Tibetan Religious Dances
Text and Translation of the 'Chams yig
RENÉ DE NEBESKY-WOJKOWITZ

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Tibetan text and annotated translation of the 'chams yig

Edited by
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With an Appendix by
Walter Graf

MOUTON • THE HAGUE • PARIS
A wooden demonic mask for dancing used in the 'cham. h: ± 50 cm

It is not known whom this mask represents.

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Preface

Among the papers of the late Dr. René de Nebesky-Wojkowitz, whose sudden death at the age of thirty-six brought a brilliant academic career to a tragically early end, was found a manuscript on Tibetan sacred dances. Though in an incomplete form, this manuscript contained so much valuable material that its publication seemed to be clearly indicated. During several periods of fieldwork in the Himalayas the author had studied the Buddhist temple dances of Sikkim and other areas, and he brought to their description an expert knowledge of Tibetan iconography and ritual. Had he lived to complete the book, he would undoubtedly have expanded and deepened the analysis of the dances described, and it is likely that he would have added a chapter comparing the temple dances reported from various parts of Tibet and the Himalayan regions. Yet, even in its fragmentary form the book provides data not obtainable elsewhere. Of particular interest is the translation of the Tibetan texts containing detailed instructions for the performance of the dances. The existence of such choreographical manuals explains the uniformity in the performance of temple dances in widely separated areas as well as the persistence of an unchanging tradition over long periods.

With the destruction of monastic life in Tibet through the Chinese intervention, the great performances of religious dances have also met their doom, and at present it is only in some of the Buddhist monasteries in Nepal¹ and in the Indian borderlands that the enacting of ritual dances by monks can still be observed. But as all these monasteries relied for inspiration on higher teaching and the ordination of the monks on the great centres of the respective Buddhist sects in Tibet, it is doubtful whether after the disruption of the traditional links with Tibetan monasteries the old pattern of ritual dances will survive for long even in regions beyond the immediate reach of the new rulers.

¹. A description and photographs of such dances are contained in my book The Sherpas of Nepal, London 1964.
of Tibet. The likelihood of a rapid decline of the art of 'chams-dances makes Dr. de Nebesky-Wojkowitz's posthumous work all the more valuable.

In the task of editing the manuscript I was faced by a number of difficulties, not all of which were successfully overcome. The greatest of these was the incompleteness of footnotes and references, and, though some of them could be supplemented, in many cases it was unclear to which particular work the author had intended to refer. There remain also some obscurities in the text which could not be entirely removed in the process of editing. Dr. Nebesky wrote the present book at a time when the Dalai Lama was still residing in Lhasa, and Tibetan religious performances were continuing in their traditional form. Hence descriptions of rituals are cast in the present tense, and this has been retained in the edited text. Readers must realize, however, that none of the Buddhist rituals referred to can be performed in present-day Tibet.

I am grateful for the help of Miss Chie Nakane, who succeeded in tracing some of the doubtful references, and of Dr. David Snellgrove, who was good enough to read the manuscript. The Wenner-Gren Foundation for Anthropological Research had generously assisted some of Dr. Nebesky's fieldwork, and after his death the Foundation provided a grant in aid of the preparation of his notes for publication. Dr. Walter Graf of the University of Vienna, who had cooperated with Dr. Nebesky during his lifetime, added to the book an appendix on the performance of the Tibetan music notation, which is partly based on the tape recordings and notes of his colleague. Mr. Philip Denwood has assisted with the proof-reading of the Tibetan texts and Mrs. Helen Kanitkar has compiled the bibliography. My colleague Dr. P. H. Pott, director of the Rijksmuseum voor Volkenkunde at Leyden – with whom Dr. René de Nebesky-Wojkowitz worked for some years when writing his book Oracles and Demons of Tibet (1956) - kindly obliged me by seeing the book through the press, inclusive of the preparation of the indexes and the care for its illustration.

All those who knew René de Nebesky-Wojkowitz are deeply conscious of the great loss to scholarship caused by his untimely death, and they will welcome this book as the last instalment of his notable contribution to our knowledge of Tibetan Buddhism.

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Contents

Preface by Christoph von Furer-Haimendorf ................................................................. v

Introduction ....................................................................................................................... 1

Chapter I: DANCES OF SECTS .......................................................................................... 9

1. Dances of the Bon ........................................................................................................ 9
2. Dances of the rNyding ma pa and rDzogs chen pa Sects ............................................ 11
3. Dances of the Sa skya pa ........................................................................................... 32
4. Dances of the bKa' bgyud pa ..................................................................................... 34
5. Dances of the dGe lugs pa ......................................................................................... 43

Chapter II: ANALYSIS OF 'CHAMS .................................................................................. 65

Chapter III: 'CHAMS YIG ................................................................................................. 85

1. Introduction to 'chams yig ......................................................................................... 85
   A. The authors of the 'chams yig ............................................................................. 85
   B. Iconographic details ............................................................................................ 87
   C. The participants in the dance ............................................................................. 93
   D. The phases of the 'chams .................................................................................. 100
2. Tibetan text of the 'chams yig .................................................................................. 244
3. Translation of the 'chams yig .................................................................................. 245
4. The rhythm of the dance ........................................................................................... 246

Appendix

On the performance of Tibetan music and its notation, by Dr. Walter Graf 249

1. Information on the Tibetan notation obtained by Nebesky .................................. 250
2. Signs and elements of Tibetan chant notation in the light of Nebesky's selection 254
### CONTENTS

1. Elements used at the beginning of a sign ........................................ 257
2. Elements used in the middle of a sign .......................................... 263
3. Elements used at the end of a sign .............................................. 271
4. Rhythm .................................................................................. 276
5. The system of the Tibetan notation .............................................. 276

6. Tables .................................................................................. 281

### SKETCH–MAP OF TIBET

### BIBLIOGRAPHY

### INDEXES

1. Names and classes of deities ..................................................... 302
2. General Tibetan expressions, etc. .............................................. 305
3. Names of Tibetan Buddhist personalities .................................. 313
4. Tibetan geographical terms, names of places, etc. ................. 314
5. General geographical index ...................................................... 315
6. Index of Sanksrit names and terminology ................................. 316
7. List of authors and persons mentioned in the text .................. 317
8. Index of selected subjects ....................................................... 319

### PLATES

Dr. René de Nebesky-Wojkowitz with Rin po che Dar dmo sprul sku .... 8

I. The *gerskyems* part as described in the *’cham-yig*, in *’Gye-mur monastery, Lahul*. Photo Dr. P. H. Pott ......................... 24

II. The *gerskyems* part as described in the *’cham-yig*, in *’Gye-mur monastery, Lahul*. Photos Dr. P. H. Pott ........................... 25

III & IV. The movements of the *yangs-pad* as described in the *’chams-yig*, in *’Gye-mur monastery, Lahul*. From a film taken by Dr. P. H. Pott 120/121

V. Scenes from the *mchongs-pad*: a. the *phyag-brnyan-bskyed-pa* (cf. p. 165); b. the *dam-can-spyi’i-bskul-’chams* (cf. p. 177). Photos Dr. P. H. Pott ............................................................... 136

VI. Scenes from the beginning of the *gtor-rgyab* (cf. p. 42 and p. 46) with the illustration of the use of the various musical instruments used in the dance. Photos Dr. P. H. Pott ...................................................... 137
Introduction

It seems that from ancient times on, dances constituted an important part of Tibetan religious ritual. According to Professor G. Tucci the kings of pre-Buddhist Tibet when assuming power apparently performed a ritual dance in order to procure the irradiation of the mnga’ thang, the supernatural force present in the person of the ruler and ‘maintaining the cosmic and social order intact and in due working order’. When executing the dance under the escort of the chief Bon priest of the royal household – the ‘Head Shaman’ as Tucci calls him – the king had to wear a white dress; his hair was coiled around his head and covered by a turban with the likeness of a vulture on top.¹

Whether ritual dances took place in connection with other Bon ceremonies is uncertain. Future exploration of the Bon literature will perhaps throw light upon this question.² Oral tradition at least alleges that Bon priests performed on certain occasions ritual dances and that the dance of the Black Hats in the ’chams of today is a relic of this early Tibetan practice. Thus a well-known tradition claims that the Buddhist hermit dPal gyi rdo rje, in order to kill king Glang dar ma who had brought Tibetan Buddhism to the verge of destruction, approached the ruler disguised as a Black Hat magician – the Black Hats are nowadays popularly identified with the ancient Bon clergy – and, after catching his attention by the performance of a ritual dance, shot the king by means of a bow and arrow which he had concealed in his garments. According to one version of this tradition, this happened at the obelisk (rdo ring) which stands at the foot of the dMar po ri where the king had gone in order to study the inscription recorded on this stone.³ Another, orally transmitted version of this tradi-

1. Personal communication.
2. Thus, e.g., we learn from the translation of a Bon work by H. Hoffmann (Quellen zur Geschichte der tibetischen Bon-Religion, Akademie der Wissenschaften und der Literatur, Mainz, Abh., J. 1950, Nr. 4, p. 258) that masks, one of the most important parts of the ’chams dancer’s attire, were used in Bon ceremonies.
3. Hoffmann, Quellen, p. 227.
tion claims, however, that the disguised hermit performed a dance in front of the royal palace and caught first the attention of the courtiers, who asked the king to watch the dance. The king first refused but finally, persuaded by the courtiers, looked out of the window, and at this moment the assassin shot off the deadly arrow which he had hidden in the long wide sleeves of his garment.

A remnant of early Bon practices is possibly also the custom of performing a ritual dance in ceremonies of 'black magic'. This is one of the actions by which Tibetan weather-makers influence the forces of nature. Also some of the Tibetan oracle-priests, e.g. the State Oracle himself, perform a dance while possessed by a deity.4

A ritual dance constitutes also an important part of a magic rite performed in order to kill an enemy. This rite is enacted in secret by lamas belonging to the bKa’ brgyud pa sect and related schools of Tibetan Buddhism. Since this is a rare practice, about which very little is yet known, I give here an outline of the whole rite. The sorcerer officiating at the rite has to don the typical wide-sleeved robe (phod ka) of the Black Hat dancers, a ‘black clerical garb’ (chos gos nag po), and a black cloak (ber nag). He covers his head with the characteristic broad-brimmed hat (zhva nag) from which the Black Hat dancers derive their name. He smears his face with soot which accumulated when a corpse was burned (ro sol nag po), and he dabs his legs and arms with blood. This whole attire is called the ‘devil-dress’ (bdud chas).

The rite commences with the sorcerer drawing a magic quadrangle. Within this he outlines a mandala by means of blood and then decorates it with bunches of flowers. In the middle of the mandala he erects a ‘mountain’ with four steps – representing the ‘world mountain’ (ri rab lhun po) – and bearing on top a huge thread-cross6 dedicated to the bisexual form of Mahākāla, the dPal ldan ma ning.7 On the topmost step of the ‘mountain’, he places a slip of paper upon which are written the ‘life mantras’ (srog sngags) of Mahākāla and his retinue. The step below is supposed to be the residence of the form of Mahiikiila called Las mgon,8 and the third step, when counted from above, bears 21 likenesses of black birds. On the last step are set 21 images of black sheep and the

5. bdud chas is also the name of the costumes worn by a type of Tibetan oracle priests who become possessed by deities of the bdud class; cf. Oracles, p. 413.
6. On thread-crosses see Oracles, Chap. XIX and the sources quoted.
7. For a similar action of destructive magic, also standing under the auspices of Mahākāla, cf. Oracles, pp. 488–490. On the various forms of Mahākāla see Chap. III, on mGon po ma ning, p. 59.
8. This is a raven-headed form of Mahākāla, on whose iconography cf. Oracles, p. 46 ff.
same numbers of black dogs and small dough-cakes (bshos bu). If the ceremony is performed on a big scale, then on this step are also set clay effigies representing the 'thirty commanders' (sde dpon sum bcu), but if it is staged in an abbreviated form, then in their place are put eight cakes which stand for the 'eight classes of proud ones' (dregs pa sde brgyad). In the case, however, that the ceremony is performed in its simplest form, the sorcerer places on this step eight cakes symbolizing the eight classes of gods and spirits (lha srin sde brgyad). In each corner of the topmost step is set the effigy of a lion, and into those of the lower steps are placed a dragon and a tiger respectively. Around the base of the thread-cross the sorcerer has to arrange the following objects: A skull cup with evil properties (thod pa mtshan ngan), various magic weapons (zor), blood of a lion, tiger, and other wild beasts, of a raven and other black birds, of a black horse and other beasts with hooves, and of a black yak and other huge quadrupeds; also around the base he places 21 small thread-crosses (nam mkha’) and the same number of arrows, spindles, wooden tablets (rgyang bu) bearing pictures of deities or the latter’s emblems, four arrows decorated with silken streamers and ‘banners of victory’ (rgyal mtshan) which are stuck into the ground in the four cardinal points, the ‘external, internal, and secret offerings’ (mchod pa phyi nang gsang gsum), and finally a huge sacrificial cake dedicated to the ‘genius loci’ (gzhi bdag).

After making all these preparations, the sorcerer consecrates the thread-cross and the ‘mountain’ and invokes the following deities: Mahākāla, Srog bdu dgren po (‘Great Life-Devil’), Legs ldan nag po (‘the Black Virtuous’), Tshogs bdag chen po (‘Great Ganeśa’), Bhaga nag po (‘Black Bhaga’), Dzam lha nag po (‘Black Bridge God’), Nag po thod ’phreng (‘the Black with a Rosary of Skulls’), Chos skyong chen po (‘Great Dharmapāla’), gZa’ bdu nag po (‘Black Rāhu’), Kati nag po (‘Black Kati’), Nag po tshe bdu d (‘the Black, the Life-Devil’), Bya rgod thang nag po (‘Black-Tailed Vulture’), mKha’ lding nag po

10. Their full name is ‘the thirty commanders of the Proud Ones’ (Dregs pa’i sde dpon sum bcu); on this class of deities cf. Oracles, p. 266 ff.
11. The numerous deities belonging to this group are described in Chap. XVI of Oracles.
14. See also Oracles, p. 359 ff.
15. For a description of the different types of this emblem cf. Oracles, p. 16.
16. A description of these three kinds of offerings is given in Oracles, pp. 400, 401.
18. This is an emanation of Mahākāla; cf. Oracles, pp. 46, 53.
20. For similar aspects of this deity see Oracles, p. 54 ff. (especially pp. 262, 273).
INTRODUCTION

('Black Eagle'), Yab rje nag po ('the Black Lord, the Father'), Sring cig lha mo ('the One Sister, the Goddess'), Gro ba kun bzang ('the Goer, the All-Good'), mKha' gro'i gtso mo ('Mistress of dc'akhinis'), Las kyi dbang po ('the Powerful of the Karma'), mTshan bzang re ti, Mon mo nag mo ('Black Woman from the Mön Country'), Gyal chen sde bzhi ('Four Orders of the Great Kings') and their hundred thousand emanations (sprul pa 'bum).

Later, after enumerating various offerings to be presented to these deities, the sorcerer invokes the acolytes of Mahākāla (dpal ldan mgon po'i bka' gnyen), the ‘four great kings’ (rgyal chen bzhi) ruling the four cardinal points, the ‘guardians of the ten quarters’ (phyogs skyong bcu), the ‘eight great gods who come from the East’ (Shar gyi phyogs nas lha chen brgyad), the eight ‘Lords of Death’ (gshin rje) from the South, the eight ‘great Nāgas’ (klu chen) of the West, and the same number of yaksas (gnod sbyin) of the North.

Then follows a number of magic actions. The sorcerer takes a banner (ru dar) into one hand and a heart (snying), together with a noose (zhags pa), into the other. Proceeding in the kind of magic dance step called ‘thunderbolt step’ (rdo rje'i 'gros) – and moving in rhythm with the beat of a pair of cymbals struck by an assistant – he goes through the phases of the so-called gying 'chams, ‘dance of graceful stretching’. While dancing, the sorcerer should be of a wrathful disposition (rngam stabs) and should say mantras with his teeth clenched (sngags bzlas). At the end of the ceremony the thread-cross and the magic weapons are ‘cast’ in the direction in which the enemy dwells (mdos dang gtor zor rnas dgra phyogs su 'phang ngo). Finally the sorcerer has to clap his hands, shake out a human skin and brandish the before-mentioned banner; the two former movements are magic actions supposed to cause harm, while the brandishing of the banner is a signal for the wrathful deities to attack the person at whose destruction the ceremony aims.

22. Possibly the mKha' lding nag po gser mig, ‘the black eagle with the golden eyes’ is meant; Oracles, p. 14.
26. For similar magic actions (clapping the hands, shaking out an apron, etc.), see Oracles Chap. XXV.
Apart from the so-called 'chams, the huge public religious dances, there are other dances (gar) which are carried out in the absence of uninitiated spectators by a priest as part of his worship of certain deities. Three texts describing 'sacrificial dances' (mchod gar) of this kind are contained in the collected works of Bu ston. The first text gives instructions on how to worship by dance movements twelve goddesses called the 'noble excellent twelve goddesses' (dpal mchog lha mo bcu gnyis) and four iaktis known as the rTse mo'i gsang ba yum bzhi; the second text concerns solely the mchod gar of the latter goddesses, who in this case are called the gSang ba yum bzhi or rDo rje dbyings kyi gsang ba yum bzhi, while the third text bears the title Sham pa ta'i gar dpe. As in the 'chams yig translated in Chapter III, in this case, too, a detailed description is given of the manner in which the hands and feet of the dancer should move. There are also other similarities between these two types of books: The dance-movements depend upon the reciting of invocations which, however, seem to be known solely to the initiated since the dance-books contain only fragments of these. Further, in both cases mudrās, symbolizing some very characteristic features of the deity worshipped, form an important part of the dance.

A few words should also be said about the use which the main apparatus of the 'chams dancers, the mask ('bag), finds outside the 'chams. Possibly the most sacred mask of Tibet is the so-called bse 'bag smug chung, a name which can either be translated as the 'small purple-colored leather mask' or the 'small purple-colored mask of the bse demons'. The mask is kept in Samye monastery in the so-called Tsi'u dmar lcog dbug khang, an edifice dedicated to the chief dharmapāla of the monastery, the Tsi'u dmar po. The mask represents the face of a three-eyed ferocious demon. According to a Tibetan written source this mask, together with a few other objects of religious character, was brought

30. On this class of demons cf. *Oracles*, p. 15 ff., and R. A. Stein’s remark in ‘Une source ancienne pour l’histoire de l’épopée Tibétaine, Le Rains Po-Ti bse-ru’, *Journal Asiatique*, 1962, pp. 77–105. To the observations contained in the latter remark I would like to add that in the present case, as in many others, even the most learned of my Tibetan informants held the opinion that bse can be translated both ‘demons (bse)’ and ‘leather’ (ko ba, as they expressed themselves in colloquial Tibetan). Similarly they did not hesitate to speak of a ‘leather-castle’ which is not too surprising in view of the belief that, e.g., some dharmapālas are supposed to be living in castles made of human bone, of iron, etc.
INTRODUCTION

home by Tibetan troops from a victorious expedition to the area of Bhata Hor. A popular tradition claims that the mask has been made out of coagulated blood. There is also a tradition current that the mask now preserved at Samye is not the original piece but a replica which has been made in the fifteenth century.

Another ancient mask is kept in the Jo khang, the main temple of Lhasa. This mask is made of stone and represents the face of the guardian-goddess dPal ldan lha mo. Once a year the mask is carried in procession through the city to commemorate the day on which this goddess is supposed to have descended from Mt. Sumeru into the world of men: On the fourteenth day of the tenth month the mask is set into a wooden frame, which in turn is attached as the face unto a huge figure, hollow inside and covered with armour and a dress of brocade. The left hand holds a skull-cup and the right a sword. On the following day the effigy is carried in procession through Lhasa. Inside the figure walks a lama who supports the heavy wooden structure with his arms. To prepare himself mentally for this arduous task, this lama had to start meditating upon the goddess two months prior to the feast. The procession moves slowly, since the lama carrying the figure has to rest at short intervals. In front of this effigy walks a group of some twenty small boys, all dressed in the full attire of Black Hat dancers. Each beats a miniature lama-drum by means of a curved stick. Ahead of this group goes a boy dressed in the same manner but clashing a pair of cymbals.

A group of masked priests participates in the rite of driving two 'scapegoats' out of Lhasa at the time of the Tibetan New Year. The two 'scapegoats' are led in procession through the streets of the capital, followed by eight masked priests, each carrying a chopper in the right hand and a skull cup in the left. The priests are called ging. This is a name given to a lower-ranking group

33. Oracles, p. 104.
34. This is the popular name of the main temple of Lhasa, thus called after its most sacred image of the twelve-year-old Buddha, known as jo mo. On this temple and its treasures cf. A. Ferrari, mK’yen brtse’s Guide to the Holy Places of Central Tibet, (completed and edited by L. Petech, with the collaboration of H. Richardson), Rome Oriental Series XVI, Rome 1958, pp. 85–87 (notes 38–44) and the sources quoted.
of Tibetan deities as well as to some participants of the 'chams' dances. The part of the ging, in accordance with a rule established by the fifth Dalai Lama, is taken by lamas from the rNying ma pa lamasery of Byang chub gling near Lhasa. The task of the eight priests is to drive the 'scapegoats' ahead of them and prevent their return into the city.37

In some Tibetan houses a white mask representing the face of an 'enemy god' (dgra lha)38 is kept tied to the central pillar of the building to ensure good luck and prosperity for the household. This mask is used when the ceremony called 'high praise of the dgra lha' (dgra lha dpangs bstod)39 is held in the house. In this case the mask is used to represent the face of the life-sized dgra lha figure, which is set up with the help of some sticks, cloth, and a set of festive garments.

A very similar custom is observed in the royal temple at Gangtok, the capital of Sikkim, at the time of the autumnal 'chams. The central figures of this dance are the mountain gods and simultaneously chief guardian deities of Sikkim, called mDzod Inga stag rtse and Yab bdud.40 They are personified by a pair of dancers wearing 'ferocious' (khro bo) masks, while in the main hall of the temple two life-size figures of the deities are set up, the face of each represented by a mask of the 'peaceful' (zhi ba) type.41 While at Gangtok the figures of the guardian deities are set up only for the time of the 'chams, there are lamaseries which keep in their mgon khang life-size figures of dharmapālas wearing the characteristic dresses and attributes of this class of deities their faces represented by masks, as shown, for example, in a recent photograph from Bhutan. The most peculiar of these figures stands in a temple at sNye thang42 near Lhasa. It is the mumified corpse of Bran kha dpal gyi yon tan, an assassinated minister of king Ral pa can. The body is dressed in a ceremonial robe, and its face is covered by a mask.43

38. On this class of deities cf. Oracles, Chap. XVII, and the sources quoted.
39. For a description of this ceremony see Oracles, p. 319 ff.
40. For the iconography of these two mountain gods cf. Oracles, p. 217 ff.
41. Oracles, p. 403. A picture of two statues representing local protective deities of Bhutan both are dressed in ceremonial robes and as their faces serve masks of the wrathful type – has been published by B. K. Todd, ‘Bhutan, Land of the Thunder Dragon’, National Geographic Magazine (Washington), December 1951, p. 747.
42. For a description of this shrine see G. Tucci, A Lhasa e oltre, Rome 1950, p. 69; Ferrari, Guide, p. 165, note 668.
Dr. René de Nebesky-Wojkowitz together with his Tibetan instructor and friend Rin po che Dar-dmo-sprul-sku. The assistance of this very learned Lama of the dGe lugs pa has been of major importance to the task the author had set himself to achieve. In fact, without the continuous explanation and interpretation of the multifarious technical terms contained in the 'chams yig by this expert, the translation of this important text could never have been realized. This achievement could only be obtained in a sphere of mutual understanding and appreciation of the personal character and abilities of both men interested in almost all aspects of Tibetan culture.
CHAPTER I

Dances of Sects

1. DANCES OF THE Bon

Our knowledge of the earliest Tibetan beliefs is still too limited to say for certain whether sacral dances of the 'chams type were actually performed in Tibet before Buddhism became the dominant faith of that country. Though a number of elements typical of the faith of pre-Buddhist Tibet are discernible in the lama dances of today, it is difficult to say whether these components were already part of sacral dances which might have been practised in Tibet before the introduction of Buddhism, or whether use was made of these elements only in later days.

Religious dances are nowadays held at regular intervals also in Bon monasteries. However, it seems highly improbable that they represent the more or less original form of Tibetan pre-Buddhist religious dances, should any have really existed. We may rather expect that the present-day Bon dances - just as the greater part of Bon ritual - have been deeply influenced by lama custom or were perhaps even created after the Buddhist example.

Only very few accounts of Bon dances are available so far. According to my Tibetan informants the Bon priests of Phus mo sgang in the Chumbi Valley perform in the winter a sword dance, which is supposed to secure luck in obtaining medicines necessary for the manufacture of medicinal pills. Similarly during the dances staged at Nechung monastery and at Pei-ling-miao, the head-dancer works himself into a trance and then makes a prophecy concerning the events of the forthcoming year. Another dance is held by the Bon priests of the Chumbi Valley in the summer. Like in the 'chams of the lamas, the movements of the dancers are accompanied by the music of cymbals and huge trumpets but also by the beats of a small sweet-sounding gong. Bacot saw a Bon dance performed in the village of Patong in the southeastern Tibetan borderland. Judging from his description, which is unfortunately limited to a few general observations,

1. On the Bon religion cf. Hoffmann, Quellen, and the sources quoted there.
2. J. Bacot, Le Tibet revolté, 1912.
the sacred dances of the local Bon priests were performed annually at about the middle of the twelfth lunar month and lasted three days. They seem to have been similar to the 'chams of the lamas. The masked priests were dressed in rich garments, and their faces were covered by masks. Some of them carried demon-daggers (phur pa). Also atsaras, the characteristic jokers of the lama-dances, appeared in the 'chams of this Bon community.

Some data on Bon dances have also been recorded by Li An-che. According to this author, the Bon establishment of sTeng chen dgon in the Derge (sDe dge) district holds on the 28th and 29th day of the twelfth Tibetan month a New Year dance 'for the suppression of evil'. The purpose of this dance is therefore identical with that of the New Year 'chams taking place at the same time in numerous Buddhist religious establishments all over Tibet and the adjacent lamaist regions. The dancers appearing in this 'chams are supposed to represent a fierce Bon deity and its attendants. A dance of the same type is held on the 28th and the 29th days of the tenth month, while on the tenth day of the fourth month the Bon priests of sTeng chen dgon are said to represent in a dance a triad of deities, known by an abbreviated term as the 'great god, the father, and the sons, these three' (lHa chen yab sras gsum).

A list of dancers appearing in a 'chams performed in the Bon temple of Dungchi in the Amdo province has been published by Hermanns. This Bon 'chams bears the name rMa brgyud tshogs 'chams drug, 'the six dances (of the) 'Ma (b)rgyud multitude'. Here a short analysis of the names recorded in this list will be given.

The central figure of this dance is the mountain-god rMa chen spom ra (or rMa gnyan spom ra according to a Bon source, also known as rMa rgyal spom ra, sPom chen spom ra, etc.), the personification of the Amne Machen range lying to the south of the Kuku Nor. rMa chen spom ra is a mountain god worshipped both by Buddhists and Bon. His representation in a dance is a striking parallel to the 'chams performed annually at Gangtok (sGang tog), the capital of Sikkim, in honor of the mountain god mDzod Inga stag rtse. The above expression rma brgyud (probably more correctly rma rgyud) refers apparently to the 360 brother-deities (rma rigs gsum brgya drug cu) who form the retinue of rMa chen spom ra. His companions in the dance are four animal-headed deities (viz. a figure bearing the head of a wild yak ['brong], a dragon ['brug], a lion [seng ge], and a garuda [khyung]), various types of sacrificers

(two ‘small’ and two ‘great presenters of offerings’ [mchod 'bul chung ba, mchod 'bul che ba]), and one ‘cutter’ (gcod pa). Other participants in the dance are four skeleton-dancers, whose dance is one of the main features of most lamaistic 'chams, the Lord of Death together with his sakti (gShin rje yab yum gnyis), the planetary god Rāhula, who just like the former two deities is a figure borrowed from the Indo-Buddhist pantheon, and lastly the ‘great rgyal po' demon with the crystal armour’ (rGyal chen shel khrab can). Judging from the similarity of names, the last-mentioned divinity might be, too, a mountain-god. Two expressions in the list are unclear: bdud lha mo gnyis (which might be an abbreviation for bdud kyi lha mo gnyis, ‘two goddesses of the bdde class,’ or which may read ‘a bdud-devil and a goddess, these two’), and bang gza' gnyis, a term refering to two planetary deities.

2. Dances of the rNying ma pa and rDzogs chen pa Sects

In a paper on the rNying ma pa, Li An-che gives a short list of several 'chams held in the lamaseries of this order. On the eighteenth and nineteenth days of the first month a dance is performed supposed to be known by its abbreviated name as Phur chung, ‘the small (dance of Vajra-) Kila’, while on the 28th and 29th of the same month (the ‘great (dance of Vajra-) Kila’ (Phur chen) takes place. In some of the richer rNying ma pa temples, however, possessing the necessary number of masks and costumes, a dance in honor of a hundred supreme tutelary deities is held instead. A 'chams dedicated to the latter deities also takes place on the 22nd day of the second Tibetan month. Padmasambhava and his eight forms, known as the Gu ru mtshan brgyad, are the chief figures in a typical rNying ma pa dance which can be staged on the tenth day of any month, preferably however, according to Li An-che, on the tenth day of the sixth or seventh month. This 'chams is performed on an especially grand scale every twelfth year, in a so-called ‘monkey year’ of the Tibetan calendar.

The information, however, which I received from rNying ma pa lamas about the dances of their order corresponds only partly to the above list. The foregoing expressions Phur chen and Phur chung refer undoubtedly to the full and abbreviated forms of the Vajrakila dance, (phur 'chams), the dance performed most frequently in the temples of the rNying ma pa. The Phur 'chams, according

to oral tradition, is alleged to be the most ancient dance of this school. The form of this dance described in the ’chams yig of the fifth Dalai Lama is given in Chapter III if this book. The dance in honor of a hundred tutelary deities seems to be the so-called bKa’ brgyad dpa’ dgu’i rtsa ’chams which, according to my Tibetan informants, should be held in the twelfth Tibetan month. This in turn is perhaps the dance mentioned in the Tibetan source under the name ‘sGrub chen bka’ brgyad kyi ’chams of the gSang sngags rNying ma’.

The central figures of the bKa’ brgyad dpa’ dgu’i rtsa ’chams are the so-called ‘nine heroic deities’ (dPa’ bo dgu), the chief tutelaries of the rNying ma pa order:

‘Jam dpal sku yi lha (tshogs) - this term refers to the god Mañjuśrī (Tib. ‘Jam dpal dbyangs) with his retinue. The corresponding ritual color is white.

Padma gsung gi lha(tshogs) - refers to the red-colored Tathāgatha Amitābha (Tib. ’Od dpag med) and his train

Yang dag thugs kyi lha(tshogs) - the corresponding ritual color is dark blue

bDud rtsi yon tan color: black
Ma mo rbod gtong color: black
Rig ’dzin blo dpon color: brown
’Jig rten mchod bstod (lha) color: green
dMod pa drag sngags (lha) color: blue-white.²

A very important dance, according to my Tibetan informants, is a ’chams usually staged in the second or third month and known shortly as the ‘root-dance of the peaceful and ferocious deities’ (Zhi khro’i rtsa ’chams); this ’chams which is performed both by the rNying ma pa and rDzogs chen pa orders might be identical with the so-called ‘Zhi khro sgyu ’phrul of the gSang sngags rnying ma’, mentioned in the Tibetan source. Like the foregoing ’chams, this dance can be held only in the richest monasteries since masks and garments for over one hundred participants are required. The monastery of Mindoling (sMin sgrol gling)³ is known for staging this dance on an especially

³ Regarding this important monastery see Ferrari, Guide, p. 132, note 318 and the sources quoted there. I may add to these observations that according to an oral tradition the fifth Dalai Lama granted to the clergy of this rNying ma pa lamascry the privilege of wearing the typical yellow hat of the dGe lugs pa order.
grand scale. A list, drawn up by one of my Tibetan informants, states that 42 dancers personify deities of the peaceful type (Skt. śānta, Tib. zhi ba), while 58 are dressed as ferocious gods and goddesses (Skt. krodha, Tib. khro bo). The group of the 'peaceful' divinities comprises the following figures:

- the dharmakāya (chos sku) Samantabhadra (Tib. Kun tu bzang po), the Adi-buddha of the rNying ma pa order;
- the Buddhas Vajrasattva (rDo rje sms dpā'), Ratnasambhava (Tib. Rin chen 'byung gnas) Amitābha (sNang ba mtha' yas) and Amoghasiddhi (Don yod grub pa);
- the group of the ‘five šaktis’ (Tib. yum lnga). Meant are apparently the šaktis corresponding to the group of the pañca-tathāgatha. If accepting the typical rNying ma pa classification of these two groups, the names and relations of the šaktas and šaktis to each other would be as follows:

\[
\begin{align*}
\text{šakta} & \quad \text{šakti} \\
rNam par snang mdzad & \quad dBu dgu gi gtso \\
rDo rje sms dpā' & \quad mTsho sman rgyal mo \\
& \quad mkhro'i gtso
\end{align*}
\]

- a group of eight Vajrasattvas (Tib. rDo rje sms dpā' brgyad) and the corresponding eight female companions (Tib. rDo rje sms ma brgyad);
- six Bodhisattvas, the so-called 'six powerful ones' (Tib. Thub pa drug):

\[
\begin{align*}
lHa'i thub pa & \quad \text{world of gods} \\
lHa ma yin gyi thub pa & \quad \text{world of asuras} \\
Mi'i thub pa & \quad \text{world of men} \\
Dud 'gro'i thub pa & \quad \text{world of animals} \\
Yi dvags kyi thub pa & \quad \text{world of pretas} \\
dMyal ba'i thub pa & \quad \text{world of hells}
\end{align*}
\]

- four male and four female ‘gate guards’ (Tib. sgo ba, sgo ma).

The list of the ‘ferocious’ deities represented in this 'chams' comprises the following figures:

- the god Samvara (Tib. Che mchog, bDe mchog);
- five forms of the god Heruka known as Vajra Heruka. Ratna Heruka, Padma Heruka, Karma Heruka and Buddha Heruka;
- a group of eight so-called Phra men ma;
- a group of 28 ‘powerful ones’ (dBang phyug ma nyer brgyad); perhaps the 28 dBang phyug ma are meant, a group of goddesses appearing in the retinue of
"Śri-devi, according to rNyin ma pa and bKa' rgyud pa texts;\(^5\)
- four gate-guards (sGo-ma bzhi).
- An unspecified number of atsaras takes part also in this dance.

In the eleventh Tibetan month, the rNyin ma pa lamas are supposed to perform a dance known shortly as the 'Jam dpal phyag rgya zil gnon gyi 'chams. The 'chams is held in honor of gShin rje (gshe'd ???), the fierce form of Mañjuśrī (Tib. 'Jam dpal dbyangs) Twenty-two dancers participate in this dance. They personify the following figures:

- Phyag rgya zil gnon (= gShin rje ???), wearing a blue mask;
- the 'embracing śakti' (Tib. sbyor yum) Remati,\(^6\) wearing a blue-white mask;
- the 'saviour śakti' (Tib. sgrol yum) Ekajāti\(^7\) with a brown mask;
- the 'emanation of the body' (Tib. sku'i sprul pa), the 'Red Master of Death' ('Chi bdag dmar po) with a red mask;
- the 'emanation of speech' (gsung gi sprul pa), the 'Red Master of Life' (Srog bdag dmar po)\(^8\) with a red mask;
- the 'emanation of mind' (thugs kyi sprul pa), the 'nine-headed Master of Death' ('Chi bdag mgo dgu pa) wearing a blue mask;
- a group of twelve 'Masters of Death' ('Chi bdag bcu gnyis),\(^9\) dressed in blue cloths;
- four 'butchers from the Mon country' (Mon gshed bzhi) in blue garments.

On the tenth day of any month, but primarily in the fifth and sometimes also in the fourth, sixth or seventh – the latter two dates are also mentioned in Li An-che’s list – rNyin ma pa lamaseries may stage sacral dances in honor of Padmasambhava. Especially in the Monkey Year of the Tibetan calendar, the year in which Padmasambhava is alleged to have been born, this dance is held on a greater scale than otherwise usual. Though the saint himself and his eight different forms, known as the Gu ru mtshan brgyad, seem to be always the central figures on these occasions, the 'chams, judging from the descriptions so far available, obviously differs from temple to temple.

Thus at Mindoling (sMin grol gling), one of the chief lamaseries of the rNyin ma pa, the Gu ru mtshan brgyad are the chief figures of a dance staged here annually in summer. Other deities personified in this 'chams are the three

7. Oracles, p. 33 ff.; the term ‘to save’ (sgrol) is to be understood here in its tantric meaning of ‘to kill’.
chief dharmapālas of this sect called jointly Ma gza’ dam gsum, or Ma gza’ rdor gsum,10 viz. Ma mo ekajati, gZa’ chen rahu and Dam can rdo rje legs pa.

A very accurate account of a dance, which was performed in honor of Padmasambhava on the tenth day of the seventh Tibetan month in a rNying ma pa lamasery of Eastern Tibet, has been published by Combe.11 If we analyze his description, supplement it with the material received on this question from Tibetan informants, and give the terms (rendered only phonetically in the source here quoted) in Tibetan orthography, we obtain the following sketch of this sacral dance: The 'chams begins with a slow dance of the ‘Ten Fierce’ (Khro bcu), whose task it is to sweep away with branches of bamboo the evil spirits still lingering in the courtyard. The Khro bcu are followed by eight Gar ba, ‘dancers’, said to be spirits from Padmasambhava’s legendary abode, the ‘noble copper-colored mountain’ (Zangs mdo dpal ri). In some monasteries this number is doubled. The Gar ba are without masks. Each wears a five-lobed crown (zhi-bdi rings lnga)12 and a bone apron and brandishes a bell in the left and a damaru in the right hand; they are therefore very similar to the dancers shown in Harrer’s photograph of the New Year dance performed at the foot of the Potala.13 Contrary to the custom normally observed which demands that the participants of the 'chams – except jokers like ataras, the ‘old white man’, and occasionally the skeleton dancers – have to observe a strict silence while on the stage, the Gar ba are supposed to accompany this dance by singing a song in honor of Padmasambhava. They finally make way for eight Ging, who, too, are supposed to be inhabitants of Padmasambhava’s abode. The number of the Ging participating in this 'chams can be also four or sixteen. If only four dancers take part in the dance, then each mask corresponds to the characteristic color of one of the world quarters, viz. white, yellow, red, and green (or blue). In the case that eight Ging appear on the scene, two masks are white, two yellow, etc. Each Ging carries a great lama-drum, which he beats with a curved stick.

After the eight Gar ba return once more into the courtyard the group of the Guru mtshan brgyad appears, accompanied by a ninth dancer who, too, seems to represent Padmasambhava. According to Combe’s description, the members of the Guru mtshan brgyad group are supposed to have worn masks in the shape of pig-heads and were moreover accompanied by smaller figures wearing masks

12. On this kind of headdress see especially G. Tucci, Indo Tibetica, III, plate XXXIII; Nebesky-Wojkowitz, Oracles, p. 400 ff.
of the same type. This, however, would not correspond to the way in which these eight forms of Padmasambhava are normally represented in Tibetan iconography:

- **Padmasambhava**, white-skinned, dressed in precious garments, his right hand holds a damaru, the left a mirror;
- the yellow **Sakya seng ge** (Skt. Śākya-simha) represented in the traditional way as the meditating Buddha;
- the pink-colored three-eyed **rDo rje gro lod**, holding a thunderbolt in his right hand and a snare or a kila in the left. He stands on a tiger devouring a man;
- **Padma rgyal po** (Skt. Padma-rāja) wearing the dress and cap of a lama, with a thunderbolt in the right hand and a skull cup in the left hand;
- **Seng ge sgra sgrogs** (Skt. Simha-nāda) who is represented in the same way as the yi dam Vajrapāṇi (Tib. Phyag na rdo rje): a blue, wrathful, three-eyed figure, armed with a thunderbolt and a snare;
- the white **Nyi ma ’od zer**, naked except for a loin-cloth of tiger-skin. The right hand holds a trident, the left hand a snare;
- the white **bLa ldan mchog gzigs**, dressed in precious garments and holding a damaru and a skull-cup;
- **Padma ’byung gnas** (Skt. Padmasambhava) represented in the traditional way. He wears the characteristic ‘hat of the Za hor country’ (Za hor zhva). He holds a thunderbolt in his right hand and a skull cup with the so-called ‘bottle of life’ (tshe bum) in it. A trident rests in his arm.

The ninth dancer, who enters the courtyard together with the *Gu ru mtshan brgyad*, carries – as we learn from Combe’s description – a golden fan (?) and two attributes of the last-named figure, viz. the trident and the skull cup with the tshe bum in it. These nine dancers sit down on cushions held in readiness for them. They receive now the homage of a great number of figures. The first to approach them should be, according to the schedule of the dance, the comical **Ha zhang** accompanied by two boys. They are to be followed by masked figures representing the ‘eight lucky symbols’ (*bkra shis rtags brgyad*). On that occasion, however, these figures did not appear on the scene. Then enter two groups of dancers, each counting five members; firstly, the ‘five heroes’ (*dPa’ bo lnga*). Their only attribute is a damaru, held in the right hand. As obvious from their names and the colour of the masks they wear, these figures stand in close relation to the group of the pāñca-tathāgathas:

14. For an explanation of these symbols see L. A. Waddell, *The Buddhism of Tibet or Lamaism*, London 1895.
The second group are the ‘five heroines’ (dpam mo lnga) or ‘five dākinīs’ (mkha’ gro ma lnga), the saktis of the ‘five heroes’:

Sangs rgyas mkhaʼ gro ma
Rin chen mkhaʼ gro ma
rDo rje mkhaʼ gro ma
Karma mkhaʼ gro ma
Padma mkhaʼ gro ma

Each wears a five-lobed crown and holds a drum similar to that carried by the Ging, but somewhat smaller, which she beats with a drumstick. Like the Gar ba, the ‘five heroines’, too, sing a short song of praise. The part of the saktis is played by boys.

After these two groups finish their dance, two jokers appear, a cow-herd (ba rdzi) and his wife, leading a cow. The man holds a sling to hurl stones; the woman carries a milk-pail. While they try to amuse the public, two more figures appear to render homage to Padmasambhava and his various aspects: ‘Tsangba’ (Tshangs pa? i. e. Brahmma) and ‘Jeljin’ (rGyal chen?), supposed to be one of the two kings of the gods’ (lha), who carries a guitar (phi wang). Now the Gu ru mtshan brgyad rise and perform a dance, while the ninth dancer, who entered the scene with them, remains seated. Then all nine return into the temple. At this point the eight Gar ba once more enter the courtyard to thank Padmasambhava with a song for attending the dance.

After their exit from the scene, the second main phase of the ‘chams’ begins: Mahākāla enters in a form worshiped by the rNying ma pa under the names ’Phrin las mgon po ma ning che (‘Karma-Master Great Ma ning’), mgon po ma ning or mgon po trak shad ma ning ma. In lamaistic iconography he is represented as a black deity holding a trident (or a lance) in the right hand and a heart together with a snare in the left. The dancer, however, who personified mgon po ma ning in this ‘chams’ carried instead a rosary of hearts. He was preceded by two ‘butchers’ (gshen pa), dressed in a kind of short trousers and

wearing red caps. In his train followed seven different pairs of dancers: Two bdud btsan\(^{17}\) with monkey-masks dressed in red garments and armed with bows; two dancers in short gowns and wearing helmets decorated with triangular flags; two demonesses of the bdud mo class with long black hair and dressed in black gowns, the characteristic color of this group of deities; two fully-ordained priests (dge slong) in lama dress with flat golden hats as worn by higher-ranking members of the lamaistic clergy; two Black Hat dancers (zhva nag) in their characteristic attire, each carrying a phur pa and a skull cup; two ‘Jeba’ (perhaps rgyal po\(^{18}\) demons are meant?), supposed to be ‘spirits of laymen’ who are armed with swords and wear helmets decorated with triangular flags; the last pair seems to have been again two ‘butchers’ (gshen pa). The dance of these figures brought the ’chams to an end.

On the second day of the festivities a ’chams in honor of Vajrakila (Tib. rDo rje phur pa) was shown, which – judging from Combe’s description – corresponded in many points to the rDo rje phur pa’i ’chams.

After four lamas disguised as skeletons had performed a short dance, sixteen Black Hats entered. They started their dance by offering a ‘gold libation’ (gsers skyems)\(^{19}\) to the deities of the locality (gzhi bdag): Two lamas stood at the entrance to the temple, one of them holding a tray with silver bowls. Each Black Hat dancer was given one bowl, which the second assistant filled with beer or tea. The dancer lifted the bowl and thrust the liquid into the air. The bowls were then placed back on the tray. The zhva nag now went through the figures of their dance and retired. Several boy-dancers lead a stag- and a yak-headed dancer into the courtyard. Their appearance was followed by the dance of the four bird-headed ‘gate guards’, each carrying a bandha and a phur pa, and by the dance of two ‘special janitors’ of Vajrakila, one of them with the head of a crow and the second with that of an owl. All these figures were armed with a kila. After the leader of the Black Hats had attracted by whistling the evil spirits, at whose destruction the ’chams aims, the chief figure of the dance appeared on the scene. Vajrakila was accompanied by 23 dancers personifying the following figures: Six ‘gate guards’, fourteen dancers said to represent ‘saints’ (strangely enough, some of them are supposed to have been wearing pig’s masks), further yak-, stag- and wolf-headed figures. Each was armed with a phur pa. Several attendants now carried a table with a liṅga on it into the center of the square and placed a skin in front of the table. The mystico-magic

\(^{18}\) *Oracles*, p. 11 ff.
\(^{19}\) On this type of sacrifice cf. Nebesky-Wojkowitz, *Oracles*, p. 211 ff.
rites connected with the sacrifice of the *linga* were performed by the chief Black Hat dancer, who once more attracted the spirits by whistling. While the stag-dancer began a wild dance in the center of the square, *Vajrakīla* and the rest of his retinue retired. They re-entered, however, after the stag-dancer cut up the *linga* by means of a sword. Each member of this group was given a piece of the dough effigy, which he held a while, throwing it eventually into one of the four main directions.

Like most 'chams, this dance also ended with the ceremony of 'casting the *gtor ma*. The procession was headed by the Black Hats. At the spot where the *gtor rgyab* was to be performed, the *gtor khung* – a sugar-loafed hut of straw open on one side – had been erected previously. Here the leader of the Black Hats performed the casting of the 'stone zor' (*rdo zor*) and of the 'arrow zor' (*mda' zor*) by hurling three stones with a sling and then shooting three arrows into the hut. Finally the *gtor khung* was set on fire to consume the *gtor ma*. Comparatively well-known are two dances performed by *rNying ma pa* priests in Gangtok (*sGang tog*), the capital of the Himalayan kingdom of Sikkim. The first dance forms an important part of the annual worship of the mountain god *Gangs chen mdzod Inga*, the personification of Mt. Kanchenjunga, whose five peaks dominate the Sikkimese landscape. In literary language this mountain is referred to as *mdzod lnga stag rtse*, verbatim 'Five Treasures, the Tiger Peak', *Phu'i gzhi bdag mdzod lnga stag rtse* 'the “owner” of the upper part of the mountain, the Five Treasures, the Tiger Peak'. The annual worship of *mdzod lnga stag rtse* takes place in late summer, towards the end of the rainy season. The religious service in honor of this mountain god is supposed to have been introduced – according to the Royal Chronicle of Sikkim – in the seventeenth century by *lHa btsurt chen po*, the foremost propagator of Buddhism in Sikkim. Besides *mdzod lnga stag rtse*, whom the Sikkimese regard as the chief local protective deity of their country, two other mountain gods are worshiped in this 'chams as well: *Yab bdud*, an acolyte of *mdzod lnga stag rtse* and the personification of a mountain lying close to the Indian town Siliguri, already outside the borders of present-day Sikkim; secondly, the well-known Tibetan mountain god *gNyan chen thang lha*, who personifies the great Nyenchen Thanglha Range of Northern Tibet.

Before describing the 'chams performed in honor of these three deities, a few remarks should be made regarding their cult and iconography. According to some beliefs, Mt. Kanchenjunga is identified with *rNam thos sras mdung dmator*

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20. On the *gtor rgyab*, the zor, etc., see the relevant passages in *Oracles*.
can,23 ‘the Vaiśravana with the red lance’, while others seem to recognize the mountain god merely as an ‘emanation’ (sprul pa) of the latter deity. Some of the written sources speak of a group of five brothers, the Gangs chen mched lnga, who are the personifications of the mountain’s five highest peaks. They are also known as the Phu'i gzhi bdag mdzod lnga spun lnga, ‘the “owners” of the upper part of the mountain, Five Treasures – Five Brothers’. These five brothers belong to the class of the yākṣas (Tib. gnod sbyin). Their mounts are a lion, an elephant, a horse of the best breed, a dragon, and a garūḍa. They wear harnesses of conch-shells, gold, iron, copper, and thunderbolts respectively. Each holds a lance with a banner and a chest (sgrom bu), the symbol of the different kinds of treasures stored upon the five peaks of the mountain. About the quality of these treasures a Sikkimese source says: ‘The first treasure is a treasure of salt, the second snow-mountain is the treasure of gold and turquoise, the third snow-mountain is a treasure of religious books and wealth-increasing jewels, the fourth snow-mountain is the treasure of armour and weapons, the fifth snow-mountain is the treasure of grains and medicines; also on all the minor snowy peaks there are mines of wealth.’

The iconographic picture of Yab bdud, the chief acolyte of mDzod lnga stag rtse, resembles that of the dharmapāla Mahākāla since this mountain god is believed to be an emanation of the latter deity. For details of his iconography, as well as that of the mountain gNyan chen thang lha, see the sources quoted below.24

Apart from the ‘chams, these three figures stand in the center of a number of other religious rites observed by the Sikkimese lamaists. According to Waddell, the two first-named mountain gods receive from time to time a gory sacrifice, offered at a shrine in the Teesta Valley.25 About a sacrifice, which has to be performed in order to appease the wrath of the mountain god mDzod lnga stag rtse, a Sikkimese source says: ‘If in the “middle country” ’Bras mo gshongs26 danger from tigers arises, then this is magic due to the dissatisfaction of mDzod lnga stag rtse. Sacrifice a white yak. If no white yak is available, then make and offer as a substitute the image of a yak made of butter and long like an arrow.27 With blood, wiped from the blade of a knife, write upon white silk “Oṃ bhida ta bhida ti pūrṇa vajra hūṃ phat”. Having written this, consecrate the figure by reciting the same formula one hundred and eight times. Tie the silk to the right shoulder. Thus one is relieved from the fear of tigers.’ A sacrifice for a similar

24. Oracles, Chapter XIV.
27. For a similar offering cf. Oracles, p. 464 (see also pp. 237 and 427).
reason is carried out by the Sikkimese in honor of the mountain god gNyan chen thang lha. 'If danger of “wild men” arises, then this is magic due to the wrath of (gNyan chen) Thang lha; offer a white sheep and a thread-cross of the gnyan demons.' Utter the mystic key words, cast a sacrificial cake (gtor ma), let spread smoke of burning cow- and horse-dung.' Also in some of the ceremonies performed by the Bong thing and Mun, priests and priestesses of the Lepchas, the aboriginal inhabitants of Sikkim – Mt. Kanchenjunga occupies a very prominent position.

The dance in honor of mDzod lnga stag rtse is performed annually on the fifteenth day of the seventh Tibetan month. This dance is said to have been established by the third Tibetan king of Sikkim, Phyag rdor rnam rgyal (1686–1717). His collaborator in designing this 'chams was the incarnate lama 'Jigs med dpa' bo, who was believed to be the third rebirth of lHa btsun chen po. Although besides mDzod lnga stag rtse, Yab bdud and gNyan chen thang lha are also invoked in the religious rites accompanying this 'chams, only the former two deities are actually represented in the dance.

I published previously a description of this dance and shall therefore limit myself to an enumeration of the most essential points and to a few additional observations. According to my Lepcha informants, a peculiar ceremony is supposed to take place in the Royal Palace at Gangtok on the eve of the dance. For obvious reasons I was unable to check this information among the court officials in Gangtok itself.

On the day preceding the dance, a Mun arrives in the capital, and in the evening of the same day she is escorted to the Royal Palace. Until recently the well-known Mun Norkit Lepchani from a village in Western Sikkim used to be

28. Mi rgod, one of the Tibetan terms for the ‘abominable snowman’. On this and similar terms cf. Oracles, p. 344, note 1.
32. According to the Royal Chronicle of Sikkim.
engaged for this rite. After her death this task was taken over by her husband, himself a Bong thing. The Mun, respectively the Bong thing, goes into a trance, in the course of which she (or he) becomes possessed by the spirit of Thekong thek, the semi-legendary Lepcha chieftain who ruled the Lepcha land when the first Tibetan settlers arrived in Sikkim in the seventeenth century. Thekong Thek and the leader of the Tibetans brGya 'bum bsags took an oath of blood brotherhood and concluded a pact according to which Lepchas and Tibetans should live as equals in the country of which the Lepchas had so far been the sole owners. However, as the Lepchas allege, the Tibetan immigrants broke this pact and made themselves the masters of Sikkim. Through the mouth of the Mun or Bong thing, the spirit of Thekong Thek reproaches the king for the faults his ancestors have committed. Through a spokesman, the king assures the spirit that all is being done to improve the life of the Lepchas, and he finally expresses the request that the spirit may not disturb the forthcoming lama dance. Early on the following morning, the Mun or Bong thing leaves Gangtok since the lamas are not supposed to know about this ceremony.

In the early hours of the day on which the 'chams takes place, a religious service is held in the royal temple, in front of which the sacral dance is later staged. Several huge gtor ma, dedicated to the various guardian deities of Sikkim, are placed in front of the main altar. With the help of precious garments, two life-size figures are made representing the mountain gods mDzod lnga stag rtse and Yab bdud. Their faces are masks of the peaceful type (zhi ba). On the other hand, the dancers who personify these two deities in the 'chams wear masks of the 'wrathful' aspect (khro bo).

The first to enter the scene are several masked jokers. The actual 'chams starts with the appearance of the temple orchestra which circumambulates the place reserved for the dance. The lamas, dressed in red robes and wearing high, red, pointed caps, move with a slow step, the dancers turning around their axis and accompanying their movements by the music of the instruments they play. They move, just like the dancers which follow, around a circular path covered with gravel. The orchestra finally sits down in a long-stretched hall with an open front, lying opposite the entrance to the temple.

The sequence in which the main figures of the dance or groups of dancers appear on the scene is as follows. The first to enter are thirteen, fifteen, or seventeen dancers dressed as warriors. They wear the long, traditional costume of the Tibetan nobility made of silk and brocade, high boots, and two sashes in different colors running crosswise over the breast. The sashes served formerly as marks to distinguish the various military units, and they were also used to bandage wounds. Each warrior holds a blank sword in his right hand and a small round shield in left. The head is covered by a helmet adorned with three
trangular flags. The sword dancers are led by their own 'dance master' ('chams dpon), while the second-in-command, the so-called 'chams mjug (verbatim: 'dance tail'), enters as the last. The various movements carried out in the course of this sword dance, bear the following names:

- *gri 'khor*, verbatim 'sword turn', representing the unsheathing of the sword
- *gri rdar* - 'sharpening the sword'
- *gri 'phyar* - 'brandishing the sword'
- *khrag mtsho rba rlabs* - 'billowing waves of the blood-sea'
- *khro mo'i lnga bskor*, verbatim 'the fivefold revolving of the female Fierce Ones'
- *lnga bskor*, 'fivefold revolving'
- *bdun bskor*, 'sevenfold revolving'
- *gri thod kha sbyor*, 'putting the sword close to the opening of the skull cup'
- *rdo rje 'gro*, 'thunderbolt-step'
- *khro mo'i gdong bsig*, 'fanning the face of the female Fierce Ones'

Upon concluding the dance the warriors retire into the temple. After an interval the dancer representing the mountain god *mDzod lnga stag rtse* enters, together with the sword dancers. He is dressed in a precious garment, wears an apron with a demoniacal face in the center. The apron’s brim is decorated with pictures of thunderbolts and human heads. An ornament of bone, consisting of bone-pearls and a wheel, are suspended on his breast. In his right hand he brandishes a short lance with a flag attached to the upper part of its shaft; the left hand holds the symbol of a jewel. The three-eyed mask, showing an angrily contorted demoniacal face, is red. The upper part of the mask is a helmet decorated with a miniature human skull in front. The top of the helmet bears a flag similar to a 'banner of victory' (*rgyal mtshan*); the sides of the helmet are adorned with triangular flags bearing tufts of cotton on their points. After performing the prescribed dance movements, the priest personifying the mountain god sits down at the entrance to the hall in which the lama orchestra has its place. He sits in European fashion on a chair, covered with a tiger skin.

Next enters the dancer representing *Yab bdud*. He wears a wrathful black mask bearing a diadem of five skulls. His right hand brandishes a spear with a flag; the left hand holds the imitation of a human heart. After turning one and a half circles around the square reserved for the dance, he, too, sits down at the entrance to the low-stretched hall.

While the lama personifying *mDzod lnga stag rtse* performs his dance, a saddled and richly caparisoned light-bay horse is led by an attendant in festive
dress at the side of the dancer. This is a mount dedicated to this mountain god. It is kept in the royal stables and may never be ridden. Similarly, during the dance of Yab bdud, a black horse with white heels led at the side of this dancer. A third, cream-colored horse with a white mane and tail, also caparisoned and saddled, is kept nearby during this phase of the 'chams. The latter horse is dedicated to the mountain-god gNyan chen thang lha. This deity, however, is not personified in the dance.

After the dancers representing mDzod lnga stag rtse and Yab bdud have taken their seats at the entrance to the hall, the sword-dancers pay homage to these two mountain gods. Then follows a dance by the lama representing mDzod lnga stag rtse. Its two chief phases are called 'ja' klong ye shes, verbatim ‘rainbow-wisdom’ and the ngang 'gros, ‘goose step’. The latter kind of step stands obviously in some connection with the legend according to which IHa btsun chen po while on his way to Sikkim was met by the mountain-god mDzod lnga stag rtse who appeared to the lama in the shape of a white ‘king of geese’ (ngang pa'i rgyal po). After concluding this dance the priest personifying mDzod lnga stag rtse retires into the temple. Next, Yab bdud goes through several dance-movements and retires, too. The main phase of his dance bears the name zur gsum, ‘triangle’. Now the warriors perform two dances called bya ba (?) and phyi bskor, ‘outer encircling.’ Finally, accompanied by a band of the king’s bodyguard and attendants carrying banners and leading the three horses dedicated to the mountain gods, they circumambulate thrice the temple. While marching around the temple the dancers sing war songs. The warriors then perform once more a sword dance in front of the temple. The initial phase of this dance bears the name dgu bskor ‘ninefold encircling,’ and the final one which concludes the ‘chams is called nor bu dga' 'khyil ‘jewel-happiness-whirl’.

The New Year dance34 performed annually at Gangtok is similar in many of its main features to the New Year ’chams held at the Potala, described above. Again, as in the case of the 'chams carried out in honor of the mountain gods, this dance takes place in front of the royal temple. It lasts two days. Among others, the following preparations are made for the performance of the dance. The raised base of the flag-pole which stands in the middle of the dance circle and which normally carries the royal Sikkimese flag is changed into a kind of table decorated with red cloth. Next to it are stuck into the ground two high

34. I had the opportunity of witnessing this dance in December 1956. Unfortunately, due to various kinds of work I had to undertake at the same time, i.e. filming, tape-recording, questioning of informants, etc., I missed several important phases of the 'chams. I hope, however, that some of my fellow-scholars who, too, saw this dance, will soon replace my short outline by a more complete and accurate description.
The photographs reproduced on plates I and II were taken by Dr. P. H. Pott in 1952 in ‘Gye-mur monastery near Khang-gsar in Lahul, a monastic settlement of the bKa’-brgyud-pa under control of Hemis monastery. The scenes are comparable to some parts described in the first part of the ’chams-yig under the name of the gser-skyems (see p. 25: cf. p. 119 f.). In illustration marked a (plate I) the first part of this ceremony is illustrated, while those marked b and c (on plate II) give an impression of the most important part of the same ceremony.
DANCES OF THE RNYING MA PA AND RDZOGS CHEN PA SECTS

‘banners of victory’ (rgyal mtshan) each topped by a trident. A table covered by a chequered lamaist altar cloth is placed into the middle-entrance of the low hall in which the temple-orchestra is going to sit. On this table dishes and cups containing various offerings are placed. A curtain which divides in the middle is fastened so as to cover the whole length of the porch through which one enters the temple. In the ’chams two guards, dressed in Bhutanese costume and wearing helmets, open and close the curtain when a dancer appears on the scene or retires into the temple. Finally, several huge gtor ma are set up inside the temple. They are dedicated to the chief divinities of the ’chams and play a central part in the religious ceremony preceding the dance.

The ’chams starts with a ‘music dance’ of the lama orchestra which circumambulates the square clashing cymbals and beating drums. The orchestra then takes its place in the low hall lying opposite the temple’s main entrance. Soon afterwards the first masked dancers appear on the scene. They represent lower-ranking animal-headed divinities, primarily figures with the heads of stags and various birds. They are all armed with swords. Then follows a long dance of Black Hats headed by their own dance leader, who later takes a seat in the low hall in front of the orchestra from where he watches the dance of the other zhva nag. The two main phases of the Black Hat’s dance are interrupted by the entry of four skeleton-dancers of the dur bdag type. They come running out of the temple and jump around the linga which has been deposited in front of the flag-pole standing in the center. Their entry is greeted by shots and shrill whistling.

In the course of their dance, the Black Hats consecrate the dough effigy and also offer a ‘gold libation’ (gser skyems); in the latter case they exchange their attributes – the bandha and phur pa – for a brass cup which novices and atsaras fill with plain tea. The tea containers are kept in readiness at the base of the flag-pole. The music of two flageolet players who take up their position next to the temple’s entrance announces the imminent appearance of the dance’s chief figures, a number of higher-ranking gods and goddesses. All these divinities are of the ‘wrathful’ type, and, in accordance with their rank, they wear three-eyed masks with a diadem bearing five skulls. Their dance culminates in the ‘killing’ of the linga carried out by a stag-dancer.

The second day’s proceedings start again with a ‘music-dance’ of the orchestra, followed by a sword dance performed by members of Sikkim’s nobility. Next enters a great number of animal-headed figures – among them several dancers with stag-, yak-, and birdmasks – and subsequently the Black Hats appear on the scene. Then follow the war dance of the swordsmen and a dance performed by the animal-headed figures. Both are an introduction to the solemn entry of Mahākāla, the chief deity of this day’s ’chams. He, too, is greeted at
the temple door by flageolet players and several lamas holding censers. Also the horse, reserved for the mountain god Yab bdud – who, as we have to recollect, is only an ‘emanation’ (sprul pa) of Mahākāla – is brought out of the royal stables and led near the dance circle. The dance then culminates in the burning of a square sheet of paper bearing the outline of a human body in its center and various magic drawings at its borders. A fire is lit outside the dance circle, and a kettle containing oil is placed over it. Sword dancers, Black Hats, and the masked dancers assemble in a circle around the kettle. The before-mentioned paper is tied to a wooden fork and lifted by assistants high over the kettle where it is held in a horizontal position by means of several long strings. The oil is brought to explosion by pouring the contents of a skull cup into the kettle. As soon as the flame consumes the paper, the kettle is turned over and the fire extinguished. After this action first Mahākāla and then the other dancers gradually retire.

In the late afternoon, as soon as the 'chams' are over, a procession forms in front of the temple. It is headed by armed servants of the royal household carrying a painted scroll (thang ka) attached to a pole and further by the two Bhutanese gate guards, each carrying one of the 'banners of victory' which stood in the middle of the dance circle. Then follows the Lepcha band of the royal bodyguard, the bodyguard itself, the sword dancers, the temple orchestra – for this occasion the musicians don colorful checkered cloaks – the Black Hats and lamas carrying the huge, richly decorated sacrificial cakes (gtor ma) which had been kept in the temple. The procession moves only a few hundred yards to a nearby crossroad, where the leader of the Black Hats officiates the ceremony of 'casting the sacrificial cakes' (gtor rgyab) which ends with the cremation of the cakes. Shortly afterwards a similar ceremony takes place in front of the temple's main entrance. The latter ceremony, however, is supposed to be conducted by a genuine Bon priest. At the conclusion of the rite, the sword-dancers march thrice around the temple.

A short dance is held sporadically – possibly only every twelve years – at Nechung monastery (gNas chung dgon pa)\(^35\) near Lhasa, the seat of the Tibetan state oracle. This temple, though connected closely with neighboring Drepung monastery of the ‘Yellow Hats’, belongs to the rNying ma pa sect. The dance in question is held on the third day of the first month in connection with the cere-

mony called lo re’i gsol kha. On the day on which this ceremony takes place, the Regent – or a representative of the Dalai Lama – accompanied by the four cabinet ministers and numerous government officials, leaves Lhasa early in the morning. The procession reaches the Nechung monastery between eight and nine a.m. Here the officials take their seats in the arcade surrounding the courtyard of the temple. On some occasions, the ceremony begins with a ’chams lasting for about an hour. Of this dance we have unfortunately only very incomplete reports. The following are among the groups of dancers appearing in the ’chams: The Black Hats in their usual attire and a group of eight figures, two of them represented by adults and the rest by children. Their heads are covered by wide-brimmed laquered hats, and over their lama dresses they wear a cloak checkered red and yellow. Another group are skeleton dancers dressed in costumes decorated with squares in red, yellow, green, and blue. Besides these appear dancers dressed entirely in black.

The part of the ceremony which follows takes always place in the same way, whether it has been preceded by the above-mentioned ’chams or not. The state oracle, dressed in his full ceremonial garments and already in a trance, emerges out of the temple door. While normally the seer is supposed to be visited only by rDo rje grags ldan, an acolyte of the dharmapāla Pehar, on this occasion the latter god himself is supposed to take possession of his body. Shortly before the oracle priest enters the courtyard, long temple trumpets (dung chen) are sounded from the roof of the temple. As soon as the oracle priest appears in the door, the sound of the trumpets ceases. Instead, several lama-musicians begin to play flageolets (rgya gling). The seer descends into the courtyard, where assistants hand him a sword and a bow without a bow string. He now begins a slow, graceful dance, his movements accompanied by the soft music of bells (dril bu) and small cymbals (sbub ’chal). In the course of the dance he bows thrice to the Regent (or the Dalai Lama’s representative), so deep that the flags on his helmet touch the ground. This solo dance of the state oracle is known as dpal ’bul, ‘noble offering’. Upon its conclusion, the seer is handed a cup of gold containing plain tea. He approaches the Regent who takes a sip and then hands the cup back to the oracle. He drinks the rest and then bends forward and delivers a ’secret prophecy’, audible only to the Regent. Subsequently, the state oracle makes a public prophecy which is written down by his secretary concerning the events of the forthcoming year. The oracle then takes his seat on a

38. Oracles, Chap. VII and the sources quoted.
throne and the government officials, in the sequence of their rank, present him with silk scarfs as mark of respect. During this time the public prophecy previously made is copied, and finally official seals are attached to the document.

A very interesting 'chams takes place at Nechung in connection with the so-called 'dzam gling spyid, the greatest annual feast of all Tibetan oracles. While elsewhere this festival is celebrated on the fifteenth day of the fifth Tibetan month, it takes place at Nechung on the tenth day of the same month. The dance itself is popularly known as lha brdur, while the ceremony in connection with which it is held is called (gNas chung) spel zla tshes bcu. In contradistinction to the above-mentioned sol re ceremony, no official representative of the government is present this time. On the occasion of the gNas chung spel zla tshes bcu both the dGa' gdong oracle and the lady oracle who becomes possessed by members of the group of the twelve bsTan ma come to Nechung. On the morning of the feast the state oracle takes his seat on his silver throne, standing in the back of the main hall, and enters into trance. For the dGa' gdong oracle a throne is erected in the chapel lying to the right side, for the bsTan ma oracle one in that to the left side of the main hall. As soon as the dharmapāla has assumed possession of the dGa' gdong seer, the latter rises and approaches the throne of the state oracle to pay his respects to the higher-ranking god present in the body of this priest. In the meantime the lady oracle becomes possessed by one of the goddesses of the bsTan ma group. During this trance, the lady oracle remains on her seat, since the goddess present in her body customarily refuses to go to pay her respects to Pe har, thinking herself to be of a higher rank than


41. This is a priestess living at a shrine called bsTan ma lcog near Drepung. She is supposed to become possessed by members of the bsTan ma group, especially the goddess rDo rje drag mo rgyal and by her ‘minister’ dPa' bo; cf. Oracles, pp. 198, 442.

42. An important group of ancient Tibetan goddesses now included in the retinue of Śrī Devi; Tucci, Tibetan Painted Scrolls, II, pp. 545, 626, 729, 741 (note 41); Nebesky-Wojkowitz, Oracles, pp. 181–198.

43. Apart of those characteristic signs shown by the State Oracle in the trance which I mentioned already in a previous publication (saliva flowing out of the mouth contains blood, medium keeps tongue rolled backward with its tip pressed against upper palate, outline of thunderbolt visible on scalp; Nebesky-Wojkowitz, Oracles, pp. 420, 421), a strong medium of Pe har, when possessed, should have a brilliant white complexion, its saliva should smell of saffron, and blood should shoot out of its nostrils in a strong ray. (Also mediums of other dharmapālas are said to possess the latter peculiarity, which is believed to be the sign of strong prophetic powers. At present only one Tibetan oracle priest – a medium of Tsi'u dmar po – is said to show this feature.) All the characteristic signs a true medium of Pe har should possess are said to have been codified by the regent (sde srid) Sangs rgyas rgya mtsho.
this dharmapāla. As soon as goddess leaves the body of her medium, the priestess changes her costume. She dons this time a layman’s dress to receive in her body the minor dharmapāla dPa’ bo.⁴⁴ Shen then rises and, just as before the dGa’ gdong seer, goes to pay respects to the state oracle. Finally, the two lower ranking mediums, while still in a trance, enter the monastery’s courtyard.

In the meantime some six or seven minor oracle priests who live in the surroundings of Drepung have assembled in the arcade around the courtyard and have gone into trances. As soon as the dGa’ gdong and bsTan ma oracles enter, the ‘chams begins. A hundred and eight lamas are supposed to participate in this dance. Most of them represent the retinue of Pe har. The dancers are lamas from Tshal gung thang,⁴⁵ a rNying ma pa monastery said to have been Pe har’s seat until his transfer to gNas chung during the reign of the fifth Dalai Lama.⁴⁶ The dancers enter in groups, the most important among them being eight Black Hats and eight warriors — none of them wear masks — and eight so-called ‘youngsters’ (byis pa) carrying phur pas and skull cups; they are dressed in short skirts and wear masks of different colors showing human faces with distinctly Indian features and helmets adorned with huge flags. Further, eight (or more) Atsaras and eight ‘women’ (bud med) representing witches enter. Sometimes the latter group is joined by a ninth dancer, their leader. The eight dancers of each group stand for the 108 figures, of which, according to some traditions, each section of Pe har’s retinue is composed. There are also several stag-headed figures, the two types of skeleton dancers known as dur bdag (or zhiṅg skyong) and thod go dkar ril, and further two dancers known as dpal ’dra, ‘those similar to the noble one’. They are dressed in the same way as the Nechung oracle.

After the dance of the above groups has come to an end, the state oracle leaves the main hall of the temple. At its door he is awaited by a lama who admonishes the dharmapāla residing in the medium to observe also further his oath of protecting the Buddhist religion.

Then comes the final part of the ceremony. The lamas form a procession which circumambulates the Nechung monastery. In the middle of the procession is carried in a palanquin an image of Padmasambhava,⁴⁷ and right behind it follows the state oracle, still in a trance.

⁴⁷. Possibly the ancient image of Padmasambhava called sku tshab rin po che, ‘the precious deputy’, which normally stands on a small altar behind the State Oracle’s throne. This image due to magic powers inherent to it is supposed to keep Pe har under control (Nebesky-Wojkowitz, Oracles, p. 447).
According to one of my Tibetan informants, a special kind of 'chams is staged at Nechung and also at Kyormolung (sKyor mo lung) – a lamasery to the northwest of Lhasa – in the tenth month of each Fire Monkey year. This dance is supposed to be held in honor of Padmasambhava, and accordingly dancers representing Padmasambhava, his wives mKha’ gro ye shes mtsho rgyal and lha lcam Mandāravā, the dharmarāja (chos rgyal) Khri srong lde’u btsan, and other historical personalities appear in this dance, as well as most of the figures participating in the Gu ru mtshan brgyad kyi 'chams discussed above. If the information which I received from my Tibetan informant is correct, no Black Hats appear in this 'chams.

The lamas of Tshal gung thang, the rNying ma pa lamasery which we mentioned above, apart from participating in the 'chams at Nechung, stage a religious dance at their lamasery on the fifteenth day of the fourth Tibetan month. This dance is popularly known as the Gung thang me tog mchod pa, ‘the (Tshal) gung thang flower offering.’ Numerous Black Hats participate in this dance as does an oracle priest, who on this occasion becomes possessed by the dharmapāla Pe har.

Mask dances are also held at the famous stūpa of Bodhnath (tb. Bya rung kha shor) lying on the eastern outskirts of Kathmandu, the capital of Nepal. This shrine, an important place of pilgrimage for all adherents of Northern Buddhism, is administered by a representative of the Byang gter rnying ma pa sect. So far only two very short eye-witness accounts of one of the dances held at Bodhnath are available. Contrary to the custom observed at most other temples, the 'chams start at six o’clock in the evening and last until midnight. The point around which the circle of dancers turns is a square, artificial hillock. Each of its four corners is decorated with a bamboo stick, and at the foot of the mound are deposited plates containing offerings. The 'chams start with the entry of the so-called ‘Chini Lama’, the representative of the lama-community in charge of the stūpa. He dances once around the hillock, while beating a pair of cymbals. In the second circumambulation of the hillock he is accompanied by the following eight dancers:

- two dancers dressed in women’s fashion. One of them wears a five-lobed crown (rigs Inga);
- a masked dancer representing the form of Padmasambhava known as Seng ge sgra sgrog;

48. Ferrari, Guide, p. 167, note 690. From the contents of this note it would seem that this lamasery rather belongs to the dGe lugs pa order.
- a dancer wearing a red mask and personifying *rDo rje gro lod*, another form of Padmasambhava;
- a dancer representing the goddess *Makaravaktrā* (Tb. *Chu srin gdong ma*);\(^50\)
- a Black Hat dancer in the usual ceremonial robes;
- two dancers representing demoniacal beings.

The first phase lasts for about an hour. Then the dancers form a procession which is led by the temple orchestra and by several men carrying offerings. The procession circumambulates the stūpa once and proceeds then to the main road leading to the shrine. Here some 'relics' (perhaps a *gtor ma*) are buried in a hole close by the road, to emanate a beneficial influence upon the pilgrims who pass along this way. After this ceremony, the procession returns to the stūpa, where the dancers go through the remaining phases of this 'chams.'

According to information which I received from the 'Chini Lama', two slightly different 'chams' are staged at Bodhnath, both derived from a basic form of the 'Vajrakīla dance' (*phur 'chams*). One dance is held occasionally in connection with a 'consecration ceremony' (*rab gnas*), while the second dance used to be staged every third year, after the arrival of the delegation which formerly the Tibetan government despatched regularly to Bodhnath. Also this dance, as I was told, is supposed to be based on the story of king's *Glang dar ma*’s assassination, and its principal meaning is the representation of the suppression of evil.

The figures of the dance and the sequence in which they appear on the scene are, according to the ‘Chini Lama’, as follows: First enter two, or sometimes four, figures, naked except for loin cloths, their faces blackened with soot and huge wigs of yak-hair covering their heads. Each holds a bone trumpet (*rkang gling*) in his right hand and a sacrificial cake (*gtor ma*) in his left. Their task is to suppress obstacle-creating demons and to clear the place also of other evil forces. Then follow the main figures of the dance: Two dancers represent the four-handed form of *Mahākāla* (*mGon po phyag bzhi pa*) and two the six-handed form of the same god (*mGon po phyag drug pa*).\(^51\) Further enter two 'goddesses' (*Iha mo*), belonging to the group of five dākinīs, known as the *mKha’ gro gter lnga* ('five hidden treasures'). The men who play their part are richly decorated with ornaments of coral and turquoise. They do not wear any masks. Each dancer carries as head-ornament a *rigs lnga*, the five-lobed crown decorated with the pictures of the five so-called ‘Dhyāni’ Buddhas. The third female figure represented in this dance is the makara-headed acolyte of *Śrī Devī*.

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51. On these two forms of *Mahākāla* cf. *Oracles*, pp. 38–47.
The same dance is held annually at Melamche, the main village of the 'Chini Lama's' estate in the Sherpa region of Helmu. For this occasion the dance costumes of Bodhnath are brought to Melamche. Here, in connection with the 'chams, a few religious plays are also staged. Both the 'chams and the plays take place on the flat ground in front of the two temples of Melamche, the old 'Od dpa\(_m\)e dgon pa and the new sMyung gnas dgon pa. The whole festivity lasts three days.

Also at Tarkegyang, a Sherpa village lying across the valley opposite Melamche, a 'chams is staged on the 29th day of the fourth Tibetan month by the lamas of the dByangs ridgon pa, the temple lying within this village. This dance, too, is said to be a Phur 'chams though of a different form than that staged at Bodhnath. There are eight to nine participants in this 'chams, among them also a Black Hat dancer.

Finally, a very interesting rDzogs chen pa dance should be mentioned which came into existence only at the beginning of this century. The dance is performed in one of the great monasteries of this sect situated in the Derge district of Eastern Tibet. According to some of my informants, its creator was the next to last Padma rig 'dzin of the rDzogs chen pa, one of the sect's highest dignitaries. Other informants, however, claimed that this dance was created by a lama called Jo mi pham. This, to my knowledge, is the only Tibetan 'chams in which the legendary king Kesar, his companions, and also his adversaries appear on the scene. In the part of the dance devoted to the Kesar legend there are usually 30 dancers on the scene, but, if the dance is performed on a bigger scale, their number may be increased to 80. This group of personages is said to be composed mainly of dpa' brtul, ('heroes'). Rather unusual figures included in this dance are the so-called 'wind horse' (rlung rta) and various mythical animals playing an important part in Tibetan astrology. To represent the 'wind horse' two dancers don a horse-shaped dummy. Also a mountain god plays a part in this 'chams: gZhi bdag shva mgo, the stag-headed personification of a nearby mountain.

3. DANCES OF THE SA SKYA PA

According to an oral tradition, the 'chams were performed originally in secret, usually at night. No uninitiated persons were allowed to watch the dance.\(^53\) Later, however, members of the rNying ma pa sect began to perform the 'chams


\(^53\) Compare with the custom still observed by the vajrāchāryas of Nepal.
in public. The Sa skya order strongly objected to this, claiming that the rNying ma pa were degrading these mystic dances to an ordinary spectacle. Eventually the Sa skya, too, began to give public exhibitions of the 'chams.

Nowadays, several dances are held annually at Sa skya, the religious establishment from which this sect derives its name. There are two main colleges at Sa skya, and each of them stages, it seems, at least one 'chams. Members of the college called sGrol ma pho brang ('Palace of the Savior Goddess') hold a dance known popularly after the name of their college as the Pho brang 'chams gzigs ('palace dance spectacle') or sGrol ma 'chams gzigs ('Savior Goddess dance spectacle'). One of its main figures is the dharmapāla rTse ma ra. The other college, called the Phun tshogs pho brang ('Multitude Palace'), stages a dance which is popularly known after its main figure the goddess dPal ldan lha mo as the lHa mo dgu gtor.

In the seventh month, a 'chams takes place at Sa skya, called popularly after its date and the central figure of the dance the Phur sgrub zla ba bdun pa. Apart from Vajrakila, the form of Mahākāla known as the Gur gyi mgon po is one of the gods represented in the dances of the Sa skya sect most frequently. This dance, or perhaps some other form of Phur 'chams performed at Sa skya, is popularly known as the Sa skya mdom chen, '(offering of the) great thread-cross (at) Sa skya'. The name seems to suggest that as, for example, in the dance held at bKa' brgyud dgon pa in the Chumbi Valley, a huge thread-cross, dedicated to one of the chief deities of the 'chams, is set up near the circle in which the dancers move.

The same custom seems to be observed at Samye (bSam yas), the oldest monastery of Tibet which is headed by an abbot appointed by the Sa skya lamasery. A dance is held at Samye in the fifth month, called popularly bSam yas mdom chen, '(offering of the) great thread-cross (at) bSam yas'. The chief figures of this dance are Samye's particular dharmapāla rTse ma ra, the group of warlike brother-gods called 'Bar ba spun bdun, and a bDud mo demoness. The dancer who plays the part of the latter has to spend the seven days preceding the 'chams in meditation.

56. Tsi'u dmar po, Tsi ma ra; etc., one of the chief 'jig rten pa'i sring ma and a prominent guardian of Samye; cf. Oracles, pp. 166–176.
58. Verbatim 'those who are aflame, the seven brothers', also known as the bTsan rgod 'bar ba spun bdun, 'the wild blazing btsan demons, the, seven brothers', an important group of rTse ma ra's retinue; cf. Oracles, p. 170 ff.
59. For a survey of this class of goddesses cf. Oracles, p. 277.
At least one 'chams is also held at the Sa skya monastery in Derge. Further, a dance popularly known as rNam sras mchod pa, 'sacrifice (in honor of) Vaiśravana' – we may expect that a dancer representing the latter lokapāla is the main actor of this dance — is held in Zhva lu, formerly one of the main Sa skya monasteries in the Tsang province. This lamasery later began to follow a course of its own, and at present it even admits members of the 'Yellow Hats'.

4. DANCES OF THE bKA' bRGYUD PA

Like most lamaseries of the other orders, those of the bKa' brgyud pa seem to hold their 'chams especially at the time of the New Year also. Thus, according to Li An-che, on the 28th day of the twelfth Tibetan month a dance is staged in connection with the worship of dākinīs, while on the following day the main figures of the 'chams are a two-handed form of Mahākāla and eight figures who stand in close relation to him. This form of Mahākāla may be the bDud (kyi) mgon (po) seng gdong ('the lion-faced master of the devils'), also known as Zhing skyong sha za nag po, ('the kṣetrapāla Black Flesh Eater') and his eight 'messengers' (pho nya), known as the stobs ldan pho nya sde brgyad.

A dance in whose center stands the deity Vajrakila — we have mentioned such a dance already when discussing the 'chams of the rNying ma pa — takes place on the eighth and ninth days of the fourth Tibetan month.

On the tenth day of the sixth moon, as confirmed also by my Tibetan informants, the bKa' brgyud pa lamaseries, like those of the rNying ma pa sect, perform the Gu ru mtsshan brgyad kyi 'chams in honor of Padmasambhava and of the eight forms in which he is supposed to have manifested himself. Ten days later a dance is staged whose central figure seems to be the goddess Vajrarāhi (Tb. rDo rje phag mo). Finally, on the 25th day of the tenth moon, a dance is staged whose chief figure is the yi dam Samvara (Tb. bDe mchog).

As regards dances of the sub-sects in which the bKa'brgyud pa school is divided, most information has so far become available about the various 'chams of the 'Brug pa sect. According to Bhutanese informants the main types of

65. This subsect is now primarily found in Bhutan.
dance observed by the 'Brug pa lamaseries of Bhutan are the 'chams known shortly as the zor 'chams, further the 'bag 'chams or 'mask—dance', and the rnga 'chams or 'drum dance'. The first-named dance, supposed to be performed solely by Black Hats, is said to have been introduced by the 'Brug pa rin po che Ngag dbang bstan 'dzin rnam rgyal 'jigs med, the first Dharmarāja of Bhutan. The zor 'chams is said to be one of the basic dance phases executed in the sacral dances of the Bhutanese state monasteries.

Under the general term 'bag 'chams we have to understand most probably dances of different types carried out on various occasions by masked dancers. Several interesting photographs showing some of the participants in a mask dance which was performed at Pharo (Pha ro) in Western Bhutan on the occasion of the marriage of the present king of Bhutan to the younger daughter of the late Prime Minister Kazi Dorje have been published by Todd. Two of the pictures show a group of dancers representing various animal-headed deities. Contrary to Tibetan custom, the dancers are barefoot, and the upper part of the body is naked except for the customary short cloak (stod le) and two broad sashes running crosswise over the breast and back. The sashes are decorated with pictures of three types of heads: freshly cut, in decomposition, and skeletons. The point where the sashes cross each other is covered by a square yellow cloth standing on one corner and bearing a picture of a human head. The trousers of the dancers reach only to the knees. Of other participants in this dance, we see two Black Hats and two masked figures, apparently representing different forms of Yama. Not only lamas but also laymen took part in this dance. Thus, for example, the bird-headed deities were personified by servants of the Governor of Pharo. The same author mentions that on the occasion of the marriage festivities, he saw a dance performed by Black Hats at night by light of bonfires.

A great 'chams is performed annually at Punakha (spung thang), the winter capital of Bhutan. The masks used in this dance are said to be partly originals partly copies of masks which had been created by a famous Bhutanese carver named gSang sngags gling pa. Among his works are supposed to have been especially masks representing animal-headed deities belonging to the group of the dharmapālas.

The above-mentioned term 'drum dance' refers to a dance which I had the

opportunity to witness in autumn 1951. This dance, too, was held on the occasion of the present king’s marriage, a few days before the above-mentioned festivities took place at Pharo. The drum dance was held at night in the courtyard of the house which the bride’s family occupied. The dance was carried out by some fifteen Bhutanese soldiers from the Pharo fortress. They were dressed in the customary Bhutanese dress, a black coat reaching to the knees and held together at the waist by a girdle. Their faces were covered by black masks, and each dancer held the usual huge lama drum in his left hand and the crooked drum stick in the right hand. All dancers were barefoot. The dance lasted for about half an hour, the dancers moving in a circle and alternating slow steps with high, turning jumps, all movements being accompanied by the rhythmic beat of the drums. According to oral information received on this occasion, this dance is normally performed in connection with the worship of Padmasambhava.

On the 29th day of the ninth Tibetan month, a dance is staged at bKa’ brgyud dgon pa in the Chumbi Valley. This ’chams is supposed to have been modelled after the religious mask-dance which is held at Pharo in Bhutan. The ’chams starts with the so-called rol ’chams or ‘music dance’ of the lama orchestra, which later on will accompany the movements of the masked figures. As soon as the musicians take their seats, there appear four ‘masters of the cemetery’ (dur bdag) and four skeleton dancers of the type called thod go dkar ril. They are followed by several atsaras. Then appear the main figures of the dance: ‘The mGon po, the chief deities with their retinue, the five’ (mGon po gtso ’khor lnga), a group comprising four different forms of Mahākāla and one form of Šri Devī, and further ‘the mGon po, the chief deities with their retinue, the thirteen’ (mGon po gtso ’khor bcu gsum). The latter group, which consists of twelve different Mahākālas and one Šri Devī, kills and eats up the linga which lies in the middle of the dance-circle. During the dance a huge thread-cross dedicated to Mahākāla is kept in a corner of the courtyard in which the dance takes place. At the end of the ’chams, the thread-cross is taken outside the precincts of the monastery and ritually destroyed.

On April 5, 1952, I had the opportunity to witness a Bhutanese ’chams at the monastery of gSang chen rdo rje, the chief monastery of the Pedong Valley on the south-eastern border of Sikkim. This valley was until the second half of the last century a part of Bhutan. The Pedong temple is a dependency of the Pharo monastery, and its lamas belong to the so-called ‘upper ’Brug pa’ (stod ’brug) sub-sect of the bKa’ brgyud pa order. The ’chams was part of a religious

72. Cf. also Nebesky-Wojkowitz, Wo Berge Götter sind.
feast held in honor of Padmasambhava. The feast lasted three days, and on each
day a different dance was performed. Unfortunately, I had only the opportunity
to witness the dance which was held in the morning of the second day. The
'chams' began with the entry of the temple orchestra which performed a slow
'music dance'. It then retired into a corner of the courtyard. Next two men
entered wearing coats made of cloth with yellow and red stripes and cut in
Bhutanese fashion. Across their breast ran two broad yellow sashes. Their
heads were covered by yellow, pointed helmets. Each dancer had a sword stuck
in his girdle. Swinging a damaru with the right hand, they executed a dance
consisting mainly of quick jumps and turns. They were succeeded by three
masked jokers who remained on the scene until the end of the dance. Then
entered two stag-headed figures, each carrying a sword. These two performed
a wild dance jumping at times with both feet high in the air. After the stag
dancers had retired, the first two dancers reappeared. This time they had
discarded their swords, but in addition to the helmet each now wore the charac-
teristic five-lobed crown decorated with the pictures of the pañcatathāgata
(rigs lnga). They accompanied their slow dance with the sound of a damaru
held in the right hand and prayer bell rung with the left.

This introductory part was followed by the main phase of the dance. Nine
dancers representing the so-called drag gshed\textsuperscript{73} entered the scene one after the
other. They wore garments of a predominantly red color, masks of the wrathful
type bearing a diadem of five small skulls, and each held a sword in the right
hand and a skull cup in the left. When entering the square, they swung the
upper part of the body vehemently with a circular movement just like an oracle
priest does when he goes into a trance. After all nine dancers had assembled on
the scene, they went through a series of dance phases while moving in a circle
around the square. Finally they retreated one after the other, each dancer
swinging wildly the upper part of his body when leaving the scene. In the after-
noon of the same day, the well-known play about Mi la ras pa\textsuperscript{74} and the sinful
hunters was staged.

73. This group comprises the following eight deities:
dPal ldan lha mo (Skt. Śrī Devī)
mGon po or Nag po chen po (Skt. Mahākāla)
rNam thos sras (Skt. Vaiśravaṇa)
gShin rje (Skt. Yama)
lCam sring or Begtse
Tshangs pa dkar po (Skt. Sita-Brahmā)
rTa mgrin (Skt. Hayagrīva)
gShin rje gshed (Skt. Yamāntaka).

74. On this well-known Tibetan theatrical play and its theme cf. Waddell, \textit{Buddhism of}
A considerable amount of information is available about the dances performed annually at *Hemis*\(^75\), the chief *Brug pa* establishment in Ladakh. Most of the sacred dances held in other *Brug pa* monasteries of Ladakh and the neighboring Himalayan regions seem to have been modelled after the type of the *chams* staged in this lamasery.\(^76\) At least two different types of *chams* are performed at Hemis. According to the material so far available, one of these dances consists of the following phases:

1) After the musicians sit down at the place assigned to them, there enters a group of thirteen Black Hats. Each carries, as usual, a demon-dagger and a *bandha*. The Black Hats wear, too, the customary dress, except that the so-called *stod le* – the cloth covering their shoulders, breast, and back – is decorated in front with the picture of a huge human skull. They move around the square in a slow step.

2) Then sixteen dancers enter wearing the same deeply cut-out masks as used in the New Year dance held annually at the foot of the Potala. The masks are copper-colored, and the dancers are called accordingly *zangs ’bag*, ‘copper masks’. In addition to this mask, each dancer wears a five-lobed crown and a conical hat bearing in front an ornament in the shape of an eye. This hat is therefore very similar to the headdress used by some of the Tibetan oracle priests. To the sides of the hat are attached several sources:


ribbons, while a large scarf hangs from its back. The dancers wear aprons but contrary to most other figures of the 'chams, the zangs 'bag do not possess a stod le. Each holds a damaru in the right hand and a bell in the left.

3) Then a group of masked dancers enters representing the eight different forms of Padmasambhava. They enter the square in a solemn procession. A ceremonial umbrella is carried above the head of the lama who represents the historical figure of the saint. The dancers sit down in a line on one side of the square with Padmasambhava in the middle. Opposite them sit in a row sixteen lamas wearing high red caps, each holding a bell and a damaru.

4) Simultaneously with the above group, five dancers enter wearing the same kind of headdress as that donned by priests officiating at the ceremony of ‘burnt offerings’, viz. a five-lobed crown with a lanca character written on each lobe and a cap consisting of three velvet balls superimposed atop each other. Each dancer wears a stod le, an apron, and his hands hold the usual lama drum and a drum stick.

5) A group of ‘heroes’ (dpay bo) appears on the scene, whose entry is accompanied by shrill whistling. They wear broad-faced green masks and a kind of crown, out of which rises a high, red-colored triangular flag. Their dress consists essentially of a short skirt. Around the waist is fastened a girdle decorated with bells and long silken streamers; on the ankles they wear ribbons to which some bells are sewn. Their attributes are a drum and a prayer bell. The dpay bo perform a wild dance in the course of which they pay obeisance to Padmasambhava and his companions.

6) The last to enter the square are two groups of dancers, one wearing a red and the other a brown mask. Above the mask is set a turban-like headdress, similar to that worn usually by atsaras. Out of the turban protrudes a long stick bearing a triangular flag decorated with the picture of three torn-out eyes. These dancers, too, carry drums and bells. They form two lines which move against each other in a kind of hop-dance. When approaching each other, the dancers occasionally strike the drum held by the man who stands opposite.

7) In the course of this ‘chams, two jokers entertain the public. One of them carries a pair of kettle drums on his back. Both jokers are armed with horsewhips.

The second kind of dance performed at Hemis lasts two days. The proceedings of the first day seem to take the following course. First enter the same groups of dancers as described in the previous dance, viz. Black Hats, the ‘copper masks’, and dancers representing Padmasambhava and his different forms. They
are followed by the 'heroes', who are again greeted by whistling. Now, however, appear dancers supposed to wear masks in the shape of a bull's head, further dancers dressed as skeletons, and several figures naked except for a tiger skin, their faces covered by masks similar to a dragon's head. Then follows a phase in which this 'chams diverges essentially from the former one: The killing of a linga. Two pieces of cloth are spread between two high poles in the middle of the courtyard. One cloth is square and consists of a piece of tiger skin with a broad red border. This cloth serves as a carpet for the dancer who later carries out the 'killing' of the linga. The second cloth which is spread nearby is dark blue with an inner lining of light blue and bears in the center a white triangle. The linga, a black dough effigy, is brought in by a lama and laid into the white triangle and covered by a dark-blue cloth. The skeletons then turn around the linga in a wild dance. Finally a dancer enters representing Yama and with a sword cuts up the linga.

The information available about the second day's proceedings is unfortunately rather incomplete. The main phases seem to be a warrior's dance, the sacrifice of the linga, and finally the appearance of several comic figures, apparently Ha zhang with his companions. The most interesting feature of this dance is the ceremonial dedication of several animals, which, according to one version, are supposed to fulfill the function of scapegoats. On one occasion three caparisoned horses and three Tibetan mastiffs were led into the square by several richly dressed lamas. With shouts the animals were driven into a state of excitement. Then the cloth was taken off the horses, and several buckets of red paint were poured over their bodies. Finally, the animals were chased thrice around the monastery. On a second occasion eight horses, three dogs, and four goats (and in a third case three horses, – of whom, however, only one was caparisoned – three black dogs bearing cloths on their backs, and two grey-white goats) were dedicated in a similar fashion. The horses which were used for this ceremony were from then on not to be ridden, while the mastiffs became watch-dogs of the monastery.

A detailed description of a bKa’ rgyud pa dance has been published recently by Pott. The 'chams took place in the monastery 'Gye mur (near Khang gsar in Lahul), a temple depending on Hemis. As in other bKa’ rgyud pa and also rNying ma pa establishments, religious dances are held in this shrine and in the

77. See the picture facing p. 206 in Knight, Three Empires, later reproduced in Waddell, Buddhism, p. 528.
79. Kellermann, Reisen in Asien, p. 179.
81. Cf. note 76.
temples of the neighboring regions on the tenth days of the fifth and seventh Tibetan months in connection with the annual worship of Padmasambhava. Pott had opportunity to witness the dance held at the former date. As customary, the dance took place in the courtyard of the monastery. In the middle of the courtyard stood two high poles which rested on a base made of stone and mud. On one of the long sides of this altar-like base various offerings were lined up. Below, at the foot of the base, lay a triangular vessel containing a linga of dough, and in front of it a square carpet had been spread out.

The 'chams was divided into two main parts, the first lasting about one hour. After the solemn entry of the temple orchestra, there appeared a Black Hat dancer, whose part was in this case played by the abbot himself. Contrary to other 'chams, this dance seems to have been more or less limited to the most essential part of similar religious performances, viz. the 'killing' of the linga. After turning for a while clockwise around the courtyard, the Black Hat dancer stepped upon the square carpet spread out in front of the dough effigy. He blessed and dedicated the offerings and then stabbed thrice the linga by means of a miniature weapon which he had received out of the hands of an assistant. Then he resumed his dance, to return eventually to the center in order to stab the linga thrice with another weapon. This whole action was repeated altogether eight times. After he had used the eight weapons, four dancers entered wearing masks of the wrathful type. They danced around the courtyard with short quick steps, while the Black Hat turned round the courtyard with slower and more solemn movements. The four masked figures gradually adjusted their step to that of the Black Hat, who then approached the triangular container to stab the linga once more. Now two bird-headed dancers entered and the whole action was repeated. The bird dancers were followed by eight masked and richly dressed figures representing the members of the drag gshed. Each of these carried one of the small weapons which the Black Hat had used previously to 'kill' the linga. After the eight drag gshed had danced for a while, the Black Hat stabbed the linga once more and then in turn one drag gshed after the other plunged his weapon into the dough effigy. Finally, the Black Hat knelt down on the square carpet and cut the linga to pieces. This part of the dance ended with a quick dance of victory, after which both Black Hat and drag gshed retreated into the temple. An interval followed.

Compared with the first part of the 'chams, the second part was rather short.
First there appeared on the scene the two stag- and yak-headed messengers of Yama. As soon as they had finished their dance, two jokers of the Ha zhang type entered, accompanied by several novices. They performed a mask-dance, imitating the movements of the dancers who had preceded them. Finally, they made a round among the onlookers in order to collect money for the monastery.

The 'chams ended with a gtor rgyab. A procession formed, headed by the Black Hat dancer and the temple orchestra. Outside the precincts of the monastery a fire was lit, around which the Black Hat performed a short dance. In this case, however, he moved counter-clockwise, as customary among the adherents of the old Bon faith. During this dance he received the eight small weapons he had used for ‘killing’ the linga. These he now hurled one after the other into the flames. The onlookers accompanied this action by shrill whistling.

At Sermathang, a Sherpa village in the Helmu region, a dance is staged annually on the fifteenth day of the first Tibetan month by the lamas of the local bKa' brgyud pa shrine. The name of this dance is Kun mchog spyi dus gter 'chams.

The number of dancers differs, but usually the following eighteen figures participate in the 'chams: One lama dressed in the usual attire of his sect, beating a pair of cymbals (rol mo), one Black Hat dancer, two goddesses (lha mo), apparently of the dākini type, Hayagrīva (Tb. rTa mgrin)\(^8\), the lion-faced goddess Simhavaktrā (Tb. Seng ge gdong ma), the god Acala (Tb. bDud rtsi 'khyil ba), one demoness called ‘Dᴜki aṭsema’ (bDud kyi a btsan ma) – this dancer wears a black mask with two long teeth and the tongue hanging out of the open mouth – two atsaras, the ferocious aspect of Padmasambhava called Guru drag dmar, three figures called ‘religious teachers’ (slob dpon) all dressed in the attire worn by Padmasambhava in his common form, and finally three lamas dressed in the ceremonial robes of fully ordained priests (dge slong).

The dance is held on a small piece of flat ground lying below the shrine. It starts at sunrise and lasts until the evening, with an interval at noon. At the beginning of the dance, the various figures enter the scene in procession which is headed by the lama representing rTa mgrin, while the goddess Simhavaktrā enters as the very last.

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5. Dances of the dGe lugs pa

An oral tradition containing some amount of historical truth claims that religious dances were introduced into the ritual of the dGe lugs pa order only at the time of the fifth Dalai Lama. Up until then the ‘Yellow Hat’ lamas are said to have abstained from performing 'chams' since they regarded these as a typical feature of the opposing rNying ma pa sect.

Of all the various 'chams' held in the lamaseries of the ‘Yellow Hats’, we have so far the most comprehensive information about the New Year dance performed annually on the 29th day of the twelfth Tibetan month at rTse rnam rgyal ba, the monastery lying within the precincts of the Potala palace in Lhasa. Popularly, the 'chams' held here is therefore called the rTse dgu gtor, ‘(offering of the) sacrificial cake (on the twenty-) ninth at rTse (rnam rgyal ba)’. A more explicit name of this 'chams' is the 'dance of the Dharmarāja (i.e. Yama) who has been bound by an oath' (Dam can chos rgyal gyi 'chams'); it is the dance performed most frequently in the monasteries of the dGe lugs pa order. Descriptions of the form of this 'chams' as staged every year at the Potala were published by Waddell, Spencer Chapman, and Schäfer. Though they give only little information about the deep mystic sense of this dance, they nevertheless allow us to obtain, by comparing these accounts with each other and with the explanations I received from my Tibetan informants, an outline of the most important phases of this 'chams'.

The movements of the dancers are accompanied by an orchestra consisting of about 50 to 60 musicians. The first to appear on the scene are the young private dancers of the Dalai Lama, representing ‘sons of the gods’ (lha'i bu). They carry white rings on their heads and play flutes of copper. Their music is the signal for the war dancers to appear on the scene. The warriors are supposed to represent the warlike retinue of Vajrapāni (Phyag na rdo rje). They wear ancient helmets decorated with white fluff and coats of mail and are armed with swords, shields of basket-work, matchlock guns, and bows and arrows. The shape of these weapons is supposed to have been designed by the first Tibetan dharmarāja Srong btsan sgam po. The warriors, after arranging themselves into two groups, perform a sword dance and finally fire off a volley with their guns. After they had left the scene, there appear seven masked figures:

the arhat Ha zhang), a fat figure with a roundish smiling face, accompanied by three pair of attendants, viz. two so-called atsaras, a pair of skeleton dancers and two figures supposed to represent Brahmins. The part of the attendants is played by boys. The atsaras wear smiling masks with long hair and are dressed in wide bluish-black shirts bound tight at the waist. The skeleton dancers wear skin-tight costumes on which the bones of a skeleton are outlined with white and red stripes. According to the information received by Schäfer, these two dancers are supposed to represent renegades. Ha zhang and his retinue are conducted by officials to seats at the side of the courtyard where they remain throughout the dance.

After this group there emerge from the temple two dancers representing demons. They scatter rice from bowls handed to them by lama attendants. Their dance is an introduction to the entry of eight more pairs of gorgeously dressed dancers brandishing various attributes; after going through the prescribed dance movements, each pair retires. These figures represent the sixteen chief acolytes of Yama and his šakti. They are called jointly the ‘eight male and eight female Lords of Death’ (gshin rje pho brgyad mo brgyad).

Shrill whistling four skeleton dancers who rush into the courtyard scattering ashes and roasted barley flour (rtsam pa). They reel around a hide lying in the center of the courtyard. On this hide lies a dough figure whose destruction is one of the culminating points of the dance. At the same time the figure of an old man appears, carrying a stick and wearing a mask showing a smiling, wrinkled face with a long white beard. He totters down the steps to perform a grotesque dance to the amusement of the onlookers. At one point he hits with his stick the skin of a tiger, which had been spread out in the courtyard. By the symbolic ‘killing’ of the tiger he regains the powers of youth, and the movements of his dance suddenly become quick and energetic. This dancer is a well-known figure in the sacred dances of Mongolia and northeastern Tibet. His Mongolian name is cagan ebügen which corresponds to the Tibetan term rgan po dkar po or short rgan dkar, ‘white old man’. His act was introduced into the New Year dance of the rNam rgyal monastery only at the beginning of this century, upon order of the thirteenth Dalai Lama as a result of a dream he had in his Mongolian exile (1904 to 1906).

As soon as the skeleton dancers and rgan dkar retire into the temple, a group of Black Hat dancers (zhva nag) appears. They are greeted at the temple door by

85. See the picture on p. 111 of Schätz, Himalaja.
86. Buddhist renegades are called ban log. Figures of this kind appear, e.g., in the retinue of Putra nag po, ‘black Putra’, a dharmapala related to Pe har; cf. Nebesky-Wojkowitz, Oracles, p. 119.
87. Cf. Oracles, p. 82.
several lamas holding incense sticks and censers emitting a fragrant smoke and others playing hautboys. The zhva nag are dressed in their traditional costume: Broad black hats decorated with a mirror, a miniature skull, and a fan of peacock feathers, colorful long-sleeved gowns, and aprons bearing ornaments in the shape of skulls and thunderbolts. They wear high boots, and their hands brandish demon-daggers (phur pa) and skull cups (bandha). Altogether zhva nag participate in this dance. They are led by their head dancer, who is more splendidly dressed than the rest. The head dancer performs a series of magic hand movements over the dough effigy lying in the center of the courtyard while the other zhva nag, going through numerous complicated dance postures, move around him clockwise in a circle.

Then once more the group of the ‘Fierce Ones’ (drag gshed) appears and forms a smaller circle inside that of the zhva nag. Attended by several lama, the leader of the Black Hats carries out the action of ‘killing’ the liṅga. To this purpose he makes use of a number of utensils lying close at his hand on a small table. Among these objects are a chain and hatchets. The chain is used first to bind the effigy. Later, water and blood are poured over the liṅga from skull-cups which, too, had been held in readiness nearby. Then a new figure emerges out of the temple, a stag-headed dancer with huge antlers, dressed in a silver-colored garment. His dance leads him eventually in front of the liṅga where he squats down. Most probably, as done by the stag-dancer in other ’chams, he now cuts up the liṅga. This action, however, is not described in the sources here quoted, who only mentions that the stag-headed figure scatters the pieces of the figure with his antlers.

The destruction of the dough effigy is followed by the burning of evil. Already while the leader of the Black Hats carried out the chaining of the liṅga, a fire had been lit under a cauldron resting on a tripod. The cauldron was then filled with rancid mustard-oil. The fire is nourished with branches of a thorny shrub. A piece of paper, bearing a magic drawing into which the evil influence of the ending year was banished is held by means of long threads over the cauldron. The leader of the Black Hats approaches the cauldron and pours some spirit from a skull-cup into the boiling oil. The contents of the cauldron explode, and the fire-cloud which shoots upward destroys the paper with its accumulation of evil. Immediately after the explosion, a few attendants reverse the cauldron and extinguish the fire. After the Black Hats as well as the masked dancers representing the drag gshed and their retinue solemnly retire into the temple, the warriors appear once more. Together with a great number of lamas carrying censers and sacrificial cakes (gtor ma), they form a procession. While the warriors shout the war cry and fire off their guns, the procession descends to the foot of the Potala. Here, near the well-known rDo ring (‘Long Stone’) monument, the lamas carry
out the ceremony of ‘casting the sacrificial cakes’ (gtor rgyab). It culminates in the burning of the gtor ma in the so-called ‘hole (of the) sacrificial cakes’ (gtor khung), a tent-like structure built of thorny shrubs and mustard straw and open on one side.

Once a year, according to my Tibetan informants, a dance is performed within the main temple of rTse rnam rgyal ba in connection with a ceremony of the Kalacakra (Dus kyi ’khor lo) system. The dance is therefore known as Dus ’khor ’chams. Only lamas experienced in tantric rites participate in this dance. The dancers do not wear masks, and the dance lasts a whole day. It is held under the exclusion of the public, but parts of it are shown on the occasion of a great religious feast held on the last day of the second Tibetan month and known shortly as Tshogs mchod, ‘multitude offering’. It is primarily a feast of the tantrics in which, however, not only lamas of the dGe lugs pa sect but also priests of numerous rNying ma pa and Sa skya pa monasteries – especially from Gong dkar chos sde, an establishment of the latter order – participate. Altogether some 4,000 to 5,000 lamas assemble in Lhasa to take part in the Tshogs mchod. They form into a procession, at the head of which numerous colorful flags, ‘banners of victory’ (rgyal mtshan), and ceremonial umbrellas (gdugs) are carried. The banners and all are property of the Tibetan Government and are kept on the premises of the Jo khang where they are handed out to the lamas by an official especially appointed to this task. After the flag bearers follow a great number of musicians with their instruments which, however, are not being played.

In the procession itself go groups of lama dancers, the members of each monastic community keeping together. The procession heads for the Jo khang. Here, in front of the temple’s entrance, the various groups of lama dancers carry out a short dance. Formerly, a longer-lasting performance was given on the flat roof of a building adjoining the Jo khang. Nowadays, however, this main dance is held on the huge flat roof of an edifice lying right at the foot of the Potala within the quarter known as Zhol. Here, the lay officials of the government assemble to witness the ceremony, while the Dalai Lama accompanied by ecclesi-


91. According to Macdonald, Land of the Lamas, p. 210, the masks and dancing costumes are also lent to the lamas by the government.
DANCES OF THE DGE LUGS PA

astical officials watches the proceedings from the Potala. Until the arrival of the procession, the spectators are entertained by the Dalai Lama’s dancing boys (gar pa or gar phrug pa).

An important spectator of the dances is the Nechung oracle. Prior to the arrival of the procession, the seer is brought into a small shrine of the Zhol quarter and with the assistance of priests who perform the necessary rites enters a trance. He is then led up to the roof where the dances are to take place.

There are two main types of dancers participating in this ceremony. Firstly, the tantrics, who wear the characteristic bone ornaments and masks of copper. Because of the latter the dancers are called zangs pa, ‘the ones with the copper (masks)’. They are supposed to represent tantric goods of the ‘heroic’ type (dpa’ bo) and dākinis. While performing this dance, they recite tantric hymns.

An interesting photograph showing some dancers of this type has been published by Harrer.92 We see from it that the mask worn by the zangs pa is somewhat similar to the cowrie-studded mask donned by profane dancers of the ‘white devil’ (‘dre dkar)93 type. The ‘copper mask’ (zangs ’bag) consists essentially of a broad oval brim covering the sides of the face and the forehead. The latter part of the mask is decorated with the ‘third eye’. The center of the mask, however, is deeply cut out, with two ornamental flaps hiding a part of the cheeks and another flap covering the nose. Contrary to the shape of ordinary ‘chams masks, these masks therefore leave a considerable part of the dancer’s face uncovered. Both sides of the mask bear a ring, from which again is suspended a huge earring. The head of each dancer is moreover decorated with a five-lobed crown, similar to the so-called rigs lnga worn, for example, by priests officiating the ceremony of ‘burnt offerings’ (sbyin sreg).94 The crown is in turn surmounted by a cap of black velvet bearing three balls of diminishing size, made of velvet as well and superimposed atop each other. This cap, and also two silk pendants fastened to the crown, are a part of the dress donned when performing the before-mentioned sbyin sreg ceremony.95 Each dancer wears a beautifully carved bone apron and his hands brandish a thunderbolt and a bell.

The second type of dancers, apppearing on the occasion of the Tshogs mchod festival, are masked lamas representing the so-called lha srin sde brgyad, ‘the eight orders of gods and spirits’, which stand in relation to the Kālacakra system, e.g. Brahmā (Tshangs pa), Garuḍa96 (Khyung), various Nāgas (Klu), etc.

93. See the pictures in Francke, ‘Besuch im buddhistischen Kloster Hemis’.
95. See plate II, in Nebesky-Wojkowitz, Oracles.
The third goal of the procession is the temple of Ramoche (Ra mo che),\textsuperscript{97} where once more a short dance is staged. At the end of the ceremony the flags and umbrellas are carried to the Jo khang where they are returned to the custody of the government’s representative.

Two different dances are performed at Tashilümpo (bKra shis lhun po)\textsuperscript{98} monastery near Shigatse. At the time of the Tibetan New Year, on the 29th day of the twelfth month, a Dam can chos rgyal gyi ’chams is staged at the tantric college (sNgags pa grva tshang). The dance was performed for the first time here during the reign of the fifth Dalai Lama, upon his personal order. This ’chams is essentially the same as that performed at the Potala.

In the eighth Tibetan month, usually on the third and fourth day – the exact date is determined by astrologic calculations – a ’chams lasting two days is held at mGon khang pa, the palace in which the Panchen Lama resides. The pontiff himself attends the dance as a spectator. The chief figure of the first day’s dance is Yama, that of the second day’s performance Kṣetrapāla (Tib. Zhing skyong),\textsuperscript{99} the chief acolyte of the six-handed Mahākāla (mGon po phyag drug pa). Other figures appearing in the ’chams are the dharmapāla rTse ma ra and his retinue. This ’chams and the New Year dance performed at the Potala are regarded as the two most perfect and colorful of all the dances staged nowadays in the ‘Yellow Hat’ monasteries of Tibet. Garments of great value are worn by the participants in these two dances; for example, the brim of the hats donned by the ‘Black Hats’ is decorated by mink instead of bear skin.

Only three short and incomplete descriptions of the dances performed at Tashilümpo seem to have been published so far.\textsuperscript{100} According to these, the New Year dance is held in the courtyard of the monastery’s main temple (gtsug lag khang). Like the dance at the Potala, this ’chams, according to Das and Waddell,\textsuperscript{101} also begins with a dance of warriors. Contrary to the custom observed in Lhasa, however, they wear masks, especially those representing birds. After a religious service held inside the temple, the figure of Ha zhang appears on the scene, accompanied by two attendants who pick up the ceremonial scarfs (kha btags) which the spectators throw at him as a gesture of greeting.


\textsuperscript{97} One of the most ancient temples in Tibet; cf. Ferrari, Guide, p. 87, note 46.

\textsuperscript{98} The seat of the Panchen Lama; cf. Ferrari, Guide, p. 144, note. 444.


\textsuperscript{100} Das, Journey, p. 155; Waddell, Buddhism, p. 535; Hedin, Trans-Himalaya, p. 278.

\textsuperscript{101} Cf. the two corresponding sources mentioned in the preceeding note.
Then four dancers enter, representing the 'four guardians of the world quarters' (Skt. *lokapāla*, Tb. *phyogs skyong*). After them enter about 60 boys representing the 'sons of the gods' whose dance is the first feature of the *chams* held at the *rNam rgyal* monastery in Lhasa. The next point of the program is the appearance of bearded *atsaras* and finally of four skeleton dancers. The dance ends, just like in the case of the *chams* shown at the Potala, with the 'burning of evil'.

The dance witnessed at Tashilümpo by Hedin\(^{102}\) seems to have been the *chams* performed annually at the Panchen Lama's palace and mentioned already above. According to his account the *chams* begins with a slow dance performed by two figures wearing masks of the 'wrathful' type. After they leave the scene, eleven huge painted scrolls (*thang ka*) are unrolled one after the other in front of the window from which the Panchen Lama is watching the ceremony. Then follows a procession of lamas headed by several priests wearing white dresses and white masks. Other participants in this procession wear armour, while three masked figures seem nearly to collapse under the weight of the costume in which they are dressed. A strong temple orchestra participates in this procession. Hedin mentions among its members not less than 40 drummers and six lamas blowing long trumpets.

The description of the main part of the dance is unfortunately very vague and continues at least one error: 'Argham' is not the name of two dancers but a magico-mystic exclamation made by the leader of the Black Hats in the course of the phase known as 'killing'. Moreover, the blood which is poured from a skull cup on this occasion is not goat's blood but so-called 'poison blood' (*dug khrag*). This term stands for blood of a bull or a yak which is supposed to have nearly the same magic qualities as human blood.

According to my Tibetan informants the dance performed at the Panchen Lama's palace has one particular feature: The *dharma*pa-la *rTse ma ra* and his retinue are represented in this *chams*. As in the case of the *lHa brdur* dance staged at Nechung, only eight dancers symbolize each group of the dharmapa-la's numerous companions. The *chams* ends with the burning of a paper in which evil powers were conjured, its destruction taking place in the same way as already described above.

The destruction of evil, according to a description given by Rock,\(^{103}\) is also the main feature of the *chams* performed by the lamas of Choni (*Co ne*), only several decades ago one of the most important establishments of the 'Yellow Hats' in the East Tibetan borderland. Also here the culminating point of the dance comprises the 'killing' of the *liṅga* and then the burning of the evil forces

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which have been conjured into a piece of paper. The liṅga, in this case an effigy made of red dough and bound with chains, is lying on a tray. Close by stands a small red bench bearing various religious implements, such as a demon-dagger, a sword, a scepter, a hatchet, a bell and thunderbolt, a trident, etc. The ceremony of ‘killing’ the liṅga is again carried out by the leader of the Black Hats. After repeated offerings of barley flour and of an unidentified liquid, the dancer kneels before the liṅga, threatens it with the various weapons enumerated above and finally stabs the effigy. After the liṅga has been removed from the courtyard, a fire is lit, and a copper cauldron filled with ‘pure vegetable oil’ is placed on it. Then a triangular piece of paper, marked like a checkerboard and inscribed with spells, is fastened to two forked sticks and held high above the cauldron. At Choni, however, the task of bringing the contents of the kettle to explosion does not fall — as in Lhasa — upon the leader of the Black Hats but upon the newly appointed dbu mdzad of the monastery. Protecting his hands by a scarf, he pours a cup filled with a mixture of wine with sulphur into the cauldron. As soon as the flames shoot upward and consume the paper, several guns are fired off.

The mask-dance held at Dungkar Gompa (Dung dkar dgon pa), the chief ‘Yellow Hat’ lamasery in the Chumbi Valley (Tb. Gro mo lung, ‘Wheat Valley’), was established only a few decades ago. The late Gro mo dge shes rin po che, one of the most learned lamas of this area, is supposed to have modeled this ’chams on the example of the dances performed at Tashilümpo. The dance is held on the 29th day of the ninth Tibetan month. According to an account recently published, an interesting feature of this dance — if the informant’s observation was really correct — is the appearance of dancers representing the twelve animals whose names are used in the cycle of twelve years (lo ’khor bcu gnyis) of the Tibetan calendar. They are personified by dancers wearing the appropriate animal masks. Other participants in this ’chams are the Black Hats and the skeleton dancers called rgyug khra. The part of the latter is played by two lama boys, dressed as skeletons and whirling sticks which they should not allow to drop to earth. Also the group of skeleton-dancers known as dur bdag appears in this ’chams. Here, too, they are greeted by the customary whistling.

To this description one of my informants, a native of the Chumbi Valley, added that the first main group of dancers to appear on the scene are nine to ten Black Hats. After them enter the main figures of the ’chams, accompanied

108. Pemba, Tibet, p. 34.
by numerous members of their retinues, viz. Yama, Mahākāla; he is followed by his chief acolyte Kṣetrapāla and the goddess Śrī Devī.

At Pa nam dga’ gdong,109 a dGe lugs pa monastery situated between Gyantse and Shigatse, a 'chams is held each summer. Its principal figure is the yakṣa Jinamitra,110 one of the four chief acolytes of the six-handed Mahākāla. The dancer representing Jinamitra wears an ancient mask alleged to possess supernatural qualities. Whenever the 'chams is held women who are pregnant travel to Pa nam dga’ gdong to have a view of the mask which is supposed to ensure an easy delivery. The principal dancer, shortly after donning the mask, is supposed to fall into a state similar to strong intoxication.

No religious dance, not even at the time of the New Year, is held at Sera (Se ra), Drepung (’Bras spungs), and Galden (dGa’ ldan),111 the chief monasteries of the ‘Yellow Hats’ lying near Lhasa. Some of their lamas, however, participate in the above-mentioned Tshogs mchod ceremony. The most famous center of religious dances in the styles observed by the ‘Yellow Hats’ used to be the monastery of Tengyeling (bsTan rgyas gling)112 on the outskirts of Lhasa. At the time of the New Year, the lamas of this monastery staged the Dam can chos rgyal gyi 'chams, a type of dance which we have mentioned already. This Tengyeling dance was popularly known as the bDe mo dgu 'chams. According to Waddell,113 another 'chams was held here regularly on the 24th day of the eighth moon. Waddell mentions that the 'chams performed at this lamasery was the most splendid sacral dance to be seen in Central Tibet. This statement was confirmed by my Tibetan informants who claimed that the dances of the Tengyeling lamas were well-known not only for their splendor, but also for the great accuracy with which they were performed. Many other monasteries of the ‘Yellow Hats’ tried therefore to model their 'chams as far as possible after the example of Tengyeling. Thus, for example, the dance held annually at the Panchen Lama’s palace in Tashilümpo is said to correspond in many ways to one of the Tengyeling dances; the same is claimed about the 'chams danced at ’Od zer dgon pa in Mankham. Unfortunately, Tengyeling and its treasures were destroyed in 1912 by troops of the Tibetan government during an abortive uprising of its monks against the thirteenth Dalai Lama.114

111. On these three principal lamaseries of the dGe lugs pa order called jointly Se ‘bras dga’ gsum cf. Ferrari, Guide, p. 99 (note 81), p. 96 (note 75), p. 107 (note 107) and the sources quoted.
113. Waddell, Buddhism, pp. 534, 535.
A 'chams is held also at the end of the twelfth Tibetan month at Meru (sMe ru), an important ‘Yellow Hat’ monastery in Lhasa. On this occasion, as in most other dGe lugs pa lamaseries, the before-mentioned Dam can chos rgyal gyi 'chams is staged. Popularly, this dance of the Meru lamas is known as the sMe ru dgu gtor, ‘(offering of the) sacrificial cake (on the twenty-) ninth at sMe ru’. This New Year dance is paid for by the Tibetan government, just as are the 'chams held at the same time at the Potala and at Tashilümpo.

Only one short account of a 'chams staged at Meru is available so far. According to this account at least one of the dancers wears a mask with several heads. He undoubtedly represents the four-headed Tshangs pa (Skt. Brahmā), the particular guardian-deity of this lamasery whose representation in the Meru 'chams was confirmed also by my Tibetan informants. Moreover, as the source here quoted claims, ‘the monk dancers were almost naked except for a loin cloth. Their bodies were painted and they had the entrails of sheep wrapped around them’; and further ‘...They hurled rocks made of paper-maché’. This dance is said to be performed ‘once every ten years or so’. If this account is correct – and its accuracy was questioned by one of the most learned of my Tibetan informants, who had witnessed the Meru dance – this 'chams would show some similarity with a ceremony performed annually at the Gyantse fortress (rGyas rtse rdzong) in connection with the ‘driving out of a scapegoat’ at the time of the Tibetan New Year. The part of the scapegoat is played by a beggar wearing bowels of animals as headdress. In the course of the ‘driving out’ four laymen perform a dance. The dancers claim to be descendants of Red Hat lamas and their dance is said to be of Bon origin. All of them wear a peculiar headdress of wool. At the end of the ceremony stones are hurled after the departing ‘scapegoat’.

A very peculiar 'chams is performed annually in the sixth moon at the sKar ma shar (‘Rising star’) shrine in Lhasa, the seat of the chief medium of the dharmapāla sku'i rgyal po Mon bu putra (‘King of the body, son of Mon’). The shrine was formerly in possession of the bKa' rgyud pa sect, but through the long-lasting association of its oracle priest with Sera monastery it eventually came to be recognized the property of the ‘Yellow Hats’. The 'chams here performed seems to be the only religious dance of Tibet which is staged entirely by laymen. Both the dancers and the drummers accompanying the dance are men of the lowest social stratum, corpse cutters (rag rgyab pa) and police-

117. Oracles, Chap. IX.
119. On this deity see Oracles, p. 108 ff.
men (skor lcag pa). The drummers wear an ancient type of dress consisting of a long skirt of black silk and a short coat made of the same material. Each has as headdress a thick ring of white cloth. The 'chams begins at about nine o'clock in the morning and ends towards three p.m. The dancers appear on the scene in groups representing the various sections of Mon bu putra's retinue. There are, among others, eight bDud mo demonesses, some eleven to thirteen 'youngsters' (byis pa, popularly known as tsong tsong), four skeleton dancers known as thod go dkar ril, eight warriors (skyes pa, known by an ancient term of the book-language as dpa' bo stag shar), and two dancers called dpal 'dra dressed in the same way as the sKar ma shar oracle when entering a trance. On some occasions, while the dance is in progress, the sKar ma shar oracle who witnesses the spectacle becomes possessed by Mon bu putra.

At Reting (Rva sgreng), an important 'Yellow Hat' monastery to the north-east of Lhasa, a 'chams is held whose central figures are Yama and the 'south-western Mahâkâla' (lHo nub mgon po). The latter deity is believed to have been a special protector of the bKa' gdamgs pa, a sect out of which later the dGe lugs pa order developed. I was unfortunately unable to ascertain whether this dance is identical with that held at Reting in spring and known therefore popularly as the Rva sgreng khu byug mchod pa, 'the offering performed at Reting when the cuckoo calls'.

Towards the end of the sixth Tibetan moon, a 'chams in honor of the protective deities rGyal chen rDo rje shugs ldan ('Powerful Thunderbolt') and dPal ldan lha mo (Skt. Śrī-devi) takes place at one of the 'Yellow Hat' lamaseries of the Minyag (Mi nyag) country. The former deity, a minor dharmapāla, is a divine guardian of the dGe lugs pa and Sa skya pa sects. The 'chams lasts two days. The sequence in which on the first day the various figures enter the scene are as follows: After four atsaras have symbolically cleansed the courtyard with brooms, fourteen attendants of rDo rje shugs ldan appear. These are two bdud mo demonesses who are armed with swords and two Black Hat dancers carrying their usual attributes, viz. a demon-dagger and a skull cup;

120. Cf. also Oracles, p. 122 ff.
121. Ferrari, Guide, pp. 37, 38, 77 (note 3).
122. The full name of this form of Mahâkâla – whose worship is supposed to have been introduced by Atiśa – is lHo nub mgon po gri gug dmar po, “the southwestern Mahâkâla (with the) red chopper”; cf. Oracles, p. 54.
124. Combe, Tibet, pp. 197–199.
125. Cf. Oracles, Chap. VIII.
126. On Mi nyag cf. Stein, Mi-nag et Sihia, and the sources quoted there.
their task is to offer tea to rDo rje shugs ldan. Further appear two tiger-headed deities armed with swords and lances, two owl- and crow-headed gate guards, two dancers wearing the head of a garuḍa (Tib. khyung), two figures dressed as deities of the rgyal po class—a group of deities to which rDo rje shugs ldan himself belongs—and lastly two lamas representing forms of the dharmapāla rTse ma ra, one of the most important guardian deities of the Tibetan Buddhist pantheon. Next enters rDo rje shugs ldan himself. In accordance with the relevant iconographic texts, he holds the replica of a heart and lungs. Together with this dancer appear four other figures armed with swords and hammers. According to the source here quoted, they are supposed to represent ‘servants’ of rDo rje shugs ldan. It seems to me more probable that they actually personify the four ‘emanations’ (sprul pa) of this deity, viz. rNam snang shugs ldan, Rin chen shugs ldan, Padma shugs ldan, and Karma shugs ldan.127 who, as their names indicate, stand in relation to the group of the five tathāgathas. However, none of the sādhanas available so far mentions a form of this dharmapāla which would be armed with a sword and a hammer.

After the fourteen attendants enumerated previously have retired into the temple leaving rDo rje shugs ldan and his four companions alone on the scene, the goddess dPal ldan lha mo, enters carrying a club and a skull cup and escorted by five other goddesses. The latter may be the Tshe ring mched lnga,128 the ‘five long-lived sisters’, a group of ancient Tibetan goddesses appearing in the retinue of this guardian deity. No doubt is possible, however, in the case of the group of twelve goddesses entering the scene next. They, as the source here quoted says, ‘arrive from the snow-mountains’. These figures are the twelve bsTan ma (bsTan ma bcu gnyis),129 important figures of the aboriginal Tibetan faith who were later incorporated, just like the ‘five long-lived sisters’, into the Buddhist pantheon. The last phase of the first day’s ceremony is a dance executed by lamas personifying seven different forms of Mahākāla.

The main figure appearing on the second day of the ‘chams is the Ruler of Hells, Yama (Tib. gShin rje). He is accompanied by his sakti Yami, four attendants, and eight acaras. After performing a dance, the priest personifying Yama carries out a magico-mystic rite over a liṅga and a gtor ma which have both been placed previously into the middle of the courtyard. At one point he whistles ‘to attract spirits into the liṅga’. At this very moment a lama waves a black flag. After all these dancers have left the scene, a lama enters disguised as a stag and cuts up the liṅga. He is followed by sixteen Black Hats. In the course of this dance, they offer tea to the local ‘owner of foundations’ (gzhi bdag). Before

127. On these forms of the dharmapāla cf. Oracles, pp. 139, 140
departing from the scene, each zhva nag receives a piece of the liṅga. Finally, the lama orchestra performs the so-called ‘music dance’ (rol ’chams), in which it is later joined by the Black Hats. The ’chams ends with the ceremony of ‘casting the gtor ma’ (gtor rgyab).

Apart from the New Year dance mentioned already above, Rock in his article on the Choni monastery, gives a short account of several other dances he had the opportunity of witnessing at this establishment of the ‘Yellow Hats’. On the sixth day of the sixth moon a dance was held known in short as the ‘old dance’ (’chams sngon ba), in contradistinction to the so-called ‘new dance’ (’chams gsar ba) celebrated on the occasion of the birthday of Tsong kha pa, the founder of the ‘Yellow Hats’. These two dances are thus called since the latter dance was introduced two centuries later than the ’chams performed in the sixth moon.

The principal figures appearing in the ‘new dance’ are four boy dancers of the atsara type wearing masks with prominent noses and their heads covered with hats bearing a fuzzy, red-colored knob on top. Next follow eight skeleton-dancers and then two eight-year-old boys similarly costumed, each armed with a kind of scepter. A comical effect is produced by the entry of the arhat Ha zhang. Two dancers disguised as an old man and a woman, each armed with a stick, play several practical jokes on him making him kotow and throwing flour in his face.

The entry of eight skeleton dancers carrying a triangular wooden tray by means of scarfs heralds the beginning of the ceremony’s main part. In the middle of the tray covered by a piece of red cloth lies a liṅga made of red dough. Shortly afterwards, a stag-headed figure enters the courtyard and, after executing a wild dance, cuts up the liṅga. The old man and the woman pick up the pieces by means of their sticks and hurl them among the spectators, who fight for their possession. Now 21 dancers appear representing high-ranking protective deities of the Buddhist pantheon and several prominent members of their retinue. They are headed by a dancer personifying Yama and wearing according the blue mask of a bull. He is accompanied by three figures wearing masks of the same type, but colored yellow, red, and white — apparently the Yamas assigned to the southern, western, and eastern world quarters respec-

tively. Among the deities who follow them are the god Mahākāla, the goddess Śrī-devī, and the deities ‘Amnyi Soda’ (Am nye srog bdag?) carrying a thunderbolt and a vessel (Tib. bum pa), and ‘Amnyi Toba’ (Am nye stobs pa?) holding a sword and a skull cup. The two last-named dancers, judging by the first two syllables, might be personifications of mountain deities from northeastern Tibet. The last figure to emerge out of the temple is the ‘God of Riches’ and ‘Guardian of the North’ rnAm thos sras. He carries the attributes assigned to him by Tibetan iconography, viz. a ‘banner of victory’ (Skt. dhvaja, Tib. rgyal mtshan) and the ‘wish-granting jewel’ (Skt. cintamani, Tib. yid bzhin nor bu).

In this case the dancer who had personified Yama and who had retired previously played also the part of rnAm thos sras. The ‘God of Riches’ is accompanied by eight attendants. These dancers apparently represented the so-called ‘eight masters of the horses’ (rta bdag brgyad) who together with rnAm thos sras form a characteristic group of nine.

The so-called ‘new dance’ which Rock witnessed on the two days preceding respectively following the birthday of Tsong kha pa, that is, the 24th and the 26th days of the tenth month, was dominated by sixteen Black Hats headed by their ‘dance master’ (‘chams dpon). Besides these there appeared pairs of dancers, each pair dressed alike and wearing yellow, green, or red masks. The skeleton dancers who had played an important part in the ‘new dance’ did not, however, participate in this ‘chams. A third dance was held according to the same author on the thirteenth day of the first moon.

Rock also published a picture showing some of the participants in a ‘chams performed at the lamasery of Yung-ning in Yunnan, apparently an establishment of the ‘Yellow Hats’: Yama accompanied by his sakti Tsa mun ti and two minor Yamas assigned to the central and northern points respectively, a stag-headed dancer, two Black Hats, the goddess Simhavaktrā, and two forms of Mahākāla, one in the shape of a Brahmin (mGon po bram ze) and the other the six-handed Mahākāla (mGon po phyag drug pa). Kṣetrapāla, the latter’s chief acolyte, is also represented in this dance.

136. Compare with the term Am nyes rma chen, the colloquial appellation of the mountain god rMa chen spom ra.
137. This appears to be unusual and against the rule normally observed since a lama personifying a deity, and especially one of a high rank, should identify himself through meditation with this one particular figure.
Comparatively numerous are the descriptions of the 'chams held at Kumbum (sKu 'bum byams pa gling),141 the most important ‘Yellow Hat’ lamasery of the northeastern Sino-Tibetan borderland. This monastery, unlike the temples of Tibet proper, was frequently visited by foreigners. According to a list published by Hermanns,142 dances in honor of Yama are held in Kumbum on the fourteenth day of the first and fourth moon, while a sacral dance named after the war god lCam srin is celebrated on the fifteenth day of the fourth moon, on the eighth day of the sixth moon, and on the 23rd day of the ninth Tibetan month. Filchner mentions that basically one and the same dance, with only a few deviations, is performed here throughout the year. The same author claims that Mahåkåla and rTa mgrin143 are the two most important deities figuring in the 'chams of Kumbum. They are, however, supposed not to appear together in one and the same dance. In the abbreviated version of the 'chams, only rTa mgrin enters the scene.

A detailed description of one of the Kumbum dances, expertly commented upon by Unkrig, has been published by Filchner.144 The dance starts with the entry of four skeleton dancers145 and two atsaras, who entertain the spectators with their pranks. After the skeleton dancers had retired one after the other, six figures appear wearing bone aprons. These six dancers are supposed to represent the consorts of six high-ranking forms of Mahåkåla. Contrary to the demeanor shown by deities of this rank in other sacral dances, they soon join the atsaras in their merry-making. Next enter six animal-headed beings, three with the head of a stag, the other three with the head of a wild yak. They represent undoubtedly the well-known stag- and bull-headed messengers of Yama. Lamas with censers and flageolets line up at the entrance to the temple, the usual sign that one of the main figures of the 'chams is about to enter the scene. I doubt, however, that the figure which now emerges out of the temple gate is Mahåkåla, as alleged by Filchner, not only because it has been preceded by Yamas messengers, but because it bears the characteristic attributes of the latter deity, a club in the shape of a mumified corpse (Tib. thod khrom) and a skull cup. This figure is later followed by four skeleton dancers dressed differently

141. On this monastery see the important monograph published by W. Filchner (in cooperation with W. Unkrig), Kumbum Dschanzba Ling, Leipzig 1933; on the Kumbum dances cf. Filchner, Kumbum, pp. 308–329; Hermanns, Mythen, p. 149 ff.; W. K. Herrmann, Ein Ritt für Deutschland, Berlin–Leipzig 1941, p. 96; A. Tafel, Meine Tibetreise, Berlin 1914, I, pp. 236–238 and plate XLVI.

142. Hermanns, Mythen, p. 149.

143. The mask which the dancer, representing rTa mgrin in the Kumbum dances, wears is reproduced on p. 96 of Herrmann, Ritt für Deutschland.

144. Filchner, Kumbum, p. 323 ff.

145. Apparently the thod kho dkar ril.
than those who appeared on the scene at the beginning of the dance.\textsuperscript{146} They perform a frenzied dance around the \textit{liṅga} laying in the middle of the courtyard. A huge number of dancers armed with swords who are said to represent various forms of \textit{Mahākāla}, as well as several other figures apparently personifying other high-ranking deities of the 'ferocious' type, emerge out of the temple. Their dance follows the destruction of the \textit{liṅga}. The chief deity, which had entered the square before, stops in front of the figure, while the other participants of the '\textit{chams}' form a wide circle and face the center. After performing the relevant actions, which include the smoking of the \textit{liṅga} by means of special evil-smelling candles, the chief dancer cuts the dough figure into twelve pieces. While the three stag-headed dancers approach the center to scatter the parts of the \textit{liṅga} with their antlers, the other dancers return into the temple.

A description of the dance performed at Kumbum on the fourteenth day of the first Tibetan moon has been given by Tafel.\textsuperscript{147} The sequence in which the dancers appears on the scene is first, four skeleton dancers personified by boys, next several atsaras, and then \textit{Ha zhang} accompanied by six boys. The latter group, contrary to the practice observed in many other lamaseries, abstain from the usual pranks. It enters the scene solemnly and sits down on one side of the courtyard to watch the phases of the dance which follow. The atsaras then bring a wooden plate with the \textit{liṅga} of dough on it, which they set down in the middle of the courtyard. Close by three carpets are spread out. Next enter two stag- and two yak-headed dancers, followed later by \textit{Yama}, the chief figure of the dance. He wears the characteristic horned mask, his left hand holds a conch shell decorated with a white scarf as well as a snare. The right hand brandishes a club in the shape of a mumified corpse. Then eighteen dancers appear wearing masks representing the heads of various animals. Most of them are armed with a skull cup and a demon-dagger. After \textit{Yama} cuts up the \textit{liṅga} with a sword, the dancers retreat into the temple. The last group to enter the courtyard are three stag-headed figures who executed a wild dance.

\textit{lCam sring},\textsuperscript{148} the chief divinity of another '\textit{chams}' performed at Kumbum is represented by a dancer dressed according to the iconographic picture of this god: his mask is surmounted by a diadem of five skulls. Out of each protrudes a triangular flag. The dancer holds the characteristic attributes of the war god, a flaming sword and a blood-dripping heart. He enters the scene accompanied by eight other dancers, undoubtedly personifying the so-called 'eight

\textsuperscript{146} Most probably the \textit{dur bdag} are meant.

\textsuperscript{147} Tafel, \textit{Tibetreise}, I, pp. 236–238.

butchers wielding swords’ (grī thogs bshan pa brgyad)\(^{149}\) who form the ‘inner parivāra’ (nang ’khor) of lCams ring’s numerous retinue.

Next to Kumbum, the monastery of Gönlung (Tib. dGon lung, but better known under its Chinese name Erh-ku-lung) is one of the most important religious establishments of the ‘Yellow Hats’ in the Amdo region and the spiritual center of the Tu-jen people. A mask-dance held in this monastery has been witnessed by Herrmann,\(^{150}\) who, though not giving a description of the 'chams, published in his book at least a few photographs showing several figures and phases of this dance. Yama and most probably also Śrī-devī – judging from the fact that her close companion Makaravaktrā (Tib. Chu sring gdong ma) is visible among the dancers – seem to be the chief deities personified in this 'chams. Among the less important figures participating in the dance we recognize several atsaras, skeleton dancers apparently of the thod-leho-dhar-ril type since they fulfil the duty of policemen keeping back the rows of spectators, a raven-headed and a stag-headed dancer, and possibly the bearded ‘white old man’ as well.\(^{151}\) Also in this case the destruction of a liṅga seems to take place. The number sixteen, mentioned already several times before when discussing various 'chams, plays obviously an important part in this dance also, since on one of the pictures we see sixteen masked dancers standing in a wide circle. They are turned towards its center where a figure, which does not seem to be a stag-headed dancer as one would expect but a figure bearing a helmet decorated with triangular flags, is apparently cutting up an effigy lying on the floor.

Sacral dances are also staged in the ‘Yellow Hat’ monasteries of Mongolia. The most detailed description of a Mongolian 'chams so far available has been given by Lessing.\(^{152}\) The dance he witnessed began, as customary in many other 'chams, with the entry of four boys disguised as skeletons.\(^{153}\) They brandished sticks in order to clear the courtyard of the lamasery from evil spirits. Subsequently, they placed into the middle of the courtyard a box containing the liṅga. The box was covered with a blue ceremonial scarf. Afterwards, they retreated from the box as if frightened.\(^{154}\) Two more skeleton dancers appeared now on the scene, dressed somewhat differently from the four figures mentioned before: their heads were decorated at the height of the ears by multicolored

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149. On this group of deities cf. Oracles, p. 92.
150. Herrmann, Ritt für Deutschland, plates 60–68.
151. Herrmann, Ritt für Deutschland, plate 68.
153. See Lessing, Mongolen, photograph on p. 117; they were apparently skeleton-dancers of the dbyug khra type.
154. Compare with the movement described in the 'chams yig.
fans similar to the wings of a butterfly. These dancers are therefore called in Mongolian erbikei, 'butterflies'. Instead of the sticks carried by the other four skeleton dancers, they held fly whisks. In this 'chams' the skeleton dancers played also the part of jokers, sometimes attacking an onlooker and dragging him away. They were joined in the merry-making by two atsaras and the bearded 'old white man'. Then the chief deities appeared on the scene: Śrī-devi, accompanied by the two most important members of her retinue, viz. Simhavaktrā and Makaravaktrā.155 Both acolytes held a chopper and a skull cup. They were followed by other members of the drag gshed group, among them the dharmapālas lCam sring, mGon po and rNam thos sras.156 Later their place was taken by thirteen Black Hats, who in turn made way to the messengers of Yama, the stag- and bull-headed deities armed with a demon dagger and a skull cup.157 This solemn part of the 'chams' was interrupted by a comical act. The fat Ha zhang was dragged into the courtyard by three pair of masked boys. After the dancers had vacated the center of the square, Yama entered brandishing a club in the form of a dried corpse and a snare. His two messengers followed in his foot-steps. The Black Hats, the drag gshed, and their companions now joined the dance: The Black Hats formed an outer circle, and the fierce deities moved in an inner circle.158 The box which the skeleton dancers had placed at the beginning of the 'chams' into the middle of the courtyard was now opened. Yama approached the liṅga and stabbed it thrice while making three steps to conjure the spirits of earth, water, and air. As soon as Yama retreated from the box, his two messengers moved to the middle of the courtyard. They knelt down in front of the box; the stag-headed dancer cut up the liṅga and hurled its parts into the crowd. The mask dancers then joined the procession which left the courtyard in order to perform the gtor rgyab outside the premises of the lamasery.

A very similar 'chams' was witnessed by Haslund-Christensen159 in the Inner-Mongolian 'Yellow Hat' lamasery of Bater halak sume (Chin. Pai-ling-miao). The first to enter the scene were again six skeleton dancers. After performing their dance they retired into a corner of the courtyard from where they watched the 'old white man' who for a while dominated the scene with his antics. The beginning of the main part of the 'chams' was indicated by the entry of two stag-headed dancers, each brandishing a sword and a ḍamaru. Then appeared the drag gshed, and as soon as they had completed the prescribed movements

155. See Lessing, Mongolen, photograph on p. 123.
156. See Lessing, Mongolen, photographs on pp. 126, 127 and 133.
158. This is a very characteristic dance phase; cf. Lessing, Mongolen, picture on p. 132.
the six men disguised as skeletons resumed their dance. Several lamas now carried a wooden tray into the center of the square. On the tray was lying a linga about two feet long. The effigy was covered by a piece of brocade. The last figure to appear on the scene was Yama who again performed the ceremony of 'killing' the linga.

Haslund-Christensen and also Hedin mention another dance which was performed in the same lamasery by 24 Black Hats in connection with the prophetic trance of two oracle priests (Mong. gurtum, Tib. chos rje or sku rten pa).

Sacral dances are also held in connection with the annual worship of Buddha Maitreya (Tib. Byams pa, Mong. Maidari), one of the greatest religious feasts of the Mongols. Kozlov observed in the Zsunhit monastery, the chief religious establishment of the former Alashan province, a peculiar dance carried out on such an occasion. Masked lamas brandishing swords performed a dance in front of an enormous painting depicting the Buddha Maitreya. The painting was suspended in the open from a scaffolding, as customary at the time of this religious feast.

Also at least one sacral dance used to be staged by the lamas in the former republic of Tanu-Tuwa in connection with the annual Maitreya Festival. A few notes on this 'chams have been published by Mänchen-Helfen. In this case, too, the lamas danced in front of a painted scroll some 50 feet high. One of the photographs published by this author shows a group of Black Hats in their characteristic costume dancing apparently around a tent standing in the center of the place reserved for the dance and probably containing the huge zor. Another photograph, reproduced in a paper by Bounak, shows us some of the masks used by the lamas of Tanu-Tuwa. Among them we recognize two masks worn by skeleton dancers and that of Yama, while one of them seems to represent the head of Hayagriva.

A detailed description of a 'chams which used to be held by Buriat lamas in the courtyard of the monastery lying close to the well-known 'Lake of the geese'

160. Haslund-Christensen, Zajagan, p. 57.
162. P. K. Kozlow, Mongolei, Amdo und die tote Stadt Chara-Choto, Berlin 1925, p. 82.
163. Kozlow, Mongolei, picture on p. 85; Haslund-Christensen, Zajagan.
164. O. Mänchen-Helfen, Reise ins asiatische Tuwa, Berlin 1931, pp. 97, 98.
165. Mänchen-Helfen, Tuwa, picture facing p. 98.
167. Bounak, 'Le Tanna-Touva', plate IV.
(the southeast of the Baikal Lake), has been published by Labbé.\textsuperscript{168} The author was also fortunately able to assist the religious service held in the monastery's main temple during the night which preceded the 'chams. The most interesting feature of this ceremony was the sudden entry of a dancer wearing a huge mask of the wrathful type and dressed in the colorful costume worn by dancers representing high-ranking deities. After performing a short dance in the middle of the hall, this figure retreated again.\textsuperscript{169}

The actual 'chams was held in the courtyard of the monastery. It began at about ten o'clock in the morning. After the lama orchestra had entered the courtyard in solemn procession and had taken seats in a reserved tent, a lama approached with a zor in his hands. The zor had the shape of a pyramid with a triangular base, and it bore on its top the small replica of a human skull. The lama placed the zor into the middle of the courtyard under a baldachine which had been set up there previously. Then another lama spread a tiger skin out in front of the zor.

The first to appear on the scene were two skeleton dancers, dressed in white, tight-fitting costumes and each whirling skillfully a long stick. Shortly afterwards a dancer entered representing a raven. He was dressed in a black dress and high black boots and wore a black raven mask. At the moment at which the raven dancer ran into the courtyard, the skeleton dancers suddenly stopped motionless, with one leg lifted. The raven tried to steal the zor but was repelled by the skeletons who made liberal use of their sticks. This fight between the raven and his opponents lasted throughout the whole 'chams. According to information which the author received from a Buriat lama, the skeleton dancers represent benevolent spirits, while the raven personifies an evil demon. As in the case of persons who play the part of 'scapegoats' (glud), the dancer personifying the raven is also supposed to be exposed to detrimental supernatural influences.

After the raven and skeletons a group of seven dancers enters, the so-called 'Khachine Khan' – to all appearance the Ha zhang rgyal po of the Tibetan 'chams – and his six 'sons'. 'Khachine Khan' wears a dress of colorful brocade and a yellow jacket. A long rosary hangs around his neck. His mask is a bald head with a roundish, smiling face. The part of the 'sons' is taken by boys. They, too, are dressed in garments of brocade and carry various musical instruments such as bells, drums, cymbals, etc. Contrary to the custom observed in many other monasteries where Ha zhang rgyal po plays more or less the part of a joker, it is in this case 'Khachine Khan's' duty to welcome the dancers representing high-ranking divinities and to present them with a ceremonial

\textsuperscript{168} P. Labbé, Chez les lamas de Sibérie, Paris 1909, pp. 177-189.  
\textsuperscript{169} Labbé, Chez les lamas, p. 177.
scarf (*kha btags*) as soon as they emerge out of the temple gate. While not engaged in this service, 'Khachine Khan' and his six companions sit on one side of the courtyard.

The muffled sound of a trumpet from within the temple announces the entry of one of the chief figures, the *dharmarāja Yama*. He is accompanied by two dancers wearing red masks. After these enter in pairs several other masked dancers, among them the stag- and yak-headed messengers of *Yama*. Then follow various high-ranking divinities of the ferocious type: *Vajrapāṇi* (*Phyag na rdo rje*), *Mahākāla* (*mGon po*) carrying his two characteristic attributes a chopper (*gri gug*) and a *kapāla*, and the goddess *dPal ldan lha mo* with her two chief companions *Makaravaktrā* and *Sīnhasvāktrā*. Next enters an unidentified deity, possibly a local guardian god, who is supposed to be called 'Dorje Badane' (*rDo rje dpal ldan gnas* (*bdag*)?). He carries an arrow. His train consists of his wife, his son, and two heroes, the latter holding shields and sabres.

Three animal-faced figures follow. These dancers wear the head of a lion, bear and a leopard (?). Then two other dancers appear. One is an unidentified figure dressed in white and wearing a mask of the ferocious type; this deity is supposed to bear the name 'Gongor'. The second dancer, who wears a gilt mask, represents *rNam thos sras*, the well-known god of richess and guardian of the North. The guardian deity to enter the scene next is the war-god *lCam sring*. In accordance with iconographic concepts, the diadem of his mask is decorated with five triangular red flags. *lCam sring* is preceded by eight youthful dancers dressed in red garments and wearing huge, roundish mirrors of metal on their breasts. They represent apparently the 'eight butchers wielding swords', the chief members of the war-god's retinue.

Four other figures follow, two dressed as men and two as women. They seem to be so-called atsaras since according to the information given by the Buriat lamas these dancers represent persons who had 'come from India'. After the atsaras enters the 'old white man', whom we already mentioned as a characteristic figure of the Mongolian 'chams. He performs his usual comic act: After tottering around for a while, he 'kills' a tiger skin, which he then presents to the 'Khachine Khan'. Twenty-one Black Hats are the next group of dancers to appear on the scene. While they perform a solemn dance, the 'white old man' goes around to offer snuff to some prominent onlookers in exchange for monetary donations.

171. Possibly *gangs dkar*, 'white snow', which would be the typical name of a mountain-deity.
Judging from similar 'chams, the dance of the Black Hats and also the subsequent entry of Yama and his śakti Cāmunda stand undoubtedly in connection with the killing of the liṅga, though the author's account does not contain a description of this act. The sacral dance ends as usual with a solemn procession to a spot lying outside the precincts of the monastery where the burning of the zor takes place.

For about two hundred years, a 'chams has also been performed annually on the 30th day of the first month and on the first day of the second lunar month in the ‘Yellow Hat’ monastery of Jehol (China). From the descriptions so far available we learn only little about the sequence in which the various groups of dancers appear on the scene. The first to enter are apparently several masked jokers whose part is played by boys. Then follow four skeletons and after these a group of dancers representing high-ranking divinities. These are apparently the drag gshed since in the photographs we recognize the gods Yama, Vaiśravana, and the goddess Makaravāktrā. They turn around a triangular box covered by a lid and containing the liṅga. After the dough effigy had been consecrated by a Black Hat dancer, the liṅga is cut up by a stag-headed figure. The 'chams ends with a gtor rgyab outside the gate of the monastery.

For the last few years new masks and garments have been used for this dance. Unfortunately, judging by photographs recently published, the new dresses are gaudy and differ considerably from the old traditional costumes. Also the fact that the dance is now performed on a raised platform indicates that this 'chams has lost a great deal of its original religious meaning and has degenerated into a profane theatrical show.

CHAPTER II

Analysis of 'chams

The question how the 'chams originated is very difficult to answer. In their present form the cultic dances of lamaism are undoubtedly a mixture of original Tibetan religious customs with the spiritual concepts and practices of Indian Tantrism. However, in view of the scarcity of material available so far on the latter two components as well as on the 'chams themselves, I feel that it would be premature to attempt now to undertake a profound analysis of this subject.

As regards the creation and form of the 'chams, both the oral tradition and the 'chams yig here translated allege that in some cases the authors of the dances, besides basing their outlay of the 'chams on general cosmological and iconographic principles and creating them according to the concepts of their own particular religious schools, introduced certain figures or dance movements in accordance with visions they had in their dreams. Thus, for example, some authors of the 'chams are supposed to have outlined the movements of the dancers after the example of those they have 'seen' when visiting in their dreams the 'copper colored mountain' (zangs mdog dpal ri), Padmasambhava's legendary abode.\(^1\) Also, the introduction of the Mongolian figure 'white old man' into the 'chams performed annually at the Potala is said to be due to a dream which the thirteenth Dalai Lama had during his exile in Mongolia.

Most of the 'chams possess their firmly established form which seems to have scarcely changed in the course of centuries. Here and there, however, new 'chams are still being created, as seen in the example of the rDzogs chen pa dance in which the main figures of the Kesar\(^2\) legend appear on the scene. The 'chams usually last one or two days. Normally the dances are held during the day, the ceremony accessible to the public starting a few hours after


\(^2\) Regarding this epos cf. Stein, *Gesar*, and the sources quoted.
sunrise and ending before sunset with a short break at noon. Only in exceptional cases is a 'chams held at night.

The time of the year at which the 'chams is staged depends in many cases on the date fixed by tradition for the performance of those religious ceremonies whose part the dance forms. Thus, in connection with the New Year\(^3\) celebrations, 'chams are held on the 28th and especially the 29th day of the twelfth Tibetan month; The 29th day of other months also seems to be the time preferred in general for the staging of some 'chams. Dances of the rNying ma pa and bKa' rgyud pa sects are frequently held in connection with the celebrations of Padmasambhava's 'birthday', on the tenth day of the fifth or seventh months. In the 'monkey year' of the Tibetan calendar, the year in which Padmasambhava is supposed to have been born, these dances are staged in an especially festive way. Similarly, some of the dGe lugs pa lamaseries seem to celebrate the 'birthday' of Tsong kha pa by staging a cultic dance as well.\(^4\) Sometimes the 'chams appear to be held annually on the day on which they were performed in this particular lamasery for the first time.\(^5\) Only for exceptional reasons is a 'chams shown outside the date of its normal performance, e. g., on the occasion of the visit of a high ecclesiastic dignitary.\(^6\)

Good weather is necessary for the performance of the 'chams since otherwise the masks and costumes could incur damage. Therefore most monasteries engage a weather-maker for the day of the feast in order that he may ward off rain by performing appropriate magic actions.\(^7\)

The 'chams is normally held in the courtyard of a lamasery or on a piece of flat ground in front of a temple, the latter's colorful façade providing an impressive background for the mystery play. Sometimes the façade is decorated with a painted scroll (thang ka). If the 'chams is performed in a dGe lugs pa monastery, the thang ka bears a picture of Tsong kha pa, while temples of the 'unreformed' sects exhibit painted scrolls showing Padmasambhava or a saint who


4. Rock, 'Choni', p. 614; a peculiar comical dance is staged by disguised lamas in the Yung-Ho Kung temple in connection with a ceremony performed every three years in honor of Tsong kha pa (Lessing, Yung-Ho Kung, p. 55).

5. Hermanns, Mythen, p. 141;

6. Thus e.g., as I learned from a high Tibetan government official who once accompanied the regent Reting Rimpoche on an official journey, the lamas of Mindoling performed a 'chams on the regent's visit to their monastery. A 'chams was, e. g., also held on the occasion of the marriage of the present king of Bhutan; cf. Todd, Bhutan, p. 729 and Nebesky-Wojkowitz. Wo Berge Götter sind.

had allegedly some personal connection with this shrine. In other cases the thang ka displayed on the façade seems to show deities represented in the dance.8

The temple serves as dressing room for the dancers. A curtain which divides in the middle is usually suspended on this occasion from one of the beams of the porch, to prevent the onlookers from seeing into the temple. When a dancer is about to enter the scene, attendants divide the curtain, closing it again as soon as the dancer steps into the open.

The dancers move mostly within a circular path marked by two concentric circles.9 These seem to be the 'first dance circle' ('chams skor dang po) and the 'second dance circle' ('chams skor gnyis pa) mentioned in the 'chams yig. In accordance with Buddhist custom, the dancers move clockwise along this path. In the center of this circular stage stand usually one, or at the most two, high poles to which flags similar to the common prayer flags are attached by means of ribbons in the five ritual colors. These flagpoles are called phya dar (also cha dar). They are the ensigns of the highest ranking divinities represented in the 'chams. The cloth of the flags should correspond to the ritual color of those gods, goddesses, or groups of deities appearing in the 'chams. Accordingly, in case of many dharmapālas, the flag is black or dark blue. On it are printed magic spells invoking the protector of the creed in whose honor the ensign has been set up. In Ladakh, and perhaps also elsewhere, yak tails are hung along the flags.10 The flagpole rests usually in a square or rectangular base two to three feet high and made of stone or mud. This base serves often as a kind of altar and bears therefore various vessels with offerings, sacrificial cakes, and occasionally also the weapons used for killing the liṅga.11 In other cases, however, these weapons are spread out on a low wooden table standing to the right of the skin or carpet on which the dancer killing the liṅga kneels down. Outside the dance circle a few tents are usually pitched to accommodate privileged onlookers and also the orchestra which accompanies the dance. Occasionally a

8. Combe, Tibet, p. 196; Herrmann, Ritt für Deutschland, plate 66; Kozlow, Mongolei pp. 82, 85; Francke, 'Hemis'; Tafel, Tibetreise, II, pp. 130, 131; Haslund-Christensen, Zajagan Lessing, Mongolen, p. 112.
9. The circles are usually outlined with chalk or flour; cf. Filchner, Kumbum, p. 326; Mänchen-Helfen, Tuwa, p. 98. Apart of these two circles, sometimes also others, of different size, are outlined to indicate the spot on which the dancers should stand before they start their dance; cf. the picture published by Pozdnejew and reproduced in Filchner, Kumbum, picture no. 154. In other cases axes are drawn across the courtyard (cf. Lessing, Mongolen, p. 114) or religious emblems are outlined (e.g. a drawing apparently representing a pair of crossed thunderbolts outlined in the center of the dance circle is visible on plate 163 of Filchner, Kumbum).
10. Duncan, Summer Ride.
few cushions or chairs are placed near the dance circle for the leader of the Black Hats or one or the other actor personifying a deity of higher rank.

Besides the actors who actually dance on this stage, a number of other persons have to be enumerated who, too, fulfil important functions in the 'chams. In the first place we have to mention the so-called rdo rje slob dpon, the 'Thunderbolt Religious Master', who sits outside the dance circle, often on a balcony overlooking the courtyard, and who, by prayers and secret spells addressed to the deities appearing on the scene, directs the 'chams on a mystic plain. A highly learned ecclesiastic dignitary and sometimes a retired 'dance master' ('chams dpon), but most often the abbot himself, is entrusted with this task. The rdo rje slob dpon is not concerned with the correct staging of the dance and its purely technical details which fall within the competence of the so-called 'chams dpon or 'dance master'. In some monasteries a lama who has knowledge of the 'chams is specially appointed to act as 'chams dpon in one particular dance, but in most cases a lama holds this function permanently. The 'chams dpon draws some of his knowledge from 'dance books' ('chams yig), but most often he learns the details of the dance by repeated observations of the 'chams and from instructions he receives from senior 'dance masters'. One of his tasks is to train the participants of the 'chams. This is mostly done in secret, not even lamas being allowed to look on. The 'chams dpon, when directing the dance, wears the normal lama dress and a hat as donned by monastic officials. In one hand he usually holds one or several white scarves (kha btags). He may present one of these to an important divinity when it emerges out of the temple; moreover, by waving the kha btags, he often gives the signal for the commencement of a new dance phase. The 'chams dpon walks around the stage, giving here and there a discreet sign to a dancer that he is out of step or that he moves too quickly or too slowly. Usually one or two novices accompany the 'dance master' to run his errands.

The sword dancers as well as the Black Hats have a 'chams dpon of their own who leads them and who is responsible for the correct dancing of his respective group. Each of these two is assisted by another experienced dancer, the 'chams 'jug verbatim 'dance tail', thus called since he appears as the last on the scene.

Sometimes the rdo rje slob dpon himself may act as the 'chams dpon of the Black Hats, in which case he wears the customary attire of this group of dancers. Thus, e.g., the late Regent Reting Rimpoche participated twice in a 'chams

12. The outfit of a rdo rje slob dpon is depicted on plate XXII of J. Bacot, Kunstgewerbe in Tibet, Berlin 1924.
as the leader of the Black Hats, once at his own lamasery and once in the New Year dance of the rNam rgyal ba monastery in Lhasa.

A very important part is played in the 'chams by the orchestra which accompanies the dance. In some of the more important 'chams the orchestra consists of over a hundred musicians. They are attired in the usual lama dress and the hat of their respective order. Only the orchestra accompanying the 'chams at sKar ma shar, as we mentioned already, is dressed differently. Nearly all the instruments used in ordinary religious ceremonies are also carried by this orchestra: long trumpets (dung chen or dung ring), hautboys (rgya gling), conch shells (dung dkar), and especially huge drums (rnga chen) and various types of cymbals (rol mo, bsil bsnyen and sbub 'chal) which by their beats indicate the rhythm of the dance. The orchestra enters the scene first through the main gate of the temple. The musicians either march, in solemn procession and playing their instruments, to the place outside the dance circle which is reserved for them or they step into the open one by one playing their instruments and circumambulating the scene clockwise several times in a slow, solemn dance, after the end of which they take their seats.

If only a small orchestra accompanies the dance, the musicians sit in a single row; if their number is great, they take place in two or more rows. In this case the drummers occupy the first row. Normally (when viewing the orchestra), the musicians blowing the long trumpets sit on the utmost right, those playing the flageolets are in the middle, and the drums and cymbals are on the utmost left. Each musician has a low table in front of him on which the smaller instruments may be laid or on which is placed a book with the musical score of the dance or a cup filled with butter tea. In addition to the table, the trumpet players and drummers have special stands in front of their seats to support their heavy instruments. The leader of the orchestra, the 'music master' (rol dpon) as he is called in Tibetan, is an important person who shares with the rdo rje slob dpon and the 'chams dpon the responsibility for the correct performance of the 'chams. The rol dpon plays a pair of cymbals and is assisted by one or several dbu mdzad who sit next to him.

A few flageolet players – there should be at least two – stand at times next to the entrance of the temple to greet with their music the chief divinities of the 'chams and sometimes also the Black Hats when these appear on the scene. In dances performed on a large scale, the number of flageolet players is accordingly increased. In this case they are headed by a musician, called rgya dpon (short

13. The supports of the long trumpets are usually elaborately carved and in some cases they have the shape of two dancing skeletons, a pair of wrestlers, etc. Cf. Chapman, Lhasa, p. 301 and the plates facing pp. 56 and 304.
for *rgya gling gi dpon po*, ‘master of the flageolets’. He as well as the other flageolet players assigned to this special task wear colorful cloaks of silk, sometimes checkered and similar in color and design to a lamaist altar cloth. Moreover, the entry of the dance’s chief deity is sometimes announced by the sound of a trumpet coming from within the temple. In a few particular dances, groups of dancers play musical instruments: The ‘dancing boys’ in the New Year *chams* at the Potala palace play flutes of copper, two ‘butchers’ blowing trumpets announce in a *chams* at Tatsienlu the entry of *mGon po ma ning*, and the Black Hats sometimes accompany their dance by the beat of drums.¹⁴

A lama dressed in his usual monastic robes sometimes carries the *linga* into the middle of the dance circle, a task assigned in other *chams* to the skeleton dancers. Several lamas armed with whips supervise the crowd of spectators.¹⁵

A few laymen are assigned the task of whistling and firing off shots when the skeleton dancers, respectively the chief deities of the *chams*, emerge out of the temple.

Before discussing the various figures of the actual dance, a short survey of their outfits should be given. The most important object of the attire is the mask (*'bag*). The masks of the *chams* dancers are made of different material. Especially in the Himalayan region the masks are carved of wood; their manufacture is a highly specialized art, and the names of famous carvers are handed down both in religious works and by oral tradition. The wooden masks are of considerable weight. To protect their heads from the pressure of sharp edges, the dancers wear padded caps covering the forehead, the neck, and the sides of the face.¹⁶ The caps are secured by means of scarfs. Some of the masks are made of papier-mâché and in exceptional cases they are manufactured out of brass or copper.¹⁷ Most of them, however, are made in the following way: a model of the mask is formed out of clay and then covered with strips of cloth which are glued atop each other in thick layers. After the glue has dried, the clay model is broken and the pieces removed.

Except in the case of the mask worn by a dancer representing the four-headed *dharmpāla Tshangs pa dkar po*, the mask possesses a single face. Masks repre-
sentencing the countenance of higher-ranking divinities are three-eyed. In the case of deities of the wrathful type, the brow of the mask is decorated with a diadem (khro bo rigs lnga) bearing a fixed number of miniature human skulls: five on those of the highest dharmapālas, three on those of lower rank, and a single skull on the diadem of local protective deities. Black yak tails are used to represent the mask’s hair. Frequently the top of the mask consists of the front part of a helmet, a turban, or some other headdress. The mask is often two or three times the size of a human face. The dancer therefore does not look through the mask’s eyes but through its nostrils or mouth; consequently the mask has to be worn slightly tilted backward which often produces a strange effect.

Before being used each mask has to be consecrated. This is done by throwing a handful of rice on it and saying a few spells. The masks, especially those which have been in use for a long time, are considered sacred objects possessing magic qualities. Thus the ancient mask representing the face of the mountain god mDzod lnga stag rtse in his wrathful form was treasured as one of the most important religious objects in the possession of the Sikkimese royal family. Similarly the mask showing the face of the god Jinamitra and used in a 'chams at Pa nam dga' gdong is supposed to have such strong magic qualities that the dancer wearing it falls into a state of intoxication. Such masks are kept therefore in the temple in a place of honor. Those representing the faces of ferocious deities are mostly hung on the beams and pillars of the mgon khang while others are wrapped in cloth and safely stored when not in use.

Most of the costumes used in the 'chams are made of brocade and silk. Some of them have been tailored out of worn costumes of the Tibetan nobility which the lamaseries received as presents. Formerly also used robes of the Chinese imperial court were donated to the lamas to be used in the 'chams. As in the case of a Tibetan oracle priest entering a trance, the dance costumes are worn over the usual lama dress. The outfit of a dancer representing a deity of higher rank consists usually of a gown (phod ka)18 with long, broad sleeves, as usual with the costumes of Chinese actors,19 and a poncho-like tippet (stod le).20 The tippet is sometimes decorated with horn-shaped embroideries or with the pictures of thunderbolts or of five human heads, in which case it is called rdo rje mgo lnga.

20. On the various forms of tippet as worn by Mongolian 'chams dancers, oracle priests, and shamans, cf. Hansen, Mongol Costumes, pp. 6–11 and R XII–697, 702 (figures 4 and 5). 773, 693 (fig. 5), 847; B 3832; R XI–114c; R VI–1c (fig. 7).
verbatim ‘the thunderbolts, the five heads’. This tippet is similar to that which formed a part of the Chinese imperial court dress. Sometimes the dancer wears a breast ornament (se ral kha) consisting of wooden beads or preferably beads made of bone or ivory; in some cases the whole tantric outfit of the so-called ‘six bone ornaments’ (rus pa’i rgyan drug)\(^{21}\) is donned. Instead of the se ral kha, some dancers wear a circular breastplate called ‘mirror’ (me long) and bearing in its center the ‘seed syllable’ (Tb. sa bon, Skt. bija) of that deity which the dancer personifies. Other parts of the outfit are a pair of high boots (lham) similar to those worn normally by lamas\(^{22}\) which are to be tied under the knee by a broad ribbon, a girdle of silk, and sometimes an apron (pang khebs) usually bearing a border of thunderbolts and miniature skull and heads, with a three-eyed, wrathfully contorted demoniacal face in the middle, and a fringe of rainbow-colored tassels. In some cases a few triangular flags are stuck into the helmet or diadem which forms a part of the dancer’s mask. These flags increase the strong similarity which exists between the costumes of the Tibetan ’chams dancers and those of Chinese actors. Moreover, the attire of some dancers resembles closely that donned by Tibetan oracle priests (which is not surprising, since in both cases a personification of a deity takes place) and by lamas when officiating a sbyin sreg ceremony. Just like a mask, the costume also has to be blessed before being used.

Besides the above-mentioned type of costume worn by most of the masked dancers, there are also the characteristic attire of particular groups of ’chams dancers, e.g. the Black Hats, the sword- and skeleton-dancers, the jokers, etc. Details of their attire will be given later.

The weapons and other objects which the dancers carry in their hands are the characteristic attributes which lamaist iconography assigns to the particular god or goddess. Thus the dancer representing Yama usually brandishes a club in the shape of a mummified corps (thod khrom), the war god lCam sring holds a human heart (snying), etc. Most of the dancers representing dharmapālas or their retinue carry a sword (ral gri) or a chopper (gri gug) in the right hand and a skull cup (thod pa) or bandha, serving symbolically as a receptacle for the victim’s blood, in the left hand. A few long pieces of colorful cloth are usually tied to the weapons which the dancers carry.


22. Sometimes, however, these boots are made of colorful cloth and bear ornaments cut out of black cloth or velvet. Hansen *Mongol Costumes*, p. 172 and Collection Nebesky-Wojkowitz, Museum für Völkerkunde Wien.
ANALYSIS OF 'CHAMS

An important object required in most 'chams is the so-called linga, the dough effigy into which the forces hostile to the Buddhist religion are conjured. A detailed description of this figure will be given later. Another object indispensable in some of the dances is the so-called thread-cross (mdos). A thread-cross is used, for example, in the bSam yas mdo s chen dance staged at Samye, the Sa skya mdo s chen dance of Sakya, in the 'chams of the bKa' rgyud dgon pa in the Chumbi Valley and of the Karmapa lamasery near Darjeeling. The latter thread-cross is some ten feet high. When not used it is stored in a closet next to the entrance of the temple. This thread-cross has about the same height and appearance as a Ma mo'i mdo s which I acquired in 1952 for the Museum of Ethnology in Vienna and whose description should be here included.23 I acquired the thread-cross from two lamas of the Muru monastery in Lhasa. It stands on a wooden base of three steps which is divided into four sections, each marked by its color as corresponding to one of the cardinal points. The base supports a long wooden stick painted blue and forming the vertical axes of the thread-cross. This stick is called srog shing, 'life-wood'. The srog shing bears two basket-like structures made of wood and colored thread, a longer and narrower below and a shorter and broader above. Above these is a cubicle made of the same material. These three parts of the mdo s are jointly called khang bzang, verbatim 'good house' (i.e. a palace), destined for the deity for whom the thread-cross is erected, in this case the goddess dPal ldan lha mo in her aspect as leader of the ma mo demonesses. Two star-shaped thread-crosses appear at the end of the mdo s. As has already been pointed out in previous publications,24 the symbolism of a thread-cross of this type is identical with that of a stūpa, and, accordingly, the wooden base corresponds to the base of the stūpa and the basket-like structures to its onion-shaped central part. The small thread-cross on the very top of the mdo s symbolizes the 'flame of wisdom', and the star-shaped objects next to it represent the sun and the moon.

Into the three steps of the base are inserted a total of twelve wooden tablets (rgyang bu)25 and small thread-crosses, the so-called nam mkha'.26 On the lowest step, facing the viewer, stand three tablets: On the left is represented the so-called pho gdong or 'male face', showing a man in Tibetan dress holding a bow and arrow, on the right the mo gdong or 'female face', a tablet bearing the picture of a Tibetan woman holding a spindle in her right hand. In the middle, between two small thread-crosses, stands a tablet showing the picture of a palatial build-
and called accordingly khang bzang. The other sides of the lowest step are decorated with nam mkha'. The second step bears three rgyang bu on the front and one on the left and right sides. These five tablets symbolize the ‘five long-lived sisters’, one of the most important groups of dPal ldan lha mo’s retinue. The goddesses are not actually depicted on the rgyang bu, but only symbolized by their respective attributes:

- **gTal dkar 'gro bzang ma** – a bushel of dürva grass and a snake serving as a noose (sbrul zhags)
- **Mi g.yo glang bzang ma** – a dish with food and a ichneumon vomiting jewels
- **mThing gi zhal bzang ma** – stick with streamers and a mirror
- **Cod pan mgrin bzang ma** – a vessel containing jewels and three gems
- **bKra shis tshe ring ma** – thunderbolt and a vessel containing amṛta (tshe bum)

The same step is moreover decorated with nam mkha’. Into the topmost step are stuck four rgyang bu, each bearing the symbols of one of the goddesses of the four seasons (dus bzhi lha mo, also known as dus kyi rgyal mo, ‘queens of the [four] seasons’), who, too, belong to the retinue of dPal ldan lha mo:

- **dGun gyi rgyal mo**, ‘queen of winter’ – skull cup and magic stick (khram shing)
- **dByar gyi rgyal mo**, ‘queen of summer’ – skull cup and iron hook
- **dPyid kyi rgyal mo**, ‘queen of spring’ – skull cup and sacrificial knife
- **sTon gyi rgyal mo**, ‘queen of autumn’ – skull cup and sickle

In a few ’chams animals are also led on the scene. Thus in the dance held annually at Gangtok, the mounts of the three chief guardian deities of Sikkim are brought by attendants near the circle in which the dancers turn. The popular belief that the animals tremble if the deities are satisfied with the offerings they received during the feast finds a certain parallel in a shamanistic custom of the Buriats. There the trembling of a horse indicates the presence of a spirit or some other supernatural force. Unexplained remains the custom observed at Hemis monastery, where horses, dogs, and goats are apparently dedicated to the deities and then driven several times around the monastery. They either serve as scapegoats, or, the mastiffs at least, might be regarded as so-called ‘messengers’ (spyan gzigs) which the wrathful dharmapālas are supposed to dispatch. Such ‘messengers’ are also known to the shamans of the Dolgans who are believed to send wolves and foxes on errands.
Most of the dancers participating in the 'chams are lamas or at least novices, while comparatively few figures, as, e.g., the warriors and jokers, are played by laymen. Only men can participate in the 'chams. The part which a priest is assigned depends not only on his physical skill but primarily on his grade of learning, his age, and his knowledge of the mystical background of the 'chams. Thus higher-ranking lamas personify the chief divinities of the dance and the leader of the Black Hats, priests with an average schooling play the part of the retinue and ordinary Black Hats, while novices are assigned, for example, the role of lower-ranking skeleton dancers (though sometimes, because of their stature, they play the role of saktis and other goddesses). In a few dances the custom requires that certain figures should be represented by eight-year-old boys.

Both the lama dancers and the laymen have to observe during the days preceding the 'chams — and, at least the lamas, also those following — a number of special rules. The lamas have to spend their time in meditation on those deities they will personify and abstain from eating certain kinds of food, e.g. garlic, while the sword dancers must refrain from sexual intercourse during the days of training. In more orthodox monasteries not even lamas are admitted to see the training of the dancers, while elsewhere, e.g., at bKa’ rgyud dgon pa in the Chumbi Valley, the rehearsal of the dance is done in public on the eve of the day on which the 'chams will be held.

Buddhas, Bodhisattvas, and similar figures of the lamaist pantheon are only rarely represented in the 'chams. In the dances of the rNying ma pa and other unreformed sects, the saint Padmasambhava whom these schools regard as the reborn Buddha Śākyamuni and his forms known as Gu ru mtshan brgyad appear on the scene to receive the homage of their worshipers. Also deities of the yi dam appear rarely and only for a short time in the 'chams due to the high rank they occupy. Vajrakila (rDo rje phur pa), Acala (bDud rtsi ’khyil ba), and Samvara (bDe mchod, Che mchod) are represented in the dances of the rNying ma pa and related schools, and Hayagriva is one of the figures appearing in the 'chams staged by the dGe lugs pa lamas. The latter dancer is easily recognizable by the three green horse-heads forming the uppermost part of his mask. It is subject to some doubt whether the yi dam Yamāntaka is actually personified in the 'chams. Hermanns, who corrects a statement made by Unkrig, claims that this yi dam never appears in the dances, but, on the other hand, the group of the eight drag gshed mentioned by many authors as participating in the dance includes in its number this tutelary deity.

The majority of goods and goddesses appearing in the 'chams belong to the group of the dharmapālas. This group of deities is divided into two main sections: gods and goddesses of higher rank who stand outside the worldly
sphere and are called therefore the 'jig rten las 'das pa'i srung ma and the lower-ranking deities still interfering with mundane affairs and called accordingly the 'jig rten pa'i srung ma. The former section is headed by five deities, who are all represented in the 'chams: The goddess Sri Devi (dPal ldan lha mo), the gods Mahakala (mGon po), Vaishravana (rNam thos sras), Yama (gShin rje), and the war-god lCam sring. In accordance with the iconographic picture of Sri Devi, the dancer personifying this goddess wears a blue mask of the 'wrathful' type, three-eyed, with a corpse lying between the sharp teeth of the mouth. The brow bears a crescent moon and a diadem of five skulls, and out of her hair which is aflame protrudes a fan of peacock feathers. The dancer carries the typical attributes of the goddess: A sword in the right hand and a skull cup in the left. In most cases the descriptions of the 'chams simply state that Sri Devi is one of the figures of the dance, while in a few others it is expressly specified that the dancer represents her form known as dMag zor rgyal mo, the 'Battle-Sickle Queen'. Generally, if Sri Devi appears in the dance, her two chief companions, the makara-headed goddess Makaravaktra (Chu srin gdong ma) and the lion-faced Simhavaktra (Seng ge gdong ma), also enter the scene. Only occasionally she seems to be accompanied by the 'five long-lived sisters' (Tshe ring mchad inga), the 'twelve bsTan ma' (bsTan ma bcu gnyis), and other groups of goddesses included in her retinue.

All the more important forms of Mahakala are represented in the 'chams: The 'six-handed Mahakala' (mGon po phyag drug pa), the four-handed form of this god (mGon po phyag bzhi pa), the Mahakala in the shape of a Brahmin (mGon po bram ze), the 'Lord of the Tent' (Gur gyi mgon po), etc. Sometimes several aspects of this dharmapala gathered in a group participate in the 'chams; e.g., seven Mahakalas appear in a dGe lugs pa dance described by Combe, and at Kumbum Filchner counted even 26 Mahakalas (which, after all, is not too surprising since Tibetan iconography differentiates from 72 to 75 aspects of this guardian of the faith). In the last-mentioned monastery the Mahakalas are supposed to be accompanied by six shaktis who, contrary to the custom observed by dancers representing higher-ranking goddesses, join the jokers in their pranks. It seems to me therefore somewhat doubtful whether the six figures seen by Filchner were really consorts of Mahakala's aspects. Two members of Mahakala's retinue play an important part in some of the dances, Jinamitra and Ksetrapala who are both regarded as close associates of the six-handed form of Mahakala.

Vaishravana (rNam thos sras) seems to be a figure who does not appear very frequently in the 'chams. The dancer representing this god of wealth and guardian of the North wears a particularly gorgeous costume, a golden-colored shirt of mail and a yellow mask without the skull diadem but topped by a helmet out
of which protrudes a ‘banner of victory’ (rgyal mtshan). The dancer carries the dharmapāla’s two main attributes, a ‘banner of victory’ in the right hand and the ‘wish-granting jewel’ (Skt. cintamaṇi, Tb. yid bzhiṅ nor bu) in the left. In one 'chams, Vaiśravana seems to appear on the scene accompanied by the so-called ‘eight Masters of the Horse’ (rTa bdag brgyad).

Perhaps the 'jig rten las 'das pa'i srung ma appearing in the 'chams most frequently is Yama (gShin rje). The dancer representing the god of death and ruler of the nether world wears a blue-colored buffalo mask with its horns aflame. Sometimes a jewel rests between the horns. The main attributes carried by the dancer are either a club in the shape of a mummified corpse (thod khrom) or a sword, a skull cup, and a noose. Also his sisters Yam̃t and Cāmunda, the sakti of a form of Yama called ‘the Dharmaṇāja, the azure-blue Death-Lord of the karma’ (Chos rgyal las kyi gshin rje mthing ga), appear in some of the dances. In the New Year dance held at the Potala, Yama is accompanied by sixteen dancers representing the ‘eight male and eight female Lords of Death’ (gshin rje pho brgyad mo brgyad) which, according to Klong rdol bla ma, form the retinue of the Chos rgyal phyi sgrub ma he'i gdong can, ‘the Dharmaṇāja in his “outer” aspect, possessing the face of a buffalo’. In some dances, in addition to the chief Yama, three to four minor Yamas appear on the scene, each of whom corresponds to one particular cardinal point. Accordingly, the Yama of the East wears a white-colored mask, while the southern, western, and northern Yamas carry masks in yellow, red, and blue respectively. They are possibly identical with the Yamas of the four actions, viz. the Zhi ba'i gshin rje, rGyas pa'i gshin rje, dBang gi gshin rje, and Drag gi gshin rje; their corresponding colors are white, yellow, red, and blue.

In the rNying ma pa dance mentioned before several figures related to Yama appear, viz. the ‘twelve Masters of Death’ ('chi bdag bcu gnyis), the ‘red Master of Death’ ('chi bdag dmar po), and the ‘nine-headed Master of Death’ ('chi bdag mgo dgu pa), a typical figure of the Bon pantheon. More important, however, are the stag- and yak- (or bull-) headed messengers of Yama, who, at least in one dance, are led upon the scene by boy dancers. In another 'chams the boy dancers pour blood upon the earth in front of these two figures. The stag-headed dancers play an especially important part since in many 'chams it is their task to dismember the liṅga, i.e., to scatter the pieces with their antlers. Sometimes a single stag dancer (more often, however, one or several pair of dancers bearing stag and yak masks) appear on the scene. The antlers of the stag masks are usually decorated with ribbons in the five ritual colors, and between the antlers sometimes rests the symbol of a jewel. In some cases the tongue protrudes out of the mask’s mouth, and occasionally a stag dancer wears a belt with bells. The main attribute of the stag dancer is the sword, though sometimes he carries a club in
the form of a mummified corpse (thod khrom) instead. None of the sādhanas of Yama which I have had so far at my disposal mentioned his stag- and yak-headed ‘messengers’, who are undoubtedly figures of the old Tibetan folk religion. According to Chinese chronicles clay drums covered with the hide of a stag were used in ancient Tibet. Moreover, the stag was an important sacrificial animal of the Bon, and remnants of their ceremony called ‘(sacrifice of the) stag with broad antlers’ (sha ba ru rgyas) have found their way also into the religious practices of the lamaist clergy, as has been shown by Hoffmann. Even the Tibetan Buddhist pantheon of today counts several stag-headed deities of local pre-Buddhist origin. Also the yak was an animal used very frequently in the sacrifices of the Bon; a relic of this custom is the dedication of a living white yak or a yak effigy made of dough to some of the mountain deities.

Related to Yama are the skeleton dancers who appear in most ’chams. Three different types of such dancers are can be distinguished:

a) dur khrod bdag po, shortly dur bdag, the ‘masters of the cemetery’, also called zhing skyong, (Skt. kṣetrapāla), ‘protectors of the (cemetery-) field’. These are skeleton dancers of the highest rank, and, consequently, they wear a diadem with five or three miniature skulls. To their mask, representing a human skull, is attached at the height of the ears a pair of rainbow-colored fans. These are called in Tibetan simply the ‘ear-ornament of the Cemetery-Masters’ (dur bdag gi snyan brgyan). In Mongolian, however, they are called erbek’ei, ‘butterflies’, and this is also the name given by the Mongols to this type of dancers. They are dressed in a skin-tight white costume also covering the hands and feet, on which are outlined in red the bones of a skeleton. In addition they wear a loin-cloth of tiger skin on which sometimes a demon’s face is painted. They run upon the scene scattering ashes and flour. Both substances apparently symbolize the ashes of a funeral pyre. In one of the Mongolian ’chams described above, the dur bdag carried fly-whisks. The entry of the dur bdag is greeted by loud piercing whistling, a sound which they are supposed to emit.

b) thod kho dkar ril. They, too, wear a skull-shaped mask but without the rainbow-colored fans. Their costume consists of a pair of tight-fitting white pants with green, red, or yellow patches on the knees and a loose white jacket with two white, silk sashes running crosswise over the breast. In spite of their sinister appearance, they are believed to be benevolent spirits granting luck and riches. In the dance the thod kho dkar ril often play the part of jokers or servants; e.g., one of them brings a chair for the State Oracle in the ceremony of spel zla tshes bcu.

c) dbyug khra (?) which would mean verbatim ‘spotted sticks’. This is actually the characteristic attribute of this group of dancers, a white stick about five feet long, with a red, spiral-shaped ornament painted on it. These dancers,
too, wear a skull mask and a skin-tight costume. The part of the dbyug khra is usually played by novices who should be eight years old, at least according to a rule applied at Choni. During one phase of their dance they have to whirl their sticks skilfully and should on no account drop them to the ground. From time to time they assume a typical attitude, standing on one foot and supporting themselves with the stick while the other foot is raised towards the knee of the leg on which they stand. Like the thod kho dkar ril, the dbyug khra, too, are believed to be benevolent spirits. They act as jokers and guards, keeping the crowd of spectators back, but in some cases they are assigned the task of driving away with their sticks evil spirits lingering at the place where the dance is held. Thus, in the Mongolian 'chams, the dbyug khra puts to flight the evil-natured raven who tries to steal the linga.

In the New Year dance held at the Potala a pair of skeleton dancers accompanies Ha zhang. Their description unfortunately does not suffice to determine which of the above three groups they belong to. According to Schäfer these two skeletons are supposed to represent renegades.

The war-god lCam sring or Begtse – like Vaiśravaṇa – is a deity personified comparatively rarely in the religious dances. The mask representing this dharmapāla's wrathful face is topped by five triangular flags. The dancer should wear a coat of mail, and he carries in his hands a heart and a red object symbolizing the torn-out lungs of an infidel. lCam sring seems to be occasionally accompanied in the dances by the chief members of his numerous retinue, the so-called 'eight Masters of the Knife' (gri bdag brgyad).

Neither Pe har, the leader of the 'jig rten pa'i srong ma, nor his four brother divinities are represented in the 'chams by masked dancers. In some 'chams, however, e.g. in the dance held at Nechung on the fifteenth day of the fifth Tibetan month, are two dancers called dpal 'dra, 'similar to the noble one'. As already indicated by their name, they are dressed in the same way as the oracle priest himself, and it seems therefore that they represent either forms of Pe har or his companions. rTse ma ra, the chief srong ma of Samye, is one of the figures of the 'chams, held in the fifth month at this monastery, while rDo rje shugs ldan, the particular guardian of the dGe lungs pa and Sa skya pa sects, is personified in a dance of the former religious school at a lamasery in the Minyag country, as has been observed by Combe. Also, the mountain gods belonging to the srong ma class occupy important or even central positions in some of the 'chams; e.g., gNyan chen thang lha and Yab bdud appear in the autumnal dance held at Gangtok, and rMa chen spom ra is the chief deity of a religious mask dance staged by the Bon.

In at least one Tibetan dance, several historical and legendary figures connected with the introduction of Buddhism into the 'Land of Snows' are personi-
fied, viz. the king Khri srong lde btsan, Padmasambhava’s wives mKha’ ’gro ye shes mtsho rgyal and lha lcdam Mandarava, etc. A group also rarely represented is that of the guardians of the four quarters of the world (Skt. lokapāla, Tb. phyogs skyong bzhi), who appear in a ’chams held at Tashilhümpo.

There remain now to be discussed various groups of dancers, about whom we find only little information in iconographic texts.

The Black Hat dancers (zhva nag). According to popular belief they represent priests of the old Tibetan Bon faith. Learned Tibetan informants, though acknowledging to some extent this tradition, alleged that the zhva nag rather personify Tantrics. This actually seems much more probable if we take into account that often an ecclesiastic dignitary personally leads the dance of the Black Hats, as was done, for example, by the Regent Reting Rimpoche. Certainly the temporary ruler of the lama church would not have debased himself to play the part of a magician of a faith hostile to Buddhism. Details of the Black Hats’ costume, the task they have to fulfil in the ’chams, etc., will be explained on pages 94–98.

Warriors (skyes pa, ‘man’, or dpa’ bo stag shar, verbatim ‘the hero, rising tiger’). Many ’chams commence with a dance performed by warriors, whose dress usually consists of coats of mail, helmets, often decorated with flags, high boots, etc., but no masks except, if the information is correct, in the ’chams held at Tashilhümpo. The warriors appearing in the New Year dance at the Potala, supposed to represent the troops of the yi dam Vajrapāni (Phyag na rdo rje), carry swords, bows and arrows, matchlock guns, shields of basket work, etc. In many cases, however, the warriors are merely armed with swords and shields. The main purpose of the war dance is to destroy or at least drive away the evil forces which might be lingering in the place on which the ’chams is held and thus to cleanse ritually the ground for the chief deities who afterwards enter the scene. As we learned already sword dances are customary also among the adherents of the present-day Bon. Related to the ‘warriors’ are the ‘heroes’ (dpa’ bo) participating in some of the ’chams. We have to recollect, however, that the word dpa’ bo is used in two ways. It is the title of high-ranking Tantric divinities, as represented, e.g. by the ‘copper mask’ (zangs ’bag) dancers in the Tshogs mchod feast at Lhasa; their saktis, who belong to the dākini class, are called accordingly dpa’ mo, ‘heroines’. On the other hand, the term dpa’ bo is the designation of a group of war-like figures represented, e.g., at Hemis by dancers wearing broad-faced green masks decorated with high triangular red flags. Just like the dur bdag, they are greeted by shrill whistling when entering the scene. Similar to the war dancers and the dpa’ bo are the
‘youth’ (byis pa), also called tsong tsong, who like the ‘heroes’ wear masks topped by helmets with huge triangular flags. The byis pa also somewhat resemble the atsaras since their masks are supposed to represent human faces with distinctly Indian features.

Ging.' These are supernatural beings of lower rank who were originally members of the Bon pantheon. There are numerous subdivisions of ging, e.g., male (ging pho) and female (ging mo), ging of the main and subsidiary quarters of the world, ging of the various cosmic spheres, etc. Ging of the latter two groups were mentioned in two 'chams outlined in the previous chapter. In a dance staged in a rNying ma pa lamasery of Eastern Tibet four to sixteen ging appear corresponding to the subsidiary points of the compass, and the ‘ging of the sky’ (nam ging) and the ‘ging of the earth’ (sa ging) participate in the Hemis dances. They accompany their dance with the beat of lama drums.

Gar ba, ‘dancers’, alleged to be occupants of Padmasambhava’s heaven, the ‘Copper-Colored Mountain’ (zangs mdog dpal ri). Their attire resembles closely that worn by the ‘copper masks’ participating in the Tshogs mchod procession: A five-lobed crown, bone ornaments, and, as attributes carried in the hands, a bell and a damaru drum.

gShen pa, ‘butchers’, sometimes specified as mon gshen, ‘butchers from the Mon country’. Dancers of the latter type in the rNying ma pa 'chams described elsewhere wear blue garments, and, in a dance of the same school described by Combe, two ‘butchers’ wearing short trousers and red caps and playing flageolets announced the entry of ‘Mahākāla the Hermaphrodite’ (mGon po ma nying). Similar to the ‘butchers’ of the Buddhist 'chams are apparently the ‘small’ and ‘great presenters of offerings’ (mchod 'bul chung ba, mchod 'bul che ba) and especially the ‘cutter’ (gcod pa) of the Bon dances.

Rather unusual and to all appearance occurring only in a few particular types of 'chams are dancers representing the ‘eight lucky signs’ (bkra shis brtags brgyad), the twelve animals of the Tibetan calendar (lo 'khor beu gnyis), and the figures of the Kesar epos, among which we even find the legendary ‘wind-horse’ (rlung rta). A rare type of dancers are also lamas dressed in the usual monastic robes but wearing flat, gold-laquered hats as donned by ecclesiastic officials. Another peculiar figure is the raven-dancer, whose act Bleichsteiner already recognized as a characteristic feature of the 'chams held in Mongolia and its immediate neighbourhood. Judging from the description given by Labbé, the dancer who takes upon himself the task of playing this inauspicious part
exposes himself to the same harmful influences which are supposed to threaten the health and life of a man playing the part of a ‘scapegoat’ (glud).

As in many religious theatrical performance of other parts of the world, jokers play an important part also in the 'chams. Their movements in the dance are not governed by any religious rule, and they are therefore not expressly mentioned in the ‘dance book’ here translated. Nevertheless they are a very interesting group of dancers since not only beliefs of the Central Asian folk religions, but also historical events and even certain political resentments have formed the character of these figures. The jokers generally counteract to a certain degree the sinister, oppressing, impression created by the numerous wrathful, threatening deities and their attendants. To entertain the spectators the jokers are granted considerable freedom and do not even refrain from mimicking the dancers personifying the highest-ranking deities. The following types of jokers appear in the 'chams.

Atsaras, a corruption of the Indian term ācārya, ‘spiritual teacher’. As already indicated by their name they represent Hindus. Accordingly their masks are dark brown or black, with prominent noses, often bearded and with long hair or with a hair-knot on top, as customarily worn by Indian mendicants. Judging from observations made by Labbé and Filchner, there seem to exist also female atsaras. It seems that the atsaras are figures designed to holds the ridicule the priesthood of Hinduism, possibly a reminiscence of an early attempt of the Hindus to spread their faith beyond the northern confines of their country. To some degree it may also reflect the Buddhist hill people’s traditional dislike of the inhabitants of the plains. Besides entertaining the public with their mimics, the atsaras have the task of readjusting the masks and costumes of the dancers which get into disorder in the course of the dance. In a dance observed by Combe four atsaras swept the courtyard with brooms at the beginning of the dance, an action which apparently symbolized the clearing of the dance circle of hostile forces. Two atsaras dressed in wide, bluish-black skirts and with masks showing a smiling human face accompany Ha zhang in the New Year dance at the Potala. According to Bacot atsaras also appear in the dances of the Bon. In some 'chams the atsaras make a round among the spectators to collect money, either for the lamasery or for their own pockets.

Ha zhang, a dancer wearing a huge, bald-headed mask showing a fat, smiling face with Chinese features. The attire of this figure consists of a crown of colorful brocade, a yellow jacket in Chinese fashion, high boots, and a long rosary worn around the neck. The part played by Ha zhang in the various 'chams
differs considerably. In some dances he is a dignified figure who enters solemnly, is appropriately received, and in turn welcomes the chief deities of the dance. In others, however, he is the object of general ridicule. Thus at Kumbum he enters the courtyard in a dignified manner and at Tashilömpo spectators throw white scarfs (kha btags), the Tibetan mark of respect, at the Ha zhang, which are picked up by his attendants. In a dance witnessed by Labbé at a Buriat lamasery Ha zhang presented the chief figures of the 'chams with kha btags, while in a dance described by Lessing he was dragged on the scene in an undignified manner by his companions. At Choni he was pushed around and ridiculed by two jokers, who even made him kneel down and kowtow. Ha zhang is usually accompanied by a few figures played by boys. In some dances he has six companions, in others only two. The different status which Ha zhang occupies in the various dances is due to the complex nature of this figure. In some localities he is identified with the arhat (gnas brtan) Ha zhang and accompanied, in accordance with concepts of lamaist iconography, by children represented by boy dancers. In this case he is received with the honor due to an arhat. In other dances, however, he is identified with the Ha zhang Mahāyāna, a representative of a Chinese Buddhist sect, who tried to spread the teachings of his school in Tibet but was defeated in a religious dispute by Kamalasila. In this particular case he is ridiculed as the symbol of a religious school opposed to Tibetan Buddhism. Similarly, as in the case of the atsaras, strong Tibetan dislike of the Chinese prevalent in many parts of the country is responsible for the indignities to which Ha zhang is subject in some of the 'chams.

Cagan öbö, the ‘white old man’, called accordingly in Tibetan rgan po dkar po or dkar rgan, is a characteristic figure of the Mongolian and Northeast Tibetan ’chams. At the beginning of this century, however, due to the initiative of the thirteenth Dalai Lama, this figure was introduced into the New Year dance of the Potala, and from here it seems to have found its way also into other ’chams of Tibet and the Himalayan kingdoms. Originally, cagan öbö seems to have been a divinity of the pre-Buddhist Mongolian folk religion. He was apparently a clan deity and moreover a benevolent earth spirit protecting the household, the herds, and the pastures and granting rich harvests. Cagan öbö shows on one side considerable likeness to the earth-spirit of the Chinese and on the other to Gargaru bobo, ‘grandfather thunder’, of the Tajiks and similar divinities found in the folklore of other central- and North-Asian populations. The ‘white old man’, in accordance with his name, is dressed in a white garment with a girdle to which a snuff bottle is tied. He wears a mask showing a friendly, wrinkled face with a long, white beard and usually carries a white stick. Cagan öbö mostly totters into the courtyard or is even carried in
on a skin. He regains his strength after ‘killing’ a tiger-skin; it is not improbable
that this act, as has already been suggested by Schäfer, might symbolize the
transition from the old to the new year. In some dances cagan öbö, like the
atsaras, makes a round among the spectators to collect money, often in exchange
for a helping from his snuff-bottle. He is one of the few figures of the dance who
is allowed to speak.

The atsaras, Ha zhang and the ‘white old man’ are the principal jokers of the
'chams. Here and there, however, one encounters figures of a different type.
Thus in a dance described by Combe a comical act was played by two dancers
dressed as a Tibetan nomad and his wife. The man was armed with a sling to
hurl stones ('ur rdo), and the dancer representing the woman carried a pail for
milking and led a cow. A man and a ‘woman’, both armed with sticks, appeared
also in the dances at Choni. In the course of the dance they made the Ha zhang
kowtows and later, after the liṅga had been cut up, they hurled pieces of the
dough effigy among the spectators. Several jokers armed with long whips partici-
pate at the Hemis dance. One of them, just like a joker in the 'chams held in
autumn at Gangtok, carries a pair of kettledrums on his back.
CHAPTER III

'Chams yig

1. INTRODUCTION TO 'CHAMS YIG

A. The authors of the 'chams yig

The colophon of the dance book gives us detailed information about the authors of this work. The major part of the book was written by the fifth Dalai Lama Ngag dbang blo bzang rgya mtsho (1617–1682), known by his ‘secret name’, that is his pseudonym, as Za hor gyi bandhe and Bla ma rdo rje rtsal. He began his work in the fourth Tibetan month of 1647, a Fire Pig year according to the Tibetan calendar. The book he was composing was primarily destined for the use of the priest inhabiting the monastery rNam par gyal ba'i phen bde legs bshad gling, shortly rNam rgyal dgon pa, the lamasery lying within the precincts of the Potala and mentioned already several times in Chapter 11. The text is included among the ‘collected works’ of this Dalai Lama, Since he, however, had left the book unfinished, several lamaistic dignitaries continued and completed his work. In 1709, 27 years after the death of the fifth Dalai Lama, the incarnate lama Ma chen of sNe'u sding rtse carried out the first changes in the text. Two other lamas made some additions as well, and, finally, in 1712 the whole text was put to writing at the lamasery dGa' ldan pho brang.

Already the perusal of the dance books’ first leaves makes it obvious that this 'chams yig, in spite of having been composed in its major part by one of the spiritual heads of the dGe lugs pa, is based primarily on rNying ma pa and Sa skya pa traditions and contains scarcely anything what could be pointed out as an element typical of the ‘Yellow Hats’. This, however, is not surprising if we take into account the background of the fifth Dalai Lama who was the offspring of a rNying ma pa family and who – as the ‘secret’ part of his ‘collected works’ clearly shows – had always had a strong predilection for rites practised by this and other elder schools of Tibetan Buddhism.

A short survey of various old traditions, upon which the fifth Dalai Lama and
the three co-authors had based their work, is given in the introduction and on the two final leaves of the 'chams yig. Two ways are outlined in which the dance of Vajrakīla is supposed to have come into existence. One way is a purely mythological one. Nobody other than Samantabhadra (Tib. Kun tu bzang po), the Ādi-Buddha of the rNying ma pa sect, and the Buddhas of the pañca-tathāgata group are supposed to have created this 'chams. From these the knowledge of the dance was transmitted to other deities: Firstly to the god Vajrasattva (Tib. rDo rje sens dpa'), to Samvara (Tib. Che mchog or bDe mchog), and (?) to Heruka. The latter deity, in its form known as the ‘Heruka, king of the fierce ones’ (Heruka khro bo'i rgyal po), is supposed to be basically indentical with Vajrakīla, the central deity of the 'chams in question. The yi dam Heruka, as the introduction claims, then transmitted the knowledge of the 'chams to the triad of deities known as the Rigs gsum mgon po, viz. Mañjuśrī, the four-handed Avalokiteśvara and Vajrapāni. Subsequently the 'chams was diffused to the countries of the (minor) gods (lha) and to those of the nāgas and yakṣas. Only then did its knowledge reach the sphere of men. The legendary king Zas, who occupies an important place in the genealogies of several Tibetan aristocratic families, is supposed to have instructed three wise men who in turn handed this tradition on to several historical personalities, viz. Padmasambhava and his contemporaries Vimalamitra, Śīlamāṇju(?), and the translator of religious books (lotsava) Jñānakumāra.

The second tradition, which may actually contain a considerable amount of historical truth, shows us that originally several different styles of the Vajrakīla dance existed. These had been developed by schools which flourished before the founding of the dGe lugs pa sects which existed before the time of Rin chen bzang po and are known collectively as gSang sngags rnying ma, and schools which came into existence after his death (gSang sngags gsar ma), particularly the bKa' gdamgs pa, a school whose teachings have partly been absorbed by the dGe lugs pa, and the Sa skya sect.

Several personalities are mentioned in the introduction and in the colophon of the 'chams yig as having been instrumental in developing, that is unifying and codifying, the various styles of the Vajrakīla-dance. One of the lamaistic dignitaries who appears to have made a substantial contribution towards a development of this 'chams was the so-called 'Khon (or mKhon) lotsava Khui dbang po bsrung ba. One major was influence on the dance style observed by the Sa skya order the famous historian Bu ston, who, as we learned already in Chapter II, was the foremost expert on religious dances in early lamaism. He is said to have based his form of the 'chams on yogic principles and on the work mKha' 'gro rdo rje gur. Important styles of the Vajrakīla-dance were also created by the lamas bSod nams rgyal mtshan, Grags pa 'byung gnas, and especially Kun
bzang rtse pa. These different styles were finally unified into one by the ‘dance master’ She rab snang ba. So far, as it seems, the rules governing this sacral dance were handed on by oral tradition. She rab snang ba, however, not only made some major changes but also composed what appears to have been the first comprehensive ‘chams yig of the Vajrakila dance. This text must have been the most important source which the fifth Dalai Lama and the other three co-authors utilized when composing the dance book here under discussion.

After She rab snang ba’s time, an addition was made by the Sa skya lama sNgags ’chang chen. He inserted into this ‘chams the dance of the skeleton-shaped ‘owners of the cemetery’ (Tib. dur khrod bdag po), whose dance is an important feature of many other ‘chams. This addition, however, was not at all thought opportune by the fifth Dalai and the co-authors of this ‘chams yig, who therefore left out the dance of the ‘cemetery-owners’ from their text. In this context the bitter complaint is voiced by the writers that in some lamaseries the ‘chams, which is one of the most intricate lamaistic rites requiring minute observance of all its numerous details, has degenerated into an common spectacle which, bare of its deep mystic meaning, has become a profane play performed for low, materialistic purposes. A ‘dance’ of this kind can even be regarded as harmful since it deceives the onlookers who are supposed to draw from the ‘chams religious inspirations. We see, therefore, that the recent degeneration of the ‘chams staged by the lamas of the Yung-ho Kung lamasery near Peking had its parallels many centuries ago.

B. Iconographic details

The central figure of the ‘chams is the yi dam Vajrakila (Tib. rDo rje phur pa or bu), known also under the names Vajrakumāra, Tib. (mThar byed) rDo rje gzhon nu. Vajrakila occupies an important position in the cults of the rNying ma pa, the Sa skya pa, and to some extent also in that of the dGe lugs pa. These three sects are supposed to have taken up his worship in the order in which they are here enumerated. Vajrakila is the deification of the kila or magic dagger (Tib. phur pa), one of the most important ritual instruments of the lamaist clergy. As we mentioned above, he is supposed to be an aspect of the Heruka khro bo’i rgyal po, who in turn is an emanation of the Dharmakāya (Tib. Chos sku), one of the ‘three bodies’ whose quintessence is the Ādi-Buddha Samantabhadra, (Tib. Kun tu bzang po). Consequently, the ‘chams yig sets once or twice in place of ‘Vajrakila’ the name Heruka, and the title of the dance book bears even the name Samantabhadra, the Buddha from whom both gods are supposed to have originated.

An analysis of the various phases contained in the so-called rTsa ‘chams
shows us that in this case the dancers express with their movements nothing else than the iconographic details of Vajrakila's mandala. Just as in the relevant iconographic texts (Skt. sādhana, Tib. sgrub thabs), the build-up of the mandala begins systematically with the enumeration of the various foundations upon which the palace of Vajrakila stands. Then follows the description of Vajrakila himself, his consort (sakti), and the various figures who form his retinue. The 'chams yig contains fragments of the prayer underlying these movements and recited apparently by the head lama directing the mystic part of the 'chams. When we contract the parts of the prayer, which we find scattered among the technical details of the dance movements, we obtain a more or less coherent text giving us a rough outline of the iconography of Vajrakila and his retinue.

The first section contains an enumeration of the foundations upon which the mystic abode of the chief deity is supposed to rest.

E las mkha’ dbyings dag par nam mkha’i dkyil
yam las rlung chen rgya gram sra shing brtan
de steng pam las chu yi dkyil 'khor dang
ram las me byung bskyod pa de yi che
lam las sa yi dkyil 'khor brtan par gyur
de steng rakta’i rgya mtsho rba klong 'khrug
dbus su keng rus ri rab brtsegs pa’i steng
legs grub dangs shing thogs med gzhal yas khang

‘From the syllable E originates in the pure celestial region the “circle of ether”
From the syllable YAM originates a firm pair of crossed thunderbolts composed of strong wind
On top of it, out of the syllable PAM, springs forth a circle of water and
Out of the syllable RAM comes forth fire; above these great and agitated spheres,
Lies a firm circle composed of earth, which had come forth from the syllable LAM
On top of this lies an ocean of agitated waves
Amidst it is a high mountain composed of bones from skeletons; on its top
Originates out of the syllable ’BRUM
A perfect and ritually pure palace composed of self-sprung jewels

Having constructed the mythical abode of Vajrakila, the head lama directing spiritually the 'chams and the dancers now proceed jointly to 'create' or invoke the god himself, his sakti, and the 62 members of their retinue. This part of the rtsa 'chams consists of the following seven stages:

1) ‘creation of the mandala’s ruling deity’ (gtso bo bskyed pa)
2) ‘creation of the sakti’ (yum bskyed pa)
3) invocation of the ‘ten fierce ones’ (*khro bo bcu*), the foremost members of the retinue
4) ‘creation of the servants’ (*phyag brnyan bskyed pa*)
5) ‘creation of the witches’ (*phra men bskyed pa*)
6) ‘creation of the gate guards’ (*sgo ma bskyed pa*)
7) invocation of the 28 *dBang phyug ma*

The passages of the prayer given in the dance book contain the greater part of *Vajrakila’s* iconographic particulars. The first section bears the title ‘creating completely the three heads’ (*dbu gsum rdzogs su bskyed pa*).

*zhal* g.yas dkar la bzhad pas rgod rgod ’dra
*zhal* g.yon dmar la gdangs pas gshe gshe ’dra
*zhal* dbus mthing la rngams pas ’jigs par ston

*The right white face laughs ferociously,*
*The mouth of the left red face gapes wide open and emits the abusing gshe gshe sound,*
*The central azure-blue face is contorted in a fierce, fright-inspiring way.*

Then follows the ‘creating completely the six hands’ (*phyag drug rdzogs su bskyed pa*).

*rdo rje rtse dgus sa ’dus rtog pa ’joms*
rdo rje rtse lngas dug lnga dbyings su dag
me dpung ’bar bas ’khor ba’i nyon mongs bsreg
kha tam rtse gsum dug gsum rtsad nas gcod
ri rab phur bus dgra bgegs gzir bar byed

*By the nine-pointed thunderbolt the nine stages leading towards Buddhahood are overcome,*
*By the five-pointed thunderbolt the five poisons are completely checked,*
*By the blazing fire-cloud the misery of the samsara is consumed,*
*The trident uproots the three poisons,*
*With the phur pa the size of the world-mountain the hostile obstacle-creating demons are crushed.*

No iconographic details are given in the section ‘creating completely the four feet’ (*zhabs bzhi rdzogs su bskyed pa*). Finally the various ornaments and dresses *Vajrakila* wears are enumerated.

‘btags pa’i rgyan gnyis kyi thog mar mi mgo skam po lnga yi dbu rgyan / thod rlon lnga bcu’i do shal / byug pa’i rtsi gsum gyi thog mar rakta’i thig le / thal chen gyi tshom bu / zhag gi zo ri / dgo ba’i gos gsum gyi thog mar
Of the two ornaments, the first is a diadem consisting of five human skulls. (The god has further) a garland of fifty freshly cut heads. First a blood red spot is made with three ointment-juices, a dot is made with the ashes of a corpse and a mark consisting of human fat. The first of the three dresses of the outfit is the freshly drawn skin of an elephant, the skin of a corpse is used as a cover (and the third dress is) a loin cloth of tiger skin; his eagle-wings of thunderbolts conquer the three worlds.

To this description we may add that in lamaist iconography Vajrakila and especially his emanations (sprul pa) are often depicted as figures whose lower part of the body has the shape of a kila. Tibetan sources mention a pentad of such Vajrakilas who stand in relation to the group of the pañca-tathāgatha.

2) 'Creation of the sakti'
The 'chams yig does not give any information about the iconography of this goddess. According to Tucci, the sakti is called 'Khor lo rgyas 'debs ma. She is dark blue; her right hand rings a bell, the left holds a skull cup.

3) Invocation of the 'ten fierce ones'
As in the previous section, no iconographic details are given here. The text enumerates only the names of these ten gods who form the 'inner parivāra' (Tib. nang 'khor) of Vajrakila and his consort. The khro bo are divided into four groups which are assigned to different world quarters: The khro bo of the four main quarters (phyogs bzh'i 'kho bo), the khro bo of the four intermediary quarters (mtshams bzh'i 'kho bo), the khro bo of the zenith (steng gi 'kho bo), and that of the nadir ('og gi 'kho bo). The names of these ten deities, as given in the 'chams yig, differ somewhat from those which have been published by Tucci.

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<th>Direction</th>
<th>Dance Book</th>
<th>TPS</th>
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<tbody>
<tr>
<td>zenith</td>
<td>Hûm chen ka ra</td>
<td>Khro bo hûm mdzod</td>
</tr>
<tr>
<td>east</td>
<td>rNam par rgyal ba</td>
<td>rNam rgyal</td>
</tr>
<tr>
<td>southeast</td>
<td>dByug pa sngon po</td>
<td>dByug sngon po</td>
</tr>
<tr>
<td>south</td>
<td>gShin rje gshed po</td>
<td>gShin rje gshed</td>
</tr>
<tr>
<td>southwest</td>
<td>Mi g. yo mngon po</td>
<td>Mi g. yo</td>
</tr>
<tr>
<td>west</td>
<td>rTa mgrin rgyal po</td>
<td>rTa mgrin dmar po</td>
</tr>
<tr>
<td>northwest</td>
<td>gZhan gyis mi thub</td>
<td>gZhan gyis mi thub</td>
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### Direction Dance Book

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<td>bDud rtsi 'khyil pa</td>
<td>bDud rtsi 'khyil pa</td>
</tr>
<tr>
<td>northeast</td>
<td>Khams gsum rnam rgyal</td>
<td>Khams gsum rnam rgyal</td>
</tr>
<tr>
<td>nadir</td>
<td>sTobs po che</td>
<td>sTobs chen</td>
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4) ‘Creation of the servants’

This section contains a coherent text giving the name of each ‘servant’, the direction in which he stands, and the characteristic attribute he holds.

\[
\text{steng dang shar gyi phyag brnyan ni mda’ chen dang ni rtse gsum 'dzin me dang lho yi phyag brnyan ni dbyug to dang ni be tson 'dzin bden bral nub kyi phyag brnyan ni spu gri dang ni ral gri 'dzin rlung dang byang gi phyag brnyan ni ba dan dang ni rgya gram 'dzin dbang ldan 'og gi phyag brnyan ni kha tvam dang ni tho ba 'dzin}
\]

*The servants of the zenith and the east
  hold a great arrow and a trident;*

*The servants of the fire and the south
  hold a stick and a club;*

*The servants of the void and the west
  hold a chopper and a sword;*

*The servants of the wind and the north
  hold a patākā banner and a pair of crossed thunderbolts;*

*The servants of power and the nadir
  hold a khaṭvāṅga and a hammer.*

5) ‘Creation of the phra men’

A text like the previous one is contained in this section. It lists the names, positions, and attributes of ten ‘witches’ (*phra men ma*).

\[
steng dang shar gyi phra men ma
gzhu mchog dang ni 'khor lo 'dzin me dang lho yi phra men ni
me spung dang ni dbyug to 'dzin bden bral nub kyi phra men ni zhags pa dang ni sbrul zhags 'dzin
\]
The phra men of the zenith and the east
hold an excellent bow and a wheel;
The phra men of the fire and the south
hold a fire cloud and a stick;
The phra men of the void and the west
hold a snare and a noose consisting of a snake;
The phra men of the wind and the north
hold a patākā banner and a bell;
The phra men of power and the nadir
hold a wheel and a pestle.

6) ‘Creation of the four (female) gate-guards’
The four gates leading into the mandala are guarded by four goddesses. Their names, colors, and attributes are as follows:

gnod sbyin dkar mo lcags kyu ’dzin
‘jigs byed ser mo zhags pa ’dzin
bdud rtsi dmar mo lcags sgrog ’dzin
gsod byed ljang gu dril ’khrol dgyes

‘The white yakṣi holds an ankuśa
The yellow ’Jigs byed holds a snare
The red bDud rtsi holds an iron chain
The green gSod byed rejoices hearing the bell ring.

The text does not indicate in which direction each sGo ma stands, but judging from their ritual colors, they are apparently guarding the following gates:

eastern gate – white gNod sbyin dkar mo
southern gate – yellow ’Jigs byed
western gate – red bDud rtsi
northern gate – green gSod byed

7) In vocation of the 28 dBang phyung ma
Outside the four gates stand the 28 dBang phyug ma (‘the powerful ones’). They are divided into four groups of seven members each. These latter groups are called the gShegs pa’i rnal ’byor ma bdun (‘the seven yoginīs of the tathā-
gathas`). In this case the text has the form of an invocation enumerating various activities which these goddesses are supposed to exercise.

[Code]

From the east approach seven yoginis of the tathāgatha
may you carry out the work of pacification;
From the south approach seven yoginis of the tathāgatha
may you carry out the work of spreading the faith;
From the west approach seven yoginis of the tathāgatha
may you carry out the work of power;
From the north approach seven yoginis of the tathāgatha
may you carry out the fierce work.

In the part of the 'chams yig describing the special forms of the Vajrakīla dance we find mentioned the deities Śrī-devi, Yama and several members of their retinue.

C. The participants in the dance

The Black Hat dancers

The rtsa 'chams or 'root dance’ described in the first part of the 'chams yig is performed by lamas dressed usually in the characteristic attire of so-called 'Black Hats' (zhva nag). We have mentioned the Black Hats repeatedly before since their dance is one of the major feats of most 'chams. The 'chams yig does not mention how many Black Hats should participate in the rtsa 'chams. From the material discussed before we may expect, however, that their number is either thirteen, seventeen, 21 or 23, if we include their 'dance master’ ('chams dpon) who occupies a special position. Regarding the ‘drum dance’ (rn ga 'chams) the 'chams yig states that 21 men perform this dance. They, also, are headed by their ‘dance master’.

According to some Tibetans the Black Hats are supposed to represent priests of the aboriginal Bon faith while others believe that they personify Tantric priests. A comparison between the attire of the zhva nag and the costume which the Bon priests once used shows, however, no striking similarity.
The attire of the Black Hats
The 'chams yig enumerates the various parts of the outfit which the dancers performing the rtsa 'chams wear. These are:

- phod ka, a kind of kaftan reaching to the ankles. The kaftan usually consists in greater part of black or dark-blue cloth and is richly embroidered. The sleeves are wide and funnel-like. Usually they are decorated with broad stripes of red and yellow silk.

- rus rgyan, short for rus pa'i rgyan drug, 'the six bone ornaments', an outfit made of human bone and worn by Tantrics. The 'six bone ornaments' are: One pair of bone bracelets, a pair of anklets, a bone apron, and the ashes gained by cremating a corpse with which the Tantric powders his body. The apron has the appearance of a wide-meshed net. It consists of strings of round beads and of hexagonal plates sometimes elaborately carved and bearing Buddhist symbols or representations of deities, especially dākinis.

- Se ral kha, a breast ornament consisting of a wheel of wood or bone the size of a palm with eight spokes from which several strings of wooden beads issue.

Three other essential parts of the attire are not mentioned in the 'chams yig:

- stod le, a poncho-like tippet. It is similar to that which formed a part of the Chinese court dress or which is still worn by Chinese actors. Hansen distinguishes two main types of lamaistic tippets, a square and a round one. These are not only worn by the zhva nag but by nearly all other participants in the 'chams. It is also an important part of the attire worn by lamas when officiating a shyin sreg ceremony (Skt. homa) and of the ceremonial costume donned by lamaistic oracle priests when entering a trance. The square tippet is worn diagonally. Both the round and square tippets are lined with silk in different colors. The tippets worn by the zhva nag are mostly dark blue or black with a blue, yellow, or red lining. Frequently the tippets are decorated with embroidery, often in the shape of the so-called 'horn motif'. Sometimes a skull or a severed human head is represented on each of the tippet's four flaps.

- lHam, boots made of felt and cloth. In accordance with the sombre hue of the whole attire, the main color of the boots is dark blue or black. They are often decorated with embroidery.

- Pang khebs, a colorful, richly embroidered apron. In its center is outlined the angry face of a three-eyed demon. The lower part and the sides of the apron are decorated with a broad border bearing the pictures of thunderbolts and severed heads. The upper part is sometimes adorned with a string of breads.

The most characteristic piece of the attire is the headdress. The 'chams yig
does not first mention, however, the broad-brimmed black hats from which the dancers derive their name, but rather two other objects:

- skra brdzus, ‘wig’, or skra tshab, literally ‘hair substitute’. The wig, which is only partly visible under the dancer’s broad hat, is made of the hair of a man or yak, or it may be represented by strips of silk. The terms skra brdzus and skra tshab seem to apply also to the headdress donned sometimes by Tibetan priests when officiating ceremonies belonging more or less in the sphere of Tantrism, e.g. the dbang po (‘power’) and drag po (‘ferocity’) types of sbyin sreg. We mentioned this kind of headdress before when describing the attire worn by a group of dancers participating in the New Year dance staged at the foot of the Potala and further by the attendants of the Guru mtshan brgyad appearing in the dance at Hemis. The ‘wig’ as well as the rus rgyan, judging from a photograph published by Waddell, used to be worn also by some of the priests participating in one of the Sikkimese religious dances. The skra brdzus is in this case a cap made of black cloth or velvet, tightly fitting the head and bearing three balls fastened atop each other and manufactured out of the same kind of material as the cap itself. The lowest ball is the biggest, the topmost the smallest. The latter ball bears on its top most often the symbol of the wish-granting jewel made of metal.

- bSe theb. Two types of bse theb hat are distinguished. The first is a broad-brimmed hat coated with golden lacquer; this kind of hat is worn by high officials of the Tibetan government and occasionally also by ’chams dancers. The second is a black bse theb, used only in religious dances. The term bse theb can be translated both as ‘leather hat’ or ‘hat of the bse demons’. This hat is a characteristic attribute of many aboriginal Tibetan deities now belonging to the dharmapāla group.

After the skra brdzus and bse theb the ’chams yig mentions a ‘mirror’ (me long) which, as it says, ‘is absolutely necessary’. It is not clear whether the small mirror is meant which frequently forms a part of the characteristic ‘black hats’ discussed below, or whether reference is made to a breastplate of the type worn by oracle priests and some ’chams dancers and which is known under the same name. A small mirror surmounted by a fan of peacock feathers adorns, e.g., the zhva nag worn by the Black Hats participating in the two ’chams performed annually in Gangtok.

While the ’chams yig limits itself to a mere enumeration of the objects listed above, it discusses in detail the appearance and especially the symbolism of two other kinds of headdress which are actually the typical ‘black hats’ (zhva nag) so often seen in lamaistic dances. The first is named the so-called srid pa spyi lugs kyi zhva which, as indicated already by its name, symbolizes the world of existence. The hat’s broad brim carries on its upper side geometric designs
symbolic of 'voidness' and of the various foundations upon which the world, according to Hindu-Buddhist cosmological teachings, is supposed to rest. The hat's cupola stands for the 'world-mountain' Sumeru, above which the sun and the moon rise; the threads in five colors which are stretched wheel-like to eight points symbolize the main and the minor continents, etc. These conceptions form therefore a certain parallel with the symbolism of Padmasambhava's khra chung hat, discussed recently by Stein. The srid pa spyi lugs kyi zhva, most probably because of its many adornments, seems to be rather heavy and cumbersome to wear. This can be deduced from the following remark in the 'chams yig: '...since the dance lasts long, it is better to make use of the so-called zhva theb hat.' The adornments of this hat, as the text continues, have, however, 'not a particular meaning and no story of origin'.

A comparison of the pictures of Black Hat dancers found in various books on Tibet and the surrounding regions with the statement of the 'chams yig shows that the description contained in the 'dance book' is incomplete, and moreover that several types of zhva nag have to be distinguished, though the basic form of this kind of headdress is always the same – a black, broad-brimmed hat whose cupola is surmounted by various colorful ornaments:

a) Very similar to the type of hat described in the 'chams yig is the zhva nag worn by some of the participants in a Bhutanese religious dance described previously. The lower part of the hat's cupola is decorated with a band of Lantsa letters, while bigger single characters in the same script adorn the middle portion. Out of the hat's top rises a turret composed of the following objects here enumerated in the sequence in which they are set atop of each other: a turban-like ring of cloth; the sun disc and the crescent moon; a flat ring, apparently made of black fur; a miniature human skull; one half of a thunderbolt with its point upward; the symbol of the wish-granting jewel to the back of which is fastened a fan of peacock feathers. The hat of another dancer appearing in the same 'chams bears instead of the last-named symbol a small egg-shaped mirror to which, also, a fan of peacock feathers is attached. The uppermost part of the hat's cupola bears both on the right and left sides a long porcupine quill. Behind the quills rises on each side from the brim of the hat a snake surrounded by flames, whose head seems to strike the miniature skull mentioned before. (On other similar hats two dragons in the Chinese style take the place of the snakes.) The hat is held in position by a pair of straps bound tightly under the chin.

b) On a picture published by Ribbach we see a Black Hat magician whose zhva nag has the following shape: the cupola of the hat is flattened and bears a short cylinder-like toupet which in turn supports a miniature skull out of which a halo of flames and a broad fan of peacock feathers issue.
c) The zhva nag used by the lamas of Choni monastery appears to be rather high. Out of the cupola rises a stick bearing on its top an unidentified wheel-like object, a miniature skull and a half of a thunderbolt. These adornments are surmounted by a broad miter-shaped aura of flames. Moreover two tassels, one on the left and the other on the right side, are fastened to the aura at the height of the thunderbolt, and a second, shorter pair of tassels is attached to the aura’s top.

d) The black hat used in another East Tibetan monastery does not bear any of the decorations enumerated before. Only a broad, fan-shaped silk ribbon is tied to the very top of the hat. An interesting design adorns the upper portion of the hat’s broad brim: a star-shaped geometrical figure with the cupola as its center, which seems to symbolize one of the mythic foundations of the world enumerated in the 'chams yig. Between the lines of this design are discernible pairs of eyes. The latter ornament also adorns the hats of the dancers participating in the New Year dance at Gangtok, as well as the ‘hat of the btsan demons’ (btsan zhva) worn by many lamaistic oracle priests.

e) The sole Black Hat dancer appearing in the 'chams performed at Bodhnath wears a headdress of the following shape: the cupola of the hat is decorated with a mirror resting between three pointed eyes. Out of the cupola rises a structure shaped like the upper portion of a stūpa. It consists of thirteen bunches of silk ribbons in the five ritual colors. The lowest bunch of ribbons is the biggest; the one on top the smallest. To all appearance these thirteen ribbons correspond to the thirteen heavenly spheres represented by rings on the upper part of a stūpa. The topmost ribbon supports a miniature human skull crowned by the half of a thunderbolt, from which are drawn two ribbons towards the hat’s brim. The aura of the hat consists of flames and a pair of dragons leaping upward.

The brim of the hat is adorned with a fringe of silken tassels in the colors of the rainbow. The hat is to be tied under the chin of the dancer by two pairs of five-colored strings.

On some hats the fan of peacock feathers has been substituted by two long feathers, possibly the tail feathers of a vulture as worn by the Nechung oracle on his helmet or the tail feathers of a pheasant. On most zhva nag is attached to the back of the cupola a broad silk ribbon which hangs down to the dancer’s heels. Sometimes the brim of the hat is decorated with black fur. In a few cases a screen of black fringes, as worn by lamas officiating the drag po type of sbyin sreg, covers the dancer’s temples and forehead.

The two main attributes mostly held by each Black Hat dancer are the so-called phur pa (Skt. kila) and a bandha. The phur pa is of the usual shape:
A dagger of bronze or wood with a hilt ending in a knob. The latter is mostly composed of three demon heads surmounted by a small horse head, the symbol of Hayagriva, the subduer of evil spirits. To the hilt are attached several streamers of black or dark blue silk; the hilt itself is usually wrapped into silk or cloth of the same color. With a waving of these streamers the leader of the Black Hats gives the signal for the commencement of one or the other dance phase. The bandha is either a skull cup (thod pa) with long black fringes or, more correctly, the likeness of a human face made of metal, papier-maché or wood which, also, is decorated with black fringes representing human hair (bandha skra can). The bandha is used as a cup. The phur pa is normally held in the right hand, the bandha in the left. In some dances, e.g. when offering a libation to the genius loci (gzhis bdag), the Black Hats exchange these two attributes temporarily for a cup, to the stand of which a long strip of black cloth is tied.

Two other objects worn by the zhva nag, and not yet mentioned, are named in the 'chams yig when describing the attire donned by the participants in the ‘drum dance’ (rnga ’chams). These are the mgo dar, an adornment of silk worn on the head, and the skabs dar, silks decorating the waist. All the 21 drum dancers participating in the rnga ’chams wear masks (rnga pa, ‘drummers’, or phrag phyag, verbatim ‘shoulder hand’). However, only the mask of the ‘dance leader’ (’chams dpon, also rnga dpon, ‘drum master’ or gtsos bo, a term which usually refers to the central deity of a mandala, here personified by the ‘dance leader’) is described: It represents the face of Vajrakila, who is here addressed by his epithet rDo rje gzhon nu, Skt. Vajrakumāra. The upper part of the mask bears the so-called ‘locks of the ma mo demonesses’ (ma mo’i ral pa) and is decorated with a flaming jewel (nor bu ’bar ba). Each dancer carries a drum (rnga) and a hook-like drumstick (rnga g.yob). To both are attached silken streamers. The drum has the same form as the customary lama drum, only that it is somewhat smaller. While dancing, the dancer holds the drum with the left hand in a nearly horizontal position, the handle of the drum being directed towards the left hip. The right hand leads the curved stick either from below upward against the lower drum skin (’og brdung) or from above downward (steng brdung).

The ‘gate guards’ and other dancers
The ’chams yig is rather vague in its description of all the other dancers who appear in the section called gdug pa sgrol ba on the scene. The author apparently takes it for granted that the reader of the ’chams yig knows how many figures appear in this dance and whom they represent. Firstly four masked sgo ma or ‘gate guards’ are mentioned. We may expect that they are armed, perhaps
only invisibly, with the same kind of characteristic attributes mentioned already on p. 92:

- eastern gate guard: iron hook (lcags skyu)
- southern gate guard: noose (zhags pa)
- western gate guard: iron chain (lcags sgrog)
- northern gate guard: bell (dril bu)

According to the only eye-witness account of a Vajrakīla dance so far available, these four sgo ma are supposed to be bird-headed. To this point apparently the names found in the text which, in connection with the dance of the ‘gate guards’, speaks of a kite (’ol pa), who seems to be the guardian of the East judging from the prayer corresponding to the various movements of this dancer. Further, there are mentioned the names ‘hoopoe’ and ‘hawk’ (in khra’i ’chams, ‘hawk dance’). Besides the ‘gate guards’, according to Combe, also appear on the scene ‘the two special janitors’ of Vajrakīla, viz. a crow- and an owl-headed figure and further a stag and a yak-headed dancer. This statement seems to be confirmed by the term found in the text: sgo ma bya ’ug sha g.yag gi ’chams, ‘dance of the gate guard and of the raven (bya rog), the owl (’ug pa), the stag (sha ba) and the yak (g.yag)’. The dance of the stag (sha ’chams) is later separately mentioned. In contradistinction to the Black Hats beating the drum (rnga pa), these figures are addressed by the general term ’chams pa, ‘dancers’.

The description of the brub ’chams contained in the text also gives scarcely any information on the figures who participate in this dance. Only the two most prominent dancers are mentioned, one representing Yama (mentioned under the name Dharmarāja, Tib. Chos rgyal), the other one personifying the goddess Śrī-devi (Tib. dPal ldan lha mo). The ’chams yig does not describe the appearance of these two dancers. We may except, however, that they wear the costume and attributes corresponding to their traditional iconographic picture. In Chapter II, when enumerating the dances of various lamaistic sects, we gave some details on the appearance of the dancers representing Yama and Śrī-devi. A summary of these observations renders the following description of their characteristic attire. Both dancers are dressed in kaftan, tippet, and boots made of a more colorful and expensive material than the costumes worn by the lamas representing deities of a lower rank. The dancer personifying Yama wears a huge mask in the shape of a bull’s head. The mask is blue and three-eyed, and the front is decorated by a diadem of five heads. Out of the long, pointed horns issue small flames. The dancer holds in the right hand a club in the shape of a mummified corpse (thod khrom), and the left hand wields a noose (zhags pa). In some dances four Yamas appear similarly dressed, but with bull masks of a
different color, viz. blue, red, yellow, and white. Each of these four Yamas stands in relation to one particular quarter of the world:

<table>
<thead>
<tr>
<th>Direction</th>
<th>Yama</th>
</tr>
</thead>
<tbody>
<tr>
<td>East</td>
<td>white</td>
</tr>
<tr>
<td>South</td>
<td>yellow</td>
</tr>
<tr>
<td>West</td>
<td>red</td>
</tr>
<tr>
<td>North</td>
<td>blue</td>
</tr>
</tbody>
</table>

The mask worn by the dancer representing Śri-devi is, also, blue and three-eyed. In the gaping mouth, pierced by the sharp teeth of the goddess, lies a miniature human corpse. The forehead of the goddess is decorated with a crescent moon and a diadem of five skulls. Out of the diadem protrudes a fan of peacock feathers and hair enveloped by flames. The right hand of the dancer holds either a sword or a mummified corpse serving as a club; the left carries a skull cup.

D. The phases of the 'chams

The first half of the 'chams yig contains a description of the so-called 'root-dance'. This 'chams is divided into three distinct phases: The introductory sections, the main part, and the conclusion.

The introductory actions commence while the dancers are still out of sight of the onlookers and inside the hall in which they dress ('chams khang or chas zhugs khang pa). One of the main predispositions for the correct staging of the 'chams, as explained before, is the assuming of the appropriate spiritual attitude by all priests who participate in the dance. Otherwise the 'chams loses its deep spiritual meaning and becomes 'a common play and spectacle'. To prepare themselves for the actual dance the dancers have to practise meditation (termed blos bzung in the 'chams yig). Also after concluding the dance the participants should enter into meditation (thun mtshtags) once more. The 'chams yig does not indicate the way in which the meditation should be practised. Undoubtedly it follows to a considerable extent the oral tradition handed down from one 'dance master' to the other. The most essential part of the meditation is the identification of the dancer with the deity he has to represent in the 'chams. This action, called āveśa in Sanskrit and dbags bsnyed in Tibetan, is an essential part of all Tantric ceremonies. The dancer while meditating has to attain the understanding (lta ba) of the principles 'clearness' (gsal ba), 'emptiness' (stong), and 'nonattachment' ('dzin pa med pa). He further has to assume the mood which the deity he represents is supposed to possess. Thus in the 'root dance', whose central figures are the wrathful Heruka and his fierce retinue, the dancers
have to assume a ‘ferocious’ disposition, and they should express in their demeanor ‘divine pride’ (lha'i nga rgyal).

The proper state of mind (yid) is, however, only one of the three fundamental principles to be observed in order to perform the 'chams correctly. The other two principles concern the voice (ngag) and the body (lus). Regarding the former the 'chams yig states that while executing the relevant dance movements, the dancer should not stop muttering mantras. The expression ngag sngags kyi bzlas pa used in the 'chams yig implies that the spells are to be muttered in a hissing way with the teeth pressed against each other. Only fragments of these spells are contained in the text of the dance book. Since they form one of the most secret parts of the 'chams, they have not been put to writing but are apparently handed down by oral tradition.

As regards the body the 'chams yig stresses that incorrect movements of a dancer might prove harmful in the religious sense. In view of what has just been said it is not surprising to learn from the 'chams yig that the way in which the dancers put on their dress is ruled by minute prescriptions. They have to take their outfit ‘from the right side’ and should put it on ‘from the left side’. Finally the bandha is taken into the left hand and the phur pa into the right. These two instruments have to be held in such a manner that the fingers of both hands form the so-called pad kor mudrā.

The dancers are now ready to step into the open. Once in the courtyard, their first action is to offer a ‘gold libation’ (gser skyems). The performance of this rite, as we saw in Chapter II, is entrusted in most 'chams to a group of Black Hat dancers. When leaving the temple to enter the courtyard, they are met at the door by a few lamas who either fill into their bandhas a mixture of barley flour with beer (chang) or hand out to them cups containing this substance. In the course of the dance which follows, the Black Hats sprinkle the contents of the cups upon the soil as an offering to the countless deities of the Buddhist pantheon, in particular to the divine owners of the ground (gzhi bdag).

The description of the gser skyems contained in the dance book commences with the statement that first the mudrā of the deity presiding over the 'chams has to be made. The text leaves it open, however, whether simply a hand posture or perhaps a whole dance movement is meant. The former seems to be more probable. Then, as the 'chams yig continues, offerings are thrown to the relevant ‘country god’ (yul lha) and further to all the gods gods and spirits of the world called jointly lha srin sde brgyad. Not only the Black Hats who perform the ‘root dance’, but also the ‘drummers’ (rnga pa) – apparently the musicians accompanying the dance are meant – should offer a ‘gold libation’ as well.

After the gser skyems follow several metaphysical actions whose aim it is to prepare and consecrate the ground upon which later the Black Hats outline by
their dance the mandala of Vajrakila. The first of these actions which bears the name sa gzhi 'khod pa, 'settling upon the earth foundations', aims apparently at a metaphysical creation of the deep-most foundations, upon which the mandala is going to rest. How the two actions which follow are exactly called is not quite clear. Their names seem to be bsgral, meaning the separation of a demon from the evil components which are the true cause of his malignant nature, and secondly bsgral mchod, the relevant sacrifice. It appears, however, somewhat improbable that these two actions, which constitute the culminating part of many 'chams, should in this case be performed at the very beginning of the dance.

The phase which follows bears the name chos kyi dbyings bskyed par bya ba, 'creation of the hexagram'; in it the hexagram (chos dbyings) is outlined, apparently one of the parts of which the mandala consists. The next phase bears the name snang srid rnams du bsdu bar bya ba, 'to bring into power all worlds'. It seems to aim at a metaphysical subjugation of the spheres in whose center Vajrakila and his retinue are later on placed. Two of the next three phases concern deities of the dharmapāla type invoked, also, in the beginning of many other lamaistic rites. The first of these three phases is called mkha’ gro rnam dpa’ bskyed par bya, 'procreating the strength (of ?) the dākinis', shortly dpa’ bskyed, 'strength-procreation'. The second bears the name dam nyams kyi bla’ gugs par bya ba, 'to gather the life-essence of the oath-breakers', shortly bla’ gugs, 'gathering the life-essence'. This is a rite of black magic carried out in order to destroy an adversary of Buddhism. The third phase is the bsrung ma rnams spyan drang ba, 'inviting the guardian deities'. While dancing the latter phase the dancers wave several times branches of juniper.

The phases which follow concern again metaphysical preparations to be carried out in the spheres in which later the mandala of Vajrakila will be created. First comes the blessing of the zenith, then that of the middle sphere, and finally of the nadir. The next two actions concern the exact spot – in our case the dance circle itself – at which the palace of Vajrakila will be constructed. The first bears the name sa btsal ba, 'looking out for a suitable ground' and the second sa btul ba, 'cleansing the ground from harmful powers'. These as well as several actions which follow later on are essentially identical with the magic operations carried out before the constructing of a temple of lamasery is begun, as mentioned in the 'chams yig. Finally the ground is blessed by means of a pair of crossed thunderbolts (Tb. sna tshogs rdo rje, Skt. viśvavajra): sna tshogs rdo rjes sa gzhi byin gyis rlob pa.

After these preparatory actions comes the central, main part of the 'chams. It commences by mystically creating various spheres, each consisting of a different element: The ‘heavenly sphere’ (nam mkha’i dkyil) and the spheres of
INTRODUCTION TO 'CHAMS YIG

wind, water, and fire. Atop of these is situated a wildly excited ocean of blood. In its center is a mountain consisting of skeletons, on whose peak lies the palace of Vajrakila consisting of qve kinds of jewels. Then commences the creation of the chief deity of the mandala (gts'o bo), the sakti, and the members of the retinue. The relevant text of the 'chams yig limits itself mainly to iconographic details which we discussed already before.

The third and final part of the rtsa 'chams consists of eleven actions, centered upon a 'corpse' (bam). This seems to be another term for liüga, the dough effigy we mentioned repeatedly before. The text unfortunately does not explain whether the bam is purely imaginary or whether a real effigy is brought into the square where the 'chams is held. Several characteristic dramatic features mentioned in connection with the liüga occur also in case of the bam: the 'corpse' occupies the center of the dance circle, the dancers first move around it as if afraid, then they 'threaten' the bam and finally 'kill' it (bsgral ba). The names and sequence of these eleven concluding actions of the 'chams -- which show many similarities with the main features of the gcod rite -- are as follows. 'Searching the corpse by dance-movements' (bam ro'l pas 'tshol ba), 'The black snake searching the corpse' (bam sbrul mag gis 'tshol ba), 'To examine the corpse by means of a stone' (bam rde'u brtag pa). The main movement of this phase is the symbolic hurling of a stone and a subsequent lifting up of the body on the toe-tips 'as if being in doubt and if wanting to see whether the 'corpse' is dead or not'. Then the dancers, brandishing their phur pa, approach the bam but retreat again as if frightened.

The name of the fourth phase seems to be simply bam, 'corpse'. Just like in the gcod rite the 'corpse' is now 'turned into earthly goods and treasures' (bam 'dod yon du byin gyis brlab pa) and especially into the kinds of 'food' offered to 'peaceful' gods and goddesses and holy personages, or to 'wrathful' deities. The main movements of this phase are the benediction (skyabs sbyin), the creation of the 'body' (gzugs) and of the qualities 'sound' (sgra), 'smell' (dri), 'taste' (ro) and 'touch' (reg) by means of relevant hand-postures. Again, as in the gcod rite, the peaceful and wrathful deities are now asked to partake of the food and offerings which in the previous phase have been set ready for them: 'Invitation to the banquet' (mgon spyan 'dren). Several groups of divinities and holy persons are symbolically invited to attend the supernatural banquet. Each of the groups invited is supposed to occupy a particular direction by reason of their nature. The peaceful deities (zhi ba) stand on the right side, the wrathful (khro bo) on the left, while the center is occupied by the neutral Buddhas and holy personages who are able to control both the peaceful and the wrathful supernatural forces. Each of these groups is attracted to the place where the dance is held by appropriate movements of the dancer's hands.
The seventh phase bears the name bsgral ba, under which term in general the mystic operation of separating the good essence of a demoniacal being from its evil parts is understood. The text gives little information on this important action and limits itself essentially to the statement that the dancers have to move the phur pa as if sharpening it. This would indicate that this is only a preparatory action, while the actual ‘killing’ of the demon’s evil part is carried out right at the beginning of the eighth phase, which bears the name bsgral mchod, ‘bsgral sacrifice’. After the ‘killing’ – indicated by a stab with the phur pa – parts of the ‘corps’ are symbolically offered to the groups of deities and persons mentioned in the fifth phase. In this case they are quoted under abbreviated terms. Again, a particular place is assigned to each group: the peaceful beings stand on the right side, the wrathful on the left, the neutral ones in the center. The gods, in accordance with their celestial nature, stand in the upper sphere; the essentially terrestrial dharmapālas and srung ma are down below.

Upper right side – multitude of peaceful deities (zhi ba’i lha tshogs)
Upper left side – multitude of wrathful deities (khro bo’i lha tshogs)
In addition an offering is made to the 'friend gods' (grogs), of whom some occupy the right, others the left side. The grogs are a little-known minor class of Tibetan deities, who stand in connection with the group of the dgra lha, deities protecting against enemies. A grogs lha is, for example, included in the group of the nine dgra lha, where he appears in company of deities securing food (Zas lha), riches, (Nor lha) and success in trade (Tshong lha tshogs bdag glang sna).

Ninth phase: After the mystic meal has been finished, the rich remains of the banquet, 'the meat, skin, bones and what else has been left over', are symbolically gathered by the dancer in the bandha, which is then with feigned great effort lifted up to the shoulder.

The tenth phase bears the name dPal chen po'i stobs 'chams, verbatim 'giving-dance of the Great Noble One'. Judging from the expression 'giving' one would suppose that this dance expresses the symbolic presenting of the remains collected before to one or several supernatural beings addressed by the vague term dPal chen po.

The eleventh and last phase is the 'striking of the obstacle-creating demons (Skt. vighna, Tb. bgegs) by the kila'. Accordingly, the dancer executes strokes with the kila, in rhythm with the syllables of a mantra, directed against the vighna. Part of this mantra is given in the 'chams yig: om (ma'i) vajra kili kila ya (wa'i) sarva vigham bam (ma'i) hum (nga'i) phat.

Subsequently the phur pa is pointed downward every time the mantra of one of the ten wrathful companions of Vajrakila, the so-called 'Ten Fierce Ones' (Khro bcu) is recited. They are obviously invoked to subdue the vighnas. Then, also, a text concerning the actions of 'obtaining merit by performing meritorious deeds' (bsngo), 'praying' (smon), and 'wishing good luck' (shis) is recited. The words of this text are, however, not recorded in the 'chams yig.

After returning into the temple-hall - called in this case 'dressing-house' (chas zhugs khung pa) - the dancers remove their ceremonial attire. Finally, they have to go into meditation (thun mtshams).

The second part of the 'chams yig is devoted to a description of the so-called brub 'chams, called also gdug pa sgrol ba. As is to be expected, the evil is again symbolized by a dough effigy. The 'dance book' directs that at the place where the liinga is later placed, a so-called 'black brub-hole' (brub khung nag po), 'with its borders aflame' is to be outlined by means of colored powder (sa tshon,
verbatim ‘earth powder’). Judging from the various descriptions found in the foregoing chapters, we may expect that the *brub khung* has the shape of a regular triangle. Into the middle of this figure are written the syllables *nri* and *tri*. The former is the ‘seed syllable’ (*sa bon*) of the ‘hostile forces’ (*dgra*), the latter that of the ‘obstacle-creating demons’ (*Skt. vighna, Tb. bgegs*).

About the *liṅga*, which is placed into the middle of the *brub khung*, atop of the two syllables just mentioned, the ‘dance book’ only says that it is ‘just like a real corpse, of great and terrifying splendor’ and that it should be ‘complete, with brain, heart, bowels, etc.’. It is, therefore, necessary to give a more complete description of this most important central object of the *brub ’chams*. Since the *liṅga* is the symbol and receptacle of evil forces, it should be made of a black dough, prepared out of roasted barley flour, or of dough which has been colored dark blue or red. According to an eye witness, the *liṅga* has about one-quarter of a man’s size. The Tibetan sources consulted did not give an exact measure, but we may expect that the *liṅga* – like the dough effigy used as a substitute offering (*glud*) in the ‘scapegoat’ ceremonies – has the length of an arrow. As indicated above, the *liṅga* should not only be the likeness of a human figure, but it should also contain representations of the human organs. Again, we may expect that these organs are symbolized in the same way as in the case of the *glud*: The bones are represented by pieces of conch-shell, the tongue is a stripe of safron-colored silk, and a pearl is the brain; the medicinal plant called *phu Shel rtse* stands for the fibres of the muscles, etc. In some cases the *liṅga* contains a bladder filled with blood. After piercing the bladder, some of the blood is sprinkled by a dancer in the four main directions as an offering. Waddell alleges that into the *liṅga* used in several *dGe lugs pa* dances a piece of flesh from the body of a criminal is inserted. Such flesh is supposed to be kept in readiness for this purpose by the corpse cutters of Lhasa.

The *liṅga* is either brought into the open already chained (the chains consist often only of red-colored dough) or it is tied by chains in the course of the dance. The effigy has always to lie on its back (*gang rkyal*). Tibetan sources distinguish several kinds of *liṅga*: firstly the *liṅga* drawn on paper (*shog ling*) as used, e.g., in the ‘*chams* culminating in the burning of evil, and secondly the *zan-ling*, the *liṅga* made of dough. Other kinds are the *dra ling* and the *tri ling*, which undoubtedly stand in connection with the two terms mentioned above when describing the appearance of the *brub khung*. Other forms are the ‘man, woman, and child *liṅga*’ (*pho ling, mo ling, chung ling*), or the *wa thod lingam* consisting of two entwined and fettered human bodies.

In some cases the *liṅga* is placed into the middle of the courtyard before the actual *’chams* begins, while in others it is carried on the scene after the dance has started. Mostly one or several priests dressed in ordinary lama dress carry the
linga. Sometimes, however, the dough effigy is solemnly brought in by dancers disguised as skeletons. Though the harmful forces are normally conjured into the linga only after it has been placed into the dance circle, precaution is taken that the carriers do not touch the effigy. The linga is therefore wrapped into a piece of red or blue silk, or it is brought on a triangular wooden plate, sometimes in a triangular iron box covered by a silk scarf or by a lid made of iron as well and carried by means of several silk scarfs. Also, after having been deposited in the courtyard, the linga mostly remains covered by a blue or red scarf for a while. In other cases it either stays in the box, or on the tray, or it is placed into the previously mentioned triangle outlined by means of colored powder. Sometimes, however, it is deposited on a rug, most often made of blue cloth and bearing a white triangle in the middle. Next to this rug is spread a tiger skin lined with red or blue cloth. Upon this skin kneels the dancer whose task it is to conjure, ‘kill’, and cut up the linga.

The objects which he uses for this purpose are spread out on a table standing nearby. From the description of the dances given in Chapter II, we may recall that a bell, a thunderbolt, a chain, various bowls, drums made of human skulls, and axes lie on this table. The 'chams yig mentions that in case of the brub 'chams, four kinds of phur pa (a hammer, a chopper, a sword, a sacrificial spoon) and also the magic substances called skam thun and rlon thun should be held in readiness on the table. Under the term skam thun especially the following ‘dry’ (skam) substances are to be understood: white mustard seeds (yungs dkar), iron and copper filings (lcags phyed, zangs phyed), and sand bye ma. The term rlon thun refers to various ‘moist’ substances, as, e.g., poison and blood – especially that of a man and yak – believed to possess magic qualities. Over all these substances harmful mantras are recited and the skam thun and rlon thun are then thrown or poured upon the linga.

After listing shortly the masks, musical instruments, and other objects required for the brub 'chams, the 'chams yig begins to describe the various dance phases. First comes a drum dance (rnga 'chams) performed by masked dancers who carry drums upon which they beat the rhythm of their step by means of curved sticks. This dance seems to be similar to the Bhutanese drum dance described herein. The rnga 'chams is divided into eight sections. The first bears the name ‘smooth walk’ (jam 'gros), the second is called ‘the trident’ (rtse gsum), and the third ‘universal alterations’ (yongs bsgyur). The fourth is the ‘fire origin’ (me byung) and the fifth is the ngar 'dzin, an action aiming at a magic improvement of the ground in a metaphysical sense and similar therefore to some of the actions just described; my Tibetan informants explained to me that the effect reached by performing the ngar 'dzin is the same as if ‘turning iron into steel by tempering’. The nature of the sixth action called shang shang
remains uncertain. It is apparently named after a gandharva supposed to be half an eagle and half a man. Then comes the ‘beating of waves (of the sea of blood)’ (rba rlabs) and finally the ‘black snake’s single step’ (sbrul nag chig ’gros).

In the main part of the ’chams which follows after these eight actions appear first several animal-headed figures, representing four gate guards – these seem to include a kite, a hoopoe, and a hawk – and other members of Vajrakila’s retinue, viz. a raven, owl, stag, and yak. This part of the brub ’chams is called accordingly the sGo ma bya ’ug sha g.yag gi ’chams. The chief actors of the so-called gTso bo phra phyag gi ’chams and the gDab kha’i ’chams which follow are again the Black Hat dancers. The eight subdivisions of the former dance do not seem to bear names of their own. The main feature of the dance mentioned in the second place – as already obvious from its name – is the stabbing and killing of the liṅga lying in the middle of the brub khung. The dismembering of the dough effigy by the stag dancer is preceded by the before-mentioned bsgral action which unfortunately is not described in the ’chams yig, the reader being referred to a treatise dealing specially with this question.

The last dance described in the ’chams yig is a special form of brub ’chams. The introduction to this dance consists of nine dance phases which do not bear particular names. In the main part of the ’chams which follows appear the two chief figures of this dance on the scene: First the god Yama and then the goddess Śrī Devī. Also this dance culminates in the killing of the liṅga, which is stabbed by each of the weapons lying in readiness nearby. Unfortunately, as above in the case of the bsgral action, the exact way of stabbing the dough effigy and the sequence in which the weapons should be used are not mentioned, the ’chams yig limiting itself to the statement that the ‘killing’ of the liṅga should be learned by personal observation of a ’chams. This special form of ’chams concludes with three dance phases which, just like the introductory part, do not bear names of their own.
Tibetan text and translation
2. TIBETAN TEXT OF THE 'CHAMS YIG

f° 1a dPal kun tu bzang po'i 'chams kyi brjed byang lha'i rol gar bzhugs so //

f° 1b  Zhi khro rab 'byams dkyil 'khor thams cad kyi /
       khyab bdag gdod ma'i kun bzang he ru ka /
       sna tshogs sprul pa'i gar mkhan padma 'byung /
       dbyer med drin can rtsa ba'i bla mar 'dud /

       mig sman khu bas sbags pa'i lhun po la /
       dus mtha'i me dpung 'bar ba'i gos gyon pa /
       khro bo'i dbang po dpal chen phur pa yi /
       lha tshogs rnams kyis dngos grub char ltar phob /

       gar thig dbyangs zhes gsang sngags 'chang kun la /
       rlung ltar grags pa'i khrag 'thung khro bo'i 'chams /
       stang stabs tsam gyis bdud sde tshar gcod pa'i /
       rigs 'dzin brgyud pa'i lugs srol ji bzhin 'bri /

de'ang rdo rje theg pa'i dkyil 'khor gyi cho ga la / sngon 'gro'i skabs blos
       bzung ba dang / stang stabs kyis bzung ba gnyis las / phyi ma'i skabs gsang
       sngags gsar ma la / mkha' 'gro rdo rje gur dang / yo ga las bshad pa'i gar thams
       cad mkhyen pa bu ston chos rje sogs kyis dar rgyas su mdzad pa dang / gsang
       sngags rnying ma la khrag 'thung gi 'chams zhes bka' gter gnyis ka'i rig sngags
       'chang ba rgyu skar gyi 'phreng ba lta

f° 2a bu la yongs su grags pa'i nang nas / dpal chen phur bu'i bskyed rim
       phyag rgya'i gar 'chams / dpal ldan bla ma dam pa bsod nams rgyal mtshan
       gyi phyag bzhes mchod dpon shes rab snang bas brjed byang du bkod pa lus
3. Translation of the 'Chams Yig

This contains the specifications – the divine music and the dance-movements – of Śrī Samantabhadra’s dance.

I make reverence to Kun bzang he ru ka – who existed from the beginning, who is the master of all maṇḍalas consisting of peaceful and fierce deities, – to Padmasambhava, who knows the dances of the various ‘emanations’ (sprul pa), and to the ‘root-guru’ (rtsa ba’i bla ma), who is not different from the latter and who first taught this dance.

The noble great (rDo rje) Phur pa, who is black like the fluid of the mig sman stone covering the ‘world mountain’ (ri rab lhun po), and who is dressed in a garment similar in color to the fire-cloud appearing at the end of a kalpa. The ruler of the fierce deities, may he and the gods of his retinue let fall like rain the power of siddhi.

The dance movements (gar), the measurements of the dance-maṇḍala (thig), and the music (dbyangs) of the ‘Dance of the Fierce Blood-Drinker’ (khrag thung khrö bo’i ’chams), whose fame spreads like wind, are known to all ‘Holders of Secret Spells’ (gsang sngags ’chang); by making just one step of this dance, the hordes of devils (bdud) are cut to pieces. And thus this dance written down in accordance with the traditions of the Mantra Holders (rigs ’dzin).

The rite of the Vajrayāna’s maṇḍala (rdo rje theg pa’i dkyil ’khor gyi cho ga) has two sections: The ‘recognition’ (that is, meditation, blos bzung) carried out at the beginning, and secondly the ‘comprehension’ of the ritual movements (stang stabs). Regarding the latter two sections are observed: Firstly, according to the school called gSang sngags gsar ma, the dance was developed by the ‘Religious Master Bu ston, who has knowledge of all dances’ (gar thams cad mkhyen pa bu ston chos rje) and who derived its contents from the treatise called mKha’ ’gro rdo rje gur and from the yoga. According to the school called gSang sngags rnying ma, the so-called ‘Dance of the Blood Drinker’ (Khrag thung gi ’chams) was known to and developed by famous rig sngags ’chang ba who are numberless like the stars in a rosary consisting of the 28 nakṣatras and who have knowledge of the commandments of Buddha (bka’) as well as the teachings contained in the treasure-books (gter ma). The way in which the ‘Mudrā-Dance of Śrī Vajrakila’s bskyed rim Meditation’ (dPal chen phur bu’i bskyed rim phyag rgya’i gar ’chams) was practised by the noble holy lama bSod nams rgyal mtshan was noted down in detail by the ‘Master of Sacrifices’ (mchod dpon) Shes rab sngag ba; its dance figures, (the outlay of the dance), were compared with the way in which the dance was practised by the Earth
'gyur snang ba dang sgo bstun / sa skyong thams cad mkhyen pa grags pa 'byung gnas dang / dpal kun bzang rtse pa'i phyag bzhes mthong brgyud ltar bri bar bya'o / spyir dpal kun tu bzang po dang / rgyal ba rigs Inga las brgyud de / rdo rje sems dpas che mchog he ru ka la gsungs / des rigs gsum mgon po la gsungs te / lha klu gnod sbyin gyi yul du bar ba dang / khyad par skal ldan rgyal po zas mkhas pa mi gsum la bshad / de nas brgyud de slob dpon padma sambha wa / bi mā la mi tra / shī la mañju / lo tsā ba dznyāna ku mā ra sogs la brten nas / o rgyan / rgya gar / bal yul / bod sogs su dar rgyas che bar byung la / dgos pa'i gtso bo / badzra he ru kas / ru dra 'dul ba'i ched du / glu drug blangs pas don drug rdzogs / stabs drug bskyod pas 'gro drug sgrol / zhes stang stabs drug

f° 2b gam brgyad kyi sgo nas mdzad cing / rigs 'dzin gyi slob dpon chen po padma 'byung gnas kyis / dpal bsam yas kyi sa 'dul 'phrin las kyi dkyil 'khor chen po 'di nyid la brten nas gar 'chams mdzad pas / lha srin gyi gdug rtsub zhi ba sogos dgos pa khyad par can byung bas / sa chog dang / 'phrin las kyi kha skong ba dang / bsgral ba dang / mdos zor gyi skabs su nyams su bstar ba / rgyud kyi khungs dang 'brel zhing byin rlabs kyi tshan kha che ba yin no //

de yang lag stabs gtso che ba la gar / rkang stabs gtso che ba la 'chams / de gnyis ka gtso che ba stang stabs zhes bshad pas / gnas skabs su mi 'dra ba 'dra zhig mchis kyang / don lus kyi rnam 'gyur gyi sgo nas 'phrin las bsgrub pa la mi 'gal lo // lus kyi rnam 'gyur / 'gying ba / sprug pa sogos phyag rgya mkhas pa'i man ngag dang ldan zhing / ngag sngags kyi bzlas pa rgyun mi chad pa dang / yid lha gang dang gang gi nga rgyal brtan po 'dzin cing / de thams cad kyang gsal stong 'dzin pa med pa lta bas rgyas thebs pa zhig dgos pas / tshe 'di'i rnyed grags chos brgyad kyi ched kho na dang / ltad mo dang rtsed mo tsam gyi ched du bya ba'i tha mal gyi spyod tshul dang mtshungs pa ni ma yin no //
Protector (*sa skyong*), the All Knowing Grags pa 'byung gnas and the noble Kun bzang rtse pa, and was eventually written down according to visual observation.

In general it is claimed that this dance originated from the noble Kun tu bzang po and the five Dhyāni Buddhas (*rgya ba rigs lnga*) and that it was transmitted orally by the Vajrasattva (*rDo rje sms dpa*') to the Che mchog he ru ka, who narrated it to the Rigs gsum mgon po. Then its knowledge spread to the country of the gods, nāgas and yakṣas. In particular, the venerable king Zas explained it to three wise men. From them it was transmitted to the Religious Master Padmasambhava, to Vimalamitra, Śīlāmañju, the lotsava Jñānakumāra, and others. It spread wide and far in Udyanā, India, Nepal, Tibet, etc.

The main meaning of the dance is: In order to subdue Rudra, Heruka sang six songs fulfilling six purposes and by making six steps he saved the beings of the six worlds — thus (he saved the beings) by making six or eight movements with hands and feet. In accordance with this very same ‘Mahā-maṇḍala of the karma’ (*'Phrin las kyi dkyil 'khor chen po*) the Great Religious Master of (rigs ’dzin gyi slob dpon chen po) Padmasambhava performed this dance in order to prepare the ground for the Samye (*bSam yas*) monastery and to pacify, etc., the malice of the lha and srin; in order to create most perfect conditions he performed at that time (while dancing) the ‘consecration of the ground’ (*sa chog*), the inserting into the soil those of the four qualities it did not possess’ (*'phrin las kyi kha skong ba*), the bsgral ba, the erecting of a thread-cross (*mdos*), and the zor-ceremonies. This dance stands in connection with the origins of Tantrism and procures very great blessings.

When chiefly the hands move (*lag stabs*), this is called gar, and when mainly the feet move (*rkang stabs*) this is known as ‘chams. When mainly both these move this is called stang stabs. Though there are at present many different forms of this ‘chams, the main thing to be observed is that through the attitudes which the body assumes in the dance one does not counteract the work of karma. As concerns the position of the body (*lus*), the style of stretching oneself proudly, of shaking one’s hair, like a lion shakes his mane — all these have to be in accordance with the teachings of learned men. As concerns the voice (*ngag*), the perpetual muttering of spells must not be interrupted, and as concerns the mind (*yid*), the dancer has to imagine himself to be whichever deity he represents and he should bear a proud and steadfast demeanor. It is necessary that all these three be also performed with a mind which is, according to the lta ba, aware of the ‘clarity’ (*gsal*), ‘emptiness’ (*stong*), and ‘non-attachment’ (*’dzin pa med pa*). Executing the ‘chams is not similar to the ordinary sphere of acitivity when, in this life, one performs spectacles (*ltad mo*) and plays (*rtsed mo*) in order to obtain wealth, gain glory, and secure the positive elements of the eight kinds of worldly dharma (*chos brgyad kyi ched kho*).
'on kyang 'og nas 'byung ba'i chas gos rgyan sprod sogs ni khungs dang 'brel
ngos / shin tu rgyas pa bya ba ma gtogs / ras su bor zhing sbang bar ni bya ste /
dkyil 'khor gyi lha tshogs rnams spros pa'i mtshan ma kun dang bral yang /
spros pa sna tshogs kyis brgyan pas so //
'og nas 'byung ba rnams la thun mong du
f° 3a dgos pa'i yan lag ni / khyung chen nam mkha' la lding ba ltar phod ka'i
thang sha bcad / seng ge g.yu ral sprug pa ltar ma ral gyi 'khyil bshig / rgya
stag nags ma'i tshal du 'gying ba ltar lus kyi 'dzum bstan lus stod la seng chags /
rked pa la 'khril chags / sgyid pa la ldem chags / tshigs bzhi la 'phrul chags /
rkang mgo la bde chags / bzhag sha la lhod chags / rnams 'gyur la 'gying chags /
sha 'gyur la mer chags / spyod pa dal la dod / phyag rgya g.yas su 'cha' zhing
'grol na g.yon du blta / g.yon du de las ldog / dbus su thad kar lta zhing 'gying
ba rnams yin no //
'dir rdo rje phur pa'i 'chams spyir bstan pa dang / bye brag 'chams kyi rnam
grangs gzhan bstan pa gnyis / dang po la / stod las byang chub bsgrub pa'i
yan lag tu rtsa ba'i 'chams bshad / smad las gdug pa sgrol ba'i yan lag tu brub
'chams bshad pa gnyis / dang po la sngon 'gro / dngos gzhi / mjug dang gsum /
dang po rang lus chas su 'jug pa ni / phod ka / rus rgyan / se ral kha / skra
brdzus / bse theb la zhva dar dang / me long ni med du mi rung ste / spyir
sgags 'chang rnams kyis gyon pa'i zhva nag la srid pa spyi lugs kyi zhva zhes
bshad cing / de'i don srid pa zhes pa / 'jig rten gyi kham dang / kham spyi'i
dbyibs lugs la dpe byas la / byas tshul ni / padma'i gdung tshab sngags 'chang
bkra shis stobs rgyal gyi gsung las /
The outfit (chas gos), ornaments, and instruments (rgyan spro), etc., used in the dances to follow should be faultless. Always, complete arrangements must be made, without carelessness and confusion. The various figures of the multitude of gods appearing in the mandala can be distinguished by the attributes and emblems of their activities by which they are adorned. This section and the one which follows are valid for both the rtsa 'chams and the brub 'chams.

The lower part (thang sha) of the dancing garment (phod ka) should move as when the great eagle (khyung chen) soars to heaven; the locks should be shaken like done by the rising 'lion with the turquoise locks' (seng ge g.yu ral can); the grace of the body should be like that of an Indian tiger stretching himself gracefully in the forest; the upper part of the body should be kept upright; the waist should be kept in an elegant posture; the calf of the leg should be kept flexible; the elbows and knees should be quick in movement; the top of the foot should be kept in a position pleasing to look at, the muscles under the arms should be kept relaxed; the whole figure should stretch itself in a proud and graceful way, and all the muscular parts of the body should be kept in an aesthetic attitude. Moreover, the character of the dancer should be a gentle one. If preparing to make a mudrä on the right side and after finishing it, one should look towards the left, and, when making it on the left, then in the opposite direction, and when making the mudrä in the center one has to stretch oneself like the white eagle.

Here is shown the general 'Dance of Vajrakila' (rDo rje phur pa'i 'chams) and secondly are shown other special forms of 'chams. Firstly, the following two branches of 'chams are given: In the upper section – the 'Attaining Bodhi' (Byang chub bsgrub pa) – the 'Root Dance' (rTsa ba'i 'chams) is explained; in the section below, called the 'Killing of Evil' (gDug pa sgrol ba), the explanation of the Brub 'chams is given. The rTsa ba'i 'chams consists of the introduction, the main part, and the conclusion, these three.

Firstly, one starts by putting on the outfit: A long-sleeved dancing garment (phod ka), bone ornaments (rus rgyan), a breast ornament consisting of beads (se ral kha), the wig (skra brdzus), the bse theb hat with silk ribbons worn on the hat (zhva dar), and a mirror (me long) which is absolutely necessary.

In general the Mantra Holders (sngags 'chang) wear a black hat (zhva nag) called 'hat of the world's common custom' (srid pa spyi lugs kyi zhva). The meaning of this hat is that it symbolizes the samsara: The hat is modelled after the form of the world of existence and the world in general. The following example is given from the collected works of the disciple of Padmasambhava (Padma'i gdung tshab) bKra shis stobs rgyal:
mgul sgrog chos dbyings gdengs ka gyen bstan dbyibs //
de steng rgyab bsnol rlung dkyil rgya gram tshul /
de steng gru gsum kun nas 'bar ba'i me /
phan tshun bsnol ma rakta'i rba klong 'khrug /
sa chen gru bzhi'i dbyibs su rtsa ba brtan /
mu khyud khor yug kun nas bskor ba'i dbus /
Ihun po ltar brjid sked par nyi zla'i rgyan /
nang gi ru shing keng rus lhun sdu g brjid /
mtsho steng mtshon skud pañtsas zur brgyad du /
bris pa gling chen bzhi dang gling phran bcas /
sbas don nam mkhar rgyas btab thog ris bkod /
tog phod dar dpyangs yongs brtol dpag bsam shing /
gdod nas 'gyur med bung ba'am stang zil mdog /
las bzhi gang bsgrub thod bcings kha dog bsgyur /
nus ldan rdzas kun mdzes pa'i rgyan du bkod /

ces so // gtso bor zhva 'di nyid dgos rgyu yin na'ang / 'chams yun ring ba dang
bcas 'jug pa bde ba'i ched du zhva theb 'di nyid mdzad cing / de ltar mdzad pa
khungs dang mi 'brel ba'i skyon med de / dbang po'i sdes /
rgya bzo'i rgyun gyi zhva dmar dar so che /
dbang drag sgo mthun don gys las zhvar mdzad /

ces so // rgyas par spro na / rma bya'i sgro mdongs nor bu'i dbyibs la gzung mo
There is the strap under the chin (mgul sgrog), the emblem having the shape of two crossed triangles (chos dbyings) and the snake-shaped ornaments (gdengs ka) pointing upward;
Above, on the hat, touching the back side, is a 'wind circle' (rlung dkyil) in the form of two crossed thunderbolts (rdo rje rgya gram),
And above it a triangle with flames blazing from all its sides,
Which touches the excited waves of the 'sea of blood',
And below the triangle is firmly attached the 'great earth' (sa chen) in the form of a square.
In the middle of the hat's all-surrounding brim,
Is the cupola of the hat bright like the Mt. Sumeru, and its middle is adorned by the symbols of the sun and the moon.
In the cupola is stuck a ru shing, bright like a glistening mountain consisting of skeletons.
Above the 'ocean of blood' are threads of five colors stretched to the eight main and subsidiary quarters of the compass,
Symbolizing the four main and the minor continents.
The 'secret meaning' (sbas don) is that the various emblems of the hat seal the heaven.
The silk ornaments hanging from the top of the hat symbolize the tree of paradise (yongs brtol dpag bsam shing).
The main portion of the hat has the color of the black bung ba stone or the stang zil stone, which remained unchanged from the beginning of time.
For the complete fulfillment of the 'four actions' (las bzhi), strings of changing colors are wound around the top of the hat,
And furthermore all kinds of objects possessing spiritual powers should adorn the hat;
thus it is said.

Mainly this hat should be used, but, since the dance lasts long, it is better to make use of the so-called zhva theb hat, and, though its use is not faulty, the adornments of the latter have no particular meaning and no story of origin.

dBang po sde said:

It is suitable to use the usual red hat – with silk ribbons and great tusks – of Indian provenence
As 'working hat' (las zhva) for the dbang and drag actions; thus he said.

To give a more detailed explanation: The eye of the peacock's feather (rma bya'i sgro mdongs) having the roundish shape of a jewel stands in the middle part of the hat's cupola and is decorated on the right and left with quills of a
bye thur g.yas g.yon du glang po'i mche ba ltar mdzes pa dang / dar gyi sbrul mgo lnga 'am gsum gang 'os / bandha skra can / phur pa dar gyi cod pan can sogs 'tshogs par bya zhing / chas gos rnams g.yas nas brngam par blangs te g.yon phyogs nas gyon / ban phur pad kor gyi tshul gyi len pa sog bya'o // gnyis pa gser skyems ni / lha'i phyag rgya mi bzad pa'i yul lha dang / sde brgyad rnams la gtong ba ste / rnga pa rnams

f° 4a chas su mi 'jug kyang / ber sogs rang chas gang legs byas nas gser skyems 'bul zhing / phur bsgyur bya / de nas 'chams dpon gyis sna drangs te / phyogs kyi gsol gdab rnams kyang rim mi 'phyugs pa yong bar bsgri gnas 'chams gral phreng ba mnyam par byas / lag pa rgod gshog ltar brgyangs pa'i g.yas phur pa mkhrib ma nang du bkug pas bzung ba cung mtho // g.yon bandha cung zad gzhol bar bzung ste / rkang g.yon bteg nas sbram zhes rol mo che ba 1 ... la rkang g.yas rting gsig byas pa'i g.yon 'gro phyogs phab / 'gying ba'i ngang nas rol mo thengs brdung cung du gsum bzhi rkang g.yas g.yon phyogs su bskor ba'i bzhag thad g.y. drud nas / rkang g.yas bteg pa'i sbram zhes rol mo che ba 1 la rkang g.yon rting gsig byas rkang g.yas 'gro phyogs su phab 'gying ba'i ngang nas rol mo thengs brdung cung du gsum bzhi la rkang g.yon g.yas phyogs su bzhag thad g.y. drud pa bya / 'don de ga re mos kyi do ra 'khor ba dang / 'chams dpon dbus su sleg par byas nas / gsum pa la gsum las / dang po sa gzhi 'khod snyam par bya ba ni / rkang g.yon bteg sbram zhes g.yas pa'i rting gsig byas / rkang g.yas g.yon phyogs su bskor ba'i bar der / dang po dang gnyis pa song nas gsum pa nas ston par byed pa ni 'di ltar / zhes 'chams skad kyi brda' sbyar mtshams / sbram zhes rkang g.yas mdun du phab / g.yon de dang mnyam par drud nas / sbram gcig ces pa'i 1 de la rol mo chung tsam yong ba'i sbram la ban phur
porcupine (bzung mo byed thur) in the shape of elephant's tusks, and behind it stand up either five or three snake heads made of silk. The attributes held in the hand are a bandha with hair (bandha skra can) and a phur pa bearing a wrapping of silk (con pan) from which long streamers of silk are hanging, etc.; all these objects have to be complete. Assuming a ferocious disposition one takes the outfit from the right side and starts putting it on from the left side. The skull cup and magic dagger should be taken in such a way that the fingers make a posture representing a lotus (pad kor).

Secondly, the gold libation (gs'er skyems). First obeisance is made by the dancers to their personal deities; the offerings having been thrown to the local 'country god' (yul lha) and to the eight classes of gods and spirits (sde brgyad), all the drummers (rnga pa – who do not appear in full dance dress but who should wear their best outfit consisting of a cloak (ber), etc. – should offer the gold-libation as well. Upon the 'First Sip' (phud bsgyur) the 'invitation to the deities of the four world quarters to gather at the place where the dance is held' (phyogs kyi gsol gdab) is made without confusing the order in which the invitations are to follow one after the other. The dancers, having arranged themselves in a file according to the dance order ('chams gral), stretch out their hands sideways in the manner of the wings of a vulture, holding the phur pa in the right hand, lifting it a little and bending the wrist of the hand inward. The left hand holds the bandha, lowering it a little sideways; the left foot is lifted – and while making on the so-called sbram sound of the great cymbals a jerk on the heel of the right foot – it is set in the direction of walking to the left. While stretching oneself gracefully, the right foot – on the third and fourth soft thengs brdung strokes of the cymbals – after having been turned in the direction to the left is set down in the forward direction, and the left foot is pulled along. Lifting the right foot, the left jerks on the heel upon the sbram sound of the great cymbals; the right foot is set in the direction in which one walks and while stretching oneself gracefully, one sets – upon the third and fourth soft theng brdung strokes – the left foot forward, towards the right, and then pulls the right foot along. In the above manner the row of the dancers, one by one, circumambulates the place and after the dance leader arrives in the center, comes the third section of the dance consisting of three actions; firstly, 'deciding upon the earth-foundations' (sa gzhi 'khod snyom par). Lifting the left foot, the right jerks on the heel upon sbram; while turning the right foot towards the left side – the first and second stroke having preceded from the third beat on when the signal was given – one does as has been pointed out. On sbram the right foot is set in front, and then the left is pulled forward to stand on the same level. Upon one sbram beat follows a beat of the small cymbals and then a sbram sound, upon which the bandha and the phur pa are turned towards the left
f° 4b g.yon phyogs bskor nas / 1 la g.yas su gzhol ba bya / sbram gnyis zhes par de dang 'dra / sbram sbram chung du gsum bzhi la ban phur nang du bskor ba'i 'og nas yar steng du 'phyar / 'di la chig brdung rol pa zhes bya ste 'og tu 'ang rigs 'gre / lag gnyis 'phyar ba dang rkang g.yas bteg nas rkang g.yon pa'i rtser lcags mda' rigs su phab / sbram zhes che bar rkang gnyis karto rting gsig dang lus g.yas phyogs 'gying gsig / yang sbram zhes rting gsig lus g.yon phyogs 'gying gsig / yang sbram zhes par g.yas gong ltar 'gying gsig bya / de nas 'chams dpon khri'u'i steng du bzhugs / phyogs kyi mchod 'bul ram 'degs dang bcas pa phyogs so sor 'khod / gsol btab sogs dngos grub rgya mtsho'i rol gar ltar ro // de nas rdo rje slob dpon gyi rol mo dang bstun / 'og nas 'byung ba'i rdo rje phyed 'gros kyi byang shar du 'gro / de rjes phyogs dpon bzhis slob dpon gyi g.yas g.yon du 'khod / sbir sbram / sbir sbram gnyis rjes dgu brdungs 1 byas bsgral mchod kyi dbyangs bkab ste / e ma nga ni zhes pa'i skabs rkang g.yas bteg cing g.yon cung zad 'gying / rang zhes pa'i skabs su g.yas su g.yas 'gro phyogs su 'dzugs / 'byung zhes par g.yon pa'i rtse g.yas pa'i rting thad du / ba zhes par de gar 'gying / rkang pa g.yas g.yon go ldog pa'i re mos tsam ma gtogs tshig rkang lhag ma bdun la'ang de ga bzhin bya / de nas mi zhes pa'i skabs su g.yas su shugs che'i dzam nas g.yon phyogs do re'i nang du bskor / nyan zhes par rkang g.yon 'gro phyogs btsugs / gdug ces par rkang g.yas bteg / pa'i zhes par g.yas btsugs tshogs la g.yon bteg / ba la g.yon btsugs / yod la g.yas bteg / na la g.yas btsugs / 'a'i ba'i la gong bzhin nas / 1 2 3 4 zhes rol mo che ba bzhig g.yas su rgyag / chung ba bzhig g.yon du rgyag / yang

The illustrations on plates III and IV exemplify that part of the dance which the 'chams-yig calles the yangs-pad. The various movements are almost similar to those described extensively in the text (see p. 123 f.). The illustrations were made from a film taken in 1952 by Dr. P. H. Pott in 'Gye-mur monastery near Khang-gsar in Lahul, a monastic settlement of the bKa' brgyud pa under control of Hemis monastery in Ladakh (see p. 40 f.). The illustrations demonstrate the highly intricate movements, which the 'chams-yig describes in minor details.
side and upon beat 1 they are lowered towards the right side; the same is done on the second sbram. Then follow two soft sbram sbram beats, and on the third and fourth beat the bandha and the phur pa are moved inward and raised from below upward. This is called the chig brdung rol pa, and if quoted below should be repeated in this manner.

Then both hands are raised, and the right foot is lifted and set towards the point of the left foot in the manner of an iron arrow (lcags mda’ rigs su). On the following loud sbram beat, a jerk is made on both heels, the body is stretched gracefully towards the right, and a jerk is made. Again, on sbram, a jerk is made on the heels, the body is stretched towards the right, and a jerk is made. Once more, on the next sbram beat, a jerk is made on the heels, the body is stretched towards the left, and a jerk is made. Again, on the so-called sbram sound, one stretches oneself towards the right and makes a jerk, just as above.

Then the dance leader takes his seat on a chair, and the dancers, each taking up his place in the direction assigned to him, join in the chant accompanying the sacrifice, performed towards the main quarters of the world (phyogs kyi mchod ’bul). When the offerings are thrown, etc., one has to dance according to the ‘Music-dance of the ocean of siddhi’ (dNgos grub rgya mtsho’i rol gar). Then, keeping in time with the music of the cymbals, the Thunderbolt Religious Master (rdo rje slob dpon) proceeds in the ‘half-thunderbolt step’ (rdo rje phyed ’gros) towards the Northeast; after that the four dancers called the ‘Masters of the Four Cardinal Points’ (phyogs dpon bzhi) take their places to the left and right of the Religious Master (slob dpon). Then follow the beats sbir sbram; after the second sbir sbram follow nine beats (dgu brdung), and upon the first of them begins the chant accompanying the rite called bsgral mchod. When the words e ma nga ni are said, the right foot is raised, and one jerks a little on the left one. While saying rang the right foot is set in the direction of proceeding. At ’hyung the point of the left foot is placed against the heel of the right foot. When ba is said the dancer stretches himself gracefully while staying in the very same position; then the same is done on the remaining seven words marking the foot-step (tshig rkang) except that the movements done before with the right foot and the left foot are reversed in turn. Then, when saying mi, one has to step with force to the right, while moving inside the circle of dancers turning in the direction towards the left. When saying nyan the left foot is set in the direction in which the dancers move, and, lifting the right foot on gdug, one sets it down when pa’i is being said. On tshogs the left is lifted and set down on ba. On yod the right foot is lifted and set down again on na. When a’i ba’i is said, the same is done as mentioned above. Upon the following four beats, 1 2 3 4, the four great cymbals on the right side are beaten simultaneously with the four small cymbals on the left. Then the two do the same once more. After
snga ma gnyis ji lta ba bya / de nas g.yas phyogs su rol mo chem brdung la phab rjes / sbir sbram / sbir sbram zhes thengs brdung bya / de nas 1 la g.yas bteg / 2 la phab / 3 la g.yon bteg / 4 la phab / 5 6 7 8 la gong bzhin re mos bya / 9 9 la rang sar 'dug / yang / 'byung po gdon gyi tshogs bcas kun / zhes sos kyi tshig gnyis la / gong gi shlo ka gnyis po'i len lugs lta bu la / g.yas g.yon snga phyi ldog mi nyan gdug pa man chad byed lugs snga ma bzhin la / g.yon du shugs che'i dzam nas g.yas phyogs su do ra'i g.yon skor 'gro ba sosgs dang / rol mo bshad ma thag de ga g.yon du snga ma go ldog len cing / yang 'byung po gdon man chad sngar bzhin lan 1 byas pa'i mjug tu chem brdung 'bebs pa sosgs so // de nas rol mo rnam bzhag / ban phur thogs the sngar bzhin rol 'gros la 'jug / gnyis pa rkang g'yas 'gro phyogs su bskor ba dang mnyam du / 'chams skor dang po / zhes brjod / sbram zhes rkang g.yas phab / g.yon mdun du drud pa'i rtsers g.yas lcags mda' rigs su byas / lag gnyis brgyangs pa'i g.yon tho bas / sbram 1 / sbram 2 / sbram 3 / sbram 4 /

f° 5b zhes par g.yas skor du rting gsig gi do ra'i phyir phyogs pa'i bar bskor / sbram sbir sbram gsum gyi dang po la yangs pad / 'di rigs kyi yangs pad / gong gi bzh'i'i skabs nas blangs nas / 'di ga'i dang po la phur pa pus steng du yod ba zhig dgos pas 'og tu'ang rigs 'gre'o // gnyis par phur dar g.yug / gsum par phur rtse bandhar gtod pa dang mnyam du / rkang g.yas bteg pa'i rang babs su phab pa'i rtser / rkang g.yon lcags mda' ris su byas / lag gnyis brgyangs pa g.yas mtho ba dang mcas / g.yon skor du rol mo che ba bzhi la rting gsig gis do ra'i mdun phyogs par bskor / chung gsum la dang po dang gnyis par yangs pad len g.yug dang / gsum par phur rtse bandhar gtod pa dang mnyam du rkang
the *chem brdung* of the *rol mo* on the right side has stopped comes a *sbir sbram*, and then another *sbir sbram* is beaten. Then, on stroke 1, the right foot is lifted and set down on 2. On 3 the left is lifted and set down on 4. The same is done in turn on strokes 5 6 7 8 and on the strokes 9 9 the dancers stay on their place. Again, when *'byung po gdon gyi tshogs bcas kun*, etc., is said, on the first two verses one has to dance in the same manner as done according to the above two šlokas, however, now carrying the movements out in the opposite way, right taking the place of left, and after the *mi nyan gdug pa* dance as done first. Stepping with force to the left, the sense of the movement in the circle of dancers which turns to the right is changed into a walk to the left. To explain the beat of the music: that which took place first on the left side is now done on the opposite one. After the *'byung po gdon* do this once, thus as before, and stop upon the *chem brdung* sound. Then, after all the cymbals stop, lifting the *bandha* and the *phur pa* one begins again the *rol’gros*, and, Secondly, one turns the right foot in the direction in which one is proceeding. This – thus is said – was the first ‘dance move’ (*chams skor dang po*). On *sbram* the right foot is set down, and, after pulling the left forward, the right foot is placed down at the point of the left foot in the manner of an iron arrow; simultaneously both hands are stretched sideways, the left being held higher. *sBram 1 sbram 2 sbram 3 sbram 4* – upon these beats, while jerking and turning in the sense towards the right, one faces the outward side and performs a circumambulation in the middle circle (*bar skor*). On the first of three *sbram sbir sbram* strokes, one starts to dance the figure called *yangs pad*, ‘Wide Lotus’; the dancing of the *yangs pad* is done during the first three strokes. The figure danced from the time of the above fourth beat on is firstly ‘placing of the *phur pa* on the top of the knee’ (*phur pa pus steng du yod pa*), and one has to repeat it in this manner whenever required below. Secondly, one brandishes the *phur pa* thus that the silk ribbons flutter and thirdly the point of the magic dagger is directed inside the *bandha*. The right foot is lifted and brought down at the same place, the left foot being set at the point of the right foot in the manner of an iron arrow. The hands are stretched sideways – the right one being held higher – and turning to the left one circumambulates in the dancing circle in the forward direction by jerking on the heels upon four loud beats of the cymbals. Upon the first and second strokes of three soft cymbal beats, one takes up the dancing of the *yangs pad*, together with the brandishing, and upon the third stroke one points the point of the *phur pa* inside the *bandha* and simultaneously sets the left foot in the direction in which one proceeds and starts then the *rol ’gros*. Thirdly, the left foot is lifted – the second dance move (*‘chams skor gnyis pa*), as is said, having ended – the left foot is then set down, and on *sbram* the right foot is put towards the left side; then the left is brought down at its point in the manner
g.yon 'gro phyogs su phab nas rol 'gros la 'jug / gsum pa rkang g.yon bteg pa dang mnyam du / 'chams skor gnyis pa; zhes brjod g.yon phab / sbram zhes rkang g.yon phyogs su phab pa'i rtser g.yon lcags mda' ris su byas pa'i g.yon skor du rting gsig gis rgyab kyi tshab g.yas yong phyogs dang / g.yas skor g.yon tshab g.yon 'gro phyogs byed pa go rim brje ba ma gtogs snga ma ltar ro //

bzhi pa ni / rol 'gros kyi ngang nas g.yon do ra'i 'gro phyogs su phab / g.yas pa g.yon phyogs bs kor ba dang mnyam du / chos kyi dbyings bskyed par bya ba'i phyir skor ba lan gsum du bya ba / zhes brda' sbyar / sbram zhes rkang g.yas mdun du phab / sbram / sbir / sbram sbram zhes pa'i

f° 6a dang por lag gnyis brgyangs g.yas su gcu zhing 'gying / gnyis par g.yon du gcu zhing 'gying / g.sum par rkang g.yas rgyab tu 'then pa dang lag gnyis mkhrig ma nang du gug pas 'gying / 'di la rol 'gying zhes bya ste 'og tu rol 'gying zhes pa'r dis mtshon no // bzhi pa chung bar yangs pad kyi 'og brtsam / sbram sbir sbram gsum gyi dang por yangs pad bya / phur pa pus steng / gnyis par phur dar rgyab tu g.yug / gsum par phur rtse bandhar gtod pa / 'di la yangs pad ces bya'o // rol mo dang lag stabs de 'dra ba'i / gtod pa dang mnyam du rkang g.yon bteg pa'i g.yas yong phyogs / g.yas bteg mdun du / g.yas bteg g.yon 'gro phyogs / g.yon bteg mdun rnams su yangs pad len pa 'di la bzhi pad ces bya ste / 'og tu bzhi pad yongs rdzogs la 'dis rigs 'gre'o // 'og ma rnams su bzhi pad song nas brtsam zhes brda' sbyar tshe bs dus nas yangs pad 1 gis chog pas shes par bya'o // de nas ban phur thugs kar mnyam pas / sbram sbir sbram gsum la dang por g.yon phyogs gcu / gnyis par g.yas phyogs gcu / gsum par bandhar phur pa nang du bs kor ba'i 'og nas yar steng du brgyangs / 'di la dzam chung zhes bya'o // de nas rkang g.yas bteg g.yon cung zad 'phar ba dang bcas / sbram 1 sbram 2 sbram 3 sbram 4 sbram 5 zhes par 1 la rkang
of an iron arrow and, turning in the circle towards the left and jerking on the heel, instead of moving backward go to the right, in the direction of coming, and then, circling to the right and jerking, instead of moving in the front direction proceed to the left in the sense of going. Except for the changing of the sequence, the rest remains the same as before.

Fourth section: While turning in the rol 'gros, set the left foot forward in the direction in which the circle of dancers moves and turn the right foot towards the left. In order to carry out the action called 'Creation of the figure consisting of two triangles which cross each other (chos dbyings)' (chos kyi dbyings bskyed par bya ba) perform thrice this kind of circumambulation; thus it is indicated. On sbram set the right foot forward. Then follow: sbram sbir and on sbram sbram the arms are firstly stretched sideways and turning to the right the dancer has to stretch himself. Secondly he turns to the left and stretches himself again. Thirdly, he pulls his right foot back and stretches himself while bending the wrists of both hands inward. This is called rol 'gying, and when below rol 'gying will be said perform it in the way just described. On the fourth soft stroke falls the commencement of the yangs pad. On the three sbram sbir sbram make firstly the yangs pad, the phur pa pus steng, secondly, the phur pa with the silk ribbons fluttering is brandished backward, and thirdly the point of the phur pa is directed into the bandha. This is called yangs pad, 'Wide Lotus'.

Similarly in the music, the manner of moving the hands and pointing the phur pa is the following figure: raising the left foot, one places it in the direction of walking towards the right, then lifts the right foot and places it in front, lifts the right foot and places it in the direction of walking towards the left, then lifts the left foot and sets it in front — this form of the yangs pad is called bzhi pad. If it is indicated below that the bzhi pad be performed, it has to be repeated in this manner. When starting from the bzhi pad onward then the figures following below — if an indication is given — may be abbreviated, as one should know, into one yangs pad.

Then, holding the bandha and the phur pa in front of the breast at heart level, on three sbram sbir sbram strokes one has firstly to turn the whole body to the left, secondly to the right, and thirdly one turns the phur pa inside the bandha, lifts it upward, and then stretches the arms sideways — this is called the dzam chung.

Then one raises the right foot and lifts oneself a little on the left one. Upon this follow; sbram 1 sbram 2 sbram 3 sbram 4 sbram 5. On the first one, one has to set the right foot in front, and then on the second stroke, in the sense of moving to the right, one stretches oneself to the right, on the third stroke to the back, on the fourth to the left, on the fifth in the direction forward and then stooping a little while beginning to make the pad kor mudrā. On the third soft
TIBETAN TEXT OF THE 'CHAMS YIG

g.yas mdun du 'bebs / de nas g.yas skor gyi gnyis par g.yas su / gsum par rgyab tu / bzhi par g.yon du / Inga par mdun du 'gying ba dang bcas

f° 6b 'bebs pa dang mnyam du pad kor len pa'i 'go 'dzugs / chung gsum gyi yangs pad len pa / g.yug pa / gtod pa sogs gong bzhin nas / rkang g.yas bteg g.yon du / g.yon bteg mdun du / g.yon bteg g.yas su yangs pad len pa 'di la mchongs pad ces bya / 'og tu mchongs pad la 'dis rigs 'gre / mchongs pad song nas brtsam zhes brda' sbyar tshe bs dus nas pad ko 1 gis chog pa shes par bya'o // de nas rkang g.yon g.yon du drud pa dang mnyam du / sbram 1 sbram 2 theng brdungs kyi / sbram la ban phur g.yon du bskor nas 1 la g.yas su gzhol / sbram 2 la'ang snga ma bzhin bya / 'di la rol pa zhes bya bas 'og tu'ang shes par byos shig / sbram sbram zhes chung du bzhi Inga la rkang g.yas g.yas su 'degs 'jog dang bstun / lag g.yas g.yas nang du bskor / rkang g.yon 'degs 'jog dang bstun / lag g.yon nang du bskor nas 'gro phyogs su bta the phur dar lag g.yon mkhri g ma nang nas drangs te / lag gnyis brgyang ba dang mnyam du g.yon rting gsg / rkang g.yas bteg 'gro phyogs su sbir zhes phab pa'i rtsar rkang g.yon drud pa'i rtsar g.yas lcags mda' ris su bzhag ste sbram la gnyis ka'i rting gsg byas la 'ying ba 'di la bskyod 'gros te 'og tu'ang rigs 'gre dgos so // de nas rol 'gros la 'jug /

Inga pa ni snang srid rnam s dbang du bs du bar bya ba'i phyir g.yab mo lan gsum du bya ba / zhes brjod / sbram zhes mdun du rkang g.yas phab / yangs pa'i mchongs pad yongs rdzogs kyi mdun gyi

f° 7a rjes mar ban phur gnyis g.yas g.yon brjes / g.yas kyi yangs pad dus rkang g.yas g.yon pa'i rgyab tu bzhag pa'i yongs phyogs su bhta / de nas / sbram 1 sbram 2 la ban phur brla steng nas mdun du drud pa re byas sbram sbram zhes chung du kha yar la ban phur nang du bskor nas g.yon dku la
stroke one carries out the *yangs pad*, then the brandishing of the *phur pa*, the pointing, etc., just as above. Then lifting the right foot one puts it towards the left; lifting the left one, one sets it in front, and lifting the left foot one sets it towards the right. This form of *yangs pad* is called ‘Leaping Lotus’, *mechongs pad*. If below the term *mechongs pad* is mentioned, this figure has to be repeated. When starting from the *mechongs pad* onward, then the subsequent figures, as one should know – if an indication is given – may be contracted to one *pad kor*.

Then one has to pull the left foot towards the left while the cymbals beat *sbram 1 sbram 2* in the *theng brdung* manner, and upon the *sbram* stroke one has to turn the *bandha* and the *phur pa* towards the left and upon *1* lower them to the right; upon *sbram 2* the same is done as before. This is called the *rol pa*, which one has to keep in mind for the text which follows. Then follow two *sbram sbram* strokes which become softer, and upon the fourth and fifth beat the right foot has to be lifted towards the right and then set down, while the right hand makes a move towards the inside of the right side. Subsequently one has to lift the left foot and place it down again and simultaneously turn the left hand inward, while looking in the direction in which one proceeds and directing the *phur pa* away from the inner side of the left hand’s wrist. Both hands are stretched sideways, and simultaneously a jerk is made on the left heel. After this one lifts the right foot, setting it on the *sbr* stroke in the direction one proceeds, and having pulled forward the left foot one places it down in the manner of an iron arrow. On a *sbram* stroke one makes a jerk on both heels and stretches oneself. This is called the *bskyod 'gros*, ‘Move Walk’, and whenever necessary below, one has to repeat it in this manner. The one starts the *rol 'gros*.

Fifth section: In order to carry out the rite ‘bringing into one’s power all worlds’ (*snang srid rnams du bsdu bar bya ba*), the turning of the hands in a circle above the head has to be done thrice; thus it is said. On *sbram* the right foot is set forward. Before carrying out completely the *mechongs pad* form of the *yangs pad* figure one has to change the *bandha* and the *phur pa* to the opposite hand. At the time of performing the right *yangs pad*, the right foot must be placed back of the left foot, and one should look in the direction from which one comes. Then follow: *sbram 1 sbram 2* upon which the *bandha* and the *phur pa* are lifted from the height of the thigh, led once in front, and on the soft *sbram sbram* – while lifting the cymbals – one turns the *bandha* and *phur pa* towards the inside and holds them subsequently towards the left side of the body. Then one has to raise the right hand, lift the right foot, and, setting it in the direction in which the dance proceeds, one moves on the next *sbram* the *bandha* round and round. On the soft cymbal beats – the cymbals being
brten / lag g.yas 'phyar ba dang rkang g.yas bteg 'gro phyogs su phab pa'i sbram zhes ban skra g.yab cing / rol mo chung du kha yar la rkang g.yas bteg nas g.yas 'gro phyogs su sbram zhes phab / lag g.yas kyang brła steng du rkyong / yang snga ma ji lta ba bzhin 'gro phyogs su g.yabs rjes / rkang g.yon mdun du bskor ba'i bzhag / g.yas rgyab tu drud tsam g.yi 'gying nas rol 'gro la 'jug /

drug pa ni / mkha' 'gro rnams dpa' bskyed par bya ba'i phyir gsig gsig lan gsum du bya ba / zhes brjod / dzam chung yan chos dbyings ji lta ba las mdun du pad kor gsum pa'i dbus mar phyag mtshang brje / de nas / sbram 1 sbram 2 sbram 3 sbram 4 / zhes pa'i bar rkang g.yas brkyangs nas spos pa'i g.yas phyogs gsig cing / sbram 4 zhes pa'i bzhi de la rol mo chung ba zhig yong ba de la rkang g.yon g.yas su mi 'gro bar g.yon du 'then / sbram sbir sbram gsum gyi dang por g.yas su gcu ste 'gying / gnyis par g.yon du gcu ba'i 'gying / gsum par mdun du nem / de nas g.yon phyogs la go ldog pa'i gsig 'gying / dbus su bzhi la re mos kyis gsig rjes / rkang g.yas bteg lag g.yas 'phyar te / g.yon 'gro f° 7b phyogs su sbram zhes g.yon pa'i rting gsig dang bstun nas phab / phur dar g.yon phyogs g.yug / sbir zhes par g.yas bteg phur dar g.yas su g.yug / sbram zhes par rkang g.yas g.yas phyogs phab / yang sbram la rkang g.yon g.yon phyogs bskor nas mdun du phab / g.yas rgyab tu drud / sbir la rkang g.yon bteg g.yon pa'i ban skra g.yon phyogs g.yug cing 'phyar / sbram la rkang g.yon rang babs su phab / 'di la 'jol lam gzhog gsum bya ba / 'og tu gzhog zhes par 'dis 'gre'o / mchongs pad song nas tsam / zhes brjod / yangs pad 1 bya / de nas rol pa dang bskyod 'gros kyi 'gying chos dbyings ji lta ba nas rol 'gros la 'jug /

bdun pa ni / dam nyams kyi bla 'gugs par bya ba'i phyir mgo khug lan gsum du bya ba / zhes dang / bzhi pad brjod nas yangs pad 1 bya / dzam chung nas
lifted up - one lifts the right foot and sets it on the sound of *sbram* to the right in the direction of walking. The right hand should simultaneously be stretched towards the thigh, and, after having moved the hands in a fanning movement in the direction in which the dance proceeds and in the manner described before, the left foot is moved in front with a circling movement and then set down. The right foot is pulled back slightly, while stretching the body; after this one enters into the *rol 'gros* step.

Sixth section: in order to carry out the action 'creating the bravery (of the) *dákints* (*mkha' *gro rnams dpa' bskyed par bya ba*) one has to make thrice a double jerk; thus it is explained. First the *dzam chung* is danced, the dancers moving just like in the *chos dbyings* phase, but then they make in front of their bodies three *pad kor* and during the middle one they shift the attributes from one hand into the other. Then are beaten *sbram 1 sbram 2 sbram 3 sbram 4* and in between them one has to stretch the right foot, shift it to the right, and make a jerk, and on the four strokes of the so-called *sbram 4*, when the sound of the cymbals becomes softer, one has to draw the left foot - without moving to the right - to the left. On the first of three *sbram sbir sbram* sounds one turns towards the right and stretches oneself, on the second one turns to the left and stretches, and on the third beat one makes a rocking motion forward with the knees bent through. Then the jerking and stretching has to be done in the opposite way, towards the left. In the middle of four strokes, after jerking in turns, the right foot is lifted, while the right and hand is raised, and then set down in the direction of walking towards the left; while *sbram* is beaten, the *phur pa* is brandished towards the left side, and simultaneously a jerk on the heel of the left foot is made. On *sbir* one lifts the right foot and brandishes the *phur pa* with its silk ribbons towards the right side; on *sbram* one sets the right foot towards the right, and again on *sbram* the left foot is turned towards the left and brought down in front. Then the right foot is pulled backward, and on *sbir* the left foot is lifted and the *bandha* held in the left hand is brandished and lifted towards the left. On *sbram* the left foot is set down there where it stands normally. This is called 'jol or gzhol. If down below the quotation gzhol occurs, this dance figure has to be repeated.

After dancing the *mchongs pad* figure - as said - is done one *yangs pad*, then the *rol pa* and the movements of stretching of the *bskyod 'gros* figure, just as done in case of the *chos dbyings* phase; after this one starts the *rol 'gros*.

Seventh section: In order to perform the action 'to conjure the life-essence of oath-breakers' (*dam nyams kyi bla 'gugs par bya ba*), one has to nod with the head thrice; thus it is explained. After the *bzhi pad* figure - as said - a *yangs pad* is danced, and then, taking up the dance from the figure *dzam chung* on, one stretches both hand towards the sides of the body, and, except for the
bzung / lag gnyis dku la brten pa dang / mgo khug byed pa ma gtogs dpa' bskyed ji lta ba bzhin no // de nas rol 'gros la 'jug /

bryad pa ni / bsrung ma rnams spyan drang ba'i phyir shug pa lan gsum du bya ba / zhes dang / bzhi pad brjod / lag gnyis kyi srin lag mthe'u chung / mthe bong gis mnan / gong mdzub gnyis brkyangs nas / gong gi dbus ltar g.yas g.yon re mos su gcu ba'i gsum la shug pa 'tsher / bzhi par g.yas su nems byas nas gzhol sogs snga phyi rnams bla 'gugs ltar byas nas rol 'gros la 'jug /

dgu pa la gsum las / dang po ni / steng byin gyis brlab par bya ba'i phyir gnam 'khor lo rtsibs bryad du 

f° 8a  brib / zhes brjod / rol 'gying / bzhi pad yongs rdzogschos dbyings bzhin las g.yas su yangs pad kyi skabs rkang g.yas g.yon rgyab tu bzhag ste yongs phyogs la bltas blangs rjes / ban phur brla steng nas mdun drud tsam gnyis j.g.yab mo ltar byas nas / rkang g.yon pa'i pus steng rkang g.yas bzhag / lag g.yon dku la brten / lag g.yas 'phyar ba'i phur rtse nam mkha' la bstan / rol mo che ba bryad la g.yas skor du 'phar zhing dal bus bskor ba'i / 8 8 zhes pa'i rjes mar chung ba zhig yong de la lag g.yas phab / rkang g.yas cung zad phab pa'i ngang nas / sbram sbir sbram gsum gyi dang po la phur dar g.yon du g.yob / gnyis par lag g.yas su 'phyar / gsum par rkang g.yas phab / yang rol mo gsum la rkang g.yon bteg pa'i go ldog pa'i len lugs gong ltar bya ba 'di la / grol bsdu zhes pa'am 'gros bsdu zhes bya ste 'og tu'ang 'dis 'gre'o // de nas mchongs pad bya / rol pa bskyod 'gros rnams chos dbyings dang 'dra / de nas rol 'gros /

ghinis pa ni / bar byin gyis brlab par bya ba'i phyir legs bkra shis rtags bryad du bri ba / zhes brjod / sngar dang 'dra ba las / phur rtse bar du gtod /
nodding of the head, the dancing-movements are the same as in the figure called dpa' bskyed. After this one starts the rol 'gros.

Eighth section: In order to perform the action ‘to invite all guardian-gods’ (bsrung ma rnams spyan drang ba), one has to wave thrice a branch of juniper. After concluding the bzhi pad the ring finger and little finger of both hands are pressed down by the thumb, and then, stretching the remaining two fingers – like in the middle of the above figure – the right and the left are turned with a rotating movement in front of the breast, and upon the third time the young sprouts of juniper are taken up, and fourthly, having made a waving motion towards the right side, they are lowered, etc., this all being done in accompaniment to the movements of the bla 'gugs figure danced before. After this one starts the rol 'gros.

The ninth section of the dance consists of the following three actions: Firstly in order to ‘bless the sphere above’ (steng byin gyis brlab par bya ba) a heavenly wheel with eight spokes has to be drawn; thus it is explained. The rol 'gying and the bzhi pad figures having been completely carried out, then, like in the part called chos dbyings, the figure yangs pad is performed, but towards the right, and, placing the right foot back of the left foot, one looks in the direction of coming and after taking up this position, then leads the bandha and phur pa from the thigh forward just as if pulling them slightly forward, making with both attributes waving movements. The right foot is to be placed on top of the left knee, the left hand is stretched towards the side of the body, and the right hand is raised directing the point of the phur pa towards heaven. On the eighth beat of the great cymbals one turns slowly in the circle, towards the right, lifting oneself up, and on the strokes 8, 8, when they became softer towards the end, one lets on this step fall the right hand while putting the right foot down slightly; then one swings on the first beat of three sbram sbrig sbram strokes the phur pa towards the left; on the second one brandishes the hand towards the right; and on the third the right foot is set down. Again on three beats of the cymbals one lifts the left foot, carrying out the opposite movements of those described above. This is called grol bsdu or 'gros bsdu, and the same movements have to be repeated whenever indicated below.

Then perform the dance figure called mchongs pad and all the rol pa and bskyod 'gros movements, like in the phase called chos dbyings, and then move on in the rol 'gros.

Secondly, in order to carry out the action called ‘blessing the middle-sphere’ (bar byin gyis brlab pa bya ba), outline in the direction lying sideways the ‘eight lucky signs’ (bkra shis rtags brgyad); thus it is said. While carrying out the same movements as before, one has to point the phur pa in the middle direction (bar).
gsum pa ni / 'og byin gyis brlab par bya ba'i phyir sa padma 'dab brgyad du bri ba / zhes brjod / snga ma ltar nas phur rtse 'og tu gtod / bsdud pa byed na 'di gsum 'chams skad cig tu bskyur nas / rol mo brgyad kyi dang po gnyis la phur rtse gnam / bar pa gsum la phur rtse bar / tha ma gsum la phur rtse 'og tu gtod pa'o //

f° 8b bcu pa ni / rdo rje phyed 'gros kyis sa btsal ba / zhes brjod / rol mo che ba gsum la rol 'gying / de nas rol mo bzhi brdung du bsgyur / mchongs pad bya bas bzhi brdeg gnyis kyi dang po la yangs pad / gnyis pa lag. yas su gzhol tsam nas rkang g.yon bteg nas len bya / de nas bzhi brdeg gsum gyi dang po la rkang g.yas 'gro phyogs su bltas pa'i g.yon du phab / phur rtse bandha'i nang du gtod / gnyis par rkang g.yas g.yas su phab cing yangs pad dang phur dar g.yug / gsum par de g.nyis kyi dbus su g.yas phab nas lag gnyis thugs kar bsnol nas 'di'i bzhi brdeg gi gsum la g.yon phab bzhi la g.yas bteg nas / slar bzhi tshan 1 gi dang por rkang g.yas g.yas su phab / gnyis par g.yon bteg / gsum par phab bzhi par g.yas pa'i rtser g.yon lcags ris su phab nas 1 ces chig brdeg la lag gnyis dkur brten nas 'gying / 2 2 la rkang g.yon bteg / bzhi brdeg gsum gyi dang po la rkang g.yon g.yas su phab / gnyis par g.yon / gsum par dbus su phab / 'di'rnams kyi lag stabs gong ltar / 'di'i gsum pa la g.yas phab / bzhi pa la g.yon bteg / de nas bzhi brdeg gcig gi dang po la rkang g.yon g.yon du phab / gnyis pa la rkang g.yas bteg / gsum pa la rkang g.yas mdun du phab / bzhi la g.yon bteg nas rkang g.yas pa'i rtser g.yon lcags ris su / 1 ces chem rgyag la 'bebs pa dang lag gnyis dkur brten ldem 'gros kyi 'gying / 2 2 la rkang g.yon bteg 'bebs nas g.yas kyi bzhi 'gros nas brtsam ste bzhi . . .

f° 9a 'gros la 'jug /
Thirdly, in order to carry out the action called 'blessing the sphere lying below' (‘og byin gyis brlab pa bya ba) one has to outline an eight-petalled lotus being written on the earth; thus it is said. While carrying out the same movements as before, one has to turn the point of the phur pa downward.

If carrying out the above movements in an abridged form, these three phases are united into a single dance: On the first two of eight cymbal beats the point of the phur pa is directed towards the sky, on the middle three towards the sphere lying between heaven and earth (bar), and on the final three beats the point of the phur pa is pointed downward.

Tenth section: By performing the walk called 'half-thunderbolt step' (rdo rje phyed ‘gros), one accomplishes the so-called 'looking out for a suitable ground' (sa btsal ba); thus it is said. On three loud beats one performs the rol ’gying, and then – when the cymbals change to the bzhi brdung beat – the mchongs pad is made, and on the first of two bzhi brdeg one performs the yangs pad and on the second one, inclining slightly towards the right, takes up the dance from the lifting of the left foot. Then, on the first of three bzhi brdeg strokes, one moves the right foot in the direction of the walk and sets it down towards the left. The point of the phur pa is turned towards the inside of the bandha. On the second stroke, setting the right foot towards the right, one performs the 1-angs pad and the brandishing of the phur pa’s silk streamers. Thirdly, between the first two strokes and while stepping to the right, the hands are united before the breast upon the level of the heart; upon the third beat of this bzhi brdeg one sets down the left foot and upon the fourth beat one lifts the right one. Again, upon one bzhi tshan, put firstly the right foot towards the right, lift secondly the left, thirdly set it down, fourthly set the left towards the point of the right foot in the manner of an iron arrow, and then when 1 is beaten, on a single chig brdeg stroke, stretch both hands towards the side of the body and stretch yourself gracefully. On 2 2 lift the left foot, and on the first of three bzhi brdeg set the left foot towards the right. Secondly put it to the left and thirdly into the center. All this is accompanied by the same movements of the hands as above. On the third of these strokes one takes a step with the right foot and lifts the left upon the fourth.

Then on the first beat of one bzhi brdeg, one sets the left foot towards the left, on the second one lifts the right foot, on the third one sets the right foot in front, on the fourth, lifting the left foot one sets it towards the point of the right foot in the manner of an iron arrow. Putting it down upon beat 1 and the chem rgyag sound, one keeps both hands towards the sides of the body and stretches gracefully to the movements of the figure called ldem ‘gros. On 2 2, the left foot having been lifted and then set down, one starts the bzhi ’gros, beginning from the bzhi ’gros done towards the right.
bCU gcig pa ni / bzhi 'gros ji tsam 'os pa'i g.yon pa'i bzhi 'gros kyi gsum pa'i thog nas / rdo rje rkyang 'gros kyis sa btul ba/ zhes pa rkang g.yon pa'i gnyis / g.yas pa'i bzhi 'gros gsum pa'i thog tu rdzogs pa yong / de nas bzhi tshan gnyis kyi dang po'i gsum yan la g.yas su gcu ba 'i 'gying / bzhi dang gnyis pa'i gnyis yan g.yon du gcu ba'i 'gying / gsum bzhi la g.yas phyogs yangs pad kyi 'go brtsam / de nas bzhi tshan bCU las / dang po'i 1 la yangs pad / 2 par phur pa mdun nas yar drangs / 3 par pus steng / bzhi par rgyab tu phur dar g.yug / gnyis par ban phur g.yas su gzhOL ba'i 'gying / gsum par rkang g.yas bteg 'bebs ngos g.yas zur du yangs pad gong ltar / zhi par ban phur g.yas su / Inga par rkang g.yon bteg tsam bzhag pa'i rgyab tu rkang g.yas bzhag pa'i yong phyogs kyi padma 'bri tshul g.yas su yangs pad / drug par ban phur g.yas su / bdun par rkang g.yas bteg tsam bzhag pa'i rgyab tu rkang g.yon bzhag pa'i 'gro phyogs kyi padma 'bri tshul g.yon phyogs yangs pad / brgyad par ban phur g.yas su / dgu par g.yon bteg tsam gyi bzhag pa'i bol la g.yas pa'i rting pa gtad lte ba skor tshul nas mdun du yangs pad bCU par ban phur g.yas su gzhOL ba'i 'gying rnam / de nas g.yon 'gro phyogs su rkang g.yas rdo rje'i rva phyed 'gros ji lta ba la dbus rva rdzogs nas / 1 ces chem rgyag la g.yas phab / 2 2 la rkang g.yon bteg / g.yas pa'i rting

f° 9b  gsis g.yas su bskor yong phyogs la rkang g.yon gyi rdo rje'i rva dang / ldem 'gros / bzhi 'gros la 'jug pa rnam phyed 'gros ltar bya'o /

bCU gnyis pa ni / bzhi 'gros g.yon pa'i gsum thog nas / sna tshogs rdo rjes sa gzhi byin gyis rlob pa / zhes brjod / ban phur g.yas su gzhOL ba yan phyed
Eleventh section: Making as many bzhi 'gros as necessary, one begins - from the third step of the bzhi 'gros carried out towards the left onward - to carry out the action called 'cleansing the ground from harmful powers' (sa btul ba) by performing the 'thunderbolt single-step' (rdo rje rkyang 'gros). Then two steps are made with the left foot, and, when stepping into the bzhi 'gros with the right foot, one finishes it upon the third step.

Then on stroke 3 of the first of two bzhi tshan, one turns to the right and stretches oneself, on stroke four and on the first two strokes of the second bzhi tshan, one turns to the left and stretches oneself, and on the third and fourth, commencing from the right direction, one starts to dance the beginning of the yansg pad. Then come ten bzhi tshan with the following phases: Firstly, on stroke 1 of the first bzhi tshan the yansg pad is danced, on 2 the phur pa is drawn upward from in front, thirdly the pus steng is done, fourthly one brandishes the phur pa with its silk ribbons fluttering, towards the back. On the second bzhi tshan, while lowering the bandha and the phur pa towards the right, the body is stretched. On the third, the right foot is lifted and brought down, and the yansg pad is performed towards the right side as indicated above. When the fourth bzhi tshan is beaten, the bandha and phur pa are directed towards the right side. On the fifth, having lifted the left foot slightly, one sets it down again and moves the right foot to the back of the spot where the left foot stood; then one makes in the direction of coming the movement of 'drawing a lotus' and performs the yansg pad towards the right side. On the sixth bzhi tshan, the bandha and phur pa are moved towards the right side, on the seventh, lifting the right foot just a little, one places it backward and then steps with the left in the direction of going - making the movement of 'drawing a lotus' - and performs the yansg pad towards the left. On the eight series of beats the bandha and phur pa are directed towards the right side; on the ninth, lifting the left foot a little, one points towards its ankle the heel of the right foot, and moving in the manner of 'circumscribing the center of a thunderbolt' one performs the yansg pad in front. On the tenth bzhi tshan, lowering the bandha and phur pa to the right, one stretches oneself. Then - in the direction of moving towards the left - stepping first with the right foot, one proceeds like in the step called, 'outlining) the half of a thunderbolt's 'horn' (rdo rje'i rva phyed 'gros). The outlining of the central 'horn' (dbus rva) having been finished, then, on 1 when the chem rgyag is beaten, one sets down the right foot. On 2 2 one lifts the left, and while jerking on the right foot one circulates towards the right; next, in the direction of coming, one performs upon the left foot the rdo rje'i rva 'gros and the ldem 'gros. Then one has to start the beginning of the bzhi 'gros in the manner of phyed 'gros.

Twelfth section: From the third move on of the bzhi 'gros performed towards
The pictures illustrated on Plates V and VI were taken by Dr. P. H. Pott in 'Gye-mur monastery, a bKa rgyud pa monastery in Lahul in 1952. The scenes are comparable to some parts of the mchongs-pad as described in the 'chams-yig, e.g. (in a) its fourth section, named the phyag-brnyan-bskyed-pa, 'the creation of the servants' (cf. p. 165), (in b) its seventh section, named the dam-can-spyi'i-bsksul-'chams, 'the dance of the general admonition of Those bound by Oath' (cf. p. 177 f.).

The illustrations on plate VI (in c and d) demonstrate the first section of the last part of the dance, called gtor-rgyab, 'casting the sacrificial cakes' (cf. p. 42 and p. 46). The photographs are important because of the illustration of the use of the various musical instruments while consulting the references in the text of the 'chams-yig (in particular in d in the lower right corner).
the left, the 'blessing of the earth-foundations by means of a pair of crossed thunderbolts' (sna tshogs rdo rjes sa gzhi byin gyis rlob pa) is done; thus is said. The bandha and phur pa are lowered towards the right and the phyed 'gros is performed as above. Then on three bzhi tshan, one brings in front of the right foot to conclusion the four numbers of movements of the dbus rva of three rdo rje'i rva. Upon 1 – on the so-called chem brdung sound – the right foot is set down. On 2 2 the left foot is lifted, turned around the right which makes a jerk, and brought down to the right in the direction of coming. On three bzhi tshan, having accomplished – by stepping with the left foot – three rdo rje'i rva movements, one sets down the left on 1, a chem brdung sound. On 2 2 one lifts the right foot, makes a jerk on the left, and puts it back thus that the right comes in front. Next, in the direction of walking towards the left, one puts it accordingly towards the right side of the left foot. The beginning of the ldem 'gros and bzhi 'gros has to be done according to the phyed 'gros. While making the bzhi 'gros and while looking backward, then – from the right bzhi 'gros on – one starts the mchongs pad; thus is said. Setting the left foot in front, one performs with the right and left the rol 'gying, the yangs pad, the lowering of the bandha and phur pa towards the right, all as done in the rkyang 'gros, and then, on the first of three bzhi tshan, one turns the bandha and phur pa towards the left and while lowering the body towards the right performs the so-called rol pa. On the second bzhi tshan the rol pa is done with the hands, and, on its third and fourth beats, one lifts the left foot and sets it down again. On strokes 1 2 of the third bzhi tshan, one lifts and puts down the right foot, on three and four one turns inward the bandha and phur pa, lifts the right foot, and on sbir sbram one performs the bskyod 'gros as done in the chos dbyings and then starts the rol 'gros.

Thus this section of the beginning of the dance, Should be a feast for the intelligent eye.

The mudrā-dance of blessing the spaces above, below, the cardinal points and the quarters lying in between, Is most wonderful.

Secondly the main part. There are two kinds of actions, firstly in regard to the divine residence (rten) and secondly to the deities who dwell in it (brten pa). One:

The mudrā of the dance is a reflection in the mirror of mind – Realizing 'clearness' (gsal) and 'emptiness' (stong) –
Of the Whole compass of heaven, the four elements, the 'sea of blood', And the palace shaped of skeletons.

There are eight parts: Firstly, while making the rol 'gros, one raises the left
zhed brgyad las / dang po rol 'gros ngang nas rkang g.yon bteg pa'i rgyab tu blta ba dang /

e las mkha' dbyings dag pa nam mkha'i dkyil

zhed brjod / rol 'gying chos dbyings dang 'dra / de nas bzhi brdung la bsgyur nas / bzhi pad kyi brda' sbyar ba'i bzhi tshan gnyis kyi dang po la yangs pad / gnyis pa'il 1 dang gnyis la ban phur g.yas su gsum pa dang bzhi pa la rkang g. yon bteg 'bebs byas nas / bzhi tshan gsum gyi / dang po'i 1 dang gnyis la rkang g.yas g.yon pa'i rtser phab / g.yon phyogs su phur dar g.yon skor du g.yugs nas g.yom zhing gsig / gsum pa dang bzhi pa la g.yas su cung zad gcu ba'i 'gying / 'di dang 'dra ba bzhi tshan gnyis pa dang gsum pa la byed cing / gsum pa'i gsum dang gnyis la rkang g.yon bteg 'bebs byas / rkang g.yas bteg / 1 ces chem brdung la mdun zur du mchongs / g.yon bteg pa'i ngang nas / 2 2 la g.yas pa'i rting gsig byas / bzhi tshan lnga yi dang po'i 1 la g.yon zur 'gro phyogs su mchongs pa'i bzhi tshan gsum la g.yom gsig snga ma ji lta ba nas / bzhi tshan bzhi pa

f° 10b dang lnga pa la / lag g.yon pa'i mkhrig ma nas phur dar drangs te phur rtse bandha la gtad nas rting gsig gi g.yas su cung zad bskor nas yongs su blta yang bzhi tshan lnga la len lugs snga ma ltar g.yis rkang g.yas yong phyogs dang / g.yon zur du mchongs pa'i g.yom gsig / rting gsig rdzogs nas / bzhi tshan lnga la gong ltar g.yas g.yon 'gro phyogs dang / g.yon g.yas yongs su mchongs pa'i g. yom gsig rting gsig snga ma bzhin rdzogs nas / bzhi tshan brgyad la bzhi brdung gi 'gros bsdu len lugs dang po'i 1 la rkang g.yas dal bus bteg / lag g.yon thugs ka / lag g.yas nang du bskor nas g.yas phyr brgyangs / gnyis pa'i 1 la g.yas phab / lhag ma gsum la 'gying / gsum pa'i 1 la rkang g.yon bteg / lag g.yon nang du bskor nas g.yon phyr brgyangs nas / bzhi pa'i 1 la g.yon par lhag 'gying zhing yangs pad kyi 'go brtsam / lnga par yangs pad bya / drug pa bdun pa'i gnyis la rol pa re bya / bdun pa'i gsum bzhi la rkang g.yon bteg 'bebs dang lag g.yon rol / brgyad pa'i 1 2 la rkang g.yas bteg 'bebs dang lag g.yas rol / gsum bzhi la ban phur nang du bskor nas phyr brgyangs nas/
foot and looks back, and when \textit{e las mkha' dbyings dag pa nam mkha'i dkyil} is said, one carries out the \textit{rol 'gying} like in the \textit{chos dbyings} figure. Then, changing the movements upon the \textit{bzhi brdung} – when the indication for the \textit{bzhi pad} is given – the \textit{yangs pad} is carried out. On strokes 1 and 2 of the second \textit{bzhi tshan}, the \textit{bandha} and \textit{phur pa} are moved towards the right side, and on the third and fourth strokes one lifts and places down the left foot. On strokes one and two of the first of three \textit{bzhi tshan} one sets the right foot down at the point of the left. Having turned and brandished the \textit{phur pa} with its silk ribbons in the direction towards the left, one swings the body and makes a jerk. On the third and fourth strokes one stretches oneself while turning a little towards the right. This movement is done in the same manner on the second and third \textit{bzhi tshan}; in addition to it, on the third and second beats of the third \textit{bzhi tshan} one lifts the left foot and sets it down again, then lifts the right foot and on one \textit{chem brdung} leaps forward and while lifting the left foot makes a jerk on the heel of the right foot upon 2 2. On stroke 1 of the first of five \textit{bzhi tshan}, one leaps towards the left side, in the direction of going; while the first three \textit{bzhi tshan} are beaten one rocks and jerks as before. On the fourth and fifth \textit{bzhi tshan} one moves the \textit{phur pa} with its silk ribbons from inside the wrist of the left hand, and directing the point of the \textit{phur pa} towards the \textit{bandha} one turns a little towards the right side while jerking on the heel and looks simultaneously all around. Again, on five \textit{bzhi tshan}, acting in the same manner as done earlier, one places eventually the right foot in the direction of coming, and, jumping towards the left, one swings and jerks; the jerking having been finished, one places upon five \textit{bzhi tshan} – like above – the right foot in the direction of walking towards the left and makes a whole jump with the left foot towards the right, then one swings and jerks the body, jerks on the heel and finishes as done above.

Upon eight \textit{bzhi tshan} one dances in the manner of the \textit{'gros bsdu} accompanied by \textit{bzhi brdung}, and on stroke 1 of the first \textit{bzhi tshan} one lifts slowly the right foot, places the left hand towards the heart, and turning first the right hand inward one stretches it then sideways towards the right. On stroke 1 of the second \textit{bzhi tshan} one sets the right foot down, and on the remaining three strokes one stretches the body. On stroke 1 of the third \textit{bzhi tshan} one lifts the left foot, and moving first the left hand inward one stretches it then sideways towards the left. On stroke 1 of the fourth \textit{bzhi tshan} one stretches it towards the left; on the remaining strokes one stretches the body and begins the \textit{yangs pad}; on the fifth \textit{bzhi tshan} one performs the \textit{yangs pad}. On the sixth \textit{bzhi tshan} and on the first two beats of the seventh \textit{bzhi tshan} one performs the \textit{rol pa}; on the third and fourth beats of the seventh \textit{bzhi tshan} one lifts and sets down again the left foot and holds the left hand in a dance attitude. On strokes 1 2 of the eighth \textit{bzhi tshan} one lifts and sets down the right foot and makes a dance
sbir sbram zhes par bskyd gro chos dbyings dang 'dra ba la lag gnyis dkur brten pa'i rol 'gro la 'jug //
  gnyis pa ni
  yam las rlung chen rgya gram sra zhing brtan /

ces dang / che gsum gyi rol 'gying bya / de nas rol mo lnga brdung che chung spel mar bsgyur / bzhi pad brjod / lnga tshan che 1 la yangs pad lan tshul /
  dang por pad kor / gnyis par lag g.yas pus
f° 11a steng / gsum par phur dar g.yug / bzhi par bandhar phur pa gtod /
  lnga par g.yas su cung zad gcus nas ban phur kha gyen du bstan nas dzam bya /
  de nas lnga tshan drug pa'i dang po la lag gnyis brgyangs nas rkang g.yas bteg g.yon pas rting gsig gi g.yon 'gro phyogs su bskor / gnyis par g.yon bteg g.yas rting gsig gi g.yas yong phyogs bskor /
  gsum par rkang g.yas bteg pa'i g.yas skor du mdun gyi bar dang bzhi par g.yon bteg pa'i g.yon skor du mdun bar bskor /
  lnga par yangs pad gong ltar blangs pa'i mchongs pad bya /
  drug par 1 2 la g.yas /
  gsum la g.yon /
  bzhi la g.yas rnam la lag pa dang rkang pa phyogs mthun bya /
  lnga par rkang g.yon bteg ban phur nang du bskor ba'i bskyod 'gro dkur brten sngar bzhin rol 'gro so //
  gsum pa ni /
  de steng pam las chu yi dkyil 'khor dkar /

zhes brjod /
  lnga tshan gnyis pa rlung dkyil dang 'dra /
  de nas lnga tshan drug
la /
  dang po la lag g.yas mchan khung nas bskor nas brgyangs /
  rkang g.yas bteg g.yon 'gro phyogs bar dang /
  gnyis par rkang g.yon bteg g.yon skor su g.yas yong phyogs bar dang /
  gsum pa'i 1 la rkang g.yas rgyab tu phab rkang g.yon bteg g.yas skor du mdun du bskor /
  bzhi par yangs pad bya /
  lnga par
movement with the right hand; on the third and fourth strokes one turns first the bandha and phur pa inward and then stretches them to the side. On sbir sbram one performs the bskyod 'gros as done in the chos dbyings figure, and, stretching both hands towards the sides of the body, one begins the rol 'gros.

Two: yam las rlung chen rgya gram sra zhirn btrtan; upon this being said, make the 'stretching' to the accompaniment of three loud beats of the cymbals. Then the cymbals beat a lnga brdung – making in turns loud and soft beats – upon which the bzhi pad is danced. On the first beat of a loud lnga tshan start dancing the yangs pad, performing firstly the pad kor movements with the hands; upon the second lnga tshan stretch the right hand down to the knee, brandish upon the third lnga tshan the phur pa with its silk ribbons, point upon the fourth lnga tshan the phur pa into the bandha and upon the fifth lnga tshan, while twisting the body a little towards the right, both attributes are turned with a movement of the wrist outward and upward and the dzam chung figure is made. Then, upon the first of six lnga tshan, while the hands are stretched sideways, one lifts the right foot, and making a jerk on the heel of the left foot one turns in the sense of walking towards the left. Upon the second lnga tshan, lifting the left foot and making a jerk on the heel of the right foot, one turns in the sense of coming from the right. When the third lnga tshan is beaten lift the right foot, turn it to the right and set it in a medium distance in front, and on the fourth lnga tshan, lifting the left foot and turning it towards the left, one moves it to the medium distance in front. Upon the fifth lnga tshan, taking up the performance of the yangs pad as above, one makes the mchongs pad. On the strokes 1 2 of the sixth lnga tshan the right, on the third stroke the left, and on the fourth stroke the right hands and feet move in harmony towards the respective directions. Upon the fifth stroke one lifts the left foot, turns the bandha and phur pa inward, and performs the bskyod 'gros, with the hands held towards the sides of the body as described earlier, and finishes with the performance of the rol 'gros.

Three: de steng pam las chu yi dkyil 'khor dkar; when this is said, one performs on two lnga tshan the same as done in the rlung dkyil strophe. Then follow six lnga tshan: Upon the first the right hand is turned in the armpit and then stretched sideways. Lifting the right foot one sets it in the middle space of the direction of walking towards the left. Upon the second lnga tshan, lifting the left foot, one turns it towards the left and sets it in the middle space of the direction of coming from the right. Upon stroke 1 of the third lnga tshan one sets the right foot backwards, lifts the left, and, turning it to the right, one moves it then with a circular movement in front. On the fourth lnga tshan make the yangs pad, on the fifth carry out towards the right side the mchongs pad and the yangs pad, and on the sixth perform – as in the case of the movement
g.yas zur du mchongs pad dang / yangs pad bya / drug par rlung dkyil ltar
bskyod 'gros rol ’gros sogs bya //
   bzhi pa ni /
   ram las me byung bskyod pa de yi ched /
ces dang / bzhi pad brjod pa ma gtogs bzhi tshan
f° 11b gnyis pa yan rdo rje phyed ’gros dang ’dra / de nas me dkyil gru gsum
   rtse mo yong phyogs su bstan pa gnyis yod pas / bzhi tshan gsum gyi dang po la
   'gro phyogs su bhta ba'i mdun nas g.yas zur du rkang g.yas kyi gom pa gnyis
   spo dus lag bandha kha phyir bstan la phur rtse gtod / gnyis par g.yon zur du
   rkang g.yon g.yi gom pa gnyis spo dus bandha kha gyen bstan la phur rtse gtod /
   gsum pa'i 1 la g.yas kyi gom gang mdun zur du spo ba dang phur dar g.yas su
   g.yug / gnyis gsum la rkang g.yon bteg 'jog bya / bzhi la rkang g.yas bteg nas /
 1 ces chem rgyag la rkang g.yas g.yon pa'i rtser 'jog pa dang lag gnyis dkur
   brten gyi ldem 2 2 zhes par de gar 'dug / yang bzhi tshan gsum la snga mgo ldog
   pa'i rkang g.yon g.yon zur du / g.yas g.yas zur / g.yon g.yi 1 la mdun zur du /
   lhag ma gsum la g.yas su bskor mdun du / lag g.nyis dkur brten / 1 ces chem
   rgyag la ldem 'gros brjod / 2 2 la rkang g.yon nas brtsam pa'i bzhi 'gros la
   'jug go /
   Inga pa ni / bzhi 'gros g.yon pa'i gsum thog nas
   lam las sa yi dkyil 'khor brtan par gyur
ces / bzhi tshan bzhi pa rdo rje rkyang 'gros bzhin byas nas / bzhi pad brjod de /
   chu dkyil gru bzhi pa'i dbang du byas / bzhi tshan drug gi dang po la rkang g.yas
   mdun zur g.yon du phab nas ban phur sprod / gnyis par rkang g.yas g.yas zur
   du phab cing yangs pad kyi phur dar g.yas su g.yug / gsum pa'i 1 2 la g.yas
   su cung zad phab nas gsig / rol mo che ba'i 3 4 la rkang g.yas bteg g.yon
f° 12a du bskor nas / rgyab tu bzhi par rkang g.yas kyi g.yon zur du lag
   stabs gong ltar / Inga par rkang g.yas g.yas zur du / drug pa'i 1 la rkang g.yon
   phab / 2 la rkang g.yas bteg / 3 la rkang g.yasg.yasg.yas phyogs phab 4 la rkang
corresponding to the \textit{rlung dkyil} strophe – the \textit{bskyod 'gros}, \textit{rol 'gros}, etc.

Four: \textit{ram las me byung bskyod pa de yi ched}; upon this being said, perform the \textit{bzhi pad}, except that upon the second \textit{bzhi tshan} the above-described dance movements of the \textit{rdo rje phyed 'gros} are carried out. Then movements are made which are in accordance with the following conception: ‘The point of a flaming triangle points in the direction of coming’; this section has two parts. On the first of three \textit{bzhi tshan}, while looking in the direction of going, one moves from in towards the right side and at the time when the right foot makes two steps, one turns the opening of the \textit{bandha} towards the outside and points the \textit{phur pa}. Upon the second \textit{bzhi tshan} one moves to the left side, and at the time when the left foot takes two steps one shows the opening of the \textit{bandha} upward and points the \textit{phur pa}. On stroke 1 of the third \textit{bzhi tshan} one takes one step forward with the right foot and brandishes the \textit{phur pa} with its silk ribbons towards the right side. On the second and third stroke one lifts the left foot and then places it down. On the fourth stroke one lifts the right foot, and upon the first \textit{chem rgyag} sound one sets the right foot towards the point of the left foot, and with both hands holding the sides of the body one makes, when 2 2 is beaten, swaying movements while remaining on the same place. Again, on three \textit{bzhi tshan}, one carries out the opposite of the movements described before, the left foot moving to the left, the right to the right, proceeding with the first step of the left towards the front direction and on the remaining three beats turning towards the right and then in front and holding the hands towards the sides of the body; then one performs on the first \textit{chem rgyag} the \textit{ldem 'gros}. On 2 2, starting with the left foot, one begins to dance the \textit{bzhi 'gros}.

Five: From the third phase of the \textit{bzhi 'gros} on, performed towards the left; upon \textit{lan las sa yi dkyil 'khor brtan par gyur} being said, one has to dance to the sound of four \textit{bzhi tshan} in the same manner as in the \textit{rdo rje rkyang 'gros} and then perform the \textit{bzhi pad}. In order to dance the phase called \textit{chu dkyil grub bzhi pa'i dbang du (byed pa)} one sets – upon the first of six \textit{bzhi tshan} – the right foot from the front direction towards the left and brings the \textit{bandha} and \textit{phur pa} close to each other. Upon the second \textit{bzhi tshan}, setting the right foot towards the right, one carries out the brandishing of the \textit{phur pa} with its silk ribbons towards the right, as done in the \textit{yangs pad} figure. On the strokes 1 2 of the third \textit{bzhi tshan}, one steps a little towards the right side and makes a jerk. On the loud beats 3 4 one lifts the right foot and turns it with a circular movement towards the left and then sets it down in the back. On the fourth \textit{bzhi tshan}, when shifting the right foot towards the left, one moves the right hand as above. When the fifth \textit{bzhi tshan} is struck, one places the right foot towards the right side. On stroke 1 of the sixth \textit{bzhi tshan} one takes a step with the left foot, on 2 one lifts the right foot, on 3 one sets the right foot towards the right, on 4 one
g. yon bteg mdun du / 1 ces chem rgyag la 'bebs pa dang bstun ldem 'gros dkur brten bya / 2 2 la bzhi 'gros gong bzhin bya /
drug pa ni /
de steng rakta'i rgya mtsho rba klong 'khrug
ces dang / mchongs pad brjod bzhi tshan bzhi pa yan rdo rje rkyang 'gros ltar byas nas / bzhi tshan drug gi / dang po la rkang g. yas g. yon pa'i pus thad bteg / lag gnyis g. yon du bskor rting gsig dang bcas g. yas su gzhol ba rim gyis mtho ba / bzhi tshan 2 pa'i 1 dang 2 la rba klong gi tshul gyi nang du lag gnyis g. yab pa dang rkang g. yas mdun du phab / gsum pa dang bzhi pa la 'gying / bzhi tshan gsum pa dang bzhi pa la rkang g. yon bteg / lag gnyis g. yas su bskor ba nas bzung g. yas go ldog pa'i len bzhi tshan lnga par g. yas ji lta ba dang bzhi tshan drug pa'i 1 2 la rkang g. yas 'bebs / gsum la rkang g. yon shugs cung che bar bteg / bzhi la phab nas mchongs pad brjod nas / yangs pad 1 dang rol pa bskyod 'gros kyi 'gying dang / 1 nas brtsams pa'i rkang g. yon pa'i bzhi 'gros la 'jug /
bdun pa ni /
dbus su keng rus ri rab brtsegs pa'i steng
zhes brjod / bzhi tshan bzhi pa yan rakta dang mtshungs / de nas bzhi tshan dgu'i dang po la / rkang g. yas bteg / lag gnyis nang du bskor ba'i ... gar gyi rkang g. yon pa'i rting gsig
f° 12b gis g. yon du bskor nas 'gro phyogs su lag g. yas mchog sbyin g. yon dkur brten nas / bzhi tshan gnyis pa'i 1 la rkang g. yas phab / gnyis la de gar 'dug / gsum bzhi la lag gnyis gyen du bstan rkang g. yon bteg / bzhi tshan gsum par g. yon nas lag gnyis nang du nang bskor ba'i gar dang rkang g. yas pa'i rting gsig gi g. yas su bskor / yong phyogs su lag g. yon mchog sbyin g. yas dkur brten nas / bzhi tshan bzhi pa'i 1 la g. yon phab gnyis la de gar 'dug / gsum bzhi la lag gnyis gyen bstan / rkang g. yas bteg / bzhi tshan lnga par gong gi g. yas
lifts the left foot and places it in front. On one chem rgyag being beaten, one performs the ldem 'dros and stretches the hands towards the sides of the body in accordance with the strokes of the cymbals, and on 2 2 one performs the bzhi 'gros as above.

Six: de steng rakta'i rgya mtsho rba klong 'khrug; upon this being said, one performs the mchongs pad, and on four bzhi tshan one carries out the same movements as above in the rdo rje rkyang 'gros. Upon the first of the six bzhi tshan which follow, one lifts the right foot up to the level of the left knee, turns both hands with a circular movement towards the left while making a jerk on the heel, lowers them towards the right, and then lifts them gradually again. On strokes 1 and 2 of the second bzhi tshan one moves both hands inward in the manner of billowing waves and sets the right foot in front. On the third and fourth stroke of this bzhi tshan one stretches the body. On the third and fourth bzhi tshan one lifts the left foot, turns both hands with a circular movement towards the right, and then, commencing the dance by making movements just opposite to those carried out towards the right, one moves upon the fifth bzhi tshan as done when making them towards the right side; then, on strokes 1 2 of the sixthbzhi tshan one sets down the right foot, on the third stroke one lifts the left foot somewhat abruptly, and setting it down upon the fourth stroke one performs the mchongs pad, followed by one yangs pad, the rol pa and the stretching of the body done in connection with the figure called bskyod 'gros. Starting the dance from stroke 1 onward, one begins to dance the kind of bzhi 'gros performed with the left foot.

Seven: dbus su keng rus ri rab brtsegs pa'i steng; when this is said, one does upon four bzhi tshan the same as above when the rakta passage was recited, and then, upon the first of nine bzhi tshan, one lifts the right foot, turns the hands with a circular movement and in the dancing manner inward; while jerking on the heel of the left foot, one turns the body towards the left and makes – in the direction of going – the mchog sbyin mudrā with the right hand and stretches the left hand towards the side of the body. On stroke 1 of the second bzhi tshan one sets down the right foot, on the second stroke one stays on the same place, on the third and fourth stroke one points both hands upward and lifts the left foot. On the third bzhi tshan one turns both hands from the left side inward, and jerking on the heel of the right foot one executes a circular movement towards the right. Then one makes, in the direction of coming, with the left hand the mchog sbyin mudrā and stretches the right hand towards the side of the body. On stroke 1 of the fourth bzhi tshan one sets down the left foot, and upon the second one stays on the same place; on the third and fourth one points both hands upwards and lifts the right foot, and on the fifth bzhi tshan one does the same as done above towards the right. Lifting the right foot very
ji lta ba nas / g.yas 'gro phyogs su shugs che bas drug pa'i 1 la rkang g.yas phab / gnyis par rkang g.yon g.yas kyi mdun du spos gsum par rkang g.yas mdun ang / bzhi par rkang g.yon mdun du mnyam par phab / bdun par lag gnyis thal sbyar pus mo cung zad phab nas lan gnyis gsig / brgyad par lag gnyis g.yas su gzhoh nas yangs pad kyi 'go brtsams pa'i / dgu par yangs pad nas bzung bzhi 'gros la 'jug pa yan rakta dang 'dra'o /

brgyad pa ni / bzhi 'gros de'i ngang nas rkang g.yas pa'i bzhi 'gros kyi gsum pa'i thog nas /

bhrum las rin chen sna Inga'i rang bzhiin las /

legs grub dangs shing thogs med gzhoh las khang /

zhes brjod / bzhi tshan gsum gyi phur dar g.yug pa yan gong dang 'dra / de nas sbir sbram la phur rtse bandhar gtad de g.yas su gzhoh / sbir sbram lan gsum la rol pa byas pa'i gsum pa'i skabs rkang g.nyis g.yas

f° 13a su drud tsam byas / rol mo theng brdung la rkang g.yas g.yon 'degs 'jog re mos dang bstun lag gnyis g.yas g.yon re mos su 'phyar ba ni bshud 'gros chig rdeg ces bya / 'gros 'dis phyogs bzhi ka'am phyogs I tu re kha 'then pa'i tshul dang / sgo 'khyog sgo 'gram sgo logs ya phub sogs kyi dod re byas the grub rjes / mchongs pad bya / rol mo che chung theng brdung re la yangs pad kyi len g.yug gtod pa re re bya / rol pa dang bcas blangs rjes / sbram sbram zhes chung du kha shas la lag gnyis nang du bskor nas bskyod 'gros byas te rol 'gros la 'jug /

de ltar rten gyi rim pa rnams /
mig la bde ba'i stang stabs kyi /
'dzin med stong pa'i ngang nyid las /
'ja' tshon lta bur gsal bar shar //

gnyis pa brten pa lha bskyed pa la brgyad las / dang po gtsos bo bskyed pa la
abruptly in the direction of going, one sets it down again upon stroke 1 of the sixth *bzhi tshan*. On the second stroke one shifts the left foot in front of the right one, on the third one places the right foot in front of the left one, and on the fourth beat one sets the left foot forward in the same manner; when the seventh *bzhi tshan* is being beaten one joins the palms of the hands, bends in the knees a little and makes twice a jerk. On the eighth *bzhi tshan*, one lowers both hands towards the right when starting the *yangs pad*. On the ninth beat, having commenced the *yangs pad*, one starts the *bzhi 'gros* and carries out, as above, the same dance movements which were accompanying the recital of the *rakta* passage.

Eight: While the *bzhi 'gros* is being performed, one starts the following section of the dance commencing from the third phase of the *bzhi 'gros* executed with the right foot. *Bhrum las rin chen sna lnga'i rang bzhin las, legs grub dangs shing thogs med gzhal yas khang*: thus is said. On three *bzhi tshan* the brandishing of the *phur pa* with its silk ribbons is done as above. Then, on *sbir sbram*, the tip of the *phur pa* is pointed towards the *bandha* and both are lowered towards the right. Then, while the *sbir sbram* beats are thrice repeated, one makes the *rol pa* movements; moreover, when the third *sbir sbram* is struck, one draws both feet slightly towards the right side. On the *theng brdung* sound of the cymbals one lifts the right foot, sets it down, then lifts the left foot, sets it down again, and does thus in turns and at the same time one lifts both hands in turn to the right and then to the left; this is called the *bshud 'gros chig brdeg*. In this step one moves either towards the four cardinal points or only in one direction, as if drawing the *re ka* section of the thunderbolt. Then, after having completed the outlining of the palace’s porch (*sgo 'khyog*), of the space near the door (*sgo ’gram*), of the door (*sgo*) itself, etc., as well as that of the space inside the roof (*ya phub*) and the other parts of the palace, one makes the *mchongs pad* and on each of the loud and of the soft *theng brdung* beats of the cymbals one performs the ‘brandishing’ and ‘pointing’ movements of the *yangs pad* figure. After having carried out the *rol pa* movements as well, one turns – upon several soft *sbram sbram* beats – both hands with a circular movement inward, while making the *bskyod 'gros*, and commences then the *rol 'gros*.

Thus all the systems of the *rten* section,
Are performed in a manner pleasing to the eye,
And though difficult to understand,
They become now clear like a rainbow.

Secondly: The *brten pa* action, viz. the ‘creation of the deities’ (*lha bskyed pa*), comprises eight sections. First comes the so-called ‘creation of the chief divinity’ (*gtso bo bskyed pa*), which comprises nine divisions. From here the dance of the
dgu ste / 'di nas sgo ma'i bar 'chams skad gtong mtshams chos dbyings dang 'dra'o // brten pa lha bskyed pa la dgu'i dang po dpal chen po'i 'gying chen / ces brjod / dzam chung yan bla 'gugs ji lta ba nas cung dal / lag gnyis brgyangs pa'i ngos lag g.yas cung zad mtho bar bya / sboram 1 sbram 2 sbram 3 sbram 4 la rkang g.yas brkyang gi yong phyogs su 'gro ba spos phral de'i rting pa'i thad rkang g.yon sleb pa dpa' bskyed dang 'dra ba byed / sbram 4 pa'i 4 de la rol mo chung ba zhig yong bas de la g.yas pa'i rting pa'i rtsar g.yon mi 'gro bar g.yon 'gro phyogs su cung zad 'then cing / g.yas bteg sbram zhes par phur dar g.yon du g.yug / sbir la g.yas phyar

f° 13b phur dar rgyab tu g.yug / sbram zhes par rkang g.yas phab / yang sbram sbir sbram la g.yon la go ldog / 'di gro bsdud'am 'gros bsdu zhes bya ste steng bar 'og dang 'dra / gsum brcung gnyis kyi dang po la yangs pad / gnyis pa la dzam chung / de nas rkang g.yon brkyang gi g.yon 'gro phyogs la che bzhis la gong gi g.yas go ldog dang 'gros bsdu dzam chung bya / dbus su che bzhis la g.yas g.yon re mos dang / 'gros bsdu / mchongs pad / rol pa / bskyod 'gros dang / 'di nas stag sham gyi bar bskyed 'gros dkur brten gyi rol 'gros bya /

gnyis pa ni / dpal chen po'i 'gying chung / zhes brjod / dzam chung yan 'gying chen dang 'dra / de nas lag gnyis dkur brten nas 'gying chen gyi dbus ma nas gzungs bskyod 'gros rnam bya'o //

gsum pa ni / dbu gsum rdzogs su bskyed pa / zhes brjod / dzam chung yan 'gying chen dang 'dra ba las / dzam chung gi rol mo gsum gyi re rer tshig rkang gsum re brjod pas

zhal g.yas dkar la bzhad pas rgod rgod 'dra zhes bya / lag gnyis thal mo khong stong rna ba g.yas thad du g.yas zhal mtshon byed steng 'og tu gcu tsam re bya ba ma gtogs che bzhis la g.yas gsig 'gying
'gate guards' (sgo ma) – up to the time when the dancers are called to step down into the dance-square – is the same as in the phase called chos dbyings. The first of the nine divisions of the brten pa action the lha bskyed pa is the 'great graceful rising of the Great Noble One' (dpal chen po'i 'gying chen); thus is said. Like from the dzam chung up to bla 'gugs, proceed somewhat slowly, stretching both hands sideways and holding the right hand a little higher. Then follow sbram 1 sbram 2 sbram 3 sbrarn 4 upon which, stretching the right foot, step at once in the direction of coming and when the left foot comes close to its heel, do as in the dpa' bskyed figure. On the four beats of sbram 4 – when the sound of the cymbals has become softer – the left foot is not brought near the heel of the right foot but drawn a little in the direction of going towards the left; then the right foot is lifted, and upon sbram being beaten the phur pa with its streamers is brandished towards the left. Again, upon sbir, the right hand is lifted and the phur pa with its streamers fluttering is brandished towards the back. Upon sbram the right foot is set down, and then, upon sbram sbir sbram, one carries out the opposite movements towards the left side. This is called the grol bsdus or 'gros bsdus, and it is to be carried out in this manner towards the zenith (steng), the sphere lying between sky and earth (bar) and the nadir ('og). Upon the first of two gsum brdung one performs the yangs pad, on the second the dzam chung, and then, stretching the left foot, one carries out in the sense of walking towards the left – upon four loud beats of the cymbals – the opposite of what was done above towards the right side, as well as the 'gros bsdus and the dzam chung. Upon the four beats of the cymbals situated in the middle, change the step and perform the 'gros bsdus, mchongs pad, rol pa, bskyod 'gros and from here up to stag sham perform the rol 'gros of the bskyod 'gros while holding the hands towards the sides of the body.

Two: The 'slight graceful rising of the Great Noble One' (dpal chen po'i 'gying chung); thus is said. The dzam chung is performed as above in the 'great rising' ('gying chen) and then, holding both hands towards the hips, one performs from the middle of the 'great graceful rising' on the bskyod 'gros.

Three: The 'complete creation of the three heads' (dbu gsum rdzogs su bskyed pa); thus is said. Like above in the 'great graceful rising', the dzam chung is performed, and upon each of the three beats accompanying the dzam chung figure three strophes accompanying the movements of the feet are said. 'The right face is white and laughs wildly' (zhal g.yas dkar la bzhad pas rgod rgod 'dra); thus is said. Both hands, their palms cupped, are brought towards the right ear the outline the right face. They first move upward, then gradually a little downwards, while turning the hands at the same time. Upon four loud strokes the dancers execute towards the right a jerking and stretching (gsig 'gying). Then the same is done: To the rhythm of the dzam chung, 'the mouth
bzhin bya / des mtshon / dzam chung la /
          zhal g.yon dmar la gdangs pas gshe gshe 'dra /
zhes brjod / che bzhi la g.yon 'gro rkang lag g.yas go ldog gi g.yon zhal
          mtshon par bya / dzam chung la /
          zhal dbus mthing la rngams pas 'jigs par ston
zhes brjod / dbus su re mos kyi gcu bas dbus zhal mtshon par byas nas gzhan
          ma rol 'gros bar
        
        f° 14a 'gying chen ji lta ba bzhin no //
        
        bzhi pa ni / phyag drug rdzogs su bskyed pa / zhes brjod / yangs pad yan
        'gying chen dang 'dra / dzam chung dang bstun /
          rdo rje rtse dgyus sa dgus rtog pa 'joms
zhes brjod nas / che bzhi la lag g.yon dkur brten g.yas mtho bar 'phyar / g.yas
        yong phyogs su rkang g.yas bteg g.yon rting gsig / g.yas phab mtshams g.yon
        sleb pa bya / sbram byhi zhes pa'i bzhi der rol mo chung ba zhig yong bas rkang
        g.yon bteg g.yon 'gro phyogs su g.yas g.yon gnyis ka'i gzhool bya / de nas
        yangs pad dand / dzam chung dus /
          rdo rje rtse lngas dug lnga dbhayings su dag
ces brjod / lag g.yas thad kar brgyang ba ma gtogs yangs pad lan snga ma ji
          lta ba bya / dzam chung dang bstun /
          me dpung 'bar bas 'khor ba'i nyon mongs bsreg
ces brjod / lag g.yas dkur brten / g.yon pa'i srin lag dang mthe'u chung gnyis
          bskum gzhon gsum brkyang nas mtho bar brgyangs / rkang g.yon bteg g.yon
          'gro phyogs su / g.yas go ldog pa'i g.zhol dang bcas pa bya / dzam chung dang
          bstun /
          kha tvām rtse gsum dug gsum rtsad nas gcod /
ces brjod / lag g.yon pa'i mthe bos mthe'u chung mnan gzhon gsum brkyang
          ba thad kar brgyang ba ma gtogs snga ma dang dra / dzam chung la /
          ri rab phur bus dgra bgegs gzi bar byed
ces brjod lag gnyis phur pa sgril tshul bya ba ma gtogs gzhon ma rol 'gros yan
of the left red face gapes widely open and emits the abusing gshe gshe sound' (zhal g.yon dmar la gdangs pas gshe gshe 'dra) is said. Upon the four strong strokes perform movements opposite to those carried out with feet and hands towards the right in order to outline this time the left face. Upon the rhythm of the dzam chung, 'the central azure-blue face bears a wrathful expression which causes fright' (zhal dbus mthing la rngams pas 'jigs par ston) is said. Now the dancer carries out in the central portion of the space a series of turns indicating the central face and performs further the same movements as in the 'great graceful rising' up to the rol 'gros.

Four: The 'complete creation of the six hands' (phyag drug rdzogs su bskyed pa); thus is said. The yangs pad is performed as in the 'great graceful rising'. In accordance with the rhythm of the dzam chung the strophe is recited: 'Because of the nine-pointed thunderbolt the nine stages leading towards Buddhahood can be overcome' (rdo rje rite dgyus sa 'dus rtog pa 'jom); thus is said. Upon four strong beats the left hand is held towards the hip, and the right hand is brandished upward. One lifts the right foot in the direction of coming from the right and jerks on the heel of the left. Then the right foot is set down and at that very moment the left foot should come forward to the same place where the right stands. Then follow four sbram beats, and, upon the fourth when the music of the cymbals becomes softer, one lifts the left foot and lowers both the right and left hands in the direction of proceeding towards the left. Then comes the yangs pad, and at the time of performing the dzam chung this strophe is said: 'By the five-pointed thunderbolt, the five poisons are completely checked' (rdo rje rite lngas dug lnga dbyings su dag). Upon this one dances the yangs pad as done before, except that the right hand is stretched straight forward. Then again, in harmony with the rhythm of the dzam chung figure, this strophe is recited: 'By the blazing fire-cloud the misery of the samsara is consumed' (me dpung 'bar bas 'khor ba'i nyan mongs bsreg). The right hand is stretched towards the side of the body, and the left hand is stretched upward, with the ring-finger and the little finger contracted and the other three fingers stretched out. The left foot is lifted and set in the direction of walking towards the left, while at the same time the right one bends towards the opposite side. Then again, keeping in harmony with the dzam chung figure, this is said: 'The trident uproots the three poisons' (khatam rtses gsum dug gsum rtsad nas gcod). Upon this the same is done as before except that the left hand – the thumb pressing down the little finger of the same hand and the three other fingers being kept straight – is stretched out straight forward. To the rhythm of the dzam chung is then recited: 'By the kila the size of the world-mountain, the hostile obstacle-creating demons are being crushed' (ri rab phur bus dgra bgegs gzir bar byed). The same movements are carried out as in the case of the above rol 'gros of the
dbus zhal dang mtshungs so //

Inga pa ni / zhaps bzhi rdzogs su bskyed pa / zhes brjod / dzam

f° 14b chung yan 'gying chen dang 'dra / de nas lag gnyis pus mo'i thad kar
brkyang / rkang gnyis g. yon brkyang du bsgrad pa'i g. yas g. yon nang du gcu
zhing gsig cing gzhol sogs nas rol 'gros par dpa' bskyed bzhin bya /

drug pa'i dang po ni / btags pa'i rgyan gnyis kyi thog mar mi mgo skam po
Inga yi dbus rgyan / zhes brjod / dzam chung yan gying chen bzhin bya / de nas
sbram 1 nas sbram Inga'i bar che Inga yi bzhi yan la rkang g. yas g. yon re mos
kyi gcu / Inga par rang sar 'dug / lag gnyis thal mo khong stong du sbyar ba /
dpral ba'i dbus / rna ltay g. yas / de gnyis kyi bar / rna ltay g. yon / de dang
dpral dbus kyi bar rnams su thod skam Inga'i tshul bya / de rjes 'gros bsdu nas
rol 'gros bar 'gying chen dang 'dra /

gnyis pa / thod rlon Inga bcu'i do shal / ces brjod / yangs pad yan 'gying chen
dang 'dra / dzam dang bstun nas skra lag g. yas kyi bzung / rna ltay g. yon thad
du 'phyar nas / sbram 1 nas sbram drug gi bar rim gyis bsus pa'i mtha' skor nas
rna ltay g. yas thad du 'phyar nas / sbram sbir sbram gsum la 'gying / sbram
1 nas Inga'i bar snag ma go ldog tu bskor ba'i / drug la skra bzhag rkang g. yon
bteg nas gzhol byed pa nas rol 'gros rnams dpa' bskyed bzhin no /

bdun pa'i dang po ni / byug pa'i rtsi gsum gyi thog mar raka'ti thig le / zhes
brjod / yangs pad yan 'gying chen dang 'dra / dzam chung gi 1 2 la gong mdzub
srin gsum ban nang du bcug / gsum par ston te / sbram 1 nas sbram bzhi'i bar
dbus zhal phase, except that both hands move in the manner turning a phur pa.

Five: ‘The complete creation of the four feet’ (zhabs bzhi rdzogs su bskyed pa); thus being said, the dzam chung figure is danced as above in the ‘great graceful rising’. Then both hands are stretched towards the knees, and, upon both feet having been put close to each other, the left one is stretched out the legs opening wide, and then the right foot and subsequently the left foot are turned inward, this being accompanied by jerking, and then, from the ‘lowering’, etc., on, the rol 'gros is carried out as in the section named dpa' bskyed.

Sixth section, first part: ‘Of the two ornaments, the first is the diadem of five dry human heads’ (btags pa'i rgyan gnyis kyi thog mar mi mgo skam po lnga yi dbu rgyan); thus being said, perform the dzam chung and the ‘great graceful rising’ as above. Then, from the first sbram on up to five sbram, the cymbals are beaten loudly, and from the fourth stroke of these five beats onward the right foot and the left perform turns one by one. Upon the fifth beat the dancers remain on the same spot. Both hands are joined thus that the palms form a cup. The passage ‘in the middle of the front’ (dpral ba'i dbus) being recited, they touch the part of the neck below the right ear and up to the second stroke the part of the neck below the left ear, and then they touch the center of the forehead in the manner of outlining the five dry skulls of the head-ornament. Subsequently, from the phase called 'gros bsdu up to rol 'gros the dancers move in the same way as in the ‘great graceful rising’.

Sixth section, second part: ‘A necklace of 50 freshly-cut skulls’ (thod rlon lnga bcu'i do shal); thus is said. Perform the yangs pad as above and accordingly the ‘great graceful rising’. While moving in the rhythm of the dzam chung figure, grasp the bandha with the right hand, stretch it towards the part of the neck below the left ear and, from the first sbram on up to the sixth sbram, make circular movements in front of the belly; then raise the hands again, this time towards the part of the neck below the right ear. Stretch gracefully upon three sbram sbir sbram. From one sbram on up to a fifth one, move in a reversed manner than before. Upon the sixth beat drop the hair of the bandha, lift the left foot and stooping, move in the rol 'gros, in accordance with the movements of the dpa' bskyed phase.

Seventh section, first part: ‘First make a blood-red spot with three ointment-juices’ (byug pa'i rtsi gsum gyi thog mar rakta'i thig le); thus is said. Perform the dzam chung as above and then move in accordance with the figure called the ‘great graceful rising’. Upon the first and second strokes which accompany the dzam chung, put the middle finger, forefinger and ring finger, these three, into the bandha and lift it upon the third stroke. From one sbram onward up to a fourth sbram move the right and then the left foot forward one by one and turn simultaneously. The first ornament is the ‘tilaka’ put by the point of the
rgyan ni dang po la gong mo'i rtes smin dbrag / gnyis par mdzub srin gyis mkhur mtshos g.yas g.yon / gsum par sna rtse / bzhi par og ma rnams su rak-ta'i thig le bya / de nas nnga gsum la phur rtse phyir bstan g.yas su bskor nas / 'gros bsdu dang / yangs pad dang bstun /

gnyis pa / thal chen gyi tshom bu / zhes brjod / dzam chung man dngos gzhi snga ma dang 'dra ba la / phyag rgya thal chen gyi tshom bu byug tshul / dang po dpral mtshams kyi dbus / gnyis par de'i g.yas / gsum par g.yon / bzhi par dbus kyi 'og tu bya /

gsum pa / zhag gi zo ris / zhes brjod / gzhon gong dang 'dra / phyag rgya byug tshul lus mi gcu bar / lag g.yas kyi sor mos / nu ma g.yon 'og nas bzung lte ba dang / nu ma g.yas pa'i 'og gi bar byug tshul byas rjes phur rtse mi bskor bar 'gros bsdu nas bzung rol 'gros bar 'gying chen bzhin bya /

brgyad pa'i dang po ni / bgo ba'i gos gsum gyi thog mar glang chen gyi ko rlon / zhes brjod / yangs pad yan 'gying chen bzhin dang / dzam chung dang bstun pa'i dang po gnyis par lag g.yon pas phur dar gyi sne nas bzung gsum par glang lpags gyon tshul byas nas / g.yas g.yon du 'gro lugs / dbus su re mos rnams kyis mtshams su sbram sbir sbram gsum la lus mi gcu bar 'gying ste sdod pa ma gtogs dpa' bskyed dzam lta ba bzhin no //

gnyis pa / zhing chen gyi g.yang gzhi / zhes brjod / phur dar gyi sne 'dzin pa yan glang lpags dang 'dra / gsum par gyon

f° 15b tshul dang bstun rkang g.yon bteg pa g.yon zur phab g.yon du bskor nas do ra'i phyir kha phyogs pas rkang g.yas kyis 'gro phyogs su gsig pa / sbram sbri sbram gsum la de gar 'gying gsum par rkang g.yon bteg pa'i g.yon skor du mdun du phyogs pa'i g.yas yong phyogs su gsig / gsum la 'gying nas dbus su gsig pa man nas rol 'gros bar dpa' bskyed dang 'dra'o //
middle finger between the eyebrows. The second is that put by the forefinger on the right and left cheeks. The third is on the nose-tip and the fourth on the throat, all these being blood-colored spots. Afterwards, upon three drum-beats, point the tip of the *phur pa* towards the outside while turning towards the right. Then move in accordance with the phases 'gros bsdu and yangs pad.

Seventh section, second part: 'A dot made with the ashes of a corpse' (*thal chen gyi tshom bu*); thus is aid. After the *dzam chung* figure the main part of the dance movements is carried out as before. A *mudrā* is done in the manner of making a spot consisting of the ashes of a corpse. Firstly, a dot is made in the middle of the forehead, secondly to the right of it, thirdly to the left, fourthly below the middle one.

Seventh section, third part: 'A mark consisting of human fat' (*zhag gi zo ris*); this is said. The other action are the same as above, only the hand posture of anointing is made without turning the body. The fingers of the right hand move from below the left breast onward to the navel and from below the right breast, these postures being performed up to the phase of anointing and after that, without turning the point of the *phur pa*, one dances from the 'gros bsdu on through the other phases up to the *rol 'gros*, as done in the 'ging chen phase.

Eighth section, first part: 'The first of the three dresses of the outfit is the freshly-drawn skin of an elephant' (*bgo ba'i gos gsum gyi thog mar glang chen gyi ko rlon*); thus is aid. Perform the yangs pad as above in the 'ging chen phase. Then, in harmony with the steps of the *dzam chung*, grasp—upon the first and second stroke—with the left hand the extremity of the *phur pa* decorated with streamers and upon the third stroke make a movement as if fastening upon the body a covering consisting of an elephant skin. Perform these movements one by one in the direction of walking to the right and left and then in the middle; dance then the *dzam chung* as done in the phase dpa' bskyed except that at the time when three *sbram sbir sbram* are beaten one has to stretch oneself without turning the body and remain on the same spot.

Eighth section, second part: 'The skin of a corpse is used as a cover' (*zhing chen gyi g.yang gzhi*); thus is said. Grasping the end of the *phur pa* decorated with silken streamers, one acts as above in the phase describing the outlining of the elephant skin. Thirdly one moves as if dressing, and simultaneously the left foot is lifted, set towards the left, and, while moving to the left, one turns the face towards the outer side of the dance-circle and jerks on the right foot in the direction of going. Upon three *sbram sbir sbram* one stretches the body thrice while dancing, lifts the left foot, turns it towards the left, and sets it in front, jerking on the right in the direction of coming. Upon the third stroke one stretches oneself gracefully, makes a jerk in the the middle, and from the lower section on up to *rol 'gros* one moves as in the phase called dpa' bskyed.
gsum pa / stag lpags kyi sham thabs / zhes brjod / phur dar gyi sne 'dzin pa yan glang lpags dang 'dra / de nas lag gnyis brla steng brkyang nas stag sham gyi tshul byas / rkang g.yas g.yon re mos nas rol 'gros rnams dpa' bskyed bzhin no /

dgu pa ni / khaps gsum zil gys gnon pa rdo rje'i khyung gshog / ces brjod / 'di'i dngos gzhi 'gying chen dang 'dra ba la g.yas g.yon dbus gsum gyi mtshams su 'gros bsdu'i tshab tu gzhol bya / rjes bskyod 'gros kyi 'gying la dkur brten mi bya bar lag gnyis brgyangs pa'i mtshams chen byas nas rol 'gros so /

gnyis pa yum bskyed pa ni / 'khril sbyor yum gyi phyag rgya / zhes brjod / dzam chung yan 'gying chen dang 'dra / de nas rol mo che bzhi la gtso bo'i dbus zhal ji lta ba byas nas 'gros bsdu yangs pad dzam chung bya / che bzhi la lag g.yon dku la brten / lag g.yas brgyangs te / rkang g.yas kyi 'gro ba 'gying chen gyi g.yas 'gro ltar bya / 'gros bsdu yangs pad dzam chung byas nas / che bzhi la lag g.yas dku la brten g.yon mdun du brkyang / rkang g.yon bteg nas bya / 'gros bsdu yangs pad dzam chung bya / yang che bzhi la / rkang f° 16a g.yon bteg / lag gnyis 'khyud pa'i tshul gyi bya / 'gros bsdu mchongs pad rol pa bskyod 'gros kyi 'gying / lag gnyis brgyangs pa'i mtshams chen byas te rol 'gros so //

de ltar chos dbyings bde ba'i ngang /
he ru ka dpal yab yum gyi /
sna tshogs gzugs sku'i gar mkhan ma /
stang stabs me long ngos la shar /

gsum pa ni / khro bcu rol pa'i stang stabs / zhes brjod / g.yas g.yon du gcu ba'i 'gying gnyis kyi rjes / ban phur kha gyen bstan byas sbram sbram zhes chem
Eighth section, third part: ‘A loin cloth of tiger skin’ (stag lpags kyi sham thabs); thus is said. Grasping the extremity of the phur pa, one acts as in the phase of outlining the elephant-skin. Then, stretching both hands to the height of the thighs, one acts as if tying a loin cloth of tiger skin. After that the right and the left foot making in turn the steps of the rol ’gros – one carries out the movements of the phase called dpa’ bskyed.

Ninth section: ‘The eagle wings of thunderbolts conquer the three worlds’ (khams gsum zil gyis gnon pa rdo rje’i khyung gshog); thus is said. The main part of this passage is like the phase called ’gying chen, but at the time of the three movements performed towards the right, left, and the center, there comes instead of the ’gros bsdu figure that is called gzhol. Subsequently, when doing the graceful stretching, one does not extend the hands towards the sides but stretches them out instead, and making great intervals one proceeds in the rol ’gros.

Second part: This is called ‘creating the sakti (yum bskyed pa). ‘The mudrā of the embracing sakti’ (’khril sbyor yum gyi phyag rgya); thus is said. Make the dzam chung as above in the ’gying chen. Then, upon four loud beats, one acts as in the phase when outlining the central face of the chief deity (gtso bo’i dbus zhal) and from that phase on one dances the figures ’gros bsdu, yangs pa, and dzam chung. On four loud beats one has to stretch the left hand to the side of the body and stretch the right hand out. The steps made with the right foot are like those when moving towards the right in the ’gying chen figure. Having performed the ’gros bsdu, yangs pad, and dzam chung figures one stretches upon four loud beats the right hand towards the side of the body and extends the left hand forward. Starting by lifting the left foot, one performs the ’gros bsdu, yangs pad, and dzam chung. Again, on four loud beats, one lifts the left foot and bends both hands in the manner of embracing. Then follow the figures ’gros bsdu, mchongs pad, rol pa and the graceful stretching as done in the bskyod ’gros figure. Stretching both hands out and making great intervals, one proceeds in the rol ’gros.

Thus, while being happy in the dharmadhātu,
Are mirrored the movements of the hands and feet
Of Śri Heruka, the šakta and šakti,
The latter possessing knowledge of the various dancing figures.

Third section: ‘The steps and dance movements of the ten fierce ones’ (khro bcu rol pa’i stang stabs); thus is said. Turning right and left, one stretches oneself twice, after that one points the bandha and the phur pa upward and sbram sbram having been beaten as well as a chem brdung decreasing in strength, the beat of the cymbals stops. Then a number of syllables are said accompanied by music:
brdung chung dur phab ste rol mo bzhag / dbyangs dang bcas te / om ma'i la lus bsrangs lag gnyis brgyangs / hum nga'i la rkang g.yas bteg / chen la rkang g.yas mdun du phab / lag gnyis kyang chung zad phab / na'i la rting gsgig / ka ba'i la rkang g.yon bteg g.yas skor du / ra'i la rkang g.yon g.yas yong phyogs su phab / ya'i la rting gsgig / phyag / ga'i la rkang g.yas bteg nas rim gyi / rgya la rkang g.yas g.yon 'gro phyogs su phab / ba'i la rting gsgig rkang g.yon bteg nas / ni la g.yon mdun du phab / ya 'a zhes par 'gying / 'a'i wa'i la lus g.yas su gcu zhing / rkang g.yas bteg tsam byas pa'i yangs pad kyi 'go brtsam / lag / ga'a zhes par pad kor len / gnyis la phur dar mdun nas yar 'then / thal la phur pa pus steng / sbyar la phur dar rgyab tu g.yug / ra'a zhes par rkang g.yas bteg tsam gyi / gyen / na'i la g.yas su yangs pad len / du'u la phur pa pus steng / bsgreng nga'a la phur dar rgyab tu

f° 16b g.yugs nas lag thal sbyar bya / 'a'i / wa'i la lus g.yas su cung zad gcu zhing rkang g.yas bteg pa'i yangs pad brtsam / rkang / nga'i gnyis la yangs pad g.yon zur du blangs / mthil la phur pa pus steng / sbyar la phur dar rgyab tu g.yug / thur / ra'i / du zhes par lag thal sbyar / rkang gnyis rting pa sbyar / zug la pus mo cung zad phab / wa 'a'i wa'i / tshigs / ga'i / chen / na'i / bzhi'i rnams kyi tshig dang lhu rer bstun lag gnyis sbyar ba g.yas su / rkang g.yas bteg 'bebs kyi rting gsgig bcas lan gsum gsgig / yang la rkang lag gnyis mdun du mnyam / bcag / ga'a / par / ra'a / bya zhes par g.yas go Idog tu g.yon phyogs lan gsum gsgig / wa'i / wa'a zhes par ban phur kha gyen bstan mdun du mnyam / om ma'i zhes par rkang g.yas bteg tsam gyi yangs pad / badzra la phur pa mdun nas yar bandhar bskor / kro la pus steng / dha la phur dar g.yug / hüm ngo la rkang g.yas bteg tsam nas g.yon du yangs pad / ka la phur pa pus steng / ra la phur dar g.yug hüm ngo la g.yon bteg g.yas su yangs pad / gar la phur pa pus steng / dza la rkang g.yon drud pa'i rting gsgig dang bcas phur dar g.yug / gandza la lag gnyis brgyangs rkang g.yon bteg nas / hüm la phab lag gnyis ban phur nang du bskor / rkang g.yas bteg g.yon 'gro phyogs su phat la bskor ba'i mdun du phab / ta la rkang g.yon brkyang / lag g.yas 'phyar / g.yon thugs kar
Upon *om* one keeps the body straight and stretches out both hands. On *hūm* one lifts the right foot; on *chen* one sets the right foot forwards, and both hands are also allowed to drop down a little. On *na* one jerks on the heel, on *ka* one lifts the left foot and turns it to the right, on *ra* one sets the left foot in the direction of coming from the right, on *ya* one jerks on the heel. *Phyag:* On *ga* one lifts the right foot gradually, on *rgya* one sets the right foot in the direction of going towards the left, on *ba* one jerks on the heel, lifting the left foot, on *ni* one sets the left foot in front. On *ya* being said one stretches oneself; on *'a wa* the body turns right, and lifting the right foot slightly one starts to dance the beginning of the *yangs pad* figure. *Lag:* on *ga* being said one makes with the hands the *pad kor* posture, on *gnyis* one draws the *phur pa* from the direction in front upward, on *thal* one touches with the *phur pa* the knee, on *sbyar* the *phur pa* is brandished towards the back, on *ra* being said lift the right foot a little *rgyen:* On *na* dance the *yangs pad* towards the right, on *du* bring the *phur pa* on level with the knees. *bsGreng:* On *nga,* having brandished the *phur pa* backward, fold the hands; on *'a wa* turn the body a little to the right and lifting the right foot start the *yangs pad.* *rKang nga:* on *gnyis* make the *yangs pad* figure towards the left, on *mthil* bring the *phur pa* level with the knees, on *sbyar* brandish the *phur pa* backward. *Thur ra:* Upon *du* being said fold the hands and bring the heels of both feet together, on *zug* bend the knees a little. *Wa 'a wa tshigs ga chen na bzhi:* On all these syllables fold both hands, holding them towards the right side in accordance with the movements of each part of the body, then lift and set down the right foot while making a jerk; the jerk has to be repeated thrice. On *yang* keep both feet and hands in front at the same level. *bCag* *ga par ra bya* being said, carry out now towards the left the opposite of the movements done towards the right and jerk thrice. *Wa wa* being said, one has to lift the *bandha* and *phur pa* upward and then bring them together in front at the same level. Upon *om* being said lift the right foot slightly and make the *yangs pad.* On *vajra* draw the *phur pa* from in front upward and turn it inside the *bandha,* on *kro* touch the knee, on *dha* brandish the *phur pa* with its streamers, on *hūm ngo,* lifting slightly the right foot, perform the *yangs pad* towards the left. On *ka* bring the *phur pa* to the level of the knees and one brandishes the *phur pa* so that its streamers flutter. On *hūm ngo* lift the left foot and perform a *yangs pad* towards the right side, on *gar* hold the *phur pa* level with the knees, on *dza* pull the left foot along, and while making a jerk on the heel brandish the *phur pa* with its silken streamers. On *gardza* stretch out both hands and lifting the left foot set it down while *hūm* is said, turning both hands, with the *bandha* and *phur pa* they hold, inward. Lifting the right foot, move it in the direction of proceeding towards the left, and upon *phat* being said set it down with a turn in front. On *ta* stretch out the left foot, lift the right hand,
sdigs mdzub bya / khro bo gzhan rnams kyi phyag rgya tshig dang mthun par bya zhing / sngags la phyogs bzhii'i khro bo steng

f° 17a dang mthun par / om la lag gnyis brgyangs rkang g.yon bteg nas / badzra la phab / kro dha nas bzung g.yon skor du rim gyis bskor nas / mdun du hūm phat la rkang g.yon brkyang / lag g.yas 'phyar g.yon thugs kar / mtshams bzhii dang 'og gi khro bo la / om la lag gnyis brgyangs / rkang g.yas bteg / badzra la phab / kro dha nas bzung g.yas skor du rim gyis bskor nas mdun du hūm phat la rkang g.yas brkyang / lag g.yon 'phyar g.yas thugs kar sdigs mdzub /

hūm chen ka ra'i phyag rgya ni /
lag gnyis thal sbyar gyen du sgreng /
rkang gnyis mthil sbyar thur du zug /
tshigs chen bzhi yang bcag par bya /
om badzra kro dha hūm gardza gardza hūm /

rnam par rgyal ba'i phyag rgya ni /
lag gnyis thugs kar bsnol nas ni /
mche ba gtsigs shing zhal bgrad pa //

om badzra kro dha bi dza ya hūm ha na ha na hūm phat /
dbyug pa sngon po'i phyag rgya ni /
g.yon pa dku la brten nas ni /
g.yas pa'i mdzub dang gong gnyis bsgreng /
ldeks pa'i tshul du byas pa yin /
om badzra kro dha ni ngaṇḍa hūm da ha da ha hūm phat /
make with the left hand the tarjani mudrā (sdigs mdzuh phyag rgya) in front of the breast. Also the mudrās of the other fierce deities (khro bo, Skt. krodha) have to be made in accordance with the words spoken. When the mantras (sngags) of the fierce deities of the four cardinal points (phyogs bzh'i khro bo) and the fierce deity of the zenith (steng gi khro bo) are recited, carry out the same action. Upon om stretch out both hands and, lifting the left foot, set it down upon vajra. From krodha on one turns gradually in the sense of circling towards the left. When reaching the front side, one stretches out the left foot upon hūm phat. The right hand is raised, the left held towards the breast. Invocation of the fierce deities of the four intermediary quarters (mtshams bzh'i khro bo) and the fierce deity of the nadir ('og gi khro bo): Upon om one stretches out both hands sideways, and, lifting the right foot, one sets it down upon vajra. From krodha on one turns gradually in the sense of circling towards the right, and when reaching the front side one stretches out the right foot upon hūm phat. The left hand is raised, the right is held in the tarjani mudrā towards the breast.

Then follows the mudrā of Hūm chen ka ra:
Stretch both arms upward, holding them rigid and with the palms of the hands joined. Both feet are somewhat inclined outward, the soles touching partly each other. The ankles of the feet and the wrists of the hands are kept in such a way as if they were broken. Om vajra krodha hūm garja garja hūm.

The mudrā of rNam par rgyal ba:
One has to join both hands in front of the breast, Bare the teeth and open wide the mouth; This is the mudrā of rNam par rgyal ba. Om vajra krodha vijaya hūm ha na ha na hūm phat.

The mudrā of dByug pa sngon po:
The left hand is held towards the left side of the body, The forefinger and the middle finger of the right hand are both stretched upward In the manner of turning Om vajra krodhani nganda hūm da ha da ha hūm phat.
gshin rje gshed po'i phyag rgya ni /
g.yas pa gdengs shing khu tshur bcangs /
g.yon pa dku la brten pa ni /
gshin rje gshed po'i phyag rgya yin /
om badzra kro dha ya mānta ka hūm pa tsa pa tsa hūm phāṭ /

mi g'yo mgon po'i phyag rgya ni /
lag gnyis sbar mo gdengs nas ni /
sngon gyi phyogs su ’phyar ba ni /
mi g.yo mgon po'i phyag rgya yin /
om badzra kro dha araya a tsa la hūm / bandha bandha hūm phāṭ /

rta mgrin rgyal po'i phyag rgya ni /
lag gnyis spyi bo rgya bcings nas /

f° 17b

lus po bstungs par bstan pa ni /
rta mgrin rgyal po'i phyag rgya yin /
om badzra kro dha ha ya gri wa hūm /
hu lu hu lu hūm phāṭ

gzhan gyis mi thub phyag rgya ni /
lag gnyis sbar mo gdengs nas ni /
‘dzin pa’i stabs su byas pa ni /
gzhan gyis mi thub phyag rgya yin //
om badzra kro dha a pa ra dzi ta hūm /
tikshtha tikshtha hūm phāṭ /

bdud rtsi ’khyil pa’i phyag rgya ni /
lag gnyis dku la brten nas ni /
rked pa bstungs par bstan pa ni /
bdud rtsi ’khyil ba’i phyag rgya yin /
om badzra kro dha a mṛī ta kunda li hūm /
tshindha tshindha hūm phāṭ /

khams gsum rnam rgyal phyag rgya ni //
g.yas pa dku la brten nas ni /
g.yon pa’i mtho bo mtho chung mnan /
gsum po ’dzin pa lcags kyu’i tshul /om bardza kro dha kra lo kya bi dza ya hūm /
bindha bindha hūm phāṭ /

stobs po che yi phyag rgya ni /
lag gnyis sbar mo bsnol nas ni /
The mudrā of gShin rje gshed po:
The right hand makes a fist and brandishes it in a menacing way, The left hand is stretched towards the side of the body. This is the mudrā of gShin rje gshed (po). Om vajra krodha yamāntaka hūṃ patsa patsa hūṃ phat.

The mudrā of Mi g.yo mgon po: Both hands are raised while grasping each other, And are then brandished in the direction forward. This is the mudrā of Mi g.yo mgon po. Om vajra krodha aryā acala hūṃ bhandha bhandha hūṃ phat.

The mudra of rTa mgrin rgyal po: Both hands, with their palms joined as if praying, are held above the crown of the head, And simultaneously one contracts the body trying to make oneself shorter. This is the mudrā of rTa mgrin rgyal po. Om vajra krodha hayagrīva hūṃ hu lu hu lu hūṃ phat.

The mudrā of gZhan gyis mi thub: Both hands are lifted And then held as if trying to catch something. This is the mudrā of gZhan gyis mi thub. Om vajra krodha aparājīta hūṃ tikshta tikshta hūṃ phat.

The mudrā of bDud rtsi 'khyil ba: Both hands are stretched towards the sides of the body And the waist is kept in the way of trying to make oneself shorter. This is the mudrā of bDud rtsi 'khyil ba. Om vajra krodha amrita kundali hūṃ tsindha tsindha hūṃ phat.

The mudrā of Khams gsum rnam rgyal: The right hand is stretched towards the side of the body, The thumb of the left hand presses down the small finger of the same hand And the three remaining fingers are held in such a way that they resemble the shape of an iron hook. Om vajra krodha trailokya-vijaya hūṃ bindha bindha hūṃ phat.

The mudrā of sTobs po che: Both hands are joined by grasping each other,
steng nas gnon pa lta bu ni /  
stobs po che yi phyag rgya yin /  
om badhra kro dha ma hā ba la hūm /  
spo ta spo ta hum phaṭ /

de nas rol mo dang bcas rol pa bskyod ’gros lag gnyis brgyangs pa’i mtshams  
chen byas nas rol ’gros bya /  
bzhi pa ni / phyag brnyan bskyed pa la lnga las / dang po ni /  

phyag brnyan bcu yi brjid ’chams las /  
steng dang shar gyi phyag brnyan ni /  
mda’ chen dang ni rtse gsum ’dzin /  

zhes brjid nas chig brdung gsum la rol ’gying ’gying chen dang ’dra / de nas rol  
mo lnga brdung che chung spel bar bsgyur nas / lnga tshan nyi shu rtsa gnyis  
kyi / lnga tshan dang po bzhi pad / rlung dkyil dang ’dra / gnyis pa’i gsum yan  
la ban phur mdun mnyam dang / bzhi pa dang lnga pa la lag g.yon mkhrig ma  
nas / g.yas pa’i phur dar drangs pa’i g.yas ’phyar  
f°18a g.yon thugs ka / gsum pa la rkang g.yas bteg g.yon lcags mda’ ris  
kyi ’phar zhing yong phyogs su bzhi yi bar ’gro lnga la ’dug / bzhi pa chung bar  
yangs pad bya / lnga drug dang bdun brgyad la bshad ma thag pa de ga byed /  
lnga tshan dgu pa dang bcu par g.yas g.yon gyi ’gros bsdu / lnga tshan bcu  
gcig par mdun du yangs pad / bcu gnyis par g.yas su yangs pad kyi gsum par  
rkang g.yon bteg / bzhi la phab lnga la rkang g.yas bteg pa’i g.yon du bskor  
do ra’i phyi ngos su bltas ’gro phyogs la phyag rgya rkang stabs snga ma ltar /  
lnga tshan chen chung / 13 14 15 16 17 18 rnams la snga ma bzhin dang / 19 20  
la g.yas g.yon gyi ’gros bsdu’i g.yon ’gros bsdu’i do ra’i nang du bskor / 21 par  
mchongs pad kyi yangs pad dang / nyi shu rtsa gnyis pa’i gcig dang gnyis la ban  
phur g.yas su dzam / 3 par rkang g.yon bteg ’bebs dang ban phur g.yon du /
And they are moved from above as if pressing something down.
This is the mudrā of sTobs po che.
Om vajra krodha mahāvala hūm spo ta spo ta hūm phat.

Then, while the cymbals are beaten again, dance the rol pa and the bskyod 'gros and with both hands stretched out and, making great intervals, carry out the rol 'gros.

Fourth section: ‘The creation of the servants’ (phyag brnyan bskyed pa) has five divisions. First comes the chapter ‘fear-causing dance of the ten servants’ (phyag brnyan bcu yi brji 'chams).

The Servants of the Zenith and the East,
Hold a great arrow and a trident;

thus it is stated. Upon three chig brdung dance as done in the rol 'gying and the 'gying chen. Then loud and soft Inga brdung beats of the cymbals are struck in turns. Upon the subsequent 22 Inga tshan, the following actions are carried out: When the first Inga tshan is beaten, one dances the bzhi pad as in the phase called rlung dkyil. Upon the third stroke of the second Inga tshan the bandha and phur pa are brought in front together; upon the fourth and fifth stroke, the right hand draws the phur pa with its streamers from the wrist of the left hand, and then the right hand is held upward and the left rests in front of the breast. Upon the third Inga tshan the right foot is lifted, and, moving the left foot quickly in the manner of an iron arrow, one walks up to the fourth stroke in the direction of coming and stays on the same spot upon the fifth. Upon the fourth Inga tshan – which is a soft one – one makes the yangs pad. Upon the fifth, sixth, and the seventh and eighth Inga tshan the same is done as had been explained just now. On the ninth and tenth Inga tshan, one carries out the 'gros bsdu towards the right and left. Upon the eleventh Inga tshan one dances the yangs pad in front; upon the twelfth main beat one carries out the yangs pad towards the right side, lifting the left foot upon the third stroke, setting it down upon the fourth; while lifting the right foot upon the fifth stroke and circling it in the direction to the left, one turns the face towards the back side of the dancing circle and proceeds in the direction of the walk making the same mudrās and steps as before. The Inga tshan beaten next are in turn load and soft: 13 14 15 16 17 18 – on all these Inga tshan the same is done as before. Upon the beats 19 and 20 one circles in the dance ring in the movements of the 'gros bsdu performed first towards the right, then the left, and then once more towards the left. Upon the 21st Inga tshan, carry out the yangs pad of the mchongs pad, and, upon the first and second strokes of the 22nd Inga tshan, perform with the bandha and phur pa the dzam chung towards the right; upon the third stroke lift the left foot,
4 pa la rkang g. yas bteg 'bebs dang ban phur g. yas su / lnga par rkang g. yon bteg / lag gnyis ban phur nang du bskor nas brgyangs / 'gro phyogs su sbir sbram la bskyod 'gros dkur brten byas te rol 'gros so // 'dir do ra'i kha nang bstan pa'i dus phag dang / do ra'i phyir bstan pa'i dus stag gi 'gros yin pas / dang po'i tshe lag g. yas brgyangs te mda' 'phyar ba'i tshul dang / phyi ma'i tshe lag g. yas gru mo nas gyen du bsgrangs te mtho bar 'phyar ba'i mthe bos mthe'u chung mnan / mdzub gong srin gsum brkyang ba rtse gsum gyi tshul bya / gnyis ka'i lag g. yon phur bu 'dzin pa'i f°18b tshul gyi sdigs mdzub bya'o //

   me dang lho yi phyag brnyan ni /
   dbyug to dang ni be tson 'dzin /

zhes brjod / rol mo dang rkang grangs 'chams tshul snga ma dang khyad par med / g. yag kha nang bstan dang / sha ba kha phyir bstan yin cing / dang po'i lag g. yas mdun bsgrangs ste dbyug to 'dzin tshul / gnyis pa lag g. yas 'phyar stabs su be con 'phyar tshul dang / gnyis ka'i lag g. yon brla'i steng du brkyang ba'i sdigs mdzub byed /

   bden bral nub kyi phyag brnyan ni /
   spu gri dang ni ral gri 'dzin /

zhes brjod / 'chams tshul snga ma bzhin / gzig kha nang bstan / byi la kha phyir bstan yin cing / gnyis ka'i lag g. yas kyi mthe bos / srin lag dang mthe'u chung mnan / gung mdzub rkyang ba ral gri'i tshul byas nas / 1 2 3 zhes pa'i skabs phyi nas nang du bskor / 4 5 la phyir g. yug pa'i gcod tshul byed / de gnyis kyi lag g. yon snying ga'i thad nas mdun du brgyangs pa'i sdigs mdzub bya /
set it down again, and direct the *bandha* and *phur pa* towards the left side. Upon the fourth stroke lift and set down the right foot and direct the *bandha* and *phur pa* towards the right side. Upon the fifth stroke lift the left foot and stretch out both hands, turning the *bandha* and *phur pa* inward. Then proceed upon the *sbrir sbram* beats in the direction of walking, making the steps of the *bskyod 'gros* and stretching the hands towards the sides of the body and then proceed in the *rol 'gros*. Here, at the time when one has to turn the face towards the inside of the dance circle, one proceeds in the ‘pig walk’ (*phag gi 'gros*), and when looking towards the outside of the dance circle one proceeds in the ‘tiger walk’ (*stag gi 'gros*). At the time of the first one, the right hand is stretched out, in the manner of brandishing an arrow. At the time of the latter, the right hand is raised from the elbow upward, and stretching it high up one presses the small finger down with the thumb while the forefinger, middle finger and ring finger are held straight, in the manner of a trident. The left hand is kept in both cases in the *tarjani mudrā*, as done when holding a *phur pa*.

The Servants of Fire and South  
Hold a stick (*dbyug to*) and a club (*be tson*); 

thus it is stated. The beat of the cymbals, the number of steps and the manner of dancing are not different from the previous case. When representing the yak, the face is turned inward, while the stag turns towards the outside of the dance circle. In the first case the right hand is lifted in front, in the manner of holding a stick; in the second one the right hand is raised, in the manner of brandishing a club. In both cases the left hand is stretched towards the hip while making with its fingers the *tarjani mudrā*.

The Servants of the Void and of the West,  
Hold a razor (*spu gri*) and a sword (*ral gri*); 

thus is said. The manner of dancing is the same as before. The leopard looks inward; the rat turns its countenance towards the outside of the circle. In both cases the thumb of the right hand presses down the ring finger and small finger of the same hand, while the middle finger is stretched out in the manner of a sword. At the time when the strokes 1 2 3 are beaten, the right hand is turned from the outside towards the inside; upon the strokes 4 5 they are brandished towards the outside, in the manner of cutting. The left hands of the dancers move away from the heart and, while making the *tarjani mudrā*, are stretched forward.
rlung dang byang gi phyag brnyan ni / 
ba dan dang ni rgya gram ’dzin /

zhes brjod / ‘chams tshul sngar ltar / spyang ki kha nang du bstan skabs dang
seng ge kha phyir bstan / dang po’i lag g.yas gru mo nas cung zad bkug cing
ba dan ’phyar tshul dang / phyi mar lag g.yas kyi / 1 2 la g.yon skor / gsum la
g.yas skor byas nas rgya gram ’dri tshul byed / gnyis ka’i lag g.yon g.yas pa’i
gru mo’i ’og tu sdigs mdzub bye /

dbang ldan ’og gi phyag brnyan ni / 
kha tımām dang ni tho ba ’dzin /

zhes brjod / ’chams tshul sngar bzhin / dred kha nang bstan / dom kha phyir
bstan / dang po’i g.yas rtse gsum dang ’dra gnyis pa’i g.yas g.yon pa’i dpung
thad du bkug

f °19a ste tho ba ’dzin tshul bya / gnyis ka’i g.yon thur du brkyang ste sdig
mdzub byed do // ’di yi bskyod ’gros kyi ’gying la lag gnyis brgyangs pa’i
mtshams chen byas te rol ’gros so /

lnga pa ni / phra men bskyed pa la lnga las / dang po ni / phra men bcu yi
son ’chams las /

steng dang shar gyi phra men ni /
gzhu mchog dang ni ’khor lo ’dzin /

zhes brjod / che ba gsum la rol ’gying / de nas bzhi brdung du bsgyur ba’i / che
chung spel nas bya ba’i / bzhi tshan che bar bzhi pad brjod nas yangs pad len
lugs gong gi che gsum gyi rjes yangs pad ’go brtsam / ’di ga’i 1 la yangs pad /
gnyis par phur dar g.yug / gsum par ban phur sprod / bzhi la ’gying / bzhi tshan
chung bar ban phur mdun mnyam nas / bzhi thog nas dngos gzhi brtsam dgos
shing / de nas bzhi tshan bcu drug yod par rol mo che chung spel ma’i nang
tshan so so’i phyag rgya bya ba dang / yangs pad dus / 1 la gsum la che ngos kyi
The Servants of the Wind and the North,
Hold the patākā-banner (ba dan) and a pair of crossed thunderbolts (rdo rje rgya gram);

thus is said. The manner of dancing is the same as before. The jackal looks towards the inside of the circle, and the lion faces the outside. In the first case the right hand is slightly bent from the elbow onward in the manner of lifting a patākā-banner. In the second case the right hand is turned — upon 1 2 — towards the left; upon the third stroke the right hand is turned in the manner of outlining a pair of crossed thunderbolts. In both cases the left hand is placed below the elbow of the right hand and makes the tarjant mudrā.

The Power Possessing Servant (dBang ldan) and the Servant of the Nadir
Hold a trident and a hammer;

the manner of dancing is as before. The yellow bear (dred mo) faces the inside of the dance circle; the black bear (dom) looks towards the outside. In case of the first figure the right hand is held in the manner of a trident; in case of the second one the right hand is brought close to the left shoulder, bent as if holding a hammer. In both cases the left hand is stretched downward, its fingers being held in the tarjani mudrā.

Subsequently one dances the ‘rising’ of the bskyod ’gros figure with both hands stretched out sideways, and, making great intervals, one finishes with the rol ’gros dance.

Fifth section: the ‘creating of the witches’ (phra men bskyed pa) comprises five divisions. Firstly, the ‘shon ’chams of the ten witches’ (phra men bcu yi shon ’chams).

The phra men of the Zenith and East,
Hold an excellent bow and a wheel;

thus it is said. Upon three loud beats, the rol ’gying is danced, and then, while changing to the kind of beat called bzhi brdung, the cymbals are beaten in turn loudly and softly. The bzhi pad having been carried out to the sound of four loud bzhi tshan, one starts the dancing of the yangs pad; the yangs pad begins after the above three loud strokes. Upon 1 comes the yangs pad; upon beat 2 one brandishes the phur pa with its silken streamers; upon the third beat one brings the bandha and phur pa close together; upon the fourth beat one stretches oneself gracefully, and upon a soft bzhi tshan the bandha and phur pa are kept level in front. From the fourth beat on one has to start performing the main part of the dance. Then, upon each of sixteen bzhi tshan, which are beaten in turn loud and softly, a different mudrā is made. At the time of performing the yangs
theng brdung dang / 'gros bsdu g.yas pa che ba'i ri mos yin yang cung zad chung ba tsam byed pa kun la 'gre / dang po'i 1 la rkang g.yas g.yon thad du phab tsam byas te / 2 3 la g.yas bteg / lag g.yas phur dar g.yon du bskor nas g.yas su cung zad brgyangs te / 4 la rkang g.yas g.yas su phab / bzhi tshan gnyis par g.yas zur du blta ba'i 'gying nas 3 4 la rkang g.yas nem pa byas nas snga ma bzhin bzhi tshan gsum pa dang bzhi pa / Inga pa dang drug pa rnams de lan gnyis po'ang snga ma ltar bya / gnyis pa'i phyag rgya 'khor f°19b lo bri ba rgya gram dang 'dra ba'i / bzhi tshan bdun pa dang brgyad pa / dgu pa dang bcu pa / bcu gcig pa dang bcu gnyis pa rnams la rkang stabs snga ma ji lta ba bzhin byas nas / bcu gsum pa dang bcu bzhi par / g.yas g.yon gyi 'gros bsdu bya / bco Inga par yangs pad / bcu drug pa'i 1 la rkang g.yas bteg 'jog dang bstun ban phur g.yas / gnyis par rkang g.yon bteg 'jog dang bstun ban phur g.yon / gsum par snga ma'i g.yas bzhin / bzhi par rkang g.yon bteg lag gnyis ban phur nang du bskor ba dang g.yon phab / 'gro phyogs su rkang g.yas bteg nas sbir sbiram la bsokyod 'gros dkur brten byas te rol 'gros so // phyag rgya 'ching ba dang po gsum rmigs bu dang / phyi ma gsum bya rgod yin la / dang po'i lag g.yas mdun gyi g.yas zur du gru mo cung zad bkug cing gzhu mchog dom tshul byed / gnyis pa 'khor lo bskor tshul rgya gram dang 'dra / gnyis pa 'khor lo bskor tshul rgya gram dang 'dra / gnyis ka'i lag g.yon dpung pa g.yon pa dang 'brel ba ltar byas nas sdigs mdzub bya /

me dang lho yi phra men ni /
me dpung dang ni dbyug to 'dzin /

zhes brjod / 'chams tshul snga ma ltar / dang po gsum bya rog dang / phyi ma gsum 'ug pa / dang po'i g.yas mdun zur du mkhrig ma cung zad bkug cing / me'i rgya mthe'u chung dang srin lag bskum gzhan brkyang ba bya / phyi ma
pad – to accompany the first three movements – a loud theng brdung is struck, which is beaten sideways. The right 'gros bsdu is done gradually upon the loud beats and then, when the sound grows a little softer, repeat all. Upon stroke 1 of the first bzhi tshan set the right foot slightly in the direction to the left. On 2 3 lift the right foot and turning the right hand – which holds the phur pa with its silken streamers – towards the left, stretch it out then a little towards the right side. On 4 set the right foot to the right. When dancing to the first two beats of the second bzhi tshan, one looks towards the right side, stretching oneself simultaneously; upon 3 4 one makes a rocking motion with the right foot and then performs the same that has been described before also upon the third and fourth bzhi tshan. Upon the fifth and sixth one, do this twice or do the same as before. The mudrā done in the case of the second ‘witch’ is the outlining of the wheel, the movement being the same as in the phase ‘the pair of crossed thunderbolts’. Upon the seventh and eighth bzhi tshan, as well as the ninth and tenth and the eleventh and twelfth – upon all these carry out the same dance steps as before. Upon the thirteenth and fourteenth make the right- and the left-side 'gros bsdu. Upon the fifteenth bzhi tshan dance the yangs pad; upon the stroke 1 of the sixteenth lift the right foot and put it down again, while turning simultaneously the bandha and phur pa towards the right. Upon the second stroke, one lifts the left foot and sets it down again, while turning simultaneously the bandha and phur pa to the left. Thirdly carry out the same action as before towards the right; on the fourth stroke lift the left foot and, turning both hands with the bandha and phur pa held inward, set the left foot down. Lifting the right foot in the direction in which one proceeds, one starts upon sbir sbram the bskyod 'gros, holding the hands towards the sides of the body, and concludes with the rol 'gros.

The first three mudrās refer to the lizard (rmigs bu); the next three mudrās to the vulture (bya rgod). In the first case the right hand of the dancer is held in front, towards the right side with the elbow a little bend, just as if bending the two ends of a bow. The manner of turning the wheel, done in case of the second ‘witch’, is like that in the figure ‘the pair of crossed thunderbolts’. In the case of both figures the dancers lift their left hands just as if to touch the left shoulders, their fingers being held in the tarjani mudrā.

The phra men of the Fire and South,
Hold a fire-cloud (me dpung) and a stick;

thus is said. The manner of dancing is as before. The first three mudrās refer to the raven (bya rog), the last three to the owl (‘ug pa). In case of the first figure the right hand of the dancer is held in the forward direction, with the wrist bent a little. Its fingers make the ‘fire mudrā’ (me'i rgya): the small finger
mdun phyogs su dbyug to 'dzin tshul bya / gnyis ka'i lag g.yon me dang lho'i phyag brnyan dang 'dra /

  bden bral nub kyi phra men ni /
  zhags pa dang ni sbrul zhags 'dzin /

zhes brjod / 'chams tshul gong ltar / dang po gsum khva da / phyi ma gsum pu f°20a shud / 'gro phyogs su kha gtod pa'i tshe / dang po lag gnyis khu tshur rgyab bsnol gyi zhags pas 'ching tshul / gnyis pa lag g.yon par g.yas pas bskor ba'i sbrul zhags 'cing tshul / gnyis ka'i kha g.yas su gtod du lag g.yon bden bral nub kyi phyag brnyan dang 'dra /

  rlung dang byang gi phra men ni /
  ba dan dang ni dril bu 'dzin /

zhes brjod / rkang stabs snga ma ltar / dang po'i gsum khra dang / phyi ma gsum pha wang / dang po'i g.yas bshad zin / phyi ma'i g.yas dpung pa g.yas par 'byar ba lta bu'i dril bu dkrol tshul byed / gnyis ka'i g.yon rlung dang byang gi phyag brnyan dang 'dra /

  dbang ldan 'og gi phra men ni /
  'khor lo dang ni gtun shing 'dzin /

zhes brjod / 'chams tshul sngar ltar / dang po gsum sre mong dang / phyi ma gsum byi ba / dang po'i g.yas bshad zin / gnyis pa lag g.yas khu tshur gsang gnas kyi thad du brkyang no // gnyis ka'i g.yon dbang ldan 'og gi phyag brnyan dang 'dra / 'di rjes kyi bskyod 'gros la lag gnyis brgyangs pa'i mtshams chen byas nas rol 'gros la 'jug /
  drug pa sgo ma bskyed pa ni / rol 'gros de ga'i ngang nas rkang g.yas g.yon
and the ring finger are contracted, the other fingers are stretched out. In case of the second phra men the dancer holds his right hand forward in the manner of grasping a stick. In both cases the left hands of the dancers are held in the same way as in the case of the servants (phyag brnyan) of the Fire and of the South.

The phra men of the Void and of the West,

Hold a snare (zhags pa) and a noose consisting of snakes (sbrul zhags); thus is said. The manner of dancing is the same as above. The first three mudrās refer to the crow (khva da), the three performed later to the hoopoe (pu shud). While looking in the direction in which the dancers proceed, one brings - in order to represent the attribute of the first phra men - both hands, the fingers clenched to a fist, together as if they were bound by means of a snare. In the second case the dancer turns the right hand around the left one in the manner of tying a noose consisting of snakes. When, in case of both phra men, the face is turned towards the right side, the dancers keep their left hands in the same posture as the Servants of the Void and the West.

The phra men of the Wind and the North,

Hold a patākā-banner (ba dan) and a bell; thus is said. The movements of the feet are the same as before. The first three mudrās refer to the hawk (khra) and the next three to the bat (pa wang). The movement of the right hand, done when representing the attribute of the first phra men, has already been explained; to outline that of the second phra men the dancer holds his right hand close to the right shoulder and acts just as if ringing a bell. In both cases the left hands of the dancers are kept in the same manner as done in the case of the Servants of the Wind and the North.

The Power Possessing phra men and the phra men of the Nadir,

Hold a wheel and a pestle (gtun shing); thus is said. The manner of dancing is the same as before. The first three mudrās refer to the weasel (sre mong), the subsequent three to the rat (byi ba). The movement of the right hand done in order to outline the attribute of the first phra men has already been explained. In the second case the dancer clenches his right hand to a fist and holds it towards the genitals. In both cases the left hand is held in the same way as done by the Power Possessing Servant and the Servant of the Nadir. After this comes the bskyod 'gros, during which one keeps the hands stretched out, and making great intervals one starts the rol 'gros.

The sixth phase is the 'creation of the Gate Keepers' (sgo ma bskyed pa). Then when the dancers move in the postures of the rol 'gros turning at the same time the right foot towards the left side, begins the section called 'Fierce dance of the
du bskor ba dang mnyam du / sgo ma khro mo bzhi yi rngams 'chams las /
gnod sbyin dkar mo lcags kyu 'dzin /

zhes brjod / do ra'i phyir kha bstan pa bzhi ga ma rdzogs par yin / 'di'i rol
'gying snga ma g.yas kyis bya / de nas rol mo bzhi brdung du bsgyur nas / bzhi
tshan lnga yi g.yom gsum po yan mkha' dbyings ltar byas / de nas 1 2 1 2
zhes pa'i le tshan la / 1 la rkang

f° 20b g.yas 'dzugs / gnyis la g.yon rgyab tu phab / de'i tshe lag g.yas lcags
kyu'i phyag rgyas 'dren pa'i stangs ka byed / de nas ching bdrung 1 la rkang
g.yas 'dzugs g.yon rgyab tu bteg / lag gnyis thugs kar bsnol nas 'gying / de
rjes 2 2 zhes pa'i dang po la rkang g.yon phab / gnyis par g.yas bteg / de nas
bzhi tshan gsum gyi dang po'i 1 la lag gnyis brgyangs rkang g.yas g.yas phyogs
phab / gnyis la rkang g.yon g.yas pa'i rtsar spo / gsum la g.yas bteg g.yon
rting gsig gis 'khyer zhing yangs pad ngos / phur dar g.yas su g.yug pa dang
bstun / bzhi la rkang g.yas g.yon zur du 'bebs / bzhi tshan gnyis par de g.yon
la go ldog pa ni / 1 la rkang g.yon g.yon phyogs phab / gnyis la rkang g.yas
g.yon pa'i rtsar spo / gsum la g.yon bteg g.yas rting gsig gis bsgir zhing yangs
pad ngos phur dar g.yas su g.yug pa dang bstun / bzhi la rkang g.yon g.yon
zur du 'bebs / bzhi tshan gsum par g.yas snga ma ltar byed pa dang bstun/

'jigs byed ser mo zhags pa 'dzin /

zhes brjod mtshams dang / bzhi par rkang g.yas g.yon zur du 'bebs pa 'grig
yong zhing / de nas g.yon bteg tsam gyi gyom gsum snga ma ltar byas nas /
1 2 1 2 lcags kyu'i 'dren tshul gyi dod / lag g.yon par g.yas pas bskor ba tsam
gyi 'ching tshul bya ba ma gtogs / gzhan rnams bshad ma thag pa bzhin nas /
bzhi tshan gsum pa'i rjes ma dang bstun /
four ferocious Gate Keepers' (*sgo ma khro mo bzhi yi rngams 'chams*).

The white *yakṣī* holds an iron hook (*lcags kyu*).

thus is said. The dancer faces the outer side of the dancing circle. The *rol 'gying* is danced as before, with the right foot. Then, after the music has changed to the *bzhi brdung* rhythm, one swings the body around thrice on five *bzhi tshan*, as done above in the phase called *mkha' dbyings*. The strokes 1 2 1 2 which follow then are the musical accompaniment of the following short phase: Upon 1 set down the right foot; upon the second stroke set the left foot backward; and at this time make with the right hand a drawing movement in the manner of the 'iron hook *mudrā* (*lcags kyu'i phyag rgya*). Then, upon *chig brdung* 1, set down the right foot, lift the left one backward, and, joining both hands in front of the breast, stretch the body gracefully. After this come the beats 2 2 and upon the first one sets down the left foot; upon the second the right foot is raised. Then, upon stroke 1 of the first of three *bzhi tshan* one stretches out both hands and sets the right foot towards the right side. Upon the second stroke one sets the left foot close to the right one; upon the third stroke one lifts the right foot and, while jerking on the left heel, rotates the whole body around in the direction in which the *yangs pad* is performed, at the same time brandishing the *phur pa* with its streamers towards the right side. Upon the fourth stroke one sets the right foot in the direction to the left. When the second *bzhi tshan* is beaten one does towards the left movements opposite to those just described: upon stroke 1 one sets the left foot in the direction to the left; upon the second stroke one sets the right foot close to the left; upon the third stroke one lifts the left foot and while jerking rotates the whole body on the right heel in the direction in which the *yangs pad* is performed, brandishing at the same time the *phur pa* with its streamers towards the right side; upon the fourth stroke one sets the left foot towards the right. Upon the strokes of the third *bzhi tshan* carry out the same movements described before as to be done towards the right side.

The yellow *'Jigs byed* holds a snare.

After this has been said, make a pause. Upon the fourth stroke set the right foot towards the left side, and, having concluded this movement, then raise the left foot a little and swing the whole body around with circular movements as done before. Upon 1 2 1 2 make a movement as before in the phase of pulling an iron hook, the only difference in this case being that one turns the right hand around the left one in the manner of binding. The other movements are the same as has been explained just now, and also the actions carried out after the third *bzhi tshan* is beaten are in harmony with those done before.
bdud rtsi dmar mo lcags sgrog ’dzin /

zhes brjod / lag gnyis dpung thad nas mdun
f°21a du phab pa’i lcags sgrog gis sdam tshul ma gtogs snigar bzhin /

gsod byed ljhang gu dril ’khrol dgyes /

zhes brjod / dril bu ’khrol tshul bya zhing gzhan snigar ltar / ’di yi bzhi tshan
gsum pa rdzogs nas / slar bzhi tshan drug las dang po dang gnyis par g.yas g.yon
gyi ’gros bs dus nang du ’khor ba dang / gsum par mchongs pad brjod pa’i /
yangs pad bya / bzhi pa dang lnga par rol pa dang drug par bskyod ’gros len pa
keng rus ltar dang ’gying la rol pa’i mthams chen byas te rol ’gros la ’jug /

bdun pa ni / dam can spyi’i bskyul ’chams / mchongs pad song nas brtsam /
zhes brjod / sbram sbir sbram sbram zhes pa’i che gsum la rol ’gying / bzhi pa’i
sbram la yangs pad kyi ’go brtsam / yang / sgram sbir sbram sbram / zhes pa’i
dang por yangs pad / gnyis par phur dar g.yug / gsam pa dang bzhi pa’i chung
bar phur rtse bandha la g.yas su gtod / sbir sbram zhes pa gsum la rol pa re
byas pa’i rjes mar g.yas su gsigs nas / ’gro phyogs la sbir sbram zhes par rkang
g.yas g.yon gsigs la bteg ’bebs dang phur dar g.yas su g.yug / sbir sbram la
rkang g.yon g.yas bteg gsigs la bteg ’bebs byas / bandha g.yon du ’phur ba’i
lcags sgrog ’gros ji tsam ’os pa song nas /

brgyad pa ni / dbang phyug ma la gong gi ’gros de’i g.yas pa’i thog nas /
dbang phyug ma las bzhi’i ’dur ’chams / mchongs pad song nas brtsam / zhes
brjod pa g.yas pa dang g.yon pa’i theng brdung gi ’gros la rdogs pa
f°21b yong bas / de nas sbram sbram zhes pa’i dang po la rkang g.yas phab /
The red bDud rtsi holds an iron chain (lcags sgrog); thus is said. The same is done as before except that both hands, moving from the shoulders forward and downward, make the movement of tying up something by means of an iron chain.

The green gSod byed rejoices hearing the bell ring; thus is said. The hands move in the manner of ringing the bell, but all other gestures are the same as before. Having finished the movements done upon three bzhi tshan, there come again six bzhi tshan: Upon the first and the second, one moves inside the dancing circle through the phases of the 'gros bsdu performed towards the right and left, and upon the third bzhi tshan one carries out the mchongs pad and then makes the yanss pad. Upon the fourth and fifth, one dances the rol pa, and upon the sixth bzhi tshan one commences the dancing of the bskyod 'gros, moving like in the keng rus passage. When dancing the 'gying, the dance gestures are carried out with great intervals in between, after which one begins to dance the rol 'gros.

Seventh section: ‘The dance of the general admonition of Those Bound by an Oath’ (dam can spyi'i bskul 'chams). One commences to dance from the mchongs pad phase onward; thus it is stated. sBram sbir sbram sbram: Upon the three loud beats one performs the rol 'gying. Upon the fourth sbram comes the beginning of the yanss pad figure. And again: sbram sbir sbram sbram. Upon the first one performs a yanss pad; upon the second one brandishes the phur pa, so that its silken streamers flutter; the third and fourth beats are soft, and upon these one has to hold the bandha towards the right side and point the tip of the phur pa at it. Upon each of the next three so-called sbir sbram one makes the rol pa gestures. Having made subsequently a jerk towards the right side, one carries out in the direction in which one proceeds, upon the so-called sbir sbram beats, the following movements: Having made a jerk with the left foot towards the right side, while bending, raise it and set in down again and brandish the phur pa with the streamers towards the right side. Upon sbir sbram lift the left foot towards the right side, make a jerk, lift the foot, and set it down again. Lift the bandha towards the left and proceed in the ‘iron chain step’ lcags sgrog 'gros) as far as suitable.

Eighth section: The dBang phyug ma dance starts with the movement of the right foot in the same kind of step as above. This is the ‘dBang phyug ma’s trotting dance of the four actions’ (dBang phyug ma las bzhi'i 'dur 'chams). One starts from the mchongs pad dance phase onward; thus is said. When one is making right and left steps upon the theng brdung, there should be a stride backward as well, this being followed by sbram sbram: Upon the first the right
gyis pa la rkang g.yon g.yas mdun du bskor nas / sbram sbir sbram sbram la yangs pad dang / sbir sbram la rol sogs dam can spyi'i 'chams ltar bya / lcags ris mi byed par bshud 'gros dang / lag g.yas 'phyar g.yon dkur brten pa'i ngos rkang g.yas pa'i thog nas /

shar nas gshegs pa'i rnal 'byor bdun /
khyyod kyis zhi ba'i las mdzod cig /

ces brjod g.yas pa nas bzung shugs che bar 'phar ba'i zlum skor gyi tshul la 'gros sngar ltar / mchongs pad rol pa gong bzhin nas / lag g.yon 'phyar g.yas dkur brten / rkang g.yon pa'i thog nas /

lho nas gshegs pa'i rnal 'byor bdun /
khyyod kyis rgyas pa'i las mdzod cig /

g.yon nas bzung shugs che tsam gru bzhi'i tshul bya / mchongs pad rol pa / lag g.yas 'phyar g.yon dku /

nub nas gshegs pa'i rnal 'byor bdun /
khyyod kyis dbang gi las mdzod cig /

g.yas nas shugs che tsam zla gam gyi tshul / mchongs pad rol pa / lag g.yon 'phyar g.yas dku /

byang nas gshegs pa'i rnal 'byor bdun /
khyyod kyis drag po'i las mdzod cig /

g.yon nas bzung shugs che'i gru gsum du bskor ba'i tshul bya / de rnams kyi dngos gzhi rnams song nas /

rjes kyi bya ba bcu gcig la / dang po ni / bshud 'gros de ga'i rkang g.yas pa'i thog nas / bam rol pas 'tshol ba / mchongs pad song nas brtsam / zhes brjod / yangs pad dang rol pa gsum gong ltar nas bshud 'gros g.yas g.yon dang bstun lag gnyis rol pa

f°22a bya ba ji ltar rigs pa nas /
gnyis pa ni / bam sbrul nag gis 'tshol ba / mchongs pad song nas brtsam / zhes
foot is set down; upon the second the left foot circles towards the right side and in front. Upon sbram sbir sbram sbram a yangs pad is danced and upon sbir sbram comes the rol pa, etc., as in the section called dam can spyi'i 'chams. Without carrying out the movement of the ‘iron arrow’, proceed through the movements of the bshud 'gros. Lifting the right hand and holding the left towards the side of the hip, step out first with the right foot.

Seven gShegs pa'i rnal 'byor who come from the East,
You carry out the work of pacification (zhi ba'i las);

thus is said. Coming from the right, one outlines while dancing with strength the shape of a circle, moving in the same kind of step as before. Having carried out the mchongs pad and the rol pa as above, one lifts the left hand and holds the right hand towards the side; the next dance phase one starts with the left foot.

Seven gShegs pa'i rnal 'byor who come from the South,
You carry out the work of spreading the faith (rgyas pa'i las).

Beginning from the left, one outlines while dancing with some strength the form of a square. Then follow the mchongs pad and rol pa, with the right hand raised and the left held towards the side of the body.

Seven gShegs pa'i rnal 'byor who come from the West,
You carry out the work of power (dbang gi las).

Beginning from the right, one outlines while dancing somewhat with stress the form of the crescent moon. Then comes the mchongs pad and rol pa with the left hand raised and the right towards the waist.

Seven gShegs pa'i rnal 'byor who come from the North,
You carry out the work of ferocity (drag po'i las).

Starting from the left one sketches while dancing with strength the outline of a triangle. After all these figures of the main part of the 'chams have been finished, comes the phase called ‘eleven kinds of work’ (bya ba bcu gcig). Firstly, one starts with the movement of the right foot in the bshud 'gros figure.

‘By dance gestures one searches the corpse’ (bam rol pas 'tshol ba). One starts from the figure called mchongs pad; thus is said. As above, one performs the yangs pad and three rol pa gestures, and then carries out the bshud 'gros towards the right and left; it is permissible to make – in harmony with these steps – dancing gestures with both hands.

Secondly: ‘Searching of the corpse by the black snake’ (bam sbrul nag gis 'tshol ba). One commences from the mchongs pad; thus is said. One carries out
brjod / yangs pad rol pa sngar ltar byas nas / bshud 'gros kyi sbrul 'khor ba ltar 'khyog 'khor bya zhung / 'gugs mtshams rol mo drag pa dang / lus gcum nas 'phar ba'i mthar skor lam du 'khod pa'i ngang nas / 'chams dpon gyis ban skra nas bzung snar ba'i / rol dpon gyi mdun du sleb pa dang rkang g.yon pa mdun du cung dor bas bandha kha spub tu bzhag nas / 'chams pa dmangs rnams kyi ban skra nas bzung snar nas bshud 'gros de ga bya / 'chams dpon gyi / 11 22 33 44 55 66 gi theng brdung la lag g.yas mchan khung nas bskor te brgyang ba dang / rkang g.yas bteg g.yas skor du 1 1 la 'gro phyogs su phab / g.yon bteg 2 2 la g.yas skor 'gro phyogs la phab / g.yas bteg yong phyogs la bltas nas 3 3 la rgyab tu 'gro phyogs la 'then / g.yon bteg 4 4 la g.yon zur du 'then g.yas bteg phur dar g.yas skor du g.yugs nas 5 5 la 'gro phyogs su phab / g.yon bteg g.yon skor du 6 6 la 'gro phyogs su phab 6 tshan de gas skor ba 1 song ba'i rol dpon mdun du 'chams dpon gyis slob pa dang / 'chams pa dmangs kyis bandha so so'i mdun du kha spub tu bzhag nas / 6 tshan gyi skor 'gros 'chams dpon dang bstun nas skor ba 1 bya /
gsum pa ni / rkang g.yon pa'i thog nas / bam rde'us brtag pa / mchongs pad song nas brtsam / zhes brjod / sbram sbram g.yas 'bebs f°22b 'phar dang / sbram sbram la g.yon 'bebs / 'phar bya / sbram sbir sbram sbram zhes chem brdung gsum la yangs pad dang chung ba khong 'dren du byas pa sngar bzhin nas / g.yas kyi rgyab zur du lag g.yas brgyangs / g.yon dku la bretan nas / 11 22 33 la rkang g.yas 1 snga mar phab / g.yon 1 rjes mar spo ba gsum gyi bar rigs 'gre bas dzam chung gsum dang / mdun du bam phyogs la snga ma ltar / 11 22 la dzam bya / 33 la shugs che ba'i dang po la rkang g.yas
the *yangs pad* and *rol pa* as before and then—while walking in the *bshud 'gros* step—one moves in the circle in movements similar to the zig-zag gliding of a snake. When the dancers bend, the cymbals have to be clashed vehemently. While staying on the outer perimeter (*mtsho skor*) of the dance circle the dancers must first stoop and then rise. The dance leader (*'chams dpon*), holding the *bandha* by the hair, proceeds in long strides dragging his feet, and when he arrives in front of the leader of the orchestra (*rol dpon*) he sets the left foot a little in front and turns the bandha upside down. Upon this the multitude of all other dancers (*'chams pa dmangs*) takes the *bandha* by the hair, moves forward with long, dragging strides and proceeds then in the *bshud 'gros* step as before. When the strokes 1 1 2 2 3 3 4 4 5 5 6 6 are beaten in the *theng brdung* style, the dance leader rotates his right hand out of the arm-pit, then stretches it out sideways, lifts the right leg, turns it to the right, and sets it down in the direction of going on 1 1. Again, lifting the left foot, he turns it upon 2 2 towards the right, and sets it down in the direction of going. Then, lifting the right foot and facing the direction of coming, he pulls it on 3 3 backward, in the direction of going. Lifting subsequently the left foot, he draws it upon 4 4 in the direction towards the left, lifts the right foot, turns the *phur pa* to the right, brandishing it so that its streamers flutter, and upon 5 5 he sets the right foot in the direction in which proceeds. After this he lifts again the left foot, turns it to the left, and upon 6 6 sets it in the direction of walking forward. To the accompaniment of *drug tshan* beats, he completes thus one full circle. When the dance leader arrives once more in front of the leader of the orchestra, then each one of the multitude of other dancers turns over the *bandha*, stops, and then, in accordance with the movement carried out by the dance leader, they complete one full circle to the accompaniment of *drug tshan* strokes.

Third section: From the step taken with the left foot onward comes the ‘testing the corpse by means of a stone’ (*bam rde'us brtag pa*). Starting from the *mchongs pad*—as said—one sets the right foot upon *sbral sbral* which follows; one, too, sets the left foot down and then lifts it. Upon the following so-called *sbral sbir sbral sbral* and three *chem brdung*, one dances the *yangs pad*, and, upon the subsequent soft beats of the music, drawing towards the inside of the dance circle, one has to carry out the same movements as before. The right hand is stretched in the right backward direction, while the left hand is held towards the side of the body. The cymbals execute then the following beats: 1 1 2 2 3 3. The right foot is put down before 1 is struck, the left, however, after 1, and one repeats the steps in this manner up to the third stroke, making altogether three *dzam chung*; then one proceeds forward as before, in the direction of the corpse. Upon 1 2 2 2 a *dzam chung* has to be made; upon the first forcible beat of 3 3 one sets down the right foot; upon the second one lifts slightly the left foot.
phab / gnyis par g..yon bteg tsam bya / de nas chem rgyag gsum dang chung bal la gong ltar bya / de rjes lag gnyis thugs kar sdigs mdzub sprad de rde'u 'dzin tshul bya / lus g..yon bandha bstan / mig zur gyi blta zhing / rol mo 11 22 33 la rde'u rgyag pa'i stangs ka tshar gcig dang bcas / rting pa cung zad bteg tsam gysis 'phar chung byas the shi ma shi the tshom zos pa brtag pa'i phyir / bandha phyogs su cung zhig nye bar 'gro tshul byed / gsum rjes mar lag g..yon mkhriig mar phur dar drangs te / bred tshul gyi / 1 2 3 4 yi gsum la g..yas su phyir brgyangs te zur 'then byas bzhi la de gar 'dug / de bzhin lan gsum dgos par rjes ma gnyis la bam la blta mi nus bzhin du / 11 22 33 44 la snga mar rde'u rgyag pa / nye bar 'gro tshul byas nas bzhi par gong gi gsum pa dang 'dra bar phur dar drangs nas zur 'then snga ma dang 'dra ba byas te / drug tshan gyi skor 'gros de gas dor bskor nas / rde'u rgyag pa sogs snying kham che gtod ba'i rgyag tshul ma gtogs snga ma ji lta ba byas te / rang f°23a rang gi bandha la skor 'gros kyis skor ba 1 byas rjes / yang snga ma bzhi snying kham che ba'i rgyag tshul rnams byas te / do rar skor 'gros kyis skor ba 1 bya'o /

bzhi pa / bam rdo rje'i 'gros kyi mchongs pad song nas brtsam / zhes brjod nas thu gsham bsdus nas tsog pur 'dug nas g..yom gsum byas nas / g..yas ngos su rdo rje'i 'gros gsum bya bzhi la de gar 'dug nas / yang g..yom gsum byas te / rdo rje'i 'gros gsum gyi bandha'i rtsar 'gro bzhi la de gar 'dug / bzhi tshan 1 gi dang po la bandha la lag reg gnyis pa la bandha kha sgyel / 3 4 la langs nas sngar bzhi do rar skor ba byas nas / bandha dang 'dom gang si sar tsog pur sdad g..yom gsum bya / 4 grangs 1 la rdo rje'i 'gros kyis bandha'i rtsar phyin / phyed skyil du sdad /

Inga pa/bam 'dod yon du byin gyis brlab pa ni / rol mo Inga brdung che chung
Then, upon three chem rgyag and one soft stroke, one goes through the same dance movements as above. Subsequent, one holds both hands, with the fingers in the tarijnt mudrâ, in front of the breast, in the manner of grasping a stone. The left side of the body is turned towards the bandha, and one has to look at it out of the corner of the eyes. When the cymbals beat 1 1 2 2 3 3 one has to make once the movement of throwing a stone. In order to act as if being in doubt and wanting to see whether the corpse is dead or not, one lifts the heels slightly and raises oneself somewhat upward. Then one moves closer towards the bandha, and after the third beat one draws the phur pa towards the wrist of the left hand, acting during this time as if frightened. Then follow the beats 1 2 3 4; upon the third stroke of 4 stretch the hands towards the outside right, to draw the edge of the bandha, and upon the fourth stroke one has to stay on the same spot. This movement one has to do thrice and upon the next two strokes one has to act as if being unable to look at the corpse. Upon 1 1 2 2 3 3 4 4 one has to do the same as before in the phase called ‘throwing the stone’ (rde’u rgyag pa). Having danced the phase of going closer to the corpse, one acts upon the fourth stroke as above on the third one, drawing the phur pa and the edge of the bandha, as done earlier. Then turn the rounds in the dancing circle in this step, in rhythm with the drug tshan beats, carrying out the same actions except of the ‘throwing the stone’ etc., and the ‘pointing the phur pa with great courage’ (snying kham chen gtod ba’i rgyag). Each of the dancers describes a circle around his own bandha, after which, as done earlier, they carry out a full round in the dance circle, while assuming the same manner as in the phase ‘pointing with great courage’.

Fourth section: ‘The corpse’ (bam). One proceeds with the dance from the mchongs pad of the ‘thunderbolt step’ (rdo rje’i ’gros) onwards, as is stated. Pulling together the lower part of the dancing garment (thu gsham), one has to squat down and make with the body thrice a swinging movement. Then make towards the right side three steps of the ‘thunderbolt walk’, and upon the fourth stroke stay on the same spot, making again three swinging movements. Approach the bandha with three steps of the ‘thunderbolt walk’ and upon the fourth stroke remain on the same spot. Upon the first stroke of one bzhi tshan, touch the bandha with the hand and upon the second turn the bandha over. Rising on 3 4, carry out the same movements as before, while turning rounds in the dance circle. At a distance of about a ’dom from the bandha, the dancer has to squat down and swing the body three times. Upon the first stroke of four beats, one approaches the bandha by making steps of the ‘thunderbolt walk’ and then sits down half cross-legged.

Fifth section: ‘Turning the corpse into earthly goods and treasures by blessing’ (bam ’dod yon du byin gyis brlab pa). The cymbals strike in turn loud and
spel mar bsgyur te / bzhi pad yongs rdzogs 1 bya / lnga tshan chung ba 1 la yangs pad thol 1 byas nas 'dod yon du byin gyis brlab pa nas bzung / rang gi am phrag tu 'jug pa yan la / lnga tshan che ba gang yin la phyag rgya rnams rim par bya zhung / lnga tshan chung ba gang yin la yangs pad kho na byed pas / de ltar shes par byas te / lag g.yon khu tshur steng g.yas skyabs sbyin phyag rgyas gzugs kyi me long mtshon / lag g.yon khu tshur rna ba g.yon thad du mkhrig ma nang du bkug g.yas pa'i gong mdzub kyis rgyud brdung tshul te sgra / lag mthil gnyis phyir bstan pa'i phyag rgya dri / lag gnyis rdor thal kha phye ba'i phyag rgya ro
f°23b phur dar 'phyar ba reg bya’o /

drug pa mgon spyan 'dren ni / lag g.yas kyi g.yas ngos nas smin mtshams kyi bar g.yob cing zhi ba bzhi bcu rtsa gnyis kyi lha tshogs spyan drangs / lag g.yon g.yon phyogs nas g.yob cing khrag 'thung lnga bcu rtsa brgyad kyi lha tshogs spyan drangs / lag gnyis smin mtshams kyi mdun ngos nas g.yob ste / rgyal ba dgongs brgyud / rigs 'dzin brda brgyud / gang zag snyan brgyud / las 'phro gter brgyud / smon lamgtad rgya'i brgyud pa rnams spyan drangs / slar lag g.yas g.yas zur nas g.yab ste chos skyong srung ma'i tshogs rnams spyan drangs lag g.yon g.yon zur nas g.yob ste phur pa bka' gter gyi srung ma rnams spyan drangs /

bdun pa bsgral ba ni phur pa phrag pa g.yas pa'i thad du bsgril / phrag pa g.yon / dpral ba'i thad nas kyang bsgril phur pa g.yas phyogs su brdar tshul bya /

brgyad pa bsgral mchod ni phur pa btab ste lag gnyis g.yas ngos su gyen
soft lnga brdung beats, upon which one carries out one full bzhi pad. Having carried out one more yangs pad – upon one soft lnga tshan – start from the phase known as 'dod yon du byin gyis brlab pa. Holding the hands close to the breastfold of one's own garment, make mudrās upon all the loud lnga tshan beats of the orchestra, while upon all soft lnga tshan beats, one makes only the yangs pad. One has to know that this phase has to be carried out in this manner. The left hand is clenched to a fist, and, by making atop of it with the right hand the mudrā of benediction (skyabs sbyin phyag rgya), one mirrors the 'body' (gzugs). Then the left hand, with fingers still clenched to a fist and the wrist bent inside, is led towards the left ear, while the middle finger of the right hand is held in the attitude of striking the string of a musical instrument, thus indicating the quality 'sound' (sgra). The mudrā, in which the palms of both hands are turned outwards, stands for the quality 'smell' (dri). The mudrā of the 'open thunderbolt-palms' (rdor thal kha phyi ba'i phyag rgya), symbolizes 'taste' (ro), and the lifting of the phur pa with its silken streamers stands for 'touch' (reg).

Sixth section: 'Inviting the deities to the banquet' (mgon spyan 'dren). Bringing the right hand from the right side with a swinging movement to the spot lying between the eyebrows, one invites 'the peaceful ones, the multitude of 42 deities' (zhi ba bzhi bcu rtsa gnyis kyi lha tshogs). Swinging the left hand from the left side, one invites the multitude of deities belonging to the group of 58 blood-drinkers (khrag 'thung lnga bcu rtsa brgyad kyi lha tshogs). Holding both hands in front of the spot lying between the eyebrows and then swinging them from that direction, one invites the generation of thoughtful Buddhas (rgyal ba dgongs brgyud), the generation of vidyādharas making magic gestures (rgis 'dzin brda brgyud), holy personages preserving oral traditions (gang zag snyan brgyud), persons who on account of their religious merits discover 'treasure books' (las 'phrod gter brgyud), and generations of those who pray ardently and who took a religious oath (smon lam gtad rgya'i brgyud). Again, swinging the right hand from the right side, one invites the multitude of dharmapālas and srung ma (chos skyong srung ma'i tshogs), swinging the left hand from the left side, one invites the kila-holding guardian deities protecting the commandments of Buddha and the teachings contained in the ‘treasure books’ (phur pa bka' gter gyi srung ma).

Seventh section: ‘Separating the spirit from his evil form’ (bsgral ba). One leads the phur pa with a rolling movement up towards the right shoulder, then towards the left shoulder, and then one also directs the phur pa from the forehead with the same kind of gesture towards the right side, moving it in the manner of sharpening.

Eighth section: 'The sacrifice connected with the separation of the spirit from his evil form' (bsgral mchod). Having made the movement of striking with the
du phyogs pas zhi ba'i lha tshogs rnams mchod / phur pa btab ste lag gnyis
g.yon ngos su gyen du phyogs pas khro bo'i lha tshogs rnams mchod / phur
pa btab ste lag gnyis mdun ngos su gyen du btab ste bla ma rigs 'dzin rnams
mchod / phur pa 'debs pa sog snga ma bzhin g.yas zur du chos skyong rnams
mchod / g.yon zur du srung ma rnams mchod / g.yas phyogs su grogs la
'dren / g.yon phyogs su grogs la 'dren / rang nyid za ba'i tshul dang / rang gi
am phrag tu 'jug pa'i tshul rnams byas te / rol mo chem brdung du phab /
dgu pa lhag ma khur nas rgyug pa ste / lag
f°24a g.yon gyis bandha'i skra nas bzung / sha pags rus pa sog sogs lhag ma
rnams khur ba'i tshul gyis pus mo btsugs / lag g.yas kyis phur pa sa la btsugs
te cung zad mi theg pa ltar 'dar ba'i tshul byed / de nas lus cung zad bsrangs
te har langs rkang g.yon bteg pa dang mnyam du bandha phrag pa la sbram
zhes pa bkal rol mo theng brdung gis bshud 'gros kyis mgyogs par skor ba
gsum mam 1 gang rung song rjes / sbram zhes rkang g.yon yong phyogs su
bskor nas /

bcu pa dpal chen po'i stobs 'chams ni / yong phyogs la rkang g.yon gyi
bzhi 'gros / g.yas kyi bzhi 'gros g.yon gyi bzhi 'gros gsum pa la rkang g.yon
rgyab tu phab / mdun du bzhi la g.yas nur nas / 1 ces chem rgyag la de gar
nem / 22 la rkang g.yas bteg 'bebs dang / rkang g.yon bteg / 4 tshan gsum
pa'i dang po'i 1 la g.yon nas brtsam / 'chams lugs sgo ma'i bzhi tshan gsum
po dang 'dra ba'i rdo bzhi 'gros re dang / slar g.yas pa'i bzhi 'gros re dang /
sbra cu dbang bzhin g.yon gyi bteg pa'i 1 ces chem rgyag la g.yon du nem / 22 la
rkang g.yas phyir 'then g.yon bteg pa'i 'bebs byas / rkang g.yas bteg ste
4 tshan gsum po snga ma go ldog dang / 'gro 'phyogs la rkang g.yas g.yon
gyi bzhi 'gros re dang / slar g.yas pa'i bzhi 'gros dang gsum par rkang g.yas
phur pa, one holds both hands to the right and upward, making an offering to the multitude of peaceful deities (zi ba'i lha tshogs). Having made with the phur pa the movement of striking, one holds both hands towards the left side and upward, performing an offering to the multitudes of ferocious deities (khro bo'i lha tshogs). Having made with the phur pa the movement of striking, one holds both hands forward and upward and makes an offering to the lamas and and vidyādharas. Striking with the phur pa downward, etc. – carrying out the same gestures as before – one makes towards the right side an offering to the dharmapālas and towards the left side the sacrifice destined for the srung ma. Then one makes an offering towards the right side destined for friendly accompanying spirits (gros), and towards the left side one makes an offering destined, too, for the gros. Then, as if having eaten, one acts as if putting something into the fold of the garment, stepping in rhythm with the clashing of the cymbals beating a chem brdung.

Ninth section: ‘Hastening to carry off the remains of the meal’ (lhag ma khur nas rgyug pa). Grasping the hair of the bandha with the left hand, one kneels down as if carrying the meat, skin, bones, and what else has been left over. With the right hand one leans a little on the phur pa touching the earth, trembling, just as if unable to bear the load. Then, straightening the body a little, one has to get up suddenly, lift the left foot, and simultaneously carry the bandha to the shoulder. A sbram follows and, while the cymbals beat a theng brdung, walk quickly in the bshud 'gros step. Make a circle thrice or once, whatever may be required. After this, when the sbram sound is heard, one makes with the left foot a circling movement in the direction from which one comes.

Tenth section: ‘The giving-dance of Mahā-Śrī’ (dPal chen po'i stob 'chams). One makes in the direction of coming the left-foot bzhi 'gros, then the bzhi 'gros with the right foot, and once more a bzhi 'gros with the left foot. Upon the third stroke one sets the left foot back, while the right foot, which stands in front, makes upon the fourth beat the movement of pressing downward. Upon stroke 1, a chem rgyag beat, one makes a rocking motion while remaining on the same spot. Upon 2 2 one lifts the right foot, sets it down again and then raises the left foot. Upon stroke 1 of the first of three bzhi tshan one commences to dance by stepping first with the left foot. The manner of this dance is the same as that of the phase of the ‘Gate Keeper Dance’ carried out upon the latter’s third bzhi tshan; after finishing the movements comes an interval. Then, upon beat 1, a chem rgyag, one rocks towards the left. Upon 2 2 one pulls the right foot outward, lifts the left foot, and sets it down and then, having raised the right foot, one carries out on three bzhi tshan the opposite of that what had been done before. One makes then – in the direction of going – both the right-foot and the left-foot bzhi 'gros and then again a right-foot bzhi 'gros, and upon a
rgyab tu 'then mdun du rkang g.yon nur nas / 1 ces chem rgyag la mdun du nem / 2 2 la g.yon bteg 'bebs dang g.yas bteg / bzhi tshan gsum po sgo ma bzhi dang 'dra ba snga ma go ldog / rdzogs mtshams do ra'i nang du g.yon zur btsugs te / 1 ces chem rgyag la g.yon
f"24b du nem / 2 2 la rkang g.yas phyir 'then / g.yon bteg 'bebs byas nas mdun phyogs su / rkang g.yas g.yon gyi bzhi 'gros re / slar g.yas kyi bzhi 'gros 1 rdzogs nas chem brdung chung dur phab ste rol mo bzhag /

bcu gcig pa bgegs la phur bus btab pa ni / 'chams dpon dbus nas shar du phyogs pas g.yas rdo rje'i tho ba g.yon phur bu bzung ste / om ma'i zhes par rkang g.yas g.yas phyogs 'then lag g.yas 'phyar / badzra la rkang g.yas bteg / g.yon phyogs su 'bebs pa dang lag gnyis phur bu brdung ba'i tshul bya / li li la rkang g.yas bteg g.yas su phab lag gong ltar / ki là la de gnyis kyi dbus su rkang g.yas bteg 'bebs dang lag gong ltar / ya la rkang g.yas rang sar 'then lag gnyis brgyangs pa'i 'gying / wa'i sarva la lag gnyis brla'i thad phyir gzhol te / mdun nas yar lag gyen bstan bar bsnol phyir brgyangs nas brla steng phab pa dang / bi gham yong bar bya / bam ma'i la rkang g.yas g.yas su 'then / lag g.yas brgyangs / hum nga'i phat la rkang g.yas g.yon gom pa re dang phur bu brdung tshul bya / de lta bu slar lan 1 bldabs nas khro bo bcu so so'i phur bu rang rang gi sngags rjes phur gdab kyi sngags kyis 'debs pa'o // bsngo smon shis brjod byas te / sbram 1 sbram 2 la rol mo dang rol pa bya / sbram sbram zhes bzhi lnga la ban phur gnyis nang du bskor nas lag gnyis brgyangs te / chem rgyag bzhi la / dang po la rkang g.yas mdun du phab / slar g.yas pa 'ba' zhig
third beat one pulls the right foot back, while the left foot, standing in front, is being pressed down. Upon beat 1, a chem rgyag, one makes a rocking motion forward. Upon 2 2 one lifts the left foot, sets it down again, and then lifts the right foot. Upon the three bzhi tshan which follow one dances the opposite if the earlier described phase of the ‘Four Gate Keeper’s Dance’. Having finished this phase one makes an interval and then, staying in the dance circle, one turns towards the left corner. Upon stroke 1, a chem rgyag, one makes a rocking motion towards the left, upon 2 2 one draws the right foot outward, lifts the left foot, and setting it down and turning in the front direction, one executes the right-foot and the left-foot bzhi 'gros. Again, after having finished the right-foot bzhi 'gros, a soft chem brdung is struck, after which the music of the cymbals ceases.

Eleventh section: ‘Striking the obstacle-creating demons by means of a phur pa’ (bgegs la phur bus btab pa). The dance leader proceeds from the middle in the eastern direction, holding a ‘hammer of thunderbolts’ (rdo rje’i tho ba) in his right hand and a phur pa in his left. On om ma being said, he draws the right foot towards the right side and raises the right hand. Upon vajra he lifts the right foot, sets it in the direction towards the left, and makes with both hands the gesture of striking by means of the phur pa. On ki li he lifts the right foot, sets it towards the right, and makes with the hands the same movement as above. While ki la is said, one makes in between these two syllables the following movement: The right foot is lifted, then set down, and the hands make the same gesture as above. Upon ya one draws the right foot towards the place at which one originally stood, stretches both hands sideways, and stretches the body gracefully. On wa sarva one lowers both hands outward, towards the hips, then brings them in front and from there upward and joins them eventually. One stretches them then towards the outside and lets them drop to the height of the hips. Upon vigham one makes a gesture of coming; upon bam ma one draws the right foot towards the right and stretches the right hand sideways. Upon hūm (nga) phat the right foot and the left foot make each one step, and the hands make the gesture of striking with the phur pa. This has to be once repeated; after having recited the mantra of that particular phur pa which each of the ‘Ten Fierce Ones’ (khro bo bcu) holds, the dancers point their phur pas downward every time the relevant mantra of stabbing has been recited. Having carried out the actions of ‘obtaining merit by performing meritorious deeds’ (bsngo), ‘praying’ (smon) and the ‘wishing of good luck’ (shis), the cymbals strike sbram 1 sbram 2 upon which both music and dance movements are resumed. Then follow the beats sbram sbram and upon four and five the bandha and phur pa are turned inward, and then both hands are stretched sideways. Upon the first of four chem rgyag one sets the right foot in front, and then, up to
bzhi pa'i bar do ra'i bar 'gro tshul / gnyis par g.yas phyogs su / gsum par rgyab

f°25a tu / bzhi par mdun phyogs su / de nas mchongs pad brjod nas / rdo rje phyed pa lan gsum sngar dang 'dra ba las / 'di skabs kyi gsum ga rkang g.yas pas len cing / 1 2 2 zhes pa'i skabs / 1 snga mar g.yas bteg nas 'gro phyogs su 'dzugs / gnyis snga mar rkang g.yas 'gro phyogs su 'dzugs pa'i khyad par tsam mo // de nas bzhi 'gros kho nas sbrul nag 'khyog 'gros byas the sdogs nas chas shugs khang par song ste chas rnam s so sor bzhag / lha'i nga rgyal dang gsal stong gi lta ba'i ngang nas cho ga'i khrigs rim dang / thun mtshams kyi bya ba la 'jug go /

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dpal ldan gsang chen rgyud sde'i man ngag las /
bskyed rim phyag rgya'i gar 'chams ngo mtshar gnad /
rigs 'dzin brgyud pa'i phyag bzhes ji bzhin du /
bkod 'di sngags 'chang rnam s kyi dga' ston gnas /

stod las byang chub bsgrub pa la /
nyer mkho khrag 'thung rtsa ba'i 'chams /
brgyud ldan mkhas pa'i phyag bzhes ltar /
'khrul pa med par bkod zin nas /
ma rungs gdug can dgra sde'i dpung /
don dam dbyings su ro gcig kyang /
kun rdzob 'khrul ngor sgrol byed pa'i /
brub 'chams lag len 'di na'o /

* 

gnyis pa smad las gdug pa sgrol ba'i yan lag tu brub 'chams bshad pa la / sngon
the fourth stroke, one moves again only the right foot in the manner of walking towards the space lying between the center and the outer perimeter of the dance circle. Upon the second chem rgyag one moves to the right side, upon the third to the back, upon the fourth in the front direction. Then, having carried out the mchongs pad figure, one does thrice the walk called ‘half-thunderbolt’ (rdo rje phyed pa), in the manner indicated before. At this time, when executing all the three movements, one takes up the dancing step by starting with the right foot. When strokes 1 2 2 are beaten, one lifts, as before, on stroke 1 the right foot and sets it in the direction of walking. The move done on the second stroke is so far a little different from that done earlier, in that one sets the right foot in the direction of going. The dance is then brought to a conclusion by making only the bzhi ’gros and carrying out subsequently the dance phase called ‘black snake’s zig-zag walk’. The dancers, having entered the dressing house (chas zhugs khang pa), put down all dresses separately. According to the system of the ceremony (cho ga’i khrigs rim) the dancers, while dancing, have to possess the qualities of divine pride (lha’i nga rgyal) and the spiritual understanding (lta ba) of ‘clearness’ (gsal) and ‘emptiness’ (stong); after they concluded the dance, the dancers should go into meditation (thun mtshams).

Following the advice of the Tantra Order (rgyud sde) of the Noble Great Secret (dpal ldan gsang chen)
The main idea of the wonderful mudrā-dance (phyag rgya’i gar ’chams) done in connection with the bskyed rim meditation,
Is realized in accordance with the genuine traditional practice of the vidyā-dharas;
What was written down here, is the feast of all the mantra-holders.

The ‘upper action’ (stod las) is the ‘attainment of bodhi’ (byang chub bsgrub pa),
The benefit-giving ‘Blood Drinkers Root Dance’,
Which has been edited without a mistake,
In accordance with its form practiced by wise men and based upon oral tradition,
Unmarred by the atrocious, poisonous hostile force.
In the true sense, the brub ’chams and the rtsa ’chams are the same,
But according to the actual action which influences harm (kun rdzob), it is the liberation from illnesses (’khrul ngo).
Here is given the practice of the brub ’chams.

In this second part – containing the ‘lower action’ (smad las) – in the branch called ‘liberation from poison’ (gdug pa sgrol ba) is given the explanation of the
'gro / dngos gzhi / rjes gsum / dang po la bsgral las kyi sa der / sa tshon gyi brub khung nag po me ri dang bcas pa / dbus su dgra'i sa bon ñrf dang / bgegs kyi sa bon tri bris pa / de'i steng lingga nyams dod cing / klad pa snying khrag rgyu ma sogs bam dngos lta bu gdab

f°25b ka'i tshe skrag rngam dang zil chen po yong ba bsham / rdo rje slob dpon gyi g.yas ngos su stegs ji tsam 'os pa'i khar / mgyogs phur / gdab phur / dam can gyi phur pa / las phur / skam thun / rlen thun / tho ba / hom gzar / gri gug / sgrol gri rnams bsham / rnga pa rnams zhva nag phod ka / mgo dar skabs dar / rus rgyan / skra tshab / rnga / rnga g.yog / de dag le 'dogs rgyu'i dar / sna zhur / gdab las dus dkrol rgyu'i sbug tshol / de'i gdan / rnga gdan / rdo rje slob dpon gyi bzhes pa'i rdo rje gzhon nu'i zhal brnyan / ma ral dar tshon sna lngas beings par nor bu 'bar ba'i rtse rgyan can / gzhan phra phyag nyi shu sgo ma bzhi rnams so so'i zhal brnyan / phod ka rus rgyan / ma ral mgo dar / g.yas so so'i phyag mtshan / g.yon phur pa dar gyi cod pan can zhe gcig / dung chen / rkang gling / spos phor / gser skyems sogs nyer mkho'i yo byad rnams tshogs par bya'o /

gnyis pa dngos gzhi la rnga 'chams dang / brub 'chams dngos gnyis / dang
TRANSLATION OF THE 'CHAMS YIG

brub 'chams. It consists of three parts: Beginning part, main part, and conclusion.

First (the introduction). For the work of separating a spirit from his evil form (bsgral), one outlines at the spot where the dance is held, with the help of 'earth-powder' (sa tshon), a black brub khung (brub khung nag po) with its borders aflame in whose middle one inscribes the seed-syllable nri of the hostile forces and tri, the seed-syllable of the obstacle-creating demons. On top of it one sets up a lingga, complete with brain, heart, bowels, etc., just like a real corpse, of great and terrifying splendor. At the right side of the Thunderbolt Master (rdo rje slob dpon), a table (stegs) is set up as high as suitable, and on it have to be spread out the following utensils: ‘The quickly acting phur pa’ (mgyogs phur), ‘the phur pa for striking’ (gdab phur), ‘the phur pa of the guardian deities who were bound by an oath’ (dam can gyi phur pa), ‘the working phur pa’ (las phur), the dry magic substances (skam thun) and the moist ones (rlon tshun), a hammer (tho ba), a sacrificial spoon used for the homa cremony and called hom gyi gzar bu, a chopper (gri gug, Skt. karttrkä), and a sword for killing (sgrol gri). All drummers (rnga pa) attending the dance wear a black hat (zhva nag), a long-sleeved dancing garment (phod ka), a silk adornment of the head (mgo dar) and a silk decoration of the waist (skabs dar), a set of bone ornaments (rus rgyan), a wig of false hair (skra tshab); they carry a drum (rnga) and a drumstick (rnga g.yob) – to both these some streamers of silk are tied – and they also hold a quantity of fragrant powder burned as incense. At the time when the ‘action of hitting by means of the phur pa’ (gdab las) is done, then the orchestra beats the kind of brass cymbals called sbug tshol; for all these objects are further required cushions upon which the cymbals rest (sbug tshol gyi gdan) and cushions to support the drum (rnga gdan). The Thunderbolt Master directing the dance wears the mask of Vajrakila (rDo rje gzhon nu'i zhal rnyan) to which the locks of a ma mo demoness (ma ral) and silken streamers of five colors (dar tshon) are attached; the top of the mask is decorated with a flaming jewel (nor bu 'bar ba). Each of the twenty other dancers (phrag phyag) and the four Gate Keepers (sgo ma) wears as well the corresponding mask, further a long-sleeved dancing garment, a set of bone ornaments, locks of the ma mo demonesses, and silks to decorate the headdress (mgo dar). Each dancer holds in his right hand the appropriate attribute (phyag mtshan) while in the left hand all hold a phur pa whose top is wrapped in streamers of silk (phur pa dar gyi cod pan can). Other objects needed for this dance are long telescoping trumpets (dung chen), thigh-bone trumpets (rjang gling), incense burners (spos phor), and the tools to carry out the offering of ‘gold libation’ (gser skyems), etc.

Second (the main part). The first section of the main part (dnogs gzhi) comprises the ‘drum dance’ (rnga 'chams), the second the brub 'chams. The
po la bṛgyad las / dang po 'jam 'gros ni / rṇga yu brla la bṛten cing / rṇga'i logs rang gi gdong thad du bstan par steng bṛdung zhes bya / rkang g.yas bṭeg g.yon rting gsig dang bcas / rṇga dbyug sdigs mdzub kyis bzung ste steng bṛdung sgra thos tsam gyi chung dur bsdung zhing gom pa chung ba 'ga' zhig 'gro phyogs su spos pa'i ngang nas nang du kha bsgir / do ra'i nang du kha blta ba'i rkang gnyis rting gsig cung zad byed pa dang mnyam du rṇga drang thad du blang ste lag gnyis bṛgyangs ngos mdun du phab / rṇga yu brla la bṛten nas rṇga'i ri rang gi gdong

f°26a thad du yong ba byas / rkang g.yon bṭeg rting gsig dang bcas rṇga 'og bṛdung byas te gom pa chung ba 'ga' zhig spos / de'i ngang nas rṇga steng bṛdung du bṣgyur cing / rkang g.yas bṭeg nas 'gro ba sogs g.yas g.yon re mos spel bas do ra 'khor ba dang / do ra'i nang du phyogs pas lag gnyis bṛgyangs te rkang g.yon bṭeg rṇga mdun du 'bebs pa dang bstun / rṇga dpon gyis 'og bṛdung gi rṇga brda che ba gcig bya / chung ba gsum gyi dang por steng bṛdung / gnyis par 'og bṛdung / gsum par steng bṛdung byed do /

 gnyis pa rṭse gsum ni / Inga bzhi bṛdung gi bzhi tshan bcu gsum las / do rar mdun phyogs pa'i bzhi tshan dang po g.yas ngos su 'og bṛdung bya / bzhi tshan gnyis pa'i 1 2 la steng bṛdung 3 par steng bṛdung dang mnyam du nem rṇga pas 4 par rṇga mdun du bṣgrengs te blangs pa'i 'og bṛdung bya / 4 tshan 3 par rṇga g.yas su steng bṛdung bde khyer ngos 1 la rkang g.yas phab 2 la g.yon bṭeg 3 la phab 4 la g.yas bṭeg steng bṛdung de ga'i ngang nas 'gro phyogs su / 4 tshan 4 par rkang g.yas / 4 tshan Inga par rkang g.yon par 'og bṛdung / 4 tshan drug par de gnyis kyi dbus su rkang g.yas la rṇga mdun du bṣgrengs te bslang nga'i 'og bṛdung rṇams kyi rkang pa'i 'bebs lugs dang rṇga
first section comprises eight divisions. The first division is the so-called ‘smooth walk’ (‘jam ’gros). Holding the handle of the drum (rnga yu) towards the thigh so that the side of the drum (rnga’i logs) is in front of one’s face, one beats the drum from above while holding it horizontally (steng brdung). The dancer lifts the right foot and jerks simultaneously on his left heel. Grasping the drumstick (rnga dbyug) with fingers forming the tarjant mudrā one carries out a soft steng brdung beat, makes a few short steps, and, while proceeding in the direction of going, one turns to face the inside of the dance circle. Still facing the inside of the dance circle, one makes a slight jerk on both heels and, lifting the drum straight up while holding it in front of the face, one stretches both hands sideways, inclining them in the front direction. Holding the drum handle towards the thigh, one turns the side of the drum towards one’s face, lifts the left foot, makes a jerk on the left heel, and, beating the drum from below upward while holding it horizontally (’og brdung), one makes a few short steps. Then, while changing to a steng brdung, one lifts the right foot, proceeding in the direction of going, etc., by stepping forward in turn with the right foot and the left foot; in this manner one circumambulates in the dance circle. Eventually, turning towards the inside of the dance circle, one stretches both hands sideways and lifts the left foot, lowering at the same time the drum in front of the body. The Drum Master (rnga dpon) now makes the gesture of hitting once the drum with strength from below upward (’og brdung gi rnga brda che ba). Then he strikes the drum thrice and softly, the first stroke being a sieng brdung, the second an ’og brdung, and the third once more a steng brdung.

The second division is called ‘the trident’ (rtse gsum). A lnga brdung and bzhi brdung are followed by thirteen bzhi tshan. Proceeding within the dance circle in the front direction, one carries out upon the first bzhi tshan an ’og brdung towards the right side. The strokes 1 2 of the second bzhi tshan are beaten in the steng brdung manner; stroke 3 is a steng brdung, too, and during the latter one makes with the drum the motion of pressing something down. During stroke 4 – which is an ’og brdung – one raises the drum in front of the body. Upon the third bzhi tshan one beats the drum from above while holding it sideways (steng brdung bde khyer) in the direction towards the right. Upon stroke 1 one sets the right foot down, upon 2 the left foot is raised, upon 3 it is set down again, upon stroke 4 one lifts the right foot, and while making a steng brdung one proceeds in the direction of walking. Upon bzhi tshan number 4 one beings the phase by stepping forward with the right foot and upon the fifth bzhi tshan – beaten in the ’og brdung manner – one dances the phase starting with the left foot. Between the first two strokes of the sixth bzhi tshan, step foward with the right foot and while doing so raise the drum in front; the kind of step executed upon the ’og brdung beats – which are combined with a lifting of the drum – as
brdung ba sogs rdo rje phyed pa ltar ro / 4 tshan par rnga yu brla khugs su brten / g.yas su rnga steng brdung bde khyer gyis gcu ba ma gtogs rkang pa rdo rje phyed pa ltar byas pa’i / de rjes rkang rkang g.yas mdun ’gro phyogs su ’bebs pa dang lus bsrangs rnga bsgrengs te ’dzin cing 1 ces chig brdung chung bar bya / 2 khong ’dren byas ngos rnga steng brdung du bsgyur te / 3 4 la rnga chung brdung bya / de nas rkang g.yon bteg g.yas su 4 tshan brgyad pa / g.yon du 4 tshan dgu pa / de gnyis kyi dbus su 4 tshan 1

f°26b rnams dang / 4 tshan 11 par g.yon du rnga steng brdung bde khyer gcu ba sogs g.yas go ldog bya / 4 tshan 12 par g.yas su ’og brdung / 4 tshan 13 par mdun du steng brdung ngo /

  gsum pa yongs bsgyur ni / rnga yu brla la brten nas g.yas su nye bar / 12 zhes nyis brdung bcu gcig las / dang po g.yas su ’og brdung / 2 par mdun du steng brdung nem pa byas pa’i 3 par rnga bsgrengs te ’og brdung bya ba dang rkang g.yon bteg g.yon su phab / 4 par rkang g.yas bteg g.yon phyogs phab / Inga bar rgyab tu rnga steng brdung nem pa bya / drug par rnga bsgrengs te rkang g.yas bteg g.yas su bskor nas phab / bdun par rkang g.yon bteg g.yas su bskor ba phab pa’i / brgyad par mdun du rnga steng brdung nem pa bya / gong ltar gcig blds pa’i rjes ma’i brgyad kyi nem pa’i tshab / dgu pa’i 1 la rnga brda bya / 2 par chung ba byas ngos g.yas su 10 par ’og brdung / 11 par mdun du steng brdung bya’o /
well as the attitudes assumed when beating the drum, etc., are like the postures to be observed when dancing the kind of step called 'half thunderbolt' (rdro rje phyed pa). Upon the seventh beat one has to hold the handle of the drum towards the groin, and except that one makes a turn while holding the drum sideways towards the right and beating from above (steng brdung bde khyer), the feet make the same steps as in the case of the 'half thunderbolt'. After that one sets the right foot in front, in the direction of proceeding, and straightening the body and lifting the drum, one beats 1 and a soft single stroke (chig brdung). Upon 2 one makes the gesture of pulling inward, and turning the drum sideways one changes to a steng brdung. Upon 3 and 4 the drum is beaten softly. Then, lifting the left foot, one proceeds upon the eighth bzhi tshan towards the right and to the left upon the ninth bzhi tshan, and in the middle between these two directions one carries out the movements accompanying the tenth bzhi tshan. Upon the eleventh bzhi tshan one carries out towards the left the drumbeat from above accompanied by a turning of the drum sideways (steng brdung bde khyer), then the turning of the body, etc., reversing the movement made before towards the right side. When the twelfth bzhi tshan is beaten, one makes an 'og brdung on the right side and upon the thirteenth bzhi tshan comes a steng brdung beaten in front.

Third division: 'Universal alterations' (yongs bsgyur). The handle of the drum is held towards the thigh, and the drum is drawn close to the right side of the body. Then follow the strokes 1 2 and eleven double-beats (nyis brdung). The first double-beat one carries out on the right side hitting the drum from below upward ('og brdung). The second double-beat is a steng brdung carried out in the front direction and connected with a rocking motion. During the third double beat, an 'og brdung, one holds the drum straight, lifts the left foot and places it towards the left. Upon the fourth double-beat lift the right foot and set it towards the left side; upon the fifth nyis brdung, which is beaten from above (steng brdung), set the (left) foot towards the back and make a rocking movement. Upon the sixth nyis brdung hold the drum straight, lift the right foot and, after turning it with a circular movement towards the right side, set it down. Upon the seventh double-beat lift the left foot, and turning it with a circular movement towards the right side set it down. Upon the eighth nyis brdung make a steng brdung beat in the front direction, combining it with a rocking movement. This is now once repeated in the same manner as above. However, in place of the rocking motion performed during the eighth double-beat comes the ninth nyis brdung. Upon tempo 1 one makes the gesture of hitting the drum (rnga brda), while tempo 2 is beaten in a soft manner. The tenth nyis brdung is beaten towards the right side, as an 'og brdung, while the eleventh double-beat is a steng brdung made in the front direction.
bzhi pa me byung ni / bzhi brdung drug las / 4 brdung 3 gyi len lugs rtse
gsum ji lta ba dang / de nas 4 tshan 3 la me'i dkyil 'khor gyi logs gsum rtsa
'chams dang 'dra ba'i dang po'i 'og brdung / 2 par steng brdung / 3 par yang
steng brdung bya / de rjes / 12 12 12 3 4 zhes pa'i dang po'i nyis brdung la lus
zad sgur ba dang bcas rkang g.yas mdun du phab pa'i 'o brdung / 2 par rkang
g.yon mdun du phab pa'i steng brdung / 3 pa'i 4 brdung la rkang g.yas mdun
du 'bebs pa dang mnyam du rnga bsgrengs te 'og brdung bya / de nas rkang
g.yon me dkyil ltar los gsum gyi dang por steng brdung / 2 par 'og brdung /
gsum par steng brdung / de nas / 12 12 12 3 4 la snga ma go ldog pa'i nyis
brdung dang por rkang g.yon mdun du 'bebs pa dang
°27a lus cung zad sgur ba bcas 'og brdung / 2 par rkang g.yas mdun du
'bebs pa dang steng brdung / 3 pa'i bzhi brdung la rkang g.yon mdun du 'bebs
pa dang(rnga bsgrengs te 'og brdung gi bzhi brdung bya / de nas g.yas su gcus
te 'og brdung de ga'i bzhi brdung 1 dang / mdun du steng brdung gi bzhi
brdung 1 bya'o //

Inga pa ngar 'dzin ni / sbir sbram mam / 12 zhes pa'i nyis brdung drug las /
dang po g.yas su gcus te steng brdung / 2 par g.yon du gcus te 'og brdung /
d de ltar lan gsum song rjes / yang nyis brdung drug gi dang po'i 11 la rnga
bsgrengs te rkang g.yas mdun du phab / 22 la rkang g.yas rgyab tu 'then pa
dang(rnga steng brdung / de ltar lan gsum song rjes / de nas 11 la rnga bsgrengs
te 'og brdung ngos rkang g.yas mdun du 'bebs pa dang 22 la rkang g.yon
'bebs pa sogs g.yas skor gyis / 11 22 33 44 55 66 77 zhes pa'i bar rkang gnyis
re mos kyis phab bdun du / 88 ces bar rnga brda bya zing / de nas g.yas su
gcus pa'i steng brdung gi nyis brdung 1 g.yon du gcus pa'i 'og brdung nyis
brdung 1 / mdun du steng brdung 1 bya'o //

drug pa shang shang ni / rnga yu brla la brten te / steng brdung gi 1 2 3 la
Fourth division: ‘Fire origin’ (me byung). First come six bzhi brdung. Up to the time when the third bzhi brdung is beaten the style of dancing is the same as in the case of the phase called ‘trident’ (rtse gsum). Then, while the third bzhi tshan is beaten, one outlines through dancing the three sides of the fire-mandala by performing the same movements as done in the case of the ‘root dance’ (rtsa ’chams). During this bzhi tshan firstly an ’og brdung is beaten, secondly a steng brdung, and thirdly again a steng brdung. After this come the following strokes: 1 2 1 2 1 2 3 4 and upon the nyis brdung of the first, one bends the body a little downward, setting simultaneously the right foot in front and beating the drum in the ’og brdung way. Upon 2 one sets the left foot in front while making a steng brdung; upon the bzhi brdung of 3 one sets the right foot in front and simultaneously holds the drum straight, hitting it in the ’og brdung manner. Then, when starting with the left foot and moving as in outlining by dancing the three sides of the fire-mandala, one makes firstly a steng brdung, secondly an ’og brdung, and thirdly a steng brdung. The beats which follow are 1 2 1 2 1 2 3 4 and upon them one carries out the reversed movements of those done before upon the first beat. Upon the nyis brdung, one sets the left foot in front, and bending the body a little downward one makes simultaneously an ’og brdung. Upon 2 one sets the right foot in front and makes a steng brdung; upon the bzhi brdung of 3 one sets the left foot in front, and holding the drum straight one beats the bzhi brdung in the ’og brdung style. Then, making a turn towards the right side, one beats one bzhi brdung as an ’og brdung and subsequently carries out in the front direction a bzhi brdung in the steng brdung manner.

Fifth division: ‘Endowing (the ground) with excellent qualities’ (ngar ’dzin); upon sbir sbram – or having beaten 1 2 – one makes six nyis brdung. Upon the first, one makes a turn to the right and beats a steng brdung; upon the second, while turning to the left, one makes an ’og brdung. After this has been done thrice, again upon the strokes 1 1 of the first of six nyis brdung one holds the drum straight and sets the right foot in front. Upon 2 2 one pulls the right foot backward and makes a steng brdung. After doing this thrice, one holds the drum straight upon 1 1, beats an ’og brdung while turning the drum sideways, sets the right foot in the front direction, and upon 2 2 one sets the left foot down etc., circling to the right. 1 1 2 2 3 3 4 4 5 5 6 6 up to 7 7 one sets the feet in turn in the front direction, and upon the strokes 8 8 one makes the gesture of hitting the drum (rnga brda). Then, making a turn to the right, one beats one nyis brdung in the steng brdung manner, and making a turn to the left one beats one nyis brdung in the ’og brdung style and finally makes a steng brdung in the front direction.

Sixth division: The shang shang. The handle of the drum is held towards the
rnga brda che ba bya zhing / de'i 3 par lus cung zad nem tsam byas nas rnga bsgrengs te 'dzin zhing / chig bdrung gi 1 2 3 / 1 2 zhes pa'i gsum la grangs par thag ran pa / 1 2 la chig brdung dal ba yong ba'i / Inga tshan dang po'i 1 la rkang g.yon phab / 2 la rkang g.yas bteg nas bar snang / gsum par phab / 1 la rkang g.yon bteg nas phab / 2 la rkang g.yas bteg phab

27b rnam 'gro phyogs su spo / 2 pa'i tshe rnga yu brla la brten nas steng brdung ngos rgyab la phyi then byed pa ma gtogs snga ma bzhin 'bebs lugs bya / 3 par snga ma ji lta ba bzhin 'gro phyogs su'o / 4 pa la 2 pa ji lta ba'i rgyab then ngos rjes ma'i 2 zhes par rnga brda che ba 1 bya / de nas rnga bsgrengs te 'dzin zhing / Inga pa'i 1 la rkang g.yon g.yon du phab / 2 par rkang g.yas bteg cing cung shugs che bas g.yon skor du bskor ngos yong phyogs su sleb pa dang 3 par phab / 1 la rkang g.yon bteg la g.yon du cung zad gcu 2 la rkang g.yas bteg nas g.yas phyogs su gcu zhing bgyid pa nem byed / 6 pa 'gro phyogs la rgyab bstan pa'i mdun gro phyogs la rgyab bstan pa'i mdun 'gro dang / 7 par rgyab then / 8 par mdun 'gro / 9 par rgyab then sogz snga ma ltar byas pa'i / dgu pa'i 1 2 la rnga brda che ba dang / 10 pa'i 1 la rnga mdun du bsgrengs te chig brdungs ngos rkang g.yon bteg nas g.yon du cung zad gcu ngos / 2 la g.yas skor du bskor the phab / gsum la rkang g.yas bteg nas 'gro phyogs su phab / 1 la rkang g.yon bteg nas mdun du btsugs / 2 la rnga yu brla la brten nas steng brdung ngos / 11 par rnga bsgrengs te mdun 'gro gcig bya'o /

bdun pa rba rlabs ni / rnga yu brla la brten cing steng brdung ngos rnga brda che ba gsum dang chung ba 1 la rkang g.yon g.yon phyogs su cung zad nur / de
thigh. Upon 1 2 3 the gesture of hitting the drum hard (*rn̥ga brda che ba*) in the *steng brdung* manner is done. Upon the third of these movements one rocks the body a little, while holding the drum straight. Then one makes the strokes 1 2 3 of the *chig brdung*, beating the strokes 1 2, and then the third, as required, at the necessary interval. Upon 1 2 a *chig brdung* is beaten slowly. Upon stroke 1 of a first *ln̥gata* one sets the left foot down; upon 2 one lifts the right foot pointing it towards the space between sky and earth (*bar snang*); upon the third stroke one sets this foot down; upon 1 one lifts the left foot and sets it down again; upon 2 one raises the right foot and sets it down again. All these steps have to be taken in the direction of walking. When the second *ln̥gata* is beaten, the handle of the drum is held against the thigh, and, except that the drummers go back when the *steng brdung* is beaten, the manner of steps is the same as before. Upon the third *ln̥gata* one has to move in the direction walking, or in the same manner as done earlier. When the fourth *ln̥gata* is beaten, one does the same as in case of the second, the drummers moving backward, after which, on 2, the gesture of hitting the drum hard (*rn̥ga brda che ba*) is made. Then, holding the drum straight, one sets the left foot upon the first stroke of the fifth *bzhi tshan* towards the left, and upon stroke 2 one lifts the right foot, turns it with some strength, and, with a circular movement towards the left and having reached the direction of coming, one sets it down upon stroke 3. Upon stroke 1 one lifts the left foot and turns the body slightly towards the left. When lifting the right foot on 2, one turns towards the right making simultaneously a rocking motion with bent knees. Upon the sixth *ln̥gata*, looking back in the direction of going, one proceeds in the front direction; upon the seventh *ln̥gata* one moves backward; upon the eighth one proceeds in the front direction; upon the ninth, moving backward, etc., one does as before. Upon strokes 1 2 of the ninth *ln̥gata* one makes the gesture of hitting the drum hard (*rn̥ga brda che ba*). Upon stroke 1 of the tenth *ln̥gata*, holding the drum straight in front, one lifts upon a *chig brdung* the left foot turning slightly towards the left. Upon 2 having carried out a circular movement towards the right side, one sets it down again. Upon the third beat, having lifted the right foot, one sets it down in the direction of going. Upon 1, lifting the left foot, one sets it down in front; upon 2, while holding the drum handle towards the thigh, one carries out a *steng brdung*. Upon 1 1, holding the drum straight, one makes a step forward.

Seventh division: ‘The beating of waves’ (*r̥ba rlabs*). While the handle of the drum is held towards the thigh, one makes thrice the gesture of hitting the drum hard (*rn̥ga brda che ba*) in the *steng brdung* manner. Then follows the gesture of hitting the drum softly, and upon 1 one turns the left foot a little towards the left side, moving it in the manner of pressing something down.
nas sbir sbram zhes par rnga 'og brdung gi sbir la rkang g.yas bteg cing / sbram la phab / de bzhin g.yon gyi tshe rnga steng brdung byed pa ma gtogs 'dra zhing g.yas g.yon res mos kyi mang nyung ji ltar 'tsham pa byas rjes / rkang g.yon bteg nas rnga steng brdung ngos rnga brda che ba

f°28a 3 gyi rjes mar g.yon phab / g.yon du bskor zhing bsgir nas phyogs su bbla ba'i rkang g.yas g.yon 'degs 'jog rnga steng 'og bsgyur ba sogs snga ma bzhin ji ltar 'tsham pa song rjes / g.yon bteg thog rnga brda che ba gsum sngar bzhin byas pa'i g.yon skor du 'gro phyogs su bltas nas g.yas g.yon re mos snga ma ltar ji ltar 'tsham pa song rjes / rkang g.yon pa'i thog g.yon ma bteg par rnga brda che ba gsum bya'o //

brgyad pa sbrul nag chig 'gros ni / gong gi rnga brda gsum gyi bar mar lus nem tsam dang rjes ma rkang g.yon 'degs pa dang mnyam du rnga bsgrengs te / 1 2 3 dang / 1 2 zhes par shang shang bzhin las g.yon 'degs dus g.yas 'phar ba'i shugs che ba bya ba'i dang po'i 1 la rkang g.yon phab / gnyis la rkang g.yas bteg / 3 la rkang g.yas phab chig brdung 1 la rkang g.yon 'degs 'jog dang / 2 la rkang g.yas 'degs 'jog / yang gong bzhin la rnga steng brdung gi / 1 la rkang g.yon phab / 2 la g.yas bteg / 3 la g.yas phab / chig brdung 1 la g.yon 'degs 'jog dang / 2 la rkang g.yas mdun du 'bebs pa dang mnyam du steng brdung nem pa byed / sbrul nag ma rdzogs par gong ltar bldab pa'o ///

de nas rnga pa rnams brub khung gi dbus su dgra bgegs kyi gzugs brnyan bkod pa'i mdun du phyogs la / gnyis pa brub 'chams dngos la / sgo ma bya
Then a *sbir sbram* is beaten in the *'og brdung* manner: Upon *sbir* the right foot is raised; upon *sbram* it is set down. When stepping accordingly with the left foot, the same is done except that this time a *steng brdung* is beaten. As many steps as necessary are made in this manner with the right and the left foot. After this one carries out the following movements: Lifting the left foot and making the gesture of beating the drum strongly in the *steng brdung* manner, one sets it down after stroke 3. Turning with a circular movement towards the left and twisting the body thus that one looks in the direction of coming, one lifts and sets down in turn the right and left foot, taking as many steps as necessary, while beating in turn a *steng brdung* and an *'og brdung*, etc., as done before; after this phase, when lifting the left foot, one makes then as before three gestures of hitting the drum strongly (*rnga brda che ba*), and, turning with a circling movement towards the left and facing the direction of going, one makes, as above, in this manner with the right and the left foot in turn as many steps as necessary. Then, lifting only the right foot and omitting the lifting of the left foot, one makes thrice the gesture of hitting the drum strongly (*rnga brda che ba*).

Eighth division: *‘The black snake’s single step’* (*sbrul nag chig ’gros*). One carries out the above movements up to the passage where three gestures of hitting the drum (*rnga brda*) are made, combining the former with a slight stooping motion of the body; after this one lifts the left foot, simultaneously holding the drum straight. This is followed by the strokes 1 2 3 and upon 1 2, as done before at the time when lifting the left foot in the phase called *shang shang*, one lifts the right foot with great strength, and upon stroke 1 of the first *lnga tshan* one sets the left foot down; upon the second stroke one lifts the right foot; upon stroke 3 one sets the right foot down; upon *chig brdung* 1 one lifts and sets down the left foot; upon 2 one lifts and sets down the right foot. Again, as done above, one sets down upon stroke 1 — executed in the *steng brdung* manner — the left foot; upon 2 one lifts the right foot; upon 3 one sets the right foot down; upon one *chig brdung* one lifts and sets down the left foot; upon 2 one sets the right foot in front and simultaneously carries out a *steng brdung* accompanied by a rocking motion. If by then the time allotted for the completion of the ‘black snake’ phase has not yet been exhausted, then one repeats the same step as before.

Then, while all drummers (*rnga pa*) stand in front of the effigy symbolizing the hostile obstacle-creating demons (*dgra bgegs zkyi gzugs brnyan*) kept in the middle of the *brub khung*, one starts as the second chief point the actual main part of the *brub ’chams*, consisting firstly of the ‘dance of the gate keepers’ and that of the raven (*bya rog*), the owl (*’ug pa*), the stag (*sha ba*), and the yak (*g. yag*) (*sgo ma’i ’chams, bya ’ug sha g. yag gi ’chams*) and secondly of the dance carried
'ug sha g.yag gi 'chams dang / gtso bo phra phyag gi 'chams gnyis / dang po ni rol mo che bar byas te / sbram sbram zhes je myur phab pa'i 'bebs la 'chams pa'i lag gnyis gru mo cung zad bkug cing / dpung pa'i thad kar lag pa'i mgo yong

f°28b brgyangs / lus drang por brsang zhing mgo bo g.yas g.yon du blta ba'i ngos sha ba rgyugs byas la brub khung mthar skor ba I bag med tsam nas rkang g.yon bteg pa'i 'beb pa dang mnyam du dpung g.yon do ra'i nang du bstan / lus cung zad nem pa byas nas g.yon rting gsig dang bcas lus brsangs / 1 2 3 4 5 6 7 8 99 99 zhes pa'i dang por rkang g.yas g.yon skor 'gro phyogs su phab / 2 par g.yas rting gsig che ba bya / 3 par rkang g.yon g.yon skor yong phyogs su phab / 4 par g.yon rting gsig che ba dang g.yas bteg / 5 par rkang g.yas g.yas skor du 'gro phyogs phab / 6 par g.yas rting gsig che ba dang g.yon bteg / 7 par g.yon mdun du phab / 8 par g.yon rting gsig che ba dang / dgu dang por rkang g.yas g.yon du bs kor zhing 'bebs / 2 par rkang g.yon g.yon g.yas g.yas su bs kor zhing 'bebs / 4 par rkang g.yon g.yas su bs kor cing mdun phyogs 'bebs / bldabs nas len dus rol mo chung ba gcig gi then rkang yong ba grangs su mi gtogs pas de ltar dgu skor lan gsum song nas / then rkang med par rkang g.yas bteg pa'i ngang nas do ra'i nang du bs gir ba dang mnyam du / dkyil / la'i zhes par rkang g.yas 'gro phyogs su phab / lag gnyis gru mo cung zad bkug ste brgyangs pa'i ngang nas pad kor tshul gyis lag kha spub dang / 'khor / ro zhes par rkang gnyis rting gsig dang lag gyen bstan mthe bong phyir bstan ngos / shar / ra zhes par rkang g.yon rgyab tu phab / lag g.yas mdun du brkyang ste nang nas yar drangs / phyogs la rkang gnyis rting

f°29a gsig byas nas g.yas bteg lag g.yas brgyangs te / sgo 'ol rkang g.yas
out by the Chief Dancer and the ordinary dancers (gtso bo phra phyag gi 'chams).

The first dance: The cymbals are beaten loudly, and then two quick sbram sbram are struck; upon these the dancer ('chams pa) bends both arms a little; closing the hands he moves his fists towards the shoulders and stretches them then in the direction of coming. Keeping the body straight and turning the head to the right and then to the left, one turns without particular care – when the stag-dancer runs – once around the outer perimeter of the brub khung; the left foot is to be lifted, and, when it is set down again, at that same time the left shoulder is kept turned towards the inside of the dance circle. The body is slightly rocked and a jerk is made on the left heel, straightening up simultaneously. The rhythm of the beats which follow is: 1 2 3 4 5 6 7 8 9 9 9 9. Upon the first the right foot is turned with a circular movement towards the left side and set down in the direction of going; upon 2 a big jerk is made on the right heel; upon 3 the left foot is turned with a circular movement towards the left and set down in the direction of coming; upon 4 a great jerk is made on the left heel and the right foot is lifted; upon 5 the right foot is turned with a circular movement towards the right side and set down; upon 6 a great jerk is made on the right heel and the left foot is lifted; upon 7 the left foot is set in front; upon 8 one makes a great jerk on the left heel; upon the first series of nine strokes the right foot is turned with a circular movement towards the left side and set down; upon the second series the left foot is turned with a circular movement towards the left side and set down; upon the third series of nine beats the right foot circles towards the right and then is set down; upon the fourth series the left foot is turned to the right and set in the front direction. In this way one carries out thrice a dgu skor, except that at the time when the repetition has been done, an unspecified number of drawing steps (then rkang) is made to the accompaniment of a soft cymbal beat. If no drawing steps are done, one turns around in the dance circle, starting with the raising of the right foot.

dkyil: On la the right foot is set in the direction of going; while bending both arms slightly in the elbows, one stretches them sideways, with fingers making the pad kor posture and the hands being kept reversed.

'khor: On ra one has to make a jerk on both heels, and while both hands are held upward, one has to stretch the thumbs towards the outside.

shar: On ra the left foot is set backward; the right hand is first stretched in front and then led from the inside upward. Having jerked sideways on both heels, one lifts the right foot and stretches out the right hand. The gate guard and the dancer who represents the kite ('ol pa) turns with a circular movement the right foot towards the righ and sets it down in the direction of coming.
g.yas skor du yong phyogs su phab / bsrung / ngo zhes par rkang gnyis rting gsig bya / su la rkang g.yon mdun du bsgrir zhing 'bebs pa dang lag g.yas nang nas mas yar sdigs mdzub bsgrigs te g.yas su 'phyar / 'u la rting gsig bya / shud la rkang g.yas g.yas su phab / 'o la rkang g.yon mdun du ji zhing rting gsig cung zhig bya / mgo wa la rkang g.yas g.yas su phab / 'a'i la rkang g.yon bteg nas g.yon skor du phab / wa'i rting gsig dang bcas rkang g.yas bteg nas g.yon skor du tshing rkang gnyis po'i 'bebs pa nas bzung bshad ma thag pa de ga'i 'gros bya zhing / tshig rkang bzhhi pa'i am gu sha ya dza zhes pa'i / gu la lag g.yas mdun du brkyang ba'i nang la bkug pa'i mas nas yar phyar zhing / sha la rkang g.yas g.yas zur du bzhag / 'a la rkang gnyis rting gsig byas nas / ya la rkang g.yon dzam pa'i phab / 'a la rkang g.yas bteg / dza la rkang g.yas lingga'i mdun du 'bebs pa dang lcags skyus sgug pa'i brda' byed / wa la rkang g.yon rting pa cung zad bteg tsam bya / 'a'i la rkang g.yas su phyir 'then / wa'i la rkang g.yon bteg tsam gyi dzam nas rkang g.yas bteg ste / lho'i sgo ma nas rim gyis tshig dang bstun pa'i 'chams tshul 'dra ba nas zhags pas 'chings tshul / lcags sgrog gis bsdam tshul / dril bus dbang du sdud tshul byed pa ma gtogs gzhana ma shar gyi sgo ma dang khyad par med / pu shud lho'i dbyangs dang bstun pa'i dngos gzhini sngar ltar la gom Chung cung zad mang ba byas te 'chams khang du rdog / sgo ma

gzhan gsum gyi snga ma gnyis pu shud ltar rdog cing / khra'i 'chams rkang rdzogs rjes / 11 22 zhes pa'i nyis brdung then rkang gi 1 1 la rkang g.yas bteg nas rting gsig dang bcas mdun du phab / 2 2 la rkang g.yon bteg rting gsig dang bcas g.yon zur du phab yang 1 1 la rkang g.yas bteg rting gsig dang bcas mdun du phab / 2 2 la rkang g.yon bteg / g.yas su cung zad gcu zhing btsugs / yang / 1 1 la rkang g.yas bteg 'bebs g.yas phyogs dang / 2 2 la rkang g.yon bteg 'bebs g.yon du byed cing 'chams khang bar 'di ga bldabs pa'i
**TRANSLATION OF THE 'CHAMS YIG**

**bsrung**: On *ngo* the dancer jerks on both heels; on *pu* the left foot is turned in front and set down; the right hand, its fingers being kept in the *tarjant mudrā*, is directed from below inside towards upward and then, while keeping the arm straight, it is pointed towards the right. Upon *'u* a jerk is made; upon *shud* the right foot is set towards the right; on *'o*, when the left foot is set in front, a small jerk is made.

**mgo**: On *wa* the right foot is set to the right; on *'a* the left foot is lifted and, having made a circular movement towards the left, is set down again. On *wa* while making a jerk, the right foot is lifted, turned to the left, and set down; this step has to be made just before the second strophe is said. When the syllables *am gu sha ya dza* of the fourth strophe are said, one makes the following movements: Upon *gu* the right hand is stretched forward, bent inward, and then directed upward. Upon *sha* the right foot is set towards the right corner; upon *'a* a jerk is made on both heels; upon *ya* the left foot is raised and set down on *dza*. On *'a* one lifts the right foot; on *dza* the right foot is set in front of the *linga*, and the gesture of catching something by means of an iron hook (*lcags kyus sgug pa'i brda*) is made. Upon *wa* the heel of the left foot is slightly raised; on *'a* the right foot is drawn towards the outside; on *wa* one lifts the left foot slightly and after *dzam* one lifts the right foot. From the dance of the southern gate keeper (*lho'i sgo ma*) on, the dancers perform gradually, in harmony with the syllables spoken, the same dance figures, except for gestures symbolizing the tying up by means of a snare, the binding with an iron chain, and the bringing into power by means of a bell; the other postures do not differ from those assumed by the gate keeper of the East.

The *hoopoe* performs his dance to the same music as played for the southern gate keeper, and also the main part of this dance is the same as in the foregoing case. Making then a few more short steps, the dancers walk into the ‘dance hall’ (*'chams khang*). Of the other three gate keepers the earlier named two retire in the same manner as the hoopoe dancer. After the steps of the Hawk Dance (*khra'i 'chams*) have been finished, follow the beats 1 1 2 2 and upon the *nyis brdung* accompanying drawing steps one lifts upon 1 1 the right foot and then sets it down in front while making simultaneously a jerk. Upon 2 2 the left foot is lifted, a jerk on the heel is made at the same time, and the foot is set down towards the left corner; once more, upon 1 1 the right foot is raised, a jerk on the heel is made at the same time, and the foot is then set down in front. Upon 2 2 the left foot is lifted and set down after turning slightly towards the right. Then again, upon 1 1 the right foot is lifted and set down, this being accompanied by a turn towards the right side, and upon 2 2 the left foot is lifted, set down, and a turn is made to the left. One repeats the step in this manner up to the moment when the dancers walk back into the dance hall.
rdo\r/ lag pa'i phyag rgya rtsa 'chams bzhin no // bya 'ug gnyis sgo ma dang 'dra ba la rdo\r/ pa dus mnyam du byed / sha g.yag gi dzam rgyug pa'i tshe dgu skor rlung nag tshub ma / len pa'i bar sgo ma dang 'dra ba la / de nas sha 'chams kyi nang gi dgu skor rkyang ma tshar gcig blangs / de nas dgu skor rlung nag tshub ma re dang rkyang ma re spel ba'i ngang nas brdog go /

mig la bde ba'i dpal ster zhing /
dgra bo'i blo slog 'gugs byed pa'i /
las mkhan pho mo'i stang stabs kyi /

rnam par dbyae ba de tsam mo /

gnyis pa gtso bo phra phyag gi 'chams dang / gdab kha'i 'chams so / dang po bgyad las / dang po 'don ni 'chams dpon gcig po sgo nang nas 'gro phyogs su lus kyi g.yon ngos bstan / sbir sbram / sbir sbram zhes gnyis kyi / dang po la rkang g.yon 'gro phyogs phab lag g.yas phyag mtshan mtho bar 'phyar / lag g.yon cung zad dma' ba'i bandha kha gyen bstan nas / sbir la rkang gnyis rting gsig dang g.yon phyogs 'gying / sbram zhes par rkang g.yas g.yas su phab / 2 pa'i sbir la rkang gnyis rting gsig / lag

f°30a  gnyis snga ma go ldog gi g.yas phyogs 'gying / sbram la rkang g.yon 'gro phyogs nud de phab bo / sbir la rol mo che zhing sbram la chung ba'i theng brdung bya / de nas bzhi 'gros ni / 1 2 3 4 zhes pa'i 1 dang 4 la rol mo che ba jong bas / g.yas pa'i bzhi 'gros ni / 1 la rkang g.yas 'gro phyogs su 'bebs shing / lag g.yas mdun du g.yab pa'i pad kor len / 2 la rkang g.yon g.yas pa'i sar drud cing lag g.yon ban skra phyr phyogs / 3 la rkang g.yas 'gro phyogs phab / lag gnyis mdun mnyam nem / 4 la rkang g.yon bteg lag g.yon ban skra rgyab tu g.yug cing / rkang g.yas 'phar rkang g.yon g.yas su bskor nas / g.yon bzhi 'gros kyi 1 la 'bebs shing / lag g.yon pad kor byas te / 2 la rkang g.yas g.yon pa'i rtsar drud pa dang / 3 la rkang g.yon 'gro
The mudrās which the hands have to make are the same as in the case of the Root Dance (rtsa 'chams).

The raven and the owl dancers carry out the same dance movements as the gate keepers, retiring at the same time. As regards the stag and yak dancers, they act – from the quick movement performed upon dzam up to the passage where the dancing of the dgu skor rlung nag tshub ma starts – in the same way as the gate keepers. Then, in the stag dance (sha 'chams) first a single dgu skor is made and after that a single dgu skor rlung nag tshub ma and a single dgu skor are performed in turn and while dancing these the dancer retires.

Here ends the detailed explanation,
Of the dance movements done by the male and female divinities
Which, in order to reverse and capture the mind of an enemy,
Present the glory of happiness to the eyes.

Second part: The gTso bo phra phyag gi 'chams and the gDab kha'i 'chams
The first-named dance comprises eight divisions.

First, the beginning ('don). The dance leader, emerging alone out of the door, turns the left side of his body in the direction of walking. Then the cymbals beat sbir sbram and then another sbir sbram; upon the first of these two, one sets the left foot in the direction of going and the right hand with its attribute is held upward; the left hand is lowered a little, with the opening of the bandha held upward. Upon sbir he makes a jerk on both heels and stretches the body gracefully towards the left side. Upon sbram he sets the right foot to the right, and upon sbir of the second beat sequence he makes a jerk on both heels, moving both hands in a manner opposite to that observed before and stretching the body gracefully towards the right side. Upon sbram the left foot steps aside in the direction of going. Upon sbir the cymbals are clashed aloud, and upon sbram a soft clash is made in the theng brdung manner. Then comes a bzhi 'gros; 1 2 3 4 – upon 1 and 4 a loud clash is made with the cymbals. First comes the right bzhi 'gros; upon 1 the right foot is set in the direction of going, and the right hand is brought with a fanning movement in front, its fingers being held in the pad kor posture. Upon 2 the left foot is drawn towards the spot where the right foot stands, and the left hand is stretched out in such a way that the hair of the bandha points towards the outside. Upon 3 the right foot is set in the direction of going, and both hands make simultaneously a rocking movement in the front direction. Upon 4 the left foot is lifted, and the left hand brandishes the hair of the bandha towards the back. A step is done by raising the right foot, and then the left foot makes a circling movement towards the right side. Upon stroke one of the left bzhi 'gros a lowering in the knees is done, and the left hand makes the pad kor gesture. Upon 2 the right foot is drawn towards the spot where the left
phyogs su 'bebs shing lag mdun mnyam byas cung zad shugs che tsam nas 4 la rkang g.yas mdun du phab cing-ban skra rgyab tu g.yugs nas gdong 'gro phyogs la bstan nas / 4 brdung gsum gyi / dang po'i 1 2 la yangs pad len / 3 4 la lag g.yon thugs kar sdigs mdzub dang g.yas phyir brgyangs te / 2 pa'i 1 2 la de gar 'gying / 3 la lag g.yas pus steng / 4 la phyir g.yug / 'di rnams la pad kor len dgag bskyur gsum ste / dgag pad ces bya'o // 3 pa'i 1 la lag gnyis g.yas su gzhol ba dang / rkang g.yon bteg tsam bya / 2 par rkang g.yas rgyab tu drud / 3 la rkang g.yon bteg 'bebs dang / 4 la rkang g.yas bteg / g.yon cung zad 'phar te bzhi 'gros la 'jug pa dang bstun / 'di nas 'chams dmangs kyang rim 'don byed / bzhi 'gros ni gong du bshad ma thag de

f°30b bzhin la g.yon pa'i bzhi 'gros skabs lag pa'i 'gyur ba ni / g.yas 'phyar / g.yon 'phyar / gnyis ka brgyang ba / gnyis ka dkur brten pa rnams rim gyis bya dgos shing / 'don 'dis do ra 'khor ba dang /

gnyis pa ni / rkang g.yon pa'i bzhi 'gros 3 pa'i thog / 'chams dpon gyi phat ces brjod de bsgyur / 4 la rkang g.yon 'bebs pa dang mdun du yangs pad kyi 'go brtsam / 4 brdung 2 la yangs pad len dgag bskyur 3 gong du bshad / de nas bzhi brdung gsum gyi / dang po'i 1 2 la lag gnyis g.yas su gzhol / 3 4 la lag gnyis g.yon du bskor te / 2 pa'i 1 2 la g.yas su gzhol nas / 3 4 la rkang g.yon bteg 'bebs cung zad shugs che ba dang / lag gnyis g.yon phyogs bskor / 3 pa'i 1 la rkang g.yas 'bebs pa dang lag g.yas pus steng brkyang / 3 4 la rkang g.yon bteg 'bebs dang lag gnyis nang du bskor te 'og nas yar steng du 'phyar / 4 la rkang g.yas bteg ste / chig brdung bzhi'i dang po la rkang g.yas mdun du
foot stands. Upon 3, setting the left foot in the direction of going, the dancer brings the hands in the forward direction with some strength, and upon 4 the right foot is set in front, and, brandishing the bandha towards the back, he turns the face in the direction in which he proceeds. Then follow three bzhi brdung: Upon the strokes 1 2 of the first bzhi brdung he carries out a yangs pad. Upon 3 4 the left hand is held in front of the breast with the fingers forming the tarjani mudra, and the right hand is stretched out. Upon strokes 1 2 of the second bzhi brdung he stretches the body gracefully while staying on the same spot; upon 3 the right hand is brought down to the knee, and upon 4 he brandishes it towards the outside. Upon all these movements a pad kor gesture has to be made, as well as gestures of taking (len), obstructing (dgag), and throwing (bskyur), these three; one calls this therefore dgag pad. Upon stroke 1 of the third bzhi brdung the dancer lowers both hands towards the right side and lifts slightly the left foot. On stroke 2 the right foot is drawn towards the back; on 3 the left foot is raised and set down again; upon 4 one lifts the right foot, and rebounding slightly on the left he changes over harmoniously to the beginning of the bzhi 'gros.

After that the other dancers appear on the scene, emerging out of the dance hall one by one. They carry out the bzhi 'gros as has just been explained above, and, when making the bzhi 'gros towards the left, one changes the movement of the hands, lifting the right, then lifting the left, then stretching out both sideways, and eventually holding them towards the side of the body. These movements have to be carried out one by one, and then, in the manner of the initial phase, the dancers turn around in the dance circle.

Second, from the third stroke of the bzhi 'gros done with the left foot on – when the Dance Leader says phat – the manner of dancing changes. Upon 4 one sets down the left foot, and dances in the front direction the beginning of the yangs pad. Upon two bzhi brdung one makes a yangs pad and also the gestures of taking, obstructing, and throwing, these three, as has been explained above. Then, upon strokes 1 2 of the first of three bzhi brdung, one lowers both hands towards the right side; upon 3 4 one turns them to the left. Having lowered them upon 1 2 of the second bzhi brdung towards the right, upon 3 4 one lifts the left foot, sets it down somewhat with strength, and turns both hands in the direction towards the left. Upon stroke 1 of the third bzhi brdung one makes a step with the right foot and stretches the right hand towards the knee; upon 3 4 one lifts and sets down the left foot, and, turning both hands with a circular movement inward, one raises them from below upward. Upon the fourth bzhi brdung one lifts the right foot and sets it in front upon the first of the subsequent four chig brdung. While jerking one makes a turn to the left, looking, however, in the direction of going. Then one sets the left foot back and
phab / rting gsig gi g.yon skor ’gro phyogs la blta bas rkang g.yon rgyab tu rting gsig gi g.yas skor mdun du blta bas rkang g.yas yong phyogs kyi g.yas zur du / 4 par rting gsig gi rkang g.yon mdun rnams su phab / ’di la dga’ ba yongs bsgyur ces bya ste rgyas par bya na lan 1 bldab /
gsum pa ni / rkang g.yon phab nas phat kyis bsgyur / dga’ ba yongs bsgyur gyi 4 zhes pa’i rjes rol mo chung ba zhig yong bar yangs pad kyi ’go brtsam / sbir sbram zhes 2 tshan Inga’i / dang po la yangs pad / 2 par lag g.yon thugs ka dang g.yas ’phyar / 3 par phur dar rgyab tu g.yug / 4 la dang 5 par lag f°31a gnyis rol pa byas / de nas sbram sbram zhes chung du kha yar la rkang g.yas bteg ’bebs dang bstun lag g.yas g.yas su phab / rkang g.yon bteg dang bstun lag gnyis nang du bskor te ’og nas yar ’phyar zhung brgyangs /
bzhi pa ni / rkang g.yas bteg ’gro phyogs su g.yon rting gsig gis sbram zhes par gnyis bregad de brjid ’bebs dang / pus mo cung phab ste zlum po’i ’dug stangs bya / theng brdung chung du la rkang g.yon g.yas su cung zad bskor te / rkang g.yas phyir ’then / rkang g.yon ’bebs pa dang sbram / slar theng brdung chung du la lag gnyis nang du bskor te brgyangs / rkang g.yas bteg ste ’gro phyogs su snga ma ji lta ba bzhin / 1 gam 2 bldab pa ’di la seng ge’i brjid ’chams zhes bya / sbram zhes g.yon ’bebs pa dang / phat kyis bsgyur rjes rol mo chung bar yangs pad kyi ’go brtsam pa nas / theng brdung chung dur lag gnyis brgyangs pa’i bar gong bzhin byas nas /
Inga pa ni / rkang g.yas bteg / sbram 1 / sbram 2 / sbram 3 / sbram 4 / zhes par sbram la che / grangs la chung bas / rkang g.yon ’phar ba dang bcas rkang g.yas dang po mdun du phab / grangs la rkang g.yon bteg tsam byas / de bzhin du / 2 par g.yas yong phyogs / 3 par rgyab / 4 par g.yon ’gro phyogs rnams su dang po ji lta ba dang / rjes ma’i grangs 4 zhes par rkang g.yon mdun du
jerking turns to the right; while doing this one has to face the front direction. Then one places the right foot towards the right corner in the direction of coming. Upon the fourth chig brdung, after making a jerk, one sets the left foot in front. This is called ‘complete rejoicing’ (dga' ba yongs bsgyur), and, if it proves necessary to extend the time of dancing, one repeats this figure once.

Third, setting down the left foot one changes the way of dancing upon phat. After beat 4 of the dga' ba yongs bsgyur figure and when the cymbals have been beaten softly, one starts the yangs pad. Then follow sbir sbram and upon the first of five nyis tshan one makes a yangs pad; upon the second the left hand is held in front of the breast and the right is kept aloft; upon the third the phur pa with its streamers fluttering is brandished backward; upon the fourth and fifth one makes with both hands a dancing gesture (rol pa). Then, when the sbram sbram sounds are beaten with the cymbals lifted up a little, one raises the right foot and sets it down again, and simultaneously one allows the right hand to drop in the direction to the right. One lifts next the left foot and turns at the same time both hands with a circular movement inward, raises them from below upward, and stretches them out sideways.

Fourth, lifting the right foot in the direction of going, one makes a jerk on the left one and upon sbram both legs open wide in the brjid 'bebs manner. Bending the knees a little the legs are held in such a posture that a roundish opening shows between them. Upon a soft theng brdung the left foot is turned a little with a circular movement towards the right side – the right foot is directed towards the outside – and then the left foot is set down to the accompaniment of a sbram sound; again, upon a soft theng brdung one turns both hands inward and then stretches them out sideways. Lifting the right foot one moves it in the direction of going in the same manner as done before. One repeats the movements once or twice, and this is called the ‘lion’s splendor dance’ (seng ge'i brjid 'chams). Upon sbram one sets down the left foot, and, after the change in the dance movements has been effected upon phat, one dances the beginning of the yangs pad to the accompaniment of soft cymbal beats. Upon a soft theng brdung one dances as done previously, up to the phase of stretching both hands sideways.

Fifth, after the lifting of the right foot come the beats sbram 1 sbram 2 sbram 3 sbram 4; the sbram beats themselves are loud; the strokes indicated by numbers are soft. After the lifting of the left foot one sets on the first sbram the right foot in front, and upon the number the left foot is slightly raised. In this manner one steps upon 2 with the right foot in the direction of coming, upon 3 towards the back, upon 4 one sets the left in the direction of going, in the same manner as done upon the first stroke. Upon the following four numbers one turns the left foot with a circular movement to the front direction and sets it
bskor te phab / 'di la bzhi skor zhes bya / de nas sbir sbram zhes 2 kyi dang po'i sbir la lag gnyis brgyangs pa g.yon phyogs 'phyur ba'i dzam dang rkang gnyis rting gsig bya / sbram la rkang g.yas g.yas su 'then / 2 pa'i sbir la lag gnyis g.yas su 'phyar ba'i dzam dang rting gsig / sbram la rkang g.yon bteg tsam byas te bzhi 'gros la 'jug / g.yon g.yas kyi dzam 'di 'og tu 'ang 'gre / de nas bzhi 'gros ji tsam 'os pa'i / g.yon pa'i gsum pa'i thog paṭ kyis bsgyur nas /

drug pa ni / sbir sbram zhes pa'i 2 tshan pa la dgag pad rol pa byas te / slar sbir sbram 1 la g.yas su cung zad 'phar te rkang g.yas bteg g.yon rting gsig gis g.yas skor du / 1 2 3 4 5 6 rnams la bskor te / mdun du 7 la rkang g.yas phab / g.yon bteg / 8 la g.yon phab nas 99 99 zhes par g.yon g.yas su dzam pa gong gi sbir sbram dang 'dra ba nas bzhi 'gros la bcug / 'di la dgu skor chung ba zhes bya / ji tsam 'os pa'i g.yon gsum pa'i thog paṭ kyis bsgyur nas /

bdun pa ni / sbir sbram gyi nyis tshan chung ba 2 dang che ba re spel ba'i 2 tshan drug gi / dang po dang 2 pa chung bar dgag pad / 3 pa che ba'i sbir la rkang g.yon bteg g.yas 'phar ba dang lag gnyis mdun mnyam nas nem / sbram la rkang g.yon mdun du 'bebs pa dang phur dar rgyab tu g.yugs de g.yas yong phyogs la / 4 pa dang 5 pa chung bar dgag pad / 6 pa che bar rkang gnyis rang sar nem cing phur dar g.yugs nas / 11 22 33 44 zhes par lag g.yas 'phyar g.yon dkur brten nas / 2 tshan 4 yi dang po'i 1 la rkang g.yas g.yas su gom pa re dang / 2 par rkang g.yon drud pa rjes ma 3 la 'gre ba'i rjes ma'i 4 4 la cung shugs che tsam ngos / 1 2 3 4 zhes che bzhi'i dang po la rkang g.yas bteg
down. This is called the bzhi skor. Then follow two sbir sbram, and, upon the sbir sound of the first of these two, one stretches both hands sideways, and then holding them aloft towards the left side one performs a dzam (chung) and makes a jerk with both feet. Upon sbram the right foot is drawn towards the right. Upon the sbir sound of the second series of beats, holding both hands aloft towards the right side, one makes the dzam (chung) and jerks on the heels. Upon sbram, lifting slightly the left foot, one starts the bzhi 'gros. This kind of dzam (chung), carried out towards the left and right, has to be repeated also below. Then as many bzhi 'gros are made as necessary, and from the third phase of the left bzhi 'gros onward a change in the movements is made upon phat.

Sixth, upon the nyis tshan of a sbir sbram one does the dance movements of the phase called dgag pad and rol pa. Again, upon sbir sbram 1, lifting oneself slightly towards the right side, one raises the right foot and turns, by jerking on the left, towards the right. Upon all the subsequent strokes 1 2 3 4 5 6 one continues turning, and then, when the right foot reaches again the front direction, one sets it down upon 7. Next, one lifts the left foot, and setting it down upon the eighth stroke one carries out towards the left and the right, upon the strokes 9 9 9 9, the same that has been done upon the strokes sbir sbram of the above dzam (chung) figure, and after that one begins to dance the bzhi 'gros. This is called the 'Small Nine Circle' (dgu skor chung ba). One carries out as many movements of this phase as suitable, and from the third movement done towards the left onward the manner of dancing changes upon phat.

Seventh, the phase starts by beating in turn two soft nyis tshan and two loud nyis tshan of a sbir sbram, and upon the first and second soft strokes of the sixth nyis tshan one dances the dgag pad. Upon sbir of the loud stroke number 3 the left foot is raised, the right rebounds, and, both hands having been stretched in the front direction at the same level, perform a rocking motion. Upon sbram the left foot is set down in the front direction, and, brandishing the phur pa with its streamers of silk towards the back, one proceeds with the right foot in the direction of coming. Upon the fourth and fifth soft strokes comes a dgag pad; upon the sixth loud stroke while staying with both feet at the same spot and making a rocking motion, one brandishes the phur pa so that its streamers flutter. Upon the strokes 1 1 2 2 3 3 4 4 one raises the right hand, and the left hand is stretched towards the side of the body. Upon stroke 1 of the first of four nyis tshan one makes a step with the right foot towards the right, and upon stroke 2 the left foot is pulled towards the right; after that, upon stroke 3, the same is repeated, and then upon strokes 4 4 one carries out these movements with some strength.

The strokes which follow are 1 2 3 4, and upon the first of four loud beats one lifts the right foot, and turning it with a circular movement towards the left
g.yon du bskor ba'i mchong stabs kyis g.yas ngos btsugs nas 2 3 4 la gsig / chung ba bzhi'i / 1 2 la rang sa dang / 3 la lag gnyis brgyangs / rkang g.yas bteg nas 'gro phyogs su

f°32a 4 la phab nas / rkang g.yon bteg tsam gyi / sbir sbram 2 tshan 3 gyi dang po dang 2 pa chung bar dgag pad / 3 pa che bar rkang gnyis nem pa dang bcas phur dar rgyab tu g.yugs te / lag g.yas dkur brten g.yon 'phyar nas rkang g.yon du / 11 22 33 44 zhes par g.yas ji lta ba go ldog / de bzhin du che 4 dang chung 4 yang snga ma go ldog nas / chung bzhi'i 3 4 la yang rang sa nas / sbir sbram gnyis la g.yon g.yas su dzam rjes bzhi 'gros la bcug / 'di lag g.yas g.yob g.yon g.yob ces bya'o // gong ltar phat kyis bsgyur nas /

brgyad pa ni / sbir sbram zhes 2 tshan chung ba 2 re dang che ba re spel ba'i 2 tshan bcu gnyis kyi dang po dang gnyis pa chung bar dgag pad / gsum pa che bar lag gnyis mdu mnyam nem pa dang bcas / rkang g.yon bteg g.yas yong phyogs su rkang g.yas lcags ris su phab / 4 pa dang 5 pa chung bar dgag pad / 6 pa che bar lag gnyis snga ma ltar dang rkang g.yas bteg g.yon bskor te mdun du rkang g.yon lcags ris su phab / 7 pa dang 8 pa chung bar dgag pad 9 pa che bar lag gong ltar rkang g.yon bteg g.yas yong phyogs su rkang g.yas lcags ris su phab / 10 pa dang / 11 pa chung bar dgag pad / 12 pa che bar rkang lag nem pa dang bcas phur dar rgyab tu g.yug / de nas / 11 22 zhes pa 'di ga le tshan drug gi / dang po'i 1 1 dang / 2 snga mar sdigs mdzub 'brub khung la bsdigs / 2 rjes mar rkang g.yas g.yas su 'then cing rkang g.yon lcags ris / lag gnyis g.yas 'phyar / 2 pa'i 1 1 la de ga rang sa / 2 2 che ba 2 rkang g.yon bteg g.yas 'phar ba'i lcags

f°32b ris su phab / 3 pa'i 1 1 / 2 2 la sdigs mdzub brub khung la bsdigs
side one sets it towards the right side in a jumping manner and jerks upon the beats 2 3 4. As regards the four soft strokes, one stays on 1 and 2 in the same spot; upon 3 one stretches both hands sideways, and lifting the right foot one sets it upon 4 in the direction of going. Then follow the beats sbir sbram; lifting slightly the left foot, one performs the dgag pad figure upon the first and second soft strokes of three nyis tshan. Upon the loud stroke number 3 one makes a rocking motion with both feet, and simultaneously one brandishes the phur pa towards the back. One stretches then the right hand towards the side, and holding the left hand aloft one steps with the left foot towards the left. Upon 1 1 2 2 3 3 4 4 one carries out the opposite of the movements towards the right side. Accordingly, one carries out again upon the four loud and the four soft beats the reverse of movements done earlier. Upon the strokes 3 4 of four soft beats one stays again on the same spot; upon two sbir sbram one carries out towards the left and right a dzam chung, after which one starts to dance the bzhi 'gros. This is called the ‘Right Swing Left Swing’ (g.yas g.yob g.yon g.yob). Like above, the dance movements are changed upon phat.

Eighth, a sbir sbram is beaten and then in turn two soft and two loud nyis tshan; upon the first and second soft strokes of the twelve nyis tshan one carries out the dgag pad. On the third loud beat one brings both hands in front and holding them at the same level moves them with a rocking motion; at the same time one lifts the left foot and sets it towards the right, in the direction of coming, placing next the right foot in the manner of an ‘iron arrow’. Upon the fourth and fifth soft strokes one does a dgag pad; upon the sixth loud stroke one moves both hands as done earlier, lifts the right foot and turning it left, sets it in front, and then places the left foot in the ‘iron arrow’ position. Upon the seventh and eighth soft strokes one makes the dgag pad, and upon the ninth loud stroke one moves the hands as done above, lifts the left foot, pulls it to the right in the direction of coming, and sets the right foot in the manner of an ‘iron arrow’. Upon the tenth and the eleventh soft beats one performs a dgag pad; upon the twelfth loud stroke one rocks both the feet and the hands and brandishes simultaneously the phur pa towards the back. Then the beats 1 1 2 2 and six divisions of such strokes are beaten. Upon the beats 1 1 and 2 of the first division make the same movements as before, holding the fingers in the tarjani mudrā and pointing them towards the brub khung. After stroke 2 one draws the right foot towards the right side, sets the left down in the manner of an ‘iron arrow’, stretches both hands towards the right side; upon 1 1 of the second beat one does the same movements, while staying on the same spot. On 2 2 of the 2 loud beats one lifts the left foot, and, the right having rebounded, one sets it down in the manner of an ‘iron arrow’. On strokes 1 1 of the third division and on 2 2 one holds the fingers in the tarjani mudrā and points them
4 pa'i 1 1 la lag gnyis g.yas 'phyar / 2 2 che bar rkang g.yas bteg g.yon 'phar ba'i lcags ris su phab nas / Inga pa'i 1 1 / 2 2 la sdigs mdzub brub khung la bsdigs / 6 pa'i 1 1 / 2 2 la lag gnyis g.yas 'phyar / de nas lhan gyis rkang g.yas kyi mthil dang g.yon pa'i pus mo btsugs te bsdad nas / sbir sbram zhes pa 4 la g.yon g.yas su rol pa gnyis re byas te g.yas rol rjes mar langs nas lag g.yas 'phyar g.yon dkur brten te / 1 2 3 4 5 6 rnams la g.yon du bskor cing rting gsigs nas / 'brub khung la g.yas ngos bstan te / 7 8 la lag g.yas nang du bskor nas 9 la lag gyen bstan gyis bsdigs / de nas 1 2 3 4 1 2 3 4 zhes 4 tshan gnyis kyi dang po la lag g.yas nang du bskor nas bsdigs pa gong ltar dang / 2 pa'i 1 2 la rang sa / 3 4 la rkang g.yas bteg g.yon 'phar ba dang bcas 'gro phyogs la rkang g.yon lcags ris su phab nas / sbir sbram zhes pa 9 la 'gro su chung ba 2 la dgag pad / che ba rkang g.yon bteg / mdun du chung ba 2 la dgag pad / che bar rkang g.yas bteg 'gro phyogs su chung ba 2 la dgag pad / che bar rkang lag nem pa dang bcas phur dar g.yugs / de nas / 1 1 2 2 zhes pa le tshan drug dang / bsdad nas rol pa / lang steng dgu skor gyis gsig pa / lag g.yas gyen bstan gyi bsdigs pa rnams dang / 4 tshan 2 pa'i 2 pa yan g.yon ji lta ba g.yas la go ldog / 2 pa'i 3 4 pa rang sar / 'di la pad kor 'khyil nyal zhes bya'o // de nas sbir sram 2 kyi

f°33a  g.yon g.yas su dzam rjes /

 gnyis pa gdab kha'i 'chams dpon do ra'i dkyil 'brub khung gi mthar bskor cing / dza zhes dang / wa'i gsum la g.yas phyogs lag gnyis 'phyar te 'gying / 'a'i wa'i la rkang g.yon bteg 'bebs byas nas / dam ma'a zhes par rkang g.yas 'gro phyogs su 'bebs shing / lag yangs pad tshigs la rkang g.yon drud / chen na'i zhes par rkang g.yas bteg 'bebs dang lag mdun mnyam / po'i la rkang rting gsig / lag gnyis mdun 'phyar / dus ya'i / ces par rkang g.yon du phab lag gnyis g.yon du phyogs / la wa'i la rkang g.yas g.yas su 'then nas lag gnyis g.yas 'phyar / bab la rkang g.yas 'gro phyogs su 'bebs pa dang lag yangs pad / wa'a
at the brub khung. On 1 1 of the fourth division one holds both hands upward towards the right side; on the loud 2 2 beats one lifts the right foot and having rebounded on the left foot sets it down in the manner of an iron arrow. Upon 1 1 and 2 2 of the fifth nyis tshan one makes the tarjant mudrā and points the fingers at the brub khung. Upon 1 1 and 2 2 of the sixth nyis tshan one holds both hands aloft towards the right side, and then one sets the sole of the right foot against the left knee and stays in this position. Then sbir sbram is beaten and upon it one makes two dancing movements towards the left and right sides, and after the dancing movement performed towards the right one rises, holds the right hand aloft, and stretches the left hand towards the side of the body. 1 2 3 4 5 6 – upon all these strokes one turns towards the left while jerking and holds the right side of the body towards the brub khung. Upon 7 8 one turns the right hand inward and upon 9 one holds it aloft in the manner of pointing. Then follow the beats 1 2 3 4 – 1 2 3 4 and upon the first of two bzhi tshan one turns the right hand inward and holds it in the manner of pointing, as done above. Upon strokes 1 2 of the second bzhi tshan one stays on the same spot, upon 3 4 one lifts the right foot and having rebounded on the left sets the left foot in the direction of going, in the manner of an ‘iron arrow’. Then follows a sbir sbram and upon 9 one proceeds in the direction of walking and upon two soft strokes one does a dgag pad, upon the loud beat one lifts the right foot and performs on two soft strokes the dgag pad in the front direction. Upon a loud stroke one lifts the right foot and performs upon two soft strokes in the direction of going the dgag pad. Upon a loud stroke one moves both the feet and the hands with a rocking motion and brandishes simultaneously the phur pa. Then follow the beats 1 1 2 2 which are beaten in six divisions. Stooping, one makes dancing gestures (rol pa) and rising one jerks while going through the dgu skor phase, the dancers lifting the right hand and holding it in the manner of pointing. From stroke 2 of the second bzhi tshan on one performs towards the right side movements opposite to those performed before to the left. Upon strokes 3 4 of the second bzhi tshan one stays on the same spot. This is called the pad kor ’khyil nyal. Then two sbir sbram are beaten upon which one dances the dzam chung towards the left and the right, which is followed by

Section two: The gdab kha'i 'chams. It starts with the steps made upon the syllables of the great oath by which deities are bound (dam tshig chen po'i 'gros). The Dance Leader proceeds to the middle of the dance circle and moves around the outer perimeter of the brub khung. Upon dza and three wa one lifts both hands towards the right side and stretches the body gracefully. On 'a wa one lifts the left foot and sets it down again. On dam ma one sets the right foot in the direction of going, and moving the hands in the same way as done in case of the yangs pad figure one pulls along the left foot when the corresponding
zhes parrkang g.yon drud /'a'i la rkang g.yas bteg 'bebs dang lag mdun mnyam/ wa'i la rting gsig / sprul la'i zhes par rkang g.yon 'gro phyogs su phab nas lag gnyis g.yon phyogs / pa la rkang g.yas g.yas su 'then / chen na'i zhes par rting gsig lag gnyis g.yas 'phyar / po'i zhes par rkang g.yon 'gro phyogs su bteg 'bebs dang / dus la rkang g.yas 'gro phyogs su 'bebs pa dang lag yangs pad / ya'i zhes par rkang g.yon drud / la zhes par rkang g.yas bteg 'bebs dang / wa'i la rting gsig / bab ces rkang g.yon 'gro phyogs phab / wa'a la rkang g.yas bteg nas lag g.yas 'phyar / 'a'i rkang g.yon bteg nas yangs pad kyi 'go brtsam / wa'i zhes par rkang g.yon phab bo // tshigs bcad rer bzhi brdung 3 re'i rtsis yin yang / rting

f°33b  gsig la rnga chung ba re yong zhirg / bsgral tshig shlo ka 'grig na rdzogs mthar rkang g.yon dang 'grig cing / shlo ka ma 'grig na rdzogs tshig tha mar rkang g.yon 'gro phyogs phab / tshig lhad gsum gong du bshad pa ltar nas g.yas g.yob len / gdab rdzus yin na g.yas g.yob rdzogs rjes / sbir sbram gyi dzam rjes 'chams dbyangs la 'jug pa yin no // bsgral ba dngos la g.yas g.yab rdzogs rjes kyi 'brub khung la lus kyi g.yas zur bstan te 4 brdung 2 yod pa'i dang por lag g.yas nang du bskor nas phyir bsdigs pa gong bzhin dang / 2 pa'i / 3 pa la rkang g.yas bteg 'bebs dang lag gnyis g.yas phyogs nas yangs pad len zhing / 4 par rkang g.yon bteg / slar 4 brdung 1 gi dang por lag g.yon 'og tu g.yas pa'i mkhrig ma bkug / 2 par rkang g.yon 'bebs pa dang lag mdun mnyam / 3 par rkang g.yas kyi rtse rgyab tu drud cing la gnyis thur du brkyang / 4 la rting gsig che ba dang lag gnyis steng du 'phyar nas / sbir sbram 2 la g.yon
strophe is recited. On chen na one lifts and sets down again the right foot, while both hands are held in front at the same level. On po one jerks on the heels and raises both hand in front. On dus ya one sets the (left ?) foot to the left side and directs both hands towards the left; on la wa one lifts the right foot towards the right side and raises both hands towards the right. On bab one sets the right foot in the direction of going and moves the hands as done in the yangs pad posture. Wa being said one pulls along the left foot; on 'a one raises the right foot, sets it down again, and holds both hands in front at the same level; on wa one makes a jerk; on sprul la, while setting the left foot in the direction of going, one holds both hands towards the left side. On pa one draws the right foot to the right; on chen na one makes a jerk and holds both hands towards the right; on po one lifts and sets the left foot in the direction of going. On dus one sets the right foot in the direction of going, and the hands carry out the movements of the yangs pad figure. On ya the left foot is pulled along; on la one raises and sets down the right foot; on wa one makes a jerk; on bab one sets the left foot in the direction of going; on wa, while lifting the right foot, one raises the right hand; on 'a one lifts the left foot and starts dancing the beginning of the yangs pad. On wa one sets down the left foot. For each strophe some three bzhi brdung are beaten; each time when one jerks, the drum is beaten softly. The step taken with the left foot should correspond to the final stanza of the bsgral sloka, but, should the sloka not accord with the movements, one should correlate the final word with the left foot step in the direction of walking.

Saying the three words (tshig Itad) as done before, one turns the right hand with a circular movement; after finishing the circular movement just done with the right hand, and after making the dzam chung of the sbir sbram, one starts upon the tunes of the dance melody ('chams dbyangs). During the main section of the bsgral, after the turning movement with the right hand has been finished, the dancers have to turn the right side of the body towards the brub khung; two bzhi brdung having been made, one turns upon the first the right hand with a circular movement inward and then makes a gesture of pointing towards the outside as done above. Upon stroke 3 of the second bzhi brdung one lifts and sets down again the right foot, and moving both hands from the right side onward one makes a yangs pad. Upon stroke 4 one lifts the left foot. Again, upon one bzhi brdung, one stretches firstly the left hand downward and bends the right hand in the wrist. On stroke 2 one makes a step with the left foot and holds both hands in front at the same level. Upon 3 one pulls the point of the right foot to the back and stretches both hands downward. On 4 one makes a big jerk and holds both hands up towards the zenith. Upon two sbir sbram, having made the dzam (chung) towards the left and right, one sits down; upon
g.yas su dzam zhing bsdad nas / rol mo 'bebs 1 gam 3 la / las gzhung ltar bsgral rjes / rol pa 2 kyi rjes mar langs te / g.yas su dgu skor chung ba ltar gsig rjes / g.yon g.yas su dzam nas 'chams dbyangs so / bsgral tshig shlo ka 1 rang yin che 'bebs kyi rjes rol mo 1 gis mtshams bcad / bsdad pa'i ngang nas lag gnyis g.yas su 'phyar te / dzwa wa'i rdzogs rjes / tshig rkang dang por yangs pad dal ba 1 bya / 2 par yangs pad brel tsam 1 dang lag g.yas g.yab / 3 par yangs pad g.yon g.yab / 4 par yangs pad 2 ka g.yab rjes sbir sbram 2 la phur pa

f°34a g.yon g.yas su brdar tshul byas te sgrol / gdab kha tha ma'i rjes su sha bas sgrol tshe / rol mo 'bebs kyi rjes nas / Inga brdung che chung spel ba kho na yin na'ang / de'i rol mo Inga brdung che ba'i dus che bzhi'i bar dang Inga par chung ba bya / chung ba'i dus su chung bzhi'i bar dang Inga par che ba yong ba kun la 'gre / rdo rje'i 'gros la che ba 'ba' zhig go / sha 'chams rdzogs rjes rol pa len dang / 'chams pa dmangs kyis bstun nas rol pa gnyis blangs nas dgu skor chung bas gsg pa dang / sha bas dgu bskor rkyang mas 'chams gral du sleg pa mthun par byas rjes / g.yon g.yas su dzam nas / dgu skor rlung tshub 'jag gnyis ma bzhi la / dngos gzi sgo ma'i skabs bshad pa bzhin nas / 7 pa'i tshe rkang g.yon mi 'bebs par brgyad la phab rjes / 9 9 zhes par / lag g.yon dkar brten g.yas 'phyar te / dang po la rkang g.yas bteg lag gnyis g.yon phyogs phyogs dang / 2 par rkang g.yon bteg lag gnyis g.yas phyogs la dzam re bya / de bzhin du / 2 par lag g.yas g.yon go ldog / 3 par lag gnyis ka 'phyar /
stroke 1 or 3 of the cymbals the ‘work’ (las) is carried out according to the relevant text (gzhung), and, after finishing the section called bsgral, one makes rol pa movements and rises. Next, one has to dance as in the small dgu skor (dgu skor chung ba) towards the right side, and, after jerking, the dzam (chung) figure is danced to the left and right; the phase ends with the dance music ('chams dbyangs) being played. If there is only one strophe whose stanzas mark the bsgral section, then, after making the steps, the dance finishes with one stroke of the cymbals being beaten. While sitting, one brandishes both hands towards the right side. After finishing the movements which correspond to the syllables dza wa one makes firstly upon the stanzas determining the step one slow yangs pad; secondly one carries out a yangs pad in a quicker manner and waves the right hand; on the third tempo one makes a yangs pad and waves the left hand, and upon the fourth tempo comes another yangs pad accompanied by the waving of both hands. After this, upon two sbir sbram one directs the phur pa to the left and right in the manner of sharpening and makes finally the movement of killing (sgrol).

After the end of the gDab kha dance comes the time in which the stag does the killing (sha ba'i sgrol tshe). After the strokes of the cymbals, only loud and soft lnga brdung are beaten in turn, but the essential point is that at the time when the loud lnga brdung are struck, one beats the cymbals in a loud way up to the fourth stroke, the fifth stroke, however, being a soft one. At the time when the soft lnga brdung are struck, one beats the cymbals softly up to the fourth stroke, but the fifth one is beaten loudly; all this is to be repeated in the same manner. As accompaniment to the ‘thunderbolt steps’ (rdo rje'i 'gros) only loud beats are made. After the ‘stag dance’ (sha 'chams) has been finished one carries out the rol pa phase; then the multitude of dancers – their movements in harmony – having made two rol pa, proceeds jerking in the same manner as done in the phase called ‘small dgu skor’ (dgu skor chung ba). Then, after the stag dancer has made alone a dgu skor and reached the line of dancers, he falls in step with them. After this the dancers carry out a dzam chung to the left and right, and then the phases dgu skor rlung tshub and 'jag, these two, are danced.

Upon the fourth phase the main part of the dance is carried out as has been explained in the case of the section ‘Dance of the Gate Keepers’. At the time of stroke 7 the left foot is not set down but only on stroke 8, and after this, when 7 7 has been beaten, one keeps the left hand towards the side of the body and holds the right hand aloft. Then, firstly, lift the right foot and holds both hands in the direction towards the left; secondly lift the left foot and hold both hands in the direction to the right, making a dzam chung upon each of the beats. Accordingly, on stroke 2 the right hand makes the reverse of the move-
4 par lag gnyis dku la brten pa'o // de nas g.yas pas brtsams te bzhi 'gros 'gro phyogs la gsum song rjes / 1 2 zhes par rkang g.yon mdun phab nas / stob dbyangs bya ste / hûm / dya'i / phyi / ya'i / nang / gsang zhes pa rnams la lag gyen bsten mdun nnyam bya ste rang sa'o //

   ba'i la rkang rting gsig dang / lag gnyis g.yas su cung zad 'phyar / mchod 'o 'a zhes par rkang g.yon bteg lag gnyis g.yon du gzhol ba'i 'gro phyogs f°34b phab / pa la rkang rting gsig dang / lag gnyis g.yon phyogs bteg nas stob tshul bya / rgya zhes par rkang g.yas g.yon du bskor nas 'gro phyogs phab / ma'i la rkang rting gsig lag mdun mnyam / mtsho'i zhes par rkang g.yas rgyab phyogs kyi g.yon du bteg 'bebs / 'o'a zhes par rting gsig / tshogs la rkang g.yas rgyab phyogs kyi g.yon ngos su phab cing lag gnyis kyang g.yon du phyogs / wa'a zhes par rkang g.yon drud pa dang / 'a'i la rkang g.yas 'gro phyogs su bteg 'bebs / wa'i la rting gsig gi g.yas su cung zad bskor / dang / nga'a la rkang g.yon mdun du bteg 'bebs dang lag mdun mnyam / wa'i la rting gsig / sms / ma'i zhes par rkang g.yas yong phyogs su 'then / kyi la rting gsig dang lag gnyis g.yas su 'phyar / 'bul 'u zhes par rkang g.yon 'gro phyogs su bteg 'bebs lag gnyis g.yon du gzhol / 10 zhes par rkang rting gsig / lag gnyis g.yon phyogs bteg pa'i stob tshul / bzhes la rkang g.yas 'gro phyogs phab lag gnyis g.yon du phyogs / ya'i la rkang g.yon bteg tsam / su la rkang g.yas 'gro phyogs phab / 'u zhe par rting gsig gi g.yas su cung zad bskor / gsol la rkang g.yon 'gro phyogs phab / 'u zhe par rting gsig / la zhes par rting gsig / 'a'i la rkang g.yon bteg 'bebs / la'i la rkang g.yas bteg nas bzhi 'gros gsum gyi rjes / 1 2 la rkang g.yon mdun du phab nas / stob dbyangs gnyis pa sdun ma ji lta ba bzhi rdzogs rjes kyi rkang g.yas bteg ste / tri shu 'gros gsum bya ba ni / rtza ba'i 'chams kyi rdo rje phyed 'gros / rkang g.yas len kho na lan 3 bya ba ying cing / de nas bzhi f°35a 'gros nyid kyis sbrul nag 'khyog 'gros byas te 'chams khang du rim bzhin brdog pa'o //

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ment performed to the left, on 3 both hands are held aloft, and on 4 both hands are held towards the side of the body. Then, starting with the right foot, three bzhi 'gros are made in the direction of going, and, subsequently, the left foot having been set upon 1 2 in the front direction, the ‘music (of the) giving (dance)’ (stob dbyangs) is played. Upon the syllables hüm dya phyi ya nang and gsang one lifts the hands upward, and holding them subsequently in front one stays on the same place. On ba one jerks on the heels and raises both hands a little towards the right side; udon mchod 'o 'a the left foot is lifted and then set down in the direction of going while both hands are lowered towards the left side. When pa is said one jerks on the heels and lifts both hands in the direction towards the left in the manner of giving. On rgya one turns the right foot towards the left side and sets it down in the direction of going. On ma one jerks on the heels and holds the hands in front at the same level. On mtsho one lifts the right foot towards the left side of the back direction and sets it down again. On 'o one makes a jerk; on tshogs one sets the right foot towards the left side of the back direction, and stretching out both hands one directs them towards the left. When wa is said one draws along the left foot, and on 'a one lifts the right foot in the direction of going and sets it down again. On wa, while making a jerk, one turns a little to the right. dang: On nga one lifts the left foot in front, sets it down again, and holds the hands level in the front direction. On wa a jerk is made on the heels. sems: On ma one draws the right foot in the direction of coming; on kyi one jerks and brandishes both hands towards the right side. When 'bul 'u is said one lifts and sets down the left foot in the direction of going and lowers both hands towards the left. On lo one makes a jerk on the heels and lifts both hands towards the left in the manner of giving. Upon bzhas one sets the right foot in the direction of going and directs both hands towards the left. On ya one lifts the left foot slightly; one su one sets the right foot in the direction of walking. When 'u is said one jerks and turns a little to the right; on gsol one sets the left foot in the direction of going; on la one makes a jerk; on 'a one lifts and sets down the left foot; on la one lifts the right, and after three bzhi 'gros have been made one sets the left foot in the front direction upon the strokes 1 2. The second stob dbyangs is like the sdun ma, and after it has concluded one lifts the right foot and makes three tri shu 'gros; this is followed by the ‘half-thunderbolt step’ (rdo rje phyed 'gros) of the Root Dance (rTsa ba'i chams); starting only with the right foot, one dances this figure thrice. Then, having danced the phase called sbrul nag 'khyog 'gros by making only bzhi 'gros steps, the dancers return one by one into the dance hall.
de ltar dpal chen rdo rje phur bu yi /  
stod las byang chub bsgrub dang smad las kyi /  
'chams kyi gsal byed bklags pas kun shes pa /  
rig sngags 'chang ba'i dga' ston bla na med /  
lus 'gyur snang sogs sngon rabs mkhas pa yi /  
gsung bcud nyin byed dbang po'i dkyil 'khor dag /  
rtogs dka'i chu 'dzin sgrib gyogs kun bsal nas /  
mthong grol snang ba'i 'od stong 'di na 'bar /  

ces so //

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sa skyong grags pa 'byung gnas gsung gi bcud /  
legs pa'i phyag rgya'i rigs kun nyen bsdus pa'i /  
'chams yig snang ba kun nas 'gyur nus pa /  
ngo mtshar bkod pa'i dga' ston 'di na'o //

de la sngon du 'gro ba / dngos gzhi / rjes gsum las / dang po la dgu las / dang po 'don ni / 'chams dpon sgo khang nas 'don pa lus kyi g.yon zur bstan te g.yon g.yas su dzam dang bcas bzhi 'gros len pa rnams ngo bo brub 'chams dang 'dra yang cung brel ba dang shugs che ba'i dbang gis g.yas pa'i bzhi 'gros la rkang g.yas bteg lag yangs pad 1 la rkang g.yon 'phar ba'i g.yas g.yab /  
2 la rkang g.yon 'degs 'jog dang / rkang g.yas bteg / 3 la 'gro phyogs su lag mdun mnyam dang / g.yon phar ba'i rkang g.yas phab ste g.yon bteg / 4 la g.yas 'phar zhing / rkang g.yon 'gro phyogs su lag g.yon nang du bskor zhing /  
1 la g.yas 'phar ba'i g.yon 'bebs pa sogs g.yas go ldog rjes / de nas 4 brdung 2 la gdong 'gro phyogs su blta bas / dang po'i 1 la
Having read the mirror of dancing, one understands all:

Both the ‘upper action’ (stod las) of gathering bodhi as well as the ‘lower action’ (smad las)

As carried out in this dance of the Great Noble Vajrakīla.
There is nothing that values higher than this feast of the masters of mantras (rigs sngags 'chang ba).

Clearly like the circle of the sun, thus shows the essence of the teachings, –
Originating from ancient generations of wise men – the positions assumed by the body, etc., in this dance.
The difficulties of the understanding, which has been obscured by clouds, are thus completely overcome,

And distinctly, as if illuminated by a thousand blazing rays, is shown the Salvation by Seeing;
thus is said.

The essence of the teachings of the Earth Protector (sa skyong) Grags pa 'byung gnas is:

This here is the feast of the wonderful writing:
All the different kinds of good mudrās collected
In this clearly expounding dance book, have the ability to change completely the mind of the people watching the dance.

There are: the preface, the main part, and the conclusion, these three. The first part has nine sections.

First: The introduction. The dance master emerges from the gate of the dance hall, showing the left side of his body, and performs towards the left and the right the dzam chung as well as the bzhi 'gros, moving as in the main brub 'chams (ngo bo brub 'chams) as but a little faster and with strength; when the bzhi 'gros towards the right is done, the right foot is raised, the hands make the movements of one yangs pad, and then while making a leap with the left foot they are waved towards the right. Upon 2 one lifts and places down again the left foot, then raises the right foot, and upon 3 one holds both hands at the same level in the direction of going. Having made a leap with the left foot and having set down the right foot, one lifts again the left foot; upon 4 one leaps with the right foot, and then setting the left foot in the direction of going one turns the left hand inward. On 1 one leaps with the right and sets down the left, etc., doing now the opposite of that which was done before towards the right. Then come two bzhi brdung upon which the face has to look in the direction of going. Upon stroke 1 of the first bzhi brdung one holds the right hand aloft and brandishes it towards the left. The right foot is directed towards the left direction,
f°35b  lag g.yas 'phyar g.yon du g.yob cing / rkang g.yas g.yon phyogs su
rkang g.yon 'phar te phab / 2 par rkang g.yon bteg g.yas 'phar te lag g.yon
mdun 'phyar dang / 3 la g.yas 'phar ba'i g.yas phyogs su rkang g.yon phab / 4
la rkang g.yas bteg lag g.yas 'phyar ba'i phyir bskor te 2 pa'i 1 la g.yon 'phar
ba'i rkang g.yas g.yas su phab / 2 la g.yon bteg g.yas 'phar te lag mdun
mnyam dang / 3 la rkang g.yon bteg g.yas 'phar ba'i g.yon phyogs phab ste / 4
la rkang g.yon 'phar zhing g.yon du bs kor / yong phyogs su 1 la rkang g.yas
phab ste bzhi 'gros byas shing 'chams khang mthams su brdog / de nas slar
bzhi 'gros brtsam ste 'chams dmangs kyang rim 'don ngos / rkang g.yas g.yon
gyi bzhi 'gros gnyis re dang / bshad ma thag pa'i 4 tshan gnyis po'i len spel ba'i
'don gyi do ra 'khor ba dang / g.yon pa'i bzhi 'gros 3 thog phaṭ ces pas bsgyur /
gnyis pa ni / gong gi grangs lhag 4 la yangs pad kyi 'go brtsams te / de nas
4 tshan 4 la dgag pad dang / rol pa 1 bya ba ma gtogs / rkang g.yas g.yon 'degs
'jog / lag nang du bs kor nas lag bryang ba / chem rgyag bzhi la dga' ba yongs
bsgyur rkang g.yon mdun du 'bebs pa yan brub 'chams dang 'dra / slar chem
rgyag 2 kyi dang po la lag g.yas g.yas phyogs nas bs kor te phyir bryang ba
dang mnyam du rkang g.yas g.yas su phab / 2 par g.yon go 1dog bya ba ni
da' ba yongs bsgyur 'thol bcas zhes bya /
gsum pa ni / rkang g.yon g.yon du 'bebs dang phaṭ ces bsgyur / sbir sbram
4 la dgag pad rol pa 1 /

f°36a  lag gnyis nang du bs kor nas / brjid 'bebs bgrad zlum gyi seng ge'i brjid
'chams bya ba /
bzhi pa ni / phaṭ kyis bsgyur nas / dgag pad / lag gnyis nang du bs kor nas
bzhi skor dang / g.yon g.yas su dzam pa rnams brub 'chams bzhin bya /
Inga pa ni phaṭ ces bsgyur nas / sbir sbram 3 la / dang po dang 2 pa'i sbir la
'gro phyogs su rkang g.yas bteg g.yon 'phar ba'i phab rjes g.yon bteg nas /
sbram la phab pa'i myur ba btud ma 2 song rjes 3 pa'i sbir zhes chem rgyag
and having made a leap with the left foot one sets it down again. Upon 2 one lifts the left foot, and after leaping with the right one brandishes the left hand in the front direction. Upon 3, leaping with the right in the direction to the right, one sets the left foot down. On 4 the right foot is lifted, and while the right hand is brandished it is turned towards the outside. Upon stroke 1 of the second bzhi brdung – having made a leap with the left foot – one sets the right foot towards the right side. On 2 one lifts the left foot and having made a leap on the right, one holds both hands level in front. On 3 the left foot is lifted, and having leaped on the right it is set down in the left direction. On 4, the left foot, while leaping, is turned towards the left. When upon 1 the right foot had been set in the direction of coming, the dance master proceeds in the bzhi 'gros near the dance hall. Then, beginning as well with the bzhi 'gros, the other dancers ('chams dmangs) come forth, one by one. Two bzhi 'gros are made, both with the right and the left feet, and, as explained above, performing in turn the dance movements done upon the two bzhi tshan, they all come out and turn around in the dance circle. When the third tempo of the left bzhi 'gros is made, phat is said upon which the manner of dancing changes.

Second: On the above remaining 4 strokes one dances the beginning of the yangs pad. Then, upon four bzhi tshan one dances the dgag pad in the usual manner except for a rol pa being made as well. Next, the right foot and then the left are lifted and placed down again, the hands turned inward and afterwards stretched out sideways; when four chem rgyag are beaten one dances the phase dga' ba yongs bsgyur and steps with the left foot in the front direction as done above in the brub 'chams. Again, upon the first of two chem rgyag one turns the right hand from the right side, stretches it then sideways, and sets at the same time the right foot towards the right side. On 2 the opposite is done towards the left side. This is called the dga’ ba yongs bsgyur 'thol bcas.

Third: The left foot is set to the left, and a change in the dance movements is carried out upon phat. Upon four sbir sbram the dgag pad and one rol pa are danced; then both hands are turned inward. Then one does the 'lion's leaning dance' (seng ge'i brjid 'chams) of the phases brjid 'bebs, bgrad and zlum.

Fourth: Changing the movements on phat, one dances the dgag pad and then, turning both hands inward, the bzhi skor and performing the dzam (chung) towards the left and right, one moves as in the brub 'chams.

Fifth: One makes a change upon phat. To the accompaniment of three sbir sbram the following is danced. Upon the sbir of the first and second beat-sequence, while proceeding in the direction of going, one lifts the right foot, and, after leaping on the left, one lifts the left foot and sets it down twice and quickly upon sbram. After this, upon sbir of the third beat-sequence and up to a chem rgyag followed by a long pause, one sets the left foot in front and
bar thag ring bar thag ring bar rkang g.yon mdun du phab nas cung zad 'gyings nas / sbram sbram zhes chung ba bcas par rkang g.yon 'degs 'jog byas nas / slar 'gro phyogs su g.yas gsigs gong ltar 1 gam 2 gang 'os bldab pa 'di la klu pa zhes bya / yang phaṭ ces bsgyur nas /
drug pa ni / gong gi sbram sbram la yangs pad kyi 'go brtsams te / dgag pad dang / 'di la rol pa 3 bya ba'i rjes mar g.yas su gsigs pa'i dgu skor chung ba g.yon g.yas kyi dzam nas bzhi 'gros rnams brub 'chams ltar ro //
bdun pa ni / bzhi 'gros g.yon gsum pa'i thog phaṭ kyis bsgyur te / gong gi 4 la yangs pad / de nas 4 brdung 2 kyi dang po'i 1 la lag g.yas phyag mtshan pus steng / 2 la g.yas steng du phyar ba dang mnyam du rkang g.yon bteg g.yas 'phar ba'i yong phyogs su 3 la phab / 4 la g.yas bteg g.yon 'phar ba'i / 2 pa'i 1 la lag g.yas su phab ste / g.yon bteg 2 la g.yas 'phar nas / 3 la g.yon du phab / 4 la g.yas bteg nas yong phyogs la blta bas / 1 1
f°36b 2 2 la g.yas su rkang bteg 'bebs dang lag g.yas 'phyar gyi dzam nas / 4 tshan 2 kyi dang po'i 1 la rkang g.yas bteg g.yon du bskor mdun du mchong stabs kyis g.yas zur bstan lhag ma 3 la gsig pa dang / lag g.yas nang du bskor nas phyir bsdiggs nas / 2 pa'i 1 2 la rang sa dang / 3 la rkang g.yas bteg 'bebs pa dang bstun yangs pad bya / 4 la g.yon bteg nas / slar 4 tshan 1 gi dang po la / g.yas 'phar ba'i rkang g.yon 'gro phyogs phab nas / 2 la g.yas bteg g.yon 'phar ba'i 3 la phab bstun lag g.yas pus steng / 4 la 'gro phyogs blta ba'i rkang g.yon bteg lag g.yon 'phyar nas / g.yon phyogs su dzam gnyis dang / 4 tshan 2 kyi dang por g.yas su bskor g.yon zur bstan nas gsig pa sogs snga ma go ldog / 2 pa'i 1 2 la rang sa / 3 la rkang g.yas mdun du spo / 4 la yangs pad / slar 4 tshan 1 gi dang po lag g.yas pus steng / 2 la lag g.yas steng du 'phyar / 3 la g.yas su cung zad gzhol / 4 la rkang g.yon mdun du spos nas g.yon g.yas su
stretches the body a little in a graceful manner. Upon soft sbram sbram one lifts and sets down the left foot, and again, one jerks on the right foot in the direction of going as done above; repeat this once or twice, whatever is suitable. This is called the klu pa. Again, on phat a change in the dance movements is made.

Sixth: Still to the accompaniment of the above sbram sbram, the beginning of the yangs pad is danced, then the dgag pad followed by three rol pa, after which one jerks towards the right side, makes a small dgu skor (dgu skor chung ba), the dzam (chung) towards the left and right, and the bzhi 'gros, all these being danced in the same way as in the brub 'chams.

Seventh: From the third left bzhi 'gros onward, the dance movements change upon phat. On four strokes of the kind beaten above one dances a yangs pad. Then two bzhi brdung are beaten, and on stroke 1 of the first one the right hand with its attribute is held level with the knee; upon 2 the right hand is held aloft towards the zenith and at the same time the left foot is lifted, a leap made on the right in the direction of coming, and set down on stroke 3. On 4 the right foot is lifted and a leap made on the left. Upon stroke 1 of the second bzhi brdung one drops the hands towards the right, the left foot is lifted, on 2 one leaps on the right, on 3 one sets the (left ?) foot towards the left side, upon 4, while lifting the right foot, one looks in the direction of coming. On 1 1 2 2 lift and set down again the feet towards the right side and make the dzam (chung) figure onward from the brandishing of the right hand. On stroke 1 of the first of two bzhi tshan lift the right foot and turn it towards the left and then, jumping forward, face the right side. Jerk on the remaining three strokes and turning the hands first inward point afterwards the fingers towards the outside. On strokes 1 2 of the second bzhi tshan one remains on the same spot; upon 3 one lifts the right foot, sets it down again, and in harmony with the step makes the gesture of the yangs pad figure. Upon 4 one lifts the left, and again, upon stroke 1 of a single bzhi tshan, one leas with the right foot and sets the left in the direction of going. Upon stroke 2 one lifts the right foot, leaps on the left, and sets the right foot down on 3; during this the right hand is held towards the knee. Upon 4, while looking in the direction of going, one lifts the left foot and brandishes the left hand. Then two dzam (chung) are made in the left direction. Upon the first of two bzhi tshan turn to the right and, showing the left side, jerk, etc., doing now the opposite of the movements carried out before. Upon strokes 1 2 of the second bzhi tshan one stays on the same spot, on 3 the right foot moves forward, on 4 the yangs pad is made. Again, upon stroke 1 of a single bzhi tshan, the right hand is held towards the knee; upon 2 the right hand is held aloft towards the zenith; upon 3 one lowers it slightly towards the right side; upon 4, moving the left foot in front, one makes the dzam (chung)
dzam bya / 'di la g.yas g.yob g.yon g.yab bo /
bgryad pa ni / gong gi g.yas dzam thog phat kyis bsgyur te / sbir sbram zhes pa gnyis kyi sbir la rol mo chem rgyag che ba'i bar thag ring ba dang / sbram la bar thag cung thung ba yong bas dang po'i sbir la rkang g.yas bteg g.yon 'phar ba dang lag g.yas phyir nas mchan kung nas brkor te phyir brgyang pa'i 'gro phyogs su phab / sbram zhes par lag g.yon 'phyar rkang gnyis rting gsin bya / 2 pa la g.yas ji Ita ba g.yon go ldog / 'di la gros gsar zhes bya lan f°37a 1 gam 2 bldab cing / ma ha dang bca s zhal brnyan rva can gyi rva khyer dang / zhal brnyan ngom pa zhes pa ni / lag pa g.yas g.yon gyi 'khyer la mig bta s pas yong ba yin te / 'don nas brtsams te rnam bshad bar kun la 'gre'o /
dgu pa ni / gong gi g.yon res kyi rting gsin thog phat kyis bsgyur nas / sbir sbram zhes pa bzhi la rol mo gros gsar dang len lugs 'dra bas / dang po'i sbir la yangs pad len skyur bya ste / rkang g.yon bteg g.yas su bskor yong phyogs g.yas 'phar ba'i sbram zhes phab / g.yas bteg g.yon 'phar bas yangs pad len skyur byas te 2 pa'i sbir la phab rjes rkang g.yon g.yas su drud de / g.yas bteg g.yon du cung zad bskor sbram la phab / g.yon bteg g.yon 'phar ba'i yangs pad len skyur byas nas 3 pa'i sbir la phab rjes / g.yas g.yon phyogs drud de / g.yon bteg g.yas su cung zad bskor yong phyogs la sbram la phab rjes / g.yas bteg g.yon 'phar bas yangs pad len skyur byas te 4 pa'i sbir la phab rjes / g.yas 'degs 'jog la sbram sbram zhes rjes ma chung bar g.yon bteg tsam nas 'brub khung la g.yon zur bstan te / 11 22 zhes pa'i le tshan drug dang / rol pa / dgu brdung / 4 tshan 2 kyi / 2 pa'i 2 pa yan brub 'chams dang mtshungs / lhag ma'i 3 4 la rkang g.yas bteg 'bebs bya / de nas sbir sbram 3 la dang po la g.yon / 2 pa mdun / 3 pa g.yon 'gro phyogs rnams la snga ma mgo ldog / de bzhin du 11 22 zhes pa drug dang / rol pa / dgu brdung / 4 tshan 2 kyi dang po yan
towards the left and right. This time the waving of the hands to the right and to the left \(g.yas~g.yob~g.yon~g.yob\) has to be done.

Eighth: From the above-mentioned right dzam (chung) onward one changes the dance movements upon phaf. Two sbir sbram are beaten next, and a loud chem rgyag is made upon the sbir followed by a long interval, while after sbram a short interval is made. Upon the sbir of the first beat-sequence the right foot is lifted, the left foot makes a leap, and the right hand, moving from the outside inward, makes first circular movements out of the armpit and is then stretched towards the outside and dropped in the direction of going. Upon sbram the left hand is held aloft and both feet make a jerk. Upon the second sbram sbir the left hand does the reverse of the same movements carried out before by the right hand. This is called the 'gros gsar, and the figure has to be repeated once or twice. The next phase concerns the ‘buffalo with the horned mask whose horn-tips are pointed upward’; the passage is called ‘zhal brnyan ngom pa’. The objects carried in the right and left hands having been made visible, this dancer goes out of the dance hall. Starting from the beginning all movements are repeated up to rnam bshad.

Ninth: From the jerking on the heel onward done each time with the left foot, one changes all movements upon phaf. The subsequent four sbir sbram are beaten in the same way as in case of the step called 'gros gsar and in the len phase. Upon the sbir sound of the first sequence the yangs pad and the figures len and skyur are danced. The left foot is lifted, it is moved with a circular movement towards the right, and after making a jump with the right foot in the direction of coming one sets the (left ?) foot down upon sbram. Next the right foot is lifted, and making a leap on the left one does the movements of the yangs pad, len, and skyur and sets the foot down upon the sbir sound of the second beat sequence. After this one pulls the left foot towards the right side, then lifts the right foot, turns it a little towards the left, and sets it down on sbram. Next, one lifts the left foot, leaps to the left, and goes through the movements of the yangs pad, len, and skyur, setting down the left foot upon the sbir of the third beat-sequence. After this the right foot is drawn in the direction to the left, the left foot is lifted, turned a little towards the right and set in the direction of coming upon sbram. Subsequently one lifts the right foot, and leaping on the left one makes the gestures of the yangs pad, len, and skyur and sets the foot down upon sbir of the fourth beat-sequence. This is followed by the lifting and setting down of the right foot, accompanied by the beats sbram sbram. Upon the second of these beats, which is a soft one, one lifts slightly the left foot and turns the left side of the body towards the brub khung.

There are six divisions of the beats 1 1 2 2, and the movements danced are rol pa, followed by the dgu brdung beat and two bzhi tshan; upon stroke 2 of the
kyang snga ma go ldog byas te / 4 tshan 2 pa rang sar bsdad de g.yon 

f°37b g.yas su dzam nas /
gnyis pa gدب kha dngos gzhi la gsum las / dang po’i bskul tshig la ’chams
dang dbyangs gnyis ka / brub ’chams kyi dam tshig chen po bzhin dang / g.yas
g.yab kyang bya / gnyis pa’i tshe / chos rgyal gyi zhal brnyan dus / dbyangs
gong bzhin dang ’chams gros gsar bya ste tshig rkang rer g.yas g.yon gyi ’gros
re ’gro ba’i rdzogs mtshams kyi tshig lhad gnyis la rkang g.yon ’degs ’jog byas /
de nas 4 brdung 2 kyi dang po’i 1 la / rkang g.yas bteg lag g.yas mdun brkyang
byas rkang g.yon ’phar te mdun ’brub khung phyogs su phab rjes / g.yon bteg
gnyis la rkang g.yas ’phar lag g.yon mdun brkyang nas 3 la ’brub khung mdun
du phab rjes / g.yas bteg 4 la g.yon ’phar / 2 pa’i 1 la rkang g.yas mi ’bebs par
lag mdun mnyam bya zhing ’gying / 2 la rkang g.yas kyi rtse ’bebs pa dang lus
cung gug tsam nas / 3 la rkang rting gsig dang bcas lag gnyis steng du ’phyar /
4 la rkang g.yon mdun du drud de / sbir sbram gyi g.yon g.yas su dzam zhing
bsdad nas rol mo ’bebs byas bsgral 10 //

brdung gi ’gros ni / ’chams dbyangs gong ltar gyi tshig rkang rer / 1 2 3 4 5 6
ces pa 2 kyi dang po’i 1 2 3 re rer ’gro phyogs su rkang g.yas bteg ’bebs rer
second of these *bzhi tshan* one acts similarly as done above in the *brub 'chams*. On the remaining strokes 3 4 one lifts the right foot and sets it down again. Next, three *sbir sbram* are beaten and upon the first, one moves to the left, upon 2 in front, upon 3 to the left in the direction of going, in a way opposite to that observed before. Then, as before, the strokes 1 1 2 2 are beaten, in six divisions followed by the *rol pa* and *dgu brdüng*. Upon the first of two *bzhi tshan* one performs movements opposite to those which were carried out above.

Second part: The main part of the *gdab kha* dance consists of three sections. Both the dance and the music accompanying the words of exhortation (*bskul tshig*) of the first section are the same as played, or danced, upon the 'great words by which a deity is bound by an oath' (*dam tshig chen po*) of the *brub 'chams* and the waving movement with the right hand is repeated.

In the second section, it is time for the dancer wearing the mask of *Yama (chos rgyal gyi zhal brnyan)* to appear on the scene; the melody is the same as above, and the movements are those of the 'gros gsar step. Upon each syllable of the strophes recited comes a step with the right and the left foot, and at the time of finishing this step, the left foot is lifted and put down upon two *tshig lhad*.

Then, upon stroke 1 of the first of two *bzhi brdüng* one lifts the right foot, stretches out the right hand in front, and leaping on the left foot one moves forward and sets the right foot down in the direction of the *brub khung*. After this one lifts the left foot, and upon the second stroke one makes a leap with the right foot and stretches the left hand in front; upon stroke 3 one sets the left foot in front of the *brub khung*. This is followed by the lifting of the right foot, and upon stroke 4 a leap is made with the left foot. Upon stroke 1 of the second *bzhi brdüng* – without putting down the right foot – one stretches out both hands in front, keeping them at the same level, and stretches the body gracefully. Upon stroke 2, one sets the right foot with its point downward and bends the body slightly; upon stroke 3 one jerks on the heels and brandishes simultaneously both hands towards the zenith. Upon stroke 4 one pulls the left foot in front. Having done to the accompaniment of *sbir sbram* beats the *dzam (chung)* figure to the left and right, one remains on the spot, and after the beating of the cymbals the *bsgral* action is done.

Entry of the dancer representing the goddess *Śrī Devī (lha mo'i zhal brnyan)*. This takes place within the time allotted for the second division. This dancer steps to the accompaniment of *drug brdüng* beats, and the same dance music is played as above; upon each syllable of the *sloka* come the strokes: 1 2 3 4 5 6; they are beaten twice. Upon each stroke 1 2 3 of the first beat-sequence – while proceeding in the direction of going – one lifts the right foot, and upon each stroke one makes as well a small jump with the left foot. In this manner one
g. yon 'phar chung re byas te 'gro / 4 la rkang g. yon yong phyogs su 'then nas / 5 6 la lag gnyis g. yon 'phyar gdong yong phyongs la bltas te 'gying / 2 pa la rkang g. yon bteg nas 'gro phyogs la rkang g. yas g. yon dang lag go ldog bya / phyag mtshan so so brdeg dus / g. yon pa'i drug tshan gyi / 1 la

f°38a  rkang g. yon mdun bskor te 'bebs pa dang lus kyi g. yon nem zhing g. yas su blta / 2 la g. yon 'phar ba dang bcas gom rkun byas te 'brub khung mdun du rkang g. yas bteg 'bebs dang bstun 3 la phyag mtshan btab ste / 4 la rkang g. yon phyir 'then / 5 6 la g. yas su lag gnyis 'phyar zhing 'gyings nas / de nas g. yas bteg pa'i 'gros gong ltar bya / mtshams kyi bsgral lugs rnams mthong brgyud ltar bya dgos pa rdzogs nas / rjes kyi bya ba gsum las dang po sbir sbram gyi rol pa 3 gyi rjes mar langs te / dgu skor chung ba / g. yon g. as kyi dzam nas / dgu skor 'jag gnyis ma 4 dang / bzhi 'gros 3 rjes 1 2 la rkang g. yon mdun du 'bebs rnams brub 'chams ltar bya / gnyis pa stob dbyangs la / hūm dya'i / phyi / ya'i / nang / gsang zhes par lag gyen bstun mdun mnyam / ba'i la lag gnyis g. yas su 'phyar rkang rting gsig bya / mchod / 'o'a zhes par lag gnyis g. yon phyogs gzhol nas / pa'a zhes par lag gnyis g. yon phyogs mtho bar bteg nas stob tshul bya ste / rkang g. yon rang sa / rkang g. yas brkyang gi rting pa btsugs te rkang mgo bteg / spyi mgo cung zad phab / gdong g. yas su bstun nas / rgya ma'i / mtsho'a / 'os / tshogs / wa'a / 'a'i / wa'i / dang / nga'a / ba'i / sems par de kha rang sa / kyi la lag gnyis g. yon phyogs 'phyar rkang rting gsig / 'bul 'u la lag gnyis g. yas su gzhol nas / 10 zhes par lag gnyis g. yas su bteg ste stob tshul la / rkang / lag / spyi / gdong rnams snga ma go ldog nas / bzhes / ya'i / su'u rnams la rang sa / gsol la rkang g. yon mdun du 'degs

f°38b  'jog dang / la zhes par rkang g. yas bteg tsam bya / 'a'i rkang g. yon
moves forward. Upon stroke 4 one draws the left foot in the direction of coming; upon 5 6 one brandishes both hands towards the left side, and while looking in the direction of coming one stretches the body gracefully. Upon the second sequence of beats one lifts the left foot, and, while proceeding in the direction of going, one moves the right foot and the left foot and the hands in the same manner, but towards the opposite side.

At the time when in the course of the bsgral action the striking with each of the attributes is done, one carries out the following movements upon the drug tshan of the left: Upon the first stroke one turns the left foot in front, sets it down, and bending the left side of the body one looks towards the right side. Upon stroke 2 one lifts the left foot and makes a short step and then – in front of the brub khung – one lifts and sets down the right foot, and, in harmony with the latter move, upon stroke 3 one lowers the attribute. Upon stroke 4 one draws the left foot towards the outside; upon 5 6 one brandishes towards the right side both hands and stretches the body; then one lifts the right foot and makes the same kind of step as above.

Having completed all the various ways of ‘killing’ the liṅga – the knowledge of which has to be gained by personal observation of a 'chams – one proceeds to the dancing of the next phase which is composed of three divisions.

First division: After 3 rol pa carried out upon sbir sbram beats, one rises and performs the ‘small dgu skor’ (dgu skor chung ba) and the left and right dzam chung, four dgu skor with two ’jag steps, and after three bzhi ’gros one sets upon strokes 1 2 the left foot in front and acts as in the brub ’chams.

Second division: To the accompaniment of the stob dbyangs music the syllables hūm dya ya nang gsang are said, and upon these hold the hands upward in front, keeping them at the same level. Upon ba both hands are brandished towards the right, and a jerk is made on the heels. method: On 'o both hands are lowered in the direction to the left; on pa both hands are lifted upward in the left direction in the manner of giving. The left foot remains on the same spot; the right foot is stretched out, its heel touching the earth and the point of the foot raised. The hips are slightly lowered and the face turned to the right. On the syllables rgya ma mtsho ’os tshogs wa ’a wa dang nga ba up to sems pa the dancer has to stay on the same spot. On kyi both hands are held aloft towards the left, and a jerk is made on the heels. On ‘bul ’u both hands are lowered towards the right; on lo both hands are lifted towards the right, in the manner of giving; rkang lag spyi gdong – on all these syllables the reverse of the movements carried out before is done. On the syllables bzhes ya su one stays on the same spot; on gsol one lifts the left foot in the front direction and sets it down again. When la is said the right foot is slightly lifted; on 'a the left foot is lifted in the direction of going and set down again; on la the
'gro phyogs su 'degs 'jog byas nas / la'i la rkang g.yas bteg nas bzhi 'gros 3 byas te / mdun 1 2 zhes par rkang g.yon phab / 2 2 la slar rkang g.yon bteg g.yon 'phar te phab g.yas bteg / 4 brdung gsum la g.yas par brtsams te / rtsa ba'i 'chams dpal chen po'i stob 'chams ltar byas nas 1 2 la rkang g.yon mdun du phab nas / stob dbyangs gnyis snga ma ji lta ba snga phyi go ldog pa rdzogs mtshams kyi gsol la rkang g.yas mdun du 'degs 'jog nas / tshig lhad gsum dang / bzhi 'gros gsum yang snga ma go ldog byas te / 1 la rkang g.yas mdun du phab / 2 2 la slar rkang g.yas 'degs 'jog byas / 4 tshan 3 la g.yon nas brtsam ste stob 'chams bzhin no // de nas 1 la rkang g.yon mdun du phab / 2 la g.yas phyir 'then tsam / 2 rjes mar g.yon bteg 'jog nas / g.yas nas brtsams pa'i bzhi 'gros gsum mdun phyogs su byas te / 1 2 la rkang g.yon mdun du phab nas chem brdung chung dur bya / de nas chem rgyag bzhi la / dang po la lag g.yas g.yas phyogs nas nang du bskor te phyir brgyang ba dang mnyam du rkang g.yas phyir 'then / 2 par lag g.yon g.yon phyogs nas nang du bskor te phyir brgyang ba dang mnyam du rkang g.yon phyir 'then / phyi ma 2 la'ang de ga bldab / de nas phat kyi bsgyur / sbram sbir sbram 3 la dang po yans pad / 2 pa la lag g.yas steng du 'phyar / 3 par g.yas su gzhol / de rjes rol gsum gys rjes mar g.yas su gsigs nas / sbir sbram gys rol mo theng brdung la rkang g.yas bteg g.yon 'phar te sbir la 'bebs pa dang bstun lag g.yas mdun du f°39a brkyang / rkang g.yon bteg sbiram la g.yon 'phar ba dang lag g.yas dkur brten / sbir la lag g.yon mdun brkyang ba dang / slar rkang g.yas 'phar ba'i g.yon 'bebs / g.yas bteg sbiram la g.yon 'phar te lag g.yon dkur brten pa 'di la rnam bshad 'gros sam sbar bsnol zhes bya / 'di gas sbbrul nag 'khyog 'gros byas te 'chams khang du brdog pa'o // de ltar bskyed rim phyag rgya'i gar
right foot is raised, and, having made three bzhi 'gros, the left foot is set down in front on the strokes 1 2. On the strokes 2 2 one lifts again the left foot and after leaping left puts it down and raises the right foot. When three bzhi brdung are beaten one starts to dance – commencing with the right foot – in the same manner as in the dPal chen po'i stob 'chams of the Root Dance. Upon 1 2 the left foot is set in front. Two stob dbyangs are played as done earlier, and sooner or later when suitable the reverse of the movements carried out before is done; after finishing this phase one lifts the right foot upon the syllable gsol spoken in the interval and then sets it down again. The steps corresponding to the three tshig lhad, however, and the three bzhi 'gros are done in a manner opposite to that observed before. Upon stroke 1 the right foot steps in front; on 2 2 again, the right foot is lifted and put down. Upon three bzhi tshan one starts from the step taken to the left and dances the movements of the stob 'chams. Then, upon stroke 1, the left foot steps in front; on 2 the right one is drawn slightly towards the outside. After the second stroke one lifts and sets down again the left foot, and, starting from the movement carried out with the right foot, one performs three bzhi 'gros in the front direction. Upon strokes 1 2 the left foot is set in front, and a soft chem brdung is beaten. Then upon four chem rgyag the following movements are done: Upon the first the right hand is turned from the right side towards the inside then stretched towards the outside, and simultaneously the right foot is drawn towards the outside. Upon the second chem rgyag the left hand is turned from the left side inward then stretched outward, and at the same time the left foot is drawn towards the outside. Also on the subsequent two chem rgyag repeat the same movements. Then, when phat is said, the movements of the dance change. Three sbiram sbir sbiram are beaten: On the first series of beats a yangs pad is danced; on the second the right hand is held aloft towards the zenith; on the third sequence of beats it is lowered towards the right; this is followed by three rol after which one jerks towards the right side. When the sbir sbiram are beaten – the cymbals being struck in the theng brdung manner – one lifts the right foot, jumps with the left, and sets down the (right?) foot upon sbir; simultaneously one stretches the right hand in the front direction. Lifting the left foot one makes upon sbiram a leap towards the left and holds the right hand towards the side of the body. Upon sbir the left hand is stretched in front, and making again a leap with the right foot one sets down the left. Then the right foot is raised, a leap made upon sbiram with the left foot, and the left hand held towards the side of the body. This is called the rnam bshad 'gros or sbar bsnol. From here on the dance figure ‘black snake's zig-zag walk’ is danced, and after this one has to return into the dance hall.

Thus the whole system of the bskyed rim phyag rgya'i gar 'chams has been explained, without omitting anything. In general, regarding the art of dancing
'chams kyi rim pa mtha' dag ma tshang ba med par bshad zin to // spyir bzo la lus ngag yid gsum gyi bzo gsum du stag tshang lo tsā ba sog s mkhas pa rnams kyis gsungs la / phyag rgya'i gar 'chams 'di nyid la lus ngag yid gsum gyi bzo gsum ga tshang ba yin te / lus kyi bzo ni mgon sum du grub cing / ngag gi bzo ni gsang sngags kyi sgra brag stong skye ba med pa'i tshul du bzla / yid kyi bzo ni lha'i bskyed rim gyi nga rgyal gsal snang dang ma bral bas so // gsang sngags rnying ma la zhi khro sgyu 'phrul dang / sgrub chen bka' brgyad / rig 'dzin bla ma'i dkyil 'khor / bstan srung chos skyong gi skor sog s la 'chams kyi rim pa rnams grangs mang zhing / khyad par gu rin po che chos kyi dbang phyug dang / 'bri khung zhaps drung rin chen phun tshogs sog s gter gton mang po zhig gis mnal las bzung nas zangs mdog dpal rir byon te / der gar 'chams mdzad kyi 'dug pa rnams gzigs pa la brten / lus 'gyur gyi rim pa mang du 'dug pa'ang ngo mtshar ba'i gnas su snang zhing / bka' brgyad bye brag pa phur pa'i 'chams' 'khor klu'i dbang po srungs nas nye bar brgyud de dpal ldan sa skya pa yab sras

f°39b kyi phyag len du nye bar bstar ba / mkhyen brtse nus pa'i bdag nyid chos kyi rje dpal ldan bla ma dam pa'i gsung rgyun ji lta bar mchod dpon shes rab snang bas bkod pa'i lus 'gyur snang ba'i lugs bzhi gnams bskos rgyal po'i pho brang sne'u sdong rtser sa skyong thams cad mkhyen pa grags pa 'byung gnas dang / dkon gnyer dpon rin po che kun bzang rtse pa rnams kyi phyag bzhes su mdzad pa dag rang nyid kyis sbyangs shing nyams su myong ba yi ger bkod pa yin no // sa skya nas bdag po sngags 'chang chen pos phur pa smad las kyi 'chams la dur khrod bdag po'i 'chams bcug nas gzigs mo 'bul phyir nged rang gi blo la shar nas byas gsung ba / bdag chen pa 'phreng po gter gton pa'i lung bstan na slob bai ro tsa na'i sprul par bstan yod 'dug pas dam pa'i gzigs snang la
('chams gyi bzo) there are three arts one has to observe – namely the position of the body, the correct pronouncing of the ślokas accompanying the various movements, and the right attitude of the mind (lus ngag yid gsum gyi bzo gsum) – and regarding these three sTag tshang lotsava and other wise men have said: 'In this phyag rgya'i gar 'chams are absorbed completely the three arts of holding the body properly, uttering the magic syllables correctly and possessing the right attitude of mind: there is the art of holding the body in the proper position – it is recognized by the eye – the art of uttering the syllables underlying the dance movements – these secret mantras should be spelled in a way resembling an echo without origin. The art of keeping one's mind in the proper attitude – the meditation upon the deities represented in this dance has to be carried out in a clear manner and without distraction.

The sect of the gsang sngags rnying ma observed numerous different kinds of 'chams as the Zhi khro sgyu 'phrul, the sGrub chen bka' bgyad, the Rig 'dzin bla ma'i dkyil 'khor, the bsTan srung chos skyong gi skor, etc. Especially the Precious Teacher (guru Rinpoche) Chos kyi dbang phyug, the zhabs drung Rin chen phun tshogs of 'Bri khung monastery and many other 'discoverers of treasure books' (gter bston) went in their dreams to the Zangs mdo dpal ri. Here, having seen the performance of various dances, they kept in mind the manifold body positions they had observed and also the wonderful apparitions, utilizing these for their practise of dancing. The Phur pa'i 'chams of the section called bKa' bgyad – originating from the 'khor Klu'i dbang po srungs – has been handed on through the subsequent generations, and the way in which the dance was practised by the dPal ldan sa skya pa, the master and the pupil, has become the preferred one. According to the word of the Possessor of prajñā, karma, and śakti (mkhyen brtse nus pa'i bdag nyid), the Master of Religion (chos kyi rje), the Holy Noble Lama (dPal ldan bla ma dam pa), the text was written down by the Master of Sacrifices (mchoddpon) Shes rab snang ba who put down in writing the various positions of the body in the way they were seen by the One Appointed by Heaven at the royal palace of sNe'u sdong rtse, according to the practice of the All Knowing Earth Protector (sa skyong thams cad mkhyen pa) Grags pa 'byung gnas and the dkon gnyer dpon, the rin po che Kun bzang rtse pa. I myself have trained, practised, and made comments in writing upon this dance.

The master (bdag po) sNgags 'chang chen from the Sa skya monastery inserted into the Phur pa smad las kyi 'chams the Dance of the Owners of the Cemetery (Dur khrod bdag po'i 'chams) in order to present a new spectacle. 'That this should be done, I myself think the same way', thus said the bdag chen pa 'Phreng ba gter bston in a prophecy showing that sNgags 'chang chen is an incarnation of the slob dpon Vairocana; he saw that this is correct. Perhaps it is
shar ba dag khungs dang 'brel ba'i gnas yin shas che na'ang / gong ma'i phyag len la med pa gsar du bcug pa 'brel ma chags shing / gzigs mo 'bul phyir gsung ba / ding sang gsang sngags kyi phyag len so gs mi shes par lto phyir du snang ba la gang shar gyi 'chams byas nas gzhan mgo bskor ba rnams kyi dang tshul la brten / 'chams ltad mo dang rtsed mo lta bu yin snyam pa'i phal tshig shor 'dug pas rdzob rtags kyi gsung du 'dug go /

lus ni lha yi rnam 'gyur rol gar can /
ngag gi gsang sngags dbyar rnga lta bur sgrog /
yid ni bskyed rdzogs zung 'jug ting 'dzin can /
tshad ldan rig sngags 'chang ba de rmad byung /
dri med rgyud sde'i phyag len ji bzhin du /
tshad med rigs 'dzin tshogs las nyer 'ongs pa'i /
sngon med 'chams kyi lus 'gyur gsal

f°40a

'khrul med kun bzang rtse pa'i lugs srol yin /
tshad ldan lag len bor nas rang bzo yi /
gang shar khrom gyi dbus su 'chams pa rnams /
gsang chen bstan pa nyams pa'i bye bo ru /
gzhan 'phrul dbang byed gnas nas 'ongs min nam /
de phyir 'gong po'i gdon gyis ma zin pa'i /
rnam dpyod ldan rnams sngon byon dam pa yi /
ring lugs nyams pa med la bslabs byas nas /
rang gzhan don gnyis lhun gyis grub par byos /
de ltar cher 'bad dge tshogs yid bzhin dbang /
bsams don lhun gyis grub pa'i rgyal mtshan rtser /
correct – but the lamas living before his time did not practise the dance in this way, and, since he inserted this figure newly, it is not suitable to be included in the 'chams. He said that this is done in order to present a new spectacle.

Nowadays, some priests not knowing anymore the way of practising correctly the rites of Secret Mantras perform the dance as they think is suitable only in order to gain food and in this manner they deceive other people. They think that the 'chams is just like an ordinary play and spectacle, and the common words which the above lama said without thinking made obvious the foolishness of his utterances.

The body – it should be capable of assuming the attitudes seen when gods perform a dance to the accompaniment of music,
The voice – it should roll like thunder when it utters the secret mantras,
The mind – it should receive appropriate spiritual training by performing the two kinds of meditation known as bskyed rim and rdzogs rim:
Such are the qualities which the true mantraśādin (rigs 'chang ba) should possess.
In accordance with the way of practising the pure tantras, Which originated from the boundless multitude of vidyātris (rigs 'dzin).
The attitudes assumed in the dance were clarified And shaped – without committing an error – in this dance according to the custom of Kun bzang rtse pa.
Those who have given up the true way of practising this dance and have introduced their own style which is without origin,
In accordance with their imagination – such dancers could just as well perform the dance in the middle of a market.
These are the people who lower the Great Secret Doctrine.
Do they come perhaps from the devil-inhabited place called gZhan 'phrul dbang byed and are therefore in the clutches of the evil produced by the 'gong po demons which cannot be controlled?
Before the arrival of saints, wise men,
Had knowledge of practising the 'chams according to the proper custom: Thus I myself and others assured success for ourselves in this and the future life.
To practise virtue in this manner is like possessing the Wish-Granting Jewel (yid bzhin dbang)
Fulfilling the wishes and adorning the point of the Banner of Victory (rgyal mtshan).
Through the power of my writing, the dance, the phases of movements observed when circumambulating in the dance circle, the music, etc.
bkod pa'i mthu yis gar thig dbyangs la sogs /
gsang chen bstan pa'i phyag len rgyas gyur cig /

ces dpal kun tu bzang po'i 'chams kyi brjed byang lha'i rol gar zhes pa 'di 'ang
rnam par rgyal ba'i phan bde legs bshad gling pa sogs rig sngags 'chang ba'i
'dus pa'i sde du ma la phan par bsam pa'i blos / za hor gyi bande ngag dbang
blo bzang rgya mtsho / ming gzhan bla med rdo rje rtsal du 'bod pas me phag
hor zla bzhi pa'i nang du 'go btsugs te / rtsa 'chams yongs su rdzogs pa dang /
brub 'chams kyi phal cher grub skabs rnam g.yeng gi khol por song nas 'phro
lus / de nas sa glang nang du pho brang po ta lar sne'u sdong rtse nas zhabs
drung rin po che ma chen phebs skabs / spyan lam du phab nas zhus dag gnang
zhing / slar pho brang gong ri dkar po'i dkon gnyer dpon dge steng bla ma
byams pa kun dga' 'byung gnas kyis zhus dag dang / cung zad lus pa rnams
gong dang cha mtshungs su yi ger bkod bcug pa'i mjug sdom dang bcas yongs
su rdzogs par chu 'brug nag pa zla ba'i rgyal ba gsum pa'i tshes la dga' ldan
pho brang du bkod pa sindhi rastu //
May prove of profit for the spreading of the Doctrine of the Great Secret (gsang chen bstan pa).

The za hor gyi bande Ngag dbang blo bzang rgya mtsho – known by another name as Bla med rdo rje rtsal – started this work, called the Kun tu bzang po'i 'chams kyi brjed byang lha'i rol gar, in the fourth month of the Fire Pig Year, having in mind to benefit the numerous assemblies of mantra-holders (rgis sngags 'chang ba'i 'dus pa'i sde) belonging to rNam par rgyal ba'i phen bde legs bshad gling and other religious establishments. He finished completely the Root Dance (rtsa 'chams) and the greater part of the Brub 'chams, but being distracted in other ways, a part of the work was left unfinished. Then, in the year of the Earth Ox, when the zhabs drung rin po che Ma chen came from sNe'u sdong rtse to the Potala Palace, he was shown at that time this book and made some corrections of its text. Then again the Chief Sacrificer (dkon gnyer dpon) of Pho brang gong ri dkar po, the dge steng bla ma Byams pa kun dga' 'byung gnas made some corrections as well. A little of the work being still left unfinished, this portion, too, was now fully completed, put down in writing, an index prepared as well, and in the Water Dragon Year, at the time of the dark moon's third rgyal ba the writing of the complete work was carried out at dGa' ldan pho brang.
4. The rhythm of the dance

The rhythm in which the dancers move is indicated by beats of cymbals (*rol mo*) or drums (*rnga*) struck by the orchestra or – as in the case of the so-called ‘drum dance’ – by the dancers themselves. We find in the dance book a considerable number of terms indicating the different kinds of beats. Not all of them could be explained satisfactorily by my Tibetan informants.

Very frequently we encounter the terms *sbir* and *sbram* which either stand alone or a joined to the following expressions:

\[
\begin{align*}
\text{sbram sbir} & & \text{sbir sbram} & & \text{sbram sbram} \\
\text{sbram sbir sbram} & & \text{sbram sbir sbram sbram} & & \text{sbram sbir sbram sbram}
\end{align*}
\]

Judging from the text of the dance book *sbir* and *sbram* are – at least in the present case – simply different types of single strokes executed with the cymbals. According to my Tibetan informants, however, in other dances, when no description is given of the steps to be made upon these beats, upon *sibir* the right foot is stretched far backward while upon *sbram* a step is made forward, the feet being lifted only slightly and the body making a swaying movement.

Apart of *sibir* and *sbram*, the following types of beats are mentioned in the 'chams yig:

- **chem brdung** – a beat struck with a pair of cymbals. The lower cymbal held in the left hand is kept in a horizontal position. The upper one held in the right strikes the lower cymbal in such a manner that only the brims touch each other
- **theng(s) brdung** – a strong beat effected by directing the whole surface of the cymbals against each other
- **chig brdeg** and **chig brdung** – apparently one and the same kind of a single stroke
- **nyis brdung** – a double beat
- **gsum brdung** – a triple stroke, of which two kinds seem to be distinguished: Either three simple beats or two beats and then a rolling sound
- **bzhi brdung**, **bzhi brdeg**, and **bzhi tshan** are the appellations of the quadruple beats. The term **bzhi brdung** is supposed to indicate a type of beat consisting of three short strokes followed by a long trembling noise.

The **bzhi tshan** is the type of beats mentioned most frequently in this 'chams yig
Inga brdung – a beat consisting of five phases. After two strokes comes a short pause and then follow three quick strokes.
The term Inga tshan refers possibly to the same kind of beat

Drug tshan – a beat comprising six strokes

dgu brdung – a beat consisting of nine strokes. The first five strokes are beaten normally; the sixth, however, is protracted. The seventh is like the first five, while the eighth and ninth are struck quickly and louder*.

All these beats can be struck in a soft or loud way, the text indicating in such a case the particular mode. It also states mostly upon which particular stroke a certain movement has to be carried out. Thus, e.g., the expression ‘the third stroke of the second of three bzhi tshan’ refers to the following stroke:

\[ \begin{array}{cccc}
0 & 1 & 2 & 3 \\
\end{array} \]

while by the term ‘strokes 1, 2 of the fifth of six Inga tshan’ the following strokes are meant:

\[ \begin{array}{cccccc}
0 & 1 & 2 & 3 & 4 & 5 & 6 \\
\end{array} \]

In the chapter dealing with the drum dance (rnga 'chams), two modes of striking the drum are mentioned. One is the steng brdung or ‘top-stroke’ in which the drum stick is lead downwards to hit the upper drum skin, the drum being held in a horizontal position. In the so-called 'og brdung or 'low stroke' the drum stick moves upward to strike the lower drum skin.

* For a proper understanding of the various terms given in this enumeration, it may be stated that the greater part of them consist of a numeral (nyis = two, gsum = three, bzhi = four, Inga = five, Drug = six, Dgu = seven) followed by an onomatopoetic indicating the sound to be produced by the use of the various musical instruments. So the words brdeg and brdung clearly refer to the sound of a beat on the drum, the words sbram and sbir are typical onomatopoetic indications for the sounds produced by the light type of – horizontally played – cymbals, while tshan refers to the beat sound of the heavy – perpendicularly played – cymbals. As explained in the text, the chem brdung refers to that particular sound produced by the heavy cymbals when only the brims touch each other. P. H. P.)
APPENDIX

On the performance of the Tibetan music and its notation

by

DR. WALTER GRAF

Before his second journey to Nepal (July 1956), my late colleague René de Nebesky-Wojkowitz asked me for a way to obtain particular information about the Tibetan notation and its performance, but time did not allow him to undertake sufficient research in this matter. He was only able to bring back:

1) general information obtained in Kalimpong, October 1956, as I suppose, by different authorities;

2) a selection of different signs containing essential elements of the notation with their names;

3) a chant sung by Ta Lama from a photographed notation, recorded by H. R. H. Prince Peter of Greece and Denmark.

Alas! In spite of our endeavor it was quite impossible to put the recorded chant in its relation to the notation in a satisfying manner. Nor was it possible to find out a sufficient relation between the words and syllables written and chanted.

From his third travels (1958/59) Nebesky brought back records of the signs selected during his second travels now chanted by Ta Lama and - as it seems - by Rinpoche Dardo Tulku. Nebesky did not state distinctly that it was Rinpoche Dardo Tulku, but the record was made together with another chant sung by this authority; also the timbre of the voice is the same. The numbers of the two records in the collection of the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften are B 3271 (Ta Lama) and B 3272 (probably Rinpoche Dado Tulku), in this treatise signified as A for B 3271 and B for B 3272. I transcribed the records and intended to discuss the results with Nebesky. As he died unexpectedly, many questions remained unsolved.

The present treatise gives firstly the information obtained in October 1956, then there is given a transcription of the records A and B together with the Tibetan notation, and finally the results are discussed.
1. Information on the Tibetan notation obtained by Nebesky


The information received by Nebesky gives more in some respect. Possibly he examined two authorities. They differ in regard to the repetition, as we shall see afterwards. We find also in the middle of the note the particulars 'Dar mdo sprul sku, October 4th, 1956, Kalimpong'.

According to these sources, the Tibetan musical notation – *dByangs yig*¹ – was invented by two lamas who were in India for some time. The common shape of the notation is used by all sects, but there are differences in the performance between the Buddhistic schools in Tibet.

Two kinds may be distinguished:

1) *Cho ga’i dByangs yig*, long lines

2) 'cham dByangs*, short lines.

A waving line indicates the motion up and down. The text is written beside the signs. The notation for instruments stands below the line or between two lines. The end of a part is marked by 0 or 0 (flower). These two symbols are also mentioned as rhythmical signs. They also may indicate that the part is to be repeated. A stop is marked by one of the following signs.

A double line of signs means that the chant is to be repeated. There is a discrepancy. It is said at first that the upper and then the lower is sung and after-
wards just the reverse; *rdab* is noted as the name of a repetition. It is also possible that there is a repetition of the same tune but with other words.

A thick line signifies a loud, a thin one a soft voice. If the lines are long, the time is slow, but it is also mentioned that the time depends on the individuality of the singer. The following signs are adduced as examples:

1. 'gugs (Nebesky: curve) \(\sim\sim\) indicating a tremulous voice,
2. 'gugs ring (Nebesky: long curve) \(\uparrow\)
3. rgyang (Nebesky: distance) \(\downarrow\)
4. snar (not translated by Nebesky)\(^2\) \(\downarrow\)

The meaning of the signs 2–4 is not noted.

Numbers in black are used for the beats of a drum, in red for beats of cymbals. Rests are not indicated. The notation only enables a lama not acquainted with the tune to perform the chant approximately.

To sum up: 1) The musical notation for a chant is the supporting element; the text is written beside its signs; the notation for musical instruments stands below the line.

2) The chant notation delineates the motion up and down of the voice; the notation for musical instruments uses numbers in black or red to distinguish between drums and cymbals.

3) There are two kinds of signs in the chant notation: one for long, the other for short lines. Double lines do not mean part singing; they are used to indicate a repetition.

4) A stop in the motion is marked by an interruption of the line. A rest has no sign. For the end of a part or a phrase there are two signs, also mentioned for rhythm. No other mark for the rhythm is quoted.

5) The tempo is indicated by the length of the signs, but this depends on the individuality of the singer.

6) In the first place the notation is a help for a lama acquainted with the tune.

There we find some interesting points. The use of numbers is known in the ancient Indian notation\(^3\). Also the symbol of a flower indicating the end of a

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1. The names are not noted in Tibetan letters.
piece is used in India. In this case the Soghdian Church uses four points arranged in the form of a cross used as Teleia in the Byzantine notation. Different colors are applied not only to music lines but also to the signs. It may be mentioned that the Chinese know two rhythmic symbols 秦三 or 晃三 'red beat' and 秦三 or 帮三 'black beat' and that the color may also be a symbol.

A glance at the musical notations shows that by and large there are two kinds of notation for songs or chants:

1) using letters or characters for the different pitches;
2) delineating the motion of the voice up and down.

Letters or characters for the pitches are widespread. They are used for instance in China, Japan, Southeast Asia, Indonesia, Islamic World.


6. A specimen of Chaldean notation kindly made available to the author by Prof. J. Haekel and Dr. E. Stiglmayer shows letters and signs in black and red.


8. For Tibet cf. René de Nebesky-Wojkowitz, Oracles and Demons of Tibet, 's-Gravenhage 1956, passim; particularly in relation to music cf. Marius Schneider, El origen musical de los animales-simbolos en la mitologia y la escultura antiguas, Barcelona 1946, p. 3–5, 9, 12, 30, 126, 130, 149, 152, 272, 313, 322.


India\textsuperscript{14}, and so on. A delineation of the motion of the voice is known of all others as the ecphonic notation or the neums. There are two systems to be distinguished: ‘One for the formal reading of the lessons, and the other for the singing of the hymns.’\textsuperscript{15} The Tibetan chant notation as a system delineating the motion of the voice is to be compared with the latter kind of notations. From records of Tibetan chants made by Nebesky it seems that there is also a distinction between the formal reading of the lessons and the singing of the hymns. But I would not go as far as to say that there is a relation to the two kinds of Tibetan notation. There are not sufficient sources for such a statement.

But over and above this there is a likeness between some signs quoted by Nebesky as sources and signs of Christian Churches, particularly Eastern Churches. It should be observed that these notations, too, delineate the rise and fall of pitch. The similarity of signs may also result from this fact. The Tibetan rgyangs ꞌ’distance’ is similar in shape to the Armenian jergar or jerkar, a sign for duration,\textsuperscript{16} the Tibetan ’gugs ring ꞌlong curve’ similar in shape to the Byzantine ecphonic sign Paraklitike,\textsuperscript{17} but Tibetan sources do not say what this sign means. A similarity exists also between the Tibetan sign snar ꞌ and the Armenian Sour\textsuperscript{18}. The Tibetan ’gugs may be compared with the waving or zigzag line as it is used for vibrato in India, Armenia, by the Jews, and so on\textsuperscript{19}.

The information received by Nebesky corresponds to the general view given by Peter Crossley-Holland. He writes: ‘Two forms of notation exist, but one is


\textsuperscript{18} Cf. F. J. Fétis, p. 97 sour, a quick rising of the voice, the high notes stressed; Peter Wagner, pp. 72–73, ‘sur’ meaning ‘sword’, a long high note directly reached. It seems that there is also the meaning similar to the shape of the sign.

almost exclusively used today. So strikingly similar are some specimens to certain notations used by the Roman Church in the West [as we have seen now also to the Eastern Churches, the author] that it might be tempting to look for some influence following the penetration of the Nestorians into Ladak. But there is no real evidence in favour of this. Some lamas believe that the system now in use came from India: it may have been first employed at Sakya about the 12th century.\(^\text{20}\) Let us follow his idea. Egon Wellesz writes: ‘The Syrian ecphonetic notation was not confined to texts in Syriac, but was also used for texts written in Soghdic, a middle-Persian dialect. This was proved by the discovery of fragments of texts with ecphonetic signs in Central Asia, particularly in Chinese Turkestan. These showed a system of punctuation closely related to the Syrian one attributed to Joseph Hûzâjâ (p. 10: Joseph Hûzâjâ died at Nisibis in A. D. 503). The ecphonetic notation of the Soghdic texts seems to represent the earliest stage of the signs. It was brought to Central Asia when Nestorianism was accepted as the official Christian Church in Persia and the countries under Persian domination. In contrast to the tolerance which the Persian kings showed towards the Nestorians, their attitude towards other Christian sects, especially the Manichees, was hostile.’\(^\text{21}\) Specimens of Syriac\(^\text{22}\) and Soghdian\(^\text{23}\) notations are given by Egon Wellesz. As this author mentions, these notations are based on a system of punctuation; it is not so proved in the case of the Tibetan notation. Therefore Crossley-Holland sees no real evidence of Nestorian influence. As we have seen it is possible to quote for a comparison other notations of Eastern Churches, especially the Armenian. Regarding the tradition of the lamas it is possible to say that there are some connections with India too, as we have seen, especially in the notation for instruments. Before we discuss these points, it is necessary to give a view of the signs and elements of the Tibetan notation for chants and of their performance.

2. SIGNS AND ELEMENTS OF TIBETAN CHANT NOTATION IN THE LIGHT OF NEBESKY’S SELECTION

As the specimens show, the Tibetan notation for chants uses not only the normal thickness of the script but also a thick or a thin one. We find the Tibetan name \textit{phul} (thick) under bows of different kinds (cf. ex. e and j of the tables) written


\(^{22}\) \textit{Loc. cit.}, p. 12.

in a thick manner. There is also a thin bow with the name 'gyu zhib, fine modification (ex. b). The line goes from the left to the right side and is generally horizontal; sometimes there is a deflection downwards, direct or by steps (ex. m and n).

There are short and large signs. The large ones in general consist of several elements joined together. Some of these elements are at the beginning, some in the middle, and some at the end of a large sign. It is also possible that certain kinds of elements are used at the beginning as well as at the end or in the middle of a large sign. The following elements may be distinguished:

1) A *bow*, that is a bent line of less than a quarter of a circle, which does not pass over from the foregoing or to the following element but shows a clear separation. There are different types:

   A. **Upright:**

      a) the inner side showing to the same direction as the line, used at the beginning and with a lightly slanting direction in the middle,

      b) the inner side against the line, mainly used at the end.

      From this end element differs another element shaped as a semicircle with a lengthened ending line. This ending line is formed like a whip, therefore it may be called 'a whip' (see below).

   B. **Horizontal:**

      a) the inside downwards,

      b) the inside upwards.

      It is used in both cases in the middle of a sign. This element is used also at the end with a larger end-line. It is similar to the upright bow with a long endline, the lengthened ending line formed like a whip (see below).

   C. **Downwards:** ex. c and l.

2) An *undulating line*, that is, a curved line with a light swing passing over to the following element. This 'undulating line' is used at the beginning and in the middle of a sign, in the middle sometimes in a slanting direction. The inside shows downwards or in the direction of the line. The angle of the inclination is different, also the length. In the two examples of a deflected line, the undulating line at the end shows a knot at its end.

3) An *arc*. This name may be used for an element in the form of a semi- or a three-quarter-circle. There are mainly two kinds:

   A. With a bent top;

   B. With a flattened top. The up- and downstroke of the element usually seem to be nearer together.

   This element is used in the middle of a large sign. The inner side of the arc shows downwards.
4) A ‘whip’. This name may be used to characterize an element in the form of a semicircle with a lengthened ending line formed like a whip. It stands at the end of a sign. The ending line can be short or longer, in the latter case also drawn against the line.

Beside these four kinds of frequently used elements there are some others:

5) A waving line showing an upstroke with only one wave tapering towards the downstroke. This element is used only in the middle of a large sign.

6) A loop. The upstroke is bent and ends in a loop. This element is also used in the middle of a sign.

7) A flat bow bent downwards, the inner side showing upwards, thick at the beginning and ending in a hairline, connected together, the whole looking like a leg of arthropod (ex. j).

All these statements are made according to the signs selected for Nebesky by a lamaistic authority (see also Tables I–IV). There are also other signs given in Table V, but most of them are not recorded.

The transcription of the records was made twice at an interval of some months. The final transcription was compared with the records also by Miss Herta Weihs to whom I may render my thanks. The length of the record of each sign is noted. Marks above the staff show equal intervals of time.

The following practices employed by the musicians in the actual performances may be distinguished:

1) steps going from the first note of an interval to the second without any glide;

2) slurs or slurred notes going from the first note of an interval to the second in a gliding motion without using distinct pitches between the two notes;

3) glissando going from the first note of an interval to the second in a gliding manner, but giving roughly distinct pitches between the two notes.

A distinction may also be made between a grace note giving distinct pitches without any glide and a grace note slurred in a gliding manner. The slurred grace note rarely has a certain pitch at the beginning. In this case it may be called a slur (upwards or downwards).

In the transcription the gliding manner is signified by a thick or a thin line formed according to the motion of the voice. A sustained note gliding to another pitch or ending in a slur is also signified by a thick line, in contrast to a regular note characterized by a note head. Note stems are not used; the length is distinguished by the distance to the following note.

The selection of signs recorded by Nebesky contains fourteen signs (shown on Tables I–IV, ex. a–n). Each of these signs consists of several elements. These elements are used – as it is said – mainly at the beginning, partly in the middle, and partly at the end of the sign. Tables VI–IX show these elements.
A. Elements used at the beginning of a sign

The following elements stand at the beginning of a sign:

*undulating lines*: ex. a, d, e, f, h, k, l;

*bows* a) upward: ex. b, c, g, i, l,
   b) downward: ex. n;

*a row* of small downward curves each beginning thickly and ending in a hairline, the whole looking like a leg of an arthropod: ex. j.

1. Undulating lines

There is a difference in the performance of the two authorities. A sings more ornately than B. It is seen also in the elements at the beginning. A usually begins with a slurred note from above, then he goes downwards under the level of the phrase before he comes to the first real note which lies on the level as a rule. B omits the slurred note at the beginning. He starts mostly below the level and goes to the first real note. It is also in accord with the figuration made by A. The interval from the lower note, mostly a grace note, to the real note is greater with A than with B:

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. a</td>
<td>minor third, there without a slurred grace-note from above</td>
<td>minor third</td>
</tr>
<tr>
<td>ex. d</td>
<td>minor third</td>
<td>minor third</td>
</tr>
<tr>
<td>ex. e</td>
<td>minor third</td>
<td>prime</td>
</tr>
<tr>
<td>ex. f</td>
<td>minor third</td>
<td>a faint grace note a sixth above</td>
</tr>
<tr>
<td>ex. h</td>
<td>minor third</td>
<td>minor second</td>
</tr>
<tr>
<td>ex. k, part 1</td>
<td>major second</td>
<td>prime</td>
</tr>
<tr>
<td>part 2</td>
<td>fourth</td>
<td>fourth</td>
</tr>
<tr>
<td>ex. l, part 2</td>
<td>fifth</td>
<td>not sung by B</td>
</tr>
</tbody>
</table>

Both authorities bring then a sustained note. If we survey all the examples on Tables I–IV we see that the sustained notes usually are finished by a slurred note upwards. Often this slurred note goes back to the next note. It happens in general as well as in these elements:
Element A

ex. a Sustained notes ending in a slur up and down. Below this element is written dka which is translated by Nebesky as 'Gebot' (command), by Jäschke dka-ba difficult, pains, exertion, hardship, suffering.

ex. d The real note itself slurs a minor second upwards and then comes a slurred note upwards too. The real note is sustained and then follows a slurred note roughly a fourth upwards.

Below this element is noted bla translated by Nebesky as 'above', by Jäschke as 'space over, above a thing'. Both authorities sing the grace note before the real note in a distinct pitch below the real note.

ex. e The sustained real note is leading to a returning slurred note first going a little downwards and then arising approximately a fourth upwards. After the grace note in the same level comes a sustained real note.

Below this element is noted ma translated by Jäschke as 'mother', respectively according to J. Schmidt 'original, line of descent', respectively a root signifying 'below'. Whereas B sings the grace note before in the same pitch, A begins an octave above, slurs downwards approximately to the second or third below the level and goes back to the sustained note on the level. Also this note is a little lower than the level.

ex. f There it is difficult to clear up the element in the performance:

A sings after a returning slurred grace note from above a sustained note ending after a B sings after a grace note an octave above a sustained note ending in a slur upwards

---

24. *A Tibetan-English Dictionary*, London 1949, p. 9. The translations given by Nebesky may be a result of the discussion with his authorities as well. He said sometimes he would make sure. Perhaps he intended to write bka' which does mean 'command'.


ON THE PERFORMANCE OF THE TIBETAN MUSIC 259

Element | A | B
--- | --- | ---
slur up- and downwards in the second below the sustained note. Without the beginning slurred grace note the same movement is repeated.

As may be seen in Table VII, the repeated motion belongs to the second element of this sign, a double arc with a flattened top. Therefore it seems that the undulating line followed by an double flattened arc signifies only the beginning grace note. Below this element is noted brgyud translated by Nebesky as ‘Wurzel’ ‘root, basis’, by Jäschke as ‘family, relations, offspring’ with a reference to J. Schmidt brgyud-brgyugs ‘a continuous succession’.

ex. h

After a slurred note from the octave above the level leading to a glissando downwards to the third below the level, a step a third upwards to the sustained note. Then a grace note a second above followed by a step to the second upwards.

Below this element is noted if I read correctly – bcas. Nebesky gives no translation. In the dictionary of Jäschke we find bcas-pa ‘together with, containing a thing’. It is possible that this element is to be read also with reference to the following element.

ex. k

After a slur connected with grace notes from above to the second below the level a step upwards to the sustained note ending in a slur upwards and a glissando downwards.

Below this element is noted 3. Nebesky gives no translation. The function of this element used as a double single element differs from the other undulating line at the beginning. Accord-

Element A B

Grammarians have, however, utilized in the letter ꝏ (Graf) in denoting the prolonged quantity of the three short vowels a, i, and u by subjoining it to them, 'especially in transcribing Sanskrit words in Tibetan. It does not correspond to any letter either in English or in Sanskrit.'

ex. k²

After a grace note below the sustained note ending in a slur upwards and a glissando downwards.

After a grace note from below the sustained note gliding approximately to the minor second above and gliding back again.

Under this element is written ya, not translated by Nebesky. According to Jäschke meaning 'one of two things that belong together as being one kind'.

Ex. 1, part 2 has an undulating line at the beginning which differs from the others in its shape and also in the performance. Its beginning line follows a flat and thick downward bow. This example is sung only by A:

First comes a slur from approximately the fourth above to approximately the fifth below the level. This slur returns to the level and then comes a sustained note ending in a twofold slurred note upwards.

No name is noted there below the sign.

The common way of the performance of an undulating line at the beginning seems to be:

1) a slur from above going approximately to the third below the level and returning to the level,

2) a sustained note on the level ending in

3) a (returning) slur upwards.

There are some exceptions:

1) Ex. a (performance of A and B) omits the slur from above; only the slur from below is sung. The undulating line in this example is shorter than in most of the others. (Ex. f see below).

2) Ex. d (performance of A): the sustained note glides a minor second upwards. It may be influenced by the performance of the next element of this sign. B sings only a sustained note ending in a slur upwards.

3) Ex. e (performance of A and B): the ending slur upwards is omitted. The following element – a bow with a flattened top – seems to influence this foregoing element similar to the next example f.

Ex. f: There is (in performance of A and B) not only the ending slur but also the sustained note omitted. The following element is an arc with a flattened top as it is in example e. A name is noted below this and the following element. This name is srung-shig. No translation is given by Nebesky. It is to be mentioned that the undulating line is shorter.

Ex. h: The ending slur upwards seems to be replaced by a grace note in the performance of A.

Ex. k: There are two parts belonging together. The two parts are formed by a duplication of the undulating line. As we have seen before the Tibetan names mean the same. Each element is worked out more copiously.

Ex. 1: There is a difference in the shape as well as in the performance.

2. Bows

There are bows: upright in ex. b, c, g, i, l, part 1 and m (in a deflected line of the sign) and downward in ex. n. The performance by the two authorities is:

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. b</td>
<td>Not sung by A.</td>
<td>A slurred note from the major third above to the sustained note, which goes to the semitone below.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>There is written below the sign: 'gyur zhib. Nebesky does not give a translation. In the dictionary of Jäschke we find p. 96 'gyur-ba 'change' and p. 475 zhib 'fine flour'. The translation kindly sent by Professor G. Schulemann says: feine Änderung, Wechsel (little change).</td>
</tr>
<tr>
<td>ex. c</td>
<td>A glissando from the fourth above goes to the minor second below the level and a step follows a second upwards to the main note.</td>
<td>A slur from above to the sustained note which ends in a slur upwards.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Below this element is written rgyud translated by Nebesky as 'Wurzel, geheime Lehre' (root, occult doctrine), by Jäschke31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex.g</td>
<td>A grace note a fourth below comes before the main note.</td>
<td>A grace note on the same level comes before the main note.</td>
</tr>
<tr>
<td></td>
<td>Below this element is noted <em>par</em>. It is not translated by Nebesky; Jäschke(^\text{32}) translates it as ‘form, mould’.</td>
<td></td>
</tr>
<tr>
<td>ex. i</td>
<td>After a fourth (or approximately a fourth) below a step to the main note.</td>
<td>After a grace note on the same pitch a sustained note ending in a slur upwards.</td>
</tr>
<tr>
<td></td>
<td>It is uncertain whether the name noted below this element belongs to it. The original manuscript shows the sign <em>j</em> closely below this element. Between both signs this name is written. Therefore it is possible that the word belongs to ex. <em>j</em>. It is also difficult to read the handwriting unambiguously. Professor Schulemann suggests from a copy made by the author it may be <em>rnam-sam</em> meaning ‘ganz leise’ (quite low or faint).</td>
<td></td>
</tr>
<tr>
<td>ex. l, part 1</td>
<td>At first an interval of a minor third upwards, the last note longer. Then a step to the minor second below. The following slur seems to be a transition to the next element. No name is noted there.</td>
<td></td>
</tr>
<tr>
<td>ex. m</td>
<td>After a step from the fifth below a sustained note ending in a returning slur upwards. No name is noted there.</td>
<td>Not sung by B.</td>
</tr>
<tr>
<td>ex. n</td>
<td>Not sung by A.</td>
<td>Without any grace note before a sustained note ending in a slur upwards.</td>
</tr>
<tr>
<td></td>
<td>No name is written below this element.</td>
<td></td>
</tr>
</tbody>
</table>

The common feature in the performance by both authorities – especially by A – seems to be that the main note is reached by a step upwards and ends

\(^{32}\) *Loc. cit.*, p. 323.
without a slur. A departs from this performance in ex. c and m, B in ex. b, c, i, n. It is necessary to remember that B inclines to simplify the tune.

With regard to the beginning note may be remarked to ex. c: The step to the following (main) note is existing indeed in the performance of A but this step is introduced by a glissando from above. The glissando is not sung by A in any performance of another beginning bow. B sings a slur from above going to the main note. Certainly, the bow is steeply inclined in this example but it is so also in other ones, for instance in ex. i. Anyway the sign c is quite similar to sign 1 part 1. Both signs are sung by A. The likeness is in this case

1) a step upwards at the beginning,

2) a step up- and downwards in the middle,

3) a step downwards at the end, in both examples in an interval of a third. Therefore the glissando at the beginning of ex. c seems to be an additional ornament.

A sings a returning slur upwards at the end of ex. l part 1 and of ex. m, whereas B sings this slur in ex. c, i, and n. The returning slur of A in ex. l part 1 and m seems to be ad libitum. The slurs of B in ex. i and n may be an assimilation to the frequency of this manner in the Tibetan chants.

The performance of ex. n only sung by B omits the note before the sustained note, but it is to be mentioned that the bow in this example is bent downwards.

3. A row of flattened downward curves

The row of flattened downward curves occurs only in ex. j. Both authorities begin their performance with a grace note a fourth below gliding to the main note. The main note is repeated three times according to the three curves. A sings these notes without an ending slur; B sings an ending slur to each note obviously in the same assimilation as mentioned before. But these slurs sung by B do not return. The name handwritten below this element seems to be dang. It is not translated by Nebesky. Jäschke\textsuperscript{33} gives two meanings: '1. meadow – 2. to read in a singing or drawling manner.'

B. Elements used in the middle of a sign

The Tables VII and VIII give a comparison of the elements used in the middle of a sign. There are:

arcs: ex. a, j, n and e, f, g, m, n

\textsuperscript{33} Loc. cit., p. 249 – It is possible that the handwritten name may be '5 f' cf. Jäschke, l. c. p. 203 'through, vide ton', p. 205: 'ton-ton byed-pa to perforate, to produce a whirling noise'.
bows: upwards: ex. c, j, l part 1, m,  
downwards: ex. j  
loops: ex. e  
waving lines: ex. d, f  
undulating lines: ex. g, i, j, k part 1 and part 2, l part 2.

1. Arcs

Element

ex. a Arcs in double file.

A sustained note ends in a slur approximately to the third upwards. The slur returns to the semitone above the first (sustained) note. Now the semitone is sustained and ends in a slur approximatively to the third upwards. Therefore: two sustained notes ending in a slur approximately to the third above.

Both authorities sing a sustained note ending in a slur upwards (approximately to the third above). No name is noted below this element.

ex. j Three arcs: the first is a flat one arising from the undulating line before; the second is a real arc, and the third is a larger arc with a lengthened ending line leading over to the next element written on a lower level.

A sustained note ends in a slur approximately to the third above. This slur returns to the third below the first note. Then the second above is reached in a gliding manner. It is sustained and ends in a slur approximately to the third above.

At first four steps each to the second above. The first step to the level note from the second below with a returning slur within. Then a step to the second above the level note and at last a gliding step to the semitone above (first element). Now the level note is again reached by a step downwards. The level note is repeated. Between the two notes an ornament consisting of two steps from the second above to the semitone below the level note is inserted (first element). Then a sustained note ending in a slur upwards (second element). At last a sustained note gliding to the semitone above and end-
ON THE PERFORMANCE OF THE TIBETAN MUSIC

Element

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>then a returning slur to the second below the level note (second element). At last a repetition of the same performance, but the sustained level note is vibrating.</td>
<td>ing in a slur upwards (third element).</td>
</tr>
</tbody>
</table>

Both authorities sing at first a tune similar to a turn\(^{34}\) (first element), then twice a sustained note ending in a slur upwards (second and third element). It seems that the first element and its performance are connected with the undulating line before. No name is noted below this element.

The performance corresponds to that of example a and j.

The name written below this element is 'gyur translated by Nebesky as 'Wechsel' (change), in Jäschke\(^{35}\).

ex. n After an arc downwards come two arcs upwards.

Not sung by A. B sings three times a sustained note ending in a slur upwards. There is no slurred note at the beginning of the first sustained note. This first element is already discussed before.

ex. e Two arcs with flattened top.

Twice a sustained note, at first gliding downwards a little and then ending in a slur upwards.

Twice a sustained note ending in a slur to the seventh above.

The performance of this element is nearly the same as in the foregoing examples. But it seems we have to pay attention to the narrow slurs performed by A. This performance may be congruous with the flattened top of the arc.

The name written below this element is 'gyur translated by Nebesky as 'Wechsel' (change), in Jäschke\(^{35}\).

34. Compare with it the undulating line in ex. d and f.
35. Loc. cit., p. 96.
<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. f</td>
<td>Twice an arc with a flattened top, but a little smaller than in ex. e.</td>
<td>we find: 'gyur-ba 'to change, sometimes to decrease, abate, vanish, die away'.</td>
</tr>
<tr>
<td>ex. g</td>
<td>Twice a note with a grace note on the same level and a step to the second above. In the first half a returning step of a second.</td>
<td>Twice a sustained note ending in a slur upwards. There is no ornament at the beginning.</td>
</tr>
<tr>
<td>ex. m</td>
<td>A step to the second above and a returning step.</td>
<td>Not sung by B.</td>
</tr>
</tbody>
</table>
Element

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. n Four times an arc with a flattened top.</td>
<td>Not sung by A.</td>
</tr>
</tbody>
</table>

No name is noted below this element.

To sum up it seems that an arc means a sustained note ending in a slur upwards. There seems to be also a diminution or an omission of the slur in an arc with a flattened top.

2. Bows

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. c This sign consists of three bows. The bow in the middle of the sign is horizontal.</td>
<td>The bow in the middle of the sign is sung as a step to the second above with a returning step.</td>
</tr>
<tr>
<td>ex. j Three times a bow, the last time a bow at the end of the sign with an ending line similar to a whip, the first bow with a long upstroke.</td>
<td>After a slur approximately from the quarter above a step upwards to the third and a returning step to the second. Then after a returning slur a step to the second above and a returning step. After a third slur a note gliding up- and downwards and then a gliding step to the minor third above.</td>
</tr>
<tr>
<td>ex. l, This sign consists part 1 of three bows (comp. ex. c).</td>
<td>The middle bow is sung as a step to the second above and a returning step. The higher note is sustained.</td>
</tr>
</tbody>
</table>

No name is noted below this element.
Element

ex. m This sign is written in a descending line. There are two bows.

A
After a returning slur leading over from the foregoing element (a bow at the beginning of the sign) a step from the second below. Then two times a step gliding to the minor third above and back. Afterwards a step to the minor third above without gliding. The last note is repeated after a returning slur from the second below this note.

B
Not sung by B.

Whereas A sings a step up- and downwards as a rule, B sings only a sustained note ending in a slur upwards similar to the performance of an arc.

ex. j Three downward bows, the first connected with the foregoing element by a long downward line, the last connected with the following element (a upward bow) by a long line leading upwards.

A
After a step to the third above a grace note and a glissando to the sixth below. From this note a returning step to the second above with a returning slur before the last note. Then a step to the minor third above. This step and also the step after the glissando is sung in a light crescendo.

B
After a grace note from below a sustained note gliding to the semitone above.

No name is written below this element.

Both authorities separate this phrase from the foregoing phrase: A draws breath; B sings a grace note nearly a sixth below the last note of the foregoing element. It seems that the tune follows the downward direction of the bows.
### 3. Loops

**Element**

**ex. e** Two loops connected together.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>A returning to the major third above, afterwards to the semitone below. The last note is sustained.</td>
<td>A gliding to the major third above, then a step downwards to the beginning note which is sustained with a little returning deflexion.</td>
</tr>
</tbody>
</table>

The common feature in the performance is a returning deflexion up- and downwards.

The hand-written name noted below this element may be *lhod* or *lhong* or *ltong*.\(^{36}\) Nebesky translates it as 'lose' (loose, relaxed); Professor G. Schultemann read it as *ltong* 'Einschnitt, Einkerbung' (incision, indent, nick, notch). Both meanings can be in relation to the performance. Similar to this element is the Armenian *pathuth* 'bandage'.\(^{37}\)

### 4. Waving lines

**Element**

**ex. d** Only one waving line.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>After a returning slur a glissando downwards approximately to the fifth. This glissando is sung at first in crescendo and then in diminuendo.</td>
<td>After a slur from the major third below a sustained note. Then a step to the third below, which note is sustained and ends in a slur upwards. (This last slur returns to the first note of the following element.)</td>
</tr>
</tbody>
</table>

**ex. f** Three waving lines in file.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>After a returning slur two steps upwards to the minor third and a step downwards to the minor third.</td>
<td>Three times a sustained note, the first and the last tone gliding upwards to the minor, respectively to the major</td>
</tr>
</tbody>
</table>

---

Afterwards three steps of a second upwards and a step downwards to the minor third. Finally after a step downwards to the second, one step upwards to the semitone and two steps upwards to the major third.

The common feature in the performance, especially of ex. f, seems to be a movement to the third above. A sings steps, B sings in a gliding manner. Ex. d is performed by B in like manner; A sings at first a slur upwards to the third, indeed, but then he sings a glissando downwards.

5. Undulating lines

Element 

ex. g The undulating line is nearly horizontal.

The name written below this element is ra. No translation is given by Nebesky. In the dictionary of Jäschke we find: ‘ra stands for: 1. ra-ba, enclosure, fence wall, 2. ra-ma, goat, she goat, 3. ra-mda, help, assistance, helper, assistant, 4. ra-ro intoxication, drunkenness, intoxicated’.

ex. i The undulating line is nearly horizontal.

Two notes of the same pitch after a (grace) note on the minor third below.

Two sustained notes ending in a slur upwards approximately to the fifth. Before the sustained notes at first a grace note of uncertain pitch, then the second below.

The name written below this element is ma.
No translation is given by Nebesky. In the dictionary of Jäschke\textsuperscript{39} we find: 'ma mother, capital, original text, J. Schmidt: original, primary cause, line of descent – a root signifying below.'

It is to be mentioned that \( ma \) is noted also below the undulating line at the beginning of ex. \( e \).

The difference between these two elements (ex. \( g \) and \( i \)) is indicated by the use of other names and by the performance. The undulating line is nearly horizontal in both cases; the foregoing element is a bow in both cases. Only the following element differs. It is in ex. \( g \) an arc with a flattened top in double file, in ex. \( i \) a ‘whip’. We have seen before that an arc with a flattened top seems to influence the foregoing element. This example shows the same.

The following three elements were discussed already. Ex. \( j \) shows an arc with a long upstroke. It looks like a combination of an undulating line and an arc. The performance is also different as we have seen – Ex. \( k \), part 1 and part 2 were discussed above.

Ex. 1, part 2: It is to be added that this element sung only by A ends in a glissando downwards. The downward glissando is sung, especially by A, for an undulating line at the end of a sign as we shall see later on.

C. Elements used at the end of a sign

The selection of examples shows the following elements at the end of a sign:
- **bows**: ex. \( b \), \( c \), 1 part 1, m;
- **undulating lines**: ex. \( k \) part 1 and 2, 1 part 2, n;
- **arcs** or **bows** with long ending lines formed like whips and therefore called **whips** further: ex. \( e \), \( f \), \( g \), \( h \), \( a \), \( d \), \( i \), \( j \).

Table IX gives a comparison of these elements used at the end of signs.

<table>
<thead>
<tr>
<th>1. Bows</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ex. ( b ) One bow written as a fine line with two end-lines.</td>
<td>Not sung by A.</td>
<td>This element was discussed above. It may be recalled that this element ends in a legato-step downwards to the semitone below.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. c</td>
<td>A step downwards to the major third in legato connected with an ending slur upwards.</td>
<td>A sustained note gliding to the semitone above in diminuendo.</td>
</tr>
<tr>
<td>ex. l,</td>
<td>A step downwards to the minor third with a slur upwards. The step in legato.</td>
<td>Not sung by B.</td>
</tr>
<tr>
<td>ex. m</td>
<td>A step downwards to the minor third with a slur upwards. The step in legato.</td>
<td>Not sung by B.</td>
</tr>
<tr>
<td></td>
<td>The common feature in the performance seems to be a step downwards to the third in legato (ending in a slur upwards, which may be an additional ornament). The performance of B differs. In ex. c it glides to the semitone above, but in ex. b is a step downwards to the semitone. It is interesting that B sings in diminuendo.</td>
<td></td>
</tr>
</tbody>
</table>

2. Undulating lines

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. k</td>
<td>This example was discussed p. 259 f. It is to be mentioned there that A sings a glissando downwards. B glides downwards to the semitone in part 2 of this example.</td>
<td></td>
</tr>
<tr>
<td>ex. l,</td>
<td>A glissando downwards.</td>
<td>Not sung by B.</td>
</tr>
<tr>
<td>ex. n</td>
<td>Not sung by A.</td>
<td>A gliding to the semitone below.</td>
</tr>
<tr>
<td></td>
<td>A sings a glissando downwards; B glides to the semitone below. In the performance of part 1 by B is a sustained note ending in a slur upwards, probably an assimilation.</td>
<td></td>
</tr>
</tbody>
</table>
3. ‘Whips’

Element

ex. g An arc with an ending line like a whip, this ending-line going downwards in the middle of the element and ending below the starting point of the arc.

A step to the minor third below in legato and then a slur upwards.

The name written beside this element is lcong translated by Nebesky as ‘tadpole’.40 The slur upwards sung by A at the end of this element seems to be an additional ornament. This element seems to mean a step downwards. This step is sung by A as a third, by B as a semitone (in a gliding manner).

A glissando downwards. A sustained note gliding downwards to the semitone.

The name written below this element is lcong ‘tadpole’. But the performance, especially by A, differs from the performance of ex. g. It is true there is a little difference in the form of the element, but also the foregoing elements are different: in ex. g an arc with a flattened top and in ex. e a loop.

A sustained note ending in a slur upwards. This element is connected with the foregoing element by two steps downwards.

The name noted is bcad, translated by Nebesky as ‘unterbrechen’ (to interrupt), by Jäschke41 ‘bcad-pa,

41. Loc. cit., p. 146.
Element

ex. h A ‘whip’ ending below the middle of the element. This ‘whip’ is written higher than the foregoing element.

A glissando downwards. This ‘whip’ ending is written higher than the foregoing element.

The name written aside is *rtse-*gyur, translated by Nebesky as ‘Gipfelwechsel’ (changing of top) in the dictionary of Jäschke\(^4\) we find ‘*rtse(-mo) 1. point, top, peak, summit, 2. point particular spot.’ and\(^4\) ‘gyur-ba to change, sometimes to decrease, abate, vanish, die away.’ Obviously this name belongs to the movement of both phrases of ex. h, it is also written beside and not below the element.

ex. a A ‘whip’ ending just below the starting-point of this element.

A glissando downwards. A sustained note gliding to the semitone below.

No name is noted there.

ex. d A small ‘whip’ ending a little below its starting-point.

A step gliding to the semitone above and ending in a slur upwards. A sustained note temporary deflecting downwards (a little) and gliding to the semitone below.

The name written below the element is *rtag-then*, translated by Nebesky as ‘dauernde Erhöhung’ (perpetual raising), by Jäschke\(^4\) ‘*rt ag-pa 1. perpetual,

---

<table>
<thead>
<tr>
<th>Element</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ex. i</td>
<td>A small ‘whip’</td>
<td>A sustained note gliding</td>
</tr>
<tr>
<td></td>
<td>written higher than</td>
<td>to the semitone above</td>
</tr>
<tr>
<td></td>
<td>the foregoing element and ending</td>
<td>and repeated after a returning slur</td>
</tr>
<tr>
<td></td>
<td>just on the level of the starting-point.</td>
<td>upwards.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At first a slur upwards</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to the fifth as a connection with the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>foregoing phrase, then this fifth</td>
</tr>
<tr>
<td></td>
<td></td>
<td>repeated and sustained.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The name noted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>aside is rngub,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nolmky as ‘einsaugen, einatmen’ (to draw in)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In this connection it is interesting that both authorities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sing a diminuendo. It is not allowed in many places</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to draw breath within a phrase.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ex. j</td>
<td>A ‘whip’ ending</td>
<td>A glissando downwards. Two semitone-steps</td>
</tr>
<tr>
<td></td>
<td>just below the level of its starting-</td>
<td>gliding downwards in diminuendo.</td>
</tr>
<tr>
<td></td>
<td>point.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The name written</td>
<td></td>
<td></td>
</tr>
<tr>
<td>at the end of the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>element is phab-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chen, translated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>by Nebesky as ‘großer Fall’ (great fall).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The commonness in the performance of a ‘whip’ seems to be that A sings a</td>
<td>The following examples are divergent:</td>
<td></td>
</tr>
<tr>
<td>glissando downwards for the most part, whereas B sings a tone gliding</td>
<td>A: ex. g, f, d, i,</td>
<td></td>
</tr>
<tr>
<td>downwards (to the semitone) or also a glissando downwards. The following examples</td>
<td>B: ex. h, i.</td>
<td></td>
</tr>
<tr>
<td>are divergent:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A: ex. g, f, d, i,</td>
<td>Example i is performed by both authorities as a movement upwards, by A also</td>
<td></td>
</tr>
<tr>
<td>B: ex. h, i.</td>
<td>with a repetition. The ‘whip’ of this example is small and is written higher</td>
<td></td>
</tr>
<tr>
<td></td>
<td>than the foregoing element. A sings ex. f and ex. d as a sustained note ending</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in a slur upwards. The foregoing element is a waving line in both cases. In example</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d, the whip is smaller and its end-line is shorter than in example f. Also the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>names differ. A sings the ‘whip’ of ex. d as a gliding tone and afterwards a slur</td>
<td></td>
</tr>
</tbody>
</table>

upwards. It is to be mentioned finally that the 'whip' is written a little lower than the foregoing waving line. It would be possible that B sings the 'whip' of example has though it were similar to the 'whip' of example d. A sings the 'whip' of example g as though it were a bow. But it was mentioned above that the foregoing element in example g is an arc with a flattened top.

D. Rhythm

The records show a rhythm similar to that of the chants of Christian churches. It seems to be in a declamatory manner. Sometimes it seems also that B taps the table with his fingers. But these taps are audible only from time to time. It is quite impossible to relate these taps to a rhythm. The transcription of the examples shows a due proportion of sustained and main notes to some extent. Sometimes one may find out time units in relation to these notes. The information received by Nebesky indicates that the length of a sign relates to the length of the note. But the examples show that the length of a line is not always related to the length of the tone sung by the authorities (see for instance ex. a, d, j performed by A). It would be possible that certain elements (for instance an arc with a flattened top or a waving line) influence the rhythm too. Probably there are also personal differences. But my results are too uncertain up to now. Perhaps it would be possible to examine the rhythm on the basis of a longer chant.

E. The system of Tibetan notation

It is interesting that some signs or elements are similar to characters of 'khyug yig' as $ga \sim, da \parallel pa \sim, ma \sim, la \sim, ha \parallel$. According to J. Schubert, Tibetische Schriftprobleme, pp. 51 f., quoted by H. Jensen the 'khyug yig' with its hasty ductus results from $dbu-med$. But the similarity of these signs may be discussed after a reflection on the system of the Tibetan notation for chants.

Concerning the notation it may be questionable what the exact meaning of 'the text is written beside the signs' is – whether the performance of the signs is conform in long and short lines and whether the words attached to different points of long lines belong to the text or serve another purpose. In the difficult attempt to bring a long line notation in relation to the recorded performance, Nebesky seems to interpret these words extracted from a text as

49. Buch und Schrift, IV, 1930.
essential points for the singer. It is also interesting that some Tibetan signs and some of their names are analogous to Armenian neumes.  

Concerning the elements, we have seen that some of them are used at the beginning as well as in the middle or at the end of a sign. The performance shows that the elements, especially the elements of other shapes, are often connected by a returning slur upwards.

The arc appears as a single or a double element and also connected to a row ('gugs). Its performance seems to be a sustained note with an ending slur upwards. But there is also another form with a flattened top. Its shape is expressed in the performance by 'flattening' the ending slur (compare the performance of A).

The bow at the beginning stands for a step upwards whereby the second note is longer than the first one. The bow in the middle indicates a step upwards followed by a step downwards. The bow at the end means a step downwards.

The undulating line at the beginning indicates a sustained note reached by a slur coming from above and returning below the sustained note. The undulating line in the middle probably has a similar performance if we take no account of variations caused by certain circumstances, for example, before an arc with a flattened top. Sometimes it seems to be a kind of connecting link. The undulating line at the end stands for a glissando (or a gliding, B!) downwards.

The 'whip' may be understood as a junction of an arc or a bow and an undulating line. It is used at the end of a sign. The common feature in the performance of a 'whip' and of an undulating line is a glissando downwards (which corresponds with the undulating line).

The waving line may be understood as a modification of an arc or of a bow. Its meaning seems to be an ascending motion of the voice by steps or in a gliding manner. Thus its performance is similar to that of a bow or also of an arc in certain cases.

The loop may be a modification of an arc. It means probably a figure similar to a turn. It is performed in a gliding manner.

The row of very flattened downward bows is a modification of a bow. It is performed as a repetition of the same tone adequate to the separation of the tones in the performance of a bow.

51. The records made by Nebesky show a differentiated manner of singing, but no information is submitted thereon, also not in connexion with the notation.

Additional remark 1975: In the following research among other authors Robert Wolfmayr was informed that the notation gives also directions for the performance. Furthermore he ascertained and recorded three kinds of voicing (cf. Untersuchungen zur lamaistischen Kultmusik, thesis Vienna Jan. 1975). Walter Kaufmann (Tibetan Chant, Bloomington—London 1975, pp. 29—391) gives a long line notation with text, transcription and translation. He shows in detail the arrangement of text and innotations in the notation.
This attempt was made to reduce the common features and the ascertained
tendencies to a system. It is only a preliminary outline for the purpose of a
better view. A detailed discussion was given before. It is also to be mentioned
that there are only two authorities, one of them showing the tendency to simplify
the performance of the examples. It is also to be taken into consideration that
possibly there are other manners of performance and that the results are based
on a selection of signs.

But this attempt seems to permit the conclusion that the Tibetan notation
for chants shows a well-considered system based on few elements suitably
modified. These results are compatible with the remarks of Peter Crossley-
Holland. The notation for instruments is simpler. The sources speak only
about drums and cymbals. There is no reference to instruments able to play
a tune.

The compass may be considered before the discussion is continued. There is
only a little compass if we leave the slurs out of account. The steps are of an
interval of a second as a rule, sometimes performed in a gliding manner. Only
the steps leading to the sustained tone or leaving it show a greater interval.
This is to be found also in other chants, for instance in that of Christian
churches.

This fact does not exclude the possibility of a relationship between characters
of 'khyug yig and elements of the Tibetan notation, but it does not make a
relationship very probable – the more so as there are striking similarities to
other notations for chants.

Above all we have to turn our attention to the chant notations of neighboring
countries. There are particularly the Eastern churches, especially the Nestorians
coming into question for the whole of northern and western neighboring
countries nearly until the end of the first millenium, mainly for the western part
in the following centuries. Egon Wellesz characterizes the ecphonetic notation
of the Soghdic texts as a representative of the earliest stage of the signs closely
related to the Syrian ones. These signs show 'a system of punctuation'. Wellesz
expounds this system using one to four points arranged in a certain order beside,
above, below the characters. A comparison with the Tibetan notation shows
an essential difference. The Soghdic notation uses points, the Tibetan uses
lines. But the Soghdic punctuated system represents the motion of the voice
up and down in a very accurate manner.

p. 514 and also: Probleme der musikalischen Orientforschung, Jahrbuch Peters 1917, Leipzig
1918, pp. 16 and 17.
It was not possible to get some specimens of the Nestorian notation of a later time. Nevertheless there is a notation showing a striking similarity to the Tibetan signs. That is the Armenian notation. The similarities are compared in Table X. Similar are above all the bow, the row of very flattened bows, the undulating line, the 'whip' and the loop. The arc does not appear in this comparison of available elements. Earlier we brought the arc in relation to the waving line, but the opposite is possible too. Then the bow seems to be altered by taking over the characteristic feature of an undulating line, that is the connection with the foregoing and the following element. In the performance the steps of the bow would be replaced now by slurs or a gliding manner of the chant. Peter Wagner mentions regarding to the Armenian notation: 'Katchadour von Taron brachte die Neumen (Khaz) vom Osten her, um die körperlosen Melodien in Körper umzusetzen. Die Neumen waren von den alten Weisen erfunden, aber bis dahin noch nicht in unserem Lande verbreitet worden. Er kam, schrieb und lehrte sie vielen.'

There is the question now what the prototype was and where it actually existed. The data available are not sufficient to answer this question. But it should be mentioned too, that the signs of the Armenian notation have some similarity to ephonic signs used in Christian churches some centuries ago. On the other hand follows the question, from whom the notation should be received in India or in Saskya and what historical, not legendary, sources exist for this hypothesis. Both questions remain unsolved at present although the analogy of some signs (elements) and their names between Tibetan and Armenian neumes is noteworthy obviously without taking a direct loan into consideration.

To sum up, we may say that the Tibetan notation for chants is a well-considered system based on few elements. Some of these are similar to characters of 'khyug yig, but there is also a similarity to elements used in the ephonic notation of Christian churches in early times and developed into a system being richer and better elaborated as is shown by the Armenian notation. This notation shows a striking similarity as regards elements of the Tibetan notation.


I am glad to have had some valuable help in my research. I am greatly indebted to my friend Dr. Ernst Emsheimer, Stockholm, and to Professor G. Schulemann, Dresden, for kind information, to Dr. Maria Hornung, Vienna, and to Professor C. von Führer-Haimendorf, London, for reading and correcting my manuscript. I may be permitted to express my best thanks.

Last not least I am greatly indebted to my late colleague Dr. René von Nebesky-Wojkowitz who supplied the very interesting material discussed in this treatise. It has been written in memory of him.

Additional remark 1975

SELECTION OF SIGNS OF TIBETAN CHANT NOTATION

Table II

**Nebesky:**
- gyur wechselung lose
- kong kauiquane

**Jaschke:**
- ma: mother; capital, original
- sa: line of descent - a root
- b: gyur-bsa: change et
- lha: loose, relaxed, unstrung
- bron: 3 Schmidt: vibration, anger, wrath

- khor: tadpole
Table IV

**Selection of Signs of Tibetan Chant Notation**

 Kou (base)  High voice

blest/ferment

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

**Translation**

**Nebesky:**
Keine Übersetzung

**Jäckne:**

1. 554: *W'ya* often with *gyur* one of two things that belong together as being one kind - root signifying above, up
2. 557: *Ku* music, musical instrument

**Notes**

- *gyur* gnyis can gsum
- *geig* can gnyis
- *gyur* gnyis can gsum
- *gyur* gnyis can gsum
- *geig* can gnyis
- *geig* can gnyis
- *gyur* gnyis can gsum
- *geig* can gnyis
- *geig* can gnyis
OTHER SIGNS OF TIBETAN CHANT NOTATION

\[ \alpha \] ngub chung \hspace{1cm} \text{draw in the breath a little}

\[ \beta \] 'gyur

\[ \gamma \] 'gyur gnyis \hspace{1cm} \text{two 'gyur}

\[ \delta \] 'gyur gsum \hspace{1cm} \text{three 'gyur}

\[ \varepsilon \] rnga med \hspace{1cm} \text{without drum}

\[ \zeta \] mtho tsam \hspace{1cm} \text{almost on top}

\[ \eta \] \hspace{1cm} \text{len chung}

\[ \theta \] \hspace{1cm} \text{snyan 'gyur mzas}

\[ \iota \] \hspace{1cm} \text{siue zeichen e}

\[ \kappa \] \hspace{1cm} \text{don't make a 'gyur}

\[ \lambda \] bkug \hspace{1cm} \text{to draw back, to bend}

\[ \mu \] \hspace{1cm} \text{legs chung mzas}

\[ \nu \] \hspace{1cm} \text{make a legs chung}

\[ \xi \] \hspace{1cm} \text{(legs chung 'clear small')}

\[ \omicron \] \hspace{1cm} \text{thong chen}

\[ \pi \] \hspace{1cm} \text{snyan 'gyur mzas}

\[ \rho \] \hspace{1cm} \text{make a snyan 'gyur or}

\[ \sigma \] \hspace{1cm} \text{make a clearly audible 'gyur}
## A. ELEMENTS USED AT THE BEGINNING OF A SIGN

<table>
<thead>
<tr>
<th>No</th>
<th>Curved line</th>
<th>Tib.</th>
<th>Name</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>millennials</td>
<td>difficult</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>d</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>andersen</td>
<td>space over above a thing</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>e</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>mother</td>
<td>a root signifying below</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>f</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>byer, root</td>
<td>of a samurai, byer</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>h</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>byer</td>
<td>to be read, byer</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>k1</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>byer</td>
<td>together with, containing a thing</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>k2</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>one of two things</td>
<td>that belong together as being one kind</td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
<tr>
<td>l2</td>
<td><img src="example.png" alt="Curved Line" /></td>
<td>no name noted</td>
<td></td>
<td><img src="example.png" alt="Performance" /></td>
</tr>
</tbody>
</table>
### Table VI

<table>
<thead>
<tr>
<th>No</th>
<th>Bow</th>
<th>Tib.</th>
<th>Name</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td><img src="image1.png" alt="Bow b" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image2.png" alt="Performance b" /></td>
</tr>
<tr>
<td>c</td>
<td><img src="image3.png" alt="Bow c" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image4.png" alt="Performance c" /></td>
</tr>
<tr>
<td>g</td>
<td><img src="image5.png" alt="Bow g" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image6.png" alt="Performance g" /></td>
</tr>
<tr>
<td>i</td>
<td><img src="image7.png" alt="Bow i" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image8.png" alt="Performance i" /></td>
</tr>
<tr>
<td>j</td>
<td><img src="image9.png" alt="Bow j" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image10.png" alt="Performance j" /></td>
</tr>
<tr>
<td>m</td>
<td><img src="image11.png" alt="Bow m" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image12.png" alt="Performance m" /></td>
</tr>
<tr>
<td>n</td>
<td><img src="image13.png" alt="Bow n" /></td>
<td>སྦྲིབ་</td>
<td>སྦྲིབ་</td>
<td><img src="image14.png" alt="Performance n" /></td>
</tr>
</tbody>
</table>

---

*dana* (perhaps better *tari*) to read in a singing or drawing manner.
### B. ELEMENTS USED IN THE MIDDLE OF A SIGN

<table>
<thead>
<tr>
<th>No.</th>
<th>Element</th>
<th>Tib.</th>
<th>Name</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>j</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>n</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>![Element Image]</td>
<td>'gyur change</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>![Element Image]</td>
<td>G. Schulemann</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
<tr>
<td>n</td>
<td>![Element Image]</td>
<td>no name noted</td>
<td>![Performance Image]</td>
<td></td>
</tr>
</tbody>
</table>
### Table VII

<table>
<thead>
<tr>
<th>№</th>
<th>Element</th>
<th>Tib. Name</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>མོ་ འ་</td>
<td>A</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>no name noted</td>
<td>A</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>no name noted</td>
<td>A</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>no name noted</td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>བོ་ འ་</td>
<td>B</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>no name noted</td>
<td>B</td>
</tr>
<tr>
<td>7</td>
<td></td>
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## B. ELEMENTS USED IN THE MIDDLE OF A SIGN

Table VIII

<table>
<thead>
<tr>
<th>No.</th>
<th>Element</th>
<th>Name</th>
<th>Tib.</th>
<th>Performance</th>
</tr>
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<tr>
<td>9</td>
<td><img src="image1.png" alt="Element 9" /></td>
<td><img src="image2.png" alt="Name 9" /></td>
<td><img src="image3.png" alt="Tib. 9" /></td>
<td><img src="image4.png" alt="Performance 9" /></td>
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<tr>
<td>i</td>
<td><img src="image5.png" alt="Element i" /></td>
<td><img src="image6.png" alt="Name i" /></td>
<td><img src="image7.png" alt="Tib. i" /></td>
<td><img src="image8.png" alt="Performance i" /></td>
</tr>
<tr>
<td>j</td>
<td><img src="image9.png" alt="Element j" /></td>
<td><img src="image10.png" alt="Name j" /></td>
<td><img src="image11.png" alt="Tib. j" /></td>
<td><img src="image12.png" alt="Performance j" /></td>
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<tr>
<td>k₁</td>
<td><img src="image13.png" alt="Element k₁" /></td>
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<td><img src="image14.png" alt="Tib. k₁" /></td>
<td><img src="image15.png" alt="Performance k₁" /></td>
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<tr>
<td>k₂</td>
<td><img src="image16.png" alt="Element k₂" /></td>
<td></td>
<td><img src="image17.png" alt="Tib. k₂" /></td>
<td><img src="image18.png" alt="Performance k₂" /></td>
</tr>
<tr>
<td>l₂</td>
<td><img src="image19.png" alt="Element l₂" /></td>
<td></td>
<td><img src="image20.png" alt="Tib. l₂" /></td>
<td><img src="image21.png" alt="Performance l₂" /></td>
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</table>
## C Elements Used at the End of a Sign

<table>
<thead>
<tr>
<th>No.</th>
<th>Element</th>
<th>Tib.</th>
<th>Name</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>![Element Image]</td>
<td>'gyur-zib</td>
<td>ཉོ་ཞིབ། fine modification (viele Änderung; G. Schulemann)</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>c</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>d</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>e</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>f</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>g</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>h</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>i</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>j</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>k</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>l</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>m</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>n</td>
<td>![Element Image]</td>
<td></td>
<td>no name noted</td>
<td>![Performance Image]</td>
</tr>
<tr>
<td>o</td>
<td>![Element Image]</td>
<td>1.9 long tadpole</td>
<td>![Performance Image]</td>
<td></td>
</tr>
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</table>
## Table IX

<table>
<thead>
<tr>
<th>No.</th>
<th>Element</th>
<th>Tib.</th>
<th>Name</th>
<th>Performance</th>
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</thead>
<tbody>
<tr>
<td>e</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td>icong tadpole</td>
<td><img src="image" alt="A" /></td>
</tr>
<tr>
<td>f</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td><img src="image" alt="Nebesky: dead interruption, probably this name belongs to the sign ?" /></td>
<td><img src="image" alt="A" /></td>
</tr>
<tr>
<td>h</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td><img src="image" alt="Nebesky: Siegelwechsel, changing of the top" /></td>
<td><img src="image" alt="A" /></td>
</tr>
<tr>
<td>a</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td>no name noted</td>
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</tr>
<tr>
<td>d</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td><img src="image" alt="Nebesky: perpetual raising (&quot;dauernde Erhöhung&quot;)" /></td>
<td><img src="image" alt="A" /></td>
</tr>
<tr>
<td>i</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td><img src="image" alt="Rngub draw in" /></td>
<td><img src="image" alt="A" /></td>
</tr>
<tr>
<td>j</td>
<td><img src="image" alt="Element" /></td>
<td><img src="image" alt="Tibetan Symbol" /></td>
<td><img src="image" alt="Great fall" /></td>
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</table>
WALTER GRAF

COMPARISON OF ARMENIAN AND

<table>
<thead>
<tr>
<th>Armenian ecphonetic notation</th>
<th>Armenian Neumes Sign Name</th>
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<tbody>
<tr>
<td>1</td>
<td>Sur Sour sword</td>
</tr>
<tr>
<td>2</td>
<td>Barouk Barouik curved</td>
</tr>
<tr>
<td>3</td>
<td>Dzung not knee quoted by F.</td>
</tr>
<tr>
<td></td>
<td>not quoted by W.</td>
</tr>
<tr>
<td></td>
<td>Harzaniach (function of a note of interrogation)</td>
</tr>
<tr>
<td>Olorok Olorok</td>
<td>sf or sf. or sf.</td>
</tr>
<tr>
<td>Tasch Thacht plane</td>
<td></td>
</tr>
<tr>
<td>Kosro: Chosro- wain wain</td>
<td></td>
</tr>
<tr>
<td>W.</td>
<td>Ekoraj Ekoradesch</td>
</tr>
<tr>
<td>Pahath not bandage quoted by F.</td>
<td></td>
</tr>
<tr>
<td>Kunaj Kunadsh</td>
<td></td>
</tr>
<tr>
<td>Storakor. naϱir</td>
<td></td>
</tr>
<tr>
<td>Tur Thour Sabre</td>
<td></td>
</tr>
<tr>
<td>Pusch Pouch also thorn</td>
<td></td>
</tr>
</tbody>
</table>

1. Peter Wagner, Neumenkunde, p. 29f.
2. Peter Wagner, Neumenkunde, pp. 72-75.
<table>
<thead>
<tr>
<th>Example</th>
<th>Tibetan notation</th>
<th>Name</th>
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<tbody>
<tr>
<td>k</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;bia-e-pa containing a thing&quot;</td>
</tr>
<tr>
<td>c</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;poul thick&quot;</td>
</tr>
<tr>
<td>c</td>
<td><img src="image" alt="Character" /></td>
<td></td>
</tr>
<tr>
<td>g</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;rgyud string&quot;</td>
</tr>
<tr>
<td>m</td>
<td><img src="image" alt="Character" /></td>
<td></td>
</tr>
<tr>
<td>j</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;dang to read in a singing manner&quot;</td>
</tr>
<tr>
<td>i</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;ma a root signifying below&quot;</td>
</tr>
<tr>
<td>k</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;ya one of two things that belong together&quot;</td>
</tr>
<tr>
<td>e</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;ltong incision notch&quot;</td>
</tr>
<tr>
<td>e</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;ltong top pole&quot;</td>
</tr>
<tr>
<td>j</td>
<td><img src="image" alt="Character" /></td>
<td>&quot;phad-chen gpo&quot;</td>
</tr>
<tr>
<td>l</td>
<td><img src="image" alt="Character" /></td>
<td></td>
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* Entries marked by an asterisk (*) are unchecked


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*—, 'Miscellanea zur Orientalischen Musikgeschichte, Die Lektionszeichen in den soghdischen Texten',* Zeitschrift für Musikwissenschaft (Leipzig), Vol. 1, 1919.


Indexes

I—NAMES AND CLASSES OF DEITIES
arranged in the sequence of the Tibetan alphabet

**Ka**
Kati nag po 3
Karma 'mkha' 'gro ma 17
Karma dpa' bo 17
Karma shugs ldan 54
Kun to bzang po 13, 86, 87, 111, 113
klu 47, 231
Klu chen 4

rGyal chen 17
rGyal chen rdo rje shugs ldan 53
rGyal chen sde bzhi 4
rGyal chen shel khrab can 11
rGyal pa'i gshin rje 77

**Kha**
Khams gsum rnam rgyal 91, 163
Khyung 10, 47, 54
Khro bo hūm mdzod 90
mKha' 'gro gter lnga 31
mKha' 'gro rdo rje gur 86
mKha' 'gro ma (lnga) 17
mKha' 'gro ye shes mtsho rgyal 30, 80
mKha' lding nag po (gser mig) 3, 4
'Khor lo rgyas 'debs ma 90

Chu sрин gdon ma 31, 59, 76
Che mchog, see: bDe mchog
Che mchog he ru ka 113
Chos skyong chen po 3
Chos rgyal gyi zhal brnyan 235
Chos rgyal phyi sgrub ma he'i gdong can 77
Chos rgyal las kyi gshin rje mthing ga 77
'Chi bdag mgo dgu pa 14, 75
'Chi bdag bcu gnyis 14, 75
'Chi bdag dmar po 14, 75

**Ga**
Gu ru mtshan brgyad (Padmasambhava)
11, 14, 15, 16, 17, 34, 75, 95
Gur gyi mgon po 33, 76
Guru drag dmar 42
dGun gyi rgyal mo 74
mGon po 36, 37, 60, 63, 76
mGon po trak shad ma ning ma 17
mGon po phyag drug pa 31, 48, 56, 76
mGon po phyag bzhi pa 31, 76
mGon po bram ze 56, 76
mGon po ma ning 2, 70, 81
mGon po gtso 'khor lnga 36
'Gro ba kun bzang 4
rGan (po) dkar (po) 44, 83

Chu sрин gdon ma 31, 59, 76
Che mchog, see: bDe mchog
Che mchog he ru ka 113
Chos skyong chen po 3
Chos rgyal gyi zhal brnyan 235
Chos rgyal phyi sgrub ma he'i gdong can 77
Chos rgyal las kyi gshin rje mthing ga 77
'Chi bdag mgo dgu pa 14, 75
'Chi bdag bcu gnyis 14, 75
'Chi bdag dmar po 14, 75

**Chya**
Chu sрин gdon ma 31, 59, 76
Che mchog, see: bDe mchog
Che mchog he ru ka 113
Chos skyong chen po 3
Chos rgyal gyi zhal brnyan 235
Chos rgyal phyi sgrub ma he'i gdong can 77
Chos rgyal las kyi gshin rje mthing ga 77
'Chi bdag mgo dgu pa 14, 75
'Chi bdag bcu gnyis 14, 75
'Chi bdag dmar po 14, 75

**Ja**
'Jam dpal sku yi lha (tshogs) 12
'Jam dpal dbyangs 12, 14
'Jig rten mchod bstod (lha) 12
'Jigs byed 92, 175

Nya
Nyi ma 'od zer 16
gNyan chen thang lha 19, 79

**Ta**
'rTa mgrin 37, 42, 57
'rTa mgrin rgyal po 90, 163
'rTa mgrin dmar po 90
INDEX

rTa bdag brgyad 77
sTon gyi rgyal mo 74
sTob (po) che(n) 91, 163
sTobs ldan pho nya sde brgyad 34
bsTan ma (bchu gnyis) 28, 29, 54, 76

Tha
mThr byed rdo rje gzhon nu 87

Da
Dud 'gro'i thub pa 13
Dus kyi rgyal mo 74
Don yod grub pa 13
Drag gi gshin rje 77
Dag gshed 37, 41, 45, 60, 64, 75
bDud (class) 2, 111
bDud kyi a bstan ma 42
bDud (kyi) mgon (po) seng gdong 34
bDud (kyi) lha mo gnyis 11
bDud mo 18, 33, 53
bDud btsan 18
bDud rtsi 'khyil pa 91
bDud rtsi 'khyil ba 42, 75, 163
bDud rtsi yon tan 12
bDe mchog 13, 34, 75, 86, 113
rDo rje mkha' 'gro ma 17
rDo rje gro(d) lod 16, 31
rDo rje drag mo rgyal 28
rDo rje dpa' bo 17
rDo rje dpal ldan gnas (bdag) 63
rDo rje phag mo 34
rDo rje phur pa 18, 75, 111, 115
rDo rje gzhon nu 87, 98, 193
rDo rje shugs ldan 53 f.
rDo rje dbyings kyi gsang ba yum bzhi 5
rDo rje gzhon nu 87
rDo rje sams dpa' 13, 86, 113
rDo rje sams dpa' brgyad 13
rDo rje sams ma brgyad 13

Na
Nag po chen po 37
Nag po thod 'phrend 3
Nag po tshe bdud 3
gNod sbyin 4
rNam par snang md zad 13

rNam thos sras 37, 56, 60, 63, 76
rNam thos sras mdung dmar can 19 f.
rNam snang shugs ladan 54
rNam par rgyal ba 90, 161
sNang ba mtha' yas 13

Pa
Pad ma mkha' 'gro ma 17
Pad ma rgyal po 16
Pad ma dga' bo 17
Pad ma 'byung gnas (Padmasambhava) 11, 14-17, 29, 30 f., 34, 36 f., 39 f., 66 f.
Pad ma shugs ladan 54
Pad ma gsung gi lha (tshogs) 12
Pad ma'i gdung tshab
Pe har 27-30, 79
dPa' bo 28, 29
dPa' bo lnga 16
dPal chen po'i stob 'chams 187
dPal chen phur bu (Vajrakila) 11, 18, 19, 31, 33, 34, 75, 86, 87, 88, 89, 93, 98, 100, 103, 105, 108, 115, 193, 227
dPal ldan ma ning 2
dPal ldan lha mo (St Devi) 6, 14, 28, 31, 33, 36, 37, 42, 51, 53, 54, 56, 59, 60, 63, 73, 74, 76, 93, 99 f., 108, 235
dPyid kyi rgyal mo 74
sPom chen spom ra 10

Pha
Phur chen 11
Pho nya 34
Phyag rgya zil gnon 14
Phyag na rdo rje 16, 43, 63, 80
'Phrin las mgon po ma ning che 17

Ba
Beg tse 37, 79
Bya rgod thang nag 3
Byams pa 61
Bha ga nag po 3
dBang gi gshin rje 77
dBang ldan 169
dBang phyug ma (nyer brgyad) 13, 92
dBu dgu gi gtso 13
dBu lnga sman phran gtso 13
dByar gyi rgyal mo 74
dByug (pa) sngon po 90, 161
INDEX

'I Bar ba spun bdun 33

Ma
Ma mo (class) 73, 193
Ma mo klu'i gtso 13
Ma mo rbod gtong 12
Ma mo e ka ja ti 15
Ma mo'i ral pa 98
Ma gza' dam gsum 15
Ma gza' rdo r gsum 15
Mi g.yo mgon po 90, 163
Mi'i thub pa 13
Mon bu pu tra 52 f.
Mon mo nag mo 4
Mon gshed bzhi 14
dMag zor rgyal mo 76
dMod pa drag sngags lha 12
dMyal ba'i thub pa 13
rMa rgyal spom ra 10
rMa chen spom ra 10, 79
rMa gnyan spom ra 10

Tsa
Tsa mun ti 56, 64, 77
Tsi'u dmar po 28, 33
gTsang rgod 'bar ba spun bdun 33
rTse ma ra 33, 48, 49, 54, 79
rTse mo'i gsang ba yum bzhi 5

Tsha
Tshangs pa 17, 47, 52
Tshangs pa dkar po 37, 70
Tshe ring mched lnga 54, 76
Tshogs bdag chen po 3
mTshan bzang re ti 4
mTsho sman rgyal mo mkhro'i gtso 13

Dza
Dzam lha nag po 3
mDzod lnga stag rtse 7, 10, 20, 21, 22, 24, 71

Zha
Zhi ba'i gshin rje 77
Zhing skyong sha za nag po 34
gZhan gyis mi thub 90, 163
gZhi bdag shva mgo 32

Za
gZa' chen ra hu 15
gZa' bdud nag po 3

'A
Od dpag med 12
Ya
Yang dag thugs kyi lha (tshogs) 12
Yab bdud 7, 19, 20-24, 26, 79
Yab rje nag po 4
Yi dvags kyi thub pa 13

Ra
Rig 'dzin blo dpon 12
Rigs gsum mgon po 86, 113
Rin chen mkha' 'gro ma 17
Rin chen dpa' bo 17
Rin chen 'byung ldan 13
Rin chen 'byung gnas 13
Rin chen shugs ldan 54

La
Las kyi dbang po 4
Las mgon 2
Legs ldan nag po 3
bLa ldan mchog gzigs 16

Sha
gShin rje 4, 14, 37, 54, 76, 77
gShin rje gshed po 90, 163
gShin rje pho brgyad mo brgyad 44, 77
gShin rje yab yum gnyis 11
gShin rje gshed 37
gShegs pa'i rnal 'byor (ma bdun) 92, 179

Sa
Sa skya seng ge 16
Sangs rgyas mkha' 'gro ma 17
Sangs rgyas dpa' bo 17
Seng ge sgra sgros 16, 30
Seng ge gdong ma 42, 76
Sring cig lha mo 4
Srog bdag dmar po 14
Srog bdud chen po 3
gSang ba yum bzhi 5
gSod byed 92, 177
bse (class) 5
bSe 'bag smug chung 5
II — GENERAL TIBETAN EXPRESSIONS INCLUDING NAMES OF CEREMONIES, ATTRIBUTES, OBJECTS USED IN RELIGIOUS CEREMONIES, DANCES AND RITES, OFFERINGS, MUSIC, ETC.

arranged in the sequence of the Tibetan alphabet

Ka
Kun mchog spyi dus gter 'chams 42
kun tu bzang po'i 'chams kyi brjed byang
  lha'i rol gar 245
kun rdzob 191
klu pa 231
dka (ba) 258
dkon gnyer dpon 241, 245
bka' 111
bka' brgyad 241
bka' brgyad dpa' dgu'i rtsa 'chams 12
bKa' brgyud pa 2, 35 f., 40, 52, 66
bKa' gdam dpa 53, 86
bka shis rtags brgyad 16, 81, 131
bka shis tshe ring ma 74
rkang stabs 113
rkang gling 31, 193
rkyang 'gros 137
skabs dar 98, 193
skam thun 107, 193
skar ma shar 53
sku tshab rin po che 29
sku'i rgyal po 52
sku'i sprul pa 14
skor lcag pa 53
skyabs sbyin (phyag rgya) 103, 185
skyur 233
skyes pa 53, 80
skra tshab 95, 193
skra brdzus 95, 115
bskul tshig 235
bskyur 211
bskyed rim 191, 243

bskyed rim (phyag rgya'i gar 'chams 111, 239
bskyod 'gros 127 f., 137, 141, 145-149, 165-177

Kha
kha btags 48, 63, 68, 83
khang bzang 73, 74
khung chen 115
khra 173
khra chung 96
khrag thung khro bo'i 'chams 111
khrag thung gi 'chams 111
khrag thung lnga bu rtsa brgyad kyi lha
tshags 104, 185
khram shing 74
kha'i 'chams 99, 207
khro bcu 15, 105, 157
khro bo 7, 13, 22, 90, 103, 161
khro bo bcu 89, 189
khro bo rigs lnga 71
khro bo'i lha tshogs 104, 187
khro mo'i lnga bskor 23
khro mo'i gdong bsg 23
mkha' 'gro rdo rje gur 86, 111
mkha' 'gro nram dpa' bskyed par bya 102, 129
mkha' dbyings 175
mkhyen brtse mus pa'i bdag nyid 241
'khor klu'i 241
'khyug yig 276, 278, 279
'khrul ngo 191
Ga

gang rkyal 106

gang zag snyan brgyud 104, 185

gar 5, 111, 113; cf. mchod gar

gar thams cad mkhyen pa bu ston chos rje 111

gar pa 47

gar phrug pa 47

gar ba 15, 17, 81

ging 6, 15, 17, 81

ging pho (-mo) 81

gung thang me tog mchod pa 30

gying 'chams 4

gri 'khor 23

gri gug 63, 72, 193

gri thogs bshan pa brgyad 59

gri thod kha sbyor 23

gri bdag brgyad 149

gri 'phyar 23

grogs 105

grol bsdu 131, 149

glud 62, 82, 106

ddag 211

ddag pad 211, 215, 217, 219, 229, 231

dga' gdong 28 f.

dga' ba yongs bsgur 213, 229

dga' ba yongs bsgur 'thol bcas 229

dgu (b)skor 24, 205, 209, 219, 223

dgu skor chung ba 215, 223, 231, 237

dgu skor rlung (nag) tshub (ma) 209, 223

dgu brdung, see p. 247

dge steng bla ma 245

dGe lungs pa 12, 30, 34, 43–44, 66, 75, 76, 79, 85 f., 106

dge slong 18, 42

dgra bgegs kyi gzugs brnyan 203

dgra ling 106

dgra lha 7, 105, 106

dgra lha dpangs bstod 7

bgegs 105, 106

bgegs la phur bus btod pa 189

bgrad 229

mgul sgrog 117

mgo dar 98, 193

mgon khang 7, 71

mgyogs phur 193

mgron spyan 'dren 103, 185

'gugs 251, 253, 277

'gugs ring 251, 253

'gong po 243

'gying chen 149, 155, 157, 165

'gyu zhig 255

'gyur ba 266

'gyur zhig 261

'gros bsdu 131, 139, 149, 155, 157, 165, 171, 177

'gros gsar 233, 235

rgan dkar 44

rgya gling 27, 69

rgya gling gi dpon po 70

rgya dpon 69

rgyang 251, 253

rgyang bu 3, 73, 74

rgyang sprod 115

rgyal chen bzhi 4

rgyal po 11, 18, 54

rgyal ba dgongs brgyud 104, 185

rgyal ba rigs lnga 113

rgyal mshan 3, 23, 25, 46, 56, 77, 243

rgyas pa'i las 179

rgyug khra 50

rgyud 261

rgyud sde 191

sgo 147

sgo 'khyog 147

sgo 'gram 147

sgo ba 13

sgo ma (bzhi) 13, 14, 98, 149, 193, 203

sgo ma bskyed pa 89, 173

sgo ma khrong mo bzhi yi nyams 'chams 175

sgo ma'i bya 'ug sha g.yag gi 'chams 108, 203

sgra 103, 185

sgrub chen bka' brgyad kyi 'chams 12, 241

sgrub thabs 88

sgrom bu 20

sgrol 14, 223

sgrol ma 'chams gzigs 33

brgyud brgyugs 259

bsgral 102, 108, 193, 221, 223, 235, 237

bsgral ba 104, 113, 185

bsgral mchod 102, 104, 121, 185

Nga

ngag 113

ngag sngags kyi bzlas pa 101
INDEX II

ngang 'gros 24
ngang pa'i rgyal po 24
ngar 'dzin 107, 199
ngo bo brub 'chams 227
dngos 193
dngos grub rgya mtsho'i rol gar 121
mnga' thang 1
rhnga 98, 193
rhnga chen 69
rhnga 'chams 93, 98, 107; see p. 247
rhnga gdan 193
rhnga pa 98, 99, 101, 119, 193, 203
rhnga dpon 98, 195
rhnga dbyug 195
rhnga yu 195
rhnga g. yob 98
rhnga brda 197, 199, 203
rhnga brda che bu 201, 203
rngam stabs 4
rnga'i logs 195
rngub 275
Inga bskor 23
sngags 161
sngags 'chang 115
sngags bzlas 4
bsngo 105, 189

Ca
cod pan mgrin bzang ma 74
con pan 119
gcod pa 11, 81, 103
lcags kyu 99, 175
lcags kyu'i dbyings 175
lcags kyu sgu gpa'i brda 207
lcags sgrog 99, 177
lcag sgrog 'gros 177
lcags mda'i rigs su 121
lcags phyed 107
lcong 273

Cha
cha dar 67
chang 101
chas gos 115
chig brdung 
chig brdeg  
see p. 246 f.
chu dkyil grub bzhi pa'i dbang du 143
chung ling 106
chem rgyag  
chem brdung  
see p. 246 f.
cho ga'i khrigs rim 191
cho ga'i dbyangs yig 250
chos kyi dbyings bskyed par bya ba 102, 125
chos sku 13, 87
chos skyong srung ma'i tshogs 104, 185
chos gos nag po 2
chos rgyal 30, 99
chos brgyad kyi ched klo 113
chos dbyings 117, 125, 129, 131, 137, 139, 141, 149
mchog sbyin 145
mchongs pad 127-137, 141, 145-149, 165, 177-183, 191
mchod gar 5
mchod pa phyi nang gsang gsum 3
mchod dpon 111, 241
mchod 'bul chung ba 11, 81
mchod 'bul che ba 11, 81
'chams dbyangs 250
'chams, cf. p. 65 f., 93 f., 237-243
'chams skor gnyis pa 67, 123
'chams skor dang po 67, 123
'chams khang 100, 207
'chams gya bzo 241
'chams gral 119
'chams mgon ba 55
'chams mjug 23
'chams 'jug 68
'chams pa 99
'chams pa dmangs 181
'chams dpon 23, 56, 68, 69, 93, 98, 181
'chams dbyangs 221, 223
'chams yig 5, 59, 85-108, 110-247
'chams gsar ba 55

Ja
'jag 223, 237
'jam 'gros 107, 195
'jam dpal phyag rgya zil gnon gyi 'chams 14
'ja' klong ye shes 24
'jig rten pa'i srung ma 33, 76, 79
'jig rten (las 'das) pa'i srung ma 76, 77
'jol; see: gzhol
brjid 'bebs 213, 229
Nya

rNying ma pa 7, 11–32, 40, 46, 66, 75, 77, 81, 85, 86 f.
snying 4
snying kham chen giot ba’i rgyag 183

Ta

ton ton byed pa 263
tri ling 106
tri shu ’gros 225
gtal dkar ’gro bzang ma 74
gtun shing 173
gter bston 241
gter ma 111
gtor khung 19, 46
gtor rgyab 19, 26, 42, 46, 60, 64
gtor ma 19, 22, 25, 26, 31, 45, 54
rta bdag brgyad 56
rtag then 274
ita ba 100, 113
ltong 269
stag gi ’gros 167
stang stabs 111
stang zil 117
stegs 193
steng gi khro bo 90, 161
steng brdung, see p. 246 f.
steng brdung bde khyer 195, 197
steng bying gyis brlab par bya ba 131
stong 100, 113, 137, 191
stod las 227
stod le 35, 39, 71, 94
stob ’chams 239
stob dbyangs 225, 237, 239
bstan srung chos skyong gi skor 241

Tha

thang ka 26, 49, 66
thang sha 115
thig 111
thu gsham 183
thugs kyi sprul pa 14
thun mtshams 100, 105, 191
thub pa (drug) 13
then rkang 205
theng brdung; see p. 246 f.
tho ba 193
thod kho (go) dkar ril 29, 36, 53, 57

59, 78 f.
thod khrom 57, 72, 77, 78, 99
thod pa 72, 98
thod pa mtshang ngan 3
mtha’ skor 181
mthing gi zhal bzang ma 74

Da

dang 263
dam can gyi phur pa 193
dam can chos rgyal gyi ’chams 43, 51, 52
dam can spyi’i bskul ’chams 177, 179
dam nyams kyi bla ’gugs par bya ba 102, 129
dam tshig chen po 235
dar tshon 193
dug khrag 49
dung dkar 69
dung chen 27, 69, 193
dung ring 69
dur (khrod) bdag (pa) 78, 87
dur bdag 25, 29, 36, 50, 58, 78, 80
dur bdag gi snyan brgyan 78
dus kyi’khor lo 46
dom 169
drag po 95, 97, 117
drag po’i las 179
dri 103, 185
dril bu 27, 99
drug tshab; see p. 247
dregs pa sde brgyad 3
dregs pa’i sde dpon sum bcu 3
dred mo 169
gdab kha 223, 235
gdab kha’i ’chams 108, 209, 219
gdab phur 193
gdab las 193
gdug pa sgrel ba 98, 105, 115, 191
gdugs 46
gdung tshab 115
gdengs ka 117
gdongpha 73
gdong mo 73
bdag bskyed 100
bdag chen pa 241
bdag po 241
bdud 111
bdud chas 2
<table>
<thead>
<tr>
<th>Page</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>bdun bskor</td>
</tr>
<tr>
<td>19</td>
<td>mda' zor</td>
</tr>
<tr>
<td>73, 113</td>
<td>mdos</td>
</tr>
<tr>
<td>4</td>
<td>'chams</td>
</tr>
<tr>
<td>51</td>
<td>mda' zor</td>
</tr>
<tr>
<td>73, 1</td>
<td>mdos</td>
</tr>
<tr>
<td>6</td>
<td>gtor</td>
</tr>
<tr>
<td>23</td>
<td>rnams dgra phyogs su 'phang ngo</td>
</tr>
<tr>
<td>185</td>
<td>'dod yon du byin gyis brlab pa</td>
</tr>
<tr>
<td>109</td>
<td>'don</td>
</tr>
<tr>
<td>47</td>
<td>'dre dkar</td>
</tr>
<tr>
<td>183</td>
<td>re'u rgyag pa</td>
</tr>
<tr>
<td>251</td>
<td>rdab</td>
</tr>
<tr>
<td>143</td>
<td>rdo rje rkyang 'gros</td>
</tr>
<tr>
<td>71</td>
<td>rdo rje mgo lnga</td>
</tr>
<tr>
<td>23</td>
<td>rdo rje 'gro</td>
</tr>
<tr>
<td>117, 169</td>
<td>rdo rje rgya gram</td>
</tr>
<tr>
<td>197</td>
<td>rdo rje rgyed pa</td>
</tr>
<tr>
<td>193</td>
<td>rdo rje slob dpon</td>
</tr>
<tr>
<td>223</td>
<td>rdo rje'i 'gros</td>
</tr>
<tr>
<td>189</td>
<td>rdo rje'i tho ba</td>
</tr>
<tr>
<td>135, 137</td>
<td>rdo rje'i rva (rgyed 'gros)</td>
</tr>
<tr>
<td>19</td>
<td>rdo zor</td>
</tr>
<tr>
<td>45</td>
<td>rdo ring</td>
</tr>
<tr>
<td>185</td>
<td>rdo thal kha phyed ba'i phyag rgya</td>
</tr>
<tr>
<td>111</td>
<td>ldem 'gros</td>
</tr>
<tr>
<td>161</td>
<td>sdigs mdzud phyag rgya</td>
</tr>
<tr>
<td>225</td>
<td>sdun ma</td>
</tr>
<tr>
<td>119</td>
<td>sde brgyad</td>
</tr>
<tr>
<td>3</td>
<td>sde dpon sum bcu</td>
</tr>
<tr>
<td>246 f.</td>
<td>brdung; see p.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>173</td>
<td>pa wang</td>
</tr>
<tr>
<td>72, 94</td>
<td>pang khebs</td>
</tr>
<tr>
<td>101, 119, 125, 141, 205, 209, 211</td>
<td>pad kor</td>
</tr>
<tr>
<td>219</td>
<td>pad kor 'khyil nyal</td>
</tr>
<tr>
<td>'dzin</td>
<td>pad ma rig 'dzin</td>
</tr>
<tr>
<td>135</td>
<td>pas steng</td>
</tr>
<tr>
<td>29</td>
<td>dpag bsam ljon bzang</td>
</tr>
<tr>
<td>102, 131, 139, 153, 155, 157</td>
<td>dpa' bskyed</td>
</tr>
<tr>
<td>32</td>
<td>dpa brtul</td>
</tr>
<tr>
<td>16, 17, 39, 47, 80</td>
<td>dpa' bo</td>
</tr>
<tr>
<td>12</td>
<td>dpa' bo dgu</td>
</tr>
<tr>
<td>16</td>
<td>dpa' bo lnga</td>
</tr>
<tr>
<td>53, 80</td>
<td>dpa' bo stag shar</td>
</tr>
<tr>
<td>80</td>
<td>dpa' mo</td>
</tr>
<tr>
<td>239</td>
<td>dpal chen po'i stobs 'chams</td>
</tr>
<tr>
<td>105</td>
<td>dpal chen phur bu'i bskyed rim phyag rgya'i gar 'chams</td>
</tr>
<tr>
<td>111</td>
<td>dpal mchog lha mo bcu gnyis</td>
</tr>
<tr>
<td>29, 53, 79</td>
<td>dpal 'dra</td>
</tr>
<tr>
<td>4</td>
<td>dpal ldan mgon po'i bka' gnyen</td>
</tr>
<tr>
<td>191</td>
<td>dpal ldan gsang chen</td>
</tr>
<tr>
<td>27</td>
<td>dpal 'bul</td>
</tr>
<tr>
<td>167</td>
<td>spu gri</td>
</tr>
<tr>
<td>78</td>
<td>spel zla tshes bcu</td>
</tr>
<tr>
<td>193</td>
<td>spos phor</td>
</tr>
<tr>
<td>74</td>
<td>spyan gzigs</td>
</tr>
<tr>
<td>4, 20, 26, 54, 90, 111</td>
<td>sprul pa ('bum)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>275</td>
<td>phab chen</td>
</tr>
<tr>
<td>17</td>
<td>phi wang</td>
</tr>
<tr>
<td>106</td>
<td>phu shel rtse</td>
</tr>
<tr>
<td>119</td>
<td>phud bsgyur</td>
</tr>
<tr>
<td>33</td>
<td>phur sgrub zla ba bdun pa</td>
</tr>
<tr>
<td>11</td>
<td>phur chung</td>
</tr>
<tr>
<td>31, 32, 33</td>
<td>phur 'chams</td>
</tr>
<tr>
<td>189- 223</td>
<td>phur pa: <em>passim</em>; cf. 10, 18, 101-107, 119-189, 213-223</td>
</tr>
<tr>
<td>104, 185</td>
<td>phur pa bka' gter gyi srung ma</td>
</tr>
<tr>
<td>193</td>
<td>phur pa dar gyi cod pan cen</td>
</tr>
<tr>
<td>123, 125</td>
<td>phur pa pus steng du yod pa</td>
</tr>
</tbody>
</table>
phur pa'i 'chams 241
phul 254
pho gdong 73
pho brang 'chams gzigs 33
pho ling 106
phod ka 2, 71, 94, 115, 193
phya dar 67
phyag rgya'i gar 'chams 191, 241
phyag brngan 173
phyag brngan bskyed pa 89, 165
phyag brngan bcu gi brji 'chams 165
phyag drug rdzogs su bskyed pa 89
phyag mthshan 193
phyi bskor 24
phyed 'gros 135, 137
phyogs kyi mchod 'bul 121
phyogs kyi gsol gdab 119
phyogs skyong bcu 4, 49, 80
phyogs dpon (bzhi) 121
phyogs bzhi'i khro bo 90, 161
phra men (ma) 91, 169, 171, 173
phra men bskyed pa 89, 169
phra men bcu yi shon 'chams 169
phrag phyag 98, 193
'phrin las kyi dkyi 'khor chen po 113
'phrin las kyi kha skong ba 113

Ba

ba rdzi 17
bang gza' gnyis 11
ban dha 18, 25, 45, 72, 97 f., 101, 105, 119–171, 177–183, 209, 211
ban dha skra can 98, 119
bam 103, 183
bam 'dod yon du byin gyis brlab pa 103, 183
bam rd'eu brtag pa 103, 181
bam sbrul nag gis 'tsol ba 103, 179
bam rol pas 'tshol ba 103, 179
bar 131, 133
bar skor 123
bar snang 201
bar byin gyis brlab pa bya ba 131
bung ba 117
bud med 29
bum pa 56
be tson 119
ber 119
ber nag 2

bong thing 21, 22
bya rgod 171
bya ba bcu gcig 179
bya rog 99, 171, 203
byang chub bsgrub pa 115, 191
Byang gter sning ma pa 30
byis pa 29, 53, 81
bye ma 107
bla 258
bla 'gugs 102, 131, 149
bla ma rigs 'dzin 105
blos bzung 100, 111
dbang 117
dbang gi las 179
dbang po 95
dbang phyug ma 89, 177
dbang phyug ma las bzhi'i 'dur 'chams 177
dbu gsum rdzogs su bskyed pa 89
dbu mdzad 50, 69
dbus zhal 153
dbus rva 135, 137
dbyangs 111
dbyangs yig 250 f.
dbyug khra 78 f.
dbyug to 167
'bag 5, 70
'bag 'chams 35
'bag smug chung 5
'brug 10
'brug pa (stod 'brug) 34 ff., 38
'brong 10
rba rlbs 108
sbs don 117
sbar bsnol 239
sbir sbram; see p. 246 f.
ssub 'chal 27, 69
sbug tshol 193
sbug tshol gyi gdan 193
sbyin sreg 47, 72, 94, 95, 97
sbram; see p. 246 f.
sbrol nag 'khyong 'gros 225
sbrul nag chig 'gros 108, 203
INDEX II

Ma
ma 271
ma mo'i mdom 73
ma mo'i ral pa 98
ma ral 193
mi rgod 21
mi nyan gdug pa 123
mi g.yo glang bzang ma 74
mig sman 111
mun 21, 22
me dpung 171
me long 95, 115
me'i rgya 171
mo gdong 73
mo ling 106
mon bu tra 52
mon gshen 81
rma (b)rgyud 10
rma brgyud tshogs 'chams drug 10
rma bya'i sgro mdongs 117
rma rig gsum brgyud cu 10
rmigs bu 171
smad las 191, 227
sme ru dgu gtor 52
smon 105, 189
smon lam gtad rgya'i brgyud 104, 185

Tsha
tshal gung thang me tog mchod pa 30
tshan: passim; see p. 246 f.
tshig rkang 121
tshig lhad 235, 239
tshogs mchod 46 f., 51, 80, 81
tshong lha tshogs dbag glang na 105
mtshams bzh'i khro bo 90, 161

Dza
dzam chung 125, 129, 141, 149-157, 165, 181,
215, 221-237
'dzam gling spyid 28
'dzin pa med pa 100, 113
rdzogs chen pa 12, 32, 65
rdzogs su bskyed pa 89

Wa
wa thod li ngam 106

Zha
zhag pa 4, 99
zhabs drung 241, 245
zhabs bzh'i rdzogs su bskyed pa 89, 153
zhal brnyan ngom pa 233
zhi khr'gyu 'phrul 12, 241
zhi khr'o 'rtsa 'chams 12
zhi bdi rings inga 15
zhi ba 7, 13, 22, 103
zhi ba bzh'i bceu 'rtsa gnyis kyi la tshogs 104,
185
zhi ba'i las 179
zhi ba'i lha tshogs 104, 187
zhing skyong 29, 48, 78
zhva theb 96, 117
zhva dar 115
zhva nag 2, 18, 25, 44 f., 55, 80, 93 f., 97 f.,
115, 193
gzhan 'phrul dbang byed 243
gzhi bdag 18, 54, 98, 101
gzhung 223
gzhol ('jol) 129, 157
bzh'i skor 215, 229
bzh'i 'gros 133-137, 145, 147, 165, 187-191
209-215, 225-231, 237, 239
bzh'i pad: passim, cf. p. 246 f.
Za
zangs mdog dpal ri 15, 65, 81, 241
zangs pa 47
zangs phyed 107
zangs 'bag 38 f., 47, 80
zan ling 106
zas lha 105
zur gsum 24
zor 3, 62, 113; cf. mda' zor and rdo zor
zor 'chams 3, 35
zlum 229
gzugs 103, 185
bzung mo byedthur 119

'A
'ug pa 99, 203
'og gi khro bo 90
'og brdung; see p. 247
'og byin gyis brlab pa bya ba 133
'oi pa 99, 205

Ya
ya phub 147
yangs pad; passim; cf. 123–185, 211, 213, 223–239
yi dam 16, 34, 75, 80, 86, 87
yid 101, 113
yid bzhin nor bu 56, 77
yid bzhin dbang 243
yungs dkar 107
yum bskyed pa 157
yum lnga 13
yul lha 101, 119
yongs bsgyur 107, 197
yongs brtol dpag bsam shing 117
g. yag 99, 203
g. yas g. yob g. yon g. yob 217, 233

Ra
ra 270
rak ta 147
rag rgyab pa 52
rab gnas 31
ram las me byung bskyod pa de yi shed 143
ral gri 72, 167
ri rab lhun po 2, 111
rig sngags 'chang ba 111, 227, 243, 245
rig 'dzin bla ma'i dkyil 'khor 241
rigs lnga 30, 31, 37, 47
rigs 'dzin 111, 243
rigs 'dzin gyi slob dpon chen po 113
rigs 'dzin brda brgyud 104, 185
rigs gsum mgon po 86
ru dar 4
ru shing 117
rus (pa'i) rgyan (drug) 72, 94, 95, 115, 193
re ka 147
reg 103, 185
ro 185
ro sol nag po 2
rol 'gying 125, 131, 137, 139, 165, 169, 175
rol 'gros 123–131, 137, 141, 147, 151, 153–157, 165–173
rol 'chams 36, 55
rol dpon 69, 181
rol mo 69, 123
rva sgreng khu byug mchod pa 53
rlon thun 107

La
lag stabs 113
lan tsa 96
las 223
las phur 193
las 'phro gter brgyud 104, 185
las zhva 117
las bzhi 117
lus 101, 113
lus ngag yid gsum gyi bzo gsum 241
len 211, 233
lo 'khor bcu gnyis 50, 81
lo re'i gsol kha 27
lon thun 107
rlangs po ti bse ru 5
rlung dkyil 117, 141, 143, 165
rlung rta 32, 81
rlon thun 193

Sha
sha 'chams 99, 223
sha ba 99, 203
sha ba ru rgyas 78
sha ba'i sgrol tsha 223
shang shang 107, 199, 203
INDEXES II-III

sham pa ta'i gar dpe 5
shar gyi phyogs nas lha chen brgyad 4
shis 105, 189
shog ling 106
gshen pa 17, 18, 81
bshud 'gros 179, 181, 187
bshud 'gros chig brdeg 147
bshos bu 3

Sa
Sa skya mdom chen 33, 73
sa bon 72
Sa skya pa 32 ff., 46, 53, 79, 85 ff.
sa skyong 113, 227
sa skyong thams cad mkhyen pa 241
sa ging 81
sa chog 113
sa chen 117
sa gzi 'khod pa 102
sa gzi 'khod snyom par 119
sa btul ba 102
sa bon 72, 106
sa tsdon ba 102, 133
sa tshon 105, 193
se 'bras dga' gsum 51
se ral kha 72, 94, 115
seng ge 10
seng ge g.yu ral can 115
seng ge'i brjid 'chams 213, 229
sol re 28
srid pa spyi lugs kyi zhva 95 f., 115
sring 113
srung ma 79, 104, 105, 185, 187
srung shig 261, 266

sre mong 173
srog sngags 2
srog shing 73
slob dpon 121, 241
gsang sngags 'chang 111
gsang sngags rnying ma 12, 86, 111, 241
gsang sngags gsar ma 111
gsang chen bstan ba 245
gsal (ba) 100, 113, 137, 191
gsug 'gying 149
gsung gi sprul pa 14
gser skyems 18, 25, 101, 119, 193
bsam yas mdom chen 33
bsil bskyen 69
bse theb 95, 115
bsrung ma rnam spyan drang ba 102, 131

Ha
hom gyi gzar bu 193
lha 86, 113
lha bskyed pa 147 f.
lha chen yab srar gsum 10
lha bshad rtag 28, 49
lha sring sde brgyad 3, 47, 101
lha gshag ma khur nas rgyug pa 187
lha'i nga rgyal 101, 191
lha'i bu 43
lham 72, 94
lhong 269
lhod 269
lo'i sgo ma 207

A
atsara 10, 15, 25, 29, 36, 39, 42, 44, 53, 55,
57, 58, 60, 63, 82, 83

III—NAMES OF TIBETAN BUDDHIST PERSONALITIES
arranged in the sequence of the Tibetan alphabet

Kun bzang rtse pa 87, 113, 241, 243
Klu'i dbang po bsrung ba 86, 241
Klong rdol bla ma 77
bKra shis stobs rgyal 115
Khri srong lde btsan 30, 80
'Khon lot sa va, see: Klu'i dbang po bsrung ba
mKhyen brtse 6
Ge sar 32, 65, 81

Grags pa 'byung gnas 86, 113, 227, 241
Gro mo dge shes rin po che 50
Glang dar ma 1, 31
brGya 'bum bsags 22
Ngag dbang bstan 'dzin rnam rgyal 'jigs med 35
Ngag dbang blo bzang rgya mtsho 85, 245
sNgags 'chang chen 87, 241
Chos kyi dbang phyug 241
INDEXES III-IV

Jo mi pham 32
‘Jigs med dpa’ bo 21
Ta La ma 251
gTag tshang lot sa va 241
The kong thek 22
Dam pa, see: dPal Idan Bla ma Dam pa
‘Dar mdo sprul sku 249, 250
Pad ma ‘byung gnas (Padmasambhava) 11,
14, 15-17, 29, 30-34, 36-39, 66-68
dPal gyi rdo rje 1
dPal Idan Bla ma Dam pa 241
dPal Idan Sa skya pa 241
Phyag rdor rnam rgyal 21
‘Phreng ba gter bston 241
Bu ston 5, 86, 111
Byams pa kun dga’ ‘byung gnas 245
Bran kha dpal gyi yon tan 7
Bla ma rdo rje rtsal 85
Bla med rdo rje rtsal 245
dBang po sde 117

‘Brug pa rin po che, See: Ngag dbang bstan
‘dzin rnam rgyal ‘jigs med
Ma chen Rin po che 85, 245
Mi la ras pa 37
Tsong kha pa 55 f., 66
Vai ro ca na 241
Za hor ghi ban dhe 85, 245
Zas 86, 113
Ral pa can 7

IV — TIBETAN GEOGRAPHICAL TERMS, NAMES OF PLACES,
MONASTERIES, TEMPLES, MOUNTAINS, ETC

arranged in the sequence of the Tibetan alphabet

bKa’ brgyud dgon pa 33, 36, 75
sKar ma shar 52, 69
sKu ’bum byams pa gling 57
sKyor mo lung 30
Khang gsar 40
Gangs chen mched lnga 20
Gangs chen mdzod lnga 19
Gong dkar chos sde 46
mGon khang pa 48
Gro mo lung 50
dGa’ Idan 51
dGa’ Idan pho brang 85, 245
dGon lung 59
‘Gye mur 40
rGyas rtse rdzong 52
sGang tog 10, 19
sGrol ma pho brang 33
gNyan chen thang lha 19, 20, 21
sNye thang 7
sTeng chen dgon 10
bsTan rgyas gling 51
bsTan ma lcog 28
Co ne 49
Dung dkar dgon pa 50
sDe dge 10
gNas chung dgon pa 26, 29
rNam rgyal dgon pa 44, 49, 69, 85
rNam par gyal ba’i phen dge legs bshad gling 245
sNe’u sdong rtse 85, 241, 245
Pa nam dga’ gdong 51, 71
sPung thang 35
Pha ro 35
Phun tshogs pho brang 33
Phu’i gzhis bdag mdzod lnga stag rtse (-spun lnga) 19, 20
Phus mo sgang 9
Pho brang gong ri dkar po 245
Bya rung kha skor 30
Byang chub gling 7
dByangs ri dgon pa 32
‘Bri khung 241
INDEXES IV-V

Alashan 61
Amdo 10, 59
Amni Machhen Range (rMa chen spom ra) 10, 56
Baikal Lake 62
Bater halak sume (Pai-ling-miao) 60
Bhata Nor 6
Bhutan 7, 25 f., 34 f., 66, 96
Bodhnath (Bya rung kha skor) 30 f., 97
Buriat 61, 74, 83
Choni (Co ne) 49, 50, 55
Chumbi Valley (Gro mo lung) 9, 33, 36, 50, 73, 75
Darjeeling (rDo rje gling) 73
Derge (sDe ge) 10, 32, 34
Dolgan 74
Drepung (‘Bras spungs) 26, 28, 51
Drogo Namgyal 55
Dungchi 10
Dungkar gompa 50
Erh-ku-lung 59
Galdan (dGa ldan) 51
Gangtok (sGang tog) 7, 10, 19, 21 f., 24, 74, 79, 95, 97
Gönlung 59
Gyantse (rGyas rtsa rdzong) 51, 52
Helmu 32, 42
Hemis (Himis dgon pa) 38, 40, 47, 74, 80, 81, 95
Jehol 64
Jo khang 6, 46
Kalimpong 250
Kanchenjunga (Gangs chen mdzod Inga) 19, 21
Kathmandu 30
Kuku Nor 10
Kumbum (sKu 'bum byams pa gling) 57 f.
Kyormolung (sKyor mo lung) 30
Ladakh 38, 67
Lahul 40
Lepcha 21, 22, 26
Lhasa 6, 7, 26, 27, 46, 48, 50, 52, 53, 106
Mankham 51
Melamche 32
Mindoling (sMin sgrol gling) 12, 14, 66
Mongolia 44, 59 f., 65, 71, 78 f., 81, 83
Murzu 73
Nechung (gNas chung dgon pa) 9, 26 ff., 47, 49, 79, 97
Nepal 30, 32
Nyenchenthangla Range (gNyan chen thang lha) 19
Pai-ling-miao 60
Patong 9
Pedong Valley 36
Peking 87
Pharo 35 f.
Potala 15, 24, 38, 41, 43, 46, 47, 48, 52, 65, 70, 77, 79, 80, 82, 83, 85, 95, 245
Punakha 35
Reting (Rva sgreng) 53
Samye (bSam ryas) 5, 6, 33, 73, 79
Sarskya dgon pa 241, 279
Sera dgon pa 51, 52
Sermathang 42
Sherpa 32 f.
Shigatse 51
Sikkim (‘Bras mo ljongs) 7, 10, 19 f., 24 f.,
VI — INDEX OF SANSKRIT NAMES AND TERMINOLOGY
arranged in the sequence of the Sanskrit alphabet

āṅkuśa 92
dharma 113
Acala 42, 75, 163
dharmakāya 13, 87
Aparajita 163
dharmadhātu 157
Amoghasiddhi 13
dharmapāla 3, 5, 7, 15, 27–30, 33, 35, 48, 49,
dharmapāla (bKra bzhi’i lhun po) 48 f., 50,
52, 54, 60, 67, 70–72, 74, 75–77, 79, 95,
dharmapāla (bKra’i lhun po) 49 f., 50, Yung-ho Kung 47, 55, 66, 87
dharmatā 51, 52, 80
Yung-ning 56
Tashilumpo (bKra’i lhun po) 51
Zsunhit 61

VI - INDEXES V-VI

71, 74, 95
Siliguri 19
Teesta Valley 20
Tanu-Tuwa 61
Tengyeling (bSgryas bLi’i gling) 51
Tarkeyang 32
Tsang 34
Tashilumpo (bKra’i lhun po) 51, 52, 80
Tu-jen 59
Yung-ho Kung 47, 55, 66, 87
Zsunhit 61

Tanu-Tuwa 61
Tengyeling (bSgryas bLi’i gling) 51
Tu-jen 59
Yung-ning 56
INDEXES VI-VII

175, 183, 185, 195, 207-211, 217, 219, 227
Meru 52
Maitreya 61
yakṣa 4, 20, 51, 86, 113
yakṣi 92, 175
Yama 35, 37, 40, 42-44, 48, 50, 53-61, 63, 64, 72, 76-78, 93, 99 f., 108, 235
Yamantaka 37, 75, 163
Yamī 54, 77
yoga 111
yogini 92 f.
Ratnasambhava 13
Rāhula 3, 11
Rudra 113
Remati 14
liṅga 18, 19, 25, 36, 40 ff., 45, 49 ff., 54 f., 58 ff., 64, 67, 70, 73, 103, 106 ff., 193, 237
lokapāla 34, 49, 80
Vajrañāla 11, 18, 19, 31, 33, 34, 75, 86-90, 93, 98, 99, 102, 103, 105, 108, 115, 193, 227
Vajrakumāra 87, 98
Vajrapāṇi 16, 43, 63, 80, 86
vajrayāna maṇḍala 111
Vajravāraha 34
Vajrasattva 13, 86, 113
vajrācārya 32
vighna 105, 106
vidyādhara 185, 187, 191
Vimalāmitra 86, 113
Vaiśravaṇa 20, 37, 64, 76, 77, 79
Vairocana 241
śakta 13, 157
śakti 5, 11, 13, 14, 44, 54, 56, 75, 76, 77, 80, 88, 90, 103, 157, 241
Śākyamuni 75
Śākyasirīpa 16
śānta 13
Śilamaṇju 86, 113
Śrī Devī 14, 28, 31, 36, 37, 51, 53, 56, 59, 60, 76, 93, 99 f., 108, 235
śloka 123, 221
Samantabhadra 86, 87, 111
Samvara 13, 34, 75, 86
sādhana 54, 78, 88
Sīta Brahmā 37
siddha 111, 121
Śīhanāda 16
Simhavakrā 42, 56, 60, 63, 76
Sumeru 6, 96, 117
stūpa 30, 31, 73, 97
Hayagrīva 37, 42, 61, 75, 98, 163
Heruka 13, 86, 87, 100
homa 47, 94, 193

VII — LIST OF AUTHORS AND OTHER PERSONS MENTIONED IN THE TEXT

Bacot, J. 9, 37, 82
Belaiev, V. 252
Bell, Ch. 43, 51
Bernatzik, H. 38
Bleichsteiner, R. 38, 81
Bosshard, W. 38
Bounak, V. 61
Burnell, A. C. 251
Bosshard, W. 38
Bournak, V. 61
Burnell, A. C. 251
Chapman, E. Spencer 27, 41, 43, 69
Courant, M. 252
Crossley-Holland, P. 250, 253
Das, S. Ch. 29, 43, 48, 251, 260
Day, C. R. 252
Duncan, J. E. 38, 67
Ellingson, T. 280
Emsheimer, E. 280
Evans-Wentz, W. J. 21
Farmer, H. G. 252
Felber, E. 251
Ferrari, A. 6, 7, 12, 30, 33, 34, 46, 48, 51-53, 55
Fétis, F. J. 253, 279
Filchner, W. 38, 57, 67, 76, 82
Fischer, E. S. 64
Fleischer, O. 251, 253, 279
Francke, H. 5, 38, 47, 67
Führer-Haimendorf, C. von 280
Gastoué, A. 279
Godwin-Austen, H. H. 38
Gordon, A. K. 72
Gorer, G. 21
Graf, W. 249-260
Grosset, J. 251, 252
INDEXES VII

Grove, G. 264
Grünwedel, A. 58
Gulik, R. H. van 42
Hansen, H. H. 71, 72, 94
Harrer, H. 15, 43, 47
Haslund-Christensen, H. 60 f., 67
Heber, A. R. & K. M. 38, 40
Hedin, S. 38, 48, 49, 61
Helmans, M. 10, 57, 66, 75
Herrmann, W. K. 57, 59, 67
Hickmann, H. 253
Hoffmann, H. 1, 4, 7, 33, 38, 48, 53, 78
Hornung, M. 280
Indy, V. d' 250
Jensen, H. 276
Kaufmann, W. 280
Kaulback, R. 66
Kellermann, B. 38, 40
Knight, E. F. 38, 40
Knosp, G. 252
Kodály, Z. 280
Korvin-Krasinski, P. C. von 277
Kozlow, P. K. 61, 67
Kunst, J. 252, 253
Kunst-van Wely, C. J. A. 252, 253
Labbé, P. 62 f., 81, 82, 83
 Lalou, M. 4
Landon, P. 26
Lauffer, B. 4, 38
Lavignac 251
Lessing, F. 41, 47, 55, 59, 60, 66, 67, 70, 83
Levis, J. H. 252
Li An-che 10, 11, 12, 14, 34
Lobsiger-Dellenbach, M. 30
Macdonald, D. 46
Maillart, E. 30
Malm, W. P. 252
München-Helfen, O. 61, 66
Montel, G. 70
Morris, J. 21
Oost, P. J. van 250
Pemba, T. Y. 50, 52
Petenich, L. 6, 28
Picken, L. 250
Pott, P. H. 38, 40, 41, 67, 72, 120, 136
Pozdneejew, A. M. 67
Ribbach, S. R. 55, 65, 96
Richardson, H. 6, 7
Rock, J. F. 4, 10, 48, 49, 55, 56, 70
Rockhill, W. W. 250
Roerich, G. N. 12, 46, 65
Sathyanarayana, R. 253
Schäfer, E. 21, 26, 27, 43, 44, 79, 84
Schätz, J. J. 43
Schiefner, A. 4
Schlagintweit, E. von 38
Schlagintweit-Sakülünkski, H. von 38
Schmidt, J. 259, 275
Schneider, M. 252
Schubert, J. 276
Schulemann, G. 250, 261, 262, 269, 280
Shen-chi Liu 70
Siiger, H. 21
Simon, R. 251, 253
Stein, R. A. 5, 6, 32, 41, 53, 65, 96
Stiglmayer, E. 252
Tafel, A. 58, 64
Thibaut, P. J. 253
Thomas, F. J. 6
Todd, B. K. 7, 35, 66
Tracy, J. H. 66
Trân vân Khê 252
Tsung-lien Shen 70
Unkrig, W. 57, 75
Vandor, I. 280
Waddell, L. A. 16, 19, 20, 26, 37, 38, 43, 48, 51, 95, 106, 250
Wagner, P. 253, 269
Wellesz, E. 252, 253, 254, 278
Wolfmayr, R. 280
VIII — INDEX TO SELECTED SUBJECTS

abominable snowman 21
Black Hat dancer (zhva nag) 1, 6, 18 f., 25 f., 27 f., 29 f., 31, 35 f., 38 f., 41, 44 f., 50, 53 f., 56, 60 f., 64, 68, 70, 75, 93 f., 101 f., 115, 193
black magic 2
Bon po 1, 9 f., 26, 42, 78–81, 93
Cagan öbö, see: rGyan po dkar po
calendar cycle 50
Chini Lama 30 f.
Khachine Khan 62 f.
music 246 f., 249–279
musical instruments 69 f.
oracle priest 2, 26–28, 71, 72
orchestra 69 f.
raven dancer (bya rog) 62, 81, 99
Red Hats 52
scapegoat (glud) 6, 7, 62, 74, 82, 106
shaman 1, 74
skeleton dancer 18, 25, 29, 36, 40, 44, 50, 55, 57, 59 f., 61, 62, 64, 70, 75, 78, 107; see rgyug khra, thod go dkar ril, dur bdag, zhing skyong
snow-man (abominable --), see mi rgod 21
Tantrism 65, 80, 93, 95, 100, 113
thread-cross 2, 3, 55, 73; see nam mkha'
weather-maker 66
White Old Man (Cagan öbö), see rGan po dkar po 44, 83
Yellow Hats 12, 30, 34, 43 f., 85; see dGe lugs pa.
<table>
<thead>
<tr>
<th>Sign</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>gyur wensel thong lose</td>
</tr>
<tr>
<td>f</td>
<td>drgyul kyrel stung abwehren bewachen sig-imperativa form bad Unterbrechen</td>
</tr>
<tr>
<td>g</td>
<td>(mar: leong Kauigumte) vgl. Matt 12, 11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sign</th>
<th>Translation</th>
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</thead>
<tbody>
<tr>
<td>h</td>
<td>drgyul st. ṁtṝṝ family, lineage, relations ancestors, descendants, offspring Gmy, drgyul-bhayjigs a continuous succession (J. Schmidt)</td>
</tr>
<tr>
<td>i</td>
<td>sron-ba match, keeper, guard; beur of guard against; keen, observe faithfully, hinder, forbid, wait - 1st. Keeping, heed, guard; amulet, preventative, preservative</td>
</tr>
<tr>
<td>j</td>
<td>dbe-tha, Mede-yi, a hole that had been cut into, or a piece cut off from</td>
</tr>
</tbody>
</table>

### Reference
- J. Schmidt: meditation, anger, wrath (1)
- L. von Brunn: form mould
- S. von Brunn: sa ima, sa imma (fence), sa ima (goat, the goat), sa imma (help, assistance, helper, assistant), sa ima (articulation, awareness, intoxicated)
- S. von Brunn: leon taipole