The 'Zhi 'mä Funeral Ceremony of the 'Na-'khi of Southwest China

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When I returned to 'Na-ʰkʰi Land in 1946 under the auspices of Harvard-Yenching, it was my intention to remain there until I had once more translated the most outstanding texts of the most important ceremonies performed by the 2Dto-ʰmbas, at least one of each of the more salient groups as outlined in my 'Na-ʰkʰi Nāga Cult, pp. 25–30 inclusive.

I commenced with their most primitive rite which they undoubtedly performed when they had no 2Dto-ʰmbas or priests, and when they were still nomads of the grasslands of Eastern Tibet. I refer to the 2Mūṇā ʰbpō Ceremony or the Propitiation of Heaven. This was published in the XIIIth Volume of Monumentsa Serica in Peking, but that particular volume hardly saw the light of day for the Fu-jen University and its press were taken over by communist elements before that volume could be distributed, although separata of my paper had been sent out before that event took place. In order that the paper should have a wider circulation it was reprinted by permission in the Annali Lateranensi of Vatican City (Rome), Vol. XVI, 1952, pp. 9–153.

The next in order of the larger ceremonies were the 'Na-ʰkʰi ʰSsu ʰddū ʰgv (Nāga Cult) and its related minor rites and the purification ceremony ʰCh’ou ʰna ʰgv. These were published by Professor G. Tucci in Is. M. E. O., Serie Orientalia Roma, IV, parts I and II, pp. 1–806, Plates 1–58.

Subsequent in line are the many 'Na-ʰkʰi Funeral Ceremonies and the numerous manuscripts pertaining to them, which I knew contained much of the greatest interest, and would reveal more data in regard to their ancient customs than almost any other of the 120 odd rituals. Furthermore these funeral rites have been less and less in demand since the 'Na-ʰkʰi adopted the Chinese mode of burial in 1723. However, the main funeral ceremony ʰZhi ʰmā, performed for everyone no matter what his standing, was still carried out by the more orthodox 'Na-ʰkʰi, and it was my privilege to attend several of them as well as the funeral rite of the wife of a 2Dto-ʰmba, when ʰGyi-ʰmun ʰNv was painstakingly enacted, the ceremony lasting five days.

After we had finished the translations of the ʰZhi ʰmā manuscripts, Li-chiang was first threatened to be captured by over 5000 bandits who had already seized all the towns immediately to the south of 'Na-ʰkʰi Land and thus encircled the region, and later the entire district fell into communist hands in July 1949. To continue work under such circumstances, when my 2Dto-ʰmbas fled for fear of reprisals, became impossible.

During the time I translated 'Na-ʰkʰi literature I compiled a 'Na-ʰkʰi dictionary the loss of which was prevented by having it photostated in 1940 which
copy was left in the United States while the original was sunk by the Japanese
with all my other translations, notes, texts, etc., in 1944 while in transit to the
States from Calcutta.

The dictionary was continually added to and corrected, up to the last minute
in Li-chiang, even during the month I stayed under Communist rule. This time
fortunately I lost nothing and was permitted to depart with all my material,
for the Reds were local Reds, and the real Reds from the North had not yet
taken over.

The present volume, to the publication of which Harvard-Yenching Insti-
tute made a financial contribution, proffers translations of all the 2Zhi 3mä
manuscripts with notes on other funerals, and a translation of an ancient 1Na-
khi funeral song, probably the last of that type sung in Li-chiang.

That the performing of 1Na-2khi ceremonies has been prohibited there can
be no doubt, for it was every 2dto-1mba’s aim to disassociate himself as quickly
as possible from his former office, and the performance of religious rites
stopped immediately.

Of outstanding interest are the ceremonies 3Dto 1na 3k‘ō, akin to the ancient
Bön lTo ceremony, and 2Här 1la-1lliü 'k‘ō for the propitiation of suicides, both
very elaborate rituals which it will still be possible for me to prepare for
publication as I have saved notes on the enacting of both, and the texts, already
once translated by me, are to me still readable. Complete sets of 3Dto-1mba
manuscripts, either originals or photostats, of all the enumerated ceremonies
are still in my possession.

Notwithstanding this expressed hope, I fear that the present volume will be
the last to bring complete translations of 1Na-2khi manuscripts, for I have come
to realize that owing to the mnemonic type of writing it becomes impossible to
supply the missing parts without the help of a 2dto-1mba, and no dictionary,
no matter how complete, will prove to be of any help. Were their texts fully
written out either in pictographs or in syllabic characters they would always
be translatable, though the language used in the texts is not the colloquial of
to-day; for the interpretation of these texts priests of my generation are of
paramount importance, for they alone, or some of them, still possess the know-
ledge. The descendants of these priests who inherited the office were, even
more than two decades ago, ashamed to admit that they were the sons of 2dto-
1mbas, and even denied in front of strangers being members of the 1Na-2khi
tribe and said they were Han jen  = Chinese.

Very few of these sons of 2dto-1mbas were able to read even the most
common texts, let alone explaining them.

I am glad that I was permitted to rescue what knowledge there was still
available, and because of having made a complete collection of 1Na-2khi manu-
scripts such as no single 2dto-1mba possessed, it was possible when coming
across a name, either of a god, spirit, ancestor or demon, to locate his or her
origin in some particular manuscript. These biographies, if they might be so
tumed, are to be found in the over 1000 notes in The "Na-khi Naga Cult and related Ceremonies, and in those appended in this work.

Since this book was written I have gone through many of the more obscure "Na-khi manuscripts to ferret out additional names of gods, spirits, demons etc., and their origins, not in the dictionary compiled during fourteen years of translating (most of it lost, v. s.). While doing so I have, however, come to the conclusion and conviction that it will be impossible without the help of a "dto-mba to give further complete translations of "Na-khi manuscripts especially of those of a narrative type, for less than one third of a text is usually written. Even twentyfive years ago I found that old "dto-mbas were then no more able to easily read manuscripts pertaining to ceremonies performed not within their memory. Thus the remaining, untranslated literature of this interesting tribe will remain an enigma.

Something I will yet be able to save, and this through the study of duplicate manuscripts, for no "dto-mba wrote a text exactly alike, unless it was copying an ancient manuscript borrowed from another "dto-mba. These duplicates are especially helpful when it comes to transcribing names of gods, spirits, etc., and the names of their parents, for what syllables in their names are not written in one manuscript are written in others, and often we find that some more conscientious "dto-mba has written the names fully in syllabic characters on the side of the figure representing god, demon, etc., very much like Kana is employed by the Japanese.

First of importance is however the "Na-khi dictionary of both syllabic and pictographic symbols, plus the entire "Na-khi Bön Iconography which belongs to it. I can only hope that I be spared the time to prepare it for the printer. Time is pressing, with my elimination finis will be written to any further work on "Na-khi ceremonies and their conjoint literature.

In conclusion I wish to thank Harvard-Yenching Institute of Cambridge, Mass. for the Fellowship awarded me which permitted me to return to Li-chiang to continue the work of "Na-khi translations. My thanks are also due to the National Geographic Society of Washington D.C. for the use of photographs made by me while exploring under their auspices.

Joseph F. Rock
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JOSEPH F. ROCK


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7) RKMCMG. The Romance of K'a-mü-gyu-mi-gk'yi in BEFE-O q. v. s., t. XXXIX. 1939.


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By other authors


Books chanted at the "Zhi "mä Ceremony

1 La "shi "gyi-"gyi Dhäraṇi or magic formulae
2 Mb"a-mi 1la "dta or placing the lamp into the hand (of the dead)
3 Mun "ndär "zi 1lā "dhu or song of the dead, relating the origin of bitterness
4 Dtv "tsa'u or erect the 1dvi (tree)
5 Shi-lo 1la "p'a 1o 1shër or redeeming the soul from the four sides of 1Ngyu-na 6Shi-lo 1Ngyu (Sumaru)
6 Mun "Ghügh 4sëi or the killing of the 4Mun and 4Ghügh demons
7 Ts'a yi 1gkv-"shu 1la or strike (attach) the 1gkv-"shu
8 Ts'u 1yi
9 Mun 1gku or present a life
10 Mun "miu 1ffū dead (life) offering terminate
11 Ts'o 1mbër 1t' u, 1man-"chung or 1Ts'o 11si-1shër'ghügh's descent (from heaven), last part
12 Ngu 1ffū, 1ngu 1t'u-1bërü or take away the horse! origin of the horse
13 Yü 1ndësì 1mi, 2haw 1shi or deceased forget eating, food distribute
14 A 1ndësì 1mi or grain eaten forget
15 O 1ndësì 1mi, 1gkv-"chung or slander experienced, forget, first part
16 O 1ndësì 1mi, 1man-"chung or slander experienced, forget, last part
17 Mun 1ndësì 1mi, 1gkv-"chung or to have experienced death, forget, first part
18 Mun 1ndësì 1mi, 1man-"chung or to have experienced death, forget, last part
19 Ts'u 1yi 1mb'a-"mi 1dhi or relate about the deceased, light the lamp
20 O 1mun 1ddaw 1"gëü, 1mb'a-"mi 1dhi
21 Shi-lo 1nv, 1k'aw-1ch'i 1gyu 1khyu
22 Šsi 4k'o 1dto 4s'an
23 Shi-lo 1ts'a 1dzu
24 Mùen-1t' u 1o 1ssü, 1gkv-"chung or to seize the 3Mùen-1t' u or (funeral) wand, first part
25 Mùen-1t' u 1o 1ssü, 1man-"chung or to seize the 3Mùen-1t' u or (funeral) wand, last part
26 Ndsäb 1ndësì 1mi, 1gkv-"chung or fright experience forget, first part
27 Lä-1ch'ou 1ndësi or striking down of the 1Lä-1ch'ou demon
28 Mbu 'na 1ngv 1mbu 3p' i or to break the nine spurs
29 Ts'u-"sìi 1ddaw 1ndäśer 1t' u or the origin of the 2Ts'u-"sìi 1ddaw tree
30 Tsan-1ngv 1k'u 1p' u or to open the gates of the 7Tsan-1ngv
31 Häh 1shi 1p' i 1k'o-1lo 1t' u or the origin of the wheel (Māṇḍalas)
32 Häh 1shi 1p' i, 1gkv-"chung, the road the gods decide, first part
33 Häh 1shi 1p' i, 1man-"chung, the road the gods decide, last part
34 Nyi-1wūa 1dū or 1Shi-1ddo 1dū = the realm of hell
35 Yi-1ndaw 1dū or 1Ndë-1ch'ou 1dū = realm of the Preta
36 Khyū-1dso 1dū or 1Dti-1mun 1dū = the realm of the Brute world
37 Hāw-1ma-1yi 1dū or 1Nga-1gya 1dū = the realm of the Asura
38 Hā-1dūi-1tä 1dū or 1P'a-1ddo 1dū = the human world
39 Hā 1dū or 1Bbëü-1ddo 1dū = the realm of the gods
40 Dtv 1gù or the lowering of the 1dvi (tree)
41 Zhi "mä 1ggö "du-mu or Index book of the 1Zhi "mä ceremony.

This book is only consulted, never chanted.
INTRODUCTION

Enough has now been written about the 'Na-2khi that it is no more necessary to explain who they are and where they dwell. Suffice it to say that they are a branch of the Ch'iang [1] who settled in the area they now occupy probably during the Han dynasty. In pre Han days the area was inhabited by the P'u [2] tribe from whom the 'Na-2khi wrested the land, driving the P'u into the mountains where remnants have still survived as in the hsiang or commune of Nan-shan [3] which the 'Na-2khi call 'T'o-2lā 'dū or the land of the rabbits, and especially in the former semi-independent Lama Kingdom of Mu-li [4] to the north of Yung-ning [5], where they call themselves P'o-me or P'ron-me also Ch'ra-me; in 'Na-2khi manuscripts they are called 'P'u-2mi and colloquially 'Boa.

When the 'Na-2khi actually occupied what is now the Li-chiang district is difficult to say, but Chinese History3 relates that T'ung-an Chou [6], which existed before Li-chiang, was the old Han Dynasty Tso Kuo [7] and the land was called San-t'an [8] which recalls the Tibetan name of Li-chiang which is Sa-tham. The 'Na-2khi's protecting deity is Ssan-ddo or Ssa-ddo and he is none other than Sa-tham the king of the Jang (hJang or IJang), Ch'iang?, with whom Ke-sar fought battles.

The 'P'u were undoubtedly the original inhabitants of the region for the 'Na-2khi themselves refer to them in some of their manuscripts saying: "that before the birds were the trees had been born and before the 'Na-2khi had settled the 'P'u were, where the 'P'u had settled it was unnecessary to look for food (elsewhere), neither did the birds have to look for a roost".

There are still the Mo-so to be accounted for; I believe that they are earlier immigrants than the 'Na-2khi. Northeast of Li-chiang are genuine Mo-so, all the different So [9] or submilitary stations formerly in southwest Ssu-ch'uan (now Hsi-k'ang) are inhabited by them and so is Yung-ning which

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* See Appendix, list of Chinese characters.
1 See: Bibliography; for History and Geography see: ANKSWC.
2 The 'Boa are the Hsi-fan of the Chinese, the latter term however embraces many different tribes, for it simply means western barbarians. The 'Boa or 'P'u-2mi are a very distinct tribe with a language of their own but no written character.
4 See NNCRC, p. 142, note 137, Plate 58.
5 See ANKSWC, p. 471.

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adjoins them on the west, belonging to Yün-nan. The Mo-so have no written language, hence no literature whatever, and their language is so different from the Li-chiang ¹Na-²khi that they must converse in Chinese. They have no elaborate funeral ceremonies and what distinguishes them most of all from the ¹Na-²khi is that they have no ceremony akin to the ¹Na-²khi ²Muan ¹bpö or Propitiation of Heaven, which the Ch'iang do have in almost the exact procedure as performed by the ¹Na-²khi; their sacred grove in which they hold the ceremony bears the same name in ¹Na-²khi as in Ch'iang, ²Muan-¹bpö ¹d'a in the former and Muan-poh tah in the latter, yet the ¹Na-²khi are separated from the Ch'iang by hundreds of miles of most difficult negotiable mountains and rivers, and furthermore the ¹Na-²khi are ignorant of the existence of the Ch'iang and vice versa.

The Mo-so and ¹Na-²khi in the Li-chiang district are apparently so intermarried that it is now impossible to distinguish the two, while the Yangtze which encloses the district has been a formidable barrier, formerly traversable only on inflated goatskins, has thus kept the Mo-so of Yung-ning and those of the Wu-so native districts comparatively homogeneous. The Mo-so are also immigrants in the area in which they live. Old Chinese records relate that the land in ancient times was occupied by the T'u-fan (Tibetan tribes). In the Yung-pei Fu chih of the 30th year of Chien-lung, (A. D. 1765) in chapt. 25, fol. 7a, it is related that at the end of the Han dynasty the ancestor of the A T'u-ssu [11] of Yung-ning, Ni-yüeh-wu [12] pacified the T'u-fan and occupied their territory. In chapt. 25, fol. 10a, we read that the Mo-so are one tribe and that they have no family names. Not a word is said about the ceremony of the Propitiation of Heaven. In the Yün-nan T'ung chih of the 30th year of K'ang-hsi (A. D. 1691), chapt. 27, fol. 41b, we learn that the Mo-so put their dead into a bamboo basket, carried them to the foot of the hills and cremated them, noble or plebeian alike without distinction; nothing is said about any ceremonies.

The Li-chiang Fu chih lüeh of A. D. 1743, hsia, p. 34 states that the Li-chiang Mo-so (here the ¹Na-²khi must be understood) burn their dead but do not collect the bones until the first of the 11th moon when the families of deceased persons perform (what the ²dto-¹mbas call the ²Khi ³Nv) a funeral rite.

The ¹Na-²khi, judging by the many funeral ceremonies, must have had a very well organised society, its members graduated according to rank. The priests or ²dto-¹mbas apparently ranked first, followed by officers, victorious warriors, courageous men, and men who reached a ripe old age; all had their places in society. The same system of rank was adhered to for the women. There were funeral ceremonies for people who died unattended either on the battlefield, by accident, or suicide. The common funeral ceremony performed for all was ²Zhi ³mā, all the books of which are here translated for the first time. With the ²Zhi ³mā manuscripts were chanted certain books which gave the name to the funeral ceremony that denoted the rank or status of the person for whom it was performed.
First in order is "Shi-lo "Nv, i.e., the funeral ceremony performed for "Shi-lo-mi-wu the Tibetan gShen-rab(mi) bo the founder of the Bön religion. The funeral is thus for a priest or "dto-mba and is very elaborate.

Second: "Gyi-mun "Nv or the funeral ceremony for the wife of "Shi-lo; her name was "Dei-gyi-mun, it is performed for the wife of a priest or "dto-mba.

Third: "Szi-shër "Ddu "Nv or the funeral for "Muan-llu-ddu-ngzi the father of the human ("Na-khi) race, who reached a ripe old age, "szi-shër = life long; it is or was performed only for men who lived to over sixty years of age.

Fourth: "Ts'-chwua-gyi-mun "Nv or the funeral for "Ts'-chwua-gyi-mun the wife of "Muan-llu-ddu-ngzi. It was performed for women who lived to over sixty years of age.

The above ceremony is also called "Szi-shër-mun-shi "Nv or Long life old age Funeral Ceremony.

Fifth: "Ngaw "Nv or the funeral for a victorious man, who had overcome his enemy, or was victorious in combat.

Sixth: "D'a "Nv or the funeral ceremony for a fearless, courageous (= "d'a) man or warrior.

Seventh: "Mbbüe "d'a "Nv or the funeral ceremony for a fearless, courageous woman.

Eighth: "Mi-lv "dzu "Nv a funeral ceremony for a man and his wife held for both at the same time. No "dto-mba is keen to perform such a ceremony as it is considered unlucky.

Ninth: The ceremony generally called "Ts'u "Nv or demon funeral ceremony, for a common person, man or woman, usually poor and undistinguished. It is called "Ts'u "Nv, as a person after death is considered a demon before any sort of ceremony has been performed.
Tenth: 'Dtēr 3Nv a funeral ceremony for a person who died unattended and usually accidentally.

Eleventh: 'Yu 'dzu 3Nv a funeral ceremony for lovers who have committed suicide. This ceremony is usually performed with 'Hār 'la-1llū 3k'ō during which the souls of suicides are redeemed; it cannot take place at the death of suicides as they can usually not be found, and their spirits are propitiated when it is believed that because of neglect they have brought trouble to the families to which they belonged, and have caused illness or epidemics among domestic animals, etc.

There is also a 'Kō 3Nv or funeral ceremony for a dog, and a 3Lo 3Nv, when the soul is escorted on a wooden slider across a rope bridge over a river. Each of these different funeral ceremonies had its given set of books which always were chanted in connection with the 2Zhi 3mā books.

The 2Shi-2lo 3Nv ceremony for a priest or 2dto-1mba lasted longest for a great deal of special paraphernalia was used as a black lake of the 'Ddv demons, 3k'ō-1-byus were made denoting the 18 realms of hell proper and their respective rulers, 3k'ō-1-byus of the 'Dtēr demons of the four quarters, and the five regional demon kings etc. Effigies of 2Dto-1mba 2Shi-2lo sitting in a chair, over which 2Ch'ou-2ch'ēr (= wash away impurities) was performed etc. Over 100 books were chanted in addition to the 2Zhi 3mā books.

Next of importance was the 2Gyi-2mun or 3Ds'i-1zaw-2gyi-2mun 3Nv ceremony for the wife of a 2dto-1mba. In connection with it a lake of blood = 'asan "hii was prepared into which an effigy of the deceased female was thrown and then retrieved while several books were recited which liberated the soul from the lake of blood and also of the black lake of the 'Ddv demons.

A funerary, but not a funeral, ceremony is 2Khi 3Nv, performed within three years after the death of a person. Unless this ceremony is performed the soul of a deceased can never reach the realm of its ancestors. It was during that ceremony that the bones of cremated corpses were gathered by their families for final interrement. This was called 1p'ēr 2t'khi 1na 2t'khi 3ssu or white (bones), black (bones) pick up (collect). The word 2t'khi has reference to the bones which are sharp as spines = 2tʾkhi.

2Lū 3k'ō 1ʾō-šēr or to call, or ransome the soul of a deceased from a grave after an exhumation has taken place. 2Lū-2k'ō = ground hole, 1ʾō 3šēr = soul ransome, soul call.
Another ceremony performed but not actually in connection with a funeral is 'Szi 'chung 'bpö for the prolongation of life of those left behind, it is performed usually after a funeral.

Manuscripts of all these funeral ceremonies are extant, and 'dto-'mbas disposing of their manuscripts when in need of money brought these 'Nv or funeral books first, as they had no more need of them, except the 'Zhi 'mä books; practically none of the other funeral ceremonies was performed within the last fifty years. During my residence of nearly 25 years in Na-khi land, I heard of 'Khi 'Nv and 'Gyi-'mun 'Nv being performed only once, and I was able to attend the latter ceremony and take notes.

One of the rarest funeral ceremonies was 'La-'mun 'Nv for a sister of a priest or 'dto-'mba. The sisters of 'Shi-'lo-'mi-'wu were called 'Shi-'lo-'la-'mun-'mi. No books are extant belonging to this ceremony. Sometime 'Gyi-'mun 'Nv books have been mistaken for 'La-'mun 'Nv manuscripts.

At all of these respective funeral ceremonies, special 'Ds-'gkaw-'la were used (see NNCRC., pp. 63–69, Plate A), a great many of which are in my possession as are the different mss., belonging to all these particular funerary rites. To publish the translations of several hundred mss., which belong to these different rituals, to say nothing of those of the 'Khi 'Nv ceremony where a 'dto-'mba is even disguised as a bear who builds a house of pine branches for the 'nv = effigies of deceased, whose deaths have occurred more than a year, but always less than three years, would fill several volumes. This is now impossible on account of lack of space and especially of funds.
THE GREAT 'NA-KHI FUNERAL CEREMONY

\[\text{'ZHI 'MÄ = ROAD TEACH, or TO INSTRUCT THE DEAD WHICH ROAD TO TRAVEL}\]

Preliminary rites

In order to assure a person about to die, to eventually reach the realm of the ancestors, relatives will watch day and night for the moment when his or her last breath is about to be expended. When that critical moment arrives the nearest of kin places, in the case of a man, nine grains of rice and a little silver, and in the case of a woman seven grains of rice and a little silver under the tongue of the dying person. This is called colloquially SSIaw ssaw k'ö and in manuscripts 'nv-p'ër ssaw lä 5k'ö, ch'wua-p'ër ssaw lä 5k'ö = silver white offering then place, rice white offering then place.

Immediately after death has taken place a \(\text{'dto-mba}\) is sent for, but no inmate of a home in which a death has occurred is permitted to enter a house, and the \(\text{'dto-mba}\) is called by means of a rock thrown against the gate of his compound. By this he will know that he is to come to a home visited by death. He will take with him two books (manuscripts), one of which is called \(\text{'Shi ssaw lü (no 1838 of our collection); by consulting this it can be determined into what the soul of the departed will be reborn. This can be ascertained by first establishing the cycle year, month, day and hour of the deceased's birth and death. This book is kept under the roof of the gate to the compound, never in the house of the \(\text{'dto-mba}. The second book is called}\)

\(\text{'La }\text{shi 'gyi-'gyi 'mb'a-mi 'dshi}\) the first part is untranslatable, the second part means "lamp light". The book contains 48 pages of text and each page consists of six lines. The text is written in abbreviated pictographs interspersed with \(\text{ggö-baw characters. It is untranslatable; the sentences represent magic formulae or Dhāranīs transcribed from the Tibetan and Sanskrit. It is chanted when the \(\text{'dto-mba} lights the butter lamp in the room of the deceased.}\)

The body of the deceased has so far not been touched by anyone. After the chanting of \(\text{'La }\text{shi 'gyi-'gyi (no 1444 of our collection), the \(\text{'dto-mba examines}\)
the corpse to establish whence the ¹O.-hā or soul has escaped from the body, either from the cranial suture, eyes, ear, nose, mouth, naval, genital organs or rectum.

When this has been done the ²dto-¹mba prepares a butter lamp, and the corpse is placed in a sitting position in the bed where he or she has died. The ²dto-¹mba then puts the butter lamp in the left hand of the deceased if a man, and into the right if a woman. The lamp is then lighted and the ²dto-¹mba chants ¹Mb’a-¹mi ¹la ²dta = lamp hand (inside) place.

This latter ceremony is a very ancient one and has not been performed for many decades, none of the ²dto-¹mbas I consulted has ever seen or performed the ceremony, and this is confirmed by the rarity of the manuscript. In all the many years among the ¹Na-²khi I have come across only two such manuscripts among several thousand.

These manuscripts originated from the hsiang of La-pao [13] the ancient Pao-shan [14] within the Yangtze loop, northeast of Li-chiang. It is one of the oldest districts where ¹Na-²khi have settled, and ancient customs have survived in this, with difficulty accessible region. The manuscripts are probably 500 years old.

After ¹Mb’a-²mi ¹la ²dta the body of the deceased is washed, dressed in new clothes, new shoes and cap, and is placed in a coffin. In ancient days the body reposed in a sitting position in a wooden box with ornamented doors either painted or carved. The box was left open and was placed in the guest room, the corpse facing the door. Since coffins came into vogue in 1723, a Chinese type of coffin is used, the quality depending on the financial status or social standing of the family.

Invited guests bring presents to the family of the deceased, either money or in kind, as rice, meat, butter, wheat or other grain. All this is entered carefully in a book, for should there be a death in the family of the giver, an equal amount is returned by the recipient.

If the deceased is an old man, especially if he had reached eighty or more years, there are special preparations, and relatives and friends come from near and far, often several days journey. These must be entertained which proves often very costly to the family.

If the deceased was a chief then horses used to be brought as offering to the dead. This was of late no more in vogue in Li-chiang among the ¹Na-²khi, but was customary with the chiefs of Yung-ning among the Mo-so tribe. The Mo-so of Yung-ning are much more primitive than the ¹Na-²khi of Li-chiang proper, and among them have survived ancient rites which are not performed among the ¹Na-²khi.

The chiefs of the ²Lū-²khi, as the ¹Na-²khi term the Mo-so of Yung-ning, prided themselves of their Mongol origin, for they are the descendants of officers of Kublai Khan who left them there to rule, when he was on his march in 1253 with his army through Yün-nan to conquer the Nan-chao (Kingdom) which had its seat in Ta-li, and for the purpose of undermining the Sung
dynasty from the South. For an historical and geographical account of the region I refer the reader to my ANKSWC.

The body of a deceased chief was put in a sitting position into an oblong box which stood erect the corpse facing the door of the guest or centre room of the main house. Neighboring chiefs and relatives who arrived for the funeral, approached the house in state, each mourner preceded by two of his retainers wearing ancient armor (see Plate II) and ceremonial swords. Other servants brought food and utensils, while each chief brought a riding horse for the spirit of the deceased. The chiefs were met by the son of the departed, also preceded by two retainers dressed in armor carrying swords. After the preliminary meeting, the retainers of both sides i.e. family of the deceased and visiting guests would dance with one hand on the sword.

The riding horses which were brought as presents for the deceased were then tied up in a row to the door of the open room in which the corpse reposed. A 2Ndà-pa, if the chief was a Yung-ning Mo-so, or a 2Dto-lmba if a 'Na-khi chief, addressed each horse in the following manner: "In ancient times the mother of the horse was killed by a yak and you were left an orphan, thus you came into the service of man. You carry his loads and him also. For this man has taken you into his home and has been caring for you. To avenge you the yak has been killed, and his tail has been fastened to your belt below the bells around your neck. Now you are ready to serve the spirit of the deceased as his mount." When the priest comes to this passage, the horse so addressed begins to shake from head to tail, a shudder runs through the horse and this is interpreted as the spirit having actually mounted the horse. This is repeated with every horse presented.

In ancient days the horses were muzzled with bags full of tsamba and suffocated. They were thus sent to the nether world to carry the deceased. All the presents, like cups or other utensils, were then broken and sent with the spirit of the departed.

After each horse had been addressed as described, the retainers or warriors wearing armor squat in a row on their heels with iron helmets in their hands while the 2Dto-lmba chants 1Ngu 2t'upìbbüe = The origin of the horse. After the reciting of the book the 2Dto-lmba chants saying: "The soldiers have now come to escort you deceased and to clear the road for you, they are now ready to dispose of any enemy or adversary who intends to close your road." Thereupon the warriors place the iron helmets on their heads, and with sword in hand rise to the dance in front of the house and along the road.

Returning after a while they sit down again on their haunches with helmet in their hands. The 2Dto-lmba then declares that there are no enemy soldiers on the road, that all is peaceful, that there are no tigers about, and that the

6 2Ndà-pa is the name whereby the Yung-ning Mo-so designate their sorcerers. They perform ceremonies similar to the 'Na-khi 2Dto-lmbas, but much less elaborate, and their number is very small. All is chanted from memory for they have no written language. They are a survival of the ancient Bön and are perhaps older than the 'Na-khi 2Dto-lmbas.
animals which had been taken for such were only harmless pandas and squirrels, and that all was ready for the spirit to take the road to the funeral pyre. A bone of an ox is then tied to the box containing the body which, when arrived outside on the road, is thrown away.

The 'dto-'mba then chants from memory: “The spirit of the chief should not feel that death is terrible, for all must die, even the strongest trees are blown down by the wind and thus they die. The rocks are washed out of their lodgement by the action of the rain which dissolves the earth into mud, and the rocks roll down the hill”, etc.

In the meantime a 'dto-'mba has prepared a table, covered with a white felt of sheep’s wool, on which is erected the 'zhi-lv a specially cast plowshare, silvery white and shining; this represents the cosmic mountain of the universe, this mountain the 'Na-khi call 'Ngyu-na-shi-lo 'Ngyu. The sharp (upright) point is covered with butter which stands for the snow on Sumeru, Mount Kailas; below the supposed snow cotton is attached in a circle around the plowshare taking the place of clouds, and on the right (facing), a juniper twig is stuck into the cotton which represents 'Ha-yi-boa-daw 'ndzer or the Wish-granting tree. Flags are also fastened, one on each side, symbolizing the sun and moon which are supposed to set behind Sumeru.

In a bowl are the five grains as offering to the gods and with which 'Gko-ö (see NNRC, pp. 124-159) is performed. Another bowl contains 'dto-'ma; there is also a large shallow copper tray filled with either dry rice or other grain and into this are stuck the 'Dsu-gkaw-lä q.v. This table with offerings is placed directly in front of the coffin.

The 'dto-'mba now performs, assisted by the relatives, 'Mb'a-mi 'dshi when the butter lamps are lighted, see ms., 'Ts'u yi 'mb'a-mi 'dshi. This is followed by the chanting of several manuscripts containing 'Hoaz-lü or Dhāranī, which are untranslatable, like 'Shi-lo 'tsä 'dzu, 'gkv-chung; 'K'o 'shi 'gyu 'khyu, and 'Ö 'mun 'ddaw 'ggü, 'mb'a-mi 'dshi. These Dhāranī or magic formulas are to help the deceased on his way, bringing demons, who may bar his road, under the spell of these mantra and thus making them harmless or powerless.

When 'Mb'a-mi 'dshi is about to be chanted, a large, round copper tray is brought, a little water is put into it, then imitation paper money or perforated grass paper on which vegetable oil is poured. On this is arranged a strip of bamboo curved into an open spiral. Small pieces of cotton or wool are twisted to serve as wicks and these are attached at short intervals to the bamboo raph. Oil is now poured on the wicks as well as into the tray, the water at the bottom preventing the oil from sinking. These are called the 13 lamps, but there are of course many more. Each relative, beginning with the chief mourner, lights one or two of these wicks (lamps) which are offered to the deceased while the 'dto-'mba chants 'Ö 'mun 'ddaw 'ggü, 'mb'a-mi 'dshi. The deceased is told to light his way with these lamps.

Besides the above tray, the 'dto-'mbas also use what they call a 'Mb'a-mi 'ndsör or lamp tree, similar to what the Tibetan lamas use at the Tsong-
kha-pa festival on the 25th of the tenth moon, when they celebrate the death of the founder of the Yellow Sect and his ascension into the Tuṣita Heaven. 

See: note 9 of ¹Ts'u ¹yi ²mb'a-²mi ³dshi. The lamp tree is put on a table in front of the coffin, the head of which is in the door and the feet to the wall of the room. The chief ²dto-¹mba who carries the ²Mùen-¹t'u then chants ¹Ts'u ¹yi ²mb'a-²mi ³dshi while a second ²dto-¹mba chants ²Ō ²mùn ³ddaw ¹ggü, ²mb'a-²mi ³dshi, also the two other mss., containing Dhāraṇī, after that the chief mourner lights the first lamp.

At the same time a piece of paper is ruled into three sections, in the first is written the text found in the first rubric of ¹Ts'u-¹yi ²mb'a-²mi ³dshi. In the second rubric the clan name and the name of the deceased is entered. In the third the name of the father and mother, followed by those of the grandfather and grandmother, great grandfather and great grandmother (in all three generations). The rope of the sheep with which it was led to the slaughter is later burned with gold and silver paper, also perforated paper representing money and the strip of paper on which the names were written. This is done before the coffin.

The names on the strip of paper are read three times at ³Mb'a-²mi ³dshi, ⁴Gkv-³shu ³la, and ⁴Ts'u ¹yi ¹Mùn ¹gkv.

On the eve of the actual funeral of an aged male peasant in a ¹Na-²khi village, the old people will gather from all the neighboring villages, and after being regaled with food and drink, dancing and the singing of funeral songs then commence around a large bonfire.

³Mùn ³ndzér ³lä ³dzhu is one of several types of funeral songs, sung at the death of an old man while the body is still in the house. The ²dto-¹mba at the funeral of a man will sit on the left side, the side of honor, nearest the head of the coffin which occupies the centre of the main guest room, the head to the door and the feet to the wall. Next to the ²dto-¹mba sit the old men of the village and opposite them on the right the mourners. The ²dto-¹mba leads in the singing, he will chant one passage at a time which is then repeated by the seated men, to the end of the 12th page. Some will use the hollow stems of the ²Gyi-³wuo-²wuo (Lycesteria formosa var. stenosepala Rehd.) through which they blow like through a reed, holding the hollow hand over the lower end and moving it, effecting a tremulo; others use green leaves which they press to their lips and cause a whistling sound.

The ²dto-¹mba carries a staff of the slender bamboo (Arundinaria Faberi) to which a strip of white (grey) hemp cloth is tied. When they have come to the end of the twelfth page the ²dto-¹mba breaks the staff in half and says: ³Å ¹hu ³ssi-²mi ²k'o ²hu ¹chër, ²k'o ³lä ³hu ³muän ³gkv, ²k'o ³la ³ndü ¹ts'u ³t'khye (the breaking of the staff is done at this passage, he bends the staff over his knee and breaks it in half and throws the two halves away) ³ndü ³lv ³mi-¹k'o ¹ts'u ³t'ü ³p'u. The meaning of the phrase is: Last night the children dog protect permit, dog protect unable, dog beat, stick thin broke, the stick (³lv enumerator) sins demon (on) they put: a free rendering is: Last night the children were sent to protect the dog, to protect the dog they were unable,
they beat the dog and broke the thin stick; they took the stick and the sins they put on the demon. The meaning is that the faults of the deceased are now put on the demons, he is compared to a broken stick and of his sins he is now divested.

'Mun ʰndžer ʰli ʰdzhu is chanted after supper and after the performance of ʰMba-ʰmi ʰdshi when 13 oil or butter lamps are offered to the deceased. In front of the old men are long tables on which bowls of wine and food are placed for them. They remain seated till the book has been chanted. They then rise and join the group of guests outside to an open spot where a large log fire is burning. There they form themselves into a circle, but not a closed one, and holding hands much like children do when at play, begin a dance. The leader of the singing and of the dance takes first a step forward and then one backward while all the rest in the circle will follow suit; the leader sings a verse in the form of a question which is answered by one of the men blessed with a good voice. Thus they sing and slowly dance around the fire. As there is no accommodation for so many guests, the singing and dancing is kept up all night, the men taking turns.

When they begin to sing outside around the fire the tone is changed, also the tempo. From page 13 on the song is continued outside.

When the song is finished the ʰdто-ʰmба takes a bowl of water in which sugar has been dissolved and gives it to the kneeling descendant who partakes of it. This has the meaning of imparting to the son the ability, power and personality (= ʰnoŋ-ʰo) of the deceased.

The song sung at the funeral of women is practically the same. The woman goes to the spring to fetch water and there she sees her image reflected, she does not realize it is hers, for the face is white, she thinks it is the reflection of the sky, she looks up but there are no stars, then she thinks it is the reflection of the grass on the land, but no grass has sprouted. She then realizes it is the reflection of her old face; she throws away the wooden scoop and bucket and wanders from place to place in search of youth, but she finds no one to sell years (longevity) so like the man she gives up and returns.

The following are titles of other funeral songs commonly called ʰNdžer ʰts’o of which manuscripts are not extant, but parts of these songs can be found in the one here translated:

ʰNDŽER ʰTS’O

Very rhythmic, about \( \frac{f}{f} = 126 \)

This tune serves for all the other eight songs mentioned on page 12; the meaning of the title is ʰNdžer = sing, ʰts’o dance.
1) "Dzi ivery 'susu-ndzêr 3mun = Man born three venerables died. This is a song about the death of the fathers of the three tribes as the Tibetan, 1Na-2khi and 2Lä-3bbû = Min-chia [15].

2) "Muan 't'u 'idû 'k'u = Heaven origin, Earth spread out. This is sung in the form of question and answer, as who made the heavens? the answer is the 'Muan 'zo ngv-3gkv = the nine celestial sons did; who spread out the Earth? the seven terrestrial daughters did (the 'Ssau 'mi shër-3gkv).

3) "Muan 'tgkye 'susu-ndzêr 3mun = Heaven in three venerables died. This is in the song translated, also 'Dü 'tgkye 'susu-ndzêr 3mun = Earth on three venerables died.

4) 'Muhn 'Er ngv-'ndzêr 3mun = Not decayed, nine venerables died. It relates of nine beings who died and where they died. In this song are also included the various wild animals and where they died.

5) 'Za 't'u 'Za 'bbiie = 'Za origin 'Za take flight. It tells of the 360 winged 'Za demons, apparently representative of vultures who feed on the dead. As this is chanted at funerals it would indicate that in ancient times when the 'Na-2khi dwelt in the grasslands of northeast Tibet, the dead were exposed and given to the vultures as is still practiced by the Tibetan nomads. 30 'Za are mentioned in the song what their nests were composed of, their eggs, what hatched them, etc.

6) 'Ngu 't'u 'ngu 'bbuie = The origin of the horse.

7) 'La 't'u 'la 'bbuie = The origin of the tiger.

8) 'Ndu 'dzu 'wuà 'ssü 'd'a = The five kinds of courageous winged creatures (born with wings). 'K'wa 'dzu 'wuà 'ssü 'd'a = The five courageous cloven-hoofed creatures. 'Dshi 'dzu 'wuà 'ssü 'd'a = The five courageous clawed creatures. 'D'a-'d'a 'tsü-2nyi 'd'a = Ground (land) renowned, twelve renowned. The twelve renowned residences of the former 'Na-2khi kings. They are enumerated in my ANKSWC, Vol. 1, p. 148, note 155.

9) The type of song here translated is colloquially known as 'Zä-1zä 2ts'o or the 'Zä-1zä dance (around a bonfire at night).

While all the singing and dancing is going on, the other 2dto-1mbas prepare the 1Dtv tree. It is a pine tree about 20 feet tall and is erected in the court of the home of the deceased near the entrance on the east side of the court. On the top of the tree is a 'Na-2k'wai or 'Na-2k'law for the gods to repose on; it is decorated with scarfs of five colors representing the five elements, and a large flag. When the tree is erected early the next morning the 2dto-1mbas chant the ms. 1Dtv 3ts'u = erect the 1dtv, in which the origin of the tree is told. See: 1Dtv 3ts'u.

Early the following morning the 2dto-1mbas assemble and begin the ceremony by chanting the manuscript 1Dtv 3ts'u or erect the 1Dtv tree, q.v. This is followed by
It is feared that the soul while on its way to the 33 realms of the gods on high may have been lost or caught on the four sides of Mount Sumeru (Kailas), and so the 2dto-'mbas chant redeeming the soul, calling it back to the proper road it has to travel. There is no manuscript by that name which is peculiar to the 2Zhi 4mä ceremony, so the 2dto-'mbas use one belonging to the 2Shi-4lo 4Ngyu Ceremony, i.e., a funeral ceremony performed for a deceased 2dto-'mba. The manuscript from which this title is taken is no 1761 and is in the Library of Harvard-Yenching Institute of Cambridge Massachussets.

Explanation of the symbols in the title:

The four lines on the top stand for the numeral four and have reference to the four faces = 4lu 4p'a of the mystic mountain Sumeru which the 1Na-4khi call 1Ngyu-3na-3shi-4lo 1Ngyu = the vast mountain of 4Shi-4lo = gShen-rab(s). The four circles indicate the four faces 4p'a or sides of the mountain. The mountain itself is always figured rising from several, usually three, terraces. See NNCRC, p. 423, note 770. The symbol to the right is 4nv and represents the body of the deceased (see SNL, p. 5, note 1). The curved line indicates the calling or redeeming action of the soul from the mountain.

Soul in 1Na-4khi is 1Ô-4hâ and is written with the symbols for 1Ô = turquoise and 4hâ = moon or month, below the moon symbol is the numeral seven = 4shêr, its phonetic value is here borrowed for 4shêr = to redeem.

While this manuscript is being chanted another 2dto-'mba chants:

For translation of this manuscript see NNCRC, pp. 116–120, also p. 122, note 94. The 4Ssu 4gv manuscript is used as there is no book peculiar to 4Zhi 4mä by that title. The 4Mun 4Ghugh demons are killed for it is feared that they will steal the clothes of the deceased, the food offered, or that they may even close the road of the deceased to the realm of the gods. The same objects are used as at the 4Ssu 4gv ceremony. When this book is chanted a raw egg is offered to the 4Mun and 4Ghugh demons on a live charcoal. Ms. no 1089 bears the above title and is in the Library of Harvard-Yenching Institute.

After the chanting of the above manuscript the actual 2Zhi 4mä ceremony commences. All the books that now follow are peculiar to that ceremony. The latter begins with the chanting of 2Ts'u-4yi 4gkv-4shu 4la when the deceased is a man and with 2Ts'u-4yi when the deceased is a woman.

During the second day either a sheep or ox is sacrificed to the deceased and a horse is offered.
In the afternoon the people feast on the animal sacrificed, in which the 2dto-1mbas take part. After the meal they chant 1Yü 2ndzi 3mi in which the deceased is told now to forget eating, when food is given him for the last time, or 2haw 1shi = food distribute.

This is now followed by the chanting of other manuscripts in front of the coffin, still late in the evening when the people after having partaken of supper continue their chanting and dancing around the bonfire. Usually it is only done on the first night.

2O 2ndzi 3mi or to forget about having experienced slander follows; then 2Mun 2ndzi 3mi, forget having experienced old age and death. When the 2dto-1mba takes his funeral wand he stands by the coffin dressed in a grey felt mantel and broad brimmed felt hat he chants 2Müen-1't'u 2ô 2szü or to hold the 2Müen-1't'u or staff, he tells the deceased where to go and what he may experience on the road. The last book chanted in the evening is 1Ndshêr 2ndzi 3mi or to forget fright; he is told what he is to expect on the road which may frighten him and he is instructed what to do.

On the third day early in the morning incense is burned and the long funeral strip called 1Hä 2zhi 'p'i or the road the gods decide is unrolled. It consists of two parts, a short one containing the 1Mbu 1na 2ngv 1mbu or the nine black spurs guarded by demons which the deceased has to cross, and a very long one, often 30 feet or more long, on which all the stages from the lowest realm in hell to the 33 regions of the gods are indicated. With this strip, attached to the head of the coffin in a northeasterly direction, seven books are chanted. The first is 1Lä-3ch'ou 1ndshi, the second 1Mbu 1na 2ngv 1mbu 3p'i, the third 2Ts'u-2ssî 2ndaw 1ndzêr 2't'u, the fourth 2Tsän 2ngv 2k'u 2p'u, the fifth 1K'o-1lo 2t'u, the sixth 1Hä 2zhi 1p'i 2gkv-3chung and the seventh 1Hä 2zhi 1p'i 2man-3chung. What the 2dto-1mbas do and what objects are used on the strip of cloth is described under the title of each book. This 1Hä 2zhi 'p'i has been fully described by me in the second part of my paper of Studies in 1Na-'khi Literature in BEFE-O, tome XXXVII, part II, pp. 40-119, and Plates XV to XLI inclusive (1937).

The last books chanted after 1Hä 2zhi 'p'i, while the coffin is still in the house, in which all 2dto-1mbas present take part, are six books called 1Nyî-2wùa 1ch'wua 1dû or the six realms of hell. This is actually a misnomer for they are not six realms in hell but the six existences into which a man can be reborn. These books are entirely composed of Dhāraṇi and are transcriptions of original Sanskrit Mantras which have been taken over by the 1Na-'khi, not from India but from the Tibetan. They correspond to the Tibetan book of the dead.

When these books have finally been chanted the coffin is taken out and escorted by all relatives and friends (see Plate I) to the grave. En route the party carrying the coffin will stop several times, while the eldest son crawls on his hands and knees beneath the coffin to obtain a last blessing from his father or mother as the case may be. Women are not allowed to accompany the procession to the grave, but stop at a designated place.
The grave has been usually carefully selected and the actual direction it must face has all been determined by divination. The grave is the usual shallow Chinese grave and the stones are built around the coffin, the latter is not more than one foot in the ground; old people will take a string attached to the head of the coffin or hold it over the center, while the other end is focussed in line to a particular hill or peak; the coffin is shifted accordingly till it is in the right position.

Male relatives will then put soil in the tail of their long garment and walking sideways, with the back to the coffin, and holding up the back part of the garment will empty the soil slowly on to the coffin as they move along.

Soil is then provisionally added also rocks; the relatives prostrate themselves, and before leaving remove the Chinese characters which extend along the head of the coffin, and place a bowl with tea in front of it. All return now to the home of the deceased and the funeral is over.

When the funeral is over the ¹dto-¹mbas return to the home of the deceased and take down the ¹Dtv tree and while doing so one ¹dto-¹mba chants the ms. ¹Dtv ¹khi = to put down the ¹dtv. See ¹Dtv ¹khi.

In ancient times when bodies were cremated the bones were put into urns and temporarily interred till the performance of the ¹Khi ¹Nv ceremony when they were gathered and permanently interred in a place as figured on Plate III, while the ¹nv was deposited into the caves of ¹Nv-¹gkyi-¹n.a-¹k'o, see Plate IV.

It has been the custom from time immemorial for the Mo-so of Yung-nung to escort the spirits of their dead to the southern slopes of Mt. Chhana-do-rje (Phyag-nag-rdo-rje) at an elevation of 17,200 feet of the Gang-kaling (Gangs-dkar-gling) Range in southwest Hsi-k’ang. On these rocky slopes which form the north side of the La-wa-t’ang Valley, the Mo-so erected simple stone houses, often consisting only of one oblong, squared rock with a slab of rock on the top for a roof, (see Plate V), it was to these specially erected stones that the Mo-so escorted the spirits of their dead after cremation.
TRANSLATION OF THE 'ZHI 'MÄ MANUSCRIPTS
Every ceremony, no matter how brief or how extended, has its 'ddu-'mun or index book in which the books to be chanted, also the objects to be used are listed, such as 'dto-'ma (the Tibetan gtor-ma), trees, food, animals to be slaughtered as offerings etc. It usually gives drawings and outlines of the grouping of objects how the 'k'o-'byu or 'dau-'gkaw-'lā are to be set up and where, and what is to be painted on them etc.

For ceremonies like the 'Shi-go 'NV, a funeral rite for a 'dto-'mba or priest, the 'ddu-'mun are very elaborate and lengthy, still more so those of the 'Hār 'la-'llū 'kō and 'Dto 'na 'kō ceremonies, where all 'dto-'ma, 'ko-'byu, etc., are drawn in detail, and how these and other paraphernalia as trees, etc., are to be grouped.

At the 'Shi-'lo 'NV funeral rite when 'K'aw-'sso-'ma 'NV is chanted, a straw figure is made and dressed in female garb, for she represents the demon wife of 'Shi-'lo or gShen-rab, and placed on a chair, with chains, ropes, pots, etc. Inside the body, in the region of the abdomen, a bag filled with pig’s blood is suspended, and when the 'dto-'mba comes to the passage 'K'aw-'sso-'ma 'ssū, i.e. kill 'K'aw-'sso-'ma, he shoots off an arrow into the figure where the bag of blood is hidden which then bursts and thus spills her life blood. The 'dto-'mbas are nothing but realistic, and are keen to produce spectacles for the entertainment of the poor villagers who live a dreary and hard life.

Nowadays less and less of this sort of enterprise takes place, first of all on account of the cost, and second people have less time to attend such functions, although at the funeral of a 'dto-'mba all services of the officiating priests, who come from all over the neighborhood, are given free, but still they must be entertained, and the 'Na-'khi have a good appetite, especially when the meals are furnished by someone else.

At the 'Zhi 'mā ceremony few objects are used and these have already been described in the introduction.

Seven 'dto-'ma (gtor-ma) are figured some of which were used in olden times, as 'dto-'ma for 'Ssaw-'yi-'wuā-'de, 'Ō-'gko-'aw-'gko, 'Hā-'ddū-'ō-'p'ér, 'Dto-'mba 'Shi-'lo (gShen-rab), 'Lēr-'gyu-'gkhyi-'gyu, 'Muān-'bpö-'dzi-'szū and for the 'Yu-'ma. Some of these have been figured in NNCRC, p. 633. Other 'dto-'ma are those placed on the nine black spurs already mentioned, and a 'dto-'ma for the 'Lā-'ch’ou demons.
The books to be chanted are arranged in the sequence in which they occur in this work. Two are mentioned in our ḏdu-ṃun which have not been translated for the reason that none has ever been seen by my ḏto-ṃbas or myself belonging to ḏZhi ṃā. They are general books as ḏMi-k’o ṃp’u = to divest of sin, that is any carelessness or faults the ḏto-ṃbas may have committed during the performance of the funeral, these are wiped out by the chanting of this book. The other is ḏBpo ṃman ṃdtēr when the road or gates are closed to the demons. This takes place at nearly all ceremonies. A translation of such a book is to be found in l.c., pp. 797–803.

1DSU-2GKAW-1LĀ

At the ḏZhi ṃā ceremony only six 1Dsu-2gkaw-1lā are used. They consist of six stiff cards without any text on the reverse. On the recto of each of these cards is painted one of the walled realms in hell; these correspond to the ḏNyi-wūa ṃch’wua ḏdü or the six phases of existence into which man may be reborn after his demise. I consider this belief and the entire ḏHā ḏzhi ṃp’i of much later date, and to have been added after the ḏNa-khi came into closer contact with the Chinese and the tortures they portray in their hells as depicted on walls in chambers of Chinese temples. Lamaism has also contributed its share as has Hinduism.

In our collection are only five 1dsu-2gkaw-1lā, one is missing; they represent cards 6½ x 3½ inches, with a narrow brown border, in the upper larger frame is figured the particular demon who controls the respective eight-sided (walled) realm outlined in the lower smaller part or frame.

Within these walled realms are either squares, triangles or circles each with a Tibetan letter. The colors of the walled realms also differ in each instance.

The first is a chicken-headed demon controlling the realm of hell or ḏnyi-wūa; the second is the dog-headed demon controlling the realm of the Preta; the third with the sheep-headed demon controlling the Brute world, this is missing. The fourth depicts a pig-headed demon who controls the human world; the fifth figures a snake-headed demon in charge of the Asuras, and the sixth is an ox-headed creature which guards the realms of the gods. These figures apparently guard the gates to these realms to see who may enter and who may not, that is be reborn in them. The ox-headed creature holds in his left hand a stick which has been cut into or marked like a ruler denoting registered sins. In his right he carries, like all the others, a long, sharply serrated knife; a long rope with which they catch their victims is the special attribute of the other five.

All the various funeral ceremonies, as already enumerated, have their special 1dsu-2gkaw-1lā, nearly all of which are in our collection.

1 For description and figure of 1Dsu-2gkaw-1lā see l.c., pp. 63–69, Plate A.
The various realms of hell and their demon guards are described and figured in *SNL.*, pp. 74—108.

In our entire collection of *Na-*khi mss., there is only one which contains the *Zhi *mä *ddu-*mun, it is *ms.* no 2254, and is in the Library of Harvard-Yenching Institute. It commences on page 5 to end of manuscript. The first four pages pertain to the *Khi *Nv ceremony of which this also is the only copy extant.
The first symbol represents a butter lamp read ²Mba'-²mi, the second a hand ¹la, holding a lamp, and the third the symbol for box = ³dta, its phonetic value has here been borrowed for ²dta = to place, to put. There are two manuscripts extant, the only ones known to me, and it is from these two that the accompanying pictographic text has been reproduced, what was not legible in one was legible in the other, and with the two texts it was possible to reconstruct the entire text, except where the names of the gods were not known and could not be reconstructed from one or two syllables preceding the figure of the deity, the custom of the ²dto-'mbaa being to write only one or two symbols of the name and not the entire name.

Some of the deities mentioned here occur on the ¹Hä ²zhi ¹p'î, where they are figured but not named or only partly named (see SNL, part II, pp. 100-107 and Plates 34-38 inclusive), but the majority of them appear in no other ¹Na-'khi texts to my knowledge. Besides gods we also find the names of spirits and ancient ²dto-'mbas, and the latter can be recognized by their head-dress and the absence of a halo. The symbols preceding the figure of a deity, etc., spell the name of the latter, which is followed by the symbol representing a lamp or that of ¹ch'ung the picture of a string of carnelian, the phonetic value of which is borrowed for ³ch'ung = offer, present.

The manuscripts from which the text has been coordinated are nos. 2010 and 2012 respectively. The former was labelled by my late ²dto-'mba as belonging to the ²Zhi ³mä ceremony and the latter to ³Shi-³lo ⁴Nv ceremony, both are however identical. Only photographic reproductions remain in my possession, the negatives are in the Library of Congress.

²Mba'-²mi ¹la ²dta was performed long before coffins came into use among the ¹Na-'khi, the first burial to take place in a coffin was in 1723. Prior to that time corpses were cremated and the ashes interred, see Plate III.

The first coffins were introduced in Yün-nan province by the father of the Mohammedan General Nazir-ed-din who was the Commander-in-chief of the capital of Karajang, the present K'ùn-ming. His name was Sai-yin-o-te-ch'i; he was a native of Bokhara and died at the age of 69 in the 16th year of Chih-yüan, A.D. 1279.

The first burial in a coffin in the Li-chiang district took place from the village of Shu-ho (Ssu-ho) in 1723 when the mother of one Ho Tsung-shun
who was the headman of that village was placed in a coffin and interred. It is interesting to note that burial was first tried with a woman.

Since then people have been buried in coffins in the Li-chiang district, each family having its own burial plot, usually situated in a most beautiful scenic spot at the foot of the snow range surrounded by pine or oak forest, the trees of which are never cut. The burial ground of Li-chiang city is at the foot of Hsiang Shan or Elephant Mountain, facing west and to the north of the city, above a lovely stream, adjoining the Lung-wang Temple. The cemetery is in the shade of large trees of *Castanopsis delavayi* an evergreen Chinquapin, *Erythrina arborescens* trees, and pines.

There is an interesting burial ground near the last village on the western arm of the Li-chiang plain, and a little to the east of it between *Nv-lv-kö* the Chinese Haüeh-sung ts'un and *Ssaw-ssu-k'a* the Chinese Wen-hua ts'un. There exists a hill with a central depression, identifying it as an ancient crater (another crater with pumice and olivin-bearing rocks is very near there at the foot of the snow range, the crater now containing a pond, is called *Mbu Khü*). On this hill called *La-lo-gko* are many small graves consisting of small circular mounds, the inscriptions on the gravestones barely legible. (See Plate III.) Most of these graves date back to the early Ming dynasty. It was there that the ashes of cremated *Na-khi* were interred prior to burial in coffins.

All women who die in childbirth, or 100 days before or 100 days after childbirth, must be cremated as they are considered *ch'ou =* impure; this cremation takes place in the ravine which is to the north of the hill.
Rubrics:

1) In the beginning of time.
2) first there were the stars in heaven, that day was propitious, on that day the grass was born on the land, to-day the grass is green, to-day is auspicious.
3) On the left the sun appears, to-day the sun is hot, on the right the moon appears, to-day the moon is bright.
4) In the north at ²La-²ssaw-²dto-²k'o-²p'er the Tibetan is well versed in casting horoscope(s) for the year, this year is propitious.
5) In the south the ²Lä-²bbü from ²Bbü-²lv-²zhi²zaw-²man is proficient in casting the horoscope for the month, this month is auspicious.
6) In the center in ²Dzī-¹nds-ši-²gy the ¹Na-²khi is proficient in casting the horoscope for the day (night), to-night is propitious.
7) To-night the stars and ¹Zü are propitious, to-day is propitious.
8) The ²Ts'u-²lpö-²swue-²p'ä-²haw and the family of the ²Nddü-¹lä-²ch'i-²zo-²ghūgh, their desirable father ²Gko-²p'èr-²gko-³num ²dtv died.
9) To-day, I, like the chief, I, the ²dto-¹mba able to chant say to you, in the presence of you deceased.
10) I give into your hand a butter lamp which will never cease to burn.
11) You will arrive in the good land of the ²Ô and ¹Hä, you will arrive in the realm of the 360 good gods on high.

Explanation of text

Rubr. 1: We see the head of a tiger with which all texts commence, the tiger head is usually colored. It stands for... "In the beginning of time..." as already explained, see NNCRG, Vol. 2: 387. The next symbol is not read; it represents a ²dto-¹mba or priest holding in one hand the funeral wand ²Müen-²t'u, such an officiating ²dto-¹mba is termed ²Lo-¹ch'ung-²ndaw-¹khü but only when he performs a funeral rite or the ²Khi ³Nv ceremony. In the other hand he holds a book.
Rubr. 2: The first symbol to the left is read 'ch'ung it is an ideograph but used phonetically and is a picture of part of a string of carnelian beads such as women used to use over their hair above the forehead. In the same tone it can mean quick or quickly, and as here employed can also mean in ancient times, in the beginning, first as in time. It is then usually used in conjunction with the symbol for a crowing cock = འདྱུག, for a cock is the first animal to stir at dawn. The upper horizontal is the symbol for heaven with three stars below; on a level with the line below is the symbol for earth, land with grass growing on it, between is the symbol སྒྱུགས = a jewel or precious object also called སྔོན་བུ, it is a picture of the Tibetan nor-bu (see l. c., p. 439, note 773, and p. 457, note 776) or Sanskrit mani or cintamaṇi = jewel. It has the same reading as the swastika symbol སྒྱུགས and is used in conjunction with it, but the two are then read སྒྱུགས-ཨོཿ meaning Swastika, the Bön gyung-drung. For the adjective good, either of the two symbols alone can be used, as can the symbol for ox, also read སྒྱུགས, to convey the abstract meaning good, auspicious. The upper symbol on the right is read སེ་ཤི = grass and is here so used, below it is the symbol for turquoise, it stands here for the color green, it is rarely used for blue.

Rubr. 3: Is self explanatory.

Rubr. 4: The first upper symbol usually read ལྷོ་ = above, stands here for the north, the འབྲག སྦྲིཤེ believing that Lha-sa is to the north, for in the north of them and northwest live the Tibetans. Of the name འབྲགའི་སྦྲིཤེ only the symbols དཔོ་ = a board, and བཟེར་ = white are written. The slope of a hill is called དཔོ་ and བཟེར་ = at the foot of, Lha-sa being situated at the foot of a sloping hill on which the Potala stands and being the residence of an incarnate god must be བཟེར་ = white (see NNCRC, p. 170, no 246). The next symbol is the picture of a Tibetan ཨ་འོན with a large hat. In the upper right is the head of a rat སྟོད་, here read སྟོད་ བོད་ = year, for the animal cycle of 12 starts with the rat.

Rubr. 5: (See NNCRC, p. 158, note 205). The symbols represent a foot treading along a road down-hill, below is the symbol for སྲུང་ = below, for the land of the འབྲག་ཡུལ་ is to the south of the འབྲག སྦྲིཤེ. The symbol, when the three points are longer or the whole symbol is taller, is read རྒྱུ་ = fire, and can also be read རྒྱུ་ = red for the color of fire is red; when it is low it is read སྲུང་ = below, also south, which is actually called རྒྱུ་ = fire (see l. c., p. 248, note 498), རྒྱུ་ = being the name of K'un-ming the capital of Yün-nan, and as it is to the south of Li-chiang, the name is incorporated in the expression for south; it indicates that the འབྲག སྦྲིཤེ never had a single word for the various quarters of the compass. In the centre stands the figure of a འབྲག་ཡུལ་. (See NNCRC. p. 200, note 306; p. 206, note 363.) This tribe must have had in ancient times a very distinctive head-covering or head-dress now no more in use, for a འབྲག་ཡུལ་ is always depicted thus. The moon symbol resting on that read སྒྱུགས = auspicious, is here read སྒྱུགས which can mean both moon and month.
Rubr. 6: (See l. c., p. 84, note 17). The central figure denotes a 'Na-2khi pronouncing a prognosticium. The inverted moon is here read 'khu = night.

Rubr. 7: Of the six symbols only the fifth, composed of three small circles united by lines, needs to be explained, it is read 'zü = a constellation of nine stars (see l. c., p. 121, note 91).

Rubr. 8: The figure seemingly enclosed in a tent or house is called or read 'Ts'u-1bpö-2swue-2p'ä-haw a literal translation of which is demon ceremony chief sleep. Any male head of a household in which a death has occurred is thus called. Usually the figure alone would be called 'ä-2ssì = father, the wood symbol 'ss also stands for 2swue-2p'ä = chief, as there is no symbol for the first syllable "2swue" the nearest to it "2ss" is used. He is the chief who takes care of all the guests and prepares sleeping quarters for them. Of the words 'Ts'u-1bpö the first refers to the deceased who is considered a demon prior to his being escorted to the realms of the gods. 1Bpö means to chant, perform a ceremony.

The word 'bpö seems to have one origin with Bön; the 'Na-2khi are unable to pronounce final letters or consonants, so bön becomes 'bpö, in 'Na-2khi, it means to chant, pray, perform a ceremony. I quite agree with Hoffmann's conclusion as to the meaning of bon, it is corroborated by the 'Na-2khi 'bpö. In his „Quellen zur Geschichte der tibetischen Bon-Religion“ he says on page 137, „mich dünkt es, daß bon zu dem absoluten Verbum bon-pa zu stellen ist... und mit zlas (besser bzlas) murmeln, murmelnd rezitieren wiedergegeben wird“. He states that the word bzlas-pa is especially used for the mumbling of magic words. The word zlas is pronounced da or de, it is possible that the Mo-so term for a shaman viz., 2Nda-2pa in Yung-nung is identical with it.

The mourning son is called 2Nddü-1lä-2ch'i-2zo-2ghügh, 2Nddü-1lä means orphan, and the remainder "this son good". Colloquially he is called 2zo-1ch'ër; the mourning daughter is known as 2Nddü-1lä-2ch'i-2mi-2gkyi but only at the death of a mother, and colloquially she is called 2mi-1ch'ër. A deceased father is compared to a male crane who is about to rise and fly to the high clouds, like the deceased who is about to be escorted to the realms of the gods, on high. He is termed 2Gko-1p'ër = the white crane, the crane with the straight bill = 2gko 1num 1dtv. If the deceased is a mother she is called 2Ghügh-1khu-2ghügh-1lo-2bbüe which is also a term for a female crane.

Rubr. 9-10 need no special explanation, save that in rubric 9 the two figures represent, the first a headman, the second a 'dto-1mba and the third the deceased (see SNL, p. 108, also NNCRC, p. 276, note 582). In rubric 10 is a 2mb'a-2mi or butter lamp, the symbol for butter 'ma-1p'ër and the negation 'muän. In Rubric 11 we see two gods here read 2Ö 1nä 1Hä = the 2Ö and 1Hä, that is all the gods. The numeral 360 separated by the adjective 2ghügh = good refers to the 360 good gods, 1gū = on high, and 2't'u = arrive. (See 'Hä 1shi 1p'i in SNL, II: 74.)
Rubrics:

1) You have arrived in the land of the bright sun, and in the land of the bright moon, you are escorted on high to the realm where once born one never dies.

2) The son of the deceased (Nddü-lä-ch'i-zo-ghügh) and the Ts'u-bpö-swue-p'ä-haw.

3) Of the gods (this does not refer to rubric 2, but to the next rubric).

4) Milk the white half-breed yak, white yak, white goat and white sheep, they make butter and from 1000, 100 loaves of butter make butter lamps.

5) Yü-mun-llü-soi with such a lamp placed into your hand,

6) you are escorted to the land of the Ö and Hä (see NNCRC, p. 91, note 42).

7) You have not been caught in the 18 realms of Lä-ch'ou in hell.

8) You have not been caught in the 9 black houses of Nyi-wua = hell.

9) You have not been caught in the lake of Khyü-dso = the land of the brutes (animal world).

Explanation of text

Rubr. 1: The three symbols in the centre of the rubric read muñ mun shi; only the two upper are read, the third, a reclining demon referring to the deceased is not read but elucidates the second one mun = a horsefly, here phonetically used for mun = to die; of the last two symbols of the rubric, ggö bpü escorted on high, the lower one is written differently from that usually employed, it is the picture of a colander = bpü with the steam escaping upwards instead of from below, it indicates that the manuscript is not a Li-chiang one where this symbol is not employed.

Rubr. 2: The symbol for "mourning son" is here written out more fully than in rubric 8 of page one. The sheep's head is here superimposed on a body with two legs and two arms. The symbol ndi (here read nddü) between the horns of the sheep acts as a phonetic; the sheep head in the name Nddü-lä-ch'i-zo-ghügh is not read but indicates the person is yü = alive, living;
sheep is 'yü also ʒbbū, the latter is the ancient literary term. The small symbol to the right is read ʒch'i = this, a demonstrative pronoun, with ʒghügh = jewel, drawn on a stem like a flower, is phonetically employed in the name of the mourning son. The last symbol ʒhaw = food is here a phonetic for ʒhaw = sleep in the term for the chief representative of the household where the death took place.

Rubr. 3: contains the symbol for ʒhā = god or gods, the genetive is not written and the objects belonging to the gods are found in rubric 4: where we have ʒndsu = halfbreed yak, ʒmbēr = yak, ʒds'i = goat and ʒyü = sheep. The symbol attached to the base of the heads and the symbol for a container serve as the verb ʒch'wua = to milk, the particular animal to which it is attached. The next two symbols read from top down are ʒma-ʃp'ēr = butter, followed by ʒdtv = 1000, and ʒghügh = the swastika here used for the numeral 100, the last is a butter lamp or ʒmb'a-ʒni.

Rubr. 6: shows four symbols, the lowest ʒdū = land, above it ʒŌ and ʒHā = the gods, and ʒbpū = escort.

Rubr. 7: The muskdeer head without the fangs superimposed on a human figure represents the demon ʒLā-ʒch'ou (see SNL, p. 13, note 2; pp. 44-45; also NNCRC, pp. 747, 382, note 766), the numeral 18 (10 + 8), the symbol ʒch'ou here written with coils of intestines, hence unclean, impure, follow. There are 18 realms in ʒNyi-ʒwùa or hell, see the ʒShi-ʃlo ʒNv ms., ʒNyi-ʒwùa ʃts'ā-ʃho ʒdū ʃts'u ʃdzu-ʃhwua, but these are apparently different from the 18 ʒLā-ʒch'ou realms in hell. There remain two symbols ʒmuān = not, ʒ'a = caught. The last, the head of a chicken = ʃa, phonetically used for ʃa to be caught, to catch (see SNL, p. 79).

Rubr. 8: The first two symbols ʃnyi = fish, ʒdū = land are here read ʃNyi-ʃwùa and stand for hell (see SNL, p. 74, also NNCRC, p. 86, note 23; p. 269, note 572). There are nine black houses in hell, the black dot = ʃna is in the symbol for ʃwùa = house.

Rubr. 9: ʃKhyū-ʃdso ʃdū = juniper, lizard, land; of these three symbols the two upper are phonetics for ʃKhyū-ʃdso = the animal or brute world, the third is an ideograph, ʃdū = realm (see l.c., p. 85). Often the name is written wrongly ʃKhyū-ʃsso. Of the words ʃmuān ʃ'a only the negation is written. The last symbol ʃkhū = lake refers to the poison lake which is said to exist in the animal world wherein the soul may be detained (see l.c., p. 85, also NNCRC, p. 84, note 18).
Rubrics:

1) Nor have you been caught in the land of the Preta (Yi-ndaw dū).
2) You are escorted to the excellent realm of the beautiful 33 gods.
3) Ō-mun-lū-ssū your body and soul are now at peace, your horse is well and its mane is beautiful; I the dto-’mba
4) have placed in your hand the golden butter lamp, let your mouth pronounce lū-’ma-’hō and light your lamp and present it before the great god Gkaw-’mbu-’ndēr.
5) Before Gy-aw-de-yi-dū light your lamp.
6) Before ’T’ai-’mbu-’shu ’Ya-’ddii
7) light your lamp.
8) Before Ndo-’mu-ndaw ’Hā-’ddii light and present your lamp.
9) In the East before K’o-’ts’a-’mbu ’Yi-’ddii present your lamp.

Explanation of text

Rubr. 1: The first symbol a fat-bellied demon called Yi-ndaw stands on the symbol dū = land (see NNCRC, p. 86, note 29, also SNL, p. 82).

Rubr. 2: On the outside of the enclosure in which a god sits are two flowers ‘bā, here read szi = beautiful. The remainder of the symbols are self-explanatory (see NNCRC, p. 300, note 667).

Rubr. 3: As the deceased is given a horse to ride, it is here introduced; such a horse is called Tsa-’ngu and usually figured thus: on the top of its head is the ’nv or pine branch which represents the deceased. Soul in Na-khi is Ō-hā, it is often only written as here with the symbol for moon. Mouth = hā, more correctly it is written in conjunction with the symbol for turquoise = Ō-hā = soul. It is interesting to note that the symbol for shadow also stands for the shadow of an image or object. In our text only the moon symbol is written and above it that for body = ’gū, it can also stand for the adjective ’gū = good or well, in the sense of well being.

Rubr. 4: All eight symbols before the picture of the deity are phonetically employed, the first four for the Dhāraṇī lū-’ma-’hō; the next four spell
the name of the god viz: ²Gkaw-²bbū-²yi-²ndēr, but nothing is known about him. The symbol ¹ch'ung = carnelian is here a phonetic for ³ch'ung = to present, offer, it is attached to the lamp.

**Rubr. 5:** Of the name of this god only the first syllable ²Gyu, and the last two ²ds-²lēr are written, the word ¹aw is omitted. Nothing is known of him. The words ¹gyu-¹aw ₃ it is possible that the god had his origin there.

**Rubr. 6:** The four symbols in this rubric are applied phonetically in the name of the god ³T'a-³bbū-³gkv-³shu, nothing is known of him.

**Rubr. 8:** ¹Ndo-¹shi-²muān-¹ndaw is fully written out, the symbols being used phonetically.

**Rubr. 9:** The first two symbols are ²nyi-²mā ²t'u = sun rise, hence East, the name of the deified ²dto-¹mba or ²Dto-¹ddū = great teacher is ¹K'o-³ts'ä-³ts'ä-³mbbū, here written ¹K'o-³ts'ä-³ssä-³mbu (see NNCRC, p. 151–152, note 167).
Rubrics:

1) In the South before ſSsā-ţhi-1ma-3ngu 1Dto-1-ddü present your lamp.
2) In the West before ſNa-3sā-1ch'ung-1lu 1Dto-1-ddü present your lamp.
3) In the North before ſGv-3sā-1k'o-1mba
4) 1Dto-1-ddü present your lamp.
5) In the centre between heaven and earth before ſSso-1yu-3dzi-3gv 1Dto-1-ddü present your lamp.
6) Before ſT'u-tsū-3s-3wuā 1Hā-1-ddü present your lamp.
7) Before ſMi-3dshi-3gko-3ndēr 1Hā-1-ddü present your lamp.
8) Before ſLēr-3gyu-3gyi-3gyu 1Hā-1-ddü present your lamp.
9) Before ſLēr-3wuā-5p'u-ts'o 1Hā-1-ddü present your lamp.
10) Before ſT'a-3saw-3lēr-3wuā 1Hā-1-ddü present your lamp.

Explanation of text

Rubr. 1: This deity or deified 1dto-1mba is well known. The symbol in the upper left is read ſYi-2ch'i-2-mùen = south, it represents the tail end of the water symbol ɣyì, all streams in 1Na-khi land flow from north to south not only the Wu-liang Ho mentioned by the compilers of the 1Na-khi – Chinese dictionary, Li Lin-ts'an and Ho Ts'ai (see Mo-so Hsiang-hsing wen-ts'iu-tzu-tien [17], p. 19, no 185). The three other symbols spell the syllables ſSsā-ţhi and ſngu of the 1dto-1mba's name, the syllable ſma is not written. It can be seen how difficult it is to decipher names of gods, etc., when one or often two syllables or even more, in the better known names, are omitted. (See NNCRC, p. 151, note 167).

Rubr. 2: Of the western one = ſNyi-3mā-1gv, also only three syllables are written: ſNa-3sā-1ch'ung, the last ſlu is omitted.

Rubr. 3: The northern one ſHo-3gv-1lo, this is indicated by the upper part of the water symbol ɣ, has all four syllables of his name written ſGv = bear, ſsā = goral, ſk'o = basket, and ſmba = goitre, the tones in the name are different in all but the last syllable from the pictographs here phonetically employed. (See l.c., note 167.)
Rubr. 5: Of this 4dto-1mba's name all syllables are written, 4SSo = dry, 1yu = decayed, 4dzǐ = to tie(-up) and 4gv = body. (See l.c., note 167.) He is the central one (see p. 1, rubric 6).

Rubr. 6: The name of this god is fully written out: 1T'u = trough, 4ts'ū = millet, 4ss = liver, 4wuā = five. Nothing is known of him, he occurs only in this text as far as ascertained.

Rubr. 7: Of his name only three syllables are written = 3Mi = fire, 1dashi = bird claws, and 2ndēr = a pond. The word 3gko is not written. This is the only place where his name occurs as far as known.

Rubr. 8: This is the well known leader of the 360 2Bū-1'd'a; see NNCRC, p. 133, note 117, Plate 40. His name is here fully written out.

Rubr. 9: Another unknown deity. His name is fully written out 1Lēr = call, 2wùa = house, 2p'u = a buble, 2ts'o = dance.

Rubr. 10: 8T'a-1ssaw-1lēr-2wuā all symbols phonetically used, 8T'a = pagoda, 8ssaw = breath, 1lēr = call, 2wuā = five. The name of this deity occurs only in this manuscript.
Rubrics:

1) You have arrived before ¹Bbër-¹mbbů-²gkaw-²yi ⁴bpö-⁴mbö present your lamp.
2) You have arrived before ¹Bbër-¹mbbů-²ä-²bbů ⁴dto-¹ddü present your lamp.
3) You have arrived before ⁴Ss-²gyu-²bpa-²dtů
4) ⁴dto-¹mba present your lamp.
5) You have arrived before ¹Dtů-¹mba ³Shi-³lo present your lamp.
6) You have arrived before ⁴Gv-¹la-²yi-²bbů ²Hä-¹ddü present your lamp.
7) You have arrived before ¹Mûan-³llů-¹ddu-²ndů present your lamp.
8) You have arrived before ¹Zû-²ghûgh-²wuà-²gkv ²Hä-¹ddü present your lamp.
9) You have arrived before ⁴Ss-²bbû-²gyi-²t’u and ⁴Gkaw-³llů-¹na-²wuà

Explanation of text

Rubr. 1 to 5: represent ⁴bpö-⁴mbö or ⁴dto-⁴mbas, while from 6–9 ²Hä-¹ddü or great gods, the Tibetan Lha-chhen, are figured. Their names are all phonetically rendered. The only ones known are ¹Dtů-(⁴dto-)¹mba ³Shi-³lo (see NNCRC, p. 82, note 11) and ⁴Mûan-³llů-¹ddu-²ndů (see L.C., pp. 79–81, note 10). Nothing is known about the other gods and ⁴dto-⁴mbas mentioned on this page. The ⁴dto-⁴mbas wear the five-lobed crown, or the large broad hat in which they are often figured in miniatures on the first page of a manuscript. The gods are distinguished by their pointed headdress. ⁴Mûan-³llů-¹ddu-²ndů is always easily recognized by his high forehead as in his Chinese representation as Shou-hsing.
Rubrics:

1) 'Hä-iddü light your lamp.
2) You have arrived before 'Gv- mbbū-ssā-ssu 'Hä-iddü light and present your lamp.
3) You have arrived before 'Yu-nyi-gkyi-ngu light and present your lamp.
4) You have arrived before 'Bpa-dtū-lo-nyi, light and present your lamp.
5) You have arrived before 'Nyi-t'u-gkv-wūa, light and present your lamp.
6) You have arrived before 'Ssaw- bbū-ssaw-1a
7) light and present your lamp.
8) You have arrived before 'Müb-1yū-t'i...?, light and present your lamp.
9) You have arrived before the great dto-mba and 'Llü-bu 'Yu-shi-ō-zo, light and present your lamp.
10) You have arrived before 'Ssaw-yi-wūa-de 'Hä-iddü, light and present your lamp.

Explanation of text

Rubr. 2: The name of this unknown deity is fully written out 'Gv = to protect, 'mbbū = to crawl, 'ssā = goral and 'ssu = a die.

Rubr. 3: This is not a deity but a 'bpö-mbö, he officiates in the realm of the 'Ssu Nāga clan who dwell in water. He is their dto-mba. See NNCRC, pp. 127, 148, note 157. His name is fully written out: 'Yu = decayed, 'nyi = sun, 'gkyi = shears, 'ngu = a grain box.

Rubr. 4: This is also a 'bpö-mbö, he serves the 'Dtū Nāga clan, his name is fully written: 'Bpa = frog, 'dtū = to strike as on an anvil, 'lo = muntjak, 'nyi = fish. See l.c., pp. 127, 148, note 157.

Rubr. 5: This is apparently a 'Hä-iddü or great god, nothing is known of him. His symbols have been explained.
Rubr. 6: ²Saaw-²bbü-²ssaw-¹la is a terrestrial ²dto-¹mba (see l.c., pp. 127, 148, note 155; p. 237).

Rubr. 8: A deity whose full name is not known as only three symbols are written namely: ²Müan = heaven, ¹yü = sheep, and ¹t'i = a carpenters plane.

Rubr. 9: This is the famous ²dto-¹mba of the father of the human (¹Na-²khi) race ²Müan-³llü-¹ddu-²ndzí, his name is ¹Yi-¹shi-¹o-²zo. Strangely the name is often only indicated by the symbol for pig = ¹bu, the Tibetan for pig is phag, and it is here so used but not read, pha or p'a means a ³Llü-¹bu or ²Saaw-nyi-¹p'a or genuine sorcerer in contradistinction of a ²dto-¹mba or priest. He was apparently ²Müan-³llü-¹ddu-²ndzí's sorcerer or ³Llü-¹bu. The last syllable of his name is ²zo here written with the symbol ¹zo = a jar of earthen ware. See NNCRC, p. 216, note 377; p. 227, note 404; p. 526, note 807. He wears the trident-like ¹Bä-²k'o and the long feathers of the ³gko-¹na the great black vulture Aegypius monachus of the northern grasslands, the hat is usually figured thus:

![This type of hat colloquially called ¹Ssu-¹p'ër ³dtä-²lä is only worn by ²dto-¹mbas performing the ²Khi ³Nv funerary ceremony; the literary name is ¹Bä-²k'o.]

Rubr. 10: This is the great ¹Na-²khi celestial deity ¹Saaw-²yi-²wüa-²de. It is strange that the syllable ¹na = black often occurs in his name, it is never read and not a single ²dto-¹mba I had asked could explain its presence. I have also so far been unsuccessful to discover his Tibetan Bön identity which must undoubtedly exist, perhaps the syllable ¹na is the key to it. See l.c., p. 129, note 108. also Plate 29.
Rubrics:

1) You have arrived before ²Muan-³mi-²p'er-²nyi ²Hai-¹ddü light and present your lamp.
2) You have arrived before ²Shi-¹la-³wu-¹gko ²Hai-¹ddü light and present your lamp.
3) You have arrived before ²Ss-²bpa-²ts'ä-¹gyu ²Hai-¹ddü light and present your lamp.
4) You have arrived before the seven ²Ngaw ²ggo ²T'i-³mi (²shër-³gkv) goddesses light and present your lamp.
5) You have arrived before ²T'u-²gkaw-²ngv-²gkv, light and present your lamp.
6) You have arrived before ²T'i-²gv-¹ho-¹bbër-¹khyu, light and present your lamp.
7) You have arrived before ²Hai-¹ddü ³T'a-¹ddü, light and present your lamp.
8) You have arrived before ²P'u-¹la ³Ds'i-²bbu light and present your lamp.
9) You have arrived before ²Hai-¹nggo-³p'u-²nyu ²Hai-¹ddü, light and present your lamp.
10) You have arrived before ²Ss-²bpa-¹ch'ung-²sso ²Hai-¹ddü,

Explanation of text

Rubr. 1: It seems to me that this deity represents ²Muan-³mi-²bpa-¹lo rather than ²Muan-³mi-²p'er-(²p'u-)²nyi which occurs in no other ¹Na-²khi manuscripts. The former is the mountain god of the Am-nye Ma-chhen. The symbols used here are: ²Muàn = not, ²mi = fire, ¹p'er = white and ²nyi = penis. For explanation of the former see NNCRC, p. 132, note 116.

Rubr. 2: This is the famous deity usually called ³Shou-¹la-³wu-²gko, identical with the Tibetan Bön gShen-lha-od-dkar, the father of the Bön gods. His name is here written ²Shi instead of ³Shou, with the symbol for ¹Ngyu-³na
Shi-lo \(^1\)Ngyu = Mt. Kailas. See I. c., p. 169, note 242, also Frontice-piece to first volume of NNCRC, and Plate C, pp. 259–262.

Rubr. 3: Nothing is known of this deity. The symbols used in the name are \(^2\)Ss = wood (a tree), \(^2\)bpa = frog, \(^2\)tsū = salt and \(^1\)gyu = a mould.

Rubr. 4: These seven goddesses are called \(^2\)Ti-\(^3\)mi and are goddesses of victory. There are also nine \(^2\)Ngaw-\(^2\)zo-(\(^2\)ngv-\(^2\)gkv) or nine male victors they have however no special name. The name of these seven goddesses occurs only in this manuscript (see I. c., p. 135, note 122).

Rubr. 5: Although the name here written is \(^2\)T'u-\(^2\)gkaw \(^2\)ngv-\(^2\)gkv, the \(^2\)T'o-\(^2\)gko \(^2\)ngv-\(^2\)gkv are meant. See I. c., p. 703; 145, note 145.

Rubr. 6: Nothing is known of this deity. The symbols used in writing his name are: \(^1\)t'i = a carpenter's plane, \(^2\)gv = body, \(^1\)ho = the milky way, \(^1\)khyu = the Garuḍa and \(^1\)bbēr = rope.

Rubr. 9: This is a \(^2\)P'u-\(^1\)la or personal god whose name is \(^3\)Ds'i-\(^2\)bbū written with \(^3\)ds'i = goat and \(^2\)bbū = a pot. \(^2\)P'u-\(^1\)la is nearly always written \(^1\)p'ēr = white, \(^1\)la = hand. See p. 8, rubric 6.

Rubr. 10: This deity is figured with hands folded; the words \(^2\)Hā-\(^1\)négo actually mean god I; it may however be part of the name of the deity, the rest of the name is written \(^2\)p'u = a bubble, and \(^1\)nyu = to wiggle, to shiver.

Rubr. 11: These symbols have already been explained. Nothing is known of this deity.
Rubrics:

1) light and present your lamp.

2) You have arrived before ¹P'u-²zhoú-³dto-⁴gy ⁵Ḥa-¹ddü, light and present your lamp.

3) You have arrived before ¹Na-⁵ffũ-⁶sso-⁷gyu ⁵Ḥa-¹ddü, light and present your lamp.

4) You have arrived before ¹Dsä-²wũa-³ã-⁴mbũ ⁵Ḥa-¹ddü, light and present your lamp.

5) You have arrived before ¹Dsä-²shi-¹la-²ddo ⁵Ḥa-¹ddü, light and present your lamp.

6) You have arrived before ²P'u-¹la ¹Ss-²bpa, light and present your lamp.

7) You have arrived before ²Mi-¹ts-³mi-⁴ggũ ²Ḥa-¹ddü,

8) light and present your lamp.

9) You have arrived before ²Ggü-²shi-³nv-⁴t'u ²Ḥa-¹ddü, light and present your lamp.

10) You have arrived before ²Wũa-²chwua-³nv-²t'u ²Ḥa-¹ddü, light and present your lamp.

Explanation of text

Of all these deities only one is known, namely ¹Dsä-²shi-¹la-²ddo in rubric 5. He is better known as ¹Dsä-²shi-¹na-²ddo. See NNCRC, p. 149, note 162. He is the ḃpö-⁴mbö who suppresses the ¹Dsä demons. Here he is called ²Ḥa-¹ddü = great god. The word ²ddo is borrowed from the Tibetan, six in ¹Na-²khī is ⁴ch'wua.

In rubric 6, ²P'u-¹la is written with a tiger's (head) = ¹la instead of the symbol for hand = ¹la. See p. 7, rubric 9.
Rubrics:

1) You have arrived before ¹Ha-1n̂o-2wûa-1ǧko ¹Ha-1ddû, light and present your lamp.
2) You have arrived before ¹Ts-á-1mi-2mi-2wûa ¹Ha-1ddû, light and present your lamp.
3) You have arrived before ¹Ha-1yû.
4) ¹ts-á-1chwua ¹Ha-1ddû, light and present your lamp.
5) You have arrived before ¹Ha-1n̂o-2ts-á-2dso ¹Ha-1ddû, light and present your lamp.
6) You have arrived before ¹Ts-á-1la-2dto-2dtér ¹Ha-1ddû, light and present your lamp.
7) You have arrived before ¹Gkyi-2yu-2sso-2mbûc ¹Ha-1ddû, light and present your lamp.
8) You have arrived before ¹La-2bbû-2t-2u-1ǧko ¹Ha-1ddû, light and present your lamp.
9) You have arrived before ¹Wûa-2ssaw-2gkyi-2yu ¹Ha-1ddû, light and present your lamp.

Explanation of text

Of the deities here enumerated only one is known, he is ¹La-2bbû-3t-3u-1ǧko ¹Ha-1ddû; the first syllable of his name is here written with the symbol for ¹Ha = god, it is the Tibetan lha = god, and its Tibetan phonetic has been borrowed as happens often in 'Na-khi texts. He is equivalent to the Tibetan Lha-bon-thod-dkar, he was the ¹bpö-1mbö of the gods and a great god himself. He was also the grandfather of ¹Dto-1m̃b̃a ¹Shi-ào (gShen-rab(s)-mi-bo). See NNCRC, p. 148, note 158.

All the other gods are unknown.
Page 10

Rubrics:

1) You have arrived before 'Gkyi-1yu-ssaw-1la-wūa Hā-ddū, light and present your lamp.
2) You have arrived before Gkaw-t'u Hā-ddū, light and present your lamp.
3) You have arrived before Na-shi-a-yu Hā-ddū, light and present your lamp.
4) You have arrived before Yu-gkyi-ssaw Hā-ddū, light and present your lamp.
5) You have arrived before Gkv-nddū-zaw-mbūe Hā-ddū, light and present your lamp.
6) You have arrived before S-mun-lo-ghugh,
7) Hā-ddū, light and present your lamp.
8) You have arrived before Mi-yi-zhi Hā-ddū, light and present your lamp.
9) You have arrived before Khyu-la-p'u-ts'o Hā-ddū, light and present your lamp.

Explanation of text

The names of all the above gods occur only in this manuscript.

Rubr. 1: The symbols used in writing his name are: Yu = decayed, gkyi = cloud, ssaw = breath, la = hand and wūa = house.

Rubr. 2: The first symbol is hā and is here not part of the name. The second symbol below is read gkaw and is derived from the Tibetan, the third upper is t'u = a trough.

Rubr. 3: The upper symbol is na = black, derived from the Tibetan character nāg = black, followed by shi = meat, t'a = pagoda, and yu = decayed.

Rubr. 4: Of the four symbols used the first is yū = sheep, and the third gkyi = shears.
Rubr. 5: None of these symbols has appeared before in this text. The first is 'gkv = head, the second is represented by a symbol whose original sound complex is 'ndi, it represents the young, curled frond of the Bracken fern, *Pteridium aquilinum*, which in early spring is gathered by the children for food for in the spring food is scarce and must be augmented by wild growing plants. 'Na-'khi peasant land-holdings are not large and if the family consists of five members there is usually not enough grain left to last till the first new crop comes in, hence the saying: 'Ndi 'zo 'ndi 'gkwuo-'gkwuo, 'zo 'gkyi 'gko 'lā 'shēr which literally means: fern young fern (frond) curled, child small inside again redeemed, freely translated: When the young 'Ndi fronds appear, there is no fear of children to die of hunger.

The next symbol is 'zaw = planet, and the last 'mbbūe it is the picture of a book or manuscript. This is an old literary term, the colloquial for book is 't'ā-'ghūgh.

Rubr. 6: The first symbol has been explained, the second is 'mun = heaven, a conventionalized form. The third can be read 'lo and also 'k'a, it represents a valley with a spring and flowing water. Here it is read 'lo = valley; the last is the companyon of the 'Mun demons, the 'Ghūgh, the short lines on the arms and legs represent hair. (See *NNCRC*, pp. 116–120; p. 93, note 47.)

Rubr. 8: Of these four two have been explained, the second is 'yi = a serow, the last 'zhi = snake.

Rubr. 9: Two of the symbols only need an explanation. The first is usually read 'dgyū = to crow, a chicken crowing, here it is read 'khyu, 'Khyu = chicken is a Tibetan loan word and in such a case the phonetic character 'khyu is usually inserted, see p. 12, rubric 5. The last symbol is 'ts'ō = elephant.
Rubrics:

1) You have arrived before 'La-3bbū-t'u-gkaw 3Hā-1ddū, light and present your lamp.
2) You have arrived before 'La-2yi-1ssu-1dso 2Hā-1ddū, light and present your lamp.
3) You have arrived before 2Ss-2bpa-2gyi-2mun
4) 2Hā-1ddū, light and present your lamp.
5) You have arrived before 'La-2gyi-1ssā-3bbū 3Hā-1ddū, light and present your lamp.
6) You have arrived before 2Ss-2bpa-1la-2gyi 2Hā-1ddū, light and present your lamp.
7) You have arrived before 'La-3gko-1yū-2sso 3Hā-1ddū, light and present your lamp.
8) You have arrived before 1Ho-3gko-2gyi-2mun 2Hā-1ddū, light and present your lamp.

Explanation of text

Rubr. 1: There seems to be a repetition, or the deity mentioned on page 9, rubric 8, is a different one. I personally believe it is a repetition.

The symbols in the other rubrics have already been explained on previous pages. There are to be questioned the last symbols of rubrics 3 and 8 respectively. These symbols are read 'Mun = heaven, but here they have the sound value of 'mun, see page 10, rubric 6. If the last two syllables are part of the name then the following two: 'Hā-1ddū are correct, if they stand however for 'gyi-'mun, the Tibetan rgyal-mo = queen, then 'Hā-1ddū must be omitted. However I believe that 'gyi-'mun is part of the name, for the syllable 'mun in the title 'gyi-'mun is always written with the one of rubric 6 of page 10, never with 'muna = heaven.
Rubrics:

1) You have arrived before $^{\ddag}$Ss-$^{\ddag}$bpa-$^{\ddag}$sso-$^{\ddag}$mbüe-$^{\ddag}$k'ö $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

2) You have arrived before $^{\ddag}$Wùa-$^{\ddag}$kyi-$^{\ddag}$ngv-$^{\ddag}$t'u $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

3) You have arrived before $^{\ddag}$Wùa-$^{\ddag}$la-$^{\ddag}$sso-$^{\ddag}$mbüe $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

4) You have arrived before $^{\ddag}$Zü-$^{\ddag}$k'ö-$^{\ddag}$dto-$^{\ddag}$ch'ung $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

5) You have arrived before $^{\ddag}$Khyu-$^{\ddag}$la-$^{\ddag}$dto-$^{\ddag}$sso $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

6) You have arrived before $^{\ddag}$Ds'i-$^{\ddag}$bbü-$^{\ddag}$ngo-$^{\ddag}$khü $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

7) You have arrived before $^{\ddag}$ Ngo-$^{\ddag}$khü-$^{\ddag}$wùa-$^{\ddag}$ts'ü $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

8) You have arrived before $^{\ddag}$ Ngo-$^{\ddag}$khü-$^{\ddag}$gko-$^{\ddag}$shi $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

9) You have arrived before $^{\ddag}$Gkv-$^{\ddag}$nddü-$^{\ddag}$zaw-$^{\ddag}$mbüe $^{\ddag}$Hä-$^{\ddag}$ddü, light and present your lamp.

Explanation of text

Rubr. 1: The only symbol to be explained here is that for dog = $^{\ddag}$k'ö; it is the last one in the rubric.

Rubr. 4 and 5: In each of these two rubrics appears the syllable $^{\ddag}$dto = board (a wooden board, pine board) in rubric 4 it is vertical and in rubric 5 it is horizontal.

Rubr. 6, 7 and 8: each have the symbol $^{\ddag}$khü = lake, compare with the last symbol in the name on page 3, rubric 4, there the $^{\ddag}$khü symbol is full of dots, it is read $^{\ddag}$ndër = a pond, a shallow one showing parts of the dry bottom.
Rubrics:

1) You have arrived before ḡā-yū-muān-yū ḡā-ddū, light and present your lamp.
2) You have arrived before ḡo-gkv-ngaw-wūa-ts'ū ḡā-ddū, light and present your lamp.
3) You have arrived before ḡo-xū-wūa-p'u ḡā-ddū, light and present your lamp.
4) You have arrived before ḡv-la-egkaw-bbēr ḡā-ddū, light and present your lamp.
5) You have arrived before ḡa-ch'i-wūa-t'i ḡā-ddū, light and present your lamp.
6) You have arrived before the 13 ḡo-gko-ssō-chung, light and present your lamp.
7) You have arrived before ḡo-(gko)-ssō-mbbū ḡā-ddū, light and present your lamp.
8) You have arrived before ḡkaw-a-na-lv ḡā-ddū, light and present your lamp.
9) You have arrived before ḡt'u-t'i-illū ḡā-ddū, light and present your lamp.

Explanation of text

The symbols in the first three rubrics have already been explained.

Rubr. 4: The first symbol has two readings, the primary one is ḡu = the stomach of a ruminant the second is ngv = firm, strong. This deity is usually called ḡu-la-gko-bbū, see SNL, II., p. 112, and Plate 37, sect. 100; also NNCRC, p. 131, note 111.

Rubr. 5: In ms. no 2012 appears the syllable ḡsh = claw of a bird of prey instead of ḡch'i = the weight of a scale, the second symbol in the rubric.

Rubr. 6: The first character is A, a Tibetan syllable borrowed by the ḡto-mbas for the syllable ḡo, this letter always stands for ḡo-gko-gaw-gko when it occurs.
alone, here it has simply the sound value $\ddot{O}$. The last symbol in the name: $\ddot{O}$hun represents an awl, it is followed by the numeral 13, i.e., 10 and 3. In ms., no 2012 the name is followed by the figure of a god. There are apparently 13 gods bearing that collective name.

Rubr. 8: In this ms. the head of the bird was very indistinct and it may have been that of a duck = $\ddot{a}$w, i.e., a tame duck, a wild duck is called $\ddot{m}$b'$\ddot{a}$; thus the name may have to be read $\ddot{a}$w-$\ddot{g}$kaw-$\ddot{z}_\ddot{a}$-$\ddot{n}_\ddot{a}$-lv. In ms., no 2012, the name is written $\ddot{a}$-$\ddot{g}$ko-$\ddot{z}_\ddot{a}$-lv. The third symbol $\ddot{z}_\ddot{a}$ represents a mouth with tongue protruding and enunciating $\ddot{z}_\ddot{a}$; the symbol has no other meaning. The last one in the name is that of a dragon = lv, probably derived from the Chinese lung.

Rubr. 9: The last symbol in the name of this deity is $\ddot{ll}_\ddot{u}$ = a tick, such as afflict sheep and cattle.
1) You have arrived before ²T'i-³llum-¹ssaw-²ds'î ²Ha-¹ddü, light and present your lamp.

2) You have arrived before the 18 ²Ghügh-²ddo-¹na-⁸gyu ²Ha-¹ddü, light and present your lamp.

3) ¹Yü-⁴mun-³llum-²ssi you have arrived at the beautiful mountain

4) and beautiful cliff which never grow old, you have arrived at ²Müan-³llum-²ndaw-¹gyi ³Khü which never dries up, (you have arrived) at the ¹Ha-²yi-²bon-¹ndzêr which never ages, and at ¹Ngyu-³na-³shi-²lo ¹Ngyu which never grows old.

5) You have arrived at ²Ddv-¹p'er-²ssi-¹nggü which never diminishes in size.

6) You have arrived at the torch of the gods which is never extinguished.

7) You have arrived before ²Ddv-¹p'er ¹Khyu-²t'khyu (Guruţa) who is never ill and whose wings scintillate; you have arrived where ¹Õ-³här-²müan-²ndshêr dwells and whose voice (the thunder) never grows weak.

8) You have arrived in the beautiful 33 realms of the gods on high.

Explanation of text

Rubr. 2: The swastika is read ²Ghügh-²ddo it is the Tibetan gYung-drung, see NNCRC, p. 115, note 81, there are 18 Swastika gods called ¹Na-⁸gyu, they occur only here in this manuscript.

Rubr. 3: The deceased is here shown with a monkey head = ¹yü, indicating that he is now considered an ancestor, see pages 1 and 2, and rubrics 9 and 2 and 5 respectively. The symbol ⁴ssö is not read here but in conjunction with that of mountain denotes a high mountain where the thin air causes ringing in the ears; the flower symbols attached to that of the mountain imply that the mountain is beautiful, see page 3, rubric 2. What the meaning of the symbol ⁴szü = willow leaves is could not be determined.

Rubr. 4: We have here the symbol for cliff also with a flower attached to it read ¹a = cliff, ²szî = beautiful. ²Müan-³llum-²ndaw-¹gyi ³Khü is Lake = ³Khü
Manasarowar (see NNCRC, p. 424, note 771), it is only written with the abridged symbol ཀ་ནི་bagai instead of ཁ་ལེགས་, and the symbol for lake = ངུ་; of the sentence which never dries up, only the symbol for the negation ངུ་ is written, it is immediately to the right of the ངུ་ symbol. The following symbol represents a juniper growing on the mystic mountain of the universe, Sumeru, or Kailas. It is the wish-granting tree (see l.c., p. 437, note 772; also SNL, II: p. 101, Plate 34, sect. 69), Indra's Parijāta. The ང་ Serials = the mha use branches of Magnolia delavayi, native to, as well as cultivated in the Li-chiang district to represent ང་གྱི་གཞུ། དོན་དེར་. The next important symbol is that representing ང་གྱི་གཞུ། དོན་དེར་ = longevity. The next two symbols to the right of the mountain are read ངུ་ ངུ་ = never (grow) old; the word ངུ་ = a horse fly, can mean both old in the sense of age of a man, and also deceased, dead, a polite way of speaking of the death of an old person = ངུ་. See page 2, rubric 1.

Rubr. 5: དོ་པོ་ཞེ་ན་ནོས་is the mythical lion of Tibet, and with the Garuṣa and dragon in rubric 7 forms a trimurti called ཁ་པོ་གྲ་ཟེ་དོན་དེར་ (see NNCRC, p. 162, note 214). The symbol གཞི་ = shears stands for གཞི་ = small, here: diminish in size.

Rubr. 6: We see here a deity with a lighted torch, the symbol མི་ = fire is on the stick representing the torch.

Rubr. 7: ཁྱུ་ཞེ་དོན་ཐེ་མ་ = the Garuṣa with outstretched wings is the first symbol (see l.c., p. 393, note 769); beside him is the symbol མ་ = a grain box, here it betokens མ་ = illness an abstract idea which cannot be written with a pictograph. The dragon in ང་ = blue, ངུ་ = sky (heaven), ངེ་ = power, his roar is the thunder, the line extending from his mouth indicates his voice issuing. The whole rubric reads ཉ􏰏་ གཞི་ ངུ་ ངུ་ ངུ་ ངུ་ ངུ་ ངུ་ ངུ་ = God of land beautiful three hundred six ten on high again arrive. The symbol གཞི་ the second in the rubric represents a bench, here it stands both for the genitive case གཞི་ and གཞི་ = on high. The symbol ངུ་ = trough, here ངུ་ = arrive, is over the symbol ངུ་ = land, realm.
Rubrics:

1) 'Yü-3mun-3llü-3si your body and soul are at peace, your horse is well and its mane is beautiful.
2) Let there be seen three generations in the family of the mourning son and the 'Ts'u-1bpö-2swue-2p'ü-haw.
3) Let us quickly attain long life.
4) In the East on 'Ddv-1p'ér 'Ngyu-1shwua and on 'Ddv-1p'ér-2lv-2mbbû light your lamp; light your lamp before the 'Ddv-1p'ér 'Ngaw-1la, there go!

Explanation of text

Rubr. 1: The only symbol to be explained here is the oblong one, bottom centre, it is read 'khü = teeth, a mouth showing an upper and lower row of teeth, here it stands for 1khü = to be at peace, at ease.

Rubr. 2: See page 2, rubric 2; the eyes with lines protruding indicate seeing, to see = ’ddo.

Rubr. 3: The sentence reads with the 3d symbol to end of rubric: 2Szi ’shër 3haw-3yi-3gv-3bä-3hu! = longevity duration have, let that be so! See NNCRC, p. 485.

Rubr. 4: 'Ddv-1p'ér = white (as the) conch, 'ngyu 'shwua = mountain high; 'Ddv-1p'ér = conch white, 'lv-2mbbû rock pile, a cairn such as are erected on high mountain passes, it is the Mongol Öbo, such an Öbo is indicated by the symbol representing piled up rocks. This is followed by a butter lamp and the symbol 'mä = vagina, here for 2wuà-2mä = yes indeed. The 'Ddv-1p'ér 'Ngaw-1la are white spirits of victory = ’ngaw, see l.c., p. 140, note 133. The foot symbol 'k'ö = foot stands for 'k'ö = to liberate, to be free to go; the last symbol represents a saw = ’ffü, it serves here for the imperative of go, be gone!
SONG OF THE DEAD, RELATING THE ORIGIN OF BITTERNESS

Slow (ad libitum) 

This song I found recorded in a very ancient manuscript which I acquired by purchase from a peasant from north of Li-chiang in the commune of La-pao within the Yangtze loop. Manuscripts of this type are very rare indeed. The transcription and translation of this song was made from the above mentioned manuscript which bore the number 2760. However this book was lost with other Na-khi material when the S. S. Richard Hovey was sunk by the Japanese in 1944, in the Arabian Sea, en route to the States from Calcutta. I had however found two other manuscripts bearing that title, one of which, no 1091, is no more in my possession, but a photostat copy is in my library; the negative is preserved in the Library of Congress in Washington D. C.

Only the first page and first rubric of page 2 are different from ms., no 2760. The actual song commences with the second rubric of page 2. The second ms., I was fortunate to acquire in 1947, is practically identical with no 2760. It is no 7020 and is in my private library.

The ms. from which the translation was made in 1940 was very old and nearly fell to pieces, but the text was still very clear. It consisted of nine folios (18 pages), 11 inches long, and 3½ inches wide, with each page divided into three lines.

On the cover of ms., no 7020 is an oblong frame with double line margins crowned by a rimon-mbbu-chhi = love knot, the Tibetan dpal-gyi-beu, the Sanscrit Srivatsa. Within the frame on the left, is depicted a dto-mpa sitting on a bench holding the Mun-mpu or funeral wand. On each side is a figure with legs astride, the left one holding a trident in one hand and the head of a Dv demon with the other. The right hand one is brandishing a sword with one hand, arm raised, and in the other he also holds a Dv demon’s head by the hair.
Explanation of symbols in the title

The first symbol represents a large horse fly, such as occur on the high alpine meadows in the summer, they emerge only when the sun shines, and hide when overcast, they are blood suckers and a plague to both man and beast; the 'Na-'khi call them 'mun, here the symbol stands for 'mun = dead, it has also the meaning of old. 'Mun is a refined term for dead, the colloquial for dead is 'shi. Below is the symbol for tree 'ndzêr, here its phonetic value is borrowed for 'ndzêr = to sing, it is often written thus: a tree which stands for the phonetic and to it attached a mouth with sound issuing, hence 'ndzêr = to sing. Another way of writing it is: a man walking along with his mouth open and on his tongue the phonetic 'ndzêr, here 'ndzêr = to sing. The 'Na-'khi when traveling with companions over the mountains usually sing impromptu songs, one man will improvise a line and the others will sing an appropriate verse in reply. Ballads or ditties are called in 'Na-'khi 'na-‘bbüe, the first syllable stands for 'Na-'khi and 'bbüe is a ballad or ditty, or lyric song. 'A means the first in time, long ago, in the dim past, here for euphony's sake read in the third tone, it has reference to the origin of the subject of the song bitterness, sorrow = 'dzhu the first to experience sorrow. Below is the symbol for musk deer = 'lä, here 'lä means "again". The last symbol represents an ancient rifle, called 'dzhu in 'dto-'mba books, 'dzhu also means to empty; here it stands for 'dzhu = bitterness, sorrow.
**MUN 2NDZER 3AX 1LÄ 2DZHU**

**First Page:**

1) Ö! The bitterness (experienced) by the father we will relate
2) The father's bitterness we will again relate
3) If one does not relate of the origin of bitterness then one cannot speak about it
4) One must relate of the origin of bitterness
5) Or about bitterness one must not speak
6) In the beginning of things man knew no bitterness
7) Bitterness originated at 2MUAN.3LLÜ.1SSU.1LO.2K'O 2NNÜ 2Tu
8) At 2MUAN.3LLÜ.1SSU.1LO.2K'O it was that bitterness first came forth
9) From 2MUAN.3LLÜ.1SSU.1LO.2K'O it was that the son first led bitterness
10) At 2Ndaw.1SSU.2DZHU of 2AX.1KhI bitterness first originated.

**Explanation of text**

**Page 1**

_Rubr. 1:_ The first symbol is that of the 2dto-1mba in charge of the funeral; he is called 2Lo.1Ch'ung.2Ndaw.1Khü, the name is not translatable, it is the official designation of such a 2dto-1mba, he holds in his hand the funeral wand called 2Müen.1Tu or bamboo staff, the upper part of which is of especial design (1).
Below his staff is the symbol for grain ⁵lesai, here it stands for the first syllable of a ³dto-lmba chant beginning with ⁰³³³³! The next two symbols are read ¹łai-sŝi, the first upper represents a mouth with voice issuing from it, it means first, the beginning as of sound, here it is the first syllable in the name for father, the latter is indicated by the figure of a man with the symbol for wood ³sŝi on the top of his head; it is here actually read ⁴sŝi the second syllable in the word; father is always written that way and usually without the phonetic ¹łai. ³Dta is the phonetic value of the third symbol, it actually represents a box with a cover, here its phonetic has been borrowed for ³dta = to tell, to relate. The animal head is that of a musk deer with fangs, it is called ³lä, it is used for the adverb ³lä = again, but for euphony’s sake read in the first tone. The last symbol is a picture of an ancient gun, of the flint-lock type or muzzle-loader with three bullets, as such it is read ³dzhu, it means to empty, and the symbol seems to indicate that three bullets were being emptied from the gun. Its phonetic value has here been borrowed for ³dzhu = sorrow, Bitterness, misery.

Rubr. 2: This is a repetition of rubric one with the exception that the syllable ³wùa = house is used instead of ¹łai in the term for father, as a variation, as he is the lord of the house or home. The meaning is the same.

Rubr. 3: The first syllable has been explained; below is the symbol for trough ¹t’u, here used for ¹t’u = to come forth in conjunction with ³gkv = head, the third syllable here meaning first, for the head comes first, hence first come forth. Below it is the negation ³muän = not, it represents an empty trap hence nothing. Other ³dto-lmbas explain the symbol as the lightless moon or the new moon which is invisible hence no light, not. Below it is a ²ggō-ibaw letter which appears to be of Chinese origin but with a totally different phonetic value and meaning, the ¹Na-²khi reading is ³shou = to speak, talk, while the Chinese reading is shang = above, etc. This is followed again by the symbol ³dzhu = bitterness, and below it the symbol for a manger with fodder in it, indicated by the dots or short lines, a manger is called ¹dzō, here it stands for ¹dzō the adverb about, i.e. about bitterness, in ¹Na-²khi the adverb follows the noun, (one) must not talk. We have again the ²ggō-ibaw letter ³shou = to talk, speak, the negation ³muän and the numeral ¹nyi = two, here it stands for ³nyi in conjunction with ³muän = not, i.e. should not, ought not to, is not needed; ³nyi also means to want, wish.

Rubr. 4: The meaning is the same as of the first sentence of rubric 3, the only word that is different is ³bbüé, ⁶bbüé and ²t’u have the same meaning and often occur together ²t’u.⁶bbüé = origin, it is the second symbol of the first row and represents a twig of a weed (Artemisia) of which two species occur in waste places around villages and ditches, one has white roots and has green leaves, and one has black roots and grayish tomentose leaves. The first one is always used in the purification ceremony; as representing the Artemisia it is read in the second tone. ⁶Bbüé has actually the meaning moving, in the sense of a nestling making its first flight, its first attempt to leave the nest.
Rubr. 5: This has again the same meaning as the second sentence of rubric 3, only here the word \( \text{\textasciitilde b\textbar} \) = do occurs, it is the lower third symbol and represents a hoe, the dots below are clots of earth, actually digging, working with a hoe, hence doing.

Rubr. 6: The first symbol \( \text{\textasciitilde a} \) has been explained in rubric one, \( \text{\textasciitilde t\textbar} \)\( \text{\textasciitilde a} \) is the symbol below \( \text{\textasciitilde a} \), it represents a lump of salt = \( \text{\textasciitilde t\textbar} \)\( \text{\textasciitilde a} \), here read in the first tone in conjunction with \( \text{\textasciitilde a} \) it has the meaning in the beginning of things, of life. The animal head is that of a jackal = \( \text{\textasciitilde d\textbar} \), strange to say this symbol, unless otherwise indicated always stands for people, it is used phonetically; the pre-flood ancestors of man are meant i.e. of the \( \text{\textasciitilde na\textascii=\textasciitilde khi} \), the post-flood ancestors are indicated by \( \text{\textasciitilde t\textbar o} \) an elephant. The last of the pre-flood ancestors was \( \text{\textasciitilde d\textbar} \)\( \text{\textasciitilde z\textbar} \)\( \text{\textasciitilde t\textbar o} \)\( \text{\textasciitilde z\textbar} \) and the first post-flood ancestor, he that alone survived the flood, was \( \text{\textasciitilde t\textbar o} \)\( \text{\textasciitilde z\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde g\textbar} \), the word \( \text{\textasciitilde s\textbar s} \) = to know is not written nor is it read, but is understood. In the beginning man (knew) no bitterness.

Rubr. 7: The first two symbols have been explained, the third is a demon with a tail, it is called \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \), he was the enemy of the father of the human race \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \); the origin of bitterness may have originated with him but in another ms., we read: \( \text{\textasciitilde d\textbar z\textbar u} \) \( \text{\textasciitilde t\textbar u} \) \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \)\( \text{\textasciitilde t\textbar u} \), here it is the name of a place and the third syllable in the demon's name = \( \text{\textasciitilde s\textbar s} \) is used phonetically and the other syllables are not written. In ms. no. 1091 the phrase is written thus: Now \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \)\( \text{\textasciitilde t\textbar u} \) is a place in \( \text{\textasciitilde m\textbar u\textbar} \) [18] to the north of the \( \text{\textasciitilde m\textbar u\textbar} \) lamasery in Hsi-k'ang [19] on the banks of the Shu-gyi or Iron River; it is not the Wu-liang Ho [20] but a river which has its source in Na-wu and which river I baptized the T'ieh-ho [21], a Chinese translation of the \( \text{\textasciitilde na\textascii=\textasciitilde khi} \) name = Iron River; for discussion as to the source etc., of that river see my The Ancient Na-khi Kingdom, etc., Vol. I, p. 110, n. 60; Vol. II, pp. 384–385, n. 5. The symbol above that for trough = \( \text{\textasciitilde t\textbar u} \), represents a human heart called \( \text{\textasciitilde n\textbar n\textbar} \), here it stands for \( \text{\textasciitilde n\textbar n\textbar} = \text{it} \), i.e. bitterness.

Rubr. 8: This is identical with rubric 7 except that the word \( \text{\textasciitilde b\textbar u} \)\( \text{\textasciitilde e} \) is used instead of \( \text{\textasciitilde t\textbar u} \); see rubric 4.

Rubr. 9: This reads \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \)\( \text{\textasciitilde k\textbar o} \), \( \text{\textasciitilde d\textbar z\textbar u} \) \( \text{\textasciitilde t\textbar u} \) \( \text{\textasciitilde g\textbar k\textbar v} \) \( \text{\textasciitilde l\textbar} \) \( \text{\textasciitilde b\textbar u} \) (it was from) \( \text{\textasciitilde m\textbar a\textbar} \)\( \text{\textasciitilde l\textbar} \)\( \text{\textasciitilde s\textbar s} \)\( \text{\textasciitilde n\textbar d\textbar} \)\( \text{\textasciitilde k\textbar o} \) that all bitterness first came forth, (it was) the son (of that place) who first led bitterness. Instead of writing the symbol for son = \( \text{\textasciitilde z\textbar o} \), the phonetic of \( \text{\textasciitilde z\textbar o} = \text{jar} \) has been used as the figur of a man can be read in several ways besides \( \text{\textasciitilde z\textbar o} \). The last symbol in the rubric represents a die = \( \text{\textasciitilde s\textbar s} \), here its phonetic value has been borrowed for \( \text{\textasciitilde s\textbar s} = \text{to lead} \). Literally: son he bitterness first led. Below the \( \text{\textasciitilde s\textbar s} \) symbol is a syllabic character or \( \text{\textasciitilde g\textbar g\textbar o\textbar} \)\( \text{\textasciitilde b\textbar w} \) letter read \( \text{\textasciitilde s\textbar s\textbar} \), added to a verb it denotes the past tense. Some times instead of the \( \text{\textasciitilde g\textbar g\textbar o\textbar} \)\( \text{\textasciitilde b\textbar w} \) letter the pictograph \( \text{\textasciitilde s\textbar s\textbar} = \text{goral} \) is used for the same purpose.
Rubr. 10: The first symbol ²ä, already described, is the first syllable in the name of a hsiang [22] or commune on the western branch of the Yangtze loop and west of the snow range, namely ²Ä⁻¹khi, the symbol ¹khi is the second one, it represents an ear of paddy, polished rice is called ²chi'wua. ²Ndaw⁻¹ssu⁻²dzhu is the name of a village in ²Ä⁻¹khi, it is situated on the east bank of the Yangtze between Shih-ku [23] and A-hsi [24] the Chinese transcription of ²Ä⁻¹khi or ²Å⁻¹khi as it is also called. The symbols whose phonetic values spell the name of the village are ²Ndaw a sword or knife with a line through it meaning to cut, then the numeral ³ = ³ssu, composed of three short lines, and ²dzhu already explained; perhaps this village has been selected as being one place where bitterness originated, because of the last syllable ²dzhu in its name. The other symbols have already been explained.
Zhi mū Funeral Ceremony of the Na-khi

Second Page:

Rubr. 1: 1ō 2dzhu 2t'ä 1ssō 4k"ö
Rubr. 2: 1Ssu-lo 2Ssu-2ssä-2zo
Rubr. 3: 2Nyū 3mun 3nyū 3muān 4nun
Rubr. 4: 2Ss 1shi 2lo-1bpä 1ndaw
Rubr. 5: 1Ha 1szū 1lā 1wu 1k"ö
Rubr. 6: 2Nyū 1ō 1gyi 1nyų 3k"a
Rubr. 7: 1Gyi 1ō 2nyų 2lā 1ddo
Rubr. 8: 2Nuū 1ō 3nyū
Rubr. 9: 1lā 1ddo
Rubr. 10: 2Nyū 3mun 3nyū 3lā 4nun
Rubr. 11: 3Muān-2bā 1gkyi 1pēr 3chung, 2gko 3mun 1gko 2muān 4nun.

Second Page:

1) To learn to make things (learn a profession) here is bitterness
2) 3Ssū-2ssū-2zo (of) 1Shu-lo
3) When he was old he did not know it
4) he made a yellow wooden 2Lo-1bpä
5) and went again to wash gold
6) his shadow was projected on the water
7) he saw his shadow reflected on the water
8) his own shadow
9) he saw (reflected)
10) he was old and he then knew it;
11) on the horizon where the clouds adjoin heaven, the old crane did not know (was not aware of) he was old.

Explanation of text

Page 2

Rubr. 1: The first symbol read 1ō represents turquoise, more probably a silver charm box worn around the neck and studded with turquoise, or a brooch worn by Na-khi women, hence also an object, a thing, the second symbol 2dzhu stands for bitterness. 5T'ä represents a flag, here 5t'ä = to provide, to make,
Isso is said to be a picture of a scale such as is used in China, others say it represents a fallen tree with dead branches, hence isso = dry, here read isso = to learn. The last symbol read k'o = foot stands here for k'o = to go, it is so used in conjunction with isso and is a colloquialism, see rubric 7, of page 9.

Rubr. 2: The first symbol has been explained, below it is that for valley = lo, here it is the fourth syllable in the name of the place. The next two are ssu = a species of grass, and ssä = the goral (Naemorhedus griseus) and the figure of a boy = zo, all three serve phonetically in the name Ssu-ssä-zo a boy from Ssu-lo, this latter is called also Shu-lo and is a place in Mu-ly, the valley of the Shu-gyi or Iron River is also called Shu-lo or Iron valley, hence it need not stand for the long name Mua-illu-lo-k'o, but Mua-illu may be an ancient transcription of Mu-ly.

Rubr. 3: We see two figures wiggling and with hair standing on end on their bodies, these symbols are actually read noshër = fright, afraid, frightened, there is a symbol like it but without the hair, and that is read nyu = to sway, to wiggle, to shake, it stands for the personal pronoun I, also for he, mun = old, he not know, or I (was) old (and) I (did) not know (it). The symbol mun represents the large horse-fly so common on the high alpine meadows and in the grass lands, it is phonetically used for mun = old, also to die. The symbol non under the second nyu symbol is composed of two, the upper part is p'er white, below the curved line with dots represents liquid, hence white liquid or milk, here non = to know or to learn a news, to acquire knowledge, i.e., he learned that he was old.

Rubr. 4: The first symbol is that of a tree = ndzër, it can also be read t'o = pine tree, and ss = wood, and as such it is here intended; below it is the symbol for meat = shi, employed phonetically for shi = yellow, hence yellow wood, the adjective qualifying a noun always follows it with the exception when the adjective can have another meaning and is used as a verb as in ha zaw = golden shoes or golden yellow shoes, for ha also means to buy and to say zaw ha could thus have two meanings, so in this case the adjective preceedes the noun.

The third symbol is a picture of a square or oblong, flat, wooden bowl which the Na-khi use to chop things in, they are crudely made by hand of a yellow wood and are called lo-bpä, and are about 1 1/2 to 2 feet square or oblong, various sizes are made but not smaller than one foot square; the symbol below it is read bpä and is the second syllable in the name, it represents steamed rice dried and pressed into a cake called bpä. The last symbol ndaw = to cut has been explained, i.e., he cut from yellow wood a lo-bpä, the larger ones are also used in gold washing for scooping up sand from the river bed or bank, and for such he employed it as we learn in the next verse.

Rubr. 5: The first symbol is read ha = gold, the leaf symbol read szü represents a willow leaf, here it stands for szü = wash, actually washing is dsä,
Zhi 3mä Funeral Ceremony of the 1Na-4khi

1lā = again, 1wu = a slave represented by an empty dish, indicative of the treatment of slaves, 2k'o = dog, here 1wu 3k'o = went, although he was old and following a habit of his youth, he went again to wash gold. 3Wu has the meaning of far; 2lā 1wu 3k'o (he) returned, i.e. to his old habit; 1wu also means himself, a reflexive pronoun.

Rubr. 6: The syllable and symbol 1nyu have been explained in rubric 3, 1ō = a turquoise ornament, here 1ō = shadow, 1gyi = water, below the water symbol a pair of eyes = 'miu, 1nyu, here it is read 1nyu = on, 3k'a = to shoot off an arrow, here 3k'a = reflection, the word 1ddo = see is in the next line; literally his shadow water on reflected,

Rubr. 7: water shadow his again 1ddo = see. Notice the difference between the eyes symbol and the last symbol in the rubric, with the lines protruding from the eyes, indicating to see.

Rubr. 8: 2Nnü = heart, here 2nnü his own, reflexive pronoun, 1ō = shadow,

Rubr. 9: again see, these symbols have been explained.

Rubr. 10: These symbols have been explained in rubric 3.

Rubr. 11: 3Müan 3bä = Horizon, the vault of heaven with the symbol for the verb 3bä = to do, by itself it has also the meaning of "side"; below is the symbol for cloud = 1gkyi, a little above it the symbol 1p'er = white, and to the right the symbol 3chung = awl, here used for 2chung = to join on, adjoin. 2Gko = crane, 2mun = old, crane, not, aware of.
Third Page:

Rubr. 1: ⁵Nyû ⁵gv ⁵nyu ⁹p'u.⁹lv
Rubr. 2: ¹Noⁿ ¹p'ër ⁵gko ⁵gkan ⁵ggu
Rubr. 3: ⁵Nyû ⁵µûn ⁵nyu ⁵lā ⁵noⁿ
Rubr. 4: ⁵Lã.⁵gyû.⁵sso.⁵gkv.¹p'ër
Rubr. 5: ⁵Lã ⁵µûn ⁵lā ⁵muâng ⁵noⁿ
Rubr. 6: ¹Nd'sa ¹p'ër ⁵lā ⁵gkan ⁵ggu
Rubr. 7: ⁵Lã ⁵µûn ⁵lā ⁵lā ⁵noⁿ
Rubr. 8: ⁵Nyv.⁹lv.¹nddü.⁴t'khi.⁴ghüg
Rubr. 9: ³Ch'wua ¹p'ër ⁵µûn ⁵muâng ⁵noⁿ
Rubr. 10: ⁵Nyû ⁵gv ⁵nyu ²dshi.²dshi
Rubr. 11: ¹K'o ¹p'ër ³ch'wua ⁵gkan ⁵ggu
Rubr. 12: ³Ch'wua ⁵µûn ³ch'wua ³lā ³noⁿ.

Explanation of text

Page 1

Rubr. 1: The words ⁵nyu for personal pronoun have already been explained; below the first ⁵nyu is the symbol for egg = ¹gv, here used for ⁵gv = body, ⁹p'u.⁹lv = to shake, here composed of two symbols, the first ⁹p'u the Tibetan
woolen cloth (p'u-lu, written in Chinese [25]), the second is \(4lv = \text{rock} \), both are phonetically used.

**Rubr. 2:** tion \(4pq'ir = \text{feather(s) white, crane}, 4nyu is again the personal pronoun but is not read, it amplifies the symbol \(4gko = \text{crane} \). \(4gkan \) is a children's swing such as is used at Chinese New Year, it is colloquially called \(4tkyey=\text{l'ler} \), here \(4gkan \) stands for "in front". The last symbol is read \(4ggü \) it represents a mouth, if the symbol is doubled it stands for satiated, full, here it is phonetically used for \(4ggü = \text{to drop, fall down} \).

**Rubr. 3:** This is the same as in rubric 9 of page 2.

**Rubr. 4:** \(2La-(4gyu).4yu.3sso.2gkv.4pq'ir \) is a place name, it is a high mountain usually called \(1ngyu-1shwua = \text{mountain high} \); the word \(3sso \) in conjunction with \(1ngyu = \text{mountain always stands for a high range} \). The first is a character or \(2ggö-baw \) letter read \(4la \), below it the symbol \(4gyu \), it is a mould for casting silver and gold ingots, here it is phonetically used. The last symbols are \(1sso \) \(= \) an upturned dry tree showing the roots, hence it stands for \(1sso = \text{dry} \), here it represents a high mountain, the symbol for the latter is written but not read. Within the \(1ngyu = \text{mountain symbol is that for white} = 4pq'ir \). \(4gkv = \text{head is not written, a high snow-covered mountain is indicated} \).

**Rubr. 5:** The first symbol is \(4la = \text{tiger} \), the phonetic symbol for \(4la \) is below that of \(4mun \) which stands for old, all these symbols have already been explained.

**Rubr. 6:** All symbols in this rubric have been explained, except \(1nds'a = \text{fangs, canines} \), these are attached to the tigers mouth.

**Rubr. 7:** All the symbols in this rubric have been explained except the fourth which is a \(2ggö-baw \) letter read \(4lä \) and is used instead of the \(4lä = \text{musk-deer} \) symbol as in rubric 5 of page 2, it stands for \(4lä = \text{again} \).

**Rubr. 8:** \(4nv.2lv.1nddü-3't'khi-2ghügh \) is the term for a high mountain on which the mist or fog settles, it is the habitat of the stags; \(1nddü \) means to sink, settle, \(3't'khi = \text{cold, also mist} \), the word \(2ghügh \) stands for embrace. The first upper symbol is \(1nv = \text{silver} \), below it that for mountain = \(1ngyu \), together they are read \(2nv.2lv = \text{silver rocks indicating any mountain covered with perpetual snow} \). The second symbol is read \(1ndi \) and represents a fern (Pteridium aquilinum); this fern is the great stand-by of the \(1Na-2khi \) in the spring, during those months there is little food and the \(1Na-2khi \) dig out the young fronds and eat them. The last symbol represents a spine = \(3't'khi \), here it stands for \(3't'khi = \text{mist, fog} \). \(2ghügh \) is not written it means embrace.

**Rubr. 9:** The first symbol represents a stag with the symbol \(4pq'ir = \text{white} \) between the antlers, hence a white stag, the other symbols have already been explained.

**Rubr. 10:** Here remain to be explained the last two symbols read \(3dahi-1dahi \); both represent the feet and claws of an eagle = \(1dshi \), here they stand for
\textsuperscript{2}dshi-\textsuperscript{1}dshi = to shake but the shaking done by an animal, as when a dog shakes his body. It also stands for the rotating motion when winnowing grain.

\textit{Rubr. 11}: The first symbol is a conventional symbol for horns = \textsuperscript{2}k’o, the circle represents the head, the upward curved lines the horns, the symbol white = \textsuperscript{1}p’èr is below, hence the white horns or antlers; the remaining symbols have been explained.

\textit{Rubr. 12}: These symbols have already been explained.
Fourth Page:

Rubr. 1: šSsu-'lo šSsu-'ssä-žo
Rubr. 2: šMuän šdgyu ššu šmuän šdgyu
Rubr. 3: ŠNv šha šdta šshër šdgyu
Rubr. 4: ŠO šd'ung šbpö šshër šdgyu
Rubr. 5: šHaw-šgyi šngu šshër šdgyu
Rubr. 6: šK'v šnä šsži šmuän šdgyu
Rubr. 7: šK'v šha šmüen šlä šds'i
Rubr. 8: šSži šha šmüen šlä šds'i
Rubr. 9: šSsu-šgyi-šgkv šnnü šdtü
Rubr. 10: šSsu-šgyi-šman šlä št'u
Rubr. 11: šSsu-šgyi-šman šnnü šdtü
Rubr. 12: šBbër-šdđer šllü šlä št'u, šBbër-šdđer šllü šnnü šdtü.

Fourth Page:

1) šSsu-šssä-žo of šShu-šlo
2) possessed everything
3) his chest was full of silver and gold
4) he had one measure full of turquoise and carnelian
5) his grain chest was full of grain
6) years and long life he had not;
7) to buy years he went south,
8) long life he came south to buy.
9) From šSsu-šgyi-šgkv he rose
10) and at šSsu-šgyi-šman he arrived
11) from šSsu-šgyi-šman he rose
12) and arrived in the land of šBbër-šdđer, from šBbër-šdđer he then rose.

Explanation of text

Page 4

Rubr. 1: šSsu-šlo is the name of a valley = šlo, and is the šNa-škhi šShu-šlo = Iron valley in Mu-li [26] territory, in this valley flows the šShu-šgyi or Iron river, the Tibetan 1Chags Chhu [27]. The aborigines of Mu-li call the river Zho-chhü. It is inhabited by a tribe called the Shu-škhin who speak a language of their own. It seems to be however a mixture of Ch'ra-me, šNa-škhi and Tibetan. They are only to be found above the cantilever bridge at Shen-dzong;
below toward ¹Ö-²yü are ¹Na-²khi. See ANKSWC, Vol. II, pp. 384–385. The river is an affluent of the Wu-liang Ho [28] and as it had no Chinese name I translated the ¹Na-²khi name into Chinese and called it the T'ieh Ho [29] or Iron River; the symbols used to write the name of this valley are ¹Ssu the name of an archdemon namely ²Muan-³llü ¹Ssu-³ndzü, the enemy of the father of the ¹Na-²khi race ²Muan-³llü ¹Ddu-³ndzü (see the NNCRC, Vol. I, p. 79, note 10). The symbol represents a demon with a hairy tail, it always stands for ²Muan-³llü ¹Ssu-³ndzü, below is that for valley ¹lo.

The next three symbols serve as phonetics, the first is ¹ssu = a die (dice) but with the three lines on the corners on top, it is read ²ssu and is the name of a species of grass from which the ¹Na-²khi make their straw sandals, below is the head of a Goral = ¹ssä, and the figure of a man or boy = ²zo, it is a male person called ²Ssu-²ssä, the two first symbols are phonetics and the third one is an ideograph. Nothing is of course known now of this individual called ²Ssu-²ssä who lived at ¹Ssu-¹lo. There is also a river which forms the border between Mu-li and Ch'ien-so [30] a Mo-so inhabited territory, called ¹Shu-³lo-²k'o, q. v. l. c. pp. 407, 420.

Rubr. 2: The first symbol is the negation ²muän = not, below it the symbol ¹dgyu representing a silver bracelet, here it stands for ²dgyu, have, exist, possess, there is; the cross-like symbol is read ¹ssü and is said to represent the metal lead, here it stands for ¹ssü = kind, in the sense of thing; the sentence actually reads not have kind not exist, in other words he had everything, the ¹Na-²khi always express an affirmative by two negations.

Rubr. 3: The first two symbols represent ¹nv = silver, ¹ha = gold, the third is a box = ³dta, the word ²shër = full is expressed by the many dots within the box symbol; ²dgyu means again to have, possess.

Rubr. 4: The first two symbols stand for ¹ö = turquoise, ¹chung = beads of carnelian, the Tibetan mchhong [31] = carnelian; ²bpö is a dry measure, such as the ¹Na-²khi use for measuring grain, the Chinese sheng [32] box; the many dots in the symbol indicate again ²shër = full (of).

Rubr. 5: The first two symbols are read ²haw-¹gyi, ²haw = food is indicated by a covered dish, ¹gyi = water, these two words stand for all the different grain cultivated, for without water no (grain) food can be grown. ¹Ngu is a wooden chest with movable boards, the box or chest can thus be heightened and increased in size. The ¹Na-²khi store their grain in such boxes; the dots in the symbol again indicate ²shër = full (of), and ²dgyu = to have, possess.

Rubr. 6: The first symbol represents the ¹Na-²khi sickle which is called ¹ndaw, it is not round like a foreign sickle but elongate with a curved point, its edge is serrated, hence it is also called ²shu-¹për = white iron (steel) ¹ndaw = sickle. ¹dzü = born with or having teeth or serrations, the latter is omitted; its present day colloquial name is ³ssu-²gkv. The vertical line through the center of the symbol causes it to be read ³ts-ër or ³ts = to cut, but it can also be read ³k'v = to reap, to harvest grain, here its phonetic value has been borrowed
for $k'v =$ year an abstract term which cannot be written with a pictograph. The symbol below is read $nä =$ millet, here it stands for the conjunction $nä =$ and. The third symbol represents grass =$szi$, here its phonetic value has been borrowed for $szi =$ longevity, long life. The other symbols have been explained.

**Rubr. 7:** Under the symbol $k'v =$ years, is the symbol for gold =$ha$, this symbol does duty here for the verb $ha =$ to buy. The three triangles reduced in height are read $mi =$ fire, apparently a dying down fire, or low flames are used to indicate down below, i.e. in the south, $Yi'$ch'i'$müen means the ancient city of Ya-ch'ih [33] the name the Mongols gave to the present day K'un-ming [34], $müen$ indicates that the city is south of Lä-chiang. The $ggö'$baw letter $lä =$ stands here for “then”, “thereupon” the Chinese ts'ai [35]. The last symbol represents a shoulder blade of a sheep and as such it is read $p'i$, it has also another phonetic value viz., $ds'i$, it is here read $ds'i =$ to come, the past tense is not written nor is it read yet it must be so understood, hence he “went” or he came south.

**Rubr. 8:** The phrase is the same as the foregoing but $szi =$ longevity is the first symbol instead of $k'v =$ year(s). Instead of the phonetic character for $lä$, the pictograph $lä =$ musk-deer is used.

**Rubr. 9:** $Ssu'$gyi stands here for the waters of $Ssu'$lo'$k'o, it can be seen that the symbol for the particular grass =$ssu$ is used instead of the symbol for the demon $Ssu$. The third symbol is read $kv =$ head, here the meaning is he starts his journey at the headwaters of the $Ssu'$lo'$k'o$ in Mu-li. The fourth symbol is a picture of a heart =$nu$ colloquially called $nun'$mä, here it stands for $nu$ = the personal pronoun “he”. The last symbol is read $dtü =$ to rise to start, and the symbol depicts a man rising as from a chair.

**Rubr. 10:** We see here again the first two symbols viz. $Ssu'$gyi =$ the waters of $Ssu$, however the end of the symbol for water is prolonged with lines to both sides indicating a hairy tail =$man$, hence the tail-end of the waters of $Ssu'$lo'$k'o$; $lä =$ then; the last syllable is read $t'u =$ a trough, here it is used for $t'u =$ to arrive.

**Rubr. 11:** All the symbols in this rubric have been explained in the foregoing rubrics.

**Rubr. 12:** The wavy line in the left upper part of the rubric represents a rope =$bbër$, the colloquial for which is 'erh; below it is a symbol representing foam =$ddër$, both these symbols are used phonetically for the name of the district of $Bbër'$ddër in Chung-tien [36]. Below them is the symbol for land =$dü =$ is not read, but elucidates the words $Bbër'$ddër, it is the Chinese Pei-ti [37], see l.c. pp. 262–268. Below the symbol for rope is that of $llü =$ a tick, cattle or sheep tick, here it is used phonetically in conjunction with $dü =$ land, v.s., for $llü =$ fields, he arrived at the land or fields of $Bbër'$ddër, and from there he rose again; the last phrase is only written with three symbols.
Fifth Page:

Rubr. 1: $^2$Ts’u $^2$gu $^2$k’u $^2$lä $^2$t’u
Rubr. 2: $^2$Ts’u $^2$gu $^2$k’u $^2$nnü $^1$dü
Rubr. 3: $^1$Zhu $^2$gu $^2$k’u $^2$lä $^2$t’u, $^1$zhu $^2$gu $^2$k’u $^2$nnü $^1$dü
Rubr. 4: $^2$Ndaw-$^2$gv $^1$dü $^2$lä $^2$t’u, $^2$Ndaw-$^2$gv $^1$dü $^2$nnü $^1$dü
Rubr. 5: $^2$Gv-$^2$ssu-$^1$gko $^2$lä $^2$t’u, $^2$Gv-$^2$ssu-$^1$gko $^2$nnü $^1$dü
Rubr. 6: $^1$Gyi-$^1$na-$^1$lo $^2$lä $^2$t’u, $^1$Gyi-$^1$na-$^1$lo $^2$nnü $^1$dü
Rubr. 7: $^1$Gyi-$^1$p’ër-$^1$lo $^2$lä $^2$t’u, $^1$Gyi-$^1$p’ër-$^1$lo $^2$nnü $^1$dü
Rubr. 8: $^1$Ggö $^2$Nga-$^1$ba $^2$lä $^2$t’u, $^1$Ggö $^2$Nga-$^1$ba $^2$nnü $^1$dü
Rubr. 9: $^1$Müen $^2$Nga-$^1$ba $^2$lä $^2$t’u, $^1$Müen $^2$Nga-$^1$ba $^2$nnü $^1$dü
Rubr. 10: $^3$Llü-$^1$gko-$^2$gyi $^2$lä $^2$t’u, $^3$Llü-$^1$gko-$^2$gyi $^2$nnü $^1$dü

Fifth Page:

1) and arrived where the Yangtze is crossed in the winter
2) from there he again rose
3) and arrived where the Yangtze is crossed in the summer, from there he again rose
4) and arrived in the land of $^2$Ndaw-$^2$gv, from $^2$Ndaw-$^2$gv land he rose
5) and arrived on the alpine meadow of $^2$Gv-$^2$ssu-$^1$gko, from $^2$Gv-$^2$ssu-$^1$gko he rose
6) and arrived again at $^1$Gyi-$^1$na-$^1$lo, from $^1$Gyi-$^1$na-$^1$lo he rose
7) and arrived at $^1$Gyi-$^1$p’ër-$^1$lo, from $^1$Gyi-$^1$p’ër-$^1$lo he rose
8) and arrived at upper $^2$Nga-$^1$ba, from there he rose again
9) and arrived in lower $^2$Nga-$^1$ba, from lower $^2$Nga-$^1$ba he rose again
10) and arrived at $^3$Llü-$^1$gko-$^2$gyi, from $^3$Llü-$^1$gko-$^2$gyi he rose

Explanation of text

Page 5

Rubr. 1: The three small curved crosses form one symbol and represent snowflakes, hence $^2$mbe = snow, it is however also employed for the three winter months $^2$ts’u $^2$ssu $^2$hä; $^2$gu $^2$k’u is a ford where a stream can be crossed, $^2$gu is not written, instead the water symbol $^1$gyi in a valley is written but here not
read, a big stream or river is meant, here the Yi-'bi or Yangtze; the third symbol is read k'u and represents a door or gate, here it stands for k'u = river bank and with the symbol gyi it means a ford. At Ndaw-gv a village on the Yangtze to the north of Li-jiang there are two places where the river can be crossed, one in the winter when the water is low, and one in the summer when the river is in flood.

The other two symbols have already been explained.

**Rubr. 2:** See previous rubrics.

**Rubr. 3:** The only symbol to be explained here is the first one read khü = rain, as the summer months are the rainy season, the symbol for khü = rain is used for zhu = summer; all the other symbols have been explained previously.

**Rubr. 4:** The first two symbols are read Ndaw-gv, below them is the symbol for earth, dü = land, the first represents a sword with a line through it, hence the meaning is Ndaw = to cut, to chop, similar to the symbol k'v = to reap, see page 4, rubric 6; below it is the symbol gkv = egg, here read gv, both are phonetically used for Ndaw-gv, a town on the Yangtze, known in Chinese as Ta-ku [38], it is north of Li-jiang at the exit of the Yangtze through the A-ts'an-gko gorge through the Li-jiang Snow range; see l.c. Vol. I, pp. 227–228. The other symbols have already been explained.

**Rubr. 5:** The first three symbols, reading from the top down are gv, ssu, and gko, the first one has been explained in the previous rubric; the second is ssu = a die, and the third gko = alpine meadow. It is the name of the alpine meadow Gv-ssu-gko; the latter is situated at the foot of the third highest snow-peak of the Yü-lung Shan namely Gyi-na nv-lv, which adjoins the highest one Shan-tzu-tou [39], see l.c., Vol. I, pp. 187–191, 224–227, Plate 91. The Gko = alpine meadow symbol, has another symbol within it, namely gko = needle, it acts as phonetic. The short lines on the rounded part of the symbol represent grass. The other symbols have been explained.

**Rubr. 6:** The upper symbol is a compound one, without the black dot in the center it would read gyi-lo = a valley, the black dot is read na = black, it modifies the noun gyi = water, Gyi-na-lo is a stream which descends from the eastern slopes of (Mt.) Gyi-na nv-lv and flows parallel to the glacier stream Gyi-p'er-lo or the white water stream (valley); they unite beyond Nga-tza and debouch into the eastern part of the Yangtze loop. The word dü = land below the upper symbol indicates that a place (name) is meant. The other symbols have been explained, they also occur in the other rubrics of this page.

**Rubr. 7:** Gyi-p'er-lo or the valley of the white water is a glacier stream of a bluish white colour, while the Gyi-na-lo is not a glacier stream and as it flows over darker rocks the water looks blackish in comparison. It has its
source in a glacier on the eastern flanks of Shan-tzu-tou, v. s.; the symbol ʰpthr = white is above the water symbol ʰgyi. See l. c., Vol. I, p. 223, Plate 83.

**Rubr. 8:** Of the first three symbols the upper two need to be explained, the top one represents a bench and as such is read ʰggō, here it stands for ʰggō = the upper, also northern, it can also be read “on high”, below is the symbol for cup ʰkwua = cup, of which it is a picture. It has here however the meaning of mountain pass = ʰkwua hence “the upper pass”, or the northern pass which leads from Pai-shui [40], the ¹Na-ʰkhi ¹Gyi-ʰp’hr-ʰlo, to ²Nga-ʰba an ancient ice lake the word ʰkwua is not read, but as upper ²Nga-ʰba is known by that name in the ancient ²dto-ʰmba books it is thus read. See l. c., Vol. I, p. 221–224, Plates 79, 80.

**Rubr. 9:** The only symbol that needs explanation is the second one at the bottom of the rubric. It is the symbol ʰdù = land with the symbol ʰmùɛn = below superimposed, hence “he arrived at lower ²Nga-ʰba” (at the lower or southern pass of ²Nga-ʰba).

**Rubr. 10:** There are three symbols in this rubric which have not yet been encountered in previous rubrics. The first two serve as phonetics, they are read ³Llù-ʰgko, the ³Llù is a conifer, it is a fir or Abies and known as ³Llù-ʰndżer = fir tree; ³gko is a hawk or eagle but it is here read in the first tone, while the fir-symbol is read in the third tone; these two syllables ³Llù-ʰgko are the name of a guard house which stood in ancient days, during the Ming dynasty (1368–1644) at the lower pass which leads to ²Nga-ʰba. The guard house existed during the reign of the ¹Na-ʰkhi Chief Mu Tseng [41] better known as Mu Sheng-pai [42], he ruled from 1600 to 1646 A.D. This speaks for the age of the song. The third symbol is read ²gyi = a house, it stands for the guard house at ³Llù-ʰgko.
Sixth Page:

Rubr. 1: ¹Dz’a-²dz’a-³mbu ⁴lä ⁵t’u, ¹Dz’a-²dz’a-³mbu ⁴nnü ⁴dtü
Rubr. 2: ²Boa-²shi ¹dü ¹lä ¹t’u
Rubr. 3: ²Boa-²shi ²dzhi ³gkv ⁴sso ³khü-²khü
Rubr. 4: ²Sø ¹nä ²szí ²t’khi ¹ddo
Rubr. 5: ³K’v ²t’khi ²mä ²muàn ¹ddo
Rubr. 6: ²Dzhi ²man ¹sso ³khü-²khü
Rubr. 7: ³Zhi ¹nä ²haw ²t’khi ¹ddo
Rubr. 8: ³K’v ²t’khi ²mä ²muàn ¹ddo
Rubr. 9: ²Boa-²shi ¹dü ²nnü ¹dtü
Rubr. 10: ¹Ngu-²bä ¹dü ¹lä ¹t’u, ¹Ngu-²bä ¹dü ²nnü ¹dtü
Rubr. 11: ¹Ngu-²bä ²dzhi ¹lä ¹t’u.

Sixth Page:

1) and he arrived at ¹Dz’a-²dz’a-³mbu, from there he rose again
2) and he arrived in the land of ²Boa-²shi.
3) At ²Boa-²shi he went around the top of the market three times
4) there he saw them sell wood and grass
5) but people selling years he did not see;
6) at the tail-end of the market he went around three times
7) he saw people sell wine and food
8) but years he saw no one sell.
9) He then rose again from ²Boa-²shi land
10) and arrived again in the land of ¹Ngu-²bä, from the land of ¹Ngu-²bä
11) he rose,
12) and arrived on the ¹Ngu-²bä market.

Explanation of text

Page 6

Rubr. 1: All that concerns us here is the first symbol, it is a compound one, but actually cannot be separated, it represents a spur covered with loose rocks and stands for the region called ¹Dz’a-²dz’a-³mbu, the symbol has no other use and
is employed to denote that region only. The lower part of the symbol is read 'mbu' and represents a mountain spur and is usually the final syllable in the name of low spurs or ridges or hills. The superimposed part denotes piles of rocks or scattered rocks. It is actually a spur which flanks the northern end of the Li-chiang valley on the east, it is full of sharp limestone outcroppings and faces the southern peak of the Li-chiang Snow range; the spur is covered with scrub oak. See l.c., Vol. I, p. 220, Plates 77, 78. It is also called 'Dza-"dza- 'mbu.

**Rubr. 2:** The first two symbols represent, the upper a foot or boot in which the sole has been exaggerated, hence 'boa = sole, below 'shi = meat, a conventional symbol, both stand for the name 'Boa- 'shi the Chinese Pai-sha [43], a commune or hsiang [22] north of Li-chiang, half way up to the foot of the snow range. See l.c., Vol. I, p. 173, Plates 52, 54, 66.

The symbol 'dū = land indicates a place name.

**Rubr. 3:** The first three symbols have been explained in rubric 2, the fourth is read 'dzhi = market, the dots along the main line representing the stalls; to the right of it is the symbol 'gkv = head, here meant at the head of the market. The symbol 'sso has been explained in rubric 4, of page three; here it stands for the numeral three, which is actually 'su in 'Na-'khi, it is borrowed from the Tibetan gsum = three; below it are two identical symbols representing each a lake = 'khi, here they are used for 'khi- 'khu = to go around, to circumambulate, the last symbol is not read but illucidates the meaning of 'khu- 'khu.

**Rubr. 4:** The first symbol represents a pine tree called 't'o, it can also be read 'ndzer = tree, and 'ss = wood, here it has the latter meaning; the symbol 'nä = and has been explained also the symbol 'szí which here stands for grass. The spine-like symbol read 't'khi = spine, is used phonetically for 't'khi = to sell; the last symbol a pair of eyes with protruding lines is read 'ddo = to see. The literal reading is wood and grass sell see.

**Rubr. 5:** 'K'v = years (see page 4, rubr. 6), 't'khi = sell, 'muâñ = not, 'ddo = see.

**Rubr. 6:** The second symbol is 'man = tail (end), here the tail-end of the market is meant in juxtaposition to 'gkv = the head of the market, q. v.

**Rubr. 7:** The upper symbol is read 'zhi = wine, spirits, this symbol tells a story and relates of the way the 'Na-'khi used to drink wine. A large container as here depicted was used, and when filled with strong spirits, a bamboo tube was inserted, men used to sit around the vessel and each used to take a sip through the bamboo tube; as much as had been consumed was substituted with an equal amount of water. When nothing more than water was left, the party broke up, drunkeness was thus avoided; below is the symbol 'haw = food, the remaining symbols have been explained.
Rubr. 8: The symbols in this rubric have been explained in Rubr. 5; there is however the third symbol which needs explanation, it is read "mā and represents the vagina, and stands for mother, here its phonetic value has been borrowed for "mā = indeed.

Rubr. 9: These symbols have already been explained.

Rubr. 10: The first two symbols are read "ngu = a chest in which the 'Na-khi keep or store grain, see rubric 5, of page four, and "bā = to do, to make, it shows a hoe with the clots of earth flying; both are used phonetically for the 'Na-khi name of Li-chiang which is "Ngu-"bā, see l.c., Vol. I, p. 172; the symbol "dū = land again indicates that the foregoing symbols denote a place name. The other symbols have been explained.

Rubr. 11: For explanation of symbols see previous rubrics.
Seventh Page:

Rubr. 1: ²Dzhi ³gkv ⁴sso ⁴khü-²khü
Rubr. 2: ²Zhi ¹nä ²haw ³t'khi ¹ddo
Rubr. 3: ³K'v ²t'khi ³mä ⁴muän ¹ddo
Rubr. 4: ²Dzhi ²man ¹sso ³khü-²khü
Rubr. 5: ¹Nv ¹nä ¹ha ²t'khi ¹ddo
Rubr. 6: ³K'v ²t'khi ³mä ⁴muän ¹ddo
Rubr. 7: ¹Ngu-²bä ²dzhi ²nnü ¹dtü
Rubr. 8: ³Yi-²ch'i-¹müen
Rubr. 9: ³lä ²t'u
Rubr. 10: ³Yi-²ch'i ²dzhi ²bä ¹dtü
Rubr. 11: ²Dzhi ²gkv ¹sso ³khü-²khü
Rubr. 12: ¹Nv ¹nä ¹ha ²t'khi ¹ddo, ³k'v ²t'khi ³mä ⁴muän ¹ddo.

Seventh Page:

1) He encircled the market head three times
2) he saw them sell wine and food
3) but years he saw no one sell.
4) He went around three times the tail end of the market
5) he saw them sell silver and gold
6) but people selling years he did not see.
7) From the market of ¹Ngu-²bä he rose
8) and at ³Yi-²ch'i-¹müen
9) he arrived
10) he rose from the market of ³Yi-²ch'i
11) and went around three times the head of the market
12) he saw them sell silver and gold, but years he saw no one sell.

Explanation of text

Page 7

Rubr. 1–7: The symbols in these rubrics have already been explained.

Rubr. 8: The three symbols in this rubric spell the ¹Na-²khi name of the present day K'un-ming [34] the provincial capital of Yün-nan [3]. The ¹Na-²khi
call K'ün-ming 'Yi-žh'ǐ-µuên, 'Yi-žh'ǐ is the Chinese Ya-ch'ǐh [47] or Ya-ch'ǐh ch'eng, the capital of the Wu-man [48] or Black barbarians, the Mongol Kara-jang or Lo-lo tribes, the ancient Ts'uan [49] tribes, in contradistinction to the 'Na-žkhi who were known to the Mongols as the White barbarians or Chayan jang. The first symbol is a Serow = 'Yi, the second žh'ǐ represents the weight of a Chinese balance, the weight tied to a string being moved along a graduated rod. 'Müên means below, south of 'Na-žkhi land.

*Rubr. 9–12:* All the symbols in these rubrics have been explained in the foregoing pages.
Eighth Page:

Rubr. 1: ^2Dzhi ^2man ^1sso ^3khü-^2khü
Rubr. 2: ^2T'o-^3bpü ^1ssaw-^2sso ^2t'khi
Rubr. 3: ^1Yi-^2bbü ^2khü-^2bbü ^2t'khi ^1ňä ^1ddo
Rubr. 4: ^3K'v ^2t'khi ^2mä ^2muân ^1ddo
Rubr. 5: ^2Szi ^2t'khi ^2mä ^2muân ^1ddo
Rubr. 6: ^1Ng'a ^1mä ^1nv ^2nnü ^1nv
Rubr. 7: ^1Mv ^2lâ ^1lâ ^1gyu-^1ds'i
Rubr. 8: ^2Yi-^2ch'i ^2dzhi ^1ddü ^1lâ
Rubr. 9: ^2Muân ^2lü ^2muân ^2t'a ^2t'a
Rubr. 10: ^2Lä ^1gyu ^2ddü ^1lü ^1ňä
Rubr. 11: ^2Yi-^2ch'i ^2dzhi ^2t'ü ^2dzhi.

Explanation of text

Rubr. 1: These symbols have already been explained.

Rubr. 2: The two first symbols are read from top down ^2T'o-^3bpü = cotton cloth; the first symbol represents either a shield or a sword-guard, very likely the latter, its original meaning has been lost only its phonetic value is still
known; the second represents a colander, a vessel with steam escaping, and as such it is read 3bpū, both are used phonetically. The next two symbols are read 2ssaw-1sso, the first represents 3ssaw = breath, the second 1sso has already been explained, both phonetically stand for miscellaneous, here a variety of cloth is meant, 4t'khi = sell.

Rubr. 3: The first is a 2ggō-1baw character read 'yi, below it a symbol representing a man holding an object, to hold is 3bbū; to present, offer, give is 1bbū, both are used phonetically for 'yi-3bbū = satin; the next two are read 3khi-3bbū and stand for brocade, the first is the symbol for 3khi = paddy, the second for to hold, as before; their phonetic values have been used.

Rubr. 4-5: The symbols in these rubrics have already been explained.

Rubr. 6: The first symbol represents an ancient 1Na-2khi or perhaps Mo-so [50] sword such as was used during the Nan chao kingdom (740 A.D.), the sword was suspended from narrow leather straps which on the outer surface were studded with beads cut from the white conchshell. The straps were long and hung from behind the neck over the shoulders. It was a type of sword only in use by the 1Na-2khi or perhaps Mo-so, probably the former. A few of such swords still exist, I personally possess two, with complete armor and iron helmet, see l.c., Vol. I, Plate 82: They are or were until some ten years ago still used in Yung-ning [5] by the 2Lū-2khi tribe, who call themselves Hli-khin, but are known as Mo-so to the Chinese. The Yung-ning chiefs had in their possession 3 or 4 armors complete with sword and helmet, these were used at the funeral ceremonies of chiefs when three or four men dressed in armor, carrying flags and swords danced rhythmically in front of the funeral procession to clear the way for the deceased. Such swords were known as 1Ng'a, the symbol in our manuscript is an identical picture of such a sword as figured on Plate 82 in my book on the Ancient Na-khi Kingdom, etc. See Plate II, this book.

The word 1mā here is an affirmative with the meaning “there is, there exists”, 1nv = silver, 2nnū = it, 1nv = silver, actually silver-plated is meant. This phrase has been introduced because of the next phrase, 1nv = silver is a play on the word 1nv = to weep in the next sentence. This is often done when 1Na-2khi improvise stanzas when traveling and singing.

Rubr. 7: The first is a compound symbol, a man in the act of walking, the enlarged eyes with the curved lines protruding is read 1nv = to weep, the syllable 3lä is read twice but only written once; below the muskdeer symbol is that of a cock crowing = 1dgyu, here used phonetically in 1dgyu-1ds'i = to return, run back; the symbol 1ds'i has been explained in rubric 7 of page four.

Rubr. 8: The only symbol that needs explaining is the fourth next to last one, it is read 1dū = large, it is said to represent the fruit of Machilus bourneii or 1Ddū-1ndzër, its phonetic value has been borrowed here. The word 3lä is a postfix which cannot be translated, I translated it with the word “so”, i.e. so large.
Rubr. 9: The first symbol is read "lü, it represents a spear with a long round point; here it stands for "lü = to look, compare the word "lü of the next sentence; next to it is the negation "muän = not, it is written twice, the second negation belongs to the second half of the phrase; the last two symbols represent pagodas, the Chinese t’a [52], from which the word has apparently been borrowed, for the ‘Na-khi also use the word t’a for pagoda, here t’a preceded by the negation not, means “will not do”, i.e. it must be done.

Rubr. 10: ‘Lä-dgyu = he again went, ran back, to see once more, ‘ddü = once, ‘lü = to see, ‘nä is a post-fix.

Rubr. 11: Of this rubric all the symbols have been explained except the one before last, it shows a man drinking from a wine jug in the way described under rubric 2 of page 7, this symbol is read ‘t’ü = to drink, here it is used for ‘t’ü = that, it also stands for 3d person, personal pronoun, but is then read in the second tone as here.
Ninth Page:

Rubr. 1: "Dzhi 2llü 'ng'a 'ssä 2yu
Rubr. 2: "Yi-2ch'i "khü 'tü 'khü
Rubr. 3: "Khü 2llü 'gko 'ssä 2yu
Rubr. 4: "Yi-2ch'i 2Lv-2mä-1na
Rubr. 5: 2Lv 2llü 2nggü 'ssä 2yu
Rubr. 6: "Yi-2ch'i "Müen-2llü-1ndzér
Rubr. 7: "K'o 'dgyu 'här 2lër-1lër
Rubr. 8: "Lä 'ts'i 'shi 4p'u-2p'u
Rubr. 9: 1Ndzér 2llü 2mun 2ndu 2yu
Rubr. 10: "Gko 2llü 'lä 2ndu 2yu
Rubr. 11: 2Mun 2mä 2dgyu 2yu 1shu.

Ninth Page:

1) the market people were all dispersed
2) and the "Yi-2ch'i lake
3) that lake was dry.
4) The black rocks of "Yi-2ch'i
5) even these rocks were split
6) and of the 2Müen-2llü-1ndzér (bamboo) of "Yi-2ch'i
7) the leaves were a rich green when he first came
8) but when he was leaving they were a deep yellow.
9) So trees must also die, it is the custom,
10) the leafy branches of the trees turn yellow
11) there is after all death, is there?

Explanation of text

Page 9

Rubr. 1: The first symbol has been explained the second 2llü = tick read here 2llü is a postfix difficult to explain but it is said to denote surprise and is equivalent to the Chinese particles or so-called "empty words" which are untranslatable. The third symbol read 'ng'a represents an armour such as is figured
on Plate II, here its phonetic value is borrowed for 'ng' = to disperse, to scatter in confusion. The 'ng'a is actually not the outside armour, but a kind of shirt of mail to protect the body, while an armour with sleeves such as is depicted on Plate II, is called 'ng'a-gyi, also known as 'k'wua. The character before last is a 'ggō-'baw letter and not a symbol and is read 'ssä, it stands for the past tense, to this is added the auxiliary verb 'yu = is, been, hence 'ng'a 'ssä 'yu = had dispersed, had scattered. The first word 'dzhi = market is followed by 4lū, this has also another meaning, and can stand for “people”, for the people are the descendents of 3lū-ghūgh the post-flood ancestor of the 'Na-khi.

Rubr. 2: The first character is read 'yi it is a 'ggō-'baw or syllabic character, below is the symbol 'ch'i already explained both stand for 'Yi-'ch'i = Kun-ming as described previously, this is followed by the symbol 'khū = lake, the Kun-ming lake, known in Chinese as the Tien-ch'ih [53] K'un-ming Ch'ih or K'un-ming Lake is meant. See l.c., Vol. I, Plates 1, 2. The next to last symbol represents a man drinking wine or liquor in the manner previously described, to drink is 't'ü, here it stands for 't'ü the demonstrative pronoun “that”; the last symbol is again 'khū = lake.

Rubr. 3: We have again the symbols 'khū = lake, and 4llū with the first meaning as explained in rubric 1; the third symbol represents a needle showing the eye, as such it is read 'gko, here it is used phonetically for 'gko = dry. The words 'ssä 'yu have already been explained.

Rubr. 4: For 'Yi-'ch'i see rubric 2; the third symbol read 'lv = rock has three black dots indicating 'na = black, a large rock is called 'lv-2mä, in addition to the black dots within the rock symbol we have the phonetic 'na, a letter borrowed from the Tibetan, black in Tibetan is nag [54].

Rubr. 5: We have again the rock symbol 'lv but without the black dots, then 4llū as previously explained in the first rubric. The third symbol is an ideograph and is read 'nggū = to split, it represents two boards being split. There is another rock symbol in the upper right hand corner of the rubric, this is not read, but indicates the splitting of the rock, the past tense expressed by 'ssä 'yu has already been explained.

Rubr. 6: Here in 'Yi-'ch'i the first syllable is written with the serow's head = 'yi instead of the syllabic character 'yi; the next three symbols represent the name of a bamboo growing on the mountains of K'un-ming. 'Mu’en = bamboo, the symbol represents a bamboo, showing the joints with leaves, the latter are indicated by short lines, 4llū = tick is a phonetic here, and the last syllable is 'ndzër = tree, it represents actually a pine tree; the bamboo is a large one or the word 'ndzër would not be used.

Rubr. 7: The first symbol represents a dog = 'kö, here it has been borrowed for the Chinese expression ch’ü [55], pronounced k’ö or k’e in Yünنان, meaning to go, to leave, 'dgyu = there is, there were, or they were, the symbol 'o-'hār
= turquoise is here read ʰhār = green, below are two men calling, each is read ʰlēr = to call, here used for ʰlēr-ʰlēr a deep rich color, with ʰhār a deep rich green. The word ʰk’ō is ill chosen, but in order not to use the ʰNa-ʰkhi word ʰts’ai twice, as it occurs in the next rubric, ʰk’ō has been used.

**Rubr. 8:** The first two symbols have been explained; the third uppermost one is read ʰshī = meat, here it stands for ʰshī = yellow, the symbols ʰp’u-ʰp’u = mean a deep yellow color, ʰp’u is a bubble as previously explained.

Thus when he came to K’un-ming the leaves were a rich green and when he left, returned, they were deep yellow.

**Rubr. 9:** Here only the word ʰNdu has to be explained. ʰNdu is the equivalent of the male active principle of the Chinese, Yang [56]. The ʰNa-khi have personified it, see NNCRC, p. 158, note 211, here it stands for ʰndu – custom, hence ʰNdu ʰyu = (such) custom there is? the word ʰllū again expresses surprise as explained in the first rubric.

**Rubr. 10:** The first symbol represents an eagle = ʰgko, here it stands for ʰgko = a branch of a tree, a leafy branch is understood, the symbol ʰllū, is again used for ʰllū as in the previous rubric. Now the third symbol representing a musk deer = ʰlā, stands here for ʰlā = to turn yellow, it seems that the ʰNa-ʰkhi are the only people in Western China who have a word for such a condition; ʰndu ʰyu (such) custom there is, is the same as in the foregoing rubric.

**Rubr. 11:** These symbols have been explained in rubric 1 of page ten, with the exception of the use of the symbol ʰmā instead of ʰllū, the former is an affirmative particle, “yes there is”.
Tenth Page:

Rubr. 1: 3Mun = die 2llü = tick, here read in the second tone is an interrogative particle, perhaps equivalent to the Chinese adverb fu [57], as an initial particle, now, then; the symbol 2dgyu = is, there is, has been explained. The fourth symbol is read 1yu, it represent wilted leaves, and stands for decay, rotten, here read in the second tone but with the same meaning, i.e. that one must die and decay. The last symbol 1shu represents an axe and hence stands for iron, here its phonetic has been borrowed for 1shu = true, correct, that is unchangeable as iron. 1Shu-1mun = custom.

Explanaton of text

Page 10
Zhi mā Funeral Ceremony of the 'Na-'khi

Rubr. 2: The symbols 1'ng'a 2'mā have been explained in rubric 6 of page eight. The next two symbols are 1'ha = gold and 2'nnū = heart here it stands for the third person personal pronoun he, she, it; the last symbol is read 1'z'a = to laugh, here it stands for 2'z'a = glittering, that is plated here with gold. This phrase has been introduced similarly as the phrase of rubric 6, of page eight, 2'z's is used in juxtaposition of the 1'z'a in the next rubric, it is a play on words.

Rubr. 3: Here the same symbol is read in the first tone 1'z'a = to laugh. The symbol 2'lā has already been explained, 1'dgyu means the first, the beginning, in the beginning, because the cock is the first to stir, hence this symbol has been selected, here it stands for 1'dgyu = to return, turn back, the next and last symbol is read 2'ts'u = a suicide by hanging here it is read 1'ts'i = to return, hence 1'dgyu-1'ts'i = returned or turned back.

Rubr. 4: The symbol 1'ggō has been explained and so has the symbol 1'yū; the third is that of a mountain 1'ngyu, with the symbol 2'dto = board, plank inside, 1'ngyu is actually a hill and the symbol's phonetic value has been borrowed, and 1'ngyu is not read, but without the symbol for mountain it would not be understood that a hill is meant, the hill's name is 1'Dto-2k'ō-1p'ēr, in other mss., the name is preceded by the words 2'La-1'ssaw which stand for Lhasa, the capital of Tibet. Next to the mountain symbol we have the pictograph 2'k'ō = foot, and the symbol 1'p'ēr = white, both parts of the name. The next figure represents a Tibetan with long hair and a big felt hat, such as the nomads wear west of the Yellow River near the Amnye Ma-chhen Range. The 1'Na-'khi call a Tibetan 2'Gv'-1dzu and in Yün-nan the Chinese call a Tibetan Ku-tsung [58] which is a transcription of the 1'Na-'khi name for a Tibetan. The other symbols have been explained.

Rubr. 5: The first symbol represents a house = 1'gyi, it is not read, but without the next two symbols would not be understood, 2'bpū = colander, and 1'shwua = high, are here used for 1'bpū-1'shwua under which an earth (tamped) flat roof is understood. Most Tibetan houses have flat roofs, they put rhododendron branches from the shrubby species, also willow branches in layers a foot or more thick, fill the whole with mud and then fine earth, all this is rolled in the spring and autumn with a stone roller to pack the earth well as otherwise the roof would leak; such a roof the 1'Na-'khi call 1'bpū-1'shwua, 1'bpū is also a tamped dirt wall, a wooden frame is first erected, filled with dry earth and then tamped, the same process being used for a roof, the word 1'shwua is added, as it is high up on the house. The remaining symbols have been explained.

Rubrs. 6–7: The symbols in these rubrics have already been explained.

Rubr. 8: The first six symbols stand here for five syllables, one symbol the man with a stick usually read 3'nddü = to drive out, is not read. All are used phonetically but the actual phonetic value of two. the afore mentioned, and that of the sheep symbol are not read, yet they express the action of herding sheep and that is called 2'bbū-3lv, to be sure that the symbols are understood correctly, the
symbol for stone, rock = 'lv, three piled up rocks are added to illucidate the phonetic; 'zhi = road is not written, but 'zaw = a planet, and 'man = tail, all employed phonetically, the whole meaning of the sentence is Shepherd road, 'zaw = descend, 'man = tail-end, i.e., the road where the herding of sheep ends, south of Li-chiang where Min-chia [59] land begins; the 'Lä-'bbü or Min-chia land is only about 40 li about 12 miles south of Li-chiang, and the boundary is known to the 'Na-'khi as 'Bbü-'lv-'zhi-'zaw-'man. The semi-prostrate figure represents a Min-chia or 'Lä-'bbü, the phonetic 'ss = wood is attached to his head, it stands for 'ä-'ssî = father as explained previously, all the remaining symbols have already been dealt with except 'wuà-'gyi = tiled house, the symbol represents a house with the numeral 5, indicated by five lines, the word 'wuà is a loan-word from the Chinese wa = a tile; 'gyi = house; the words 'bbü 'nnü 'mun mean below he died.
Eleventh Page:

Rubr. 1: 

Rubr. 2: 

Rubr. 3: 

Rubr. 4: 

Rubr. 5: 

Rubr. 6: 

Rubr. 7: 

Rubr. 8: 

Rubr. 9: 

Rubr. 10: 

Rubr. 11: 

Explanation of text

Page 11

Rubr. 1: The first symbol is 'dzhu = bitterness, it has been explained in the title; the next is read 'zo = boy, man, son, 'ch'i-'ddü-'hoa = all, everyone, 'ch'i has been explained in rubric 8 of page 7, and so has the symbol 'ddü in
rubric 8 of page 8, the last symbol represents the 'hoa-'p'ër the Tibetan eared-peeant (Crossoptilon Crossoptilon Crossoptilon), it is a large bird which goes in flocks in the high alpine regions at 13,000–14,000 ft; the top of its head and the legs are red, the body feathers are a whitish gray and the broad tail is black. The three curved lines attached to the head represent the large tail feathers (see BODMSL, Plate XII) 2ch'i-1ddü-3hoa = all; literally this, 1ddü = large, 3hoa = a crowd, hence all, another expression for all is 2ch'i-1wuà.

Rubr. 2: All these symbols have been explained previously.

Rubr. 3: The first symbol represents a jackal = 2dzi, colloquially called 'p’a, 2dzi stands for “people”, as in 2dzi 1nä 1ts'o i.e., the descendants of the daughter of 2Dzi-1la-ä-2p’u and 1Ts’o-2zá-3llü-2ghügh, see MBC, pp. 71–88. It is also possible that the word 2dzi for people is derived from the name of the pre-flood ancestor of the 1Na-2khi 2Dzi-2zá-1t’so-2zá, or actually 1Dgyu-2zá 2Dzi-2zá, the father’s name always precedes that of the son, so 1Ts’o-2zá 3llü-2ghügh is the grandson of the former, see also ANKSWC, Vol. I, p. 82. The symbol 'yü = born has been explained. The next is a compound symbol consisting of 2Muan = heaven, 3lü = a spear, 1dü = land, and the four circles representing the four quarters of the compass, it is read 2Muan 1nä 1dü 3lü 3gv = heaven and earth centre, hence the centre between heaven and earth, here it is only read 3lü-2gv = centre, that is between the Tibetans and the Min-chia (tribes), live the 1Na-2khi. The last symbols represents a turquoise-studded charm box, hence it is used for 1ō-1här = turquoise, also for the color blue or green, here it stands for 1ō = there.

Rubr. 4: The first is a character read 'na = black, it is the twelfth letter of the Tibetan alphabet; the second symbol is read 'khi = paddy both are used phonetically for 1Na-2khi, but it does not mean black man, for that would be 2khi-1na, the adjective modifying a noun follows it as in Tibetan. The symbols for 1ä-1ssi = father and 3mun = to die, dead, have already been explained.

Rubr. 5: The first symbol represents a house = Igyi, on the top are to be seen two boards (shingles) and a stone, 'nggu = shingles, hence a 'nggu-Igyi is a shingle-roofed house, in contradistinction to a tamped-earth roof such as the Tibetans build in certain areas, and the tile-covered roofs of the Min-chia houses. See l.c., Vol. I, Plate 132. The symbol 3mun = to die, dead, is written within the house symbol. The others have already been explained.

Rubr. 6 and 7: The symbols in these two rubrics have already been explained.

Rubr. 8: It needs only to remark about the syntax, the sentence is an interrogative one, the word “who” is not written and must be supplied, who did not die? Heaven did not die, notice the difference between 2muan = not and 2muan = heaven, on the former the prominence is on à, and on the latter on û, both are read in the second tone.

Rubr. 9: All the symbols of this rubric have been explained.
Rubr. 10: The first symbol is "muan = heaven, below the pictograph "tgye = an oil lamp or butter lamp, here it is used phonetically for "tgye = in, on, in heaven; the next is the symbol for three = "ssu, followed by that for tree = (pine tree) "ndzër, here it is used for "ndzër an honorific term, and may be translated "venerable".

Rubr. 11: We see three beings in a more or less prostrate position, two have animal heads, the first has a "mbër = yak head, the second a "la = tiger head, above his head the syllable or symbol "p'u; the third figure has the helmet of a "Dsa demon; all three act as phonetics only and do not indicate that they possess such heads. The names of the two first are not written, but that of the third is fully written out with pictographs representing the phonetic values as in the name. "Muan = heaven, below, "bpä = residue of distilled liquor, the drained mash, "zo = an earthen jar, and "dsä = the head and helmet of a "Dsa demon. The "p'u above the head of the second figure is the last syllable in the name. These three are considered to have died first in heaven. They are mentioned in a ms., called "Ts'u yi, no. 1078, of the "Zhi "mä funeral ceremony, q. v.
Twelfth Page:

Rubr. 1: ²Muàn ²ggō ¹t'o ²nnü ³muₙ
Rubr. 2: ²Muàn ²zo ²ngv ²bā-²gu
Rubr. 3: ²Muàn ²ggō ¹t'o ²nnü ²dzhu
Rubr. 4: ²Muàn ³muₙ ¹dū ²muₙ ³muₙ
Rubr. 5: ¹Dū ³lūj ¹ā-²mā ³muₙ
Rubr. 6: ¹Dū ¹tgkye ¹ssu-²ndžēr ²muₙ
Rubr. 7: ²La-²lēr-¹dū-²ndžī ³muₙ, ¹Dū-³mi-³ts'ā-¹ts'u ³muₙ, ¹Dū-³mi-³yu-¹lu ³muₙ
Rubr. 8: ¹Dū ²ggō ¹t'o ²nnü ³muₙ
Rubr. 9: ¹Dū ²zo ²shēr ²bā-²gu
Rubr. 10: ¹Dū ²ggō ¹t'o ²nnü ²dzhu.

Twelfth Page:

1) They died far behind the heavens
2) Their nine celestial sons (experienced bitterness);
3) Even in heaven there is bitterness.
4) Who did not die? the Earth did not die
5) but the mother of the earth died,
6) on the earth there died three venerable ones
7) ²La-³lēr-¹dū-²ndžī died, ¹Dū-²mi-³ts'ā-¹ts'u died, and ¹Dū-³mi-³yu-¹lu died,
8) they died behind the horizon;
9) the seven terrestrial sons
10) they experienced bitterness.

Explanation of text

Page 12

Rubr. 1: The symbols ²muₙ = heaven, and ²ggō = of, the genetive case, have been explained, below them is the symbol ¹t'o, it has been explained in rubric 2, of page eight, here it stands for the adverb ¹t'o = behind, back of, hence behind or back of the heavens, ²nnü ³muₙ = they died, has been explained.

Rubr. 2: ⁴Muₐn ²zo = heaven's sons ²ngv = nine, ⁴bā-²gu, actually brothers, ⁴bā = to do, and ¹gu = to carry a load, ¹bā has reference to having been (made)
conceived, and born, the offspring is then carried, older brothers carry their younger brothers, or older persons carry the children. The numeral 9 is indicated by the nine short lines, three in each of three rows.

Rubr. 3: For the word 't'o = behind, back of, another symbol is used instead of the one in the first rubric, here the symbol for pine = 't'o is used; the other symbols have already been explained.

Rubr. 4: The symbols and their use are identical with those of rubric 8, of page eleven, except that the symbol 'dū = earth, is substituted for that of 'mūn = heaven.

Rubr. 5: The symbols of this rubric are similar to those of rubric 9 of page eleven, except that 'ā-2mā = mother is substituted for 'ā-ssī = father. Heaven is considered male and the earth = 'dū female. The symbol 'dū = land, earth, is the second in the rubric, and 'ā-2mā are the third and fourth symbols, 'ā = represents a mouth open, as if saying "ā", 'mā represents the vagina.

Rubr. 6: These symbols are identical with those in rubric 10, of page eleven, only the symbol 'dū earth is substituted for that of 'mūn = heaven.

Rubr. 7: These are three females who were the first to die on earth, they are apparently the wives of those who died in heaven. The first one has a tiger's head, this does not indicate that she has a tiger's head, but the symbol for tiger = 'a acts as phonetic; the 'Na-khī have the rule to use animal heads on figures as phonetics, only when demons, Nāgas, certain gods etc., actually are figured as having animals' heads then the particular animal head is mentioned with the additional syllables 'gkv 'dzū = head born (with). She sits on the symbol for land on which grass is seen growing, as such the symbol is always read 'Dzi-gwu-'la-ler-'dū which stands for the inhabited world, literally the people running (about on) the vast land. This tiger-headed female sitting on that symbol is always read 'La-lēr-'dū-2ndzī ('mī = female), hence no other identifying phonetic symbol occurs. The syllable 'mūn = to die (it also stands for old in years) has been explained.

The second female stands on the symbol 'dū = earth, she has the typical headdress of a 'Na-khī woman, at her feet is the symbol 'mi = fire, here it acts phonetically for 'mī = female, 'dū-'mi = terrestrial female; her actual name is 'ts'-mī, 'ts'-ā = salt, the symbol represents that article, a rectangle with diagonally crossed lines, below it is the syllabic 'ggū-'baw letter 'ts'u, it is the phonetic equivalent for 'ts'u = demon, and rather than write the symbol for demon, its phonetic 'ggū-'baw counterpart has been used. The third terrestrial female's name is 'yu-llu, both act as phonetics, the first is a symbol already explained, the second is a 'ggū-'baw phonetic. The last is again 'mūn = die. Like the three celestial males in rubric 11, of page eleven, whose counterparts they are, they are also mentioned in ms., 'Ts'u 'yi of the 'Zhi 'mā funeral ceremony, see rubric 11, of page eleven.
Rubr. 8: This is the same as in rubrics 1 and 2 (in part) of this page, only the symbol 'dū = earth is substituted for that of ʾmūnān = heaven.

Rubr. 9: We see here a male figure, standing on the symbol 'dū = earth, the next is the numeral 7, seven short lines, the remaining symbols are the same as in rubric 2 of this page. It should not read seven sons of the earth, for the earth as well as the numeral seven are always associated with the female sex, however girls or daughters are not considered mourners at a funeral of a parent, but only sons are, for daughters are sold or given away in marriage and hence belong to someone else (they have from childhood already been spoken for) and thus they cannot be considered mourners.

Should a daughter after having been given in marriage return to her home for a visit, and be seriously taken ill preventing her returning to her husband’s home, she is put outside the house of her parents and left to die under the grain rack. It is no more her home, she does not belong to it, and hence cannot die in her parent’s house.

Rubr. 10: For explanation see rubric 3, of this page, but 'dū = land is substituted for ʾmūnān = heaven.

After the 12th page has been chanted the song is continued outside as explained in the introduction.
Thirteenth Page:

Rubr. 1: ²Dzhu ²lā ¹zhi ³bpū ⁴bbūe
Rubr. 2: ²Ts’o ²lā ¹ts’u ¹szēr ⁴bbūe
Rubr. 3: ²Ts’o ²t’u ³gkv ²muān ³shou
Rubr. 4: ²Ts’o ¹dzo ²shou ²muān ³nyi
Rubr. 5: ²Ts’o ³bbūe ³gkv ²muān ³shou
Rubr. 6: ²Ts’o ¹dzo ²bā ²muān ³nyi
Rubr. 7: ¹Ha-²gyu-³la-³ts’ü ¹gko
Rubr. 8: ¹Mbër ³nnū ²ts’o ³bbūe ³dzī
Rubr. 9: ¹Mbër ³nnū
Rubr. 10: ²Ts’o ²muān ²ndu
Rubr. 11: ¹Mbër ¹ngu ³ds’ī ¹ds’ī ³ds’ī
Rubr. 12: ²Dzhu ³nnū ³zd’o ³ch’i-³hoa, ³Ds’ī-²bpa ⁴gu-¹mun ²t’ān.

Explanation of text

Page 13

Rubr. 1: The first two symbols have been explained ²dzhu-²lā = bitterness again (experience). The third symbol is that of a snake = ¹zhi; on the death of a person it is believed that the deceased is changed into a snake and he is addressed as
'Zhi-mun-lü-sii. After the performance of the Khi Nv ceremony (within three years after the death of a person) a deceased is addressed as 'Yu-mun-lü-sii, yü indicating ancestor, for after Khi Nv his soul is escorted to the realm of his ancestors. The symbol below is that of a colander = bpu, here its phonetic has been borrowed for bpu = to escort. The last symbol is read bbüe it represents a dry measure for measuring grain, it is no more in use, it was in the shape of a pitcher with a handle and carved out of a tree trunk in one single piece; now the Chinese square sheng [32] boxes are in use, the four sides of the box slant towards the top leaving a small opening at the top; the bbüe was still in use in Mu-li, Yung-ning, (the former in Hsi-k'ang, the latter in Yün-nan) and in western Kan-su some twenty five years ago when I explored there. Here the bbüe symbol is used for Obbiie to go (and do a thing) actually "will do", it expresses the future at the end of a verb.

Rubr. 2: The first symbol is read ts'o = to dance, it shows a person in the act of dancing, below is the phonetic character llä = again; the next is a compound one, it depicts a foot stepping on a prostrate demon = ts'u, it is read ts'u = demon sžër = suppress. The symbol bbüe again expresses the future or "will do".

Rubrics 3–6: All the symbols in these rubrics have been explained under rubrics 3–5 of page one, only the symbol ts'o = to dance is substituted for dzhu bitterness.

Rubr. 7: Ha-gyu-la-tsü is the name of an alpine meadow = gko. All the symbols used as phonetics have been explained previously, except the one before last, tsü = millet.

Rubr. 8: The first symbol is mbër = yak, nnü = he, ts'o = dance bbüe dzü, bbüe = to go; the symbol dzü = to tie, a knot, it is the picture of a knot; here read dzü, it serves as an interrogative particle at the end of a sentence, with the meaning of "is it so"?

Rubr. 9: The first is a ggō-baw character read mbër, it stands for mbër = yak; nnü = he, the meaning is "the yak (for) him".

Rubr. 10: ts'o = to dance, muän = not, ndu = custom, these symbols have been explained.

Rubr. 11: We have again the ggō-baw letter mbër = yak, then ngu = a grain chest, here it stands for ngu = behind, or after, as ds'i = goat of which the symbol is a picture; after the yak, ds'i = to come, the symbol represents a mutton shoulder blade, it has two readings p'i and ds'i, here it stands for ds'i = to come; as the song is in the meter of five syllables the word goat = ds'i is again repeated.

Rubr. 12: The first five symbols have been explained in rubric 6, of page eleven, the syllable nnü = they is here written and dду has been omitted. The next two symbols are ds'i = goat, bpa = frog, here they stand for the name of
A hat = gu-mon of which the symbol next to the last is a picture. The hat is actually called ds'i-bpa-na as it was made of ‘na = black’ goat’s hair, it could also be made of Mber = yak hair, it was then called Mber-ssu (yak-wool) ds'i-bpa-na, this shows that the actual name of such a hat was ds'i-bpa; the hat was worn by mourners during the funeral dances, no such hats are now in existence. The last symbol is read t'an it represents a wooden stick or branch of an oak, all branchlets are cut off except one or two at the end and these are cut a few inches from the stem; these t'an are used to pick up thorny branches for the making of fences around fields, here the symbol’s phonetic value has been borrowed for t'an = to wear. See SNL, Plate XXV, p. 80. This stick usually of oak wood is colloquially called gku-t'an.
Fourteenth Page:

Rubr. 1: 'Mbēr ṕts'o ṕch'ou-1nyu ṕndu
Rubr. 2: ṕLa-2ts'ü-1hō-1ddū ṕgko
Rubr. 3: ṕCh'wua 2nnū ṕts'o ṕbbūe ṕdzī
Rubr. 4: ṕCh'wua 2nnū
Rubr. 5: ṕTs'o ṕmuān ṕndu
Rubr. 6: ṕCh'wua ṕkhi ṕzaw ṕdto ṕp'ēr
Rubr. 7: ṕDzhu ṕggō ṕzo 2nnū ṕgkū
Rubr. 8: ṕCh'wua ṕts'o ṕch'ou-1nyu ṕndu
Rubr. 9: ṕT'o ṕgkv ṕt'khi ṕt'a ṕts'o
Rubr. 10: ṕK'wua ṕdzu ṕkw'ua 3nyu-2nyu
Rubr. 11: ṕNyu ṕlā ṕddū ṕts'o ṕndu
Rubr. 12: ṕNa-2mun-2mbe-3dtv-2ddū.

Fourteenth Page:

1) The yak he dances there it is the custom
2) on ṕLa-3ts'ü-1hō-1ddū ṕgko
3) the stag said he would like to dance there.
4) For the stag
5) to dance is not the custom,
6) the elkskin shoes with the white front
7) the sons of bitterness wear;
8) the stag he dances there it is the custom.
9) Where the pines are the young deer wanted to dance,
10) the cloven-hoofed they sway in rhythm,
11) they sway and dance as is the custom.
12) All the people of the village.

Explanation of text

Page 14

Rubr. 1: The first two symbols have been explained. The third symbol is ṕch'ou = foul, evil smelling, impure, it is the picture of human excrement, other ṕdto- ṕmbas said it represented a human embryo, hence unclean; below it are two
eyes = 1miu, also read 1nyu, both stand for 2ch'ou-1nyu = here, 4ndu = custom. The meaning of this phrase is that while from the goat and yak hair a hat is made and worn by the mourners, it is not the goat and yak who dance, but the wearers of the goat and yak hair hat, thus these animals dance indirectly.

Rubr. 2: Four of the five symbols have been previously explained, the third while discussed elsewhere, is here differently used, it is the symbol 2mi = fire. Here it is read 1hö = red, all of the first four symbols are phonetically used and spell the name of the 'gko or alpine meadow.

Rubr. 3: The symbols in this rubric have been explained, the first is that of a stag = 2ch'wua, it is the stag who wants to dance.

Rubrics 4-5: The symbols in these rubrics have already been explained.

Rubr. 6: The first symbol is a compound one, it shows a stag to whose upper body a front leg is attached, below it is the symbol 2khi = paddy, here it stands for 2khi = a cured skin, hence a cured, tanned, stag or elkskin; an uncured skin is called 7ghüig. The next symbol is 2zaw = shoe, 2dto = a board, is below the 2zaw symbol, here it is used phonetically for 3dto = the front, forehead, 1p'ër = white, hence an elkskin shoe with a white front (toe).

Rubr. 7: The symbols read: bitterness of sons they, 'gkii = wear, 'gkii is the last symbol in the rubric, it represents a star = 'gkii, and its phonetic has been borrowed for 'gkii = wear.

Rubr. 8: The symbols in this rubric have already been explained, see rubric 1, of this page; only the stag is substituted for the yak.

Rubr. 9: The first symbol is read 1t'o and represents a pine, below it is the symbol 1gkv = head, it serves here for 1gkv = there, a demonstrative pronoun in regard to a place, hence there where the pines (grow) the 1t'khi 1t'a = deer young, (wishes) to dance; the symbol 1t'a between the deer and the dancing figure, represents a pagoda, here it stands for 1t'a-(2mä) = a young deer two or three years old. Here young people are meant and their friends or companions of the next page.

Rubr. 10: The first symbol represents a cloven-hoofed front leg, below is the symbol 1dzu representing a wall here it stands for 1dzu = born (with), hence those born with cloven hoofs; the next two symbols are read 1nyu-1nyu = to sway, to wiggle, hence to sway with rhythm while dancing.

Rubr. 11: 1Nyu = to sway, 1lā = again, 1ts'o = dance, 4ndu = (as is the) custom.

Rubr. 12: All these syllables stand for = all the 'Na-1khi villages, the main symbol is a house, above it the symbol for snow = 1mbe, and within the main symbol we find 1na = black, the 1Na-1khi are here meant, and 1dsv = 1000, all serve as phonetics; it can mean all the village people, also all the villages or people of the neighboring villages, it is a phrase which cannot be defined word for word.
Fifteenth Page:

Rubr. 1: 'Dahu zo ch'i/ddü'hoo
Rubr. 2: 'Tü-ts'u tü nyu-nyu
Rubr. 3: 'Nyu ddü ts'o ndu
Rubr. 4: 'Gko bpü gkyi bbüe
Rubr. 5: 'La bpü aso gkyi bbüe
Rubr. 6: 'Yü bpü ggö gkyi bbüe
Rubr. 7: Gkyi k'ü p'cér lv-la, gko ndzi lā bbüe mā
Rubr. 8: Ndü mun ndū ch'i dsu
Rubr. 9: 'Gko bpü gkyi ssā
Rubr. 10: 'Nūn khū muān chēr.

Fifteenth Page:

1) All the sons of bitterness
2) with their slim waists they sway in rhythm,
3) they sway and dance again as is the custom.
4) We will escort the crane to his clouds,
5) and will escort the tiger to his high mountain,
6) we will escort our ancestor on high.
7) To the dazzling white gate of the clouds the crane wants to fly,
8) all those born with wings
9) have escorted the crane to the clouds
10) but his ability (we) do not allow to pass.

Explanation of text

Page 15

Rubr. 1: All these symbols have been explained.

Rubr. 2: The first two symbols are read 'tü = to drink, and 'ts'u = demon respectively, their phonetic value has been borrowed for 'tü-ts'u = waist slim, a narrow, slim waist; the second 'tü is read in the second tone and stands for the personal pronoun they. 'Nyu-nyu = sway as the symbols indicate.

Rubr. 3: This is identical with rubric 11, of page fourteen.
**Rubr. 4:** Gko = crane, bpū = escort, the third symbol is read gkyi = cloud, it is a picture of clouds, below it is a pair of shears = gkyi, such as are used in shearing sheep, here it stands for gkyi = to place, to put, and the last syllable bbūe = the future tense.

**Rubr. 5:** La bpū = tiger escort, the remaining symbols have been explained, assō is a high mountain see rubric 4 of page three, the tiger is always associated with a high mountain, the word gkyi = to put, to place is added with the meaning that the tiger is escorted till he has arrived, i.e., till he has been placed where he belongs.

**Rubr. 6:** The only symbol that needs explaining is the first, it represents a monkey = yū, here it stands for yū = ancestor, it is interesting to note that while the Tibetans believe their ancestor to have been a monkey, the Na-khi make no such claim, they do use however the monkey symbol, it may be because the two phonetics are the same. Yet in the story of Tso-zā-lū-gū it is related that in his union with a demoness one of his offsprings was a monkey, but he was done away with.

Although the symbol gūō = bench, which can stand for the genitive particle "of", also for above, upper, north, is here used in the sense of "on high", that is he is escorted on high, to the realm of the gods.

**Rubr. 7:** In this rubric there are two symbols which have not appeared before, they are the fourth and fifth. Gkyi ku = cloud gate or the gate of the clouds the symbol p'ēr = white is next to the clouds, below the latter is a circle with wavy lines extending from it, it is read lv.-la = brilliant, dazzling, scintillating, a brilliant object. The next symbol is a bird in flying attitude, above the bird's head is the symbol p'ēr, it is not read but it indicates that the white crane gko-p'ēr is meant, ndzi means to fly, and the crane is here shown in a flying attitude, hence gko ndzi = crane fly. The word mū is a final particle at the end of a sentence denoting the affirmative.

**Rubr. 8:** We meet here with two symbols previously not explained, the first is read ndū, it is a picture of a wing, below it is the symbol mun it is another pictograph for muan = heaven, here it stands for mun = a being, a creature, the symbol ndū is here read twice, ch'i = an abbreviation of ch'i-wwā = all, the last symbol dzū = born (with), literally winged creatures, wings all born (with); the next part of the sentence is in rubric 9.

**Rubr. 9:** Gko bpū = crane escort, gkyi = clouds. gkyi place, sa is a gūō-lībaw letter and denotes the past tense.

**Rubr. 10:** The first is a compound symbol, the upper is read ḍō, the lower nōn and represents milk, the first ḍō is different from the symbol ḍō which stands for turquoise, the wavy lines above and below indicate that ḍō = soul is meant; actually nōn-ḍō, it must be read reversed, stands for = qualities, the ability, efficiency, accomplishments, etc., all this is embraced in the words nōn-ḍō, the word nōn = milk, a derivative from a creature, is used to express this,
this is however only a conjecture, all the good qualities of the deceased, as well as his belongings are meant, for a deceased's perspiration-impregnated clothing is also called ²non⁻¹ō, the things that he left behind to be divided after the funeral ceremony. There is a regular book called ²Non⁻¹ō ³ssaw = invite the ²non⁻¹ō of a deceased, it is chanted at funerals, for instance at the funeral of a ²dto⁻¹mba or priest, the book is chanted when the ²dto⁻¹mba's requisites of office, as his ²ds⁻¹lēr, five-lobed crown = ²k'o, sword, etc., are handed to his son by officiating ²dto⁻¹mbas. The next symbol represents a mouth with teeth, hence teeth = ²khū, here it stands for the verb ²khū = to pass, let go; next is the negation ²muān = not, and the last symbol is read ³chēr = a joint, a bone joint, it is also read ²ō = bone of which it is a picture, here it is read ¹diēr = permit, allow, hence the ²non⁻¹ō = qualities, etc., pass not permit.
Sixteenth Page:

Rubr. 1: ¹Non 'p'ẽr ²t'a ³nyi ⁴mā
Rubr. 2: ⁵Non-⁰ ⁶asu ⁷mūen ⁸lā ⁹ssaw
Rubr. 3: ¹Sso ¹k'u ²ši ³ghūgh-⁴ghūgh ⁵la ⁶ts'o ⁷lā ⁸bbüe ⁹mā
Rubr. 4: ¹Dshi ²mūn ³ch'i ⁴dzu ⁵la ⁶bpū ⁷ssō ⁸lā ⁹gkyi
Rubr. 5: ⁸Non-⁰ ²khū ³muān ¹chēr
Rubr. 6: ¹Yū ³bpū ⁴hā ⁵dū ⁶t'u
Rubr. 7: ²Ssu-²bbū ³ngv ⁴mbu ⁵lo
Rubr. 8: ⁵Non-⁰ ⁴mbu ³lo ²khū ³muān ¹chēr
Rubr. 9: ¹P'ā-'gyi ²shēr ³ho ⁴ndēr
Rubr. 10: ⁸Non-⁰ ¹gyi ²ndēr ²khū ³muān ¹chēr.

Explanation of text

Page 16

Rubr. 1: The first symbol is 'p'ẽr = white, the second 'non = down-feather, of which it is a picture; the white down-feathers of the crane are considered his ²non-⁰, here is a play on words. The third symbol is ²t'a = flag, the fourth is the numeral 2 = ³nyi, here ²t'a-³nyi means 'like the' ('non = down feathers of the crane); often the phrase ²t'a-³nyi ⁴gv is encountered in ²Dto-¹mba mss., the
actual meaning of the phrase is 2t'a = that, 2nyi = two, 2gv = body, i.e. of two things that, hence similar to that. 3Mä is again the affirmative.

**Rubr. 2:** The first symbol is 2non-1ô, the second 2ssu = wool, here it stands for part of the name given to ancestors = 2ssu-2bbü-1yü, this is often written with the symbol for wood = 2ss, or with that of a wool felt 2ssu, and always ending up with 1yü = monkey, 2bbü is written with the symbol for pot = 2bbü. Below it is the symbol for 2mi = fire, it has the same meaning here as in the rubric 7, of page four q.v., viz., 1'müen = down below, 2lä = again, 3ssaw = invite, the symbol represents 3ssaw = breath, used here phonetically.

**Rubr. 3:** 3Sso = high mountain, see rubric 5, of page fifteen; 2k'u = gate, 2shi = meat, here 1shi = yellow, = the yellow gate of the high mountain; these symbols are followed by Swastikas of the Bön, with a right to left direction, the phonetic value is 2ghügh, here 3ghügh-2ghügh = brilliant, bright. The remainder has already been explained.

**Rubr. 4:** Te first symbol is a front leg of a predatory clawed animal, it is read 1dshi = claws, with the symbol 2mun = clawed creatures; the next two symbols 2ch'i 1dzu = all born, or all creatures born with claws, 2la 3bpü = tiger escort, 2sso = high mountain, 3lä = then, 3gkyi = place.

**Rubr. 5:** See rubric 10, of page fifteen.

**Rubr. 6:** See rubric 10, of page fifteen.
since 'Khi 'nv is no more performed in the Li-chiang district, there is no caretaker and 'nv are no more deposited in these small caves. They are situated in a limestone shelf, facing east, between the last village on the Li-chiang valley plain, and lower 'Nga-'ba, see Plate IV.

The chief is called 'Ts'u-'bpö-'swue-'p'ä-'haw the meaning of which is = 'swue-'p'ä = chief, 'ts'u = demon, 'bpö = ceremony, 'haw = sleep; before the 'Khi 'nv ceremony has been performed a deceased is still considered a demon, the chief is the leader of the ceremony = 'bpö, and as such supplies the food = 'haw for all those who participate in the affair. As they also sleep in house the word 'haw is added. The place where the 'Khi 'nv ceremony is performed is called 'Ts'u-'bpö-'lü-'k'u-'dtü, the general term is 'Khi 'nv 'd'a = the place of the 'Khi 'nv. The officiating 'dto-'mba at a funeral ceremony is called 'Lo-'ch'ung-'ndaw-'khü, he wears a huge black felt hat and carries the 'Mien-'t'u or funeral wand. 'Bpü = escort; the next symbol represents a deity, gods are termed 'hä, below it is the symbol for 'dü = land, and the last symbol is 't'u = arrive.

Rubr. 7: The first two symbols are read 'esu-'bbü, it stands for 'esu-'bbü = ancestor, v. s., then follows the numeral 9 = 'ngv, and 'mbu = a spur or ridge, above it is the phonetic character read 'lo = to cross.

Rubr. 8: 'Non-'ö spur crossed not permitted (see rubric 5 and previous rubric). The nine spurs are called 'P'ä-'mbu 'ngv-'mbu, see next rubric.

Rubr. 9: The first symbol is usually read 'ddaw = weaver's loom, it has another phonetic value, namely 'p'ä = hemp cloth, it is here read 'p'ä and with the symbol for water = 'gyi, 'p'ä-'gyi, the word 'p'ä has reference to the place 'P'ä-'imbe-'lo-'nddü. With the numeral 7 = 'shër and the symbol 'ho = ribs, here read 'ho = to cross (a stream), the seven 'P'ä-'gyi-'shër 'ho = to cross the seven waters of 'P'ä, the word 'ho actually means to drive across, as men drive animals into a stream, which they are urged to swim. The last symbol represents a semi-dried-up pond, the dots indicate the visible bottom, it is read 'ndër, here it stands for 'ndër = must.

Rubr. 10: These symbols have already been explained; 'non-'ö water crossed not permit.
Seventeenth Page:

Rubr. 1: ²Non-¹ō ²mùan ²nnü ¹gkyi ²gu ³ssaw, ²non-¹ō ³ssu ⁴lā ⁵ssaw
Rubr. 2: ¹Dū ²nnü ¹zhou ²gu ³ssaw, ²Nv-²lv ¹nv ¹gu ³ssaw
Rubr. 3: ²Yi-¹bi ¹ha ²gu ³ssaw, ³khyü ³gko ¹gkyi ¹gu ³ssaw
Rubr. 4: ²Lü ³gko ²mbe ¹gu ³ssaw, ³mùen-²ts’ä ³ndzhër ¹gu ³ssaw
Rubr. 5: ¹Ngu ²nnü
Rubr. 6: ⁵gkyi ¹shi ³ssaw, ¹mùn ²nnü ³lo ³p’ër ³ssaw,
Rubr. 7: ¹Yü-³mun-²llü-²ssi ²ggo ¹dzì ²ghugh ³gku ²ghugh ³mä
Rubr. 8: ²Ndžër ²ghugh ¹ho ²ghugh ³mä.

Seventeenth Page:

1) Let us invite his power as if it were a load of celestial clouds, such let us invite to return to us.
2) Like a load of grass of the land, and like a load of silver of the snow mountain, such let us invite
3) Like a load of gold from the Yangtze such let us invite, and like a load of clouds resting on the juniper branches such let us invite;
4) like a load of snow on the branches of the fir trees, and like a load of dew on the bamboo, such let us invite;
5) like the horse’s
6) yellow saddle let us invite the power of the deceased, and like the white yoke of an ox one retains, so
7) let us retain all the good qualities of the deceased, like his ability to count and to record,
8) and his ability to sing and follow suit in singing.

Explanation of text

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Rubr. 1: Practically all the symbols in this rubric have been explained, the first is ²non-¹ō = the deceased’s power, ability, etc., this is followed by ²mùan = heaven, ²nnü = heart, here it forms the possessive = heaven’s, ¹gkyi = clouds;
the next symbol read 'gu shows a man carrying a load on his back, hence to
carry a burden, a load, here it stands for 'gu a load and also for 'gu = "like,
as", 'ssaw = invite; the sentences are very ters, the verbs are all in the present
tens, the singular or plural is not expressed. The second half of the sentence
reads 'non-'ō 'ssu = bring, take, pick up, collect, 'lā = again, 'ssaw = invite.

Rubr. 2: The sentence construction is the same, 'dü = earth, 'nnū = possessive
case, the two small symbols next to 'nnū = heart are read 'zhou and stand for
grass, hence the earth's grass, 'gu = load (like, as) invite; 'nv='lv = snow moun-
tain actually the symbol 'ngyu = mountain with the symbol 'nv = silver super-
imposed, can also stand for the Li-chiang snow range which is thus called, 'nv
= silver, 'gu = load, 'ssaw = invite.

Rubr. 3: The first two symbols or rather the phonetic 'ggō-'law letter 'yi and
the symbol 'bi = to twist (it shows a man twisting rope with his hands) are both
used phonetically for 'yi-'bi = the Yangtze, or a river in general; the Yangtze
which encircles the Li-chiang district at a height of from 6,000 to 5,000 feet
to the west and east respectively, is rich in gold, hence it is called by the 'Na-
'khi 'Lā-lēr-'ha-'yi-'bi = Vast gold stream, and by the Chinese Chin-sha Chiang
[60] = River of the golden sand. The next symbol is 'ha = gold, 'gu = load,
'ssaw invite. The second half shows the following symbols: 'kyū = a juniper
tree to the top of which the symbol 'gkyi = cloud is attached, below the juniper
symbol is that for needle = 'gko, here it stands for 'gko = branch, the branches
of the juniper, 'gu = load, 'ssaw = invite.

Rubr. 4: The first symbol is read 'llū = fir tree (Abies Forresti), on the top of
it is the symbol 'mbe = snow, the word 'gko = branch is not written but read,
'gu = load, 'ssaw = invite. The second half reads 'mūen-'ts'a = the cane-brake
a slender species of bamboo which grows in clumps among the fir trees at 11,000
to 12,000 ft elevation, the common form is Arundinaria Faberi, here only the
symbol 'mūn = bamboo is written and not the syllable 'ts'a; the curved line
on the top indicating a dew drop is read 'ndshēr = dew, 'gu = a load, 'ssaw
= invite.

Rubr. 5: There are just two symbols in this rubric, 'ngu = horse and 'nnū
= heart, here again read 'nnū = its, the possessive form. The 'Na-'khi have
several names for horse, the literary term is 'ngu, colloquially it is called 'zhwua,
and often we find in 'Dto-'mba mss., the word 'dta, this is a Tibetan loan word
from rta = horse.

Rubr. 6: The first symbol is read 'gkyi = saddle, it can also mean a horse-load,
here it stands for saddle, next to it is the symbol 'shi = yellow, already ex-
plained, then 'ssaw = invite. The second half of the phrase reads 'ghūgh = ox,
cow, it has another phonetic value namely 'mug = ox, cow, it is not so frequent
as 'ghūgh, the latter is the colloquial; 'nnū = its, the possessive form, then 'lo
= the yoke of which it is a picture, and 'p'ēr = white; then again 'ssaw = invite.
The 2dto-ˈmba first read the passage horse its saddle dead invite, the symbol ʾshi = meat, can be read ʾshi = yellow and ʾshi = dead, but as it follows the noun ʾgkyi = saddle and as the adjective follows the noun, I translate it ʾshi = yellow, for in the second phrase the word ʾpʾēr = white follows the noun ʾlo = yoke, these two are in juxtaposition, hence ʾshi cannot mean dead but yellow; he explained that the power, ability, etc. of the deceased is to be retained below, as one takes off the saddle from a dead horse. It is true the word ʾmum can also mean a dead ox, an ox that has been offered, ʾmum = ox, cattle is read in the second tone, while a ʾmum or sacrificed ox is read in the first tone. It is possible that the ʾDto-ˈmba was right. See rubric 8 of page fifteen but here the word ʾmum stands for creature, a being.

*Rubr. 7:* The first symbol should have a snake head instead of that of a monkey = ʾyũ = ancestor, as only after the ʾKhi ʾnv ceremony a deceased is addressed as ʾYũ-ʾmum-ʾlũ-ʾssī, and this is chanted at the actual funeral. The second symbol is ʾggō = of, the genitive case, ʾdzi = to count, the symbol represents a knot, this is indicative of ancient days before the invention of writing when people used knots; the Swastika symbols read ʾghūgh have here the meaning of good, fine (quality). Between the two Swastikas is the symbol ʾgku it represents the roots of the ginger plant, hence ginger, here it stands for ʾgku = to record. ʾMā is again the affirmative.

*Rubr. 8:* The first symbol represents a man walking along singing, for detailed description of the same see introduction to the song, it stands for singing, while the symbol ʾho = rib, ribs, stands for ʾho = to chant, (in a deep voice), it also has the meaning to follow suit in singing. The words ʾghūgh again stand for “good”, it represents to the ʾNa-ʾkhi the heart of a god, hence goodness, the quality good. ʾMā is again the affirmative.
Eighteenth Page:

Rubr. 1: 'Gkwua ʰghųgh ʰᵗ'kʰi ʰghųgh ʰmä, ʰgkv ʰssį ʰndžį ʰndụ ʰmä
Rubr. 2: ʰGkv ʰp'эр ʰnds'a ʰsh'ɛɾ ʰmä
Rubr. 3: ʰP'u ʰddo ʰllų ʰddo ʰmä
Rubr. 4: ʰT'ä-ʰnyi ʰnɔn-ʰö ʰssu ʰyu ʰmćeŋ ʰlā ʰssaw
Rubr. 5: ʰNɔn-ʰö ʰssį ʰnnų ʰzo ʰnyu ʰssaw
Rubr. 6: ʰSsį ʰdto ʰzo ʰdto ʰddű-ʰddű ʰhu
Rubr. 7: ʰMä
Rubr. 8: ʰnnų ʰmi ʰnyu ʰssaw
Rubr. 9: ʰMä ʰhö ʰmi ʰhö ʰśhwu-șhwu ʰhu
Rubr. 10: ʰNɔn-ʰö ʰbpų ʰnnų ʰmbe ʰnyu ʰssaw
Rubr. 11: ʰBpų ʰddű ʰmbe ʰla ʰhu.

Eighteenth Page:

1) His ability to sing the 'Gkwua and 'T'khi and like the ability and knowledge of the chief and headman
2) let us have white hair and long teeth as the deceased
3) let there be seen grandfather and grandchildren (under one roof)
4) All these like the 'nɔn-ʰö of the ancestors let these be given us (let us invite them back)
5) Let us invite these powers of the father unto the son
6) Let the abilities and powers of the father be equal in the son
7) and those of the mother
8) imparted to the daughter.
9) May the stature of the mother be even with the daughter
10) may these powers be imparted to the neighbors and the villages
11) May there be increase in the villages and among the neighbors.

Explanation of text

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Rubr. 1: The first symbol ʰgkwua is a carpenter's tool to scoop out a dish from a piece of wood; it is a curved blade with a handle at each end, it was used in olden days for the making of wooden bowls and the ʰlo-ʰbpų, it was also used like
a carpenter's plane before that tool was introduced. Here it stands for 'gkwua a type of song sung at wedding ceremonies by old men, who remained sitting while they sang. The song is colloquially known as șSsu-șw̃úa-șw̃úa-șgkwua. The șSsu is the life god, see NNRC, p. 250, note 527. It contained historical matter and references to their tribal ancestors; șghugh = the good (quality, ability). The third symbol represents a spine = șt'khi, it can mean, pain, and is then read in the first tone, șt'khi = to sell, șt'khi = cold, șt'khi = sweet, for all of which the symbol șt'khi = spine is used. Here it stands for șt'khi a type of song, sung on the mountains either by several travellers, or by young men alone. It begins with Eh eh eh eh which is continued till the man's wind is almost exhausted and then ends in a phrase; the șt'khi is sung in a high pitched voice and relates usually of the bitterness of life hence șt'khi = cold. When boys and girls sing these songs, and as the end phrase is impromptu, they are apt to become suggestive. The other symbols of this half of the phrase have been explained. Of the second half we have the symbol șgkv = head, here it stands for șgkv = able, ability, next to it is a pine tree read either șndz̃er = tree, șt'o = pine, or șs̃ = wood, here it stands for șs̃ or șs̃i = wisdom, knowledge. The next symbol is that of a chief = șndźi.

The origin of this symbol has been lost, the lower body is that of a deity, this shows the veneration in which the chief was held. He wears a peculiar coiffure with upturned hair. The next to last symbol represents the șndü or frond of a fern, it is the young shoot of the Eagle or Bracken fern (Pteridium aquilinum), here it is read șndü or șnddü = a minor official, as a headman of a village, the symbol is also written the affirmative, it also stands for șndü. The word șmä is again our colon.

Rubr. 2: Among the symbols of this rubric, there is none, that represents a verb nor the sentence "let us have" usually expressed by = șgv șbä șhu, but only șp'ër = white, șgkv = head, șnds'ā = fangs, it shows the mouth of a predatory animal, it is followed by the numeral șshēr = seven, here it stands for șshēr = long, hence white head and long teeth, the meaning is a ripe old age let us have, indicated by white hair and teeth from which the gums have receded, a sign of old age.

Rubr. 3: The first symbol is read șP'u and represents a grandfather with long hair; șp'u-șp'u is great grandfather, next is the symbol șd̃do = to see, and below it a small male child on the symbol for tick = șl̃ü, this compound symbol of which the lower serves as phonetic is read șl̃ü = grandchildren, hence grandfather see, grandchild see, the meaning being let there be visible three generations under one roof. In the colloquial grandchild is șlv-șbbū, while great grandchild is șlv-șbbū, the two terms are only differentiated by the tone.

Rubr. 4: The first two symbols and their equivalent sound complexes șt'ū-șnyi, have already been explained. The symbol for pine appears again, here it stands
for /ssu = ancestor, the symbol /yyyy under that of tree, wood, is here read /yyyy and means to give, this is followed by the words 1mùn 2lä 3ssaw = below again invite.

**Rubr. 5:** These symbols have been explained, 2non-1ō = abilities, etc., 1ā-1sī = father, 2nnū = his, 2zo = son, 1nyu = on, unto, 3ssaw = invite. The pair of eyes can be read 1miu and 1nyu, here it stands for 1nyu = on.

**Rubr. 6:** 1ā-1sī = father, 2dto = in, 2zo = son, 2dto = in, 2ddū-2ddū = equal; the last symbol represents a gate = 2k’u, here it is read 3hu, and is part of the phrase usually found towards the end in 2dto-1mba books 4gv 2bā 3hu = let that be so!

**Rubr. 7:** 3Mā = mother.

**Rubr. 8:** 2Nnū = her, 3mi = daughter, 1nyu = on, 3ssaw = invite, that is her abilities etc., see rubric 5.

**Rubr. 9:** 3Mā = mother, this is followed by the symbol 1mi = fire, here it is read 1hō = standing, the latter is actually read 3hō, but for euphony’s sake is read 1hō. There is a symbol for this expression namely a man with spread out limbs firmly standing: 3hō, here the idea of height is intended, or stature, hence may the stature of the mother be 2shwua-2shwua = even (in height) with that of the daughter 3hu = may that be so!

Rubr. 10: 2Non-1ō = ability, power, etc., 3bpū = neighbors, it is written with the symbol for house and the symbol 3bpū = colander is added, it acts as a phonetic for 3bpū neighbor, the symbol for house illucidates the phonetic; 2nnū is here a conjunction; 2mbe = village(s), it is also figured with the symbol for house, and that of 2mbe = snow inside it, it acts as phonetic for 2mbe = village(s). The last symbols are 1nyu = on, unto, impart, 3ssaw = invite. Sometimes both symbols 3bpū and 2mbe are written in the symbol for house, and that single compound is then read 2bpū 3mbe = neighbors (and) villages.

**Rubr. 11:** 3Bpū = neighbors, 1ddū = large, 3mbe = village(s) 1la = thick, 3hu = let that be so. The meaning is let the neighbors increase and the villages prosper.

After the singing is finished, the descendant kneels before the 2Dto-1mba who gives the son of the deceased sweetened water from a bowl to drink, this symbolizes the imparting of the 2non-1ō or all the good qualities of the deceased.
At most religious ceremonies ¹Na-²khi ²dto-¹mba use trees, some highly ornamented, others again bare as the centre pine tree at the ²Hār ³la-¹llü ³k’ô ceremony. This particular pine tree represents the home of the crows and vultures who devour those who have committed suicide on the snow range. At the same ceremony two other trees are used called the ³la-¹llü ⁴ndżér whence the ceremony derives its name. One a pine tree adorned with flags and paper flowers and ¹Na-²k’wuai or ¹Na-²k’aw, and the other a poplar tree; both are for the demons of suicide.

During the performance of ²Szi-³chung ¹bpö for the prolongation of life two trees are used, a spruce and a juniper. At the great ³Dto ¹na ³k’ô ceremony six spruce or fir trees are used.

¹Dtv, read in the third tone is a prop used during the ²Müan ¹bpö or Propitiation of Heaven Ceremony, and is to prevent evil from descending. There is even a ceremony called ³Dtv ¹bpö. The trees used at ²Müan ¹bpö are two oaks representing heaven and earth respectively, and a juniper which represented ²K’aw the great emperor, i.e., khan of the days of the Mongols. There is also a ²Müan-²dtv or Heaven’s prop, this is the main house post in a ¹Na-²khi home, it represents Mt. Sumeru.

It is possible that the ¹dtv used at the funeral ceremonies represents ¹Ha-⁴yi-²boa-¹daw ⁴ndžér the tree growing on Mt. Sumeru, the abode of the Garuda. On the ¹Hāzhi ³p’i, q.v., the tree is figured, and the deceased is escorted through the region where it grows. Why it is called ¹Dtv the ²dto-¹mbas could no more explain. The symbol for ¹dtv = one thousand, is immediately above the large flag.

There are three mss. in the collection entitled ¹Dtv ³ts’u, nos 4150, 8068 and no 1825 in the Library of Harvard-Yenching Institute, here translated in part.
to the waters, etc. The deceased though courageous is to proceed with his flag, bow and arrow. It tells of the fights between the 'P'er and the 'Na, the 'Boa and the 'O;

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between the paternal and maternal relatives. The deceased has been given everything, wine, food, black and white sugar, a musk deer pocket to poison snakes with, a sword, a bamboo rod, and a 'ndaw. He has been given a horse to ride, supplied with a pack horse, plow oxen and rake oxen. The family has killed a cow and a sheep, has brewed liquor, boiled grain etc. The deceased is to repay his father, and his mother for her milk etc., while he is to protect the family and repays them a thousand and a hundred fold.

Page 3

The chief 'dto-'mba escorts the deceased from where the ceremony is performed, over the white hemp bridge or 'Ha 'zhi 'p'i with his oxen and horses, on high to where his grandparents dwell and to the 33 realms of the gods.

At 'Nv-'lv.'t'o.'ngyu there are three pine forest which no one had seen, but the 'Boa with the keen eyes saw them; ninety 'Boa-'nddü cut the pine tree to make the 'Dtv tree, ninety 'Na-'boa-'nddü cut the 'Dtv tree and from them they made the 'Dtv tree which they erected in the court.

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It then tells of the origin of the flag which is fastened to the tree. How the Chinese and 'La-'bbii or Min-chia reared the silk worms and how they spun the thread in the summer, and wove beautiful silk cloth, nine different kinds. Thus in the East came forth the flag of the 'Ngaw.

How one day 'Muan-'zo.'dpä-'däa died in 'Dzi.'la.'p'u's heaven and how his 'dto-'mba 'Dsä.'dsä.'ha 'bpö.'mbö erected the 'Dtv tree near the gate to the east, and from sheep butter he made a lamp and burned butter lamps with which he suppressed the 'Ddv and 'Ch'ou demons.

Page 5

At 'Nv-'lv.'ndü.'t'khi.'ghügh 'Llü.'mun 'K'o.'säi died and his 'dto-'mba erected the golden 'Dtv tree, and with it he suppressed the 'Ssu.'ndo demons. From the milk of the hind (stag) and serow (the property of the Nsga) he made butter and butter lamps which he lighted before 'Ha.'yi.'boa.'daw 'ndzër q. v. 19.

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This is repeated for 'Muan.'llü.'ddu.'ndzi for whom, when he had died, his 'dto-'mba 'Yi.'shi.'zo erected a silver 'Dtv tree and with it he suppressed 'Muan.'llü.'ssu.'ndzë his enemy. From the milk of the yak and half breed yak he made butter and butter lamps etc. etc. The same is told about 'Ts'o.'zä.'llü.'ghügh whose 'dto-'mba 'Gyu.'bbü.'t'u.'ch'i erected a 'Dtv tree with which he suppressed his enemy. Then follows 'Gkaw.'lä.'ts'ü whose 'dto-'mba erected a 'Dtv tree at his death and suppressed the 'Ddv demons, etc.
The family of to-day does likewise; at the death of their father or mother the ²dto-₁mba erects a ¹Dtv tree and suppresses the ¹dtër demons[17]. The flag waving is like shooting the demons of the eight regional and subregional quarters and the ²Mun and ¹Ghůgh[18] demons after which the deceased is escorted on high to his grandparents and parents and to where his ancestors dwell.

It gives again all the various stages as described previously. It also relates of his doings at his various ages, as when he was 12 or 13 years of age he rode a hubby horse etc. etc.

The book ends by asking the deceased to leave his ²non-¹ō[19], grant ¹nnü and ¹ō = male seminal ejaculations and vaginal conceptions[20], much offspring, riches and that the family should only hear good tidings, and that their ponds should be full, that is that they lack nothing. Let that be so!

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[5] See MBC, Plate 2, b.
[8] The ²Boa are the Hai-fan who now live to the north of the ¹Na-khi partly in Yung-ning and mainly in Mu-li. See note 13 of ¹Yu ndzi ³mi, ²haw ¹shi. See also l.c., p. 204, note 332, and p. 253, note 539.
[9] The ¹ndaw is the ¹Na-khi sickle, it is not round but long with the tip curved, the edge is serrated. Its full name in ¹Na-khi literature is ³shu-¹për ¹ndaw-¹dzu the iron (steel) ¹ndaw born with (teeth). Colloquially it is called ³ssu-³gkv. See also l.c., p. 243, note 448.
[12] ¹Na-hoa-¹nddü are either Black (Bon) lama or ¹Na-khi priests (lama?).
[13] The last four rubrics are figured or written thus in our ms.
The first two words are untranslatable; the first symbol represents a demon \( ^1 \text{ts}'u \) of no particular type, the second a serow \( ^1 \text{yi} \); both are employed phonetically in the title. The actual inherent meaning of \( ^1 \text{ts}'u \) \( ^1 \text{yi} \) is "to narrate or relate the doings of the deceased while alive". The next two upper symbols are \( ^2 \text{gkv} = \) head, \( ^1 \text{shu} = \) iron, (the picture of an axe). \( ^2 \text{gkv} ^1 \text{shu} \) is the name of five strips of different colored silk or cotton cloth tied at one end, it represent the five elements of which the body is said to be composed. It can be translated "first search, i.e., the origin of man who is believed to be composed of five elements". The last symbol is hand \( = ^1 \text{la} \), its phonetic has been borrowed for \( ^1 \text{la} = \) to strike, the actual meaning here is to attach with a striking motion of the hand.

The \( ^2 \text{gkv} ^1 \text{shu} \) about 5 inches long and tied together at one end was fastened to the left arm of the deceased when a male, and to the right arm when the deceased was a woman before the introduction of coffins and when bodies were cremated. Nowadays when coffins are used the \( ^2 \text{gkv} ^1 \text{shu} \) is attached, by means of a little resin of the yellow pine, to the coffin at the place where the \( ^2 \text{ss} ^1 \text{bpa} ^1 \text{dgyu} = \) a frog-shaped \( ^1 \text{bpa} \), wooden wedge or plug, locks the upper end of the coffin. There are four \( ^2 \text{ss} ^1 \text{bpa} ^1 \text{dgyu} = \) wood frog have got, which lock the coffin instead of nails, they have this shape. The \( ^2 \text{gkv} ^1 \text{shu} \) is attached either on the left or right side depending on the sex of the deceased, by the son or daughter respectively, depending whether the deceased was a father or mother, by a striking motion of the hand. First however, the \( ^2 \text{gkv} ^1 \text{shu} \) is put on a plate by the mourning son, while the \( ^1 \text{dto} ^1 \text{mba} \) arranges two plates with \( ^1 \text{Hö} ^1 \text{lü} ^1 \text{mbbū} = \) roast grain pop, see NNCR C, p. 85, note 21; p. 317, note 711, one with white popped grain, and one with dark or black colored (peas) popped grain, and a bowl of liquid (water) into which butter, a flower, tea-leaves, sugar and ginger have been placed; this represents medicine \( = ^1 \text{ch}'ër ^1 \text{ghūgh} \) in the colloquial, and simply \( ^1 \text{ch}'ër \) in the literary language. The \( ^1 \text{dto} ^1 \text{mba} \) performs \( ^1 \text{ch}'ër ^1 \text{k'ō} = \) medicine sprinkle, by dipping the \( ^2 \text{gkv} ^1 \text{shu} \) into the bowl and sprinkling the coffin with the liquid which is supposed to cure all the aches and pains the deceased had suffered and died of. While sprinkling the medi-
cine the 2dto-lmba says: 2gkv-2ts'u 2gkv 'nyu 3nun, 2gkv-1ngu 2ssu 1ssü 2k'wua = head-hair head on put, head-ache three kinds well, etc. When 1Ch'ër 1k'ö has been performed the 2dto-lmba replaces the 2gkv-3shu on the plate while the kneeling son throws popped grain three times on the 2gkv-3shu.

The 2dto-lmba thereupon instructs the son to rise and to attach (2la = strike) the 2gkv-3shu to the coffin at the indicated place. The son rises strikes the coffin three times and attaches the 2gkv-3shu to it; while doing so he calls out three times “father” or when performed by a daughter for a mother, “mother”. At that particular moment the 2dto-lmba begins the chanting of 2Ts'u 1yi 2gkv-3shu 4la. While the 2dto-lmba chants the text of the book the son remains in a kneeling position at the head of the coffin. The 3Müen-1't'u q.v., reposes, erect, on the left side of the coffin in case of a man or right side in case of a woman.

The manuscript from which the translation was made is no 1078, and is no more in my possession, but photographic copies are both in the Library of Congress in Washington D. C., and in my own library now on loan with the Far Eastern Institute of the University of Washington in Seattle.

Translation of text

Page 1

Rubric 1) The origin of the 8Ssu, 1Yu, 1Ho and 1Mä clans¹, (depending to which clan the deceased belonged)! Here (in this household) the son of the 8Ssu clan, in his ancestral home, the white head of 2Dzi-2ghügh² is (now) dead. 2) He is dead, his 8Ssu (lifegod) is also dead, he is gone, the 8Ssu changed into a snake. 3) 1Pä-2mbé-1zhi-2mun-2llü-2ssu³. 4) to-morrow morning 5) the crane will fly to the white brilliant clouds of the horizon, there he will go. 6) To the high mountain with the golden (like) gate, there the tiger will go to romp. 7) To the horizon of the land the sheep will go. 8) To the horizon of the black mountain the stag will go.

Page 2

Rubric 1) Though the color of the water is very black (= 4gyi 1miu 1na 3gkü3llü = water color black very) the fish will sweep. 2) Your name was renowned, your voice was fine like that of a dog chasing prey; 3) you were dressed in the skin of a tiger, hence you were one that was not afraid of seeing a tiger. 4) When the tail of the tiger swished the ground (prior to attack) you were not afraid of the wind caused by it. 5) When you wore the eagle’s feathers (tail feathers) on your hat you were not afraid of the thunder (dragon)⁴. 6) Your heart was of the same size as your body⁵ and when you saw your enemy you were not afraid. 7) Wherever one could put one’s foot, there you trod and were not afraid. 8) You took your shepherd’s staff and went herding your many sheep and cattle. 9) You could command people even greater than you, and also the slaves⁶ under you. 10) Dressed in a tiger’s skin you were able to decide victoriously the affairs of men. 11) Taking a rod
Rubric 1) you were one who could separate the good from the evil (white from black). 2) You deceased are going to the 33 realms of the good gods (or 33 good realms of the gods). 3) If one does not relate the deeds of a courageous man 4) there will remain nothing but emptiness = t'nyi. 5–6) If one does not relate of 7) the agility of a man then it will change into dilatoriness = 'ho. 8) If one does not relate of the keeness = t'a of a man it will change into bluntness = dtv. 9) If one does not relate of a man's ability = gkv, it will change into 10) incompetence (it will be lost to posterity). 11) If one does not relate of his wisdom = ss, then it will change into ignorance. 12) I, like the chief, I, the dto-'mba able to chant like Shi-lo (gShen-rab(s)) must tell you deceased of your various accomplishments, as your courage, agility, keenness, ability and wisdom. (The verb relate = shou is in the first rubric of page 4.)

Rubric 2) You have originated from the Ssu or Yu clan, you are going to join your paternal ancestors at Ssu-bbū-lo-khyū, you are going to P'ā-mbe-lo-'nddü where your maternal ancestors dwell. 3–4) You are going to confront your Gyi-i-ddēr-p'u-p'u = great grandfather and your great grandmother. 5) You will come face to face with your father Lā-dzhou-ssī and your mother Bbū-lā-mā. 6) You are going to the three generations of your paternal ancestors and to four generations of your maternal ancestors. 7) In the east when the sun’s rays appear, the crow will call three times, you will hear its call. 8) At the time when food is scarce (in the three spring months when grain is scarce) the cuckoo calls, your ears will hear its good voice, listen to it. 9) You deceased, your ears will be unable to hear, use your fingers to clean your ears (of ear wax), when removed strike your ears with the palm of your white hands to see if there is any (ear wax) left, your ears are now clear you will be able to hear the good voice. 10) You have eyes but you will not be able to see, tie your hair back of your head with your white hands, and where we are chanting you will then see everything. (The verb t'ddo = see is in the first rubric of page 5.)

Rubric 2) I, the dto-'mba tell you ten times, go and let your ears listen ten times. 3) Go over ten lands under ten heavens, and direct the waters in ten valleys, I give you cloth ready cut for ten suits, go and sew them finish. 4) I give you ten bundles of grain, take them on ten horses and carry them away. 5) The admonitions of the chief, in case you cannot keep them in your head, tie a knot in the garment of your father. 6) If you cannot retain the admonitions of the(dto-'mba tie a knot in the tail (end) of your ssu-hār = felt cloak. 7) One day Ta-o-zā-llū-ghūGHIGH when he descended on that day, 8) and on the day when Tsū'-khū-bu-bu-mīA 9) descended, 10) when he descended from heaven and arrived at Mūn-k'u-ddū (= at the great gate of heaven), 11) and thence arrived on the top of Ngyu-na-shi-lo Ngyu (= Sumeru, Kailas), and...
from there arrived at _IPV-u-nds-u-`mb-er-^m-a-`gko = (the alpine) meadow where the yak graze and where the ancestors dwell17. He thence arrived at _IPV-^-wua-`t-o-`d-d = (where your ancestors dwell in _Wua-`t-o land). 12) From there you will arrive at the head waters and then at the tail end of the waters.

Page 6
Rubric 1) Thence you will arrive at 1_Na-`mo-`mb-e-`d-tv, from there you will arrive at 2_Nv-`p-`er-`k-o-`dzu-`wua, and from there you will arrive at 2_Nv-`p-`er-`l-g-yi where 1_Ts-`z-a-`l-l-u-`ghugh descended over the silver stairway18; 2) then you will arrive at 2_Ha-`sh-i-`miu-`dzu-`wua, there use the golden chain 1_Ts-`z-a-`l-l-u-`ghugh descended on19, 3) to the top of 1_Ngyu-`na-`sh-i-`l o 1_Ngyu (= Mt. Kailas), thence to the navel of Mt. Kailas, and then like 1_Ts-`z-a-`l-l-u-`ghugh you will arrive at the foot of Mt. Kailas. 4) Then you will arrive at 1_Mua-`l-l-u-`d-t-o-`k-o-`p-e r; 5) from there you will arrive at 1_Mua-`l-l-u-`l-e-r-d-s-i-`s-su; 6) then at 1_Mua-`l-shwua-`gki-`ndz-i-`m-bu, rising from there you will arrive at 1_Di-`d-d-u-`zho-`dzu-`m-bu, thence at 2_Dzi-`g-yu-`l-e-r-d-d-u-`l, 7) thence at 1_BP-u-`b-a-`n-g-yu-`l-l-u-`d-tu, thence at 2_Ngyu-`b-a-`s-saw-`l-l-u-`d-tu. 8-9) Thence you will arrive at 2_Dzi-`k-o-`sh-u-`t-o-`d-tu. 10) Thence at 1_Lo-`n-do-`b-b-u-`g-yi-`d-d-u. 11) Thence at 1_Mua-`l-l-u-`g-k-o-`d-tu-`m-bu, thence at 1_Lu-`shwua-`gko-`d-tu-`m-bu. 12) Thence at 2_La-`m-un-`l-a-`d-saw-`m-bu, thence at 1_Gy-`l-v-`a-`ngaw-`m-bu, thence like 1_Ts-`z-a-`l-l-u-`ghugh you will arrive at 13) 1_Mi-`l-v-`a-`ngaw-`m-bu (= mountain spur).

Page 7
Rubric 1) Thence you will arrive at 3_Kh-yu-`h-a-r-`g-kaw-`l-v-`b-p-u, at 2_Kh-i-`p-`e-r-`g-kaw-`l-v-`b-p-u. 2) Thence at 1_Boa-`m-un-`k-h-yu-`d-zu-`ng-yu (= 2_Boa-`m-un (where the junipers grow), you will arrive whence the 3_Ssu and 2_Ngaw came together i.e., were not separated and were led down by 1_Ts-`z-a-`l-l-u-`ghugh who brought with him the fire of 2_Ngaw and the peg of 2_Ngaw (they were not lost on the road). He then arrived at 3) 1_A-`n-do-`n-yi-`z-hi-`s-su, thence at 1_Ts-`a-`n-yi-`z-hi-`p-e-r-`d-zu (= where the 12 crossroads are born), 4) thence descending from 1_Ts-`a-`n-yi-`d-t-o-`t-u-`d-zhu 5) he arrived at 1_O-`y-u-`h-a-`g-yi-`g-v, thence he arrived at 1_O-`y-u-`h-a-`g-yi-`m-a-n-22. 6) Thence he arrived at 2_Dzi-`k-o-`s-s-m-a-`k-o-`x-23 from there he arrived at 1_Lo-`n-do-`h-oa-`h-o-`n-g-yu and descending from there 8) arrived at 2_Lu-`shwua-`n-dz-a-`m-b-er-`n-d-e-r, thence at 2_Lu-`shwua-`g-yi-`g-v-`m-bu. 9) From there he arrived at 1_Yu-`b-bue-`d-d-u-`l-l-u-`g-v, thence he arrived at 1_Lu-`shwua-`y-u-`g-kaw-`l-a (where the 1_Yu clan dwells)24. 10) Then at 2_Mua-`l-l-u-`s-su-`l-o-`k-o, thence at 2_Wa-n-`y-i-`k-h-yu-`l-o-`k-o. 11) From there he arrived at 1_Ho-`b-bue-`d-d-u-`l-l-u-`g-v, from there at 2_Ssu-`l-o-`b-u-`g-k-v-`d-zu, thence at 2_Ssu-`l-o-`h-o-`n-g-yu-`d-t-e-r. 12) Thence he arrived at 1_Yu-`l-a-`p-e-r-`n-d-z-i-`gko.

Page 8
Rubric 1) He thence arrived at 2_Mua-`l-l-u-`s-su-`g-yi-`d-d-u, 2) thence at 2_Lu-`m-bu-`n-d-er-`h-a-r-`k-o, thence at 1_Ts-`a-`n-yi-`k-h-i-`h-o-`m-bu, from there at 1_Lu-
Funeral Ceremony of the 'Na-khi

1) From there he arrived at 3Müe-n-yu-ssu-k'o-dzu, thence he arrived at 3Dsää-shou-mbu, thence at 3Gkü-t'ö-dü. 4) From there he arrived at 3Khi-gv-mbu, thence at 3Khyü-dsu-gkaw-lv-bpü, thence at 3Ts'u-gkvi-ssaw, from there he arrived at 3Hoa-gkyi-lo. 5) Thence at 3Kö-1'shër-dü, thence at 3O-szi-ngyu, thence at 3Gyi-szi-lo, thence at 3Wüa-1'-mbu, 6) and 3Kö-k'o-dü, thence to 3Lü-t'ó-dtü 7) and from there he arrived at 3Zü-bbër 8) hence at 3Ts'u-gv-k'u (= where one crosses the Yangtze to 3Ndaw-gv (Ta-ku) (in the winter), thence at 3Zhu-gv-k'u (= where one crosses the Yangtze to Ta-ku in the summer) 27. Then he arrived at 3Gv-gko 9) thence 3Dza-1-mbu, thence at 3Nv-gkvi-1'a-k' o 30, see Plate 4; 10) on the day 1'Ts'o-zü-lü-ghügh descended he brought with him everything, but the 3Müan-lü-ngv-dh'ër-lv 31 he did not bring, hence he and all his descendants died.

Page 9

Rubric 1) At the time 3Ts'ü-1'khu-bu-bu-mi descended she drove down all livestock, 2) but the 3Lü-shwua-k'a-mä-gkü 32 of which medicine could be made she did not bring, hence the horses' hoofs split and they died 33. 3) Born and unborn between, one man died; 4) an opened flower and unopened flower, between them one faded (died). 5) In a house built around four sides you died, in the enclosure your sightless eyes shed tears 34. 6) You were washed with the waters of nine streams till you were white, with nine loaves of butter your body was rubbed till your (skin) was smooth. 7) With the yellow comb 35 they combed your hair till they were beautiful. 8--9) In the autumn months the sheep are brought back from the alpine meadows, they are herded in a pen and then sheared and from five catties of wool the felt cloak is made, from ten catties pleated trousers are made, from one catty a hat is made, and from one catty a belt. 10) The blade of the sword is plated (with silver) white, a sharp fine steel sword is placed (in the coffin?).

Page 10

Rubric 1) On your feet black shoes are put, on your legs fuzzy, white silk trousers are put. 2) It is the custom to grow old and to die. 3) One day while you dwelt in the home you were 'd'ä = courageous and victorious. 4) You cultivated fine fields and waste lands, 5) and you were abundantly rich; 6) you had silver and gold in your boxes and you were renowned as rich. 7) Your boxes were full of turquoise and carnelian, and you were known as being handsome, such a name (reputation) you had. 8) Your white armor hung on the rack and in your hand you carried arms, and you were considered as one who could gain victories. 9) Heaven gave you three kinds of victories, courage, agility and beauty. 10) Heaven gave you victory like that gained by a tiger, you attained courage like a tiger. 11) The tiger is courageous and you were courageous, the two together gave you the name of being a courageous and agile person.
Page 11

Rubric 1) On the left (father’s side) you had innumerable (thousands) relatives, and on the right (mother’s side) you had hundreds of relatives (paternal and maternal respectively). 2) You were a good husband who lived closely with his wife, your paternal and maternal relatives were all good people. 3) Your sons and daughters were well brought up. You were a man of property and savings; you were one who constructed fine houses. 4) You had plenty of grain (boxes full of grain). 5) Your stables were full of horses, you had plenty of cattle tied to their pegs (many pegs to whom cattle were tied), your alpine meadows were full of sheep and goats. 6) You had ʰp’u-ʰlu and sheepskin garments, a man who never suffered from cold. 7) You were considered a man of beauty in your turquoise and carnelian-decorated garments. 8) You never reared silkworms, yet you had hundred and thousand garments. 9) You drank out of silver cups, hence your wine was sweet, you drank tea from golden cups hence your tea was bitter (strong). 10) You always had good tasting meat, your knife and meat was always on the ʰlo³⁷.

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Rubric 1) You drank your wine from a dark carnelian cup³⁸. 2) Crossing 99 spurs, of nine men you are the great one; 3) of seven men crossing 77 spurs you are one great one. 4) You were happy sitting drinking tea; 5–6) happy when rising to ride horseback. 7) You are like a crane and eagle who can break the bones of other birds, 8) you are like a tiger and leopard who can break the bones of hoofed animals. 9) Your heart is as big as your body hence you are not afraid of facing your enemy. Rubrics 10–12 are the same as rubrics 4–5 of page 2, q. v. 13) A quick horse is never confronted (impeded) by water-courses (i.e. it is able to cross any stream). A sharp spear is never confronted (impeded) by rocks (it passes through everything). You deceased being courageous you were never confronted (impeded) by enemies.

Page 13

Rubric 1) Go before the great god ʰŌ²-mbu²-gyi²-bbû² and your happiness is secured. 2) You have received ability, wisdom, victory, beauty, courage and agility. 3) You are a good man with a beard, to whom it is not necessary to give a name. A horse with stripes of a tiger one need not enquire about its fleetness, a dog with claws of an eagle need not be urged to chase its prey. 4) This rubric is no more understood. 5) Without throwing a rock into a lake you knew its depth, you needed not to climb to the top of Mount Kailas, yet you knew its height. 6) You had not arrived on the spur where the Tibetans dwelt, yet you could speak their language. You had not arrived at ʰLä²-tʰkhi¹-ʰsan¹-ndau¹-mbu (on the spur on which the Min-chia dwell), yet you could speak their language. 7) You had never arrived at the spring of the Nāgas, yet you knew the language of crows.
Rubric 1) You had not arrived in the North, yet you were as capable as 'Ndu, 2) You had not arrived in the South, yet you were as wise as 'Ssa40. 3) You had not yet arrived in 'O-dso 'dii41 yet you dressed in 'p'u-2lu42 garments and ate butter and prayed to the gods of 'O-dso = Tibet. 4-5) You had never arrived in the South, yet you dressed in silks and brocade, and burned incense to the gods of the South. 6) You are (now) going to the top of Mount Kailas, leading your dog and falcon to the hunt43. 7) You are going to 'Hä-2yi-2gyu-1k'o-1mbo44 to ride horseback on high. 8) You are going one day like the red tiger 9) on the high yellow mountain. 10) Use a white pine tree = 't'o-1p'ër45 and attach the prayerflag46 and fasten it to the top of your tent. 11) Go camping on a high spur and light fires on the mountain. 12) If you meet a poor man talk to him as if you were poor, and to a rich man as if you were rich.

Page 15
Rubric 1) Your 2non-1ö47 like that of the stripes of the tiger's tail give back to the life god's = 2Ssu (of the home). 2) This rubric is no more understood, except that it mentions all those born with hoofs. 3) On your road (before you) there are no enemies which have preceded you; a sharp spear is not prevented by rocks (from penetrating). 5) You are as courageous as a tiger, 6) and fleeter than a horse, 7) and as sharp as an axe. 8) Such (qualities) let there be bequeathed to the family where the 'Zhi 'nä ceremony is performed. 9) I the 2dto-1mba able to chant and to speak with authority like a chief will

Page 16
Rubric 1) relate of your prowess. 2) We compare your prowess to the 'Hä-2zo 2ngv-3gv = nine sons of the gods who killed the 'Ts'u-2zo 2ngv-3gv = nine sons of the demons. 3) To the 2Ngaw-2zo 2ngv-3gv = nine sons of the victors who killed (their enemies) the 2Nyí-2zo 2ngv-3gv = the nine sons of the 2Nyí48, and gained a victory (over them)49. 5) We compare your prowess to the 1Ddu-2zo 2ngv-3gv = nine sons of 1Ddu50, 6) who killed the 1Ssu-2zo 2ngv-3gv = the nine sons of 1Ssu51 and thus became renowned (made a name for themselves). 7) To 1Yu-4la-2di-3ddo52 who killed the 1Lü-2t'khi-2ssí-3p'u = ghost53 and made a name (for himself). 8) We compare your prowess to the 2Muan-2zo 2ngv-3gv 1d'a = the nine courageous celestial sons54 who killed the 1Ddv-1ts'u 2ngv-3gv = the nine sons of the 1Ddv demons55 and made a name (for themselves). 9) To the 1Dü-2zo 2shër-3gv = seven terrestrial sons (of the earth) who killed the 2Mup-1ts'u 2shëër-3gv = the seven 2Mup demons56. 10) To 1La-2bbü-2t'o-2gko57 who killed the black yak of the 1Ddv demons and became renowned.

Page 17
Rubric 1) We compare your prowess to that of the 2T'o-2gko-2ngv-3gv, who killed the 2T'o-2ma-2ngv-3gv58, 2) to 2P'u-2lo-1la-bpu (1d'a = courageous) who separated the gods from the demons 3) and became renowned. 4) Let the landlord and the descendant, after the performance of this ceremony, be able
to destroy the 900 houses of the enemy 5) and the 700 cliff-dwellings, 6) (the verb of the foregoing sentence is in this rubric ʼtsʼā = to smash, destroy). 7) Let the grandchild of the deceased become as courageous as his grandfather, 8) and the son as courageous as the father 9) and let him reach a ripe old age.

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Rubric 1) We compare your courage to that of ʼTsʼo-2zā-3llū-2ghūgh who killed ʼGyi-2mbēr-2gyi-2lo 8, 2) and became renowned. 3) To that of 2Ghūgh-1khū-2bbū-1mun (ʼdʼa) 4) who rode a fast horse and attained a name; 5) to that of ʼGiūgh-1khū-1ō-2szī (ʼdʼa) who smashed the 900 houses of the enemy and his 700 cliff dwellings. 6) Like unto 2Ghūgh-1khū-2bbū-1lā (ʼdʼa) who erected tamped earth and tiled houses and became renowned. 7) Like unto 2Gkaw-1lā-3gkaw-3tsʼū (ʼdʼa) who killed 2Yi-1bbū-2gkv-3dtv = a male serow with straight horns 60.

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Rubric 1) and became renowned. 2) We compare your prowess to ʼMā-2nnū-1la-2tʼu (ʼdʼa) 91 3) who killed a tiger in the forest and became renowned. 4) To 1Ho-2nnū-1gy-2bpū (ʼdʼa) 92 5) who killed a bear and became renowned. 6) To 1Yu-2nnū-1mbēr-2bbū (ʼdʼa) 93 who killed 2Aw-2tsʼaw-1na-2tsʼaw 7) and became renowned. 8) You courageous deceased protect the 3Ssu = Life god. 9) We compare your prowess to 1La-2dzhi-2gyi-3bpū (ʼdʼa)

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Rubric 1) who killed 1Lēr-2dtū-2ngv-3niu 2) and became renowned. 3) To 2Tʼkhyu-2lēr-3dsaw-3bpū (ʼdʼa) 4) who killed 2Dto-1lo-1mbbū-3bpū 5) and became renowned. 6) To 2Mūan-3llū-2ddu-2ndzi who created the heavens and spread out the earth, created the sun and moon, the white stars and ʼzaw = planets, whereupon the sky was brilliant and also the mountain spurs, all this 1Ddu 50 accomplished; 7) he also sowed hundreds of kinds of grain, 8) built houses and 9) became renowned. 10) We compare your prowess to 1Khyu-2dzhi-2gko-2mbbū (ʼdʼa)

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Rubric 1) who killed 2Ss-2dzhi-1ngu-1dsaw 2) and became renowned. 3) To 2Mun-2dzhi-3dsā-3mbbū (ʼdʼa) 4) who killed 1Dsā-2dzhi-1yu-3wu 5) and became renowned. 6) To 2Dta-1tsān-2ā-2wu (ʼdʼa) 84 7) who killed 1Ddv-2na-2dta-1dzō (a 1Ddv demon) 8) and became renowned. 9) To 2Dto-2ssan 85 a 2bpō-1mbō 10) who killed 3Saw-3bpā-2la-2llū, 11) and became renowned. 12) To 2Ndv-1dzū-2wuā-1ssū = winged born five kinds

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Rubric 1) as the white crane = 2gko-1pʼēr, the white eagle = 3gko-1pʼēr, the ʼKhyu-3ʼkhyu = Garūḍa, ʼKhyu-3gu the wife of the Garūḍa, the peacock and the cuckoo 2) who of all the winged-born are the most courageous. 3) To the five kinds of clawed animals 4) as the leopard, the tiger, the dragon, the (mythical) lion and the 1Shu-2zo-2ba-1pʼēr = the river otter, 5–6) who of all the
clawed animals are the most courageous. 7) To the five kinds of hoofed animals 8) as the 5Gkyi-5yu-5k'o-1b'a46, the yak, the wild pig of the pine forest, the 1Na-2dta-2dguyu-1lu47

Page 23
Rubric 1) and the white ox of the gods; 2) these of all the hoofed animals are the most courageous. 3) All these we send to escort you courageous deceased, protect the 5Ssu = Life god. 4) To be old and to die this is the custom. 5) We do not frighten you, all this is true; 6) you are not alone = 3dtaw46. 7) Once upon a time 8) the heavens never died, the blue of the sky never dies, but three men in heaven died; 9) 2Dzi-1la-1ü-5p'u died46, 2K'wua-1dtv-1mbër-2ddv76 died and 2Müan-2zo-2bpä-2dsä71 died, the people did not want them to die, but they died at 2Müan-2ngv-1t'o72. 10) The earth does not die and

Page 24
Rubric 1) the yellow of the earth does not die, but three women on the earth died; 5Ts'a-1khu-1ä-5dzi died73, 5La-1lër-1dü-2ndzi74 died, and 1Dü-3mi-1yü-1lu75 died. These three did not want to die, but they died at 1Dü-2mbe-5khi = people of the land = 1dü and village = 2mbe. 2) Of all to come forth first, heaven came forth first, but you are now conscious whence you came forth. 3) Of the 12 (kinds) animals to appear, they appeared in order78; 4) whence you originated you are thus aware. 5) Your grandfather (= 5Ssu-5bbü 1ä-5p'u). 6) Your grandmother (5Pä-2mbe 1ä-5dzi)11 and 12, 7) Your father and mother13, 8) they took a chain and put it around a dog's neck unbeknown to the dog77, 9) the sheep did not know that it was enclosed in the pen; 10) the yak did not know it was behind bars.

Page 25
Rubric 1) They who are going north (on high) are calling you78, 2) going from south (below) north (on high) you must call, neigh like a horse79. 3) If you do not know your father, you watch for the one wearing an armor; 4) if you do not know your mother look for her who wears the beautiful dress. 5) If you do not know your grandfather watch for him who is armed with spear and arrow; 6) if you do not know your grandmother look for her who wears the beautiful garment. 7) When you see them laugh, speak to them, and think of them (that they are your father and mother etc.) 8) You are the 2Ndü-1lä-2ch'i-2zo-2ghüühr80, when your father was old you took care of him. 9) When you planted grain in the fields it was not done haphazardly, when you were hungry they fed you.

Page 26
Rubric 1) You repay them for heaven and earth's grace81 and favor; you must repay them for the house and home, for the cultivated and uncultivated land (fields). 2) When you were young they put butter over your body and your mother gave you her milk, now you are grown up (= 2dto), you must repay your debt. 3) To rear sons is the duty of the father; 4) to rear daughters is the duty of the mother; 5) to buy a daughter-in-law is the duty of the mother-
in-law (i.e. the son’s mother). 6–7) You deceased are being escorted to the realm of the gods. 8) When you arrived one storey (on high) 9) you are face to face with the five houses of the gods and with the five lands of the gods. 9) Here the 'khyu-gu flies filling the heavens and covering one land (below it) and that land is the land of the gods.

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Rubric 1) This is also the house of the gods, we would not escort you to the realm of the gods 2) where the land is spread with silver and golden garments, such a place there is, and if you were not as belonging to the gods you would not be escorted to the realm of the gods. 4) We escort you to the realm where incense rises from incense burners 5) which, when you inhale it, you need no food. 6) You will go to the realm of the gods where, when the shadow of the butter lamp strikes you, you need no clothes; 7) that is the realm of the gods and to that you will be escorted. 8) The uncastrated yak romping on the high mountain, 9) there is a gate, (this is the gate) to the house of the 'Ma clan, there where the land is spread with tiger skins, that is the land of the 'Ma clan, if you were not a son of the 'Ma clan, you would not be escorted to their realm. 10) Where the tiger dances on the high mountain there is a house and that is the house of the 'Ho clan. 11) Where the land is covered with 'p'u-li that is the land of the 'Ho clan, as you are not a member of the 'Ho clan

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Rubric 1) we will not escort you to the realm of the 'Ho clan. 2) Where the golden elephant dances on the land, there is the house of the 'Ssu clan, where the land is covered with grass that is the land of the 'Ssu clan, as you are not a member of the 'Ssu clan we will not escort you to their realm. 3) Where the white stag romps on the high spurs 4) there is the land of the 'Yu clan, where the land is covered with white felt that is the realm of the 'Yu clan. 5) As you are a member of the 'Yu clan you are escorted to that realm to behold the face of heaven and earth and the home of the 'Yu clan. 6) If you do not know (not aware of) heaven feel with your hand, if you are not sure of the ground measure it with your feet. 7) In the east 8) there is a white heaven and a white land, a white sun, moon, stars, 'zaw = planets, a white mountain and white valley, 9) that is the realm of the gods thither we escort you deceased. 10) You are to dwell where the heaven, sun, moon and stars are brilliant.

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Rubric 1) Go thou to that realm to speak, lead your barking dog and neighing horse, go thou and place a 'k'o-'byu there, you are dwelling on high, protect those dwelling below, protect us as quickly as a fleet horse. (In case a wife has preceded the deceased husband the following is chanted:) In times past those who opened the heavens and the earth 2) preceded you; 3) now you follow, 4) open the land. 5) He who built the house preceded you 6) now you
go and dwell in that house. 7) He who sowed the grain preceded you, now you go and reap the grain. 8) He who dug the ditch preceded you, now you go and direct the waters. 9) One day the oak was born on the highlands, the pine was born below\textsuperscript{88}, the oak and the pine could not see each other, thus the two could not meet.

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Rubric 1) It is a long time, like the width between the horns of a yak since we loved-ones have seen each other. The pine has been escorted to where the oak dwells; the oak came to meet the pine, now the two have again met. 2) The \textsuperscript{3}Yu-\textsuperscript{8}bpū tree\textsuperscript{87} is born on the high spurs while the yak dwells below. 3) Thus the \textsuperscript{3}Yu-\textsuperscript{8}bpū tree and the yak could not meet; they did not see each other for a long time. The yak we now escort to where the \textsuperscript{3}Yu-\textsuperscript{8}bpū tree grows and the latter comes to meet the yak. 4) Much time has passed and they did not know each other, but now they have met and are again united. 5) The white salt is on high, the sheep are below, they could not see each other, 6) they did not meet for a long time. 7) The sheep we escort where the salt is and the latter has come down to meet the sheep, thus the two have again met. 8) The \textsuperscript{2}Ndaw \textsuperscript{1}ndžēr\textsuperscript{88} is born on high and the goat below 9) the two have not met for a long time; 10) we escort the goat to the \textsuperscript{2}Ndaw tree, the latter came to meet the goat. Thus the two have met again. 11) The woman is on high, the man below, they could not see each other, they have been separated for a long time, as the width between the horns of a yak; now we escort the man to where his wife dwells, the latter descends to meet her husband. They have met again and have seen each other. You two go and work together 12) like the \textsuperscript{2}Hoa-\textsuperscript{1}p’ēr\textsuperscript{88} who roosts on the pine. Go ye two to herd sheep together where the pine trees grow.

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Rubric 1) In the evening cook your supper and together eat your evening meal. 2) In the morning eat your breakfast and invite each other friendly. 3) You deceased go and eat your food whether good or bad, pass away your time. 4) In the wintertime the evenings are long 5) go and discuss the affairs of the poor and rich, thus you two forever pass your time. 6) You of the \textsuperscript{3}Ssu clan one day when you were born, you were born from the five elements; 7) born thus, when you died 8) you reverted again to the five elements. (This is now followed by the origin of the cloth [\textsuperscript{2}gkv-\textsuperscript{3}shu] with which \textsuperscript{3}ch’ēr \textsuperscript{3}k’ō = medicine sprinkle, is performed.) 9) Unless one relates of the origin of the cloth one must not speak about it. 10) The Tibetan, the Min-chia and \textsuperscript{1}Na-\textsuperscript{2}khi women

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Rubric 1) these three became one family. In the spring they reared the silk-worm. 2) In the summer they spun the silk thread. 3) In the autumn they wove the silk cloth on a spur, when gusts of wind 4) carried the cloth off into the valley, and into the stream. 5) They then wove the cloth in the valley and there came forth nine kinds of fine cloth. 6) From the white one a long gar-
ment was made; 7) from the green one the sleeves, from the variegated one a cape was made; 8) from the yellow one a vest was made (2gyi.3bpü = vest) 9) and from the red one the 2gkv.3shu was made. 10) From the white one came forth the wood element; 11) from the green one the fire element, 12) from the black one the iron or metal element;

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Rubric 1) from the yellow came forth the water element, 2) and from the centre the earth element came forth. (In rubric 3 the three women are called 1P'er = Tibetan, 1Ssan = Min-chia or 2Lä.3bbü, and the 1Na.3khi 1Wu = slave. The rubrics 4-9 are the same or equal in part to the remainder of page 32. From page 33 to end of book the text has been written by someone else, it is finer writing, a more delicate stylus has been employed.) 10) Thus these five elements came together. 11) On you deceased we sprinkle medicine with the 2gkv.3shu.

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Rubric 1) On you deceased who originated from the 1Yu clan we sprinkle medicine on your head, whereupon the three illnesses will be healed; on your eyes, on your tongue, on your teeth, on your hands, lung, heart, liver, stomach, ribs, intestines and on your feet, whereupon the three illnesses of each will be healed. 2) After this you are now able to eat; we give you a 2mun = life offering and a riding horse, take it with you, you are now able to receive these and so take them along. 3) You are dead. you cannot again rise from the dead (= 2ssu), but now your illness has been cured, for you have received medicine. 4) The green grass is born on the black spur, where it is born that custom is known. It is the custom to obtain from a round mould a round object. 5) The first generation 2Muan.2zo.3bpä.2dsä died in the heavens where 2Dzi.1la.1ä.2p'u dwelt; the former's son 8Bpä.1niu (8Bpä.2dsä.3bpä.1niu, the father's name precedes that of the son) was very rich, his 2dto.3mba was 3Dsä.2dsä.1ha 2bpö.1mbö, he was the rich landlord's 2dto.3mba. They killed thousands of domestic animals (at the performance of 2Zhi 1mä for the deceased). 6) They prepared food from thousands of measures of grain, and thousands of garments they presented to him. 7) From the white clouds the son made the 2gkv.3shu. They reared their son, so when the parents were old the son took care of them. They planted the grain to prevent their being hungry. The son attached the 2gkv.3shu to the coffin and called his father 80. 8) To buy the bride for the son is the business of the mother-in-law (of the bride). The son repays the father for his grace, and the daughter

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Rubric 1) repays the mother for her kindness and affection. 2) When a child he was rubbed with butter; for nine attentions and seven cares bestowed by the parents we repay them. 3) We repay them for the houses, the fields, the sky above them, and the home. 4) He attached the 2gkv.3shu whereupon he
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Rubric 2) They used the leaves of the trees as \( \text{gkv-}^3\text{shu} \) and attached it to the tree, whereupon his son received \( '\text{nnu} \) and \( '\text{o} \) as numerous as the leaves on the tree. 3) One generation \( '\text{O-}^\text{yi-}\text{gkaw-}^\text{lä} \) died in \( '\text{Dzi-}^\text{gyu-}^\text{la-}^\text{lër-}^\text{dü} \), his son \( '\text{Gkaw-}^\text{lä-}^\text{ts'ü} \) was rich, his \( '\text{dto-}^\text{mba} \) was \( '\text{Dzi-}^\text{ghUGH-}^\text{shi-}^\text{lo}^\text{ss} \). They killed several hundred sheep (all is repeated again as related previously up to rubric 10). 10) The \( '\text{gkv-}^3\text{shu} \) of green grass he attached to the ground whereupon he had \( '\text{nnu} \) and \( '\text{o} \), and offspring as numerous as grass on the ground. 11) One generation

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Rubric 1) \( '\text{Gko-}^\text{p'ër-}^\text{gko-}^\text{nu}^\text{n-}^\text{dtv} \) the father and \( '\text{GhUGH-}^\text{khü-}^\text{ghUGH-}^\text{lo-}^\text{bbüe} \) the mother, the semen-wanting father died, and the children (vagina descending)-wanting mother died. 2) I, with the authoritative voice of the chief, I, the \( '\text{dto-}^\text{mba} \) able to chant, tell the landlord to kill hundreds of sheep (all is again repeated up to page 7). 7) The son used a red cloth for the \( '\text{gkv-}^3\text{shu} \) and attached it under heaven, he obtained \( '\text{nnu} \) and \( '\text{o} \) and offspring as numerous as the stars in heaven; he attached it to the ground and obtained \( '\text{nnu} \) and \( '\text{o} \) and offspring as numerous as the grass on the land. 8) He attached it to the tree and obtained \( '\text{nnu} \) and \( '\text{o} \), and offspring as numerous as the leaves on the tree. 9) The \( '\text{dto-}^\text{mba} \) closes the door of the deceased of the celestial stems. 10) When a man dies the \( '\text{dto-}^\text{mba} \) receives nine ounces of silver, this is as correct as the verdict of a chief. 11) When a women dies the \( '\text{dto-}^\text{mba} \) receives seven ounces of silver; when the \( '\text{dto-}^\text{mba} \) chants he makes no mistakes.

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Rubric 1) This is as correct as the verdict of a chief, like a sword splitting the rocks.

2) You are now arrived on the left of \( '\text{Müan-}^\text{llü-}^\text{ssu-}^\text{gyi} \) (a stream) carry with you a lighted incense and a lamp, your \( '\text{non-}^\text{t'o} \) you must not take with you. 3) The yak has gone on high let him shed his horns below, the horse has gone on high let its saddle remain behind; the sheep has gone on high, let its wool remain behind. 4) The pig has gone on high let its flesh remain behind, the chicken has gone on high, let its down feathers remain behind. 5) Let the clouds of heaven descend, let the green grass of the land remain, let the silver of the snow mountain descend 6) and the gold of the river remain with us. Let the snow on the spruces remain and the dew on the bamboo remain with us. 7) You deceased of the \( '\text{Yu} \) clan 8) before you died your voice was fine, you beheld three generations in the home. Give us such a \( '\text{non-} \)
'ö; give us, as you possessed, a white head and long teeth", such as non-'ö return to us. 9) On high you deceased you are pleased, below let us have the ñSsu = the Spirit of Life, and 1'nnü and 'ö.

NOTES
2 Dzi-'ghugh stands for a descendant of Dzi-'zä-1'ts'o and Ts'o-2zä-2llü-2ghugh. See ANKSWC, p. 83; MBC, pp. 71–88; NNCRC, p. 84, note 19; p. 121, notes 87–88.
3 The ñSsu or lifegod, see NNCRC, p. 250, note 527; p. 376, note 759. Also p. 146, note 150.
4 See SNL, pp. 45–46. Every dead person is first called 1Zhi-3mun-2llü-2ssi, as it is believed that a person after death changes into a snake. See also NNCRC, p. 276, note 582.
5 1P'ä-2mbe-1zhi-3mun-2llü-2ssu, a deceased female is thus called while a man is addressed 3Ssu-2bbü-1zhi-3mun-2llü-2ssi (2ssu), either 2ssi or ñssu may be used. 2Ssu-3bbü-1yü = ancestor; it is thus a combination of ancestor and newly deceased. See also NNCRC, p. 108.
6 In a very old manuscript this passage is more realistically figured thus: We see the symbol with the eagle's feathers, the dragon as if assailing him, the tail of the dragon attached to heaven indicating the thunder descending. The last two symbols are read 2muän 3gkyi = not afraid, unafraid.
7 That is he was courageous.
8 A slave in 1Na-'khi is called 2zä, a more ancient term is 1wu, it is here written with the symbol for 1zä = a winged demon. Colloquially a slave is called 2zä-1p'ër.
9 2Ssu-2bbü-1lo-3khyü is written thus: It is the place name where the paternal ancestors dwell. The symbol 3ss = wood is here read 2ssu, the one below 2bbü = pot; the third is the symbol 1lo = valley. The last symbol represents a juniper = 3khyü, all except the ideograph are used phonetically.
10 1P'ä-2mbe-2lo-2nddüz. It is the place name where the maternal ancestors dwell. 1P'ä = a weaving stool or loom, 2mbe = snow. The third symbol is for grandmother, then 2lo = valley and 2ndi (here read 2nddü) = the young frond of Pteridium aquilinum (fern).
11 Gyi-2yi-1ddær-3p'u-2p'u = great grandfather it is written thus: The first is a compound symbol 1gyi = water with 1ddær = foam, then the figure of the grandfather. The last symbol is 3p'u = a bubble, it is read twice. 1Ä.-3p'u = grandfather, 3p'u-2p'u = great grandfather.
12 1P'ä-2mbe-2dzi-2dzi = great grandmother. The third symbol is read twice 2dzi-2dzi, it represents a jackal. Grandmother is 1 dzi-2dzi.
13 Ñä-2zhi-2ssü and 2Bbü-1lä-2mä are terms only used for deceased parents, father and mother respectively. See RKMGMG, p. 104. In the name for mother the term 2bbü = sheep is used, for when an ewe drinks milk it kneels, this is supposedly to have reference that the deceased drank his mother's milk.
14 This is written thus: The two symbols after the 2nv with the superimposed monkey head = 1yü with the wavy line issuing from his ear, are 2muän 3gkv = unable, to hear = 2mi. The next figure shows him cleaning his ears, and the next the 2nv symbol with wavy lines extending from both ears indicating that he is now able to hear. In another book it reads 2mi 2muän 3t'a = hearing not distinct.
16 Next to the 2 symbol are a pair of eyes with lines protruding read 1doo = to see, below it is the negation 2muun, the deceased is thus unable to see, he is pushing his hair back of his head, i.e. out of his eyes. The last two symbols are read 1doo 1'a = keen eye sight; 1'a represents a pagoda, it is used for 1'ta = keen, sharp.

16 See NNCRC, p. 145, note 147, also MBC, p. 71-88.

17 See RKMG, p. 103.

18 The first is a compound and stands for 1na-1mo-1mbe-1dtv a village, the black dot is 1na = black, and below it 1dtv, (1dtv = 1000) both are phonetically employed; sometimes 1dtv is omitted and the symbol for snow = 1mhe superimposed on the house. The symbol for house = 1wuu has two yak horns protruding from it, and over it the symbol 1nv = silver, the name translated reads = silver horns born with house, it is a place name, but it demonstrates how the 2 Gv-1mbs compose their symbols. The last symbol shows 1Ts'o-1zii-1l1u-1ghugh descending over a silver ladder = 1nv-1p'er-1l1a-1gyi. See also MBC, p. 79.

19 Ha-1shi-1miu-1du-1wuu = gold eyes born village or house, it is also a place name, only the word 1dsu is not written. The last symbol appears to be a chain with 1Ts'o-1zii-1l1u-1ghugh descending on it. The whole rubric appears like this: The symbol gold-yellow = 1Ha-1shi is here read twice.

20 Dzii-1gyu-1la-1l1er-1du, see NNCRC, p. 278, note 606.

21 See NNCRC, p. 202, note 318 where the rocks, peg, etc., of the 1Ngaw are explained; also l.c., p. 140, note 133.

22 For an explanation of 1O-1yu or 1O-1yu see MBC, p. 70, note 179. The words 2hii-1gyi mean god house or temple. 2Kv is the head of the (land on which the) temple stands, and 1man = the tail end, actually upper and lower end. The ancient 1Na-1khi had no temples except the temple of 1San-1doo and various temples have been built to him, he is the protector of the 1Na-1khi (see NNCRC, p. 142, note 137) and it is possible that the 1Na-1khi who were sent to 1O-1yu to guard built themselves a temple to 1San-1doo. See also ANKSWC, Vol. I, pp. 188, 241, 242; Vol. II: 403-404.

23 See NNCRC, p. 183, note 273.

24 L1u-1shuus-1yu-2gw-1la is where the 1Yu clan went to dwell after the four brothers separated. See NNCRC, p. 571, note 848.

25 1Wuu-1a-1mbu is in the Chung-tien district. See ANKSWC, Vol. I. 263.

26 An example of 2Za-1ba, it is a small village on the Chung-tian side of the Yangtze opposite Ta-ku; see l.c., pp. 227-228, Plates 129, 141-144.

27 This is written thus: The three little symbols at the top represent snow flakes or snow = 1mbe, here they stand for 1s'u = winter. Below is the symbol 1k'u = gate, 1gy is not written, but 1gy-1k'u stands for a ford. The symbol to the right is a compound one, the lower part is 1gyi = water, the two erect lines are read 1bi = to twist, together they are read 1Yi-1bi = Yangtze. The three little symbols opposite the snow symbols are read 1khi = rain, here they stand for 1zhu = summer, for summer is the rainy season, below is again the symbol 1k'u = gate. The literal translation of 1gy-1k'u = cross gate, but a river ford is meant. 1Ts'o-1zii-1l1u-1ghugh can be seen descending. The four vertical symbols read 1P'er-1yu the name of a village, and 1Ndaw-1du, actually 1Ndaw-1gy is meant. 1doo = land is not read but the two indicate that the larger village 1Ndaw-1gy, an important village where the Yangtze is crossed either on goathkins or by ferry, (canoe) is understood. See NNCRC, p. 123, note 100.

28 Gv-1susu-1gko is an alpine meadow at the foot of 1Gyi-1na snow peak = 1nv-1lv. See l.c., p. 288, note 633; also ANKSWC, p. 224, Plate 91.

29 Dzii-dza-1mbu is a very rocky region east, facing the snow range. Piles of sharp, ragged rocks occur everywhere making travelling very difficult. See NNCRC, p. 618, note 919. The first part of this name is given in the following note. It shows a spur piled up with white rocks.

30 Ngv-1gkyi 1'a-1k'o are funerary caves in which the 1nv i.e., effigies of departed in the shape of pine branches were deposited after the performance of 1Khi 1Nv. A special caretaker
lived there in former times. When the last one died some fifty years ago he was not again replaced. See NNCRC, Plate 50. This and the former place name are written thus: The first represents a spur piled up with white rocks, the second a cliff with caves out of which a 2nv, pine branch effigy protrudes, above it is the symbol 2k'o = horns, here 3k'o = cave. It is also written 2NV-3k'yi 3nyi 1a-3k'o = 3nv deposite lodge cliff cave, and 1Nv-2k'yi-3k'o-ndv. See also l. c., p. 780, note 1020. See Plate 4.

21 Mün-3llü 3ngy-2ch'ër-1v = Mün-3llü has reference to Mün-3llü-1ddu-ndzi's heaven whence 'T'o-2zä-3llü-2g'hiugh descended. 3ngy = nine, 3ch'ër = medicine, 1v = carry. It is apparently identical with the water of life, the Amrta of immortality.

22 The 1llü-2shwu-3k'a-3mä-gkū, 2llü-2shwuwa a place name evidently a high = lahwua, place. 2k'a-3mä-gkū = the gall bladder of the 2k'a-3mä a mythical animal. See MBC, p. 37, and note 65.

23 Apparently hoof and mouth disease was prevalent in ancient times in 1Na-3khi land.

24 When a person has just passed away tears usually issue from his eyes.

25 1Na-3khi combs are made from box-wood, a species of Buxus, the Chinese hua-mu; in 1Na-3khi the tree is called 2Ho'a-3gzi.

26 The people of La-pao within the Yangtze loop, northeast of Li-chiang drink bitter tea and add plenty of salt; it is actually essence of tea, they become so addicted to it that their hands tremble continuously. It is by this gall-like green tea. they collapse. The evil is less prevalent in Li-chiang.

27 The 3lo is a square, shallow, bowl-like wooden utensil. The last two rubrics are written thus: The first upper symbol is 1nv = silver, he is seen drinking wine; the upper is read 1ha = gold, he is drinking from a cup full of tea leaves. The head of a muskdeer = 3lä is used for 3lä = tea. The last symbol is read 3k'aw = bitter, a mouth with a black object in it. In the second rubric he is sitting with a piece of food in his mouth, 3ndzi = eating, above it is a (knife) sword; the way Tibetans, as well as 1Na-3khi, eat meat is by taking the end of a large piece of meat into their mouth and with the long knife cut a piece off. the other end often resting on the 3lo or wooden tray. The two lines extending from the sword to the piece of meat on the tray indicate this custom.

28 The carnelian cup is called 1Ch'ung-2na 2hëüe-3llü 3k'wua and is written thus: the central symbol is part of a string of carnelian beads, the word 2na indicates here that it is of a dark color, 2hëüe-3llü is untranslatable and is the name of such a cup = 3k'wua. This name also occurs in the 3Här 2llü 3k'o ceremony when the demons of suicides are invited to partake of their cups in carnelian cups.

29 2O-2mbu-2gyi-1bbü is a Naga king who dwells on the half way (navel) of Mt. Kailas. See also NNCRC, pp. 128, 154, note 177.

30 1Ndu and 1Ssä are equivalent to the Chinese Yang and Yin; see NNCRC, p. 158, note 211, where their origin, etc., is fully related.

31 0-2dso = Tibet. See also NNCRC, p. 158, note 204.

32 3Pr'-4lu is Tibetan woolen cloth woven one foot wide and of various lengths (15–20 feet) usually red, rarely a dirty white marked with blue and red crosses or striped.

33 This is written thus: 1Wúa 3k'o = falcon liberate. He is stepping from a pine covered spur = 2t'o 1dzu 1mbu = pine born (on) spur.

34 The 2gyu-3k'o spur where the gods are = 1Hä-3yi = god(s) have got.

35 The 2t'o-1p'ër is by far the tallest pine in 1Na-3khi land, it is Pinus armandii.

36 The 3dù-2dgyu is the type of prayer flag used by the Tibetans, a long strip of white cotton cloth attached the whole length to a long pole. It is written with the symbols 3dù = to speak and 2dgyu = leprosy, the circles on the arms and legs indicate ulcers.
7 Non-lö means knowledge and (=) the objects which belonged to the deceased, included also are his or her accomplishments, courage etc. Non means also milk. The perspiration-impregnated clothing of the deceased which is divided among the relatives is also called Non-lö, it is like the milk of the dead. The part of the ceremony when the departed is asked to leave his Non-lö behind is called Non-lö. It is chanted when his belongings are divided. However here Non-lö is meant in the sense mentioned in the first sentence of the note, it is written thus:

See NNCRC, p. 135, note 122, also p. 641, note 939, also l.c., 774-779. The Nyi are the evil counterparts of the Ngaw.

Actually Ddu 'mi = one name brag (about), i.e., became renowned.

Ddu stands for Mün-illü-ddu-ndal, see l.c., p. 79, note 10.

Ssu is an abbreviation for Mün-illü-su-ndal the enemy of the former. See l.c., pp. 729-733; p. 734, note 990, also p. 215, note 375.

For the story of Yü-la-di-doo see NNCRC, p. 145, note 145.

See l.c., p. 216, note 376.

See l.c., p. 154, note 170.

See l.c., p. 89, note 39.

The Mun demons' story is related in Mun Ghügh ssü, see l.c., pp. 116-120, also p. 213; p. 216, note 382.

La-bbü-gko is a deviation in the writing of his name; he was the dto-mba of the gods. See l.c., p. 148, note 158.

See NNCRC, p. 276, note 581, also pp. 339-345.

This name occurs in a ms., entitled Dte'i-gko taw of the Här la-lü kö ceremony, ms. no 1147, no 70 in the sequence of chanting.

This serow is mentioned in the story of Gkaw-la-ta'ü dto ms. no 6079, of the Ch'tou naLiverpool ceremony; see l.c., p. 714. In this story it is related that he chased the serow, but the latter disappeared. While looking for it he found it to have sexual intercourse with his wife, hence he killed it.

We learn here for the first time the names of the four sons of Gkaw-la-ta'ü other than their clan names. Actually only three are mentioned. He is the son who founded the Mün clan.

He founded the Ho clan.

He founded the Yu clan. The name of the founder of the Sa clan is here omitted. His name does however occur in a ms., by the title D'a t'u-bhüe the origin of the D'a; there he is called Saunnü-issi-füv (d'a) he killed a wild pig on a pine-covered spur and became renowned. In the same manuscript on page 1, in the first rubric it mentions the prowess of Gkaw-la the father of Gkaw-la-ta'ü who killed or captured a goral with his bare hands on a high cliff. The names of the four sons are written thus:

1: Mün-issi-la-t'ü, 2: Ho-issi-igv-bpu, 3: Saunnü-issi-füv and 4: Yu-issi-umber-pbü. For other names of the four sons of Gkaw-la-ta'ü see MBC, p. 118; also NNCRC, p. 165.

His name is usually given as Dto-issan-tu-taw, see l.c., p. 339.

Dto-issan is the name of a dto-mba or bpö-mba. This priest once lost his way on the mountains and died. When Na-khi now go up the mountain on a very small trail where one can get easily lost they speak of going Ssan-t'khi i.e., the road Ssan-t'khi travelled. The latter was his real name, the dto stands for dto-mba. See NMSM, fig. 2, p. 232; also NNCRC, p. 267, note 558.

Gkyl-uu-t'k'-la. This is the Tibetan gNyan probably the Ovis poli. See NNCRC, p. 244, note 452.

The Na-t'la is according to the Hät sthi 'pi a celestial horse, see SNL, II, p. 191, note 1. See NNCRC, p. 606, note 877.

The phrase in this rubric reads: t'khi t'k'-la na dtoaw, the word dtoaw means to be not alone, there are others, and this is illludicated by the symbol for deer = t'khi, with one foot outstretched, foot = k'ö, la na again black, dtoaw not alone, in other words it is
not the only deer with black feet, others have also black feet. The 'Na-khi being primitive people surrounded by nature draw for their analogies on nature.

69. 1Dzi-la-li-p'wu was a celestial being and the father of the wife of the post-flood ancestor of the 'Na-khi. See NNCRC, p. 144, note 143.

70. See MBC, p. 142. He is also called 'Kwua-div-mbër-'ndzi-2so 'Gyi. See also NNCRC, p. 170, note 248; l.c., p. 242, note 446.

71. See NNCRC. p. 189, note 292.

72. 'gkyi, or Tibetan 'lii

73. 1Mün-2ngv = thunder, 't'o has the meaning to contact, in other words where the thunder has its home, the sky.

74. See l.c., p. 170, note 247; also MBC, p. 158, note 284.

75. 'La-lër-'ndzi is the wife of 'Kwua-div-mbër-'nddv, hence a terrestrial female. Her actual name is 'Bbüe and 'Gyi is 'Gyi. See 'Gyi 'Bbüe k'ō 'bpo of the 1Mün 1bposição ceremony l.c., p. 141.

76. 1Dü-mi = terrestrial female, 'yü-'lu is her name.

77. The animals are enumerated in ms., no 1677 of the 1Ch’ou 1g ceremony entitled 1bpósito 1k’u; see also NNCRC, pp. 648-653.

78. The meaning is the deceased was unaware when he was to die.

79. The deceased is here called 2gkyi written with the symbol for shears = 2gkyi, here 2gkyi = small one.

80. The meaning here is, his ancestors are calling him, he is like a foal (colt) and must follow his parents.

81. The mourning son at the funeral of a father is thus addressed by the officiating priest or 2dto-1mba. A mourning daughter at the funeral of a mother is called 2Nddü-li-ch’i-mi-2gkyi. Nddü-li means orphan.

82. Heaven here represents the father, and earth the mother. The meaning can also be for the heaven above the land they owned, and the piece of land covered by that heaven. See NNCRC, p. 189, note 292.

83. This is expressed 'hi 'ggö 3wuā-2wua = god(s) of five houses, actually the five houses of the god(s).

84. The Khyu-gu is the wife of 1Khyu-tkhyu = the Garuda. See NNCRC, p. 227, note 411; p. 243, note 451.

85. The 2dto-1mba informs himself beforehand to what clan the deceased had belonged and his clan name is mentioned at the reading of this passage.

86. 'K’o-byu are used at most of the 1Na-khi ceremonies except 1Mün 1bpósito and some funeral ceremonies. They are also commonly used by the Lepchas in the Himalayas and by Tibetan lamaists and especially Bön priests. See NNCRC, p. 51, note 7. Also l.c., Plates 1, 3-15 inclusive and RKMGMG, Plates 20-23, 25-29 incl. According to Lessing, see Calling the soul; A Lamaist Ritual in Semitic and Oriental Studies University of California Publications in Semitic Philology, Vol. XI, 1951, similar wooden wedge-shaped, and decorated slats are called rgyang-bu in Tibetan. See l.c., pp. 266-267, fig. 2.

87. The oak refers here to the wife and the pine to the husband.

88. The identity of this tree could not be ascertained, it may be in fact a tree of the north-west whence the 1Na-khi migrated south in the early part of our era.

89. The 1Hoa-p’er is the Tibetan eared-pheasant Crossoptilon Crossoptilon Crossoptilon See SNL, I: p. 31, Plate 12; also BODMSL, p. 42, Plate 13.

90. The actual meaning is: had they not reared a good son this, as the attaching of the 2gkv-2shu, would not be possible now.

91. See NNCRC, p. 91, note 43.

92. A Nāga, see note 27 of 2O 'ndzi 2mi, 2gkv-2chung.

93. 1Na-ibbüe-1nddü-tkhi-1phügh is the dwelling place of the Nāga mentioned in note 91.

94. The letter or sound of the letter “n” is interchangeable with “l”, hence 2la-ibbüe... instead of 2na-ibbüe... (See pp. 11-12 of 2O 'ndzi 2mi, 2gkv-2chung, also note 26 of same.)

95. He was the 2dto-1mba of the Nāga 2K’ō-1ssī.

96. See NNCRC, p. 148, note 160.

97. Under long teeth, receding gums must be understood; 'Na-khi had never any dental care and nearly all suffered from pyorrhoea, and in old age teeth protruded from the gums, to them a very desirable condition as it indicated a ripe old age, as did a white head.
If the "Zhi ceremony is performed for a woman, i.e., a mother, then "Ts'u 'yi is chanted. It takes the place of "Ts'u 'yi "gkv-"shu 3la q.v.

The ms., here translated is no 1043 of which a microfilm is in the Library of Congress and a photographic, enlarged print in my collection. The original is owned by a party who wants to remain anonymous.

The first few pages are identical with those of ms., 1078 chanted for deceased men, fathers, with the difference that the epithet 1P'ü-mbe 1zhi-"mun-llü-ssí is used instead of 8Ssu-"bbū 1zhi-"mun-llü-ssí, and the word ¹mi = female is substituted for ²m = male, man.

The main differences in the text commence on page 17, rubric 3, and it is here that our translation begins.

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Rubric 3) Your father had a fine voice and spoke well; you are going on the road the length of nine days covered by the flight of those born with wings, you need not carry bows and arrows (you will encounter no enemies). 4) Such a woman are you. 5) Your mother entertained all and every guest; you are going on the road covered by a fleet-footed boy for seven days, and you need not carry food. 6) Before there were any 8Mbbüe-1d'a in early days, 7) there were three (celestial) women who resided in heaven they were 1d'a = brave; one was called 8La-"chwua-"gko-"mun, 8) she was renowned for her bravery and her agility. 9) 8T'a-"nögo-1ma-"mun was renowned for her quickness, 10) and 8Ts'aw-1zaw-1'khyu-"mun who was renowned for her activeness. These three women will escort you.

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Rubric 1) You brave deceased woman protect the life god and let the 8Ssu = Lifegod and the descendants become 1d'a = brave, courageous (see p. 15 of ms., 1078). 2) On the earth there were three brave women, 3) one was 8Ts'u-"chwua-"gyi-"mun she was renowned. 4) The second was 8Ts'ë-"khü-"bu-"bu-"mi she was renowned and made a name for herself. 5-6) The third was 8Gyi-"mi-"gyi-"dau. 7) These three women of bravery escort you, you brave deceased woman protect the lifegod and let the descendants become courageous. 8) Then there was 8Mün-"mi 8Non-"ssä-1p'u-"mun, 9-10) she gathered nine to ten medicines in heaven and was therefore renowned. 11) ¹Yi-³shí-³gyi-
'mūn was courageous', 12) she dwelt in heaven where she kept 360 'p’a-2dṣo = books of divination',

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**Rubric 1)** and was therefore renowned. 2) ʰMūn-ʰmi ʰYū-ʰssū⁸ was 'd’a = courageous, she had a turquoise button, she possessed a bluish goral-skin garment, hence she had made a name for herself. 3) ʰDū-ʰmi 4) ʰYū-ʰssu was 'd’a⁹ she had a golden 'ṣū = clasp¹¹ and a golden garment hence she was renowned; 5) you are escorted on high by these three brave women, deceased protect the lifegod! 6) ʰA-ʰda-ʰlo-ʰmūn was 'd’a, she killed a spotted yak of the ʰMūn demons¹², hence she made a name for herself. 7) ʰDd-ʰda-ʰkhyū-ʰma¹³ spread a white yak hair felt garment at a thousand crossroads and

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**Rubric 1)** gambled with dice, she won 99 Tibetan horse loads hence she gained notoriety (made a name). 2) ʰO-ʰyi-ʰdtv-ʰnun (ʰmi)¹⁴ was 'd’a, she killed the ʰMūn demons¹² with a sharp steel knife, like a butterfly killed on the spine of a tree, hence she made a name for herself. 3) ʰHo-ʰma-ʰk’o-ʰts’u was 'd’a, she built a new wall on a high ground at ʰBoa-ʰmūn-ʰni-ʰho-ʰdzhu¹⁵ and destroyed nine houses (villages) of the enemy, the lances, spears and arrows of the enemy could not strike (reach) her, she wore an armor¹⁶, 4) carried a sharp sword and always spoke of destroying, hence she was renowned¹⁷. 5) ʰGyi-ʰmi-ʰgyi-ʰdsu¹⁸ was 'd’a, she reared silkworms,

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**Rubric 1)** and with the silk thread 2) she wove yellow and green cloth and made five kinds of beautiful garments, and hence she was renowned¹⁹. 3) ʰTs’ä-ʰkhū-ʰbu-ʰbu was 'd’a, with an iron weaver’s comb she killed ʰLv-ʰmā-ʰmūn-ʰghūgh²⁰ hence she was renowned. 4) ʰTs’aw-ʰzaw-ʰt’khyu-ʰmūn was 'd’a²¹ she killed her enemy ʰDdv-ʰchwa-ʰbpā-ʰma, hence she was renowned. 5) ʰT’o-ʰńgo-ʰma-ʰmūn killed ʰT’o-ʰt’o. 6) ʰńgo-ʰma-ʰmūn, hence she was renowned as a brave woman. 7) ʰTs’u-ʰchwa-ʰgyi-ʰmūn²² was 'd’a, she killed ʰńgo-ʰchwa-ʰma-ʰmūn hence was renowned as brave.

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**Rubric 1)** ʰShi-ʰzaw-ʰnun-ʰchwa was 'd’a, she killed ʰMā-ʰk’o-ʰgkv-ʰssu hence she was renowned. 2) ʰSā-ʰchwa-ʰgko-ʰmūn²³ was 'd’a 3) she killed ʰSuu-ʰzo-ʰmi-ʰssā-ʰńgo-ʰwū²⁴ and ʰK’o-ʰnds-u-ʰtē-ʰyu²⁵ hence she made a name for herself. 4) ʰMbbūe-ʰghūgh-ʰngv-ʰnun was 'd’a, (brave) and quick (the remainder of this rubric is not understood) 5) this belongs to rubric 4. 6) All these women escort you, protect the ʰSsu = Life god. 7) Let the landlord have brave and active women afterwards. 8) ʰMā-ʰmi-

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**Rubric 1)** ʰyū-ʰdsu was courageous and therefore renowned. 2) ʰHo-ʰmi-ʰdtv-ʰnun was courageous and therefore renowned. 3) ʰYu-ʰmi-ʰmūn-ʰlv was re-nowned for her bravery. 4) ʰSuu-ʰmi-ʰss-ʰwūa²⁸ had also made a name for her-
self because of her bravery. 5) ¹Yu⁻bbüe⁻gkvp⁻ndsù⁻mi = you from the ¹Yu clan originated woman, before you had died 6) were in possession of fine fields and houses, hence you were renowned. 7–8) You were connected with excellent paternal and maternal relatives. 9) You reared fine boys and girls, grandsons and granddaughters, you were indeed a brave woman. 10) You who originated from the ¹Yu clan who possessed everything.

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Rubric 1) You possessed a weaving stool, you always spoke of weaving fine cloth. 2) You have stored away gold and silver, turquoise and carnelian garments, you had silken dresses, and hence you were renowned. 3) You had stored p’u⁻lu and lambskin garments, 4) also dragon-designed raiments, and golden buttons and yellow habiliments, hence you had made a name for yourself. 5–6) You had a goatskin cloak put-away on the dzo = (a frame stand in front of the bed), also a goral skin on a box hence you were renowned. 7) You had put away 100 lumps (ingots) of gold and white silver in the ddo⁻bbüe (a kind of cup), 8) also a turquoise weaver’s shuttle and a ha⁻shi dtü⁻ddv = ? hence you were famous and had a great reputation. 9) From a k’aw = (wild plum) you could make

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Rubric 1) five kinds of 2mi⁻dsî = candied fruits, hence you had a great reputation. 2) From a white cabbage you could make five kinds of pickled cabbage (Sauerkraut) and hence you were well known. 3) From a handfull of sheep wool you could spin enough thread for three garments, hence you were renowned. 4) From thread you could make large, medium and small ma⁻yü⁻bpa, hence you were famous. 5–6) From one melon you could produce five kinds of melon seed plates = dze, hence you made a name for yourself. 7) You were more renowned than other women of the ’P’ër = Tibetan, ¹Na = ¹Na⁻khi, ²Boa = Haifan and ¹O tribes, and with your courage you could overcome like the tiger, bandits and enemies, hence you made a name for yourself.

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Rubric 1) You were always courageous and brave, you were quick, there was no slowness about you. 2) Your fearlessness, the long life which you have attained 3) give to the Ssu = Life god, whom we pray that you protect. 4) The landlord 5) prays that there may arise brave and active women (in the family). (Rubrics 6–10 of this page, and rubrics 1–6 inclusive of page 27 have already been explained in ms. 1078, page 21 last rubric to page 23 rubric 3 inclusive).

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Rubric 7) You deceased before you had died, 8) once upon a time when Ts'o⁻zä⁻llü⁻ghûigh descended. he thought he was a pine tree on the snow mountain (he could not die), but he was not a tree born on the mountain, but one that had been taken away (cut or died?). He had forgotten to take medicine with him when he descended (see notes 18 and 19 of previous ms);
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Rubric 1) hence he and all men died. 2) One day $Ts'ä-1'khü-$bu-$bu-$mi descended 3) she considered herself a rock which forever remained at the source of a river, but the rock split; 4) she did not chase down the $K'a-$gkiî$38 5) hence the four hoofs of the horse split and all four-footed animals died. (The remainder and up to the first six rubrics of page 30 have already been translated in the previous ms.)

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Rubric 7) You deceased cannot distinguish between male and female, go and look at the $mun-$gko = helmet. 8) You cannot distinguish between members of your family and the slaves, therefore 9) look at their garments. 10) You cannot recognize the $dto-$mba, so listen to the $ds-$lër$^{33}$; 11) You cannot recognize the sorceress, so listen to her hand-drums$^{34}$. 12) People born under heaven do not live for two generations.

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Rubric 1) There are thousands of different brave people 2) but with you brave one we are reluctant to part, but you died quickly. 3) In the land of the people there are thousands of different flowers, but twice they do not open, they all wilted and died. 4) The first to appear was Heaven, after it the stars came forth; the celestial flowers had not yet died, but the flowers of the stars died (Heaven is considered the father and the stars the sons. This is however not chanted in case sons are alive). 5) Early to come forth was the land, afterwards the grass appeared; 6) the flowers of the land did not die, but the flowers of the grass died (the Earth is the mother and the grass the daughters). 7) The clouds rear and protect the crane, and the crane must show gratitude to the clouds, 8) the crane had not yet been able to show his gratitude, when the crane departed (died). (This is chanted in case a son has died and the father is still alive.) 9) The high mountain reared the tiger,

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Rubric 1) the latter had not yet shown his gratitude, when the tiger passed away. 2) The wild duck was reared by the lake etc. etc. 3) The alpine meadow reared the sheep, etc. etc. 4) The father reared the son, but the son had not yet been able to show his gratitude when he died. 5) The mother reared the daughter 6) the daughter had not yet been able to show her gratitude when the daughter died. 7) The gods do not bequeath such a custom, but nevertheless there is such a custom. 8) (If the father has died and he is survived by a son or sons then the following rubrics are chanted.) The father of all the sons has gone before, it is as painful as if swords had penetrated our hearts. 9) All the daughters

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Rubric 1) of the mother who had gone before, suffered as if needles had been stuck into their hearts and livers. 2) This custom is not the gift of the gods, but nevertheless there is such a custom. 3) Man is born and he dies, the flowers open and they wilt, 4) there is alas such a custom. 5) You deceased are unable
to eat, but go on your way, and act as if you could. 6) You cannot take one step, but go on as if you could. 7) You have ears but you cannot hear, use your heart and comprehend. 8) You deceased, while dwelling in the land, you have been a guest for a long time, 9) you led your dog to the hunt on the pine-covered snow range and caught many wild animals. 10) For the people under heaven, 'Ndu in the very beginning arranged their span of life from generation to generation.

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Rubric 1) but 'Ndu could not divide rightly man's span of life, 2) hence 'Ssu = the Life god obtained longevity, 3) and you deceased obtained a brief one. 4) This is the fault of 'Ndu who dwells in the North; the dto-mba says but 'Ndu's father also died, hence do not accuse him of such a fault. 5) He used a white horse to lead his father's soul (on high), 6) this custom originated with 'Ndu's father also died, hence do not accuse him of such a fault. 7) You have ears but you cannot hear, but she was unable to do so and hence 'Ssu obtained long life and the deceased blames 'Ssa. 8) Yet 'Ssa's mother died and she killed a black cow as offering, and this is the origin of using a black cow as offering at a woman's funeral. 'Ssa should therefore not be blamed. 9) When the Boa shot off an arrow and struck the bear with the white breast, the arrow did not return, hence the dead cannot return.

The remainder of the book is mostly allegory and deals with a married couple who died together. See Mi-Iv-dzu. See NNCRC, p. 145, note 146, and p. 189, note 290.

NOTES

1. 'Mbbire is the literary term for woman, female, colloquially called 'mi, but an unmarried woman is understood. 'mā is mother. The word 'mbbire read in the first tone, is represented by the symbol denoting a menstruating woman, it has the meaning of interruption, to sever, to stop, externalize, a sterile woman constantly menstruating.

2. Of the three women mentioned here only the third is known more in detail, she was the wife of Dta-ts'an-ts'o-tzaw, but instead of Ts'aw-tzaw-t'khyu-mun she is usually called T's'o-tzaw-t'khyu-ma, butdto-mbas often use different symbols of similar sound complexes to write the names of persons. It may be that the first mentioned female is identical with 'Ssà-dhwua-gko-mun who was the daughter of 'Muan-lü-iddudni. See NNCRC, p. 145, note 146, and p. 189, note 290.

3. She was the wife of Muan-lü-iddudni, see l.c., p. 79, note 10. See also the Ts'udu-dhwua-gyi-mun or funeral ceremony by that name.

4. She was the wife of Ts'o-zü-lü-gbüggh, see l.c., p. 145, note 147, also p. 144, note 143.

5. Gyi-mi-gyi-dau, she was the wife of Gkaw-lü-ts'ü; see l.c., p. 129, note 105, p. 714; also ANKSWC, Vol. 1, p. 85.


7. Yi-she-gyi-mun was a Lü-bu sorceress (see l.c., p. 101, note 58, Plate 27) she was the wife of Yi-she-tö-szo (see l.c., p. 227, note 404, also p. 216, note 377).

8. The p'a-dzo or books of divination form the basis of Na-khi shamanism; before any ceremony is performed thedto-mba will consult the p'a-dzo or Dao-la books of divination; formerly this was done by a Lü-bu. When it is determined what caused the illness, or enlightenment has been gained on the subject about which the books were consulted, thedto-mba will then decide what ceremony must be performed to remedy the cause of trouble, etc. See l.c., p. 200, note 307, also p. 199, note 302.

9. Muan-mi = celestial female, nothing is known about her. Her name has not been encountered elsewhere.

10. Dù-mi = terrestrial female. She is the counterpart of the former see note 9. Like the former nothing is known about her. Except for wives and daughters of gods, and one
goddess and the wives of ancient famous men in ¹Na-khi lore, women do not figure prominently in the religious writing of the ¹Na-khi.

¹Ssu is a clasp or brooch with which ¹Na-khi women fasten a striped piece of cloth or silk, a kind of neckband or collar in front of the throat. It is often made of silver, rarely of gold. (See Bacot Les Moso, Plate XIII, top figure.)

¹She was the wife of ¹Ddo-saw-tgo-²tu. Her story is told in a manuscript of the ³Ssu ¹g's or ³Ssu ¹doi ¹g' ceremony. See NNCRC, pp. 307-314.

¹Her story is related in ms. no 1881 of this ceremony entitled ¹O ³ndzi ³mi ³gkv-³zung q.v. this is written thus:

¹³The words ²Boa-²mun actually mean within the home. The ¹Na-khi call the whole compound from the gate to the court which is usually surrounded on three sides by the three wings of the house ²bo-²mun. Another literary term for a house is ²Boa-²mun ²su-²gyi, ²su is the life good who protects the home = ¹gyi. ²Boa also are the Hsi-fan of the Chinese, the ²Pu of the ancients. The symbol represents a ²Boa house which was later adopted by the ¹Na-khi. The latter placed their ³Su or life god within it; ³gyi = means also home, house and ³su-³gyi = the house or home of the Life God. In ancient days the ¹Na-khi lived in caves and only later adopted the houses of the ²Boa built of wood with shingled roofs on which they placed rocks to prevent their being blown away. Within the symbol for house = ¹gyi is a foot, but the sole of the foot is indicated by a second line, hence ²bo = sole, it is used phonetically for the ²Boa tribe; ²mun the symbol for winnowing tray made of bamboo is also phonetically employed. The numeral three = ³su stands here for the life god ³Ssu, although a symbol exists for the latter. See also note 1, of ¹Ndeshé ²ndzi ³mi. ³Nyi-²ho-²dzhu is the name of a place.

¹⁰This is written thus: The first four symbols are phonetically used ¹Ho = ribu, ¹ma = butter, ¹k'o = foot, ¹ts'u = demon. These are followed by a woman carrying a flag, the next five symbols serve also as phonetics and give the name of the place while the four former represent the name of the woman. We see her constructing a wall on a high = ¹shwu ground. The symbol ¹dû = land, ground, is within and at the bottom of the wall symbol. The syllable ³dta to build, actually to add in the third tone (one brick on another), or as here ³dta = to place, erect, put, is immediately above the wall. The last upper is ¹shwu high. ¹Ha = gold, here read ¹shi = yellow is employed for ²shi = new. ²Ts'a a lump of salt is here a phonetic for ³ts'a = to smash, below it is the symbol for house = ³wúa. The remainder is read ³ngv ³gkv = nine pieces, ³gkv is the enumerator. These are followed by the symbols ³lû = lance, ³lû-³ssi = arrow and ³ng'a = armor. The word ¹mun = to wear is in the following rubric represented by a round winnowing tray = ¹mun.

¹⁷She is here depicted with a long sword with the symbols ³p'ér = white, ³shu = iron, hence steel. Then follows ³ts'a = pagoda, borrowed for ³ts'a = sharp. Below it is a boy speaking, then ³ts'a = salt, here used for ³ts'u to destroy. ³Ddu-³mi = one name, ³t'u = originate, i.e., out of all this she obtained a name. The word ³mi = name is represented by ²mi = fire. The ¹Na-khi originally had no names, and ³mi has been borrowed from the Chinese = ming = name.

¹⁸She was the wife of ²Gkaw-¹liä-³ts'u q.v. note 60 of previous ms., also NNCRC, p. 145, note 148; p. 129, note 105.

¹⁹This rubric has 12 symbols; the two upper represent ³p'ú-³lu the Tibetan woollen cloth, the three lines above indicate the hairiness of the cloth (wool). Below the first one is the symbol for gold here read ¹shi = yellow, and below the second the symbol ³här = turquoise, hence blue or green. The next one is a
compound one, she is sitting and weaving this is called \(2\text{gh}u\text{gh}^{1} \cdot \text{dd}a\text{w} \cdot 2\text{ts}'\text{a}^{1} \cdot \text{sh}i^{1} \cdot \text{k}'\text{o}\) (see l. c., p. 315, note 692); above her is a garment \(2\text{baw}^{1} \cdot \text{la},\) below it the symbol for flower here read \(2\text{s}u^{1} = \text{beautiful},\) then the numeral five and the symbol \(2\text{s}u^{1} = \text{lead},\) here \(2\text{s}u^{1} = \text{kind},\) sort. The last three have been explained.

20 See l. c., p. 122, note 94; also p. 93, note 47. She was the mother of the \(2\text{M}u\text{u}^{1}\) and \(2\text{G}u\text{h}^{1}\) demons (water sprites); also pp. 708–710 inclusive. The female with the flag is \(2\text{Ts}'\text{a}^{1} \cdot \text{k}h\text{u}^{1} \cdot \text{bu}^{1} \cdot \text{mi},\) this is revealed by the symbol for leaf \(2\text{ts}'\text{u}^{1},\) the rest of the name is not written. As there is no other female by that name this combination always stands for her. The prostrate figure is the demoness, above her is a comb \(2\text{bb}^{1} \cdot \text{r}^{1}^{1}\) and above it the symbol \(2\text{sh}u^{1} = \text{iron.}\) Below the \(2\text{s}u^{1} = \text{kill symbol} = \text{that for rock \(2\text{lv},\) it serves here as the first syllable in the demoness’ name.}

21 See l. c., pp. 307–314.
22 See l. c., pp. 79–81, note 10.
23 See l. c., p. 189, note 290; also pp. 735–737 inclusive.
24 He was the son of \(2\text{M}u\text{u}^{1} \cdot \text{ll}^{1} \cdot \text{su}^{1} \cdot \text{nd}z\text{i}^{1}\) the demon enemy of the son of \(2\text{M}u\text{u}^{1} \cdot \text{ll}^{1} \cdot \text{lu}^{1} \cdot \text{dd}u^{1} \cdot \text{nd}z\text{i}^{1};\) see l. c., pp. 735–737 inclusive.
25 See l. c., pp. 491–493, note 781.

\(2\text{K}'\text{o}^{1} \cdot \text{nd}z\text{u}^{1} \cdot \text{d}^{1} \cdot \text{d}^{1} \cdot \text{r}^{1} \cdot \text{y}^{1} \cdot \text{u}\) is said to dwell to the left of \(2\text{N}y\text{u}^{1} \cdot \text{nd}z\text{u}^{1} \cdot \text{lo};\) \(1\text{N}y\text{u}^{1}\) (Mount Sumeru), he was one of the underlings of \(1\text{Mi}^{1} \cdot \text{ma}^{1} \cdot \text{ss}^{1} \cdot \text{dd}^{1} \cdot \text{o}^{1}\) and \(2\text{M}u\text{u}^{1} \cdot \text{ll}^{1} \cdot \text{su}^{1} \cdot \text{nd}z\text{i}^{1}.\) \(2\text{K}'\text{o}^{1} \cdot \text{nd}z\text{u}^{1} \cdot \text{d}^{1} \cdot \text{d}^{1} \cdot \text{r}^{1} \cdot \text{y}^{1} \cdot \text{u}\) = dog sit, where the dog sits, this is the subcardinal region Northwest; see l. c., p. 86, note 24. It may indicate the region where he dwells.

26 The four clan women are mentioned in the first four rubrics of this page, half of the name of the first one \(1\text{M}a^{1}\) is in the last rubric of page 22. They must have been the wives of the 4 male clan members \(1\text{M}a^{1}, 1\text{Ho}^{1}, 1\text{Yu}^{1}\) and \(2\text{Su}^{1}.

27 A goatskin cloak as described here is figured in ANKSWC, Plate 221. They are of a silvery gray and are worn on the back, fastened to one shoulder with silver disks.

28 This phrase is depicted thus in our manuscript: The first three symbols are read \(2\text{ds}'\text{i}^{1} \cdot \text{gh}u\text{gh}^{1} \cdot \text{ds}^{1} \cdot \text{g}^{1} \cdot \text{y}^{1} \cdot \text{n}^{1}\) = goat skin frame-stand the symbol \(1\text{lo}^{1} = \text{muntjak}\) below it is phonetically used for \(1\text{lo}^{1} = \text{to hang up, hang on.}\) The following three symbols of which the third is also a compound one is read \(2\text{ss}^{1} \cdot \text{gh}u\text{gh}^{1} \cdot \text{ds}^{1} \cdot \text{g}^{1} \text{k}^{1} = \text{goral skin box,} \quad 2\text{k}^{1} \text{gv}^{1} = \text{on the top, on; the remainder has been explained. How difficult this tone language is, is brought out by the words} \quad 2\text{ds}'\text{i}^{1} \cdot \text{gh}u\text{gh}^{1} \text{where the second word is read in the first tone instead of in the second, the meaning is then: chestnut and not goatskin.}

29 This is called \(2\text{g}^{1} \cdot \text{ky}^{1} 1\text{a sour cabbage, actually it is} \quad 2\text{gy}^{1} \text{an}^{1} 1\text{a},\) but as there is no symbol for \(2\text{gy}^{1}, \quad 2\text{g}^{1} \text{ky}^{1} \) is substituted. The cabbage is shredded, salted and put in water. It is the Chinese P'al-o-t's'ai or Yu-yen-t's'ai [61].

30 The \(2\text{ma}^{1} \cdot \text{ty}^{1} \cdot \text{b}^{1} \cdot \text{pa},\) these are the small and large embroidered disks worn by women on their back, 2 large ones, one on or over each shoulder represented the sun and moon, and seven smaller ones between, in a row, depicted the seven stars of Ursa major. (See ANKSWC, Plate 76) also Bacot Les Moso 1913, Plate XI. The large disks are known as \(2\text{ss}^{1} \cdot \text{b}^{1} \cdot \text{pa}\) and the seven small ones with the silk threads hanging from them are called \(2\text{ma}^{1} \cdot \text{g}^{1} \text{ky}^{1} ;\) otherwise they are designated as \(2\text{b}^{1} \cdot \text{pa}^{1} \cdot \text{zo}^{1} \) or (baby), small \(2\text{b}^{1} \cdot \text{pa}.\) Their origin is told in ms. no 1599 entitled: \(2\text{M}b^{1} \cdot \text{b}^{1} \cdot \text{u}^{1} 1\text{d}^{1} 2\text{N}^{1} \text{v}^{1}, \quad 2\text{ma}^{1} \cdot \text{b}^{1} \cdot \text{ch}^{1} \text{ung} \) or the last volume of \(2\text{M}b^{1} \cdot \text{b}^{1} \cdot \text{u}^{1} 1\text{d}^{1} 2\text{N}^{1} \text{v}^{1} \) which is also the name of the funeral ceremony for a courageous woman, which see.

31 The \(1\text{P}^{1} \cdot \text{r}^{1} \) are the Tibetans and the \(1\text{Na}^{1}\) the \(1\text{Na}^{1} \cdot \text{k}^{1} \cdot \text{h}^{1} ;\) see NNCRC, p. 204, note 332; for \(1\text{Boa}^{1}\) and \(1\text{O}^{1}\) see l. c., p. 253, note 539.
32 See MBC, p. 37.
33 The \(1\text{ds}' \cdot \text{L}^{1} \cdot \text{r}^{1} \), see NNCRC, p. 94, note 49.
34 The \(1\text{N}^{1} \cdot \text{d}^{1} \text{aw}^{1} 1\text{k}'^{1} \cdot \text{o},\) see l. c., p. 227, note 408.
35 \(1\text{N}^{1} \cdot \text{d}^{1} \cdot \text{u}^{1} = \text{the Chinese Yang, active principle, see l. c., p. 121, note 89, also p. 158, note 211.}
36 See note 35.
When this book is chanted either a sheep or cow is brought in and offered to the deceased alive. After the chanting of this ms., the sheep or cow, as the case may be, is taken out and killed after which it is again offered to the dead while the next ms. ¹Mun ²miu ²ffū is chanted. Here ¹mun is read in the first tone and has the meaning of dead. ²Miu signifies the limit of the life of a being either animal or man; in other words ²miu refers to the fact that the ²mun or fate, life, has come to its end. The last word ²ffū expresses the imperative with the meaning take it and go!

There are several mss., in the collection bearing the title ²mun ¹gku, the one from which the translation was made is no 1608, it is actually composed of three parts namely ²Ts’u ¹yi and ²Gkv·³shu ³la and ²Mun ¹gku. This last part commences on page 28, rubric 6. The second is no 801 which bears the title ²mun ¹gku, but also contains ²Mb‘a·²mi ³dshi = light the lamps. Of these two mss., I possess only photographic enlargements of microfilms which are to be found in the Library of Congress.

An original ms., no 8030, entitled ²Mun ¹gku, acquired during the year 1942 belongs to the ²Khi ³Nv ceremony as does no 1803 of which I possess a photographic copy only. These are identical and deal with more ancestors to whom animal fates have been offered as are enumerated in the ²Zhi ³mā books, this may be partly due to the fact that the ²Zhi ³mā books contain more than one story. Still another original ms., belonging here is no 8031, it is poorly written and can be used at both ²Zhi ³mā or ²Khi ³Nv ceremonies; here the actual ²Mun ¹gku commences on page 13, rubric 5.

As to the symbols in the title, the word ²mun is actually not written, the cow symbol takes its place. Above the back of the cow are four small circles, these represent grains, and above them black dots which signify a quantity of grain. Before an animal is killed, grain is always thrown at it, to repay it for the life which is about to be sacrificed, as here on behalf of the dead. It is equivalent to a ²Gko ³ō (see NNCRC, pp.124–129). The second symbol represents ginger = ¹gku, its phonetic value is here borrowed for ¹gku = to give, to hand to one, to present.
Translation of text

Page 28

Rubric 6) 2Mūan-2zo-bpā-dsā died in the heavens where 2Dzi-la-ā-p'u' dwelt. His son 3Bpā-dsā-bpā-niu was rich, their dto-mba was 3Dsā-ā-ha bpō-mbō, his nine sons used 7) the horse 2Ddu-gkyi-ssi-li ('ngu) for his soul to ride, and presented him with the ox 2K'wua-dtv-la-bbūc. 8) 2Lv-bbūe-li-ssā-mi presented to him thousands of domestic animals and thousands of grains for food, also thousands of garments. 9) Sons are reared to follow in the father's footsteps, 10) daughters are reared.

Page 29

Rubric 1) to emulate their mother. 2) To buy the bride for the son is the affair of the mother-in-law. 3) The son repays the father, and recompenses his mother for the good milk of her breasts and for the butter with which she rubbed his body; for the nine and seven protections given, the children repay their parents. 4) For the heaven (sky) above, for the land, houses, fields good and bad, they requite them. 5) The fate (life offering) which is presented to you, take with you! those that have not been killed leave behind. 6) The grain boiled for you take with you! the unboiled grain leave behind. The garments prepared for you accept, 7) those not prepared for you relinquish. 8) When you cross the nine spurs 'P'a mbu ('ngv-mbu) do not take your non-ō with you; when you cross the seven 'P'a-gyi ('shēr-ho) streams, do not take your non-ō with you. 9) Return to the Ssu (Life god) the 1Ho-lv ngv-lv = the nine rocks of 1Ho, the 1Ho-gko ngv-gko = the nine branches of 1Ho, the 1Ho-gyi ngv-ho = the nine waters of 1Ho and the 1Ho-ma ngv-ch'e = the nine loaves of butter of 1Ho, these non-ō return to the Ssu (Life god).

Page 30

Rubric 1) We have given you a life offering, for this we have received 1nnū and 1ō as numerous as the stars in heaven. 2) What we have seen our ancestors perform, we descendants do likewise, we follow the same custom; what the elders say the younger generation understands. 3Llū-μun K'ō-issi died at 2La-bbūe-nndū-t'khi-ghūghā, his son K'ō-issi-k'o-ddaw was rich, their dto-mba was K'o-μun-īgu bpō-mbō, his nine sons killed a stag as a life offering and a yi = serow they gave him as a riding animal for his soul. 4) 2yi = serow they gave him as a riding animal for his soul. 5) The boiled grain take...
with you, but leave those uncooked. 6) The clothe we have presented (= sīlo to present to a deceased)\textsuperscript{11}, to you take with you, those we have not offered leave behind; when you cross the nine spurs do not take your sīnon-sīo with you, 7) when you cross the seven streams do not take your sīnon-sīo with you, 8) return to the sīSsu (= Life god) the sīHo-sīlv sīngv-sīlv, etc. etc. v. s.

\textbf{Page 31}

Rubric 1) We have killed a life by a tree\textsuperscript{12}, let us have sīnu and sīo as plentiful as the leaves of a tree. 2) What we have seen our ancestors perform, we descendants follow suit (i.e. what they saw and what they heard they passed on). sīO-sīyi-sīgkaw-sīlā\textsuperscript{13} died in sīDzi-sīgyu-sīla-sīlër sīdū\textsuperscript{14}, his son sīGkaw-sīlā-sīgkaw-sītsū was rich, their sīdto-sīmba was sīDzi-sīghügh-sīshi-sīlo sībpö-sīmbö\textsuperscript{15}; they killed an ox as a life offering, and gave him a horse for his soul to ride\textsuperscript{16}. 3) His nine daughters and nine sons\textsuperscript{17} killed 4) hundreds of domestic animals, boiled hundreds of grain and presented him with a hundred garments\textsuperscript{18}. The last two rubrics are the same as rubric 9 of page 1, and rubrics 1–4 inclusive of page 2.

\textbf{Page 32}

Rubrics 1–4 inclusive are identical with rubrics 5–9 of page 2.

Rubric 5) We have killed a fate (life) on the land, let us have sīnu and sīo (offspring) as numerous as the grass of the land. 6) What the elders say the younger generation understands. 7) The lord of the house sīGko-sīpër-sīgko-sīnu-sīdv my (desirable) loving father, the father I cannot spare, died. sīGhügh-sīkhü-sīghügh-sībbüe\textsuperscript{19} my loving mother died. 8) The chief, the sīdto-sīmba, and I, the sīNddü-sīlā-sīdū-sīzo-sīghügh\textsuperscript{20} killed an ox as a life offering and gave his soul a horse to ride; they gave him sīlā-sīnu\textsuperscript{21}, and they gave him sīts'u\textsuperscript{22}, for those two meals they gave him pork. They also performed sīdgysu-sīmun\textsuperscript{23}; all this they performed for him. The last rubric and the first rubric of page 33 pertain to sīGkv-sīshu sīla. (In case a sheep is used, the wool around the base of the horns must be white, the son offers it alive to the deceased, carrying the lead rope under the left arm in case the dead is his father, and under the right arm in case the deceased is his mother. The sheep rests to the left of the closed coffin while the sīdto-sīmba chants sīMun sīgku; he says: this is your sheep to eat, it is our ceremonial offering.)

\textbf{Page 33}

Rubric 2) When the father reared the son he did not rear him carelessly, when the grain is sown it is not done carelessly, but it is tended for days of want.

(There are several rubrics missing on this page, they are found in ms. no 801, and are the same as rubrics 3 to 5 of page 29.)
"Zhi mä Funeral Ceremony of the Na-khi"

Page 34

Rubric 1) belongs to the last page.

Rubric 2) (The "dto-"mba says): Your family's generation, father and mother, early killed a life (fate) and offered it, evil and wickedness do not leave us (are with us), but leave us the precious 'nnü and 'ö. 3) To you deceased, your ceremonial meal we have given, take with you all evil and wickedness, but leave us the precious 'nnü and 'ö. The sheep we give you is a good one of nine kinds of animals, 4) it is not a blind one, 5) it is not one with torn ears, 6) nor one with broken horns, 7) and is in possession of four good feet.

Page 35

Rubric 1) It is not a dead sheep, 2) nor is it one that has once been liberated; 3) it is one born with a symmetrical head, with horns of the same length, with two broad, regular ears, 4) it is one born with fine wool; its fine downy wool is dense; 5) its cloven hoofs are of the same length and "yû="yû (= regular and perfect). (The "dto-"mba says): You deceased let your hand take the rope of the sheep! (The son of the deceased now strikes the head of the sheep three times calling "father, father, father", after this the lamb or ox as the case may be, is taken out and killed.) 6) A large fate has been killed, eat plentifully,

Page 36

Rubric 1) a small fate has been killed, eat plentifully, go and eat sparingly. (This is now followed by sprinkling medicine with the "gkv-"shu on the deceased or coffin.)

Rubric 4) Before you deceased are three mountain spurs as yet unknown to you (they are: 5) "Mi-"lw-"ngaw-"mbu, "Lä-"khi-"dtv-"ndzi-"mbu"; 6) "Gv-"mun-"dsaw-"mbu, "La-"mun-"la-"dsaw-"mbu, 7) "Múa-"llü-"gko-"dtü-"mbu", and "Llù-"shwu-"gko-"dtü-"mbu", cross these (double?) spurs as fast as a tiger crosses them. 8) Before you deceased are three large waters (streams)

Page 37

Rubric 1) which are unknown to you; the left one is called "Ssu-"gyi-"ddü, to the right is "Ngu-"gyi-"ddü, and "Múa-"llü-"ssu-"gyi-"ddü. 2) These three large streams cross as quickly as the otter and the fish. 3) Before you deceased are three lands which are unknown to you, "Bpü-"bä-"gyü-"llü-"dtü, "Ngyü-"bä-"ssaw-"llü-"dtü and "Dzí-"gyu-"lër-"ddü. (also) "Dzí-"k"ö-"shu-"t'o-"ddü. 4) These three unknown lands cross as fast as we roll sheep wool on the bamboo matt when making felt. 5) Go liberate your dog and horse on high.

Page 38

Rubric 1) You deceased, your body and soul are now at peace, your horse's mane is beautiful.
NOTES

1 Dži-la-'dži-pʼu is a celestial being; see NNCRC, p. 144, note 143; also MBC, pp. 71-88.
2 See note 8 of 3O 3ndži 3mi, 3man-chung.
3 For explanation of 3non-3š see note 47 of 3Tsʼu 3yi 3gkv-3shu 3la.
4 See NNCRC, p. 91, note 43; also p. 146, note 150.
5 v. s. note 4.
6 v. s. note 4.
7 v. s. note 4.
8 See notes 26, 27, of 3O 3ndži 3mi 3gkv-3chung.
9 He is figured in the rubric of note 10.
10 Rubric 2 of page 30 is written as follow:
The first symbol 3chʼer stands for generation. The interlocking lines above the pair of eyes seeing mean that the older and newer gene-
rations see eye to eye. The next is a Näga between two trees denoting a forest, above the symbol 3mun = dead, a horse fly 3mun. The small figure depicts the Näga’s son one of nine, their being rich is indicated by a full stomach. He is followed by their 3dto-1mba (see note 9), a stag’s head with an axe above it the sacrifice to the dead Näga, and finally a 3Nv being carried by a serow, a wild animal which dwells among cliffs on the snow range, and the property of the Nägas and here especially of Näga 3Kʼö-sni. The 3gk-3shu appear also on the top.

In presenting anything to a deceased the word 3lo is used, written either with the head of a muntjak = 3lo or with its phonetic equivalent. The phrase “the clothe we have presented” is written thus: a muntjak head above the symbol 4su = a felt cloak such as also the Lolas wear.

11 The inference is that because the Näga lived in the forest, a stag was killed under a tree.
12 This postflood ancestor of the 3Na-3khi is usually known as 3O-3gkw-3la, here his full name is given 3O-3yi-3gkw-3la, this shows clearly that 3O,.3yi-3dmy-3nu-3mi was his sister with whom he lived in incest and with whom he had nine sons 3O-3yi-3ngv-.3zi-.3yi. The name of his son by his real wife was 3gkw-3la-3gkw-3tsʼu.
13 See NNCRC, p. 278, note 606.
14 See L. c., p. 148, note160.
15 The symbol used here is read 3tsan-3ngu, actually a pack horse, a riding horse is 3ndža-3zhwua, but because the deceased cannot ride but is carried like a load by the horse, the words 3tsan-3ngu are used. Colloquially called 3gkyi-3ngu.
16 Here not only his nine illegitimate sons but also nine daughters are mentioned.
17 In this rubric for 3lo = present, the phonetic symbol is used instead of the pictograph 3lo for muntjak.
18 Gko-pʼer, is the white male crane, it personifies also heaven see MBC, p. 93, note 231, 3gko 3nu-3dmy signifies the crane with the straight bill. This name is only applied to a deceased father in funeral books. The female crane is called 3ghugh-3khū-3ghugh-3lo-3bhū, the last name has reference to 3Tsʼu-3khū-3bu-3bu-3mi, the daughter of 3Dzi-la-3pʼu q. v. who changed herself into a crane took her lover under her wing and flew with him to heaven to her father’s place: 3lo = desire, 3bhū = metamorphose, and 3ghugh has reference to 3Tsʼo-3zā-3lu-3ghugh, and 3khū to her own name. For example their three sons were called 3ghugh-3khū 3su-3zo-3yi, 3su-3zo = three sons, 3yi = have. See L. c., p. 50, note 93; also p. 84, note 213.
19 See note 80 of 3Tsʼu-3yi 3gkv-3shu 3la.
20 Li-3nu is in fact sweetmeats, it also is an early breakfast. In the Yangtze valley west of the Li-chiang district where the so-called 3Zhèr-3khi = afraid (of the cold) people (see ANKWSC, Vol. 2, p. 389, note 1) live, the people have four meals a day. Their early breakfast consists of tea, tsamba, sausages, blood sausages mixed with rice, nuts and some kind of cookies. In Li-chiang this is not the custom; 3Li-3nu means simply breakfast.
21 3Tsʼu is a second breakfast.
22 Dgyu-3mān is a very interesting rite. The son of the deceased takes a live rooster and strikes with it the floor on the left side of the bed when the corpse is still in it and calls father, father, he strikes the floor so long with the chicken till the latter is dead. He then takes an earthen pot puts it on his head, in one hand he carries three lighted incense sticks;
he goes to a stream and fills the pot with water, the water must not be taken against the flow, but with the current. He then brings the water back on his head; the pot is put on an iron tripod, a fire lighted beneath, and the dead chicken as it is is put into the pot, hence dgyu = to boil, mun = dead. In the meantime much water has been heated and a little of the water from the pot with the chicken is poured into the hot water with which the body of the deceased is washed. When this takes place two new combs, a fine and a coarse one, a wooden ladle to pour the water on the body are used. A small plate and a bowl with two chopsticks are then put into the pot with the chicken, also the combs and ladle after the body has been washed and prepared. The son now takes the pot again on his head, also the tripod and carries them out to a road where he replaces the pot on the tripod along the road, facing east. He prostrates before it, after which he returns home. This pot is called dshi-bbū. Whoever first sees the pot smashes it with a rock as it is considered a bad omen to meet with it. If the chicken has not been devoured by a dog or hawk, and after two days is still found on the road, this portends evil for the family of the deceased. When a chicken is found scratching in a garden people will yell at it "dgyu-mun", to scare it away.

24 See either "A gku hū in NNCRC, p. 543, or "Gğuğh gku hū in MBC, pp. 100-110.  
25 Lū-t'khi are ghosts who supposedly dwell on this particular spur.  
26 A mountain spur whence the cranes rise = gko dtū.  
27 A mountain spur whence the eagles rise = gko dtū.  
28 A bamboo screen is used in the making of felts. It is placed on the ground and the sheep wool is spread out evenly on the top of it; hot water is then sprinkled over it and the whole is rolled up. Afterwards another layer of wool is added and the process repeated three or four times depending on the quality of the felt desired, it is rolled with the feet at a fast tempo. The symbol to express the sentence kō-lv ndér sseo, foot raise, bamboo screen roll is written thus: The bamboo screen is at the base with the wool protruding on top, the hoe with the dots below is read bā = to do, the figure is rolling string indicating bi = twisting, rolling. His foot is raised.
MUN 2MIU 2FFÜ or DEAD 1MUN
(= LIFE OFFERING) TERMINATE, BE GONE!

This book is chanted after the animal had been offered to the deceased alive, either a sheep or ox. When the book 2Mun 1gku q.v. has been chanted, the animal is killed and again offered. Here 1mùn stands for dead, instead of 2mùn = a fate, a life offering destined to be killed; 2miu signifies to terminate, the 2mùn has come to its end, and 2ffü is meant for the deceased, to take it and go.

When the animal has been taken out into the court and killed it is placed on its left side on pine needles in front of the coffin. The rope with which the animal had been led to the slaughter is then laid on the coffin (before coffins were used, i.e., prior to 1723, the rope was placed in the hand of the corpse). A twig of the 2bbüe = Artemisia, and a branch of the 1mùn = Rhododendrum decorum is put on the body of the animal and by its side a bowl of water.

The descendants of the deceased kneel in front of the animal and no one is allowed to step over the rope which connects the animal and the coffin.

The leading 2dto-1mba takes the 3Mùn-1t’u (= funeral staff) which previously had been fastened upright to the left of the table in case of a man, and right side in case of a woman, and standing in front of the coffin and the slaughtered animal chants this book; other 2dto-1mbas present at the ceremony join in the chanting. With the 2bbüe = Artemisia twig which is first dipped into the water, the leading 2dto-1mba performs the purification ceremony 3Ch’ou 1k’o or impurities remove, over the animal. At a certain passage on page 19 of the book the 1Lo-1ch’ung-2ndaw-khü or chief officiating 2dto-1mba turns the bowl of water over with his staff. The cup when overturned must cover the ground, it is not permitted to rest on its side. This is to indicate that the dead and the living are now separated. If the 2dto-1mba does not succeed to turn the cup of water over at one try with his staff he is considered to have no power. The funeral staff must always be carried perfectly straight only when overturning the bowl can he tilt it, holding it with two hands.

When the book has been chanted the animal is skinned. The manuscript here translated is no 1552 and is no more in my possession, but a photographic copy, the negative of which is in the Library of Congress, is in my private library. One original ms., bearing that title belongs here, it is no 8032 and is in my private library, it was bought by me in 1947 from a 2dto-1mba of the village 1Mun-3shwua-2wùa.
Translation of text

Page 1

Rubric 1) The 'dto-'mba calls out in a deep voice: 'Ho 'ho 'la 'yu 'ho, 'la 'yu 'ghügh 'muän 'ho, 'la 'ch'i 'ho 'mä 'nnü 'ho 'naŋ, 'nnü 'ho 'nnü 't'u 'naŋ'. (This is repeated in rubric two, only the third sentence differs: 2) 'la 'ch'i 'ho 'mä 'ô 'ho 'naŋ, 'ô 'ho 'saw 'naŋ. 3) 'Ho 'ho 'la 'yu 'ho, 'la 'yu 'ghügh 'muän 'ho, 'la 'ch'i 'ho 'zhi 'ho 'naŋ, 'ts'u-'bpö-'lü-'k'u-'dtu, 'ghügh 'ndzí 'khyu-'t'khyu 'zhi 'nnü 'ggö 'lä 'ho, 'non 'ô 'ssu-'mün-'ssu 'yu 'muän 'lä 'ssaw'.

The phraseology of the next two rubrics 4 and 5, is very involved, the gist of the meaning is that the demon which the deceased is now considered must be chased as soon as possible, and the grandfather (his spirit) must be quickly told what he is to know; the grandmother (her spirit) also must be quickly told what she is to know. In the morning she is to attend to the guests (i.e., other demons), for it is understood that they themselves are deceased guests.

6) You originated from the 'Yu clan or 'Ssu clan, you are going to where your grandfather and grandmother dwell, but deceased protect the family this deceased please do!

The next phrases are no more understood.

Page 2

Rubric 5) One day 'Ndu went to divide the span of life (of people) 6) but he was unable to divide man's span of life. 7) The 'p'u-'p'u 'ndzër² of the cliff (opened its flowers) bloomed (here is a play on the word 'p'u = to blame), it was 'Ndu's fault, he is to blame that all the deceased's forefathers had died; 8) as even 'Ndu's father had died. 9) He used the clouds as his mount (for his soul); on the cliff the 'p'u-'p'u 'ndzër flowered, on 'Ndu the blame cannot be put. The custom of giving the deceased a horse to ride originated with 'Ndu.

Page 3

Rubric 1) 'Ssää was unable to regulate (divide) the span of life of woman, hence it is 'Ssää's fault, we demand therefore our life (span) from 'Ssää. 2) 'Ssää's mother also died and she killed a black cow, and this is the origin of killing a cow (at the 'Zhi 'mä ceremony). Thus 'Ssää cannot be blamed. 3) The 'Boa-'ndüë took his bow and arrow and shot 4) a black bear with a white breast, the arrow had been shot off and could not again be retrieved. 5) The head of the family has died he could not again be recalled. 6) On 'Ngaw-'shwua-'t'o-'mbu the pine is born, the winter winds had not yet arrived, the pine was broken, you who originated from the 'Ssu clan, died although your span of life was not full, you died early. 7) You deceased you are now going to your grandfather and grandmother. 8) One day 'Mün-'lü-'ndu 'gkv-'p'ër² (who resides in heaven) carrying a golden box, 9) and wearing a white silver hat, holding a golden staff, dressed in a tiger's skin, girdled with a white silver belt and on his feet golden shoes,
Page 4

Rubric 1) descended from ²Muan⁻³llü⁻²gkv 2) and arrived at the top of the cliff ²Gkv⁻¹⁴a, from there he looked to ²Ssu⁻¹⁴a and there he then (later) arrived. 3) He divided the span of life for three days 4) for three nights he divided longevity. 5) Longevity was obtained by ²Ssu (= the Life god) and the short span of life was obtained by the deceased. 6) ¹Ssä is able to divide butter 7) ³Ssu obtained the good butter and you deceased the bad butter 8) At night the crane goes early to roost, in the morning the eagle is the first to rise; 9) at night the chicken is the first to roost, 10) in the morning the hawk is the first to arise. 11) At first the heavens appeared, and at night the stars,

Page 5

Rubric 1) the celestial flowers have not yet died, though the flowers of the stars had died ²; the earth has not yet died, yet the grass and flowers will have died. (The remainder of this page has been translated in ²Mun 'gku and ²Gkv⁻³shu ⁹la q.v.

Page 6

Rubric 9) The heavens slept, but the white clouds did not sleep so the white clouds wakened heaven; the white clouds slept so the wind awakened them. The ²dto⁻¹mba with the ³Müen⁻¹ᵗ'u (funeral wand) calls the demons (with the little bells on the staff) who have not yet risen. The vast lands slept and there was no one to call it, the yellow grass had not slept, so it called the land, the grass slept so the dew called the grass, as the ²dto⁻¹mba calls the demons who have not risen. 10) The wild animals on ²Nv⁻²lv⁻²t'o⁻¹ngyu⁻¹ō = (on the silver rocks = snow range, where the pines cast shade on the spurs) slept,

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Rubric 1) so the dog wakened them; the fish were asleep in the stream, but the otter did not sleep and wakened them. The ²dto⁻¹mba calls the demons who have not yet arisen etc. etc. etc. 3) At ¹Na⁻¹ssaw⁻²wūa⁻²gkv⁻¹mbu the ¹Lo⁻¹ch'ung⁻²ndaw⁻¹khü wakens the demons still asleep with the bells of the funeral staff; 4) he calls the demons at the cremation ground = ¹Zhi⁻²ghügg⁻³müen⁻¹dsu⁻¹lv, he calls the demons at ¹'A⁻¹dgyü⁻¹šër, he calls the demons in the court where the grain racks are, he calls the demons of the hearth, 5) also the demons where the ancestors dwell. 6) He calls the demons of ¹Ts'u⁻¹bpö⁻³llü⁻²k'u⁻²dtü (where the ²Zhi ³mä ceremony is performed). 7) He calls the demons from above and those sleeping on low ground. (Every time he calls a type of demons, he shakes his staff causing the little bells to ring).

Page 8

This page has already been translated.

Page 9

The next few pages to rubric 5 of page 12 contain only allegory as above. The actual ¹Mun ²miu ⁴ffü commences on Page 12, rubric 5.
Rubric 5) The 'Lo-'ch'ung-ndaw-1khü affirms that on the sheep with the white wool at the base of the horns 'ch'ou 'k'o must be performed; to perform 'ch'ou 'k'o the broad-leaved 'Mun (= Rhododendron decorum) and the green 'Bbüe (= the Artemisia vulgaris with the white root) must be used. We perform 'ch'ou 'k'o on the white foam proceeding from the mouth of the sheep; on the tears issuing from the eyes, on the wax of the ears and on the tail encrusted beneath with feces which are removed by 'bpö-lü = twisting, on the cloven hoofs of its feet from which all impurities are removed. All 'ch'ou (= impurities) are escorted south, all 'ch'ou which has been removed is now suppressed. 8) 'Ndu descended from 1) 'Muaŋ-ngv-gkyi (the end of this sentence is in rubric 1 of page 13).

Rubric 2) 'Ssa descended from 'Yü-gkyi-dü, 3) the official descended from a Näga spring, 4) the 'dto-'mba from the village, 5) the 'Lü-lbu from 'Gkü-'a-1bbü the starry cliffs. 6) The sheep came to the place where the 'dto-'mba chants, the 'bu-zä-k'o-1mun-p'er if the Tibetan reared it or the 'Na-khi it does not matter, but such a sheep is used. 7) The mourning son repays his father for the land, the sky above it, etc. etc. 10) The leading 'dto-'mba pronounces: the mourning son and daughter have not killed a liberated pig or chicken.

Rubric 1) neither a liberated ox or sheep, neither those with torn ears or broken horns, nor those with injured feet. 2) For you deceased a sound sheep has been killed and given to you; let your hand take hold of the rope of the sheep; you have been given its blood to drink and the wool has been given into your hand. For breakfast you can eat much or little, so now go and act! 3) This was the ancient custom. 4) When 'Muaŋ-zo-1bpä-1dsä died in heaven, his son 'Bpä-1dsä-1bpä-1niu was rich, etc. etc. see 'Mun 'gku. 6) 'Muaŋ-zo-ngv-bä-gu (= the nine celestial sons) sharpened their swords on a whetstone (= ssä-lv). Their wives dressed in beautiful clothe; 'Gyi-'bbüe-gyi-1ssä-1mi made thousands of dresses for 'Muaŋ-zo-1bpä-1dsä, yet they were not enough; she made a 1nv-p'er-lä-gyi, whereupon he had enough garments. 8) 'Lv-1bbüe-lv-1ssä-1mi killed thousands of 1mun = fates, but it was not enough; she then killed 'K'wua-1dtv-1la-1bbüe-mä whereupon he had enough.

Rubric 1) 'Szü-1bbüe-1szü-1ssä-1mi boiled thousands of grains, but it was not enough; she then boiled the 1gko-1shwua-1yu-1ndzi-1baw, after which there was enough. 2) The son repays the father for rearing him to manhood, and repays his mother for the milk she gave him, and now let the deceased parent(s) protect him. 3) The living and the dead must now be separated, the 'Gkyi- 'yu-1k'o-1b'a and the 'K'wua-1dtv-1la-1bbüe must be parted; 4) the muntjak
and the serow must also be separated. 5) The heaven of the dead must be reckoned as the heaven above the living; the alpine meadow of the goat must be considered also as that of the sheep; various kinds of flour are not put together, neither are bones of different animals. 6) One good sheep has been killed in heaven; his descendants have received 'nnü and 'ö like the stars in heaven. The remainder of this page and pages 16, 17 and 18, to rubric 2 of page 19 have already been translated.

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Rubric 2) The head of the sacrificed animal ('muŋ) is used to close the celestial gate of the dead, and the hide is to close the terrestrial gate of the dead; the lung closes the door of the dead of the sun, the liver of the moon, the bones those of the rocks, the flesh closes the gate of the earth (soil) and the blood those of the water. 3) The horns of the animal are to close the gates of the dead of the high mountain, and the tail those of the trees. 4) The four legs of the animal close the gates of the dead of the four regions of the compass. 5) The eastern gate of the wood element is closed by iron; the southern fire element by water, the western iron element by fire, 6) and the northern water element gate is closed by earth, 7) and the central earth element gate of the dead by water. 8) 'Lo-'ch’ung-'@ii divides with his 'i-'boa-'p’6r2' the living from the dead. (At this passage the cup with water is turned over with the funeral staff as described previously). 9) The waters are now divided, flowing to either side; the axe has split the tree and changes it into two halves. One tree cut down on one mountain separates it from those of the other mountain.

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Rubric 1) Splitting the rocks divides them into two lots. 2) The plow and the plowshare divide the oxen; sheep can only be herded on one alpine meadow. 4) Traps can be laid on one place only; muddy and dry places are separated. 5) The honest chief has no fault if there are after-affairs let the demons be blamed. 6) I, the 2dto-1mba, have no faults, if there are faults let the demons carry them off. 7) I relieve myself of sin as if taking off my hat or my shoes, let the demons carry them off. 8) The chief closes the affair as with a sword, both sides are regulated; the 2dto-1mba has made no errors in the chanting, it is like splitting the rocks with a sword by the chief.

When this book has been chanted, 1Dv-‘i 2ddu or actually 1Dsù 2ddù 1ddaw-‘mä (all symbols are used phonetically) = early meal custom, follows: The skin of the slaughtered animal is spread out in front of the coffin, the head always left attached to the skin facing northeast, and the tail extending southwest. Nine sliced 1Ddv-3l’v and nine slices of the lung of the animal are placed on the skin. After 1Ts’o 2mber 4’t’u (the next book) has been chanted, the 1ddv-3l’v and lung slices are thrown out. Nowadays they are thrown to the
pole from which the paper tower (a Chinese contraption) hangs in front of the gate to the court. The meaning of this has been lost, but it seems that it is a food offering to hungry ghosts.

NOTES

1 See MBC, p. 88.
2 The literal meaning of these sentences is: Go go gods give go, gods give good must go, god this (road) go must; a free rendering reads: go on high on the road of the gods (the word 'la is of Tibetan origin lha), the road given by the gods must be followed; (all) these must travel this road given by the gods; if you travel this good road only good will result to those left behind.
3 God this road go 1ō go must, 1ō traveling this road, 1ō has gone and must descend again.
4 The first two sentences are the same, from the third to the end the sentences are different: gods this road go, deceased go must 1Ts'u-1hpö-1lü-1k'u-1dţū is the name of the locality where the ceremony takes place and where this book is chanted. Well flying Garuḍa road his on high go, 1non-1ō the 1Sau give below invite.
5 What the 1pu'-1p'u 'ndzēr or 1p'u-1p'u tree is I have been unable to determine. The present day 1Na-'khi have never heard the name.
6 A 1Boa-1ndū is a Bon lama, equivalent to the Tibetan Bande.
7 He is the same as 1Ndu, see NNCRC, p. 158, note 211. Anyone or anything connected with heaven is 1Mûan-1lû, 1gkv.-1p'ër means head white, i.e., white-haired, one who has reached an old age.
8 Usually old butter which is unpalatable is used in rubbing the corpse with, people are too poor to use good butter for such a purpose. A newly born child is also rubbed with butter but fresh butter is used.
9 The meaning is that the stars will die, their light will cease to shine, but the heavens will remain, the same as the earth will not die but the grass and the flowers will die.
10 1Ch'ou 1k'u = impurities remove; this is one of several purification ceremonies. See MBC, pp. 88-90; see also NNCRC, p. 277, note 589.
11 See note 7.
12 See l. c., p. 635.
13 See no 7.
14 The 1Lû-1bu is the real 1Na-'khi sorcerer, he or she is I believe actually foreign to the 1Na-'khi religion, and has nothing to do with the 1dto-1mba who perform ceremonies and fight sham-battles with the demons. It is the 1Lû-1bu who wears a red turban, the 1dto-1mba never, and flags on his back stuck in a girdle. The 1Lû-1bu cannot read the 1Na-'khi script, but sometimes a 1dto-1mba is also a 1Lû-1bu but that is rare. In ancient times the 1Lû-1bu were women; they are depicted in 1Na-'khi ms., with a female head gear and flowing hair. They use the damaru and the flat gong, while the 1dto-1mbas use swords and the 1da-1lër (see l. c., p. 94, note 49), but 1Lû-1bu when communicating with the dead at night also dance with swords. They do not go into a trance, but once I have observed one to swoon and then answer questions similar to a Tibetan srung-ma, but they are never violent, although they dance furiously. I believe that they are identical with the fa-shih or bô of the Tu-jein of Hsi-nng described by P. Dominik Schroeder in his interesting paper on the „Zur Religion der Tu-jein des Sininggebietes“ (Kukunor) in Anthropos Vol. 46, p. 236. 1953. This type of sorcerer seems to be widely distributed and is perhaps of Chinese origin as I pointed out in NNCRC, p. 101, note 57, Plate 27. See also SNL, PT, 1, Plate XIV, the 1Lû-1bu however do not wear a breast mirror like the srung-ma.
15 The words 1bu-1szā-1k'o-1mun-1p'ër mean sheep where horns base white. In other words the wool around the base of the horns must be white, if black or not pure white it cannot be used as a sacrificial animal.
16 The 1nv.-1p'ër-1lů-1gyi is a white, wide, pleated skirt such as 1Na-'khi women used to wear. See ANKSWC, Plate 97. The pleats are called 1lů-1gyi which is the same name as for a ladder or notched log which often serves as a ladder; 1nv.-1p'ër means silvery white. This is the old name for this type of garment which nowadays is called colloquially 1tër; for this sound complex there is no symbol. It is written thus in our ms.
This animal was considered the mother of all the animals domestic and wild and is spoken of in ¹Na-²khi mss., as ¹nnü ²nnü ¹hō ¹ür-²mä = meaning as above.

The ²Gko-¹shwua ³yu-¹dzî-¹baw is a name for several small-leaved species of Rhododendron like Rh. litangense, Rh. palludosum, etc., they are low shrubs from the ²gko-¹shwu⁴a = high alpine regions. Another name for them is ²Bbü.¹lv ³yu-¹dzî-¹baw, ²bęb-¹lv means shepherd, ³yu-¹dzî is the name of the plant, and ¹baw is flower.

This animal does not occur in the region in which the ¹Na-²khi now dwell, it is the very large horn sheep of the rocky region of the Tien Shan and Amnye Machhen; it is the gnyan of the Tibetans and either Ovis poli or Ovis amon. The ¹Na-²khi name means the ³Gkyi-²yu with horns sweeping (the ground).

See note 17. It is mentioned as having been killed; see the previous page.

²Bi-¹boa-¹pêr is the upper detachable part of the ³Muen-¹t'u, see figure 1, this part is broken off where it is attached to the bamboo rod or staff, when ²Ndshêr ²ndzi ²mi, ²man-²chung has been chanted. Tied to the staff are strips of five different colored cloths, a small bat made of copper and a small conch. The word ²bi means to fly and ¹boa-¹pêr refers to the bat which is known in ¹Na-²khi literature as ¹Ha-²yi-²dzî-¹boa-¹pêr.

²² For ¹ddv-¹lv or ¹Dtv-¹lv see note 34 of ¹Yu-²ndzi ²mi, ²haw ²shi.
At nearly every larger ceremony the story as recorded in these books about the pre-flood ancestor of the 'Na-khi is chanted. It tells of the flood, the cause which was incest, his brothers being unable to obtain wives took their sisters for their spouses. He alone abstaining from such conduct survived the flood, with a few animals which he was advised to take with him into a large drum made of yak hide and tied to two trees. After the flood he finds that he is alone and becomes lonely and is yearning for a mate. In heaven there is a lonely female, the daughter of 'Dzi-la-p'u, she is looking for a man and so she descends to earth and meets 'Ts'o-llü-ghügh who is however unable to accompany her to heaven to meet her father whose approval is essential, as he cannot fly. Thereupon she changes herself into a crane, takes him under her wing and off they fly to heaven to meet her father who is not too pleased with the appearance and the origin of her choice.

The story is a long one and is told in NNCRC, pp. 675–687, translated from a ms. belonging to the 4Ch'ou 'na 'igv ceremony.

Immediately after 'Mun 'miu 'ffü has been chanted this story is recounted by the 4dto-mba. The contents of the first volume and part of the second are the same as told in those of the 4Ch'ou 'na 'igv ceremony, only the last part differs. It tells, appropriately to this ceremony, of 'Ts'o-llü-ghügh's death and his being escorted to the 33 realms of the gods etc.

There are several volumes in the collection which belong to the 4Zhi 4mä funeral ceremony, but they can also be used at the funerary ceremony called 4Khi 4nv which is performed within three years after the death of a person.

As we are here only concerned with the last part as contained in 4man-chung, of the 4Zhi 4mä rite, that part is here translated from ms. no 8033. For the first part and complete story of his life the reader is referred to the NNCRC, as previously mentioned.

There are in my collection several 4gkv-chung of 'Ts'o-mbër 4't'u, as mss. nos. 8032, 8036 and 8037. To 4man-chung belong mss., nos. 8034 and 8035, while no 8038 contains both parts in a more or less abridged form.
Translation of text

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Rubric 6) The 'k'o (= peg) of the 'Ngaw and the 'lv (= rock) of the 'Ngaw are established in the house; 7) 'Ts'o-'zä-'llü-'ghugh erected the house and she burned incense. 8) His own and his wife’s relatives dwelt among them. 9) He and his wife lived together. (Inclusive of Rubric 1, page 21.)

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Rubric 2) They reared sons and daughters, 3) also horses and cattle. 4–6) He dwelt surrounded by offspring. 7) He was rich, his stomach was full, his grain boxes were full, in chests he had silver and gold; 8) he hoarded turquoise and carnelian in jars. 9) He was renowned for his armor which he had on a stand (= 'gkañ-1’dzo) by his bed. 10) The alpine meadows were full of his sheep.

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Rubric 1) His cattle pen was full of red cows, 2) and in the stables many horses were tied to the troughs. 3) His home was full of sons; 4) and his grain boxes were full of grain, he was indeed a rich man. 5) The gods gave him everything; 6) he was permanently established like the length of a yak horn. 7) He 8) did not think of old age and death, he did not think 9) of illness, his hair dropped out (= 'bbèr) of such fate he was not aware. 10) When he descended he brought everything with him.

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Rubric 1) But 'Múa-'llü-'ngv-'chë-r'lv, this medicine he did not bring with him, hence he and the people died. 2) When 'Ts'ä-'khü-16'u-16u-mi descended she drove everything down (in the line of animals), but the 'llü-'shwua-'k'a-'mä-'gkû she did not drive down; 3) hence the horses suffered from disease of the hoofs; between the living 4) and the dead one man died ('Ts'o-'zä-'llü-'ghugh). 5) Between the green and yellow flowers, one flower wilted. 6) On the mountains one tree died; his voice was gone and also his hearing. 7) You from the 'Yu clan or clan deceased if you think correctly (you will know) that your time was up; 8) although you did not know,

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Rubric 1) and you have done nothing, you had intended to do this and do that, and before you could think your time had come. 2) You thought in your heart the time had passed; you thought of gold in your heart and you thought that you could achieve and do everything. 3) But on the hearth one 'Ssu (= Life god) died. 5) The deceased 'Ssu changed into a snake. 6) You deceased let your spirit protect your family, and you ancestors past on, do likewise. (The remaining rubrics have already been translated elsewhere, they deal with the son repaying his father, etc.).
Rubric 1) When the father died much was expended, comparable to vast waters; 2) when the mother died there was much outlay likening a large alpine region. The mourning son repays his father for the land etc. etc.

Rubric 1) The ²d transformer escorts the deceased, the ox, the horse, sheep and yak 2) to the 33 realms of the gods on high. 3) Your body and soul are at peace, your horse's mane is beautiful. 4) When a man dies it is the custom to give 9 ounces of silver (to the ²d transformer), and in the case of a woman 7 ounces of silver. 5) This is the voice of the ²d transformer there is no mistake. 6) It is like the splitting of rocks by the chief.

NOTES
1 Re the ²Ngaw peg and ²Ngaw rocks see the long note in NNCRC, p. 202, note 318.
2 This medicine is the water or elixir of immortality.
3 The ²Llû-²shuwa-²k'a-²mâ-²gkû is identical with the ²k'a-²gkû. See MBC, p. 37, also note 65. Apparently hoof and mouth disease was prevalent among ¹Na-³khi domestic animals, and they had no remedy for it. ¹Ts'o-²za-²Llû-²ghûghû's wife forgot to drive it down, i.e. the ²k'a-²gkû an animal whose bile was believed to have been the sole remedy for the disease. ²Llû-²shuwa is however a place name.
4 The ²Ssu-²dv or basket in which ²Ssu = the life god resides is kept on a shelf above the hearth in a ¹Na-³khi house. For explanation of ²Ssu, see NNCRC, p. 250, note 527.
This book is chanted when the horse is offered to the deceased; however, nowadays, this is omitted at ordinary funerals and was in fact only practiced at those of chiefs. See introductory part. At funerals of dto-‘mbas and wives of dto-‘mbas live horses are at times introduced, and the nv is placed on the horse and led out; also a pack horse is then used, when all kinds of paraphernalia and food are placed in saddle bags on the tsan-ngu (= pack horse) which is led out with the horse carrying the nv, i.e., a pine branch representing the deceased.

The Na-khi have three terms for horse, the colloquial is zhwua, the literary expression is ngu and dta, the latter is a loan word from the Tibetan rta = horse. The first mare was called ts’u-’khii 1-2-ma, this name occurs in this ms. Ngu 2ffū, ngu t’u-’bbūe is a very thick manuscript, in fact one of the largest I have ever come across. Many years ago I had translated it with the help of my late dto-‘mba from cover to cover, but it was lost with several hundred others during the last world war. It is now impossible to give a complete translation, but only the most important parts will be dwelt upon.

In the first few pages of ms., no 8039 which is in my library, it tells how, when the Tibetan died in the north, a yak with white front legs served as pack animal and a red horse carried the nv = effigy of the deceased. The Lā-’bbū or Min-chia who died in the south, was given a water buffalo (in other books an elephant) as a pack animal and a horse to carry the nv. When Ndu died in the north he was given a white horse, and Ssā his wife when she died in the south was given a black cow.

It then tells of Ts’o-ńū-’ghūgh how he descended from heaven bringing everything with him except the potion of immortality hence he and his posterity died. When Ts’ā-ńū-’bu-’bu-’mi descended she forgot to bring the K’a-’gkū a medicine which prevented the hoofs of domestic animals from splitting (hoof and mouth disease?) hence all domestic animals died in the course of time.

When the four sons of Gkaw-’lā-’ts’ū died they were given silver and golden garments, shoes, white trousers, nine beautiful kinds of garments, steel swords, and a conch. The grandchildren wore the La-’ssaw-’p’ō-’lū = a mourner’s
hat made of split canebrake and braided, it had ravelled edges and therefore looked hideous, 'la-ssaw meaning ravelled edge.

The 'Yu clan were given a pig and a chicken as food on the way, and as a 'Mun offering a sheep. His 'nv was carried by a horse and he was escorted to his grandparents of three generations, and to his father and mother. As the deceased is incapable of crossing nine snow ranges and seven large streams on foot, he is given a horse to ride. This is depicted thus:

As a man changes after death into a snake he is thus figured, this is followed by a symbol for spur = 'mbu superimposed by the symbol for 'nv = snow mountain, then a foot with a wavy line indicating to cross, pass on, then the negation 'muán, and a horse ridden by a snake. The next rubric shows seven waters, with the symbol 'k'hi = spine, here used for 'k'hi = cold. The snake is crossing a bridge, the meaning is that riding a horse is like crossing a bridge, which is not cold like wading through streams. On page 11, commences the origin of the horse. "Whence the horse originated no one saw. At 'O-2gyi-2gkv was born 'Dtu-2t'khyu-2ghugh the father of the horse and at 'O-2yi-2Hä-2gyi-2man', 'Khyu-2gu-2ghugh the mother of the horse; both are birds, the first has the appearance of the Garuda and the second that of the Garuda's wife. They are figured thus:

'Ssaw-2yi-2wüa-2de3 is the mother of the 'P'er and 'Ssan4. The sun is the mother of the moon; grain and grass are the mother of cattle. The crane and the eagle are the mothers of all winged creatures. 'Ngyu-2na-2shi-2lo 'Ngyu (= Mt. Sumeru, Kailas) is the mother of all mountains. 'Ha-2yi-2loa-1daw-1ndzer (= the wish-granting tree) is the mother of all trees, 'Dšä-2dsü-2ha-2lv-2mä5 the mother of all rocks, and 'Muan-2llü-2ndaw-1gyi 'Khü = Lake Manasarowar the Mother of all waters. Three measures of 'lv and three of 'ch'ou' of the Garuda caused the father of the horse to appear, and seven tail length's of the 'Khyu-2gu caused the mother of the horse to appear. These two had intercourse and the 'Khyu-2gu laid many pairs of eggs which all possible creatures, terrestrial and celestial, as well as the elements tried to hatch but in vain. When the water also failed, there came white wind from the left and black wind from the right which caused the waves of the lake dash the eggs towards the cliff where they broke. From them came forth the various horses, a white horse, a yellow horse, one with a blue mane, a pinto horse, a black horse, horses with white front legs and with black front legs. From others came forth yak and asses, dogs, jackals and wild dogs.

It further on tells how the yak was the enemy of the horse, but how man shot the wild yak and decorated the horse with the yak tail; man had befriended
the horse and taken it into his home, and how the horse served as pack animal and as a mount. Man never killed his horse, but when he was hungry he killed his sheep, ate the red meat, and from its skin made his garment. When man died the horse served its master even in death, it became the riding animal for his soul, and helped him across the nine snow ranges, or mountains and seven great waters; saddled with a golden saddle it takes him from the place where he died at 3Gko-1p'ër-2wùa to 3Ssä-3bbû-3ddo-1sso-1dû, to 3Llü-1lo-3shuwa-1ngaw-4wùa to 3Mûan-3lïi-3sso-1k'o-1lo to 1Bu-2shi-1ho-1t'a-1dû to 1Ho-3t'a-3ts'a-1na-1k'o to 1La-3t'a-4la-3yu-1dû, etc., etc.

It tells once more that the riding animal of the Tibetan in the north, carrying his 3nv is the yak; the Min-chia uses the elephant to carry the 3nv. 2Dto-1mba 3Shi-1lo died on the top of Mount Kailas and the 1Mbër-1t'khyu-2ssi-1sso carried his 3nv; when the Nâga died the serow carried his 3nv; when 2Gkaw-1lë-3ts'ü's four sons died, the 1Mä used a white horse, the 1Ho a yellow horse, the 3Ssu a black horse and the 1Yu10 a horse with a blue mane, and this is where the custom of employing a horse to carry the 3nv originated.

The pack horse carries fat and lean meat, wine and food, gold and silver for the deceased. The deceased is told to cross the high spurs like a tiger, and the great waters like an otter, till he reaches 1Yü-1ndsu-1mbër-2mä-1gko11. Protect the descendants, protect the home and the land, let that be so!"

On the last page is given the place of origin of the manuscript namely 2Ä-1ngaw-4wùa at the foot of 1Bu-1mä-1ngyu = Sow mountain; written by 1Bpö-1d'a-1nnü. The word 1nnü is a reflexive pronoun, it is followed by the verb 3bbër = write, wrote.

Another ms., in the collection is no 8040. This is a very old book, and hails from south of Li-chiang, from 1Gka-1k'ô near the Hao-ch'îng – Li-chiang-border. It was written when the 2dto-1mba was 26 years old, in the snake year, the 8th moon and 26th day.

In the Library of Congress, Washington, D.C. is a microfilm of an old manuscript which originated in La-pao12 northeast of Li-chiang. It is very well written with a fine stylus and bears our number 2278. A photographic copy is in my library.

NOTES

1 O-3yû 3Hä-1gyi-3gkv and 3Hä-1gyi-3man mean at the head of the temple of 1O-3yû and at the tail end of it respectively. See NNCRC, Pt. II, p. 526, note 808.
2 In some manuscripts the name is given as 1Dto-3t'khyu without the symbol 3ghûigh below. According to this ms., the name should be 1Khyu-1t'khyu-3ghûigh and 1Khyu-3gu-3ghûigh, i.e. the good Garûda or the Swastika Garûda and his wife respectively. In another ms., the latter is given as 1Khyu-3gu-3gko-1na, that is the great black vulture of the grasslands. Aegypus monachus.
3 3Saw-3yi-3wùa-3de is the supreme deity of the 1Na-1khi pantheon, but he vies with 1O-1gko-1aw-1gko for first place. See L. c., p. 129, note 108, Plate 29.
4 The first are the makers of the heavens, and the latter spread out the earth. See l. c., p. 91, note 40.
5 See note 18 of 1Ts'u 1yi 3mb'a-3mi 3dahi.
This is written thus in ms. no 8039, p. 13, rubric 2, 3 and 4. A 't'u is a measure of length between two rounded outstretched arms, as if one were to embrace someone, and a 'ch'ou is one step, the Chinese pu. It is also equivalent to a measuring rod 5 Chinese feet in length. The Garúda in the first rubric can be seen taking a step; and in rubric 2 the female Garúda's tail is made especially apparent with the numeral 7 above it. In the first rubric we have the trough symbol 't'u for 't'u = to originate, come forth, with the tree symbol here read 'ss = wood, it stands for 'ss = father, and in the last symbol after the horse the symbol 'mā = vagina for 'mā = mother. See NNCRC, p. 201, note 316.

8 'La-t'a is the 'Na-khi name for the Tso-so [62] district of Hai-k'ang adjoining Yungning northeast. 'La-t'a being the family name of the T'u-ssu. See ANKSWC, Vol. II, pp. 463-466.

9 'Mbēr-t'khyu-'ssi-'sso form a trimurti, composed of the dragon, Garúda and the white lion. 'ss0 stands for 3, the Tibetan gnum from which it is borrowed. See NNCRC, p. 162, note 214.

10 'Mā, 'Ho, 'Ssu and 'Yu are the four clans into which the four sons of 'Gkaw-'lā-'ta'ū, one of the post-flood ancestors of the 'Na-khi, separated. Until this day 'Na-khi will say we belong to the 'Ho or 'Mā clan as the case may be. Two of these clans hold their 'Mūng 'bpū or Propition of Heaven Ceremony on a different day in the first moon. See l.c., p. 168, note 235; l.c., p. 229, note 427, also pt. II, p. 571, note 848. See also ANKSWC, p. 85, and MBC, p. 10, note 3.

11 See note 23 of 'Ts'u 'li 'mb'a-'mi 'dži.

12 'La-pao is the 'Na-khi 'La-bpū, see NNCRC, p. 288, note 630; also ANKSWC, pp. 239-240, Plates 99, 100.
Of this title there are two originals in the collection acquired in 1947 in Li-diang, one ms., no 8028 contains in the first part ¹Ngū ¹dzö ³dto and belongs to the ²Khi ³Nv ceremony. The second part ¹Yü ²ndzi ³mi commences on page 7 to end of book. The second manuscript is no 5077 and belongs to the ³Shi ⁴k'u ³dtër ¹bpö ceremony or closing the gate of the dead, it is a beautifully illuminated manuscript and is very fully written. The miniature on the left margin of the first page depicts a standing ²dto-¹bma with large hat, dressed in red with ²ds-lër and a long feather in his hand. Both are in my personal library.

The third which belongs to the ²Zhi ³mä ceremony is no more in my possession, but a microfilm is in the Library of Congress and a photographic enlargement of the same is in my collection. It is no 3204 and is here translated.

In regard to the explanation of the title or its symbols, the first one represents a monkey = ¹yū, it is used here for ancestor which the deceased eventually becomes, especially after the performance of ²Khi ³Nv. The next two have been explained. The fourth is a pictograph representing a bowl with food = ²haw. The last read ¹shi is employed phonetically meaning to distribute (see MBC, p. 90).

A miniature on the first page of ms. no 3204 depicts a table loaded with food, meat with a knife stuck in it, wine, and tea. The ms., is chanted in front of a table with food offerings to the deceased which stands before the coffin. All ²dto-¹mbas present chant this book together; the first rubrics are chanted slowly, the rest quickly. In this manuscript we learn about the whole economy of a ¹Na-²khi household, of the different utensils, where and how they obtain them, what they are made of, and how they are employed. We are initiated in the preparing of their food and in the brewing of liquor. We become aware that the ¹Na-²khi never made pottery or knew how to employ metals, but obtained articles of these from their neighbors who had settled long before the ¹Na-²khi came to the region they now inhabit. Hunting with their dogs, and setting traps were paramount to their agricultural pursuits as was the pasturing of their yak and sheep, reminiscent of their nomadic days. It seems that they were only able to make utensils of wood from the various trees they found growing on the snow range, and of bamboo they found in valleys and
in the alpine region. Their household furniture is of the scantiest and tables and chairs they obtained from the Min-chia, but later they became efficient carpenters and house-builders, but at the best their houses are of a primitive nature.

This would indicate that they have not been very far removed from the time when they were nomads in the grasslands. The Tibetan nomads of the northwest are no artisans, and pans and kettles for the brewing of their tea and the boiling of their yak meat and mutton they still obtain in barter from Moslem traders.

Translation of text

Page 1

Rubric 1) In the beginning: Food if not well done is not eaten, if not done the taste is not known. 2) The deceased's one load of food is not to be taken along; the deceased's food may not be enough. 3) In the spring 4) the cicadas chirp, the cuckoo searches for pebbles. 5) The deer calls on the spur on which the pines grow, and in the forest the Stone and Amherst pheasants call. 6) The horses neigh and the cattle low (because there is no grass). 7) There is no grain to be cooked. 8) The 'Ngv.-ts'ér-ha-zo-gkiyi goes up the mountain carrying a sharp axe to cut the Mbbûe-shi (holly oak, Quercus semicarpifolia) to make a plow.

Page 2

Rubric 1) He went to cut the t'o-p'ër (= white pine) to make the 'ndshēr-gkv of the plow, from iron he cast the plowshare; from the law-k'aw (= poplar) he made the yoke for the oxen; from the anyi-hēhe he made the loop or yi-dshi; from the bamboo he made the yi-ndshi (= lead rope). 2) 'Ndu-bha plowed the field, the small son sat on the shaft spurning on the oxen which the mother led. Thus he obtained all the plowing utensils. 3) After he had plowed the field he sowed the grain, three times to the left and three times to the right. 4) Sowing grain they sowed for 30 days, when it sprouts it sprouts unevenly; he takes the mun-

zss 9dzhou-bpa and levels the ground. 5) After three days he must go and look at the grain in the field, the sprouting grain is not the yellow fangs of the boar, but the white stalks of the grain. 6) After three days he goes again and looks at the grain, it is not a fine needle he sees, but the young grain like a fine needle, 7) after three days he again looks at the grain, it is not turquoise that he sees, but the green blades of the grain. 8) After three days he goes again to look at the grain, it is not the k'o-zü (= horsetail weed) but the jointed stalks of the grain. 9) After three days he again goes to see the grain, it is not a brilliant, shining mirror, but the glistening grain.
Page 3

Rubric 1) After three days in the morning he went to look again, it was not silver that he saw, but the grain had turned white. 2) After three days in the morning he looked again, it was not gold that he saw, but the grain was yellow like gold. 3) In the three winter months he sowed the wheat, he irrigated the fields in the three winter months 4) and in the three summer months the wheat was ripe. 5) In the spring he sowed the rice, 6) and in the summer he irrigated it (flooded it). 7) In the winter the paddy was ripe, 8) he wanted to harvest the grain but he had no 'ndaw12. 9) To the south there were nine pairs of sons of the 2Boa13, nine made iron pots and pans, nine made steel (white iron) sickles, the handles were made of pine wood. 10) He cut the grain three times on the left, and three times (＝ssu-twua) on the right. 11) Three cuttings made one handful, three handful made a bundle, and three bundles made a stack, three stacks made one load; thus he obtained the sickle. 2) He had harvested the grain but had no horse to carry it. He obtained a horse with narrow small hoofs and hefty hindquarters to carry the loads, he led the horse 3) to 3Na-ssaw-wua-gv-1mbu where he wanted to dry it on the 3gko (=grain-rack)14. 4) 2Ngv-1ta'ér-1ha-2zo-gkyi went up the mountain to search for lumber, for the uprights he cut the 2llü-p'ër (= spruce Picea likiangensis), and for the cross pieces he used the white pine (=t'o-p'ër Pinus armandi) thus he secured the grain-rack (framework). On the left came white wind and on the right black wind and the grain became dry. 5) He wanted to thresh the grain but he had no flails, he took a sword and went up the mountain and cut a khyü (= juniper) to make the handle, he also cut a k'o-ss15 to make the flail; 6) he fastened the flail with a leather rope to the handle, he struck the grain three times to the left, three times to the right, and the grain was threshed; thus he had obtained the gkıü-illü (=flail14). 7) He wanted to winnow the grain but he had no 'mun (winnowing tray); he went up a black (dark) valley and cut bamboo. 8) The gyi-2aw man17 braided the 'mun, large and small (ones) and thus he obtained the 'mun. 9) The chaff the wind carried off and he winnowed the grain (＝hār-lër)

Page 4

Rubric 1) a2Boa-2mun-2la-1shër-2gko (= the entire framework of the grain-rack). The woman stood and with her white hands she winnowed the grain,
she whistled and invited white wind from the left and the black wind from the right to carry off the chaff. 2) She had nothing to measure the grain, so she took the ²Mùan-²llü-²ndu-²bpo-²p'èr (= the white wooden measure of ¹Ndü³) and measured (= ²du) the grain. 3) She had nothing to put the grain in 4) so the boy took an axe and went up the mountain to cut the white pine to make the ¹ngu-²p'èr-¹ngu-¹hô (= a white, low) (= ¹hô) chest; 5) he went up the black valley to cut the green bamboo to make a ¹dtv (= grain hamper), and thus he obtained a hamper. 6) He wanted to husk (= ²dtü) the grain in the ²mùan-¹dsu³ but he had none, so he went up the mountain to cut 7) the ²mbbüe-¹hô (= the red wood of the ²mbbüe-²shi = golden holly oak) to make the main shaft (= ¹dsu-²mä) of the pounder, and from the white pine he made the pestle (= ¹dsu-²khi) and the stone mortar (= ²lv-¹na-¹ndsu-²lo) from a black rock. Whosoever’s foot was quicker or faster (in pounding) was to pound the grain, and whose hand was faster to put it in the bowl (mortar) (they employed)²⁸; after the grain had been hulled 8) there was no pot to boil the grain in, so he went in search of a pot, he went to the blacksmith whose hammering could be heard across nine mountains and seven valleys, 9) in the south where the ²Boa dwelt.

Page 6

Rubric 1) Of nine pairs of sons of the ²Boa, one pair beat the iron pots, they beat them thin (= ²mbe), thus he obtained the pot to boil grain in. 2) They did not have the ferment to mix with the grain; on a high alpine meadow there are born two bitter flowers, among them there is one that is sweet²¹, there was no one who saw these flowers, but the shepherd saw them. 3) The shepherd picked the flower and gave it to ²K’a-²mä-²la-²gkü-²mi; 4) she rubbed the flower into white rice flour and cold water, and covered it with the ²bbüe (= Artemisia). 5) After three days an odor was noticeable, it changed into different colors²¹. Thus she obtained the ferment for the wine. 6) She boiled the wheat, paddy and barley together. 7) She had no wooden tub, so the good boy went to search for the wood. 8) He took a bow and arrow to shoot a white deer, but he did not strike it, instead his arrow struck the white pine.

Page 7

Rubric 1) He cut the white pine tree, from the top down he cut it into nine pieces, and from the bottom up he cut it into seven pieces²², and from these came forth the large and small wooden tubs; she had nothing to make raphs with to put around the tubs. 2) The good boy went up to the alpine meadow to shoot the ²hoa-²p'èr²⁴, he could not shoot the ²hoa-²p'èr, but his arrow struck the ²Wu-²p'èr-²ndzër²⁵. He took the bark 3) of the tree, on the left he took three strips of bark, and on the right three strips of bark. 4) The tub leaked, near
the top the wind caused it to split, in the middle the liquid leaked through it, and at the bottom the liquid leaked through it\textsuperscript{26}; she had nothing to plaster the outside of the tub; 5) the $^{2}$Ghūh-$^{1}$ndzi-$^{2}$aw-$^{3}$lo-$^{1}$gkye\textsuperscript{27} called on a tree and in its bill it mixed the resin of the pine, thus she obtained three kinds of lute with which she prevented the tub from leaking in its three parts. 6) She did not possess large earthen jars (to put wine in); in the south the $^{2}$Boa had two nine pairs of sons, one pair of nine sons prepared clay, and the other nine pairs made tiles. 7) From these came forth large and small earthen jars\textsuperscript{28}. From 1000 piculs she made $^{2}$zhi-$^{1}$na\textsuperscript{29}, and from 100 piculs she made $^{2}$zhi-$^{1}$shu\textsuperscript{30} (i. e. from the second brew; from the first brew the sweet wine (liquor) in made).

8) He brought the $^{2}$ts'an-$^{2}$ts'an-$^{2}$man-$^{2}$ds'i-$^{1}$p'čer (= a spoon with a white handle)\textsuperscript{31} this and

Rubric 1) a red porcelain cup brought from $^{2}$Yi-$^{2}$chi-$^{1}$müen (= K'un-ming\textsuperscript{32}) serves the deceased as a bowl for his food; from this cup he eats to the full and drinks wine till he is drunk. 2) $^{2}$Mùan-$^{2}$ngv-$^{2}$gko-$^{2}$dsā-$^{3}$mi (= older sister) took a silver hoe and $^{3}$Gko-$^{3}$dsā-$^{3}$gko-$^{1}$lo-$^{3}$mi (= younger sister) took a golden hoe to dig a watercourse to divide the water; she divided 12 streams, six to flow south and six to flow north. 3) $^{1}$Gv-$^{1}$díi-$^{2}$dsā-$^{1}$na-$^{2}$zo (= elder brother) carried a silver sword, and $^{2}$Dsā-$^{1}$na-$^{2}$dsā-$^{2}$shou-$^{2}$zo (= younger brother) carried a golden one, they divided 12 streams like the women. 4) The $^{2}$P'u (q. v.) directed the waters to $^{2}$T'o-$^{1}$shwua-$^{2}$wūa-$^{2}$gka-$^{1}$díi into paddy fields, whence white rice came forth to eat, from this rice he made the $^{2}$gko-$^{2}$bpā\textsuperscript{33} 5) from the white rice the $^{1}$dťv-$^{3}$lv\textsuperscript{34} are made, also rice wine; with all these food offerings the deceased is regaled till he is full, and with wine till he is drunk. 6) The $^{2}$Boa divided the water and directed it from $^{2}$Llü-$^{1}$shwua-$^{1}$gyi-$^{2}$ngv-$^{1}$mbu to $^{2}$Llü-$^{1}$shwua-$^{2}$dže-$^{1}$hō-$^{2}$ndēr, from the $^{2}$dže-$^{1}$hō (= red wheat) he made the $^{2}$ndshēr\textsuperscript{35}.

Rubric 1) also the $^{2}$dže-$^{2}$ndshēr-$^{2}$gkwua-$^{2}$ds\textsuperscript{36} and the $^{3}$łā-$^{2}$łā\textsuperscript{37}; wheat-brewed liquor and wheat $^{1}$dťv-$^{3}$lv\textsuperscript{34}, all these are given the deceased till he is full and he is drunk. 2) The $^{1}$Na-$^{2}$khi directed the water between two villages, he used walnuts 3) and persimmons, these he gives to the deceased; he takes a fish from $^{3}$Shi-$^{2}$lo-$^{2}$ndēr-$^{3}$khü and pickles it, he takes the $^{2}$gyi-$^{3}$k'v\textsuperscript{38} to make a pickled vegetable. 4) He takes the honey from a high cliff and makes black and white sugar, this is given the deceased till he is full and till he is drunk. 5) At dawn the dog is fed, 6) at sunrise the dog is led to the hunt on the mountain, after sunrise he has arrived on the alpine meadow. 7) The stag meat is roasted in the fire, the serow's meat is boiled, 8) from the deer meat soup is made, from the musk deer meat, a dish of meat mixed with vegetables, is prepared, the deceased shall be fed till he is full and till he is drunk.
Rubric 1) Of the bear meat the ribs are cooked. 2) At the place of *Zhi *mä you are escorted on high; 4) we give you one year's food, grain enough for one thousand years, one month's food is enough for one thousand months, one night's food is enough for one thousand days. 5) Do not eat fine food, if you eat plenty of fine food, you will not have enough; 6) if you eat less, then you will have plenty to eat. 7) If you do not advance courageously (vigorously), then you will not be tired, you will not be sick (will give you) their poison. 8) The ancient, narrow road is ahead of you as of old; 9) this road is a long one, sleep at night; if you eat early breakfast then the road will not be long.

Page 11

Rubric 1) Deceased! If you are unable to eat, put your food into the cup of the acorn, use it for a cup, eat what you are able. 2) If you cannot drink, use a cup of carnelian and drink what you are able. 3) In the winter the nights are long, talk as you go along about poverty and riches. In the summer the days are long, go and eat both good and bad food, thus go on your way. 4) On high, deceased be pleased, eat to your satisfaction. 5) Below let the *Su (= Life god) have plenty of 1nù and 1ö (male semen and offspring down the vagina road), riches and abundance. 6) Let the father and mother have plenty of descendants, as numerous as the stars. 7) When a man dies it is the custom to give nine ounces of silver (to the *dto-*mba), this is like the word of the chief who cuts with the sword, there is no mistake. 8) When a woman dies it is the custom to give seven ounces of silver; this is the voice of the *dto-*mba, and there is no mistake, it is like the splitting of the rocks by the chief.

Notes
1 In the spring months food is scarce in *Na-*khi land as nothing is being harvested, and the crops of the previous year have already been eaten; landholdings are small and the fields often very rocky and not very productive. It happens sometimes that the grain saved for planting is being consumed, or children are sent out to search for young fronds of the Bracken fern to sustain life. See NNCRC, p. 651, note 947.
2 This is an honorific term for a man or boy.
3 The *to-*p'er is the large pine of the Yünnan uplands, *Pinus armandi*. Its seeds are roasted and eaten. See also NNCRC, p. 241, note 433.
4 The *Ndshër-škv is the main shaft of the *Na-*khi plow. For detailed description of the *Na-*khi plow and the names for all its various parts, see NNCRC, p. 445, note 774.
5 See I. C., p. 206, note 353, it is *Populus tibetica*.
6 The *Nyi-*čhr better known as *Gko-*nyi-*mùen-*nyi-*čhr, a strong vine *Clematis montana*; the plant when winding around trees forms sometimes natural, almost complete, looses, these the
7 *Na-*khi cut and use to hook the plow to the yoke, the loop is called *yi-*dshi. Nowadays the loop is cut from another vine called *tsan-*yi-*dshi = *Holboellia jargesii*.
8 The lead rope is made from the small canebrake *Arundinaria faberi* which is very common in the spruce forest and clearings; it is fastened to a ring in the perforated nose
of the oxen by which the women lead the animals while the man plows, and the boy sits on the shaft of the plow and spurs on the oxen:

From page 2, rubric 2.

10 The *Mun-*2as = *Rhododendron decorum* wood; *dshe-*1bpa is the name of the utensil. It is actually called *djo-*1bpa, but as there is no symbol for *djo*, *dshe* which comes nearest to it is used. The hoe-like wooden utensil is of one piece and may not always be of the species of *Rhododendron* mentioned above, it is however the nearest to villages as it always grows with the pines and oaks; other large-trunked species occur at much higher elevation as *Rhododendron adenogynum* also called *Mun* or *Muan*.

11 The *K'o-*2zü is a species of *Equisetum*.

12 The *ndaw* is the *Na-*2khi sickle, it is not round, but long, only the tip end is curved, and the blade is serrated. See *NNCRC*, p. 243, note 448.

13 The *Boa* are the Hsi-fan or western barbarians of the Chinese, they live however to the north of the *Na-*2khi and not south, except the *A-*1t'o-*1Hai* people who live to the southwest of Li-chiang and who undoubtedly are a remnant of the ancient *P'u* the aborigines who occupied Li-chiang before the appearance of the *Na-*2khi and Mo-so. See *l. c.*, p. 248, note 501. Their presence in Li-chiang dates back to the pre-Christian era.

14 For pictures of the *Na-*2khi grain racks see *ANKSWC*, Vol. I, Plates 66 and 132.

15 The *K'o-*2sa or *K'o-*2as, the former is the name of the plant, the latter is the *1sa* = wood of the *2K'o*, it is one of the several species of Cotoneaster occurring on the Li-chiang Snow range.

16 From Page 4, rubric 6. The first two symbols are *2ghüg* = ox and skin, indicating that the rope with which the flail was fastened to the handle was made of cow hide.

17 The *gyi-*law man was an artisan who was engaged in making the *gyi-*law or *Muen-*2här. *gyi-*law = or green bamboo *gyi-*law, the latter were coarsely braided squares used as walls in the sides of a house, these were then covered with yellow clay. They also made the large *mun* or winnowing trays. *Na-*2khi homes now-a-days are made mainly of mud bricks, sun-dried, with a wooden superstructure. The base is made of limestone rocks either squared or rough, depending on the wealth of the owner. I have never seen *gyi-*law walls except as partitions of small rooms in country temples.

18 See *NNCRC*, p. 158, note 211; also p. 361, note 744.

19 See note 19 of *O* *nda*2mi, *gkv-*chuung.

20 This is depicted thus: Above the mortar is the symbol *2lv = rock* and a black dot indicating *1na = black*. The last two symbols are *lp'er = white* and *2't'o = pine*.

21 This is the *Nyi-*p'ër *baw* or the twice frost flower, it blooms twice, once before the first frost and then again after the first frost; the alpine meadows are blue with it in November, at 11,000 feet elevation. It is the *Lomatogonium cuneifolium*, a synonynyme of which is *Pleurogyne oreocharis*; see *MBC*, p. 37, note 65; also p. 14, note 11, where the *ngyi* or ferment is described used in making (wine) liquor. The *Na-*2khi have no grapes so it cannot be called wine which is unknown to them. The collecting or observing of the bitter *Nyi-*p'ër *baw* by the shepherd is depicted thus: two flowers are seen growing on a *gko = alpine* meadow, above is the numeral 2, below a mouth with a black dot *1na*, this is considered bad, hence bitter tasting read = *k'aw = bitter*, next is a sheep and then the herder, above the sheep is the symbol for to see = *iddo*; the last is the symbol *2lv = rocks here* *2lv = to herd*, a shepherd.

22 See *MBC*, p. 38, note 66.

23 Anything associated with heaven bears the number 9, also the male, in *dto-*1mba books called *Muan-*2zo = celestial (man), also the *Muan-*2zo *ngv-*gkv the 9 celestial sons; females are associated with the number 7 considered terrestrial; heaven is the father and mother is the earth.
The *Ho-a*-*p'er* is the Tibetan cased-pheasant *Crossoptilon Crossoptilon*. See SNL, Plate XII; also BODMSL, Plate 13, p. 79. This large bird goes in flocks of ten or more on the high alpine meadows at 13,000–14,000 feet.

Nothing is known about this tree, and it has never been identified. I suspect that it does not occur on the Li-chiang Snow range, or the name is so ancient that it has been forgotten.

This is figured in this rubric: The curved line at the bottom denotes leaking; the many parallel lines on the top, right, wind = *'här*.

The *Ghügh-a*-*dai*-aw-lo-*gkye*, also called *Wu-1'u-*wua-*lä*-ggü is a fruit pigeon, the *Sphenurus sphenurus yunnanensis*. It is so named by the *Na-'khi* on account of its call which sounds like *Wu-1'u* *wu-1'u* *wua-*lä* *ggü*.

The *Na-'khi* never made any pottery, all their earthen utensils were obtained from either the Chinese, Min-dia or *Boa*; a potter's wheel was and is still unknown to them. Most of their utensils are of wood, iron or copper. Later they became expert potters.

Zhi *na* or black liquor is the Chinese shui chiu [63] it is brewed from barley and is very strong.

The *Zhi* *shu* is the name of the same liquor, but is the second brewing of the mash, hence it is said to be made of 100 piculs instead of 1000; in other words less strong.

The ladle is called *ts'an-*ts'an, the last part has reference to the long handle: *tsan-*diet = tail tip, *p'er = white.

*Yi-*chi-*mu'en* in *Na-'khi* means south, it is also the name of the capital of Yün-nan province, K'un-ming. The *Na-'khi* *Yi-ch'i* refers to the Ya-ch'i of the Mongols which was the city of the Wu-man or black barbarians, near Shan-shan, the ancient name of K'un-ming or Yün-nan Fu; *mu'en* means below, that is south of (Li-chiang). See ANKSWC, Vol. I, p. 14, note 7.

The *gko-bpä* is actual rice grain roasted and eaten like melon seeds. It is prepared as follows: Unripe rice is cut, threshed, and the grain rolled flat like oatmeal; it is roasted in a pan, and then pounded in the *mu-an-*dsu *g. v.,* note 19 of *ö* *n'dst* *mi,* *gkv-chung; it is then quite flat like oatmeal. It is eaten with moon cakes on the 15th of the 8th moon, but only by the *Na-'khi*, not Chinese; it is served with tea.

The *dtv-*lv is a rice loaf; also called *ddv-*lv. See NNCRC, p. 225, note 394. It is figured on page 8, rubric 5: The two upper symbols are *kbi = rice, *p'er = white, the lower is read *dtv-*lv and depicts the rice loaf. Inside the symbol is that for one thousand = *dtv*, here employed phonetically in the name.

The *Ndaher* is a cake made of wheat flour mixed with water and sugar, and fried in fat; either made square, oblong, or two longer pieces twisted together like a braid.

This is the same as the *ndaher* but is of a particular shape.

*Li-lâ* is the literary name for the *Na-'khi* bread or Li-chiang *ba-*ba, it is colloquially called *bpa-*lâ; it is made of wheat flour, soda and water and baked in hot ashes on the hearth; the *Na-'khi* have no ovens.

The *gyi-kv* is a fresh water algae or perhaps a submerged flowering plant of which there are several species in ponds around Li-chiang.

*Bu-ch'i* is a boneless, meatless pig. The pig when killed and cleaned is opened and all the bones and meat are removed, leaving only the fat attached to the skin, this is then salted, and sewn together, it makes a flat pig; these are called *bu-ch'i* and are stored for a long time, often they are used as mattresses before being cut up, dropped in hot or boiling water for a minute and then eaten. They are cut in circular-shaped pieces as one would cut a slice of bread. See ANKSWC, Vol. 2, p. 413, Plate 241; also NNCRC, p. 314, note 687. Strange to say these *bu-ch'i* can only be seen now-a-days by the Mo-so of Yung-ning, it was apparently an ancient Mo-so custom to prepare these *bu-ch'i* which were adopted by the *Na-'khi* in earlier days, now they are not to be seen in the Li-chiang area. *Na* is lean pork meat without a vestige of fat.

See *Müan* *bpö* *haw* *sh'i* in MBC, p. 90.

The actual text reads: not enough food to eat not have.

See NNCRC, p. 91, note 43.
There are five mss., in the collection, nos. 8048, 8049, 8050, 8051 and 8052. The contents of these books are to be found in 'Yü ındži ́mi, ınhaw ́shi, but are in an abbreviated form in ţÁ ındži ŋ mi.

The symbols which compose the title are two, a mouth with the symbol ędz = wheat in it, or protruding from it, hence the act of eating is indicated, the ędz = wheat symbol is here read ţá and stands for grain in general. ŋ mi has already been explained.

This abridged version is chanted at the ęKhi ŋNv ceremony.
In this, and a second part or 3man-3chung, the story is told of a woman who was the wife of three different men and who, after her husbands had died lived with her brother. Her name was 1Ö-3yi-2dtv-3nun-3mi, and her brother's name was 1Ö-2gkaw-1lä or 1Ö-3yi-2gkaw-1lä. The latter was the father of 2Gkaw-1lä-3tsü or also called 2Gkaw-1lä-2gkaw-2tsü. These names which seem to be the correct ones, I have just lately found in one manuscript. She had nine sons collectively called 1Ö-3yi-3ngv-2szi-3yi with her brother, they are named after him and her 1Ö-3yi, 2ngv-3szi-3yi means nine lives have got. The word 1ö has the meaning of slander, calumny, and this has reference to her apparently dissolute life, for she also lived with a 3Mun demon. There was only one son left of the nine, the other eight were killed by 3Mun demons. There is also a ceremony called 2Ö 1bpö during the performance of which the demons of quarrel and slander are banished. There are several types of 2Ö 1bpö as: 2Ö 1p'ër 1bpö, 2Ö 1na 1bpö and 2Ö 1ndz'a 1bpö, i.e., a white, a black and a varigated one; these adjectives denote the size of the ceremony, the black one being the largest one, and the varigated one the smallest.

The manuscript here translated is no 1881 and is in the Library of Harvard-Yenching Institute. It belonged to the 2dto-1mba Yang Fu-kuang, but was written by his father whose name was 3À-1dzhi, he was also known as 2Dto-2dzhi. He lived in the village of 2Ghügh-1k'o at the foot of 3À-1na 1Ngyu, a mountain known in Chinese as Ma-an Shan or Horse saddle mountain on account of its shape; it is to the west of Li-chiang.

The book is only chanted at the funeral of a woman, after 3Mun 3ndzi 3mi has been recited in the evening before the actual funeral takes place. Several 2dto-1mbas chant this book together. The symbols comprising the name of the book are four, of which the first is a compound one, it represents a mouth with a bone in it and can be read simply 2ndzi = to eat, here 3ö 3ndzi but not "bone eat" but "slander eat", i.e. to have experienced slander. The second symbol is 2mi = fire, its phonetic value is here used for 2mi = forget. 3Gkv-3chung simply mean = head join, i.e. the first part (of a book). Other mss. belonging her are nos. 8024, 8023 this contains also 3man-3chung q.v. 8018, 8019 and 8020 can also be used here although they belong to the 3Khi 3Nv ceremony.
Translation of text

Page 1

Rubric 1) In the beginning, in the generation of ={}Muan-2zä-'dgyü¹ the propitiating of demons was unknown, 2) nor was the custom of entertaining guests known; 3) he had only one son. 4) In the generation of ={}Dgyü-2zä-2dzi² the propitiating of demons was (also) unknown, 5) and so was the entertaining of guests; he had only one son. 6) In the generation of ={}Dzi-2zä-ts'o-(2zä)³ 7) the propitiating of demons was (still) unknown, 8) as well as the entertaining of guests, he had only one son. 9) In the generation of ={}Ts'o-2zä 5Llü-2ghügh-2ghügh it was known how to initiate the performing of funeral rites⁴.

Page 2

Rubric 1) It was also known how to entertain guests, 2) hence he had three sons 2Ghügh-1khü-2ssu-2zo-2yi⁵. The first born was a Tibetan, he dwelt under a tree and his offspring was as numerous as the leaves of a tree. 3) The smallest (youngest) one was (or became) a 2Lä-2bbü⁶ who dwelt at 1Ng'a-2k'i⁷ and his offspring was as numerous as the blades of an armor⁸. The second born was a 1Na-2khi who dwelt in the centre (between the Tibetans and 2Lä-2bbü) and his offspring was as numerous as the stars in heaven, the grass blades on the land, the hair in the mane of a horse, and as numerous as the seeds of the 2K'ö-1ddf (Elsholtzia patrini). 4) In the generation of 2Ghügh-1khü- 5) 3non⁹ he did not know how to perform funeral rites, 6) and how to entertain guests, hence he had only one son. 7) In the generation of 3Non-1bä-1p'ö¹⁰ he did neither have knowledge of funeral rites nor how to entertain guests, hence he had only one son. (In the generation of 1Bä-1p'ö-2o¹¹, he did not know how to perform funeral rites nor did he know how to entertain guests, 8) hence he had only one son. (In the generation of 1Bä-1p'ö-2o¹¹, he did not know how to perform funeral rites nor did he know how to entertain guests, and consequently he had only one son this is here omitted.) 9) In the generation of 1Ö-1gkaw-1lä 10) he did not know to propitiate demons, 11) nor did he know how to entertain guests, hence he had only one son (this is incorrect, see note 12. 12) He did (not, this is incorrect) know how to perform 2Wüa 1bpö¹³ hence he had nine sons. 13) His nine sons 1Ö-2yu-2ngv-2szí-2yi went herding goats on an alpine meadow,

Page 3

Rubric 1) also sheep and black cows. 2) They lost a black cow, but where they did not know, because they did not search for it 8Non¹⁴ was displeased. 3) If grain is lost and not searched for 1Ö-2mä-1hä¹⁵ is displeased. 4) The 1Ö-3yi (³yu-) 3ngv-3szí went in search of the black cow, one to each of the nine mountains, (one to one mountain) with his dog but could not find it; 5) the second went to the second mountain with his dog but could not find it. (Rubrics 6–9 inclusive contain repetitions of the above, until the sixth son going to the sixth mountain). 10) The seventh went to the seventh mountain and at the eight the 2Mun demon devoured them. 11) The eighth went to the eighth mountain with his dog
Rubric 1) and the 'Mun devoured him. 2) ò-gkaw-lä went with his white dog searching for them, one on one mountain. 3) He met and talked with ò-yi-(syu-) ò-dtv-nun-mi wearing carnelian ornaments and a beautiful garment, bracelets and earrings and carried a mirror, she went in search of the 'Mun demons to kill them; she arrived at ò-Llül-šhwua-t'o-īngaw-īmbu and there she met ò-ά-зə-2-mun-2-gko-šher a 'mum demon riding a serow. 4) She was dressed like a bride, 5) the 'mum demon asked her where she was going, she replied: "I cannot find a husband, of a thousand women each has a husband, but my father does not give me one and my mother does not give me a man." 6) The 'Mun demon then said let us become man and wife like the turf which is composed of grass and soil. 7) If we become man and wife there will then come ò-nnii and ò-ο (male semen emissions and offspring down the vaginal road). 8) He then put her on the back of the serow behind him and led her to his house; there she saw the eight heads (of the ò-ό-yi-ŋv-âszï), their blood in skin bags (the 'Mun are vampires), their black mantels, bows and arrows and the dog collars. 9) She wept by day and moaned at night. 10) She did not know where the 'Mun went in the day time nor where he went at night.

Rubric 1) The 'Mun asked her why she wept in the day time and moaned at night. 2) She replied: because I do not know where you go by day and by night. 3) He said you must not weep and moan because I am not at home, my good sons are on nine mountains as are my dogs and my horses in seven valleys. 4) He asked her what was in her heart, "you must tell me". 5) She told him I have a white felt cloak, bracelet, earrings and mirror (i.e., she was fully dressed as a bride to be given in marriage); she asked him what was in his heart. 6) He replied: "One must not put a pot on the fire if one has no grain to roast therein, nor must one use the grain pounder when there is no grain in it, neither must one use a chopping knife and chop on a board, if one has nothing to chop. If one does not plant grain one does not irrigate the land; one does not break a fine needle nor a fine thread. 7) In the day time and at night (she did not know) where the 'Mun had gone and she did everything the 'Mun said one must not do. 8) She then took the eight heads of her sons, their blood, mantles, bows and arrows also the dog collars and brought them with her. 9) The 'Mun chased her and arrived at a spur

Rubric 1) where there were neither people nor birds. 2) He nearly caught her on the first spur, but he did not catch her. She threw back one head and one of each of their belongings. 3) This is again repeated for every spur till she arrived at the fifth spur in rubric seven, at each spur she dropped a head and some of their belongings. 8) Arrived at the eight spur she had thrown away in all eight heads and escaped from the 'Mun. She arrived at ò-Lo-ndo-mbbüe-
'shi 'ngyu (= on 'Lo-ndo mountain with the golden yellow oaks = Quercus semicarpifolia) 9) and grunted like a pig; 'Llū-'mun-ssū-ssū-'szī saw her and said: “my pigs are very much afraid.” 10) She replied: “your pigs with the long fangs could kill thousand hundred 'Mūn (demons).”

Page 7
Rubric 1) She then cut off the ears of the pigs 2) whereupon they squealed and killed the 'Mūn. 4) She killed the 'Mūn and 'Ghūgh with a sharp knife, like a butterfly dies on the spine of a tree. 5) 'Ō-3yu-3tv-3nun-3mi 6) arrived at the hundred crossroads where the dogs of the people barked and chicken crowed. 7) The 99 'Mūn 'Ghūgh demons conferred if they should go and steal the flesh and the ribs of the dogs of the people; 8) but they were afraid of the neighing of the horses which had not been given water and were tied up in peoples' houses, 9) and were afraid of the lowing of the cattle which had not been given hay. 10) They were also afraid of the noise people made eating their porridge.

The remainder up to rubric 6 of Page 9 is the same as in 'Mūn 'Ghūgh 'ssū of the 'Ssu 'gv ceremony.

Page 9
Rubric 6) 'Ō-3yu-3tv-3nun-3mi arrived at 'A-3k'o-31v-1lā-1mbu in the house of 'A-1ssī 'Ō-3gkaw-1lā, where the pine and oak adjoined. 7) To use a man's clothe for a woman, and a woman's clothe for a man, and to use a riding horse to carry a heavy load 8) there is no such custom: for a man to wear woman's clothing and for a woman to wear man's clothing, is not the custom 9) neither is it for a breeding mare to carry heavy loads. 10) 'Ō-3yu-3tv-3nun-3mi said: “There are three kinds of heartache and three kinds of liver ache.” 11) First the heavens appeared and then the stars.
Page 11

Rubric 1) Where the son’s bride is, 2) and where the bride’s groom is they do not know. 3) 'O.-gkaw-liä and 'O.-yu-dtv-nun-mi intended to separate... [not all is here understood]. 5) For us to live together as a family till the hair is white and the teeth are long is not the custom. To tie up a cow and the horse to the same peg in one stable is not the custom. 6) These two of one generation now separated. 7) The cow and the horse eat their grass separately; 8) the cow and the sheep are separated. 9) 'O.-yu-dtv-nun-mi was bought by 'Muan-zo-bpä-dsä to be his wife, her beautiful flower opened, she gave birth to a boy and a girl afterwards. 10) She was then sold to 'La-bbüc-nddü-t’khi-`ghugh as.

Page 12

Rubric 1) 'Llë-mun-kölssi (because her former husband died before his head became white), she had another son and another daughter. The Näga died before his hair was white, 2) whereupon 'O.-gkaw-liä sold her to 'Kö-ndzi-lo-shou, after which there were born to her a son and a daughter. 3) She said there is nothing that I am not pleased with. 4) On the day 'O.-yu-dtv-nun-mi died, 5) she told 'O.-gkaw-liä: “I tell you three sentences from my inmost.” 6) 'Muan-zo-bpä-dsä is dead, 7) do not escort me after him. 8) The Näga 'Kö-ssä is dead, do not escort me after him. 9) In 'Dzi-gyu-la-lër dü 'Kö-ndzi-lo-shou died, do not escort me after him. 10) When she arrived at 'Mi-lv-jä-ngaw-mbu (the place of the dead) her three former husbands wrangled about her.

Page 13

Rubric 1) She said give me a ram for a companion, like the pine tree is the companion of the mountain and the water that of the valley. 2) When she went in search of fire wood and water she took a rope to tie wood, and a wooden dipper and a bucket to fetch water, the ram went with her as her companion. When she ate, the ram was her partner, 3) and where she dwelt the ram was her sleeping mate.


NOTES

1 See MBC, p. 113; NNCRC, p. 121, note 85.
2 See MBC, p. 113, the last syllable ˈzá is here omitted; l. c., p. 121, note 86.
3 See l. c., p. 113; l. c., p. 121, note 87; also ANKSWC, Vol. 1, p. 82.
4 'Tso'-za 'Llë-`ghugh was actually the post-flood ancestor of the Na-khi, he was the first one who became a sedentary Na-khi, the previous generations seem to have been nomads of the northern grasslands. It was with him that ceremonies were beginning to be introduced.

The phrase “the propitiating of demons” as far as it refers to funeral rites is somewhat incorrect, although a person immediately after death is considered a demon, and in the power of demons out of whose clutches he is released by propitiation, etc., although this seems to be a later innovation, as is the Ḥā ˈshi ˈp’i, q. v.
The words 1Glugh and 1khü refer to the second syllables of the names of the father and the mother respectively, 2su-2zo = three sons, 2yi = have. See MBC, p. 116; NNCRC, p. 129, note 104.

The 1Lü-1bbü are the Min-chia, a tribe who lives to the south of the 1Na-1khi. They seem to have been the main inhabitants of the Nan-dao kingdom of which Ta-li was the capital. See NNCRC, p. 200, note 306; also p. 206, note 363. Also ANKSWC, Vol. 1, pp. 41–43, Plates 7, 8.

1Ng'a-1k'o is the name of a village meaning at the foot of 1Ng'a, it is also called 1Gka-1k'o. There is also a 1Ng'a-1gkv or 1Gka-1gkv, that is at the head of 1Ng'a or 1Gka. Here is a mountain pass called in Chinese Hsi-kuan or Western pass. A wall was built across the spur here in the time of Mu Sheng-pai with a soldier guard to watch the southern approach from 1Lü-1bbü land. It was the border between Tung-yüan hsiaiang and Chi'-ho hsiaiang and the 1Na-1khi and the 1Lü-1bbü. See l.c., p. 157, note 198; also p. 247, note 493. See MBC, p. 118, also p. 64, note 157.

From this statement it could be inferred that blade armor was also worn by the 1Lü-1bbü or Min-chia. However both 1Na-1khi and Mo-so wore the armor which may have been introduced here for lack of other objects suitable for comparison. See NNCRC, p. 306, note 680.

He is also known as 1Glugh-1hö-2np. See ANKSWC, Vol. 1, p. 94.

Here is one generation missing namely 1Bä-1pö-2ö. He was the father of 1O-1gkaw-1lä. His wife, according to the Mu Family Chronicle, was 1K'wua-1dvtv-1mbär-1lv. His generation does however occur in a ms., of the same name, no 1848, also in the Library of Harvard-Yenching Institute. For 1O-1gkaw-1lä, 1Bä-1pö-2ö must be substituted.

Owing to the omission of one generation confusion has crept in. It should read: 1O-1gkaw-1lä did know how to propitiate demons and entertain guests, and knew how to perform 1Wüa 1bpo and thereupon had nine sons. In ms. no 1848 he occurs correctly, it only states however that he was acquainted with the propitiation of demons (perform funeral ceremonies), hence he had nine sons 10-1yv 1ngv-1szii-1yi.

1O-1gkaw-1lä's wife was 1Gyi-1mi-1gyi-1sju-1mun-1lv with whom he had a son called 1Gkaw-1lä-1szii. In other 1Na-1khi manuscripts it is related that he was also married to the wife of his father (she became a widow) and to his sister 1O-1yi-1dvtv-1ngn-1mi, and it was with the latter that he had nine sons. In ancient days there seem to have been promiscuous marriages such as still occur in Yung-ning among the Mo-so. Among certain tribes of the Himalayas, fathers and sons share a common wife but the latter is then not the mother of the son. It is for this reason that the ms. 1O-1ndzii 1mi is introduced into the 1Zhi 3mä ceremony. It may have been chanted at a funeral of a woman who had been the wife of more than one man at the same time.

1Wüa 1bpo is synonymous with 1Dzu 1Wüa 1bpö q. v. in MBC, pp. 116–153.

There are 18 1Noł spirits who protect domestic animals; see NNCRC, p. 158, note 210. 1O-1mä-1hü is the god of wealth; see l.c., p. 148, note 154.

In another ms. no 8018 of the 1Khi 3Nv ceremony, of the same title, the text reads differently, the 1O-1yv-1ngv-1szii go from the ninth mountain to the eighth and so on till they arrive at the fifth. This same text occurs also in ms. 8019 of 1Khi 3Nv.

This would indicate that she was fully dressed as a bride who is about to be taken to her husband. 1Na-1khi girls always carry mirrors in their garments when they go out to parties, they wear all their jewelry on their five fingers.

In ms. no 5030 of the 1Här 4La-1llü 1k'o ceremony for the propitiation of suicides, entitled 1O-1yi-1ngv-1szii-1yi, on page one, we are told that her breath was not taken, and that would indicate that she committed suicide. She is actually depicted as having hanged herself. Her body was then disposed of by her sons as shown in the 1Zhi 3mä Ceremony.

For an exhaustive explanation of 1Nüü and 1O see NNCRC, p. 91, note 43.

The grain pounder is called in 1Na-1khi colloquial 1Müa-1däu-1khü. It is depicted thus: the action of pounding is called 1dë-1dtn or 1män-1dën-1dtn = to pound. The main shaft of the pounder is called 1dän-1mä and is made of the red, hard wood of the holly-oak Quercus semicarpfolia. The pestle is made of the wood of the white pine Pinus armandi = the 1Na-1khi 1ro-1p'ér. The hole in the ground in which a stone bowl is put is called 1dau-1lo. A small stone mortar in which salt, pepper, etc., is pounded is called 1Lv-1shung-1mun.

See 1Su 1dëü 1gv ceremony in NNCRC, pp. 296–299.
21 See 掖Mun 今Ghugh 今 asū in l. c., pp. 116–120.
22 See note 21.
23 The statement that they were of one generation indicates that they were brother and sister. It also shows that it was not permissible to practice incest among the 今Na-今khi. It was incest according to 今Na-今khi legend which caused the flood. See NNCRC, pp. 675–687.
24 See note 71 of 今Te'u 今yi 今gkv-今shu 今la.
25 It has been the custom for a widow to be sold either by her brother as in this case, or by her mother-in-law, to any man they may select for her, provided she had no male offspring. She could never inherit the property of her husband, only her son could. Should she survive her husband without having had a son by him, the brother of the husband would take over the property. She could be evicted from the home of her deceased husband if his male relatives so desired or, as stated above, she could be sold by his brother.
26 今La-今bbüe-今nddü-今'bhi-今ghugh this is the name of the dwelling place of the Nāga mentioned in note 27. 今La-今bbüe is sometimes written 今La-今bpo, 今nddü-今'bhi-今ghugh means where the cold mist or fog settles, that is high on the mountains where the stags dwell. See also NNCRC, p. 121, note 92.
27 今Luī-今mun is the Tibetan klu or Nāga, 今K'o-今asī is his name. It is strange that his name does not appear in any of the 今Ssu 今gv (Nāga cult) manuscripts. His 今dù-今mba was 今K'o-今mun-今muī-今ggū. He dwelt on the highest mountain ranges where the mist and fog settled, see note 26.
28 The word “pleased” is here written with the compound symbol showing a crow scratching = 今mb'a in the grass; its phonetic has been borrowed for 今mb'a = pleased, happy, delighted.
29 Here is introduced a phrase which allegorically expresses dying; also the idea of living on forever without growing old, viz., on the day the crow’s head was white and the deer's tail black, one day = 今ddū 今nyi or on the day. As such a day can never arrive, it was the day she ceased to live.
30 This is figured or written in our manuscript as follows: three men are seen fighting, here read 今ndshwa to wrangle, contest; the last two symbols spell the name of the place in part, 今mi-今lv, or 今mi-今lo = mirror, the Tibetan me-long showing a disk with figure reflected therein actually a womb. 今Mi-今lv also means a deceased husband and wife. The syllables 今z-今ngaw are not written, only the symbol 今mbu = a mountain spur.
31 This is written in two rubrics as follows: In the first rubric are the symbol for iron, an axe = 今shu, used for 今shu = to search, 今as = wood is not written only 今bbēr = rope with which she tied the wood; below is the symbol for water = 今gyi, with that for trough = 今'tu and 今k'wua = cup which she used to dip out the water. This is followed by a sheep’s head, her companion eating out of a 今lo = a large wooden bowl-like, flat tray, on which a piece of meat reposes. She is only indicated by the symbol for 1000 = 今dtv, which is the third syllable in her name, it is the asterisk-like symbol above the tray. The next rubric shows an ancestor 今Yü-今mun-今luī-今asī, indicating that she had arrived in the realm of her ancestors and there with the ram with which she was buried and thus escorted with, she has sexual intercourse. The ram is here somewhat anthropomorphic. In other mss., she is escorted with a rooster, the latter having intercourse with her instead of the ram. See mss. no 8020, page 13, rubric 1, and no 1848, page 13, rubric 3, respectively. Mss. no 8020 is more fully written out and therefore more easily readable than the others.
This is the second (tail end) volume of Slander experience forget. The companion volume to ms., no 1881, of 2gk−2chung or the first part, which also came from the home of the same 2dto−mba, is ms., no 1076. Another very old ms., secured during 1940 is no 8021; it varies somewhat from no 1881 and is more coarsely written. The story is a continuation of that found in the first volume. On the verso of the title page is a drawing of a tiger jumping over a spur. Ms. no 8021 originated from the Li-chiang district, as did another very old manuscript of the same title and bearing the number 8022. This latter ms., is very well written in bold drawn symbols on smooth strong paper. It contains more than the actual 3man-3chung of 2ō 2ndзи 3mi. The actual text commences on page 6, rubric 8, not with the death of 2Muan-2zo-2bpä-2dsä but with 2Llü-2mun 2K'o-1ssä. The text pertaining to 3man-3chung is translated from ms. no 8023, which is quite complete and contains both 2gk−2chung and 3man-3chung, it originated from the village of 1Mun-1shwua-2wüa.

Translation of text

Page 26

Rubric 5) In the beginning of time: When 2Muan-2zo-2bpä-2dsä died, 2Gkaw-1lä-tsü went to see what type of funeral ceremony was to be performed. Before the funeral he dreamed 6) that the horse is suppressed by the saddle, the oxen by the yoke, that his father 1ō-2gkaw-1lä was not at ease, that he breathed heavily. 7) He dreamed that the sun rose on the left of 1Gkii-1ndsa-1'a-1shwua-2k'o and that the moon rose on the right of 1Ā-1na-1ngyu-1ndsü-2k'o: 8) After the funeral he dreamed

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Rubric 1) that the saddle of the horse had been removed, also the yoke from the oxen1; 2) that his father's breath came easily and that he was at peace. He consulted the mutton shoulder blade2, there are three kinds, (to be consulted) at the 2Zhi 2mä ceremony; he used the shoulder blade of a 1lo = munt-jak, and there came forth one revelation. 3) He used the shoulder blade of the 2K'wua-1dyl-1la-2bbüe, 4) and the black bones of a chicken ("a-1na-1a-2mbër-3t'u = chicken black-bone stripes appear"), whether 2Khi 2Nv, 2Ssu 'k'o 4t'o, or 2Zhi 8mä should be performed. 5) It is like a cliff falling down, and trees
broken by the wind on a cliff, like a cliff split by a chisel and like lighting a fire on the water, it is like an enemy coming into our presence (all is unreal)

6) They consulted 3Lu.-lu.-t'a.-mbu.-ts'u, 3saw.-ssu.-sao and 1p'i.-khu. 7) and there was nothing revealed that the thousand headmen of 3P'u.-bâ.-dtv.-nggû.-gko could not explain by 1Ô.-p'i.-bâ'. At Müen.-k'o.-shér.-lo.-na there are one hundred 3dto.-mba, they could reveal nothing, 9) but 3Dsâ.-dsâ.-ha 1bpô.-1mbô could reveal things by 1Ô.-p'i.-bâ'.

There is besides 3Ô. 2ndzi 3mi a manuscript which also deals with 1Ô.-yun.-dtv.-nun.-mi. This latter text belongs however to the 2Khi 1Nv funerary ceremony performed within three years after the death of a person. It is entitled: 1Ô.-yi.-ngv.-zi.-yi, 2gk.-chung, 3man.-chung.

In this ms., 1Ô.-gkaw.-lâ and 2Gkaw.-lâ.-ts'ü reflect on how 1Ô.-yun.-dtv.-nun.-mi's body is to be disposed of. There were four methods of rather five in vogue among the four tribes with which they were acquainted. It is interesting to observe that the 2Lâ.-bbû or Min-dia are absent and so are the Tibetans, their method of the disposal of the dead is not figured.

The first to be depicted on page 1 are the 2Boa, the present main inhabitants of Mu-li in Hsi-k'ang, who disposed of the corpses of women by exposing them on trees. The 1Ô, a tribe which the 2dto.-mbas believe to be the settlers at 1Ô.-yû on the 1Shu.'gyi (river) between Shen-dzong and where it debouches into the Yangtze at the apex of the loop, north of Li-chiang (see ANKSWC, Vol. 2, p. 403) buried their dead which the 1Na.-khi in ancient times never did, and this would prove that they are neither 1Na.-khi nor Mo-so. The 3P'u, who were the aborigines of the Li-chiang district long before the 1Na.-khi and Mo-so arrived in their land, and who are mentioned in Chinese records of the Contending States, as being widespread and extending into Yün-nan (see l.c., Vol. 1, p. 87, note 2) were cannibals and ate their dead. The 1Na.-khi took 1Ô.-yun.-dtv.-nun.-mi, and because she was not a virtuous woman, did not cremate her, but threw her into a stream to be carried off. Their regular method of disposal of the dead was by cremation. This is figured in our manuscripts nos. 8024 and 8025 thus:

The first is the 1Boa, here written with the sole of the foot = 1boa, she is seen lying on a spruce tree. The second is 1Ô, here represented by 1Ô = grain box, she is under the symbol 1dshi = earth, ground, with clots of soil on top of her. Third the 3P'u, also indicated by the symbol 3p'u = bubble, he is eating
a piece of meat. Then comes the 'Na-'khi recognizable by the black = 'na head, he has her by the waist, she is lying over the 'mi = fire symbol, hence is about to be cremated. There are however the symbols 'muán = not, and 'gkv = able, unable, this is followed by a skin = 'ghúgh, and the negation 'muán, 'ghúgh is phonetically used for 'ghúgh = virtuous, hence not virtuous. Another ms. has instead the symbols 'muán 'ch'ér = not of rank, hence she could not be cremated, so was thrown into the water, which is depicted in the last rubric where she floats on the water symbol.

On page 6 of ms. no 8024 it specifies who is to be cremated and how. A mature man is to be cremated with 9-10 logs in a valley, a woman with 7-8 logs on flat land, suicides, those who go up the mountain to die with their lovers, the lv are to be cremated with 5-6 logs on rocky tree covered ground, a boy with 3-4 logs on a spur from which the demons have been chased, and a child with 2-3 logs among trees. Another less well written ms. no 8027 belongs here also.

On page seven of the same manuscript 'Ó-3'yu-3ngv-3szí-3yi is seen cremating his mother at 'Zhi-3ghúgh-3muén-1dsu-1lv the cremation ground, till her bones were burned to black coal and white ashes, after which she was escorted to her ancestors at 'Sau-'bbú-3lo-'khyü and 'Pä-3mbe-3lo-3nddü, q. v., notes 9 and 10 of 'Ts'u 3yi 'gkv-3shu 3la. Her body and soul were then at peace and the mane of her horse beautiful.

Ms. no 8026 contains 'man-3chung or the second last part; it is the companion of ms. no 8025. It contains mainly allegory and where certain animals died as the tiger on the high mountain, the stag on the highest spurs where the mist and fog settles, the boar in the dense forest, the deer on the pine-covered spurs, the crane in the clouds, the chicken on the grain rack, the red cow among the poplars on rocky ground, the serow among the crags, the pheasants in the valleys, the wild cat and fox with the ants in the waste lands, the otter and fish in the lake. The Tibetan in the highlands where lamas burn butter lamps; the 'Lü-'bbú or Min-chia in the south-lands where relatives burn incense sticks. The 'Na-'khi in the highlands on the spurs where the 'dto-1'mbas perform 'Gko 3ö (see NNCRC, pp. 124-129), and where the dead are given a cow as offering and a horse as riding animal.

'Dto-1'mba 'Shi-3lo died on Mount Kailas and his disciples burned butter-lamps, the Nāga in the forests with the tigers, stags, serow and muntjak, etc.

NOTES

1 This is written thus: The head of a horse with saddle below and the symbol 'p'u = to throw off, to diveat. Then the ox head and the yoke plus 'p'u of the same meaning.

2 This is called 'p'í-'khyu, see NNCRC, p. 199, note 303.

3 This is a female mythical animal and is said to be the mother of all domestic and wild animals. However I believe the 'dto-1'mba who read this passage with me may be mistaken, the symbol should here perhaps read 'gyi-3ghúgh = water buffalo, as the horns are not curved
Zhi mū Funeral Ceremony of the 'Na-khi

outward but inward. See l.c., p. 651, note 919. In another ms. the horns are turned outward.

4 *Sau 'k'o 4t'o means to place = 4t'o, the *k'o = peg of the *Sau or Life god. After a funeral ceremony it is customary to perform *Sau *mū *gku. See l.c., pp. 250–251, note 527.

6 This passage is written thus: The first cliff can be seen toppling over, the second with a broken tree and the symbol 2hār = wind indicated by three parallel lines; a cliff with a chisel and an ax above it; then the symbol for water = 'gyi, with that for fire = 'mi on top of it. The last symbol is that of a man with a big foot = 'k'o; the three leaves on top of his head represent willow leaves = 'zū, they act here phonetically for 'szū = enemy. An enemy to come into one's presence is called 'szū-'k'o, hence the exaggerated foot 'k'o.

8 See I. c., p. 200, note 305; also p. 189, note 294.

7 'O.-p'i.-bā is the casting of horoscopes without using other objects except books of divination, no strings, bones, etc., are used. To it belongs 'K'v 1lü = years see, 'K'v 1dzi, 'dzi 1dzi, 'ziaw 1dzi = reckon the years, planets, etc. See I. c., pp. 655–665.

8 He was a *dto.-mba well versed in casting horoscopes from the 'O 1p'i.-bā books. He was the *dto.-mba of *Mūan.-izog.-bpā.-dzā and his son *Bpā.-dzā.-bpā.-n'iu, early 'Na-khi, possibly legendary ancestors. See *Mūn 1gku this ceremony.
MUN 2NDZI 2MI, 2GKV.2CHUNG, and
2MAN.2CHUNG
TO HAVE EXPERIENCED DEATH, FORGET;
FIRST PART, AND SECOND PART

In these two books there is much repetition, and most of the contents can be found in other mss., already translated, as who died in the celestial sphere, and who died on earth, the first three beings of each realm. 2Dto-1mba 2Shi-2lo died on Mount Kailas, 1Ndu in the north, 1Ssa in the south, the Nāga died on the high spurs where the mist settles. The Tibetan died in the north, the 1Lā-2bbū or Min-chia in the south, 1Ā-sssi 10-ngkaw-lā died in 1Lū-2mun 1Ssu-ssū's realm; 2Gkaw-lā-2tsū died on a high spur, his four sons died leading dogs to the hunt. The 1P'ēr and 1Na died at the foot of the wooded spurs, the 2Boa and 1Ō died near the bridge; the guest at the 99 cross roads; the crane and the eagle among the white clouds, the leopard and the tiger on the high mountain; the stag and the serow on the cloud and mist-covered high ridges; the bear and the boar in the dense forest; the deer and the musk deer on the pine-covered spurs, the pheasants in the valley, and the fox and wild cat in the brush-covered waste lands. And lastly the fish and the otter in the streams. The horse died on the plains, the ox in the stable, the sheep on the alpine meadow, and the goat where the 2ndaw-1ndzēr grows. The dog died on the mountain where blood is offered to the 2ndū, the pig in its pen and the chicken in its nest. Those with cloven hoofs died on the alpine meadows and those born with claws on the high mountains. Those born with soles like 1Na-2khi died in the house.

It relates again that when 1Ts'o-2zū-3lū-2ghūgh descended he forgot to bring with him the elixir of immortality, hence he and his descendants died. This is followed by the objects given to the dead and how they are taken to the cremation ground, how their soul is given a horse to ride, and also offerings like pigs, and cows, and that the descendants have performed 3haw-1shi when wine, food, etc. is presented to the deceased.

At 1Zhi-2ghūgh-muēn-1dsu-1lv the cremation ground, white wind caused the flames to flare up while from the demons' mouth gust of air fanned the flames, and with torches in their hands they saw to it that they did not sag. They cremate the dead till the bones have again turned white and the body turned to embers and soot.
For the cremation of a man nine to ten logs are to be used in a valley, for a woman seven to eight on the plain, for lovers who committed suicide five to six on rocks, for a boy three to four on a spur, and for a child two to three logs under trees. The last few pages are devoted to 'Ts'o-2žü-2lülü-2ghügh, see MBC, p. 84–85, where exactly the same text is to be found, in paragraphs 24 und 25.

Of 2gkv-2chung there are two original mss., in the collection they are nos. 8041 and 8042, they actually belong to the 2Khi 2Nv ceremony but can also be used at the 2Zhi 2mä rite.

Of 3man-3chung are four mss., in the collection, nos. 8043, 8044, 8045, 8046. These belong however to the 2Khi 2Nv funerary rite only, and are not used at the 2Zhi 2mä ceremony.

The title symbols represent 2mun a horsefly, here phonetically used for 2mun = death, also old age; then the symbol for headman of a county or a group of villages called 2ndzi, its phonetic has been borrowed for 2ndzi = to eat. The last symbol is 2mi = fire, here it stands for 2mi = forget.

NOTES

1. Lülü-2mun 2Su-ësü (2szí) and 2Gkaw-1lülü-2tsü'ü ransoming the soul of his father from him, is told in the ms. 2Gkaw-1lülü-2tsü'ü 1ő 2shéř; see NNCRC, Pt. II, pp. 581–586; also l. c., p. 176, note 255.

2. See l. c., p. 253, note 539.

3. The 2Boa and 2O live in the lama kingdom of Mu-li in Hsi-k'ang on the banks of a branch of the Wu-liang Ho, where a cantilever bridge spans it; formerly an iron chain bridge connected the two banks. The place is known as Shen-dzon in 2Boa or Hsi-fan, meaning iron bridge. In 1Na-2khi the place is called 1Shu-1ndso which is synonymous. See ANKSWC, Vol. I, p. 110, note 60; p. 134, note 120; Vol. II, p. 404; also NNCRC, p. 253, note 539.

4. The 2ndaw 1ndzér, also called 1da 1ndzér is an evergreen oak of the leaves of which goats are very fond. It is Quercus cleistocarpa.

5. Lülü is the spirit of the hunt who accompanies the hunter and his dog and causes game to be brought their way. See l. c., p. 147, note 152; p. 245, notes 460 and 461, also p. 204, note 326.

6. See 1Yü 2ndzi 2mi, 2haw 1shi.

7. See RKMGMG, p. 95.
2 TS'U 1'YI 2'MB'A-2'MI 3'DSHI
(RELATE ABOUT THE DECEASED),
LIGHT THE LAMPS

The type of butter or oil lamps used has been described in the introduction. The book of which a translation follows is ms. no 1721, and is no more in my possession, a photographic copy, the negative of which is in the Library of Congress, Washington, D.C., is in my private library. It originated from the village of 2Ghugh-1'ko or Ch'ang-shui, to the west of Li-chiang, and was purchased from the 2dto-1'mba Yang Fu-kuung who had inherited all his (books) manuscripts from his father. He himself followed no more the profession of 1'dto-1'mba, hence had no more use for them.

Translation of text

Page 1
Rubric 1) The 2dto-1'mba says: In 2'Ssu-2'bbû 3'wû 3'k'û 3'p'û (= the house of my ancestors) a good man with a white head has died, one man has died, one 3'Ssu (= Life god) has passed away, he has changed into a snake; 2–3) You originated from the 2'Yu clan, you are about to go to 2'Ssu-2'bbû-3'lo-3'khyûi and to 1'P'a-2'mbe-3'lo-1'nddü. 4) You are about to go to where your ancestors dwell, you are being escorted to where your ancestors dwell. 5–6) You are escorted on high to your father and mother, and to your grandparents. 8) The crane intends to fly to the horizon of the white clouds, 9) and the tiger intends to romp to the high mountain of yellow (earth).

Page 2
Rubric 1) The symbols in this rubric belong to the sentence of rubric 9 of page 1. 2) The stag intends to romp on the horizon of the black spur. 3) The duck intends to fly to the black waters. 4–5) You deceased you intend to lead your dog to the hunt on the top of 1'Ngyu-2'na-3'shi-3'lo 1'Ngyu (= Mt. Kailas) 6) to where the pine trees grow, there you will liberate your hawk. 7) At 1'Hü-2'yi-2'gyu-1'k'wo-1'mbu there you will go horseback riding. 8–9) You will go, or intend to go to the 33 realms of the good gods. 10) You deceased in your presence, your sons and daughter-in-law are about to light a golden brilliant lamp. 11) Your wife will light a golden brilliant lamp in your presence.
Page 3

Rubric 1) Your paternal and maternal relatives will light a golden brilliant lamp before you. 2) The good sons and daughters will do likewise, 3) and so will your grandsons and granddaughters. 4) Your nephews and nieces are about to light golden brilliant lamps before you. 5) Your own village and the neighboring village will light the golden radiant lamps in your presence. (The next 4 rubrics have already been translated.) 10) The golden (butter) lamp.

Page 4

Rubric 1) if its origin is not related, one must not speak about it. 2) In the east ¹Muån-³mi-²bpo-³lo ¹Ngu⁶ has 118 spurs. 3) From the foot of one spur ⁴ came forth three medicinal streams. 4) The white medicine was drunk by the white yak and white half-breed yak. 5) From their butter they made a butter lamp and lighted it. 6) The goat and the sheep drank from one of the medicinal waters and from their butter they made a butter lamp and lighted it. 7) The ¹Ssi-²mä-²k'o-¹t'khi (= the Unicorn) and the ³Gkyi-¹yu-³k'o-¹b'as (= the ³Gkyi-¹yu with horns sweeping (the ground), drank from the medicinal waters, and from their butter they made butter lamps and lighted them. 8) The muntjak (= ¹lo) and the stag drank from the medicinal waters and from their butter they made butter lamps and lighted them. 9) The deer with the white tail and the serow (= ²yi) drank from the medicinal waters and from their butter they made butter lamps. 10) A white cow drank the medicinal waters whereupon it could be milked and from the butter they made a butter lamp and lighted it. 11) They made a ⁴Mb'a-³mi ³ndzēr full of lamps which they lighted; they lighted lamps covering a mountain, when lighted on the land, they lit up the heavens to the 18th storey.

Page 5

Rubric 1) From the seeds of the ³Ø-¹mба (= sesame seeds) they made oil and from the latter oil lamps which they lit. 2) From the ¹Yü-²ma seed they made an oil and from the latter they made lamps and lighted them. 3) From the ³ma-¹dzи they made an oil and from the latter they made lamps and lighted them. 4–5) From the ²K'o-¹ddv they made an oil and from the latter oil lamps and lighted them. 6) From the ²Ho-²k'aw seeds they made an oil and from the latter oil lamps and lighted them. 7) From the ²Ssaw-²mä seeds they made an oil and from the latter oil lamps and lighted them. 8) From the ²Gv-¹ddv (= walnuts) they expressed an oil and used the latter for oil lamps and lighted them. 9–10) From the seeds of various trees they expressed an oil and with the oil they made lamps and lighted them. 11) Five kinds of flowers they used and 12) nine kinds of grain and arranged them around the lamps; 13) five precious objects are also placed around the lighted golden lamps, as the conch, silver, gold, turquoise and carnelian. The lamp is equal 14) to Mount Sumeru.
Page 6

**Rubric 2)** The lamp is comparable to lake Manasarowar 3) and ¹Dsä-²dsä-¹ha-³lv-²mū, 4) it is like ¹Ha-²yi-³boā-¹daw-¹ndzēr when lighted. 5) The mourning sons and 6) the mourning daughters light this lamp. 7) The good sons and daughters light the lamp. 8) The grandsons and granddaughters light the lamp; 9) the nephews and nieces 10) paternal and maternal relatives, 11) the wife or husband (depending who survives) all light the lamp. 12) The villages and neighbors light the lamp. 13) a ceremonial gift (the lamp) we put into the hand of the deceased,

Page 7

**Rubric 1)** we put ³nū-¹nū (= sweetmeats) into your mouth, 2) we give you ¹ddv-⁹lv, 3) we give you 13 branches of green junipers 4) also 13 open lotus; 5) 13 brilliant lamps, 6) 13 incense sticks; 7) silver, gold, turquoise, carnelian, pearls, conch and coral, all these we give you, go and light your lamp. 8) In a silver, golden, turquoise and carnelian lamp you light the wick. 9) Light the golden lamp and the lamp-tree full of lamps, 10) lamps the size of a mountain

Page 8

**Rubric 2)** Light a lamp by the head of the deceased, 3) heat the tail (end of the body) = the feet of the deceased. 4–5) When you arrive on the left bank of ²Mūn-³lū-²ssu-¹gyi 6) there is a land where the heavens, sun, and moon, are not bright, there light your lamp. 7) There is a land where the heavens, stars and planets are not brilliant there light your lamp. 8) Light your golden lamp 9) on the vast land and it will illumine the heavens to the 18th storey. 10) Go and keep your lamp bright when you are on your way to the 33 realms of the excellent gods. 11) Go to the realm of the ¹Yu clan and light the ¹Yu heaven and land with your lamp.

Page 9

**Rubric 1)** Go and illumine the house of the ¹Yu also their cultivated land and their waste land. 2) Go and brighten your house and ground. 3) Go and light up the land of ¹Yū-¹ndsü-³bpō-²lū-²k’o; 4–5) go and illumine the land of ¹Yū-³hō-²wuā-¹t’o-²dēi and ¹Yū-¹ndsü-¹mbēr-²mū-¹gko. 6) Go and brighten with your lamp the presence of all the deceased; 7) go and light the presence of your father and mother with your lamp, 8) also that of your grandparents, 9) and illumine with your lamp the presence of three generations of grandfathers and four generations of grandmothers. 10) Go and brighten with your lamp the lands (and space) from this place whence you ascend on high 11) to the realms of the gods, and also brighten theirs with your lamp. 12) Go and illumine the 33 realms of the gods with your golden lamp. 13) Brighten the presence
Rubric 1) of Yi-shi hā-1-ddū, 2) also the presence of Chwua-shi hā-1-ddū 3) and Mi-nyyu hā-1-ddū 4). Go and brighten the presence of Saí-k'o hā-1-ddū 25, Dto-1-mba Shi-2-lo 26, Shou-la-wu-gko 27 and before the father K'aw-nygi-2-gko-bhū 29 and before the mother Gkya-1-ma-wu-ta'su 29. Go and brighten the 33 realms of the gods, 10) light your golden lamp and prostrate yourself. 11) You are pleased on high, below let the Ssu or life god give 1-anü and 1-ō (= male semen and offspring), that which descends from the vagina.

NOTES

1) See note 9 of Ts'u yî gkvy-shu 'la.

2) See note 10 of Ts'u yî gkvy-shu 'la.

3) See SNL, Pt. 1I, p. 50.

4) See NNCRC, p. 423, note 770.

5) This is the Amnye Machhen or rMa-dhen mom-ra within the knee of the Yellow River in Ch'ing-hai Province. See l. c., p. 132, note 116, Plate 39.

6) In some books it speaks of 18 spura in others of 118 Dto-1-mbas write the numeral for 100 and for 10 very incorrectly. It appears that the number should be 18 and not 118. See l. c., p. 282.

7) See l. c., p. 183, note 273.

8) See l. c., p. 244, note 452.

9) The Mb'a-mi 'ndzār is the lamp tree made either of iron or copper. There are several tiers or branches, and when the lamps are lighted is quite effective. As previously remarked the lamas use a similar lamp tree at the feast of lights when they celebrate the death of Tsong-kha-pa the founder of the reformed or Yellow Sect

10) In our ms., rubric 11 it is written thus: The second compound symbol is read: mb'a-mi 'ngyu 'shër, lamp mountain full.

11) The O-1-mba is the Sesame (Sesamum indicum). Its seeds are introduced from India. Na-khi like Chinese use the seeds on cakes; the former also express an oil from the seeds, but as the seeds are rather expensive owing to the long overland route from India to Na-khi land, they are rarely used for the latter purpose.

12) Nothing is known of the Yi-ma plant and its seeds are now unknown to the Na-khi.

13) The ma-'dā of the Na-khi is a kind of turnip which the Na-khi call ęnyü and the Chinese Man-ching, whence also the Na-khi ma-'dā. It is the Brassica rapa depressa, extensively cultivated by the Na-khi. They are eaten raw, or cut spirally, hung up and dried, and given to cattle and horses when grass and other fodder is scarce, especially in the winter. The tuber is grown above ground, is white with a greenish tinge, and is called ę-k'ō by the Na-khi, only the young green leaves which are eaten as a vegetable are called ęnyü. There is a legend connected with this plant. When Ts'o-zâ-ghûh descended with his wife Ts'ai-khu-bu-'mi from heaven (see Ts'o 'mbêr Ts'u) they were given all kinds of seeds of plants, except the seeds of this turnip and that of the K's-1-ddv (= Elsholtzia patrini). But surreptitiously they brought seeds of both under their fingernails. They cultivated them, but when Dsi-la-ā-p'u, the celestial father-in-law, saw them he said as punishment for taking down these seeds, the former shall produce a tuber of excessive weight, and when boiled shall turn to water, both of which is true. The latter shall become a troublesome weed. The K's-1-ddv is an obnoxious weed and even grows on the roofs of houses. See NNCRC, p. 586, note 864.

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The 4K'ö.-iddv is a labiate and belongs to the mint family, it is Elsholtzia patrini, and not Elscholtzia patrini as given by me in the NNCRC, and the 4Muan 1bpö ceremony.

The seeds of this weed, a most prolific seeder, are pounded and steamed and the oil withdrawn. The latter is called 4K'ö.-iddv 2yä.-ān. This is used for frying cakes and for lamps. See note 13.

Nothing is known of the 4Ho.-k'aw.

The 4Saw.-tmédia is Cannabis sativa planted by every 1Na.-khi household. The male plant is practically useless; of the female plant the fibre is used for making the hemp cloth, and from the seeds an oil is expressed.

The walnut is cultivated by the 1Na.-khi and sedentary Tibetans. Every homestead will have at least one tree. It also grows wild between Ta-li and Yung-ch'ang, the present day Pao-shan, also in the southern province of Tibet, Tsha-rong, meaning hot valley, but the nuts of the wild trees are very hard-shelled.

These three form a trimurti of great gods; a celestial, a great god who dwells between heaven and earth, and terrestrial deity. See NNCRC, p. 142, note 136, Plate 54.

Nothing is known about this great god or 2hā.-iddū and this is the only place where I have found him mentioned.

See L. c., p. 82, note 11.

He is the father of all the 1Na.-khi and Bön gods; see l. c., p. 169, note 242.

See SNL, Pt. II, p. 106, Plate 38.

See L. c., p. 106, Plate 38.
The title is not translatable, the four first symbols are used phonetically only. The last two indicate lamp light; the last represents the claws of a bird of prey read 'dshi, its phonetic value has been borrowed for 'dshi = to light. As already remarked the entire contents are composed of Dhāranī or magic formulae the 3Hoa-lü of the 'Na-khi. If texts occur in India or Tibet with which they are identical or can be identified with, only Indian or Tibetan experts familiar with tantrik literature will be able to solve. Our text is written in simple pictographs, while most 3Hoa-lü or Dhāranī are written in 'ggō-baw or syllabic characters like 'K'o-'shi-'gyu-'khyu q. v.

Page 1
Rubric 1) 'Ō 'mun 'ddaw 'ggü, 2) 'dtü 'ndzi 'nggü, 'nyi, 3) 'dtü 'zhi, 4) 'yi 'gkyi 'nggü 'ch'ung, 5) 'yü 'p'ü 'gyu 'lā 'bbū, 6) 'ndü 'ddaw 'dgyü 't'u, 7) 'wu 'ch'ung 'gkyi 'ggü 'la 'dtan, 8) 'ss 'gkyi 'ddaw 'ńgo 'ggü 'ndo 'dtü 'ddaw

Page 2
Rubric 1) 'ńgo 'ggü, 2) 'ma 'ddo 'yi 'gko 'dtü 'nun 'bpa, 3) 'ggü 'khyü 'nä 'ggü 'non 'gkv 'dgyü, 4) 'ssan 'ssan, 5) 'shēr 'shēr 'la 'bpa 'dgyu 'dshi, 6) 'ssi 'wūa 'ma 'mī 'ndū 'bpā 'la, 7) 'ch'ou 'bpa 'khyu 'bpa, 8) 'p'u 'ggü 9) 'ngyü 'mbu 'gko 'ma 'ndaw 'bpa, 10) 't'a 'aw 'ts'o 'dzhi 'dshi, 11) 'ō 'ma 'ho 'na 'mūn, 12) 'yi 'nggū.

Page 3
Rubric 1) 'yü 'dto, 2) yi 'shi 'haw 'yi, 3) 'ss 'gkyi 'ch'ung 'dto 'shi 'lo 'bpa, 4) 'ddaw 'shi 'nggü 'bā 'gyu 'la, 5) 'ddaw 'dto 't'a 'yu, 6) 'ssi 'dho 't'a 'aw 'gkyi, 7) 'ndshēr 'mūn 'bpa 'ch'ou 'p'u 'ddu 'nun, 8) 't'o 'dshi 't'o 'gkyi, 9) 'yü 'wū 'khyu 'lā 'gkv 'ndo 'khyu 'ts'ā, 10) 'dd 't'ū 't'ā 'khi 'lo 't'u 'dshi, 11) 'bpu 'bpa 'dto, 12) 'yü 'wu

Page 4
Rubric 1) 'zaw 'khyü 'dsu 'ddaw 'shi 'dto, 2) 'ddaw 'shi 'nggü 'bā 'gyu 'gkv 'lv 'khyü, 3) 'ddaw 'shi 'dto 'dto 'dsw 'gyu 'la, 4) 'ddaw 'dto 't'a 'yu 'ssi 'dho 'gkyi, 5) 'ndshēr 'mūn 'ddu 'bpa 'khyü 'dgyu 'lu 'ts'ēr 'dshi, 6) 'Yi 'ma 'ho, 7) 'ńgo 'ts'ēr 'mā 'dtv 'ngyü 'wūa 'yi 8) 'ma 'mi 'bpö 'dto 'yi 'ddo 'dto, 9) 'haw 'seo 'mi 'dto, 10) 'non 'bpa
Page 5

Rubric 1) Zubric 1) Sdta 'mbbii 'yi 'mä, 2) 'dso 'mba 'la 'ssii 'nä 'yi 'yi 'chwu 'dso 'ssi 3) 'ts'än 'nä 'p'a 'lo 'p'u 'la, 4) 'ts'an, 5) dgyu 'nä 'dtv 'dd de 'lâ 'la 'dgyu, 6) 'ddu 'nä 'khii 'khla 'ti 'la 'ddu, 7) 'dgyu 'nnu 'ngyu 'wüa, 8) Zubric 2) Sdta 'mba 'la 'eei 'na 'yi 'yi 'chwua 'dso 'lâ, 9) 'dgyu 'nä 't'ä 'bpa 'gkô 'gkiy 'yü 'nä, 10) 'mbô 'nä 'ddaw 'shii 'snon 'la 'mbô;

Page 6

Rubric 1) Leei 'yä 'nlâ 'g'i 'lo 'gp'u 'la, 4) 'ts'an, 5) 'dgyu 'nä 'dtv 'dd de 'lâ 'la 'dgyu, 6) 'ddu 'nä 'mi 'ddu 'la 'ddu, 7) 'dgyu 'nnu 'ngyu 'wüa, 8) 'iigo 'llâ, 9) 'mbo 'nä 'ddaw 'shii 'snon 'la 'mbô;

Page 7

Rubric 1) Odtii 'dta 'ts'o 'mba 'dso 'dze 'nddii 'zhii 'la, 2) 'nde 'ch'i 'bpa 'non, 3) 'nddu 'zmba, 4) 'wua 'yu 'dtu 'gyi, 5) 'nde 'ch'i 'bpa 'non, 6) 't'o 'dgyu 'llu 'lâ, 7) 'lâ 'gkiy, 8) 'ddu 'baw 'gkv 'khyii 'nä, 9) 'lêr 'p'ue 'ddu 'l'k'o, 10) 'wüa 'nä 'ss 'dgyu 'ss 'nä, 11) 'non 'dngaw

Page 8

Rubric 1) Shi 'l'k'o 'ü 'lo 'ss 'ss, 2) 'nđhâr 'mûn 'dto 'ngaw 'lâ 'gkiy, 3) 'ddu 'baw 'gkv 'khyii 'nä, 4) 'lâ 'bpa 'gyi, 5) 'haw 'zi 'yi, 6) 'dgyii 'dto 't'ä 'dgyii 'lâ, 7) 'lâ 'bpa 'ssu 'ss 'nä 'dgyii 'gyi, 8) 'lâ 'l'k'o, 9) 'ddu 'wüa, 10) 'dso 'dgyu 'lû 'dshi, 11) 'gku 'll 'ddu 'baw 'shii 'nggû 'nä, 12) 'l'chung 'dtr 't'khi 'gyu 'wüa 'lêr 'p'ue 'dngaw 'dta.

Page 9

Rubric 1) 'Shi 'l'k'o 'ü 'lo 'ss 'ss, 2) 'ndshêr 'mûn 'gso 'ngaw 'lâ 'gkiy, 3) 'ddu 'baw 'gkv 'khyii 'nä, 4) 'lâ 'bpa 'gyi, 5) 'haw 'zi 'yi, 6) 'dgyii 'dto 't'ä 'dgyii 'lâ, 7) 'lâ 'bpa 'ssu 'ss 'nä 'dgyii 'gyi, 8) 'lâ 'l'k'o, 9) 'ddu 'wüa, 10) 'dso 'dgyu 'lû 'dshi, 11) 'gku 'll 'ddu 'baw 'shii 'nggû 'nä, 12) 'l'chung 'dtr 't'khi 'gyu 'wüa 'lêr 'p'ue 'dngaw 'dta.

Page 10

Rubric 1) 'Dto 'lâ 'gkiy 'l'daw 'nä 'dgyu, 2) 'gkiy 'zi 'mba 'zhu 'bpa, 3) 'nón 'dngaw 'zi 'mba 'dgyu 'dtv, 4) 'wüa 'lû, 5) 'gko 'p'u 'ss 'ss 'gkiy, 6) 'ssaw 'zhi 'dso 'dtv 'nv 'dtv 'mbô, 7) 'ma 's'êr 'z't'o 'bpô, 8) 'dso 'dtv 'nv 'dtv 'mbô, 9) 'mi 'dso 'nyi 'ndaw 'l'dso 'dtv 'nv 'dtv 'mbô, 10) 't'a 'zhi 'ho 'shii

Page 11

Rubric 1) 'Nông-lô 'mûn 'lâ 'ssaw: 'Nông-lô below invite: 2) 'd'da 'zhi 'shii. 1) 'Ddu 'tsi 'zo 'mbbu 'nä 'gko 'ss 'tsi 'ngu, 2) 'nyi 'ndaw 'zhi 'dtv 'p'a 'lêr 'shii 'nä, 3) 'd'tu 'nv, 4) 'nd'a 'za, 5) 'khyu 'yu 'd'tu 'bpa 'd'to 'ts'aw 'la, 6) 'dsâ 'ssu 'za 'tsi 'za 'yi 'lbôr 'zhi 'dtv.
Page 12

Rubric 1) "P'a 'lēr 'dtv 'nā 'lo 'bbūe 'nd'ā 'za, 2) 'Khyu 'yu 'dtū 'bpu 'dto 'ts'aw 'la 'dsā 'ssu 'za, 3) 'ts'ū 'za 4) 'dto 'dtēr 'zhi 'dtv 'p'a 'lēr 'shi 'nā, 5) 'bpa 'ss'o 'nd'ā 'za, 6) 'khyu 'yu 'dtū 'bpu 'dto 'ts'aw 'la, 7) 'dsā 'ssu, 8) 'za 'ts'ū 'ngu 'dto 'ssi 'zhi 'dtv, 9) 'p'a 'lēr 'shi 'nā, 10) 'gko 'gkaŋ 'nd'ā 'za 'ssan 'dtū, 11) 'bpu 'dto

Page 13

Rubric 1) 'ts'aw 'la, 2) 'dsā 'ssu 'za 'ts'ū 'ngu 'na 'ts'ā 'zhi 'dtv, 3) 'P'a 'lēr 'shi 'nā, 4) 'aw 'zā 'nd'ā 'za, 5) 'khyu 'yu 'dtū, 6) 'bpu 'dto 'ts'aw 'la 'dsā 'ssu 'za, 7) 'ts'ū 'ngyù 'khyu 'ss'o 'zhi 'dtv, 8) 'p'a 'lēr 'shi 'nā, 9) 'gyu 'ts'ā 'nd'ā 'za 'khyu 'yu 'dtū, 10) 'bpu 'dto 'ts'aw 'la 11) 'dsā 'ssu 'za, 12) 'ts'ū 'ss 'bā 'zhi 'dtv,

Page 14

Rubric 1) 'p'a 'lēr 'shi 'nā, 2) 'ssaw 'zhi 'nd'ā 'za 'khyu 'yu 'dtū, 3) 'bpu 'dto 'ts'aw 'la 'dsā 'ssu 'za, 4) 'O 'shi 'ndēr 'mā, 5) 'lo 'dtv 'shi 'nggū 'mā 'lo, 6) 'b'a 'dto 'bpā 'mā 'lo 'b'a 'dto 't'i 'ddo 'ma, 7) 'llū 't'ū, 8) 'ngaw 'dto 'ngaw 'ma 'zhi, 9) 'dtv 'lv 'dtv 'lv 'mi 'ddo 'dtv, 10) 'p'i 'lv 'p'i 'lv 'khyu 'zdī 'p'i; 11) 'k'o 'yi

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Rubric 1) 'khyu 'dto 'yu 'dtv 'lā, 2) 'tsēr 'ngu 'dzhu 'yu 'haw 'yi, 3) 'haw 'ddaw 'dto 'lo 'nddū 't'o 'shu, 4) 'mi 'ndēr 'lv 'gyu 't'o 'bpa 'shu, 5) 'non 'haw 'yi 'k'u 'gyu 't'o 'shu, 6) 'k'o 'yi 'khyu 'dto 'yu 't'o 'shu;

7) 'Mb'a-'mi 'dshi 'p'u-'la 'bpū: (escorting the gods after the lighting of the lamps:)
8) 't'ā 'nyi 'na 'mbēr 'dta 'bpa 'yi, 9) 't'u 'dzhi 'k'aw 'la,

Page 16

Rubric 1) 'nyi 'dde, 2) 'ssi 'dsho 'zlā 'dtv, 3) 'dd'a 'shi 'shu, 4) 'mi 'ngyū 'zwā 'yi 'lēr 'wū 'la, 5) 'ngyū 'zmā, 6) 'ssi 'bpa 'gkv 'yi, 7) 'dd'a 'shi 'shu, 8) 'dgyu 'nnū 'mā 'bpa 'non 'nw 'wu 'dto, 9) 't'ū 'mā 'ssu 'non, 10) 'bpa 'sōo, 11) 'dzu 'shi 'la, 12) 'ma 'ndshi 'llū 'ddv, 13) 'dd'a 'shi 'shu, 14) 'khyu 'lo 'nv 'ddv 'ngyū 'la 'nā, 15) 'p'a 'wūa 'la 'ma 'ma,

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Rubric 1) 'non 'gkyi, 2) 'dd'a 'shi 'shu, 3) 'p'i 'nddū 'dto 'khi 'ma 'bpa 'ddv 'ss'o, 4) 'bpā 'ss'o 'ts'o 'bpa, 5) 'dd'a 'shi 'shu, 6) 't'ū 'sso 'ddaw 'wūs 'shou 'bpa, 7) 'khi 'lo 'la 'ma 'yi 'ddo, 8) 'k'aw 'ndu 'khi 'lo 'dto, 9) 'p'a 'ddo 'bpa 'ddv, 10) 'yi 'nug 't'u 'dto, 11) 'ssi 'dsho 'khi 't'u, 12) 'lā 'gkyi 'ssu 'non 'dto, 13) 'haw 'yi 'sso 'non 'mba, 14) 'dta 'bpa,

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Rubric 1) 'yi 'ddaw 'ggū 'dzu 'bpa, 2) 'dshi 'baw 'ndū 'ndshēr 'dtv 'ddu 'bpa 'ler 'shu;

3) 'mb'a-'mi 'zlā 't{o 'shu = let the lamp protect us; the deceased on high is pleased, below 'sau = the life god let him have 'nnū and 't{o = seminal ejaculation and (womb) posterity.
The title of this manuscript as well as the text is written in ᴱ⁴غو⁻¹باوا characters. Tradition relates that they were invented by the disciples of ᴸ³دو⁻¹مبا ᴱ³شی⁻¹لو (gShen-rab(s)-mi-bo); this is I presume a legend. ᴲغو⁻¹باوا characters are only used in transcribing ᴲʰوَا⁻²لی، the ᴴ¹نا⁻²کھی term for Dhāraṇī, though simple pictographs are also employed in transcribing them as for example in ᴰŒ ᵴ۵م٤ند ۴ددوا حگع ᵴ۵مبأ⁻²می ᴲدوš ین. The manuscript in question, the third page of which is here reproduced and transcribed is no 2820, and is used at the ᴲشی⁻¹لو ᴲنوا ceremony as well as at ᴲژی ین. It consists of 28 pages of text. The first page has below each character a decorative symbol or letter which comes close to the Tibetan vowel mark for “u”. It cannot be and is not read, but serves as an adornment only. Some, but not in this ms., have such decorative vowel marks, similar to the Tibetan vowel “o” superimposed on the ᴲغو⁻¹باوا character which is of a later date.

That the ᴲغو⁻¹باوا script is old can be ascertained from dated ᴴ¹نا⁻²کھی manuscripts, of which we know the ᴲدو⁻¹مبا’s name who wrote them, and whose descendants are still alive. I refer to the famous ᴲدو⁻³لا mss., all of which are beautifully illuminated on the first page. The ᴲدو⁻³لا brothers, (there were three) all of whom were ᴲدو⁻¹مbas, lived during the Ming dynasty. See MBC, p. 72, note 182.

Our ms., originated from the ᴲدو⁻¹مبا of ᴲنوا⁻²یُ⁻³کُو the last village on the Li-chiang plain, at the foot of the Snow range (Yü-lung Shan or Jade dragon mountain). A photographic copy is in my possession, the negative (microfilm) is in the Library of Congress, Washington D. C.
The third page of ms. no 2820 is here reproduced and transcribed:

Transcription

The words ²p'u-la mean god, gods, (personal god, the Tibetan pho-la) the ending ³khyu ²ts'ä ¹lo is equivalent to the Tibetan phyag-htshal-lo pronounced chha-tshe-lo = I salute. See NNCRC, Vol. 2, p. 713.
Like the foregoing books, this also contains Dhāranī and is chanted after \(^*\text{Mb'a-mi} \)dshi. It is ms., no 1230. Neither the title nor the text is translatable. A photographic copy is in my possession while the negative (microfilm) is in the Library of Congress, Washington D.C. While ms., no 1230 is written in \(^*\text{ggö-baw} \)characters, another in my possession no 4214, acquired in 1942, is written in simple pictographs interspersed here and there with a \(^*\text{ggö-baw} \)letter. In the division of Far Eastern Manuscripts of the John Rylands Library of Manchester, England, there is a collection of some 150 \(^1\text{Na-khi} \)ms., as reported by the Librarian Prof. E. Robertson. He kindly sent me at my request photostats of title pages of such as were complete, and of others the first pages. I have been able to identify a number of them, but of the majority the titles were illegible. So far I have not been able to examine their collection.

Photostat no 12 of their collection is identical with this ms., only the \(^*\text{ggö-baw} \)letters are superimposed by the Tibetan vowel mark o which has no bearing whatever on the reading of the title, and they are merely there for ornament. While the last symbol of the title of our ms. no 1230, is a pictographic one, that of the John Ryland Library is a \(^*\text{ggö-baw} \)character.

The text of this book enables us to learn that the Dhāranis are pronounced by \(^*\text{Shi-lo} \)gShen-rab(s) and other deities, they are in all probability the mystic formulae of these deities, like Om mani padme hum is of Chenrezig. The deities mentioned in this book are however all Bön gods.

On the first page, in the first rubric we have the often used formula \(^*\text{Yi-ma} \)followed by \(^*\text{Shi-lo} \)'s Dhāranī \(^*\text{Ngv-wuá} \)\(\text{llü} \)mbe \(\text{bbüe} \)la \(\text{khyutz'-lo} \); la \(\text{llü} \)\(\text{ggü} \)bpö \(\text{p'u} \)yi; \(\text{na} \)\(\text{llü} \)dtü \(\text{dzö} \)ssä \(\text{kkö} \)la; \(\text{la} \)dto ch'ung \(\text{mbbü} \)la; \(\text{nyi} \)mun \(\text{gv k'o} \)t'o

Page 2
\(\text{ddho} \)\(\text{p'i} \)lür \(\text{t'o} \)\(\text{ma} \)\(\text{bpa} \)\(\text{na} \)\(\text{dta} \)\(\text{dta} \)\(\text{bbüe} \)ggü mi \(\text{ggü} \)nuñ; la ssä \(\text{kö} \)wüa shi la ssañ; mbu k'o gko ggü ssä kkö la, gko ssañ \(\text{na} \)nuñ shi ggü la; ddv ggü bpö ssä t'u lv ssañ; o

Page 3
\(\text{mbbü} \)dtü ngö la bpa yi; yi ddo la yi dtü ngö dto wüa shër; dtü ngö \(\text{na} \)t'o ma ddaw bpa ssä k'o ngö la t'u lv ssañ; ssaw llü dtü ma ssä kkö la; dtv nun k'o t'u lv ssañ;
Zhi mā Funeral Ceremony of the 1Na-khi

Page 4

Zhi mà Funeral Ceremony of the 1Na-khi

Page 5

Page 7 in appears the deity Ng–la–gko–bbii followed by his Dhārani. On page 12, rubric three occurs again Ndii–ch’ou, and in rubric six Shi–doo. The last rubric of page 12, and the first on page 13 contain the name of Ssa–zhi–ma–(‘muān)ngu7 followed by his Dhārani. On the same page appear the names Dtii–mun, P’a–doo, and Ngo–gyu.

On page 13 occurs Lā–ch’ou6 and in rubric six again Ngv–la–gko–bbū followed by the formula ‘t’u–l ‘ssan.


NOTES

1 Dtii mun or Dtii–mun is the realm of the brute world, where man can be reborn as an animal. It is the Tibetan Dud-hgro, pronounced dü–dro, and the Sanskrit Tiryak. See NNCRC, p. 84, note 18.

2 Shi–doo is the realm of Nyi–wuā or hell, where man can be reborn as a hell-being. See l.c., p. 86, note 23.

3 Ngo–gyu written but actually pronounced Ng–gya, is the realm of the Asura world or the realm of the titans continuously engaged in warring against the gods. See l.c., p. 86, note 26.

4 Ndii–ch’ou or Yi–ndaw is the realm of the Preta or ghosts, the Tibetan Yi–dwags. See l.c., p. 86, note 29.

5 P’a–doo or Bū–dˇi–szi–ludy, the realm of the human world in which man can be reborn. See l.c., p. 86, note 31.

6 Ngv–la–gko–bbū also written Ngu–la–gko–bbū, his wife is called Ngv–(Ngu)–la–gko–mun. They are figured on the Hā ‘shi ‘p’i q. v. See l.c., p. 131, note 111.

7 He is one of the five Khyū–zhēr ‘pō–mbō, the maternal uncles of Dto–mba Shi–lo See NNCRC, pp. 127, 151, note 167.

8 The Lā–ch’ou are demons, actually the personifications of evil acts committed by the deceased during his life time. After his death they bar his way. See Lā–ch’ou ‘ndshi in this hook, and SNL, Pt. II, pp. 45–55; also NNCRC. pp. 747–754.

9 The ending of this Hoa–illü or Dhārani is ‘sso–wuā–haw it is the Sanskrit svā ha.
Neither the words ⁵ts'ā ⁵dzu nor the text is intelligible. The ms., is written in ᵃgō-ᵇaw characters and consists of Dhāraṇī chanted after ᵃMb’a-ᵐi ᵈdshi with all the other ms., containing magic formulae. This particular one is prefixed by the name of ⁵Shi-ˡ₀ or ⁴gShen-rab(s), which would indicate that the magic formulae were once pronounced by ⁵Shi-ˡ₀ or are his own mantra. The ms., is no 1451 and is in the Library of Harvard-Yenching Institute, of Cambridge, Massachussetts.

Another ms., no 4215 is written in white ink on black paper, it has been impregnated with charcoal dust, and has a most unpleasant appearance; it is chanted at night. The text is written in ᵃgō-ᵇaw or syllabic characters. On the first page on the left, a space has been ruled off, usually reserved for a miniature, this is occupied in our manuscript by a mystic diagram, similar to Taoist Chinese charms from which it has been introduced. There are no special standard types of these charms, but they are invented for the occasion by the Taoist priest. In the John Rylands Library of Manchester, England is a ms.; which belongs here, a photostated title page of which bears the no 10.

The ²dto-ᵐbas can give no explanation whence they derived these mantras. nor what their meaning is, only that these sentences are able to banish demons or bring them under the spell of the ²dto'mba. This much is understood that by chanting them the road which lies ahead of the deceased and which he must travel to finally reach the 33 realms of the gods, is cleared for him of obstacles in the shape of demons, etc.

In the Library of Harvard-Yenching Institute of Cambridge, Massachussetts is a ms. of the same title, it is no 1732, and is written in simple pictographs. All the formulae endings are again ᵃkhyu-ᵗˢʰä-ˡ₁ = I salute. ⁵Shi-ˡ₀ appears as do the names of the various realms in which man may be reborn as (on page 12, rubrics 9–10) ¹Ndü-ᶜʰ’ou, ⁵Shi-ˡᵈᵈo, ²Dtü-ᵐuⁿ, ¹Ngö-ᵍyu and ¹Pa-ˡᵈᵈo, followed by the formula ᵃkhi ᵃbpä ᵃᵗ’u ᵃlv ᵃssan.

Other names appearing in the text are ¹K’o-ᵗˢʰä-ᵗˢʰä-ᵐbu followed by the formula ᵃch’wua-ⁿä-ᵗ’u-ˡv-ˡssan, on the same page in rubric six, ᵃSsä-ᶻhí-ma-(’muàn) ᵃng, also with the formula ᵃch’wua ᵃⁿá ᵃᵗ’u-ˡv-ˡssan, he apparently controls ²Dtü-ᵐuⁿ. He is followed by ⁴Na-ˢsä-ᶜʰ’ung-ˡlu who controls with the formula ᵃch’wua-ⁿä ᵃᵗ’u ᵃlv ᵃssan the ᵃNgä-ᵍyu realm. In the last rubric of page 25 is the name of ²Gv-ˢsä-ᵏ’o-ᵐba followed again by ᵃch’wua-ⁿä
ʻt'u ʻlv ʻsən (page 26, rubric one) and the realm of ʻP'a-ʻddo. In rubric three of the same page occurs the name ʻSso-ʻyi-ʻdzî-ʻgv also with the formula ʻAʻwua ʻnä ʻt'u ʻlv ʻsən, but not the name of a realm. ʻNgw-ʻla-ʻgko-ʻbbû occurs in rubric seven of page 26 with the formula ʻgko ʻla ʻt'u ʻlv ʻsən. The name ʻK'o-ʻyi-ʻgko-ʻbbû appears on page 28, rubric seven. The remainder is written in ʻggo-ʻbaw letters.

NOTES

1 Nothing is known of this deity. For explanation of other names occurring in this text see notes under ʻSso ʻk'o ʻdto ʻts'an.
The 3Müen-l't'u or funeral wand (fig. 1) is the symbol of authority of the 2Lo-ch'ung-ndaw-khū as the chief officiating 2dto-mba at the 2Zhi 5mā funeral ceremony is called. He is usually an older man and wears at the chanting of this book a large black felt cloak which comes to his knees, and on his head a large black hat of the same material. The brim of the hat is very large and gives the wearer an extraordinary appearance.

When he chants this and the second part called 3man-chung (= tail adjoin) he stands as described above before the coffin holding in his right the funeral wand. The book does not relate of the origin, etc., of the staff but contains a sermon which is preached as one might say to the deceased. He recounts the experiences which a 1Na-khi may have on his way to the great beyond, and admonishes him, and instructs him, where to go, what to do, and how to behave.

Fig. 1: 3Müen-l't'u the 1Na-khi Funeral Wand (1/4 natural size)

Explanation of Figure 1

The 1Na-khi Funeral Wand called 3Müen-l't'u is carved out of pear wood, the upper fifth section is triangular, the front side shows the 2Ddv-p'ër Khyu-t'kyu or Garuḍa, the Tibetan Khyung; on the left face is the 2Ddv-p'ër Sai-nggū the mythical lion, the Tibetan Seng-ge, and on the right the 2O-hār 2Müan-ndshēr = the blue power of the sky or the Dragon, collectively they are called 1Mbēr-t'kyu-t'sṣi-t'sso and form a Trimurti.

On the second section from top are three syllables, the front face shows the syllable Om, on the left is the syllable A, and on the right Hūm, a mystic formula used also by the unorthodox Lama sects.

The last section is quadrangular and has the Swastika on three sides, on the fourth is a lion's head with a small bell and to this is attached the 2Gkv-abu, i.e. five strands of five different colored silks, red, white, blue, black and yellow, representing the five elements of which man is composed.

After the funeral the 3Dto-mba breaks off the top and throws away the bamboo cane to which the carved part is attached, the latter is preserved.
The title of the book is written variably but usually we see a hand grasping = 'szü, the staff or wand, followed by the symbol for bone = 'ő, here standing for 'ő = staff. 'Müen means bamboo, and as the lower part which is later broken off is of bamboo, 'ő apparently has reference to the jointed nature of the staff. Below the 'ő symbol we have the claws of a bird of prey with an object in its talons, this is called 'szü = to grasp, to seize.

The manuscript here translated is no 1050 and is in the Library of Harvard-Yenching Institute of Cambridge, Massachusetts, as is the second volume or 'man-'chung, no 2076. During the second world war years I acquired three other mss., bearing this title as nos 8013, 8014 and 8015; these are in my private library.

There are mss., bearing the title 'Mien-'t'u 'ts'Er-'esu (lii 't'u or the origin of the 33 'müen-'t'u, but these belong to the 'Khi 'Nv funerary ceremony performed within three years of the death of a person.

_Translation of text_

_Page 1_

**Rubric 1** When the deceased dwelled in the land like the poplar and the pine of his generation, 2) the white crane was his brother, and the black duck = 'mba-'na was his sister, the Stone pheasant and Amherst pheasant and the deceased were of one nest (they were contemporaries) 3) and so were the boar and the bear in the deep shade of the forest. 4) Those born in the house of stones are his brothers and those dwelling in stone courts below, his sisters. 5) You deceased are unable to hear, use your finger and remove the wax from your ears, use the palm of your hand against your ears moving it to remove obstructions, then you will hear well. 6) You have eyes but are unable to see, brush your hair back from your eyes after which you will be able to see. Rubrics 7-9 are no more understood. 10) When the sun rises the crow will come and give you three welcome messages; 11) in the evening the cuckoo will give

_Page 2_

**Rubric 1** you three welcome messages. 2) You are to go to your grandparents, 3) you have been given everything to take with you, wine, food, bacon, and lean meat, white and black sugar, 4) a fast horse to ride, a pack animal, also a sheep and a cow to drive, 5) also a bow and arrow, go slowly (step by step) where the black rocks are; 6) your body and heart are of the same size (i.e. he is courageous), do not be afraid if you meet enemies; go as fast or as far as your feet can carry you; 7) put eagle’s feathers on your hat, then you will not be afraid of the thunder; dress in a tiger’s skin, and when you meet a tiger on your way do not be afraid; when the tiger sweeps the ground with his tail and stirs up the wind do not be afraid; 8) when you arrive between two villages, 9) be talkative and laugh, when you arrive at 'T'o-'mbu-'nyi-'ds'i-'ssu (where the pines grow on the spurs) and you are displeased go along without
pouting, do not thrust out your lips in sullenness or displeasure, and letting your saliva drip. 10) When you arrive at ²Boa⁻²mun⁻²nyi⁻¹ho⁻²dzhu be not displeased (pout your lips) and do not weep nor sleep there; 11) this spur is not the only one, there are still three high others unknown to you, before you; as ¹La⁻¹mungan⁻¹la⁻²dsaw⁻¹mbu, ¹Gv⁻²mungan⁻¹gv⁻²dsaw⁻¹mbu and ²Muan⁻²llü⁻²gko⁻²dtü⁻¹mbu (where the cranes rise) (the others are spurs on which the tigers and bears scratch = ²dsaw).

Page 3
Rubric 1) Over these three unknown high spurs, cross as fast as a tiger; 2) there are still three other lands before you as ¹Bpū⁻²bä⁻²ngyū⁻²llü⁻¹dü, ²Ngyū⁻²bä⁻²ssaw⁻²llü⁻¹dü, and ²Dzi⁻²k'o⁻²shu⁻¹t'o⁻¹dü, over these cross as fast as one rolls wool with ones feet over a mat (when making a felt) and a plow plows three furrows on the land. 3) There are before you three unknown great waters to cross, 4) as ²Wuan (= left side) ²ggo⁻²sau⁻¹gyi⁻¹ddü, ¹Yi (= right side) ²ggo⁻²ngu⁻¹gyi⁻¹ddü, and ²Muan⁻²llü⁻²sau⁻¹gyi⁻¹ddü cross as fast as the otter. 5) When a man is born he will change on death into a 'Zhi⁻³mu⁻²llü⁻²ssii (= snake dead arrow (see ²Ssaw⁻¹la⁻²ä⁻¹bpa ³nv of ³Dto ³k'o or ³Shi⁻³k'u ³dter⁻¹bpö) there is nothing wrong about this; like the bird ²Lo⁻¹na (= black throat) you deceased become like it (black) there is no wrong, (the bird cannot change its black color, you are dead (black) and that you are unable to change, that is just and there is no mistake about it. 6) For three good deeds performed while alive, 7) when dead you are repaid for the same, you have been rewarded for the same. 8) When we perform ²Khi ³Nv we use a juniper with white roots to repay the deceased; 9) when we perform ²Zhi ³mä we use a white-rooted ²bbüe (Artemisia, a purifier) to repay the deceased (this must refer to a custom of which the ²dto⁻¹mbas are now ignorant); repaying with a ²bbüe is accomplishing the custom; 10) the custom of the Tibetans the latter taught to the ¹Na⁻¹khi, the ¹Na⁻²khi taught the custom to the ²Boa and the ²Boa to the ¹O, 11) they follow in each others footsteps.

Page 4
Rubric 1) The ²Lo⁻¹ch'ung⁻²ndaw⁻¹khü says to the deceased, heaven gave you your head, your eyes you received from the ¹P'ër, your teeth you received from the ¹Ssaa, your lung you received from the sun, your liver from the moon, your bones from the rocks, your flesh from the soil and your blood from water, 2) your heart you received from the gods, meditate on the gods, you had a body, and hair like a tree its leaves; 3) I, the chief and ²dto⁻¹mba, sprinkle you with the celestial water of life (Amrta) 4) whereupon your ears can hear, your eyes see, your mouth speak, eat and drink, your hand move, and your feet walk; 6) you have arrived in the realm of the ²Ö and ¹Hä (= gods), where once born you will not die again. and your soul is now at peace. The next two rubrics are no more understood. 9) The son of the deceased used a sheep to exchange it for 'nnü (the power or vigor of seminal ejaculation and grain for the power of conception (vaginal reception);
**Page 5**

**Rubric**

1) like one takes the foam of the water or a flower of a tree, 2) or the green leaves of a tree . . . ? 3) so when the 'dto-mba chants, let there be given us vigor of 'nnü and let there be given from the hand of the 'dto-mba ıō, let the 'dto-mba see the ıō (make sure that there is ıō female vaginal reception). 4) The ancestor opens the gate of silver 5) but the non-ıō gate he does not open, 6) the grandmother sells the gold, but non-ıō she does not sell (the idea is that let the silver and gold leave the home of the deceased but not the qualities, personalitieis, power, 'nnü and ıō leave the home). 7) The bear is born in the valley and the bear builds the house of the deceased, the bear gives the deceased food and meat to eat; 8) but the deceased does not know of the existence of the bear². 9) The juniper is born on the cliff, but it does not know the cliff, the pine tree is born on the mountain spurs, but the tree is ignorant of the spur. The fir tree is born in the alpine region but it is unconscious of the alpine meadow. 10) You deceased have to cross nine snow mountains, and as your feet would ache we have given you a horse to ride, then your feet will not be sore; you will have to cross nine streams and your feet would be cold, we have built bridges for you, then your feet will not suffer cold. 11) When the 'P'er (= Tibetan) is born the 'Na-khi is born also, when the 'Boa is born there is also born the 'O. When the turtle dove sees the light of day the summer rains have also arrived; when the pine is born the oak is also born.

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**Rubric**

1) Male and female obtained three kinds of bitterness, they had their fill of them, sickness, old age and death. 2) When the 'P'er perform a funeral ceremony they use a large fate (animal offering); 3) when the 'Na-khi perform a 'Nv ceremony, they prepare many victuals (much food) and not a small amount. 4) While alive you deceased obtained (experienced) three impurities, but after your death you obtained three purities (after the performance of the 'Nv ceremony). 5) While alive you experienced poverty and after death (after the performance of the ceremony) you became rich. 6) While alive you were hungry (one could look into your stomach) after death you received butter. 7) On high there are three kinds of poverty, the wind dives the cloud, and the latter after the rain, such bitterness you do not experience. 8) At the foot of the mountain, where the sun penetrates, the icicles melt, and at night the moonlight breaks them and they freeze again, such bitterness you do not know. 9) In the day time the 'Hoa-p'er flies up the mountain in search of food, and in the evening it descends into the valley for water, such bitterness you do not know. 10) The meaning of this text has been lost. 11) Below there are three kinds of bitterness which you will not experience, as sleeping or sitting in the water, etc. etc.,

**Page 7**

**Rubric**

1) or roosting upside down like the 2Lo-na, 2) or like the wild black boar exposed to rain, wind and hail, such bitterness you do not know. 3) Like
being alone in a large house, like having stones in your shoes, or splinters in your eyes, when you have to go to work and feel not inclined to do so; when husband and wife are in discord, such bitterness you do not experience. 4) To experience great hunger, 5) and to have no food. 6) Like soldiers who have no food or not enough, or a home without food, that is bitterness. 7) All this kind of bitterness is now behind you and you are rich, but you are not able to take them with you, 8) like your fields, your houses etc.

Page 8
Rubric 1) Your grain and your uncultivated as well as rich lands. 2) When the father rears a horse, the son is the first to ride it; 3) when brothers fight about the home and lands, when the father divides the property, this is not fair nor proper. 4) When the mother spins the wool, and the daughter is the first to wear the beautiful dress. When the mother sends forth the daughter in marriage, the latter quarrels with her mother about the number of gold and silver dresses she should receive. 5) . . . 6) When the 'Å-gv (= uncle) and 2dze-ğugh (= nephew)7 drink wine together and smash the cups, 7) and then fight, this is not proper; etc. etc. etc.

Page 9
The entire page is devoted to quarrels and fights between animals, as horse and plow oxen, cows and sheep, a man having intercourse with his wife from the rising of the evening star till the rising of the morning star and then separate in discord; etc. etc.8.

Page 10
Rubric 1) You have now lost all riches but you now gain advantages 2) like arriving on the top of Mount Kailas, at the Wish-granting tree, on the shores of Manasarowar, and at the golden rocks 3) where the gods reside at 'Hä-yi-γyu-k'u-μbu; if there are no yak with white tails up there, there are other animals with them. 4) There are also fine grains, fine shoes and clothing and you will lead fine horses. 5) Once a suit of clothes is sewn, it will remain forever beautiful, it is a land where once grain is sown, there will be enough to eat forever; where milk is used instead of water, where without doing work there is plenty to eat, where there are nine kinds of food such a land is this. 6) There you need not carry loads, but it is a land where all can be drawn on wheels. 7) . . . 8) Where, when a horse is born in the evening, it is large enough to be ridden in the morning. Where, when an ox is born in the evening, it is big enough the next morning to be used for plowing. 9) Where, when a sheep is born in the evening on the alpine meadow it is large enough to be sheared etc. etc.

Page 11
Rubric [The first two rubrics are no more understood.] 3) Where after plowing and sowing the white rice can be seen at once, and where the wine flows like water in a trough. 4) As fast as one eats one’s food with the chopsticks. 5) So
fast does the Life god (= Ssu) separate the deceased from the living. 6) When 1Ts'o-2žū-3llū-2ghūh descended from heaven he dwelt in the land of men, he was rich, 7) to the left and right he had thousands of relatives. 8) When he was born he did not think of dying. 9) He brought everything with him but forgot to bring the medicine which prevents death.

Page 12
Rubric 1) When 3Ts'ā-1khū-2bu-1bu-3mi* descended, she drove down all kinds of animals but not the 2Lū-1shwua-2k'a-2mā-1gkuit hence the horses' hoofs were diseased and they died. 2) You need not work, you need only to go and eat; 3) you need not lay traps, you need only to go and look where animals trapped themselves. 4) ...? 5) Go and eat the golden leaves of the trees and drink their golden dew; the gods of heaven call you like the eagles and the neighing horses. 6) If you are unhappy do not weep. 7) It is the fate of the 8dsI-2li1 to be always on the land, 8) and that of the crow to sit on the houses, of the dragonfly to be in the valley, and for the butterfly to be on high. 9) It is the fate of the sun to rise over the spurs, and the moon to set over them.

Page 13
Rubric 1) It is ordained for the stag to roam over the spurs, and for the tiger to romp over the high mountains. (In ms. no 8015, these passages occur, p. 16, rubrics 9 and 10: It is appointed for the stars to set over the mountains and the 8shēr-8ho12 to set over the land. For the white wind to blow from the mountains, for the otter to be in the streams and the 8mb'a-1hō12 to be in the lake),

Page 14
Rubrics 1–5) and for the white crane to be among the clouds, and as they, so are you to go to your parents, to your first, second and third generation, to where your ancestors dwell. You must not make enemies with them. At this ceremony you are given food, wine, etc., take your fill; it is the custom to give 9 ounces of silver to the 8dto-1mba in case the deceased is a man, and seven ounces of silver in case of a woman; there is no mistake. It is like splitting rocks, and the gate of the dead is now closed.

NOTES
1 This is called 1gv-1gyi or bear house; this house (two short forked poles with a pine branch across) is erected at the 2Khi 2Nv ceremony by the 8dto-1mba disguised as a bear for the deceased, that is for his 8nv = effigy consisting of a pine branch. The house is erected in the 2Khi-2nv 1'da and the 8nv = effigy-pine-branch is placed in the centre, standing upright, but after a sheep has been killed it is laid down flat.
2 The 2Khi 2Nv ceremony is based on the story of 2Gkaw-1lū-2tsuüi who was devoured by a bear. His belongings, that is his bow and arrow etc., were found near a pine tree. His sons took a pine branch shaped it into human form, cut eyes, nose, mouth into the wood, leaving the leaves (needles) on top as hair. This was substituted at his funeral, for his body was gone. See also NNCRC, p. 780, note 1020.
The 'Boa and 'O are two tribes who live in the former lama kingdom of Mu-li north of Li-chiang in Hsi-k'ang province. The 'O especially live in the valley of the 'Shu-igy, the T'ieh Ho, a tributary of the Yangtze, they are always mentioned together.

In Li-chiang district there is a deciduous oak Quercus griffithii which always grows in company with the 't'o 'ndzër or yellow pine Pinus yunnanensis, hence the reference.

The 'Hoa-lp’ër is the Tibetan eared-pheasant Crossoptilon Crossoptilon Crossoptilon; it inhabits the upper slopes of the snow range where it roams in flocks of 10 to 15 in search of food. Legends are connected with it. See SNL, part I. pp. 31–33, Plate 12. Also NNCRC, p. 185, note 288.

It is not known what bird the 'Lo-'na represents; the name means throat black; when it roosts for the night it does so upside down.

Also called 'A-'gv, he is the maternal uncle, and in ancient times a very important personage as he took the place of the father, as is still the case in Yung-ning northeast of Li-chiang among the Mo-so, who there call themselves Hli-khiin and whom the 'Na-'khi call 'Lü-'khi. See l. c., p. 315, note 695.

This is depicted thus.

She was the wife of 'Ts'o-2zü-3llü-3ghugh, see l. c., p. 145, note 147; also MBC, pp. 71–88.

See notes 32 and 33 of 2Ts'yi 3gk-3shu 3la.

The 'dii-3li is the wag tail, a black and white bird always along water courses, and on flat lands. It is Motacilla alba hodgsoni.

The 'shër-3ho is a constellation of seven = 'shër, stars, a part of Ursa major. The 'Na-'khi consider them as females. It is the Chinese tou 頃, the dipper.

'Mb'a-hö or red duck is Casarca ferruginea, also called by 'Na-'khi colloquially 'Mb'si-'shim'o-3mb'a-3llü-3mä.
In the mss. 8013, 8014, 8015, this part is also found while ms. no 2076 does not contain the first part. Here also belongs ms. no 43 in the John Rylands Library of Manchester, England.

The text is continued in our ms. no 2076 on page 3, rubric 5. The deceased is further prepared for the road and his life is recounted from boyhood to manhood.

Page 3

Rubric 5) You are now ready to go; when the crane prepares to rise and to fly to the clouds it shakes its plumage, spreads it; the black duck when it is about to rise from the lake raises its crest, and the tiger smoothens its stripes when it is about to romp to the high mountain. (This is now repeated for every animal the 'Na-*khi are acquainted with.)

Page 4

Rubric 1) So you, like these creatures, prepare your shoes, your winged hat, your bow and arrow (if a woman her fine clothing). 2) When the horse is about to go, it is saddled; and the ox when ready to go plowing is given the yoke. 3) When the wild animals flee it is on account of 'Llü¹ and the dog; 4) if a bird rises it is because of the eagle and the crane; 5) and when the stags flee it is because of lurking tigers and leopards. 6) It is the 'Dto-*mba and 'P'a² who cause the demons to rise and to flee. 7) So you deceased arise, you are escorted to where your ancestors of three generations dwell.

Page 5

Rubric 2) One day when you were 12 or 13 years old you quarrelled with other boys, played wild animals, or dogs chasing wild animals. 3) You played with white and black pebbles, rode a hobby horse made of bamboo. 4) When you were 25 years old you went to cut the green bamboo in the valley, you went to fetch water. 5) Before the summer rains came you built a house, went to cut firewood, split the wood for shingles and boards; you laid traps for wild animals and herded your sheep on the alpine meadows.
Page 6

Rubric 1) You plowed your fields 2) and had sexual intercourse with your wife on the bamboo mat. You both lived close together like the horse and its mane, like the Yak and its horns, like the sheep and its white wool, and the boar and its fangs. One day 3) when you were 45 years old you and your friends ate good food, drank good liquor, and when you were hungry ate your food with chopsticks. 4) You put pounded walnuts, salt and butter in your tea. 5–6) Wherever your feet had carried you, you will again revisit all those places. Although you are not the black eagle, you must repay heaven, you are not the ḡko-'la-2ma (= the female eagle) you must repay the earth; you are not the white crane you must repay the clouds (for the rain); you are not the black duck you must repay the lake.

Page 7

This is all allegory.

Page 8

Rubric 5) You are not the tiger who romps over the high mountain, yet you must repay the high mountain when you arrive there; 6) you are not the stag, but when you arrived on the spur, you must repay the spur. 7) You are not the Tibetan Nomad, but you must repay the road when arrived there. 8) When leaving the place where this ceremony takes place, on arrival where your ancestors dwell, you must repay the small and large roads, small and large spurs and small and large streams.

Page 9

Rubric 1) Go and see your grandparents 2) and parents, 3) go and see your lands (the clan name is now mentioned), the heaven above them, your house and fields. Places you have not been to before (are unknown to you), feel the heavens with your hands and the land with your feet, etc. etc. etc.

[The 2dto-'mba now interrupts the chanting and says the following which is however not in the book.]

“I the 2dto-'mba give you three written lines as follows: In the house of the ancestor, he with the white hair has died, one Ṣsu has died; the Ṣsu (= Life god) has changed into a snake. You deceased originated from the . . . clan (name of deceased now follows . . .). To the father (name is given . . .) and to your mother (name is also given . . .) grandfather . . ., and grandmother . . ., you are escorted to join them; to the ancestors of three generations you are escorted, also to the 33 realms of the gods. The road of the dead must now be closed.” 4) These three lines are given into your hand, we are not frightening you, you are not the only one (we all have to die). 5) One day to your grandfather and grandmother have been given the same three lines, and they were asked to protect the family, 6) and to grant ṣnū and ṣo. 7) Your parents were given the same and 1nnū and 1ō remained in the family. 8) You have been given now these three lines let 1nnū and 1ō remain in the family.
Rubric 1) like the leaves belong to the tree. 2) To heaven you must offer 'bu-1ch'érä, to the land lean meat, to 'Ngawa juniper and butter. 3) To 'Llü you must give a boar and a chicken. 4) From your house to where you are to go (on the way) give a yellow pig to the spirit of the middle road, to the spirit of the small road a dog, and to the spirit of the large road present a large white felt. 6) The guards of the road will not stop you, neither will the guards of the bridges you will have to cross, stop you. 7) You have no more enemies; 8) there are no more rocks in the path of your sharp sword (i.e., no more difficulties). 9) There is no dog in front of your horse to impede its way. 10) You are on the way to the realm of the gods, your body and soul are at peace and the mane of your horse is beautiful.

Rubric 2) 2Ghugh-1khü-2p'u-1mun (t'szí)° dressed in a t·p'u-2lu° garment, carried bow and arrow, he rode a fast horse, and drove a yak and half-breed yak before him, 3) and led a pack-mule behind; he opened a new road, you follow that road. 4) 2Ghugh-1khü-3no-1ö° rode a fast horse, he carried a quiver of the skin of the wild cat, bow and arrows, he drove cattle and sheep, he opened a new road, you follow the new road, 5–6) 2Ghugh-1khü-2bbü-1lä dressed in satin and rode an elephant and drove a waterbuffalo; he opened a new road, you follow the new road. [The deceased is now escorted from place to place.]

Rubric 3) Go like a fast horse, your father before you, your mother who had experienced much sorrow had gone before you, 4) do not dwell in the land of man, it is unclean, where if one does not work there is no food; 5) where if one does not herd cattle there is no milk etc. etc. 7) Go to where your ancestors dwell, 8) where you have food without working.

Rubric 1) Where you do not have to lay traps and yet snare wild animals. 2) Your body and soul are pleased and at peace, and your horse is beautiful. 3) On high be thou happy, but let the °Ssu (= Life god) give us or let us have 'nnü and 'ö. 4) It is the custom to give nine ounces of silver in the case of a man, and seven ounces of silver in case of a woman, this is the pronouncement of the °dto-1mba.

NOTES
1 'Llü is the spirit of the hunt. See NNCRC, p. 147. note 152, also p. 245. notes 460, 461; MBC, p. 102.
2 The °dto-1mba are the priests, but the °p'a are the genuine sorcerers. See NNCRC, p. 101, note 58. Schröder in his: Zur Religion der Tujen des Sininggebietes (Kukunor) (Anthropos,
Vol. 48, 1953), p. 236 discusses the fa-shih, who seem to be equivalent to the 'Na-khi 'Lü-bu or 'p'a who in ancient days were also women and are so depicted in the 'Na-khi mss., with flowing hair. Schröder's Gurum is apparently identical with the Tibetan srung-ma but they have nothing in common with the 'dto-mba who perform often long ceremonies lasting up to seven days. They do fight battles with the demons, after certain mss. have been chanted; these are sham battles and when a number of 'dto-mbas participate in a ceremony, they will pair off so to say at a dance, the leading 'dto-mba engaging the second in command, and so down the line till the last or minor participant has been engaged by the leading 'dto-mba. See RKMGMG, Plates 15, 16, 17. Also ANKSWC, Pl. 229; NNCRC, Plate 53. It may be remarked that there are many types of dances which the 'dto-mbas execute, depending on the ceremony and which deity has been invoked to assist suppressing which demon. Each god has his particular type of dance. In the Nāga cult it is the dance of the Garuḍa where the movements of a bird are imitated. Then there is the dance of the dragon, the dance of the lion, of 'Saw-yi-šu-de, 'Hā-ddü-tö-'p'er, of 'K'aw-'zhēr who controls the demons of suicide of 'Muʾān-'pō-đzi-šū who vanquishes the 'dtēr or headless demons, the dance of 'Dto-mba 'Shi-hō = gShen-rab, etc. See l. c., Pl. 27, and SOF, Plate 2. In the near future I hope to publish an exhaustive paper on the 'Lü-bu, their powers and performances.

3 The 'Na-khi have a belief that whatever places one has visited while alive, he will have to revisit them all after death; this they call 'boa 't'u, 'boa 'gůghī = sole put down, sole again (make the) circuit. The word 'gůghī actually means grinding, like a millstone going around the same place.

4 The meaning is that the deceased has to repay or bribe the guards of the various roads and bridges, in order to let him pass.

5 'Bu-'ch'ēr is a fleshless, boneless pig. For explanation see NNCRC, p. 314, note 687, also ANKSWC, Plate 241.

6 The 'Ngaw are spirits of victories. See NNCRC, p. 135, note 122; p. 140, note 133; p. 141, note 134; p. 202, note 318.

7 The general meaning is a beautiful horse and is actually read 'ts'u-'ızī. If the sentence reads: 'ts'u 'ızī 'mbu 'muān 'ızī this means = a beautiful horse with an ugly mane. This implies "to be ill at ease" it is an allegorical phrase, but never used colloquially.

8, 9, 10 These three men are the sons of 'Ts'o-zā-šū-gůghī q. v. the first became a Tibetan, the second a 'Na-khi and the third a 'Lü-bū or Min-chia, see l. c., p. 129, note 101: also p. 687.
This is the last book chanted on the evening of the second day. The deceased is told what may befall him on the road, whom or what he may meet and how to deal with them. It is a sort of briefing before he or she starts out on the long journey to the alpine regions or the grasslands where the yak roam and where the ancestors dwell.

The ms., here translated is no 1430 in the Library of Harvard-Yenching Institute, Cambridge Massachusetts. While sojourning in Li-chiang from December 30th 1946 to May 1949, I secured quite a good many "dto-"mba books, while others were obtained during the war years. Consequently a number of duplicates were purchased. This particular title is represented by several original mss., as nos. 8054, 8055, 8056 and 8057; all these belong to "gkv-"chung or first part.

As to the symbols in the title they have all been explained except the first one 'ndshêr, it represents a caterpillar with stinging hair of which people are afraid, it is called 'ndshêr and its phonetic value has been borrowed for 'ndshêr = fear, fright.

During the performance of the "Khi "Nv ceremony 'Ndshêr 'ndzi 'mi is also chanted but the text is somewhat different.

Translation of text

Page 1

Rubric 1) In the beginning "Boa-"mun-"zo", as he has as yet not experienced fright, he does not know what fright is. 2) "Ô."gkaw-"lûä did not bring food with him hence he could not distinguish between being hungry and being replete; 3) the deceased carries everything with him, food, wine, salt, white and black twisted sugar (made from maize), a large bone with some meat attached, a bamboo, a long sword, an iron axe; 4) a pocket of musk; he leads a dog and carries a long knife to kill snakes with. 5) He rides a fast horse and from "Ts'u-"bpö-"lûä-"k'u-"dtûä he is escorted by the mourning, moaning (weeping) of thousands of men and hundreds of women; 7) go on high without your road being obstructed. 8) When you will have arrived at "Zhi-"ghûgh-"mûëä-"dsu-"lv you will meet a snake with a green throat and you will be
frightened. 9) When you will arrive at the cultivated fields and waste lands you will meet with a fox and a wild cat with long fangs, you will be frightened, let your dog loose and let him chase them, after which you need have no fear.

Page 2

Rubric 1) When you will arrive in the wooded valley there will arise Stone and Amherst pheasants (५्रु and १क्रू respectively) and you will be frightened, use the hair of your horse’s tail and make a trap, catch them, after which you can eat them; 2) arrived at the wooded spur there will rise deer and musk-deer and you will be frightened, free your dog who will catch them; from the deer meat make soup and from the musk-deer food and partake of this; 3) when you will arrive in the dense forest there will arise wild pigs and bears and you will be frightened, use your arrows and shoot them, of the bear eat the fat meat, and of the pig the lean meat; 4) when you will have arrived at २लो-२न्दो-२म्बूँ-२न्ग्यु (at २लो-२न्दो mountain with the red oaks) there will arise many rabbits, take rocks and boards (sticks) and strike them and you will obtain them; 5) arrived at २न्व-२ल्भ-२ददूँ-२क्षि-२घूघ द there will arise stags and serows with long horns, and you will be afraid, you have no other weapons but bow and arrow, shoot them, and roast their meat over the coals; 6) arrived between two villages, there will arise a tiger with wide jaws, you will be frightened, use your sharp axe and kill him, from his skin make a saddle rug, 7) and a suit for yourself; 8) arrived a २ल्हुँ-२श्वुँ-२ग्यि-२न्ग्यु-२म्बु there will come to meet you २ग्यि-२जो २ग्यि-२म्ब ती (men and women of that place) give them meat and food; 9) arrived at ३ख्युँ-३हार-३ग्खार-३व्यँ-३ब्पु there will come to meet you ३ख्युँ-२जो ३ख्युँ-२म्ब ती (men and women of ३ख्युँ); going by the middle road, the spirit of the road and bridge will stop you, give him a pig, and as road money a white felt, then your roads and bridges will not be closed (to you).

Page 3

Rubric 1) Before your sharp spear are no more rocks, and ahead of your fast horse no more ravines; 2) arrived at २ल्हुँ-२श्वुँ-२ददूँ-२ब्मै-२ददूँ (२ल्हुँ-२न्दो mountain on which the red birches grow) there will arise a wind as cold as in the winter months, and the leaves will drop noisely, be not afraid, put on your hat with the eagle’s wings, go on and be not afraid of lightning and thunder; 4) you are dressed in a tiger’s skin, go unafraid of the tiger which you will meet and who with his tail will stir up the wind whipping the ground; 5) arrived at २द्व-२के०-२स्सां-२मै०-२के० there will arise a Unicorn and you will be afraid, take your bow and arrow and shoot it, after having killed it, use its horn for a bracelet and its tail for a girdle; 6) arrived at ३युँ-३है०-३ग्यि-३ग्खो you will meet a snake curled up, you will be afraid, use your bamboo and strike it and with the long sword kill it; 7) give it the musk pocket it will act as poison.
to the snake, from its head make fever medicine, and from its tail a bracelet, be unafraid. 8) arrived at ¹Ö.²yü.²hā.³gyi.³man⁴ you will meet a green frog with claws, you will be afraid. you are riding a horse, let your horse step on it, go on unafraid; 9) arrived in the centre of (or between) ¹P.³r.¹na.¹nddū.²gkan.¹chung², tie up your horse and shoe it, and go on your way; 10) arrived at ¹Ts.²ü.²nyi.²dto.²Tu.²dzu your horse will refuse to go on, tie up its tail and whip it three times and you will

Page 4

Rubric

1) cross it like a tiger; arrived at ¹Ts.²ä.²nyi.²zhi.¹pēr.¹dzu you will meet a Tibetan coming from the north carrying a yak tail and driving yak, half-breed yak, and pack-mules, one will not know the other, but make friends with him; the Tibetan comes to befriend you, but you must not go with him for he will go to ²Ö.²dsö³ and ²Gğö.¹dū (= northland) 2) coming from the south you will meet at three cross roads a ²Lă.²bhū who will drive a water buffalo and an elephant as pack animal; he will be carrying salt, you will not know him but he will want to make friends with you, he is going south do not go with him. 3) You will arrive at a cliff where there are two roads, there you will meet with a ¹Mbbüe demon⁴ who will want to rob you, the ²dto.¹mba will give him in his evil mouth a piece of meat, he will give him blood, a red suit. red shoes, also a bamboo hoby horse, and he will send him to ²Ssā.²ssā.²gko (= an alpine meadow), and from the ¹Mun.²¹s⁵ broad leaves he will make a bridge for him to cross, and he will send him to ¹A.²shwua.²k'ō (= a cave in a high cliff); 4) you will cross a bridge made of the Juniper with a white foot (root) and you will arrive at ¹Boa.²mun.²khyü.¹dzu ¹Ngyu (= a mountain with juniper trees of the ¹Boa); 5) arrived at ¹Ml.²lv.²nā.²ngaw.¹mbu, a ²Ngaw ²zō and ²Ngaw.²mi⁶ will come to meet you; arrived at ¹Lă.²t'khi.¹dty.²ndzi.¹mbu 6) and ¹Gv.²mun.²guy.²dsw.¹mbu you will meet a bear (= ¹gr). shoot it with your arrow; arrived at ¹La.²mun.²la.²dsw.¹mbu you will meet a tiger (= ¹la) shoot him and make clothe out of his skin; 7) arrived at ¹Mūa.²lu.²gko.²dtū.¹mbu (= on the spur where the cranes rise) make from the crane's wings, feathers for your arrow: arrived at ¹Lu.²shwua.²gko.²dtū.¹mbu (= where the eagles rise) shoot the eagle with the arrow whose fins are made of the eagle's wings and go on your way.

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Rubric

1) Arrived at ²Lo.²ndo.²bbū.²gyi.¹ddū, when your horse will see the large stream it will refuse to cross, tie up its tail and whip it three times 2) and it will cross like an otter; 3) arrived at ²Dzī.²k'ō.²shu.¹t'o.¹dū, you will meet with the demon ¹Ho.²p.²u.²ssaw.¹la.²ngv.²szi, he will take hold of your horse's bridle and will ask whose horse this is, 4) tell him that the horse was given you by your mourning son (= ²Ndū.²i.²dhi.²zo.²ghugh) in return for the land, fields, waste lands, house and the sky above it, 5) he will not hold your horse and will let you go; 6) arrived at ²Dzī.²gyu.²la.²lēr.¹dū¹⁷ ²Ssu, ¹Yu, ¹Ho, ¹Mā¹⁸ 7) will come riding on their fast horses, but your horse is as fast as theirs; 8) your horse carrying a flag is a fast one able to go from the north to the south and
vice versa; 9) your horse is one which is fed with white rice out of a silver plate, it is one that has obtained a first prize. 10) It is a horse fed with \( \frac{2}{dze} - hō \) (wheat) out of a golden \( \frac{4}{lo} \) (= plate) and is as fast as a dog who obtains the head of a wild animal.

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Rubric 1) Your fast horse will bring you to \( \frac{1}{Bpu} - \frac{2}{ba} - \frac{2}{ngyu} - \frac{2}{llü} - \frac{4}{dtü} \), give the horse the leaves of the \( \frac{2}{ngyu} \), the tuber you eat yourself; 2) arrived at \( \frac{2}{Ngyi} - \frac{2}{bä} - \frac{2}{ssaw} - \frac{2}{llü} - \frac{2}{dü} \), from the female (= \( \frac{2}{ssaw} \)) plant use the hemp to make a rope, and from the male plant use the hemp to make a garment, arrived at \( \frac{2}{Dzi} - \frac{2}{kō} - \frac{1}{zhou} - \frac{2}{dzu} - \frac{2}{mbu} \), arrived at \( \frac{2}{Muan} - \frac{2}{shwu} - \frac{2}{gkū} - \frac{2}{dzu} - \frac{2}{mbu} \) (= on the spur of the high heavens where the stars are born) 3) your horse when it sees the scintillating stars (= \( \frac{2}{gkū} \)) will refuse to go on, tie its tail, whip it three times and it will go on like a tiger over three spurs; 4) arrived at \( \frac{2}{Muan} - \frac{2}{llü} - \frac{2}{dto} - \frac{2}{kō} - \frac{2}{pēr} \), there is a valley with large trees and you will be unable to drive ahead the long (sharp)-horned animals, 5) use your axe cut the trees to the left and to the right and you will be able to proceed by driving them ahead; 6) in the valley there you will find big rocks which will prevent your large-hoofed horse from going ahead, remove the rocks from the left to the right and from the right to the left and you will be able to proceed. 7) Arrived at the foot of Mt. Kailas, there you will encounter a stream called \( \frac{2}{Muan} - \frac{2}{llü} - \frac{2}{ssu} - \frac{2}{gyi} - \frac{2}{ddü} \), the tiger wanted to cross first, then the dog, then the demon \( \frac{2}{Mhan} - \frac{2}{llü} - \frac{2}{shi} - \frac{2}{tsu} \) (= the demon of the dead).

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Rubric 1) then the horse, then the sheep, now the deceased (= \( \frac{1}{Shi} - \frac{2}{mun} - \frac{2}{llü} - \frac{2}{ssī} \)); the six started a fight (who should go first) 2) \( \frac{1}{Mi} - \frac{2}{ngyu} - \frac{2}{bpä} - \frac{2}{ma} \) admonished them not to fight on that account, 3) for the tiger, because of his red stripes in his face, to cross first is not the custom, on account of the dog's unclean markings on his legs, for him to cross second is not the custom. 4) Before \( \frac{2}{Muan} - \frac{2}{llü} - \frac{2}{shi} - \frac{2}{tsu} \) had died, he was unclean because of the \( \frac{2}{ch'ou} \) of the \( \frac{2}{Mi} - \frac{2}{tsu} - \frac{2}{Ch'ou} - \frac{2}{tsu} \) demons, for him to cross third is not the custom, 5) neither is it for the yak because before the deceased's death he made use of the yak who belongs to the \( \frac{2}{Ssu} \) (spirit of life), 6) neither for the horse for before he was dead, he rode it and now after his death he rides it (again); 7) because of the sheep's wool being used for garments for the deceased before and after his death, for the sheep to cross is not the custom; 8) thereupon the yak, horse, 9) sheep and the deceased conferred; the latter then had a good idea, from tsuma he made two balls and put them into the nostrils of the sheep, he let the sheep cross first, 9) then followed the yak, the deceased then crossed the river riding his horse and arrived on the other side of the river where the sun shone.

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Rubric 1) The four then returned \( \frac{2}{non} - \frac{2}{tō} \) to the landlord, because once they had crossed that river there was no return. 2) The \( \frac{2}{dto} - \frac{2}{mba} \) declares: the landlord and his son let them all remain (reach an old age), husband and wife let
them remain (let not death separate them) daughters large and small let them remain (let not death separate them). 3) After crossing the river your garment is all wet, on the left there is a silver rope hang up your silver garment to dry, on the right there is a golden rope hang up your golden dress to dry; your hemp garment let the sun dry. 4) On the left there is a dog tied up, when he saw the deceased he barked, as he lacked nothing, he gave the dog a bone with meat attached, whereupon the dog recognized him and wagged his tail; on the right there was a sheep tied up, when it saw the deceased it was frightened, the deceased gave it some salt, whereupon it was not afraid. 5) Your friends of one age, many of them have gone before you, like horses who have eaten out of one trough have gone ahead, they come to look after your dog and open your gate, give them white and black candy, also meat;

Page 9
Rubric 1) arrived at ¹Ssu-²bbû-³ngv-²k’u-¹ö (= the nine gates of quarrel of the ancestors), the winter winds control one gate through which unclean persons cannot pass, there you send back word to your relatives; 2) the summer rains control one gate through which unclean persons cannot pass, there turn back (actually turn your feet around); 3) on the left there is a silver gate push it open like a sheep with its horns would; 4) to the right there is a golden gate, push it open like a goat would with its horns; 5) to the right there is a gate which a woman carrying a sword cannot enter, use a goat and perform ³Ch’ou ³gkii²⁸ (purify yourself) and then you may enter; 6) to the left there is a gate which a man carrying a sword may not enter, use a sheep with long horns which has had no young (= ³t’a-²mä) and perform ³ch’ou ³gkü whereupon you may enter; 7) in the centre there is a gate . . . [the meaning has been lost], use a pig and perform ³ch’ou ³gkü whereupon you may enter; 8) there is a gate through which lepers may not enter, hide under the wings of a crane and fly north and purify yourself after which you may enter; 9) there is a gate which a horse with boils may not enter, let your horse hide under the wing of a pigeon, go south and perform ³Ch’ou ³gkii and then enter the gate; 10) there is a gate which a person who has taken poison and whose lips have turned blue may not enter; 11) there is a gate which a person who hanged itself and carries a rope may not enter; 12) there is a gate which a man who bought a wife and then killed her may not enter;

Page 10
Rubric 1) there is a gate which a woman carrying a spear, and a man carrying a sword may not enter; 2) there is a gate which a social outcast may not enter; 3) there is a gate which a mendacious person may not enter. 4) There is a gate which a woman who has illegitimate children may not enter; there is a gate which a man and a woman who are ³ch’ou (i.e. who have had illicit sexual intercourse) may not enter. 5) The ¹Ts’u-¹hpö-²liü-²k’u-²dü family uses a monkey with long arms to perform ³ch’ou ³gkü at the home, they use a sheep and perform ³ch’ou ³gkü at the alpine meadow, with a goat they perform ³ch’ou ³gkü where the ²ndaw-¹ndzër (= Quercus cleistocarpa of which goats are fond of)
grows; they perform 3ch'ou 3gku with a pig at a mud hole; 6) there is a gate which a person who has killed another with a knife may not enter; [The next three rubrics are no more understood.] 10) Use a crane in the winter and perform 3ch'ou 3gku, then you may enter the gate, etc. etc. etc.

Page 11
Rubric 1) 2Ngv-1lv-2ndze-1ndshi and 1Ts'ä-2lv-2gko-2ma guard the nine gates in the land of the 2Ssu-2bbü-3ngv-2k'u-1ö, there is the 2Nyi-2wúa 3Dso-2bbü-3ma, also 2Ngv-1ts'er-2p'u-3muų 1gyi = the ninety prisons for men deceased; also the 2Shër-2ts'er 2dtü-2mi 1gyi28 (70 prisons for women enduring pain); 2) [The next phrases are not understood properly]; 3) you must present to 2Ngv-1lv-2ndze-1ndshi29 a rooster and to 1Ts'ä-2lv-2gko-2ma (his wife) a hen, 4) whereupon the black pot in hell and the prisons (above mentioned) will become invisible; 6) when you have arrived at the gate of the gods, and the bells of your horse are set ringing, then as you are not a lama repeat the phrase 20-'ma-'aw-2aho30 7) and the black pot in hell will be invisible 8) and you will have arrived in the realm of the gods; your soul and body will be at peace and your horse's mane beautiful. 9) You will have arrived at 3Bpfi-2bpfi-2gka-2mdú-1ddu-1mbu, there your escort will tell you that they will not go further; arrived at 1Yii-3bpfi-2gka-2ddu-1mbu (a spur), the 3Ssü, 1Yu, 1Ho, 1Mä31, 4) your grandfather, grandmother and parents will come to meet you, 5) give them wine, lean and fat meat, and food (grain boiled, rice): 6) arrived at 2Ss-1här-2nyi-2k'o-2ssu the demon there will demand an ox head. give it to him, arrived at 2Ghügh-1ndz'a-1dtü-2gv a demon will come and demand an ox hide, give it to him, arrived at 1Shi-1ndz'a-3gkyi-2gv-1mbu, there a demon will demand the ribs of the ox, give them to him; 7) arrived at 1Na-1mo-2nyi-2mbe-3gko, a demon will demand your golden saddle, 8) cut a kidney of the ox in half and give him the two halves, 9) arrived at 2Zaw-1ndz'a-1a-1na-2ndo-3zhi-2ssu a demon will demand a 2Ha-1shi-1dto-2bbüe ? give him the ox's pancreas; 10) arrived at 2Muän-1ddo-2ssi-2p'u-1diü32 the demon 1Ho-3p'u-2ssi-2p'u-2ngv-2szí will demand a ball of golden twine, do not give it to him.

Page 12
Rubric 1) At 2Muän-1ddo-2ghügh-1la-1mbu, 2) the 2Ngaw, your paternal and maternal relatives, thousands of men carrying flags and leading dogs will escort you 3) to 1Yii-2bpü-2gkaw-1ddü-1mbu, there your escort will tell you that they will not go further; arrived at 1Yü-2dsu-2gku-1yu-3dto (a spur), the 2Ssu, 1Yu, 1Ho, 1Mä31, 4) your grandfather, grandmother and parents will come to meet you, 5) give them wine, lean and fat meat, and food (grain boiled, rice): 6) arrived at 2Ss-1här-2nyi-2k'o-2ssu the demon there will demand an ox head. give it to him, arrived at 2Ghügh-1ndz'a-1dtü-2gv a demon will come and demand an ox hide, give it to him, arrived at 1Shi-1ndz'a-3gkyi-2gv-1mbu, there a demon will demand the ribs of the ox, give them to him; 7) arrived at 1Na-1mo-2nyi-2mbe-3gko, a demon will demand your golden saddle, 8) cut a kidney of the ox in half and give him the two halves, 9) arrived at 2Zaw-1ndz'a-1a-1na-2ndo-3zhi-2ssu a demon will demand a 2Ha-1shi-1dto-2bbüe ? give him the ox's pancreas; 10) arrived at 2Muän-1ddo-2ssi-2p'u-1diü32 the demon 1Ho-3p'u-2ssi-2p'u-2ngv-2szí will demand a ball of golden twine, do not give it to him.

Page 13
Rubric 1) but give him the stomach of the ox, and while the demon turns over the layers of the stomach (which glitter like gold) 2) you flee to the realm of the gods. 3) In the west there is a road where a black man rides a black horse and leads a black dog, there are affairs of quarrels and fights, there you must not go, as we will not escort you to that place. 4) There is a road which leads north to a place where the sky and the land is red and where a red man rides a red horse, this is the land of the 1Ddv and 1Dsä33 5) to that place you will
not be escorted and to that place you must not go. 6) 2Dto-1mba 2Shi-1lo we invite you to chant and escort the 1Ddv demons to the 1Ddv mountains, and the 1Daä demons to the 1Daä mountains. 7) 3Lä-1t’khi-1ssi-2p’u⁶⁹ riding a black pig, speaks to the deceased and asks him why did you come? To this place you are not allowed to come! The 2dto-1mba tells the deceased to explain to the ghost that 8) he is on his way to the realm of the gods 9) and give him 1Ddv-1lv⁵⁵ after which 10) you will not see him (again); (that is he will not close your road); 11) there is a road leading south to a place where a green man rides a green horse, this is the land of man, thither we will not escort you and there you must not go to look; 12) going East there is a road leading to a place where there is a white heaven and white land where white men build white houses, this is the realm of the excellent (swastika) gods where the sun and moon are bright, this is the land of the 33 gods, to this you are escorted, to that

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Rubric 1) realm you must go; riding your horse and leading your dog you liberate them there in the realm of the gods; if you do not know the sky above grope with your hands, and if you do not know the land then feel the ground with your feet; 2) sitting on high protect us below, sitting afar protect us in the near; before a fast horse there is no dog, protect us like clouds in front of which there are no mountains, protect us like the wind before which there is no valley. 3) Deceased your companion has gone ahead 4) to open the heavens, and you go behind to spread out the land; 5) your wife has gone ahead to dig the water course so you go behind to let the water run (irrigate the land); 6) she has gone ahead to sow the grain, you follow to harvest it; 7) she has gone ahead to build the house so you follow to dwell in it; she has gone ahead to build the fire, so you follow and warm your hands by the fire; 8) once upon a time you dwelt with your wife in a house with shingles to prevent the rain in the summer from entering, 9) you built your house with boards to prevent the rain and wind from entering. 10) The cliff is high up, the poplar is below [the meaning here is that the deceased is on high, his wife below (still alive)], they have not seen each other for a long time [here the yak horn = ḳ’mbēr-2k’o (‘šēr) is used allegorically for the length of time, ‘shēr = long], the poplar is escorted to the cliff and the latter comes to meet the tree; their hearts are like gold and they quickly know each other now. 11) The 1Yu-1hpū ḳndzer is born (above) high up, the yak is below, they have not seen each other for a long time (the yak are fond of that tree), the yak is escorted to the tree and the latter descends to meet the yak; both have arrived now at the same place, their hearts are like gold and they now know each other: 12) the salt is high up,

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Rubric 1) and the sheep is down below, for a long time they have not met, etc. etc. 2) The 1Ndaw ḳndzēr is high up and the goat is down below, etc. etc.; (in another book follow the phrases here missing:) the woman (wife) is on high, he is below, they have not seen each other for a long time, etc.; 3) (once
upon a time) one day the woman died 4) but now she has again her bracelets on her wrist and her earrings in her ears, (she has met her husband again), the husband has now arrived at his wife's place. [The next phrases are not well understood.] 10) When the chicken sits on the rod in the coop it crows, the sheep is also in its pen; 11) they have now again become one family and eat and drink once more together; 12) the heavens and stars are always together and so is the grass and the land; the silver and gold are paired and so is the turquoise and carnelian, and the pine and the oak.

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Rubric 1) The fish is paired with the pond, the goral with the cliff, 2) the man is paired with the woman, etc. etc. 3) they are gone to be paired with their ancestors where they dwell; 4) at 'Yü-³hü-²wuà-¹to-¹dü' go and roam like two red tigers together at night, like two (wild) yellow pigs go ye to roam in the daytime; and like 5) the 'Hoà-¹p'èr roosts on the pine.

6) One day when 'Ts'o-²zá-³llü-²ghügh and 'Ts'ä-¹khü-²bu-²bu-²mi descended he built the house and she burned incense, they made the 'Ngaw-¹k'o and placed the 'Ngaw rocks; thereupon they had three sons.

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Rubric 1) The son kneels before the father with raised thumb (= 'la-²mä 'gkii)'8, 2) the daughter before the mother, etc. etc., 5) the able before the wise, 7) the village headman before the official, 8) the 'Llü-¹bu before the 'Dto-¹mba, 9) the present deceased performs 'la-²mä-²gkü before the first generation, before the second, and then before the third generation etc. etc. 13) The clouds rise from the land to the sky, and the clouds and the sky do not separate, the rain descends from the sky to the ground, and the two do not separate, neither the fire from the mountain'39, nor the water from the valley; the bee is not separated from the flower, 14) and the goat not from the 'Ndaw 'ndzër.

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This is continued for all the various animals, as the sheep once separated from the alpine meadow has now again arrived etc., this is called 'ts'ii = mated. 'Ts'ii is now followed by ¯ch'èr = to add, to join, the Chinese t'ien [64].

Rubric 1) The deceased arrives at his ancestor's dwelling place like the yak at the snow covered mountains, 2) the horse at the trough etc. etc., 8) the duck in the lake, 9) and the deceased joins the first, second and third generation of ancestors where they dwell, he is admonished not to make enemies with them. Now follows ¯k'v = to invite, 11) the deceased is invited by his ancestors, like the mountain inviting the fire, the valley the water, etc. all is again repeated.
Rubric 1) The deceased is invited by the three generations which have gone before him. (This is now followed by k̈hi = to rear, to bring up.) As he is the last arrival he is taken care of by those who have gone before him, the wording is the same as previous. This is followed by bpa = to place, to attach to, the deceased is becoming attached to his ancestors, the wording is the same, as the fire to the mountain, the water to the valley etc.

Rubric 2) Now follows k̈o = separation, also to send away; the wording is the same. 8) Now follows k̈kwua = unreality, empty, void; 9) the houses, land, fields all are vacant, 10) he becomes like a piece of wood after it has been burned (he himself turns to ashes at the cremation ground) and vanishes like a four-legged animal in the pot on the hearth. 11) Like a piece of good meat of a well reared pig which is given to friends, it quickly vanishes. 12) The deceased having gone to his ancestors of 3 generations has (likewise) vanished, become non existant. 14) Now follows fighting = `a, between heaven and earth the rain is the mediator, from Te'u-bpö-liu-k'u-dtu = the place where Zhi *mä is performed to Yü-ndsù-bpö-liu-k̈o = where his ancestors dwell the deceased is admonished not to fight or quarrel.

Rubric 1) like the high mountain with the small one when the wind acts as mediator, 2) like the horse and the ox when they fight, the grass (hay) becomes the mediator, etc. etc.; 6) he is admonished while on his way to his 3 generations, not to fight etc. etc. etc.

Rubric (quarrel is continued here). 4) The deceased arrived at the three generations is urged (by the dto-1mba) to go and eat and drink with his ancestors; 5) your body and soul will be, or are now at ease, 6) this is the word of the chief which is definite like splitting a rock. 7) The gate is closed behind the deceased.

NOTES

1 *Boa-*mun = sole (of the foot), *mun = to hatch, *zo = a son, a male person. The Life god is also called *Boa-*mun *Su = *Su who hatches man. Man is spoken of as *boa-*dzu =born with soles. The deceased is meant under *Boa-*mun *zo. See *NNCRC*, p. 759, note 1008. See also note 15 of *Ts'u* `yi.

2 When it speaks of a large bone with meat attached, we are reminded on the fact that a large bone is attached to the funeral chest in which the dead were placed in the days of cremation. This bone was thrown away when the procession had arrived outside. See Introduction.
A pocket of musk coming from the musk-deer which is common in the mountains of Na-khi land. The Na-khi call the deer 4-lu, and its musk pocket 4-Lü-2gkv.

1. Tsu-bhö-3lu-k'u-3dtü is the name of the place where either the 2-ghi or 2-Khö ceremonial cremation is performed.

2. Zhi-3ghüh-2mien-1dsu-3lv is the name of the cremation ground. Apparently three large stones were used on which the body was placed, not like in the north were brick ovens are specially built for each cremation.

When the Na-khi speak of 2-haw = food, a plate of vegetables mixed with pieces of meat is always meant.

3. The meaning of the name is: On the snow range where the fog and mist settles, this is at an elevation of 14,000-15,000 feet, and it is there where stags and serow may be found.

4. Whether this is identical with 2Dzi-k'ö-1ssi-3mä-3k'o is not certain. See l.c., p. 183, note 273.

6. See note 22 of 2Tsu yi 2gkv-3shu 3la.

7. The Na-khi say that the odor of musk is unbearable to snakes and acts like poison; it is said that if they are confined with musk they will die.

8. See note 9.

10. Note 205.

11. ‘Pët-1na-2ndü-3gkan-3hung, the word 2ndü should actually read 2dü = land. It is the region where the 2p'ër = white land of the gods adjoins the 1na or black land of the demons.

12. 3Ngaw is Tibet in Na-khi, see note 41 of 1Tsu yi 2gkv-3shu 3la. See l.c., p. 158, note 204.

14. Mbbüe demons cause sterility which results in families dying out. There is a special ceremony called Mbbüe bhop. No one will wish to occupy a home where a family has died out for fear that the same demons will cause the successor’s family to die out. When the ceremony is performed, old implements used in tilling the soil and old household utensils which have belonged to the extinct family are taken to a useless piece of ground.

15. The Mun is a broad-leaved Rhododendron which is common on the lower slopes of the mountains between 9,000-10,000 feet. It is Rhododendron decorum.

16. The Ngaw 2-zo are male and 2Ngaw 2mi = female, of the former are said to be nine and of the latter seven. See l.c., p. 135, note 122.

17. See note 20 of 2Tsu yi 2gkv-3shu 3la.

18. See NNCRC, p. 571, note 848.

19. This is expressed in 1Na-khi mbër 2gkv 2ddü = yak head obtain. See note 13 of 3Tsu yi 3mb'ü-3mi 3dshi.

20. See note 21 of 2Tsu yi 3mb'ü-2mi 3dshi.


23. 3Ch'ou is a condition of impurity, usually an immoral one, due to illicit sexual intercourse. Etc. See The 3Ch'ou 1na 1gv ceremony in NNCRC, pp. 625-806; also p. 242, note 436.

24. These are the demons of fire and impurity or immorality. The 2Mi-3ts'u are snake-headed and the 3Ch'ou-3ts'u frog-headed. Their origin is related in the ms., 3Ch'ou 3ts'u-3bbüe or the origin of 3Ch'ou. See l.c., pp. 670-674; also p. 257, note 543.

25. Husband and wife are always depicted in Na-khi texts by the symbols for half-breed yak = 3ndau and for pig = 1bu; they are used phonetically only.

28. 3Ch'ou 3gkü is a purification ceremony by means of burning fir or pine branches. See l.c., p. 277, note 589.

31. Dso-3bbü-1na is the black pot in hell; see SNL, Pt. II, p. 76, Pl. XXII. sect. 16.

32. Ngv-1ts'ër 2p'u-3mun 1gyi = the ninety prisons for male persons and the 2Shér-1ts'er 3dtü-2mi 1gyi = the seventy prisons for females where great pain must be endured.

39. These two demons, man and wife, do not occur on the Hā 2žhi 1p'i q.v., they apparently guard or control the black pot in hell. This is the only place where they are figured wearing a most peculiar headdress.

and his wife
Actually om ā hum in the Tibetan, it is a mantra of the rNying-ma-pa or red lama sect.

See NNCRC, p. 571, note 848.

Translated this means Lund where the sightless ghosts dwell, or land of the sightless ghosts.

The 1Ddv and 1Dsā are demons always mentioned together. The first dwell in a black realm, the second in a red realm. See l. c., p. 89, note 39. The 1dsā wear a divided helmet and not a hairdress divided in the centre. It was difficult to determine what the split headgear really represented, the 1dto-śmbas being unable to explain the same. It became apparent after seeing the figure of a btsetn, pronounced tse, demon in Hoffmann's Quellen sur Geschichte der Bon Religion, p. 142.

Lā-t'khi.-pmi.-p'u are hairy ghosts. See l. c., p. 216, note 376; also p. 280.

See note 20 of 2Ts'ū 1yi 3mb'a.-mi 4dasi.

If a woman has worn jade bracelets, it is the custom to leave them on her wrists after death, but silver ones are usually removed. Earrings are never taken out.

When a person is anxious for a favor, she or he will close their hand and raise their thumb, this is called 1la-śmā 2gku = thumb raise. Beggars when beseeching a person for alms will raise their thumb and move it. This is also a Tibetan custom, in manuscripts it is written thus: it depicts here a woman on her knees with her thumb raised.

In the spring time the people are keen to set the grass on fire on the mountain slopes to permit the young grass to sprout early after the first summer rains for grazing purposes.
END OF CEREMONY

(Third day)

The chanting of 'Ndshiir 3mi closes the second day of the 'Zhi 'mä funeral ceremony. On the morning of the third day the 'Hä 'zhi 'pi', the long funeral scroll, called the Road the gods decide is extended in a north-easterly direction from the head of the coffin so that the end of the scroll which terminates with the supreme deity is closest to the head of the deceased.

There are seven books chanted by several 2dto-1mbas. They are as follows: 'La-ch'ou 'ndshi, 2Mbu 'na 2ngv 'mbu 'pi', 'Ts'u-2ssi 2ndaw 'ndzër 2t'u, 'Tsang-2ngv 2k'u 2p'u, 'K'o-2lo 2t'u, 'Hä 'zhi 'pi' 2gkv-2chung and 'Hä 'zhi 'pi' 2man-2chung, 2noi-2ssaw.

All these books and the entire 'Hä 'zhi 'pi' funeral scroll have been described in detail in the BEFE-O, t. XXXVII, Part II, pp. 40–119, Plates XV to XLI inclusive.

It needed here only to make certain additions as to the objects used and how they are disposed of, and corrections of certain texts as published in the above journal.

As soon as the 'Hä 'zhi 'pi' has been unfolded or unrolled in its entire length which is often some 40 feet, one 2dto-1mba prepares the 2dto-2ma to be placed on the lowest section depicting the nine mountain spurs which the deceased has to cross, and seven great waters as so often mentioned in the various texts translated. On each spur and its guardians who bar the way of the deceased a 2dto-2ma is put. This 2dto-2ma is made of barley flour dough and is about 6 inches tall. At the chanting of 2Mbu 'na 2ngv 'mbu 'pi' one 2dto-2ma at a time is turned over, indicating that the soul of the deceased has successfully overcome a spur and its demon guards. These spurs are figured in the afore-mentioned journal on Plates XIX and XXII respectively. The guards or demons at every spur who are called 'La-ch'ou2, have to be first appeased before it is possible for the deceased to proceed.

Immediately following the nine black spurs or 'mbu-1na 'ngv-1mbu is the 'Ts'u-2ssi 2ndaw 'ndzër or the spiny tree which grows out of the mouth of 'ts'u-2ssi in hell (see Plate X). A model of this spine or sword tree which the deceased has to climb and in the process of which he becomes impaled, is put on the particular section where it is depicted. When a 2dto-1mba reads the specific book 'Ts'u-2ssi 2ndaw 'ndzër 2t'u, and when he comes to the passage: (see l.c., p. 69) "2P'o-2bö-1mi-2ch'i-2di-2ddo pronounced a 3Hoa-2lü etc. etc. and in the centre of 2Nyi-2wüa (= hell) 'Ts'u-2ssi 2ndaw 'ndzër was destroyed as if burnt by fire", the spiny tree is destroyed, thus freeing the soul which is
escorted to its next trial and obstruction. The soul becomes now caught in the 
*dso-*bbü-*na, the black pot in hell in which the souls are tortured by being 
boiled in it. A miniature pot is placed on the section in queston (see l. c., 
plate XXII, sect. 16, p. 81), and when the passage “The soul may have been 
caught in the black pot in hell” is chanted, the pot is smashed.

The last object is a square box with a lid, also made of barley flour dough. 
Within it is a small figure representing the deceased, and on top of the lid sits 
the ox-headed being 1Shi-*ndshi, the Indian Yama, all made from the above 
dough. Sometimes an inverted copper kettle, with money placed inside, is 
used instead. When the passage (see l. c., p. 113–115) “and with the iron 
trident he opens the *Tsang-*ngv and the soul is led out” is chanted, the offici-
ating 2dto-*mba with his trident opens the lid and takes out the small image, 
signifying that the soul of the deceased has been redeemed.

These are all the objects placed on the 1Hä 2zhi 1p'i. 
The titles of the books chanted with the 1Hä 2zhi 1p'i are 
as follows: 1Lä-*ch'ou 1ndshi or the striking (down) of the 
1Lä-*ch'ou.

For description and translation see l. c., pp. 45–55. 
Certain corrections to 1Lä-*ch'ou 1ndshi translated from ms. no 1706 are here 
recorded.

On page 47 l. c., it should read: You were unable to place the 1bpö-*ss* and 
the 2t'khi-*ndpo, perform 2ngaw-*bpa 1ngyi,* 2Muän-*ssu-*ssaw-*ssu 1ssq', 
perform 1Dtër 1bpö* 1la 1bpö, 1Ngü 1bpö 2Ô 1bpö,* 1Gkyi 1bpö 1t'khi 1bpö*.

The mother of the 1Lä-*ch'ou is 2Ss-1zaw-*ggö-*t'o-*ma and the father 2dto-
2dzhi-*ngyü-*na.

On page 50 l. c., it should read: “Unable to arrive in the realm where your 
grandparents dwell or where your ancestors reside. The actual meaning of 
3khi 1šü 3k'o 1lä 3muän 1t'u is: the deceased (because of 1Lä-*ch'ou) will 
be unable to arrive at the place where his ancestors dwell.

On page 51, the words should be 1p'a-*t'ddo instead of 1p'a-dto. On page 52 
it should read 2Ndü-*ch'ou instead of Ndü-*ch'ou. The following 1Lä-*ch'ou also 
occur: 2Dzi = jackal-headed 1Lä-*ch'ou, 2Nyì-*wüa 2Ds'i 2gkv-*dzu = hell, goat-
headed 1Lä-*ch'ou, stag and serow-headed 1Lä-*ch'ou, deer and musk-deer-
headed 1Lä-*ch'ou and 2Nd'a 2gkv-*dzu = fox-headed 1Lä-*ch'ou.

On page 53 should be added: the dragon-headed and lion-headed 1Lä-
3ch'ou, the 2Ngo-*smun = camel-headed 1Lä-*ch'ou. After 1Shi-*ndshi 2ngo-*mbu 
follows: 1Mbbüe 1nddü 2ss-*här 1hü = 1Shi-*ndshi 2ngo-*mbu who holds (or car-
ries) the book and the board (marked by) notches (which record the sins of 
the deceased). The 1Ts'u 2ô 1na = the demons of one clan, originated from one 
bone, dwelling in hell.

The 1Zhi-*lv11 and 2dto-*ma are thrown into the realm of the 1Lä-*ch'ou. 
The 13Ssu-*smun-*gkv-*p'ër are the 1Ssu (old Nágas) with white heads, the 13 
2Nyì-*smun-*gkv-*p'ër and 13 2Lü-*smun-*gkv-*p'ër or the 4Nyi (old Nágas) and 
2Lü (old Nágas) with white heads. These are demon Nágas who dwell in the 
lake of blood in hell. As they have a head-dress like that of a 1’dv demon12
they are more correctly called ¹Ssu-¹ddv-²gkv-¹p'ër, ²Nyí-¹ddv-²gkv-¹p'ër and ³Lüí-¹ddv-²gkv-¹p'ër. They are also mentioned in a ms. no 1867 called ²Nyí-
wüa ²ssan ³khú ¹tsä-³ho ¹dü ¹ddv ²dzhu-žhwua or to repay the ¹ddv demons of the 18 realms of hell and the lake of blood. This ms. belongs to the ³Dz'i-
¹zaw-³gyi-³mun ³Nv ceremony.

Since the publication of the ¹Na-²khi ¹Hä ²zhí ¹p'i in 1937, I have collected many mss. bearing the title of ¹Lüí-³ch'ou ²ndshi, they are: nos. 4001, 4225, 8062, 8063, 8064, 8065. They are all in my private library. Here also belongs a ms. called: ¹Lä-³ch'ou ²dto-³ma ³p'i or Throw out the ¹Lä-
³chou ²dto-³ma.

A ²dto-³ma (Tibetan gtor-ma) is offered to the ¹Lä-³ch'ou demons and thrown out when this book is chanted. Here belong mss. nos. 4223 and 8066 of the ³Shi-³lo ³Nv ceremony.

NOTES

1 The ¹Hä ²zhí ¹p'i is a long funeral scroll described and figured in detail in: SNL, pp. 40–119, Plates 15–41 inclusive.

2 The ¹Lä-³ch'ou demons are explained in NNCRC, p. 382, note 766, but especially in SNL, pp. 45–55.

3 ¹Tsłu-³saí is the Sanskrit Makara and the Tibetan Chhu-srin, the sea crocodile or sea monster. See l. c., p. 66.

4 ¹Bpö-³ss are ceremonial sticks, as ³k'o-³byu, ⁶mbër-³dty, etc. See NNCRC, p. 122, note 96.

5 ¹Tkhi-³ndo are also ¹bpo-³ss or ceremonial wooden slats, there are 18 of them and they are always arranged crosswise in front of an altar-arrangement separating the gods from the demons. They are figured in RKMGMG, on Plates 13, 18, and described in SNL, p. 47, note 1. See also 71; NNCRC, Plate 57. Their apices are red, and their bases black they are either of bamboo or long pine wood slats pointed at both ends. Each ¹tkhi-³ndo has a name; they form quite an important adjunct at a ceremony and a special book called ¹Tkhi-³ndo ¹tsä-³ho-
lû-³tu or the origin of the 18 ¹tkhi-³ndo is chanted in which their origin is described and their names given, they are actually personified guards. As their names and mounts have never been described by me, I quote from the above mentioned ms., of which I possess several copies nos. 8075, 8076 and 8077. In the Harvard-Yenching Institute Library are the following nos. 5076, of the ²Här ³la-³llü ³k'o ceremony, and 3053 of the ³Dto ³na ³k'o ceremony.

1 quote from ms., no 8077, page 10:

5) The father of the ²tkhi-³ndo was ¹Ddv-'a-³na-³gko-³chung-³daho, and 7) the mother ³Ssa-³yu-
³sso-³dto-³bhü-³bpa-³daho. 8) These two had intercourse and there 9) came forth 18 blood eggs. Page 11, rubric 1–10) from these were born the 18 ²tkhi-³ndo. The first is called ²Zü-
²zaw-³na-³muñ, its mount is a white stag; the 2nd is ¹Për-³shí-³kwüa-³ssä-³fû, it rides a munt-
jak; the 3d is ¹Lo-³dêtü-³ngv-³niu, it rides a black, winged horse; the 4th is ¹Ndaw-³shí-³wüa-³yu, it rides a copper-red horse; Page 12, rubrics 1–11. The 5th ³Muñu-³na-³sso-³nyi-³muñ, it rides a mule; the 6th ⁶Yí-³muñu-³bpa-³la-³lli, it rides a deer; the 7th is ²Ngv-³wüa-³gko
³ngyû-³yu-³bû, it rides a camel; the 8th is ¹Ng'a-³wüa-³shí-³daho, it rides a serow; the 9th is ³Dsa-¹ddv-³na-³tu, it rides a black eagle; the 10th is ²Zü-¹ddv-³na-³tu, Page 13, rubric 1–11) it rides the dragon; the 11th is ²Ssa-¹ddv-¹yû-³tu, it rides a tiger-striped ox; the 12th is ¹A-³na-³ddv-³tu, it rides a black owl; the 13th is ¹Dêtê-³ssaw-³ssu-³ndër, it rides a flaming rainbow; the 14th is ¹Zaw-³yu-³na-³tu, it rides a black rooster with a red breast; the 15th is ¹Dêtë-³ssu-³mbûchë-³tu, it rides a red ox; Page 14, rubric 1–10) the 16th is ¹Mbûchë-³mi-³wüa-³gjv, it rides white clouds; the 17th is ²Nä-³p'u-³wüa-³lá, it rides the ²Ngaw-¹bpa-³na (see NNCRC, p. 138, note 129, Plate 44); the 18th is ³Muñ-³mbûchë-³wüa-³lá, it rides a black chicken. This is the origin of the 18 ²tkhi-³ndo. Nine ²tkhi-³ndo are males carrying white axes, they descended from nine mountains; seven ²tkhi-³ndo are females carrying swords, they descended from seven black valleys."
Zhi mū Funeral Ceremony of the Na-khi

The 18 t'khi-ndo have red mouths and can suppress the enemy, and can kill all the enemies. They can suppress the 'dtēr demons, and the 360 demons of one bone (clan).”

In ms. no 8075 the names are not quite the same but their mounts are more or less the same. Ms. no 8077 is the oldest.

6 Ngaw-bpa sngyi = the burning of the Ngaw-bpa, see NNCRC, Plate 57, and explanation.

7 A type of casting horoscopes, see l. c., p. 198, note 301.

8 A ceremony for the propitiation of the 'dtēr = headless demons. All persons dying of unnatural death become 'dtēr demons. See l. c., p. 191, note 781.

9 See l. c., p. 382. notes 767, 768.

10 See idem supra. Both are ceremonies for the suppressing and banishing of these demons.

11 See l. c., p. 471, note 779.

12 See l. c., p. 89, note 39.
Lä-žch'ou ɪ̂ndshi is followed by:

^Mbu ɪ̂na ŋv ɪ̂mbu ɔp'í or to break the nine black spurs (in hell).

For description and translation see l. c., pp. 55–64, Plates 19, 22. Here belong mss. nos. 8067, and 4088. In the last manuscript instead of the symbol ɔp'í is that of ɔlo = to cross over.

^Ts'u-žssí ɪ̂ndaw ɪ̂ndzɛr ɔt'u or
The origin of the ^Ts'u-žssí ɪ̂ndaw tree.

For description and translation see l. c., pp. 65–72; Plate 22. Here belongs ms. no 4091 (in part). Ms. no 1743 served for the translation it is in the library of Harvard-Yenching Institute of Cambridge, Massachusetts.

^Tsän-ŋv ɔk'u ɔp'u or
Open the gates of the ^Tsän-ŋv.

For description and translation see l. c., pp. 112–115, Plates 25, fig. 1, section 37; 39, 40, fig. 1.
Here also belong mss. no 4102 and 4091 (in part).

^Hä ɔzhi ɔp'i ɪ̂K'o-ɔlo ɔt'u or
The origin of the wheel (Maṇḍala).

For description and translation see l. c., pp. 115–118.
Here belong the more recently acquired mss. nos. 4089, 4216, 4217, 4093. Ms. no 1726 in the library of Harvard-Yenching Institute served for the translation.

^Hä ɔzhi ɔp'n', ɔk'v-ɔchung or
The road the gods decide, first part.
For description and translation see l. c., pp. 74–96.
The translation was made from ms. no 907 in the Library of Harvard-Yenching Institute, Cambridge, Massachusetts, and the following manuscript no 1079:

There are many different versions, and some 'Hä 2zhi 1p'i texts are divided into three parts, and then contain a 3lü-3chung or second (middle) part. I possess quite a number of mss., pertaining to these titles and long funeral scrolls, the latter have with two exceptions been given to Harvard-Yenching Institute. One is in the Musee Finot at Hanoi, and another at the Museum of the China Border Research Society in Chengtu, Szechuan. Usually there are two parts to the 'Hä 2zhi 1p'i scrolls, a small scroll portraying only the 2Mbu 1na 2ngv 1mbu, and a long one, over 30 feet in length, containing the remainder, ending usually in 1Saw-2yi-2wúa-2de's realm,

Ms. no 1079 in the Harvard-Yenching Institute Library, which bears the above title, begins differently from other ms., inscribed 3man-3chung and I shall give here the first few pages which occur in no other ms., bearing the above name.

Page 1
Rubric 1) Once upon a time, before the father and mother of 2Dto-1mba 1Shi-1lo had appeared, 2) and before the parents of the 2Dzi and 1Ts'o 3) there came into being the father 2Ssä-ssä-zhou-1p'er 4) and the mother 1Bpa-2chwua-2p'u-2mun2. 5) These two had intercourse 6) and there were born the 2Dzi and 1Ts'o. 7) At that time there were also born the father 1La-2bbū-2t'u-2gko4, 8) and the mother 2Ssaw-1zaw-1l'er-3dzä-2gyi-2mun.

Page 2
Rubric 1) The two had intercourse and 2Dto-1mba 1Shi-1lo was born. 2) When he was born, he was born of the five elements (4ndži-1wúa-2wúa-1ssü). 3) On 1Shi-1lo 4) and on the land illness was liberated; illness was spread by the five elements 5) as illness of the flesh by the soil, that of the bones by the rocks that of the respiration by the wind; 6) those of the hair by the grass, etc. 7) the illness of the body, hand, feet, and head were also spread by the five elements. 8) 1Shi-1lo could not divest himself of his illness.

Page 3
Rubric 1) 3Shi-1lo caused a great magic 2) and he transferred his illness on to the sheep and chicken. 3) 2Haw-2wúa- 4) 3lü-3ch'i the father of the sheep was born 5) and 2Haw-2wúa-3lü-1zhër the mother of the sheep came also forth. 6) These two had intercourse and there was born a white sheep; 7) this was the sheep of the gods hence to that sheep he could not transfer his illness; 8) a varicolored sheep was born and that was the sheep of the 2Ngaw and his illness could not be transferred to that sheep. 9) A black sheep was born, this
was the sheep of the 'Lä-3'ch'ou with which demons were repaid; 10) a drah-colored sheep

Page 4
Rubric 1) was born and on this and the chicken he could transfer the illness. etc. etc. etc. (In ancient days at the cremation ground where the 'Hä 2'zhi 'p'i was apparently chanted a sheep was offered. The 'Na-2'khi hold the belief that the illness of which a person died remains with the corps. A purification ceremony was then performed (2'ch'ou 3'ch'ér) on every part of his body and the illness was transferred to the sheep before the actual cremation took place.) 6) With the 2'Dti-2'ds 2'bpö-1'mbaö 2'ch'ou 3'ch'ér is performed and 3'ch'ou 3'shu6, 7) and 3'Shi-2'lo is cleansed of 3'ch'ou etc. 8) Medicine which issues from the top of 1'Ha-2'yi-2'boa-1'daw 1'ndzér

Page 5
Rubric 1) reached the Garuda, with the medicine proceeding from the Garuḍa's egg 3'dh'ou 3'ch'ér is performed on the deceased, and the 3'ch'ou (= impurities) have vanished and the deceased is purified. 2) The body and soul of the deceased are at peace. 3) The deceased has gone to pray in the land of the 2'Ō and 1'Hä (= all the gods). 4) 3'Shi-2'lo, to day we beseechingly invite you 5) when we separate the living from the dead 6) and the land of the 3'Ssu (= Life god) from the land of the dead, etc. 8) the white lands from the black lands. 9) Today we beseechingly invite you, you are the son of the white lands of the land of the gods, you are cleansed of impurities and 10) you are meditating on the gods.

Page 6
3'Shi-2'lo is admonished not to return to the lake of blood in hell. not to return to the land of the Preta, the Brute world, and Asuras, nor descend again to the realm of the 360 demons. The officiating 2'dto'mba pronounces: I. the 2'dto'mba able to chant lead you on high to 2'bpö-1'mbö 3'T'a-2'bbü-1't'a, 1'Szū-2'bbū-1't'a and to 2'P'o-2'bo-1'mi-3'ch'i-2'di-2'ddo and to your 360 disciples over the white hemp bridge, on the sound of the conch, on the sound of the 2'ds-1'lēr and hand-drum (= 1'Ō-1'hār 2'ndaw-1'k'o), on the golden lamp, on the 13 flowers, on the 13 juncipers, on the 13 arrows. We escort you on the white goat and white sheep, we escort you changed into a 1'Na-2'k'wai (1'Na-2'k'wa)3 riding a white horse (see Plate VI)

Page 8
to the land of 2'Muān-3'llū-1'ddu-2'ndźi, we escort you to your parents, to your grandparents 1'La-3'dsā-2'gyi-2'bbū and to your grandmother 1'La-3'dsā-2'gyi-2'mun. We escort you to 2'Gyu-1'aw-1'lēr-3'dźi (your mother-in-law) and to 2'Gyu-1'aw-1'dso-2'li (your father-in-law), we escort you to the land where dwell your nine paternal and seven maternal ancestors, we escort you to the four lands

Page 9
Rubric 1) where 3'Shi-2'lo 2'Boa-2'nddü dwells. 2) We escort you to 3'Shi-2'lo-1'mi-3'wu (= gShen-rab(s)-mi-bo), 3) to the realm of the seven golden mountains the father, 4) and to the seven blue lakes the mother (Plate VII)6, 6) we escort
Zhimä Funeral Ceremony of the 'Na-khi

you to the summit of Mount Kailas, to 'Yu-nyi-lgkyi-ngu 7) to 'Szü-bbû-hä-ddü's realm, 8) to 'Ghugh-ndo-gyi-bbû 9) to the realm of the elephant with the 33 heads (see Plate VIII); 10) to the realm of 'O-mbu-gyu-yi 'hä-ddü 11) and to the realm of 'Na-k'aw-gyi-bbû 10).

Page 10
Rubric 1) We escort you on high to the realm of the Wish-granting tree (see Plate IX) on the top of which the Garuda dwells. 2) We escort you to the realm of 'Ts'a-mi-wu-gkyi 'hä-ddü, 3) 'Za-ër-ô-khi 'hä-ddü's realm; 4) to the realm of 'La-yu-ggii-chwua, 5) we escort you to the realm of 'Ssü-mi-wu-gkyi, 6) to the realm of 'Ts'o-mi-ggii-de 7) we escort you. 8) We escort you to the land of 'Ts'o-chi 'hä-ddü, 9) to that of 'Mi-ch'i 'hä-ddü, 10) to that of 'Na-k'aw-t'a-yu 'hä-ddü

Page 11
Rubric 1) on high we escort you. 2) To the land where the tops of the green junipers are entwined, 3) and to the land of the 'Yu-lo-dto-ma from the top of which blood issues 11). 4) You are led on high to the realm of 'Dshi-chwua 'hä-ddü, 5) to 'Chër-yü-6) 'gyi-bbû 'hä-ddü, 7) to the realm of 'Yi-shi-ch'i-mbbû 'hä-ddü, 8) to the realm of 'Yi-dti-ch'i-mbbû 'hä-ddü; 9) to that of 'Khyu-chwua-ch'i-mbbû 'hä-ddü, 10) to that of 'Mi-ngü-t'u-ch'i 'hä-ddü (and ) 11) to 'Mi-niu-t'a-yu

Page 12
Rubric 1) 'hä-ddü's realm we lead you on high. 2) To that of 'K'ö-wu-gko-bbû 'hä-ddü, 3) to 'Shi-chwua-nv-mun 'hä-ddü's realm, to 4) 'Gu-bö-5) 'dzí-d'a 'hä-ddü's realm, 6) to 'Ssä-ts'u-khyü 'hä-ddü's, 7) to 'Lo-ssä-dgyü-mbô 'hä-ddü's 8) we escort you on high. 9) To 'Müen-chung-ddv-chwua 'hä-ddü, 10) to 'Kv-yü-ssö-ssä 'hä-ddü's realm we escort you. 11) To 'Ts'ä-chwua

Page 13
Rubric 1) 'hä-ddü we escort you. 2) To 'Ghugh-ndo-ma-ngaw 'hä-ddü's land, 3) to 'Sso-na-dgyu-wu 'hä-ddü's realm we lead you on high. 4) To 'Bpö-nyi-ssö-ts'o 'hä-ddü's realm: 5) To the realm of the great god of the five elements (Ndzi-wuwa-ssü 'hä-ddü) we lead you on high; 6) deceased we lead you to 'Ngü-la-7) 'gko-bbû 'hä-ddü's realm, 8) and to 'Gko-nddü-zo-mbbû 'hä-ddü, 9) to the father 'K'aw-ngyi-gko-bbû 12

Page 14
Rubric 1) 'hä-ddü's realm, 2) and to the mother 'Gyi-ma-wu-ts'u 14 'hä-mi's realm on high we lead you. 3) You are escorted to the Swastika gods of the 33 brilliant realms on high, 4) to the lands of the brilliant sun and of the dazzling moon 15, the scintillating stars and planets, to the white land on high we lead you. 5) We guide you to 'Shi-lo's flower throne, 6) to his silver and golden palaces where fires are not needed, 7) and where lamps need not be lighted, to that land we conduct you. 8) You are guided to the land where silver and gold give forth breath, and food is not needed. 9) To 'Shi-los realm
Rubric 1) where white wind and white clouds envelope your body and no clothes are needed. 2) To where work need not be performed and you will be doing nothing but writing and chanting (holy) books. 3–4) You are conducted to the land of all the gods; 5) to Ḍhū-k‘u-k’o-lo’s realm, 6) to the realm of the deity where there is a Čkyi-k‘u-k’o-lo as brilliant as the moon, 7) we escort you on high. 8) We guide you to the stage of Aw-gyi-mbēr-wuā, 9) to the stage of Na-bpu-t‘i-lū, 10) to T‘i-lū.

Page 16

Rubric 1) ‘zaw-ds‘ī, and T‘i-lū. 2) ‘zaw-wuā. [This is now followed by long Dhārani which end in gv-bpā-ssaw.]

Page 17

Rubric 1) bpā-ssaw; 2) ssaw nyi bpa 1dtēr 1ma 2dshi 2mi gv-bpā-ssaw; 3) ssaw ssū bpa 1wu 1zá 2gv-bpā-ssaw; 4) ssaw 1aw bpa 3ts‘ū 5) khyu lēr wuā shi gv-bpā-ssaw; 6) ssaw lo bpa 4ts‘ū khyu ‘gyu 2dtū gv-bpā-ssaw; 7) ssaw 1dgo bpa nge 2de 2dto 8) gv-bpā-ssaw, 9) ssaw 2de ssā yi 1dtēr ch‘ung gv-bpā-ssaw; 10) ssaw 1gyu bpa 1ma 5ch‘ou gv-bpā-ssaw; 11) ssaw ngv bpā 1ma

Page 18

Rubric 1) yi zaw lv la nā gv-bpā-ssaw; 2) ssaw chēr bpa mi ngyū wuā gv-bpā-ssaw; 3) ssaw chēr ds‘ī bpa de bpa 4) ma gv-bpā-ssaw; 5) ssaw nyū nyī bpa yi zaw ndshēr lv ndsi 2ch‘ī gv-bpā-ssaw; 6) ssaw chēr gkaw bpa 7) muān ssō gv-bpā-ssaw.

Page 19

Rubric 1) we guide you; 2) to the realm of Zo-yu-la-nā Ĥā-ddū; 3) we escort you on high to the 33 realms of the Swastika gods. 4) Shi-lo you have arrived on high at 5) the realm where once born one does not die; 6) arrived at the realm where when anything once written does not perish; 7) you have arrived at the stage where dwells Aw-gyi-mbēr-wuā 8–9) arrived at the stage where dwell your ancestors; 10) you have arrived at the stage where your people dwell, 11) arrived where dwell your grandfather and grandmother, 12) arrived where dwell your father

Page 20

Rubric 1) and your mother; 2) you have arrived at the realm of your paternal ancestors = Sus-bbū-lo-khyū, 3) you have arrived in the realm of your maternal ancestors = P‘ā-mbe-lo-ndo; 4–5) you have arrived in the realm of Ō and Ĥā, brilliant as the rays of the sun; 6) arrived in the realm
as brilliant as the rays of the moon and dazzling as the waves of ripe grain (v.s.) 7) deceased your body and soul are at peace and beautiful.

NOTES
1) Sa‘a-lsū-zhou-lp'er is considered the father of the Na-k'hi, he was also the father of the Nāga, the former and the Nāga had two mothers. See NNCRC, pp. 392-393, and p. 526, note 806.
2) In the reference given in note 1, Sa‘a-lsū-zhou-lp'er's wives have different names, they were apparently sisters. Here his wife appears to be Bpa·chwu·p'u·mun about whom nothing is known.
3) See l. c., p. 84, note 19.
4) Here we have again Lā·bbū·t'u·gko as the father of Shi·ilo. See note 3 of 1stv k'hi, this book.
5) See l. c., pp. 792-796 and note 1038; also p. 89, note 38.
6) See MBC, pp. 22-27. The meaning is impurities smoke out. It is a purification ceremony. See also NNCRC, l. c., p. 277, note 589.
7) The Na-k'hi Na-k'wai is also called Na-k'wa, it is the Tibetan mdo, which word has no resemblance whatever to the Na-k'hi term. In Lessing's paper “a Lamaist Ritual” in Semitic and Oriental Studies, University of California Publication in Semitic Philology Vol. XI (1951) p. 282, note 15, the mdo is called nam-mkhah. In the text which Lessing translated and published in the above paper, the mdo are called nam-mkhah, this is translated as sky or canopy. It resembles very much a cobweb. There is no question that the Na-k'hi word is a loanword from the Tibetan; it is well known that the Na-k'hi cannot pronounce final consonants hence nam became na. On page 266 of Lessing's paper the nam-mkhah is figured (1).
Both in Na-k'hi ms., and on the Hi·zhi lpi·Shi·ilo is transfigured into a Na-k'wai or Na-k'kwa. He rides a white horse in the shape of a Na-k'wa (see Plate VI) followed by a white, winged sheep of the gods, and by a dlo·mba on a white horse with ls·ler and flag who guides the deceased; I now doubt that the mounted figure represents Shi·ilo himself. for the text says he is escorted on a white horse transfigured into a Na-k'wai. (See SNL, pp. 91, 92, Plate 28, fig. 1, sect. 50, also Plate 26, figures 1 and 2.) In figure one he is sitting on a chair wrapped his head is a Na-k'wai wearing a hat; ch'ou ch'er = purification by Amrita is performed over him. The text also states that his soul is changed into O·hār·mūn·ndshēr = blue sky power as the Na-k'hi call the dragon; the latter can be seen above the dlo·mba in the section mentioned, a butter lamp is below it.
8) The seven golden mountains and seven turquoise blue lakes are figured on the Hi·zhi lpi·see SNL, pp. 93-94, Plate 28, fig. 2, sections 55-57, and Plate 29, fig. 1, sections 58, 59. See also Plate VII this book. The lakes and the corresponding golden mountains are called:
1) Ḥa·shi-gkū-'mū Si·Khū, the lake of the golden Armadillo, and the mountain in which the white Garuda dwells.
2) Ḥa·shi·mb'a·shi Ṣi·Khū = the lake of the golden duck, and the mountain over which the white lion dwells. 3) The Nāga lake with the red ox, and the golden mountain on which the white ox of the gods dwells. 4) The lake of the Nāgarāja Ddo·na·lo·ch'i and the mountain where the Na·dta·gū·lu dwells. 5) The lake of the Ḥa·shi nl'yi·ahi or the golden fishes, and the mountain on which the tiger dwells. 6) The lake of the white conch and the mountain of the white leopard.
8) Nothing is known of this deity.
9) Na-k'aw-ghyi·bbū, the ruler over all creatures having blood. See l. c., p. 101, Plate 34, fig. 1, sect. 69.
10) See l. c., p. 104.
11) See NNCRC, p. 131, note 111.
12) See SNL, p. 115, Plate 38, sect. 102; he was the father of O·gko·aw·gko.
13) She was the mother of O·gko·aw·gko, see NNCRC, p. 102, note 62.
14) This is expressed dze·iddū sru·za = wheat large dazzling; when the wheat is yellow and ripe and the wind oscillates it, it has a dazzling brilliance; the Na·k'hi use that expression to describe the radiance of the moon.
15) The Gk'yi·k'iu·lk'o·ilo is the Tibetan dk'yi-hkhor·ilo and the Sanskrit Mādala. See NNCRC, p. 176, note 254.
Just before the coffin is taken out and after the 'Hä 'zhi 'p'i books have been chanted, each of the 'dto-'mbas present, (usually six), will chant one book of the six, collectively called 'Nyi-'wua 'ch'wua 'dü = hell six realms. This is a misnomer for the six realms represent the six existences into which man can be reborn after his demise. The 'Nyi-'wua 'ch'wua 'dü are undoubtedly identical with the Bardo of Seeking Rebirth or assist in such a rebirth (see Evans-Wentz, The Tibetan Book of the Dead, pp.156–157). See also NNCRC, p.86, note 23.

The 'Na-khi begin with 'Nyi-'wua 'dü or realm of hell, it is also called 'Shi-ddo 'dü, the name 'shi-ddo has no meaning and is apparently a loan word, but whether it is of Tibetan or Sanskrit origin cannot be determined.

Of this title there are the following mss. in the collection: nos. 1724 and 1996, of these two the first is in the Library of Harvard-Yenching Institute; 4096 belongs to a beautiful set exquisitely illuminated. This set was acquired by me by purchase with a set of illuminated 'Shi-lo 'Nv funeral mss., which belonged to an old 'dto-'mba of the village of 'La-ts'iu-'wua near An Shan or Table mountain, 15 li south of Li-chiang. Another ms., no 8070 is a new one from 'Mun-shwua-'wua. The 'Nyi-'wua 'ch'wua 'dü ms., has 22 folios, of which the recto of each is illuminated. Each page is divided horizontally into five lines. It is beautifully written in simple pictographs. The text consists of Dhāraṇī or magic formulae: the chanting of which assists the deceased through the 22 realms of hell, for the book denotes 22 'dü or lands; the deities figured on each recto folio are not named and can therefore not be determined. They are in Buddha-like position, their hands holding various objects as the 'bpo-'mba or Amṛta vase, flags, butter lamps, coral, lotuses, tridents, sword, or are in various mudra. For the 14th realm the miniature represents a 'non-bü or jewel (nor-bu). The last miniature for the 22nd realm represents a 'dto-'mba holding in his left a 'bpo-'mba and in his right a trident. The Dhāraṇīs end in 'so-wua-'haw (svāha). The text can be easily transcribed but as it is untranslatable or unintelligible it is here omitted for lack of space.
The Preta as has already been explained are hungry ghosts who have a very slender throat and an enormous belly, they cannot swallow anything because of their narrow oesophagus or gullet, and all food which touches their mouth turns into flames. This is the second phase of existences in which man may be reborn. (See SNL, pp. 82–85.)

There are three mss. bearing that title in the collection, nos. 1741, 4098 and 8069. The first is in the Library of Harvard-Yenching Institute, the second belongs to the beautiful illuminated set previously mentioned, and the third is a new one not illustrated and hails from the village of ¹Mun-²shwua-²wúa. The two last are in my library.

The ms. ²Yi-³ndaw ¹dù or ¹Ndù-³chou ¹dù consists also of 22 folios, the recto of each of which is delicately illuminated. The deities are not named. Some hold objects previously mentioned, others a rosary, an arrow, trident, etc. On folio 21, for the 21st realm of ²Yi-³ndaw, are various emblems instead of a deity. The last folio depicts a ²dto-¹mba. The text, as in the former, is composed of untranslatable Dhāraṇī. The third is:

This is the realm of the dumb animals in which man may be reborn after his decease. (See l. c., pp. 85–88.) The Brute world has 21 realms and thus the ms., contains 21 folios, each has again an illuminated section on the recto. There are three mss. in the collection nos. 1718, 4099 and 8071. The first is in the Library of Harvard-Yenching Institute, the other two in my collection. No 4099 belongs to the beautifully illuminated set, the last is a comparatively new one without figures. The deities figured are of various colors and hold different attributes as arrows, jewels, strings, a branch with a Garuḍa sitting on it, a canopy, a scepter, a ²dto-²ma; realms 13, 14 and 15 represent ²dto-¹mbas holding one an arrow and ²da-³lér, one a conch and ²pù-³bō or dagger, one in mudra; on 19 a ²dto-¹mba is also figured. On folio 21 are depicted a jewel, ³lér-²mbbû ¹ch'i = knot of love, ¹k'o-³lo or Maṇḍala, a lotus, conch and ²bpö-¹mba or Amṛta vase. Folio 22 depicts a ²dto-¹mba but there is no text as the Brute world has only 21 realms.

The fourth volume is:

¹Khyü-²dso (²ssø) ¹dù or ²Dtí-³mun ¹dù or
The realm of the Brute world.

²Haw-²ma-³yi ¹dù or
¹Ngä-²gya ¹dù or
The realm of the Asura.
This is the realm where constant fighting takes place. It is the land of the titans, the Tibetan Lha-ma-yin, who were expelled because of their pride from the realm of the gods and are therefore also known as the "Ungodly Spirits". They live and die waging unending war with the gods in the realm above them. See l.c., pp. 91–97.

The land of the titans has also 20 separate divisions and so the mss., bearing the above titles have 20 folios, each with a deity or a "dto-"mba on the recto. Here belong mss. nos. 4097 and 8072 both of which are in my collection. One ms., which belonged to the set in the Library of Harvard-Yenching Institute was destroyed by the Japanese during their occupation of Shanghai were the ms., was to be reproduced in color.

The fifth volume is:

\[\text{\`Bä-}ds'i-\text{szï }\text{\`dü or }\text{\`P’a-}\text{ddo }\text{\`dü or} \]

The realm of man (human world).

This is the human world where the deceased may be again reborn as a human being. (See l.c., pp. 88–91.) Here belong mss. nos. 1723, 4100, 8073 and 8078. The first is in the Library of Harvard-Yenching Institute, the other three are in my library. There are 22 sections in the human world, thus the mss., contain 22 folios with Dharani which assist the deceased to pass on through them without being again reborn as man, and on to the coveted realm of the gods. The first 20 folios depict deities only, the 21st figures a conch, a lotus flower, incense burner, Amrta vase and a dish with offerings. Folio 22 has on the recto the picture of \"dto-\"mba holding a \'bpo-\"mba and a staff resembling a trident. All the folios are marked \`wui-\swso below the miniatures except the first one which is marked \`wuä-\swso. If these two designations are identical with \`P’a-\"ddo the \`dto-\"mbas could not explain.

The sixth volume is:

\[\text{\`Hä }\text{\`dü or }\text{\`Bbüe-}\text{ddo }\text{\`dü or} \]

The realm of the gods.

This is the realm of the devas or gods in which a man may be reborn after his demise. He can be assisted by the \`dto-\"mbas by the chanting of the Dharanis contained in this book.

The realm of the gods has 18 divisions, and in this ms., one folio is devoted to each of these 18 sub-realms as they may be called. The recto of each of the 18 folios has a painting of either a deity or a \`dto-\"mba, except folios 16 and 17 which have, the first 6 sacred emblems, and the second a large butter lamp resting on a cloud. The figure of the 13th realm is a yellow-colored deity holding a rosary, and is overshadowed by a Garuḍa. (See l.c., pp. 97–108, also p. 118,
Plate 41.) There are three mss., in the collection nos. 1728, 4101 and 8074. The first is in the Library of Harvard-Yenching Institute, the other two belong to me personally. Ms. 4101 is the last of the set beautifully illuminated.

Someday it may be possible to identify these many Dhārani, but they would have to be transcribed first and published, each folio with its deity, to preserve it for future students. Nyi-wūa ch'wūa śū books are very rare, and I have come across only very few complete sets.
The last act of the 2dto-1mbas after the funeral ceremony is the lowering of the 'dtv tree when at the same time this book is chanted by one of the 2dto-1mbas.

It becomes clear from the text of this ms., that the main function of the 'dtv tree is to suppress the Ts'u-ssì 2ndaw ndzër or the sword-tree in hell on which the souls of the deceased become impaled as they must pass from one realm in hell to the other. Also to escort the deceased over the 'Zhi-lv' and the 'dtv tree on high to the realm of the gods.

Of this text there are two mss., in the collection no 4230 and the one from which the translation has been made no 1074 which is in the Library of Harvard-Yenching Institute.

Translation of text

Page 1

Rubric 1) I, the 2dto-1mba, like the chief, pronounce to you born of the 'Yu clan, 2) that you have been escorted to Ssu-bbû-lo-khyû and 'Pä-mbe-lo-nddû; 3) like the crane which has gone to the horizon of the white clouds, 4) and like the tiger which has again gone romping over the high mountain, 5) like the stag which has departed to the horizon of the black spurs, 6) and the fish to the dark, deep waters; 7) like the yak who has again rejoined the green alpine meadows over which the clouds gather. 8) You have gone riding your horse to Hâ-gkv-1k'o-1mbu

Page 2

Rubric 1) and gone to the top of Mount Kailas where you liberated your dog, 2) 2Dto-1mba Shi-lo's 360 disciples have escorted him 3) on high to the 33 realms of the Ô 'nû 'Hâ. 4) He has been escorted on high to his father Gyi-bbû-t'o-gko 5) and to his mother Ssaw-zaw-lêr-dzi-gyi-mun; 6-7) escorted on high to his grandfather La-dsä-gyi-bbû, 8) and to his grandmother La-dsä-gyi-mun; 9) he has been escorted on high to the 18th storey heaven. 10) Shi-lo

Page 3

Rubric 1) was escorted on high to the house of the gods, 2) to his great grandparents and 3) his parents, 4-5) escorted out of the 18 realms in hell on
high, 6) he has gone on high, escorted over the 18 faces (sides) of *Ts'u-*ssä-*ndaw* 1ndzêr, 7–8) to the 33 realms of the good gods on high. *P'o-*bö-*mi-*ch'i-*di-*ddö* erected the *Dtv* tree and the white *Zhi-*lv and with them

Page 4

*Rubric* 1) he suppressed the *Ts'u-*ssä-*na-*bpü and his spiny tree, and the thousand hundred *Lf'-ch'ou of the 18 realms of *Nyì-*wüa (= hell). 2) *Yê-*mun-*llü-*ssä your soul has been escorted to the 33 realms of the swastika gods, 3) on the arrow 4) to *mbu-*na . . .? 5) One day on the horizon of the celestial gods on high, 6) there died *K'wua-*dtv-*mbër-*ddv *Gyi* 7) and his *dto-*mba *Na-*bbü-*ssä-*ngu over the turquoise plowshare, 8) and over the *dtv* 9) he led the deceased on high 10) and suppressed the nine celestial *Ddv and *Daśi demons* 11) One generation *La-*lër-*dü-*ndzi *Bbüe* 11) died, 12) and the terrestrial *dto-*mba *Ssaw-*bbü-*ssaw-*la* 12

Page 5

*Rubric* 1) over the golden plow share and the great *dtv* tree 2) he led the deceased on high 3) and suppressed the 9 terrestrial *Mun and *Ghügh demons. 4) One generation on the top of *Ngyu-*shì-4lo *Ngyu (= Mount Sumeru, Kailas) 5) there died *Lv-*ndzhwua-*gyi-*bbü 6–7) and the *Nyì-*bpö-*mbö *T'u-*t'u-*gko-*wüa 13 escorted the deceased over the white clouds of the *zhi-*lv and the *dtv* tree on high, 8) and with them he suppressed the nine *Ssu-*ndo demons* 14. 9) One generation *Mun-*zo-*bpü-*dä died 10) his *dto-*mba *Dsa-*dsä-*ha *bpö-*mbö over the turquoise plowshare and the *dtv* tree 11) he escorted the deceased on high.

Page 6

*Rubric* 1) and with them he suppressed the *Ddv and *Dsa demons. 2) One generation *Llë-*mun *K'o-*ssë died in the dense black forest; 3) his *dto-*mba *K'o-*mun-*miu-*ggü 15 over a black *shi-*lv and *dtv* tree 4) he escorted the deceased on high 5) and suppressed the demons of the black cloud and black wind. 6) One generation *Mun-*llë-*dzu-*ndzë died; 7) his *dto-*mba *Yì-*shi-*zö-*zo 16 over the silver *zhi-*lv and the *dtv* tree 8) he escorted the deceased on high 9) and suppressed his enemy *Mun-*llë-*ssu-*ndzë. 10) One generation *Mun-*dyu-*dë-*ngyu (died) 11) his *dto-*mba *La-*ghügh-*nyi-*sp'i *bpö-*mbö 17 over the black *zhi-*lv and *dtv* tree

Page 7

*Rubric* 1) he escorted the deceased on high 2) and he suppressed the nine wood element *ddv demons. 3) One generation died on the top of Mount Sumeru, *Dto-*mba *Shì-4lo died, 4) *T'a-*bbü-*t'a, *Szü-*bbü-*t'a and *P'o-*bö-*mi-*ch'i-*di-*ddö, 5) these three priests led *Dto-*mba *Shì-4lo on the turquoise *zhi-*lv and the *dtv* tree 6) on high, 7) and they suppressed *Sau-*mi-*muān-*dta-*gv-*shu (*k'aw-*so), 1-ma, 2*Ddv-*ndër-*t'khyu-*bpa-*la-*llü* 8) and the 1000 million *Ddv and *Dsa demons. 9) One generation *Gkaw-*lër-*ts'ü died in *Dzê-*gyu-*la-*lër-*dü 10) and his *dto-*mba *Dzi-*ghügh-*shi-*lo escorted him over the silver *zhi-*lv and the *dtv* tree 11) on high,
Page 8

Rubric 1) and he suppressed the 2Yi,3-ndaw26, 1Khyü-2dso21 the 2K’o and 1ndshi22 and 1Ndo and 1khyü demons23. 2) This is now repeated for the family of the to-day who at the death of a member call 3) the 2dto-2mba, give him silver, gold, turquoise, carnelian, a conch, 4) precious objects, coral, shoes, garments 9 kinds of cloth, 5) p’u-4lu, 6) leopard and tiger skins 6) and escort the deceased over the 1shi-4lv and the 1Dtv tree 7) from the place where the ceremony is performed on high, 8) he suppressed the thousands of 1Ddv and 1Dsä demons 9)

Page 9

Rubric 1) and the 360 demons of one bone (origin). 2) The deceased’s soul is at peace and his horse’s mane is beautiful. 3) All this is now repeated for the mourning son who does like the 2dto-2mba previously. He asks for 1nnü and 1öö 24 from the Life-god25. 9) 3Shi-2lo while meditating on the 1P’er 1Ssan-26, 2Ngaw 1Wu-27, 1Hä-28, 360 2Dter-1gko-29, 2Yu-1ma-30 is led by them on high. 10) He is led on high

Page 10

Rubric 1) to the 360 2Ssu-2bbü-1yü-2ngaw-1la-31. 2) 3Shi-2lo is led on high on his white horse, 3) escorted to the 18th heaven of 1Ssaw-2yi-2wüa-2de-32, 4) 18th heaven of 2Hä-1ddü-1öö-1p’er-33 to 5) 2Ö-2mbbu-1gyu-2lu 2Boa-1nddü’s 6) house in the 18th heaven brilliant as the sun and the moon; 7) led on high to the 18th storey heaven of 1Lër-2gyu-2gkyi-2gyu-34, 8) Lër-3bpa-2t’o-2gko-35 9) white as the conch house in the 18th storey heaven, 10) to 3T’a-1yü-2dtü-2mba’s-36 golden house in the 18th storey heaven, 11) to the 13 brilliant scintillating 2Chügh-2ddo (Swastika) 1La-2mun-2mi-37.

Page 11

Rubric 1) may they protect the deceased. 2) He is led on high to the 13 storey high heaven, to the house of the brilliant sun, moon, stars and 1zaw (= planets). 3–4) Led on high to within the flaming houses of the 360 2Yu-1ma of 1P’er-2na-1nddü-2gkan-2chung-28 5) escorted on high to the all-seeing, all-wise and able 1Dter-1gko to their 360 terrestrial mansions and celestial brilliant sun, moon, stars and 1zaw (= planets). 6) 2Dto-1mba 3Shi-2lo is led on high on the 2ds-1lër-39 the size of the sun and on the 7) 2ndaw-1k’o-40 the size of the moon; 8) led on high on the trident41, the butter lamp, and on the white hemp bridge to the top of Mount Kailas. 3Shi-2lo is escorted to his father

Page 12

Rubric 1) 2Gyi-2bbü-2t’o-2gko-42 2) to this mother 2Sa-1zaw-1lo-3dzi- 2gyi-2mun-43; 3) to his grandfather 1La-3dsä-2gyi-2bbü 4) he is escorted, 5) also to his grandmother 1La-3dsä-2gyi-2mun. 6) 3Shi-2lo is escorted on high to his white felt tent in the 18th storey heaven. 7) Let us have 1nnü and 1öö, 8) let us hear only good tidings, and let there be plenty of offspring.
NOTES

1 See page 9 of Introduction.

2 O 1nä 1Hä, the 1O and the 1Hä, i.e., all the gods. No 1dto-1mba that I have questioned could give me the exact definition of who is meant by the 1O and who by the 1Hä except that all the gods are meant. 1Hä always stands for god, deity. 1Hä-iddü = great god, the Tibetan Lha-chhen, 1Hä-3mi = goddess. Whether 1O stands for 1O-gko-aw-gko they could not state. See NNCRC, p. 91, note 42.

3 Here in our text it actually says 1La-gbii-t'o-gko instead of 2Gyi-2bbii-t'o-gko, the former is stated to have been his grandfather. Yet in rubric 6-7 it states that his grandfather was 1La-dsä-Gyi-2bbii. Hoffmann in his Quellen zur Bon Religion, p. 234 sarcastically remarks that I wanted to improve on the text (see BODMSL, p. 19) and make 1La-2bbii-t'o-gko the father of 3Shi-1lo instead of 2Gyi-2bbii-t'o-gko which is correct. My 1dto-1mbas at that time insisted that the text was wrong and that 1La-2bbii-t'o-gko was the father and not 2Gyi-2bbii-t'o-gko. On page 12 of this ms., rubric 1, we read 2Gyi-2bbii-t'o-gko. In the ms. no 4151 of the 3Shi-1lo 8N ceremony entitled 3Shi-1lo t'u-2bbii or the Origin of 3Shi-1lo (gShen-rab) page 12, rubric 2, his grandfather's name is given as 1La-2bbii-t'o-gko and that of his father 2Gyi-2bbii-t'u-gko. Yet in gzer-myig (see Asia Major Vol. 1, 1924, p. 314, 1.5), we read that he was given the name of Miyi-bon-lha-bon-yo-bon-rgyal-bon-thod-dkar. We have here both names lha-bon the 1Na-khi 1la-2bbii, and rgyal-bon the 1Na-khi 2gii-2bbii. So both may be correct and 1La-dsä-gyi-2bbii may after all be the name of his grandfather, although that name occurs not often in 1Na-khi ms.

This is the only place where I have ever come across these names for the grandparents of 1Dto-1mba 3Shi-1lo, it may be however that they are his maternal grandparents, but nothing is indicated, in all other ms., mention only those I published in SNL, Part I, p. 12.

He is the 1dto-1mba who controls the demons in 1Nyi-1wüa or hell; see NNCRC, p. 151, note 166.

7 See l.c., p. 120, note 84.
8 See note 70 of 1Ta'u 1yi 1gkv-3shu 1la.
9 1Na-2bbii-tssä-ngu was a celestial 2dto-1mba. See l.c., p. 148, note 155.
10 See l.c., p. 368, note 745.
11 See note 74 of 1Ta'u 1yi 2gkv-3shu 1la.
12 See l.c., p. 148, note 155. He was a terrestrial 2dto-1mba; and is always mentioned together with the one in note 9.
13 He was also the 1dto-1mba of the 1Nyi Nágä. See l.c., p. 148, note 157.
14 The 9 1Ssu-1ndo are Naga demons; see l.c., pp. 73-78.
15 See note 93 of 1Ta'u 1yi 2gkv-3shu 1la.
16 See l.c., p. 526, note 807, also p. 216, note 377.
17 Nothing is known of the 2dto-1mba nor the person whom he served.
18 These three 4dto-1mbas are always mentioned together, although the last one who controls the hell-beings in 1Nyi-1wüa is often mentioned alone. They were disciples of 3Shi-1lo.
19 She was the demon wife of 3Shi-1lo (gShen-rab), see NNCRC, pp. 721-725, note 983.
20 Ddv-1ndér-1khyu-Lpa-Ila-Ilii was the archenemy, see p. 215, note 374.
21 This is the Preta world in hell. See l.c., p. 86, note 29; SNL, Part II, pp. 82-86.
22 1Khyü-1dvo is the Brute world in which man may be reborn. See l.c., pp. 85-88; also NNCRC, p. 86, note 23.
23 The 1K'o and 1Ndahi demons are described in MBC, pp. 71-88, and p. 80, note 204; also NNCRC, p. 214, note 369.
24 The 1ndo demons are fully described and their origin related in l.c., pp. 450-451. note 775. The 1Khyü are the companions of the 1ndo demons. They cause people to see demons in the day time, and make them hear all kinds of noises at night.
25 See l.c., p. 91, note 43.
26 See l.c., pp. 250-251, note 527.
27 See l.c., p. 91, note 40.
28 See l.c., p. 91, note 41.
29 See l.c., p. 91, note 42.
30 See l.c., p. 139, note 130.
31 See l.c., pp. 135-137, note 123.
32 These are the ancestral 1Ngaw-1la and are described in l.c., p. 276, note 582.
33 He is one of the supreme deities of the 1Na-khi, his origin is related in l.c., p. 129, note 108, see also Plate 29. 15
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33 See l. c., p. 130, note 109, Plate 30.
34 See l. c., p. 133, note 117, Plate 40.
35-36 See l. c., p. 134, note 118.
37 See l. c., p. 152, note 169, Plate 49.
38 Where the black lands of the demons and the white lands of the gods adjoin. See l. c., p. 345, note 735.
39 See l. c., p. 94, note 49.
40 The *ndaw·k'o is the hand-drum, see l. c., p. 227, note 408.
41 The trident is called *shu·p'ér = iron white (steel) *ts'ap·gkyi; see l. c., p. 267, note 550.
42 Here he is called by his correct name.
43 His mother's name is here spelled differently, see page 2, rubric 5, the latter spelling is correct.
APPENDIX

羌 傈 南山 木裏 永寧 通安州
1 2 3 4 5 6

昭國 三賊 所 五所 阿土司 泥月鳥
7 8 9 10 11 12

刺寶 寶山 民家 講史方輿紀要 麻些
13 14 15 16 17
麻些象形文字字典 木裏 西康 無量河
17 18 19 20

鐵河 鄉 石鼓 阿喜 毯毯 木裏
21 22 23 24 25 26

附記 無量河 鐵河 前所 昆明 升
27 28 29 30 31 32
押赤 昆明 再 中甸 北地 打鼓
33 34 35 36 37 38

扇子 陡 白水 木增 木生白 白沙 鄉
39 40 41 42 43 44

昆明 雲南 押赤城 畢 蠶 蟲 麻些
45 46 47 48 49 50

永寧 塔 洱池 明 去 陽夫 剌綜
51 52 53 54 55 56 57 58

民家 金沙江 泡菜 西奄菜 左所
59 60 61 61 62

水酒 深
63 64
PLATE I: A 'Na-khi funeral procession leaving the village of 'Nv.-k'ô at the foot of the Li-chiang Snow Range. All the close relatives are dressed in rough, whitish-grey hemp-cloth and accompany the coffin to the grave, except the women who are only allowed to go a certain distance outside the village. There they prostrate themselves before the coffin, while sons crawl beneath the coffin to receive the last blessings of the deceased. Distant relatives are only furnished white turbans, these are worn for weeks thereafter; sons, brothers, or other close male relatives refrain from shaving and cutting of hair for 100 days.
Rock, Funeral Ceremony of the 'Na-'khi

Plate 1
PLATE II
PLATE II: This type of blade armor described in a ¹Na-²khi manuscript entitled ³Ndžer-¹ssu ²t’u or the origin of the weapons, a book chanted at the funeral of a brave warrior, was in use during the Nan-chao Kingdom and especially during the Liu-chao. It was the dress of Mo-so (Hli-khin) and ¹Na-²khi warriors and survived for ceremonial purposes until recent days. The armor is composed of rhinoceros hide laminae lacquered red and tied together with strips of serow or deer leather. The lower edge of the armor is decorated with bunches of hair from yak tails alternating black and red. The head is protected by an iron helmet composed of narrow blades tied together with the same material. On the top of the helmet is a short nozzle-like projection which served for the tail feathers of the ¹Khyu-²gu-²gko-¹na the black vulture of the northern grasslands, and later for those of the ¹Khü or Amherst pheasant. A sword of special design is carried by means of long thick leather straps, studded with bits of white conch (Turbinella pyrum L.), suspended from the shoulders. Another smaller sword was stuck in a leather girdle also studded with knobs of the white conch, while a conch-shell, reduced in size by being cut to its last whorl, was fastened to the surface of the sword sheath by means of leather straps. When a warrior fell in battle this shell was tied to his forehead.

Only five such armors survived and were used at the funeral of Mo-so and ¹Na-²khi chiefs as described. The armor and accoutrement worn by the ¹Na-²khi boy shown in the picture were presented to the author by the last Mo-so chief of Yun-ning. See DNFCONKW, Plates 2–5.
PLATE III
PLATE III: 2La-1lo-3dto-1gko a hill and 1Na-2khi burial ground which served the village of 2Nv-2lv-2k'ö, at the foot of the Li-chiang Snow Range at an elevation of 9000 feet. It is by no means a cemetery in our sense of the word, but was the place where the ashes of cremated peasants were interred after the performance of the 2Khi 3Nv funerary ceremony, during the Ming Dynasty; the inscriptions on the stones are no more legible, the last ones dated back to the first Emperor of the Ch’ing Dynasty 1644.

In a ravine at the foot of the hill (actually an ancient crater), women who died in childbirth or 100 days before or after, were, and are still cremated there, the ashes were left in place uninterred.
PLATE IV: The funerary limestone caves of the \( ^2 \text{Nv} \cdot ^2 \text{gkyi} \cdot ^1 \text{a} \cdot ^3 \text{k'o} \) also called \( ^3 \text{Nv} \cdot ^3 \text{gkyi} \cdot ^3 \text{k'o} \cdot ^1 \text{ndv} \) situated north of Li-chiang and the last \( ^1 \text{Na} \cdot ^3 \text{khi} \) village of \( ^2 \text{Saw} \cdot ^1 \text{ssu} \cdot ^2 \text{k'a} \) on the way to \( ^2 \text{Nga} \cdot ^2 \text{ba} \) on the eastern foot of the Yü-lung Shan (Li-chiang Snow Range). Here in these caves were deposited in former times the \( ^2 \text{nv} \) or effigies of departed in the shape of pine branches after the performance of the \( ^2 \text{Khi} \) \( ^2 \text{Nv} \) ceremony. Formerly a caretaker lived here, he was however never again replaced, and the caves have ceased to be the depository of the \( ^2 \text{nv} \).

In the distance the highest peak Shan-tzu-tou of the Li-chiang Snow Range.
PLATE V: The Spirit homes of departed Mo-so erected by the peasants of Yung-ning on the southern slopes of Mount Chha-na-do-rje (Phyag-nag-rdo-rje) the Holder of the Thunderbolt in the valley of La-wa-thang at an elevation of 17,200 feet in Hsi-k'ang, west of Mu-li. The Mountain forms with two others the Rigs-gsum-mgon-po or Trimurti of the Mahāyana Buddhists in Gangs-dkar-gling territory.

These primitive structures consisting often of one single block of rock with a flat slab on top as roof serve as home for departed Mo-so spirits on this sacred mountain.
The 'Hä 'zhi 'p'i

The sections here reproduced on Plates VI to X are from a 'Hä 'zhi 'p'i which once belonged to an old ²Dto-ʻmba of the village of ¹La-ʻtsʻü-ʻwūa near An Shan or Table Mountain 15 li south of Li-chiang. It was purchased from the ²Dto-ʻmba's son after the demise of the former in 1940. It is now in the Library of Harvard-Yenching Institute of Cambridge, Massachusetts.
PLATE VI
PLATE VI: The two sections here reproduced are equal to nos 50 and 49 of the 'Hā zhi p'ī published in SNL, loc.cit. In the upper part of the Plate we see ō-hār-mūn-ndšēr = Blue-sky-power, the Na-khi name for the dragon, roaming among the clouds. Immediately below, left, is a Mb'a-mi or butterlamp, to the right a dto-mba riding a white horse, holding in his left a spear with a flag attached, and in his right he is ringing a ds-lēr, a flat, cymbal-like, metal bell with a beetle; it is also used by Tibetan Bön Lamas who call it gshang. In front of the horse is the white, winged sheep of the gods led by the white horse of Shi-lo (Gshen-rab(s) changed into a Na-k'wai or Na-k'wa. Immediately below the section is a strip representing water conventionalized as it appears on Chinese embroidery. In the section below are represented ten of the 18 sisters of Shi-lo called Shi-lo la-mun-mi ('Ts'a-ho-gkv = 18). One blows a conch, two horns or trumpets, two carry flags, others the ndaw-k'o or hand-drums and ds-lēr. One beats a Chinese-type flat gong, and the last one the Bön-type drum struck with a curved stick.
Rock. Funeral Ceremony of the 'Na-khi

Plate VI
PLATE VII: The 'Ha-nyu-she or the seven golden mountains, 'O. 'här-she Khü or the seven turquoise-blue lakes (seas) which encircle Mount Sumeru, the Na-khi Nyu-na-shi-lo Nyu. To the left of each mountain is a tree with a bird perched upon it, and a tiger below. On the right are seven bpö-mbö, deified dto-mbas. For further explanation see note 8 of 'Ha-zhi-p'i, man-chung of this book. The order of the animals on the mountains and in the lakes differs from that described in note 8.

On the first golden mountain we have here the peacock, and in the lake the dsu-p'ër or white diving bird (*Proctopus nigricollis*) or grebe. On the second the tiger, and in the lake the white conch. On the third the Na-dta-dgyu a black horse; the mountain on which this horse is figured is called rTa-sna-ri in Tibetan and Aśvakarna or Horse-ear mountain in Sanskrit. On the fourth is the white ox of the gods, and in the lake also an ox which is a mistake, on other 'Ha-zhi-p'i are two conch-shells. On the fifth is the white mystic lion dv-p'ër Ssi-ngü, and in the lake the Ha-shi nyi-shi or two golden fishes. On the sixth is the Khyu the wife of the Garuḍa dv-p'ër Khyu-t'khyu instead of the latter, in the lake is the golden duck. On the last mountain sits O-här tgkye-bpü the blue cuckoo, but nothing is visible in the lake.
PLATE VIII: The city of Mahāsudassana the 33 realms of the gods. Thirty two surround the square with the thirty third, the Palace of Indra in the centre. In Na-khi manuscripts nothing is mentioned about Indra. The city is simply termed the thirty three realms (dū = lands) of the gods. Below the central building is the elephant with the 33 heads (Erāvana). Of this elephant nothing is mentioned in particular. Above the city is a row of figures; those on the left represent ṛdo-imbas holding arrows, in the centre is ṛDto-amba ṛShi-lo, and to the right two unknown deities.
PLATE IX: This is the realm of \(^1\text{Ha}^\ast\text{yi}^\ast\text{boa}^\ast\text{daw}^\ast\text{Ndžër}\) or the Wish-granting tree. On the top of the tree sits the Garuḍa devouring a snake. To his left is his wife the \(^8\text{Ddv}^\ast\text{p}^\ast\text{ēr}\) \(^1\text{Khyu}^\ast\text{gu}\), and to his right \(^2\text{Ō}^\ast\text{hār}^\ast\text{tgkye}^\ast\text{bpū}\) the cuckoo which plays a big role in \(^1\text{Na}^\ast\text{khi Bönism}\). Under the tree on the right is a \(^2\text{bpō}^\ast\text{mba}\) or Amṛta vase, and riding a cow (ox?) is \(^1\text{Na}^\ast\text{k}'aw^\ast\text{gyi}^\ast\text{bpū}\) or king \(^1\text{Na}^\ast\text{k}'aw\) ruler over all creatures having blood. He holds a flag in one hand and in the other a flower. On the extreme left is \(^1\text{Ha}^\ast\text{shi}^\ast\text{ts}'o^\ast\text{ndžī}\) the golden elephant of Indra, Erāvana. Above it is the celestial \(^1\text{Na}^\ast\text{dta}^\ast\text{gyu}^\ast\text{lu}\), the Indian Uchchhaiśravas the moon-colored horse of fore-knowledge which carries the rider wherever wished throughout the worlds of the past, the present and the future. Between the two, near the trunk is the white cow of the gods, Kāmadhenu the Wishgranting cow which yields any drink wished for. Above the tree are two rows of gods whose names are not known.
PLATE X
PLATE X: The realm of $^3$Ts'u-$^2$ssī $^2$ndaw $^1$ndzēr the Sword tree in hell. This tree of swords over which the hell-beings are obliged to constantly ascend and descend grows out of the mouth of $^3$Ts'u-$^2$ssī (Makara) the Tibetan Chhu-srin. This is the $^3$Ts'u-$^2$ssī $^2$na-$^1$bpū (nag-po) the black $^3$Ts'u-$^2$ssī of the demons. At the foot of the sword tree are two dogs who bite the hell-beings as they are forced to climb and become impaled. They are assisted in this torture by a demon and his demon wife, the latter is depicted on the right, she carries a $^2$ndaw or serrated sickle with which she chops the bodies of the impaled, she is called $^2$Dti-$^2$sso-$^2$ggō-$^2$mun; on her side all females are led up the swords. A female awaiting the ordeal is in the section below. The demon on the left is her husband $^2$Dti-$^2$sso-$^2$ggō-$^2$bpū wielding an axe. All males are escorted up the tree on his side. Near the top of the tree are two crows attacking the tortured. In the extreme upper right a creature who has passed through the ordeal. On other $^1$Hā $^2$zhi $^1$p'i a bird called $^3$Shou-$^2$shou-$^2$lo-$^1$na, the $^3$Shou-$^2$shou with the black throat sits on top of the tree. The section above shows demons torturing a hunter who is also attacked by the wild animals he has killed.