



GIUSEPPE TUCCI

TIBETAN FOLK SONGS

ARTIBUS ASIAE · PUBLISHERS — ASCONA · SWITZERLAND

GIUSEPPE TUCCI

Tibetan Folk Songs from Gyantse and Western Tibet

The first Part of *Tibetan Folk Songs* contains the text and translation of some popular songs collected by the Author in the district of Gyantse, among the people themselves. All of them have appeared in a previous edition, to which some marriage songs of Central Tibet were also added.

The present edition has been enriched by some chants of a ritual character of Western Tibet, that are of interest for the study of history and local cults. Some Appendices have lastly been added, bearing on various customs and usages of Tibet, collected by Prof. Namkhai Norbu, and summarized in English by the Author.

These songs are as a rule anonymous, and nobody recollects the name of the poet who composed them. When they enjoy the favour of the people, they spread all over a certain region, flourishing and travelling along with pilgrims and caravans. Nobody ever enquires about their authorship, and they eventually fade away superseded by new songs: many of them seem to have a rather short life, like the passing waves of a people's poetic inspiration. Their value lies in their being the living expression of the poetic genius of the people of Tibet, that makes them deserving of being collected and studied.

ARTIBUS ASIAE · PUBLISHERS
ASCONA (SWITZERLAND)

ARTIBUS ASIAE

INSTITUTE OF FINE ARTS
NEW YORK UNIVERSITY

*Quarterly of Asian Art and Archaeology for Scholars
and Connoisseurs*

Far East · Near East
India and Southeast Asia
The Migrations

Volume XXVIII (1966)

Editorial Board:

Alexander C. Soper, *Editor-in-chief*
Richard N. Frye · Alexander B. Griswold · Stella Kramrisch

Artibus Asiae, a quarterly publication devoted to Asian art and archaeology, was started in 1925 and has continued regularly since, with the exception of the war years. Rather than attempting to repeat or to popularize material that is already available to scholars, it aims to present new discoveries, previously unpublished objects of art, and all sorts of new studies. Each issue contains detailed book reviews. It is consequently useful not only to research scholars, but also to collectors and connoisseurs who wish to familiarize themselves with the authentication, associations, and dating of the Asian antiquities that interest them. It is naturally indispensable to libraries, universities, museums, and institutions engaged in any branch of Asian studies. In addition, it maintains a standard of print and illustration that makes each issue an object of beauty in its own right.

Yearly subscription (4 issues): U.S. \$ 15.-
or Swiss francs 65.-

Each volume 350 pages Quarto, richly illustrated

Orders and Subscriptions are accepted through any agent or bookseller, or directly by Institute of Fine Arts, New York University, 1 East 78 Street, New York 21, N. Y., or by

ARTIBUS ASIAE · PUBLISHERS
ASCONA (SWITZERLAND)

THIS PUBLICATION HAS BEEN ASSISTED BY A GRANT FROM
THE BOLLINGEN FOUNDATION

Tibetan Folk Songs from Gyantse and Western Tibet

Collected and translated
by
GIUSEPPE TUCCI

With two Appendices by Namkhai *Norbu*

Second, Revised, and Enlarged Edition

1966



ARTIBUS ASIAE — PUBLISHERS · ASCONA · SWITZERLAND

ABBREVIATIONS

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

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

JA = *Journal Asiatique*.

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

MS = *Monumenta Serica*.

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

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

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

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

PREFACE TO THE SECOND EDITION

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

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

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

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

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

Rome, June 1965

G. TUCCI

INTRODUCTION

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

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

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

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

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

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

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

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

- FRANCKE-PAALZOV "Tibetische Lieder aus dem Kabinett des ehemaligen westtibetischen Königreiches", in *Mitteilungen des Seminars für Orientalische Sprachen*, XXXIV, p. 93.
- A. H. FRANCKE, S. RIBBACH and DR. E. SHAWE, "Ladakhi Songs", *Indian Antiquary*, XXXI (1902).
- H. HANLON "The Folk Songs of Ladakh and Baltistan", *Transactions of the 9th International Congress of Orientalists* (London, 1892).
- "The Wedding Customs and Songs of Ladakh", *Actes du 10e Congrès des Orientalistes* (Genève, 1894).
- E. KAWAGUCHI *Three Years in Tibet*. Madras, 1909, p. 351 ff.
- KUN CHANG "On Tibetan Poetry", *Central Asiatic Journal*, vol. 11/2. (1917)
- B. LAUFER "Bird divination among the Tibetans", *T'oung Pao*, Vol. XV (1914), p. 3.
- Aus den Geschichten und Liedern des Mila raspa, *Denkschriften der Wiener Ak. phil.-hist. Kl.*, XLVIII, 1902, Abh. 2.
- D. MACDONALD *Mœurs et Coutumes des Tibétains*, Paris, 1930, p. 130.
- J. VAN MANEN "Three Tibetan Repartee Songs", *Jash*, n.s. XVII (1921) n. 4.
- M. H. MORRISON *Ti Med Kun Dan* (London, 1925).
- R. DE NEBESKY-WOJKOWITZ "Hochzeitslieder der Lepchas", *Asiatische Studien*, VI-1-4-p. 30 ff.
- P. POUCHA Le vers tibétain, *Archiv Orientalni*, Vol. XVIII, 1950, p. 188.
- S. H. RIBBACH *Drogpa Namgyal, Ein Tibet erleben*, München, 1940.
- G. DE ROERICH "The Tibetan Dialect of Lahul" in *Journal of Urusvati Himalayan Research Inst.*, Vol. III, p. 126.
- HALFDAN SIIGER "Dancing Pilgrims from Tibet", *Geografisk Tidsskrift* 51, Band, 1951, p. 51 ff. (Reprint).
- R. A. STEIN *Recherches sur l'épopée et le barde au Tibet*, Bibliothèque de l'Institut des Hautes Études Chinoises Vol. XIII, Paris, 1959.
- *La Civilisation Tibétaine*, Paris 1962, pp. 215 ff.
- H. STUBEL, *The Mewa Fantzu. A Tibetan Tribe of Kansu*, (Hraf Press, New Haven, 1958), p. 29 ff.
- J. VEKERDI "Some remarks on Tibetan prosody", *Acta Orientalia Academiae Sc. Hungaricae*, 1952, II, p. 221.
- T. C. YÜ and Y. R. CHAO *Love Songs of the 6th Dalai Lama Tshang dbyangs rgya mtsho* (Monographs, Series A, n. 5, of the Institute of History and Philology, Academia Sinica, 1930, Peiping).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INTRODUCTION

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

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

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

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

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

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

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

PART I

**Folk Songs from Gyantse
and
Marriage Songs**

TEXT

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

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

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

⁷ Ms: bsgyur ba⁸ Ms: bor⁹ Ms: du¹⁰ Ms: gro¹¹ Ms: mc'og¹² Ms: ma¹³ Ms: gañ¹⁴ Ms: gyar po¹⁵ Ms: so; or: rva tsa?¹⁶ Ms: bžed¹⁷ Ms: med

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

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

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

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

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

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

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

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

¹⁸ Ms: žags

²² Ms: ltas

²⁶ Ms: dre

¹⁹ Ms: ądug

²³ Ms: c'o

²⁷ Ms: rta

²⁰ Ms: pai

²⁴ Ms: po

²⁸ Ms: lhai

²¹ Ms: ltas

²⁵ Ms: rtoň

²⁹ Ms: c'ag

19

lha mo ak'rab skabs c'an at'un dus:
 'as 'as 'as
 skal bzañ k'ruñ la yar k'a brgyab de
 bži lña drug
 la ze ma la
 'o na a lu lu

šabs gro rgyab de k'a nas:
 bkra šis bkra šis bkra šis lhun po bkra la šis
 dben sa³⁰ dgon pa 'u lag sdañ
 ža lu ts'oñ adus abru sna adsom
 c'os ma byed ñi ma ma bsdad
 rgyal bai bka' la mi adug
 rgyas skor la p'eb c'e c'e 'e

bro ak'rab pai glu lta bur:
 dga' sa gcig nas yoñ ñas
 skyid sa žig tu slebs byuñ
 rkañ c'uñ rgyas pai rgyug³¹ sa
 mar las byed ru ma gcug

sa c'ags gi sa
 rdo c'ags gi rdo
 aň gi o lo
 koñ p'rug gžon pa ts'o
 bsam yas rmañ gi rtsig pa
 rtsig pa byi ris šig šig
 byi bai lo la bžeñs yod
 sgo mo glañ rked adra ba
 glañ gi lo la bžeñs yod
 t'em pa stag rked adra ba
 stag gi lo la bžeñs yod

20

c'u la ko ba gtoñ dus ko glu lta bur:
 ko ba ra lpags lug lpags
 ko šin gro ba skam po
 agrul pa ts'e zad yin na
 ko bai nañ la p'ebš šog
 c'u bo rab c'en rab c'uñ
 ga la brgal brgal bžag nas
 mi šoñ gru yi nañ la
 gru ats'añ³² rgyag pa ma gnañ
 ya ha 'u ya ha 'u

³⁰ Ms: en tsa³¹ Ms: rgyag³² Ms: ts'añ

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

³³ Ms: rños
³⁷ Ms: adra lc ba

³⁴ Ms: spyod
³⁸ Ms: dus

³⁵ Ms: spyi
³⁹ Ms: adod blo

³⁶ Ms: re
⁴⁰ Ms: las

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

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

žabs gro skabs:
 bkra šis lhun poi grva gžon
 rkub sug p'rug
 žag dri ts'ub

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

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

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

⁴¹ Ms: duñ

⁴⁵ Ms: bgrañ

⁴⁹ Ms: dañ

⁵³ Ms: žum bui

⁴² Ms: rdo

⁴⁶ Ms: kog

⁵⁰ Ms: ma k'o

⁴³ Ms: ga ri li 'od mdog gi

⁴⁷ Ms: gog

⁵¹ Ms: ta

⁴⁴ Ms: ldog

⁴⁸ Ms: bañ

⁵² Ms: ga

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

glu sna ts'ogs:

- 27 bskal bzañ bde ba can gyi
 nor gliñ klu yi p'o brañ
 e ma de agra mt'oñ dus
 ljon pai p'o brañ dran abyuñ
- 28 gnas aḡi guñ sañ mt'on poi
 aḡa' la k'ri gdugs ñi ma
 ñi ma mjal aḡod aḡug ste
 aḡa' sprin 'od gyis bsgribs⁵⁵ soñ
- 29 ser bya ñañ⁵⁶ pai brtse gduñ
 ña rañ gñis⁵⁷ la yod na
 za rgyu aḡam las med kyañ
 rub rub rub la p'yin dañ
- 30 rtsa ba btsugs pai sdoñ po
 jo lags k'yed ras gnañ dañ
 ts'a grañ sñoms pai bsil grib
 bu mo bdag ras žus c'og

Songs from Gyantse

- 31 ta lai bla mai sku aḡ'reñ⁵⁸
 rim bžin dga' mo yon agra
 t'a ma ji ltar byuñ kyañ
 dkon mc'og dam pas gzigš yon
- 32 ha cañ smin pai aḡbras bu
 gžan las k'a⁵⁹ mñar ldan pas
 aḡab aḡbras pad mai steñ nas
 yyu sbrañ sems pa skyo byuñ

⁵⁴ Ms: žag
⁵⁸ Ms: drin

⁵⁵ Ms: sgrib
⁵⁹ Ms: k'ag

⁵⁶ Ms: dañ

⁵⁷ Ms: ran gñis gñis

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

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

- 42 gnam de sño dkar dbyiñs⁶⁶ la
sprin pa sprin p'yogs legs pas
de riñ sprin bzañ 'og tu
bžugs žag⁶⁷ gnañ dgos šar⁶⁸ soñ
- 43 gser γyu mu tig gtum pai
gzugs bzañ lha yi sras mo
mts'an gcig gzims⁶⁹ bzañ 'og tu
gnas ts'an γyar po gnañ dañ
- 44 sper mai lam so k'a nas
iñdai ābras bu rñed byuñ
lag tu ak'yer ni p'yin pas
lha ma yin gyis p'rog⁷⁰ soñ
- 45 p'u 'og gañs stod p'yogs na
c'uñ adriš⁷¹ bžugs yul btsan pas
ha cañ lam ap'rañ dog la
don med mi k'a sdañ ña
- 46 sar siñ smug pai dkyil du
lo gsum sdod dgos ts'ar soñ
ab bya nag poi skad kyis
ha cañ sems pa skyo byuñ
- 47 nam mk'a' k'a žen⁷² c'e la
sprin pa rgyug t'ag riñ bas
sprin bzañ rgyug tsam min pa
ak'or tsam bžud nas slebs yoñ
- 48 o rgyan yul nas p'ebš pai
mk'a' āgro ye šes mts'o rgyal
p'ra rgyan bsgtron⁷³ ni mi dgos
ādsam gliñ 'od kyis k'eñš soñ
- 49 brag ri ya gii p'u nas⁷⁴
c'u mos šaň šaň zer gis
γyañ dkar ma mo bdag la
sems pai mgo bskor min nam
- 50 yab yum sku drin can gyis
gnas bzañ bskor la gtañ byuñ
dbu la skal bzañ bsil yab
p'yag la spa ak'ar ts'igs gsum

⁶⁶ Ms: dvañ

⁷⁰ Ms: p'rogs

⁷⁴ Ms: gyam p'og nas

⁶⁷ Ms: bžag

⁷¹ Ms: dris

⁶⁸ Ms: ts'ar

⁷² Ms: gžen

⁶⁹ Ms: sprin

⁷³ Ms: sgron

- 51 pad sdoñ dri ldan yag po
k'ol mai nañ la sim soñ
ts'e sñon las dbań ąk'ul gyis⁷⁵
ꞑyu sbrań k'oń dań mjal byuń
- 52 spa ma ba lui dkyil la
'ur rdo skyon pa ma gnań
byi'u p'a ma med pa
ba lui hrag na sđad yod
- 53 spań stod yar la gzigis dań
lha byas skyo glu gžes gi
go ba can gyis gzigis dań
a ma med pa min nam
- ąbrog glu:*
- 54 ya ądrai nags mai gšoń gšoń nas
rta rkyań mi rkyań gcam nas yoń ⁷⁶
de ądrai rta p'oi yoń lugs la bltas⁷⁷ na
lha rta goń dkar ꞑyu bya de⁷⁸ ądra lags⁷⁹
de ądrai mi p'oi byed stańs ⁸⁰ la bltas⁸¹ na
stag brgyai sde pa jo lags kyi ądra lags
stag brgyai sde pa jo lags kyi ągram la
bu mos gsol ja mc'od c'ań p'ul la bcar
de nas bu moi lag c'uń ⁸² ꞑyas nas zin
a da sde pa gtoń dań žus
bu mo k'yod mi gtoń sđod cig gsuńs
de nas bu mo bđag gis bđad pa yin pas
pus⁸³ mo ꞑyas bts'ugs ꞑyon btsugs gcig btań byuń
lha šo dkar poi sbrań⁸⁴ c'ań gcig btań ąbyuń
de nas bu mo a za dga' za gcig lań byuń
bu moi a za dga' za ąđi la ša dmar
ra p'oi mc'in pa gcig dań dgos ądug
ša dmar yi mc'in pa byuń na
bu moi a za dga' za ąđi yań bsań soń
k'yod kyi lha rta goń dkar ꞑyu bya de la
c'ag pa sńa c'ag dgoń c'ag dgos gi
ńa yi lha ꞑyag žol p'o ąđi
yar stod rtsa sna ąđsom sar bud c'og

⁷⁵ Ms: gyi
⁷⁹ Ms: la
⁸³ Ms: bus

⁷⁶ Ms: yoń gi
⁸⁰ Ms: stańg yar
⁸⁴ Ms: sgron

⁷⁷ Ms: ltas
⁸¹ Ms: ltas

⁷⁸ Ms: de dań
⁸² Ms: c'uń gi

ya ʔdrai ʔgos yul gar stod nas yońs pai
gtan ʔgrogs a ńi btsun ma gcig dań sleb byuń
spa ʔk'or zur la bsłańs⁸⁵ ʔdra lugs dań mog pas
spa mgo lho sprin ʔt'ib pa lugs gcig dań yog pas

sku gzugs rtsva rii sńug ma lugs ʔdra dań mog pas
gzugs gzi bla mai sgam c'un lugs ʔdra yog pas
p'yi p'yi bzo⁸⁶ legs po gcig dań mog pas
nań de ʔdod rgyu ʔdsom po gcig dań yog pas

p'ag ri jo moi lha [ri] 'og nas yońs pai
lha ʔyag rtsid pai ʔol⁸⁷ ʔol gcig dań sleb byuń
ʔol p'o ga⁸⁸ pa ʔgro gi pa byas pas
yar stod rtsa sna ʔdsom sar c'as ʔgro

Marriage songs

Oṃ svasti

bde legs su gyur cig

sgo mo bkra ʔis gyań c'ags ʔdi
yar t'em sńon po ʔyu yis byas
ru bzi vai dūr ya yis byas
mar t'em ser⁸⁹ po gser gyis byas
duń gi dbye ʔiń lu gu rgyud
sgo ʔk'or sgo ʔan gser gyis byas
sgo mo gser sgo ʔyu goi nań
rnam sras nor gyi bań mdsod yod

de dbye bar byed pai sgo dar
nań mdsod dri med ʔig e yod

Oṃ svasti

t'og mar c'ibs las gʔol⁹⁰ bai ʔabs sor gyi ʔbab stegs su
bya ba tsv'a ltar rgyug⁹¹ pai byań tsv'a rui k'al brgya t'am pa yod dam
ʔk'ruń⁹² sgo legs ʔiń mi rabs ʔdsom pai rten ʔbrel du gro rui k'al brgya
yod dam

yab rje dpa' rtsal stag las c'e bai mts'on byed du stag gdan yod dam
yum c'en rigs bzań t'ig le mńon par bkra bai mts'on byed du gzig gdan
yod dam

yab yum gńis ka sku rus mt'o bai mts'on byed du
stag lpags las mts'on pai dgu mts'an re
gzig⁹³ lpags las mts'on pai dgu mts'an rin t'ań can
gos yug gi dgu mts'an bcas yod dam

⁸⁵ Ms: słańs

⁸⁹ Ms: gser

⁹³ Ms: gzigs

⁸⁶ Ms: zo

⁹⁰ Ms: ʔol

⁸⁷ Ms: ʔo

⁹¹ Ms: rgyag

⁸⁸ Ms: gar

⁹² Ms: ʔk'ruńs

Om svasti

steñ 'og p'ye bai skas aḍseg aḍi
 mt'o bcu gsum mt'o aḍsegs⁹⁴ pai skas
 ru gñis vai ḍūr ya yis byas
 aḍ'añ zuñ⁹⁵ rdo rje p'a lam yin
 skas rtsa rin c'en bdun⁹⁶ brtsegs la
 skas dar rgyal rigs sna bdun žig e yod

Om svasti

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

Om svasti

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

⁹⁴ Ms: aḍseg⁹⁸ Ms: ap'añs¹⁰² Ms: rabs⁹⁵ Ms: bzuñ⁹⁹ Ms: so so¹⁰³ Ms: t'añ⁹⁶ Ms: duñ¹⁰⁰ Ms: yis¹⁰⁴ Ms: rabs⁹⁷ Ms: skyed¹⁰¹ Ms: bzuñ¹⁰⁵ Ms: rmug

Om svasti

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

Om svasti

rgyu rin c'en sna lña las grub pai
 ʔk'yil bžugs rin c'en bum bzañ ʔdi
 nañ lha yi bdud rtsis yoñs bkañs nas
 mar dkar ser gyi ya ga rgyan gyis mdses
 lho rma byai yul gyi sñug ma yis
 ʔyas skor dañ ʔyon skor lan gsum rgyab
 bdud rtsi lha yi rgya mts'o ʔk'yil ba ʔdra
 ʔdir bžugs kyì bžugs gral sgor mo rñams
 a la la bdud rtsi yis ts'im par mdsod
 šin byañ c'ub ljon šin rtsa ba nas
 yal ʔdab sogs me tog ge sar ʔk'ruñs
 dar ts'on sna lña yi cod pan sgron
 rluñ rta sogs dar šin rgyas pai dar gcig ʔbul.

Om svasti

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

¹⁰⁶ Ms: ʔdsug¹¹⁰ Ms: rgya¹⁰⁷ Ms: kyañ¹¹¹ Ms: rtsig¹⁰⁸ Ms: pai¹⁰⁹ Ms: pa

p'o skyes pa kun gyi dgra lha ḁdra
 dman bu mo sems ṅid ḁp'rog pa yi
 yab rgyal po ḁdi la ṅo mts'ar c'e
 brten mi ḁgyur gser k'rii ḁbol gdan¹¹² la
 rgya bu mos bkra ṣis gos ḁbol btiṅ
 ḁyaṅ c'ags pa gro yis ḁyuṅ druṅ ḁk'yil
 yab rgyal po mi ḁgyur brtan la bžugs
 yab rgyal poi sku gzugs gaṅs ri ḁdra
 gaṅs ri la ṅi zer p'og pa bžin
 dkar dmar gyi mdaṅs ldan zla ba ḁdra
 žva¹¹³ lham sogs na bza' brgyan tsa na
 bkra ṣis pai rtags brgyad bum pa la
 dar ts'on sna lña yis brgyan pa ḁdra
 sṅan rgyan daṅ mgul rgyan rin c'en sogs
 seṅ ge la ḁyu ral sogs rgyas pa ḁdra
 yab rgyal poi dbu žva' abog ser ḁdi
 šar gser ri rtse la¹¹⁴ ṅi šar ḁdra
 bkra ṣis ḁdod rgu ḁdsom pai dus de riṅ
 bkra ṣis rtags kyis mdses pai lha gos ḁdi
 yab c'en rgyal poi mgul gyi rgyan du p'ul.

p'un sum ts'ogs šin bkra ṣis ḁyu k'rii steṅ
 yum c'en a ma mi ḁgyur brtan la bžugs
 ḁbras c'aṅ bsil mṅar bdud rtsii btuṅ ba ḁdi
 šar p'yogs rgyal k'ab c'en poi baṅ mdsod nas
 t'on¹¹⁵ pai bkra ṣis dkar bzaṅ yu riṅ ḁdi
 byu bur bkaṅ nas ḁbras c'aṅ bdud rtsii btuṅ ba ḁdi bžes la
 dga' skyid ldan pai glu dbyaṅs bkra ṣis pai
 rab dkar bkra ṣis rtags mdses dar dkar ḁdi
 yum c'en a mai mgul gyi rgyan du p'ul.

ḁdsam gliṅ gliṅ bži kun la dbaṅ bsgyur¹¹⁶ ba
 sṅon bsags bsod nams stobs las legs grub pa
 gzugs sku ḁja' ts'on bkrag mdaṅs gzi brjid can
 lha sras gžon nu mdses sdug laṅ ts'o yis¹¹⁷
 gaṅs ri mdaṅs p'rog rab dkar seṅ ge ḁdra
 seṅ ge gaṅs ri ḁgrims ltar brtan la bžugs
 brtan mi ḁgyur ge sar gser k'rii steṅ
 ḁdsam gliṅ c'u boi gser sbyaṅ las grub pai
 ḁyas ḁyon seṅ ges btegs pai k'ri steṅ du
 gos rgyan bži dmar ser las grub pai
 ḁbol lña ts'an rim par brtsegs pai steṅ

¹¹² Ms: stan¹¹⁶ Ms: skyur¹¹³ Ms: žabs¹¹⁷ Ms: ni¹¹⁴ Ms: yi¹¹⁵ Ms: ḁt'on

ądsam gliń k'ri skor bcu gsum gyi
 ąbru mc'og bkra řis rtags brgyad ąk'yil bai dbus
 ja c'ań ądod rgu ądsom¹¹⁸ pai lońs spyod kyis
 rtag tu rtse dga' rol pai řams ldan ni
 steń p'yogs lha yi yul na'ń med ces¹¹⁹ gleń
 ądir ts'ogs bżugs gral rnamś kyis yań yań ni
 gsuńś řiń p'un sum ts'ogs pai dus kyi c'ar
 mi nor zas gos dbań du sdud pas brgyan
 rgyal rigs rin c'en sna bdun dar dkar ądi
 lha sras dbań sdud k'yed kyi rgyan du p'ul.

p'un sum ts'ogs pai lha rdsas gos ąbol steń
 bkra řis yyuń druń ąk'yil bai gdan steń na
 mt'oń na mi mt'un med pai lań t'so ni
 steń p'yogs lha moi gzugs su řar ba la
 řińon du bkra řis gro so p'ye mar p'ul
 ądsam gliń k'ri skor bcu gsum bdud rtsi dań
 steń p'yogs brgya sbyin lha yi bdud rtsii bcud
 rgya dkar bal bod bza' bca' btuń ba sogs
 bkra řis rtags mts'an¹²⁰ gyań k'ri¹²¹ řal dkar du
 ądsad med yid dań mt'un pa ądi bżes la
 rgya dar dri med a ře nań mdsod ądi
 gzugs mdses lta na sdug ciń ts'ul bzań la
 legs pai mdog ldan¹²² ąjam řiń dri¹²³ mc'og ldan
 yid 'oń ądod rgyu reg bya dań ldan pai
 btsun mo rin c'en lta bui mgul du p'ul.

Om svasti

rgya gar bal bod skad bsgyur lo tsā va
 sgos mk'as dbań t'un mi sań bho řa
 sań bho řa yi lus řag dk'a spyad kyis
 rgya gar dań¹²⁴ li yi gnas mc'og nas
 c'os zab brgyad mdo rgyud mań po řig
 byań k'a bai yul ądir spyan ądren ltar
 gtsań dbus ągyur bde c'en řiń gńis pa
 dpal bkra řis lhun poi ře ądabs kyi
 yid bżin nor bus gań bai k'ań gsar nań
 nor bsam ąp'el dbań gi rgyal po ni
 gdan ądren pa lo tsā ba blon po la
 nor bsam ąp'el deń ądir spyan ądrańś pai
 legs gsol gyi bkra řis dar dkar p'ul

¹¹⁸ Ms: ądom¹¹⁹ Ms: ciń¹²⁰ Ms: mts'on¹²¹ Ms: k'rii¹²² Ms: ąp'ags pai mdog legs¹²³ Ms: ądri¹²⁴ Ms: gań

Om svasti

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

gser mñal mgrin sñon ak'or loi lag pa can
 grags pai mu k'yud ak'or los brgyur ba sogs
 srid ađir mñon par mt'o bai ts'ogs rnam kyi
 p'yva γyañ dpal abyor sñan grags ma lus stsol

rnam ađren zas gtsañ sras pos bkra šis pai
 dños por byin brlabs¹²⁶ dge legs abyuñ bai sgo
 rten abrel lhun gyis grub pa rdsas brgyad kyi
 p'yva γyañ dpal abyor sñan grags ma lus stsol

ts'e riñ nad med ađod pai don kun agrub
 stobs dañ mña' t'añ abyor pa p'un sum ts'ogs
 bde žiñ skyid pai dga' ston t'ams cad kyi
 p'yva γyañ sñan grags dpal abyor¹²⁷ ma lus stsol
 bkra šis dpal abar ađsam gliñ brgyan du byon.

¹²⁵ Ms: pas¹²⁶ Ms: rlabs¹²⁷ Ms: grags

TRANSLATION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

¹¹ rgo la (sgo la) = steñ du.

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

¹³ Goddess patron of Lhasa.

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

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

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

¹⁷ Perhaps something is missing.

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

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

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

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

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

- 11 *The song of the prostitute:*
If your horse has no sore on the back,
let me mount there on horseback.
If nobody is going to blame you²²,
lead me to the place where there is your solitary dwelling²³.

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

- 12 *The song of indignation:*
In the middle of the white sand
there is a black scorpion;
though your stings are lacerating²⁵,
I am not afraid.

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

- 13 *When the mind is afflicted:*
(If you want to see) whether the mind is afflicted or not,
look into the manycoloured eye.
Inside the manycoloured eye
the pupil turns to the right²⁹.
The horse with his tinkling bells (round his neck)
has crossed the Gam pa la³⁰.
The mare, the mother of the young horse,
has remained at home in the hill of lake Yar aḅrog³¹.

²² Ms. bkyon for skyon.

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

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

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

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

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

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

²⁹ Considered to be a bad omen.

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

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

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

14 *When manuring the fields:*

ya k'o re ma ni
'a na 'a 'a re 'e 'e se ze 'a 'a.

15 *Loading and driving donkeys:*

When you, a passenger on the high road, look from your point of view,
(you think) that I, the herb *c'o lo*³², am here to warm myself under the sun;
when I, the herb *c'o lo*, (look from my point of view)
on the rock wind ravages.
Say: ya ya $\gamma\gamma$ ug, $\gamma\gamma$ ug.

16 *Sung by a man on the road, loading horses and mules:*

From the east, from of C'u bo lhas ldiñ,^{32a}
early (in the morning) I let the boat go
and I came to the holy place of Potala:
I reached it when the sun had risen.
So so su.

17 *When sheep are shorn:*

(In the pasture ground) of rTa mo gliñ (Tamalung of the maps) in Yar ḅbrog,
there is the fine smell of the wool of the sheep;
ma ṅi pad me 'o lai lai
k'o re rei

18 *Washing wool:*

(My) first salute
is the salute to the gži bdag³³ high up,
the divine patron of this place.
If the woollen cloth, in spite of this washing³⁴,
does not become white,
then, I, this girl,
shall take the religious vows³⁵.

19 *When the Lhamo³⁶ jumps and drinks c'ari:*

'as 'as 'as.

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

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

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

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

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

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

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

Dancing:

Good luck, good luck; may Tashilunpo prosper!
The corvée³⁸ of the monastery of dBen sa³⁹ is hateful;
in the market of Ža lu⁴⁰ there are collected many fruits.
"Do not practise the Law, do not warm yourself in the sun"⁴¹.
Such are not the teachings of the Victorious one.
Go on⁴¹ turning to the right.

When dancing with high jumps:

I have come from a pleasant country
and I arrived to a beautiful country.
The earth upon which leaps my right small foot
is not inferior for softness to butter.
The earth is earth from its origin.
The stone is stone from its origin.

Oh⁴² young men of Koñ⁴³,
you are (like) the foundation-wall of bSams yas;
the wall glittering with designs of mice
was erected in the year of the mouse⁴⁴.

The door like the waist of an elephant
was erected in the year of the elephant.
The threshold like the waist of a tiger
was erected in the year of the tiger.

20

When fording a river on a boat:

The boat is made of skin of goat, of skin of sheep.
The wood of the boat is a dry birch.

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

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

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

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

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

p'eb c'e c'e e = p'eb ṣog cig. "Turning to the right" means to make the circumambulation ḡyas skor, pradakṣiṇa.

⁴² Read: ao na ao lo.

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

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

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

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

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

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

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

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

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

⁴⁵ rgya, Indian or Chinese used as honorific.

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

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

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

There is no time to fulfil our many works and thoughts.
There is no certainty about death, whether it will be now or whenever it is.
Therefore, o mind, do (only) meritorious actions.

25

*The song of the mendicant dancer*⁴⁸:

I⁴⁹ am the *adre dkar*, bSam pai don grub;
this morning I came; wherefrom did I come?
I came from the very presence of rDo rje sems dpa' in the east.
I this evening will go: whereto shall I go?
I will go to the very presence of sNañ ba mt'a' yas in the west.
When the fifth Dalai Lama⁵⁰
was leaving for rGya' Me t'og t'añ
(there were) the a c'e lha mo, flutes,
trumpets⁵¹,
procession⁵², songs to meet him.
But the (Dalai Lama) said: "first of all the
adre dkar of good luck should come",
and he, with brilliant⁵³ drops of sweat,
happily and brightly, came near to him.
When an old man and an old woman⁵⁴ stay together
they mutually recite (the formula) "ma ñi pad(me hūm);"
when two young people stay together
they dance and sing;
mouth smiling, eyes smiling⁵⁵,
shaking in turn their shoulders⁵⁶ they come.

Dancing:

The young monks of Tashilunpo
walk shaking the hinder parts⁵⁷

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

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

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

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

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

⁵³ k'ro le; k'rol k'rol.

⁵⁴ spol smol for spo po and smo mo.

⁵⁵ btsum from adsum. Cfr. song 10.

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

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

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

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

The monks of this monastery
spread about dust,

because great is the work in the fields.

The doctors of Sera, ḡBras spuñs and dGa' ldan⁶⁰
carry (in their hands) the books of the supreme Law.

The novices have hair with wavy locks.

The feet are two pouches⁶¹ of flesh

the knees are the wheel of the law,

the testicles are two bags joined at the top,

the waist is the rdo rje dril bu⁶²

this miserable⁶³ belly is a red sack,

the chest is like the upper rafters of the house.

The hands are like wings of flesh,⁶⁴

the face is a head with nine holes⁶⁵.

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

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

Now, there is there a cat;

I throw some dust on the back of the cat,

he is on his guard and his hair is ruffled⁶⁶.

26 *Song of Dvags and Koñ⁶⁷:*

'e'e'e'e

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

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

a partaker of the supreme doctrine⁶⁸.

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

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

⁵⁸ Because they like to stay in the kitchen.

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

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

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

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

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

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

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

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

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

⁶⁸ Viz. become a nun.

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

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

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

Various songs:

- 27 Norbuling⁷⁰, the palace of the dragon, is
the paradise of the Bhadrakalpa;
when one sees it,
one is reminded of the palace (of the gods) in the paradise.
- 28 This place is (like) the sun, (like) a rainbow up in the high sky;
I want to see the sun,
but it is hidden by the light of a cloud which the rainbow tinges.
- 29 Provided the love of the duck, the yellow bird⁷¹,
is between us both,
even if we have nothing to eat but mud,
let us go joined together.

- 30 If, o my husband, you are for me
like a tree which has (well) planted roots,
let me, your girl, be
like the shadow which levels heat and cold.

Songs from Gyantse:

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

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

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

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

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

⁷³ Cfr. Hindi ṡamkānā, to stitch.

⁷⁴ yog for yod; cfr. also song 55.

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

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

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

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

⁷⁹ That is: p'yag tu bzes len.

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

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

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

But please tell me
where the fish with the bone ornament has gone.⁸³

41 The man of lDiñ who has realized the truth of the supreme Law
belongs to the family of the sorcerers of lDiñ c'en⁸⁴.
When he has forced the hail to stick on the rock,
a gentle shower falls upon the fields.

42 In the blue-white expanse of the sky
clouds follow close to clouds⁸⁵.
Now under this good cloud
I have the desire of sitting down.

43 Might this daughter of the gods of beautiful forms,
covered with gold turquoise and gems,
lend me an abode
for one single night under the shelter of a good sleeping room.

44 In front of the road of sPer ma
I found a fruit of inḍa⁸⁶.
Carrying that in the hands I went,
but it was taken away by a demon.

45 In the direction of P'u 'og gañs stod
there is the safe abode of a woman.
When the road is very narrow,
with no reason the face of men is malicious.

46 In the fogg Sar siñ⁸⁷
I must stay three years;
when I hear the voice of the black crow,
my mind is greatly afflicted.

47 In the large expanse of the sky
the clouds run very far.

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

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

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

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

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

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

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

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

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

⁹⁰ *mgo skor ba* = *bslu*.

⁹¹ *gnas bzañ* = *gnas c'en, tirtha*.

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

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

⁹⁴ Or shall we read: *dbaṅ ap'ruḷ*?

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

when I look at the way how such a horse comes,
it seems to me like the divine horse Goñ dkar ཡལུ བཡ་མོ་.

When I look up at the manners of such a man,
he looks to me like the revered lord of sTag brgya.
Close to the revered lord of sTag brgya,
the girl has gone to offer him tea and *c'añ*⁹⁶.

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

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

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

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

Then to the girl a sore⁹⁸ grows.

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

This divine horse of yours, similar to Goñ dkar ཡལུ བཡ་མོ་,
needs fodder in the morning and in the evening.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Marriage songs

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

Om svasti.

Blessing (to all).

This is the auspicious blessing as regards the gate.

The upper threshold is blue, made of turquoise.

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

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

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

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

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

(The party of the bride.)

Om svasti,

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

are there one hundred measures (of twenty *bre*¹⁰⁸, each) containing salt of *Byañ t'añ*¹⁰⁹ of
current use, like that employed in domestic uses?

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

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

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

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

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

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

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

The homology of the house of the bride with heaven is clear and it is reinforced by the reference to the ladder of 13
steps mentioned later on; it is the tree of ascension to heaven leading to the upper sky through the 13 heavens. Cfr.
n. 111.

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

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

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

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

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

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

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

Om svasti

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

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

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

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

(The party of the bride)

Om svasti

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

The lower part is like the pouch used by the woman who sells c'añ¹¹³.

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

On this flag of five colours like a sun rising on a snowy mountain, this piece of divine cloth, a white silk from China, has been laid over;

let it be planted in the centre of the¹¹⁵ male god in his great castle.

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

Ki ki svo svo god is victorious.

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

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

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

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

¹¹³ A ma c'añ ma = c'añ aṭs'on ma.

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

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

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

(The party of the bridegroom)

Om svasti.

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

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

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

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

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

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

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

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

(The party of the bride)

Om svasti.

Do not say: gžugs (body) but ądsug (to place): ądsug is here: to lay the foundation of human wealth¹²⁰.

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

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

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

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

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

2) ąp'reñ, garland.

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

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

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

6) gžu k'ębs, a frame above n. 4.

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

8) gduñ gdan the basement of the beam.

9) gduñ k'ębs, decoration on it.

10) padma, lotus-decoration supporting the:

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

12) sgo rog?

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

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

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

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

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

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

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

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

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

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

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

(The party of the bridegroom),

Om svasti,

This precious, auspicious vase, round and made of jewels of five kinds, has been filled inside with divine

ambrosia¹²²; it looks beautiful with the ornaments placed on its rim¹²³ and made of butter white and yellow.

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

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

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

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

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

(The go-between)

Om svasti

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

He sits steadfast upon the golden throne of Gesar;

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

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

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

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

¹²⁷ dkar bzañ honorific term for dkar yol.

¹²⁸ dbyu bur is for p'yur bur.

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

and is made of pure jāmbūnada¹³⁰ gold.

(He sits) upon five superimposed cushions

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

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

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

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

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

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

She appears in the body of a goddess from above.

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

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

this scarf of immaculate silk of¹³⁵ China

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

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

She is of a good colour,

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

(The party of the bridegroom)

Om svasti,

The lotsavas, the translators of Tibet, India and Nepal and specially the lord of the learned men, T'un mi saṃ bho ṭa¹³⁶, with hardships of body and speech like those of Saṃ bho ṭa,

¹³⁰ A kind of gold considered to be the best.

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

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

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

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

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

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

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

Om svasti,

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

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

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

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

Prosperity and splendour might come as an ornament for the ṅDsam glīñ.

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

¹³⁸ Cintāmaṇi.

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

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

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

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

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

¹⁴⁴ Viz. Śākyamuni, the Buddha.

PART II

Songs from Western Tibet

INTRODUCTION

The songs of the dGra lha

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

when the uncle on the mother's side had a prominent part in the family context.⁵⁵ Quite differently in India, where the transmission from father to son was caused by an imposition by the dying father of his essential being in his son (cfr. e. g. *Kauṣītaki-ūp.* 2514) here, on the contrary, there is a co-born projection of the father-mother-uncle entities into the new-born child; these three are present in him as protecting factors, but chiefly connecting him with his ascendancy and therefore ensuring in him and through him the preservation of the family. Those three elements divinized as three gods, represent the link of the present with the past and the future and when the yul lha intervenes the link is extended to the soil where the family lives. Besides them, there is of course the srog lha, that is the principle of life. He ensures the persistence of the vital forces; the dgra lha brings us back to primitive society based on hunting and fighting and aims at protecting man and helping him in his warlike activities. There are other gods too who protect man but they are not born with him: srid lha, nor lha, yul lha, btsan lha, rgan lha; then: t'ab lha, bañ lha, sgo lha, ka lha, dog lha; the first pentad is meant to protect (skyob pa); the second, to look after karmic power (dbañ t'añ⁶) *Vai dūr ya dkar po*, p. 194a.

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

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

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

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

⁵⁵ The connection with the dgra lha and family group is confirmed by other lists to which Nebesky refers, in which we have a; p'a mes brgyud kyi dgra lha, that is, the dgra lha of the ancestral lineage (p. 325);

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

On the social plane:

Lha c'os, Śākyamuni, three jewels.

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

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

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

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

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

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

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

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

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

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

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

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

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

¹³ See G. N. Roerich, "Problems of Tibetan Archaeology", *Urusvati* I, 1931, p. 27 ff.; R. De Nebesky-Wojkowitz, "Pre-historic oracles from Tibet", *Man*, 1932, art. 183. Id., *Oracles and Demons*, p. 505 ff.

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

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

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

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

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

TEXT

dgra lhai glu bžugs so

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

glui sgo

Oṃ de gsuñ dañ la lo re
 a lam lo mi la lo re
 (lha bcom ldan)¹ ša kya t'ub pai bstan pa la
 2 yul le c'os mdsad bkra re šis
 dam c'os dar dañ ągyur la šog

btsan rgan a p'oi bstan pa la
 3 yul le bon po bkra re šis
 snągs bšad ądsom dañ ągyur la šog

btsan rgan a p'oi bstan pa la
 4 yul le žań blon bkra re šis
 mo lha ądsom dañ ągyur la šog

rgya bza' koń joi bstan pa la
 5 yul le ne btsun bkra re šis
 bro ąc'am¹ dar dañ ągyur la šog

ge sar rgyal poi bstan pa la
 6 yul le stag šar bkra re šis
 dgra yyag ądul dañ ągyur la šog

ągas ągas lag moi bstan pa la
 7 yul le na c'un bkra re šis
 gžon se ądsom dañ ągyur la šog

mi c'un ągal mi bstan pa la
 8 yul le byis pa bkra re šis
 bkra šis c'os legs gsuñ ma bsgyur
 9 he yań la li gsuñ ma ągyur

bkra šis c'os legs gsuñ bsgyur na
 10 rgya la bsgyur ram bod la ągyur
 bod kyi smon lam rgya bo c'e
 sniar btab brgya btab rgyun ma šor

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

¹ Ms. gro ąjam.

[Queries and replies]

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

[The Examples]

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

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

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

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

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

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

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

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

² Ex coniectura; ms. gsuñ mi

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

[The Blessings]

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

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

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

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

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

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

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

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

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

bra šis rdsogs so

aḁi yañ bkra šis yin

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

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

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

* Ms. dar señ, youthful lion.

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

[Praises]

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

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

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

- 39 dgra lha sku re spañ kyi dogs
des kyañ dgra lha bstod ąts'al lo
- da ni yul gyi ston c'en bstod
ston c'en dar dañ ma bstod na
ston c'en sku re spañs kyi dogs
40 des kyañ ston c'en bstod ąts'al lo
- da ni yul kyi ąań blon bstod
ąań blon dar dañ ma bstod na
ąań blon sku re spañ kyi dogs
41 des kyan ąań blon bstod ąts'al lo
- da ni yul la ne btsun bstod
ne btsun dar dañ ma bstod na
ne btsun sku re spañs kyi dogs
42 des na ne btsun bstod ąts'al lo
- da ni yul gyi stag ąar bstod
stag ąar dar dañ ma bstod na
stag ąar sku re spañs kyi dogs
43 des kyañ stag ąar bstod ąts'al lo
- da ni yul la na c'uń bstod
na c'uń dar dañ ma bstod na
na c'uń sku re spañ kyi dogs
44 des kyañ na c'uń bstod ąts'al lo
- da ni yul la byis pa bstod
byis pa dar dañ ma bstod na
byis pa sku re spañs kyi dogs
45 des kyañ byis pa bstod ąts'al lo
- mc'od pa ni*
- mc'od de dguń sńon gńan la mc'od
mc'od de dguń sńon t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (ɣ)yo
46 dbu ma (ɣ)yo la ąal ma brje
- mc'od de gańs dkar gńan la mc'od
mc'od de gańs dkar t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (ɣ)yo
47 dbu ma (ɣ)yo la ąal ma brje
- mc'od de spañ dmar gńan la mc'od
mc'od de spañ dmar t'ugs ma ąp'yo
t'ugs ma ąp'yo la dbu ma (ɣ)yo
48 dbu ma (ɣ)yo lal ąal ma brje

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

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

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

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

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

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

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

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

lcags si ro

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

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

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

- 68 dpal lam dpal la brjid kyañ c'ags
lcags si ri bo še
gom gsum mc'is so še
'o yai šed sku lus kyi steñ šed na
ci dañ gañ gi dpal žig c'ags
t'er p'rug legs moi dpal žig c'ags
dpal lam dpal la brjid kyañ c'e
lcags si ri bo še
gom gsum mc'is so še
- 69 dguñ sñon yan šod a loñ ri
a loñ mi še me loñ ri
a loñ me loñ sa aJam ri
gcig tsam gñis tsam bro brduñ dañ
bro šog lañ ts'o[r] aGal ma rkyen⁵
aGal rkyen⁶ sdañ bai dgra la droñ
mt'un rkyen byams pai gñen la droñ
- 70 *dri ba*
dguñ gcig gcig gcig la gñis gñis gñis yo še [ma še]
bcu gsum dguñ kyi yar steñ na yo še ma še
zañs⁷ mdañs k'ai yar zur nas yo še ma še
zañs mdañs k'ai ma zur nas yo še ma še
rdo a mo li gdan steñ na
da na su bžugs su mi bžugs
c'ibs la ci dañ gañ žig bsnams
dbu la ci dañ gañ žig bsnams
sñan la ci dañ gañ žig bsnams
mgul la ci dañ gañ žig bsnams
p'yag yyas ci dañ gañ žig bsnams
p'yag yyon ci dañ gañ žig bsnams
dbyar dgun gñis kyi sa aTs'ams na
ci dañ gañ gi sgra skad ldir
ci dañ gañ cig rgyaň du aGrogs
ci dañ gañ cig de ru aByol
ci dañ gañ cig nub du šor
ci dañ gañ cig šar du šor
- 72 *lan la*
dguñ gcig gcig gcig la gñis gñis gñis še ma še
bcu gsum dguñ gi yar steñ de ru še ma še
gdan k'ri sna sa ra⁸ lpags steñ de ru še ma še
de ru a p'yi guñ⁹ rgyal bžugs so še

⁵ Ms: byed⁶ Ms: aGal kyañ⁷ Ms: bzañ⁸ Ms: k'ri snañ gsal.⁹ Ms: a ci.

c'ibs la ša ba yu mo bsnams so še
 dbu la rgya gar pañ žva bsnams so še
 sñan la rgya gar duñ loñ bsnams so še
 mgul la pad ma ḁadab brgyad bsnams so še
 p'yag ḡyas bdud rtsii bum pa bsnams so še
 p'yag ḡyon ñi zlai žag pa bsnams so še
 dbyar dgun gñis sa aṡs'ams de ru še
 ḡyu ḁbrug sñon moi sgra skad ldir ro še
 ša ba yu mo rgyañ du ḁgrogs so še
 a ci guñ rgyal de ru ḁbyol lo še
 bdud rtsii bum pa šar du šor ro še
 ñi zlai žags pa nub du šor ro še

73

t'o rañ šar gyi šar p'yogs nas yo še
 gu ma bsañ kyi rab hrib la yo še
 sañ ni dam pai c'os aṡs'oñ brdol yo še
 c'os po ti re re ño bar mdsod še
 c'os po ti re ma ño na ae še
 sañ ni c'os ts'oñ la la log ḁgro še
 c'os ts'oñ log tsa na ae še
 blo la ḁgyod rgyu ji ltar mc'is so še
 t'ugs la cal c'il ji ltar mc'is so še

74

dam pai c'os ni lho p'yogs na yo še
 sañ ni za moi bal aṡs'oñ brdol yo še
 bal pañ re re ño bar mdsod cig še
 bal pañ ma no ña ae še
 sañ ni bal ts'oñ la la log ḁgro še
 blo la ḁgyod rgyu ji ltar mc'is so še
 t'ugs la cal c'il ji ltar mc'is so še

75

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

76

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

- 77 sañ ni rta ts'oñ la la log aḡro še
blo la aḡyod rgyu ji ltar mc'is so še
t'ugs la cal c'ul ki ltar mc'is so še
dri ba
mt'o srid pai rtse mo mi mt'o dma' yo še
dma' na rag doñ drug mi dma' mt'o yo še
dro aḡjam ñi ma mi dro grañ so še
skye ser luñ po mi grañ dro yo še
ar rgod jag pa mi sdañ byams so še
- 78 yab yum p'a ma mi byams sdañ so še
lan la
p'yva su bdar ram p'yva su bdar
u rgyan rnams kyi p'yva lugs la
u rgyan dguñ la bsañs dañ gcig
c'os sgo sa la ñil dañ gñis
dam c'os stoñ gsum k'yab dañ gsum
u rgyan rnams kyi p'yva su bdar
- 79 p'yva su bdar ram p'yva su bdar
žañ blon rnams kyi p'yva lugs la
'o 'ar dguñ la bsañs dañ gcig
mo lhas stoñ gsum k'yab dañ gñis
t'er p'rug sa la ñil dañ gsum
- 80 žañ blon rnams kyi p'yva su bdar
[p'yva su bdar ram p'yva su bdar]
ne btsun rnams kyi p'yva lugs la
bud bud dguñ la bsañs dañ gcig
bro ač'ams sa la ñil dañ gñis
dar t'ag stoñ gsum k'yab dañ gsum
- 81 ne btsun rnams kyi p'yva su bdar
[p'yva su bdar ram p'yva su bdar]
stag šar rnams kyi p'yva lugs la
rgya rmog dguñ la bsañs dañ gcig
dgra yyag sa la ñil dañ gñis
mda' ap'en stoñ gsum k'yab dañ gsum
- 82 stag šar rnams kyi p'yva su bdar
[p'yva su bdar ram p'yva su bdar]
na c'uñ rnams kyi p'yva lugs la
yyu byur dguñ la bsañs dañ gcig
gžon se sa la ñil dañ gñis
bal ač'ag stoñ gsum k'yab dañ gsum
na gžon rnams kyi p'yva su bdar

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

dri ba

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

lan la

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

dri ba

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

lan la

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

¹⁰ Me: stag ts'ar.

88

byañ du tuñ tuñ lan gsum bya
 don yod grub pai mnal cig bskrogs
 dog tu tuñ tuñ lan gsum bya
 dog lha mgon poi mnal cig bskrogs

da ci dog moi mnal bskrogs žus
 da ni dog moi sgo abyed žu

dri ba

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

89

lan la

šar p'yogs dkar po duñ gi sgo
 abyed da rdo rje sems dpas abyed
 sgo bdag rdo rje sems dpas abyed

lho p'yogs ser po gser gyi sgo
 abyed da rin c'en abyuñ ldan abyed
 sgo bdag rin c'en abyuñ ldan abyed

nub p'yogs dmar po byu rui sgo
 abyed da snañ ba mt'a' yas abyed
 sgo bdag snañ ba mt'a' yas byed

byañ p'yogs sñon po gyu yi sgo
 abyed da don yod grub pas abyed
 sgo bdag don yod grub pas byed

dog ra lhar sa mc'on kyi sgo
 abyed da dog lha mgon pos abyed
 sgo bdag dog lha mgon pos byed

(da ci dog moi sgo abyed žus
 da ni dog moi spyān ađren žu)

90

dri ba

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

gañs nas dgon du p'ebbs tsa na
 spyān ḁren su dañ gañ gis byed
 dgon nas mk'ar du p'ebbs tsa na
 spyān ḁren su dañ gañ gis byed
 mk'ar nas dpal du p'ebbs tsa na
 spyān ḁren su dañ gañ gis byed
 dpal nas dog du p'ebbs tsa na
 spyān ḁren su dañ gañ gis byed

91

lan la

dog mo dguñ la p'ebbs tsa na
 spyān ḁren ñi zla gñis pos byed
 dguñ nas gañs du p'ebbs tsa na
 spyān ḁren gañs señ dkar mos byed
 gañs nas dgon du p'ebbs tsa na
 spyān ḁren mts'an ldan bla mas byed
 dgon nas mk'ar du p'ebbs tsa na
 spyān ḁren mi c'en goñ mas byed
 mk'ar nas dpal du p'ebbs tsa na
 spyān ḁren yab yum p'a mas byed
 dpal nas dog tu p'ebbs tsa na
 spyān ḁren dog lha mgon pos byed

da ni dog moi spyān ḁren žus
 da ni dog moi dbu k'rus žu

92

dri ba

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

93

lan la

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

- 94 dog moi dbu skud de la žus
 dguñ nas gañs du p'ebś tśa na
 skar ma lag sor spyān drañ pa
 Źig bśad ser po de la žus
 grog c'u ak'yā āk'yil spyān drañ pa
 gñis lha[s] āk'al āk'yil de la žus
 yur c'u k'ral k'rol spyān drañ pa
 gsum lha[s] āk'yā āk'yil de la žus
 nor ram āk'rul na bsod par gsol
- 95 p'u yi gser luñ ser po ru
 gser gyi mc'od rten bañ rim dgu
 bañ rim dgu la gdān k'ri gcig
 bañ rim dgu la āk'or lo gñis
 āk'or lo gñis la srog Źiñ gcig
 srog Źiñ gcig la dar sna lña
 dar sna lña la c'a ru dgu
 dar sna lña po lhabś se lhab
 c'a ru dgu po pu ru ru
- 96 ādi ādrai mc'od rten ya mts'an can
 ādi la bskor la bskor mdsad na
 ādi la mar me ābul mdsad na
 ras sdoñ roñ yul mt'il du lus
 rag koñ rgya yul mt'il du lus
 ābri mar (rtsi) bcud byāñ t'añ ru lus^{10a}
- 97 (yo Źe) ñi ma rgya yi yul la āgro mi āgro
 ñi ma rgya yi yul la āgro zer na
 skyon dañ yon tan gñis su āgro
 skyon du bsłañś so ña ra ts'a
 yon du bsłañś so ñi ma dro
- 98 ñi ma sbrul gyi ts'añ la āgro mi āgro
 ñi ma sbrul gyi ts'añ la āgro zer na
 skyon dañ yon tan gñis su āgro
 skyon du bsłañś so dug cig ādon
 yon du bsłañś so sman cig (?) ādon
- 99 ñi ma stag gyi ts'añ la āgro mi āgro
 ñi ma stag gyi ts'añ āgro zer na
 skyon dañ yon tan gñis su āgro
 skyon du bsłañś so ñar skad ts'a
 yon du bsłañś so ri mo legś

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

bu ma yi pañ du aḡro mi aḡro
 bu ma yi pañ du aḡro zer na
 skyon dañ yon tan gñis su aḡro
 skyon du bsłañs so aḡram lcag ts'a
 yon du bsłañs so nu aḡo ldan

100

p'yi nañ gi glu

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

101

a li mi sgo mo aḡii nañ ci yi sgo
 a li mi sgo mo aḡii nañ gser gyi sgo
 gser sgo ma ta tsan dan smug poi sgo¹¹
 bzań na ma ta zań aḡres mi aḡug bzań
 aḡroń so la ta ma aḡroń tai šog
 sems dga' na glu gžuń mñam du len
 sems mi dga' glu gžuń so sor len

102

ma ni bskor bai glu ni

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

103

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

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

¹³ Ms. spa rta, spa ta.

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

lha dgyes pai glu ni

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

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

smon lam gyi glu ni

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

114 šar ri rgyal rii rtse mo na
 ñi ma zla ba rgyu skar gsum
 ñi ma bred kyis ma bsgrib dgos
 zla ba gza' yis ma ądsin dgos
 rgyu skar t'a ma ma zad dgos
 ma γyo ma zad šar du ądsom
 šar du ądsom pai smon lam ądebs

115 lho ri rgyal rii rtse mo na
 šin sba lem smyug lem sog lem (gsum)
 sba lem p'an la ma bcad dgos
 sog lem sder la ma bcad dgos
 smyug lem mda' la ma bcad dgos
 lho ru ądsom pai smon lam ądebs.

116 nub ri rgyal rii rtse mo na
 šań šań rma bya tsi ra gsum
 šań šań la la ma yań dgos
 rma bya nags la ma yań dgos
 tsi ra rdsa la ma yań dgos
 nub du ądsom pai smon lam ądebs

117 byań ri rgyal rii rtse mo na
 ša ba dgo ba rkyań dań gsum
 ša ba spań la ma yań dgos
 dgo ba la la ma yań dgos
 rkyań byań t'an la ma yań dgos
 byań du ądsom pai smon lam ądebs

118 dog ri rgyal rii rte mo na
 lha dań mi dań dog ra gsum (bsańs)
 dog du ądsom pai smon lam ądebs
 bkra šis mań ga lam //

II
TRANSLATION

Introductory invocation

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

The beginning of the song

- 2 Om thus ye say; la lo re.
A lam lo mi la lo re.
Concerning the teaching of Ša kya t'ub pa, (the divine, the Blessed one,) may he
who (or: those who) practices the Law in (this) country be a blessing; let the
supreme Law spread.
- 3 Concerning the teaching of the btsan rGan a p'o', may the Bon po of (this)
country be a blessing; let the exorcists gather.
- 4 Concerning the teaching of the btsan rGan a p'o', may the žañ blon of (this)
country be a blessing; let the mo lha gather.
- 5 Concerning the teaching of Koñ jo², the Chinese, may the gentlewomen (ne
btsun) of (this) country be a blessing; let the dance gather.
- 6 Concerning the teaching of Ge sar, may the young men (stag šar) of (this) country
be a blessing; let the dgra γyag be subdued³.
- 7 Concerning the teaching of dGa' dGa'⁴ lag mo, may the girls (na c'uñ) of (this)
country be a blessing; let the girls (gžon sa) gather.
- 8 Concerning the teaching of Mi c'uñ aḡal⁵ mi, may the boys of (this country be
a blessing.

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

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

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

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

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

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

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

Queries and replies

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

The examples

- 12 Concerning the divine Law (Lha c'os)⁷, it is like the knot of a piece of silk
which has been fastened and cannot afterwards be loosened. That is the example
of how the divine Law (Lha c'os) is manifested.
- 13 If we place an example relating to the example of manifestation, bon po is the
(example) of how the Bon c'os⁸, is manifested;
it will be spread by dgyer or it will (leave) nothing behind;
This is the example of the manifestation of the Bon c'os.
- 14 If we place an example relating to the example of manifestation,
the mirror is the (example) of how the lore of man, is manifested;
it will be spread by pra⁹ or it will (leave) nothing behind.
This is the example of the manifestation of the lore of man.
- 15 Having placed an example concerning the example of manifestation, the glin^{10a}
which is beyond, whose glin is it?

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

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

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

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

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

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

^{10a} glin, world, part of the world.

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

The blessings

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

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

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

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

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

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

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

¹³ c'u bran: (in mss. yyu kram) = ña.

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

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

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

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

* So literally; = happiness-bringing.

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

Praises

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

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

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

Worship

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

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

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

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

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

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

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

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

SONGS FROM WESTERN TIBET

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

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

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

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

¹⁷ yai šed for: ya šed.

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

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

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

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

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

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

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

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

the middling cooks (litt. makes the work of women)^{20a},
the lower eats by stealth.

If he who eats by stealth tells stories^{20b},
the *žaŋ blon* does not want to be put on the same level.

- 62 In the upper part of the valley there are three tresses.
They are not tresses; they are three gentlewomen.
They are the higher, the middling, the lower gentlewoman.
The higher gentlewoman weaves the silk,
the middling dances,
the lower one eats by stealth.
If she who eats by stealth tells stories,
then the gentlewomen do not want to be put on the same level.

- 63 In the upper part of the valley there are three rings [helmets].
They are not rings; they are three young men.
They are the higher, the middling, the lower young man.
The higher young man is (the subduer of) the wild yak,
the middling knows how to shut the arrow,
the lower one is a drunkard.
If the drunkard tells stories,
the young men do not want to be put on the same level.

- 64 In the upper part of the valley there are three turquoise-corals.
They are not turquoise-corals; they are three girls.
There are three kinds of girls, the higher, the middling, the lower.
The higher weaves the wool,
the middling milks (the cows),
the lower one is a harlot.
If the harlot explains the doctrine,
the girls do not want to be put on the same level.

- 65 In the upper part of the valley there are three young men;
they are not three young men; they are three boys.
There are three kinds of boys, the higher, the middling, the lower.
The higher throws the sling,
the middling plays naked,
the third weeps.
If he who weeps roams about in the village,
the boys do not want to be put on the same level.

o 'ar is marten, whose fur is used as the two side-wings of the winter cap. As regards *rgya loñ*, I think that it should be taken in the same sense as a *loñ*, ring, honorific form or, better, for *rgya rmog*, helmet, symbol of young men. We must change *u rgyan* into *dbu rgyan*, head ornament, all the more as the reference to three *u rgyan* (= *Guru rin po c'e*) would seem unusual. The correction here is supported by the word *dbu t'od*, cap, used in the same connection, in stanza 101.

^{20a} or: *ābriñ p'ya moi las mk'an?*

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

*The enclosure*²¹

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

²¹ *lcags ri*, see introduction.

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

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

Questions

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

Reply

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

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

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

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

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

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

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

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

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

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

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

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

Questions (Riddles)

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

Reply (throwing dices)

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

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

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

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

- Urgyan is a purification (bsańs)^{30a} to the sky; one;
 the religious dress rolls on the earth; two;
 the supreme Doctrine permeates the triple universe; three;
 we expect the blessing of Urgyan.
- 80 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the žań blon
 the marten ('o 'ar) is a purification to the sky; one;
 the mo lha permeates the triple universe; two;
 the gown rolls on the earth; three;
 we expect the blessing of the žań blon.
- 81 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the gentlewomen,
 the curls of hair are a purification to the sky; one;
 the dance rolls on the earth; two;
 the silk weaving permeates the triple universe; three;
 We expect the blessings of the gentlewomen.
- 82 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the young men,
 the helmet is a purification to the sky; one;
 the dgra γyag rolls on the earth; two;
 the throwing of the arrow permeates the triple universe; three;
 we expect the blessings of the young men
- 83 Shall we pray by casting lots? we will pray by casting lots.
 According to the lore of the casting-lots of the girls,
 turquoise and corals are a purification to the sky; one;
 youngsters roll on the earth; two;
 the weaving of wool permeates the triple universe; three;
 we expect the blessings of the girls.
- 84 Shall we pray by casting-lots? we will pray by casting-lots.
 According to the lore of the casting lots of the boys,
 the braids are³¹ a purification to the sky; one;
 the sling rolls on the earth; two;
 the play of the boys permeates the triple universe; three;
 we expect the blessings of the boys.
 (Now questions relating to the dance of the dog mo)

Questions

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

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

³¹ stag ts'ar, see n. 20.

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

Reply

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

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

Questions

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

Reply

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

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

Questions

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

Reply

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

Questions

- Now, questions have been put concerning the opening of the door.
 Now, there is the question concerning the inviter of the dog mo.
- 91 When the dog mo goes to heaven,
 Who acts as the inviter?*
- When she goes from heaven to the snowy (peaks),
 Who acts as the inviter?
- When she goes from the snowy (peaks) to the hermitage,
 who acts as the inviter?

³² leb la = leb lags.

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

³⁴ hril hril = ril ril.

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

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

Reply

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

Questions

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

Reply

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

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

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

When she goes to *Byañ t'añ* higher up,
 to the butter of the yak, essence of ambrosia, the inviting;
 to it ask for the besmearing of the head of the dog mo.
 When she goes from heaven to the snowy (peaks),
 to the star *Lag sor*³⁶ the inviting;
 to it ask for the yellow comb.
 To the roaring waters of the irrigation canals, the inviting;
 to them ask for the brilliant double tresses.
 To the brilliant waters of the ravine the inviting;
 to them ask for the brilliant triple tresses.
 If I made a mistake please forbear.

- 95 In the yellow *gSer luñ* (golden valley) of *P'u*
 there is a golden *mc'od rten* with nine staircases.
 On the nine staircases there is a seat.
 On the nine staircases there are two wheels;
 in the two wheels there is [inserted] the life-wood (pole);
 in the life-wood there are silk (flags) of five kinds;
 in the silk (flags) of five kinds there are the nine pegs³⁷;
 the silk (flags) of five kinds are fluttering in the wind;
 the nine joints make *pu ru ru*.
- 96 Such wonderful *mc'od rten*,
 if you circumambulate it
 and offer a lamp to it,
 the wick remains in the middle of *Roñ yul*,
 the brass vessel of the lamp remains in the middle of the country of *rGya*^{37*},
 the butter of the yak, essence of ambrosia, remains in the middle of *Byañ t'añ*.
- 97 Does the sun go, or does it not go to the country of *rGya*?
 If you say that the sun goes to the country of *rGya*,
 faults and virtues go together;*
 faults are taken and pungent cold comes,
 virtues are taken and the sun is warm.
- 98 Does the sun go, or does it not go to the den of the snakes?
 If you say that the sun goes to the den of the snakes,

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

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

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

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

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

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

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

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

Songs outside and inside (the dog ra)

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

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

.....³⁸

Circumambulation of the Mañi-wall

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

^{37b}I suppose that *adon* here is a mistake for: *gtoń* to administer.

³⁸ *ex conjectura*: *gser sgo ma ta sdań sdań smag kyi sgo!* instead of *smug po*, one may read also *mog kyi*, *mog* = dark. In the following stanza the text reads: *bzań na ma ta zań adren mi bdug bzań*; perhaps *bzań ni ma ta*; *bzań adres mi adug bzań* (as to being good (it) is not: (when) good is not mixed (then it is) good. The verse *agron so la* etc. is unintelligible, but there is a saying: *gro sar ma blta, ma agro: blta šog*; is this saying at the back of it?

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

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

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

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

⁴⁰ Mss. gzuñs.

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

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

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

Song for pleasing⁴⁴ the Gods

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

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

⁴² On *gzi* see above p. 69.

⁴³ *k'yed bya* from *ḅk'yed*, to bow.

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

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

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

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

The song of the wishing prayer

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

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

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

⁴⁷ Ste ste from hindī aste, aste.

* Literally: gathering.

- [We want] that the canes for the spindle be not cut,
 [We want] that the fir trees for making a plate be not cut.
 [We want] that the bamboo used for the arrow be not cut.
 We pray for plentifulness in the South.⁴⁸
- 116 On top of the rGyal ri the montain on the West
 there is a pheasant⁴⁹, a peacock and a tsi ra.⁵⁰
 [We want] that the pheasant be not in need of a pass.
 [We want] that the peacock be not in need⁵¹ of a wood.
 [We want] that the tsi ra be not in need of clay cliff.
 We pray for plentifulness in the West.
- 117 On top of the rGyal ri the montain on the North
 there are a the stag, an antelope *dgo ba*, a *rkyani*, these three.
 [We want] that the stag be not in need of the meadows.
 [We want] that the antelope *dgo ba* be not in need of a pass.
 [We want] that the *rkyani* be not in need of Byañ t'añ.
 We pray for plentifulness in the North.
- 118 On top of the rGyal ri of the Dog ri
 there are gods, men and the Dog ra, these three.
 (Purification): we pray for plentifulnes in the Dog (ra).
 bkra śis; maṅgalam.

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

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

⁵⁰ Name of a bird; cfr. hindi: cirai.

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

PART III

On some nuptial rituals in Spiti

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1. sun, 2. stars and planets, 3. Law, 4. kingly power, 5. *žañ blon*, 6. astrologer. *Gris* of the Spiti ms. certainly stands for *aḅris*; in fact in the Ladakh ms. we have *aḅris pai ri mo*, written lines, designs: but there are three *t'o* and not five, as here.

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

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

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

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

XIX The ms. of Ladakh ends with k'ams gsum mjal, meeting the triple world: the t'o mo c'e may symbolize this part of the ceremony. But nos. XVIII, XIX, XX seem to be strictly connected: though the ms. is hopelessly corrupted, it appears that we are approaching the concluding part of the ceremonial, the bride is now to be led into the house, bag aden; three t'o, reciprocally to mean happiness for everybody, prosperity in the country, handing over of the bride (bag c'uṅ aḅrim pai t'o); after that, blessings (bkra šis) are invoked on the t'o, evidently because it must be successful in its operation, on the country and on the bride and her acceptance (žal aḅ'ros = žal aḅ'rod²⁴). Then mention is made of the t'o c'en the meaning of which (don) is that the door should be opened to the party. The thorny plant in XXI is against evil forces (Cfr. the ritual of the gto zor).

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

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

²⁴ Or žal gro, blessing, see p. 150, n. 15.

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

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

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

NUPTIAL RITUALS

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

APPENDICES

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

The New Year's festival

TEXT (in Tibetan characters)

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

དེ་ཡང་གནའ་བོའི་དུས་ཀྱི་གཤིས་ལུགས་ལ་འགྱུར་

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

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

ཀྱི་དུས་ལྗོངས་རི་ལྟར་གྱི་བའི་ལྷོ་ལ་ལུགས་ལས་བརྩམ་སྟེ་འཆད་པར་

གྱུར། ལྷིང་བོད་ཅེས་པ་ལྷོ་ལྷོ་མདོ་ཁམས་ཡན་ལས་ལུ་

མངའ་རིས་ལ་དུགས་ཀྱི་ཡུལ་གྱི་བཀའ་བའི་བར་དང་། ལྷོ་རྒྱ་མོ་ཚ་

བ་འོང་ནས་གྲང་མཚོ་ལྗོངས་པོའི་མཐའ་ལ་ཐུག་པའི་བར་ལྷོ་ཁམས་ཀྱི་

ཡུལ་གྱི་ཁག་སྟེ། བོད་དང་བོད་ཆེན་པོའི་ཡུལ་གྱི་དེར་གཏོགས་

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

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

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

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

གསར་གཏང་ཚུལ་གཙོ་བོ་བརྟེན། གཞན་ཡང་དབུས་གཙོ་བོ་གྲོང་

མེད་ཁག་གི་སྤྱོད་ལྟེན་དག་གིས་ཟུར་བརྒྱུན་ཏེ་མོ་པོས་མངོན་ལུམ་དུ་
སྤྱོད་ཚོར་གང་ཉེས་པའི་ཐོག་ལས་རུང་ཟད་སྤྱོད་པའི་སྐབས་དེའི་བར་
ལྟོ་

དུད་ཆེན་བསྐྱེ་བ།

དུད་ཆེན་ཞེས་པ་ནི་དུད་དྲེག་ལྷན་པོར་ཆགས་པ་ལ་ཟེར་ཞིང་།
མོད་ལྷ་བརྒྱུ་གཉིས་པའི་ཚེས་ཉེར་དགའི་ཞོགས་པར་ལུལ་ལུང་སོ་སོའི་གྲོང་
གསེབ་པ་རྣམས་ཀྱིས་སོ་སོའི་ཐབ་ཚང་དུ་ལོ་གཅིག་གི་རིང་དུ་ཆགས་པའི
དུད་དྲེག་རྣམས་ཐང་དུ་ཡབ་ཅིང་ཐབ་ཚང་གང་དག་གཙང་མར་བྱ་ཡོང་།
དེའི་མིང་ལ་ «དུད་ཆེན་བསྐྱེ་བ» ཞེས་བྱ། དེ་ནས་དུད་དྲེག་དེ་
རྣམས་རྒྱ་སྤོད་སོགས་སྤོད་ཁ་འག་པོ་གང་རུང་ཞིག་ཏུ་སྤྲངས་ནས་ལུང་
པའི་ལུམ་མདོ་རམ། ལམ་གྲང་གི་བཞི་མདོ་དག་ཏུ་བསྐྱུལ་དགོས་པ་
ཡིན། དེའི་དོན་ལྟེན་པའི་ལུམ་མདོ་རམ་ལམ་གྲང་གི་བཞི་མདོ་
དག་ལ་རྟག་ཏུ་མི་སྤྲུགས་ལ་གཞོན་ཅིང་རྩོེ་བའི་རྩེ་གཤོན་ཐག་གས་
རིགས་རྣམས་གནས་རེའུ་བར་བྱེད་ཅིང་། དེ་དག་ལ་གྲོང་གསེབ་
པ་སོ་སོའི་སྤར་བྱུང་བྱེད་པའི་བར་ཆད་ཐམས་ཅད་དང་། རྒྱུས་ལྷན་
གི་ནད་གཤོན་བྱེད་པའི་བར་ཆད་གང་ཡོད་པ་ཐམས་ཅད་བསྐྱེལ་བ་ཡིན་
ལ། དེ་ལ་བརྟེན་ནས་སྤད་ཆར་བྱེད་པའི་ལྷན་ཞིང་བྱེད་བརྒྱུག་གི

རིམ་གྱི་ཟ་བེ་མོ་ཞིག་དང་འདྲ་བ་ཡིན། ཞེས་མོ་མོས་སྐྱོད་གསེབ་
ཀྱི་མཉམ་པོ་འགའི་ངག་སྒྲོམ་ལས་ཐོས་པོ།

ཡུལ་འགར་ཤས་ལས་དྲུད་དྲིལ་དང་ལྟན་དུ་གོས་རྒྱུང་
གི་ཚལ་དུམ་དང་། དུམ་དང་འབྲུ་ལྟ་བུ་ལྟ་བུ་ལོ་འཛིན་གསེབ་ལོ་གསེབ་ཀྱི་
འཛོག་སྲོལ་འདྲུག་ཅིང་། དྲུད་དྲིལ་སྐྱུར་ལུགས་ཀྱི་འགར་ཞིག་
གིས་ལྷུང་དགྲུར་སྐྱུངས་པ་དང་། འགར་ཞིག་གིས་གྲུ་གཟུམ་གྱི་
རིམ་གྱི་བཞོད་པ་ལོ་གསེབ་ཀྱི་དུམ་ལྟ་བུ་ལྟ་བུ་ལོ་འཛིན་གསེབ་
བསྐྱུར་ཡོད།

དུས་འདིར་ཁང་པའི་ཕྱི་འཕྲོད་ལས་གསུམ་དུ་གཙུག་ལྷན་
བཟང་ལྟུང་ལས་ལྟན་པར་བྱ་དགོས་ཤིང་། ལྟན་པར་དུ་ ། དྲུད་
མཉམ་བསྐྱུར་བ་ ། ཞེས་བྱ་བ་འདིས་མཚོན་ཐབས་ཚང་གི་འཕྲོད་
གཙུག་ལྷན་དམིགས་བསལ་དུ་བྱ་དགོས་པ་ཡིན། གང་ལ་ཞེ་ན།
སྐྱོད་གསེབ་པ་གང་དག་ལམ་ལྟུང་གྱི་སྐོད་གསེབ་དང་། ཟས་ཟ་བའི་
གསེབ་ལོ་གསེབ་སྐོད་ཡུལ་གལ་ཆེ་ཞེས་ཤིག་གི་ཐབས་ཚང་དག་ཡིན་
ཞིང་། དེའི་ཕྱིར་ཐབས་ཚང་གི་མིང་ལའང་ ། ལྱིམ་ ། ཞེས་
བཞོད་སྲོལ་འདྲུག་ ། སྐྱོད་གསེབ་པའི་ལྱིམ་དེ་དག་གི་ཁང་མིག་

གཞན་དག་ལས་ཆེ་བ་དང་། ཉམས་སྤོ་བ་དང་། ལྷོད་བག་མེད་ལ་
པ་སོགས་ཡོད་དོ།

ཉེར་དགུའི་དགུ་ཟུག

ཚོས་ཉེར་དགུའི་ཉེར་མོའི་གུང་ཚམ་ལ་ཟུག་པ་ཞིག་བརྟོལ་
བས་འཇུང་སྟོལ་ཡོད་འདུག་ཅིང་། ཟུག་པ་དེའི་མིང་ལ་ « ཉེར་དགུའི་
དགུ་ཟུག » ཅེས་བྱ། དེ་ཡང་ « ཉེར་དགུ » ཞེས་པའི་དོན་གྱི་
དེའི་ཉེར་ཚོས་གུངས་ཉེར་དགུ་ཡོན་པ་དང་། « དགུ་ཟུག » ཅེས་པའི་
དོན་གྱི་ཟུག་པ་དེའི་བར་དུ་ཟས་རིགས་མི་འདྲ་བ་ལྷ་དགུ་འཛོལ་ས་པ་ལ་བྱ་
བ་ཡོན། ཟུག་པའི་བར་དུ་བྱུག་འོས་པའི་ཟས་ལྷ་དགུ་གྱི་ །།
གྲོ་རིལ། འགྲུལ། གྲོ་མ། ལྷ་ར། ལྷ་མ། ལྷོ་ཚལ།
མིག། (འདི་ལ་ཁམས་ལྷོགས་བས་ « ལྷ་མ་ལྷ་དག » ཅེས་བྱ།) ལ་ལྷག
བཅས་ཡོངས་གྲགས་ཡོན་ཞིང་། འོན་ཀྱང་འདི་དགུ་འོ་བར་ངེས་པ་
གི་མ་ཡོན་ཏེ་ལྷ་ལ་ལྷང་སོ་སོའི་འཛོལ་ས་མི་འདྲ་བ་སོ་སོར་གནས་
པ་དེ་དག་དང་བཅུ་དགོས་པ་ཡོན།

ངས་གྲོང་གསེབ་གྱི་ཞུ་པོ་ལ་ལ་ཉེར་དགུའི་དགུ་ཟུག་
གི་བར་དུ་ཟས་ལྷ་དགུ་ཚོགས་པ་ལ་ཡན་པ་དང་དགོས་པ་གང་ཡོད་

དམ་ཞེས་དྲི་བ་ཕྱེད་ཚུའི་ཞིང་། བོད་རྫོང་འཕེལ་གསལ་། " ཉེར་
 དགའི་དགུ་ལྷན་འདྲིའི་འདུ་ཟུང་སྐྱ་དགུ་འཛོལ་པ་ཡར་བྱུང་བ་རྟག་ཏུ་
 བཟའ་བཅའི་རིགས་ལྷན་སྐྱེས་ཚོགས་པ་དང་། བཟའ་བརྟུང་གི་རིགས་
 ལ་གྲོ་བ་མེད་པ་ཤིང་བྱུང་བ་ཕུད་ཆེ་བ་དང་། བཟའ་བཅའི་རིགས་ཀྱིས་
 ཡུན་དུ་འདུག་པ་སོགས་ཀྱི་ཡན་ལུས་ལྷ་ཆེན་པོ་འཕྱུང་ངོ་ ། ཞེས་ཟེར་རོ།
 རྒྱ་བལ་དེར་གྱོ་རིལ་གྱི་འདུ་དུ། འོག་ལུ་དང་། ཤིང་དུ་མ།
 དོ་དེལ། སོལ་བ། ལན་ཚུ། ལྷན་ཀྱི་ལྷོ་བ། བལ་ཚིད།
 ལུ་པན་ (འདི་ལ་ཁམས་ཚུགས་ལས་"རྒྱ་ཚུ" ཞེས་དང་། ལྷན་གྱི་
 གཞུང་ཡལ་ཆེར་ལས་ཚིཏ་ཀ་ཞེས་འཕྱུང་།) བཅས་དངོས་རིགས་མི་
 འདུ་བ་སྐྱ་བརྒྱད་སོ་སོར་གཏུ་མས་པའི་གྱོ་རིལ་གཞན་དག་ལས་ཆེ་
 བ་བརྒྱད་དང་། འདུ་ལོགས་སུ་སྐྱེ་མར་གཏུ་མས་པའི་གྱོ་རིལ་...
 གྲུབ་ལས་ཆེ་བ་གཅིག་བཅས་ཕྱེ་ཡོང་། འམ་ཉིན་མོའི་གྲུང་
 བཟའ་བརྟུང་གུ་བའི་རྒྱ་བལ་སུ་དངོས་རིགས་ཀྱི་འདུ་གཞུག་ལྷན་པའི་
 གྱོ་རིལ་གང་དག་བཟའ་བཅའ་ཕྱེད་མཁུ་གྱི་མི་སུ་དག་ལ་འཕྲོ་བ་པ་
 དེ་དག་ལ་རྟེན་འབྲེལ་གྱི་བརྟག་དཔུད་མི་འདུ་བ་སོ་སོར་གྱེ་བ་ལྟེ་
 གཞུགས་གསལ་།

ཤོག་གྲུ་འཕྲོ་བ་ལ་མི་དེ་མཁས་ཤིང་ཡོན་ཏན་གྱི།
 ཤིང་དུ་མ་འཕྲོ་བ་དུ་གུ་པ་ཐོག་ལ་པའི་དབྱུང་པོར་འགྱུར།
 རྟོ་དེ་ལ་འཕྲོ་བ་ཚོ་ཤོག་དོ་རྗེས་ཀྱི་གུ་ལས་ས།
 སོ་ལ་བ་འཕྲོ་བ་དག་གྱུ་དུ་མི་ཁ་བག་པོས་སྤང།
 ལམ་རྩུ་འཕྲོ་བ་རིག་པ་ཚ་ཞིང་སྐྱུ་གྲགས་འཕྱུར།
 ལྷག་ས་ལྷི་འཕྲོ་བ་རྟོ་ལོར་ལོངས་སྤྱོད་འཕེལ་ཞིང་རྒྱས།
 བལ་རྩིད་འཕྲོ་བ་ལས་ལ་བད་མང་སྐྱུ་ངན་གྱི།
 རྟོ་ཚོ་འཕྲོ་བ་རྩལ་ཆེན་དག་པོ་འི་གཡུ་ལ་ལས་རྒྱལ།

ཞེས་སོགས་སོ་སོར་བརྟག་པ་དང་། ལྷག་པར་དུ་བར་གཞུག་གྱི་
 མར་ཚབ་གྱི་རིལ་བྱ་ཆེན་པོ་དེ་མི་སྲུ་ཞིག་ལ་འཕྲོ་བ་དེ་ལ་མི་ཀྱུ་
 གད་མོ་དེར་དེར་དུ་དགོད་ཅིང་། གྱུ་རེས་རྩུ་ལ་དུ་ ། མོ་ཆེ་རིལ་བྱ་ལགས།
 མོ་བ་ཆེན་པོ་ལགས་ ། ཞེས་འཕྱུ་སྲིལ་འདུག་ཅིང་། དོན་དུ་རིལ་
 བྱུ་འདི་འཛིང་ལ་ ། བསོད་ནམས་རིལ་བྱ་ ། ཞེས་དང་། བསོད་
 བམས་རིལ་བྱ་སྲུ་ལ་འཕྲོ་བ་དེ་ལ་ ། བསོད་ནམས་ལྷན་པ་ །
 ཞེས་ལོགས་པའི་དཔལ་དུ་བརྩི་བ་ཡིན། འདི་ལྟ་བུ་འདི་དག་
 གྲག་འདི་ཁམས་སྤོགས་སྲུ་ཉི་མོ་འི་གྱུང་དུ་གཏུང་སྲིལ་ཡོད་ཅིང་།

དབུས་ཕྱོགས་སོགས་ཡུལ་ཡུང་ཁ་ཤུགས་ལྷན་དམག་པོ་མེད་གཏང་བ་ལྟེ་དུས་
 ཚོད་ལ་མི་འདྲ་བ་རྒྱུ་ཟུང་ཡོད་ཀྱང་ཐུག་པ་བསྐྱོལ་རྩུལ་དང་། རྟེན་
 འབྲེལ་བརྩི་རྩུལ་འདི་ནི་ཐོད་རིགས་གང་དུ་གནས་པའི་ཡུལ་ཐམས་
 ཅད་ལ་གཅིག་པར་ལྷུང་དོ།

ལོ་གསར་གྱི་བཟའ་བདུང་ག་ལྟོག

འདི་ནི་ཐོད་རིགས་གྲོང་གསེབ་པ་རྒྱམས་ནས་ལོ་གསར་གྱི
 ཁ་ཟེན་「སློལ་ག」 ཅེས་པ་དང་། ཁ་ཟེན་「ཨ་མ་ཚོག」 ཅེས་པ་
 གཉིས་གྱིས་གཙོས་པའི་གྲོ་ཞིབ་ལྟས་མའི་ཁ་ཟེན་ལྷ་ཚོགས་དང་།
 ཐོད་རིགས་ཀྱི་མི་རྒྱམས་ལ་བཟའ་བའི་བྱེ་བྲག་མེད་དུ་མི་རུང་བ་ཞིག་གི་
 གཡག་ལ་སོགས་པའི་མགོ་ཤ་ཡིན་པ་དེའི་སྤྱིར་མགོ་དང་ལྷག་བཞི་
 རྒྱམས་མེད་བྱེ་ག་ཅིང་འཚོད་པར་བྱེད་པ་དང་། གཞུག་ཡང་བདུང་
 བའི་བྱེ་བྲག་གྲོ་ཚང་མ་ནས་ཚང་གསར་དུ་བསྟལ་བ་དང་། ལྟོལ་བ་
 ལས་ལངས་པའི་ཚང་རྒྱམས་ཨ་རག་ཏུ་པབ་པ་སོགས་བྱ་དགོས།

ཁ་ཟེན་གྱི་བྱེ་བྲག་「སློལ་ག」 ཅེས་པ་འདི་ནི་བྱེ་མ་

ཀར་དང་འོ་མས་བསྐྱུས་པའི་གྲོ་བཟུ་སྤྱོད་ཆགས་པ་དེ་ནི་ད་ཀྱང་
 མདའི་བུ་དུ་བཙོར་བཞིན་མར་ཁྲུས་འཚོད་དགོས་ཤིང་། བཙོས་བྱིན་

སའི་ཚེ་དེ་དག་གི་སྐྱེང་དུ་སྦྱང་རྩི་དང་ཀ་ར་རྒྱ་ག་པ་དེ་ལ་སྦྱ་ལྷག་
 ཅེས་བྱ་བ་ཡིན། ། ཨ་མ་ཚེ་གུ་ཅེས་པ་འདི་ཡང་གྲོ་བུ་ལྟ་བུ་
 དང་འདྲ་ཞིང་། བཟོ་དབྱིབས་དུད་འགྲོ་ཏེ་རྩ་བ་ལྟར་རྩ་ཅང་ཆེན་པོ་
 བཟོས་ནས་མར་ཁུར་བཟོས་པ་ཡིན་ལོ།

ལོ་བཟང་དགུ་གཏོར།

འདི་ཉིན་པོ་དེ་རིགས་གང་དུ་གནས་པའི་ཡུལ་གྱི་སོ་སོ་ཉི་
 དགོན་པ་ཁག་གིས་ལས་ཚོགས་མི་འདྲ་བ་སོ་སོ་ཉི་ཐོག་ནས་ལོ་བཟང་གི་
 དགུ་གཏོར་རྒྱ་གཡེང་། ། ལོ་བཟང་དགུ་གཏོར་། ཞེས་པའི་ལོ་བཟང་
 བོ་གནས་ལོ་དེའི་ཉིན་མཐའ་མའམ་མའམ་བཟང་མཐའི་ཉི་མ་ཡིན་ཞིང་། དེ་
 ཡང་དུག་པོ་མ་ངོལ་སྦྱོར་གྱི་ལས་དག་གི་དགུ་དང་། བརྩ་དགུ། ཉེར་
 དགུ་སྐྱེ་དགུ་གསུམ་གསོད་སྦྱོར་གྱི་ཉི་མ་ལ་བྱ་དགོས་པར་བརྟེན་དེའི་
 ཉིན་གཏོར་ཚོར་སོགས་རྒྱ་ག་པ་ལ་དགུ་གཏོར་ཞེས་དམ་པའི་ཚོས་
 དང་། འཇིག་རྟེན་གྱི་ཐ་སྙད། རྩིས་གྱི་གཞུང་བཅས་སྦྱར་མེད་དུ་
 གྲགས་པ་ཡིན་ལོ།

དགོན་པ་པལ་མེ་ཆེ་ནས་གཏོ་ཆེན་རྒྱ་ག་པའི་སྦྱོར་དུ་ལས་
 ཚོགས་གང་ཡིན་པ་དེའི་ལྟ་འཆམ་རྒྱ་ག་སྦྱོལ་ཡོད་པ་དང་། ཡང་དེའི་

ལོགས་ཚུག་བཞིའི་ཁྲིམ་གྲང་ངམ་གྲོང་པའི་མཐར་བསྐྱལ་བར་བྱེད་
 ལྟེན་ལ་འདུག ཡང་དེ་དང་ཆེ་འདྲ་བ་ཟུ་ཁམས་བྱང་འབྲོག་གི་མི
 རྒྱལ་ལ་བས་ ། མོད་བརྗོད་ ། ཅེས་པ་ཚུགས་ཀྱི་ལྷོ་བས་བཙོས་པའི
 མི་ཞིག་ལ་ཚུགས་ཀྱི་མལ་སྐྱ་དང་མོད་རླུ་གདང་ཡུར་རྗོང་པ་བཙས་
 ཀྱིས་བཀའ་བཞིག་ཏེར་དགུ་འདིའི་བམ་སྟོད་ཚམ་ན་ལྟང་པའི་བྱམ་མདོ་
 ཞིག་ལ་བསྐྱལ་བ་དང་མི་མདེལ་མང་པོ་འང་ཚུགས་ལྟེན་ལ་འདུག་པ་འདི་དག་
 གི་གཞུང་གྲོལ་མེ་འགྱུར་བཞིག་ཡིན་པར་ལེ་མས་སོ།

ལོགས་པ་གྱི་མཚོན་བཤམ།

ཚོས་སྐམ་རྒྱུ་འམ་གཞམ་གང་གི་ཉིན་ལོའི་མཚོན་པ་ལྷག་གི
 མགོ་ལ་མར་ཚོན་ལྷ་ཚོགས་ཀྱིས་བརྒྱུ་པ་དང་། ། ཡུག་ལྷ་ ། ཞེས་བྱ་
 བ་མི་ཚང་སོ་སོའི་ཁྲིམ་གྱི་སྐུ་ལྷ་ཡུག་ལྷ་འམ་ཁྲིམ་ལྷའི་རྟེན་དུ་གྲིང་
 རྟེན་ལྷ་ཚོགས་པར་དར་ཚོན་དང་། བལ་ཚོན་ལྷ་ཚོགས། གཞན་ཡང་
 འམ་མཁའ་དང་། མེ་ཉོག་གི་ཕྱོད་བས་བརྒྱུ་པ་རེ་ཡོད་པ་དེ་དག་ལ་
 གསོ་བ་དང་། ཁྲིམ་གྱི་ཕྱི་བའ་བར་ཁྲུམས་རྒྱལས་སྐྱ་གྲོང་པར་གྱི་
 མིག་ལོས་བྱུ་བུ་གས་ལི་དང་། དེའི་ཕྱོད་དུ་དཔལ་བེ། དུང་དགར།
 ལུ་པ། གཡུང་དུང་། འོ་ལུ། རི་མ། རྒྱ་བ་ལོགས་འཁྱི

དགོས་པ་དང་། ལྷ་ག་པར་དུ་གལ་གནད་ཆེས་ཆེ་ཤོས་ཤི་ལོ་གསར་གྱི་
 བཀའ་ཉིས་ཕྱེ་མར་བཅའ་དགོས་པ་སྟེ། དེ་ཡང་གིང་གིས་བཙོས་པ་འདི་
 ཕྱེ་འཕོ་ཚོལ་རོས་དང་བཀའ་སྡེ་ས་མཛོས་པ་འདི་འདྲ་དུ་ཕྱེ་དང་། མར་ལྷ།
 ཀར། ལྷ་རམ། འོ་མ། གོ་ཡོས། གོ་མ་དང་། ལྷ་ར་བཅས་ལྷན་
 ཚིག་དུ་བསྐྱུས་པ་ལྷུར་ལྷུར་སྐྱེས་པ་འདི་ཁར་མར་ཚོལ་གྱིས་གི་ལྷ་ལོར་ལྷའི་
 གཟུགས་བཀོད་པ་དང་། དེའི་ཁར་གོ་བའ་གྱི་སྟེ་མ་དང་། མོ་རྟོག་
 མར་ཚོལ་གྱིས་བཀའ་པ་འདི་སྟེ་སྐྱོ་བཅས་འདྲུགས་དགོས། བསྐྱུས་འཇང་
 ཕྱེ་འཕོ་འམ་དུ་ལྷ་ལྷུར་སོགས་སྣོད་བཅའ་པ་འདི་འདྲ་དུ་ཕྱེ་མར་གྱི་དོས་
 པོ་གང་འཛོལ་སྐྱེས་པ་འདི་ཐོག་མར་ཚོལ་གྱི་སྟེ་ལྷ་ལྷུགས་དགོས་པ་
 ཡིན་པོ།

ལོ་གསར་གྱི་སྐར་ལྷ།

ལོ་གསར་ཚེས་གཅིག་གི་ལྷ་ལྷུ་དང་པོ་རྩོམ་འབྲས་མི་ཀྱའ་
 མལ་འབྲས་ལངས་ཤིང་། གྲོང་གསེབ་པ་མི་ཚང་སོ་སོས་འམ་ལྷུ་བ་
 རང་རང་གི་ལྷ་ལྷུ་སའི་ཕྱོག་པ་འམ། ལྷ་མིག་གམ། གཞུང་ལྷ་
 སོགས་གང་རུང་འབྲས་ལྷ་ལྷུ་ལྷུར་འགྲུབ་བསྐྱེད་ཕྱེད་ཚིང་། དེ་དག་ལྷའི་
 འགྲུལ་དུ་བསྐྱེད་པ་འདི་ཚོ་ལྷ་བསང་གྱི་ཚེ་ལོར་གཏོང་བའི་ལྷུ་།

། གི་བུ་ཚུ་ལྟ་བུ་ལོ། ། ཞེས་འཇོན་གྱི་དོན་དུ་བཞུག་
 ཡོང། དེ་ནས་གྲངས་པ་འདི་ཕྱི་དེ་ནས་དུ་བཞུག་སུ་ལ་དང། ལའ་གི་མི་
 ཚང་མ་ཁང་པའི་ཕྱི་ལོ་གས་སུ་ཐོའོ་ནས་ཡམ་ལམ་གྱི་ལྷ་ལྷུས་ཀྱིས་གཙང་
 གྲུ་ལོ་གས་པར་བྱས་ཏེ་ལྷུས་ལ་གོས་གསར་པ་དཀའ་བྱོར་ཅིང་། ཡོད་མ་
 ལྟ་རྟོག་སོགས་ཀྱི་དྲང་ངམ་མེད་པའི་ཕྱི་ལོ་ལ་ཐོག་གཙང་མར་མར་
 ཚོལ་བྱས་བརྒྱུ་པའི་ལྷུ་མགོ་དང། རྩེ་མམ་། མར་མོ། བཟའ་བརྟུང་
 གི་ལྷུ་དཀའ་མ་རྣམས་ཀྱིས་གཙོས་ཅི་འཕྱོར་པའི་མཚོད་པ་བཞུགས་
 ཤིང་གསོལ་འདེབས་དང་མེད་པའི་མཚོས་ལམ་བཟུང་པོས་མཚམས་སྦྱར་བར་བྱེད་
 དོ། ། རྩེ་དེ་མིང་ལ་ ། རྣམ་ལྟོ། ། ཞེས་བྱ་ཞིང་། གནའ་མི་
 བླ་པོ་དག་གིས། “ རྣམ་མའི་འོད་མོག་པའི་ལོ་གསར་ཀྱི་རྣམ་
 ལྟོ་དེས་ལྷུས་ལོ་གས་པར་བྱས་ནས་ལའ་གས་ལ་འདྲ་བུ་ཞིང་ཕྱི་དུང་དཔེ་བར་
 ཚད་མམས་ཅད་ཀྱང་འདག་པར་འབྱུར་རོ། ” ཞེས་བཏོད་སྟེ་ལོ་
 འདུག དེ་ནས་ལའ་མི་རྣམས་ལ་མཚོན་ཏེ་བྱེ་མམ་འདྲེན་ཞིང་།
 བཟའ་བརྟུང་གི་ཐོག་མམ་གོ་མམ་ལུ་ཅན་གྱི་ལོ་གས་ལ་ཕྱི་ལོ་གས་ལ་ཕྱི་ལོ་
 བར་བྱེད་པ། དེ་ནི་ ། བརྒྱ་ཞེས་ཞུས་ཤིང། ཞེས་བྱ་བའི་
 དོན་མཚོན་བྱེད་ཅིག་ཡིན་ལ། དེ་ནས་མགོ་གས་ཐོག་དྲངས་པའི

ལ་ལྟོ་ལྟོ་དུང་གསུམ་སོགས་བཟུང་བའི་རིགས་དང་། ཇེ་མང་སོགས་
བརྟུང་བའི་རིགས་རྣམས་ལ་ལོངས་སྤྱོད་པར་སྤྱོད་དོ།

ལོ་གསར་གྱི་ལ་ཏེ།

དུས་དེ་ཙམ་འགྲོ་བའི་ཕྱི་དམའ་བ་གྱི་འབྲས་དཀར་དང་།

སྤྲུང་མཁའ་དང་། རས་པ་དང་། ཇོ་འཕྲོ་རྣམས་ཀྱང་བསྐྱེ་བ་པར་

འཕྱུར་ཞིང་། དེ་དག་ཐམས་ཅད་ཀྱི་བར་བས་ཐོག་མར་འབྲས་མོག་

དཀར་བསྐྱེ་བ་ལ་མི་ཉུག་གྱིས་དགའ་པོ་བྱ་སྲིད་ལ་འདུག ཀའ་ལ་

ཞེན། ། འབྲས་དཀར་ ། ཞེས་པ་འདི་ནི་གསར་བོའི་

དུས་ལས་བཟུང་མི་སྲུང་ག་གིས་ལས་དང་བྱ་བ་གང་དག་བསྐྱེ་བ་

པའི་སྲོལ་དུ་རྟེན་འབྲེལ་དང་ལ་ཏེ་བཟུང་པོས་མཚམས་སྦྱོར་སྤྱོད་

མཁའ་ཞིག་ཡིན་ལ། ཏིལ་འདི་ནི་གསར་དུ་ཤར་བའི་ལོ་དེའི་

ཏིལ་དང་པོ་ཡིན་པར་བརྟེན། ཐོག་མའི་ཏིལ་ར་བཀྲ་ཤིས་པ་

དང་། དགོ་ཞིང་ལོགས་པའི་ལ་ཏེ་བཟུང་པོ་བྱུང་བ་ལོ་གཅིག་གི་

ཐོག་མའམ་ཐར་གསུམ་དུ་བཀྲ་ཤིས་ཤིང་དགོ་ལོགས་ཀྱི་འབྲས་ལྷ་

དཀར་པོ་འཕྱིན་པར་སྤྱོད་པ་དེའི་སྤྱིར་འདི་འདི་མིང་དུ་འང་

། འབྲས་དཀར་བསམ་པའི་དོན་འབྲུབ་ ། ཞེས་བྱའོ།

འདི་ཉི་ཤེན་འབྲས་དཀར་པ་དག་མི་ཚང་གང་ཞིག་གི་སྒྲོར་འཕྱོར་ལ།
 མི་ཚང་དེ་དག་གིས་སྤོང་མོ་བ་གཞན་དག་ལས་ཉུང་དུ་འཕགས་
 པའི་བཟའ་བུ་དང་གི་རིགས་དང་། དེ་ལས་ལོགས་སྤྱི་བ་ཞིང་དེའི་
 མགུལ་དུ་ཁ་དར་ཡང་གཡོག་དགོས། ལྷག་པར་དུ་འབྲས་དཀར་
 པ་སྤུ་ཞིག་མི་ཚང་གང་ཞིག་གི་སྒྲོར་སྤོང་མོ་བ་ཀུན་གྱི་ཐོག་མར་
 འཕྱོར་ལ། ཇི་ལྟར་ཉིན་རུ་གཉེན་པའི་མགུལ་པོ་འཕྱོར་བ་བཞིན་དུ་
 བཟའ་བུ་དང་གི་རིགས་ཀྱི་ལོ་ལོ་ལོ་ལོ་ལས་རྒྱུ་ལྡོག་པར་བྱེད་ཅིང་། གཞན་
 ཡང་མགུལ་དུ་ཁ་དར་གཡོག་པ་དང་། དེ་ལས་ལོགས་ཟང་ཟིང་གི་
 སྤྱི་བ་པས་དགའ་ཞིང་མགུལ་བར་བྱེད་དོ། གལ་ཏེ་མི་ཚང་གང་
 ཞིག་གིས་འབྲས་དཀར་ལ་སྤུ་ལེན་བཟའ་པོར་མི་བྱེད་པ་དང་།
 འབྲས་དཀར་པ་གང་གིས་ཀུང་རྟེན་འབྲེལ་བཟའ་པོས་མཐུན་
 བཟུ་བར་མི་བྱེད་པ་དག་ལ་ལོ་ལོ་ལོ་ལོ་ལས་རྒྱུ་ལྡོག་པར་པར་བཅི་
 བར་བྱེད་དོ། སྤོང་མོ་བ་གཞན་དག་ལས་འདེད་བཟའ་བུ་དང་གི་
 རིགས་སྤུ་ཚོགས་དང་། ཟང་ཟིང་གི་དངོས་པོ་སྤུ་ཚོགས་སྤྱི་བ་
 པར་བྱེད་ཅིང་། མཁའ་མས་བྱུང་ཕྱོགས་ཀྱི་འཕྱོག་ཡུལ་ཁག་ནས་
 ། ཟུ་ཟུ་ ། ཞེས་པ་མི་ཚང་གང་ཞིག་གི་པ་སྤུ་མ་སྤུ་ལ།

ལྷ་དང་ལྷ་མོ་སོགས་ཚོ་འདས་ལུ་ཡོད་པ་རྣམས་ཀྱི་ལོ་རྒྱུ་ལ་ཕོར་
 ཟས་སྐྱལ་ལམ། ཡང་ལོ་གསར་སྐབས་ཀྱི་ཟས་སྐྱལ་བྱུང་
 འུ་བཞག་པ་ལས། ཡར་དཀོན་མཚོ་གཤམ་ཚོད་པ་འབྲུལ་བ་དང་།
 མར་དབྱལ་ཕོངས་ལ་སྒྱུ་བ་པ་གཏང་བར་བྱེད་ཅིང་། ལྷ་གཤམ་
 འུ་སྐབས་འདིར་འཕྱོར་བའི་ཚོ་འཕོར་པ་རྣམས་ལ་སྒྱུ་བ་སྒྲོལ་
 འདུག གང་ལ་ཞེན། ། ཚོ་འཕོར་པ་ ། ཞེས་པ་འདི་ནི་
 མི་སྲུ་ཞིག་གིས་ལག་རྒྱ་རྩོམ་སྒྲུབ་རུ་གཟུགས་ཀྱི་སྒྲིང་པོ་ཡི་
 གོ་བུ་གཤམ་འཕོར་ལོ་བསྐོར་བེད། ངག་བས་སྒྲིང་པོ་ཡི་གོ་
 འུ་གཤམ་འུ་དབྱུངས་ཀྱིས་གསེབ་པོ་རྣམས་ལ་བསྒྲོལ་བ་དང་སྒྲོལ་
 ལམ་བཟང་པོ་རྒྱ་གཤམ་འབ་ཞིག་ཡིན་པོ། འོན་ཀྱང་ཐོད་
 འམས་ཀྱི་ཡུལ་གྱི་ཡལ་མོ་ཆེ་བས་ཟ་ལུ་འདི་དགོ་ཚ་འདི་གསེབ་པོ་
 གང་ཞིག་ཐོག་མར་འཛི་བའི་དུས་ཚོ་གས་ལུ་བསྒྲུབ་སྒྲོལ་འདུག་
 པས་འདིར་གཟིག་རྒྱ་ངེས་པ་ནི་མ་ཡིན་པོ།

ལོ་གསར་ཀྱི་འབྲུས་དཀར།

ཐོད་ཡུལ་ལ་གཞུང་ཐོད་དུས་བས་གཏམ་བཟང་རྟེན་
 འབྲེལ་བསྒྲིག་ཅིང་ཡུལ་ལྲང་གུ་རྒྱ་བའི་རིགས་ཚོ་གཟིག་བྱུང་

ཡོད་པར་མཛོེ་ཞིང་། དེ་དག་གི་འཚོ་ཐབས་ཀྱང་ཡལ་ཆེར་ཕྱེད་
 ལས་དེ་དག་ལ་བརྟེན་ནས་ཕྱེད་བུ་དཔེར་ན་མེ་ཁམས་ལྟོ་ཕྱོགས་ཀྱི
 རས་པ་མོ་མོ་ཞེས་པ་འདི་དག་དང་འདྲ་བར་སེམས་སོ།
 ཕྱིས་སུ་རྒྱལ་མཚན་ལྷ་པ་ཆེན་པོས་འབྲས་དཀར་པའི་རིགས་
 ཚལ་དུ་གཏོགས་པའི་བོད་རིགས་ཀྱི་ཕྱེད་སྟོ་རིག་བརྒྱ་བ་ཁ་ཤས་
 ལ་རས་འབག་དང་ར་ལྷགས་སོགས་འབྲས་དཀར་གྱི་ཆས་དང་།
 དེའི་འབྲས་བུ་ད་རྟེན་འབྲེལ་བཟུང་པའི་ཚོག་བརྗོད་བཅས་
 གནའ་བ་དེ་ཉིད་དར་སྤོལ་ཆེ་ལུ་ཕྱིན་པ་ཡིན་ཞེས་གནའ་བོའི་ངག་
 ལྟོས་ལས་ཀྱང་ཐོས་སོ། འདིར་ཁོ་བོས་འབྲས་དཀར་
 ཀྱི་རིགས་ཚལ་ཞེས་བརྗོད་པ་དེ་བོད་རིགས་ལས་མ་དད་པའི་མི་
 རིགས་ཤིག་ལ་བརྗོད་པ་མ་ཡིན་ཞིང་། དཔེར་ན། ལྟོས་ཚོང་
 པའི་རིགས་དང་། མགར་བའི་རིགས་དང་། ཉ་པའི་རིགས་
 དང་། རོལ་པའི་རིགས་ཞེས་པ་ལྟ་བུ་མི་རིགས་གཅིག་གི་ལྷང་.....
 ཚལ་དུ་རྒྱལ་གྱི་འཚོ་ཐབས་བརྒྱབ་པའི་ཕྱེད་སྟོ་དུ་མི་འདྲ་བའི་ཕྱེད་
 པར་ལས་རིགས་ཚལ་དུ་འཛོལ་པ་དང་འདྲོ། འབྲས་དཀར་
 ཀྱི་ཆས་ཞེས་པའང་མི་རིགས་མ་དད་པའི་ཆས་ལྟ་བུ་གང་

འགྲུབ་ཅིང་མེད་ཅིང་། འབྲུག་དཀར་པའི་ཆས་མི་རྒྱལ་གསུམ་དང་རས་
 འབྲུག་ཚམ་སྒོ། དེ་ཡང་རྟེན་འབྲེལ་གྱི་ཆེ་བའདུ་བྱེད་གཞིའི་རྟེན་
 ཡིན་པའི་ལྗོངས་དཔལ་འབྲུག་གི་དོན་སྒྲུབ་ལོང་དང་། མཁོ་བོ་སྐྱའི་
 རྒྱལ་ཆ་བཏགས་པ་སོགས་ལ་བཞུགས་པ་ཡི་འདུ་བ་ལྷོ་གསུམ་རྒྱལ་
 པ་དེ་དག་གི་འབྲུག་དཀར་པའི་ངག་སྒྲོས་ལས་གསལ་ལ་ཞིང་།
 འཇམ་མགོ་མེ་མི་ཡམ་པས་མཛད་པའི་འབྲུག་བཞུགས་འཇམ་གསལ
 བར་སྐྱེད་པོ།

ལོ་གསུམ་གྱི་བརྒྱུ་ལོས་སྐྱེ་མར།

དེ་ནས་བཟུང་ལངས་པ་དང་སྐྱེ་ལོ་ལོ་ལོ་ཟླ་ག་ཞེས་ཆོང་
 མས་དར་གོས་རྒྱལ་ཆ་ལ་སོགས་པས་གཟུགས་འཛེར་སྐྱུ་སྐྱེ་
 སྐྱོང་དོགས་པའི་རྒྱལ་དུ་ཆོང་སྐྱེ་མས་ཀྱི་བྱམ་པ་ལ་མར་གྱིས་ཁ་
 རྒྱལ་བཏགས་པ་དང་། བརྒྱ་ལོས་སྐྱེ་མར་བཟུགས་བསྐྱེལ་རྒྱུ་
 རྒྱེད་ཅིང་། དེའི་ཆོ་སྐྱེ་མར་འབྲུལ་མཁུ་གྱིས་ ། བརྒྱ་ལོས་
 བདེ་ལེགས། ཞེས་བཛྲོ་ཅིང་སྐྱེ་མར་དང་ཆོང་སྐྱེ་མས་བཅས་
 ཡུལ་བ་ན། ལེན་པ་པོས་གུང་ ། བརྒྱ་ལོས་བདེ་ལེགས།
 ཞེས་བཛྲོ་ཅིང་སྐྱེ་མར་མཁུ་ལ་གཏོར་བས་བཞེས་སྐྱོལ་འདུག

ཡུལ་གྱི་ཁ་ཤལ་ལས་ལྗེ་མར་འབྲུལ་མཐའ་དང་བཞེས་མཐའ་

གཏོས་གས་འདི་སྐད་དུ།

「འབྲུག་གིས་བདེ་ལེགས་སྐྱབ་སྐྱམ་ཚོགས།

ཤམ་མཐའ་ལྗོ་སྐྱུ་ཁམས་བཟང་།

འགཏའ་དུ་བདེ་བ་འཇོ་བ་ཡམོ་ལོག

ཅེས་དང་། ཡང་ཡུལ་འགའ་ཞིག་ལས།

「འབྲུག་གིས་བདེ་ལེགས་ཤམ་ལ་ལ་རྟོ།」

ཞེས་པ་ཚམ་བརྗོད་ལས་བཞེས་པ་དང་། མཐའ་མས་ལྗོ་བྱེད་

གི་ཡུལ་གྱི་པལ་མོ་ཆེ་ལས།

「ཚོགས་ལྗེ་མར་གྱིས་ཁ་དགའ་།

བསོད་ལམས་གྱི་དཔལ་སྟེལ།

སྐྱིད་དགའ་ལྗི་ཡུལ་རིང་།

ཤམ་ལ་ལ་རྟོ་ལྗོ་བྱེད་ལ་ལོ།」

ཞེས་ལྗེ་མར་པའ་ཚུལ་དུ་གཏོར་རེས་བྱེད་ཅིང་མགོ་གོས་ཚང་

མ་དགའ་པོར་གཏའ་སྟེལ་འདུག་གོ།

བཟའ་བདུང་ལ་སྨོན་ལྟོ་ལ།

ཡུལ་དབུས་གཙང་གི་སྨོན་ལྟོ་ལ། ཐོག་མར་ཚོས་
 གཙིག་གི་འདུ་མེད་ཕྱི་མར་དང་རྩལ་ལོགས་བདུང་བའི་རྩེས་ལ།
 །བཀྲ་ཤིས་ལལ་གྱི་ཉི་ མོ་མ་མར་ལྷ་དང་གྲོ་ཆག་བཅས་བཟའ་
 བཅའ་གཉིས་ལ་སྨོན་པར་བྱེད་ཅིང་། དེ་ལས་།གྲོ་ཆག་ཅེས་
 པ་ནི་གྲོ་ཆུར་སྐྱེད་ལས་སྟེ་པོར་ལྷུར་པ་ལ་དོ་བར་ལེ་ལེ་པོར་
 བདུང་བ་དེ་ཉིད་སྐྱམ་པོར་བྱས་ཏེ་ལྷན་པ་བསལ་བ་གང་ཞིག་ཤ་
 དང་ལྷན་དུ་སྐྱེག་པར་བསྐྱོལ་བ་ཞིག་ཡིན། གཞན་ཡང་སྨོ་
 ལྷན་དང་གྲོ་གཙུག་སོགས་ཁ་ཟས་ཀྱི་རིགས་དང་། ཀར་དང་བྱེ་རིལ་
 སོགས་མངར་ཆའི་རིགས་དང་། སྟེ་དང་རྒྱ་ཤུ་སོགས་ཤིང་རྟོག་
 གི་རིགས་བཅས་ལའང་སྨོན་པར་བྱེད་དོ།

ཞོགས་སྐགས་ལ། སྐགས་དང་ལྷན་དུ་ཚ་ཚ་ལ།

གསུམ་དང་གྲང་ཚལ་གསུམ། སྐྱེད་དང་ཤ་སྐྱམ་བཅས་འདྲེན་
 ལྷལ་འདུག་ཅིང་། དེ་ལས་གསུམ་གྱི་ཡིན་ཤ། ཞོ་ཞོག་གཏུབ་
 རྩོལ། ལ་ཡུག་གཏུབ་རྩོལ་བཅས་ཡིན་ལ། གྲང་ཚལ་གསུམ་
 གི་ ཀོ་པེ། པད་ཚལ། ཨོ་སྟོན་གསུམ་སྟེ་དེ་དག་ཚང་མ་

འདྲ་བ་བཞི་སྟེ། དེ་དག་ལ་ཚ་ཚ་ལ་དྲུག་དང་གྲང་ཚ་ལ་བཞི།
ཞེས་གྲང་བརྗོད་ཚོག་གོ།

དགོང་མོར། འཁྱེལ་ཞོ་ ཞེས་བྱ་བ་ཞོ་དང་
བྱེ་མ་ཀར་བཅས་ཀ་ཡོ་ལ་གང་ཤེ་འདྲེན་སྟེ་ལ་འདྲུག་ཅིང་། དེ་ཞི
གཙོ་ཚེར་ཡུ་ལ་མི་གཉེན་བཞེས་སུ་བྱུར་པ་གང་དག་སོ་སོར་གྲོལ
བས་ཁྱིམ་དུ་ལོག་པ་འཇམ། ཁྱིམ་གཅིག་ཏུ་འདྲུས་པ་དེ་གྲོལ་
བས་སོ་སོ་འི་མ་ལ་དུ་འགྲོ་བ་བཅས་ལ་བྱ་བ་ཡོན།

ཚོས་གཉིས་པར་བཟའ་བཅའ་བདུང་གསུམ་གྱི
བྱེ་བྲག་དང་པོ་འི་ཉིན་དང་འདྲ་བ་ལ། དམིགས་བསལ་དུ་
གྲང་ཚོགས་གྱི་བྱ་བྲག་དེ་འི་ཚོ་བ་མལ་ འཇམ་གཞི་བ། ཅེས་བྱ་
བ་ཞིག་གཏང་དགོས་པ་དང་། གསོལ་ཚོགས་གྱི་སྐབས་སུ་
ལྷོ་ལྷོ་ག་གི་ཡལ་ལ་ག་ཏུ་གྲང་ཚ་ལ་སྟེར་བཞི་སོགས་བསྐྱིག་དགོས
པ་ཡོན། དེ་ལས་ འཇམ་གཞི་བ། ཅེས་པ་གི
འབྲས་ཀྱིས་-ཉེར་བྱས་པ་འི་ནང་དུ་ག་འཇམ་བས་བྱུག་པ་འི
བྲག་པ་གཞི་བ་བས་བདུང་བར་འོས་པ་ཞིག་གོ།

ཚོས་གསུམ་པར། ཡང་གཞན་དག་འདྲ་བ་

ལ་གྲུང་ཚོགས་ཀྱི་ཐུག་པ་དེ་-རྒྱ་ཚོ་སོགས་གང་ཟུང་ཞིག་ཏུ་བརྗེས་
 དང་། ལྷོ་རྒྱ་ཚོགས་ལ། མར་ཟུན་དང་། ལ་བ་ཤ་
 དང་། གཞན་ལ་ཤ་རིགས་དང་ཚོད་མའི་རིགས་ལྷ་ཚོགས་པ་
 འདྲེན་ཡོང་། དེ་ལས་「མར་ཟུན」 ཞེས་པ་གི་ རྒྱུ་ལམ།
 མོ་མའི་ཕྱོག་པ་ཟུང་གི་བའ་དུ་མར་ཁྱེད་དང་། ཀ་ར། ལུ་རམ།
 རྒྱུ་ཚོ་ ལྷོ་རྒྱ་ཚོགས་ལྷོ་རྒྱ་ལ་གྱུ་བཞི་ར་ཐོས་པ་ལ་མར་ཁྱེད་
 ལྷ་ཚོགས་པས་མཚོས་པར་བྱས་པ་ཞིག་ཉེ་ཕལ་ཆེར་ཐུན་དང་
 འདྲ་བ་ཞིག་ཡིན། འདིར་བཟུང་བཅའི་ཕྱོག་ལྷོ་དང་། ལོ་
 རིམ་དང་། རྒྱུ་ཚོགས་སོགས་གང་ལྟོས་པ་གི་མཚོན་ཕྱོད་ཚུལ་
 ལས་གཞན་དུ་ཡུལ་འཕྱོག་གི་ཁྱད་པར་དང་། ཡུལ་གྱི་ཐོན་ཁུངས་
 ཀྱི་ཁྱད་པར་ལྷ་ཚོགས་པས་འཚོ་བའི་ཡོ་ཁྱད་རྒྱུ་ཚོགས་ཀྱི་མི་འདྲ་
 བའི་ཁྱད་པར་དུ་མ་ཡོད་པ་དང་། བཏུང་བའི་ཕྱོག་ལྷོ་དང་།
 ཆང་དང་། ཨ་རག་གི་རིགས་ཁ་ཤས་དང་། གཞན་ལ་ཤ་ཞོ་
 དང་འོ་མ་ལ་སོགས་པ་འདི་དག་གི་ཡུལ་ལྷོ་གང་དུ་ཡོན་ཡང་
 ཟུང་མི་གྲུན་དང་ལྷོ་རྒྱ་ལྷོ་ལྷོ་མེད་བར་གནས་པ་ཡིན་ལོ།

རྒྱལ་པོ་སྐོས་པ་རྩེད་མོ་རྩེ་བར་བྱེད་དོ། ། རམས་པ་ཕྱོགས་ནས་
 བམ་བརྒྱའི་ལ་ལྷ་གསོལ་མ་གྲུབ་པའི་བར་དུ་ཕན་ཚུན་མགྲོལ་འཕོད་
 དང་སྐྱེལ་མ་མི་བྱེད་ཅིང་། རྩོས་གསུམ་ནས་བཟུང་ཏེ་རྒྱལ་མདའ་
 རྩལ་དང་། གཞུང་དང་ཞབས་ཀྱི། ལོ་དང་ལྷ་གསོས་པ་རྩེ་
 ཞིང་ཡིང་མཐའ་རྩོས་བཅོལ་ལྡེའི་བར་དང་། འབྲིང་མཐའ་རྩོས་བཅུ་དང་།
 ཡུལ་མཐའ་ལའང་རྩོས་ལྡེའི་བར་དུ་དགའ་སྦྱིད་ཆེན་པོས་གནས་
 པར་བྱེད་དོ། ། ཇི་མ་རྩེ་ལོས་པ་ཞིག་ལ། རམས་པ་ཕྱོ་
 དྲུལ་མདོའི་གྲོང་དུ་རྩོས་གནི་ལ་ནས་བཟུང་བརྒྱའི་ལ་ལྷ་གསོལ་
 གྲུབ་པའི་བར་བུ་སྐྱུག་རྩམས་དང་བུད་མེད་ཚན་གཞིན་ཚང་མས་
 རྩོམ་སྲང་དུ་ ། ར་ཐོ་ལྷག་ཐོ། ཞེས་པ་རྩུས་པའི་ལྷ་རྩོགས་
 ལྷི་བར་ནས་ཐོབ་པ་ ། ཐོ་ཐོ། ལ་རྩོལ་ལྷ་མི་འདུ་བས་མཛེས་
 པར་བྱས་པ་སུམ་རྩེ་ནས་ལྷ་བཅུའི་བར་ཚམ་གྱི་ལ་རྩེད་མོ་ཞིག་རྩེ་
 ལྷོལ་འདུག་པ་སྐོས་པ་མདོར་བཀོལ་སོགས་དང་དུ་ཕྱིན་ཅིང་གང་ཞིག་
 མདོན་སུམ་མིག་མདོར་བྱུང་བ་ལས་བརྒྱམས་ཏེ་རྩུང་དུ་འཛིག་
 གས་གོ་བདེ་བར་བཀོད་པ་ལགས་སོ། ། ཞེས་པ་འདི་ནི་འདུ་
 ལུབ་ལྷི་ཤེས་བྱེད་པའི་གནས་སྐབས་ལ་མཁས་པའི་སློབ་དཔོན་ཆེན་
 པོ་སྐུ་ཞབས་སྐྱེ་མཚོ་ག་གི་དགོངས་པ་བཞིན་རྩོས་བྱུལ་པ་བམ་
 མཁའི་ལོར་བུས་བྱུལ་པ་སོ་མར་བྱིས་པ་ལོ། ། །

SUMMARY

The gathering of soot

I (Dud rgan bsdud ba)

On the 29th of the twelfth month of the year, the soot accumulated in the kitchen is gathered and the fireplace is cleaned; this operation is called: “dud rgan bsdud ba — gathering of the old smoke”. The soot is deposited in a black-rimmed vase which is then thrown away in the proximity of a village or in a place where three or four paths meet (sum mdo, bži mdo), because these are the places haunted by the demons of the class of *adre* and *gdon*, harmful to men and cattle. This is done in the hope that during the coming year nothing harmful may occur. In some places, people add to the soot rags of old garments, money, black seeds etc.: in some cases the soot is heaped in nine heaps or disposed in the shape of a triangle.

The house is cleaned, special care being given to the cleansing of the kitchen, because the kitchen is the most important part of the house where people usually sit and food is prepared: so important that it is also called *k'yim* “the house”.

II *The nine soups of the 29th day*

(ñer dgui dgu t'ug)

The expression “the nine soups” means that in the soup taken at noon there are nine ingredients: meat (*ša*), wheat roll (*gro ril*), rice (*ābras*), *polentilla* (*gro ma*)¹, cheese (*p'yu ra*), peas (*srān ma*), vegetables (*sno ts'al*), vermicelli (*p'yin*) (in Khams called *srān ma pu dag*), radish (*la p'ug*). As regards the use of these ingredients there are, of course, local varieties. Old men state that this soup is meant to assure tasteful and substantial food² to the household.

On this occasion eight different wheat-rolls are prepared; in them are respectively introduced eight ingredients; a piece of paper, a fragment of wood, a little pebble, coal, salt, cattle dung, yak hair (*bal rtsid*), *su pan* (in Khams dialect *hu ts'a*³, in the medical works: *citraka*). A bigger roll contains *p'ye mar* (flour roasted with melted butter and sugar).

When the rolls are eaten at noon, the omens are drawn according to the roll which has been chosen and the ingredient therein contained.

The man who gets the wheat-roll with paper will become learned and virtuous. Thus also a piece of wood foretells that one is likely to become a poor man holding a stick, the pebble indicates that life will be durable as a diamond rock; coal signifies hate from enemies with a black face; salt, clever intelligence and renown; cattle-dung, horses and fortune; woollen hair, diseases; *hu tsa* great physical skill and victory over rivals.

They have great fun when one gets the big wheat-roll with *p'ye mar* inside: it is called the “pill of merit” because he who sorts it out will have merits.

¹ *gro ma*, in the dictionaries: sweet potato; its sanskrit equivalent is *kaseru*, *mahārasa*. Its name is *polentilla anserina*:

On the *dgu t'ug* and the ceremonies connected with it, cfr. T.Y. Pemba, *Young days in Tibet*, 1957, p. 46.

² *bza' bca'*: *bza'* is food which is chewed; *bca'* is food like soup and other suchlike things.

³ *su pan* — *hu ts'a* = (胡椒); *citraka*, *plumbago zeylanica*.

Such meal of the nine soups in Khams takes place at noon, in other places as in Central Tibet in the evening. But the customs related to the omens are the same in all parts of Tibet.

III Food and drinks during the New Year's day

Meals consist specially of buns made of wheat, called sbo lug, of a mc'og and of meat (specially the flesh of the head etc. of yak and other animals, and their legs roasted); drinks are made of c'añ of wheat or of barley newly fermented or just when fermentation is over.

Sbo lug is a pastry made of peeled and softened wheat mixed with sugar and milk, and then baked with butter; when ready it is besmeared with honey and sugar.

a mc'og "the ear" is like the previous one; the difference being that it has the shape of the ear of an animal and is of large size.

IV The nine gtor ma at the end of the year

This ceremony takes place in the last day of the year: the rituals used are the same as those employed in the so called gto zor⁴, "terrific exorcisms"; they may be nine, nineteen, or twenty-nine (since the number nine recurs in all these rites, the ceremony is therefore called the nine gtor). They are prescribed by religion, the customary tradition of the people and astrology.

The monks of the monastery prepare the gto while the masked dance (lha ḡc'ams) begins, in which the monks take part; all the people attend it.

When the gto zor are thrown away gun shots are fired against (the image) of dgra and bgegs called liṅga⁵: this is done amidst much noise and merry-making.

In this way it is believed that previous calamities are cast off and impending ones are prevented from arising.

⁴ gTo is the general name of this ceremony, the meaning of which is mainly apotropaic (sruñ ba). There are five main varieties of gto i.e. gto, mdos, yas, glud, lan c'ags. The gto itself may be gto c'en "the great gto" and gto c'uñ "the small gto": its purpose is that of warding off impending calamities, offering worship (mc'od pa) to the image of the divinity placed in front of the devotee, or on purpose evoked; gto zor is an aspect of the great gto which has different aspects i.e. according to the shape of the weapons used for destroying or scattering away the bgegs, demons who can create obstacles and hindrance; there are many kinds of zor yuñ zor (in which white mustard is used as in the apasarpana of the piśācas and other demons in hindu ritual), rdo (stone) zor, ts'er (thorn) zor, mda' (arrow) zor etc. The five above-mentioned aspects of gto c'en, directed to lha or to c'os skyoñ and employed only in rituals of dgra class that is meant to subdue or ward off hostile forces, may be briefly described thus:

gto as before.

mdos rituals meant to hold back harmful forces through offerings intended to reward them for not being harmful and to placate them. See H. Hoffmann, *Quellen zur Geschichte der tibetischen Bon-Religion*, Wiesbaden, 1950.

yas accumulation of things which gdon or bgegs like, as a ransom or a transfer.

glud When some harm happens to a sbyin bdag, donor or sacrificant, one makes an image of him and this image is offered in his place to the demon or devil causing that harm, as a ransom.

lan c'ags transfer of misfortune which is derived from former karma.

The gtor ma used against the hostile demons is made of flour of ḡbru nag, black corn, besmeared with blood, with entrails of animals rolled round it surrounded by a kind of hedge of thorny shrubs; as a rule it is triangular; on each corner are planted pieces of a black wood called rtsañ; on top is planted a skull completely dry (t'od skam). The zor are placed beneath and around (fig. 7). On this subject see *Oracles and Demons*, pp. 343 ff.

⁵ On liṅga see R. Stein, "Le liṅga des danses masquées lamaïques et la théorie des âmes", *Sino-Indian Studies* Vol. V, n. 34; *Oracles and Demons*, no. 3-4, p. 360.

V *Expulsion of the cause of calamities*

In dBus and gTsañ, on the evening of the 29th day, people use to take torches called spen aBar and to run in every corner of the house, outside and inside, as if in search of a thief in the darkness, saying "run away" or "ki ho ho", coming out of the house. Then with explosions of crackers⁶ or firing of gun shots (me mdel), they take them away to some markets or to the boundary of the village.

In rMa Khams and among the northern aBrog pas there is a ceremony called: god bzlog "withdrawal of loss"; it consists in making the figure of a man with cattle dung, which they fill with hair taken from the place where the cattle sleep, bones and old rags, with which the cattle are tied to the poles; then in the evening of the 29th, at dark, they carry it away where three valleys meet, with many gun shots.

VI *Worship of the New Year's day*

On the last day of the year they decorate with coloured butter a head of sheep, and on the wooden pillar which symbolizes the p'ug lha or the k'yim lha⁷ inside the house, they hang and adapt manycoloured bands of silk or wool of different colours and designs (called nam mk'a'⁸), wreaths of flowers, etc.

Then they decorate the verandah (k'yams) of the house with designs of various kinds drawn with white flour, f.i. "Chinese wall"⁹ (rgya nag lcags ri), the śrīvatsa¹⁰, a white conchshell, a vase, a svastika, a jewel, images of the sun and of the moon etc.¹¹. It is especially necessary to eat¹² barley flour mixed with butter (p'ye mar), "the blessing of New Year", in this way: on a wooden bushel, glittering and decorated with coloured designs (bkrag rtsis) they put flour of parched barley, butter, sugar, molasses, milk, roasted corn (gro yos), gro ma and cheese (p'yu ra): then on top of the heap the figures of the sun, the moon, and the jewel made with butter of different colours should be arrayed. On it should be set ears of wheat and barley, a pinnacle (rtse gros) decorated with flowers and coloured butter. If one uses a vase of silver or of another metal, on the ingredients the pinnacle should always be put (rtse rgyan)¹³.

VII *The "star water" of the New Year*

On the first day of the New Year, as soon as they get up, people go to fetch water from a well, a spring, or a river, and, on reaching the proximity of the place where there is that water,

⁶ šog sbag "crackers" (Italian: mortaretto); šog because the powder is rolled up in a strip of paper.

⁷ The k'yim lha is mentioned in many books f.i. in *Vaidūrya dkar po* Lhasa ed. p. 194, and *bSañ brñan gyi c'og mi'og pai sprin gyi k'añ bzans*. He is called gel t'un and he goes along with the t'ab lha, the bañ mdsod lha, the god of the store-room, the mk'ar rtse lha, the god of the top of the palace, the sgo lha, the god of the door etc. See Appendix II.

⁸ Nam mk'a' are called the designs made with wool threads of different colours as used in the mdsos; they have the shape shown in fig. 8.

⁹ The Chinese wall; see fig. 9, a.

¹⁰ Śrīvatsa, an Indian name which indicates a mark, a curl of hair on the breast of Viṣṇu.

¹¹ These designs drawn on the floor with white flour remind us of the *alponā* which play such a great part in the vrata of Bengal chiefly performed by women and girls. On them see Abanindranāth Thākur, *Bāngalār vrāta* (in Bengali) Calcutta, Dakṣiṇārajan Mitra-Majumdar, *Bāngalār Vratakatābā* (in Bengali) Calcutta. A. Tagore, *L'alpona*, Paris, Bossard, 1921.

¹² bca' see above note 2.

¹³ Its shape is shown in fig. 9, b.

they make offerings — the so called *lha bsañs*¹⁴ —, shouting the word “*ki bsoo c’a’o; lha rgyal lo*”: then they wash themselves outside the house and put on a new dress; after that, in front of the images of the gods inside the house, or, if there are none, of the above-said head of a sheep adorned with butter of various colours and barley flour mixed with butter, with lamps, pure drinks and food they prepare to worship.

Then with prayers and vows they accomplish what is to be done. Such a water used for washing is called *skar c’u* “star water” because, as the elders say, that water hit by the light of the stars eliminates diseases or misfortunes.

Before the meal starts, they fill their cup with *gro ma* and butter and empty it. This is called *bkra śis žal gro* “the blessing¹⁵”.

Then the actual meal starts, composed of meat (specially of the head of sheep), wheat and curds: then they drink *c’añ* and tea.

VIII *The auspices of the New Year*

This is the time when the begging *ābras dkar*, the *sgruñ*, the *ras pa*, the *jo āk’or pa* arrive¹⁶. The most important is the *ābras dkar* whose arrival is greeted by everybody with great joy. From ancient times, before starting a work they used to get the omen¹⁷ and the auspices from the *ābras dkar*.

Nowadays, if in the first day of the year there are blessings and good wishes, one is certain that they announce happiness for the coming year.

This is why that person is called also *ābras dkar bsam pai don āgrub*, the *ābras dkar* “who fulfills what one wishes”. As soon as the *ābras dkar* reaches the house of the people everybody offers him drink and food or money, more than to any other beggar. They put on his neck a silk scarf (*k’a dar*). Specially if the *ābras dkar* reaches someone’s house before the other beggars, he is received with great rejoicing. If, on the contrary, that hospitality (*sne len*) is scarce or if the *ābras dkar* on meeting somebody does not bless him with a good *rten ābrel*, “auspices”, everybody suspects that some evil will happen to that man. Food and drinks and gifts are also offered to the other beggars.

Among the *āBrog pa* of northern *rMa khams* there is the practice called *za p’ra*¹⁸ which consists in offering to the gods and to the beggars that part of food allotted either for all the year or for the New Year’s Day only to the dead relatives. Gifts are also given to the *jo āk’or pa*¹⁹ who walk about whirling the “*mañi wheel*” or reciting the six syllables of the mantra of *Jo bo sPyan ras gzigs* transferring the merit therefrom arisen to the deceased.

¹⁴ *Lha bsañ(s)* — *bsañs* is a suffumigation and a purification because its main element is the burning of wood (specially juniper, as it is in the *Bon po* rituals); it therefore produces smoke which is supposed to cleanse all sorts of impurities. It is directed to *lha* and to *sruñ ma*.

¹⁵ *žal gro* is equal to *k’a gro*, blessing, auspicious.

¹⁶ On *sgruñ*, *ras pa*, *jo āk’or* etc. see Stein, *Recherches*, pp. 419—426 and *passim*.

¹⁷ *la ñe not*: mark. as in Jäschke and Chandra Das but = *rten ābrel* as in the dictionary of *C’os grags*.

¹⁸ *za p’ra* = *za skal*, food-share.

¹⁹ The author identifies here the *jo āk’or pa* with the *ma ñi pa*, see Stein, *Recherches*, p. 402.

IX The aḅras dkar of the New Year

We may state that in old times there was a class of people who used to roam about composing auspicious tales, and who made a living out of it, just as the ras pa, male and female, of southern rMa Khams do nowadays. The fifth Dalai Lama later selected some intelligent Tibetan boys belonging to that caste (rigs) of the aḅras dkar, assigned to them their peculiar dress, a cotton mask and a goatskin along with the aḅras bṣad "the speech of the aḅras (dkar)" i.e. some auspicious songs. Then they increased in number; thus an old tradition relates. When we say a caste (rigs ts'an) of the aḅras dkar, this does not mean that they are a caste different from the Tibetans, but rigs ts'an is here intended in the same way as when we say: perfume merchant, smith, fisherman, hunter, that is, a class of people who make their living practising a particular profession. They do not dress in a different way from the others: they have only a peculiar garment (c'as), a cotton mask ras aḅag and goatskin (ra lpags). On the cotton mask there are a mirror and ornaments made of conch shells. On this subject one may refer to what aJam mgon mi p'am²⁰ has written.

X The blessed p'ye mar (barley flour mixed with butter) of the New Year

When they get up, everybody, men and women, young and old, dress smartly with silk garments (dar gos) and ornaments (rgyan c'a). All friends put on the rim of a vase containing c'añ the rim decoration (k'a rgyan) made of butter and they present the blessed p'ye mar.

The man who offers c'añ and p'ye mar will say, at the moment of presenting them, the blessing formula "bkra šis bde legs"; the same will reply the man who receives the c'añ and the p'ye mar, throwing at the same time the p'ye mar in the air.

In some other parts of Tibet both he who gives and he who receives say:

 blessing: plenty of happiness;
 the mother be blessed; her body be well.
 May she for ever obtain happiness (bde).

In rMa Khams, South and North generally, the song is the following:

 with p'ye mar in this gathering the mouth is full;
 the fortune of the merits may increase,
 joy may last for ever;
 a la lo ho the god has won.

They throw on each other the p'ye mar: so their bodies and heads become completely white.

XI Food and drinks

In dBus and gTsañ in the first day, in the morning, they eat p'ye mar and drink tea and c'añ, then they eat and taste the gro ma "bearing blessedness and happiness" (žal gro), butter and aḅro c'ag. By aḅro c'ag is meant wheat soaked in water so that it becomes soft, and beaten on

²⁰ aJam mgon mi p'am one of the most prolific polymaths of Tibet. The chapter here referred to is included in his *gLa bro sgyu mai ril mo*, Vol Na of his *gSuñ aḅum* p. 11, b.

a stone so that it becomes flat: when it is dry and the peel is removed, it is boiled with meat to make a soup: the different kinds of pastry such as sbo lug and gro gcus²¹ and sugar, sweets such as caramels²² (bye ril), and fruits of different kinds such as plums (sliñ) and apples (ku šu) are eaten.

As regards soft food to be taken at breakfast²³ (žogs spags), to the food itself three kinds of hot vegetables and three kinds of cold vegetables can be added, along with curd and dry meat.

The three hot vegetables are: p'in and meat, minced potato (šo kog) and minced radish. The three cold vegetables are: cauliflower, Chinese cabbage, (pad ts'al) and o srin²⁴; to these minced meat is added; in case of hot vegetables to be taken in the form of a soup (bca') they should be boiled: in case of cold vegetables to be eaten (bza') they should be fried in butter or oil.

As to the late breakfast (ts'a rtiñ)²⁵ it is called žo abras; one takes curds (žo), fresh fruits and sugar. They are served either together in separate plates placed on a tray, or fresh fruits etc. are presented heaped up in a vessel.

At the noon meal (guñ ts'igs), Chinese soup, sour radish, grilled meat with vegetables of various kinds such as p'yin ts'al²⁶ etc. At the afternoon meal²⁷ (gsol ts'igs), different kinds of fresh fruits and kvon t'ug²⁸ such as "the six cups", (kar drug²⁹) and the "four plates, (sder bži)".

The "six cups" are the various soft foods to be taken in cups; the "four plates" indicate the things to be eaten in plates. Among these are included the three hot and the three cold vegetables.

The "evening dinner" is called grol žo: it consists of full cups of curds and powdered sugar offered to each one of the guests. After that the members of the family that had been gathered take leave and go to bed.

In the second day solid food, soups and drinks are like those of the previous day, the difference being that instead of rgya t'ug³⁰ there is what is called at'ar gžib (to grind or cut into small pieces and then to sip) which consists of a soup composed of rice rendered soft with minced meat in it.

In the third day, special mention deserves the afternoon meal which is called mar zan, tsampa with butter, and lab ša³¹ radish and meat, and other kinds of meat and vegetables.

Mar zan is composed of flour in which they put butter, sugar, molasses, honey, cheese, mixed together and shaped into a square with different ornaments of butter. This is peculiar to the aBrog pas, though it is found also in other parts, depending on the resources of the country and the different habits.

²¹ gro gcus is a special cake in the form of thick vermicelli knotted together, their shape being as shown in fig. 10. On the use of bread, or buns in these festivals see A. Tafel, *Meine Tibetreise* II, 230, T. Y. Pemba, *Young days in Tibet*, p. 46 ff.

²² bye ril = (mñar c'a) is a special sweet meat similar to a caramel or candy.

²³ Between 5 or 6 A.M.

²⁴ pad ts'al, pai ts'e = Ch. pai ts'ai brassica chinensis, Laufer, *Loan words*, note 241; o srin according to Namkhai Norbu = jinseng.

²⁵ About 9—10 A.M.

²⁶ p'yin ts'al or: c'in ts'ak = Chinese 芹菜 ch'in ts'ai, parsley.

²⁷ At about four o'clock P.M.

²⁸ In kvon t'ug kvon is = Chinese 滾 to boil = kvon t'ug, boiled soup?

²⁹ kar = dkar yol.

³⁰ rgya t'ug = Chinese soup.

³¹ lab ša i.e. la p'ug, radish and ša, meat.

XII Asking blessing from the gods

This third day is called in rMa khams, "the day of blessed offering to the gods." In some places like sKye dgu mdo³² at sunrise they offer to the gods a bsañs, and everybody invokes the gods singing at the top of their voices; "lha rgyal lo, the god [s] won"; then they plant hundreds of rluñ rta³³ and of rluñ rtai dar rgyan on the top of the mountains or on top of the houses; they pay a pious visit (c'os mjal) to the temples. Then from noon to dusk they fire gun shots.

In some places of dBus as Lhasa and other towns from the first day they pay a pious visit to the holy places and offer rluñ rta; in the second day they exchange visits and presents, they attend theatrical performances (rnam t'ar)³⁴ or sport themselves in various ways such as with dice etc. There are here too many local varieties e. g. in Khams from the third day there are horse-races and competitions in archery etc. jokes, dance, dice and domino (sbag)³⁵; this merry life lasts for 15, 10 or 5 days. In sKye dgu mdo one of the games called ra t'e lug t'e (the astragalus of the goats and of the sheep) is the following: children and women, old and young, extract from the joints of the bones of dead animals what is called the t'e k'e, astragalus, then colour it in the various colours and play with it.

³² Jekhundo of the maps.

³³ rluñ rta see above Part I note 114, cfr., *Oracles and Demons*, pp 219, 333. rluñ rtai dar rgyañ are pieces of paper or of cloth tied up in a row to a rope. See Appendix II and designs by Namkhai Norbu, fig. 10.

³⁴ That is to say, performances like those of Timekunden etc.

³⁵ sbags ,sbag, domino, it can be of wood, bone etc., and may have different marks.

ཡུལ་གསུམ་གྱི་རིག་ལ་ལྷ་མོ་གསུམ་རྗེས་འདུག་ཅིང་། འོ་ན་གྱུར་
གསལ་མཁའ་མེ་བ་རྣམས་གྱི་བུ་རུ་གི་ ། ལྷ་ལྷ་རྩེ་མཁའ་ །
ཞེས་ཀྱང་བའི་ལས་མོ་གྱུར་གྱུས་ཡོད་པ་འདོད།

སྤྱིར་ལྷ་ལྷ་རྩེ་མཁའ་ ། ལ་བུ་མེ་བ་རུ་དཔྱེ་བ་:

། མོ་ལྷ་ལྷ་རྩེ་མཁའ་ ། ཞེས་ཀྱང་བུ་དང་།

། དག་ལྷ་ལྷ་རྩེ་མཁའ་ ། ཞེས་ཀྱང་བུ་དང་།

། ཡུལ་ལྷ་ལྷ་རྩེ་མཁའ་ ། ཞེས་ཀྱང་བུ་སྤྱི་གནས་རྣམས་དགོས་

གཞི་སོགས་མི་རུ་བའི་ཁྱད་པར་ལ་བརྟེན་ནས་བཏགས་པའི
ཐོ་སྤྱད་མི་རུ་བའང་འགའ་ཞིག་ལྷ་བུ་ཞིང་། དེ་ཡང་གསལ་
མཁའ་ སུལ་མེ་བ་ མོ་ལྷ་ལྷ་རྩེ་མཁའ་རུ་གྱུས་འདུག་མོད།
ངམ་པ་ཅན་གྱི་མ་ཡོད་ཏེ། ཡུལ་ལྷ་ལྷ་རྩེ་མཁའ་རུ་གྱུར་དག་ལས་
འོ་ན་འདུ་གནས་དགོས་པ་དེ་འདུའི་རིག་ལ་རྣམས་ནས་
གསལ་མཁའ་དག་གྱུར་དག་ལྷ་ལྷ་རྩེ་མཁའ་རུ་གྱུས་ཡོད་པ་འདོད།

རྩེ་མཁའ་:

རྩེ་མཁའ་ ཞེས་ཀྱང་བུ་ ། འདི་གི་གཞོ་བོ་ཡུལ་ལྷ་ལྷ་རྩེ་

མཁའ་བཞེངས་སོ་ལ་གྱུར་བ་དེ་ལས་མཚན་ཡོད་པར་མཛོལ་ཏེ།

སུལ་མཁའ་འདི་རུ་བཞེངས་པའི་རྩེ་མཁའ་གྱི་ཡོ་གྱུར་དང་།

ཡོངས་གྲགས་སྤྱི་གསུམ་མཁའ་ལོ་ལྟ་བུ་པའི་མིང་དེ་ནི
 བུ་དུ་རྟེན་མཁའ་ལྱུ་ལ་ཡོད་པའམ་ཡེ་ལ་བུ་བུ་གཏེར་ཚམ་
 བུ་གསུམ་ཡོད་པ་གང་ཡིན་ཡང་དུང་སྤྱི་མིང་ཡིན་པར་མཛོན་
 བོད་ ལྷུ་མཚན་གཞན་ཡེ་ཡོད་དེ། ཁམས་ཕྱོགས་སྤྱི་
 ཡིང་བུ་གསུམ་ཡོད་པའི་ཡུལ་མི་རྣམས་ནས་བུ་མོ་འདི་བཞིན་.....
 གསུམ་མཁའ་དུང་གི་བསང་ཁང་དུ་ལྷ་བསང་འབྲུལ་སྲོལ་.....
 ཡོད་པ་དང་། དེར་བསང་འབྲུལ་མཁའ་བོ་དེས་པར་དུ་སྐྱེས་
 པ་ལོ་ཞིག་ཡོད་དགོས་ཡིང་། གལ་ཏེ་མི་ཚང་གང་ཞིག་གི་
 སྐྱེས་པ་ཁྱིམ་དུ་སྐྱོད་མེད་པའི་དུས་སྐབས་རྣམས་སྤྱི་ཏོང་རོགས་
 གྱི་སྐྱེས་པའམ་ཁྱེའུ་གང་ཡེ་ཡེ་པ་འཛོན་དེ་ལྷ་བསང་འབྲུལ་
 དུ་གཞུག་པ་ལས། བུ་མོ་དེ་གྱིས་དུས་བམ་ཡེ་ལ་གསུམ་.....
 མཁའ་གྱི་བསང་ཁང་དུ་ལྷ་བསང་འབྲུལ་སྲོལ་མི་འདུག
 དའི་ལྷུ་མཚན་ཡོད་སྲོལ་དུ། གལ་ཏེ་བུ་མོ་དེ་གྱིས་ལྷ་བསང་
 ཡུལ་བ་ཡིན་པ་གསུམ་གྱི་ལྷ་ལ་མཚོན་གྱི་བའམ་ལེན་པར་འདྲུས་
 ཞེས་བྱ་ཞིང་། འོན་ཏེ་ཁྱིམ་གྱི་ཕྱག་དུ་གཞུས་པའི་ཡུག་ལྷ་
 ལ་ཐབ་བསང་འབྲུལ་བ་དེ་ནི་ཡུལ་ཆེར་བུ་མོ་དེ་འབྲུལ་སྲོལ་.....
 ཡོད་འདུག དེ་ལྟར་བུ་གསུམ་མཁའ་བོ་འཕྲོ་ལྷའི་རྟེན་མཁའ་པ་
 དང་། ཡུག་ལྷ་བོ་ལྷའི་རྟེན་མཁའ་ལྟར་དོས་འཛོན་གྱི་ཡོད་

པར་སྐྱེ་ངོ་།

ཡུལ་ལྷ་ཉི་རྩེ་མཁའ་མཚན་།

ཡུལ་ལྷ་ཉི་རྩེ་མཁའ་མཚན་— ཞེས་པ་འདི་ནི་མདོ་ཁམས་
 ལྗོངས་སྐྱེ་བའི་ཡུལ་ལྷ་གྲགས་པ་ཅུ་པལ་མེད་ལ་བཞེངས་པོད་
 འདུག་པ་དཔེར་ན། ཁམས་ཀྱི་ཡུལ་དབུས་སྡེ་དགེ་དགོན་ཆེན་
 དང་ཉེ་པའི་སར་— འགྲི་བྱུ་ལ་གཉེན་གདོད་— ཞེས་བྱ་བའི་གཞུང་
 བདག་མཚན་དུ་— དོ་རྩེ་རྩོ་ལོ་ས་— ཞེས་འཕྲོད་པ་ཞིག་ཡོད་
 པ་དེ་ནི་སྡེ་དགེ་བྱུ་ལ་པོ་ཉི་ལྔ་འི་ཡི་ལ་པར་གྲགས་ཤིང་། གཞུང་
 འདི་དེའི་རྩེ་མོར་ཁམས་ཕྱོགས་ལ་ཕུག་ཤོས་ཀྱི་ཡུལ་ལྷ་ཉི་རྩེ་མཁའ་
 ཞིག་ཡོད་པ་རེད། རྩེ་མཁའ་དེ་ནི་སྡེ་དགེ་ལྷ་ལ་རབས་ཕྱོག་
 མར་ཆགས་དུས་ནས་བཞེངས་པའམ། ཡང་ལ་དེའི་སྡེ་ཚོ་
 ལས་ཡོད་པ་ཞིག་རེད། གཞུང་ཡང་— རྩོ་རྩེ་ལ་འཕྲོ་
 ཞེས་པ་དང་། རྩོ་རྩེ་ལྷི་— ཞེས་པ་ལ་ལ་སོགས་པ་ཁམས་སྐྱེ་
 ལྷོན་གྲགས་ཆེ་བའི་ཡུལ་ལྷ་— དགེ་བསྐྱེད་ཉེར་གཅིག་— ཆེས་
 པ་རྣམས་དང་། འདི་དབང་གྲུབ་དགུ་— ཞེས་སྐྱེ་གྲགས་པ་དེ་
 དག་པལ་མོ་ཆེའི་རྩེར་ཡུལ་ལྷ་སོ་སོའི་རྩེ་མཁའ་བྱུ་ལ་བུ་སྐྱེས་
 ཅི་ཤིགས་བཞེངས་པོད་འདུག

ཡུལ་ལྷ་ཁམས་ལ་འདི་སྡེ་ཕྱོགས་དང་བྱུ་ཕྱོགས་

མདའ་དོད་དེ་གཞུ་ཚོག་ཚ་བ་རྒྱ་ཕྱག་ཁ་ཤམ་དང་། རལ་གྱི་
 རྟོད་པ་དང་། མདུང་རྟོད་དང་མདུང་བྱང་། སྤལ་དང་། ལྷི་
 རྒྱ་མཚམ་ཚ་བ་རྒྱ་ཕྱག་ཁ་ཤམ་ལོགས་མདོད་ལ་སྤུང་ལྷགས་ཀྱི
 མཚོན་རྟོད་པ་ལྷ་བྱ་ལོག་ཡོད་ལྷག

ཡང་བྱ་ལོགས་ཀྱི་བར་ཚོད་གཙོག་གི་བར་དུ་བར་རྒྱང་
 ཁ་ཤམ་ཡོད་ལྷག་པ་དེ་དག་གི་བར་དུ། སྤུང་གི་སྤྱུ་རྟོགས་
 བས། སྤོ་སྤུང་ལ། སྤྱུ་ལོགས་ལྷལ་རང་བས་སྤོ་པ་དང་།
 ལྷགས་ལ་ལོགས་པ་ལྷལ་གཞུ་བས་སྤོ་པ་ལི་སྤྱུ་རྟོགས་སྤོ་
 ཚོགས་དང་། གཞུ་ཡང་གི་དོག་གི་རྟོགས་སྤོ་ཚོགས་པ་
 དང་། ཇེ་རྟོགས་སྤོ་ཚོགས་པ་ལོགས་སྤྱུང་སྤྱུང་སྤྱུགས་
 ལྷག

ཡང་བར་ཚོད་གཞུ་གཙོག་གི་བར་དུ་གི་རྒྱང་མང་པོ་
 ཁ་ཤམ་དང་ལྷགས་དང་། རམ་ལྷགས། ཐེར་ལྷག་ལྷགས།
 ལྷ་ལྷགས། སྤུང་གི་སྤྱུ་ལྷགས་ལོགས་དང་། སྤྱུགས་
 གཙོག་ལ། ལྷག་ལྷགས། གཙོག་ལྷགས། དོམ་ལྷགས།
 ལྷ་ལྷགས། སྤྱུང་ལྷགས་ལ་ལོགས་པ་མཚེ་སྤུང་ཚལ་གྱི་ཕྱགས་
 པ་ལི་རྟོགས་སྤོ་ཚོགས་དང་། སྤྱུང་གཙོགས་སྤོ་ཚོགས་དེ་མདོད་
 བཟོད་པ་ལི་བྱང་ཀ་མང་པོ་དང་། ལྷག་གི་སྤྱུགས་ལོགས་གི་

བཞེད་མ་འདུག་པ་དེ་བྱ་ག་གི་ལོ་གས་ལུ་སྤྱུ་ལ་པ་དང་།
གཞན་ཡང་བུམ་གཏེར་གྱི་རིགས་མང་པོ་ཇི་བྱ་ག་གི་ལུ་ལ་
བུམ་མ་ལུ་སྤྱུ་ལ་པ་དང་། ལོ་གས་ལྟོ་སེ་བཞེད་མ་བས་
འཛོག་པར་མཛད་དོ།

དེ་སྐབས་ལུ་ཡུལ་མི་སྟོང་ཡུག་ཙམ་གནས་རྒྱུ་དེ་
འདུས་བས་ཉི་འདུག་གྱི་རིང་བསྟན་པ་དེ་ཉི་ཚེ་ཉི་མ་འེ་བཞི་བ་
ཚེ་གས་ཀྱུ་བ་བས་ལྟ་བུ་མང་བྱ་ཆེར་གཏང་བ་དང་། སྐབས་འེར་
རྩ་བྱ་ག་ལྟེ་པ་དང་། སྐབས་འགར་མ་དང་རྩ་ལ་བཟུར་བ་...
དང་། སྐབས་འེར་མེ་མ་དང་བྱ་ག་པ་དང་། ལྟ་བུ་ལྱི་གི་བསྟོ་
སྟོག་པ་དང་། གཞན་ཡང་ཡུལ་ལྷོ་གས་སོ་སོ་ཉི་མང་འཁོར་ས
བས་རི་ལུ་ལོ་སོར་སྟོ་སེ་བཞེད་མ་པ་དང་། ལོ་གཞི་བེ་དག་
གནས་རྒྱུ་ལྟེ་འཛོག་མ་བས་ལ་བཙམ་འཛོག་མ་པ་དང་།
ལྟེ་རྩ་སྟོ་བེ་པ་སོགས་ལ་བཙམ་པར་བྱས་སོ།

ཡ་མཚེ་བེ་འོས་པ་ཞིག་ལ། ཡུལ་གྱི་མི་ལུ་ཀྱང་
དུས་བམ་ཡང་རྟེན་མཁུ་ལྟོག་པ་དང་། དེ་ཉི་ལོ་བྱང་བུ་བ་
སོགས་བྱེད་སྟེ་ལོ་མི་འདུག ཡུལ་མི་བུམ་མ་གྱི་འོད་སྟེ་ལོ་...
དུ། རྟེན་མཁུ་ལ་གཞོན་པ་བྱས་པ་གཞོན་བྱེད་པ་པོ་རང་
ཉིད་གྱི་ཁ་ཞེ་བསོད་བུམ་མ་ཉམས་བས་དུལ་པོར་འགྱུར་བ་དང་།

P'o lha, P'ug lha, rLuñ rta

TEXT (in Tibetan characters)

ཕྱོ་སེ་ལོ་སྐོར་།

མདོ་ཁམས་ཕྱོགས་ཀྱི་སྐོར་དང་གྱུང་གསེབ་པའི་ཁང་ཁྱིམ་
 རྣམས་ཀྱི་ཐོག་ཁར་ ཀྱོ་སེ་ ཞེས་ཕྱབ་པའི་ཐོ་བཅོམས་གནིས་
 སམ་ཡང་འཕམ་ཁར་ཕྱོགས་བཞིར་སྐོ་སེ་བཞེད་། ཁང་པའི་
 མདུན་དོས་ཀྱི་དྲུའི་ལ་ཐོག་ཏུ་ ཀྱོ་སེ་མཁམ་ཁར་ ཞེས་ཕྱབ་སྐོ་
 སེ་གཞན་དག་ལས་ཆེ་བ་གཅིག་གམ་ ཡང་འཕྱིང་གི་བཅུ་བ་.....
 རྒྱུང་དུ་ཤེས་པ་ཁང་རྒྱུང་ཤེས་པའི་སྐོ་སེ་ཡོད་འདུག

སྐོ་སེ་— ཞེས་ཕྱབ་པའི་ཤི་ཁང་པའི་ཐོག་རྩམ་དུ་མ་ཟད་
 རྣམས་འགར་ཞིང་ཁའི་དྲུའི་དང་། རྣམས་འགར་ཤི་གཞིང་མོགས་
 དམོས་པ་ཐ་དད་པ་དག་ལ་བརྟེན་པའི་གནས་ཀྱང་ཐ་དད་པར་བཞེདས་
 པའང་མང་དུ་སྐྱུང་ངོ་།

སྐོ་སེ་— ཞེས་ཕྱབ་པའི་དག་ལོ་དོ་བ་དང་འཛིམ་པ་བརྟེནས་
 པའི་མོང་ཕྱ་ཆེ་རྒྱུང་གང་དུང་གི་སྐོང་དུ་ཤུག་པ་ལ་མོགས་པ་ཤིང་རྩེ་
 རིགས་མི་འདུ་བ་སྐོ་སེ་གས་བཅོམས་ཤིང་། དེ་དག་གྱུང་བལ་ཆོ་བ་
 སྐོ་སེ་གས་པས་མངོས་པར་བརྟེན་པ་དང་། ཁའི་སྐོ་སེ་ཤིང་རྩེ་
 ལ་རྒྱུང་རྩེ་སྐོ་སེ་གས་བཅོམས་པ་དང་། ཡང་འཕྱིང་རྩེ་དང་ལྟན་དུ་
 རྒྱུང་ཤིང་མདུང་ཤིང་ལྟར་བཅོས་ལས་བཅོམས་པ་དེ་དག་ལ་རྒྱུང་རྩེ་དང་

འཕགས་ཅན་སྐྱོན་པར་བྱེད་ཅིང་། དོན་དུ་རྒྱུ་སྤོང་། ཁང་ཁྱིམ་གྱི་
སྤོང་། ཞིང་ཁའི་སྤོ་སོགས་མཐོ་བའི་གནས་རྒྱམས་སུ་བཞེངས་
པ་དེ་དག་ལ་ ། སྤོ་སོ་ ། ཞེས་བརྗོད་སྤོལ་བྱུང་། འདུག

སྤོ་སོ་—— ཞེས་བྱ་བའི་སྤོ་སོ་མའི་འགྲུང་ཁུངས་ལོ་འཕྲོག་

ཡུལ་ནས་བྱུང་བའང་ཡོན་སྤོད་དེ། འཕྲོག་པ་དག་གིས་སྤང་རི་.....
མཐོ་བོ་རྒྱམས་ཀྱི་སྤང་བྱུང་དུ་སྤོ་སོ་བརྗོད་གས་པའི་སྤོ་མང་པོ་
བཞེངས་སྤོལ་ཡོད་འདུག་ཅིང་། དེ་དག་གི་མིང་ལའང་སྤོ་སོ་
ཞེས་བརྗོད་བྱིན་ཡོད་འདུག

ཡང་ཁ་ཤིག་གི་གནས་ཀྱི་བྱུང་པར་ལ་བརྟེན་ནས་མིང་

ཡང་སྤང་དང་པར་བྱུང་བ་དཔེར་ན་ཡུལ་ལྟ་དང་། གཞི་བདག་
དང་། གནས་བདག་སོགས་ཀྱི་བརྟེན་གནས་རྒྱམས་སུ་སྤོ་སོ་
བཞེངས་པ་དག་ལ་ ། ལྟ་སྤོ་ ། ཞེས་གྲགས་པ་དང་།

ཡང་མུ་མེད་ཀྱི་དབྱེས་སུ་ཡོད་པའི་བྱུག་རིམ་ལ་ཕྱང་
གི་སྤོ་དང་། མུ་མེད་གི་གནས་རྒྱམས་སུ་སྤོ་སོ་བཞེངས་པ་དག་
ལ་ ། ལྟ་སྤོ་ ། ཞེས་གྲགས་པ་དང་།

ཡང་སྤྲུགས་པ་རྒྱས་མཐུ་ཅན་དག་གིས་ཡུལ་ཕྱོགས་སུ་
སེར་བའི་གཞོན་པ་བསྐྱེད་བར་བྱ་བའི་སྤང་དུ་སྤོ་སོ་བཞེངས་དུ་དག་
ལ་ ། སེར་སྤོ་ ། ཞེས་སྤྲུགས་པ་ཡོན་ཤོད་།

ལྷོ་སེ་བཞེངས་ཡུལ་གྱི་ཉུང་པར་ལ་བརྟེན་འཇུག་དེ་དག་
 གི་མིང་ཡང་ས་དང་པ་བྱུང་བ་ལྟར། ལྷོ་སེ་དེ་དག་གི་བར་རྟེན་
 ལའང་མི་འདྲ་བའི་ཉུང་པར་རུང་ཟེར་བྱེད་ལྟའི་དེ་ཡང་ཁང་
 གྱི་ལྟེང་དུ་ཡོན་ཏན་བར་རྟེན་དུ་ « རོར་བུམ » ཞེས་པ་
 རིམ་ཞེན་ལོ་རྒྱུ་གྱི་གཏེར་བུམ་འཛོགས་པ་དང་། དེ་བཞིན་དུ་རྒྱ་
 མིག་གི་སྒྲོལ་ཡོན་ཏན་ « ལྷོ་བུམ » ཞེས་པ་རྒྱུ་འཛོགས་པ་དང་།
 རི་མོ་ལྟེང་ཡོན་ཏན་ « ལྷོ་བུམ » ཞེས་པ་ཡུལ་འཕོར་བུམ་
 བའི་གཏེར་བུམ་འཛོགས་པ་སོགས་མི་འདྲ་བའ་འགར་ཞིག་ལྟེང་།

ལྷོ་སེ་བཞེངས་ཚུལ་འདྲི་ལྟར་བྱ་དགོས་ཞེས་པའི་
 དམིགས་བསལ་གྱི་ཚོགས་གང་ཡང་མཚན་མ་ལྟེང་བའང་། དེ་དག་
 གི་བར་རྟེན་གཏེར་བུམ་གྱི་ཉུང་པར་དང་། དེ་དག་ཇི་ལྟར་བསྐྱུ་བ་
 དགོས་པའི་ཚོགས་དང་། དེ་དག་སྒྲོ་སེ་འཛོགས་དུ་ཇི་ལྟར་.....
 བཞུགས་གསོལ་བྱ་ཚུལ་སོགས་ཀྱི་སྒྲོལ་ལོ་ « རིམ་ཞེན་གཏེར་.....
 མཛོད་¹ » ལས་གསལ་བ་ཡོན་ཏན་།

གཏེར་བུམ་གྱི་ལྷོ་བུམ་གྲངས་:

རོར་བུམ་:- འདྲི་འཛོགས་ལྟེང་དུ་སྒྲོ་སེ་ལས་
 ལྷོ་བུམ་པ་བཞི་འཛོགས་ལྟེང་དུ་ལས་ཡོན་ཏན་ རོར་བུམ་གྱི་.....

གཏེར་མཛོད་: ཚེ་ XLVIII 14/ ; 15/ ; 24/

པ་དང་། ལྷའི་བདེ་རིགས་སོགས་ཞི་བར་བྱེད་པའི་མེད་ཏུ་བསྐྱབ་
པའི་གཏེར་བུམ་དེ་ལ་ ། ལྷ་བུམ་ ། ཞེས་བྱ་བ་ཡིན།

དེ་ལྟར་ལྷའི་ལོངས་སྤྱོད་རྒྱས་དགོས་པའི་རྒྱམ་ཚེ་ཡང་
མི་བླམས་ཀྱི་བརྗོད་སྟེལ་དུ། གལ་ཏེ་ལྷ་དཔུལ་ཞིང་ཕོངས་པར་
བྱུང་པ་ཡིན་ན་ལྷ་དེ་གང་དུ་གནས་པའི་ཡུལ་ཁམས་དེ་འང་དཔུལ་
ཞིང་ཕོངས་པར་འབྱུང་བ་ཡིན་ཞེས་དང་། ཡང་གལ་ཏེ་ལྷ་ལ་
བདེ་རིགས་སྤྲོ་ཚོགས་བྱུང་བ་ཡིན་ན། མི་དང་ལྷ་གསལ་ལ་འང་ལྷའི་བདེ་
རིགས་སྤྲོ་ཚོགས་པ་དག་འབྱུང་བའི་རྟེན་འགྲུབ་མི་ཤིས་པར་འབྱུང་བ་
ཡིན་ཞེས་གཏེ།

སྤང་བུམ་:- འདི་ནི་མིའི་ལས་བླམ་པ་བཞི་འི་བདེ་བས་
དུག་པོའི་ལས་ཏེ། ལུལ་པོ་ཡུལ་ལ་ཤོར་སྤང་དང་། རྟ་ལྷག་
བྱུང་གསུམ་ལ་སོགས་པ་སྤང་བའི་མིའི་ལས་ལ་དབང་བྱེད་པའི་
ལྷ་གང་དུང་གི་ཚོགས་ལ་བརྟེན་བས། ཡུལ་ཕྱོགས་སུ་གཟུགས་
ཅན་གྱི་མི་དང་། གཟུགས་མེད་ཀྱི་ལྷ་འདྲེའི་བྱད་ཁ་གནོད་པ་.....
དང་། ཞིང་ཁའི་ལོ་རྟོག་ལ་གནོད་པའི་སད་དང་། ལེར་ག།
བཙོང་། འབྲུ་སྤོལ་ལ་སོགས་པ་བསྤང་བའི་མེད་ཏུ་བསྐྱབ་པ་
དེ་ལ་ ། ལྷ་བུམ་ ། ཞེས་བྱ་བ་ཡིན་འོ།

གཡང་བུམ་:- འདི་ནི་དབང་དང་རྒྱས་པའི་ལས་ཀྱི་བྱེ་.....

1. གཏེར་མཚོ་དེ་ མི་ X L I V 65% ཡུལ་ལ་ཤོར་སྤང་།

བྱུང་ལྟོ། གཡང་གི་ལྷ་རྣམ་ཐོས་གྲས་སོགས་དབང་ལྱུང་གི
 ལས་ལ་མངའ་བརྟེན་པའི་ལྷ་གང་རུང་ལ་བརྟེན་ནས། ལྷ་བ་པ་
 རྣམ་ལྷོན་པའི་བདག་པོའི་ཚེ་དབང་བསོད་ནམས་དཔལ་འཕྱོར་
 ལྷན་གྲགས་ཐམས་ཅད་ལྱུང་པའི་ཚེ་དུ་བསྐྱབ་པ་དང་། རྟེན་ཏུ་
 གཡང་གྲམ་གྱི་འདུ་འཛིན་ལ་དེ་ལ་ ། གཡང་བུམ་ །
 ཞེས་བྱ་བ་ཡིན་པོ།

དབང་བུམ་།— འདི་ནི་ལྷོན་ལས་རྣམ་པ་ཐའི་འི་འདུ་
 བས་དབང་གི་ལས་ཏེ། དབང་ལ་མངའ་བརྟེན་པའི་ལྷ་ཚེན་
 ཚོགས་ཀྱི་བདག་པོ་དང་། ལྷ་མོ་རིགས་ལྗེད་མེ་སོགས་གང་
 རུང་ལ་བརྟེན་ནས། འཛིན་རྟེན་གྱི་ཚེ་དགུ་གཉེན་དགུ་ཐམས་
 མངའ་དབང་དུ་སྤྱད་ལྗེད་ཚེ་དུ་བསྐྱབ་པའི་གཏེར་བུམ་དེ་ལ་
 ། དབང་བུམ་ ། ཞེས་བྱ་བ་ཡིན།

ཚོ་བུམ་།— འདི་ནི་ལྱུང་པའི་ལས་ཀྱི་ཕྱེ་བྱུང་ལྟོ།
 འཛིན་མེད་ཚོ་ཡི་ལྷ་གང་རུང་ལ་བརྟེན་ནས་ལྷ་བ་པོ་རང་དང་ལྷོན་
 བདག་སོགས་ཀྱི་ཚོ་རིང་བའི་ཚེ་དུ་བསྐྱབ་པ་དེ་ལ་ ། ཚོ་བུམ་ །
 ཞེས་བྱ་བ་ཡིན་པའི་ཡང་ལྷོ་མ་འདི་ནི་ཚོ་འི་ལྷ་བ་རྟེན་དུ་འཛིན་པ་
 ཡིན་པོ།

1. གཏེར་མཛོད་ ཟི། ལ། 22/—34/ རིགས་ལྗེད་མ།

བུམ་གཏེར་བཞེངས་རྒྱུ་ལ།

བུམ་གཏེར་གྱི་ རྒྱ་མཚམས། གཤེར་དངུལ་སོགས་ཕྱི་
 སོ་མོའི་བུམ་པ་མེ་སྐྱུ་པ་གཏེར་ལ་དངུལ་པ་འེལ་འེལ་དུ། དབུལ་སྐྱུ་ཕྱོག་
 འི་དེ་གི་རྣམས་སྐྱུ་ལྟ་གཏེར་གི་མོ་གཏེར་མོ་ལྷན་བསྐྱུ་པ་དེའི་ཕྱགས་
 ཕྱོགས་སོག་དང། གཞུག་ཡང་སྐྱུ་གསུང་ཕྱགས་ཀྱིས་སོག་དུ་
 མཚོན་པའི་ཡི་གེ་— ཨོཾ་ ཨུམ་ཧཱུྃ་— སོགས་མཚོ་ལ་ལམ་སྐྱ་ག་ཚས་
 བྱིས་པ་འདྲ་གས། དེའི་ལྗོངས་སྐྱུ་གཟུངས་ཕྱགས་ཀྱི་མཐུན་
 འདོད་གསོ་ལ་ཀྱི་མོག་དཔེར་འདྲ་ ། ལྗོངས་པའི་བདག་པོའི་མོ་དཔལ་
 མངའ་དབང་སྐྱུ་གཞུགས་ཐམས་ཅད་ཀྱས་པར་གྱུར་ཅིག ། ཅེས་
 སོགས་ཕྱི་ལས་རྣམས་པ་བཞི་སོ་སོའི་ལྱགས་བཞི་ལ་མཚོ་ལ་ལམ་
 སྐྱ་ག་ཚས་འགྲི་གཞི་རྒྱ་ཤོག་གམ་ཡང་འདྲས་དཀར་གཙེང་མའི་
 རོམ་སྐྱུ་ལྷོས་ལས་སོག་ཤིང་གི་ལྗོངས་སྐྱུ་དཀྱི་བར་ཕྱེད་ཅིང།
 གཞུག་ཡང་འདྲ་སྐྱ་ཚོགས། ལྷོས་སྐྱ་ཚོགས། འེལ་པོ་མེ་སྐྱ་
 ཚོགས། དཔེ་ཐུབ་ཀྱི་རིགས་སྐྱ་ཚོགས། ཤིང་མོའི་རིགས་སྐྱ་
 ཚོགས། ས་སྐྱ་དང་མེ་སྐྱ་སོགས་ཀྱིས་གྱུར་བྱུར་བཀའ།
 དེའི་སྐྱུ་གཏེར་སྐྱུ་བ་ཀྱི་མོག་ལ་སོགས་པ་ཡི་དམ་ཀྱི་སྐྱུ་གཏེར་
 ཡང་དུང་བའི་ལས་གྱུར་གི་མོ་ལྷན་ ། བདུན་སྐྱུ་བ་ ། ཅེས་གྱུ་བ་
 འེལ་བདུན་གྱི་རིང་ངམ་དེ་ལས་སྐྱུ་ག་པ་སོགས་སྐྱུ་བ་ཐམས་སོ་

མོའི་ནང་དུ་རྗེ་ཉམས་གསལ་བའི་ཉམས་བརྒྱུ་བ་པར་བྱ་དགོས་པ་ཡིན།
དེ་ནི་བྱུང་ཚེ་སྟེ་ཁོ་མོ་ཚུལ་ལྟར་གྱི་གྲུང་རང་ནས་ཉོན་པར་བྱ་
དགོས་པོ།

གསལ་མཁུར་:

གསལ་མཁུར་ནི་ལྟར་གྱི་ལྟོན་ཚུལ་རྗེ་པ་ཞིག་སྟེ།
ལྟར་གྱི་ཁང་རྗེ་པ་ལ་མོ་ཆེ་འོ་ཐོག་ཏུ་གསལ་མཁུར་ཆེ་ཚེ་རེ་
དང་། དེ་འི་མདུན་དུ་བསལ་ཁང་རྗེ་པ་དུ་རེ་བཅས་བཞེངས་སྟེ་ལ་
བྱུང་འདུག་ཅིང་། དུས་ལྡན་གྱི་ཁང་པ་གསལ་བཞེངས་བྱས་
པ་ལ་མོ་ཆེ་འོ་ཐོག་ཏུ་ལྟར་གྱི་གསལ་མཁུར་གྱི་ཚུལ་ཏུ་བསལ་ཁང་
ཆེ་ཚེ་རེ་བཞེངས་པ་འདྲ་མང་དུ་བྱུང་ངོ།

གསལ་མཁུར་བཞེངས་ཚུལ་:

གསལ་མཁུར་ནི་—ཤིང་གི་ཤར་བ་བཞེངས་པ་འཇམ།
ཡང་འདྲོ་བ་དང་འཛིན་པ་འི་ཁང་རྗེ་པ་ཞིག་བཞེངས་པ་དེ་འི་ཉེ་དང་
ཐོག་ཏུ་ལྷ་བཞེངས་དང་། ཤིང་གིས་བཟོས་པ་འི་མདུང་ཡིང་དང་།
ཤིང་གི་ལུ་གྱི་དང་། གཞན་ཡང་ཤིང་རྗེ་འོ་འོ་ལ་ལྷ་ཚོ་གསལ་ལ་
བལ་ཚོ་ལྷ་དང་རྒྱུང་ཉམས་བརྒྱུ་བ་པ་དག་འདྲེ་གསལ་སྟེ་ལ་འདུག

གསལ་མཁུར་ལ་མོ་ཆེ་འོ་ནང་དུ་ལྟོ་སྟེ་དང་འདུ་བ་.....

ཚོ་བྱུང་བ་སོགས་རྟེན་ཏུ་བརྟེན་མི་ལ་འབྱུང་བར་འབྱུང་རྟོ་
ཞེས་བཅེས་སྲོལ་འདུག་པ་མ་ཟད་དེ་ལ་ཡིད་ཚེས་པའི་ལོ་རྒྱུས་
མང་པོར་པོ་དུ་རྒྱ་ཡིད་འདུག

དེ་ལྟར་བྲ་གསལ་མཁའ་གྱི་དབྱུང་སྲུ་རྟེན་མཁའ་.....
བཞེད་ས་ཚུལ་ཡང་རྒྱས་བཤུས་ཚམས་ལས་ལྷན་པ་ལྟེ་ཡུལ་ལྟེ་
རྟེན་མཁའ་དང་གཅིག་པར་ལྷུང་ངོ་།

ཡུག་ལྟེ་སྟོར་:

ཟ་མ་མེད་ཆེད་དུ་—མོ་ལྟེ་རྟེན་མཁའ་—ཞེས་བྱུ་བ་
དམིགས་བསལ་ཁའ་པའི་སྟེང་དམ། དེ་སྐྱུངས་སོགས་སྲུ་བཞེད་ས
སྲོལ་བྱུང་མི་འདུག་ལའང། དེ་ལྟེ་「ཁྱིམ་ལྟེ་」ཞེས་པའམ།
「ཡུག་ལྟེ་」ཞེས་བྱུ་བ་ཐབ་ཚང་གི་ཡུག་ཏུ་བཞེད་ས་པ་དེ་དང་
དོན་གཅིག་ཡིན་པར་མཛོེ། གང་ལ་ཞེ་བ། མི་སྤྱི་རི་བསམ་
ཚུགས་སྲུ། ཁྱིམ་ལྟེ་—ཞེས་པ་དེ་ལྟེ་མོ་ཞིག་ཡིད་པར་
སེམས་ཤིང། ཐབ་ཚང་གི་ཚོ་ཁའ་རྟོན་མཁའ་ཡང་མ་སྤིང་
ལེ་སྲུ་མོ་སྤུན་གྱི་རིགས་ལྷན་ས་ཡིན་པ་དང། དེ་དག་གིས་.....
རྟེན་ཏུ་ཁྱིམ་ལྟེ་ལ་གཅེས་འཛོེན་ཏུ་ཅང་ཆེན་པོར་བྱེད་ཀྱིན་ཡིད་
པ་རེད། དཔེར་ན། ཁྱིམ་དེར་བཟང་ཤིང་གི་རིགས་དང།

བལ་ཚོལ་གྱི་རིགས་སོགས་གསར་པ་ཞིག་བྱུང་བ་ཡོད་ལ།
 ཡུན་དེ་ཡུག་ལྟ་ལ་སློབ་པ་དང་། གསལ་ཏུ་གསུམ་དུ་ཤོར་།
 བའི་ཚོལ་ཡུག་ལྟ་འབྱུག་གི་རེད་— ཅེས་འཇོམ་བཀ་ཏུ་ཅང་ཆེན་
 རོར་བྱེད་པ་བཅས་གྱིས་ཤེས་སོ།

ཡུག་ལྟ་འབྱུག་གི་གསལ་གསལ་།

ཁམས་ཚུགས་གྱི་ཚུང་གསེབ་གང་དུ་ཡོད་ཡང་དུང་ཐབ་
 ཚང་ལ་ཕྱ་བ་ཏུ་ཅང་ཆེན་པོར་བྱེད་སྒྲིལ་ཡོད་འདུག གང་ལ་
 ཞེ་ན། ཡུལ་གྱི་མི་ལྟེ་བུ་མས་སོ་སོའི་ཁྱིམ་དུ་གསལ་པའི་ཚོལ་
 མི་དུག་གི་རིགས་ཁ་ཤས་དང་། ལྷ་མཚོར་གྱི་རིགས་ཁ་ཤས་
 ཚམ་མ་གཉོགས་ནང་མི་བྱེད་ས་བུ་མས་རྟག་པར་ཐབ་ཚང་དུ་
 ལྟོད་སྒྲིལ་ཡོད་པ་རེད། དེ་ལྟ་ན། ཚུང་གསེབ་པ་བུ་མས་
 བས་ཐབ་ཚང་གི་ཁང་མིག་གཞན་དག་ལས་ཏུ་ཅང་ཆེན་པོ་དང་།
 བའི་གི་བཞོན་པ་མཇོས་པ་དང་། ལྷ་ས་དག་པོ་ཤི་ལྟ་ག་
 བཞེད་ས་སྒྲིལ་ཡོད་འདུག་ཅིང་། དེ་ལྟ་བུའི་ཐབ་ཚང་དེའི་མིང་
 ལའང་ «ཇ་མང་» ཞེས་བཏགས་པ་ཡོད་ལོ།

དེ་ཡང་— ཇ་མང་— ཞེས་པའི་— མང་— གི་དོན་གྱི་
 — མང་— ཞེས་པའི་དོན་ཡོད་ཏེ། ཚོགས་གཞན་དུ། ར་བུ་ག་
 པའི་ཁང་པའི་མིང་ལ་ «ར་མང་» ཞེས་འབོད་པ་དང་།

ར་ཡི་རྟེན་ལྟུང་གཞན་ལ་—「རྟེན་ལྟུང་」 ཞེས་དང་།
 ཤ་འཇོག་གཞན་གྱི་མཚོན་ཁང་གི་མིང་ལ་ 「ཤ་ལྟུང་」 ཞེས་
 ལྟུང་དང་། ལྷ་འཇོག་ཁང་ལ་ 「ལྷ་ལྟུང་」 ཞེས་སོགས་
 བཟོན་སྟོལ་ཡོད་པ་རེད། འོན་ཀྱང་—ཁང་—གི་སྐྱེ་བྱུང་ཆགས་
 བས་—ལྟུང་—ཞེས་འཕྲོད་པ་དེ་ཡང་མ་ཡིན་པར་དེས་ཏེ་
 ཚོག་གཞན་དུ་ 「མཚོན་ཁང་། ལྷ་ཁང་། ཤིང་ཁང་།
 འཁྱིམ་ཁང་། ལྷ་ཁང་། གཏེར་ཁང་དང་། ཟ་ཁང་། ཞེས་བྱེ་
 བ་སོགས་ལ་ལྷམ་ཡང་—ལྟུང་—གི་སྐྱེ་མི་བཟོན་པ་ཡོན་།
 དེ་ལ་ང་ལྟུང་ཞེས་བཟོན་པ་རི་ལྷུ་མཚོན་གཞན་ཞིག་གི་
 སྐྱོང་གསལ་པ་རི་གཟུང་མི་ལྷམས་རྟག་པར་ང་ལྟུང་དུ་སྟོན་པར་
 མ་ཟེན་པར་བྱས་ཏེ་འོན་ཀྱང་གི་བཟུང་བུར་ལྷམས་ཀྱང་གཞན་དེར་
 ལྟུང་སྟོལ་ཡོད་པ་རེད། དེས་ན་ཐབ་ཀྱི་སྟེང་དུ་སྟོན་ཀྱི་གཞོ་
 སོ་—ང་ལྟོ་—བཟོན་གས་ཤིང་རྟག་པར་བྱུང་མ་ཚད་པར་ང་འཕོལ་
 བ་དང་། མི་སྟེ་ལྷམས་ཀྱི་བུར་བའི་གཞོ་སོ་ང་ཡིན་པ་ལྟར་...
 ང་ཡི་མིང་ལྷམས་དེས་ཏེ་—ང་ལྟུང་—ཞེས་བཟོན་པ་ཡོན་པོ།
 དེ་ལྟར་བྱུང་འཕྲུང་ལྷམས་ཀྱི་སྐྱེ་བྱུང་—「ལྷུང་གཟུང་」
 ཞེས་བྱེ་བའི་ཀ་པ་ཚེ་ལོ་རྟེ་ཡོད་འདུག་པ་དེའི་སྟོན་ཆར་ལྷུང་གི་
 བཞེངས་པར་ལྟུང་པ་དང་། ཡང་མི་ཚང་འགའ་ཞིག་གི་ང་

ལྷང་ལ་ཡུག་ཀར་མེད་པར་ཡོད་ཅིང་། དེ་ལྟ་བུའི་རྩ་ལྷང་
དག་གི་དཀྱིལ་ཀར་གྱི་ལྷོད་ཆར་ཡུག་ལྟ་བུ་བཞེངས་པར་མང་དུ་
མཐོང་ངོ་།

ཡང་མི་ཆེད་འགའ་ཞིག་གི་ཁུང་པ་བྲག་གི་ལོགས་ལ་
བརྟེན་ལས་བཅོས་པ་ལྟ་བུར་མ། ཡང་ལྷང་རྩ་ལྷང་དུ་གཏུང་འདྲིང་
མང་པོར་བཏང་ནས་ཡུག་ཀར་དང་དཀྱིལ་ཀར་མེད་པར་བཅོས་
པའི་རྣམ་པ་རྟེན་པར་འགའ་ཞིག་མཐོང་བ་དེ་དག་གི་ཁུང་པའི
ལྷག་གང་དུང་ཞིག་གམ། ཡང་ལྷང་རྩ་ལྷང་གི་ལྷག་དུ་སྡོམ་པེ་
ཆུང་དུ་ཞིག་བཞེངས་པའི་སྟེང་དུ་ཡུག་ལྟ་བུ་བཞེངས་པར་བྱས་འདུག
ཡུག་ལྟ་བུ་བཞེངས་ལྟགས།

ཡུག་ལྟ་བུ་བཞེངས་ཀྱི་ཡོ་ཁྱད་གཞོ་སོ་ཞིང་སྡི་བཟང་པོའི
རིགས་དག་ཡིན་ཏེ། དཔེར་ན། ལྷག་པ་དང་། ལྷག་དཀར།
ལྷག་པ། མེལ་དཀར། རྩ་སྡོད་རྣམས་ཏེ། འདི་རྣམས་ལ་
—འབྲུད་སྡིལ་བ་གྱི་ཞིང་།—ཞེས་བྱ་བེད་ལྟ་བུ་བསང་ལྷག་ལྟ་བུ་དུ་དུང་
བའི་བསང་ཞིང་དག་ཡིན། དེ་དག་ལ་བལ་ཚོ་ལྟ་སྡོམ་པེར་དམར་
ལྷང་དང་བལ་དཀར་དང་། དར་ལྷའི་རས་མ་ལྟ་སྡོམ་པེ་པས་
བཟུལ་པར་བྱས་ཏེ་བལ་ལྷུང་དཀར་ལྷག་སྲུང་སྡོམ་པེ་ལྱུང་པས་
ཡུག་ཀར་གྱི་ལྷོད་ཆར་བལྟམས་པར་བྱས་འདུག དེའི་ཁུང་།

རྣམ་སྐྱེད་དཔལ། ལྷུ་མ་ཁ་འོག་ལྷ་ཚོགས་པས་བྱུང་པའི
 -ལམ་མཁའ་-ཚེ་རྒྱུད་ལྷ་ཚོགས་དང་། གཡུ་དང་གྱེ་རུ་ལ་སོགས་
 ས་ལོ་རྩལ་རྒྱུ་རྩལ་གྱི་སྤྲེལ་ཚོར་དང་། ཡང་ཁ་ཤིས་ལས་དང་"
 ལྷའི་མདའ་དཔལ་ལ་མེ་ལོང་གིས་བརྒྱུན་པ་དང་། ལྷའི་སྤོང་བྱའང་
 འཇོགས་སྲོལ་བྱུང་འདུག

ཡུག་ལྷ་པལ་མེ་བ་བྲམ་ས་ལམ་བྱུང་དུ་གྱི་ལོགས་ལས་
 དཔལ་ཁ་འོག་ལྷ་ཚོགས་པས་གཡོགས་ཤིང་བཅུ་དུ་ཇི་བཞིན་མི་...
 མཚོང་བར་འཇོག་པའང་ཤིན་ཏུ་མང་དོ།

ཡུག་ལྷ་འཕྲུག་པའི་སྐབས་

སྤོང་གསེབ་པ་བྲམ་ས་ལས་རྟག་པར་ང་ཁྱང་གི་བཅུ་དུ་"
 ཚེ་རྒྱུས་མེད་པའི་ཐབ་དེ་དང་ཐོབ་པོ། ལྷུ་མེད་བཅས་ལམ་ཡང་
 འཇུག་པར་མི་ཕྱེད་ཅིང་། དེའི་དོན་ལྷོ། -བཅུ་ཐོབ་པལ་མེ་རྩེས་
 ལྷལ་པོ་ལམ་བཅོམ་ལ་སོགས་པ་སྤྲུང་མར་བརྟེན་ཅིང་སྐྱུ་བ་པར་ཕྱེད་
 ས་ཤིན་ཏུ་མང་ཞིང་། དེས་ན་ལྷལ་བཅོམ་འཕྲུམ་ས་པོ་ལོ་ཞིང་
 འཇོགས་པའི་ཐབ་ཐོབ་གང་རུང་ཞིག་ཀྱིས་དུ་བརྟུག་ན་ཀྱིས་ལྷ་ལ་
 སོག་གྲུག་ཕྱེད་པ་ཡིན་- ཞེས་བཅོང་སྲོལ་འདུག་པ་དང་།
 ཡང་- གལ་སྲི་ལྷུ་མེད་ང་ཁྱང་དུ་འཇུག་ན་ཀྱིས་ལྷ་གཤོར་པར་
 འཕྲུ་བ་ཡིན་- ཞེས་བྱེད་ཞིང་ལྷུ་མེད་དོ་གསར་ཅན་ལམ་ལྷུ་བ་དུ་

མ་འདྲིས་པའི་རིག་ས་རྒྱམ་ས་རྩ་ལྟ་དུ་འདྲུག་པར་མི་ཉེན་དོ།

གལ་ཏེ་ཁྱིམ་ལྷ་ལ་མོན་ཐུག་མོར་བ་དང་། ཁྱིམ་ལྷ་གདོན་
པ་ཡིན་པ་དེའི་རྒྱུ་ཉེས་མི་ལ་འཚོ་དང་། མོནོར་ལ་མོན་པ་སོགས་
རྟག་ཏུ་བརྟ་མི་ཤིས་པ་འཕྱུང་བར་བཤད་དོ།

ཁྱིམ་ལྷ་གདོན་— ཞེས་པའི་—གདོན་—ལྷ་འབྲུག་པར་...
འཕྱུར་བའི་དོན་ཡིན་གྱི། གདོན་— ཞེས་པ་དེ་ལྱིར་སྟངས་...
གདོན་དང་བཞག་ས་ཞེས་པའི་འཚོ་ཚོལ་གྱི་གདོན་དེ་མ་ཡིན་པར་
ཤེས་པོ།

ཡུག་ལྷ་འབྲུག་རྟགས་

རྒྱལ་འགར་མོ་ཡུག་ས་སེམས་ཅན་རྒྱམ་ས་ལས་དུང་ཁ་
དུག་པོ་འཕྱེད་པ་དང་། ཡང་ལ་མོ་ཡུག་ས་མ་ཡིས་བྱ་ལ་མི་བལྟ་
བའམ། མོ་ཡུག་ས་ལ་ཡུ་གུ་དཔེར་བ་མཚོ་ལོ་གཏིས་ཡོད་པ་དང་།
ཡང་ལ་རྟེན་ལ་ལ་གཏིག་མེད་པ་ལ་སོགས་པ་བརྟ་མི་ཤིས་...
པའི་རྟགས་ཅན་སྐྱེས་པ་ཡིན་ལ། དེའི་རྒྱུ་ལྷ་མོནོལ་བ་
ཡིན་ཞེས་ཟེར་སྟེ་ལ་འདྲུག

ཡང་ཁྱིམ་པ་རྒྱུང་དུ་མཚོན་མོར་གཏིན་མི་འབྲུག་པ་དང་།
ཡང་ལ་མཚོན་དུ་ཉེན་པའམ། གཏིན་འདྲེ་དུག་པོ་ཉེན་པའམ།
གཏིན་རྒྱག་ས་སོགས་ཉེས་པ་ཡིན་ལ། དེའི་རྒྱུ་ལྷ་

གདོད་པ་རེད་ཅེས་ཟེར་སྟོལ་འདུག དེ་ལྟར་ཡུག་ལྷ་འཁྲུག་
ཡར་ལོས་པ་ན་དེ་འབྲུག་ལ་འཁྲུག་པ་བཅོས་པའི་ཐལ་ལ་བཅོལ་
ཡར་ཉེད་དོ།

ཡུག་ལྷ་འཁྲུག་བཅོས་

དེ་ཡང་མི་ཡུག་ལ་ལ་བརྟེན་མི་ལོས་པའི་རྟེན་ལ་མཚན་སོགས་
ཆེན་པོའི་རྟེན་སྲུང་བ་སྐྱེ་མཚན་འཇགས་ལྟུང་དུངས་ལས་ཡུག་ལྷ་ལ་
ལྷས་གསོལ་དང་ཐལ་ཏུ་མཐོལ་བསང་སོགས་ལས་གཞུང་སོ་སོའི་
བད་དུ་བཤད་པ་ལྟར་ཉེད་ཅིང་། འོན་ཀྱང་དེ་ལྟ་བུ་གལ་ཆེ་བའི་
དུས་སྐབས་བཅས་ལས་རྟེན་ཡར་འཛོམ་ཡར་དཀར་བ་ལོན།
དེ་ལྟ་བུ་རྟེན་ཡར་འཁྲུག་པ་བཅོས་པའི་ཐལ་ལ་བཅོལ་
ལོ། ཡུག་པ་ལ་སོགས་པའི་བསང་ཤིང་གང་ཡང་དུང་བ་ཐལ་གྱི་
བད་དུ་གཞུག་པའི་འཇུ་གཅིང་གིས་ཆབ་བྱུང་པ་ལ་ འཐལ་བསང་།
ཞེས་ཀྱང་དེ་ཅིང་ལགས་སོ།

འཁྲུག་བཅོས་གཞུང་ལ་མཚན་པ་ཞིག་ལོ། ཐལ་གྱི་བད་

དུ་དབང་མེད་དུ་གསུང་དུང་ཤིང་བའི་སྐབས་སུ་ཡུག་ལྷ་འཁྲུག་
ཡར་ལོ་བས། དེའི་བཅོས་སུ་དེ་མ་ཐལ་ཏུ་རྒྱ་སྐྱེ་ལོ་གང་ཐལ་གྱི་
བད་དུ་ཡུག་པ་སྟོལ་འདུག འོན་ཀྱང་དེས་འཁྲུག་པ་ཇི་ལྟར་
སེལ་བའི་རྟེན་གཞི་རྒྱ་མཚན་སོགས་ལོ་མ་ཤིས་སོ།

ཡུལ་ལྟར་བརྟེན་པའི་ལས།

དེ་ཡང་མི་ཚང་ཞིག་གིས་མི་ཚང་གཞན་ཞིག་ལས་ཏེ་.....

ཡུལ་ལ་གང་རུང་ཞིག་འོས་པ་དེ་བདག་པོ་རྟོན་པ་དེའི་གནས་སུ་

མི་ཚུགས་ཀྱི་ཚེ་བདག་པོ་གསར་པའི་སྒོར་གནས་མི་འཆའ་བ་དེ

འཇོག་པོ་རྟོན་པའི་ཡུལ་ལྟར་མ་བཏང་བར་དོས་འཇོག་ཞིང་།

དེའི་བཅོས་སུ་སེམས་ཅན་དེའི་མའི་དཀྱིལ་བས་སྤྲུལ་པར་འགྲུབ་སྐྱེས་

ཏེ། དེ་དང་ཐུབ་ཀྱི་འདུལ་བས་ས་རྒྱུད་ཟད་སྐྱེས་པ་ལྟར་དུ་འོག་ལུས་

དུལ་ཏེ་ཡུལ་ལྟའི་གསེབ་ཏུ་གཞུགས་ཀྱིས་འདུག དེ་ལྟར་བྱས་ན་

བདག་པོ་རྟོན་པའི་ཡུལ་ལྟར་སེམས་ཅན་དེ་གཏང་བར་བྱ་བྱིང་།

སེམས་ཅན་དེ་ཡང་མི་ཚུགས་མི་ཚུགས་འོར་གྱིས་འདུག་པ་ལྟར་

སྐབས་འགར་བའི་པ་འདུ་ཞིག་གུང་ལྟར་དོ།

ཡང་གཞན་ཞིག་གི། མི་ཚང་ཞིག་གི་ཁྱིམ་དུ་བག་མ་

གསར་མ་བསྐྱེད་པ་པ་དང་། བག་མ་དེ་ལ་ལ་ཚོ་སོགས་བག་མི

ཤིས་པ་གང་རུང་བ་དེ་རིགས་ཀྱི་མི་ཚང་དེར་ལོ་ཡུལ་ལྟར་བག་

མ་དེ་མི་ལེན་པར་དོས་འཇོག་པ་དང་། དེའི་བཅོས་སུ་སྐྱེས་མཚོན་

ལྷན་དྲུང་བས་ལྷན་དང་བསའ་སོགས་སྐྱེ་བའ་བསྐྱེད་པར་བྱེད་དོ།

ཡང་སྐབས་འགར་སྒོ་ཡུལ་སེམས་ཅན་གང་ཡང་.....

རུང་བ་དམོང་མོར་ལྟས་སུ་མ་འདུས་ཤིང་རི་ལྱུང་འོར་བ་བ།

དགོང་མེར་ཐབ་ཏུ་བསང་འབྲུལ་བར་གྱེད་ཅིང་། དེས་ཀྱི་སྒོ་ཡུགས་
དེལ་གཙམ་གཙམ་དང་རྒྱུ་ལོ་སོགས་ཀྱི་གཞོན་འཛོལ་བཞུག་པར་
བཤད་དོ།

ཡུག་ལྷ་དེ་གཞན་སྒོ་ཡུག་

དུས་ངེས་མེད་དུ་མི་ཚང་འགའ་ཞིག་གིས་ཁང་གི་མ་གསར་
རྗེ་བཞེ་བེད་ཡུག་ལྷ་སྒོ་འཛོལ་གྱེད་དགོས་པའི་ཚེ། སྒོ་མར་ཡུག་
ལྷ་ལ་ལྷུ་གསོལ་བཟུང་བྱས་གྱེད་ཅིང་ལྷ་བསང་འབྲུལ། དེ་བས་ཡུག་
ལྷ་དེ་དེ་གསེབ་བས་ཤིང་རྗེ་གང་ཡང་རྒྱུ་བ་རྗེ་དང་ཡལ་ག་མ་ཉམས་
པ་ཞིག་དང་། བམ་མཁའ་གཅིག་དང་། བོར་རྒྱུ་གང་ཡོད་པ་.....
རྣམས་ལེན་པར་གྱེད། གཞན་དག་རང་མལ་དུ་འཛོལ་གི་ཡོད་
འདུག དེ་བས་སྐྱེས་པའི་ཤིང་རྗེ་དང་བམ་ཁའ་སོགས་ཁང་པ་
གསར་པའི་ཡུག་ལྷ་གསར་བཞེངས་བྱས་པ་དེ་དེ་བཞེད་དུ་འཛོལ་ས་
ཤིང་། སྐྱེས་ཚེད་རྣམས་བས་ཡུག་ལྷ་ལྷུ་ལ་དེ་བཞེད་དང་། བཞུགས་
གསོལ། ལྷུ་གསོལ། བསང་། བཞེན་བཞུགས་སོགས་ཏུ་ཅང་
བྱས་པར་གྱེད་དོ།

གལ་ཏེ་ཁང་པ་རྗེ་དང་པའི་བཞེད་དགོས་པ་ཞིག་ཡོད་ན་
ཁང་གསར་དུ་ཡུག་ལྷ་གསར་བཞེངས་ཚུ་དུས་ལུ་ད་གཞོན་ཡུག་
ལྷ་རྗེ་པའི་ཤིང་རྗེ་སོགས་ཡོ་གྱེད་ཚང་མ་འཛོལ་བྱས་མེད་པར་.....

རས་གྱི་ལྷན་མ་དགར་པོ་ལིག་ཏུ་སྤྲུག་པ་བས། གངས་འཇིགས་
 ར་འཇིགས་ལམ། འཇིགས་ལམ་གསུམ་མ་ལིག་ཏུ་སྤོ་སོ་
 ལིག་བཞེངས་བས་དེ་ལྟར་དུ་འཇོག་པར་གྱེད་ཀྱི་བུ་ལྷན་གཞུང་
 ལྷན་འདུ་བའི་དང་པོ་ལྟེ་ལྷན་འདུ་བའི་ལྷན་འདུ་བའི་ལྷན་འདུ་བའི་
 འཇོག་གུས་སོང་བ་དེ་ལྟར་སྤྲུག་ལྷན་འཇོག་གི་གྱེད་ལྷན་
 ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱེད་ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་
 ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་
 ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་ལྷན་གྱི་ལྷན་

ཡང་གལ་ཏེ་མི་ཚང་གཅིག་ལ་བཅུ་ཕྱེད་ཚོ་གྲུ་ལེ་ལྷན་ལྷན་གྱི་

གསར་རྒྱུ་གཉིས་པོ་དེ་ལྟར་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་
 ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་

དེ་དག་གི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་

སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་
 ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་

ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་
 ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་

གོང་དུ་བཞག་པ་དེ་དག་གྱུར་ལུ་གྱུར་དུ་གྱུར་དུ་གྱུར་གསེབ་

ག་དེ་ལྟར་པོ་ལིག་བས་རྒྱུ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་
 ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་ལྷན་ལྷན་གྱི་སྤོ་སོ་

གང་ཡང་བྱུང་བ་གཅིག་གི་ཞུང་དུ་སྐྱོད་ཚུལ་དེ་རིགས་མ་ཚང་པར་
 མེད་པར་མཁྱེན་དགོས་པོ། དེ་ཚམས་དུ་མ་བཟུང་དུས་སྤྱིས་གྱི་མི
 སལ་མོ་ཆེས་སྐྱོད་ཚུལ་རྟོན་པ་རྣམས་འདོད་པ་ལ་བརྩོན་པ་ཡིན་...
 ལྟམས་ཉེ་ཆར་མོང་དུ་བཤད་པའི་སྐོར་དེ་རིགས་ཀྱི་དུང་གསལ་བྱུང་དུ་...
 མི་སྡེ་འོ་ལྟུ་འཁྱལ་བྱུང་བ་དག་ལས། གཞན་སྤར་གྱི་སྐྱོད་ཚུལ་ཇི་བཞིན
 ལག་ཚུང་ཉེད་པ་གི་རྟེན་དཀར་བ་ལྟ་བུར་སྤང་དོ།

ལྱུང་རྟེན་སྐོར་

གསལ་མཁའ་དང་སྤོ་སེའི་སྤེང་སོགས་ལུ་འདྲེགས་...
 ལྟུ་ལ་ཡོད་པའི་ལྱུང་རྟེན་དང་། དེ་ལོ་འོ་ཐོག་དུ་སྐྱོན་པའི་དར་མོད་...
 རྣམས་གི་གང་བཟག་ལུ་ཡང་བྱུང་བ་དེ་དག་གི་ལྱུང་རྟེན་དར་བའི་ཆེད་དུ་
 ཡིན་པ་རེད།

སྤྱིར་སྤངས་བསོད་ནམས་དང་། དབང་ཐང་དང་། ལྱུང་
 རྟེན་གྱི་བུ་ལོ་དུ་ལོ་དང་ལྱེད་ལས་ཐ་དད་པ་སྟེ་

1. བསོད་ནམས་: མི་ལུ་ཞིག་ལ་བསོད་ནམས་ཡོད་པ་
 དེ་ལ་འཕྱོར་པ་ལོངས་སྐྱོད་རྩ་ཆུང་ཆེན་པོ་འཕྱུང་བ་དང་། འཕྱོར་པ་
 ལོངས་སྐྱོད་བྱས་པའི་ཆེད་དུ་རྟེན་པར་དགོན་མཚོག་ལ་མཚོད་པ་
 འབྲུལ་བ་དང་། དབྲུལ་ལོངས་ལ་སྐྱོན་པ་གཏང་བ་སོགས་...
 ...

འཕྲིན་ལམ་གྱི་རྒྱུ་ལྡན་པ་ལ་འབད་པར་བྱ་དགོས་པ་ཡིན།

2. དབང་ཐང་: མི་ལཱ་ཞིག་ལ་དབང་ཐང་ཆེན་པོ་བྱུང་བ་ཡིན་

ནཱ། མི་དེས་མི་ལྟེ་དང་ཡུལ་ཁམས་མང་པོ་དབང་དུ་སྤྱད་པར་བྱེད་

ཅིང་། དེས་ལ་སྟོབས་དང་མངའ་ཐང་བྱས་པར་འགྱུར་བའི་ཆེད་དུ་

དབང་གི་ལྟ་དམར་པོ་སྒྲེར་གསུམ་སྟེ། འདོད་པའི་བྱུལ་པོ་དང་།

རྒྱུ་ལྡན་གྱི་བདག་པོ་དང་། ལྟ་མོ་རྟོགས་བྱེད་མ་དང་། ཡང་ལ་

ལྟ་ཆེན་མ་རྟེ་དེ་ལྟེ་སོགས་ལ་མཚན་པ་ཡུལ་བ་དང་། བསྟེན་ཅིང་བསྐྱབ་

པར་བྱ་བ་དང་། དབང་གི་སྤྱི་བུ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་བ་དང་། དབང་ཐང་...

བྱས་བྱེད་ཀྱི་འཕྲིན་ལམ་བསྐྱབ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་

པ་ཡིན།

3. རྒྱུ་ལྡན་: མི་ལཱ་ཞིག་གི་རྒྱུ་ལྡན་ཏེ་དཔེ་ཞིང་བྱས་པ་

ཡིན་ནཱ། མི་དེས་སྟོབས་གྲགས་བྱས་པ་དང་། བྱ་བ་གང་ཞིག་བསྐྱབ་

བ་ལམ་དུ་འགྲོ་བའི་དོན་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་ལྟེ་

སྐྱེས་པའི་ལཱ་སོགས་པའི་སྤྱི་བུ་དང་བྱུལ་བར་འགྱུར་ལ། དེས་ལ་

རྒྱུ་ལྡན་ཏེ་དཔེ་ཞིང་བྱས་པའི་ཆེད་དུ་ཁང་པའི་སྟེང་དང་། རི་བོ་འཁྱུང་ལྟེ་

སོགས་སུ་རྒྱུ་ལྡན་ཏེ་འཕྲིན་ལམ་པ་དང་། ལཱ་བཅོས་གསོ་བའི་རྒྱུ་ལྡན་ཏེ་

སྟོབས་པ་སོགས་ལ་འབད་དགོས་པ་ཡིན་འོ།

- 1. གཏེར་མཚོ་དེ་ ཟི. LII 38// ལྟ་ཆེན་སྟོན།
- 2. " " ཟི. LI 25// རྒྱུ་ལྡན་པོ་སྟོབས་བསྐྱེད།

ལྷུང་རྟའི་གྱེ་བྱག་།

ལྷུང་རྟ་ཞེས་པ་ནི་ཡོངས་གྲགས་ཀྱི་སྤྱི་མིང་ཡིན་ལ། བང་
ཚོན་དུ་བཞེད་ས་རྩྭ་ལ་མི་འདུ་བ་གནིས་ཡོད་དེ།

1. རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོག་ལྟར་ཡི་གེ་དང་
སེམས་ཅན་གྱི་གཟུགས་སོགས་བཞོད་པ་དེ་ལ་—ལྷུང་རྟ་ཞེས་བྱ་
བ་ཡིན།

2. ཡང་རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོག་བང་གསལ་
བའི་ཡི་གེ་དང་སེམས་ཅན་གྱི་གཟུགས་སོགས་གང་ཡང་མེད་པར་
སྐད་པ་བྱིང་པོར་བཙུགས་ནས་རི་མོ་མཚོ་ལོ་ལྟ་བུ་དང་། བྱག་
རྟའི་དོག་ས་དང་། ལ་བཙོས་ཀྱི་སྤྱིང་དུ་དར་བྱུང་བྱས་པ་དེ་རིགས་
ལ་—དར་ཚོད་—ཅེས་བྱ་བ་ཡིན། དར་ཚོད་—ཅེས་བྱ་བ་འདི
ནི་འཕྲུལ་དང་འཕྲུལ་གྱི་བྱ་བ་ལམ་འཕྲོ་འཕྲུང་བ་ལ་གཞན་དག་ལས་
དུ་ཅང་ལྟར་བ་ཡིན་ཞེས་བཙོད་སྟེ་ཡོད་འདུག དེ་དང་གི་བསམ་
པར་མི་ཚོས་ཡོད་མེད་ཉེན་སྲུང་བ་ནི། དར་ཚོད་—ཅེས་པ་དེས་ཚོ་
འདིའི་བྱ་བ་གང་ཡིན་ཡང་རུང་འཕྲུལ་དུ་འགྱུ་བ་པའི་གྲོགས་ཉེན་པ་དང་།
ལྷུང་རྟ་ཡི་ག་གཟུགས་དང་བཙོས་པ་དེས་ཚོ་འདི་དང་འཇིག་རྟེན་གྱི་
མའི་ལམ་གནིས་ཀ་ལ་ཡན་ཉེན་པ་དང་། ཡང་ལྷུང་རྟའི་གྱེ་བྱག་
—དར་ཚོག་—ཅེས་པ་དེས་གཚོ་བོ་འཇིག་རྟེན་གྱི་མ་ལ་ཡན་ཉེན་པར་

རྩོམ་འཛིན་གྱི་ཡོད་པར་སེམས་ཀྱི་གང་ལ་ཞེ་ན། རྩོམ་འཛིན་གྱི་
 རྩོམ་འཛིན་སྐོར་ལ་ཡོད་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པ་དང་། ཡང་ན་རྩོམ་
 འཛིན་ལྟར་དུ་འཛིན་པའི་ཆེད་ དེ་དག་གིས་ངེས་པར་དུ་རྩོམ་པའི་སྐུལ་
 དང་། གང་སྐོར་གྱི་རྩོམ་འཛིན་སྐོར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་
 རྩོམ་པའི་དག་དགོ་བའི་བྱ་བ་ཞིག་མ་ཡིན་པར་དང་དེ་དག་གིས་ལྷན་པོ་
 དེ་དག་གིས་ཀྱིས་རྩོམ་པའི་དེ་དག་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་
 ཡང་དང་། ཡང་ན་ལྷན་པོ་གྱིས་བྱ་བ་ལྟར་དུ་འཛིན་པའི་ལྷན་
 སེམས་དང་། ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་དང་། ལྷན་པོ་དང་ལྷན་པོ་
 སེམས་ལས་བྱུང་བའི་ཆེད་སེམས་སྐུ་ཡིག་གཟུགས་ལྟར་ཡིན་པའི་དུ་
 རྩོམ་པའི་ལྷན་པོ་དང་། ཡང་ན་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་
 བའི་ཆེད་དུ་དེ་དག་མང་དུ་བཞེངས་ལས་དུ་དུ་འཛིན་པའི་སྐུལ་
 ཡོད་ལྟར་ཡང་དེ་དག་གིས་ཤེས་པ་ཡིན་པོ།

རྩོམ་པའི་ལྷན་པོ་

དེ་ཡང་རྩོམ་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་
 ལས་དུ་རྩོམ་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་དུ་
 -དུ་འཛིན་པོ- རྩོམ་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་དུ་
 རྩོམ་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་
 རྩོམ་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་ལྷན་པོ་ལྟར་དུ་འཛིན་པའི་

བམས་དང་། དབང་ཐང་སྐྱེད་ཕྱེད་ཀྱི་ལྷ་ལྷམས་ཀྱི་གཟུངས་དང་།
 རྒྱལ་མཚན་སྡེ་མཆོད་དཔུང་རྒྱལ་སོགས་དང་། མཐར་ཕྱིན་པའི་བདག་
 པོ་སྤྲུ་ཡོན་པ་དེའི་མིང་དང་། ལོ་ཁམས་དང་། འདོད་གསོ་ལ་དུ་
 ། རྩོད་པ་བསོད་བམས་སྐྱབ་གྲགས་མངའ་ཐང་དཔལ་དང་། འཕྱོར་པ་
 ཐམས་ཅད་རྒྱས་པར་གྱུར་ཙམ་གྱི་གི་ཀི་ཚོའི་ལྷ་རྒྱལ་ལོ། ། ཞེས་པ་
 སོགས་བཀོད་ཡོད་འདུག དར་ཙོག་བཞེངས་སའི་རས་ཀྱི་ཁ་དོག་
 གྱུར་གཙོ་ཆེར་གང་ཟག་སྤྱི་རིམ་གྱི་ཡོན་པ་དེའི་ལོ་ཁམས་དང་མཐུན་
 པ་དཔེར་ན། འིང་ལ་ལྷུང་ལྷ། རྒྱལ་སྡོན་པོ། ལྷགས་ལ་དཀར་པོ།
 ས་ལ་སེར་པོ་དང་། མེ་ལ་དམར་པོ་བཅས་སྤྱི་བཞེངས་སྤྱི་ལ་ཡོད་

འདུག དེ་ལྟར་བཞེངས་པའི་དར་ཙོག་དག་གི་གཙོ་ཆེར་ཁང་པའི
 ལྷུང་སྤོ་སའི་ཙོག་དང་། གསས་མཁའ་རྒྱུ་ཤོག་ཏུ་འཇུགས་པ་སྟེ།
 དེའི་མིང་ལ་འང་—དར་ཙོག་—ཅེས་སྤྱི་གྲགས་འིང་། ཙོག་—ཅེས་པའི
 དོན་གི་སྤོ་སའི་ལྷུང་དམ། གསས་མཁའ་རྒྱུ་ལྷུང་དུ་འབྱུར་བཅུགས་
 མཚན་པོར་བཅོས་པ་དེའི་མིང་ཡོན། གཞན་དུ་ཁང་པའི་ཙོག་—
 ཅེས་བཅོད་པའི་ཚོ་ཁང་པའི་ཡང་ཙོག་གི་སྡེ་ལོན་པོར་བཅོས་པ་དེ་ལ་
 ལོ་དགོས་པ་ལྟར་འོ།

དར་ཙོག་དེ་ལས་རིམ་གྱིས་འཕྲོས་ནས་གཤིན་པོའི་ཆེད་དུ་
 རྩོམ་གྲགས་ཇི་ཅེས་པོའི་སྤྱིང་པོ་ཡོན་གྱི་རྒྱལ་མ་དཔར་དུ་བཏུབ་ནས་

SUMMARY

spo se, gsas mk'ar

On the top of every house there are two spo se or four spo se placed at the four corners. On the top of the house, in the middle, there is a spo se of bigger size (it is called gsas mk'ar). They may also be built in the middle of the fields or in the mountains or high places. They are made of heaps of stones or of clay: on the top there are laid branches of juniper (šug pa) or of other similar trees, on which are knotted wool strands of different colours or rluñ rta.

These spo se are also called lha t'o when dedicated to lha, gži bdag, gnas bdag, genii loci etc.; in mountains, springs, etc. they are called klu t'o; they are called ser t'o when built in order to prevent hailstorms.

As a nañ rten, inner receptacle, different things may be placed: if it lies on the housetop, a vase "nor bum" "jewel vase"; in the fields, sa bum, earth vase; in the springs, klu bum, klu-vase, against the hail storms, sruñ bum, protection vase. All these are called bum gter "the vase-treasure". The rituals concerning the making and the dedication of these are described in treatises contained in the Rin c'en gter mdsod.

Explanation of the gter bum

Each one of them concerns the four p'rin las, magic rituals: ži placation; rgyas expansion; dbaň power-increasing; drag terrific.

- 1) nor bum; presiding deities: rNam t'os sras, Dsam bha la, Nor rgyun ma, lha mo dPal c'en mo; magic action: rgyas pa; effect: prosperity, wealth.
- 2) sa bum; presiding deities: Sa yi sñiñ po, Sa yi lha mo brtan ma, sa bdag lTo bye and other gži bdag; magic action: rgyas pa; effect: restoration of the sap of the earth, sa bcud, which has been damaged, or increase of that which has not been damaged.
- 3) klu bum; protecting deities: eight klu; magic action: specially rgyas pa; effect: increase of prosperity and wealth of the klu, placation of the diseases of the klu. This because it is believed that, when the klu are poor or ill, all people living in the same place will be equally affected.
- 4) sruñ bum; protecting deities: rGyal po yul sruñ and rTa mgrin, P'yag na rdo rje, K'yuñ; magic action: drag po; effect: protection against all corporeal causes as men, non-corporeal causes as lha, ãdre etc. and those which are harmful to harvest such as hailstorms, rust, worms, etc.
- 5) ŷyañ bum; presiding deity rNam t'os sras etc.; magic action: rgyas pa; effect: increase of life, merits, wealth, renown; it is placed in a ŷyañ sgam.
- 6) dbaň bum; presiding deity: Ts'ogs kyi bdag po, Rig byed ma; magical action: dbaň; effect: all sorts of great factors procuring power.
- 7) ts'e bum; protecting deity: Ts'e dpag med, rNam par rgyal ma etc.; effect: long life.

How to consecrate bum gter

A vase of clay or of precious substances should be made; in it a srog šiñ¹ should be placed on which srog yig (mantra) and the seeds of the three planes (physical, verbal, mental: om, ā, hūm) of the appropriate deity should be written (vermilion or ink).

One should roll around the srog šiñ a piece of paper or of white cotton, and write on it one's prayer or desire: e. g. "may so-and-so obtain long life etc." The vase should then be filled with seeds, medical herbs, branches of trees, precious things, water, earth, etc. For seven days or longer the ritual should be accomplished, reserved to the deity invoked. For details see the book describing the bum sgrub.

gsas mk'ar

The gsas mk'ar is an old practice; in former times in the old houses there was a gsas mk'ar and near it a small bsañ k'añ, place for fumigation. Later on when a new house was built in place of the old gsas mk'ar, they placed a large bsañ k'añ.

The way of consecrating a gsas mk'ar

The gsas mk'ar is a wooden storehouse or small house made of stone or of mud on top of which the horns of a stag or a wooden spear or a wooden sword or some branches of the auspicious trees like juniper are placed; on these are hanging some threads of wools of different colours and they are adorned with a rluñ rta; inside the gsas mk'ar there are various kinds of bum gter, as in the case of spo se. Inside the big gsas mk'ar there is the receptacle of the god, lha yi rten mk'ar; other varieties; p'o lhai — dgra lhai — yul lhai — rten mk'ar.

rten mk'ar, receptacle

The habit of making the rten mk'ar is derived from the rten mk'ar consecrated to the yul lha; the ritual and the things used for the consecration of the rten mk'ar inside the gsas mk'ar are similar to those of the consecration of the rten mk'ar of the yul lha. In the houses of the old and powerful families the gsas mk'ar was the rten mk'ar of the yul lha of that very country.

The nañ rten (inner receptacle) inside the rten mk'ar

Cloth, seeds, precious things, armours and arms, musical instruments, teeth, claws of animals etc.

p'o lhai rten mk'ar, the receptacle of the p'o lha

The rten mk'ar of the gsas mk'ar is called p'o lhai rten mk'ar. It is dedicated to the žañ lha of the paternal ascendancy or to the dgra lha of the fighters. It is the chief god of men.

In the bsañ k'añ built in front of the gsas mk'ar, the bsañ is offered in the morning by a man: if by chance no man is available in the house, a friend or even a boy should be called for accomplishing the bsañ; no woman is allowed to do it, because the p'o might become weak. The woman should only offer the bsañ called t'ab bsañ, the bsañ of the hearth to the p'ug lha, who is like the rten, receptacle, of mo lha.

¹ The srog šiñ is a wooden pole which imparts life in the object in which it has been inserted, on account of the mantra written on it.

yul lhai rten mk'ar, receptacle of the genius loci

It is dedicated to the prominent yul lha. E. g. in Derge near the great monastery the principal yul lha is rDo rje blo gros, better known (old name) as rGyal gñen gdoñ, considered to be the bla ri of the king of Derge. It was founded when that royal family had its origination; equally, rten mk'ar are dedicated to other yul lha of K'ams, the 21 dge bsñen, the nine brothers, ri dbañ, mountain lords. These rten mk'ar are on the mountains, often on either side of them, because of old feuds between the two territories.

gñen gdoñ rten mk'ar

The author had the opportunity of accompanying the king of Derge when the king went with his minister to restore the rten mk'ar of the yul lha gñen gdoñ. About 500 cubits (gzu adom) below the top of the mountain, inside a clayish rock there were three bañ¹ rgod. Inside the central one there were many things deposited there from the beginning of the royal family: old weapons, guns, arrows, bows, swords, spears, armours, helmets.

In another bañ rgod, on the side of the same rock, there were all sorts of grains and fruits and tea deposited there in old times. Inside another bañ rgod all sorts of pieces of silk and of cotton, cloths of different kinds, braids, skins of different animals, many t'añ k'a with images of spyan gzigs very old, old, and even new were hanging from a pole, šin rgyaň².

In the middle of those bañ rgod there was planted a big red t'ug³. Moreover in those go-downs there were many vases containing gold, silver and other precious things. Outside in the crevices of the rock, there were hanging from a pole different animals, wild and domestic ones. On that occasion many things like weapons, skins, and vases of gold and brass as bum gter were hidden in the wall of the rock, and other bum gter of various kinds in the crevices of the clay rock. Then thousands of people for seven days offered every day lha bsañ; there were also horse races and competitions in archery, gun shots; they shouted: "svo". In the crevices of the rocks were dedicated spo se and young men ascended the top of the mountain and planted there lha btsas⁴, with rluñ rta. Nobody ever dares destroy the rten mk'ar or rob the things therein contained, because as a result, they believe, whatever karmic merits one may have acquired will vanish, and one will become poor, will die in a short time etc.

The way of consecrating a rten mk'ar inside the gsas mk'ar is similar to that of consecrating a yul lhai rten mk'ar, a rten mk'ar dedicated to the country god.

¹ bañ is a store-box or a store-house made of round pieces of wood, one on top of the other: in it, there is a small window. In case the window is missing, this bañ is called bañ rgod.

² šin rgyaň is a pole hanging in a chamber from one wall to another, in order to hang there clothes and other things.

³ t'ug are called some objects in which the c'os skyoñ are supposed to abide. In the number of five or seven they are placed on the top of the dgon pa, of whatever school, Sa skya pa, dGe lugs pa, bKa' rgyud pa etc. They are of different kinds: rña t'ug, t'ug nag, t'ug dmar. The t'ug nag, black t'ug made with the long hair of the yak (rtsid); the rña t'ug is made with the hair of the yak's tail.

Some are made with red-coloured wool and are then called: red t'ug (t'ug dmar); these are chiefly used in relation to lha of the white class (dkar p'yogs, not malevolent) and to btsan. It is found on the Bon po housetops and on the felt tents of the aBrog pa.

⁴ Heap of stones on a mountain pass.

p'ug lha mo lhai rten mk'ar, receptacle of the mo lha

The mo lhai rten mk'ar meant for the womenfolk is never made on the housetop, or on top of the mountains or in the valleys. It appears to be the same as k'yim lha or the p'ug lha consecrated in the recess of the kitchen. All womenfolk mainly interested in kitchen work are greatly devoted to the k'yim lha. When in that house a new branch of the ambrosic trees or coloured threads of wool are introduced, they are offered to the p'ug lha. They are very careful that, whatever food is prepared, nothing falls down on the fireplace, so as to cause smoke and bad smell (gsur dud šor ba).

In Khams (and all over Tibet) great importance is given to the kitchen, because, except for the nobles and the big lamas, common people have the habit of spending their time in the kitchen. It is therefore very large and well kept. It is called ja wañ, tea chamber (ch. fang, chamber); other uses of the word wañ: ra wañ, pen for goats, riu wañ, pen for lambs, ša wañ for keeping meat, rtsa wañ for keeping grass. But for mc'od k'añ worship house, lha k'añ temple, šin k'añ godown for wood, grim k'añ waiting room, sga k'añ godown for saddles and horse harnesses etc., gñer k'añ household godown, the word wañ is never used.

The kitchen is called ja wañ because daily meals are taken there, in the fireplace the tea pot is always boiling, and tea is the staple drink of the people.

In the interior of the ja wañ there is the p'ug ka, "the inner pillar", on the upper part of which the p'ug lha is consecrated; in case there is no p'ug ka, the p'ug lha is consecrated in the upper part of the pillar in the middle of the house.

In some mountain houses a spo se is built in a hidden place of the rock and on it the p'ug lha is consecrated.

Methods of consecrating the p'ug lha

Things required: the so-called ambrosic trees (bdud rtsi can gyi šin) like juniper (šug pa), sug dkar, rodhodendron, birch (stag pa), white tamarisk spen dkar, sweet-smelling herbs called ña sbrig: they should be decorated with wool of five colours and coloured rags, bound to the upper part of the p'ug lha by three twisted threads of wool, black and white.

There is also the habit of placing there cotton threads, great or small nam mk'a' (see p. 149, n. 8) woven with snam ma¹ of different colours, strings of turquoise, corals, mda' dar with a mirror. As a rule the p'ug lha is covered with silk of different colours so that its inside cannot be seen.

Causes which may disturb the p'ug lha

A bandhe² or a Bon po or women of other houses should not enter the ja wañ. The bandhe or the Bon po are generally the support of the protectors like the rgyal po (e.g. rgyal po ts'iu dmar) or the btsan, and these, wandering about with their support, the bandhe or the Bonpo, may enter the kitchen and thus irritate the k'yim lha. If a woman of another family enters the ja

¹ Snam ma: two tiny threads of wool twisted together; then two of these are twisted again together in order to weave a woollen cloth.

² Itinerant monk.

wañ, the k'yim lha is equally vexed; his anger is then called k'yim lha gdon; in this expression gdon has the meaning of ak'rug pa, not that of gdon, a devil, like dgegs. When the k'yim lha is irritated various diseases and mishaps will endanger the family.

The signs that the p'ug lha is disturbed

When herds strike heavily with their horns or monstrous domestic animals are born, this is a sign that the p'ug lha is disturbed; other signs are that children weep during the night, have nightmares, gñid ãdre, or awake terrified.

Ways of counteracting the irritation of the p'ug lha

One must invite an officiant lama, who should bathe the p'ug lha and offer bsañ. In order to avoid that, for any reason whatever, the p'ug lha may be angry, one should place the branch of one of the trees used for bsañ in the hearth, and sprinkle it with pure water: this is called t'ab bsañ. It may happen, against our will, that something may fall into the hearth thus causing smoke and bad smell; this irritates the p'ug lha; when this happens the usage is to let a handful of salt fall into the fireplace.

When in the evening the herds do not enter into the pen or disperse over the mountain one offers to the p'ug lha the t'ab bsañ, to prevent danger from beasts of pray, gcan gzan, or robbers.

How to keep hold of the p'ug lha

It may happen that when a man buys from another some animals, these do not want to go into the new place, or go back to the old master. In this case, a few hairs should be taken from the inside of the ear of one of them and after having mixed them with some earth taken from the fireplace, and rolled all together in a piece of paper, they should be put into the p'ug lha. The animals will never go back to the former master.

Thus when a wife is taken to the house of the husband, it may happen that some unlucky signs appear such as disease etc.; this is because the p'ug lha does not accept her. Then an officiant lama should be invited in order to offer bath and bsañ to the p'ug lha.

Changing the place of the p'ug lha

When one moves to a new house, one should perform the ceremony called spo ajog: first of all a bath and lha bsañ are needed. Here from inside the p'ug lha one should take one of the branches deposited on it, without damaging it, and a nam mka' and whatever precious things are there, leaving all the rest.

Whatever has been taken away is used for the consecration of the new p'ug lha of the new house, and placed in the latter, as nañ rten. Then an officiant lama should perform the ceremony intended to place it there, bathe it, offer bsañ and make it lasting (bžugs gsol, k'rus gsol, bsañ, brtan bžugs).

If the old house is demolished, when the new p'ug lha is consecrated, whatever is in the old p'ug lha, the auspicious trees, etc., should be put into a bag of white cotton, without letting anything be scattered or spilled: then in a mountain or in any other pure place one should build a spo se and place all those things inside it.

rluñ rta

The rluñ rta placed on top of the gsaṃ mk'ar and the spo se and the dar rgod laid over the top of a mountain are meant to increase the rluñ rta of any person whatever; three things to be considered: merits (bsod nams), dbaṅ t'añ, rluñ rta.

- 1) Merits: if they are there, the fortune of a person is certain; for obtaining this one should offer worship to the three jewels, be liberal, etc.
- 2) dbaṅ t'añ when one has it, one has great influence and power. For assuring it, worship should be paid to ṅDod pai rgyal po, Ts'ogs kyi bdag po, Lha c'en, (Mahādeva), one must be pious and accomplish the requested rites meant to acquire dbaṅ.
- 3) When the rluñ rta of a man is large, the man gets renown, is successful in what he undertakes etc. For that, on the top of his house or in the crevices of a mountain he should plant a rluñ rta; one should also repair or restore the la btsas and plant there the rluñ rta.

Varieties of the rluñ rta

- 1) A piece of cotton in five colours, in which, according to ritual, are arrayed letters and figures of animals, is called rluñ rta.

Two main varieties:

- 1) rluñ rta: on a rag of five colours, according to the prescribed ritual, letters and images are laid out.
- 2) dar rgod: in it there are not necessarily letters and images, but the piece of cotton is sewn to a rope and is placed on the crevices of a high mountain, on the wall of a cliff and on top of la btsas.

This is meant for quickly overcoming impending necessities; while the rluñ rta is meant for this life and the next, the dar lcog, the most important variety of rluñ rta, is meant to be beneficial for next life.

The author could infer this from noticing that among the ṅBrog pa of Byaṅ t'añ — who are always fighting and in need of defense from all sorts of impending dangers — the use of dar rgod is not determined in order to acquire merit, but as a protection against those dangers.

When things are not going well (bya ba lam du mi gro) and one therefore wishes to change their course, or in order to counteract a disease and to overcome enmities and quarrels, then somebody has the habit of planting dar rgyaṅ with letters and images, and dar lcog when a corpse is taken to the graveyard.

The way of consecrating rluñ rta

Two main varieties: a) dar lcog, b) dar rgyañ.

- a) dar lcog; on the surface of a piece of cotton of whatever colour and quality, according to what is generally done in the case of the rluñ rta, there should be on the four corners respectively: the image of a tiger, a lion, a k'yuñ, a dragon, in the middle that of a horse; in the remaining space the dhāraṇī (gzuñs) of the gods procuring bsod nams, dbañ t'añ etc., then the name of the person for whose benefit the dar lcog is planted, the elements corresponding to the year of his birth, his wishes. The colour of the dar lcog should as a rule be the colour corresponding to that of the element corresponding to his birth-year: e.g. green in case it is a wood year, blue in case of a water year, white for an iron-year, yellow for an earth-year, red for a fire-year.

Generally the dar lcog is planted on the spo se or the gsas mk'ar on the housetop.

When it is planted in a graveyard and contains the six syllables of the Jo bo, T'ugs rje c'en po, it is called jo dar.

- b) dar rgyañ — five colours, according to those of the five abyuñ ba (elements) in conformity with their succession from lowest to highest (according to some popular beliefs).

water — blue
 earth — yellow
 wood — green
 fire — red
 clouds — white.

They are placed on the housetop, in a cliff, in a river course or on a la btsas. On a monastery or when four roads meet there is a dar c'en. But all these are derived from the rluñ rta. (fig. 11.)

ADDENDA

p. 54, n. 119

But according to Prof. Namkhai Norbu sgo rog (n. 12) is the lower part of the capital, see fig. 3, while here sgo rog seems to be located after the beam.

p. 66

We know for certain there were in ancient Tibet many divine couples: sky-earth, father-mother, e. g. p'a gnam la ya ña rtse, and ma sa dog mo lcam, cfr. *mDos c'o ga nam mk'ai mdsod* of Pad ma dkar po, vol. na, p. 8 a.

p. 91

Besides btsan rGan a p'o an A k'u btsan is also known; *Srog bdag yam ñud dmar poi t'ugs sprul bstan srui ak'u dgra lhai sgrub t'abs gtor c'o ga gi rim pa c'a lag ts'an pa*, passim, in Rin c'en gter mdsod, vol. pi.

p. 92

On the importance of the examples "dpe" in Tibetan folklore cfr. R. A. Stein, *La civilisation Tibétaine*, p. 166.

p. 97, v. 57

As known, the arrow is the symbol of young men and the spindle (p'añ) (i. e. weaving) of ladies.

p. 102

The riddles play a great part also in the marriage ceremonies; cfr. A. H. Francke, *Tibetanische Hochzeitslieder*, p. 33 ff., 47, 56, 57 ff. S. H. Ribbach, *Drogpa Namgyal*, pp. 79 ff. D. Schröder, Über die Chia-Fandse von Bengbar (Tsinhai) und ihre Hochzeitsitten, *Anthropos*, 52, 485. S. Hummel and P. G. Brewster, Games of the Tibetans, *F. F. Communications*, n. 187, 1963, p. 25, n. 41.

p. 102, v. 79

"Shall we pray by casting lots?" "Lot" is used often with rgyañ. Cfr. O rgyan yul gyi p'yva rgyañ k'ug in *Zin lha ts'anis pai mc'od c'o ga rgyañ skyabs dañ abrel ba gñan p'an mt'a' yas ñios grub adud pa ajo bai bum bzani*; it therefore means good omen, signs anticipating good luck and at the same time the action intended to provoke it; these actions or ceremonies are always accompanied by the bsañs; the ingredients used in this imaginary bsañs are here the specific attributes of the members of the community participating in the Dog ra festival; urgyan = dbu rgyan (turban) etc. In the rituals intended to decide which action to take and in general to know the future, and that are based on dice-throwing or on a revelation by a pra (person possessed by a god or a demon who speaks through him), p'yva is frequently referred to; k'yim p'yva, srog p'yva, lam p'yva, ts'oñ p'yva etc.; for the expressions here used, see e. g.: *mK'a' agroi mo brdar* in *rDo rje p'ur bai mo sgrub pai zin bris gsal bai me loñ*, in Rin c'en gter mdsod, vol. pi, p. 3, 1. 3.

p. 103, v. 82

The fight against the *dgra gyag* is a common theme of the old folklore: cfr. M. Hermanns, *Mythen und Mysterien, Magie und Religion der Tibeter*, Köln, 1956, p. 133 ff. R. A. Stein, *Recherches* pp. 264, 444 ff.

p. 187

For the rituals concerning the *bum gter* cfr., e. g. *gTer c'en poi bum pa bzani po sgrub ts'ul spyi la ajug pa jin tu mdor bsduṣ adod c'ui c'ar ap'ebṣ*, in *Rin c'en gter mdsod*, vol. ts'i, n.24.

p. 189

In general the symbols of the *sruñ ma*, or the animals they ride or and their weapons, are called *spyan gzigs*.

These things and the stuffed hides of the above-said animals are as a rule preserved in the *mgon k'añ* of the temples.

p. 191

On *rluñ rta* cfr. R. A. Stein, *Recherches*, pp. 191, 440, 450, 467.

On *srog*, *dbañ t'añ* and *rluñ rta* (*kluñ rta*) and their dedication see e. g. *bsKyed pa bži ldan gyi gto c'o ga*, in *Rin c'en gter mdsod*, vol. zi, n. 34.

INDICES

TIBETAN

ka lha, 64, 65
ka la dbań po, 44 n.
kar drug, 152

Koń, 43
koń jo, 67, 91
koń sprel, 43 n.
kvon t'ug, kvon, 152 n.
kyań = yań, 70
klu bum, 185
klu brug šes (dāblā), 63 n.
bka' k'rims, 116
bkra šis rdsas brgyad, p. 58 n.
bkra šis žal gro, 150
bkrag rtsis, 149
rkub, 45 n.
rkyañ, 112
lkog dkar, 98 n.
skal bzań, 43 n., 50
skub skyod pa, 45 n.
sK'yid c'u, 40
skyon, 50 n.
skra lhas ma, 107 n.
skra ts'ar, 98 n.

k'a rgyan, 151
k'a dar, 150
k'og ma, 50 n.
k'yuń, 187
k'yim lha, 149 n., 190
k'yed bya, 110 n.
k'rims t'o, 116
k'ruń, 43 n.
k'rus c'o ga, 67 n.
k'rus gsol, 191
k'ro mo min (dāblā), 63 n.
mk'ar rtse lha, 149 n.

Gańs ri, 56
gańs seń ge, 68, 93
gańs seń ge ɣyu ral, 93 n.
Gam pa la, 41
Gar stod, 51
gi wań, 58
guń ts'igs, 152
Gu lań po, 97
ge sar, 56, 67, 91
goń dkar ɣyu bya, 51
goń sa, 45 n.
gyi liń, 116
gri gum, 63
grim k'ań, 188

gro gcus, 152 n.
gro ma, 147
gro ril, 147
grol žo, 150
glu bžad, 15
glu gžes, 15
dga' lag mo, 67, 68, 91
dGa' ldan, 46
dGa' ldoń, 46, 46 n.
dGa' ldan p'un ts'ogs gliń, 39
dge bsñen, 189
dge ts'ig, 17
dgon gži, 41 n.
dgyes = Skr. tarpaņa, 110 n.
dgra ɣyag, 91
dgra lha, 53, 61, 63, 95, 188
bgegs, 148 n.
mgal ma, 111 n.
mgo skor ba, 50 n.
aǵal ma, 116
aǵog mo, 91 n.
aǵog bza', 91 n.
aGos yul, 51
aǵro c'aǵ, 151
aǵro ba bzań mo, 44 n.
rgan lha, 64
rgan a p'o (btsan), 67, 68, 91
rgo la, 40 n.
rGya, 97, 107
rgya, 44 n., 98 n.
rgya t'ug, 150
rgya nag lcags ri, 149
rGya' Me t'og t'ań, 45
rgya rmog, 98 n.
rgya loń, 98, 98 n.
rgya gliń, 45 n.
rgyag pa, 50 n.
rgyań bu, 118 n.
rgyan bži, 57
rGyań ro, 49 n.
rgyan c'a, 149
rgyal c'en, 117
rgyal gñen gdoń, 189
rgyal po yul sruń, 185
rgyal ri, 65, 111
rgyas, 187
rGyu aǵur aǵur, 110 n., 111
sga k'ań, 190
sgo rog, 54 n.
sgo lha, 64, 65
sgruń, 99 n.

rńa t'ug, 189 n.
mńar c'a, 152 n.

Ca gliń, 110 n.

c'a ru, 107 n.
c'aǵ, 39 n., 42 n.
c'aǵs drul (? dāblā), 63 n.
c'ań, 55
c'ań glu, 17
c'am la mi p'ab, 98 n.
C'u bo lhas ldiń, 42
c'u bran = űa, 93 n.
c'o c'u yul po, 41 n.
c'o lo, 42 n.
c'os skyoń ge sar, 17
c'os mjal, 153
c'os brtsegs, 54 n.
mc'od c'ań, 51 n.
mc'od rten, 107
ač'aǵ, 42 n.

ja wań, 190
jo aǵ'or pa, 150 n.
jo dar, 193
Jo moi lha [ri], 51
jol mo, 109 n.
aǵjam pai dbyańs, 17

ńi zla, 54 n.
ńis lhas, 107 n.
ńuń dkar, 58 n.
ńer dgui dgu t'ug, 147
gñan, 62, 96, 116
gñen gdoń, 189
gñer k'ań, 190

Ti se, 65
gto, 148 n.
gtor zor, 148
btub, 39 n.
rta c'ań, 40 n.
rta mgrin, 185
rTa mc'og k'a aǵab, 48
rta gdan, 39 n.
rTa mo gliń, 42
rta siń, 116
rten mk'ar, 188, 189
rten aǵrel, 48 n., 150
ltag ts'ar, 98 n.
ltas űan, 116

stag ts'ar, 98
 sTag brgya, 51
 stag šar, 68, 98 n.
 brtan bžugs, 191
 bstan pai dbaň p'yug, 55

t'aň = dvaňs, 93 n.
 t'ab bsaň, 191
 t'ab lha, 64, 65, 149 n.
 t'ug, 189 n.
 t'ug nag, 189 n.
 t'ug dmar, 189 n.
 t'un mi sam bho řa, 57
 t'e k'e, 153
 t'o, 115
 t'o yor, 115
 t'od skam, 148 n.
 řt'ar gžib, 152

dar gos, 149
 dar rgod, 192
 dar rgyaň, 193
 dar lcog, 193
 dar can, 48 n.
 Dar šod snar mo, 97
 duň, 43 n., 58 n.
 dud řgan bsdud ba, 147
 dur va, 58 n.
 de ya ma, 97 n.
 der ma, 112 n.
 dog, 65
 dog gyi bdal po, 65
 dog mo, 65, 66, 67, 104
 Dog ra, 62
 Dog ra gliň, 93
 Dog ri, 112
 dog sa, 65, 66
 dog lha, 64, 65, 66, 67, 68, 91,
 104, 105
 don yod grub pa, 66, 104, 105
 drag, 187
 dre p'yam, 112 n.
 gduň k'ebś, 54 n.
 gduň lcām, 54 n.
 gduň gdan, 54 n.
 gdon, 116, 147, 148 n.
 bdud, 116
 bdud rtsi can gyi řiň, 190
 mda' řar, 53 n., 190
 mda' smyu gu, 53 n.
 mdo dar, 45 n.
 mdos, 148 n.
 řdod pai řgyal po, 192
 řdre, 116, 147
 řdre dkar, 17 (cft. řbras dkar)
 řDo řje gdan, 116
 řdo řje semś dpa', 45, 66, 104, 105
 lDiň, 49
 lDiň c'en, 49
 ldem po, 18

sDiň p'u, 49 n.
 sder bži, 152
 na c'uň, 68, 98
 na rag, 102
 naň mdsod dri med, 52
 nam mk'a', 149, 190
 ne btsun, 68
 nor rgyun ma, 187
 nor bu, 54 n.
 Nor bu gliň ka, 47 n.
 nor bum, 187
 gnas bdag, 187
 gnas bzaň, 50 n.
 rnam t'os sras, 52, 187
 rnam par rgyal ma, 187
 snaň ba mr'a' yas, 66, 104, 105
 snam ma, 190

pad skor, 40 n.
 pra, 92 n.
 Pre ta pu ri, 109, 110
 dpag tsal, 98 n.
 spa řk'or, 51 n.
 sPe rgya, 49 n.
 spen řbar 149
 sPer ma, 49
 sPel skya, 49 n.
 spol smol, 45 n.
 spo, 97 n.
 spo k'aň, 97 n.
 spo se, 187, 193
 spyān gžigs, 187
 spyān draň pa = řvahana, 105 n.

p'a mes brgyud kyī dgra lha, 64 n.
 P'ag ri, 51
 P'u, 107
 P'u'og gaňś stod, 49
 p'ug lha, 188, 190, 191
 P'un ts'ogs gliň, 39 n.
 p'o rog, 98 n.
 p'o lha, 63, 97 n., 111
 p'o lha dge bśñen skyabś, 111
 p'o lha rgyab byed me řyog pa,
 111
 p'o lha rgyab byed sa 'og, 111
 p'o lhai rten mk'ar, 188
 p'yag na rdo řje, 187
 p'ya, 64
 p'yam, 112 n.
 p'yin, 147
 p'yin ts'al, 152
 p'yu ra, 147
 p'ye mar, 147
 p'ra mo men, 111
 p'rug, 45 n.
 řp'yag, 39 n.
 řp'ŗul gyī řgyal po, 65
 řp'reň, 54 n.

ba lu, 50
 ba řo, 58 n.
 baň mdsod lha, 149 n.
 baň lha, 64, 65
 bi waň, 58 n.
 bi řu zu, 111 n.
 bud bud = ne btsun, 98
 bum sgrub, 188
 bum gter, 187
 bum pa, 55
 be sa ra, 111 n.
 bon c'os, 92, 92 n.
 bya rgod, 93
 bya ba lam du mi gro, 192
 Bya sa, 48
 Byaň t'aň, 44, 52, 107, 112
 Byaň t'aň gliň, 93
 byis pa, 68
 byuň, 116
 bye ril, 150
 dbaň, 185
 dbaň t'aň, 53 n., 64, 193
 dbu rgyān, 67, 98 n.
 dbu p'aň, 55 n.
 dBen sa, 43
 řbog do, 46 n.
 řbras dkar, 17, 150
 řBras spuňś, 46
 řbre, 54 n.
 řBrog pa, 192
 řba c'a, 40 n.
 řbag, 153
 řbe sa ra, 111

ma gcig dpal lha, 40
 ma řgon řgon, 110, 111
 ma ři pa, 150
 Ma p'am, 66, 67, 106
 mi c'uň, 67, 68
 mi c'uň k'a bde, 91 n.
 mi c'uň řgal mi, 67, 91
 mi c'uň řgag mi, 91 n.
 mi c'en, 62, 106 n.
 mi c'os, 67, 92
 murti, 69
 me řyog pa, 111 n.
 me loň, 58 n., 63
 Mer lhon tse, 111
 mo lhai rten mk'ar, 190
 mo lha, 63, 68
 Myaň c'u, 43 n.
 řmag gi dpon po (dāblā), 63 n.
 řMa bya, 55

tsa k'aň (dāblā), 63 n.
 rTsa ri, 51
 tsi ra, 112
 gTsaň po, 39 n.
 btsan, 104, 116, 190
 btsan lha, 64

INDICES

- rtsa wañ, 190
 rtse gros, 149
 rtse rgyan, 149

 ts'a rtiñ, 152
 ts'a ts'a, 48 n.
 ts'ad ma, 39 n.
 ts'ig ga, 41 n.
 ts'ig lhad, 15
 ts'e c'añ, 55 n.
 ts'e dpag med, 187
 ts'e riñ ba, 17
 Ts'ogs kyi bdag po, 187, 192
 ts'od šes, 18
 Ts'on ađus, 43 n.

 aĐsam gliñ, 57

 Ža lu, 43
 žaň blon, 62, 67, 68
 žaň lha, 63
 žal gro, 150 n., 151
 žal ađ'ros, 117
 ži, 187
 ži k'ro, 66
 žogs spags, 152
 gži bdag, 42 n., 187
 gžu k'ebś, 54
 gžu t'uñ, 54
 gžu riñ, 54
 gžon sa, 91
 bži mdo, 147
 bžugs gsol, 191
 bžes k'ruñ, 43 n.

 Za ber, 110, 111
 za p'ra, 148 n.
 Zaňś mdaňś k'a, 101 n.
 zer ma ra mgo, 44 n.
 gzi, 69
 gzuňś, 193
 gze ma, 105 n.
 gze ma ra mgo, 44
 bza' bca', 147 n.

 Yar klun, 48
 yar k'a, 43 n.
 Yar ađbrog, 41, 48
 yas, 148 n.
 γyu sbraň, 47 n.
 yur pa, yur po, 41 n.
 yul k'a, 39 n.
 yul bgrad, 39 n.
 yul ať'añ, 39 n.
 yul po, 41 n.
 yul lha, 64, 189

 yog, 48 n.
 ye šes mts'o rgyal, 17, 50
 γyaň, 64
 γyaň bum, 187
 γYas ru, 56
 γyu byur, 98 n.

 Rva sgreň, 39 n.
 rva űa, 41 n.
 rva tsa, 41 n.
 ra t'e lug t'e, 153
 ra waň, 190
 Ra ra mur ti, 110 n.
 ram pa, 41 n.
 ri = re, 70
 riu waň, 190
 rig byed ma, 185
 rigs bzaň, 39 n.
 rin c'en sñiñ po, 49 n.
 rin c'en ađyuañ ldan, 66, 105
 rus rgyan, 49 n.
 Roň yul, 107

 la p'uđ, 147
 lag sor, 107
 lan c'ags, 148 n.
 lan bu can, 107
 lab ša, 152
 li k'ri, 58 n.
 liñ ga, 148
 lo ađ'el, 64
 glud, 146 n.
 rluñ rta, 53 n., 192, 193
 blo bzaň rgya mts'o, 45 n.

 ša waň, 190
 ša kya t'ub pa, 91
 šan šaň, 112
 šaň šan rteu, 112
 šin rgyaň, 187
 šug pa, 187, 190
 šo kog, 152

 sa bum, 187
 sa ts'ams, 116
 Sar siň, 49
 su pan, 147
 sug dkar, 190
 sum mdo, 147
 sum lhas, 107 n.
 seň ge dkar mo γyu ral pa can,
 56 n.
 Sera, 46
 ser bya, 47 n., 49 n.
 Sog po la, 102
 šog sbag, 149 n.

 gsas mk'ar, 187, 188
 gser p'reň, 45 n.
 gSer luň, 107
 gsol ja, 51 n.
 gsol ts'igs, 152
 gsom lem, 112 n.
 bsam pai don grub, 45
 bsam yas, 43, 97
 bsaň, bsaňś, 103, 150, 153, 189,
 191
 bsaň k'aň, 188
 bsil yab, 50
 sran ma pu dag, 147
 srid lha, 64
 sriñ t'o, 116
 sriñ mo, 105
 sre mon, 116
 sruñ bum, 187
 srog šiň, 69, 187 n.
 srog yig, 188
 sroñ btsan sgam po, 67
 srog lha, 63
 gsas mk'ar, 187, 188
 gser sbraň, 47 n.

 ha caň, 44 n.
 hu ts'a, 147
 lha, 116
 lha mk'ar, 53 n.
 lha c'en, 190
 lha t'o, 53 n., 61, 116, 187
 lha c'os, 67, 92, 92 n.
 lha mo dpal c'en mo, 187
 Lhartse, 48
 Lha rtse rdsoň, 48 n.
 lha bsaňś, 150, 150 n.
 lhas űis ma, 107 n.
 Lho roň, 53

 a c'e lha mo, 17, 45
 a mc'og, 148
 a jo, 39 n.
 A ni guň lhai rgyal mo, 101 n.
 a p'o, 39 n.
 a p'yi guň rgyal, 66, 101 n., 102
 a ma c'aň ma, 53 n.
 a še, 57 n.
 ae še = gal te, 70
 inđa, 49
 U yug, 49 n.
 U rgyan, 98
 urgyan pa, 67
 o k'a ti, 111 n.
 o ar, 98
 o dkar, 98 n.

INDICES

BENGALI

alponā, 57 n., 149 n.

HINDI

ṭamkanā, 48 n.
cirai, 112

CHINESE

ch'in ts'ai, 152 n.
fang, 190

kun, 152 n.
pai ts'ai, 152 n.

ya men, 48 n.

SANSKRIT

aśvin, 66
āmra, 49
āveśa, 92 n.
kaṅkatikā, 67
Kalidāsa, 15
ghaṭasthāpana, 55 n.
cakravartin, 58
jāmbūnada, 57
jīvamjīva, 50 n.
tīrtha, 50 n.

Durgā, 67
Durgāpūjā, 66
Nilakaṅṭha, 58
Nemi, 58
Padmasambhava, 67
Potala, 42
Pretapuri, 69
bhadra kalpa, 47, 50 n.
Mandāravā, 50 n.
Mahādeva, 190

Meghadūta, 15
yaṣṭi, 69
Rāmāyaṇa, 16
Lokaprajñapti, 58 n.
Viṣṇu, 58
śāpa, 111 n.
svastika, 56
Hiraṇyagarbha, 58

NAMES OF PLACES

Kanzam La, 115
Doptra dzong, 115
Drongtze, 43 n.

Manchad, 61
Manosarowar, 67
Phari dsong, 51

Shasu, 110 n.
Tashilunpo, 43

ILLUSTRATIONS



Fig. 1
Hairdress used by ladies in gTsañ
(See p. 51)

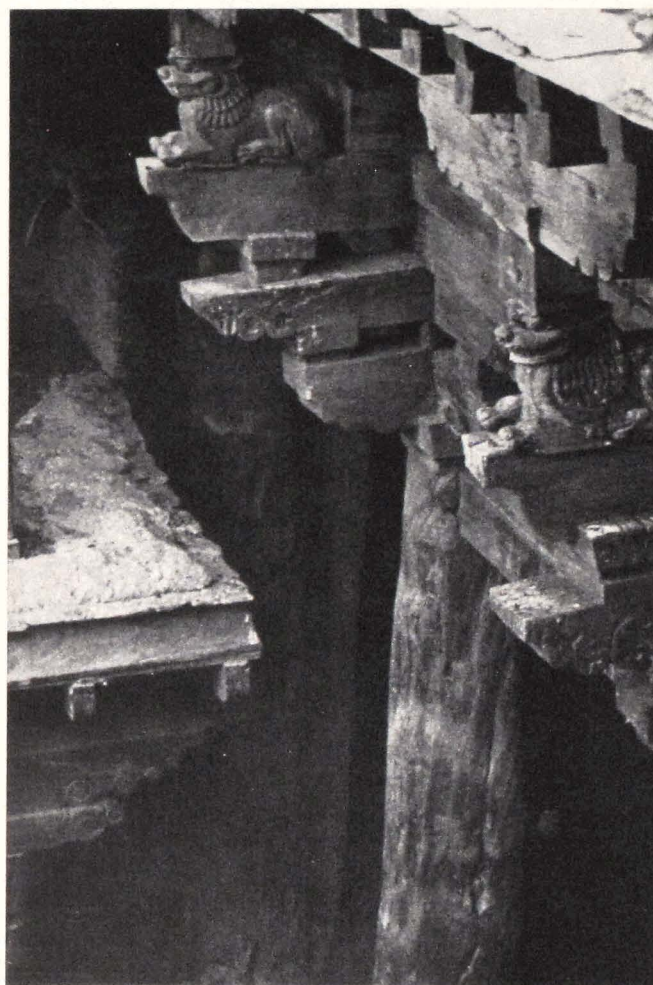


Fig. 2
Design of the pillars and their capitals
(See p. 54)

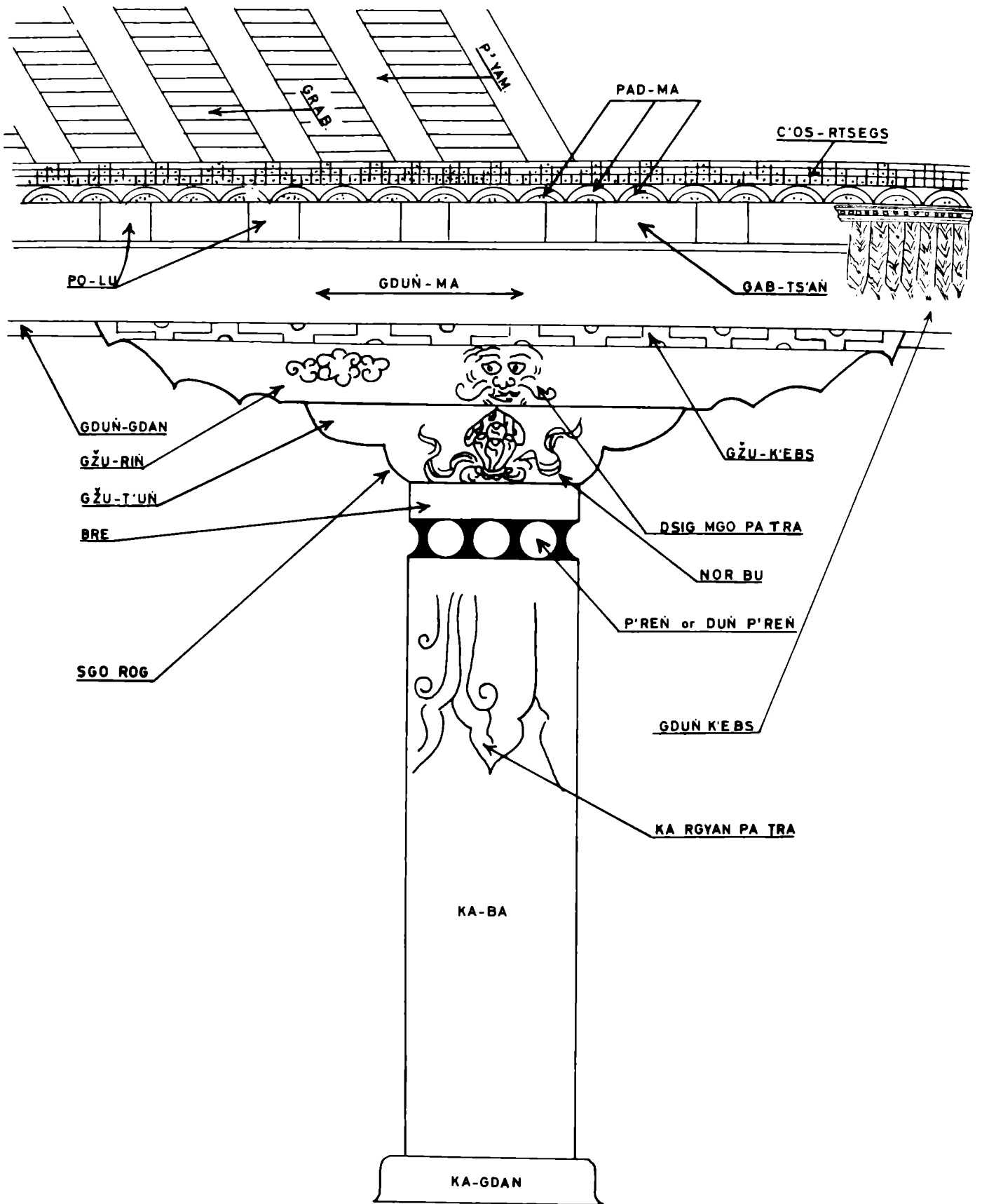


Fig. 3
 A pillar and its parts
 (See p. 54)

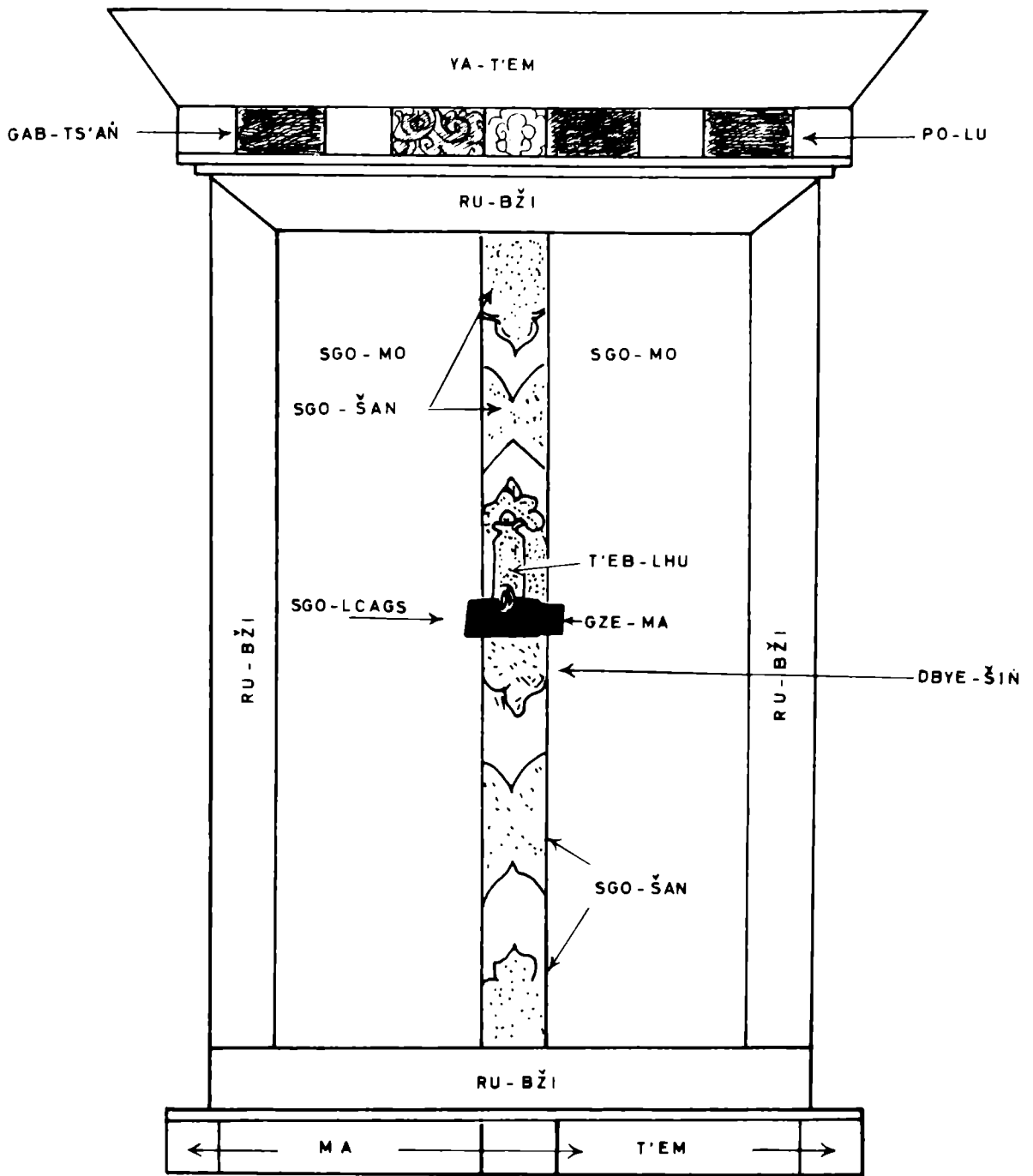


Fig. 4
 Design of a door
 (See p. 105)

ltag ts'ar



ñis lha k'yol k'yol
ñis lhas

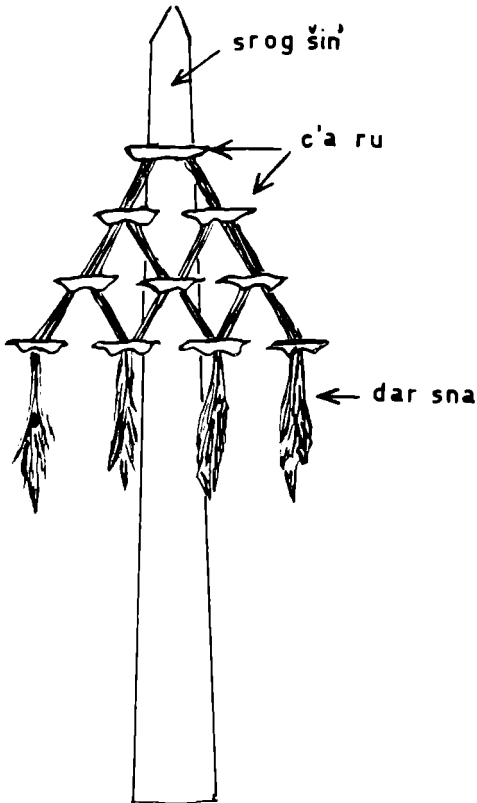


sum lhas (or)
sum lhas ma



ñis lhas (or)
lhas ñis ma

Fig. 5
Different ways of hair dressing
(See p. 107)



srog śin'

c'a ru

dar sna

Fig. 6
C'a ru and its position
(See p. 107)

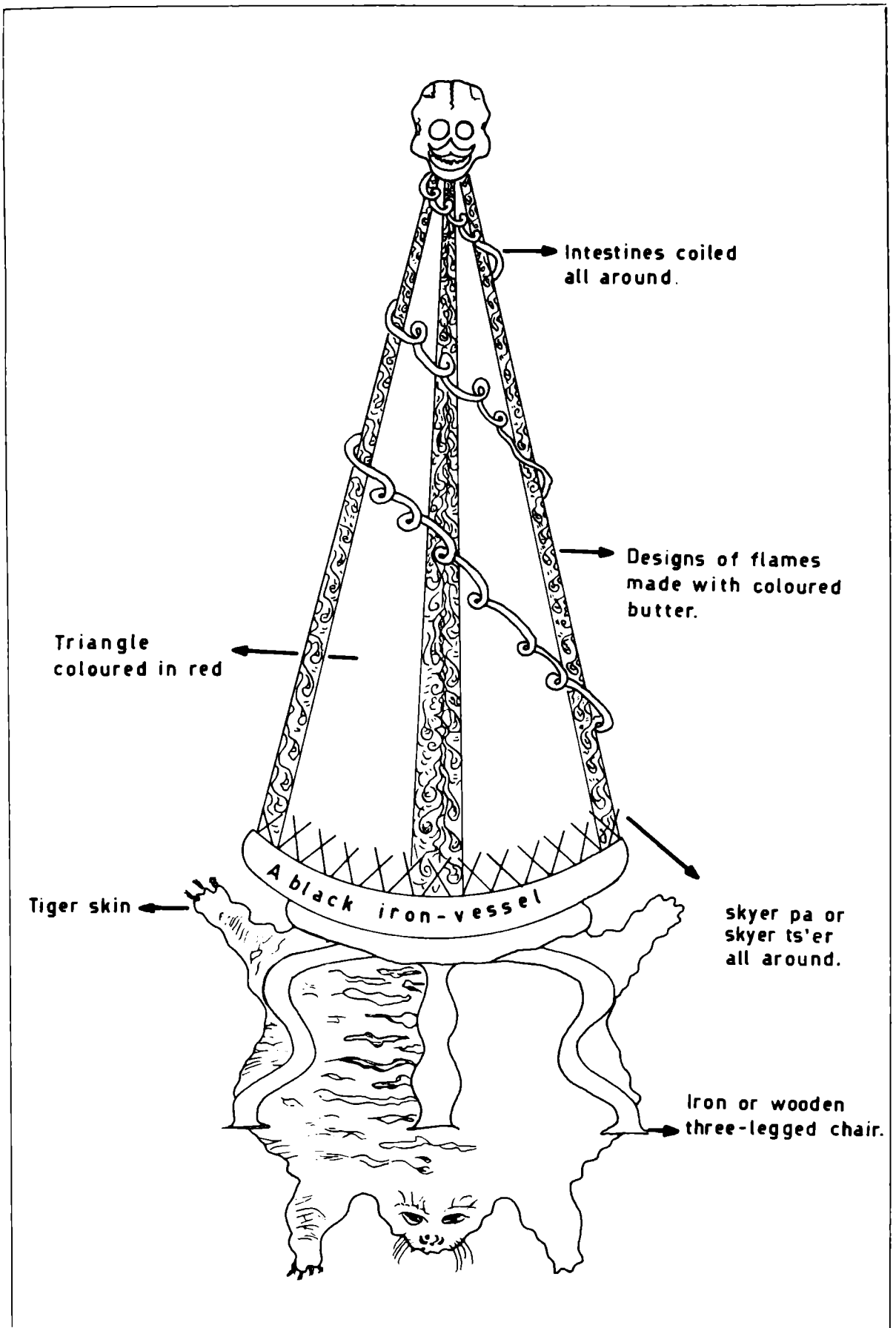
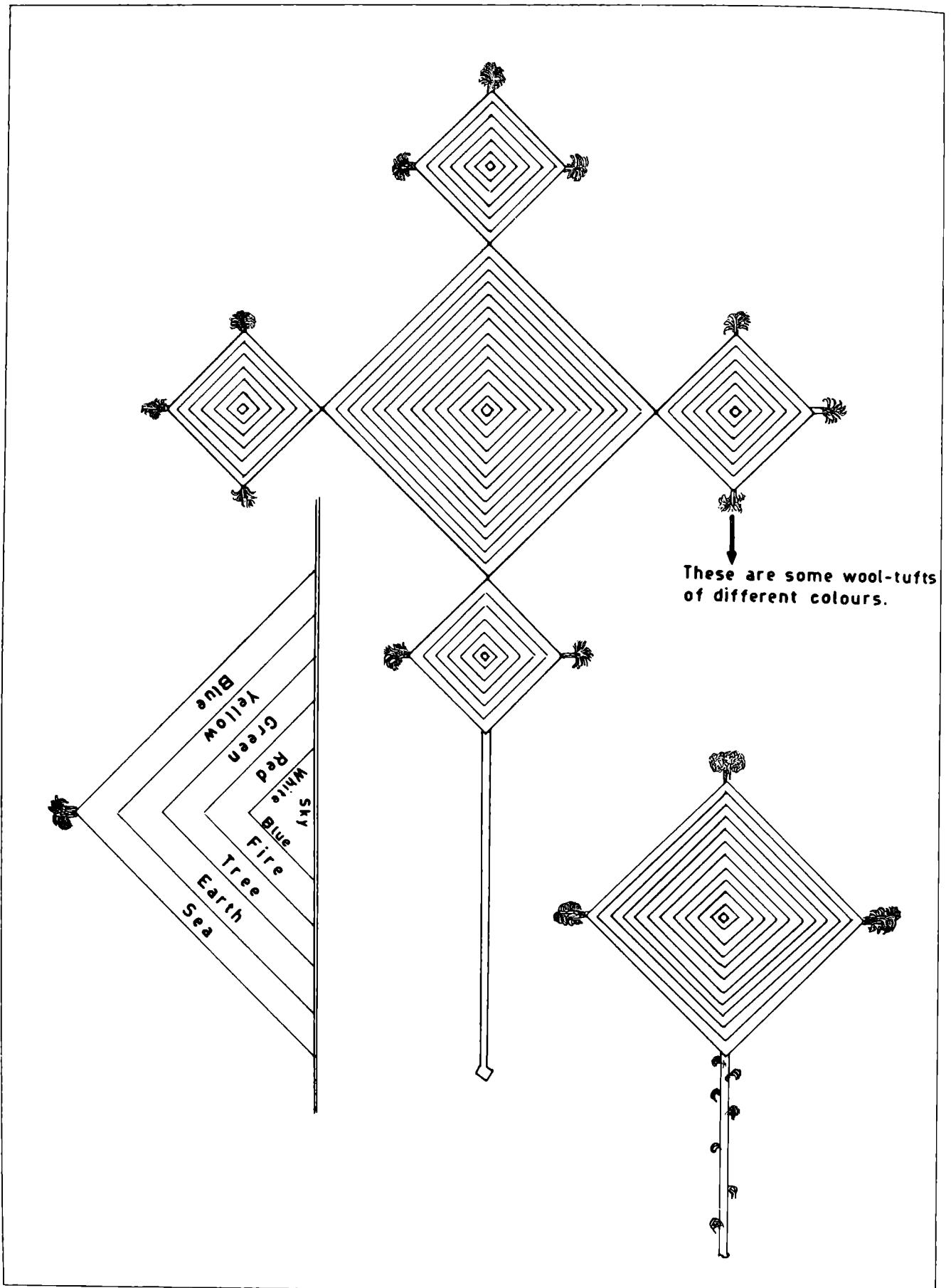


Fig. 7
 Design of a gto zor
 (See p. 148)



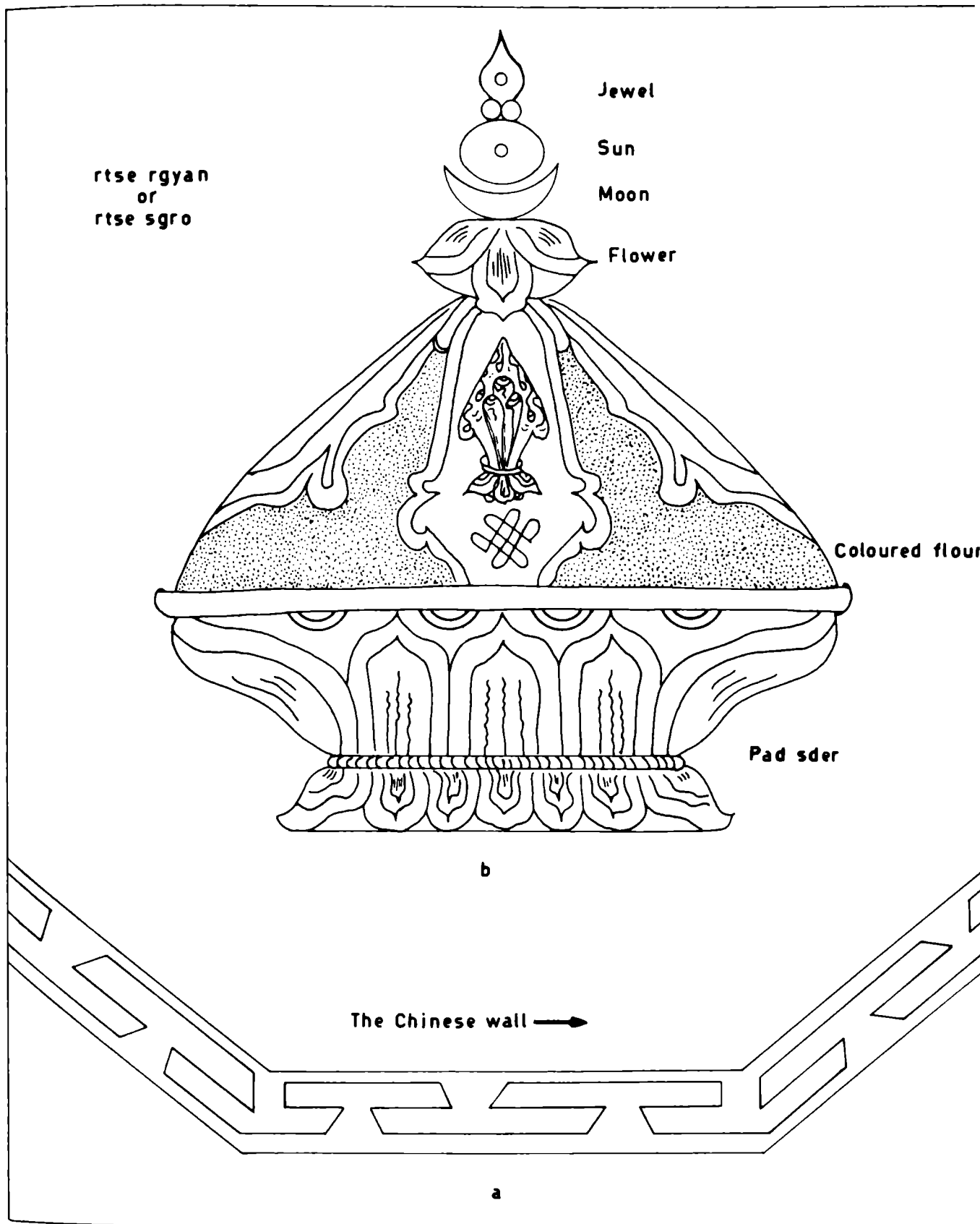
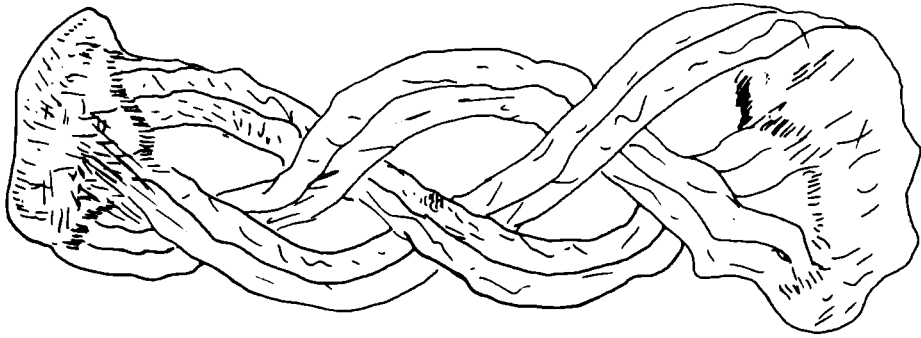


Fig. 9
a) Chinese wall; b) arrangement of New Year's p'ye mar
(See p. 149)



Gro gcud or K'a zas

Fig. 10
(See p. 152)

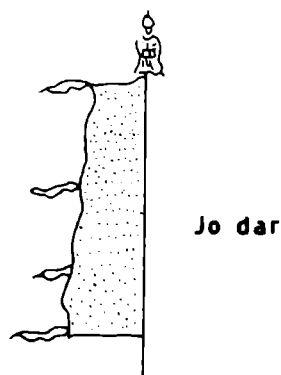
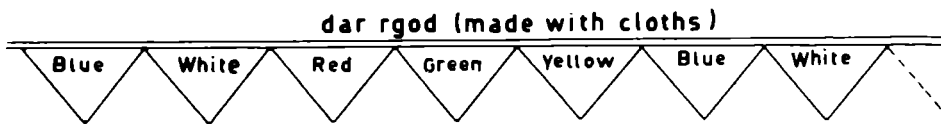
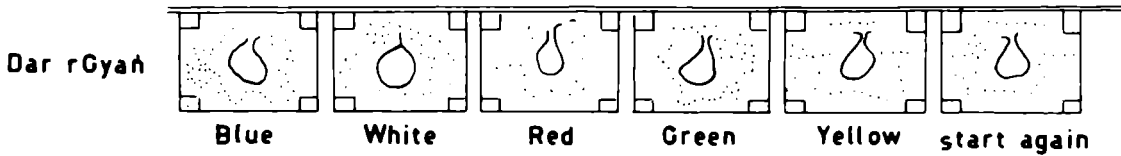
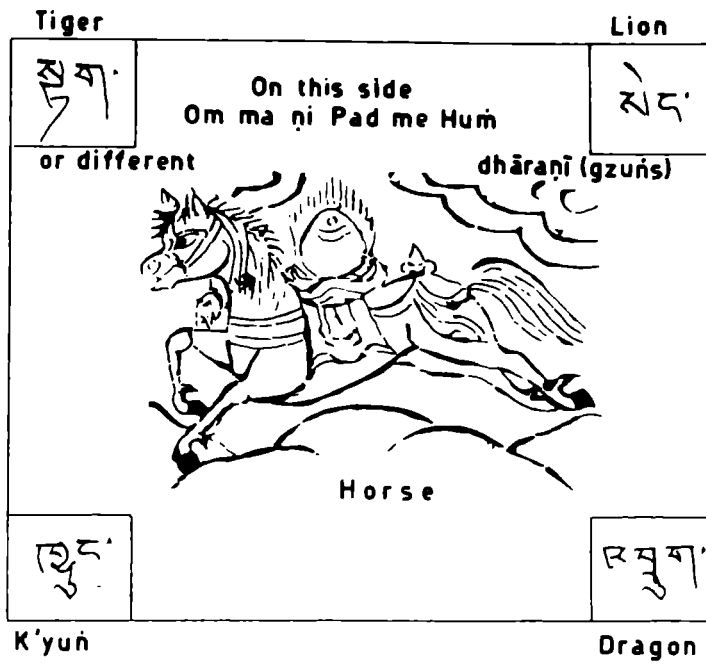
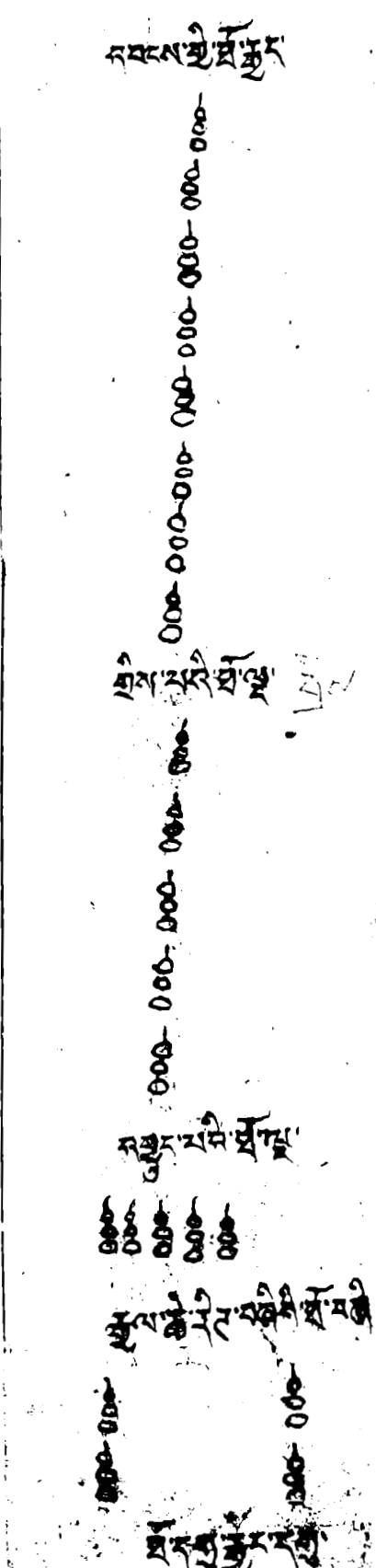
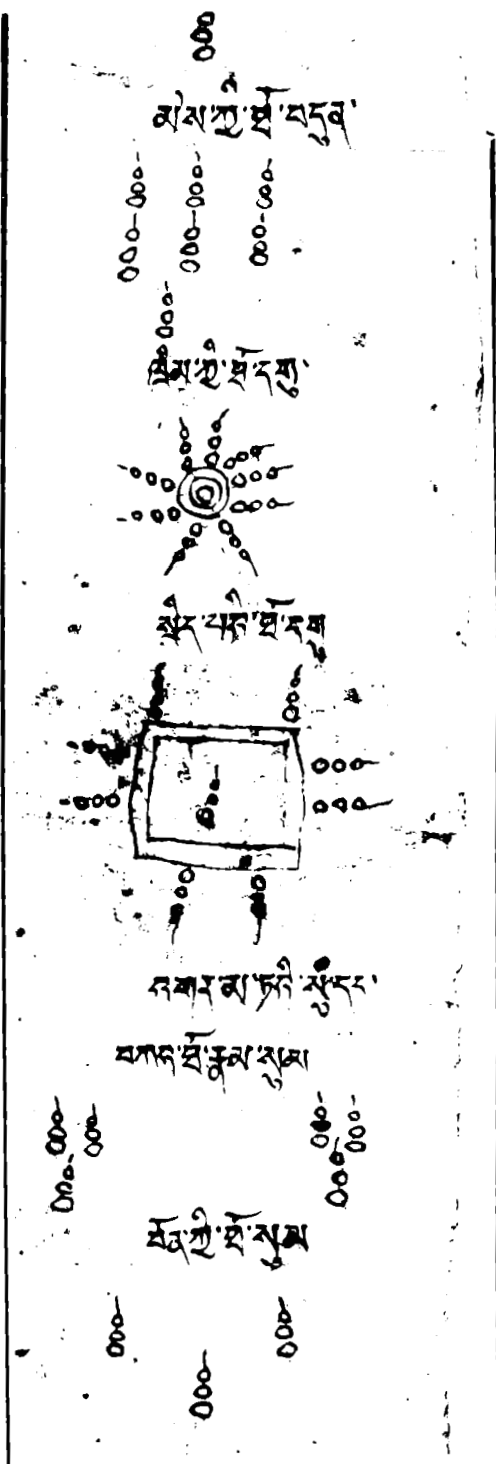
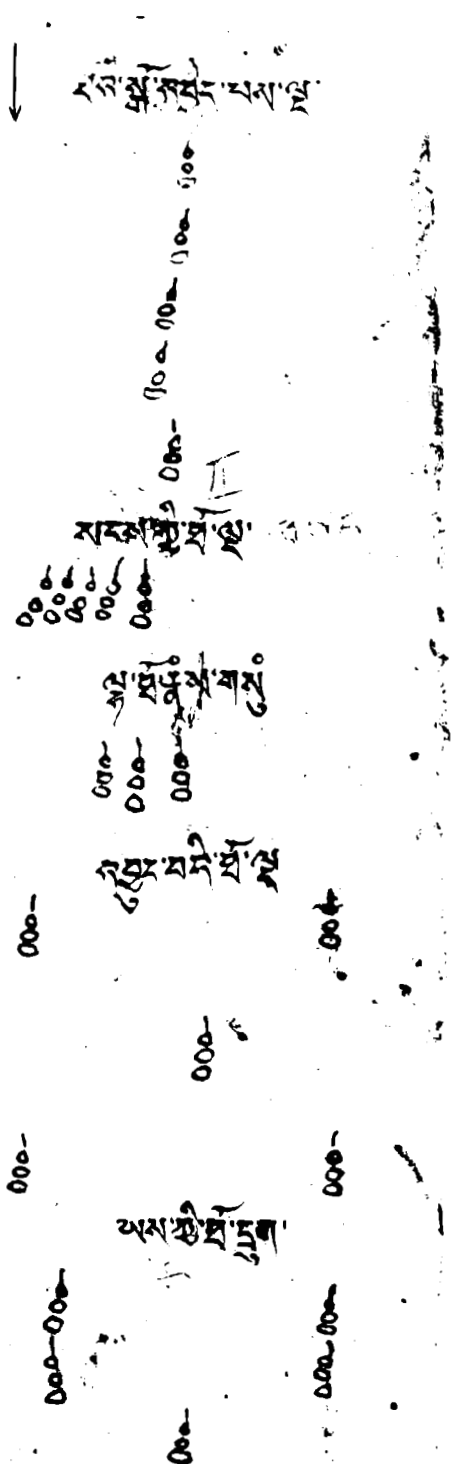


Fig. 11
Various forms of rluñ rta
(See p. 193)

Marriage ritual



००० ००० ००० ०००

विवाह संस्कार

१०० ००० ००० ००० ००० ०००

सर्वस्व संस्कार

०००-०००-०००-०००-०००-०००-०००-०००-०००-०००

००० ००० ००० ०००

शुभसंस्कार

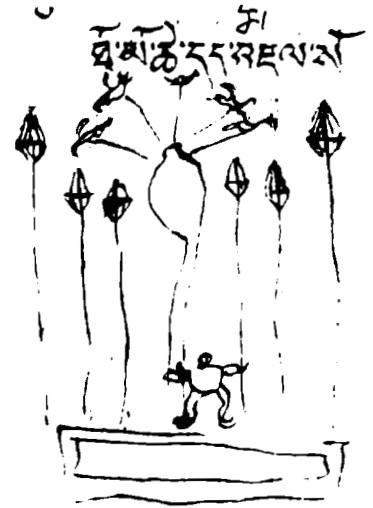
००० ००० ००० ००० ००० ०००

सप्तसंस्कार

००० ००० ००० ०००

००० ००० ००० ००० ००० ०००

१००० ००० ००० ००० ००० ०००



सप्तसंस्कार

००० ००० ०००

सप्तसंस्कार



सप्तसंस्कार

००० ००० ०००

सप्तसंस्कार

००० ००० ०००

००० ००० ०००

००० ००० ०००

सप्तसंस्कार

ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་

ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་

ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་
ལྷོ་ལྷོ་ལྷོ་སྐུ་བྱེད་ལྷོ་ལྷོ་

Specimens of the dgra lha songs
Frontispiece; stanzas 1-5

ལྟོ་ལྟོ་ལྟོ། འདི་འདྲའི་ཚོར་བའི་ལོ་ཚེས་ཅེས། འདི་ལ་འགོ་མ་འགོ་རྟོ་
 ཟེར་ན། འདི་ལ་མཐའ་འཕྲུལ་ཟེར་ན། ར་མཐོ་རོང་ཡུལ་གྱི་ལ་ཏུ་
 ལྟ། ར་མཐོ་རྒྱ་ཡུལ་གྱི་ལ་ཏུ་ལྟ། འདྲེས་མཐ་གསེན་རྒྱ་ཁྲབ་ཅུང་
 ཟུང་ཟུང་རྒྱ། ། ཡོང་མེ་མི་མ་རྒྱ་ལེ་ཡུལ་ལ་འགོ་མི་འགོ།
 མི་མ་རྒྱ་ལེ་ཡུལ་ལ་འགོ་ཟེར་ན། རྒྱུ་དང་ཡོང་འཕེབས་གསེས་སུ་འགོ།
 རྒྱུ་དང་རྒྱུ་མོ་དཔེ་ཚུ་ཡོང་རྒྱུ་རྒྱུ་མོ་མི་མ་རྒྱ་ལེ་ཡུལ་གྱི་
 རྒྱུ་ལ་འགོ་མི་འགོ། མི་མ་རྒྱ་ལེ་ཡུལ་གྱི་རྒྱུ་ལ་འགོ་ཟེར་ན། རྒྱུ་
 དང་ཡོང་འཕེབས་གསེས་སུ་འགོ། རྒྱུ་དང་རྒྱུ་མོ་རྒྱུ་ལེ་ཡུལ་གྱི་
 ཡོང་རྒྱུ་རྒྱུ་མོ་རྒྱུ་ལེ་ཡུལ་གྱི་མི་མ་རྒྱ་ལེ་ཡུལ་གྱི་རྒྱུ་ལ་

འགོ་མི་འགོ། མི་མ་རྒྱ་ལེ་ཡུལ་གྱི་རྒྱུ་ལ་འགོ་ཟེར་ན། རྒྱུ་དང་ཡོང་འཕེབས་གསེ་
 ལྟ་འགོ། རྒྱུ་དང་རྒྱུ་མོ་དཔེ་ཚུ་ཡོང་རྒྱུ་རྒྱུ་མོ་མི་མ་རྒྱ་ལེ་ཡུལ་གྱི་
 རྒྱུ་ལེ་ཡུལ་གྱི་རྒྱུ་ལེ་ཡུལ་གྱི་འགོ་ཟེར་ན། རྒྱུ་དང་ཡོང་འཕེབས་གསེས་སུ་འགོ།
 ཡོང་འཕེབས་གསེས་སུ་འགོ། རྒྱུ་དང་རྒྱུ་མོ་འབྲམ་ཅག་ཚུ། ཡོང་རྒྱུ་
 རྒྱུ་མོ་རྒྱ་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་
 ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་
 ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་
 ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་ལེ་ཡུལ་གྱི་

