. Ch. Siddhantabhushana, Sanskrit-Sahitya-Parishad, Calcutta, pp. 48 ff.).

This awakening may therefore — in this case too — take place in a girl (or in a stone, the smaller stone found in the enclosure, as in the case of Durgā in the bilva tree?). That the dog mo, quite differently from the dog lha, is a real goddess, supposedly present in a woman (or in the smaller stone) in which she has been awakened, is shown also by the fact that, in the difficult stanzas 93 and 94, there is mention of a comb for her: this also recalls the kaṅkatikā, the comb which is offered to the goddess Durgā during the pratipat, the first day of the white fortnight of Aśvin, when the real great festival begins up to the mahānavamī (9th lunar day of the same fortnight).

At the same time the washing of the head of the dog mo is referred to, and the water for this should be supplied by the Ma p'am, the Manosarowar lake, while the butter for anointing the hair is provided by the yak. This washing is also part of the ritual of Durgā and it takes place in the 5th day (pratar eva pañcamyām snāpayeyuḥ (devīm) sūbhair jalair: they should wash the goddess with clear waters (*Purāścaryārṇava*, p. 966 from Liṅgapurāṇa and Devīpurāṇa)⁹.

There is nothing to wonder at, if in a place which is very near to hindu centres, there should have been some contacts with the ritual of a female deity¹⁰, which contains the complex implications of the fertility goddesses or Great Mothers, and of which many survivals are to be found all over the Sutlej valley; they represent an archetype which though evolving from the same intuition takes different shapes, and also facilitates, in the boundary countries, exchanges and borrowings.

The scheme of the various groupings of the society participating in the festival is quinary: žaṅ blon — which, reviving a title of the organization of society under the royal dynasties, is the name given to the leaders of the ceremony, as my informants of the place told me — the gentlewomen, ne btsun, married women; the stag šar, the young men; the young women, last the boys. Each of these groupings, is placed under the protection of a particular patron: the žaṅ blon under that of rGan a p'o btsan, the gentlewomen of Koṅ jo, the wife of Sroṅ btsan sgam po, the young men of Gesar, the girls of dGa' dga' lag mo, perhaps connected with Gesar too, the boys of Mi c'uñ aḡal mi, this also with probable Gesar connection. Above, but as adjuncts, there are the two c'os or teachings or religious ways of conduct, the Buddhist one, that of Śākyamuni, Lha c'os and that of the A p'o btsan i.e. Bon. The Buddhist Law is represented by the ston c'en who is assimilated with Guru rin po c'e, Padmasaṃbhava, reference being made to bSam yas as the seat of the ston c'en, the great teacher. He is most probably alluded to in some stanzas where a pun is made, based upon the similarity of pronunciation between Urgan (= Urgan pa, Padmasaṃbhava) and dbu rgyan, cap. (see p. 98, n. 20.) The result is that what we find at the end is neither of them, but what we may call mi c'os, (folk religion) which is explicitly referred to in the beginning; this expresses itself in the ritual which is not only meant to serve a purpose, fertility, and renovation but is full of allusions to cosmological themes, an essential part of

⁹ Of course there is no need to refer only to the Indian ritual for the washing, because this is an essential part also of the liturgy of the Bon pos, who specially insisted on the necessity of eliminating the physical (contact with impurity, leprosy, having eaten with diseased persons) and mental (such as having broken the vow) impurity of those participating in the ceremony (called *mc'ed leam* brothers and sisters) (*P'yag len liar gsañ shags spyiñs aḡro lugs zjin ris k'a bskoñ*, p. 11) (Cfr. the Ch'au Ch'er ceremony of the Nakhi, J.F. Rock, "The Muan po ceremony or the sacrifice to heaven as practiced by the Na-khi", *M.S.* XIII, p. 27). Then rituals on k'rus c'o ga, bathing of the images, should be recorded, of rNiñ ma pa liturgy.

¹⁰ In some cases, in the upper Sutlej valley, the Hindu temple dedicated to the Deotā and the Lamaistic Lha k'añ stay side by side. See R.H. Deuster, *op. cit.*, p. 79.

Tibetan folklore and festivals, and to the legend of Gesar; he is mentioned here, his c'os is referred to in the beginning; as a surmise, dGa' dGa' and Mi c'uñ may refer to persons of the same cycle.

Anyhow, each one of the groups referred to above has its own activities or functions, as it appears from the following scheme.

On the social plane:

Lha c'os, Śākyamuni, three jewels.

Bon c'os, A p'o btsan, the dGra lha

	C'os	reference to	reference to	
žañ blon ne btsun stag šar	rGan a p'o btsan Koñ jo Ge sar	mo lha dance overcoming of the dgra yak	mo lha dance or weaving silk throwing of arrow	
na c'uñ byis pa ¹¹	dGa' dga' lag mo mi c'uñ aGal Mi	girls blessing	weaving wool sling	

On the cosmic plane (and the journey of Dog mo):

sky	sun and moon	sky		gñan of sky	heaven = middle of Dog ra	sun and moon
glaciers	gañs señ ge (lioness of glaciers)	glaciers	monastery	gñan of snow	snowy peaks	white lioness
slates		castle	castle	gñan of mea- dows	hermitage	lama
meadows	deer	house	house	gñan of castle	castle	big man
water	fish	Dog ra	Dog ra	gñan of house	house	father and mother
				gñan of Dog ra	dog mo	dog lha

Concerning the first list there is a general agreement, except for the superimposition of Śākyamuni and of the three jewels on the Bon c'os, rGan a p'o btsan, dGra lha.

As regards the cosmological scheme there are traces of the same adaptation to new ideas. The original grouping seems to be: sky, snow peaks, castle, house, dog ra, and: sky, glaciers, slates, meadows and water¹². These two groupings sometimes are merged together. But all this

¹¹ Cfr. the list, much fuller, in P. Matthias Hermanns, "Überlieferungen der Tibeter", *M.S.*, vol. XIII, p. 166ff.

¹² Cfr. for such a classification also G. Roerich, "The Ceremony of breaking the Stone", *Journal of Urusvati*, II, p. 33. It is a quinary division of some groups or classifications which occur frequently in popular literature: nam mk'a' sky, bar snañ intermediate space, sa gži soil, earth, gañs snowy places, brag rocks, cliffs, rdsa clay, spañ meadows, na k'a turf, nags woods, c'u bo courses of water (*aDsam gliñ señ c'en nor bu dgra aduñ gi bsañs mc'od ap'rin las c'ar sprin c'es bya ba bžugs so l gnas brañ mc'od rdsas bžañ po adoms na lha bsañs*, p. 3, b).

grouping may also be reduced to three elements: sky, mountains (including glaciers, slates, meadows), and water, the triad corresponding to the triple division of universe in which water = klu = underground. The inseparability of mountains and water is again evident at the end, where each mountain of the territory is accompanied by the mention of the corresponding spring. The superimposition of Buddhist themes brought about an alteration of the original quinary scheme: we notice here the intrusion of monastery and hermitage. At the same time there is a partial link between the two schemes represented by 27—28: sky = sun, moon; glacier = señ ge: castle = great man; house = father, mother; Dog ra = young men and young ladies, which shows that the festival is chiefly held by the youngsters of the village. It is not only a renovation, the new year but also an invocation of blessing, a praise to the gods, and a festival of betrothal; this explains why there are in this liturgy so many elements common to the marriage songs: the allusion to Gesar, the cosmic homologies, the c'añ libations, riddles. This analogy can be extended also to the literary form which is very similar to that of the nuptial songs. Then a Buddhist section is inserted. After the Dog ra, the party pays homage to a mc'od rten of which the description is given. It has nine bañ rim, layers; on the ninth layer there are two wheels, the srog šiñ, the life-pole, yaṣṭi, is planted in the middle of the mc'od rten; on it there are 5 ribbons of five colours with nine braids of yak's wool. Round this mc'od rten a circumambulation is performed, holding brass lamps in the hands, and offering prayers intended to avoid unpleasantness and to obtain good profits.

Then, after crossing another door, perhaps only a space which divides the mc'od rten from the mañi-wall, worship is offered to a mañi-wall which should be circumambulated: it has 13 layers and it is considered the seat or the country of a deity called lha, btsan, klu in reference to the three planes of existence in which the same entity is supposed to appear or to be present in three different forms or aspects. The number 13 does not refer necessarily to some Bon po ideas where the number 13 is sacred: but it may also refer to the 13 Buddhist heavens symbolised in some mc'od rten by the 13 wheels.

But on the happiness which the rite procures, in the joy of the young men there lingers a cloud. The cloud of anityatā, impermanence. Everything in this world is subject to death, everything fades and passes away. The shadow of Pretapuri, the town of death, the entrance to the underworld lingers on the partakers in the ceremony. A propitiation should be made to Pretapuri with the rgyal lcañ, hair locks and a gzi¹³ or earrings to be offered to it. The terrific presence of Pretapuri is not out of place in Poo which is not far from that locality; it is a place which all pilgrims, on their way to Manosarovar and Kailasa, do not fail to visit. There is also on it a guidebook for pilgrims (see G. Tucci, *Secrets of Tibet*, p. 69).

At the end there occurs the invocation of some localities, mountains and springs, within the territory of Poo or bordering on it, which have names that are not Tibetan; they betray a pre-Tibetan toponomy in which evident is the name murti, spring, water (so in Bunan and Manchad).

The mss. belonged to an old man of the village who was not willing to part with it. It appears to me that it has not been copied from another manuscript; it gives the impression of having been written down from memory. This explains the occurrence of some omissions in various cases interrupting the architecture of the poem which, owing to its sacral character,

¹³ See G.N.Roerich, "Problems of Tibetan Archaeology", *Urusvati* I, 1931, p. 27ff.; R.De Nebesky-Wojkowitz, "Pre-historic oracles from Tibet", *Man*, 1952, art. 183. Id., *Oracles and Demons*, p. 505ff.

must be strictly respected. There should be all through the song a symmetry which in some cases is lost. When I was there, the festival was said by old people to have become only a dance, and the occasion for rejoicings; it is quite possible that these songs have altogether disappeared.

The dance has a great part in the ritual; I did not see the dance as it is performed in this festival, but I was told that two rows of young men and young women participate in it, advancing and drawing back as it is usual in Tibetan dancing.

Apart from the headings of the paragraphs (not always marked in the mss.) the Dog ra or dgra lha songs of Poo are in verse. On account of the scanty experience of the copyist or of the defects of oral tradition, many verses are almost illegible. I have tried in many instances, as I have stated earlier, to restore what might have been the original form, but in some cases, I can only claim that my restoration is only probable, at best.

Sometimes the difficulty is increased by the insertion of ts'ig lhad, syllables which have no meaning at all (v. p. 15). As regards the language there are a few things to be noted: the use of ri = re e. g. 67, 70 (if it is not due to a wrong spelling, deriving from the local pronunciation), the frequent usw of kyañ = yañ, ae še = gal te, the very frequent ending in še; yo še ma še is a glu ts'ig lhad, but it may be used in the sense of: "it it or is it not", le, la is frequently used for kyi.

The most important fact to note in 13, 14 and 79 is the use of su in the sense of agent, "yis" as is Nyamkat and Jaḍ (see A. G. Grierson, *Linguistic Survey of India*, vol. III, part. I, p. 87).

I

TEXT

dgra lhai glu bžugs so

Oṃ bkra šis par gyur cig
 bkra šis bde legs dañ ldan par gyur cig
 1 ąsam gliñ mii yul na klui rgyal po dog lha mgon po
 mi c'os sna[ñ] ba la bsgyur du gsol

glui sgo

Oṃ de gsuñ dañ la lo re
 a lam lo mi la lo re
 (lha bcom ldan)¹ ša kya t'ub pai bstan pa la
 2 yul le c'os mdsad bkra re šis
 dam c'os dar dañ ągyur la šog
 btsan rgan a p'oi bstan pa la
 3 yul le bon po bkra re šis
 sñags bšad ądsom dañ ągyur la šog
 btsan rgan a p'oi bstan pa la
 4 yul le žań blon bkra re šis
 mo lha ądsom dañ ągyur la šog
 rgya bza' koń joi bstan pa la
 5 yul le ne btsun bkra re šis
 bro ąc'am^{1a} dar dañ ągyur la šog
 ge sar rgyal poi bstan pa la
 6 yul le stag šar bkra re šis
 dgra ąyag ądul dañ ągyur la šog
 ągas ągas lag moi bstan pa la
 7 yul le na c'uń bkra re šis
 gžon se ądsom dañ ągyur la šog
 8 mi c'uń ągal mi bstan pa la
 yul le byis pa bkra re šis
 9 bkra šis c'os legs gsuñ ma bsgyur
 he yań la li gsuñ ma ągyur
 bkra šis c'os legs gsuñ bsgyur na
 rgya la bsgyur ram bod la ągyur
 bod kyi smon lam rgya bo c'e
 10 sñar btab brgya btab rgyun ma šor

¹ the words within brackets spoil the metre, those within square brackets have been added or corrected by me.

^{1a} Ms. gro ąjam.

[Queries and replies]

- 11 Q. da'ñ dañ po ci la byas
 R. da'ñ dañ po c'os la žus
 c'os la žus pai smon lam ađebs

[The Examples]

- 12 lha c'os dar gyi mdud pa la
 mdud brgyab dus p'yis (sam) grol du med
 de yañ lha c'os snañ bai dpe

- 13 snañ bai dpe la dpe bžag na
 bon c'os snañ bai² bon po la
 dgyer su dar ram rjes su med
 de yañ bon c'os snañ² bai dpe

- 14 snañ bai² dpe la dpe bžag na
 mi c'os snañ bai me loñ la
 pra su dar ram rjes su med
 de yañ mi c'os snañ bai [dpe]

- 15 snañ bai dpe la dpe bžag na
 p'ar logs gliñ kyañ ci yi gliñ

- 16 p'ar logs gliñ kyañ bar snañ gliñ
 bar snañ gliñ bžii rgyal sa ru
 bya rgod la ts'e gcig ts'e gñis žus
 ts'e gcig ts'e ađas kyi rtsa na
 gšog ts'e lañ liñ su yi ts'e
 gšog ts'e lañ liñ rgod kyi ts'e
 rgod kyi ts'e yañ de la mdsod

- 17 Q. p'ar logs gliñ kyañ ci yi gliñ
 R. p'ar logs gliñ kyañ byañ t'añ gliñ
 byañ t'añ bžii [mdoi] rgyal sa ru
 rta rgod la ts'e gcig ts'e gñis žus

rgod la ts'e c'ig ts'e gñis zus
 ts'e gcig ts'e ađas kyi rtsa na
 sga srab lañ liñ su yi ts'e
 sga srab lañ liñ gyi liñ ts'e

- Q. ts'ur logs gliñ kyañ ci yi gliñ
 R. ts'ur logs gliñ kyañ dog ra gliñ
 dog ra gliñ bžii rgyal sa ru
 mi la ts'e gcig ts'es gñis žus

² Ex coniectura; ms. gsuñ mi

18 gžon ts'e lañ liñ su yi ts'e
mi yi ts'e kyañ de la mdsod

[*The Blessings*]

19 dguñ la ñi zla bkra re šis
dro aJam ldan dañ agyur la šog

20 gañs la gañs señ * bkra re šis
ɣyu ral aḁsomsom dañ agyur la šog

21 ɣya' la gañs brag bkra re šis
ɣya' mo t'añ dañ agyur la šog

22 spañ la ša ba bkra re šis
ša p'rug aḁsomsom dañ agyur la šog

23 mt'iñ la c'u bran bkra re šis
gser mig aḁk'yil dañ agyur la šog

24 dgon la mts'an ldan bkra re šis
grva btsun aḁsomsom dañ agyur la šog

25 mk'ar la mi c'en bkra re šis
lha dmag aḁsomsom dañ agyur la šog

26 dpal la yab yum bkra re šis
bu p'rug aḁsomsom dañ agyur la šog

27 dog la stag [s] man bkra re šis
gžon so aḁsomsom dañ agyur la šog

bra šis rdsogs so

aḁi yañ bkra šis yin

28 na niñ dguñ sñon mc'og legs pa
dguñ sñon mc'og gi bka' drin las
ñi zla rnams kyañ c'os dbyiñs c'e
de yañ dguñ sñon mc'og gi drin

29 na niñ gañs dkar mc'og legs pa
gañs dkar mc'og gi bka' drin las
dar señ rnams kyañ c'os dbyiñs c'e
de yañ gañs dkar mc'og gi drin

30 na niñ sku mk'ar mc'og legs pa
sku mk'ar mc'og gi bka' drin las
mi c'en rnams kyañ c'os dbyiñs c'e
de yañ sku mk'ar mc'og gi drin

* Ms. dar señ, youthful lion.

- 31 na niñ dpal k'añ mc'og legs pa
 dpal k'añ mc'og gi bka' drin las
 yab yum rnams kyañ *c'os dbyin(s) c'e*
 de yañ dpal k'añ mc'og gi drin
- 32 na niñ rdo ra mc'og legs pa
 rdo ra mc'og gi bka' drin las
 stag sman rnams k'yañ *c'os dbyin(s) c'e*
 de yañ rdo ra mc'og gi drin
- 33 na niñ dguñ sñon skyid skyid c'e
 dguñ sñon skyid kyi bka' drin las
 ñi zla rnams kyañ skyid skyid c'e
 de yañ dguñ sñon skyid kyi drin
- 34 na niñ gañs dkar skyid skyid c'e
 gañs dkar skyid kyi bka' drin las
 gañs señ rnams kyañ skyid skyid c'e*
 de yañ gañs dkar skyid kyi drin
- 35 na niñ sku mk'ar skyid skyid c'e
 sku mk'ar skyid kyi bka' drin las
 mi c'en rnams kyañ skyid skyid c'e
 de yañ sku mk'ar skyid kyi drin
- 36 na niñ dpal k'añ skyid skyid c'e
 dpal k'añ skyid kyi bka' drin las
 yab yum rnams kyañ skyid skyid c'e
 de yañ dpal k'añ skyid kyi drin
- 37 na niñ dog ra skyid skyid c'e
 dog ra skyid kyi bka' drin las
 stag sman rnams kyañ skyid skyid c'e
 de yañ dog ra skyid kyi drin

[Praises]

- 38 da ni yul la dkon mc'og bstod
 dkon mc'og dar dañ ma bstod na
 dkon mc'og sku re spañ kyi dogs**
 des kyañ dkon mc'og bstod ats'al lo
- da ni yul la dgra lha bstod
 dgra lha dar dañ ma bstod na

* Here and in the following stanzas the ms. reads: skyid skyin c'e, perhaps a spelling suggested by the pronunciation.

** Sku re may also be for ku re, jest, joke, play, referring to the dance which takes place in the Dog ra. "If we do not praise the various groups of beings here mentioned, there is the danger that they abandon us, will not attend our play."

- 39 dgra lha sku re spañ kyi dogs
des kyañ dgra lha bstod ąts'al lo
- da ni yul gyi ston c'en bstod
ston c'en dar dañ ma bstod na
ston c'en sku re spañs kyi dogs
40 des kyañ ston c'en bstod ąts'al lo
- da ni yul kyi žaň blon bstod
žaň blon dar dañ ma bstod na
žaň blon sku re spañ kyi dogs
41 des kyan žaň blon bstod ąts'al lo
- da ni yul la ne btsun bstod
ne btsun dar dañ ma bstod na
ne btsun sku re spañs kyi dogs
42 des na ne btsun bstod ąts'al lo
- da ni yul gyi stag šar bstod
stag šar dar dañ ma bstod na
stag šar sku re spañs kyi dogs
43 des kyañ stag šar bstod ąts'al lo
- da ni yul la na c'uň bstod
na c'uň dar dañ ma bstod na
na c'uň sku re spañ kyi dogs
44 des kyañ na c'uň bstod ąts'al lo
- da ni yul la byis pa bstod
byis pa dar dañ ma bstod na
byis pa sku re spañs kyi dogs
45 des kyañ byis pa bstod ąts'al lo
- mc'od pa ni*
mc'od de dguň sñon gñan la mc'od
mc'od de dguň sñon t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (γ)yo
46 dbu ma (γ)yo la žal ma brje
- mc'od de gañs dkar gñan la mc'od
mc'od de gañs dkar t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (γ)yo
47 dbu ma (γ)yo la žal ma brje
- mc'od de spañ dmar gñan la mc'od
mc'od de spañ dmar t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (γ)yo
48 dbu ma (γ)yo lal žal ma brje

- 49 mc'od de sku mk'ar gñan la mc'od
mc'od de sku mk'ar t'ugs ma ap'yo
t'ugs ma ap'yo la dbu ma (γ)yo
dbu ma (γ)yo la žal ma brje
- 50 mc'od de dpal k'añ gñan la mc'od
mc'od de dpal k'añ t'ugs ma ap'yo
t'ugs ma ap'yo la dbu ma (γ)yo
dbu ma (γ)yo la žal ma brje
- 51 mc'od de dog ra gñan la mc'od
mc'od de dog ra t'ugs ma ap'yo
t'ugs ma ap'yo la dbu ma (γ)yo
dbu ma (γ)yo la žal ma brje
- c'añ la abod sgo*
- 52 gu lañ po yi po k'añ na
tsan dan nags kyi nags k'rod na
gžu šin gsar la γyu mda' bsgron
- 53 yai šed dbus kyi bsam yas na
bsam yas gtsug lag k'añ šed na
slob dpon c'os šod ša ra ra
ña ma c'os ñan ldi ri ri
- 54 de ya ma cig mt'on tsa na
lha c'os dañ du blañs so sñam mo
mi c'os rgyab du bskyur ro sñam mo
bskyur ro snam mo gom gsum p'yis so
- 55 de ya ma cig 'og rol na
yai šed 'rgya yul gur sgo na
žañ blon mo lha t'o ro ro
de ya ma c'ig mt'on tsa na
mo lha dañ du blañs so sñam mo
lha c'os rgyab du bskyur ro sñam mo
- 56 de ya ma cig 'og rol na
mai šed rgya yul mt'il šed na
ne btsun bro ac'am ša ra ra
de ya ma cig mt'on tsa na
bro ac'am dañ du blañs so sñam mo
mo lha rgyab du bskyur ro sñam mo
- de ya ma cig 'og rol na
mai šed dar šod snar mo na
skyes pai mda' ap'en ša ra ra

- 57 de ya ma c'ig mt'on tsa na
mda' ap'en dan du blaṅs so sṅam mo
bro ač'am rgyab du bskyur ro sṅam mo
- 58 de ya ma cig 'og rol na
mai šed gžuñ yul mt'il šed na
na c'uñ bal ač'ag ša ra ra
de ya ma cig mt'on tsa na
bal ač'ag dan du blaṅs so sṅam mo
mda' ap'en rgyab du bskyur ro sṅam mo
- 59 de ya ma c'ig 'og rol na
mai šed gžuñ yul mt'il šed na
byis pai 'ur rdo k'o ro ro
'ur do dan du blaṅs so sṅam mo
bal ač'ag rgyab du bskyur ro sṅam mo
- 60 luñ pai p'u na u rgyan (dbu rgyan) gsum
u rgyan (dbu rgyan) ma yin, ston c'en yin
ston c'en rab ač'riñ t'a dan gsum
ston c'en rab ma ri k'rod mk'an
ston c'en ač'riñ po c'os bšad mk'an
ston c'en t'a ma groñ c'og³ mk'an
groñ c'og mk'an gyis c'os bšad na
ston c'en c'am la mi p'ud^{3a} ač's'al [lo še]
- 61 luñ pai p'u na o ar (= o dkar, lkog dkar) gsum
o ar ma yin žaṅ blon gsum
žaṅ blon rab ač'riñ t'a dan gsum
žaṅ blon rab ma gur sgo mk'an
žaṅ blon ač'riñ po mo las mk'an
žaṅ blon t'a ma p'ag zas mk'an
p'ag zas mk'an gyis sgruñ šod na⁴
žaṅ blon c'am la mi p'ud ač's'al lo še
- 62 luñ pai p'u na bud bud gsum
bud bud ma yin ne btsun gsum
ne btsun rab ač'riñ t'a dan gsum
ne btsun rab ma dar ač'ag mk'an
ne btsun ač'riñ ma bro ac'ams mk'an
ne btsun t'a ma p'ag zas mk'an
p'ag zas mk'an gyis sgruñ šod na⁴
ne btsun c'am la mi p'ud ač's'al lo še

³ For: groñ mc'od; so also in the following verse.

^{3a} c'am la mi p'ud = c'am la mi p'ab. So also the following verses.

⁴ the text has: gya groñ p'yos na, which has no apparent meaning: cfr. c'os bšad na, c'os šod pa of vv. 60, 64.

63 luñ pai p'u na rgya loñ gsum
 rgya loñ ma yin stag šar gsum
 stag šar rab ąbriñ t'a dañ gsum
 stag šar rab ma dgra ɣyag mk'an
 stag šar ąbriñ ma mda' ądren mk'an
 star šar t'a ma ar gog mk'an
 ar gog mk'an gyis sgruñ šod na
 stag šar c'am la mi p'ud ąts'al lo še

64 luñ pai p'u na ɣyu byur gsum
 ɣyu byur ma yin na c'uñ gsum
 na c'uñ rab ąbriñ t'a dañ gsum
 na c'uñ rab mal bal ąt'ag mk'an
 na c'uñ ąbriñ po bžon so mk'an
 na c'uñ t'a ma gron ñal mk'an
 gron ñal mk'an gyis c'os šod na
 na c'uñ c'am la mi p'ud ąts'al lo še

65 luñ pai p'u na skra ts'ar gsum
 skra ts'ar ma yin byis pa gsum
 byis pa rab ąbriñ t'a dañ gsum
 byis pa rab ma 'ur rdo mk'an
 byis pa ąbriñ ma gcer rtsed mk'an
 byis pa t'a ma ñu mk'an
 ñu mk'an gyis grun šod na
 byis pa c'am la mi p'ud ąts'al lo še

lcags si ro

66 'o yai šed dbu yi steñ šed na
 ci dañ gañ gi dpal žig c'ags
 rgya rmog gliñ bžii dpal žig c'ags
 dpal lam dpal la brjid kyañ brjid
 lcags si ri bo še
 gom gsum mc'is so še

67 'o yai šed sñan gyi steñ šed na
 ci dañ gañ gi dpal žig c'ags
 sñan rgyan legs mo yi dpal žig c'ags
 dpal lam dpal la brjid kyañ brjid
 lcags si ri bo še
 gom gsum mc'is so še

'o yai šed mgul gyi steñ šed na
 ci dañ gañ gi dpal žig c'ags
 ɣyu byur ądsom pai dpal žig c'ags

68 dpal lam dpal la brjid kyañ c'ags
lcags si ri bo še
gom gsum mc'is so še

'o yai šed sku lus kyi steñ šed na
ci dañ gañ gi dpal žig c'ags
t'er p'rug legs moi dpal žig c'ags
dpal lam dpal la brjid kyañ c'e
lcags si ri bo še
69 gom gsum mc'is so še

dguñ sñon yan šod a loñ ri
a loñ mi še me loñ ri
a loñ me loñ sa aḡam ri
gcig tsam gñis tsam bro brduñ dañ
bro šog lañ ts'o[r] aḡal ma rkyen⁵
aḡal rkyen⁶ sdañ bai dgra la droñ
70 mt'un rkyen byams pai gñen la droñ

dri ba

71 dguñ gcig gcig gcig la gñis gñis gñis yo še [ma še]
bcu gsum dguñ kyi yar steñ na yo še ma še

zañs⁷ mdañs k'ai yar zur nas yo še ma še
zañs mdañs k'ai ma zur nas yo še ma še
rdo a mo li gdan steñ na
da na su bžugs su mi bžugs
c'ibs la ci dañ gañ žig bsnams
dbu la ci dañ gañ žig bsnams
sñan la ci dañ gañ žig bsnams
mgul la ci dañ gañ žig bsnams
p'yag ḡyas ci dañ gañ žig bsnams
p'yag ḡyon ci dañ gañ žig bsnams
dbyar dgun gñis kyi sa aḡs'ams na
ci dañ gañ gi sgra skad ldir
ci dañ gañ cig rgyaň du aḡrogs
ci dañ gañ cig de ru aḡbyol
ci dañ gañ cig nub du šor
72 ci dañ gañ cig šar du šor

lan la

gduñ gcig gcig gcig la gñis gñis gñis še ma še
bcu gsum dguñ gi yar steñ de ru še ma še
gdan k'ri sna sa ra⁸ lpags steñ de ru še ma še
de ru a p'yi guñ⁹ rgyal bžugs so še

⁵ Ms: byed⁶ Ms: aḡal kyaň⁷ Ms: bzaň⁸ Ms: k'ri snaň gsal.⁹ Ms: a ci.

73 c'ibs la ša ba yu mo bsnams so še
 dbu la rgya gar pañ žva bsnams so še
 sñan la rgya gar duñ loñ bsnams so še
 mgul la pad ma ʔdab brgyad bsnams so še
 p'yag ʔyas bdud rtsii bum pa bsnams so še
 p'yag ʔyon ñi zlai žag pa bsnams so še
 dbyar dgun gñis sa ʔts'ams de ru še
 ʔyu ʔbrug sñon moi sgra skad ldir ro še
 ša ba yu mo rgyaň du ʔgrogs so še
 a ci guň rgyal de ru ʔbyol lo še
 bdud rtsii bum pa šar du šor ro še
 ñi zlai žags pa nub du šor ro še

74 t'o raň šar gyi šar p'yogs nas yo še
 gu ma bsaň kyi rab hrib la yo še
 saň ni dam pai c'os ʔts'oň brdol yo še
 c'os po ti re re ño bar mdsod še
 c'os po ti re ma ño na ae še
 saň ni c'os ts'oň la la log ʔgro še
 c'os ts'oň log tsa na ae še
 blo la ʔgyod rgyu ji ltar mc'is so še
 t'ugs la cal c'il ji ltar mc'is so še

75 dam pai c'os ni lho p'yogs na yo še
 saň ni za moi bal ʔts'oň brdol yo še
 bal paň re re ño bar mdsod cig še
 bal paň ma no ña ae še
 saň ni bal ts'oň la la log ʔgro še
 blo la ʔgyod rgyu ji ltar mc'is so še
 t'ugs la cal c'il ji ltar mc'is so še

76 sog po la yi nub p'yogs nas yo še
 saň ni sgog pai sgog ts'oň brdol yo se
 sgog pai sgog ts'oň sdod tsa na yo še
 sgog si re re ño bar mdsod
 sgog si re re ma ño na yo še
 saň ni sgog ts'oň la la log ʔgro še
 blo la ʔgyod rgyu ji ltar mc'is so še
 t'ugs la cal c'il ji ltar mc'is so še

[sgrib pai byaň gi byaň p'yogs nas yo se]
 saň ni ʔgro bai rta ts'oň rdol (brdol) yo še
 ʔgro bai rta ts'oň sdol tsa na yo še
 rta dre'u re re ño bar mdsod cig še
 rta dre'u re re ma ños na yo še

77 sañ ni rta ts'oñ la la log aḡro še
blo la aḡyod rgyu ji ltar mc'is so še
t'ugs la cal c'ul ki ltar mc'is so še

dri ba

78 mt'o srid pai rtse mo mi mt'o dma' yo še
dma' na rag doñ drug mi dma' mt'o yo še
dro aḡjam ñi ma mi dro grañ so še
skye ser luñ po mi grañ dro yo še
ar rgod jag pa mi sdañ byams so še
yab yum p'a ma mi byams sdañ so še

lan la

79 p'yva su bdar ram p'yva su bdar
u rgyan rnams kyi p'yva lugs la
u rgyan dguñ la bsañs dañ gcig
c'os sgo sa la ñil dañ gñis
dam c'os stoñ gsum k'yab dañ gsum
u rgyan rnams kyi p'yva su bdar

80 p'yva su bdar ram p'yva su bdar
žañ blon rnams kyi p'yva lugs la
'o 'ar dguñ la bsañs dañ gcig
mo lhas stoñ gsum k'yab dañ gñis
t'er p'rug sa la ñil dañ gsum
žañ blon rnams kyi p'yva su bdar

81 [p'yva su bdar ram p'yva su bdar]
ne btsun rnams kyi p'yva lugs la
bud bud dguñ la bsañs dañ gcig
bro ač'ams sa la ñil dañ gñis
dar t'ag stoñ gsum k'yab dañ gsum
ne btsun rnams kyi p'yva su bdar

82 [p'yva su bdar ram p'yva su bdar]
stag šar rnams kyi p'yva lugs la
rgya rmog dguñ la bsañs dañ gcig
dgra ḡyag sa la ñil dañ gñis
mda' ap'en stoñ gsum k'yab dañ gsum
stag šar rnams kyi p'yva su bdar

[p'yva su bdar ram p'yva su bdar]
na c'uñ rnams kyi p'yva lugs la
ḡyu byur dguñ la bsañs dañ gcig
gžon se sa la ñil dañ gñis
bal ač'ag stoñ gsum k'yab dañ gsum
na gžon rnams kyi p'yva su bdar

- 83 [p'yva su bdar ram p'yva su bdar]
 byis pa rnams kyi p'yva lugs la
 skra ts'ar¹⁰ dguñ la bsañs dañ gcig
 'ur rdo sa la ñil dañ gñis
 byis rtsed stoñ gsum k'yab dañ gsum
- 84 byis pa rnams kyi p'yva su bdar

dri ba

- (da ni dog moi bro brduñ žus)
 steñ lha yi yul du bro cig brduñ
 dog moi sa la rnam pa tsam
 bar btsan gyi yul du bro cig brduñ
 dog moi sa la rnam pa tsam
 'og klu yi yul du bro cig brduñ
 dog moi sa la rnam pa tsam
- 85 aḍi kun k'rol dañ mk'yen pa can

lan la

- steñ lha yi yul du rnam pa gsum
 bar btsan kyi yul du rnam pa gsum
 'og klu yi yul du rnam pa gsum
- 86 nor sam aḱ'rul na bzod par gsol

dri ba

- (da gži dog moi bro brduñ žus)
 da ni dog moi mnal bskrogs žu
 šar du tuñ tuñ lan gsum bya
 su dañ gañ gi mnal cig bskrogs
 lho ru tuñ tuñ lan gsum bya
 su dañ gañ gi mnal cig bskrogs
 nub tu tuñ tuñ lan gsum bya
 su dañ gañ gi mnal cig bskrogs
 byañ du tuñ tuñ lan gsum bya
 su dañ gañ gi mnal cig bskrogs
 dog tu tuñ tuñ lan gsum bya
- 87 su dañ gañ gi mnal cig bskrogs

lan la

šar du tuñ tuñ lan gsum bya
 rdo rje sems dpai mnal cig bskrogs
 lho ru tuñ tuñ lan gsum bya
 rin c'en aḅyüñ ldan mnal cig bskrogs
 nub tu tuñ tun lan gsum bya
 snañ ba mt'a' yas mnal cig bskrogs

¹⁰ Ms: stag ts'ar.

88

byañ du tuñ tuñ lan gsum bya
 don yod grub pai mnal cig bskrogs
 dog tu tuñ tuñ lan gsum bya
 dog lha mgon poi mnal cig bskrogs
 da ci dog moi mnal bskrogs žus
 da ni dog moi sgo ąbyed žu

dri ba

89

šar p'yogs dkar po duñ gi sgo
 ya t'em gser la ma t'em ɣyu
 sgo mo duñ la ru bži mc'oñ
 sgo lcags ña yi gsog leb la
 gze ma srin mo mgo dgu la
 hril hril lcags kyi mdud dgu brgyab
 ąbyed da su dañ gañ gis ąbyed
 sgo bdag su dañ gañ gis ąbyed
 ądi kun k'rol dañ mk'yen pai bu

lan la

90

šar p'yogs dkar po duñ gi sgo
 ąbyed da rdo rje sems dpas ąbyed
 sgo bdag rdo rje sems dpas abyed
 lho p'yogs ser po gser gyi sgo
 ąbyed da rin c'en ąbyuñ ldan ąbyed
 sgo bdag rin c'en ąbyuñ ldan ąbyed
 nub p'yogs dmar po byu rui sgo
 ąbyed da snañ ba mt'a' yas ąbyed
 sgo bdag snañ ba mt'a' yas byed
 byañ p'yogs sñon po gyu yi sgo
 ąbyed da don yod grub pas ąbyed
 sgo bdag don yod grub pas byed
 dog ra lhar sa mc'oñ kyi sgo
 ąbyed da dog lha mgon pos ąbyed
 sgo bdag dog lha mgon pos byed
 (da ci dog moi sgo ąbyed žus
 da ni dog moi spyān ądren žu)

dri ba

dog mo dguñ la p'ebś tsa na
 spyān ądren su dañ gañ gis byed
 dguñ nas gañś du p'ebś tsa na
 spyān ądren su dañ gañś gis byed

91 gañs nas dgon du p'ebś tsa na
 spyān ądren su dañ gañ gis byed
 dgon nas mk'ar du p'ebś tsa na
 spyān ądren su dañ gañ gis byed
 mk'ar nas dpal du p'ebś tsa na
 spyān ądren su dañ gañ gis byed
 dpal nas dog du p'ebś tsa na
 spyān ądren su dañ gañ gis byed

lan la

92 dog mo dguñ la p'ebś tsa na
 spyān ądren ñi zla gñis pos byed
 dguñ nas gañs du p'ebś tsa na
 spyān ądren gañs señ dkar mos byed
 gañs nas dgon du p'ebś tsa na
 spyān ądren mts'an ldan bla mas byed
 dgon nas mk'ar du p'ebś tsa na
 spyān ądren mi c'en goñ mas byed
 mk'ar nas dpal du p'ebś tsa na
 spyān ądren yab yum p'a mas byed
 dpal nas dog tu p'ebś tsa na
 spyān ądren dog lha mgon pos byed
 da ni dog moi spyān ądren žus
 da ni dog moi dbu k'rus žu

dri ba

93 dog mo dguñ la p'ebś tsa na
 ci dañ gañ gi spyān drañ pa
 dog moi dbu k'rus gañ la žus
 dguñ nas gañs du p'ebś tsa na
 ci dañ gañ gi spyān drañ pa
 šig bšad ser po gañ la žus
 yur c'u k'ral k'rol spyān drañ pa
 ñis lha[s] k'yol k'yol gañ la žus
 grog c'u k'yal k'yil spyān drañ pa
 sum lha[s] ky'al ky'il gañ la žus
 ądi kun gsuñ dañ mk'yen pai bu

lan la

dog mo dguñ la p'ebś tsa na
 ɣyu mts'o ma p'am spyān drañ pa
 dog moi dbu k'rus de la žus
 yar šed byañ t'añ [p'ebś tsa na]
 ąbri mar rtsi bcud spyān drañ pa

- 94 dog moi dbu skud de la žus
 dguñ nas gañs du p'ebś tsa na
 skar ma lag sor spyān drañ pa
 šig bšad ser po de la žus
 grog c'u ak'yā ək'yil spyān drañ pa
 gñis lha[s] ək'al ək'yil de la žus
 yur c'u k'ral k'rol spyān drañ pa
 gsum lha[s] ək'yā ək'yil de la žus
 nor ram ək'rul na bsod par gsol
- 95 p'u yi gser luñ ser po ru
 gser gyi mc'od rten bañ rim dgu
 bañ rim dgu la gdan k'ri gcig
 bañ rim dgu la ək'or lo gñis
 ək'or lo gñis la srog šin gcig
 srog šin gcig la dar sna lña
 dar sna lña la c'a ru dgu
 dar sna lña po lhabs se lhab
 c'a ru dgu po pu ru ru
- 96 ądi ądrai mc'od rten ya mts'an can
 ądi la bskor la bskor mdsad na
 ądi la mar me ąbul mdsad na
 ras sdoñ roñ yul mt'il du lus
 rag koñ rgya yul mt'il du lus
 ąbri mar (rtsi) bcud byañ t'añ ru lus^{10a}
- 97 (yo še) ñi ma rgya yi yul la ągro mi ągro
 ñi ma rgya yi yul la ągro zer na
 skyon dañ yon tan gñis su ągro
 skyon du bsłañs so ña ra ts'a
 yon du bsłañs so ñi ma dro
- 98 ñi ma sbrul gyi ts'añ la ągro mi ągro
 ñi ma sbrul gyi ts'añ la ągro zer na
 skyon dañ yon tan gñis su ągro
 skyon du bsłañs so dug cig ądon
 yon du bsłañs so sman cig (?) ądon
- 99 ñi ma stag gyi ts'añ la ągro mi ągro
 ñi ma stag gyi ts'añ ągro zer na
 skyon dañ yon tan gñis su ągro
 skyon du bsłañs so ñar skad ts'a
 yon du bsłañs so ri mo legs

^{10a} *Ex conjectura*: ąbris mar gser cuñ kun byañ t'añ t'a' ru lu.

100 bu ma yi pañ du ągro mi ągro
 bu ma yi pañ du ągro zer na
 skyon dañ yon tan gñis su ągro
 skyon du bsłańs so ągram lcag ts'a
 yon du bsłańs so nu ąjo ldan

p'yi nañ gi glu

101 yul lha ma t'a yul sar bžugs mi bžugs
 yul lha ma t'a yul sar lo[s] kyañ bžugs
 dbu t'od ma t'a hrugs se bro la byon
 yul lha ma t'a žań blon bžugs mi bžugs
 'o ar ma t'a hrugs se bro la byon
 yul lha ma t'a ne btsun bžugs mi bžugs
 bud bud ma t'a hrugs se bro la byon
 yul lha ma t'a stag šar bžugs mi bžugs
 rgya rmog ma t'a hrugs se bro la byon
 yul lha ma t'a na c'uń bžugs mi bžugs
 ɣyu byur ma t'a hrugs se bro la byon
 yul [lha] ma t'a byis pa bžugs mi bžugs
 skra ts'ar ma t'a hrugs se bro la byon

102 a li mi sgo mo ądii nañ ci yi sgo
 a li mi sgo mo ądii nañ gser gyi sgo
 gser sgo ma ta tsan dan smug poi sgo¹¹
 bzań na ma ta zań ądres mi ądug bzań
 ągroń so la ta ma ągroń tai šog
 sems dga' na glu gžuń mñam du len
 sems mi dga' glu gžuń so sor len

ma ŋi bskor bai glu ni

103 bań rim bcu gsum la li lha yi yul
 lhai bu dań bu mo ci la mñes
 lhai bu dań bu mo bro la mñes
 bro la mñes kyañ bro brduń k'robs se k'robs
 bań rim bcu gsum la li btsan gyi yul
 btsan gyi bu dań bu mo ci la mñes
 btsan gyi bu dań bu mo bro la mñes
 bro la mñes kyañ bro brduń k'robs se k'robs
 bań rim bcu gsum la li klu yi yul
 klu yi bu dań bu mo ci la mñes
 klu yi bu dań bu mo bro la mñes
 bro la mñes¹² kyañ bro brduń k'robs se k'robs

¹¹ gser sgo ma ta sdań sdań smag kyi sgo.¹² Ms: byon.

- c'an glu mi rtag pai glu ni*
 pre ta pu¹³ rii mc'od rten la
 ci dañ gañ gi zuñ žig ʔbul
 rgyal lcañ zuñ gcig zuñ gñis ʔbul
 zuñ gcig p'ul bai p'an yon la
 da lan skra lo legs dañ ldan
 104
- ston c'en rnams kyi dpe mi šod
 ston c'en rnams kyi dpe šod na
 ts'e la ri k'rod ʔgrim ʔgrim bya
 dam c'os bšad pai loñ ma me'is
 de ʔdrai mi rtag srid lags sam
 las kyi ʔc'i bdag bsdad tsa na
 wa tse lha ʔdre sdig po c'e
 ston c'en rtag ruñ mi rtag ruñ
 spen dmar ʔjol moi dpe la ltos
 105
- pre ta pu ri mc'od rten la
 ci dañ gañ gi zuñ žig ʔbul
 rgyal lcañ zuñ cig zuñ gñis ʔbul
 zuñ cig p'ul bai p'an yon la
 da la skra lo legs dañ ldan
 106
- žaň blon rnams kyi dpe mi šod
 žaň blon rnams kyi dpe šod na
 ts'e la gur sgo ʔgrim ʔgrim bya
 mo lha bšad pai loñ ma mc'is
 de ʔdrai mi rtag srid lags sam
 las kyi ʔc'i bdag bsdad tsa na
 wa tse lha ʔdre sdig po c'e
 mi rgan rtag kyaň mi rtag ruñ
 mdos k'og gyo moi dpe la ltos
 107
- pre ta pu ri mc'od rten la
 ci dañ gañ gi zuñ cig ʔbul
 gzi c'uñ zuñ gcig zuñ gñis ʔbul
 zuñ cig p'ul bai p'an yon la
 da lan mig c'uñ legs dañ ldan
 108
- ne btsun rnams kyis dpe mi šod
 ne btsun rnams kyis dpe šod na
 ts'e la bro ʔc'am k'yed k'yed bya
 k'am cig za yi loñ ma mc'is
 de ʔdrai mi rtag srid lags sam

¹³ Ms. spa rta, spa ta.

- 109 las kyi ač'i bdag bsdad tsa na
wa tse lha ađre sđig po c'e
ne btsun rtag ruñ mi rtag ruñ
γyu bya ađol moi dpe la ltos
- 110 pre ta pu ri mc'od rten la
ci dañ gañ gi zuñ cig ađul
sñan rgyan zuñ cig zuñ cig gñis ađul
zuñ cig p'ul bai p'an yon la
da lan a mc'og legs dañ ldan
- 111 stag šar rnams kyi dpe mi šod
stag šar rnams kyi dpe šod na
ts'e la mda' ađ'en k'yed k'yed bya
dgra' γyag ađul bai loñ ma mc'is
de ađrañ mi rtag srid lags sam
[las kyi ač'i bdag bsdad tsa na]
wa tse lha ađre sđig po c'e
stag šas rtag ruñ mi rtag ruñ
rgya stag k'ra boi dpe la ltos

lha dgyes pai glu ni

- om bkra šis par gyur cig
a la lad mo la la re
'o 'o skyid rnams za ađber ra co
γyañ sar mur ti dañ sañs šo šo
'o 'o skyid rnams rgyu ađur ađur ra co
ra ra p'ur ti dañ sañs šo šo
'o 'o skyid rnams ma ađoñ ađoñ ra co
ho re mur ti dañ sañs šo šo
'o 'o skyid rnams ca gliñ ra co
ma mur ti dañ sañs šo šo
'o 'o skyid rnams mer lhon tse ra co
tsar ta mur ti dañ sañs šo šo
'o skyid rnams ca gliñ sgre sgre dañ spañ sgro sgro
rgyu ađur sgre sgre dañ spañ ađro ađro
mer lhon tse sgre sgre dañ pa sgro sgro
ma goñ ađoñ sgre sgre dañ spañ sgro sgro
za ber sgre sgre dañ spañ sgro sgro
- 112 yul p'yogs su bkra šis,
p'o lha pra mo men
sa p'yogs su byin c'ags par gyur cig,
p'o lha sbe sa ra.

113 sad dañ ser ba ma btañ cig,
p'o lha rgyab baed sa og
o ka ti ma gsuñ cig,
p'o lha rgyab byed me ḡgog pa,
mi nad dañ p'yugs nad kyi rgyun c'od cig,
p'o lha dge bsñen skyabs

smon lam gyi glu ni

(ste ste p'yi lo še ste ste p'yi)
(skyes pa p'o la ḡyas skor žu
bza' ma mo la ḡyon skor žu)

114 šar ri rgyal rii rtse mo na
ñi ma zla ba rgyu skar gsum
ñi ma bred kyis ma bsgrib dgos
zla ba gza' yis ma ḡdsin dgos
rgyu skar t'a ma ma zad dgos
ma ḡyo ma zad šar du ḡdsom
šar du ḡdsom pai smon lam ḡdebs

115 lho ri rgyal rii rtse mo na
šiñ sba lem smyug lem sog lem (gsum)
sba lem p'añ la ma bcad dgos
sog lem sder la ma bcad dgos
smyug lem mda' la ma bcad dgos
lho ru ḡdsom pai smon lam ḡdebs.

116 nub ri rgyal rii rtse mo na
šañ šañ rma bya tsi ra gsum
šañ šañ la la ma yañ dgos
rma bya nags la ma yañ dgos
tsi ra rdsa la ma yañ dgos
nub du ḡdsom pai smon lam ḡdebs

117 byañ ri rgyal rii rtse mo na
ša ba dgo ba rkyañ dañ gsum
ša ba spañ la ma yañ dgos
dgo ba la la ma yañ dgos
rkyañ byañ t'añ la ma yañ dgos
byañ du ḡdsom pai smon lam ḡdebs

118 dog ri rgyal rii rte mo na
lha dañ mi dañ dog ra gsum (bsaḡs)
dog du ḡdsom pai smon lam ḡdebs
bkra šis mañ ga lam //

II

TRANSLATION

Introductory invocation

- 1 Om.
 [May there be blessings, may there be happiness-bringing blessedness.
 We pray the king of the klu in the country of men of aDsam gliñ, dog lha, the
 mgon po, to manifest man's lore.]

The beginning of the song

- 2 Om thus ye say; la lo re.
 A lam lo mi la lo re.
 Concerning the teaching of Ša kya t'ub pa, (the divine, the Blessed one,) may he
 who (or: those who) practices the Law in (this) country be a blessing; let the
 supreme Law spread.
- 3 Concerning the teaching of the btsan rGan a p'o¹, may the Bon po of (this)
 country be a blessing; let the exorcists gather.
- 4 Concerning the teaching of the btsan rGan a p'o, may the žaň blon of (this)
 country be a blessing; let the mo lha gather.
- 5 Concerning the teaching of Koň jo², the Chinese, may the gentlewomen (ne
 btsun) of (this) country be a blessing; let the dance gather.
- 6 Concerning the teaching of Ge sar, may the young men (stag šar) of (this) country
 be a blessing; let the dgra γyag be subdued³.
- 7 Concerning the teaching of dGa' dGa'⁴ lag mo, may the girls (na c'uň) of (this)
 country be a blessing; let the girls (gžon sa) gather.
- 8 Concerning the teaching of Mi c'uň aġal⁵ mi, may the boys of (this country be
 a blessing.

¹ A p'o lha cfr. above p. 39, n. 1. Namkhai Nor bu suggests that one of these btsan po may refer also to rkyaň aġo about whom he has heard many stories from people coming from Changthang; cfr. also, rkyaň bu, rkyaň rġod, the horse of Gesar. But A p'o btsan yaň is known as an ancient hero in the Ladaki marriage songs: S.H. Ribbach, *Drogpa Namgyal*, 1940, p. 89.

² Koň jo is the Chinese princess Wen-ch'en married to Sroň btsan sġam po; bstan pa: teaching followed by or concerning the persons referred to in these stanzas. Lore is more appropriate.

³ dGra γyag. This subduing of wild yaks is one of the themes which appear in the cycle of Gesar. See M. Hermanns, *Mythen und Mysterien, Magie und Religion der Tibeter*, p. 133 ff. R. Stein, *Recherches*, p. 446 ff. and index, s. v.

⁴ This is the spelling suggested by the local priest, instead of the aġas aġas of the ms.: one may think also of aġog mo, aġog bza' the mother of Gesar, or of sGa bza' lag mo (see Stein, *Épopée*, p. 40—41), that is to say, some lady connected with the Gesar cycle.

⁵ Mi c'uň aġal mi; I do not think that there is here an allusion to the k'yeu c'uň, of which mention is not rare in Tibetan Literature (see M. Soymié, "L'entrevue de Confucius et de Huang t'o", *JA CCXLII*, 1954, p. 311).

An allusion to gal or gel the ancestor of the sri, — demons of various classes, some of which are particularly dangerous to babies — is likewise not possible here. It seems most probable that it refers to Mi c'uň k'a bde, *Épopée*, index des noms propres p. 158, *Recherches*, p. 441 (*Oracles and Demons* p. 300) also called Mi c'uň aġag mi, gzim dpon, body — guard in the Gesar cycle. In all these sentences: le has the meaning of a genitive; in Western dialects also la is often used in the sense of yi.

- 9 Q. Blessing, the Law is good; the(se) words do not change⁶;
he yañ la li, these words do not change.
- 10 Blessing, the Law is good: if these words were to change, do they change⁶ in
India or in Tibet?
Extensive was the vow of Tibet; it was formerly made, it was made hundreds of
times; never did it fail.

Queries and replies

- 11 Q. Now first of all what should be made?
R. Now first of all the Law should be asked for.
The vow of asking for the Law is made.

The examples

- 12 Concerning the divine Law (Lha c'os)⁷, it is like the knot of a piece of silk
which has been fastened and cannot afterwards be loosened. That is the example
of how the divine Law (Lha c'os) is manifested.
- 13 If we place an example relating to the example of manifestation, bon po is the
(example) of how the Bon c'os⁸, is manifested;
it will be spread by dgyer or it will (leave) nothing behind;
This is the example of the manifestation of the Bon c'os.
- 14 If we place an example relating to the example of manifestation,
the mirror is the (example) of how the lore of man, is manifested;
it will be spread by pra⁹ or it will (leave) nothing behind.
This is the example of the manifestation of the lore of man.
- 15 Having placed an example concerning the example of manifestation, the gliñ^{9a}
which is beyond, whose gliñ is it?

⁶ That is: "if the words: 'blessing, the Law is good' were to change". The possibility that they may change in India, the Holy Land, is out of the question; but one may suppose that they might change in Tibet. This alternative too is excluded, because of the intensity of the vow of the early Tibetan converts.

⁷ Lha c'os is Buddhism, the divine Law, opposed to mi c'os, the worldly learning, the laic lore. Here, and in the following verses, the three c'os are alluded to: lha c'os, Buddhism, bon c'os and mi c'os; in stanza 13 the ms. reads gsuñ which seems to be excluded on account of the identical scheme of stanzas 12, 13 and 14. snañ has here the meaning of to appear, be manifest, and: to exist, but in stanza 15 it refers to snañ srid, being in its actuation.

For homology's sake we must suppose that the first verse is missing in 12: [snañ bai dpe la dpe bžag na].

The difference between the lha c'os and the other two, mi c'os and bon c'os is that the first is like a knot which cannot be loosened, i.e. everlasting, while nobody knows which will be the end or the destiny of the other two.

⁸ The text reads: bon p'yis su sdar. But it is evident that such reading is wrong: the syllables should be seven, not eight. Thus I suppose that bon should be deleted; just as in the following stanza, there is no mention of mi c'os but only of one of its rituals, the pra. I think that instead of p'yi we should read dgyer, ritual songs peculiar to the Bon po. As regards the use of: su, in Nyamkat and Jađ, it is for the instrumental yis. Cfr. G. A. Grierson *Linguistic Survey of India*, vol. III, part I, p. 87.

⁹ Pra is omen sign; pra pa the person in which the *numen* of a god enters (āveśa in skr.) and reveals the future. See for a ceremony of pra, G. Tucci, *To Lhasa and beyond*, p. 28 ff.; *Oracles and Demons*, p. 462 ff. In the pra-ceremony the mirror is essential.

^{9a} gliñ, world, part of the world.

- 16 The gliñ beyond, too, is the gliñ of the intermediate world. In the kingdom of the four gliñ of the intermediate space, of the eagle (bya rgod) ask its life-time once and again. On the point of the passing away of life-time, one life-time, the fluttering wings whose life-time are they? The fluttering wings are the life-times of the eagle. Take it as the life-time of the eagle¹⁰.
- 17 Q. The gliñ beyond, whose gliñ is it?
R. The gliñ beyond is Byañ t'añ gliñ (the gliñ of the northern plane). In the kingdom, where the four (valleys) of Byañ t'añ meet, of the gallant horse ask its life-time once and again. On the point of the passing away of life-time, the fluttering riding gear is the life-time of a gallant horse. Take it to be the life-time of the gyi liñ horse.^{10a}
- 18 Q. The gliñ which is on this side, whose is it?
R. The gliñ on this side is the Dog ra gliñ. In the Dog ra gliñ there are four gliñ; in the kingdom of the four gliñ of the Dog ra, ask of man his life-time once and again; the fluttering life of the young man, whose life-time is it? [the fluttering life of the young man is the life-time of man.] Take it as the life-time of man.

The blessings

- 19 In the sky sun and moon, blessings: may they be temperate.
- 20 In the glacier the Gañs señ ge¹¹ (the lion of the glaciers), blessing; may the turquoise-mane[d] gather.
- 21 In the slates the glacier-rock, blessing; may the slates be clear¹².
- 22 In the meadows the stag, blessing: may the young deer gather.
- 23 In the deep the fish (c'u bran)¹³, blessing: may it roll the golden eyes.
- 24 In the hermitage (monastery) the man who has the (requisite) marks, blessing: may the monks and the bhadanta gather.
- 25 In the castle the big man, blessing: may the divine warriors gather.

¹⁰ The meaning of this stanza is difficult: I have translated it assuming that the spelling is right. This and the following ones contain a hint to non-eternity. Cfr. below stanzas 104ff. For homology, in the 18th stanza we must suppose the following reading:

mi la ts'e c'ig ts'e gñis žus
ts'e gcig ts'e ađas kyi tsa na
gžon ts'e lañ liñ su yi ts'e
gžon ts'e lañ liñ mi yi ts'e
mi yi ts'e kyañ de la mdsod.

For mdsod one may also propose the correction, brjod, say.

^{10a} One of the most celebrated breeds of horses.

¹¹ Gañs señ ge γyu ral, see above. p. 56, n. 126; ađsom may also have the meaning of plentiful, but the two meanings combine: gathering and gathering of all sorts of happiness.

¹² t'añ = dvañs in W. But the reading is conjectural; ms. γyar mo t'añ.

¹³ c'u bran: (in mss. γyu kram) = ña.

- 26 In the fortunate (house) the mother and father, blessing: may sons and children gather.
- 27 In the Dog (festival) young men and young women¹⁴, blessing: may the youngsters gather.
This is the end of the blessings.
(The followings are also blessings:)
- 28 Last year the blue sky^{14*} was excellent.
On account of the boon of the excellent sky,
sun and moon too greatly prospered¹⁵.
This also is the boon of the excellent sky.
- 29 Last year the white glacier was excellent.
On account of the boon of the excellent glacier,
the lion of the glaciers too greatly prospered.
This also is the boon of the white glacier.
- 30 Last year the castle was excellent.
On account of the boon of the excellent castle,
all the great men too greatly prospered.
This also is the boon of the excellent castle.
- 31 Last year the fortunate home was excellent.
On account of the boon of the excellent fortunate house,
the father and the mother greatly prospered.
This also is the boon of the fortunate home.
- 32 Last year the Dog ra was excellent.
On account of the boon of the excellent Dog ra,
young men and ladies also greatly prospered.
This also is the boon of the excellent Dog ra.
- 33 Last year the blue sky was greatly happy.*
On account of the boon of the happy blue sky,
sun and moon too were greatly happy.
This also is the boon of the excellent sky.
- 34 Last year the white snow was greatly happy.
on account of the boon of the happy blue sky,
the lion of the snows was greatly happy.
This too was the boon of the happy snow lion.

¹⁴ Ms. *gžon sri* for the usual *gžon sa*, *gžon se*.

^{14*} *Urusvati* II, p. 37

¹⁵ *c'os dbyiñs c'e*, literally: the great dharmadhātu, which gives no meaning. One may correct: *c'e yañ c'e*; but it is much better to read: *p'yya ḡyañ c'e*, (good) omens increase.

* So literally; = happiness-bringing.

- 35 Last year the castle was greatly happy.
On account of the boon of the happy castle,
all great men also were greatly happy.
This also is the boon of the happy castle.
- 36 Last year the fortunate house was greatly happy.
On account of the boon of the happy blessed house,
the fathers and mothers too were greatly happy.
This also was the boon of the happy blessed house.
- 37 Last year the Dog ra was greatly happy.
On account of the boon of the happy Dog ra,
young men and girls too were greatly happy.
It was the boon of the happy Dog ra.

Praises

- 38 Now let us praise the (three) jewels of this country;
if the three jewels are not magnified,
there is danger that the (three) jewels (= God) may abandon us.
Therefore, also let us praise and honour the (three) jewels.
- 39 Now let us praise the dgra lha of this country;
if the dgra lha is not magnified,
there is danger that he may abandon us.
Therefore, let us praise and honour the dgra lha.
- 40 Now let us praise the great teacher of this country;
if the great teacher is not magnified,
there is danger that he may abandon us.
Therefore, also let us praise and honour the great teacher.
- 41 Now let us praise the žaṅ blon of the country;
if the žaṅ blon is not magnified,
there is danger that he may abandon us.
Therefore, also let us praise and honour the žaṅ blon.
- 42 Now let us praise the gentlewomen in the country;
if the gentlewomen are not magnified,
there is danger that they may abandon us.
Therefore, also let us praise and honour the gentlewomen.
- 43 Now let us praise the young men of the country;
if the young men are not magnified,
there is danger that they may abandon us.
Therefore; also let us praise and honour the young men.

44 Now let us praise the girls of the country;
if the girls are not magnified,
there is danger that they may abandon us.
Therefore, also let us praise and honour the girls.

45 Now let us praise the boys in the country;
if the boys are not magnified,
there is danger that they may abandon us.
Therefore, also let us praise and honour the boys.

Worship

46 Worship; worship to the gñan of the blue sky.
Worship; the blue sky be not irritated in its mind.
When it is not irritated, it will not turn its head (from us).
If its head is not turned away (from us), its face will not change.^{15a}

47 Worship; worship to the gñan of the white glaciers.
Worship; the^{15b} white glaciers be not irritated in their mind.
When they are not irritated, they do not turn away their head (from us).
If their head is not turned away (from us), their face does not change.

48 Worship; worship to the gñan of the red meadow.
Worship; the red meadow be not irritated in its mind.
When it is not irritated, it does not turn away its head (from us).
If its head is not turned away (from us), its face does not change.

49 Worship; worship to the gñan of the castle.
Worship; the castle be not irritated in its mind.
When it is not irritated it does not turn away its head (from us).
If its head is not turned away (from us), its face does not change.

50 Worship; worship to the gñan of the blessed house.
Worship; the blessed house be not irritated in its mind.
When it is not irritated, it does not turn away its head (from us).
If its head is not turned away (from us), its face does not change.

51 Worship; worship to the gñan of the Dog ra
Worship; the mind of the Dog ra be not irritated in its mind.
When it is not irritated it does not turn away its head (from us).
If its head is not turned away (from us), its face does not change.

^{15a} So literally: face being a reflection of the inner feelings, the meaning is that the gñan are not ill-intentioned.

^{15b} Understand here and in the following verses: (gñan) of the...

SONGS FROM WESTERN TIBET

C'añ (is thrown); beginning of the invocation to the spirits

- 52 In the lordly house of Gu lañ po¹⁶,
in the thicket of the forest of sandalwood,
lay the turquoise arrow over the new wood of the bow.
- 53–54 In bSam yas up above¹⁷ in dBus,
in the direction of the temple of bSam yas,
the slob dpon teaches the Doctrine, ša ra ra.
The hearers listen to the doctrine: ldi ri ri.
When this wonder has been seen,
we think that the divine Doctrine has been seized,
we think that the doctrine of men is left behind;
we think that it has been left behind; three steps behind.
- 55 After that wonder,¹⁸
in the gate of the tent of rGya up above,
there is the mo lha of the žañ blon; t'o ro ro.
When this wonder has been seen,
we think that the mo lha has been seized,
we think that the divine doctrine has been left behind.
- 56 After that wonder,
in the direction of the core of rGya down below,
the gentlewomen dance; ša ra ra.
When this wonder has been seen,
we think that the dance has been laid hold of,
we think that the mo lha has been left behind.
- 57 After that wonder,
in Dar šod snar mo down below
a man throws an arrow; ša re re.
When this wonder has been seen,
we think that the throwing of the arrow has been laid hold of,
we think that the dance has been left behind.
- 58 After that wonder,
in the direction of the core of the country down below,
the girls weave the wool; ša ra ra.
When this wonder has been seen,

¹⁶ This part of the glu is corrupt. Of the three c'os only mi c'os and lha c'os are mentioned. On the other hand here there is a passing over from higher ranks to lower ones, each one of them being successively left behind because it has been previously laid hold of. Stanzas 53 and 54 must be taken together as referring to the acceptance of the lha c'os and the leaving behind of the mi c'os. No mention is therefore made of the bon c'os, and the mi c'os is limited only to stanza 53–54.

Gu lañ is the name of a quality of iron, according to others of gold: po may also stand for spo: summit, and spo k'añ is the rten on the housetop where the p'o lha is said to reside, see Appendix II.

¹⁷ yai šed for: ya šed.

¹⁸ de ya ma = ya mts'an; but another informant suggested: ađi ađra ma cig. such thing.

we think that weaving of the wool is complied with,
we think that the throwing of the arrow has been left behind.

- 59 After that wonder wonder,
in the direction of the country in the middle down below,
the children throw the sling; k'o ro ro'^{18a}
we think that the sling is complied with,
we think that the weaving of the wool has been left behind.
- 60 In the upper part of the valley (there are) three head ornaments.
They are not head ornaments; they are the great teacher[s];
the higher teacher, the middling and the lower.
The higher teacher is the hermit,
the middling teaches the doctrine,
the lower is the itinerant sorcerer.
If the itinerant sorcerer explains the doctrine,
the great teacher does not want to be put on the same level.¹⁹
- 61 In the upper part of the valley there are three martens.
They are not martens; they are three žaň blon:
the higher žaň blon, the middling, the lower.
The higher žaň blon is at the gate of the tent²⁰,

^{18a} "Wen this wonder has been seen" must be added, as before.

¹⁹ c'am la mi p'ub = c'am la mi p'ab = mñam ñid du mi i. e. they do not want to stay with them. aťs'al lo še may be for mts'ar ro še "it is just that".

²⁰ instead of gur sgo perhaps gur sgar, encampment; o ar = o dkar, lkog dkar, a kind of marten: but according to others = p'o rog, raven. As I have stated in the introduction to these songs, here too the quinary scheme of the classification, which we find throughout the ms., occurs; žaň blon, gentlewomen, young men, girls, children; but, as in other places, the ston c'en, the great teacher, is superimposed, as a representative of the lha c'os, i. e. in this case, Buddhism, the typical example of the teacher, ston c'en, being Guru rin po c'e, Padmasambhava, Urgyan pa who consecrated bSam yas (stanza 54). Thus the quinary scheme is changed into a group of six items. This sixfold classification appears e. g. in stanzas 60ff., 79ff., 101, but is, chiefly in the questions, alluded to in a cryptic way as a kind of riddle; there being on purpose in the sentence a peculiar hint to each group in so far as it is connected with some characters of its own. We have therefore the following scheme in which the original readings of the ms. are written:

60ff.	79ff.	101
3 u rgyan = ston c'en	u rgyan	dbu t'od
3 o ar = žaň blon	o ar	o ar
3 bud bud = ne btsun	bud bud	bud bud
3 rgya loň = stag šar	rgya smog	rgya smog
3 γyus jur = na c'uň	γyus byur	γyus byur
3 stag ts'ar = byis pa	stag ts'ar	dpag tsal

With the exception of rgya loň in stanza 63 and the dpag tsal of stanza 101, there is a general agreement: and the spelling of the other words can in most cases be easily corrected: rmog, γyu byur; the only difficult point is the identification of the object referred to concerning boys, stag ts'ar (twice) and dpag tsal, but it is easy to recognize here a misspelling suggested by the pronunciation of ltag ts'ar, skra ts'ar, little hair braid.

It is evident that in all these stanzas an allusion is contained to the head-dress and to the hair dressing; dbu t'od, cap, dbu rmog, helmet (usually called rgya rmog not: Chinese helmet, but simply helmet, because rgya is frequently used as an honorific prefix), bud bud, tresses of the gentlewomen, and γyu byur, turquoise-coral of the girls; γyu byur go together being used as ornament on the cap or elsewhere: two turquoises at the bottom and one coral on top fastened together;

the middling cooks (litt. makes the work of women)^{20a},
 the lower eats by stealth.
 If he who eats by stealth tells stories^{20b},
 the *žañ blon* does not want to be put on the same level.

- 62 In the upper part of the valley there are three tresses.
 They are not tresses; they are three gentlewomen.
 They are the higher, the middling, the lower gentlewoman.
 The higher gentlewoman weaves the silk,
 the middling dances,
 the lower one eats by stealth.
 If she who eats by stealth tells stories,
 then the gentlewomen do not want to be put on the same level.
- 63 In the upper part of the valley there are three rings [helmets].
 They are not rings; they are three young men.
 They are the higher, the middling, the lower young man.
 The higher young man is (the subduer of) the wild yak,
 the middling knows how to shut the arrow,
 the lower one is a drunkard.
 If the drunkard tells stories,
 the young men do not want to be put on the same level.
- 64 In the upper part of the valley there are three turquoise-corals.
 They are not turquoise-corals; they are three girls.
 There are three kinds of girls, the higher, the middling, the lower.
 The higher weaves the wool,
 the middling milks (the cows),
 the lower one is a harlot.
 If the harlot explains the doctrine,
 the girls do not want to be put on the same level.
- 65 In the upper part of the valley there are three young men;
 they are not three young men; they are three boys.
 There are three kinds of boys, the higher, the middling, the lower.
 The higher throws the sling,
 the middling plays naked,
 the third weeps.
 If he who weeps roams about in the village,
 the boys do not want to be put on the same level.

o 'ar is marten, whose fur is used as the two side-wings of the winter cap. As regards *rgya loñ*, I think that it should be taken in the same sense as a *loñ*, ring, honorific form or, better, for *rgya rmog*, helmet, symbol of young men.

We must change *u rgyan* into *dbu rgyan*, head ornament, all the more as the reference to three *u rgyan* (= Guru rin po c'e) would seem unusual. The correction here is supported by the word *dbu t'od*, cap, used in the same connection, in stanza 101.

^{20a} or: *ḡbriñ p'yva moi las mk'an?*

^{20b} *sgruñ* the stories told by the bards, story-tellers, *sgruñ pa*. See on them A. Stein, *Recherches*, index s. v.

*The enclosure*²¹

- 66 In the head over there
 what and whose glory is produced?
 The glory of the four gliñ of the helmet is produced;²²
 be it glorious, be it glorious, be it shining, be it shining.
 The walled hill.
 Three steps.
- 67 In the ears, over there
 what and whose glory is produced?
 the glory is produced of the beautiful earring;
 be it glorious, be it glorious, be it shining, be it shining.
 The walled hill.
 Three steps.
- 68 In the neck over there
 what and whose glory is produced?
 The glory is produced of the turquoise (and) corals:
 be it glorious, be it glorious, be it shining, be it shining.
 The walled hill.
 Three steps.
- 69 In the body over there
 what and whose glory is produced?
 The glory of the good gown is produced;
 be it glorious, be it glorious, be it shining, be it shining.
 The walled hill.
 Three steps.
- 70 The sky high up is a ring:
 it is not a ring, it is a mirror,²³
 The ring, the mirror is a polished surface.
 One, twice, dance, step forward;
 dance; there will be no adversity (or) misfortune;
 all adversities and misfortunes, let them go to the hateful enemy.
 All favourable causes, let them go to the loving relations.

²¹ lcags ri, see introduction.

²² rmog, dbu rmog the symbol of royalty. It is referred to as a privilege of the kings in the Lhasa inscriptions; thus also in the Ladakh inscriptions concerning some kings or rulers: gliñ are called the four “wings” of metal on the four sides of the helmet; we saw that the helmet symbolizes young men.

²³ Ms. a loñ ri gsuñ dañ / a loñ etc.; gsuñ dañ spoils the metre and has no meaning here; ri = red; the ring is the place of the Dog ra where the dance takes place; and it is here in homology with sky; it is said to be like a mirror because all sacred places or paradises are supposed to be levelled, polished, soft, according to the classical scheme of the Sukhāvati and allied literature.

Questions

- 71 Heaven one one one, two two two:²⁴
higher above the 13 heavens,
by the upper corner of Zañs mdañs k'a²⁵, yo še ma še
- 72 by the upper corner of the Zañs mdañs k'a,
on the ar mo li ka²⁶ seat
who seats there, who does not seat?
For riding, which and what do you take?
For the head, which and what do you take?
For the ear, which and what do you take?
For the neck, which and what do you take?
For the right hand, which and what do you take?
For the left hand, which and what do you take?
In the border between winter and summer,
which and whose voice thunders?
Which and who far goes?
Which and who is here stepping aside?
Which and who flees to the west?
Which and who flees to the east?

Reply

- 73 Heaven one one one, two two two;
higher above the 13 heavens²⁷,
on the skin of kṛṣṇa-sāra
there is A p'yi guñ rgyal²⁸.
For riding a hornless hind has been taken.
For the head an Indian pandit-hat has been taken.
For the ear a conchshell earring has been taken.
For the neck a lotus with eight petals has been taken.
For the right hand a flask (containing) ambrosia has been taken.
For the left hand the leash of sun and moon has been taken.^{28a}
In this border between summer and winter,
the voice of the blue dragon thunders;
the hornless hind far goes.

²⁴ yod še me se, yo še me še, only ts'ig lhad very often introduced in the middle of the glu gžas; they should not be translated. "Heaven one one one, two two two" is a formula; it corresponds to a repetition yañ yañ. This verse is a kind of introduction, the series of queries beginning with the second verse; bcu gsum dguñ gyi yar steñ na. The verb is žugs: su žugs su mi žugs.

²⁵ Zañs mdañs k'a is said to be a mountain, but the verse seems to refer here to the seat of A p'yi guñ rgyal said to reside above the 13 heavens.

²⁶ ar mo li ka, name of a white stone, perhaps alabaster.

²⁷ For analogy with the question, mention should be made of the Zañs mdañs k'a.

²⁸ A ci guñ rgyal, the grandmother, misspelt for a p'yi guñ rgyal, cfr. TPS, p. 719, Stein, *Recherches*, p. 465. Cfr. Srid pai ap'yi, also A ni guñ lhai rgyal mo, the mother of gšen rab. *Oracles and Demons*, p. 459.

^{28a} "Leash of sun and moon" in liturgy often means: light. Cfr. ṅBar ma ñi žags t'ogs, a goddess.

There A p'yi guñ rgyal is stepping aside;
the flask of ambrosia has fled to the east,
the leash of the sun and moon has fled to the west.

74 When the dawn will rise from the eastern quarter,
in the sluggishness of the awakening,
to-morrow, the sellers of the (books) of the Holy Doctrine will come up.
Each of you should buy a book of the Doctrine.
If each of you does not buy a book of the Doctrine,
to-morrow some sellers of the (books) of the Doctrine will turn back.
When the sellers of the books of the Doctrine have gone back,
what reason would your mind have to repent?^{28b}
How could your spirit be wavering?

75 From the southern quarter, (that of) the Holy Doctrine,
to-morrow the sellers of wool for women will come up.
Each of you should buy an armful of wool.
If each of you does not buy an armful of wool,
to-morrow some sellers of wool will turn back.
[If the sellers of the wool go back],
what reason would your mind have to repent?
How could your spirit be wavering?

76 From the western quarter, (that of) the Sog po la,
To-morrow the sellers of garlic will come up.
(as before)

77 From the northern quarter, (that of) the dark north,
To-morrow some sellers of riding horses will come up.
(as before)
Each of you should buy horse, mule etc.

Questions (Riddles)

78 a. (What will you do), if: the top of the high world is not on high but below,
b. the six Na rag²⁹ below are not down but on high,
c. the warm sun is not hot but cold,
d. the stormy wind is not cold but warm,
e. the brigands are not cruel but gentle,
f. father and mother are not gentle but cruel.

Reply (throwing dices)

79 Shall we pray by casting lots? we will pray by casting lots.
According to the lore of the casting-lots of Urgan³⁰,

^{28b} Because you should consider yourselves responsible for it.

²⁹ On the cycle of the Na rag doñ sprugs see G. Tucci, *Indo-Tibetica*, Vol. III, p. 1, Roma 1935, p. 123 ff.

³⁰ ms. gsuñ ca su sdar ram ca su sdar; gsuñ is a gloss "now you should say". inserted in the ms.: bdar rather than pray, has here the meaning of skr. upanimantraṇa, inauguration of a rite, invitation. Concerning U rgyan see n. 20.

Urgyan is a purification (bsaṅs)^{30a} to the sky; one;
 the religious dress rolls on the earth; two;
 the supreme Doctrine permeates the triple universe; three;
 we expect the blessing of Urgyan.

- 80 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the žaṅ blon
 the marten ('o 'ar) is a purification to the sky; one;
 the mo lha permeates the triple universe; two;
 the gown rolls on the earth; three;
 we expect the blessing of the žaṅ blon.
- 81 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the gentlewomen,
 the curls of hair are a purification to the sky; one;
 the dance rolls on the earth; two;
 the silk weaving permeates the triple universe; three;
 We expect the blessings of the gentlewomen.
- 82 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the young men,
 the helmet is a purification to the sky; one;
 the dgra ḡyag rolls on the earth; two;
 the throwing of the arrow permeates the triple universe; three;
 we expect the blessings of the young men
- 83 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the girls,
 turquoise and corals are a purification to the sky; one;
 youngsters roll on the earth; two;
 the weaving of wool permeates the triple universe; three;
 we expect the blessings of the girls.
- 84 Shall we pray by casting-lots? we will pray by casting-lots.
 According to the lore of the casting lots of the boys,
 the braids are³¹ a purification to the sky; one;
 the sling rolls on the earth; two;
 the play of the boys permeates the triple universe; three;
 we expect the blessings of the boys.

(Now questions relating to the dance of the dog mo)

Questions

- 85 In the country of the gods above, one step of dance;
 For the soil of dog mo how many kinds?

^{30a} Suffimen, purification for pleasing and propitiating gods. Urgyan is a mistake for dbu rgyan: see n. 20.

³¹ stag ts'ar, see n. 20.

In the country of the btsan, in the middle space, one step of dance;
 For the soil of the dog mo how many kinds?
 In the country of the klu underneath; one step of dance;
 For the soil of the dog mo how many kinds?
 All this please explain.

Reply

86 In the country of the gods above, three kinds,
 In the country of the btsan, in the middle space, three kinds
 In the country of klu, underneath three kinds,
 If I have been mistaken, please forbear.

(Now, questions relating to the dance of the dog mo.)

Questions

87 Now we ask for the awakening of the dog mo.
 To the East three times we will beat, tuñ tuñ.
 Who and whose sleep is awoken?
 To the South three times we will beat, tuñ tuñ.
 Who and whose sleep is awoken?
 To the West three times we will beat, tuñ tuñ.
 Who and whose sleep is awoken?
 To the North three times we will beat, tuñ tuñ.
 Who and whose sleep is awoken?
 In the Dog [ra] three times we will beat, tuñ tuñ.
 Who and whose sleep is awoken?

Reply

88 To the East we will beat three times;
 rdo tje sems dpa' is awoken.
 To the South we will beat three times;
 rin c'en abyuñ ldan is awoken.
 To the West we will beat three times;
 snañ ba mt'a' yas is awoken.
 To the North we will beat three times;
 don yod grub pa is awoken.
 In the Dog (ra) we will beat three times;
 mgon po, the dog lha, is awoken.

Just now the awakening of the dog mo has been asked;
 now the opening of the door of the Dog mo is asked.

Questions

- 89 The eastern [quarter], white; door of conch shell;
The upper lintel is of gold, the sill of turquoise;
on the door of conch shell there are four lintels (ru) of sardonyx.
The iron bars of the door are flat (like)³² the fin of a fish,
the hook of the lock is³³ (like) the srin mo with nine heads.
Onto the round iron³⁴ nine knots are knotted.
As to opening, who is it and by whom is that opening?
The master of the door who is he, and by whom is the opening?
Please explain all that, o learned one.

Reply

- 90 The eastern quarter, white; door of conch shell;
as to its opening, rdo rje sems dpa' opens it;
the master of the door rdo rje sems dpa' opens it.
The southern quarter; the golden door;
as to its opening, rin c'en abyun ldan opens it;
the master of the door rin c'en abyun ldan opens it.
The western quarter, red; the coral door;
as to its opening, snañ ba mt'a' yas opens it;
the master of the door snañ ba mt'a' yas opens it.
The northern quarter blue; door of turquoise
as to its opening don yod grub pa opens it;
the master of the door don yod grub pa opens it.
The Dog ra soil of the gods; door of sardonyx;
as to its opening the mgon po dog lha opens it;
the master of the door is mgon po dog lha.

Questions

Now, questions have been put concerning the opening of the door.
Now, there is the question concerning the inviter of the dog mo.

- 91 When the dog mo goes to heaven,
Who acts as the inviter?*
- When she goes from heaven to the snowy (peaks),
Who acts as the inviter?
- When she goes from the snowy (peaks) to the hermitage,
who acts as the inviter?

³² leb la = leb lags.

³³ gze ma, so defined: sgo lcags kyi nañ du brtan par ądsin byed kyi lcags gzer; srin mo with nine heads is unknown to me. For the names of the various parts of the door see fig. 4.

³⁴ hril hril = ril ril.

* Literally: the invitation, who (makes it) and by whom (is it made)? spyān drañ pa also: āvāhana, invitation as well as invocation.

When she goes from the hermitage to the castle,
 who acts as the inviter?
 When she goes from the castle to the blessed (house),
 who acts as the inviter?
 When she goes from the blessed (house) to the Dog (ra),
 who acts as the inviter?

Reply

- 92 When the dog mo goes to heaven,
 the sun and the moon act as inviters.
 When she goes to the snowy peaks,
 the white lioness acts as the inviter.
 When she goes to the hermitage,
 a lama endowed with (true) marks acts as the inviter.
 When she goes to the castle,
 a big man³⁵ acts as the inviter.
 When she goes to the blessed (house),
 father and mother act as inviters.
 When she goes to the Dog [ra],
 mgon po dog lha acts as the inviter.
- 93 So far questions have been put concerning the inviter of the dog mo.
 Now we ask for the head-washing of the dog mo.

Questions

When the dog mo goes to heaven,
 what and at whose invitation?
 To whom shall one ask for the washing of the head of the dog mo?
 When she goes to the snowy peaks
 what and at whose invitation?
 To whom shall one ask for the yellow comb?
 (As to) the invitation of the roaring water of the irrigation canals,
 to whom shall one ask for the brilliant double tresses?
 as to the invitation of the brilliant ravine waters,
 to whom shall one ask for the brilliant triple tresses.
 This all, do explain, clever son.

Reply

- 94 When the dog mo is going to heaven,
 to the turquoise lake Ma p'am (behooves)^{35a} the inviting;
 to it ask for the washing of the head of dog mo.

³⁵ mi c'en, big man is a title = dpon po; or here: žan blon.

^{35a} So we must add also in the following verses.

- When she goes to Byañ t'añ higher up,
to the butter of the yak, essence of ambrosia, the inviting;
to it ask for the besmearing of the head of the dog mo.
When she goes from heaven to the snowy (peaks),
to the star Lag sor³⁶ the inviting;
to it ask for the yellow comb.
To the roaring waters of the irrigation canals, the inviting;
to them ask for the brilliant double tresses.
To the brilliant waters of the ravine the inviting;
to them ask for the brilliant triple tresses.
If I made a mistake please forbear.
- 95 In the yellow gSer luñ (golden valley) of P'u
there is a golden mc'od rten with nine staircases.
On the nine staircases there is a seat.
On the nine staircases there are two wheels;
in the two wheels there is [inserted] the life-wood (pole);
in the life-wood there are silk (flags) of five kinds;
in the silk (flags) of five kinds there are the nine pegs³⁷;
the silk (flags) of five kinds are fluttering in the wind;
the nine joints make pu ru ru.
- 96 Such wonderful mc'od rten,
if you circumambulate it
and offer a lamp to it,
the wick remains in the middle of Roñ yul,
the brass vessel of the lamp remains in the middle of the country of rGya^{37a},
the butter of the yak, essence of ambrosia, remains in the middle of Byañ t'añ.
- 97 Does the sun go, or does it not go to the country of rGya?
If you say that the sun goes to the country of rGya,
faults and virtues go together;*
faults are taken and pungent cold comes,
virtues are taken and the sun is warm.
- 98 Does the sun go, or does it not go to the den of the snakes?
If you say that the sun goes to the den of the snakes,

³⁶ lag sor constellation, anuradhā. gñis lha, gsum lha = ñis lhas, sum lhas or lhas ñis ma etc. where lhas = skra lhas ma = lan bu can (fig. 5).

³⁷ c'a ru, are joints made of wooden pegs to which yak hair wool is attached. (fig. 6).

^{37a} The lamp offered covers the three countries Roñ yul, rGya and Byañ t'añ, that is, the merit which derives from offering the mar me to the mc'od rten spreads all over them; an allusion is here contained to the things necessary for the lamp and the countries which produce them: Roñ yul, wick, sheep-wool; rGya, brass, copper; Byañ t'añ, butter. For a lamp as an object of veneration applied to a country see R. Stein, *Épopée*, Vocabulaires, p. 362, mc'od-sdoñ.

Here and in the following stanza the meaning of rGya is doubtful. There is a rGya, once a big place, in Ladakh on the way to Spiti, but it may refer also to India.

* So literally; understand: you should be aware that faults etc. i. e. good and evil.

faults and virtues go together;
 faults are taken and poisons proceed,
 virtues are taken and medicinal herbs are administered^{37b}.

99 Does the sun go, or does it not go to the den of the tiger?
 If you say that the sun goes to the den of the tiger
 faults and virtues go together;
 faults are taken and there is a loud roar,
 virtues are taken and the strips (on the skin) are beautiful.

100 Does the child go or does it not go into the lap of the mother?
 If you say that the child goes into the lap of the mother,
 faults and virtues go together;
 faults are taken and there are hot slaps,
 virtues are taken and there is milk of the breast.

Songs outside and inside (the dog ra)

101 Do the local gods stay in the country, or not?
 The local gods stay indeed in the country.
 All turbans have gathered and come to dance.
 Do the local gods, the žaň blon stay here or not?
 The martens have gathered and come to dance.
 Do the local gods, the gentlewomen stay here or not?
 The tresses have gathered and come to dance.
 Do the local gods, the young men stay here or not?
 The helmets have gathered and come to dance.
 Do the local gods, the children stay here or not?
 The hairlocks have gathered and come to dance.

102 a li mi; inside this gate: the gate of what is that?
 a li mi; inside this gate there is a golden gate.
 it is not a golden gate; it is gate of dark sandalwood.
³⁸

Circumambulation of the Maňi-wall

If the mind is happy, one grasps at once the main substance of the songs; if the
 mind is not happy one grasps severally the main substance of the songs.

^{37b} I suppose that ađon here is a mistake for: gtoň to administer.

³⁸ *ex conjectura*: gser sgo ma ta sdaň sdaň smag kyi sgo ! instead of smug po, one may read also mog kyi, mog = dark.
 In the following stanza the text reads: bzaň na ma ta zaň ađren mi bdug bzaň; perhaps bzaň ni ma ta; bzaň ađres mi
 ađug bzaň (as to being good (it) is not: (when) good is not mixed (then it is) good. The verse ađron so la etc. is un-
 intelligible, but there is a saying: gro sar ma blta, ma ađro: blta šog; is this saying at the back of it?

- 103 The 13 staircases; la, li; the country of the lha³⁹.
 The divine child(ren) and daughter(s) in what do they take delight?
 The divine child(ren) and daughter(s) take delight in dancing.
 Being delighted to dance they go on dancing.
 The 13 staircases; la li; the country of the btsan.
 The child(ren) and daughter(s) of the btsan in what do they take delight?
 the child(ren) and daughter(s) take delight in dancing.
 Being delighted to dance they go on dancing.
 The 13 staircases; la li; the country of the klu.
 The child(ren) and daughter(s) of the klu in what do they take delight?
 The child(ren) and daughter(s) are delighted to dance,
 Being delighted to dance they go on dancing.

The song of c'an, song of non-eternity

- 104 To the mc'od rten of Pre ta puri
 which pair⁴⁰ and what are we going to offer?
 We offer one pair, two pairs of rgyal lcañ (hairlocks).
 As for the benefit of the offering of one pair,
 now the hairlocks shall be well.
- 105 [Do not set the example of the great teacher]
 If one wants to set the example of the great teacher,
 One should, in this life, proceed to the hermitage.
 There is no time to explain (here) the supreme Law.
 Is such non eternity possible?
 When there is the Lord of Death, master of karma,
 alas, the gods and the ḍdre are greatly mischievous;
 be the teacher eternal or not eternal,
 look at the example of the jol mo bird of the spen ma tree⁴¹.
- 106 To the mc'od rten of Pre ta pu ri
 which pair and of what are we going to offer?
 We offer one pair, two pairs of rgyal lcañ (hairlocks).
 As for the benefit of the offering of one pair,
 now the hairlocks shall be well.
- 107 Do not set the example of the žañ blon.
 If we want to set the example of the žañ blon,
 one should, in this life, stroll about the door of the tent;^{41a}
 there is no time to speak (about) the mo lha.

³⁹ La li according to my informants is a god, but they are certainly wrong; la li is a ts'ig lhad.

⁴⁰ Mss. gzuñs.

⁴¹ The jol mo is a small bird which lives on high plateaus and is liable to be easily killed; he usually resides in the spen ma tree, a kind of tamarisk which may be white, red or black according to the colour of its flowers or to its having no flowers at all.

^{41a} On gur sgo cfr. n. 30.

- Is such non-eternity possible?
 When there is the Lord of Death, master of karma,
 alas, the gods and the *ḍdre* are greatly mischievous.
 Be the old man eternal or not,
 look at the example of the decayed *mdos*^{41a} and the potsherds.
- 108 To the *mc'od rten* of Pre ta puri
 which pair and of what are we going to offer?
 We offer one pair two pairs of *gzi*⁴².
 As for the benefit of offering one pair,
 now the eye shall be well.
- 109 Do not set the example of the gentlewomen;
 If we want to set the example of the gentlewomen,
 in this life, one should dance with bent legs.
 There is no time to take even a mouthful.
 Is such non-eternity possible?
 When there is the Lord of Death, master of karma,
 alas, the gods and the *ḍdre* are greatly mischievous.
 Be the gentlewomen eternal or not,
 look at the example of bird *jol mo*, the turquoise bird.
- 110 To the *mc'od rten* of Pre ta puri
 which pair and of what are we going to offer?
 We are going to offer one pair, two pairs of earrings.
 As for the benefit of the offering of one pair,
 now the ear be well.
- 111 Do not set the example of the young men.
 If we want to set the example of the young men,
 in this life, one should with bent legs⁴³ pull the arrow.
 There is no time to subdue the wild yak.
 Is such non-eternity possible?
 Alas, the gods and the *ḍdre* are greatly mischievous.
 Be the young men eternal or not,
 look at the example of the multicoloured Chinese tiger.

Song for pleasing⁴⁴ the Gods

- 112 A Om; be blessing
 A la lad mo la la re (three times);
 'o 'o; all delights, the mountain Za ber and the spring⁴⁵

^{41a}Reproduction in A.H.Francke, *Tibetische Hochzeitlieders*, plate 14. Cfr. *Oracles and Demons*, p. 369ff.

⁴² On *gzi* see above p. 69.

⁴³ *k'yed bya* from *ḍk'yed*, to bow.

⁴⁴ *dgyes* = skr. *tarpaṇa*: in this moment of the ritual the participants circumambulate the stone, offering libations of *c'añ*.

⁴⁵ *rGyu ḡgur ḡgur* mountain above Poo; Ra ra mur ti a spring on the way to Namgyal (Manchad ti = water; Bunan: murti = spring); Ma ḡgoñ ḡgoñ, a mountain in the direction of Hañ; Ho re mur ti a spring below Pu; Ca gliñ near Shasu.

Gyañ sar mur ti; purification (bsaṅs);
 'o 'o, all delights; the mountain rGyu ḡur ḡur and the spring
 Ra ra mur ti: purification;
 'o 'o all delights; the mountain Ma ḡon ḡon and the spring
 Ho re mur ti: purification;
 'o 'o all delights; the mountain Mer lhon tse and
 the spring Ma mur ti: purification;
 'o 'o, all delights; the mountain Ca gliñ and the spring
 Tsar ta mur ti: purification;
 Let Ca gliñ be in order and the meadows be exalted.
 So also as regards Mer lhon tse, Ma ḡon ḡon, Za ber.

- 113 To the countryside let be a blessing
 p'o lha, P'ra mo men;
 to this country let be a blessing
 pho lha sbe sa ra⁴⁶;
 frost and hailstorm may not send
 p'o lha rgyab byed sa ḡg;
 P'o lha rgyab byed me ḡyog pa
 wrathful words may not utter;
 to the diseases of men and cattle may put an end
 p'o lha dge bsñen skyabs.
 (Slowly slowly behind⁴⁷ — slowly slowly behind.)

The song of the wishing prayer

- 114 (We ask the menfolk to go round rightwards,
 we ask the women folk to go round leftwards.)
 On top of the rGyal ri, the mountain on the East
 there are the sun, the moon, the stars, these three.
 We do not want the sun to be covered by stormy clouds.
 We do not want the moon to be grasped by the planet rāhu.
 We do not want the stars to be consumed;
 not-shaking, not-consuming be gathered in the East.
 We pray for plentifulness* in the East.
- 115 On top of rGyal ri, the mountain on the South
 there are canes, bamboos, fir trees, these three.

⁴⁶ Besara name of a local god, cf. Bi šu zu deity of Chini, Me ḡyog pa having a torch, ḡyog pa = mgal ma; o k'a ti, according to my informants; imprecation, śāpa.

P'ra mo men, is here a name of a P'o lha; therefore he does not seem to be related to the cycle of the 8 P'ra men ma of the Na rag doñ sprugs. Cfr. G.Tucci, *Indo-Tibetica*, III, part I, Roma 1935, p. 126.

⁴⁷ Ste ste from hindī aste, aste.

* Literally: gathering.

[We want] that the canes for the spindle be not cut,
 [We want] that the fir trees for making a plate be not cut.
 [We want] that the bamboo used for the arrow be not cut.
 We pray for plentifulness in the South.⁴⁸

116 On top of the rGyal ri the montain on the West
 there is a pheasant⁴⁹, a peacock and a tsi ra.⁵⁰
 [We want] that the pheasant be not in need of a pass.
 [We want] that the peacock be not in need⁵¹ of a wood.
 [We want] that the tsi ra be not in need of clay cliff.
 We pray for plentifulness in the West.

117 On top of the rGyal ri the montain on the North
 there are a the stag, an antelope *dgo ba*, a *rkyani*, these three.
 [We want] that the stag be not in need of the meadows.
 [We want] that the antelope *dgo ba* be not in need of a pass.
 [We want] that the *rkyani* be not in need of Byañ t'añ.
 We pray for plentifulness in the North.

118 On top of the rGyal ri of the Dog ri
 there are gods, men and the Dog ra, these three.
 (Purification): we pray for plentifulnes in the Dog (ra).
 bkra śis; maṅgalam.

⁴⁸ That is, it is asked that the animals referred to may not miss the places which they like, or that the trees mentioned may not be damaged; sog lem should be corrected in gsom lem = t'añ śiñ. ; der ma = plate: but Namkhai Norbu tells me that dre, or dres is = p'yam, dre p'yam support of rafters of the ceiling of a house, which gives a better sense.

⁴⁹ Śaṅ śaṅ mythic beings with wings and feet of a bird and the rest of the body human-like. Here no reference is made to this fabulous animal: but is śaṅ śaṅ rteu, śaṅ pa, pheasant. Cfr. *Épopée*. Vocabulaires p. 378.

⁵⁰ Name of a bird; cfr. hindi: cirai.

⁵¹ "In need of" here and in the following verses must be taken in the sense of: long for.

PART III

On some nuptial rituals in Spiti

After having edited the nuptial songs of Gyantse and the song of Dog ra in Poo, I think it worth while to add the scheme of a ritual which is accomplished in order to dispel any hindrance that might occur to the bride on her way to the house of the bridegroom and in her married life. The ritual consists in heaping up in various arrangements some pebbles or stones. These are called t'o, which originally means heap, something high (cfr. mt'o ris, heaven, the high-up country). The word occurs in the expression lha t'o, the heaps of stones on the top of the mountain passes, la rtse also called t'o yor and in the expression rdoi t'o, heaps of stone which mark the boundary of a field. The manuscript which shows how the various t'o must be disposed in the various moments of the ritual has been acquired in 1933 in Spiti; it gives only the sequences and the disposition of the stones, each arrangement corresponding to a moment of the magical act. We are always confronted in the mss. with heaps shown horizontally, but it is clear that each heap is made of various stones one on top of the other. The manuscript gives unfortunately only the skeleton of the ritual and not the formulae which were certainly uttered during the ceremony which, as we can see, is very complicated, since also mdos are employed. Stones had a great importance in the ancient rituals of Tibet, specially in the Western ritual: in sPu itself the festival of the Dog ra, as we have seen, was celebrated in a walled enclosure in which stands a huge stone pillar. Another stone of the same kind was noticed in Doptra dzong on the way from Kampadzong to Saskya (*TPS*, p. 729).

On the passes, in addition to the lha t'o there are often planted slabs of stones, while old burial-grounds encircled by rings of vertical slabs of stone, were found on the top of a hill near Šabs dge sdiñs. I am also reminded of the stone slabs on the Kanzam La¹.

As usual the ms. used by local astrologers or village priests is awfully misspelt, to such an extent that in some cases it is extremely difficult to reconstruct the exact word. The rituals consist of XXV moments, and therefore of a corresponding series of different arrangements of the stones. Each moment has its own name and serves its own purpose.

A better if not a complete understanding of this small treatise can be gathered from a ms. on the nuptial songs which I found in Ladakh; this ms. is hopelessly misspelt; however, we can gather from it that the heaping of stones in different ways was an essential part of the marriage rituals. The stones were arranged by the party of the bridegroom when reaching the house of the bride; this operation was accompanied by the singing of some songs by the same party in reply to the songs, often put in the form of riddles, of the people from inside the house.

¹ G. Tucci, "On some bronze objects discovered in Western Tibet", *Artibus Asiae*, Vol. V, p. 105. G. Roerich, *Skythika* 3, fig. 6. M. Bussagli, "Bronze objects collected by Prof. Tucci in Tibet". *Artibus Asiae*, vol. XI, p. 331. Bernard Goldman, "Some aspects of the animal deity: Luristan, Tibet and Italy". *Ars Orientalis*, vol. 4, p. 171. Cfr. also G. Roerich, "The ceremony of breaking the stone". *Journal of Urusvati*, II, p. 25. G. Tucci, *Santi e briganti*, p. 19 and fig. at p. 16. H.E. Richardson's note at A. Ferrari, p. 80—81 n. 12. A. W. Macdonald, Une note sur les mégalithes tibétains, *JA*, 1953, pp. 63 ff. S. Hummel, "Der Magische Stein in Tibet", in *International Archives of Ethnology*, Vol. XLIX, n. 2, 1960, p. 232—233. on the t'o cfr. also R. A. Stein, *Recherches*, p. 450.

I it obviously refers to the opening ceremony: in some cases, in the beginning, the four gñan are invoked: gñan of sun and moon, gñan of wind, gñan of lakes, gñan of the rivers. But there may be a reference to the four gates = quarters; east, sun and moon; south, grains; west, medical herbs; north, colouring matters (ts'o; perhaps for mts'o, lake).

II In the Ladakh songs the t'o are three instead of five, and refer to the bsañs made with juniper, šug pa; the entities invoked are sun and moon.

III They are dedicated to lha, white; btsan, red; and bdud, black.

IV The five elements: sa, c'u, me, rluñ, šiñ, earth, water, fire, wind, wood.

V They are: 1) t'o of lha, srin, gñan; 2) of gyi liñ, horses; 3) sgom, meditation; 4) mts'an sruñ, protection of retirement; 5) bon, its 9 doctrines; 6) protection against ądre and gdon. The end of the stanzas is always; de t'o ądir ma legs; this t'o is not here, or here is not good: that is, this is no time for horse racing (gyi liñ) nor for meditation, no for religious thoughts nor for offences caused by malevolent demons.

VI The nine k'rims t'o refer to the t'o as marks of some limit or rule, which should be respected, or as reminders of some forbiddance, or of special attention which some places or situations deserve: passes (where a lha is residing and care should be taken to propitiate it); bka' k'rims (orders, which shows that stones were placed in order to remind of some special rule or forbiddance); boundaries between village and village (sa ts'ams); boundaries between ąbrog, pasture grounds; or they refer to places where a bar c'ad, an impediment, is likely to occur and when the t'o serves the purpose of defending one from it; the t'o which limits the boundary between fields; the t'o which marks fords; the t'o which the goat-herd makes to mark the time by its shadow; the t'o which children make in order to frighten the crows. On the occasion of the nuptials everything is auspicious, and there is therefore no need for any precaution, as is necessary in the cases marked by those nine kinds of t'o.

VIII Meru, the universe: the four continents and the eight minor continents (gliñ, dvīpa) creation of the world; sun and moon, marking of the day and night; planets and stars, course of time; the Milky Way, expanse of sky; lightning, atmosphere; thunder, winter and summer; rDo rje gdan (Vajrāsana), supreme illumination; Holy Law, explanation of the Law.

IX The ms. of the wedding songs instead of ągar ma tai reads ga ma ta and refers to some animals (rta siñ in India; sre mon, weasel of the mountains and meadows, the sdo mo, sea monster in the sea?); but it declares that the bad omens ltas ñan on such an occasion are taken as signs of prosperity, ɣyañ. What is the meaning of ga ma ta, ga ma tai I cannot say.²

XI In the Ladakh ms. it probably comprehends also VI: mas t'o, ms: mes kyi t'o; ąbañs of the Spiti scheme certainly stands for bañ = bañ rim, the name of the various layers of a mc'od rten taken in their cosmic symbology as in the Ladakh ms. The t'o are six not seven as in the Spiti ms.

1. sun, 2. stars and planets, 3. Law, 4. kingly power, 5. žañ blon, 6. astrologer.

Gris of the Spiti ms. certainly stands for ąbris; in fact in the Ladakh ms. we have ąbris pai ri mo, written lines, designs: but there are three t'o and not five, as here.

XII Here the meaning of byuñ is not like that of IV; byuñ here means origination, as

² Perhaps to be corrected so: ągal ta = ltas, sign, prognostic; ągal, ągal ma, rkyen, opposition, contrariety.

symbolized by five rgyaṅ bu, the five sticks referred to below: white rgyaṅ bu, lha; red, btsan; yellow, man; green, dmū (? ms. mun); black, bdud.

XIV Each t'o has with it a rgyaṅ, rgyaṅ bu i. e. a piece of wood, as a rule with some knots: white, holy Law; red, mi c'os; yellow, the judicial law; blue, the doctrine of the Bon po; dark blue (mt'īn), the four parts of the sky; half white and half black, day and night; multicoloured, sun, moon, planets, stars; green, herbs; black, ransom offered to the black devils.

XIX The ms. of Ladakh ends with k'ams gsum mjal, meeting the triple world: the t'o mo c'e may symbolize this part of the ceremony. But nos. XVIII, XIX, XX seem to be strictly connected: though the ms. is hopelessly corrupted, it appears that we are approaching the concluding part of the ceremonial, the bride is now to be led into the house, bag ḁren; three t'o, reciprocally to mean happiness for everybody, prosperity in the country, handing over of the bride (bag c'uṅ ḁbrim pai t'o); after that, blessings (bkra šis) are invoked on the t'o, evidently because it must be successful in its operation, on the country and on the bride and her acceptance (žal ḁp'ros = žal ḁp'rod?^{2a}). Then mention is made of the t'o c'en the meaning of which (don) is that the door should be opened to the party. The thorny plant in XXI is against evil forces (Cfr. the ritual of the gto zor).

As to ḡyon, ḡyas t'o I find no mention of them in the ms. of Ladakh. Since in this ms. there occur frequent allusions to the arrangement of the parties: to the right the young men (stag šar) to the left the young women, (na c'uṅ), babies on the lap of their mothers, I surmise that here left and right have some connection with that. Other references of the ritual, f. i. the t'o to the four rGyal c'en are clear, XIII. I cannot say anything regarding XV and XVI. Anyhow, it is clear that there existed a wedding ceremony in Western Tibet in which, according to fixed rituals, heaps of stones were to be set before reaching the house of the bride: some of these rituals had a cosmological implication because they were meant to transfer magically in the place where the ceremony is performed the universe itself, and to change ideally the house of the bride into the centre of the world: others were intended to invite those who took part in the ceremony to forget all worries and gloom and to a happy; others, to drive out misfortune and to ensure blessings. The placing of t'o was therefore invested with a magic significance which was made clear by the songs, sung by each group, when the t'o was laid down. In spite of some differences between the scheme here published and the ms. containing these songs, the ritual is fundamentally the same, and it shows the same blending of Bon and Buddhist ideas, that make of the ritual as well as of the songs an interesting expression of the mi c'os.

- I t'oi sgo ḁbyed pa lña
opening the door of the t'o; five.
- II bsaṅs kyī t'o lña
the five t'o for the offering of the propitiatory purification.
- III lha t'o rnam gsum
the three species of lha t'o.
- IV ḁbyun bai t'o lña
the five t'o representing the five elements.

^{2a} Or žal gro, blessing, see p. 150, n. 15.

- V yas kyi t'o drug
the six t'o of above.
- VI mas kyi t'o bdun
the seven t'o of below.
- VII k'rims kyi t'o dgu
the nine t'o of the rules.
- VIII srid pai t'o dgu
the nine t'o of the world.
- IX aḡar ma tai (add: t'o) gsum dañ
the three t'o of opposition(?)
dka'³ t'o rnam gsum
and the three kinds of t'o of hardships.
- X bon gyi t'o gsum
the three t'o of the Bon.
- XI aḡaṅs (corr. baṅ) gyi t'o brgyad
the eight t'o of the layers of the mc'od rten.
gris (corr. bris) pai t'o lña
the five t'o of designs.
- XII aḡbyun bai t'o lña
the five t'o of the (five) elements (but see n. IV; the repetition means that aḡbyuṅ
must be understood in two different ways: element and origination).
- XIII rgyal c'en rigs bži t'o bži
the four t'o of the four families of the great kings (protectors of the four quarters).
- XIV t'o dgu rgyaṅ [bu] dgu
the nine t'o and the nine rgyaṅ bu⁴.
- XV mdsa' bai t'o brgyad
the eight t'o of love.
- XVI k'rom ts'ogs t'o bdun
the seven t'o for the market.
- XVII lha aḡbul t'o drug
the six t'o for the offering to the gods.
- XVIII ḡyas gyi t'o aḡdren dgu
ḡyon gyi t'o aḡdren dgu
the nine leading t'o to the right
the nine leading t'o to the left.

³ or shall we read bka' order? Cfr. p. 116 under item VI.

⁴ rgyaṅ bu are called small pieces of wood with an edge and some grooves on them placed at various intervals on the sticks of the mdos; attached to them there are woollen threads of different colours.

NUPTIAL RITUALS

- XIX t'o mo c'e dan mjal so
meeting with the great t'o mo.
- XX bkra šis t'o gsum
the three t'o of good luck.
- XXI ts'er šin ldem pa
trembling thorny plant.
- XXII bañ c'en t'o gsum
the three t'o for the messenger (: the go-between).
- XXIII nad la ma reg pai t'o dgu
the nine t'o (avoiding) any contact with disease.
- De rnams bag mai agag pai [sel bai t'o]
These are the t'o meant to [remove] the hindrances (which may occur to the bride).

APPENDICES

Texts by prof. Namkhai Norbu
Summaries and notes by G. Tucci

The New Year's festival

TEXT (in Tibetan characters)

བོད་ལུགས་ཀྱི་ལོ་གསར་དུས་ ལྷོ་ལོ།
སྐྱེད་གཞི།

དེ་ཡང་གནའ་བོའི་དུས་ཀྱི་གཤིས་ལུགས་མ་ལུགས་

བ་ནི་གྲོང་གསེབ་ཁག་ཏུ་གནས་པ་ཡིན་གཤིས། གང་སྐྱེད་བར་གྱི་

བའང་གཙོ་ཆེར་བོད་རིགས་གྲོང་གསེབ་པ་རྣམས་ནས་དཔྱིད་གསར་

ཀྱི་དུས་ལྷོ་ལོ་འི་ལྟར་གྱི་བའི་ལྷོ་ལོ་ལུགས་ལས་བརྒྱལ་སྤེའམ་དུ་ཡང་

གྱུ་ལོ། ལྷོ་ལོ་བོད་ཅེས་པ་ལོ་གསར་མདོ་ཁམས་ཡན་ལས་ལུགས་

མངའ་རིས་ལ་དུགས་ཀྱི་ཡུལ་གྱི་བཞུགས་པའི་བར་དང་། ལྷོ་ལོ་མོ་ཚོ་

བ་འོང་ནས་གྲང་མཚོ་ལྷོ་ལོ་པའི་མཐའ་ལ་གྲུག་པའི་བར་མཁམས་ཀྱི་

ཡུལ་གྱི་ཁག་སྤེ། བོད་དང་བོད་ཆེན་པའི་ཡུལ་གྱི་དེར་གཏོགས་

པའི་མི་རིགས་ཀྱང་བོད་རིགས་ཁོ་ལོ་ཡིན་པར་བརྟེན། རྒྱ་ཡིག་དང་།

ཡུལ་གཤིས་གོམས་འདྲིས་ཅན་གྱི་ལྷོ་ལོ་ལྷོ་ལོ་མཐའ་དག་གཅིག་མཐུན་

དུ་གནས་པ་རྩ་བར་བཟུང་ནས། རྒྱ་བས་འདིར་བོད་ལྟར་ལྷོ་ལོ་

མདོ་ཁམས་ཀྱི་ཡུལ་གྱི་གནས་པའི་བོད་རིགས་གྲོང་གསེབ་པའི་ལོ་

གསར་གཏང་ཚུལ་གཙོ་བོ་ལོ། གནས་པ་དང་དུས་གཙོ་བོ་གྲོང་

ཕྱིར་ཁག་གི་སྤོང་སྤོལ་དག་གིས་ཟུར་བརྒྱུན་ཏེ་མོ་བོས་མངོན་སུམ་དུ་
སྤོང་ཚོར་གང་ལྗང་བའི་ཐོག་ནས་རྩུང་ཟད་གྲུང་བའི་སྐབས་དེའི་བར་
ལྱོད།

དུད་ཚལ་བསྐྱ་བ།

དུད་ཚལ་ཞེས་པ་ནི་དུད་དྲེག་ལྷན་པོར་ཆགས་པ་ལ་ཟེར་གྱིང་།
ཐོད་ལྷན་བརྒྱུ་གཉིས་པའི་ཚེས་ཉེར་དགའི་ཞོགས་པར་ཡུལ་ལྷང་སོ་སོའི་གྲོང་
གསེབ་པ་རྣམས་ཀྱིས་སོ་སོའི་ཐབ་ཚང་དུ་ལོ་གཅིག་གི་རིང་དུ་ཆགས་པའི
དུད་དྲེག་རྣམས་ཐང་དུ་ཡབ་ཅིང་ཐབ་ཚང་གང་དག་གཙང་མར་བྱ་ཡོང་།
དེའི་མིང་ལ་「དུད་ཚལ་བསྐྱ་བ།」 ཞེས་བྱ། དེ་ནས་དུད་དྲེག་དེ་
རྣམས་རྒྱ་སྤོང་སོགས་སྤོང་ཁ་འག་པོ་གང་རུང་ཞིག་ཏུ་སྤྲངས་ནས་ལྷང་
པའི་སུམ་མདོ་རམ། ལམ་སྲང་གི་བཞི་མདོ་དག་ཏུ་བསྐྱལ་དགོས་པ་
ཡིན། དེའི་དོན་ལྷང་པའི་སུམ་མདོ་རམ་ལམ་སྲང་གི་བཞི་མདོ་
དག་ལ་རྟག་ཏུ་མི་ལྷན་པ་ལ་གཞོན་ཅིང་རྩོེ་བའི་རྲེག་དོན་ཐག་གས་
རིགས་རྣམས་གནས་རཆའ་བར་བྱེད་ཅིང་། དེ་དག་ལ་གྲོང་གསེབ་
པ་སོ་སོའི་སྤར་བྱུང་རྩེན་ངན་བར་ཆད་ཐམས་ཅད་དང་། རྒྱུས་ལྷན་
གི་ནད་གདོན་རྩེན་ངན་བར་ཆད་གང་ཡོད་པ་ཐམས་ཅད་བསྐྱེལ་བ་ཡིན་
ལ། དེ་ལ་བརྟེན་ནས་སྤར་ཆར་རྩེན་ངན་མི་ལྷན་པ་ཞིང་རྩེན་བཞུག་གི་

རིམ་གྱི་ཟ་བ་མོ་ཞིག་དང་འདྲ་བ་ཡིན། ཞེས་ཁོ་ལོ་ས་གྲོང་གསེབ་
ཀྱི་ཚུལ་ལྟར་འགའི་ངག་སྒྲོལ་ལས་ཐོས་སོ།

ཡུལ་འགར་གསལ་བས་དུད་དྲེག་དང་ལྷན་དུ་གོས་རྗེས་
གི་ཚོལ་དུམ་དང་། དེལ་དང་འབྲུ་སྐྱ་བཀ་པོའི་རིགས་སོགས་ཀྱིས་
འཇོག་སྒྲོལ་འདུག་ཅིང་། དུད་དྲེག་སྐྱུར་ལུགས་ཀྱིས་འགར་ཞིག་
གིས་ལུང་དགུར་སྐྱུངས་པ་དང་། འགར་ཞིག་གིས་གྲུ་གསུམ་གྱི་
རིམ་གྱི་བཀོད་པ་སོགས་ཕྱེད་སྐྱུངས་མི་འདྲ་བ་སོ་སོའི་ཐོག་ནས་
བསྐྱུར་ཡོང་།

དུས་འདིར་ཁང་པའི་ཕྱི་ནང་བར་གསུམ་དུ་གཙང་སྐྱ་
བམ་རྒྱུ་ལས་ལྷན་པར་བྱ་དགོས་ཤིང་། ལྷན་པར་དུ་「དུད་-
ཚུལ་བསྐྱུ་བ་」 ཞེས་བྱ་བ་འདིས་མཚོན་ཐབ་ཚང་གི་ནང་དུ་
གཙང་སྐྱ་དམིགས་བསལ་དུ་བྱ་དགོས་པ་ཡིན། གང་ལ་ཞེ་ན།
གྲོང་གསེབ་པ་གང་དག་ལམ་རྒྱུ་གྱི་ལྗོད་གནས་དང་། ཟས་ཟ་བའི་
གནས་སོགས་སྐྱོད་ཡུལ་གལ་ཆེ་ལོས་ཤིག་ནི་ཐབ་ཚང་དག་ཡིན་
ཞིང་། དེའི་ཕྱིར་ཐབ་ཚང་གི་མིང་ལའང་「ཕྱིམ་」 ཞེས་
བརྗོད་སྒྲོལ་འདུག གྲོང་གསེབ་པའི་ཕྱིམ་དེ་དག་ནི་ཁང་མིག་

དམ་ཞེས་དྲི་བ་ཕྱེད་ལྗོངས་ཞིང་། བོད་ཚོས་བརྗོད་གསལ། " ཅེ་
 དགའི་དགུ་ལྷན་འདྲིའི་ནང་དུ་ཟས་ལྗང་དགུ་འཛོལ་པར་བྱས་ན་རྟག་ཏུ་
 བཟའ་བཅའི་རིགས་ལྷན་ལུས་ཚོགས་པ་དང་། བཟའ་བཏུང་གི་རིགས་
 ལ་ལྗོ་བ་མེད་པ་ཤིང་ལུས་བརྒྱད་ཆེ་བ་དང་། བཟའ་བཅའི་རིགས་ཀྱིས་
 ལྷན་དུ་འདུག་པ་ལོགས་ཀྱི་ལན་ལུས་ཆུ་ཆེན་པོ་འཕྱུང་དོ། ཞེས་ཟེར་རོ།
 སྐབས་དེར་ལྗོ་རིལ་གྱི་ནང་དུ། ཤོག་བྱ་དང་། ཤིང་དུམ།
 དོ་དེལ། སོལ་བ། ལན་ཚོ། ལྷན་ལ་གྱི་ལྗོ་བ། བལ་རྩིད།
 ལུ་པན་ (འདི་ལ་ཁམས་ལྗོགས་ནས་"ཆུ་ཚོ" ཞེས་དང་། ལྷན་གྱི་
 གཞུང་ཡལ་ཆེར་ནས་རྩོ་ཏུ་ག་ཞེས་འཕྱུང་།) བཅས་དངོས་རིགས་མི་
 འདྲ་བ་ལྷན་བརྒྱད་སོ་སོར་གསུམས་པའི་ལྗོ་རིལ་གཞན་དག་ལས་ཆེ་
 བ་བརྒྱད་དང་། བུ་ལོགས་ལུ་ལྗོ་མར་གསུམས་པའི་ལྗོ་རིལ་...
 ལྷན་ལས་ཆེ་བ་གཅིག་བཅས་བྱ་ཡོད་། བམ་ཉིན་མོའི་གུང་
 བཟའ་བཏུང་བྱ་བའི་སྐབས་ལུ་དངོས་རིགས་གྱི་ནང་གཞུག་ལྷན་པའི་
 ལྗོ་རིལ་གང་དག་བཟའ་བཅའ་ཕྱེད་མཁན་གྱི་མི་ལུ་དག་ལ་འཕྲོ་བ་པ་
 དེ་དག་ལ་རྟེན་འབྲེལ་གྱི་བརྟག་དཔུན་མི་འདྲ་བ་སོ་སོར་བྱ་བ་ནི་
 གཤམ་གསལ།

ཤོག་བྱ་འཕྲོ་བ་མི་དེ་མཁའ་ལ་ཤིང་ཡོན་ཏེ་ཉེ་སྤྱོད།

ཤིང་དུམ་འཕྲོ་བ་དབྱུག་པ་ཕྱོགས་པའི་དབྱུག་པོར་འགྱུར།

དོ་དེལ་འཕྲོ་བ་ཚོ་སྤོག་དོ་རྗེས་ཀྱི་ལས་སྤ།

སོལ་བ་འཕྲོ་བ་དག་གྱུར་མི་ལ་བཀའ་པོས་སྤང།

ལའ་ཚུ་འཕྲོ་བ་རིག་པ་ཚོ་ཞིང་སྤྱན་གྱི་ལས་འཕྱུར།

ཕྱགས་ལྷི་འཕྲོ་བ་རྟ་འོར་ལོངས་སྤྱོད་འཕེལ་བའི་དུམ།

བལ་རྩིད་འཕྲོ་བ་ལུས་ལ་བདེ་མང་གྱུར་བ་སྤྱོད།

རྟུ་ཚོ་འཕྲོ་བ་རྩལ་ཆེན་དག་པོའི་གཡུ་ལ་ལས་ཀྱིས།

ཞེས་སོགས་སོ་སོར་བརྟག་པ་དང་། ལྷག་པར་དུ་བཅུ་གཞུག་གྱེ་

མར་ཅན་གྱི་རིལ་བུ་ཆེན་པོ་དེ་མི་སྤུ་ཞིག་ལ་འཕྲོ་བ་དེལ་མི་ཀྱན་

གད་མོ་དོར་དོར་དུ་དགོད་ཅིང་། གྱ་རེའི་རྩེ་ལ་དུ་ ། མོ་ཆེ་རིལ་བུ་ལགས།

མོ་བ་ཆེན་པོ་ལགས་ ། ཞེས་འཕྱུ་སྤོལ་འདུག་ཅིང་། དོན་དུ་རིལ་

བུ་འདིའི་མིང་ལ་ ། བསོད་ནམས་རིལ་བུ་ ། ཞེས་དང་། བསོད་

ནམས་རིལ་བུ་སྤུ་ལ་འཕྲོ་བ་དེལ་ ། བསོད་ནམས་ལྷན་པ་ །

ཞེས་ལོགས་པའི་དཔལ་དུ་བརྩི་བ་ཡོན། འདི་ལྟ་བུའི་དགུ་

གྲག་འདི་ལམས་ཕྱོགས་སྤུ་འི་མོའི་གྱུར་དུ་གཏང་སྤོལ་ཡོད་ཅིང་།

དབུས་ཕྱོགས་སོགས་ཡུལ་ཡུང་ཁ་ཤས་ནས་དགོང་མེར་གཏང་བ་སྟེ་དུས་
ཚོད་ལ་མི་འདྲ་བ་རྒྱུ་ཟད་ཡོད་ཀྱང་སྲུག་པ་བསྐོལ་ཚུལ་དང་། རྟེན་
འགྲེལ་བསྐྱེད་ཚུལ་འདི་ནི་ཐོད་རིགས་གང་དུ་གནས་པའི་ཡུལ་ཐམས་
ཅད་ལ་གཅིག་པར་སྒྲུང་དོ།

ལོ་གསར་གྱི་བཟའ་བཏུང་གྱི་སྒྲིག

འདི་ཉིན་ཐོད་རིགས་གྲོང་གསེབ་པ་རྒྱམས་ནས་ལོ་གསར་གྱི
ཁ་ཟས་「སྲོ་ཡུག」 ཅེས་པ་དང་། ཁ་ཟས་「ཨ་མཚོག」 ཅེས་པ་
གཉིས་ཀྱིས་གཙོས་པའི་གྲོ་ཞིབ་ལྟས་མའི་ཁ་ཟས་སྒྲ་ཚོགས་དང་།
ཐོད་རིགས་ཀྱི་མི་རྒྱམས་ལ་བཟའ་བའི་བྱེ་བྲག་མེད་དུ་མི་རུང་བ་ཞིག་ནི་
གཡག་ལ་སོགས་པའི་མགོ་ཤ་ཡིན་པ་དེའི་སྒྱིར་མགོ་དང་ལུག་བཞི་
རྒྱམས་མེར་བཤེག་ཅིང་འཚོད་པར་བྱེད་པ་དང་། གཞན་ཡང་བཏུང་
བའི་བྱེ་བྲག་གྲོ་ཚང་ངམ་ནས་ཚང་གསར་དུ་བསྟལ་བ་དང་། སྟོལ་བ་
ལས་ལངས་པའི་ཚང་རྒྱམས་ཨ་རག་ཏུ་པ་བ་པ་སོགས་བྱེད་ཤིང་།

ཁ་ཟས་ཀྱི་བྱེ་བྲག་「སྲོ་ཡུག」 ཅེས་པ་འདི་ནི་བྱེ་མ་

ཀར་དང་འོ་མས་བསྐྱས་པའི་གྲོ་བཟའ་སྒྲ་པོར་ཚགས་པ་དེ་ཉིད་ཀྱང་
མདའི་ནང་དུ་བཅོར་བཞིན་མར་ཁུས་འཚོད་དགོས་ཤིང་། བཅོས་ཟེན་

སའི་ཚེ་དེ་དག་གི་སྟེང་དུ་སྤྲང་སྤྲང་ཕྱི་དང་ཀ་ར་རྒྱག་པ་དེ་ལ་སྤྲ་ལྷག་
 ཅེས་བྱ་བ་ཡིན། ། ཨ་མ་ཚོ་གྲུ་ཅེས་པ་འདི་ཡང་གྲོ་བུ་ལྟ་བུ་སྟེ་
 དང་འདྲ་ཞིང་། བཟོ་དུམ་པ་དུད་འགྲོའི་ལྷ་བ་ལྟར་རྒྱ་ཅང་ཚེན་པོ་
 བཟོས་ནས་མར་ཁུར་བཟོས་པ་ཡིན་ལོ།

ལོ་བཟང་དགུ་གཏོར།

འདི་ཉིན་བོད་རིགས་གང་དུ་གནས་པའི་ཡུལ་གྱི་སོ་སོའི་
 དགོན་པ་ཁག་གིས་ལས་ཚོགས་མི་འདྲ་བ་སོ་སོའི་ཐོག་ནས་ལོ་བཟང་གྱི་
 དགུ་གཏོར་རྒྱག་ཡོང་། ། ལོ་བཟང་དགུ་གཏོར་ཞེས་པའི་ལོ་བཟང་
 འི་གནམ་ལོ་དེའི་ཉིན་མཐའ་མའམ་བཟང་མཐའི་ཉི་མ་ཡིན་ཞིང་། དེ་
 ཡང་དུག་པོ་མཛོལ་སྤྱོད་ཀྱི་ལས་དག་གི་དགུ་དང་། བརྒྱ་དགུ། ཉེར་
 དགུ་སྟེ་དགུ་གསུམ་གསོད་སྤྱོད་ཀྱི་ཉི་མ་ལ་བྱ་དགོས་པར་བརྟེན་དེའི་
 ཉིན་གཏོར་བོར་སོགས་རྒྱག་པ་ལ་དགུ་གཏོར་ཞེས་དམ་པའི་ཚོས་
 དཔ། འཇིག་རྟེན་གྱི་ཐ་སྙད། ཚིས་ཀྱི་གཞུང་བཅས་ཐུན་མོང་དུ་
 གྲགས་པ་ཡིན་ལོ།

དགོན་པ་པལ་མོ་ཚེ་ནས་གཏོ་ཚེན་རྒྱག་པའི་སྟོན་དུ་ལས་

ཚོགས་གང་ཡིན་པ་དེའི་ལྟ་འཚམ་རྒྱག་སྟོན་ཡོད་པ་དང་། ཡང་དེའི་

རྣམས་ལུ་ཡུལ་གྲོང་པོ་པོ་རི་ཕྱོ་པོ་པོ་མོ་མོ་མང་དུ་འདུས་ཤིང་། མི་ཕྱེ
 བླམས་ཀྱིས་གཏོར་ཚོར་རྒྱག་པའི་རྣམས་ཤོག་ལུར་བྱིས་པའི་དགུ་བཞེགས་
 གྱི་ལོ་རྒྱ་ལ་མེ་མདེལ་བརྒྱ་ཡུག་མང་པོ་འུར་དིར་དིར་དུ་རྒྱག་པ་དང་།
 མི་བྱིང་གིས་རྒྱེ་པའ་བར་ཚད་ལོ་བའི་ཕྱོ་ལམ་བཟང་པོ་འདེམ་རྒྱག་ལྟོས་
 འདུག གང་ལ་ལོ་ན། ལོ་བཟང་གྱི་དགུ་གཏོར་འདིས་ལོ་རྒྱུང་པའི
 སྤར་རྒྱུང་རྒྱེ་པའ་གྱི་འཕྲོ་དང་། རྒྱུས་འབྲུང་གི་རྒྱེ་བཞེགས་བར་ཚད་
 མི་མཐུན་པའི་ཚོགས་ཐམས་ཅད་བརྒྱུག་པར་བྱེད་པའི་ལྗོངས་པོ།

རྒྱེ་འབྲུང་།

ཡང་དགུས་གཙང་ཕྱོགས་ཀྱི་གྲོང་དང་གྲོང་ཁྱེར་ཁག་ཏུ་
 སྤར་ལྟོས་ལ་མཚན་འོས་པ་ཞིག་ལ། ཉེར་དགུ་རི་བུ་བཟོ་མི་ཚང་
 སོ་སོ་རི་མི་བླམས་ཀྱིས་「སྲོམ་འབར་」ཞེས་བྱ་བའི་ཕྱོ་མེ་མང་པོ་ལོག
 ཏུ་ཕྱོགས་འཕེལ་ཁང་ཁྱིམ་གྱི་སྒྲིང་ཤོད་ལྗོངས་པའ་བར་གསུམ་དུ་རྒྱ་ལྗོངས་ལྟུང་
 པའི་སྤྲུལ་སྤྲུལ་རྒྱུ་པོ་འཚོལ་བ་བཞིན་བྱིང་བྱིང་བྱེལ་བྱེལ་དུ་རྒྱ་
 བ་དང་། དག་འཕེལ་གུང་「རྒྱགས་ཤིག」ཅེས་དང་། ཡང་ན།
 「གི་རྟོ་རྟོ」ཞེས་འུར་ཚམ་དུག་པོ་དང་བཅས་ཏེ་ཁང་པའི་ཕྱི
 ལོགས་སུ་འཕྲོ་ཞིང་། དེ་བས་ཤོག་ཕྱག་དང་། ཡང་ན་མེ་མདེལ་

གཞི་ཐུན་གསུམ་སོགས་བཟུང་བའི་རིགས་དང་། ཇ་ཚུང་ལོགས་
བཟུང་བའི་རིགས་ལྷན་ལ་ལོངས་སྤྱོད་པར་བྱེད་དོ།

ལོགས་རྒྱུ་ལ་ཏེ།

དུས་དེ་ཚེ་མ་ལྷོ་ལོ་བྱེད་མཁུ་གྱི་འབྲས་དཀར་དང་།

སྐྱུང་མཁུ་དང་། རས་པ་དང་། ཇོ་འཕྲོ་རྒྱུ་ལྷན་བསྐྱེ་བ་པར་
འབྲུ་ཞིང་། དེ་དག་ཐུགས་ཅད་ཀྱི་འདུ་བས་ཐོག་མར་འབྲས་ཕྱིན་

དཀར་བསྐྱེ་བ་ལ་མི་ཀུན་གྱིས་དཀར་པོ་བྱུ་སྲི་ལ་འདུག ཅུང་ལ་
ཞེས། ། འབྲས་དཀར་ ། ཞེས་པ་འདི་ནི་གཞན་པོ་འདི་

དུས་ལས་བཟུང་མི་སྲུ་དག་གིས་ལས་དང་བྱ་བ་གང་དག་བསྐྱུ་བ་
པའི་སྲོལ་དུ་རྟེན་འབྲེལ་དང་ལ་ཏེ་བཟུང་པོས་མཚམས་སྤྱོད་བྱེད་

མཁུ་ཞིག་ཡོད་ལ། ཏེ་འདི་ནི་གསར་དུ་ཤར་བའི་ལོ་དེའི་
ཏེ་མ་དང་པོ་ཡོད་པར་བརྟེན། ཐོག་མའི་ཏེ་མར་བཀུ་ཞིས་པ་

དང་། དགོ་ཞིང་ལོགས་པའི་ལ་ཏེ་བཟུང་པོ་བྱུང་བ་ལོ་གཅིག་གི་
ཐོག་མའི་ཐར་གསུམ་དུ་བཀུ་ཞིས་ཞིང་དགོ་ལོགས་ཀྱི་འབྲས་བུ་

དཀར་པོ་འབྲེན་པར་བྱེད་པ་དེའི་སྤྱིར་འདི་འདི་མིང་དུ་འང་
། འབྲས་དཀར་བསམ་པའི་དོན་འགྲུབ་ ། ཞེས་བྱུ་འོ།

འདི་ཉི་ལཱ་ལྷན་པ་དག་ལ་དག་མི་ཚང་གང་ཞིག་གི་སྒྲིལ་འཕྲོར་ལ།
 མི་ཚང་དེ་དག་གི་ས་སྤྲོད་མོ་བ་གཞན་དག་ལས་ཁྱེད་དུ་འཕགས་
 པའི་བཟའ་བུ་དང་གི་རིགས་དང་། དུལ་ལོགས་སྤྱི་ལོ་ཞིང་དེའི་
 མགུལ་དུ་ཁ་དར་ཡང་གཡོག་དགོས། ལྷན་པར་དུ་འབྲུག་དག་
 པ་ལྟ་ཞིག་མི་ཚང་གང་ཞིག་གི་སྒྲིལ་སྤྲོད་མོ་བ་ཀུན་གྱི་ཐོག་མར་
 འཕྲོར་ལ། ཇི་ལྟར་ཉི་ལྟ་གཉེན་པའི་མགྲོན་པོ་འཕྲོར་བ་བཞིན་དུ་
 བཟའ་བུ་དང་གི་རིགས་ཀྱི་ལོ་ལ་ལས་ཚོ་ལ་པར་བྱེད་ཅིང་། གཞན་
 ཡང་མགུལ་དུ་ཁ་དར་གཡོག་པ་དང་། དུལ་ལོགས་བཟང་བོ་དང་གི་
 སྤྱི་ལོ་ལས་དག་འཛིན་མགུ་བར་བྱེད་དོ། གཞན་ཏེ་མི་ཚང་གང་
 ཞིག་གིས་འབྲུག་དག་ལ་སྤྱི་ལོ་ལོ་བཟང་པོར་མི་བྱེད་པ་དང་།
 འབྲུག་དག་ལ་གང་གིས་ཀུང་རྟེན་འབྲེལ་བཟང་པོས་མ་དུན་
 བསྐྱེད་པར་མི་བྱེད་པ་དག་ལ་འདི་མི་ཀུན་གྱིས་ལྷན་སྟོན་པར་བཞི་
 བར་བྱེད་དོ། སྤྲོད་མོ་བ་གཞན་དག་ལ་འད་བཟའ་བུ་དང་གི་
 རིགས་སྤྱི་ལོ་ལས་དང་། བཟང་བོ་དང་གི་དངོས་པོ་སྤྱི་ལོ་ལས་སྤྱི་ལོ་
 པར་བྱེད་ཅིང་། རྩ་ལམས་བྱུང་སྤྱོད་ཀྱི་འབྲོག་ལུལ་ལག་ནས་
 ། ཟུ་ལ། ། ཞེས་པ་མི་ཚང་གང་ཞིག་གི་པ་སྤྱི་ལོ་ལས་ལ།

བྱ་དང་བྱ་མོ་སོགས་ཚོ་འདས་སུ་ཡོད་པ་རྒྱམས་ཀྱི་ལོ་རྒྱུད་པོའི་
 ཟས་སྐྱལ་ལམ། ཡང་ལོ་གསར་སྐབས་ཀྱི་ཟས་སྐྱལ་བྱུར་
 ཏུ་བཞག་པ་ལས། ཡར་དགོན་མཚོག་ལ་མཚོད་པ་འབྲུལ་བ་དང་།
 མར་དབྲུལ་པོངས་ལ་སྦྱོར་པ་གཏང་བར་བྱེད་ཅིང་། ལྷག་པར་
 ཏུ་སྐབས་ཏུས་འདིར་འཕྱོར་བའི་ཚོ་འཁོར་པ་རྒྱམས་ལ་སྦྱོར་སྲོལ་
 འདུག གང་ལ་ཞིག། ། ཚོ་འཁོར་པ་ ། ཞེས་པ་འདི་ནི་
 མི་སུ་ཞིག་གིས་ལག་ཏུ་ཚོ་བོ་སྦྱོར་རལ་གཟིགས་ཀྱི་སྟོང་པོ་ཡི་
 གོ་བུ་མའི་འཁོར་ལོ་བསྐྱོར་བེད། ངག་ལས་སྟོང་པོ་ཡི་གོ་
 ཏུག་མའི་སྐྱེ་དབྱེར་ཀྱིས་གཤིབ་པོ་རྒྱམས་ལ་བསྲོ་བ་དང་སྦྱོར་
 ལམ་བཟང་པོ་བྱུག་མཁའ་ཞིག་ཡིན་པོ། འོན་ཀྱང་པོད་
 རམས་ཀྱི་ཡུལ་གྱི་ཡལ་མོ་ཆེ་བས་བཟུལ་འདི་དགོ་ཅུ་འདི་གཤིབ་པོ་
 གང་ཞིག་ཐོག་མར་འཆི་བའི་ཏུས་ཚོགས་སུ་བརྒྱུ་བ་སྲོལ་འདུག་
 པས་འདིར་གཅིག་ཏུ་ངེས་པ་ནི་མ་ཡིན་པོ།

ལོ་གསར་ཀྱི་འབྲུལ་དཀར།

པོད་ཡུལ་ནི་གཞན་པོའི་ཏུས་ལས་གཏམ་བཟང་རྟེན་
 འབྲེལ་བསྐྱེག་ཅིང་ཡུལ་ཡུང་གཉན་ཏུ་བའི་རིགས་ཚོར་གཅིག་བྱུང་

ཡོད་པར་མདོ་ཞིང་། དེ་དག་གི་རྣམས་ལྟར་ཡལ་ཆེར་བྱེད་
 ལས་དེ་དག་ལ་བརྟེན་ནས་ལྟར་བ་དཔེར་བ་ལྟ་བུ་ལས་ལྟོ་སྟོན་གས་ཀྱི
 རས་པ་མོ་མོ་ཞེས་པ་འདི་དག་དང་འདྲ་བར་སེམས་སོ།
 ལྱིས་ལྷ་རྒྱལ་མཚན་ལྟ་བུ་ཆེན་པོས་འབྲས་དཀར་པའི་རིགས་
 ཚོལ་དུ་གཏོགས་པའི་ཕོ་དེ་རིགས་ཀྱི་ལྱེད་སྡོམ་རིག་བརྟེན་པ་ལ་ཤུགས་
 ལ་རས་འབག་དང་ར་ལྷགས་སོགས་འབྲས་དཀར་གྱི་ཆས་དང་།
 དེའི་འབྲས་བུ་ཤད་རྟེན་འབྲེལ་བཟུང་པོའི་ཚོག་བརྗོད་བཅས་
 གནང་བ་དེ་ནི་དཔེར་བྱེད་ཆེ་དུ་སྟོན་པ་ཡིན་ཞེས་གནམ་པོའི་ངག་
 ལྟོས་ལས་ལྟར་མོས་སོ། འདིར་ཁོ་ཕོས་འབྲས་དཀར་
 ལྱི་རིགས་ཚོལ་ཞེས་བརྗོད་པ་དེ་ཕོ་དེ་རིགས་ལས་མ་དད་པའི་མི་
 རིགས་ཤིག་ལ་བརྗོད་པ་མ་ཡིན་ཞིང་། དཔེར་བུ་སྟོས་ཚོང་
 པའི་རིགས་དང་། མགར་བའི་རིགས་དང་། རྟ་པའི་རིགས་
 དང་། དོན་པའི་རིགས་ཞེས་པ་ལྟ་བུ་ལྟོ་སྟོན་གས་གཅིག་གི་བུང་.....
 ཚོལ་དུ་བྱུང་གྱི་རྣམས་ལྟར་བ་དཔེར་བུ་ལྟོ་སྟོན་ལྟར་བའི་ལྱེད་
 པར་ལས་རིགས་ཚོལ་དུ་འཛོག་པ་དང་འདྲའོ། འབྲས་དཀར་
 ལྱི་ཆས་ཞེས་པ་འདྲ་མི་རིགས་མ་དད་པའི་ཆས་གོས་ལྟ་བུ་གང་

བཟའ་བདུང་ལ་སྤྱོད་ཚུལ།

ཡུལ་དབྱུང་གཙུག་གི་སྤྱོད་ལ་སྤྱོད། སྤྱོད་མཚུངས་
 གཙུག་གི་འཇུག་མཚུངས་སྤྱོད་མཚུངས་ཇི་ཇི་ལོག་ས་བདུང་བའི་རྒྱུ་སྤྱོད་
 འགྲུ་ལོག་ལུ་སྤྱོད། སྤྱོད་མཚུངས་སྤྱོད་མཚུངས་སྤྱོད་མཚུངས་བཟའ་
 བཟའ་གཙུག་ལ་སྤྱོད་པར་སྤྱོད་ཅིང་། དེ་ལས་སྤྱོད་ཚུ་ཅེས་
 པ་ནི་སྤྱོད་ཚུར་སྤྱོད་ལས་སྤྱོད་པོར་སྤྱོད་པ་ནི་དེ་ལས་ལོག་ལོག་པོར་
 བདུང་བ་དེ་ནི་ད་སྤྱོད་པོར་སྤྱོད་པ་ཉེ་ལྷན་པ་བསལ་བ་གང་ཞིག་ཤ་
 དང་ལྷན་དུ་སྤྱོད་པར་བསྐྱོལ་བ་ཞིག་ཡིན། གཞན་ཡང་སྤྱོད་
 ལྷན་དང་སྤྱོད་ཚུས་སོགས་ལ་ཟུངས་སྤྱོད་ཚུ་ཡིན་པ་དང་། ཀ་ར་དང་སྤྱོད་ཚུ་
 སོགས་མངར་ཆའི་ཡིན་པ་དང་། སྤྱོད་ཚུ་ལྷན་སྤྱོད་ཚུ་ལྷན་
 གི་ཡིན་པ་བཟའ་ལའང་སྤྱོད་པར་སྤྱོད་དོ།

ཞོགས་སྤྱོད་ལ། སྤྱོད་ཚུ་དང་ལྷན་དུ་ཚོ་ཚོ་ལ།

གསུམ་དང་གྲང་ཚོལ་གསུམ། སྤྱོད་དང་ལྷན་དུ་བཟའ་འདྲེན་
 སྤྱོད་ལ་འདྲེན་ཅིང་། དེ་ལས་གསུམ་ནི་ཡིན་ཤ། ཞོ་ཞོག་གསུམ་
 ཚོལ། ལ་སྤྱོད་གསུམ་ཚོལ་བཟའ་ཡིན་ལ། གྲང་ཚོལ་གསུམ་
 བྱི་ཞོ་ཡི་པད་ཚོལ། ལོ་སྤྱོད་གསུམ་སྤྱོད་དེ་དག་ཚོལ་མ་

ག་ག་ཏུ་བ་ཕྱོད་ཀྱིས་པ་དང་ལྟོན་དུ་ཚ་ཚ་ལ་རྒྱལ་པ་བཅས་པའི་ཚེད་
དུ་ཚུར་བསྐྱོལ་བ་དང་། གྲང་ཚ་ལ་རྒྱལ་པ་བཅས་པའི་ཚེད་དུ་
མར་རམ་ལྷུ་མ་གྱིས་བཅོས་པ་ཡིན།

ཚ་རྟིང་ལ། འཁོར་བྱས། ཞེས་བྱ་བ་ཞི་དང་།

འབྲས་སེལ། བྱེ་མ་གར། མར་ཁྱ་བཅས་འཛོམ་ན་ལྟོན་པ་སོ་
སོར་གིང་ཁོལ་དུ་བཞོད་དེ་འདྲེན་པར་མ། མ་འཛོམ་ན་འབྲས་སེལ་
སོགས་ལྟོན་དུ་བསྐྱོལ་པ་འདྲེན་སྲོལ་འདུག

གྲང་ཚོགས་ལ། རྩ་བྱག ལ་ལྷུར། ལ་ལྷུག

གཞན་ཡང་ཚེན་ཚོལ་གྱིས་གཙོས་པའི་ཚོད་མ་ལྷུ་ཚོགས་བཅས་འདྲེན་
པར་བྱ་ཡོང་།

གསོལ་ཚོགས་ལ། འབྲས་སེལ་ལམ་ཀོན་བྱག་

གི་ཡན་ལག་ཏུ་བཅས་པ་དང་བཅས་པའི་རིགས་མི་འདྲ་བའི་བྱེ་བྱག
འཁར་དུག་སྟེར་བཞི། ཞེས་གྲགས་པ་ཞིག་བསྐྱིག་དགོས།

དེ་ལས་ཀྱང་ཀྱང་དུག་ཅེས་པ་ལྟོན་ཀ་ཡོལ་དུ་འདྲེན་འོས་
པ་བཅས་པའི་རིགས་ཚོན་མི་འདྲ་བ་དུག་ལ་བྱ་ཞིང་། སྟེར་བཞི།

ཞེས་པ་ལྟོན་སྟེར་མར་འདྲེན་འོས་པ་བཅས་པའི་རིགས་ཚོན་མི་

འདྲ་བ་བཞི་སྟེ། དེ་དག་ལ་ཚ་ཚ་ལ་དྲུག་དང་གྲང་ཚལ་བཞི་
ཞེས་གྲང་བརྗོད་ཚོགས་གོ།

དགོང་མོར། འགྲོལ་ཞེས་ཞེས་ཕྱེ་བ་ཞི་དང་
ཕྱེ་མ་ཀ་ར་བཅས་ཀ་ཡོལ་གང་ལེ་འདྲེན་སྟེལ་འདྲུག་ཚིང་། དེ་ནི
གསོ་མེར་ཡུལ་མི་གཉེན་བཞེས་སུ་གྱུར་པ་གང་དག་སོ་སོར་གྲོལ
ནས་ཁྱིམ་དུ་ལོག་པ་འཇམ། ཁྱིམ་གཙོག་ཏུ་འདྲུས་པ་དེ་གྲོལ་
ནས་སོ་སོའི་མལ་དུ་འགྲོ་བ་བཅས་ལ་ཕྱེ་བ་ཡིན།

ཚོས་གཉིས་པར་བཟུང་བཅས་བཟུང་གསུམ་གྱི
ཕྱེ་གྲུག་དང་པོའི་ཉིན་དང་འདྲ་བ་ལ། དམིགས་བསལ་དུ་
གྲང་ཚོགས་ཀྱི་གྲུག་དེའི་ཚབ་མལ་འཇམ། འཇམ་གཞི་བཟུང་། ཚེས་ཕྱེ་
བ་ཞིག་གཏང་དགོས་པ་དང་། གསོལ་ཚོགས་ཀྱི་སྐབས་སུ་
མུ་མུ་ག་གི་ཡན་ལག་ཏུ་གྲང་ཚལ་སྟེར་བཞི་སོགས་བསྐྱིག་དགོས
པ་ཡིན། དེ་ལས་ འཇམ་གཞི་བཟུང་། ཚེས་པ་ནི
འབྲས་ཀྱིས་-ཉེར་ཕྱེས་པའི་ནང་དུ་ཤེས་འཇམ་ནས་ཐུག་པའི
ཐུག་པ་གཞི་བཟུང་ནས་བཟུང་བཟུང་འོས་པ་ཞིག་གོ།

ཚོས་གསུམ་པར། ཡང་གཞན་དག་འདྲུ་བ་

ལ་གྲུང་ཚོགས་ཀྱི་གྲུག་པ་དེ་-རྩ་ཚོ་སོགས་གང་རུང་ཞིག་ཏུ་བརྒྱུ་བ་
 དང་། རྩུ་རྩུ་གསོལ་ཚོགས་ལ། མར་ཟུན་དང་། ལབ་ཤ་
 དང་། གཞན་ལ་ཤ་རིགས་དང་ཚོད་མའི་རིགས་སྐྱ་ཚོགས་པ་
 འདྲེན་ཡོང་། དེལས་「མར་ཟུན」 ཞེས་པ་གི་ རྩུ་ལམ།
 རྩུ་མའི་རྩུ་གང་རུང་གི་བུ་དུ་མར་ཁྱུ་དང་། ཀ་ར། རྩུ་ལམ།
 རྩུ་ཚོ། རྩུ་རྩུ་མས་ལྷུ་རྩུ་བས་གྲུ་བཞིར་བརྩོས་པ་ལ་མར་ཁྱུ་
 རྩུ་ཚོགས་པས་མཛོས་པར་བྱས་པ་ཞིག་སྟེ་ཕལ་ཆེར་རྩུ་དང་
 འདྲ་བ་ཞིག་ཡིན། འདིར་བཟུང་བཅའི་རྩུ་བྲག་དང་། གོ་
 རིམ་དང་། རྩུ་གྲུངས་སོགས་གང་ལྟོས་པ་གི་མཚོན་རྩུ་ཚོ་
 ལས་གཞན་དུ་ཡུལ་འཕྲོག་གི་བྱུང་པ་དང་། ཡུལ་རྩུ་ཐོབ་ཁྱུངས་
 ཀྱི་བྱུང་པར་རྩུ་ཚོགས་པས་འཚོ་བའི་ཡོ་བྱུང་རྩུ་མས་ཀྱང་མི་འདྲ་
 བའི་བྱུང་པར་དུ་མ་ཡོད་པ་དང་། བྱུང་བའི་རྩུ་བྲག་ཇ་དང་།
 ཆང་དང་། ལམ་རག་གི་རིགས་ཁ་ཤས་དང་། གཞན་ལ་ཤ་ཞོ་
 དང་འོ་མ་ལ་སོགས་པ་འདི་དག་གི་ཡུལ་ལྷུང་གང་དུ་ཡོན་ཡང་
 རུང་མི་ཁྱུ་དང་རྩུ་དུ་ཡུལ་གྱུ་མོང་བར་གནས་པ་ཡིན་འོ།

བཀྲ་ཤིས་ལྷ་གསོལ།

ཟླ་ཁམས་ཀྱི་ཡུལ་གྱི་ཕལ་མོ་ཆེན་པོ་ཆོས་གསུམ་

པ་འདིལ་ འབྲུག་ཤིས་ལྷ་གསོལ་གྱི་ཀྱི་མ། ཞེས་བཟོད་ལྟོལ་

འདུག་ཅིང། ཁམས་སྐྱེ་དགུ་མདོ་སོགས་གྲོང་ཁྱེར་འགར་ཞིག་

རྩ་ཉིན་འདིའི་ཉི་ཤར་ཚམ་ན་ལྷ་བསང་གུངས་མེད་པ་གཏང་ཞིང་

མི་རྒྱུན་གྱིས་ འལྷ་བྱུལ་ལོ། ཞེས་འབོད་སྐྱ་དེར་དེར་དང་བཅས་

རྟེ་ཁ་དོག་ལྷ་ལྷན་གྱི་རྒྱུང་རྟ་དང། རྒྱུང་རྟའི་དར་བྱུང་བཟུ་ཕྱག་

མང་པོ་འདི་ལྟོ་དང། ཁང་པའི་སྐྱེ་ཐོག་རྒྱམས་ལུ་བསྐྱེད་ཞིང་

མཚོང་ན་ཉམས་དགར་བར་བྱེད་པ་དང། དེའམ་དགོན་པ་ཁག་

སོགས་རྟེན་གསུམ་གང་དུ་བཞུགས་པའི་གཙུག་ལག་ཁང་རྒྱམས་

སྤྱོད་མཇུག་ལྷོན་ལྷོན་ཉིན་གུང་ནས་བཟུང་ དགོང་མོས་

ལྟོ་དུ་གྱི་བར་དུ་མེ་མདེལ་བཟུ་ཕྱག་མང་པོ་བྱུག་ལྟོལ་འདུག

ལྷ་ས་སོགས་ཡུལ་དབུས་ཀྱི་གྲོང་ཁྱེར་ཁག་རྩ་ཉི

ཆོས་གཅིག་ནས་རྟེན་གསུམ་ཆོས་མཇུག་དང་རྒྱུང་རྟ་ལྷ་གསོལ་

སོགས་བྱེད་ཅིང། ཆོས་གཉིས་ནས་ཡན་ཚུན་མགྲོན་འབོད་དང།

སྐྱེལ་མ་སོགས་བྱེད་པ་དང། ཆོས་གསུམ་པ་ནས་རྟ་བྱུག་དང།

མདའ་རྩལ། རྒྱམ་ཐར་རམ་འབས་ལྟོ་འབྲུག་པ་དང། ལོ་སྐྱོག

ལྷ་ལ་པ་ལོག་ས་རྩེ་དམེ་རྩེ་བར་བྱེད་དོ། ། ལམ་ས་ཕྱོག་ས་ལས་
 རྣམ་བཟུ་ཤིས་ལྷ་གསོལ་མ་གྲུབ་པའི་བར་དུ་ཡན་ཚུལ་མགྲོལ་འཕོད་
 དང་སྐྱེལ་མ་མི་བྱེད་ཅིང་། རྩོམ་གསུམ་ལས་བཟུང་ཏེ་རྒྱུག་མདའ་
 རྩལ་དང་། གཞུང་དང་ཞབས་ཤོ། ལོ་དང་སྐྱེལ་ལོག་ས་རྩེ་
 ཞིང་རིང་མཐའ་རྩོམ་བཙོ་ལྷའི་བར་དང་། འབྲིང་མཐའ་རྩོམ་བཙོ་དང་།
 ཟུང་མཐའ་ལའང་རྩོམ་ལྷའི་བར་དུ་དགའ་སྐྱིད་ཆེན་པོས་གནས་
 པར་བྱེད་དོ། ། ཡ་མཚན་འོས་པ་ཞིག་ལ། ལམ་ས་ཕྱོ་
 དྲུག་མདོའི་གྲོང་དུ་རྩོམ་གསོལ་ལས་བཟུང་བཟུ་ཤིས་ལྷ་གསོལ་
 གྲུབ་པའི་བར་ལྷ་སྐྱེལ་རྣམས་དང་བྱུང་མེད་ཀྱི་གཞུང་ཚང་མས་
 བྱོམ་སྤང་དུ་ ། ར་ཐོ་ལྷག་ཐོ། ཞེས་པ་རྣམས་པའི་ལྷ་རྩོག་ས་
 ལྷེ་བར་ལས་ཐོལ་པ་ ། ཐོ་ཐོ། ལ་རྩོལ་ལྷ་མི་འདྲ་བས་མཛེས་
 པར་བྱས་པ་སྐུ་མཚན་ལས་ལྷ་བཙུན་ལི་བར་ཅིམ་གྱིས་རྩེ་དམེ་ཞིག་རྩེ་
 ལྷོལ་འདུག་པ་ལོག་ས་མདོར་ལ་ལོ་ལོ་གང་དུ་བྱིན་ཅིང་གང་ཞིག་
 མདོལ་སྐུ་མིག་མཐོང་བྱུང་བ་ལས་བརྩམས་ཏེ་རྒྱུང་དུ་འཛིན་
 གིས་གོ་བདེ་བར་བཀོད་པ་ལགས་པོ། ཞེས་པ་འདི་ནི་འདྲ་
 ལྷ་ལྷེ་ལས་བྱེད་ལི་གཞུང་གྲུབ་ལ་མཁས་པའི་སྐོབ་དཔོན་ཆེན་
 པོ་སྐུ་ཞབས་ཀྱི་ཅི་མཚོག་གི་དགོངས་པ་བཞིན་རྩོམ་རྒྱལ་པ་བམ་
 མཁའི་འོལ་བྱས་རྒྱལ་པ་ལོ་མཐུན་གྱིས་པའོ། ། །

SUMMARY

The gathering of soot

I (Dud rgan bsdud ba)

On the 29th of the twelfth month of the year, the soot accumulated in the kitchen is gathered and the fireplace is cleaned; this operation is called: “dud rgan bsdud ba — gathering of the old smoke”. The soot is deposited in a black-rimmed vase which is then thrown away in the proximity of a village or in a place where three or four paths meet (sum mdo, bži mdo), because these are the places haunted by the demons of the class of *ḍdre* and *gdon*, harmful to men and cattle. This is done in the hope that during the coming year nothing harmful may occur. In some places, people add to the soot rags of old garments, money, black seeds etc.: in some cases the soot is heaped in nine heaps or disposed in the shape of a triangle.

The house is cleaned, special care being given to the cleansing of the kitchen, because the kitchen is the most important part of the house where people usually sit and food is prepared: so important that it is also called *k'yim* “the house”.

II *The nine soups of the 29th day*

(ñer dgui dgu t'ug)

The expression “the nine soups” means that in the soup taken at noon there are nine ingredients: meat (*ša*), wheat roll (*gro ril*), rice (*ḍbras*), *polentilla* (*gro ma*)¹, cheese (*p'yu ra*), peas (*sran ma*), vegetables (*sño ts'al*), vermicelli (*p'yin*) (in Kham called *sran ma pu dag*), radish (*la p'ug*). As regards the use of these ingredients there are, of course, local varieties. Old men state that this soup is meant to assure tasteful and substantial food² to the household.

On this occasion eight different wheat-rolls are prepared; in them are respectively introduced eight ingredients; a piece of paper, a fragment of wood, a little pebble, coal, salt, cattle dung, yak hair (*bal rtsid*), *su pan* (in Kham dialect *hu ts'a*³, in the medical works: *citraka*). A bigger roll contains *p'ye mar* (flour roasted with melted butter and sugar).

When the rolls are eaten at noon, the omens are drawn according to the roll which has been chosen and the ingredient therein contained.

The man who gets the wheat-roll with paper will become learned and virtuous. Thus also a piece of wood foretells that one is likely to become a poor man holding a stick, the pebble indicates that life will be durable as a diamond rock; coal signifies hate from enemies with a black face; salt, clever intelligence and renown; cattle-dung, horses and fortune; woollen hair, diseases; *hu tsa* great physical skill and victory over rivals.

They have great fun when one gets the big wheat-roll with *p'ye mar* inside: it is called the “pill of merit” because he who sorts it out will have merits.

¹ *gro ma*, in the dictionaries: sweet potato; its sanskrit equivalent is *kaseru*, *mahārasa*. Its name is *polentilla anserina*:

On the *dgu t'ug* and the ceremonies connected with it, cfr. T.Y. Pemba, *Young days in Tibet*, 1957, p.46.

² *bza' bca'*: *bza'* is food which is chewed; *bca'* is food like soup and other suchlike things.

³ *su pan* — *hu ts'a* = (胡椒); *citraka*, *plumbago zeylanica*.

Such meal of the nine soups in Khams takes place at noon, in other places as in Central Tibet in the evening. But the customs related to the omens are the same in all parts of Tibet.

III Food and drinks during the New Year's day

Meals consist specially of buns made of wheat, called sbo lug, of a mc'og and of meat (specially the flesh of the head etc. of yak and other animals, and their legs roasted); drinks are made of c'añ of wheat or of barley newly fermented or just when fermentation is over.

Sbo lug is a pastry made of peeled and softened wheat mixed with sugar and milk, and then baked with butter; when ready it is besmeared with honey and sugar.

a mc'og "the ear" is like the previous one; the difference being that it has the shape of the ear of an animal and is of large size.

IV The nine gtor ma at the end of the year

This ceremony takes place in the last day of the year: the rituals used are the same as those employed in the so called gto zor⁴, "terrific exorcisms"; they may be nine, nineteen, or twenty-nine (since the number nine recurs in all these rites, the ceremony is therefore called the nine gtor). They are prescribed by religion, the customary tradition of the people and astrology.

The monks of the monastery prepare the gto while the masked dance (lha ač'ams) begins, in which the monks take part; all the people attend it.

When the gto zor are thrown away gun shots are fired against (the image) of dgra and bgegs called liṅga⁵: this is done amidst much noise and merry-making.

In this way it is believed that previous calamities are cast off and impending ones are prevented from arising.

⁴ gTo is the general name of this ceremony, the meaning of which is mainly apotropaic (sruñ ba). There are five main varieties of gto i.e. gto, mdos, yas, glud, lan c'ags. The gto itself may be gto c'en "the great gto" and gto c'uñ "the small gto": its purpose is that of warding off impending calamities, offering worship (mc'od pa) to the image of the divinity placed in front of the devotee, or on purpose evoked; gto zor is an aspect of the great gto which has different aspects i.e. according to the shape of the weapons used for destroying or scattering away the bgegs, demons who can create obstacles and hindrance; there are many kinds of zor yuñs zor (in which white mustard is used as in the apasarpana of the piśācas and other demons in hindu ritual), rdo (stone) zor, ts'er (thorn) zor, mda' (arrow) zor etc. The five above-mentioned aspects of gto c'en, directed to lha or to c'os skyoñ and employed only in rituals of dgra class that is meant to subdue or ward off hostile forces, may be briefly described thus:

gto as before.

mdos rituals meant to hold back harmful forces through offerings intended to reward them for not being harmful and to placate them. See H. Hoffmann, *Quellen zur Geschichte der tibetischen Bon-Religion*, Wiesbaden, 1950.

yas accumulation of things which gdon or bgegs like, as a ransom or a transfer.

glud When some harm happens to a sbyin bdag, donor or sacrificant, one makes an image of him and this image is offered in his place to the demon or devil causing that harm, as a ransom.

lan c'ags transfer of misfortune which is derived from former karma.

The gtor ma used against the hostile demons is made of flour of abru nag, black corn, besmeared with blood, with entrails of animals rolled round it surrounded by a kind of hedge of thorny shrubs; as a rule it is triangular; on each corner are planted pieces of a black wood called rtsañ; on top is planted a skull completely dry (t'od skam). The zor are placed beneath and around (fig. 7). On this subject see *Oracles and Demons*, pp. 343 ff.

⁵ On liṅga see R. Stein, "Le liṅga des danses masquées lamaïques et la théorie des âmes", *Sino-Indian Studies* Vol. V, n. 34; *Oracles and Demons*, no. 3-4, p. 360.

V *Expulsion of the cause of calamities*

In dBus and gTsañ, on the evening of the 29th day, people use to take torches called spen abar and to run in every corner of the house, outside and inside, as if in search of a thief in the darkness, saying “run away” or “ki ho ho”, coming out of the house. Then with explosions of crackers⁶ or firing of gun shots (me mdel), they take them away to some markets or to the boundary of the village.

In rMa Khams and among the northern aBroq pas there is a ceremony called: god bzlog “withdrawal of loss”; it consists in making the figure of a man with cattle dung, which they fill with hair taken from the place where the cattle sleep, bones and old rags, with which the cattle are tied to the poles; then in the evening of the 29th, at dark, they carry it away where three valleys meet, with many gun shots.

VI *Worship of the New Year's day*

On the last day of the year they decorate with coloured butter a head of sheep, and on the wooden pillar which symbolizes the p'ug lha or the k'yim lha⁷ inside the house, they hang and adapt manycoloured bands of silk or wool of different colours and designs (called nam mk'a⁸), wreaths of flowers, etc.

Then they decorate the verandah (k'yams) of the house with designs of various kinds drawn with white flour, f.i. “Chinese wall⁹” (rgya nag lcags ri), the śrīvatsa¹⁰, a white conchshell, a vase, a svastika, a jewel, images of the sun and of the moon etc.¹¹. It is especially necessary to eat¹² barley flour mixed with butter (p'ye mar), “the blessing of New Year”, in this way: on a wooden bushel, glittering and decorated with coloured designs (bkrag rtsis) they put flour of parched barley, butter, sugar, molasses, milk, roasted corn (gro yos), gro ma and cheese (p'yu ra): then on top of the heap the figures of the sun, the moon, and the jewel made with butter of different colours should be arrayed. On it should be set ears of wheat and barley, a pinnacle (rtse gros) decorated with flowers and coloured butter. If one uses a vase of silver or of another metal, on the ingredients the pinnacle should always be put (rtse rgyan)¹³.

VII *The “star water” of the New Year*

On the first day of the New Year, as soon as they get up, people go to fetch water from a well, a spring, or a river, and, on reaching the proximity of the place where there is that water,

⁶ šog sbag “crackers” (Italian: mortaretto); šog because the powder is rolled up in a strip of paper.

⁷ The k'yim lha is mentioned in many books f.i. in *Vaidūrya dkar po* Lhasa ed. p. 194, and *bSañ brñan gyi c'og mc'og pai sprin gyi k'añ bzans*. He is called gel t'un and he goes along with the t'ab lha, the bañ mdsod lha, the god of the store-room, the mk'ar rtse lha, the god of the top of the palace, the sgo lha, the god of the door etc. See Appendix II.

⁸ Nam mk'a' are called the designs made with wool threads of different colours as used in the mdos; they have the shape shown in fig. 8.

⁹ The Chinese wall; see fig. 9, a.

¹⁰ Śrīvatsa, an Indian name which indicates a mark, a curl of hair on the breast of Viṣṇu.

¹¹ These designs drawn on the floor with white flour remind us of the *alponā* which play such a great part in the vrata of Bengal chiefly performed by women and girls. On them see Abanindranāth Thākur, *Bāngalār vrāta* (in Bengali) Calcutta, Dakṣiṇārajan Mitra-Majumdar, *Bāngalār Vratakathā* (in Bengali) Calcutta. A. Tagore, *L'alpona*, Paris, Bossard, 1921.

¹² bca' see above note 2.

¹³ Its shape is shown in fig. 9, b.

they make offerings — the so called *lha bsañs*¹⁴ —, shouting the word “*ki bsoo c’a’o; lha rgyal lo*”: then they wash themselves outside the house and put on a new dress; after that, in front of the images of the gods inside the house, or, if there are none, of the above-said head of a sheep adorned with butter of various colours and barley flour mixed with butter, with lamps, pure drinks and food they prepare to worship.

Then with prayers and vows they accomplish what is to be done. Such a water used for washing is called *skar c’u* “star water” because, as the elders say, that water hit by the light of the stars eliminates diseases or misfortunes.

Before the meal starts, they fill their cup with *gro ma* and butter and empty it. This is called *bkra šis žal gro* “the blessing¹⁵”.

Then the actual meal starts, composed of meat (specially of the head of sheep), wheat and curds: then they drink *c’añ* and tea.

VIII *The auspices of the New Year*

This is the time when the begging *ąbras dkar*, the *sgruñ*, the *ras pa*, the *jo ąk’or pa* arrive¹⁶. The most important is the *ąbras dkar* whose arrival is greeted by everybody with great joy. From ancient times, before starting a work they used to get the omen¹⁷ and the auspices from the *ąbras dkar*.

Nowadays, if in the first day of the year there are blessings and good wishes, one is certain that they announce happiness for the coming year.

This is why that person is called also *ąbras dkar bsam pai don ągrub*, the *ąbras dkar* “who fulfills what one wishes”. As soon as the *ąbras dkar* reaches the house of the people everybody offers him drink and food or money, more than to any other beggar. They put on his neck a silk scarf (*k’a dar*). Specially if the *ąbras dkar* reaches someone’s house before the other beggars, he is received with great rejoicing. If, on the contrary, that hospitality (*sne len*) is scarce or if the *ąbras dkar* on meeting somebody does not bless him with a good *rten ąbrel*, “auspices”, everybody suspects that some evil will happen to that man. Food and drinks and gifts are also offered to the other beggars.

Among the *ąBrog pa* of northern *rMa khams* there is the practice called *za p’ra*¹⁸ which consists in offering to the gods and to the beggars that part of food allotted either for all the year or for the New Year’s Day only to the dead relatives. Gifts are also given to the *jo ąk’or pa*¹⁹ who walk about whirling the “*mañi wheel*” or reciting the six syllables of the mantra of *Jo bo sPyan ras gzigs* transferring the merit therefrom arisen to the deceased.

¹⁴ *Lha bsañ(s)* — *bsañs* is a suffumigation and a purification because its main element is the burning of wood (specially juniper, as it is in the *Bon po* rituals); it therefore produces smoke which is supposed to cleanse all sorts of impurities. It is directed to *lha* and to *sruñ ma*.

¹⁵ *żał gro* is equal to *k’a gro*, blessing, auspicious.

¹⁶ On *sgruñ*, *ras pa*, *jo ąk’or* etc. see Stein, *Recherches*, pp. 419—426 and *passim*.

¹⁷ *la ñe not*: mark. as in *Jäschke* and *Chandra Das* but = *rten ąbrel* as in the dictionary of *C’os grags*.

¹⁸ *za p’ra* = *za skal*, food-share.

¹⁹ The author identifies here the *jo ąk’or pa* with the *ma ñi pa*, see Stein, *Recherches*, p. 402.

THE NEW YEAR'S FESTIVAL

IX The abras dkar of the New Year

We may state that in old times there was a class of people who used to roam about composing auspicious tales, and who made a living out of it, just as the *ras pa*, male and female, of southern *rMa Khams* do nowadays. The fifth Dalai Lama later selected some intelligent Tibetan boys belonging to that caste (*rigs*) of the *abras dkar*, assigned to them their peculiar dress, a cotton mask and a goatskin along with the *abras bšad* “the speech of the *abras (dkar)*” i.e. some auspicious songs. Then they increased in number; thus an old tradition relates. When we say a caste (*rigs ts’an*) of the *abras dkar*, this does not mean that they are a caste different from the Tibetans, but *rigs ts’an* is here intended in the same way as when we say: perfume merchant, smith, fisherman, hunter, that is, a class of people who make their living practising a particular profession. They do not dress in a different way from the others: they have only a peculiar garment (*c’as*), a cotton mask *ras abag* and goatskin (*ra lpags*). On the cotton mask there are a mirror and ornaments made of conch shells. On this subject one may refer to what *aJam mgon mi p’am*²⁰ has written.

X The blessed p’ye mar (barley flour mixed with butter) of the New Year

When they get up, everybody, men and women, young and old, dress smartly with silk garments (*dar gos*) and ornaments (*rgyan c’a*). All friends put on the rim of a vase containing *c’añ* the rim decoration (*k’a rgyan*) made of butter and they present the blessed *p’ye mar*.

The man who offers *c’añ* and *p’ye mar* will say, at the moment of presenting them, the blessing formula “*bkra šis bde legs*”; the same will reply the man who receives the *c’añ* and the *p’ye mar*, throwing at the same time the *p’ye mar* in the air.

In some other parts of Tibet both he who gives and he who receives say:

 blessing: plenty of happiness;
 the mother be blessed; her body be well.
 May she for ever obtain happiness (*bde*).

In *rMa Khams*, South and North generally, the song is the following:

 with *p’ye mar* in this gathering the mouth is full;
 the fortune of the merits may increase,
 joy may last for ever;
 a la lo ho the god has won.

They throw on each other the *p’ye mar*: so their bodies and heads become completely white.

XI Food and drinks

In *dBus* and *gTsañ* in the first day, in the morning, they eat *p’ye mar* and drink tea and *c’añ*; then they eat and taste the *gro ma* “bearing blessedness and happiness” (*žal gro*), butter and *agro c’ag*. By *agro c’ag* is meant wheat soaked in water so that it becomes soft, and beaten on

²⁰ *aJam mgon mi p’am* one of the most prolific polymaths of Tibet. The chapter here referred to is included in his *gLa bro sgyu mai ril mo*, Vol Na of his *gSuñ abum* p. 11, b.

a stone so that it becomes flat: when it is dry and the peel is removed, it is boiled with meat to make a soup: the different kinds of pastry such as sbo lug and gro gcus²¹ and sugar, sweets such as caramels²² (bye ril), and fruits of different kinds such as plums (sliñ) and apples (ku šu) are eaten.

As regards soft food to be taken at breakfast²³ (žogs spags), to the food itself three kinds of hot vegetables and three kinds of cold vegetables can be added, along with curd and dry meat.

The three hot vegetables are: p'in and meat, minced potato (šo kog) and minced radish. The three cold vegetables are: cauliflower, Chinese cabbage, (pad ts'al) and o srin²⁴; to these minced meat is added; in case of hot vegetables to be taken in the form of a soup (bca') they should be boiled: in case of cold vegetables to be eaten (bza') they should be fried in butter or oil.

As to the late breakfast (ts'a rtiñ)²⁵ it is called žo abras; one takes curds (žo), fresh fruits and sugar. They are served either together in separate plates placed on a tray, or fresh fruits etc. are presented heaped up in a vessel.

At the noon meal (guñ ts'igs), Chinese soup, sour radish, grilled meat with vegetables of various kinds such as p'yin ts'al²⁶ etc. At the afternoon meal²⁷ (gsol ts'igs), different kinds of fresh fruits and kvon t'ug²⁸ such as "the six cups", (kar drug²⁹) and the "four plates, (sder bži)".

The "six cups" are the various soft foods to be taken in cups; the "four plates" indicate the things to be eaten in plates. Among these are included the three hot and the three cold vegetables.

The "evening dinner" is called grol žo: it consists of full cups of curds and powdered sugar offered to each one of the guests. After that the members of the family that had been gathered take leave and go to bed.

In the second day solid food, soups and drinks are like those of the previous day, the difference being that instead of rgya t'ug³⁰ there is what is called a'tar gžib (to grind or cut into small pieces and then to sip) which consists of a soup composed of rice rendered soft with minced meat in it.

In the third day, special mention deserves the afternoon meal which is called mar zan, tsampa with butter, and lab ša³¹ radish and meat, and other kinds of meat and vegetables.

Mar zan is composed of flour in which they put butter, sugar, molasses, honey, cheese, mixed together and shaped into a square with different ornaments of butter. This is peculiar to the aBrog pas, though it is found also in other parts, depending on the resources of the country and the different habits.

²¹ gro gcus is a special cake in the form of thick vermicelli knotted together, their shape being as shown in fig. 10. On the use of bread, or buns in these festivals see A. Tafel, *Meine Tibetreise* II, 230, T. Y. Pemba, *Young days in Tibet*, p. 46 ff.

²² bye ril = (mñar c'a) is a special sweet meat similar to a caramel or candy.

²³ Between 5 or 6 A.M.

²⁴ pad ts'al, pai ts'e = Ch. pai ts'ai brassica chinensis, Laufer, *Loan words*, note 241; o srin according to Namkhai Norbu = jinseng.

²⁵ About 9—10 A.M.

²⁶ p'yin ts'al or: c'in ts'ak = Chinese 芹菜 ch'in ts'ai, parsley.

²⁷ At about four o'clock P.M.

²⁸ In kvon t'ug kvon is = Chinese kun 滾 to boil = kvon t'ug, boiled soup?

²⁹ kar = dkar yol.

³⁰ rgya t'ug = Chinese soup.

³¹ lab ša i. e. la p'ug, radish and ša, meat.

XII Asking blessing from the gods

This third day is called in rMa khams, "the day of blessed offering to the gods." In some places like sKye dgu mdo³² at sunrise they offer to the gods a bsañs, and everybody invokes the gods singing at the top of their voices; "lha rgyal lo, the god [s] won"; then they plant hundreds of rluñ rta³³ and of rluñ rtai dar rgyan on the top of the mountains or on top of the houses; they pay a pious visit (c'os mjal) to the temples. Then from noon to dusk they fire gun shots.

In some places of dBus as Lhasa and other towns from the first day they pay a pious visit to the holy places and offer rluñ rta; in the second day they exchange visits and presents, they attend theatrical performances (rnam t'ar)³⁴ or sport themselves in various ways such as with dice etc. There are here too many local varieties e. g. in Khams from the third day there are horse-races and competitions in archery etc. jokes, dance, dice and domino (sbag)³⁵; this merry life lasts for 15, 10 or 5 days. In sKye dgu mdo one of the games called ra t'e lug t'e (the astragalus of the goats and of the sheep) is the following: children and women, old and young, extract from the joints of the bones of dead animals what is called the t'e k'e, astragalus, then colour it in the various colours and play with it.

³² Jekhundo of the maps.

³³ rluñ rta see above Part I note 114, cfr., *Oracles and Demons*, pp 219, 333. rluñ rtai dar rgyan are pieces of paper or of cloth tied up in a row to a rope. See Appendix II and designs by Namkhai Norbu, fig. 10.

³⁴ That is to say, performances like those of Timekunden etc.

³⁵ sbags ,sbag, domino, it can be of wood, bone etc., and may have different marks.

P'o lha, P'ug lha, rLuñ rta

TEXT (in Tibetan characters)

ལྷོ་སེའི་སྐོར་།

མདོ་ཁམས་ཕྱོགས་ཀྱི་གྲོང་དང་གྲོང་གསེབ་པའི་ཁང་ཁྱིམ་
 བམས་ཀྱི་ཐོག་ཁར་ ཀྱི་སྐོར་། ཞེས་བྱ་བའི་ཐོ་བཅིགས་གནིས་
 སམ་ཡང་འཕམ་ཁར་གྱི་ཕྱོགས་བཞིར་སྐོར་སྐོར་བཞི་དང་། ཁང་པའི་
 མདུན་དོས་ཀྱི་དཀྱིལ་ཐོག་དུ་ ཀྱི་གསས་མཁར་། ཞེས་བྱ་བ་སྐོར་
 སེ་གཞན་དག་ལས་ཆེ་བ་གཅིག་གམ་ ཡང་འཕྱིར་གྱི་བཟང་བ་.....
 རྒྱུ་དུ་འཕམ་ཁང་རྒྱུ་དེ་བཞེདས་སྐོར་ལ་ཡོད་འདུག

སྐོར་སྐོར་། ཞེས་བྱ་བ་འདི་ནི་ཁང་པའི་ཐོག་ཅོམ་དུ་མ་ཟད་...
 ལྷོ་སེའི་གསེབ་ཞིང་ཁའི་དཀྱིལ་དང་། ལྷོ་སེའི་གསེབ་འདི་གདོང་སོགས་
 དཀོས་པ་ཐ་དད་པ་དག་ལ་བརྟེན་པའི་གནས་ཀྱང་ཐ་དད་པར་བཞེདས་
 པའང་མང་དུ་སྒྲུབ་པོ་།

སྐོར་སྐོར་། ཞེས་བྱ་བ་དེ་དག་ནི་དོ་བ་དང་འཇིག་པ་བཅིགས་
 པའི་གོང་བུ་ཆེ་རྒྱུ་གང་ཟུང་གི་སྐྱེད་དུ་གྱུག་པ་ལ་སོགས་པ་འདིར་སྐྱེད་...
 རིགས་མི་འདུ་བ་སྐྱ་ཚོ་གས་བཅུ་གས་འདི་། དེ་དག་གྱང་བལ་ཚོ་
 ལྷོ་སེའི་གསེབ་པས་མངོས་པར་བརྒྱུན་པ་དང་། ཁའི་སྐོར་གྱིས་འདི་རྩི་
 ལ་རྒྱུ་དུ་སྐྱེད་ལས་བཅུ་གས་པ་དང་། ཡང་འཕྱིར་སྐྱེད་དང་ལྷན་དུ་.....
 རྒྱུ་འདིར་མདུང་རིང་ལྟར་བཅོས་ལས་བཅུ་གས་པ་དེ་དག་ལ་རྒྱུ་དུ་དཔ་

ལྷོ་སེ་བ་ཞེས་པ་ཡུལ་གྱི་ཁྱད་པར་ལ་བརྟེན་ནས་དེ་དག་
 གི་མིང་ཡང་སྐད་དུ་ཡུང་བ་ལྟར། ལྷོ་སེ་དེ་དག་གི་འདྲ་རྟེན་
 ལ་འདྲ་མི་འདྲ་བའི་ཁྱད་པར་རྒྱུ་ལྡན་གྱི་དེ་ཡང་ཁུང་
 གྱི་ལྟེ་རུ་ཡིན་པ་འདྲ་རྟེན་རུ་ «འོ་རུ་བུ་» ཞེས་པ་
 རིན་ཆེན་འོ་རུ་གྱི་གཏེར་བུ་འཇོག་པ་དང་། དེ་བཞིན་རུ་ཚུ་
 མི་ག་གི་ལྟེ་རུ་ཡིན་པ་ «ལྷོ་བུ་» ཞེས་པ་སྐྱེའི་གཏེར་བུ་དང་།
 རི་མོ་ལྟེ་རུ་ཡིན་པ་ «ལྷོ་བུ་» ཞེས་པ་ཡུལ་འཕོར་བསྐྱུང་
 བའི་གཏེར་བུ་འཇོག་པ་སོགས་མི་འདྲ་བ་འགའ་ཞིག་ལྟར་འོ།

ལྷོ་སེ་བ་ཞེས་པ་ལྷོ་ལ་འདྲི་ལྟར་བྱ་དགོས་ཞེས་པའི་
 དམིགས་བསལ་གྱི་ཚོ་ག་གང་ཡང་མཚོང་མ་ལྟོང་འདྲ་། དེ་དག་
 གི་འདྲ་རྟེན་གཏེར་བུ་གྱི་ཁྱད་པར་དང་། དེ་དག་ཇི་ལྟར་བསྐྱུ་བ་
 དགོས་པའི་ཚོ་ག་དང་། དེ་དག་ལྷོ་སེ་འདྲ་རུ་ཇི་ལྟར་.....
 བཞུགས་གསལ་བྱ་ཚུལ་སོགས་ཀྱི་སྐོར་གྱི་ «རིན་ཆེན་གཏེར་»
 མཚོན་¹ ། ལས་གསལ་བ་ཡིན་འོ།

གཏེར་བུ་གྱི་ལྷོ་བུ་གྲངས་:

འོ་རུ་བུ་:- འདྲི་བའི་ཞི་ཚུས་དབང་རྒྱུ་སྟེ་ཡིན་ལས་
 ལྷོ་བུ་པ་བཞི་འདྲ་བས་ཚུས་པའི་ལས་ཡིན་པས། འོ་རུ་གྱི་...

གཏེར་མཚོན་: ཚེ་ XLVIII 14// ; 15// ; 24//

པ་དང་། ལྷུ་རི་བྱེད་རིགས་སོགས་ཞི་བར་བྱེད་པའི་ཆེད་དུ་བསྐྱབ་
པའི་གཏེར་བུམ་དེ་ལ་ ། ལྷུ་བུམ་ ། ཞེས་བྱ་བ་ཡིན།

དེ་ལྟར་ལྷུ་རི་ལོངས་སྤྱོད་ལྷན་དགོས་པའི་རྒྱ་མཚའི་ཡང་
མི་ཐམས་ཀྱི་བརྗོད་སྟེལ་དུ། གལ་ཏེ་ལྷུ་དཔུལ་ཞིང་ཕོངས་པར་
བྱུང་བ་ཡིན་ན་ལྷུ་དེ་གང་དུ་གནས་པའི་ཡུལ་ཁམས་དེ་རང་དཔུལ་
ཞིང་ཕོངས་པར་འབྱུང་བ་ཡིན་ཞེས་དང་། ཡང་གལ་ཏེ་ལྷུ་ལ་
བྱེད་རིགས་སྐྱོ་ཚོགས་བྱུང་བ་ཡིན་ན། མི་དང་ལྷན་ལའང་ལྷུ་རི་བྱེད་
རིགས་སྐྱོ་ཚོགས་པ་དག་འབྱུང་བའི་དྲན་ཏུ་བྱ་བ་མི་ཤིས་པར་འབྱུང་བ་
ཡིན་ཞེས་གཏེར།

སྤང་བུམ་:- འདི་ནི་ཕྱི་ལོ་ལས་ཐམ་པ་བཞི་འདི་བྱེད་ལས་
དྲག་པོའི་ལས་ཏེ། ལྷུ་ལ་པོ་ཡུལ་འཕོར་སྤང་དང་། ཏྲ་ལྷན་
བྱུང་བ་སྐུམ་ལ་སོགས་པ་སྤང་བའི་ཕྱི་ལོ་ལས་ལ་དབང་བྱེད་པའི་
ལྷ་གང་དུང་གི་ཚོགས་ལ་བརྟེན་ལས། ཡུལ་ཕྱོགས་སུ་གཟུགས་
ཅན་གྱི་མི་དང་། གཟུགས་མེད་ཀྱི་ལྷ། འདྲེན་བྱེད་ཁ་གཏོང་བ་.....
དང་། ཞིང་ཁའི་ལོ་རྒྱུས་ལ་གཏོང་བའི་སྤང་དང་། མེར་བ།
མཚོའ། འབྲུ་སྐྱོ་ལ་སོགས་པ་བསྤང་བའི་ཆེད་དུ་བསྐྱབ་པ་
དེ་ལ་ ། ལྷུ་བུམ་ ། ཞེས་བྱ་བ་ཡིན་འོ།

གཡང་བུམ་:- འདི་ནི་དབང་དང་ལྷན་པའི་ལས་ཀྱི་བྱེད་.....

1. གཏེར་མཚོར་ མི་ X L I V 65% ཡུལ་འཕོར་སྤང་།

३३३) कयटकी लुक्कम शैल श्रुत संकल दवट कुन श्री
 लल लमदर वडैल पलि लुक्क कट सुट ल वडैल वल श्रुत व
 यैरम श्रुत पलि वदक यैरि कें दवट वसैद वमल दयल लुक्क
 लुक्क श्रुत संमल उद कुन पलि केंद सु वल्लु व य दद) रुक्क रु
 कयट लुक्क श्रीरुट रुक्क रु लुक्क य दैल १ कयट वुम ॥
 लैल श्रु व यैर वै

दवट वुम:— लदी वै श्रु ल ल लुक्क य व वीरि रुट
 वल दवट की लल लुक्क दवट लमदर वडैल पलि लुक्क कें
 केंकल श्री वदक यैर दद) लुक्क रैकल श्रु दै ल संकल कट
 सुट ल वडैल वल लुक्क रुक्क श्री कें द क क रु व द क संमल
 मदर दवट सु लुक्क श्रु दै कें द सु वल्लु व य रि क रु र वुम दै ल
 १ दवट वुम ॥ लैल श्रु व यैर वै

कें वुम:— लदी वै कुन पलि लल श्री श्रु व क लुक्क
 लुक्क कें द यै लुक्क कट सुट ल वडैल वल श्रु व यै र द द श्रु व
 वदक संकल श्री कें रै व रि कें द सु वल्लु व य दै ल १ कें वुम ॥
 लैल श्रु व यैर वै य द श्रु म लदी वै कें रि लुक्क रुक्क रु लुक्क य
 यैर वै

1. कटैर लुक्क: श्री LII २२/॥—३४/॥ रैकल श्रु दै ल

ਬਭੇਦਨਾ ਛੁਪਾ ਭੁਭੇ ਕਾ ਖੇਗ ਨਾ ਛੇਟਾ ਘਾ ਘੁਪਾ ਘੁਰੀ ਡੇਰਾ ਘਾ ਘਰਾ ਬਭੇਦਨਾ
 ਛੁਪਾ ਡਟਾ ਗਠੇ ਕਾ ਪਾ ਘੋਰਾ ਘੁਰਾ ਕਾ ਪਾ ਘਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ
 ਪਰੀ ਘੇ ਛੇਟਾ ਛੇਰਾ ਪੋ ਘਟਾ ਪੋ ਘੇ ਘਟਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ
 ਘਾ ਘੁਪਾ ਡੇ ਡਟਾ ਕੀ ਘੁਪਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ ਘੁਰਾ
 ਘਟੇ ਘੇ ਘੇ

ਡੇਰਾ ਘਾ ਘਰਾ ਘੁਰਾ ਡੇਰਾ

ਘੁਰਾ ਡੇਰਾ ਘਾ ਘਰਾ ਘੁਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਘੁਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ

ਘੋ ਘੁਰੀ ਡੇਰਾ ਘਾ ਘਰਾ

ਡੇ ਘੁਰਾ ਘਾ ਘਰਾ ਘੁਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇ ਘਾ ਘੁਰੀ ਡੇਰਾ ਘਾ ਘਰਾ ਡੇ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇ ਘੋ ਘੁਰੀ ਡੇਰਾ ਘਾ ਘਰਾ ਡੇ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ ਡੇਰਾ
 ਡੇ ਡੇਰਾ
 ਡੇ ਡੇਰਾ ਡੇਰਾ

མོངས་གྲགས་སྤྱི་གསལ་མཁའ་ལེན་གྱི་པའི་མིང་དེ་ནི
 བང་དུ་རྟེན་མཁའ་གྱུ་ལ་མོང་པའམ་ཡང་ན་བུམ་གཏེར་ཅམ་
 བུགས་མོང་པ་གང་ཡིན་ཡང་དུང་སྤྱི་མིང་ཡིན་པར་མཛོན་
 བོ། རྒྱ་མཚོའི་གཞུང་ཡང་མོང་དེ། བམས་ཕྱོགས་སྤྱི་
 སྤོང་བའི་མོང་པའི་ཡུལ་མི་རྣམས་ལས་བཤམ་མོང་པའི་བཞིན་པ་
 གསལ་མཁའ་དུང་གི་བསང་ཁང་དུ་ལྟ་བུ་བསང་འབྲུལ་སྟེ།
 མོང་པ་དང་། དེར་བསང་འབྲུལ་མཁའ་ལོ་དེས་པར་དུ་སྤྱི་
 པ་ལོ་ཞིག་མོང་དགོས་ཤིང་། གལ་ཏེ་མི་ཚང་གང་ཞིག་གི་
 སྤྱི་པ་པ་ཁྱིམ་དུ་སྤོང་མེད་པའི་དུས་སྐབས་རྣམས་སྤྱི་ལོ་དེ་གསལ་
 གྱི་སྤྱི་པ་པའམ་ཁྱེའུ་གང་ཡང་དུང་པ་འཕོང་དེ་ལྟ་བུ་བསང་འབྲུལ་
 དུ་གཞུག་པ་ལས། བུད་མེད་ཀྱིས་དུས་ལམ་ཡང་གསལ་པ་
 མཁའ་གྱི་བསང་ཁང་དུ་ལྟ་བུ་བསང་འབྲུལ་སྟེ། མི་འདུག
 དའི་རྒྱ་མཚོའི་མོང་སྟེ། གལ་ཏེ་བུད་མེད་ཀྱིས་ལྟ་བུ་བསང་
 ཡུལ་བ་ཡིན་ན་གསལ་གྱི་ལྟ་ལ་མཐོང་གི་ལོ་ལོ་ལོ་ལོ་པར་འགྱུར་
 ཞེས་གྱུ་ཞིང་། འོ་འོ་ཀྱང་ཁྱིམ་གྱི་ཕྱག་དུ་གཞུགས་པའི་ཡུག་ལྟ་
 ལ་ཐབ་བསང་འབྲུལ་བ་དེ་ནི་ཡུལ་ཆེར་བུད་མེད་འབྲུལ་སྟེ།
 མོང་འདུག དེ་ལྟར་ན་གསལ་མཁའ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་
 དང་། ཡུག་ལྟ་གི་མོ་ལྟའི་རྟེན་མཁའ་ལྟར་དོས་འཛོན་གྱི་མོང་

བཞེངས་འདུག་པ་དེ་བྲག་གི་ལོགས་ལུ་སྤྱོད་པ་པ་དང་།
གཞན་ཡང་བུམ་གཏེར་གྱི་རིགས་མང་པོ་ཇི་བྲག་གི་ལུལ་
ཟམས་ལུ་སྤྱོད་པ་དང་། ཁ་ཤིང་སྤོ་སེ་བཞེངས་ལས་
འཛོག་པར་མཛད་དོ།

དེ་སྐབས་ལུ་ཡུལ་མི་སྟོང་ཕྱག་ཚམ་གནས་ཡི་དེ་
འདུས་ལས་ཉིན་བུམ་གྱི་རིང་བུམ་པ་དེ་ལོ་ཚོ་ཉི་མ་རེ་བཞིན་
ཚོགས་ཀྱི་ལས་ལྟ་བུ་བསང་བྱ་ཆེར་གཏང་བ་དང་། སྐབས་དེར་
རྩ་བྱུག་ཕྱེད་པ་དང་། སྐབས་འགར་མདའ་རྩལ་བུམ་པ་
དང་། སྐབས་དེར་མེ་མདའ་བྱུག་པ་དང་། ལྟ་བུ་གྱི་གི་བསྟོ་
སྟོག་པ་དང་། གཞན་ཡང་ཡུལ་ཚོགས་སོ་སོ་ལྷི་མང་འཁོར་
ལས་ཡི་ལུལ་སོ་སོར་སྤོ་སེ་བཞེངས་པ་དང་། ལོ་གཞི་དག་
གནས་ཡི་ལོ་ཆེར་འཛོགས་ལས་ལ་བཙོས་འདུགས་པ་དང་།
ལྷུང་རྩ་སྟོན་པ་སོགས་ལ་བཙོན་པར་བྱས་སོ།

ཡ་མཚན་འོས་པ་ཞིག་ལ། ཡུལ་གྱི་མི་ལུས་ཀྱང་
དུས་ལམ་ཡང་རྩེ་མཁའ་རྩོག་པ་དང་། དེ་ལོ་ལྱང་བུམ་པ་
སོགས་ཕྱེད་སྟོལ་མི་འདུག ཡུལ་མི་ཟམས་གྱི་འོད་སྟོལ་
དུམ་ རྩེ་མཁའ་ལ་གཞོན་པ་བྱས་ན་གཞོན་ཕྱེད་པ་པོ་རང་
ཉིད་ཀྱི་ཁ་ཞེ་བསྟོན་ལས་ལྷན་ལས་ལ་དབུལ་པོར་འགྱུར་བ་དང་།

མོ་བྱུང་བ་ལོགས་རྟལ་ཏུ་བརྟུན་ཤིང་ཡ་འབྱུང་བར་འབྱུང་རོ་
ཞེས་བཟེང་སྟེ་ལ་འདུག་ཡ་མ་བཟུང་དེ་ལ་ཡོད་ཆེས་པའི་ལོ་རྒྱུས་
མང་པོར་འདྲ་མཉམ་ཡོད་འདུག

དེ་ཏུ་འགས་པ་མཁའ་གྲི་དབུས་སུ་རྟེན་མཁའ་.....
བཞེངས་ཚུལ་ཡང་རྒྱས་བཟུས་ཚུལ་ལས་ཟུམ་པ་ནི་ཡུལ་ལྟའི་
རྟེན་མཁའ་དང་གཅིག་པར་ལྷུང་ངོ་།

ལྷག་ལྟའི་སྟོན་:

ཟ་མ་མེད་ཆེད་དུ་— མོ་ལྟའི་རྟེན་མཁའ་— ཞེས་བྱ་བ་
དམིགས་བསལ་ཁའ་པའི་སྟེང་དམ། དེ་སྐྱུངས་ལོགས་སུ་བཞེངས་
སྟེ་ལ་བྱུང་མི་འདུག་ལའང་། དེ་ནི་「ཁྱིམ་ལྟ་」 ཞེས་པའམ།
「ལྷག་ལྟ་」 ཞེས་བྱ་བ་ཐལ་ཚང་གི་ལྷག་ཏུ་བཞེངས་པ་དེ་དང་
དོན་གཅིག་ཡོད་པར་མཐོང་། གང་ལ་ཞེ་ན། མི་སྤྱི་འགྲུལ་
ལོགས་སུ། ཁྱིམ་ལྟ་— ཞེས་པ་དེ་ནི་ལྟ་མོ་ཞིག་ཡོད་པར་
སེམས་ཤིང་། ཐལ་ཚང་གི་སྟོ་ཁ་འཛིན་མཁའ་ཡང་མ་སྟིང་
ཞེ་སུ་མོ་སྐྱུང་གྱི་རིགས་ཟུམས་ཡོད་པ་དང་། དེ་དག་གིས་...
རྟལ་ཏུ་ཁྱིམ་ལྟ་ལ་གཅེས་འཛིན་ཏུ་ཅང་ཆེན་པོར་བྱེད་ཀྱིན་ཡོད་
པ་རེད། དཔེར་ན། ཁྱིམ་དེར་བཟུང་ཤིང་གི་རིགས་དང་།

བལ་ཚོལ་གྱི་རིགས་སོགས་གསར་པ་འོག་གྱུར་བ་ཡིན་པ།
 ཡུན་དེ་ཡུག་ལྟ་ལ་སློབ་པ་དང་། སྐབ་ཏུ་གསུམ་དུད་ཤོར་།
 བའི་ཚོལ་— ཡུག་ལྟ་ལ་ལྷན་གྱི་རེད་— ཅེས་འཇོམ་བཀ་ཏུ་ཅང་ཆེན་
 སོར་གྱུད་པ་བཅས་གྱིས་ཤེས་སོ།

ཡུག་ལྟ་ལྱི་བའི་འཕྲུལ་གསལ་:

ཁམས་སྲོལ་གྱི་སྲོལ་གསལ་གང་དུ་ཡིན་ཡང་དུང་སྐབ་
 ཚང་ལ་ལྷ་བ་ཏུ་ཅང་ཆེན་སོར་གྱུད་སྲིད་ཡོད་འདུག གང་ལ་
 འོག་། ཡུལ་གྱི་མི་སྡེ་རྣམས་སོ་སོའི་གྱིམ་དུ་གསལ་པའི་ཚོལ་།
 མི་དུག་གི་རིགས་ཁ་ཤས་དང་། ལྷ་མཚོད་གྱི་རིགས་ཁ་ཤས་།
 ཚམ་མ་གཏོགས་ནང་མི་གྱིངས་རྣམས་ཏུག་པར་སྐབ་ཚང་དུ་།
 སྲོད་སྲིད་ཡོད་པ་རེད། དེ་ལྟ་ན། སྲོལ་གསལ་པ་རྣམས་།
 བས་སྐབ་ཚང་ལྷི་ཁང་མིག་གཞན་དག་ལས་ཏུ་ཅང་ཆེན་པ་དང་།
 བའི་གི་བསོད་པ་མཇོས་པ་དང་། ལྷས་དག་པོ་ཤ་ལྷན་།
 བའི་འཕྲུལ་སྲིད་ཡོད་འདུག་ཅིང་། དེ་ལྟ་བུའི་སྐབ་ཚང་དེའི་མིང་
 ལའང་ «ཇ་མུང་» ཞེས་བཏགས་པ་ཡིན་པོ།

དེ་ཡང་— ཇ་མུང་— ཞེས་པའི་— མུང་— གི་དོན་གྱི་
 — ཁང་— ཞེས་པའི་དོན་ཡིན་ཏེ། ཚོག་གཞན་དུ། ར་བུ་ག་
 པའི་ཁང་པའི་མིང་ལ་ «ར་མུང་» ཞེས་འཕྲོད་པ་དང་།

ར་ཡི་རྟེན་ལུ་བཟུག་གཞུག་ལ་—「རྟེན་ལུ་ལྷང་」 ཞེས་དང་།
 ལཱ་འཛོལ་གཞུག་གི་མཛོད་ཁང་གི་མིང་ལ་ 「ལཱ་ལྷང་」 ཞེས་
 ལུ་བཟུག་དང་། ལྷ་འཛོལ་ཁང་ལ་ 「ལྷ་ལྷང་」 ཞེས་སོགས་
 བཛོད་སྟོལ་ཡོད་པ་རེད། འོན་ཀྱང་—ཁང་—གི་སྐྱ་རྩུབ་ཆགས་
 བས་—ལྷང་—ཞེས་འཕྲོད་པ་དེ་ཡང་མ་ཡིན་པར་དེས་ཏེ་
 ཚོག་གཞུག་ལུ་ 「མཚོད་ཁང་། ལྷ་ཁང་། སྟོང་ཁང་།
 འཁྱིམ་ཁང་། སྐྱ་ཁང་། གཏེར་ཁང་དང་། ཟུ་ཁང་། ཞེས་ལུ་
 བ་སོགས་ལ་རྣམ་ཡང་—ལྷང་—གི་སྐྱ་མི་བཛོད་པ་ཡིན།
 དེ་ལ་ཇ་ལྷང་ཞེས་བཛོད་པ་འདི་ལྷ་མཚན་གཞུག་ཞིག་གི་
 སྟོང་གསེབ་པ་འདི་གཟུར་མི་རྣམས་རྟུག་པར་ཇ་ལྷང་ལུ་སྟོད་པར་
 མ་ཟུན་བཟུབ་ལུ་འོན་ཀྱང་གི་བཟུར་བཟུང་རྣམས་ལུ་གཞུག་གཞུག་དེར་
 ལུ་སྟོད་སྟོལ་ཡོད་པ་རེད། དེས་ན་ཐམས་ལྷོད་ལུ་སྟོད་ལྷོད་ལྷོད་ལྷོད་...
 སོ་—ཇ་ལྷོ་—བཟུགས་སྟོང་རྟུག་པར་ལྷོ་མ་ཚད་པར་ཇ་འཕྲོལ་
 བ་དང་། མི་སྟོ་རྣམས་ལྷོ་བཟུང་བའི་གཞོ་སོ་ཇ་ཡིན་པ་ལྟར་...
 ཇ་ཡི་མིང་རྣམས་དེས་ཏེ་—ཇ་ལྷང་—ཞེས་བཛོད་པ་ཡིན་པོ།
 དེ་ལྷ་རྩུབ་འཇ་ལྷང་རྣམས་ལྷོ་སྐྱ་གཞུག་—「ལུག་ཀར་」
 ཞེས་ལུ་བཟུག་པའི་ལུ་ལྷོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་
 བཞེདས་པར་ལུ་སྟོད་པ་དང་། ཡང་མི་ཚང་འགའ་ཞིག་གི་ཇ་

མཚན་ལ་ཡུག་ཀར་མེད་པར་ཡོད་ཅིང་། དེ་ལྟ་བུ་འདྲི་རྒྱུ་ལ་
དག་གི་དཀྱིལ་ཀར་གྱི་སྟོན་ཆར་ཡུག་ལྟ་བུ་བཞེངས་པར་མཚན་
མཚོན་དོ།

ཡང་མི་ཚོར་རྒྱུ་ལོག་གི་ཁུ་པ་བྱ་གི་ལོགས་ལ་
བརྟེན་བས་བཟོས་པ་ལྟ་བུ་རུ་མ། ཡང་འ་རྒྱུ་ལྟ་བུ་གཞུང་ཡིང་
མཚན་པོར་བཏུང་བས་ཡུག་ཀར་དང་དཀྱིལ་ཀར་མེད་པར་བཟོས་
པའི་རྣམ་པ་རྟེན་པར་རྒྱུ་ལོག་མཚོན་པ་དེ་དག་གི་ཁུ་པའི
བྱ་ག་གཞུང་ལོག་གམ། ཡང་འ་རྒྱུ་ལྟ་བུ་གི་ཡུག་ཏུ་སྟོན་པོ་
ལྟར་དུ་ལོག་བཞེངས་པའི་སྟོན་དུ་ཡུག་ལྟ་བུ་བཞེངས་པར་བྱས་འདུག
ཡུག་ལྟ་བུ་བཞེངས་ལུགས།

ཡུག་ལྟ་བུ་བཞེངས་ཀྱི་ལོ་ལྟར་གསོ་བོ་ལོ་ལྟར་སྟོན་པོ་བཟོས་པོ་ལོ་
རིགས་དག་ཡིན་ཏེ། དཔེར་ན། ལྷག་པ་དང་། ལྷག་དཀར།
ལྷག་པ། མེད་དཀར། ཏུ་སྟོན་རྣམས་ཏེ། འདི་རྣམས་ལ་
—བདུན་སྟེ་ཅན་གྱི་ལྟར་— ལོས་བྱ་ལོང་ལྟ་བུ་བསའ་ལྷུ་ལ་བྱེད་དུ་བྱུང་
བའི་བསའ་ལྟར་དག་ཡིན། དེ་དག་ལ་བལ་ཚོལ་སྟོན་པོར་དམར་
ལྗང་དང་བལ་དཀར་དང་། དར་སྒྲིའི་རས་མ་སྒྲིའི་གས་པས་
བཟུལ་པར་བྱས་ཏེ་བལ་སྒྲིའི་དཀར་བལ་སྒྲིའི་ལྷག་སྒྲིའི་བྱས་པས་
ཡུག་ཀར་གྱི་སྟོན་ཆར་བཟོས་པར་བྱས་འདུག དེའི་ཁར་

མ་འདྲིས་པའི་རིག་ས་རྣམས་ཇ་མའ་ཕ་དུ་འདུག་པར་མི་བྱེད་དོ།
 གལ་ཏེ་ཁྱིམ་ལྷ་ལ་ཕོ་ག་སྐྱུག་མོར་བ་དང་། ཁྱིམ་ལྷ་གདོལ་
 བ་ཡི་འཕྲུལ་དེའི་རྒྱུ་ལྱེས་མི་ལ་འཕྲུལ་ཚེ་དང་། མོ་མོར་ལ་གོ་དེ་ཁ་སོགས་
 རྟག་ཏུ་བརྟ་མི་ཤིས་པ་འཕྱུང་བར་བཤད་དོ།

ཁྱིམ་ལྷ་གདོལ་— ཞེས་པའི་— གདོལ་— བོ་འཕྱུག་པར་...
 འཕྱུར་བའི་དོན་ཡིན་གྱི། གདོལ་— ཞེས་པ་དེ་སྤྱིར་སྟངས་...
 གདོལ་དང་བཀའ་སྔོན་ཞེས་པའི་འདུལ་ཚེ་གྱི་གདོལ་དེ་མ་ཡིན་པར་
 ཤེས་པོ།

ཡུག་ལྷ་འཕྱུག་རྟགས་

སྐབས་འགར་སྒོ་ཡུགས་སེམས་ཅན་རྣམས་ནས་དུང་ཁ་
 དྲུག་པོ་འབྱེད་པ་དང་། ཡང་ལྷ་སྒོ་ཡུགས་མ་ཡིས་བྱ་ལ་མི་བལྟ་
 བའམ། སྒོ་ཡུགས་ལ་ཡུ་གྱུ་དཔེར་བ་མགོ་པོ་གཞིས་ཡོད་པ་དང་།
 ཡང་ལྷ་རྟེན་ལག་ལ་གཞིག་མེད་པ་ལ་སོགས་པ་བརྟ་མི་ཤིས་...
 པའི་རྟགས་ཅན་སྐྱེས་པ་ཡིན་ལ། དེའི་རྒྱུ་ལྱེས་ལྷ་མོའི་ལ་བ་
 ཡིན་ཞེས་ཟེར་སྟེ་ལ་འདུག

ཡང་ཁྱིམ་པ་སྐྱུང་དུ་མཚམས་མོར་གཞི་དམིགས་པ་དང་།
 ཡང་ལྷ་མཚམས་དུ་བྱེད་པའམ། གཞི་དམིགས་པ་དུ་ཡུག་པོ་བྱེད་པའམ།
 གཞི་དམིགས་པ་སྐྱུག་པོ་སོགས་བྱས་པ་ཡིན་ལ། དེའི་རྒྱུ་ལྱེས་ལྷ་

གདོད་པ་རེད་ཅེས་ཟེར་གྱི་ལོ་འདུག དེ་ལྟར་ཡུག་ལྷ་འཁྲུག་
ཡར་ལོས་པ་ལ་དེ་འཕྲུལ་དུ་འཁྲུག་པ་བཅོས་པ་འི་ཐུབ་ས་ལ་བརྩོན་
པར་བྱེད་དོ།

ཡུག་ལྷ་འཁྲུག་བཅོས་

དེ་ཡང་མི་ཡུག་པ་ལ་བརྟེན་མི་ཤིས་པ་འི་རྟེན་ལ་མཚན་ལོག་ས་
ཆེན་པོ་འི་རིགས་ལྟར་བ་སྐྱེ་མཚན་ལ་ཤུག་ལྷ་འཁྲུག་དུངས་ལས་ཡུག་ལྷ་ལ་
ལྷས་གསོ་ལ་དང་ཐུབ་ཏུ་མཐོན་ལ་བསང་ལོག་ས་ལས་གཞུང་ལོ་ལོ་
བར་དུ་བཤད་པ་ལྟར་བྱེད་ཅིང་། འོན་ཀྱང་དེ་ལྟ་བུ་གལ་ཆེ་བའི་...
དུས་སྐབས་ལྷམས་ལས་རྟེན་པར་འཇོམ་པར་དཀར་བ་ལོན།
དེ་ལྟ་བུ་རྟེན་པར་འཁྲུག་པ་བཅོས་པ་འི་ཐུབ་ས་བྱེད་བའི་བཞི་ག་
ལོ། ཡུག་པ་ལ་ལོག་ས་པ་འི་བསང་ཤིང་གང་ཡང་དུང་བ་ཐུབ་ཀྱི་
བར་དུ་གཞུག་པ་འི་ལུ་ཆུ་གཙང་གིས་ཆབ་བུལ་པ་ལ་ འཕྲུག་བསང་
ལེས་བྱ་བ་དེ་ཉིད་ལགས་ལོ།

འཁྲུག་བཅོས་གཞུག་ལ་མཚན་པ་ལོག་ལོ། ཐུབ་ཀྱི་བར་

དུ་དབང་མེད་དུ་གསུམ་དུ་དམོའ་བའི་སྐབས་ལྷ་ཡུག་ལྷ་འཁྲུག་...
ཡར་ལོ་བས། དེ་ལོ་བཅོས་ལྷ་དེ་མ་ཐུག་ཏུ་ཆུ་སྐར་ལོ་གང་ཐུབ་ཀྱི་
བར་དུ་ཡུག་ས་གྱི་ལོ་འདུག འོན་ཀྱང་དེས་འཁྲུག་པ་ཇི་ལྟར་...
སོལ་བའི་རྐྱེད་གཞི་ལྟ་མཚན་ལོག་ས་ལོ་མ་ཤོས་ལོ།

ਬੁਧਾ ਘੁਸਾ ਵਫੇਰ ਪਰਿ ਘਣਾ

ਦੇ ਘਟ ਖੀ ਛਟੇ ਭੀਯਾ ਕੀ ਖੀ ਛਟੇ ਭਾਭਰ ਭੀਯਾ ਘਣਾ ਫੁ.....

ਬੁਧਾ ਘਾ ਘਟ ਘੁਸਾ ਭੀਯਾ ਫੇਰ ਪਾ ਦੇ ਵਧ ਘਾ ਘੋ ਛੁਟੇ ਪਾ ਦੇ ਰੀ ਭਾਭਰ ਘੁ.....

ਭੀਯਾ ਭੁਯਾ ਭੁਯੇ ਛੁਟੇ ਵਧ ਘਾ ਘੋ ਘਾ ਘਟ ਪਰਿ ਘੋਰ ਭਾਭਰ ਖੀ ਘਟ ਘਾ ਘਾ ਦੇ

ਕੀ ਵਧ ਘਾ ਘੋ ਛੁਟੇ ਪਰਿ ਬੁਧਾ ਘੁਸਾ ਘਾ ਵਧ ਘਟ ਘਟ ਘਟ ਘਟ ਘਟ ਘਟ ਘਟ ਘਟ ਘਟ

ਦੇ ਰੀ ਵਧ ਘਾ ਘੁ ਘਾ ਘਾ ਘਾ ਘਾ ਦੇ ਰੀ ਘਟ ਘਟੀ ਫੁ ਘੁ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ ਘਾ

ਫੁ; ਦੇ ਘਟ ਘਾ ਘਾ

ਫੁ ਘਾ ਘਾ ਘੁ ਘਾ ਘੁ ਘਾ ਘਾ

ਵਧ ਘਾ ਘੋ ਛੁਟੇ ਪਰਿ ਬੁਧਾ ਘੁਸਾ ਘਾ ਘਾ

ਘਾ ਘਾ ਘਾ ਘਾ ਦੇ ਘਟ ਘੁ ਘਾ ਘਾ

ਘਾ ਘਾ

ਘਟ ਘਾ ਘਾ

ਘਾ ਘਾ

ਘਾ ਘਾ

ਘਾ ਘਾ

ਘਾ ਘਾ

ਘਟ ਘਾ ਘਾ

ਘੁ ਘਾ ਘਾ

དགོང་མོར་ཐུ་བསང་འགྲུལ་བར་བྱེད་ཅིང་། དེས་ཀྱི་སྒོ་ཡུགས་
དེ་ལ་གཙུག་གཟུགས་དང་རྒྱུན་པོ་སོགས་ཀྱི་གཞི་རྒྱ་ལྗོངས་བརྒྱུ་པར་
བཤད་དོ།

ཡུག་ལྷ་འི་གནས་སྒོ་པ་

དུས་ངེས་མེད་དུ་མི་ཚང་འགའ་ཞིག་གིས་ཁང་གི་མ་གཙུག་
རྗེ་བཙུན་ཞིང་ཡུག་ལྷ་སྒོ་འཛིན་བྱེད་དགོས་པའི་ཚུལ་གྱིས་མཚན་ཡུག་
ལྷ་ལ་ལྷུང་གསོལ་བཟུང་བྱས་བྱེད་ཅིང་ལྷ་བསང་འགྲུལ། དེ་ནས་ཡུག་
ལྷ་དེའི་གསེབ་ནས་ཤིང་རྗེ་གང་ཡང་རུང་བ་རྩེ་དང་ཡལ་ག་མ་ཉམས་
པ་ཞིག་དང་། བམ་མཁའ་གཙུག་དང་། འོ་རྒྱུ་གང་ཡོད་པ་.....
ལྷམས་ལེན་པར་བྱེད། གཞན་དག་རང་མལ་དུ་འཛིན་གི་ཡོད་
འདུག དེ་ནས་སྐངས་པའི་ཤིང་རྗེ་དང་བམ་ཁའ་སོགས་ཁང་པ་
གསར་པའི་ཡུག་ལྷ་གསར་བཞེངས་བྱས་པ་དེའི་ནང་རྟེན་དུ་འཛིན་གས་
ཤིང་། ལྷ་མཚོན་བམས་ནས་ཡུག་ལྷ་ལྷུན་འདྲེན་དང་། བཞུགས་
གསོལ། ལྷུང་གསོལ། བསང་། བརྟེན་བཞུགས་སོགས་ཏུ་ཅང་
བྱས་པར་བྱེད་དོ།

གལ་ཏེ་ཁང་པ་རྗེ་པ་དེ་བཞིན་དགོས་པ་ཞིག་ཡོད་ན་
ཁང་གསར་དུ་ཡུག་ལྷ་གསར་བཞེངས་ཚུ་དུས་སུ་ད་གཟོན་ཡུག་
ལྷ་རྗེ་པའི་ཤིང་རྗེ་སོགས་ཡོ་བྱད་ཚང་མ་འཕྲོར་བཞུག་མེད་པར་.....

གང་ཡང་རུང་བ་གཅིག་གི་འདུ་སྲུང་ལྟོ་ལ་དེ་རིགས་མ་ཚང་བར་
 མེད་པའང་མཁྱེན་དགོས་སོ། དེ་ཚམས་དུ་མ་ཟད་དུས་ཚུལ་གྱི་མི
 སལ་མོ་ཆེས་སྲུང་ལྟོ་ལ་རྟོ་པ་ལྷམ་ས་འདོད་པ་ལ་བརྟེན་པ་ཡིན་...
 ལྷམ་ས་ཉེ་ཆར་མོད་དུ་བཤད་པའི་སྒྲོལ་དེ་རིགས་སྲོང་གསེབ་རྒྱུ་དུ་...
 མི་སྒྲེའི་རྒྱ་འགྲུལ་རྒྱུ་པ་དག་ལས། གཞན་སྤྱི་ལྟོ་ལ་འཛིན་པའི་
 ལག་རྒྱུ་ལྟེན་པ་གི་རྟོ་དུ་དགའ་བ་ལྟ་བུར་སྤྱང་དོ།

ལྷུང་རྟེན་སྒྲོལ་

གསལ་མཁའ་དང་སྒྲོལ་པའི་ལྷུང་པོ་གསལ་སྤྱི་འཇུགས་...
 ལྟོ་ལ་ཡོད་པའི་ལྷུང་རྟེན་དང་། རི་པོ་འཛིན་པ་ལྟོ་ལ་པའི་དཔེ་མོད་...
 བམས་ཀྱི་གང་ཟག་སྤྱི་ཡང་རུང་བ་དེ་དག་གི་ལྷུང་རྟེན་དཔེ་མོད་དུ་
 ཡིན་པ་རེད།

ལྷུང་སྤྱངས་བསོད་ནམས་དང་། དབང་ཐང་དང་། ལྷུང་
 རྟེན་ལེས་བྱ་བ་དེ་དག་དོ་སྙོལ་དུ་ལས་སྤྱང་དང་པ་སྟེ།

1. བསོད་ནམས་: མི་སྤྱི་ཞིག་ལ་བསོད་ནམས་ཡོད་པ་
 དེ་ལ་འཕྱོར་པ་ལོངས་སྤྱོད་རྩ་ཆུང་ཆེན་པོ་འབྱུང་བ་དང་། འཕྱོར་པ་
 ལོངས་སྤྱོད་ཀྱས་པའི་ཆེད་དུ་རྟེན་པ་པར་དགོན་མཚོག་ལ་མཚོད་པ་
 འབྲུལ་བ་དང་། དབྱལ་པོངས་ལ་སྤྱི་བྱ་པ་གཏང་བ་སོགས་...

ལྷུང་རྟའི་བྱེ་བྱུག་པོ་།

ལྷུང་རྟ་ཞེས་པ་ནི་ཡོངས་གྲགས་ཀྱི་སྤྱི་མིང་ཡིན་ལ། འད་
ཚོན་དུ་བཞེད་པ་རྣམས་མི་འདྲ་བ་གཉིས་ཡོད་དེ།

1. རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོ་ག་ལྟར་ཡི་གེ་དང་
སེམས་ཚུལ་གྱི་གཟུགས་སོགས་བཞོན་པ་དེ་ལ་—ལྷུང་རྟ་ཞེས་བྱ་
བ་ཡོད།

2. ཡང་རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོ་ག་འད་གསལ་
བའི་ཡི་གེ་དང་སེམས་ཚུལ་གྱི་གཟུགས་སོགས་གང་ཡང་མེད་པར་
སྐད་པ་འིང་པོར་བཙོ་མས་འས་ཀྱི་ཚོ་མཚོན་པོའི་སྤྱལ་དང་། བྱུག་
རྟའི་དོགས་དང་། ལ་བཙོས་ཀྱི་སྤྱིང་དུ་དར་བྱུང་བྱས་པ་དེ་རིགས་
ལ་—དར་ཚོན་—ཅེས་བྱ་བ་ཡོད། དར་ཚོན་—ཅེས་བྱ་བ་འདི
ནི་འཕྲུལ་དང་འཕྲུལ་གྱི་བྱ་བ་ལམ་འགྲོ་འཕྲུང་བ་ལ་གཞན་དག་ལས་
འཕྲུང་བྱུང་བ་ཡིན་ཞེས་བཞོན་སྤྱལ་ཡོད་འདུག ང་རང་གི་བསམ་
པར་མི་ཚོས་ཡིད་ཆེད་བྱེད་སྤྲུང་བ་ནི། དར་ཚོན་—ཅེས་པ་དེས་ཚོ་
འདི་འདྲི་བྱ་བ་གང་ཡིན་ཡང་རུང་འཕྲུལ་དུ་འགྲུབ་པའི་གྲོགས་བྱེད་པ་དང་།
ལྷུང་རྟ་ཡི་གེ་གཟུགས་དང་བཙོས་པ་དེས་ཚོ་འདི་དང་འཇིག་རྟེན་གྱི་
མའི་ལམ་གཉིས་ཀ་ལ་ཡན་བྱེད་པ་དང་། ཡང་ལྷུང་རྟའི་བྱེ་བྱུག་
—དར་ཚོན་—ཅེས་པ་དེས་གཙོ་བོ་འཇིག་རྟེན་གྱི་མ་ལ་ཡན་བྱེད་པར་

བམས་དང་། དབང་ཐང་སྐྱེད་ཕྱེད་ཀྱི་ལྟ་རྒྱུ་མས་ཀྱི་གཟུངས་དང་།
 རྒྱལ་མཚན་སྐྱེ་མེད་དཔུང་རྒྱལ་སོགས་དང་། མཐར་ཕྱིན་པའི་བདག་
 པོ་སྤྱི་ཡོན་པ་དེའི་མིང་དང་། ལོ་ཁམས་དང་། འདོད་གསོལ་དུ་
 རྩོད་པའི་དཔེ་བམས་སྟོན་གྲགས་མངའ་ཐང་དཔལ་དང་། འཕྱོར་པ་
 ཐམས་ཅད་རྒྱས་པར་གྱུར་ཅིག ཀི་ཀི་ཚོའི་ལྟ་རྒྱལ་ལོ། རེས་པ་
 སོགས་བསོད་པོ་དེ་ལྟར་དུག དར་ཚོག་བཞེངས་སའི་རས་ཀྱི་ཁ་དོག་
 ཀྱང་གཙོ་ཆེར་གང་ཟག་སྤྱི་འཇུག་གྱོ་ཡོན་པ་དེའི་ལོ་ཁམས་དང་མཐུན་
 པ་དཔེར་བ། ཤིང་ལ་ལྷུང་ལྷ། རྒྱལ་སྟོན་པོ། ལྷགས་ལ་དཀར་པོ།
 ས་ལ་སེར་པོ་དང་། མེ་ལ་དམར་པོ་བཅས་སྤྱི་བཞེངས་སྤྱི་ལོ་ཡོད་།

ལྷག དེ་ལྟར་བཞེངས་པའི་དར་ཚོག་དག་གི་གཙོ་ཆེར་ཁང་པའི
 ལྟེང་སྤོ་སའི་ཐོག་དང་། གསས་མཁའ་ཀྱི་ཐོག་དུ་འཇུགས་པ་སྟེ།
 དེའི་མིང་ལ་འང་—དར་ཚོག་—ཅེས་སྤྱི་གྲགས་ཤིང་། ཚོག་—ཅེས་པའི
 དོན་གྱི་སྤོ་སའི་ལྟེང་དམ། གསས་མཁའ་ཀྱི་ལྟེང་དུ་འབྱུང་བཅེགས་
 མཐོན་པོར་བཅོས་པ་དེའི་མིང་ཡོན། གཞན་དུ་ཁང་པའི་ཚོག་—
 ཅེས་བཅོད་པའི་ཚོ་ཁང་པའི་ཡང་ཐོག་གི་སྐྱེ་མེད་པོར་བཅོས་པ་དེ་ལ་
 གོ་དགོས་པ་ལྟར་པོ།

དར་ཚོག་དེ་ལས་རིམ་གྱིས་འཕྲོས་ནས་གཤིན་པོའི་ཆེད་དུ་
 རོ་པོ་གྲགས་ཇི་ཆེན་པོའི་སྐྱིད་པོ་ཡི་གེ་དུག་མ་དཔར་དུ་བཏབ་ནས་

SUMMARY

spo se, gsas mk'ar

On the top of every house there are two spo se or four spo se placed at the four corners. On the top of the house, in the middle, there is a spo se of bigger size (it is called gsas mk'ar). They may also be built in the middle of the fields or in the mountains or high places. They are made of heaps of stones or of clay: on the top there are laid branches of juniper (šug pa) or of other similar trees, on which are knotted wool strands of different colours or rluñ rta.

These spo se are also called lha t'o when dedicated to lha, gži bdag, gnas bdag, genii loci etc.; in mountains, springs, etc. they are called klu t'o; they are called ser t'o when built in order to prevent hailstorms.

As a nañ rten, inner receptacle, different things may be placed: if it lies on the housetop, a vase "nor bum" "jewel vase"; in the fields, sa bum, earth vase; in the springs, klu bum, klu-vase, against the hail storms, sruñ bum, protection vase. All these are called bum gter "the vase-treasure". The rituals concerning the making and the dedication of these are described in treatises contained in the Rin c'en gter mdsod.

Explanation of the gter bum

Each one of them concerns the four p'rin las, magic rituals: ži placation; rgyas expansion; dbaň power-increasing; drag terrific.

- 1) nor bum; presiding deities: rNam t'os sras, Dsam bha la, Nor rgyun ma, lha mo dPal c'en mo; magic action: rgyas pa; effect: prosperity, wealth.
- 2) sa bum; presiding deities: Sa yi sñiñ po, Sa yi lha mo brtan ma, sa bdag lTo bye and other gži bdag; magic action: rgyas pa; effect: restoration of the sap of the earth, sa bcud, which has been damaged, or increase of that which has not been damaged.
- 3) klu bum; protecting deities: eight klu; magic action: specially rgyas pa; effect: increase of prosperity and wealth of the klu, placation of the diseases of the klu. This because it is believed that, when the klu are poor or ill, all people living in the same place will be equally affected.
- 4) sruñ bum; protecting deities: rGyal po yul sruñ and rTa mgrin, P'yag na rdo rje, K'yuñ; magic action: drag po; effect: protection against all corporeal causes as men, non-corporeal causes as lha, ãdre etc. and those which are harmful to harvest such as hailstorms, rust, worms, etc.
- 5) γyañ bum; presiding deity rNam t'os sras etc.; magic action: rgyas pa; effect: increase of life, merits, wealth, renown; it is placed in a γyañ sgam.
- 6) dbaň bum; presiding deity: Ts'ogs kyi bdag po, Rig byed ma; magical action: dbaň; effect: all sorts of great factors procuring power.
- 7) ts'e bum; protecting deity: Ts'e dpag med, rNam par rgyal ma etc.; effect: long life.

How to consecrate bum gter

A vase of clay or of precious substances should be made; in it a srog šiñ¹ should be placed on which srog yig (mantra) and the seeds of the three planes (physical, verbal, mental: om, ā, hūm) of the appropriate deity should be written (vermilion or ink).

One should roll around the srog šiñ a piece of paper or of white cotton, and write on it one's prayer or desire: e.g. "may so-and-so obtain long life etc." The vase should then be filled with seeds, medical herbs, branches of trees, precious things, water, earth, etc. For seven days or longer the ritual should be accomplished, reserved to the deity invoked. For details see the book describing the bum sgrub.

gsas mk'ar

The gsas mk'ar is an old practice; in former times in the old houses there was a gsas mk'ar and near it a small bsañ k'añ, place for fumigation. Later on when a new house was built in place of the old gsas mk'ar, they placed a large bsañ k'añ.

The way of consecrating a gsas mk'ar

The gsas mk'ar is a wooden storehouse or small house made of stone or of mud on top of which the horns of a stag or a wooden spear or a wooden sword or some branches of the auspicious trees like juniper are placed; on these are hanging some threads of wools of different colours and they are adorned with a rluñ rta; inside the gsas mk'ar there are various kinds of bum gter, as in the case of spo se. Inside the big gsas mk'ar there is the receptacle of the god, lha yi rten mk'ar; other varieties; p'o lhai — dgra lhai — yul lhai — rten mk'ar.

rten mk'ar, receptacle

The habit of making the rten mk'ar is derived from the rten mk'ar consecrated to the yul lha; the ritual and the things used for the consecration of the rten mk'ar inside the gsas mk'ar are similar to those of the consecration of the rten mk'ar of the yul lha. In the houses of the old and powerful families the gsas mk'ar was the rten mk'ar of the yul lha of that very country.

The nan rten (inner receptacle) inside the rten mk'ar

Cloth, seeds, precious things, armours and arms, musical instruments, teeth, claws of animals etc.

p'o lhai rten mk'ar, the receptacle of the p'o lha

The rten mk'ar of the gsas mk'ar is called p'o lhai rten mk'ar. It is dedicated to the žañ lha of the paternal ascendancy or to the dgra lha of the fighters. It is the chief god of men.

In the bsañ k'añ built in front of the gsas mk'ar, the bsañ is offered in the morning by a man: if by chance no man is available in the house, a friend or even a boy should be called for accomplishing the bsañ; no woman is allowed to do it, because the p'o might become weak. The woman should only offer the bsañ called t'ab bsañ, the bsañ of the hearth to the p'ug lha, who is like the rten, receptacle, of mo lha.

¹ The srog šiñ is a wooden pole which imparts life in the object in which it has been inserted, on account of the mantra written on it.

yul lhai rten mk'ar, receptacle of the genius loci

It is dedicated to the prominent yul lha. E. g. in Derge near the great monastery the principal yul lha is rDo rje blo gros, better known (old name) as rGyal gñen gdoñ, considered to be the bla ri of the king of Derge. It was founded when that royal family had its origination; equally, rten mk'ar are dedicated to other yul lha of K'ams, the 21 dge bsñen, the nine brothers, ri dbañ, mountain lords. These rten mk'ar are on the mountains, often on either side of them, because of old feuds between the two territories.

gñen gdoñ rten mk'ar

The author had the opportunity of accompanying the king of Derge when the king went with his minister to restore the rten mk'ar of the yul lha gñen gdoñ. About 500 cubits (gžu ądom) below the top of the mountain, inside a clayish rock there were three bañ¹ rgod. Inside the central one there were many things deposited there from the beginning of the royal family: old weapons, guns, arrows, bows, swords, spears, armours, helmets.

In another bañ rgod, on the side of the same rock, there were all sorts of grains and fruits and tea deposited there in old times. Inside another bañ rgod all sorts of pieces of silk and of cotton, cloths of different kinds, braids, skins of different animals, many t'añ k'a with images of spyang gzigs very old, old, and even new were hanging from a pole, šin rgyaň².

In the middle of those bañ rgod there was planted a big red t'ug³. Moreover in those go-downs there were many vases containing gold, silver and other precious things. Outside in the crevices of the rock, there were hanging from a pole different animals, wild and domestic ones. On that occasion many things like weapons, skins, and vases of gold and brass as bum gter were hidden in the wall of the rock, and other bum gter of various kinds in the crevices of the clay rock. Then thousands of people for seven days offered every day lha bsañ; there were also horse races and competitions in archery, gun shots; they shouted: "svo". In the crevices of the rocks were dedicated spo se and young men ascended the top of the mountain and planted there lha btsas⁴, with rluñ rta. Nobody ever dares destroy the rten mk'ar or rob the things therein contained, because as a result, they believe, whatever karmic merits one may have acquired will vanish, and one will become poor, will die in a short time etc.

The way of consecrating a rten mk'ar inside the gsa mk'ar is similar to that of consecrating a yul lhai rten mk'ar, a rten mk'ar dedicated to the country god.

¹ bañ is a store-box or a store-house made of round pieces of wood, one on top of the other: in it, there is a small window. In case the window is missing, this bañ is called bañ rgod.

² šin rgyaň is a pole hanging in a chamber from one wall to another, in order to hang there clothes and other things.

³ t'ug are called some objects in which the c'os skyoň are supposed to abide. In the number of five or seven they are placed on the top of the dgon pa, of whatever school, Sa skya pa, dGe lugs pa, bKa' rgyud pa etc. They are of different kinds: rña t'ug, t'ug nag, t'ug dmar. The t'ug nag, black t'ug made with the long hair of the yak (rtsid); the rña t'ug is made with the hair of the yak's tail.

Some are made with red-coloured wool and are then called: red t'ug (t'ug dmar); these are chiefly used in relation to lha of the white class (dkar p'yogs, not malevolent) and to btsan. It is found on the Bon po housetops and on the felt tents of the ąBrog pa.

⁴ Heap of stones on a mountain pass.

p'ug lha mo lhai rten mk'ar, receptacle of the mo lha

The mo lhai rten mk'ar meant for the womenfolk is never made on the housetop, or on top of the mountains or in the valleys. It appears to be the same as k'yim lha or the p'ug lha consecrated in the recess of the kitchen. All womenfolk mainly interested in kitchen work are greatly devoted to the k'yim lha. When in that house a new branch of the ambrosic trees or coloured threads of wool are introduced, they are offered to the p'ug lha. They are very careful that, whatever food is prepared, nothing falls down on the fireplace, so as to cause smoke and bad smell (gsur dud šor ba).

In Khams (and all over Tibet) great importance is given to the kitchen, because, except for the nobles and the big lamas, common people have the habit of spending their time in the kitchen. It is therefore very large and well kept. It is called ja wañ, tea chamber (ch. fang, chamber); other uses of the word wañ: ra wañ, pen for goats, riu wañ, pen for lambs, ša wañ for keeping meat, rtsa wañ for keeping grass. But for mc'od k'añ worship house, lha k'añ temple, šin k'añ godown for wood, grim k'añ waiting room, sga k'añ godown for saddles and horse harnesses etc., gñer k'añ household godown, the word wañ is never used.

The kitchen is called ja wañ because daily meals are taken there, in the fireplace the tea pot is always boiling, and tea is the staple drink of the people.

In the interior of the ja wañ there is the p'ug ka, "the inner pillar", on the upper part of which the p'ug lha is consecrated; in case there is no p'ug ka, the p'ug lha is consecrated in the upper part of the pillar in the middle of the house.

In some mountain houses a spo se is built in a hidden place of the rock and on it the p'ug lha is consecrated.

Methods of consecrating the p'ug lha

Things required: the so-called ambrosic trees (bdud rtsi can gyi šin) like juniper (šug pa), sug dkar, rododendron, birch (stag pa), white tamarisk spen dkar, sweet-smelling herbs called ña sbrig: they should be decorated with wool of five colours and coloured rags, bound to the upper part of the p'ug lha by three twisted threads of wool, black and white.

There is also the habit of placing there cotton threads, great or small nam mk'a' (see p. 149, n. 8) woven with snam ma¹ of different colours, strings of turquoise, corals, mda' dar with a mirror. As a rule the p'ug lha is covered with silk of different colours so that its inside cannot be seen.

Causes which may disturb the p'ug lha

A bandhe² or a Bon po or women of other houses should not enter the ja wañ. The bandhe or the Bon po are generally the support of the protectors like the rgyal po (e.g. rgyal po ts'iu dmar) or the btsan, and these, wandering about with their support, the bandhe or the Bonpo, may enter the kitchen and thus irritate the k'yim lha. If a woman of another family enters the ja

¹ Snam ma: two tiny threads of wool twisted together; then two of these are twisted again together in order to weave a woollen cloth.

² Itinerant monk.

wañ, the k'yim lha is equally vexed; his anger is then called k'yim lha gdon; in this expression gdon has the meaning of ak'rug pa, not that of gdon, a devil, like dgegs. When the k'yim lha is irritated various diseases and mishaps will endanger the family.

The signs that the p'ug lha is disturbed

When herds strike heavily with their horns or monstrous domestic animals are born, this is a sign that the p'ug lha is disturbed; other signs are that children weep during the night, have nightmares, gñid adre, or awake terrified.

Ways of counteracting the irritation of the p'ug lha

One must invite an officiant lama, who should bathe the p'ug lha and offer bsañ. In order to avoid that, for any reason whatever, the p'ug lha may be angry, one should place the branch of one of the trees used for bsañ in the hearth, and sprinkle it with pure water: this is called t'ab bsañ. It may happen, against our will, that something may fall into the hearth thus causing smoke and bad smell; this irritates the p'ug lha; when this happens the usage is to let a handful of salt fall into the fireplace.

When in the evening the herds do not enter into the pen or disperse over the mountain one offers to the p'ug lha the t'ab bsañ, to prevent danger from beasts of pray, gcan gzan, or robbers.

How to keep hold of the p'ug lha

It may happen that when a man buys from another some animals, these do not want to go into the new place, or go back to the old master. In this case, a few hairs should be taken from the inside of the ear of one of them and after having mixed them with some earth taken from the fireplace, and rolled all together in a piece of paper, they should be put into the p'ug lha. The animals will never go back to the former master.

Thus when a wife is taken to the house of the husband, it may happen that some unlucky signs appear such as disease etc.; this is because the p'ug lha does not accept her. Then an officiant lama should be invited in order to offer bath and bsañ to the p'ug lha.

Changing the place of the p'ug lha

When one moves to a new house, one should perform the ceremony called spo ajog: first of all a bath and lha bsañ are needed. Here from inside the p'ug lha one should take one of the branches deposited on it, without damaging it, and a nam mka' and whatever precious things are there, leaving all the rest.

Whatever has been taken away is used for the consecration of the new p'ug lha of the new house, and placed in the latter, as nañ rten. Then an officiant lama should perform the ceremony intended to place it there, bathe it, offer bsañ and make it lasting (bžugs gsol, k'rus gsol, bsañ, brtan bžugs).

If the old house is demolished, when the new p'ug lha is consecrated, whatever is in the old p'ug lha, the auspicious trees, etc., should be put into a bag of white cotton, without letting anything be scattered or spilled: then in a mountain or in any other pure place one should build a spo se and place all those things inside it.

rluñ rta

The rluñ rta placed on top of the gsas mk'ar and the spo se and the dar rgod laid over the top of a mountain are meant to increase the rluñ rta of any person whatever; three things to be considered: merits (bsod nams), dbaṅ t'añ, rluñ rta.

- 1) Merits: if they are there, the fortune of a person is certain; for obtaining this one should offer worship to the three jewels, be liberal, etc.
- 2) dbaṅ t'añ when one has it, one has great influence and power. For assuring it, worship should be paid to ṅDod pai rgyal po, Ts'ogs kyi bdag po, Lha c'en, (Mahādeva), one must be pious and accomplish the requested rites meant to acquire dbaṅ.
- 3) When the rluñ rta of a man is large, the man gets renown, is successful in what he undertakes etc. For that, on the top of his house or in the crevices of a mountain he should plant a rluñ rta; one should also repair or restore the la btsas and plant there the rluñ rta.

Varieties of the rluñ rta

- 1) A piece of cotton in five colours, in which, according to ritual, are arrayed letters and figures of animals, is called rluñ rta.

Two main varieties:

- 1) rluñ rta: on a rag of five colours, according to the prescribed ritual, letters and images are laid out.
- 2) dar rgod: in it there are not necessarily letters and images, but the piece of cotton is sewn to a rope and is placed on the crevices of a high mountain, on the wall of a cliff and on top of la btsas.

This is meant for quickly overcoming impending necessities; while the rluñ rta is meant for this life and the next, the dar lcog, the most important variety of rluñ rta, is meant to be beneficial for next life.

The author could infer this from noticing that among the ṅBrog pa of Byaṅ t'añ — who are always fighting and in need of defense from all sorts of impending dangers — the use of dar rgod is not determined in order to acquire merit, but as a protection against those dangers.

When things are not going well (bya ba lam du mi gro) and one therefore wishes to change their course, or in order to counteract a disease and to overcome enmities and quarrels, then somebody has the habit of planting dar rgyaṅ with letters and images, and dar lcog when a corpse is taken to the graveyard.

The way of consecrating rluñ rta

Two main varieties: a) dar lcog, b) dar rgyañ.

- a) dar lcog; on the surface of a piece of cotton of whatever colour and quality, according to what is generally done in the case of the rluñ rta, there should be on the four corners respectively: the image of a tiger, a lion, a k'yuñ, a dragon, in the middle that of a horse; in the remaining space the dhāraṇī (gzuñs) of the gods procuring bsod nams, dbaṅ t'añ etc., then the name of the person for whose benefit the dar lcog is planted, the elements corresponding to the year of his birth, his wishes. The colour of the dar lcog should as a rule be the colour corresponding to that of the element corresponding to his birth-year: e.g. green in case it is a wood year, blue in case of a water year, white for an iron-year, yellow for an earth-year, red for a fire-year.

Generally the dar lcog is planted on the spo se or the gsas mk'ar on the housetop.

When it is planted in a graveyard and contains the six syllables of the Jo bo, T'ugs rje c'en po, it is called jo dar.

- b) dar rgyañ — five colours, according to those of the five aḅyuñ ba (elements) in conformity with their succession from lowest to highest (according to some popular beliefs).

water — blue

earth — yellow

wood — green

fire — red

clouds — white.

They are placed on the housetop, in a cliff, in a river course or on a la btsas. On a monastery or when four roads meet there is a dar c'en. But all these are derived from the rluñ rta. (fig. 11.)

ADDENDA

p. 54, n. 119

But according to Prof. Namkhai Norbu sgo rog (n. 12) is the lower part of the capital, see fig. 3, while here sgo rog seems to be located after the beam.

p. 66

We know for certain there were in ancient Tibet many divine couples: sky-earth, father-mother, e. g. p'a gnam la ya ña rtse, and ma sa dog mo lcam, cfr. *mDos c'o ga nam mk'ai mdsod* of Pad ma dkar po, vol. na, p. 8a.

p. 91

Besides btsan rGan a p'o an A k'u btsan is also known; *Srog bdag yam šud dmar poi t' ugs sprul bstan srui ak'u dgra lbai sgrub t' abs gtor c'o ga gi rim pa c'a lag ts'an pa*, passim, in Rin c'en gter mdsod, vol. pi.

p. 92

On the importance of the examples "dpe" in Tibetan folklore cfr. R. A. Stein, *La civilisation Tibétaine*, p. 166.

p. 97, v. 57

As known, the arrow is the symbol of young men and the spindle (p'añ) (i. e. weaving) of ladies.

p. 102

The riddles play a great part also in the marriage ceremonies; cfr. A. H. Francke, *Tibetanische Hochzeitslieder*, p. 33 ff., 47, 56, 57 ff. S. H. Ribbach, *Drogpa Namgyal*, pp. 79 ff. D. Schröder, Über die Chia-Fandse von Bengbar (Tsinhai) und ihre Hochzeitsitten, *Anthropos*, 52, 485. S. Hummel and P. G. Brewster, Games of the Tibetans, *F. F. Communications*, n. 187, 1963, p. 25, n. 41.

p. 102, v. 79

"Shall we pray by casting lots?" "Lot" is used often with *γgañ*. Cfr. O rgyan yul gyi p'yva *γyañ k'ug* in *Žin lha ts'anš pai mc'od c'o ga γyañ skyabs dan ābrel ba gžan p'an mt'a' yas dños grub adud pa ajo bai bum bžanš*; it therefore means good omen, signs anticipating good luck and at the same time the action intended to provoke it; these actions or ceremonies are always accompanied by the bsañš; the ingredients used in this imaginary bsañš are here the specific attributes of the members of the community participating in the Dog ra festival; *urgyan* = *dbu rgyan* (turban) etc. In the rituals intended to decide which action to take and in general to know the future, and that are based on dice-throwing or on a revelation by a pra (person possessed by a god or a demon who speaks through him), p'yva is frequently referred to; *k'yim p'yva*, *srog p'yva*, *lam p'yva*, *ts'oñ p'yva* etc.; for the expressions here used, see e. g.: *mK'a' a groi mo brdar* in *rDo rje p'ur bai mo sgrub pai zin bris gsal bai me loñ*, in Rin c'en gter mdsod, vol. pi, p. 3, 1. 3.

p. 103, v. 82

The fight against the *dgra γyag* is a common theme of the old folklore: cfr. M. Hermanns, *Mythen und Mysterien, Magie und Religion der Tibeter*, Köln, 1956, p. 133 ff. R. A. Stein, *Recherches* pp. 264, 444 ff.

p. 187

For the rituals concerning the *bum gter* cfr., e.g. *gTer c'en poi bum pa bzani po sgrub ts'ul spyi la ajug pa šin tu mdor bsdus adod c'ui c'ar ap'ebs*, in *Rin c'en gter mdsod*, vol. ts'i, n.24.

p. 189

In general the symbols of the *sruñ ma*, or the animals they ride or and their weapons, are called *spyan gzigs*.

These things and the stuffed hides of the above-said animals are as a rule preserved in the *mgon k'añ* of the temples.

p. 191

On *rluñ rta* cfr. R. A. Stein, *Recherches*, pp. 191, 440, 450, 467.

On *srog*, *dbañ t'añ* and *rluñ rta* (*kluñ rta*) and their dedication see e.g. *bsKyed pa bži ldan gyi gto c'o ga*, in *Rin c'en gter mdsod*, vol. zi, n. 34.

INDICES

TIBETAN

ka lha, 64, 65
 ka la dbań po, 44n.
 kar drug, 152
 Koń, 43
 koń jo, 67, 91
 koń sprel, 43n.
 kvon t'ug, kvon, 152n.
 kyań = yań, 70
 klu bum, 185
 klu brug šes (dāblā), 63n.
 bka' k'rims, 116
 bkra šis rdsas brgyad, p. 58n.
 bkra šis žal gro, 150
 bkrag rtsis, 149
 rkub, 45n.
 rkyań, 112
 lkog dkar, 98n.
 skal bzań, 43n., 50
 skub skyod pa, 45n.
 sKyid c'u, 40
 skyon, 50n.
 skra lhas ma, 107n.
 skra ts'ar, 98n.

k'a rgyan, 151
 k'a dar, 150
 k'og ma, 50n.
 k'yuń, 187
 k'yim lha, 149n., 190
 k'yed bya, 110n.
 k'rims t'o, 116
 k'ruń, 43n.
 k'rus c'o ga, 67n.
 k'rus gsol, 191
 k'ro mo min (dāblā), 63n.
 mk'ar rtse lha, 149n.

Gańs ri, 56
 gańs seń ge, 68, 93
 gańs seń ge ɣyu ral, 93n.
 Gam pa la, 41
 Gar stod, 51
 gi wań, 58
 guń ts'igs, 152
 Gu lań po, 97
 ge sar, 56, 67, 91
 goń dkar ɣyu bya, 51
 goń sa, 45n.
 gyi liń, 116
 gri gum, 63
 grim k'ań, 188

gro gcus, 152n.
 gro ma, 147
 gro ril, 147
 grol žo, 150
 glu bžad, 15
 glu gžes, 15
 dga' lag mo, 67, 68, 91
 dGa' ldan, 46
 dGa' ldoń, 46, 46n.
 dGa' ldan p'un ts'ogs gliń, 39
 dge bšien, 189
 dge ts'ig, 17
 dgon gži, 41n.
 dgyes = Skr. tarpaņa, 110n.
 dgra ɣyag, 91
 dgra lha, 53, 61, 63, 95, 188
 bgegs, 148n.
 mgal ma, 111n.
 mgo skor ba, 50n.
 aǵal ma, 116
 aǵog mo, 91n.
 aǵog bza', 91n.
 aǵGos yul, 51
 aǵro c'ag, 151
 aǵro ba bzań mo, 44n.
 rgan lha, 64
 rgan a p'o (btsan), 67, 68, 91
 rgo la, 40n.
 rGya, 97, 107
 rgya, 44n., 98n.
 rgya t'ug, 150
 rgya nag lcags ri, 149
 rGya' Me t'og t'ań, 45
 rgya rmog, 98n.
 rgya loń, 98, 98n.
 rgya gliń, 45n.
 rgyag pa, 50n.
 rgyań bu, 118n.
 rgyan bži, 57
 rGyań ro, 49n.
 rgyan c'a, 149
 rgyal c'en, 117
 rgyal gńen gdoń, 189
 rgyal po yul sruń, 185
 rgyal ri, 65, 111
 rgyas, 187
 rGyu aǵur aǵur, 110n, 111
 sga k'ań, 190
 sgo rog, 54n.
 sgo lha, 64, 65
 sgruń, 99n.

rńa t'ug, 189n.
 mńar c'a, 152n.

Ca gliń, 110n.

c'a ru, 107n.
 c'ag, 39n., 42n.
 c'ags drul (? dāblā), 63n.
 c'ań, 55
 c'ań glu, 17
 c'am la mi p'ab, 98n.
 C'u bo lhas ldiń, 42
 c'u bran = űa, 93n.
 c'o c'u yul po, 41n.
 c'o lo, 42n.
 c'os skyoń ge sar, 17
 c'os mjal, 153
 c'os brtsegs, 54n.
 mc'od c'ań, 51n.
 mc'od rten, 107
 ač'ag, 42n.

ja wań, 190
 jo aǵ'or pa, 150n.
 jo dar, 193
 Jo moi lha [ri], 51
 jol mo, 109n.
 aǵam pai dbyańs, 17

ńi zla, 54n.
 ńis lhas, 107n.
 ńuń dkar, 58n.
 ńer dguń dgu t'ug, 147
 gńan, 62, 96, 116
 gńen gdoń, 189
 gńer k'ań, 190

Ti se, 65
 gto, 148n.
 gtor zor, 148
 btub, 39n.
 rta c'ań, 40n.
 rta mgrin, 185
 rTa mc'og k'a aǵabab, 48
 rta gdan, 39n.
 rTa mo gliń, 42
 rta siń, 116
 rten mk'ar, 188, 189
 rten aǵrel, 48n., 150
 ltag ts'ar, 98n.
 ltas ńan, 116

INDICES

stag ts'ar, 98
 sTag brgya, 51
 stag šar, 68, 98n.
 brtan bžugs, 191
 bstan pai dbaň p'yug, 55

t'aň = dvaňs, 93n.
 t'ab bsaň, 191
 t'ab lha, 64, 65, 149n.
 t'ug, 189n.
 t'ug nag, 189n.
 t'ug dmar, 189n.
 t'un mi sam bho řa, 57
 t'e k'e, 153
 t'o, 115
 t'o yor, 115
 t'od skam, 148n.
 řat'ar gžib, 152

dar gos, 149
 dar rgod, 192
 dar rgyaň, 193
 dar lcog, 193
 dar can, 48n.
 Dar řod snar mo, 97
 duň, 43n., 58n.
 dud rgan bsdud ba, 147
 dur va, 58n.
 de ya ma, 97n.
 der ma, 112n.
 dog, 65
 dog gyi bdal po, 65
 dog mo, 65, 66, 67, 104
 Dog ra, 62
 Dog ra gliň, 93
 Dog ri, 112
 dog sa, 65, 66
 dog lha, 64, 65, 66, 67, 68, 91,
 104, 105
 don yod grub pa, 66, 104, 105
 drag, 187
 dre p'yam, 112n.
 gduň k'ebs, 54n.
 gduň lcam, 54n.
 gduň gdan, 54n.
 gdon, 116, 147, 148n.
 bdud, 116
 bdud rtsi can gyi řiň, 190
 mda' dar, 53n., 190
 mda' smyu gu, 53n.
 mdo dar, 45n.
 mdos, 148n.
 řadod pai rgyal po, 192
 řadre, 116, 147
 řadre dkar, 17 (cft. řabras dkar)
 rDo rje gdan, 116
 rdo rje sems dpa', 45, 66, 104, 105
 lDiň, 49
 lDiň c'en, 49
 ldem po, 18

sDiň p'u, 49n.
 sder bži, 152
 na c'uň, 68, 98
 na rag, 102
 naň mdsod dri med, 52
 nam mk'a', 149, 190
 ne btsun, 68
 nor rgyun ma, 187
 nor bu, 54n.
 Nor bu gliň ka, 47n.
 nor bum, 187
 gnas bdag, 187
 gnas bzaň, 50n.
 rnam t'os sras, 52, 187
 rnam par rgyal ma, 187
 snaň ba mt'a' yas, 66, 104, 105
 snam ma, 190

pad skor, 40n.
 pra, 92n.
 Pre ta pu ri, 109, 110
 dpag tsal, 98n.
 spa řak'or, 51n.
 sPe rgya, 49n.
 spen řabar 149
 sPer ma, 49
 sPel skya, 49n.
 spol smol, 45n.
 spo, 97n.
 spo k'aň, 97n.
 spo se, 187, 193
 spyan gzigs, 187
 spyan draň pa = řavahana, 105n.

p'a mes brgyud kyi dgra lha, 64n.
 P'ag ri, 51
 P'u, 107
 P'u 'og gaňs stod, 49
 p'ug lha, 188, 190, 191
 P'un ts'ogs gliň, 39n.
 p'o rog, 98n.
 p'o lha, 63, 97n., 111
 p'o lha dge bñien skyabs, 111
 p'o lha rgyab byed me řyog pa,
 111
 p'o lha rgyab byed sa 'og, 111
 p'o lhai rten mk'ar, 188
 p'yag na rdo rje, 187
 p'ya, 64
 p'yam, 112n.
 p'yin, 147
 p'yin ts'al, 152
 p'yu ra, 147
 p'ye mar, 147
 p'ra mo men, 111
 p'rug, 45n.
 řap'yag, 39n.
 řap'rul gyi rgyal po, 65
 řap'reň, 54n.

ba lu, 50
 ba řo, 58n.
 baň mdsod lha, 149n.
 baň lha, 64, 65
 bi waň, 58n.
 bi řu zu, 111n.
 bud bud = ne btsun, 98
 bum sgrub, 188
 bum gter, 187
 bum pa, 55
 be sa ra, 111n.
 bon c'os, 92, 92n.
 bya rgod, 93
 bya ba lam du mi gro, 192
 Bya sa, 48
 Byaň t'aň, 44, 52, 107, 112
 Byaň t'aň gliň, 93
 byis pa, 68
 byuň, 116
 bye ril, 150
 dbaň, 185
 dbaň t'aň, 53n., 64, 193
 dbu rgyan, 67, 98n.
 dbu p'aň, 55n.
 dBen sa, 43
 řabog do, 46n.
 řabras dkar, 17, 150
 řabras spuňs, 46
 řabre, 54n.
 řabrog pa, 192
 sba c'a, 40n.
 sbag, 153
 sbe sa ra, 111

ma gcig dpal lha, 40
 ma řagon řagon, 110, 111
 ma ři pa, 150
 Ma p'am, 66, 67, 106
 mi c'uň, 67, 68
 mi c'uň k'a bde, 91n.
 mi c'uň řagal mi, 67, 91
 mi c'uň řagag mi, 91n.
 mi c'en, 62, 106n.
 mi c'os, 67, 92
 murti, 69
 me řyog pa, 111n.
 me loň, 58n., 63
 Mer lhon tse, 111
 mo lhai rten mk'ar, 190
 mo lha, 63, 68
 Myaň c'u, 43n.
 dmag gi dpon po (dāblā), 63n.
 rMa bya, 55

tsa k'aň (dāblā), 63n.
 rTsa ri, 51
 tsi ra, 112
 gTsaň po, 39n.
 btsan, 104, 116, 190
 btsan lha, 64

INDICES

rtsa wañ, 190
rtse gros, 149
rtse rgyan, 149

ts'a rtiñ, 152
ts'a ts'a, 48 n.
ts'ad ma, 39 n.
ts'ig ga, 41 n.
ts'ig lhad, 15
ts'e c'añ, 55 n.
ts'e dpag med, 187
ts'e riñ ba, 17
Ts'ogs kyi bdag po, 187, 192
ts'od šes, 18
Ts'on ađus, 43 n.

ąDsam gliñ, 57

Ža lu, 43
žañ blon, 62, 67, 68
žañ lha, 63
žal gro, 150 n., 151
žal ađ'ros, 117
ži, 187
ži k'ro, 66
žogs spags, 152
gži bdag, 42 n., 187
gžu k'ebs, 54
gžu t'uñ, 54
gžu riñ, 54
gžon sa, 91
bži mdo, 147
bžugs gsol, 191
bžes k'ruñ, 43 n.

Za ber, 110, 111
za p'ra, 148 n.
Zaňs mdaňs k'a, 101 n.
zer ma ra mgo, 44 n.
gzi, 69
gzuňs, 193
gze ma, 105 n.
gze ma ra mgo, 44
bza' bca', 147 n.

Yar kluñ, 48
yar k'a, 43 n.
Yar ađbrog, 41, 48
yas, 148 n.
yyu sbrañ, 47 n.
yur pa, yur po, 41 n.
yul k'a, 39 n.
yul bgrad, 39 n.
yul ať'añ, 39 n.
yul po, 41 n.
yul lha, 64, 189

yog, 48 n.
ye šes mts'o rgyal, 17, 50
yyañ, 64
yyañ bum, 187
yYas ru, 56
yyu byur, 98 n.

Rva sgreñ, 39 n.
rva ña, 41 n.
rva tsa, 41 n.
ra t'e lug t'e, 153
ra wañ, 190
Ra ra mur ti, 110 n.
ram pa, 41 n.
ri = re, 70
riu wañ, 190
rig byed ma, 185
rigs bzañ, 39 n.
rin c'en sñiñ po, 49 n.
rin c'en abyuñ ldan, 66, 105
rus rgyan, 49 n.
Roñ yul, 107

la p'ug, 147
lag sor, 107
lan c'ags, 148 n.
lan bu can, 107
lab ša, 152
li k'ri, 58 n.
liñ ga, 148
lo ađ'el, 64
glud, 146 n.
rluñ rta, 53 n., 192, 193
blo bzañ rgya mts'o, 45 n.

ša wañ, 190
ša kya t'ub pa, 91
šan šañ, 112
šan šan rteu, 112
šiñ rgyañ, 187
šug pa, 187, 190
šo kog, 152

sa bum, 187
sa ts'ams, 116
Sar siñ, 49
su pan, 147
sug dkar, 190
sum mdo, 147
sum lhas, 107 n.
señ ge dkar mo yyu ral pa can,
56 n.
Sera, 46
ser bya, 47 n., 49 n.
Sog po la, 102
šog sbag, 149 n.

gsas mk'ar, 187, 188
gser p'reñ, 45 n.
gSer luñ, 107
gsol ja, 51 n.
gsol ts'igs, 152
gsom lem, 112 n.
bsam pai don grub, 45
bSams yas, 43, 97
bsañ, bsaňs, 103, 150, 153, 189,

191
bsañ k'añ, 188
bsil yab, 50
sran ma pu dag, 147
srid lha, 64
srin t'o, 116
srin mo, 105
sre mon, 116
sruñ bum, 187
srog šiñ, 69, 187 n.
srog yig, 188
sroñ btsan sgam po, 67
srog lha, 63
gsas mk'ar, 187, 188
gser sbrañ, 47 n.

ha cañ, 44 n.
hu ts'a, 147
lha, 116
lha mk'ar, 53 n.
lha c'en, 190
lha t'o, 53 n., 61, 116, 187
lha c'os, 67, 92, 92 n.
lha mo dpal c'en mo, 187
Lhartse, 48
Lha rtse rdsoñ, 48 n.
lha bsaňs, 150, 150 n.
lhas ñis ma, 107 n.
Lho roñ, 53

a c'e lha mo, 17, 45
a mc'og, 148
a jo, 39 n.
A ni guñ lhai rgyal mo, 101 n.
a p'o, 39 n.
a p'yi guñ rgyal, 66, 101 n., 102
a ma c'añ ma, 53 n.
a še, 57 n.
ae še = gal te, 70
iñđa, 49
U yug, 49 n.
U rgyan, 98
urgyan pa, 67
o k'a ti, 111 n.
o ar, 98
o dkar, 98 n.

INDICES

BENGALI

alponā, 57n., 149n.

HINDI

ṭaṃkanā, 48n.
ciraī, 112

CHINESE

ch'in ts'ai, 152n.
fang, 190

kun, 152n.
pai ts'ai, 152n.

ya men, 48n.

SANSKRIT

aśvin, 66
āmra, 49
āveśa, 92n.
kaṅkatikā, 67
Kalidāsa, 15
ghaṭasṭhāpana, 55n.
cakravartin, 58
jāmbūnada, 57
jīvaṃjīva, 50n.
tīrtha, 50n.

Durgā, 67
Durgāpūjā, 66
Nīlakaṇṭha, 58
Nemi, 58
Padmasambhava, 67
Potala, 42
Pretapuri, 69
bhadrakalpa, 47, 50n.
Mandāravā, 50n.
Mahādeva, 190

Meghadūta, 15
yaṣṭi, 69
Rāmāyaṇa, 16
Lokaprajñāpti, 58n.
Viṣṇu, 58
śāpa, 111n.
svastika, 56
Hiraṇyagarbha, 58

NAMES OF PLACES

Kanzam La, 115
Doptra dzong, 115
Drongtze, 43n.

Manchad, 61
Manosarowar, 67
Phari dsong, 51

Shasu, 110n.
Tashilunpo, 43

ILLUSTRATIONS



Fig. 1
Hairdress used by ladies in gTsañ
(See p. 51)

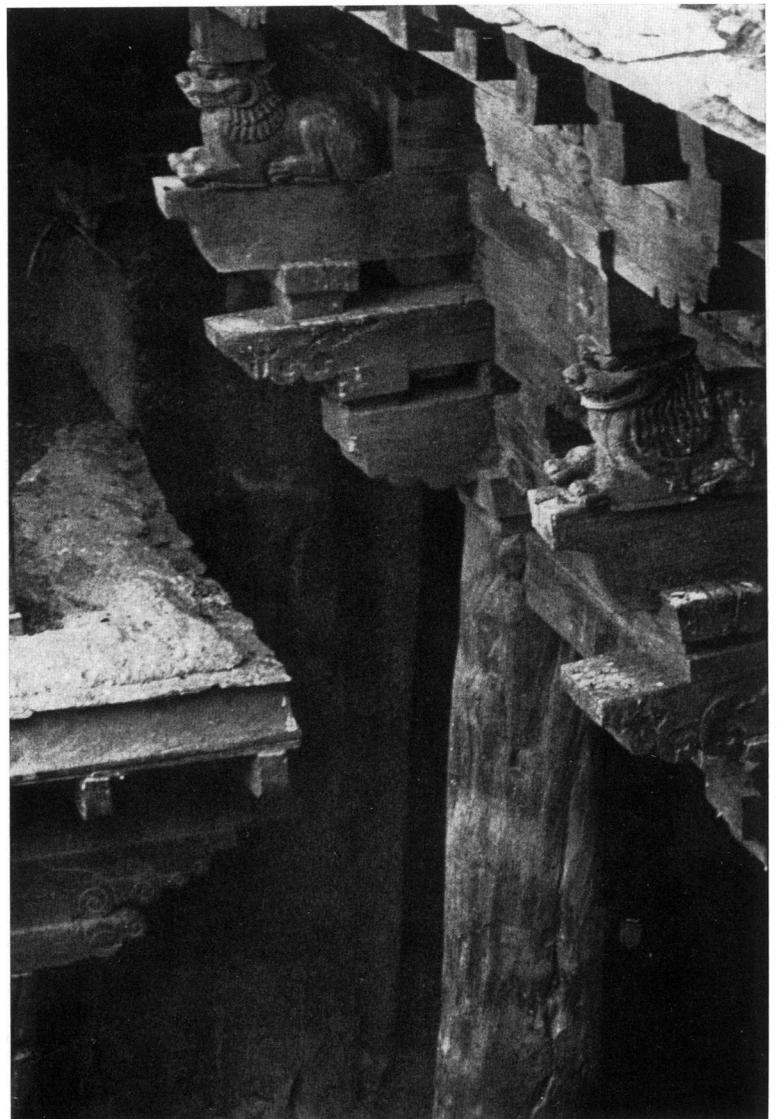


Fig. 2
Design of the pillars and their capitals
(See p. 54)

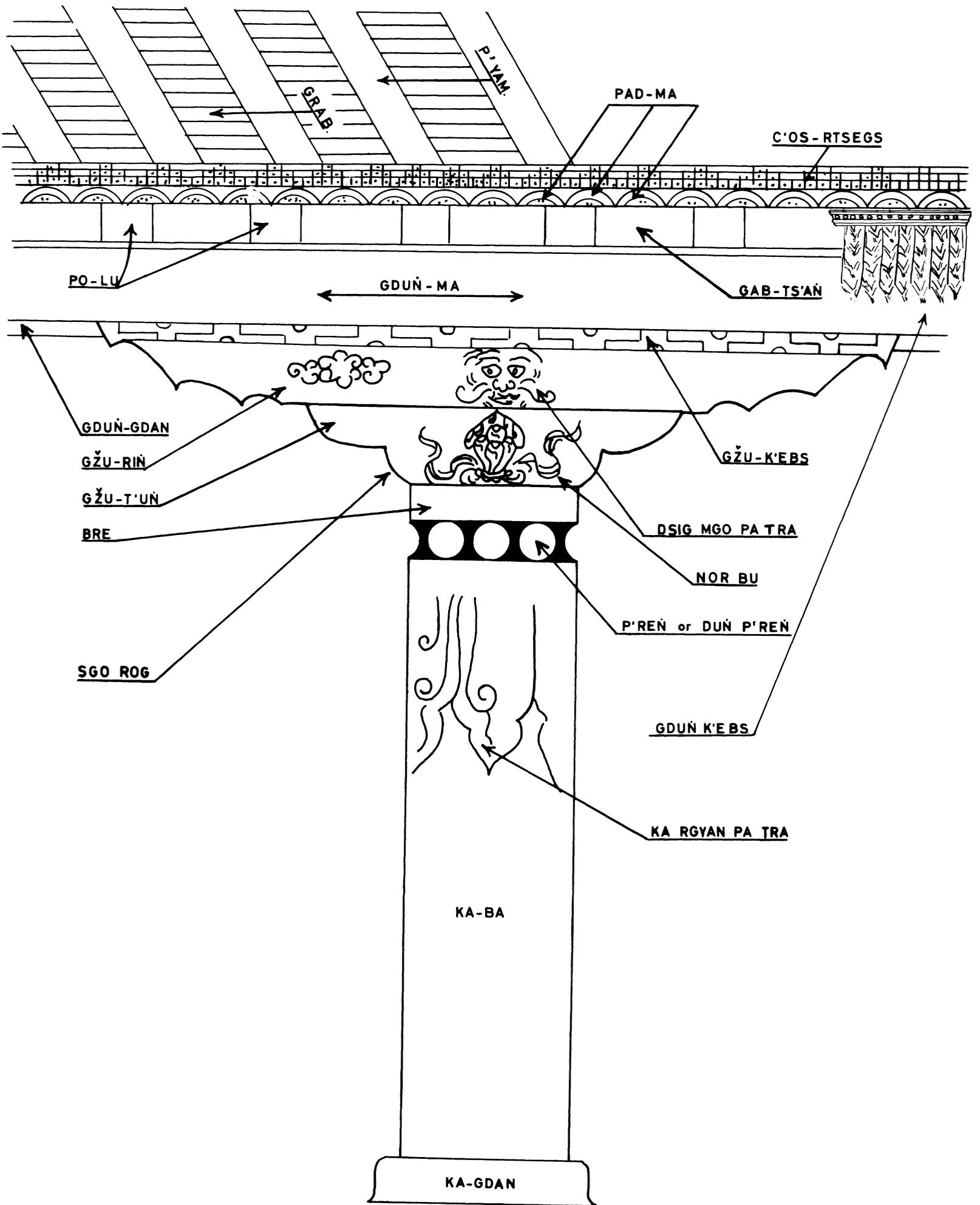


Fig. 3
A pillar and its parts
(See p. 54)

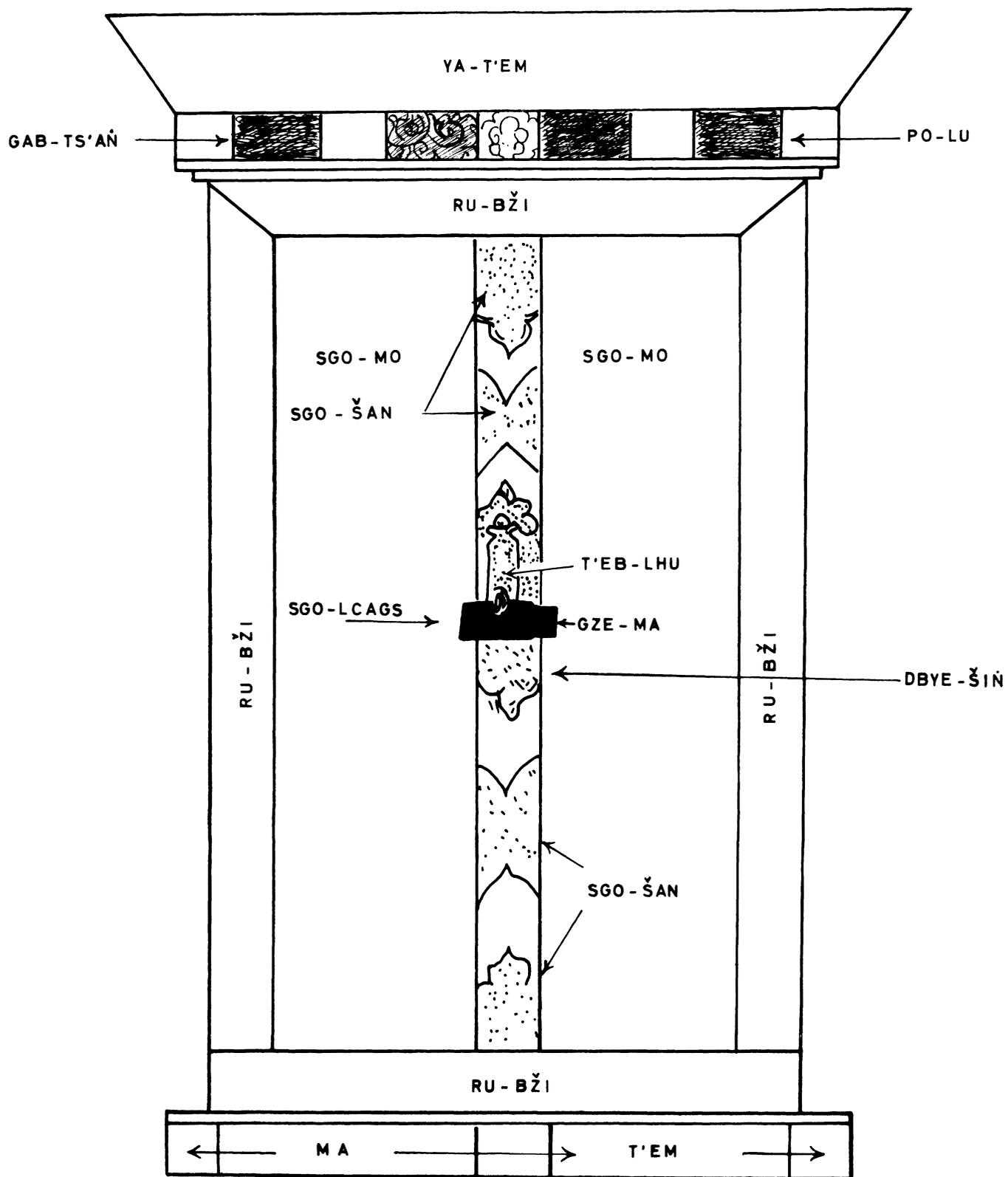


Fig. 4
 Design of a door
 (See p. 105)

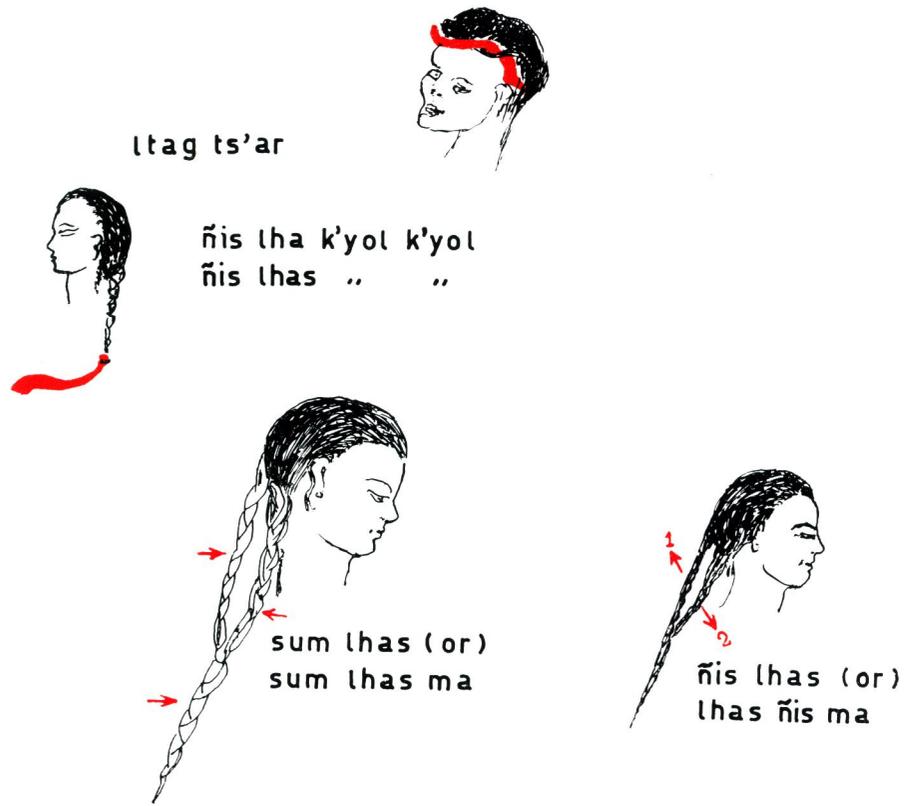


Fig. 5
Different ways of hair dressing
(See p. 107)

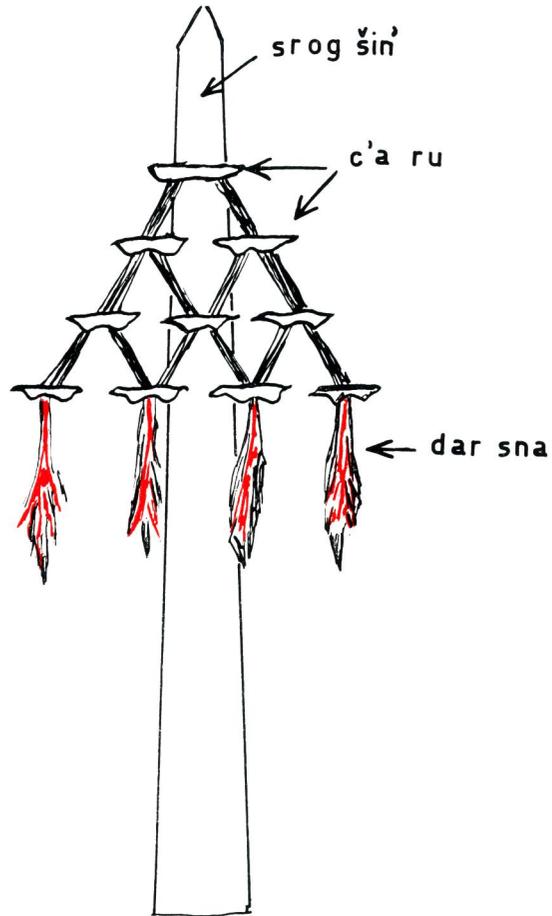


Fig. 6
C'a ru and its position
(See p. 107)

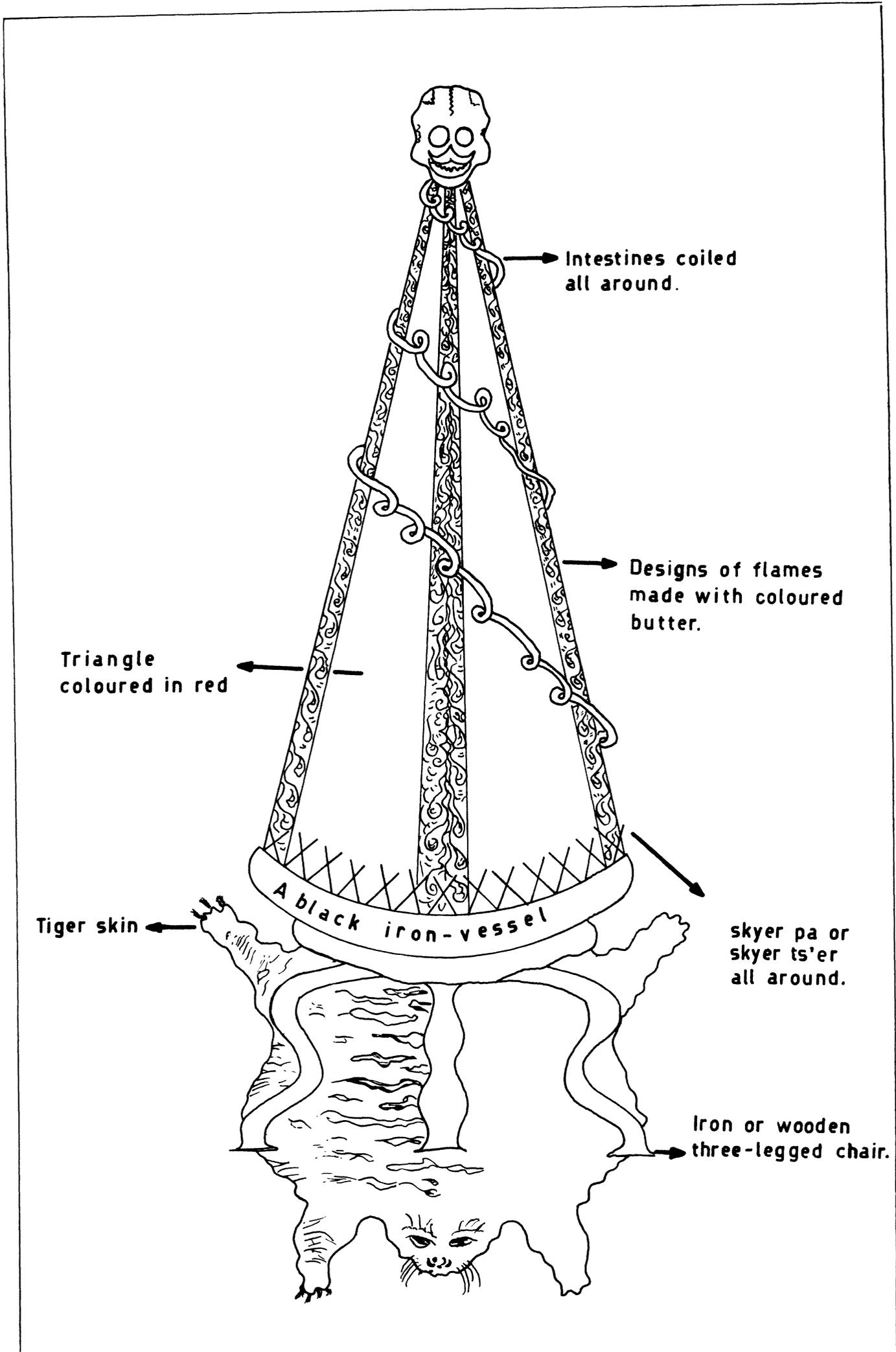


Fig. 7
 Design of a gto zor
 (See p. 148)

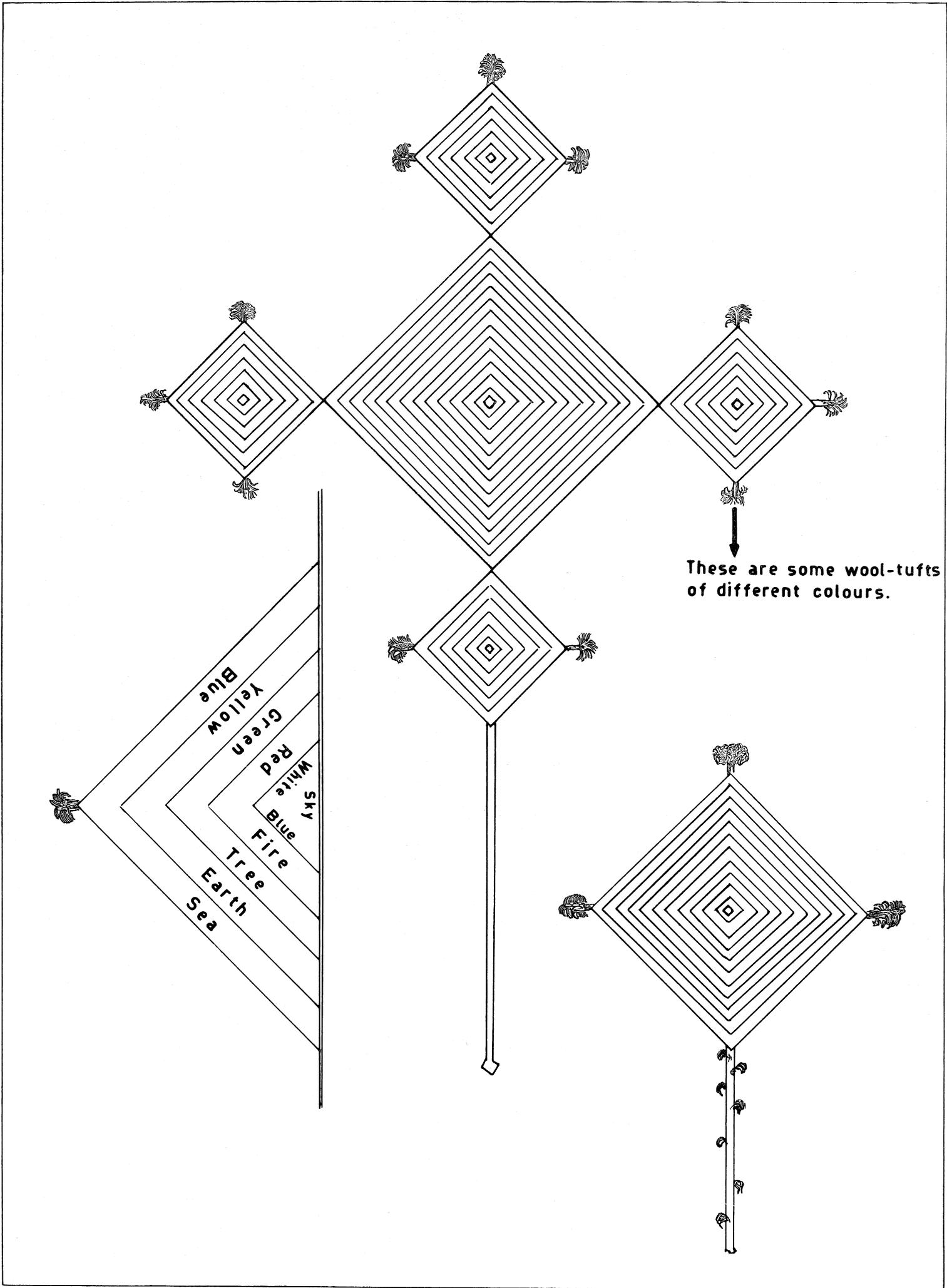


Fig. 8
Design of mam mk'a'
(See p. 149)

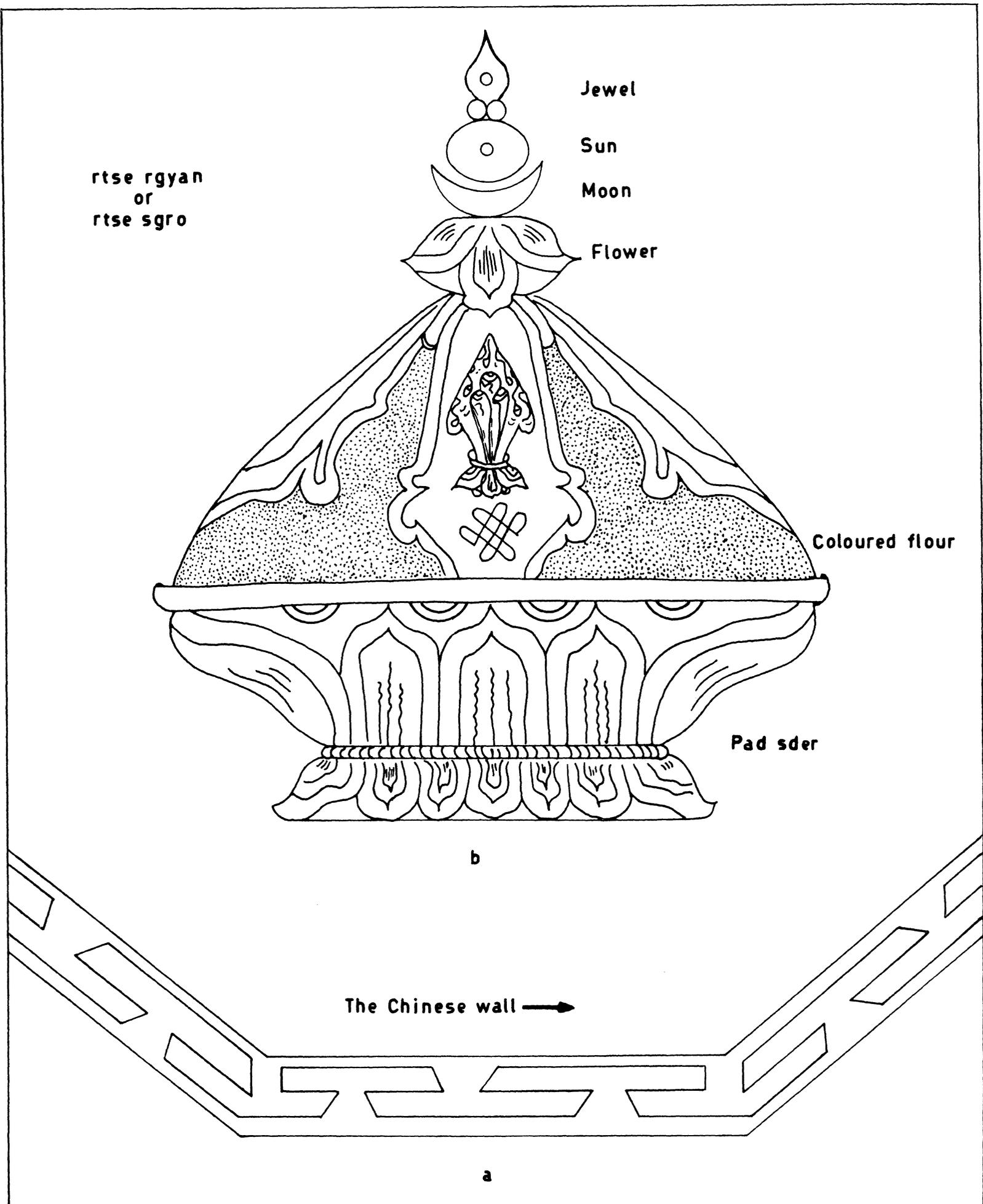
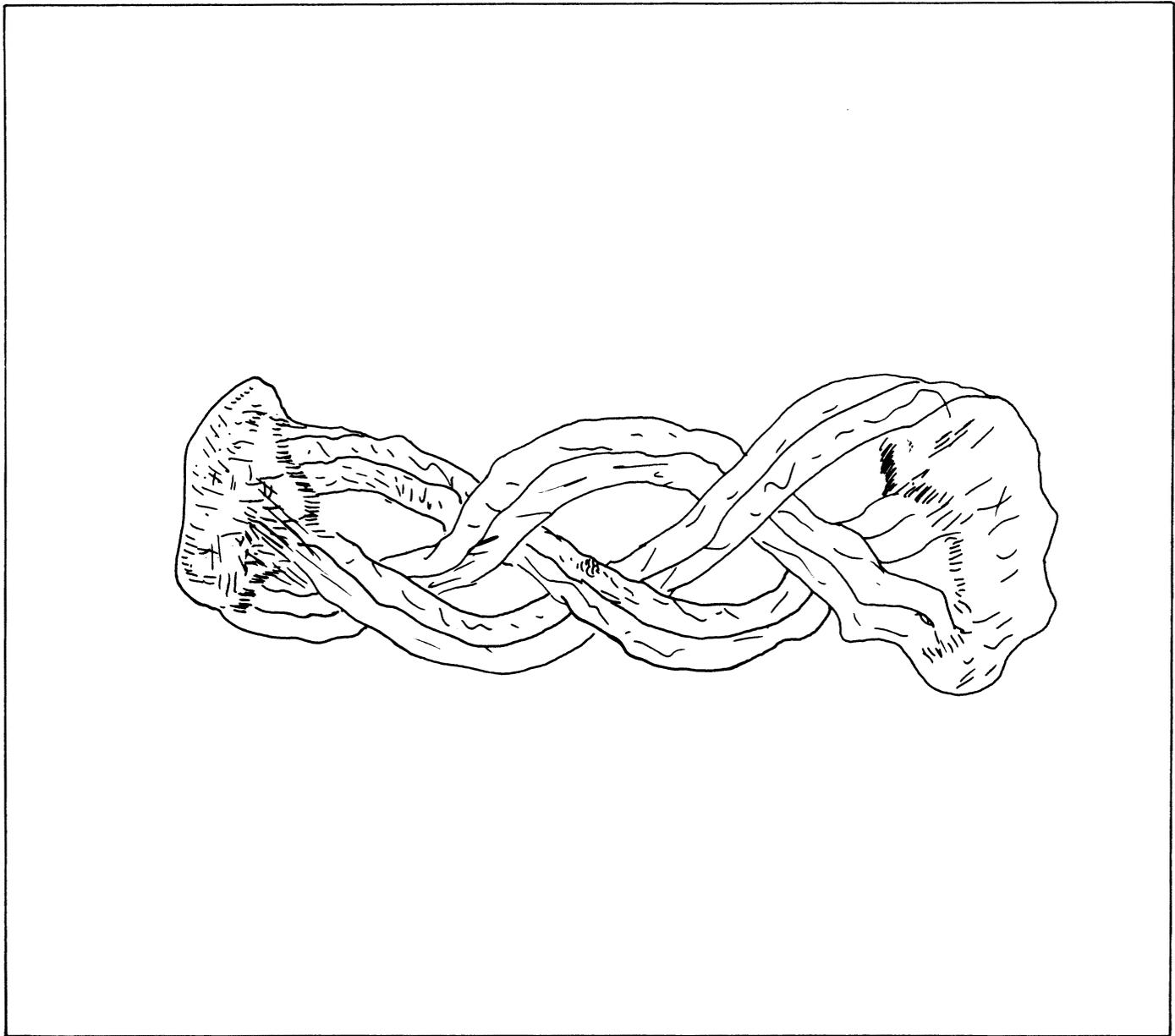


Fig. 9
a) Chinese wall; b) arrangement of New Year's p'ye mar
(See p. 149)



Gro gcud or K'a zas

Fig. 10
(See p. 152)

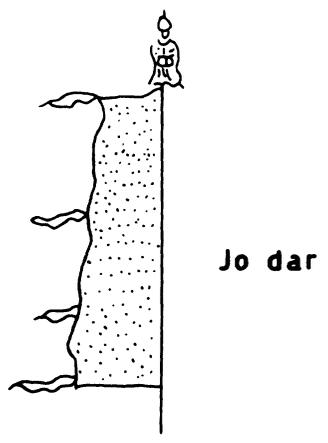
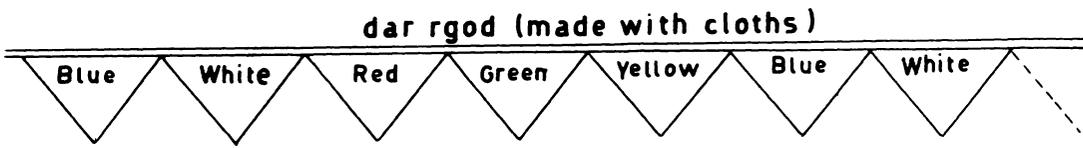
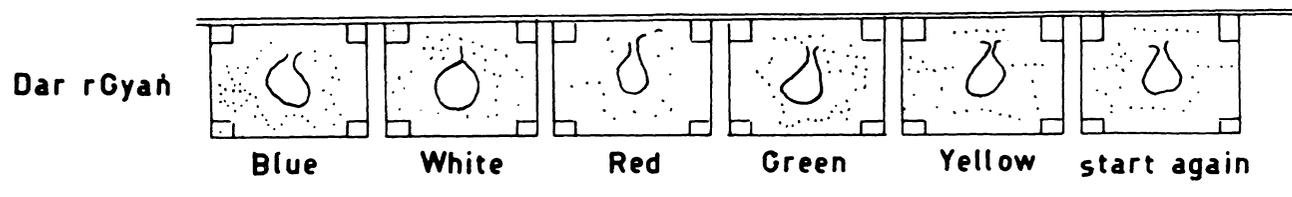
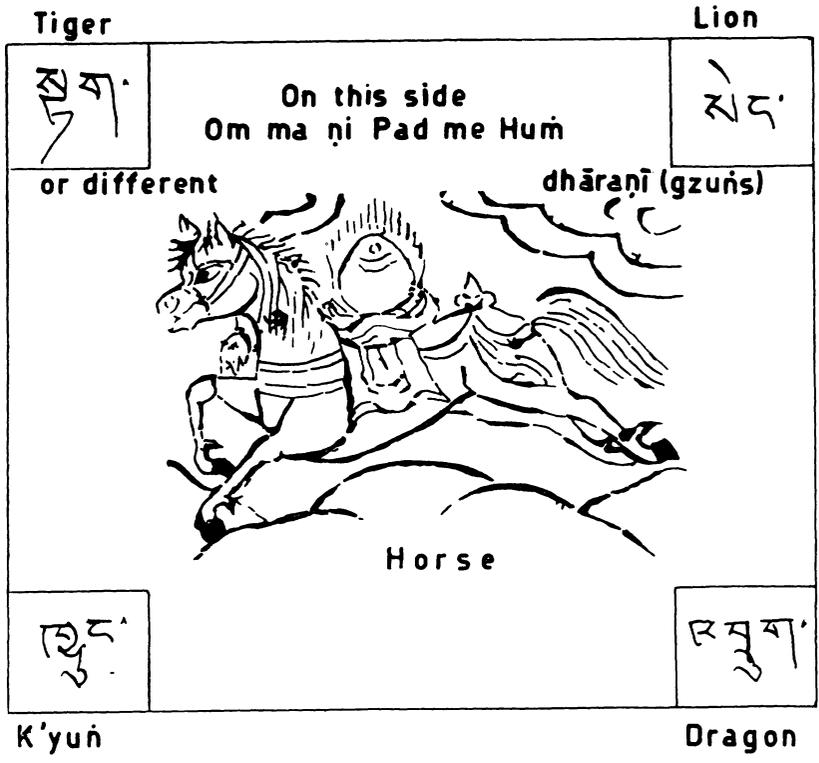


Fig. 11
 Various forms of rluñ rta
 (See p. 193)

