

GIUSEPPE TUNCI



# TIBETAN FOLK SONGS

with a CD-ROM containing 100 songs and their lyrics

# 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

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## ABBREVIATIONS

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

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

JA = *Journal Asiatique*.

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

MS = *Monumenta Serica*.

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

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

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

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

## PREFACE TO THE SECOND EDITION

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

Though some people have objected to the publication of meaningless *ts'ig lhad*, I did not omit them; they have no meaning, it is true, nevertheless they are very often indicative of the different works which they accompany and to which the singers are attuned. They can be compared e.g. to the *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.<sup>1</sup>

- |                   |   |
|-------------------|---|
| 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. (1957)
- B. LAUFER "Bird divination among the Tibetans", *T'oung Pao*, Vol. XV (1914), p. 3.
- Aus den Geschichten und Liedern des Mila raspa, *Denkschriften der Wiener Ak. phil.-hist. Kl.*, XLVIII, 1902, Abh. 2.
- D. MACDONALD *Mœurs et Coutumes des Tibétains*, Paris, 1930, p. 130.
- J. VAN MANEN "Three Tibetan Repartee Songs", *Jarb*, 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. 30ff.
- P. POUCHA Le vers tibétain, *Archiv Orientalni*, Vol. XVIII, 1950, p. 188.
- S. H. RIBBACH *Drogpa Namgyal, Ein Tibeterleben*, München, 1940.
- G. DE ROERICH "The Tibetan Dialect of Lahul" in *Journal of Urusvati Himalayan Research Inst.*, Vol. III, p. 126.
- HALFDAN STIGER "Dancing Pilgrims from Tibet", *Geografisk Tidsskrift* 51, Band, 1951, p. 51 ff. (Reprint).
- R. A. STEIN *Recherches sur l'épopée et le barde au Tibet*, Bibliothèque de l'Institut des Hautes Études Chinoises Vol. XIII, Paris, 1959.
- *La Civilisation Tibétaine*, Paris 1962, pp. 215 ff.
- H. STUBEL, *The Mewu Fantzu. A Tibetan Tribe of Kansu*, (Hraf Press, New Haven, 1958), p. 29 ff.
- J. VEKERDI "Some remarks on Tibetan prosody", *Acta Orientalia Academiae Sc. Hungaricae*, 1952, I., p. 221.
- T. C. YÜ and Y. R. CHAO *Love Songs of the 6th Dalai Lama Tshang dbyangs rgya mtsho* (Monographs, Series A, n. 5, of the Institute of History and Philology, Academia Sinica, 1930, Peiping).

## INTRODUCTION

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

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

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

The Tibetan orthography of this word has been discussed by Doctor Van Manen both in *Minor Tibetan Texts* I<sup>2</sup>, pp. 31—32 and in *Three Tibetan Repartee Songs*, p. 295.

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

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

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

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

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

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

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

<sup>2</sup> Partially edited by S. Chandra Das in the aforesaid *Introduction* etc.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

<sup>4</sup> 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 jes, 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 ʼadsin 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'ani*, 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 Rærich and collected in Western Tibet.



PART I

**Folk Songs from Gyantse  
and  
Marriage Songs**





## I

## TEXT

- 1 *rmon pa bcas gi las skad lta bur:*  
da riñ de nas log šog  
a joi sñiñ dañ ądra 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 ągro gžas<sup>1</sup> la byon  
[de riñ skyid poi ñiñ mo la  
dpa' bo mk'a' ągro gžas la byon<sup>2</sup>]
- 7 *gtsañ glu:*  
mc'od c'añ re re gnañ dañ  
nor bu re re ąk'ruñ<sup>3</sup> yoiñ  
nor bu sa la bžag<sup>4</sup> pa  
a re p'añs tse byas byuñ
- 8 *dbus glu:*  
lha sa skyid pai rgo la  
skyid<sup>5</sup> c'us yyas skor rgyab byuñ  
sruñ ma ma gcig dpal lhai  
yon c'ab mc'od pa<sup>6</sup> yod do

<sup>1</sup> Ms: gžes<sup>3</sup> Ms: ąk'ruñs<sup>2</sup> These two verses should be added according to Chhimed Rigdzin<sup>4</sup> Ms: bžog<sup>5</sup> Ms: skyis<sup>6</sup> Ms: ąc'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<sup>7</sup> yon sa mi aḡug
- 10                   *gtsañ pai bag ma:*  
 bu bu mo gñis mñam por<sup>8</sup> bsñal nas  
 lag tu<sup>9</sup> c'añ k'yer  
 a rag rta mc'od nas bžes  
 žabs bro<sup>10</sup> gsum brgyab pad skor  
 la si ma la zer
- yañ na:*  
 skal bzañ skal pa bzañ soñ  
 bstan pa aḡsin rogs gnañ c'e  
 bstan pa aḡsin pai dar lcog<sup>11</sup>  
 gdan sai ri la btsug yod  
 bum pa ki ki svau [svau]
- 11                   *gžañ ts'on ma lta bui glu:*  
 rta la sgal rma<sup>12</sup> med na  
 rta rgyab de ru skyon dañ  
 bka' bkyon gnañ mk'an<sup>13</sup> med na  
 dgon gži yul la k'rid dañ
- brag la aḡseg rgyu yin no  
 brag lam mgyogs po<sup>14</sup> gnañ c'e  
 blo gtad bcol rgyu yin no  
 byams skyoñ yag po gnañ byi
- 12                   *ts'ig pa za bai glu lta bur:*  
 dkar po bye mai dkyil gi  
 nag po sdig pa rva ña<sup>15</sup>  
 k'yod rañ rva ña bros kyañ  
 ña ni žed<sup>16</sup> gi mi<sup>17</sup> 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

<sup>7</sup> Ms: bsgyur ba<sup>11</sup> Ms: mc'og<sup>15</sup> Ms: so; or: rva tsa?<sup>8</sup> Ms: bor<sup>12</sup> Ms: ma<sup>16</sup> Ms: bžed<sup>9</sup> Ms: du<sup>13</sup> Ms: gañ<sup>17</sup> Ms: med<sup>10</sup> Ms: gro<sup>14</sup> Ms: gyar po

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

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

k'yod ni k'yod rañ bden pai  
 k'yod rai ts'e gaň gtan grogs  
 ña ni ña rañ bden pai  
 ña rai žag<sup>18</sup> gsum sñiñ sdug<sup>19</sup>

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

15 *bon bur k'al bkal nas ʔded skabs:*  
 rgya lam ʔgrul pas<sup>20</sup> bltas<sup>21</sup> na  
 c'o loi ñi ma dro la  
 c'o lo ña ras bltas<sup>22</sup> na  
 brag la rluñ po sdaň ñas  
 ya ya ʔyug ʔyug zer

16 *rta dres la k' al bkal nas lam la mis:*  
 c'u<sup>23</sup> bo<sup>24</sup> lhas ldiñ<sup>25</sup> šar nas  
 sña gru<sup>26</sup> btaň nas yon yod  
 gnas c'en po ta la ru  
 ñi ma šar nas slebs byuñ  
 so so su

17 *lug gi bal ʔbreg skabs:*  
 yar ʔbrog stag<sup>27</sup> 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 daň po yul lha<sup>28</sup> la  
 gži bdag ya la p'yag ʔts'al lo  
 snam bu dkar po c'ags<sup>29</sup> la  
 mi ʔgro zer rgyu yin na  
 'aň la bu mo ña ni  
 dam pai c'os la ʔgro rgyu yin no

<sup>18</sup> Ms: žags

<sup>22</sup> Ms: ltas

<sup>26</sup> Ms: dre

<sup>19</sup> Ms: ʔdug

<sup>23</sup> Ms: c'o

<sup>27</sup> Ms: rta

<sup>20</sup> Ms: pai

<sup>24</sup> Ms: po

<sup>28</sup> Ms: lhai

<sup>21</sup> Ms: ltas

<sup>25</sup> Ms: rtoň

<sup>29</sup> Ms: c'ag

19

*lba mo ak'rab skabs c'an at'un dus:*

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

*žabs gro rgyab de k'a nas:*

bkra šis bkra šis bkra šis lhun po bkra la šis  
 dben sa<sup>30</sup> 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 rgyug<sup>31</sup> sa  
 mar las byed ru ma gcug

sa c'ags gi sa  
 rdo c'ags gi rdo

añ gi o lo  
 koñ p'rug gžon pa ts'o  
 bsam yas rmañ gi rtsig pa  
 rtsig pa byi ris žig žig  
 byi bai lo la bžeñs yod  
 sgo mo glañ rked 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'ebs šog  
 c'u bo rab c'en rab c'uñ  
 ga la brgal brgal bžag nas  
 mi šoñ gru yi nañ la  
 gru ats'añ<sup>32</sup> rgyag pa ma gnañ  
 ya ha 'u ya ha 'u

<sup>30</sup> Ms: cn tsa<sup>31</sup> Ms: rgyag<sup>32</sup> Ms: ts'añ

FOLK SONGS FROM GYANTSE

- 21 *yos brño dus glu lta bur:*  
 rgya yos bu mos brños<sup>33</sup> pa la  
 skyar skor brgyag dgos ma gtoñ  
 hu hu hu sud
- 22 *k'an pa bzo mis gžas lta bur:*  
 dka' ba ađi la spyad<sup>34</sup> spyod  
 dam pai c'os la spyad na  
 ts'e gcig lus gcig ađi la  
 sañs rgyas t'ob pa t'ag c'od  
 dbu mdsad gze ma ra mgoi  
 žabs p'yi<sup>35</sup> žu res<sup>36</sup> med ađug  
 ha lai ma la kruñ kruñ ho
- 23 *byañ t'an abrog pai glu lta bur:*  
 ha ro yul yul yul  
 sa byañ t'an spañ gšon  
 yyu yi mdog ađra ba  
 yyag lug grañs med  
 gnam gyi skar ma ađra ba la<sup>37</sup>  
 p'o dar ađro stag abron dar ađra 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 dañ ñin mo ts'ar dal<sup>38</sup> med pai las  
 ač'i k'ar don med rtag pa med pai las  
 na gžon legs poi lus rgas skra dkar gñer mas k'eñs  
 da duñ yun riñ sdod blos<sup>39</sup> gañ gis ñoms pa med  
 bya byed bsam blo mañ po rdsogs dus med  
 da lta ač'i dañ gañ la ač'i ba ñes pa med  
 de bas<sup>40</sup> bsam pa dkar poi las byed añ
- 25 *bod gi ađre dkar gi glu:*  
 p'o ađre dkar (bsam pai don ađrub ña  
 da nañ 'oñs pa gañ nas 'oñs)  
 šar rdo rje sems dpai mdun nas 'oñs  
 [ña do nub ađro ba gañ na ađro  
 do nub ađro ba nub na ađro  
 nub snan ba mt'a' yas mdun la ađro]  
 goñ sa lña pa c'en po

<sup>33</sup> Ms: rños

<sup>37</sup> Ms: ađra le ba

<sup>34</sup> Ms: spyod

<sup>38</sup> Ms: dus

<sup>35</sup> Ms: spyi

<sup>39</sup> Ms: ađod blo

<sup>36</sup> Ms: re

<sup>40</sup> Ms: las

rgya me tog t'añ la c'ibs bsgyur dus  
 a c'e lha mo dañ<sup>41</sup> rgya gliñ mdo<sup>42</sup> dar  
 bsu ba gser p'reñ glu gžas gañ yod ruñ  
 dañ po bkra šis pai ađre dkar k'o šog gsuñ nas

dga'ril le 'od rdog ge<sup>43</sup>  
 zil pa k'ro le bcar  
 spol smol gcig sdoñ ni la  
 ma ñi pad rdog<sup>44</sup> sgrañ<sup>45</sup> yod  
 gžon gžon gcig sdoñ nas  
 rkañ gro glu gžes  
 k'a btsun mig btsun  
 sag da sig da la yoñ yod

*žabs gro skabs:*

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

dga' ldoñ un po la  
 t'od gog<sup>46</sup> skya ril ril  
 c'os sde ađii grva pa  
 t'al la ts'ub  
 žiñ las rem

se ađbras dga' (gsum) dge bšes  
 dam c'os po sti ađsin  
 grva gžon rdob skra zin  
 rkañ pa ša yi ađbog do ha  
 pus mo c'os kyi ađ'or lo ha  
 rlig ril sgal lde mgo ađrel [ha]  
 rked pa rdo rje dril bu [ha]  
 sdug grod rkyal k'og<sup>47</sup> dmar po [ha]  
 brañ<sup>48</sup> k'og nañ gi t'og lcam ha  
 lag pa ša yi gšog pa [ha]  
 k'a gdoñ<sup>49</sup> rdol pa dgu mgo ha<sup>50</sup>

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

žim po da<sup>51</sup> ka<sup>52</sup> de na ađug  
 žim poi<sup>53</sup> rkub la t'al la bšos  
 rmen ts'er kob rags ađus soñ

<sup>41</sup> Ms: duñ

<sup>45</sup> Ms: bgrañ

<sup>49</sup> Ms: dañ

<sup>53</sup> Ms: žum bui

<sup>42</sup> Ms: rdo

<sup>46</sup> Ms: kog

<sup>50</sup> Ms: ma k'o

<sup>43</sup> Ms: ga ri li 'od mdog gi

<sup>47</sup> Ms: gog

<sup>51</sup> Ms: ta

<sup>44</sup> Ms: ldog

<sup>48</sup> Ms: bañ

<sup>52</sup> Ms: ga

26 *dvags kon gi glu lta bur:*  
 'e 'e 'e 'e  
 btsoñ dañ la p'ug sgog pa gsum la mñes pa  
 bu mo ña yañ mi sdod dam pai c'os la c'as agro  
 dpon bzañ k'ri la bžugs na nor bu dañ ądra yod  
 šob zer gña' la ągel rgyu ądra' mo  
 ldig zer mdun du bžag<sup>54</sup> rgyu ądra 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 ądra mt'oñ dus  
 ljon pai p'o brañ dran ąbyuñ

28 gnas ądi guñ sañ mt'on poi  
 ąja' la k'ri gdugs ñi ma  
 ñi ma mjal ądod ądug ste  
 ąja' sprin 'od gyis bsgribs<sup>55</sup> soñ

29 ser bya ñań<sup>56</sup> pai brtse gduñ  
 ña rañ gñis<sup>57</sup> la yod na  
 za rgyu ądam 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 ąp'reń<sup>58</sup>  
 rim bžin dga' mo yoñ ądra  
 t'a ma ji ltar byuñ kyañ  
 dkon mc'og dam pas gzigis yoñ

32 ha cañ smin pai ąbras bu  
 gžan las k'a<sup>59</sup> mñar ldan pas  
 ądab ąbras pad mai steñ nas  
 ɣyu sbrañ sems pa skyo byuñ

<sup>54</sup> Ms: žag  
<sup>58</sup> Ms: drin

<sup>55</sup> Ms: sgrib  
<sup>59</sup> Ms: k'ag

<sup>56</sup> Ms: dañ

<sup>57</sup> Ms: rañ gñis gñis



- 33 sprin bzañ aja' sprin šig šig<sup>60</sup>  
 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  
 spañ rtsa p'ran tsam bžes dañ  
 rkañ bži sa la btsugs<sup>61</sup> nas  
 drañ gtam gsal por<sup>62</sup> šod dañ
- 35 yar luñ bya sa lha k'añ  
 šiñ sna aḍsom po min [yañ]  
 k'u byug bdag rai sdod sa  
 ya mon gtiñ na yog red<sup>63</sup>
- 36 ts'a k'añ brag gi logs na  
 ts'ad pai me tog aḱ'ruñs bžag<sup>64</sup>  
 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 aḅab  
 ñañ rgyud c'u las riñ ba  
 go<sup>65</sup> 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 aḅrog 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 aḅab yod

<sup>60</sup> Ms: žig  
<sup>64</sup> Ms: žag

<sup>61</sup> Ms: btsug  
<sup>65</sup> Ms: go

<sup>62</sup> Ms: bor

<sup>63</sup> Ms: re

FOLK SONGS FROM GYANTSE

- 42 gnam de sño dkar dbyiñs<sup>66</sup> la  
sprin pa sprin p'yogs legs pas  
de riñ sprin bzañ 'og tu  
bžugs žag<sup>67</sup> gnañ dgos šar<sup>68</sup> soñ
- 43 gser γyu mu tig gtum pai  
gzugs bzañ lha yi sras mo  
mts'an gcig gzims<sup>69</sup> bzañ 'og tu  
gnas ts'añ γyar po gnañ dañ
- 44 sper mai lam so k'a nas  
iñdai abras bu rñed byuñ  
lag tu ak'yer ni p'yin pas  
lha ma yin gyis p'rog<sup>70</sup> soñ
- 45 p'u 'og gañs stod p'yogs na  
c'uñ adriš<sup>71</sup> 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 žen<sup>72</sup> 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'ebbs pai  
mk'a' agro ye šes mts'o rgyal  
p'ra rgyan bsgron<sup>73</sup> ni mi dgos  
adsam gliñ 'od kyis k'eñs soñ
- 49 brag ri ya gii p'u nas<sup>74</sup>  
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

<sup>66</sup> Ms: dvañ

<sup>70</sup> Ms: p'rogs

<sup>74</sup> Ms: gyam p'og nas

<sup>67</sup> Ms: bžag

<sup>71</sup> Ms: dris

<sup>68</sup> Ms: ts'ar

<sup>72</sup> Ms: gžen

<sup>69</sup> Ms: sprin

<sup>73</sup> Ms: sgron

- 51 pad sdoñ dri ldan yag po  
k'ol mai nañ la sim soñ  
ts'e sñon las dbañ ak'ul gyis<sup>75</sup>  
γyu sbrañ k'oñ dañ mjal byuñ
- 52 spa ma ba lui dkyil la  
'ur rdo skyon pa ma gnañ  
byi'u p'a ma med pa  
ba lui hrag na sdañ yod
- 53 spañ stod yar la gzigs dañ  
lha byas skyo glu gžes gi  
go ba can gyis gzigs dañ  
a ma med pa min nam
- abrog glu:*
- 54 ya ađrai nags mai gšoñ gšoñ nas  
rta rkyañ mi rkyañ gcam nas yoñ<sup>76</sup>  
de ađrai rta p'oi yoñ lugs la bltas<sup>77</sup> na  
lha rta goñ dkar γyu bya de<sup>78</sup> ađra lags<sup>79</sup>  
de ađrai mi p'oi byed stañs<sup>80</sup> la bltas<sup>81</sup> na  
stag brgyai sde pa jo lags kyi ađra lags  
stag brgyai sde pa jo lags kyi agram la  
bu mos gsol ja mc'od c'añ p'ul la bcar  
de nas bu moi lag c'un<sup>82</sup> γyas nas zin  
a da sde pa gtoñ dañ žus  
bu mo k'yod mi gtoñ sdod cig gsuñs  
de nas bu mo bdag gis bsdad pa yin pas  
pus<sup>83</sup> mo γyas bts'ugs γyon btsugs gcig btañ byuñ  
lha šo dkar poi sbrañ<sup>84</sup> c'añ gcig btañ abyuñ  
de nas bu mo a za dga' za gcig lañ byuñ  
bu moi a za dga' za ađi la ša dmar  
ra p'oi mc'in pa gcig dañ dgos ađug  
ša dmar yi mc'in pa byuñ na  
bu moi a za dga' za ađi yañ bsañ soñ  
k'yod kyi lha rta goñ dkar γyu bya de la  
c'ag pa sna c'ag dgoñ c'ag dgos gi  
ña yi lha γyag žol p'o ađi  
yar stod rtsa sna ađsom sar bud c'og

75 Ms: gyi

79 Ms: la

83 Ms: bus

76 Ms: yoñ gi

80 Ms: stañg yar

84 Ms: sgron

77 Ms: ltas

81 Ms: ltas

78 Ms: de dañ

82 Ms: c'un gi

FOLK SONGS FROM GYANTSE

ya ʔdrai ʔgos yul gar stod nas yoñs pai  
 gtan ʔgrogs a ñi btsun ma gcig dañ sleb byuñ  
 spa ʔk'or zur la bsłañs<sup>85</sup> ʔdra lugs dañ mog pas  
 spa mgo lho sprin ʔt'ib pa lugs gcig dañ yog pas  
 sku gzugs rtsva rii sñug ma lugs ʔdra dañ mog pas  
 gzugs gži bla mai sgam c'un lugs ʔdra yog pas  
 p'yi p'yi bzo<sup>86</sup> legs po gcig dañ mog pas  
 nañ de ʔdod rgyu ʔdsom po gcig dañ yog pas  
 p'ag ri jo moi lha [ri] 'og nas yoñs pai  
 lha ʔyag rtsid pai žol<sup>87</sup> žol gcig dañ sleb byuñ  
 žol p'o ga<sup>88</sup> pa ʔgro gi pa byas pas  
 yar stod rtsa sna ʔdsom sar c'as ʔgro

*Marriage songs*

Oṃ svasti

bde legs su gyur cig  
 sgo mo bkra šis gyañ c'ags ʔdi  
 yar t'em sñon po ʔyu yis byas  
 ru bži vai dūr ya yis byas  
 mar t'em ser<sup>89</sup> po gser gyis byas  
 duñ gi dbye šin lu gu rgyud  
 sgo ʔk'or sgo šan gser gyis byas  
 sgo mo gser sgo ʔyu sgoi nañ  
 rnam sras nor gyi bañ mdsod yod  
 de dbye bar byed pai sgo dar  
 nañ mdsod dri med žig e yod

Oṃ svasti

t'og mar c'ibs las gžol<sup>90</sup> bai žabs sor gyi ʔbab stegs su  
 bya ba tsv'a ltar rgyug<sup>91</sup> pai byañ tsv'a rui k'al brgya t'am pa yod dam  
 ʔk'ruñ<sup>92</sup> sgo legs šin mi rabs ʔdsom pai rten ʔbrel du gro rui k'al brgya  
 yod dam  
 yab rje dpa' rtsal stag las c'e bai mts'on byed du stag gdan yod dam  
 yum c'en rigs bzañ t'ig le mñon par bkra bai mts'on byed du gzig gdan  
 yod dam  
 yab yum gñis ka sku rus mt'o bai mts'on byed du  
 stag lpags las mts'on pai dgu mts'an re  
 gzig<sup>93</sup> lpags las mts'on pai dgu mts'an rin t'añ can  
 gos yug gi dgu mts'an bcas yod dam

<sup>85</sup> Ms: slañs

<sup>86</sup> Ms: gser

<sup>87</sup> Ms: gzig

<sup>88</sup> Ms: zo

<sup>89</sup> Ms: žol

<sup>90</sup> Ms: žo

<sup>91</sup> Ms: rgyag

<sup>92</sup> Ms: gar

<sup>93</sup> Ms: ʔk'ruñs

Oṃ svasti

steñ 'og p'ye bai skas ḁdseg ḁdi  
 mt'o bcu gsum mt'o ḁdsegs<sup>94</sup> pai skas  
 ru gñis vai ḁūr ya yis byas  
 ḁc'añ zuñ<sup>95</sup> rdo rje p'a lam yin  
 skas rtsa rin c'en bdun<sup>96</sup> brtsegs la  
 skas dar rgyal rigs sna bdun žig e yod

Oṃ svasti

dar šin sñug bzañ ldem ldem ḁdi  
 yul ljoñs lho roñ gtiñ nas spyān ḁdrañs pai  
 rtsa ba gcig la rtse mo lña  
 rtsa ba a ma c'añ mai k'ruñ rkyal [m]ñan pa yod  
 rked<sup>97</sup> pa stag šar gžon pai mda' sñug [m]ñan pa yod  
 rtse mo sku rluñ dar bai dar šin ñan pa yod  
 gañs la ñi šar dar ts'on sna lñai k'ar  
 rgya dar dkar po lha ras yug ḁdi sgron  
 mk'ar c'en ḁdi yi p'o lhai dbus su btsugs  
 btsugs dañ ma btsugs dgra lhai dbu p'añ<sup>98</sup> mt'o ba la gzigs dañ  
 ki ki svo svo<sup>99</sup> lha rgyal lo.

Oṃ svasti

steñ dga' ldan lha yi<sup>100</sup> p'o brañ dañ  
 sgo kun nas mts'uñs<sup>101</sup> pai p'o brañ ḁdir  
 rgyu tsan dan sbrul sñin las grub pai  
 ka rab<sup>102</sup> kyi bšad pa ḁts'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 ḁgyur ka ba stegs pai rdo  
 rgyu sra ba rañ<sup>103</sup> grub sgor mo yod  
 bre ḁp'reñ dañ nor bu rgyan pa gsum  
 bkra šis pai brjid dpal gyis brgyan pai gžu rin  
 dañ gžu t'uñ gžu k'ebs na bza' gsol  
 ḁbrug ris kyis brgyan pai gduñ dañ gduñ  
 gdan gduñ k'ebs dañ  
 pad ma c'os brtsegs sgo rog ñi zla bcas  
 ka rab<sup>104</sup> bcu gsum ts'añ ba ḁdi lags nas  
 dus bzañ p'un sum ts'ogs pai dus de rin  
 dar dkar yug gcig tsan dan smug<sup>105</sup> po yi  
 rgyu las grub pai ka bai rgyan du p'ul

<sup>94</sup> Ms: ḁdseg

<sup>98</sup> Ms: ḁp'añs

<sup>102</sup> Ms: rabs

<sup>95</sup> Ms: bzuñ

<sup>99</sup> Ms: so so

<sup>103</sup> Ms: t'añ

<sup>96</sup> Ms: duñ

<sup>100</sup> Ms: yis

<sup>104</sup> Ms: rabs

<sup>97</sup> Ms: skyed

<sup>101</sup> Ms: bzuñ

<sup>105</sup> Ms: rmug

FOLK SONGS FROM GYANTSE

Oṃ svasti

gzugs<sup>106</sup> mi zer mi nor rtsa ḁsugs pai ḁsugs  
 dbyar rtsa k'a gañ bskyañ<sup>107</sup> nas zas  
 dgun c'u sna gañ ḁsoms nas t'un  
 de riñ bžugs gral ḁgor moi rgyan du ḁsugs pai ḁsugs  
 rkañ pa mi zer bkañ ba zer  
 bañ mdsod nor gyis bkañ bai bkañ ba zer  
 ts'añ ra mi zer ts'añ ba zer  
 bu nor loñs spyod ts'añ bai<sup>108</sup> ts'añ ba<sup>109</sup> zer  
 rtsibs ma mi zer rtsig pa zer  
 rtsi bcud brgya<sup>110</sup> zas brtsigs pai brtsigs<sup>111</sup> pa zer  
 stod po mi zer mt'on po zer  
 dbu ḁp'añs gañs las mt'on poi mt'on po zer  
 brañ k'og mi zer grañs med zer  
 ḁk'or ḁbañs grañs med yoñ bai grañs med zer  
 lag pa mi zer legs pa zer  
 bya ba ci byas legs pai legs pa zer  
 mjiñ pa mi zer ḁgyiñs pa zer  
 sdañ dgra poi p'yogs la ḁgyins pa zer  
 ḁyañ dkar lug ts'il bal gyis brgyan pa k'yod  
 de riñ bžugs gral ḁgor moi rgyan du  
 byon pai rgyan dar žig p'ul lo

Oṃ svasti

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

Oṃ svasti

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

<sup>106</sup> Ms: ḁsug

<sup>110</sup> Ms: rgya

<sup>107</sup> Ms: kyañ

<sup>111</sup> Ms: rtsig

<sup>108</sup> Ms: pai

<sup>109</sup> Ms: pa

p'o skyes pa kun gyi dgra lha ądra  
 dman bu mo sems řid ąp'rog pa yi  
 yab rgyal po ądi la řno mts'ar c'e  
 brten mi ągyur gser k'rii ąbol gdan<sup>112</sup> la  
 rgya bu mos bkra řis gos ąbol btiń  
 řyań c'ags pa gro yis řyuń druń ąk'yil  
 yab rgyal po mi ągyur brtan la bźugs  
 yab rgyal poi sku gzugs gańs ri ądra  
 gańs ri la ři zer p'og pa bźin  
 dkar dmar gyi mdańs ldan zla ba ądra  
 źva<sup>113</sup> lham sogs na bza' brgyan tsa na  
 bkra řis pai rtags brgyad bum pa la  
 dar ts'on sna lńa yis brgyan pa ądra  
 sńan rgyan dań mgul rgyan rin c'en sogs  
 seń ge la řyu ral sogs rgyas pa ądra  
 yab rgyal poi dbu źva' abog ser ądi  
 řar gser riń rtse la<sup>114</sup> ři řar ądra  
 bkra řis ądod rgu ądsom pai dus de riń  
 bkra řis rtags kyis mdses pai lha gos ądi  
 yab c'en rgyal poi mgul gyi rgyan du p'ul.

p'un sum ts'ogs řiń bkra řis řyu k'rii steń  
 yum c'en a ma mi ągyur brtan la bźugs  
 ąbras c'ań bsil mńar bdud rtsii btuń ba ądi  
 řar p'yogs rgyal k'ab c'en poi bań mdsod nas  
 t'on<sup>115</sup> pai bkra řis dkar bzań yu riń ądi  
 byu bur bkań nas ąbras c'ań bdud rtsii btuń ba ądi bźes la  
 dga' skyid ldan pai glu dbyańs bkra řis pai  
 rab dkar bkra řis rtags mdses dar dkar ądi  
 yum c'en a mai mgul gyi rgyan du p'ul.

ądsam gliń gliń bźi kun la dbań bsgyur<sup>116</sup> ba  
 sńon bsags bsod nams stobs las legs grub pa  
 gzugs sku ąja' ts'on bkrag mdańs gzi brjid can  
 lha sras gźon nu mdses sdug lań ts'o yis<sup>117</sup>  
 gańs riń mdańs p'rog rab dkar seń ge ądra  
 seń ge gańs ri ągrims ltar brtan la bźugs  
 brtan mi ągyur ge sar gser k'rii steń  
 ądsam gliń c'u boi gser sbyań las grub pai  
 řyas řyon seń ges btegs pai k'ri steń du  
 gos rgyan bźi dmar ser las grub pai  
 ąbol lńa ts'an rim par brtsegs pai steń

<sup>112</sup> Ms: stan<sup>116</sup> Ms: skyur<sup>113</sup> Ms: ąabs<sup>117</sup> Ms: ři<sup>114</sup> Ms: yi<sup>115</sup> Ms: ąt'on

FOLK SONGS FROM GYANTSE

ʒadsam gliñ k'ri skor bcu gsum gyi  
 ʒabru mc'og bkra šis rtags brgyad ʒk'yil bai dbus  
 ja c'añ ʒadod rgu ʒadsom<sup>118</sup> pai loñs spyod kyis  
 rtag tu rtse dga' rol pai ñams ldan ni  
 steñ p'yogs lha yi yul na'n med ces<sup>119</sup> gleñ  
 ʒadir ts'ogs bžugs gral rñams kyis yañ yañ ni  
 gsuñs šin p'un sum ts'ogs pai dus kyi c'ar  
 mi nor zas gos dbañ du sdud pas brgyan  
 rgyal rigs rin c'en sna bdun dar dkar ʒadi  
 lha sras dbañ sdud k'yed kyi rgyan du p'ul.

p'un sum ts'ogs pai lha rdsas gos ʒbol steñ  
 bkra šis ʒyuañ druñ ʒk'yil bai gdan steñ na  
 mt'on na mi mt'un med pai lañ t'so ni  
 steñ p'yogs lha moi gzugs su šar ba la  
 sñon du bkra šis gro so p'ye mar p'ul  
 ʒadsam gliñ k'ri skor bcu gsum bdud rtsi dañ  
 steñ p'yogs brgya sbyin lha yi bdud rtsii bcud  
 rgya dkar bal bod bza' bca' btuñ ba sogs  
 bkra šis rtags mts'an<sup>120</sup> gyañ k'ri<sup>121</sup> žal dkar du  
 ʒadsad med yid dañ mt'un pa ʒadi bžes la  
 rgya dar dri med a še nañ mdsod ʒadi  
 gzugs mdses lta na sdug ciñ ts'ul bzañ la  
 legs pai mdog ldan<sup>122</sup> ʒjam žin dri<sup>123</sup> mc'og ldan  
 yid 'on ʒadod rgyu reg bya dañ ldan pai  
 btsun mo rin c'en lta bui mgul du p'ul.

Oṃ svasti

rgya gar bal bod skad bsgyur lo tsā va  
 sgos mk'as dbañ t'un mi saṃ bho ʒa  
 saṃ bho ʒa yi lus ñag dk'a spyad kyis  
 rgya gar dañ<sup>124</sup> li yi gnas mc'og nas  
 c'os zab brgyad mdo rgyud mañ po žig  
 byañ k'a bai yul ʒadir spyan ʒdren ltar  
 gtsañ dbus ʒgyur bde c'en žin gñis pa  
 dpal bkra šis lhun poi ñe ʒdabs kyi  
 yid bžin nor bus gañ bai k'añ gsar nañ  
 nor bsam ʒp'el dbañ gi rgyal po ni  
 gdan ʒdren pa lo tsā ba blon po la  
 nor bsam ʒp'el deñ ʒadir spyan ʒdrañs pai  
 legs gsol gyi bkra šis dar dkar p'ul

<sup>118</sup> Ms: ʒdom

<sup>119</sup> Ms: ciñ

<sup>120</sup> Ms: mts'on

<sup>121</sup> Ms: k'rii

<sup>122</sup> Ms: ʒp'ags pai mdog legs

<sup>123</sup> Ms: ʒdri

<sup>124</sup> Ms: gañ



Oṃ svasti

p'un ts'ogs bkra šis ək'yil (bai) gnas mc'og ądir  
ądod pai<sup>125</sup> mc'og ster p'yva dań ɣyań gi ts'ogs  
k'ab len rdo dań lcags kyi snań ts'ul bžin  
dga' bai gar dań bcas te t'ogs med k'ug

gser mńal mgrin sńon ək'or loi lag pa can  
grags pai mu k'yud ək'or los brgyur ba sogs  
srid ądir mńon par mt'o bai ts'ogs mams kyi  
p'yva ɣyań dpal ąbyor sńan grags ma lus stsol

rnam ądren zas gtsań sras pos bkra šis pai  
dńos por byin brlabs<sup>126</sup> dge legs ąbyuń bai sgo  
rten ąbrel lhun gyis grub pa rdsas brgyad kyi  
p'yva ɣyań dpal ąbyor sńan grags ma lus stsol

ts'e riń nad med ądod pai don kun ągrub  
stobs dań mńa' t'ań ąbyor pa p'un sum ts'ogs  
bde žiń skyid pai dga' ston t'ams cad kyi  
p'yva ɣyań sńan grags dpal ąbyor <sup>127</sup> ma lus stsol

bkra šis dpal ąbar ądsam gliń brgyan du byon.

<sup>125</sup> Ms: pas

<sup>126</sup> Ms: rlabs

<sup>127</sup> Ms: grags

## II

## TRANSLATION

- 1 *At the time of ploughing:*  
To-day, by this way come back,  
like the heart of thy lord<sup>1</sup>;  
my fatherland is Ra riñ<sup>2</sup> in the north;  
the wind is faster than an arrow.
- 2 *At harvest time:*  
With a young brown pony  
lead me there to γYas ru<sup>3</sup>
- 3 *When sorting barley-corn from ear and roots<sup>4</sup>:*  
Of dGa' ldan p'un ts'ogs gliñ<sup>5</sup>  
the pasture ground is square like a carpet placed under the saddle<sup>6</sup>.  
If the horse (wants) to eat grass in summer  
come to P'un ts'ogs gliñ.
- 4 *When the harvest<sup>7</sup> 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)<sup>8</sup>:*  
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 house<sup>9</sup>  
the *dākini* Rigs bzañ has come to sing<sup>10</sup>.

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> 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.

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

<sup>5</sup> 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.

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

<sup>7</sup> 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 aḡyag.

<sup>8</sup> The expression yul bgrad means, according to my informants: nas dañ rtsva rluñ lhad la gras nas so sor p'yc 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.

<sup>9</sup> Literally: inside the four pillars and the eight beams.

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

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

7 *Song of gTsan:*  
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 addition<sup>11</sup> to the (natural) loveliness of Lhasa,  
this (town) is circumambulated to the right by the sKyid c'u<sup>12</sup>.  
It is the oblation of ritual water  
to (the presiding deity of Lhasa)  
the Sruñ ma Ma gcig dPal lha (mo)<sup>13</sup>.

9 *Song accompanied by music<sup>14</sup> and sung by the Mohammedans of Leh* (living in Lhasa as  
traders):  
As to the omens<sup>15</sup>, 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 gTsan:*  
When the boy and the girl<sup>16</sup>  
lie together,  
they take in the hand a cup of c'añ<sup>17</sup> ...;  
they drink<sup>18</sup> arak<sup>19</sup> and kumis;  
revolving the hands<sup>20</sup> 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 teaching<sup>21</sup>

<sup>11</sup> rgo la (sgo la) = steñ du.

<sup>12</sup> 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.

<sup>13</sup> Goddess patron of Lhasa.

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

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

<sup>16</sup> All this song has been perhaps badly preserved. First verse probably hypermeter.

<sup>17</sup> Perhaps something is missing.

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

<sup>19</sup> In the text: ma rag, a mistake for: a rag.

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

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

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

- 11 *The song of the prostitute:*  
If your horse has no sore on the back,  
let me mount there on horseback.  
If nobody is going to blame you<sup>22</sup>,  
lead me to the place where there is your solitary dwelling<sup>23</sup>.

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 love<sup>24</sup>.

- 12 *The song of indignation:*  
In the middle of the white sand  
there is a black scorpion;  
though your stings are lacerating<sup>25</sup>,  
I am not afraid.

In the irrigation canal<sup>26</sup>  
when one fords it, one feels cold;  
oh! herb *rampa*<sup>27</sup>, you that grow along the boundaries of the fields<sup>28</sup>,  
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 right<sup>29</sup>.  
The horse with his tinkling bells (round his neck)  
has crossed the Gam pa la<sup>30</sup>.  
The mare, the mother of the young horse,  
has remained at home in the hill of lake Yar ḅrog<sup>31</sup>.

<sup>22</sup> Ms. bkyon for skyon.

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

<sup>24</sup> byi, as before c'e, colloquial for cig.

<sup>25</sup> rva ḅa = rva tsa; but sdiḅ pa and rva tsa are synonyms and the two words go often together; broḅ is given by my informants as synonym of sbom po, but compare ḅrad.

<sup>26</sup> 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).

<sup>27</sup> ram pa is a kind of quitch grass with many thorns.

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

<sup>29</sup> Considered to be a bad omen.

<sup>30</sup> 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.

<sup>31</sup> 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*<sup>32</sup>, 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 yyug, yyug.

16 *Sung by a man on the road, loading horses and mules:*  
From the east, from of C'u bo lhas ldiñ,<sup>32a</sup>  
early (in the morning) I let the boat go  
and I came to the holy place of Potala:  
I reached it when the sun had risen.  
So so su.

17 *When sheep are shorn:*  
(In the pasture ground) of r'Ta mo gliñ (Tamalung of the maps) in Yar abrog,  
there is the fine smell of the wool of the sheep;  
ma ni pad me 'o lai lai  
k'o re rei

18 *Washing wool:*  
(My) first salute  
is the salute to the gži bdag<sup>33</sup> high up,  
the divine patron of this place.  
If the woollen cloth, in spite of this washing<sup>34</sup>,  
does not become white,  
then, I, this girl,  
shall take the religious vows<sup>35</sup>.

19 *When the Lhamo<sup>36</sup> jumps and drinks c'añ:*  
'as 'as 'as.

<sup>32</sup> 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.

<sup>32a</sup> Locality to the East of Lhasa.

<sup>33</sup> 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.

<sup>34</sup> But *c'ags*, *ac'ag* is the washing of wool or cloths by beating them upon a stone or by trampling upon.

<sup>35</sup> Lit. "shall go into the supreme religion".

<sup>36</sup> 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*<sup>37</sup> 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 corvée<sup>38</sup> of the monastery of dBen sa<sup>39</sup> is hateful;

in the market of Ža lu<sup>40</sup> there are collected many fruits.

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

Such are not the teachings of the Victorious one.

Go on<sup>41</sup> 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.

Oh<sup>42</sup> young men of Koñ<sup>43</sup>,

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

the wall glittering with designs of mice

was erected in the year of the mouse<sup>44</sup>.

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.

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

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

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

<sup>40</sup> 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.

<sup>41</sup> 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 c = p'eb ḡog cig. "Turning to the right" means to make the circumambulation *yyas skor*, *pradakṣiṇa*.

<sup>42</sup> Read: ao na ao lo.

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

<sup>44</sup> Or: rtsig pa p'yi ris ḡig ḡig: 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 corn<sup>45</sup> 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 mgo<sup>46</sup>,  
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 countless<sup>47</sup>  
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;

<sup>45</sup> rgya, Indian or Chinese used as honorific.

<sup>46</sup> 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 dbaṅ po and the great enemy of aGro ba bzañ mo and Buddhism.

<sup>47</sup> 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*<sup>48</sup>:

I<sup>49</sup> 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 Lama<sup>50</sup>  
was leaving for *rGya' Me t'og t'añ*  
(there were) the *a c'e lha mo*, flutes,  
trumpets<sup>51</sup>,  
procession<sup>52</sup>, songs to meet him.  
But the (Dalai Lama) said: "first of all the  
*adre dkar* of good luck should come",  
and he, with brilliant<sup>53</sup> drops of sweat,  
happily and brightly, came near to him.  
When an old man and an old woman<sup>54</sup> 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 smiling<sup>55</sup>,  
shaking in turn their shoulders<sup>56</sup> they come.

*Dancing:*

The young monks of Tashilunpo  
walk shaking the hinder parts<sup>57</sup>

<sup>48</sup> 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.

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

<sup>50</sup> *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 *l'Na pa c'en po*.

<sup>51</sup> *mdo dar* is not a *rña* as I was told in Gyantse but a variety of *rgya gliñ*.

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

<sup>53</sup> *k'ro le*; *k'rol k'rol*.

<sup>54</sup> *spol smol* for *spo po* and *smo mo*.

<sup>55</sup> *btsun* from *adsum*. Cfr. song 10.

<sup>56</sup> 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, *Épopee*, p. 395.

<sup>57</sup> *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 grease<sup>58</sup>.

Of the sorcerer<sup>59</sup> of dGa' ldon  
the skull is bald.

The monks of this monastery  
spread about dust,

because great is the work in the fields.

The doctors of Sera, aBras spuñs and dGa' ldan<sup>60</sup>  
carry (in their hands) the books of the supreme Law.

The novices have hair with wavy locks.

The feet are two pouches<sup>61</sup> 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 bu<sup>62</sup>

this miserable<sup>63</sup> belly is a red sack,

the chest is like the upper rafters of the house.

The hands are like wings of flesh,<sup>64</sup>

the face is a head with nine holes<sup>65</sup>.

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 ruffled<sup>66</sup>.

26

*Song of Dvags and Kon<sup>67</sup>:*

'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 doctrine<sup>68</sup>.

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

When I say *šob*<sup>69</sup>, that is like placing the load on the neck.

<sup>58</sup> Because they like to stay in the kitchen.

<sup>59</sup> dGa' ldon (dGa' sdon, dGa' gdon: see Ferrari, p. 61) is a famous monastery to the right of Myaṅ c'u (also Nān c'u) not very far from Tashilhunpo; un po means: snags pa; same as dbon po "astrologer".

<sup>60</sup> gsum is to be dropped in order to have a metre of five syllables.

<sup>61</sup> qbog do = qbog 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.

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

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

<sup>64</sup> But it may also be: bya for ša: bird.

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

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

<sup>67</sup> Two districts to the SE of Lhasa. Kon po to the North of the gTsañ po and Dvags po to the South of the same.

<sup>68</sup> Viz. become a nun.

<sup>69</sup> 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.

FOLK SONGS FROM GYANTSE

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

When I say *ɕ'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 Norbuling<sup>70</sup>, 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 bird<sup>71</sup>,  
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 bee<sup>72</sup> 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

<sup>70</sup> 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

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

<sup>72</sup> 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 embroidered<sup>73</sup> silk gown,  
the decoration is left unfinished.

34 Oh, stag, do not cross the pass,  
but eat the slender grass of the pasture ground.  
Planting the four feet on the soil,  
tell me straight the truth.

35 In the temple of Bya sa in Yar kluñ  
there are not many trees;  
still the abode of me, the cuckoo,  
is<sup>74</sup> inside the *ya mon*<sup>75</sup>.

36 On the side of the rock where is the chapel for the ts'a ts'a<sup>76</sup>,  
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 marks<sup>77</sup>  
and is full of cooling<sup>78</sup> ambrosia;  
do take<sup>79</sup> that gem.

38 If you go to the north of Lhartse<sup>80</sup>,  
there is the river r'Ta mc'og k'a ḡbab<sup>81</sup>;  
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 water<sup>82</sup>.

40 On the lake Yar ḡbrog  
there is a golden bird (a duck, a goose) wearing the religious dress.

<sup>73</sup> Cft. Hindi *ṣamkānā*, to stitch.

<sup>74</sup> yog for yod; cfr. also song 55.

<sup>75</sup> From Chinese: 併 [併]. 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.

<sup>76</sup> On the ts'a ts'a cfr. Tucci, *Indo-Tibetica*, I.

<sup>77</sup> 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.

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

<sup>79</sup> That is: p'yag tu bzes len.

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

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

<sup>82</sup> 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.

FOLK SONGS FROM GYANTSE

But please tell me  
where the fish with the bone ornament has gone.<sup>83</sup>

41 The man of lDiñ who has realized the truth of the supreme Law  
belongs to the family of the sorcerers of lDiñ c'en<sup>84</sup>.  
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 clouds<sup>85</sup>.  
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 inḍa<sup>86</sup>.  
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 siñ<sup>87</sup>  
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.

<sup>83</sup> 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).

<sup>84</sup> Probably a descendant of the lama rñiñ ma pa Rin c'en sñiñ 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.

<sup>85</sup> 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.

<sup>86</sup> 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.

<sup>87</sup> 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 *ḍākiṇī* Ye *śeś* mts'o rgyal<sup>88</sup>  
has come from Orgyan.  
She does not want ornaments,  
(because) she is full of the light of *ḍsam gliñ*.
- 49 From above the upper rocky hill  
the water murmurs<sup>89</sup>:  
is it to allure<sup>90</sup> 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 places<sup>91</sup>;  
on the head I wear the hat with visor called *skal bzaiñ*<sup>92</sup>  
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 window<sup>93</sup>.  
On account of the delusion<sup>94</sup> springing from the force of actions of previous  
births  
I have met a turquoise-like bee.
- 52 Do not throw<sup>95</sup> a stone with the fling  
amidst the *ba lu* or against the juniper.  
A small bird without parents  
rests in the middle of the *ba lu*.
- 53 Look up to the higher part of the meadow;  
a divine bird there sings a weary song.  
If you understand it, look at him!  
Is he not an orphan?
- 54 [*Marriage*] song of the *ḍBrog pa*:  
From the wide upper meadows full of grass  
a horse and a man come together;

<sup>88</sup> 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.

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

<sup>90</sup> *mgo skor ba* = *bslu*.

<sup>91</sup> *gnas bzañ* = *gnas c'en, tirtha*.

<sup>92</sup> 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 yogś*. It is called *bhadrakalpa*, "good lot" because pilgrimage is a source of merit. The stick with three knots alludes to the three means of liberation (*vimokṣasamukha*). But for other implications here concerned see Stein, *Recherches*, p. 358.

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

<sup>94</sup> Or shall we read: *dbañ ḡp'ul*?

<sup>95</sup> *skyon* is honorific term (*śe sa*) for *rgyag pa*. The poet compares himself to a lonely bird.

FOLK SONGS FROM GYANTSE

when I look at the way how such a horse comes,  
it seems to me like the divine horse Goñ dkar γyu bya<sup>96</sup>.

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<sup>97</sup>.

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 sore<sup>98</sup> grows.

This sore of the girl needs a piece of flesh red as the liver of the goat;

If the liver of red flesh is obtained

the sore of the girl is healed.

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

This long-haired divine yak of mine

should be driven to the upper country in the place where there are many  
varieties of herbs.

I, your partner, wife and spouse, have arrived,  
coming from Gar stod in upper ṁGos yul<sup>99</sup>.

The *spa ak'or*<sup>100</sup> 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 ri<sup>101</sup>;

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]<sup>102</sup> 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."

<sup>96</sup> Stein, *Épopée*, Index des noms propres, p. 162.

<sup>97</sup> *gsol ja* and *mc'od c'añ* are honorific terms for *ja* and *c'añ*.

<sup>98</sup> *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.

<sup>99</sup> ṁGos yul (or better: mGos yul according to the *Myan c'ui* 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.

<sup>100</sup> 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*.

<sup>101</sup> Tsa ri is a place to the S.E. of Dvags po.

<sup>102</sup> 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)<sup>103</sup>

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 conchshell<sup>104</sup>.

The metal cymbals (in the middle of the door) and the metal bars<sup>105</sup> 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 sras<sup>106</sup>.

Is there the scarf that opens the door and is called *nan mdsod dri med* (the pure scarf)?<sup>107</sup>

(The party of the bride.)

Om svasti,

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

are there one hundred measures (of twenty *bre*<sup>108</sup>, each) containing salt of Byañ t'añ<sup>109</sup> 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)?

<sup>103</sup> 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.

<sup>104</sup> We have therefore a symbolism of colours superimposed on the door of the house of the bride:

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

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

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

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

<sup>106</sup> Vaiśravaṇa, the god of wealth. The store-room is *bañ mdsod*, the scarf is called *nan mdsod*; hence the pun.

<sup>107</sup> See E. Kawaguchi, *Three years in Tibet*, p. 369.

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

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

Are there with them the nine kinds of things beginning with<sup>110</sup> 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)<sup>111</sup>

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)<sup>112</sup> has one root but five points.

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

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 body<sup>114</sup>.

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 the<sup>115</sup> male god in his great castle.

Look at the majesty of the dGra lha<sup>116</sup> whether it be raised or not.

Ki ki svo svo god is victorious.

<sup>110</sup> mts'on seems to have here the meaning of gtso.

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

<sup>112</sup> 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.

<sup>113</sup> A ma *c'añ ma* = *c'añ aṭs'on ma*.

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

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

<sup>116</sup> 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' ldan<sup>117</sup> 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. Bushel<sup>118</sup>, 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 sun<sup>119</sup>.

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

(The party of the bride)

Om svasti.

Do not say: *gzugs* (body) but *adsug* (to place): *adsug* is here: to lay the foundation of human wealth<sup>120</sup>.

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

<sup>117</sup> Viz. the house is compared to the Tušita paradise.

<sup>118</sup> 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.

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

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

2) ap'reñ, garland.

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

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

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

6) gžu k'cbs, 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'cbs, decoration on it.

10) padma, lotus-decoration supporting the:

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

12) sgo rog?

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

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

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

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

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

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

Do not say *stod po*, "upper part of the body (of the sheep)", but say *mt'on* "high"; say «high» viz. that your majesty<sup>121</sup> be higher than a mountain.

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

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

Do not say *jins* "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 ambrosia<sup>122</sup>; it looks beautiful with the ornaments placed on its rim<sup>123</sup> 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 bya<sup>124</sup> 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

<sup>121</sup> *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'an's bstod*, to praise the majesty of the three jewels, following: *dPal sa skyai bstan srub mgon po c'e c'un las mk'an lcam dral dur k'erod bdag po dan bcas pa rnams la gtor ma abul bai c'o ga ap'rin las myur mgyogs kyi po ña* by the fifth Pañ c'en Lama bsTan pai dbañ p'yug. Instead of *gañs* (ri) perhaps better: *dguñ*, heaven.

<sup>122</sup> 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.

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

<sup>124</sup> *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,<sup>125</sup> 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,<sup>125a</sup> 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 lion<sup>126</sup>.

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 cup<sup>127</sup> with a long handle  
which has come from the treasures of the great Eastern capital (China).

Having filled it up to the brim<sup>128</sup> 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 aus-  
picious rejoicing songs.

This young man beautiful like a divine ephebos subduing the four continents viz. the  
aDsam gliñ etc.<sup>129</sup> 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

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

<sup>125a</sup> But the reading of the ms. žabs may also be accepted as a že sa, žabs lham: boots.

<sup>126</sup> 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.

<sup>127</sup> dkar bzañ honorific term for dkar yol.

<sup>128</sup> dbyu bur is for p'yur bur.

<sup>129</sup> The four continents are: Uttarakuru, Pūrvaśvīdya, Aparagodāniya, and Jambudvīpa.

and is made of pure jāmbūnada<sup>130</sup> gold.

(He sits) upon five superimposed cushions

made of a cloth called *ryan bñi*<sup>131</sup> red and yellow in the middle of eight winding auspicious signs made of excellent grains<sup>132</sup>

coming from the thirteen districts of aDsam gliñ<sup>133</sup>. 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 jewels<sup>134</sup> 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 aDsam 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 of<sup>135</sup> 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 ṭa<sup>136</sup>,  
with hardships of body and speech like those of Saṃ bho ṭa,

<sup>130</sup> A kind of gold considered to be the best.

<sup>131</sup> 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.

<sup>132</sup> 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.

<sup>133</sup> 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 aDsam gliñ.

<sup>134</sup> On the seven jewels, as a symbol of the king, see L. A. Waddell, *Lamaim*, p. 3, S. 9.

<sup>135</sup> A šc is a small scarf; as regards nañ mdsod see above, n. 107.

<sup>136</sup> 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 doctrines<sup>137</sup> 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 wish<sup>138</sup>  
you<sup>139</sup> (like the) minister lotsāva (T'on mi sam bho ṭa) have brought  
this powerful king of the jewels<sup>140</sup> 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 Viṣṇu<sup>141</sup>  
and the Cakravartins like the famous Nemi.<sup>142</sup>

I pray for every kind of good luck, wealth and renown  
(such as) the eight kinds of things miraculously produced<sup>143</sup> by the combined circum-  
stances, a door of the origination of that real fortune which is the benediction  
bestowed by the blessed son of Śuddhodana, the leader of men<sup>144</sup>.

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

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

<sup>137</sup> The eight deep doctrines refer, perhaps, to the eightfold path.

<sup>138</sup> Cintāmaṇi.

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

<sup>140</sup> Another name for the jewel cintāmaṇi with which the bride is compared.

<sup>141</sup> Lit. the god with the discus in his hand, Cakradhara.

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

<sup>143</sup> 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.

<sup>144</sup> 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 him<sup>1</sup>, is held in a special enclosure in the middle of which a stone pole is raised. Here follows the description of the place made by Francke: A.H.Francke, *Antiquities of Indian Tibet*, Part. I, p. 22: "A third place which is connected with the same festival is found in the middle of the village of Poo, and is called Dralang (*sGra-lang* [?] 'raising the voice'). It is used for dancing and has a pole in the middle. On two sides of the place, there are *lha-tho* like those on the new Shar-rgan place, and two perpendicular stones, one showing traces of an inscription seemingly *Omi-a-hum*. The other plain one is probably a rude kind of *lingam*, like those in Manchad. Not far from it, there are holes or pits where again children used to be sacrificed."

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

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

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

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

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

<sup>1</sup> 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 *ḁsom*: 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 lha<sup>2</sup>.

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

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

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)<sup>5</sup>. 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 Loň 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 loň) 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

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

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

<sup>4</sup> For other sources see: *Oracles and Demons*, p. 328.

<sup>5</sup> For other sources: *Oracles and Demons*, p. 336.

when the uncle on the mother's side had a prominent part in the family context.<sup>55</sup> 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-up.* 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'añ<sup>6</sup>) *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 Asia<sup>7</sup>.

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

<sup>55</sup> 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);

<sup>6</sup> 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.

<sup>7</sup> 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 linča* etc., p. 19f.

dog lha is an aspect of the above said dgra lha as it appears from the very title of the booklet. Dog lha is elsewhere considered a gñan, or a klui rgyal po<sup>8</sup>, two different groups of demon-gods; gñan being demons in the intermediate space or of mountains, klu of the underground. In fact as we are going to see, the Dog ra is not only the projection of the universe in its extension, divided into four gliñ, but it is also the projection of the three spheres of existence; that is why, when the dance takes place, steps of dance are dedicated first to the gods, then to the btsan and then to the klu; the big stone is evidently the axis mundi, which represents the link, the connection between the three layers of the world (vv. 85–86). Which is the meaning of dog lha? This name may be interpreted as the god dog or the god of the dog. In order to fix the real meaning we must first of all determine what is dog: dog is here for dog mo, honorific for dog sa, (sacred) place, soil, earth. (See Thomas, *TLT. Indices*, s.v. TH., pp. 84 and 99 where we find the relation yul yab and dog yab country-father, earth-father. Cfr. R. Stein, *L'épopée Tibétaine de Gesar*, p. 365 and 392 Dict. of C'os Grags; dog = sa gži, γyañ sa). This would explain the expression Dog ra as "the enclosure of the dog". We detect from our songs that the Dog ra is the surface, or soil, participating in the sacrality, an area which by a magical transference represents the universe. In fact de Dog ra is divided into gliñ or continents, as the world (the four major continents). At the end of the song, in the wishing prayer which concludes the ceremony, it is said that the Dog ra has in it a rgyal ri evidently homologous to Ti se (round it, at the four corners, there are four other rgyal ri): just as the Sumeru is in the very middle of the world. The place, on account of the ceremony, has been transformed into a reflection of the world, in its spatial-temporal equilibrium, but, as a consequence of the ritual itself, it has been transferred on top of rGyal ri — Sumeru itself, above the temporal-spatial relation.

This dog lha is quoted as one of five lha conferring 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 agrel pa ap' rul gyi sgrom me* p. 11, b, the sa rgyal, the king of earth, whose power extends over the earth, dog gyi bdal po, is the first of the manifestations, sprul, of ap' rul gyi rgyal po. He is invoked also in the Bon po funeral rituals as the sa yi bdag po, k'yab pa 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.

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

The Dog ra comes, as said, at the end of a quinary series. It represents the universe where the ceremony takes place; it is, as the universe, protected at the four corners by four guardian deities, these being rdo rje sems dpa', rin c'en 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 mañḍala.

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

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

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

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

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

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 deity<sup>10</sup>, which contains the complex implications of the fertility goddesses or Great Mothers, and of which many survivals are to be found all over the Sutlej valley; they represent an archetype which though evolving from the same intuition takes different shapes, and also facilitates, in the boundary countries, exchanges and borrowings.

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

<sup>9</sup> 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 *me'ed lam* brothers and sisters) (*P'yang len ltar gsañ shags spyiñs aḡro lugs zin ris k'a bskoñ*, p. 11) (Cfr. the Ch'au Ch'er ceremony of the Nakhi, J.F. Rock, "The Muan po ceremony or the sacrifice to heaven as practiced by the Na-khi", *M.S.* XIII, p. 27). Then rituals on k'rus c'o ga, bathing of the images, should be recorded, of rNiñ ma pa liturgy.

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

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

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

On the social plane:

Lha c'os, Śākyamuni, three jewels.

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

	C'os	reference to	reference to
žañ blon ne btsun stag šar	rGan a p'o btsan Koñ jo Ge sar	mo lha dance overcoming of the dgra yak	mo lha dance or weaving silk throwing of arrow
na c'uñ byis pa <sup>11</sup>	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 water	deer fish	house Dog ra	house Dog ra	gñan of castle gñan of house gñan of Dog ra	castle house dog mo	big man father and mother 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 water<sup>12</sup>. These two groupings sometimes are merged together. But all this

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

<sup>12</sup> Cfr. for such a classification also G. Roerich, "The Ceremony of breaking the Stone", *Journal of Urusvati*, II, p. 33. It is a quinary division of some groups or classifications which occur frequently in popular literature: nam mk'a' sky, bar snañ intermediate space, sa gži soil, earth, gañs snowy places, brag rocks, cliffs, rdsa clay, spañ meadows, na k'a turf, nags woods, c'u bo courses of water (*aDsam gliñ señ c'en nor bu dgra aduñ gi bsañs me'od ep'rin las c'ar sprin c'es bya ba bžugs so | gnas brañ me'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, yašti, 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 gzi<sup>13</sup> or earrings to be offered to it. The terrific presence of Pretapuri is not out of place in Poo which is not far from that locality; it is a place which all pilgrims, on their way to Manosarovar and Kailasa, do not fail to visit. There is also on it a guidebook for pilgrims (see G. Tucci, *Secrets of Tibet*, p. 69).

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

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

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



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

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

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

Sometimes the difficulty is increased by the insertion of ts'ig lhad, syllables which have no meaning at all (v. p. 15). As regards the language there are a few things to be noted: the use of ri = re e. g. 67, 70 (if it is not due to a wrong spelling, deriving from the local pronunciation), the frequent usw of kyañ = yañ, ae še = gal te, the very frequent ending in še; yo še ma še is a glu ts'ig lhad, but it may be used in the sense of: "it is 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 Jad (see A. G. Grierson, *Linguistic Survey of India*, vol. III, part. I, p. 87).

## I

## TEXT

*dgra lhai glu bžugs so*

Oṃ bkra šis par gyur cig  
 bkra šis bde legs dañ ldan par gyur cig  
 1 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)<sup>1</sup> 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  
 snags bšad ądsom dañ ągyur la šog  
 btsan rgan a p'oi bstan pa la  
 4 yul le žań blon bkra re šis  
 mo lha ądsom dañ ągyur la šog  
 rgya bza' koń joi bstan pa la  
 5 yul le ne btsun bkra re šis  
 bro ąc'am<sup>2</sup> dar dañ ągyur la šog  
 ge sar rgyal poi bstan pa la  
 6 yul le stag šar bkra re šis  
 dgra ęyag ądul dañ ągyur la šog  
 ągas ągas lag moi bstan pa la  
 7 yul le na c'uń bkra re šis  
 gžon se ądsom dañ ągyur la šog  
 8 mi c'uń ągal mi bstan pa la  
 yul le byis pa bkra re šis  
 9 bkra šis c'os legs gsuñ ma bsgyur  
 he yań la li gsuñ ma ągyur  
 bkra šis c'os legs gsuñ bsgyur na  
 rgya la bsgyur ram bod la ągyur  
 bod kyi smon lam rgya bo c'e  
 10 snar btab brgya btab rgyun ma šor

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

<sup>2</sup> Ms. gro ąjam.

*[Queries and replies]*

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

*[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 bai<sup>2</sup> bon po la  
 dgyer su dar ram rjes su med  
 de yañ bon c'os snañ<sup>2</sup> bai dpe

- 14 snañ bai<sup>2</sup> 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  
 17 rta rgod la ts'e gcig ts'e gñis žus

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

<sup>2</sup> Ex coniectura; ms. gsuñ mi

SONGS FROM WESTERN TIBET

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 aĵam ldan dañ aĵyur la šog

20 gañs la gañs señ \* bkra re šis  
yyu ral aĵsom dañ aĵyur la šog

21 yyā' la gañs brag bkra re šis  
yyā' mo t'añ dañ aĵyur la šog

22 spañ la ša ba bkra re šis  
ša p'rug aĵsom dañ aĵyur la šog

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

24 dgon la mts'an ldan bkra re šis  
grva btsun aĵsom dañ aĵyur la šog

25 mk'ar la mi c'en bkra re šis  
lha dmag aĵsom dañ aĵyur la šog

26 dpal la yab yum bkra re šis  
bu p'rug aĵsom dañ aĵyur la šog

27 dog la stag [s] man bkra re šis  
gžon so aĵsom dañ aĵyur la šog

bra šis rdsogs so

*aĵi yañ bkra šis yin*

28 na niñ dguñ sñon mc'og legs pa  
dguñ sñon mc'og gi bka' drin las  
ñi zla rñams 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 rñams 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 rñams 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."

SONGS FROM WESTERN TIBET

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

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

- 57 de ya ma c'ig mt'on tsa na  
mda' ap'en dan du blańs so sńam mo  
bro ac'am rgyab du bskyur ro sńam mo
- 58 de ya ma cig 'og rol na  
mai šed gžuń yul mt'il šed na  
na c'uń bal at'ag ša ra ra  
de ya ma cig mt'on tsa na  
bal at'ag dan du blańs so sńam mo  
mda' ap'en rgyab du bskyur ro sńam mo
- 59 de ya ma c'ig 'og rol na  
mai šed gžuń yul mt'il šed na  
byis pai 'ur rdo k'o ro ro  
'ur do dan du blańs so sńam mo  
bal at'ag rgyab du bskyur ro sńam mo
- 60 luń pai p'u na u rgyan (dbu rgyan) gsum  
u rgyan (dbu rgyan) ma yin, ston c'en yin  
ston c'en rab abriń t'a dan gsum  
ston c'en rab ma ri k'rod mk'an  
ston c'en abriń po c'os bšad mk'an  
ston c'en t'a ma groń c'og<sup>3</sup> mk'an  
groń c'og mk'an gyis c'os bšad na  
ston c'en c'am la mi p'ud<sup>3a</sup> ats'al [lo še]
- 61 luń pai p'u na o ar (= o dkar, lkog dkar) gsum  
o ar ma yin žań blon gsum  
žań blon rab abriń t'a dan gsum  
žań blon rab ma gur sgo mk'an  
žań blon abriń po mo las mk'an  
žań blon t'a ma p'ag zas mk'an  
p'ag zas mk'an gyis sgruń šod na<sup>4</sup>  
žań blon c'am la mi p'ud ats'al lo še
- 62 luń pai p'u na bud bud gsum  
bud bud ma yin ne btsun gsum  
ne btsun rab abriń t'a dan gsum  
ne btsun rab ma dar at'ag mk'an  
ne btsun abriń ma bro ac'ams mk'an  
ne btsun t'a ma p'ag zas mk'an  
p'ag zas mk'an gyis sgruń šod na<sup>4</sup>  
ne btsun c'am la mi p'ud ats'al lo še

<sup>3</sup> For: groń mc'od; so also in the following verse.

<sup>3a</sup> c'am la mi p'ud = c'am la mi p'ab. So also the following verses.

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



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

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

65 luñ pai p'u na skra ts'ar gsum  
 skra ts'ar ma yin byis pa gsum  
 byis pa rab ąbriñ t'a dañ gsum  
 byis pa rab ma 'ur rdo mk'an  
 byis pa ąbriñ ma gcer rtsed mk'an  
 byis pa t'a ma nu mk'an  
 nu 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

69 '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

70 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 rkyen<sup>5</sup>  
aGal rkyen<sup>6</sup> sdañ bai dgra la droñ  
mt'un rkyen byams pai gñen la droñ

*dri ba*

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

zañs' 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 aťs'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  
72 ci dañ gañ cig šar du šor

*lan la*

gduñ gcig gcig gcig la gñis gñis gñis še ma še  
bcu gsum dguñ gi yar steñ de ru še ma še  
gdan k'ri sna sa ra<sup>7</sup> lpags steñ de ru še ma še  
de ru a p'yi guñ<sup>8</sup> rgyal bžugs so še

<sup>5</sup> Ms: byed<sup>6</sup> Ms: aGal kyaň<sup>7</sup> Ms: bzaň<sup>8</sup> Ms: k'ri snaň gsal.

• Ma: 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 ʔadab brgyad bsnams so še  
 p'yag ʔyas bdud rtsii bum pa bsnams so še  
 p'yag ʔyon ñi zlai žag pa bsnams so še  
 dbyar dgun gñis sa ʔts'ams de ru še  
 ʔyu ʔbrug sñon moi sgra skad ldir ro še  
 ša ba yu mo rgyañ du ʔgrogs so še  
 a ci guñ rgyal de ru ʔbyol 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 ʔts'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 ʔgro še  
 c'os ts'oñ log tsa na ae še  
 blo la ʔgyod rgyu ji ltar mc'is so še  
 t'ugs la cal c'il ji ltar mc'is so še

74

dam pai c'os ni lho p'yogs na yo še  
 sañ ni za moi bal ʔts'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 ʔgro še  
 blo la ʔgyod 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 ʔgro še  
 blo la ʔgyod rgyu ji ltar mc'is so še  
 t'ugs la cal c'il ji ltar mc'is so še

76

[sgrib pai byañ gi byañ p'yogs nas yo se]  
 sañ ni ʔgro bai rta ts'oñ rdol (brdol) yo še  
 ʔgro 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

SONGS FROM WESTERN TIBET

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

*dri ba*

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

*lan la*

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

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

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

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

[p'yva su bdar ram p'yva su bdar]  
na c'uñ rnams kyi p'yva lugs la  
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 rnamd kyi p'yva lugs la  
 skra ts'ar<sup>10</sup> dguñ la bsañs dañ gcig  
 'ur rdo sa la ñil dañ gñis  
 byis rtsed stoñ gsum k'yab dañ gsum
- 84 byis pa rnamd 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 adi 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 ak'rul na bzod par gsol

*dri ba*

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

*lan la*

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

<sup>10</sup> Ms: stag ts'ar.

88

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

*dri ba*

89

šar p'yogs dkar po duñ gi sgo  
 ya t'em gser la ma t'em γyu  
 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  
 aḅyed da su dañ gañ gis aḅyed  
 sgo bdag su dañ gañ gis aḅyed  
 aḁi kun k'rol dañ mk'yen pai bu

*lan la*

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

90

*dri ba*

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

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

*lan la*

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

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

*dri ba*

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

*lan la*

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

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- 94 dog moi dbu skud de la žus  
dguñ nas gañs du p'ebś tsa na  
skar ma lag sor spyān drañ pa  
šig bšad ser po de la žus  
grog c'u ak'yālak'yil spyān drañ pa  
gñis lha[s] ak'al ak'yil de la žus  
yur c'u k'ral k'rol spyān drañ pa  
gsum lha[s] ak'yālak'yil de la žus  
nor ram ak'ruł na bsod par gsol
- 95 p'u yi gser luñ ser po ru  
gser gyi mc'od rten bañ rim dgu  
bañ rim dgu la gdan k'ri gcig  
bañ rim dgu la ak'or lo gñis  
ak'or lo gñis la srog šin gcig  
srog šin gcig la dar sna lña  
dar sna lña la c'a ru dgu  
dar sna lña po lhabś se lhab  
c'a ru dgu po pu ru ru
- 96 ađi ađrai mc'od rten ya mts'an can  
ađi la bskor la bskor mdsad na  
ađi la mar me ađul mdsad na  
ras sdoñ roñ yul mt'il du lus  
rag koñ rgya yul mt'il du lus  
ađri mar (rtsi) bcud byañ t'añ ru lus<sup>106</sup>
- 97 (yo še) ñi ma rgya yi yul la ađro mi ađro  
ñi ma rgya yi yul la ađro zer na  
skyon dañ yon tan gñis su ađro  
skyon du bsłañś so ña ra ts'a  
yon du bsłañś so ñi ma dro
- 98 ñi ma sbrul gyi ts'añ la ađro mi ađro  
ñi ma sbrul gyi ts'añ la ađro zer na  
skyon dañ yon tan gñis su ađro  
skyon du bsłañś so dug cig ađon  
yon du bsłañś so sman cig (?) ađon
- 99 ñi ma stag gyi ts'añ la ađro mi ađro  
ñi ma stag gyi ts'añ ađro zer na  
skyon dañ yon tan gñis su ađro  
skyon du bsłañś so ñar skad ts'a  
yon du bsłañś so ri mo legs

<sup>106</sup> *Esse conjectura:* ađriś mar gser cuñ kun byañ t'añ t'a' ru lu.



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

*p'yi nañ gi glu*

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

a li mi sgo mo ądii nañ ci yi sgo  
 a li mi sgo mo ądii nañ gser gyi sgo  
 gser sgo ma ta tsan dan smug poi sgo<sup>11</sup>  
 bzań na ma ta zań ądres mi ądug bzań  
 ągroń so la ta ma ągroń tai šog  
 102 sems dga' na glu gžuń mñam du len  
 sems mi dga' glu gžuń so sor len

*ma ŋi 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  
 103 bro la mñes<sup>12</sup> kyań bro brduń k'robs se k'robs

<sup>11</sup> gser sgo ma ta sdań sdań smag kyi sgo.<sup>12</sup> Ms: byon.

- c'an glu mi rtag pai glu ni*  
 pre ta pu<sup>13</sup> rii mc'od rten la  
 ci dañ gañ gi zuñ žig ʔbul  
 rgyal lcañ zuñ gcig zuñ gñis ʔbul  
 zuñ gcig p'ul bai p'an yon la  
 da lan skra lo legs dañ ldan  
 104
- ston c'en rnam s kyi dpe mi šod  
 ston c'en rnam s kyi dpe šod na  
 ts'e la ri k'rod ʔgrim ʔgrim bya  
 dam c'os bšad pai loñ ma me'is  
 de ʔdrai mi rtag srid lags sam  
 las kyi ʔc'i bdag bsdad tsa na  
 wa tse lha ʔdre sdig po c'e  
 ston c'en rtag ruñ mi rtag ruñ  
 spen dmar ʔjol moi dpe la ltos  
 105
- pre ta pu ri mc'od rten la  
 ci dañ gañ gi zuñ žig ʔbul  
 rgyal lcañ zuñ cig zuñ gñis ʔbul  
 zuñ cig p'ul bai p'an yon la  
 da la skra lo legs dañ ldan  
 106
- žaň blon rnam s kyi dpe mi šod  
 žaň blon rnam s kyi dpe šod na  
 ts'e la gur sgo ʔgrim ʔgrim bya  
 mo lha bšad pai loñ ma mc'is  
 de ʔdrai mi rtag srid lags sam  
 las kyi ʔc'i bdag bsdad tsa na  
 wa tse lha ʔdre sdig po c'e  
 mi rgan rtag kyaň mi rtag ruñ  
 mdos k'og gyo moi dpe la ltos  
 107
- pre ta pu ri mc'od rten la  
 ci dañ gañ gi zuñ cig ʔbul  
 gzi c'uñ zuñ gcig zuñ gñis ʔbul  
 zuñ cig p'ul bai p'an yon la  
 da lan mig c'uñ legs dañ ldan  
 108
- ne btsun rnam s kyis dpe mi šod  
 ne btsun rnam s kyis dpe šod na  
 ts'e la bro ʔc'am k'yed k'yed bya  
 k'am cig za yi loñ ma mc'is  
 de ʔdrai mi rtag srid lags sam

<sup>13</sup> Ms. spa rta, spa ta.

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

*lha dgyes pai glu ni*

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

113 sad dañ ser ba ma btañ cig,  
p'o lha rgyab baed sa og  
o ka ti ma gsuñ cig,  
p'o lha rgyab byed me ygog 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 ygas skor žu  
bza' ma mo la yyon 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 yyo ma zad šar du ądsom  
šar du ądsom pai smon lam ądebs

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

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

117 byañ ri rgyal rii rtse mo na  
ša ba dgo ba rkyaň daň gsum  
ša ba spaň la ma yaň dgos  
dgo ba la la ma yaň dgos  
rkyaň byañ t'aň la ma yaň dgos  
byañ du ądsom pai smon lam ądebs

118 dog ri rgyal rii rte mo na  
lha daň mi daň dog ra gsum (bsaňs)  
dog du ądsom pai smon lam ądebs  
bkra šis maň 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 ʔDsam 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<sup>1</sup>, 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 žań blon of (this)  
 country be a blessing; let the mo lha gather.
- 5 Concerning the teaching of Koń jo<sup>2</sup>, 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 yyag be subdued<sup>3</sup>.
- 7 Concerning the teaching of dGa' dGa'<sup>4</sup> lag mo, may the girls (na c'uń) of (this)  
 country be a blessing; let the girls (gžon sa) gather.
- 8 Concerning the teaching of Mi c'uń ʔgal<sup>5</sup> mi, may the boys of (this country be  
 a blessing.

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

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

<sup>3</sup> dGra yyag. 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.

<sup>4</sup> This is the spelling suggested by the local priest, instead of the ʔGas ʔgas of the ms.: one may think also of ʔGog mo, ʔGog 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.

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

An allusion to gal or gel the ancestor of the sri, — demons of various classes, some of which are particularly dangerous to babies — is likewise not possible here. It seems most probable that it refers to Mi c'uń k'a bde, *Épopée*, index des noms propres p. 158, *Recherches*, p. 441 (*Oracles and Demons* p. 300) also called Mi c'uń ʔgag 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 change<sup>6</sup>;  
he yañ la li, these words do not change.
- 10 Blessing, the Law is good: if these words were to change, do they change<sup>6</sup> 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)<sup>7</sup>, 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'os<sup>8</sup>, 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 pra<sup>9</sup> or it will (leave) nothing behind.  
This is the example of the manifestation of the lore of man.
- 15 Having placed an example concerning the example of manifestation, the gliñ<sup>10</sup>  
which is beyond, whose gliñ is it?

<sup>6</sup> 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.

<sup>7</sup> 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.

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

<sup>9</sup> 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.

<sup>10</sup> gliñ, world, part of the world.

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- 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 eagle<sup>10</sup>.
- 17 Q. The gliñ beyond, whose gliñ is it?  
R. The gliñ beyond is Byañ t'añ gliñ (the gliñ of the northern plane). In the kingdom, where the four (valleys) of Byañ t'añ meet, of the gallant horse ask its life-time once and again. On the point of the passing away of life-time, the fluttering riding gear is the life-time of a gallant horse. Take it to be the life-time of the gyi liñ horse.<sup>10a</sup>
- 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 ge<sup>11</sup> (the lion of the glaciers), blessing; may the turquoise-mane[d] gather.
- 21 In the slates the glacier-rock, blessing; may the slates be clear<sup>12</sup>.
- 22 In the meadows the stag, blessing: may the young deer gather.
- 23 In the deep the fish (c'u bran)<sup>13</sup>, 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.

<sup>10</sup> 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 zus  
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.

<sup>10a</sup> One of the most celebrated breeds of horses.

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

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

<sup>13</sup> c'u bran: (in mss. γyu kram) = ña.



- 26 In the fortunate (house) the mother and father, blessing: may sons and children gather.
- 27 In the Dog (festival) young men and young women<sup>14</sup>, blessing: may the youngsters gather.  
This is the end of the blessings.  
(The followings are also blessings:)
- 28 Last year the blue sky<sup>14a</sup> was excellent.  
On account of the boon of the excellent sky,  
sun and moon too greatly prospered<sup>15</sup>.  
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.

<sup>14</sup> Ms. *gžon stri* for the usual *gžon sa*, *gžon se*.

<sup>14a</sup> *Uruvati* II, p. 37

<sup>15</sup> *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'yva gyañ c'e*, (good) omens increase.

\* So literally; = happiness-bringing.

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

*Praises*

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

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

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

*Worship*

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

47 Worship; worship to the gñan of the white glaciers.  
Worship; the<sup>15b</sup> 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.

<sup>15a</sup> So literally: face being a reflection of the inner feelings, the meaning is that the gñan are not ill-intentioned.

<sup>15b</sup> Understand here and in the following verses: (gñan) of the...

SONGS FROM WESTERN TIBET

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

- 52 In the lordly house of Gu lañ po<sup>16</sup>,  
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 above<sup>17</sup> 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,<sup>18</sup>  
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,

<sup>16</sup> 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.

<sup>17</sup> yai šed for: ya šed.

<sup>18</sup> 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'<sup>18a</sup>  
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.<sup>19</sup>
- 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 tent<sup>20</sup>,

<sup>18a</sup> "Wen this wonder has been seen" must be added, as before.

<sup>19</sup> 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. žs'al lo še may be for mts'ar ro šc "it is just that".

<sup>20</sup> 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 žyus jur = na c'uň	žyus byur	žyus 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, žyu 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 žyu byur, turquoise-coral of the girls; žyu 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)<sup>20a</sup>,  
 the lower eats by stealth.  
 If he who eats by stealth tells stories<sup>20b</sup>,  
 the *žañ blon* does not want to be put on the same level.

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

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

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

<sup>20a</sup> or: *ābrin p'yva moi las mk'an?*

<sup>20b</sup> *sgruñ* the stories told by the bards, story-tellers, *sgruñ pa*. See on them A. Stein, *Recherches*, index s. v.

*The enclosure*<sup>21</sup>

- 66 In the head over there  
 what and whose glory is produced?  
 The glory of the four gliñ of the helmet is produced;<sup>22</sup>  
 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,<sup>23</sup>  
 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.

<sup>21</sup> lcags ri, see introduction.

<sup>22</sup> 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.

<sup>23</sup> 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:<sup>24</sup>  
higher above the 13 heavens,  
by the upper corner of Zañs mdañs k'a<sup>25</sup>, yo še ma še
- 72 by the upper corner of the Zañs mdañs k'a,  
on the ar mo li ka<sup>26</sup> 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 heavens<sup>27</sup>,  
on the skin of kṛṣṇa-sāra  
there is A p'yi guñ rgyal<sup>28</sup>.  
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.<sup>28a</sup>  
In this border between summer and winter,  
the voice of the blue dragon thunders;  
the hornless hind far goes.

<sup>24</sup> 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.

<sup>25</sup> 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.

<sup>26</sup> ar mo li ka, name of a white stone, perhaps alabaster.

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

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

<sup>28a</sup> "Leash of sun and moon" in liturgy often means: light. Cfr. ṅBar ma ñi žags t'ogs, a goddess.



- There A p'yi guñ rgyal is stepping aside;  
the flask of ambrosia has fled to the east,  
the leash of the sun and moon has fled to the west.
- 74 When the dawn will rise from the eastern quarter,  
in the sluggishness of the awakening,  
to-morrow, the sellers of the (books) of the Holy Doctrine will come up.  
Each of you should buy a book of the Doctrine.  
If each of you does not buy a book of the Doctrine,  
to-morrow some sellers of the (books) of the Doctrine will turn back.  
When the sellers of the books of the Doctrine have gone back,  
what reason would your mind have to repent?<sup>28b</sup>  
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 rag<sup>29</sup> 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 Urgyan<sup>30</sup>,

<sup>28b</sup> Because you should consider yourselves responsible for it.

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

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

- Urgyan is a purification (bsaṅs)<sup>30a</sup> to the sky; one;  
 the religious dress rolls on the earth; two;  
 the supreme Doctrine permeates the triple universe; three;  
 we expect the blessing of Urgyan.
- 80 Shall we pray by casting lots? we will pray by casting lots.  
 According to the lore of the casting-lots of the žaṅ blon  
 the marten ('o 'ar) is a purification to the sky; one;  
 the mo lha permeates the triple universe; two;  
 the gown rolls on the earth; three;  
 we expect the blessing of the žaṅ blon.
- 81 Shall we pray by casting lots? we will pray by casting lots.  
 According to the lore of the casting-lots of the gentlewomen,  
 the curls of hair are a purification to the sky; one;  
 the dance rolls on the earth; two;  
 the silk weaving permeates the triple universe; three;  
 We expect the blessings of the gentlewomen.
- 82 Shall we pray by casting lots? we will pray by casting lots.  
 According to the lore of the casting-lots of the young men,  
 the helmet is a purification to the sky; one;  
 the dgra ḡyag rolls on the earth; two;  
 the throwing of the arrow permeates the triple universe; three;  
 we expect the blessings of the young men
- 83 Shall we pray by casting lots? we will pray by casting lots.  
 According to the lore of the casting-lots of the girls,  
 turquoise and corals are a purification to the sky; one;  
 youngsters roll on the earth; two;  
 the weaving of wool permeates the triple universe; three;  
 we expect the blessings of the girls.
- 84 Shall we pray by casting-lots? we will pray by casting-lots.  
 According to the lore of the casting lots of the boys,  
 the braids are<sup>31</sup> 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?

<sup>30a</sup> Suffimen, purification for pleasing and propitiating gods. Urgyan is a mistake for dbu rgyan: see n. 20.

<sup>31</sup> stag ts'ar, see n. 20.

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

*Reply*

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

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

*Questions*

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

*Reply*

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

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

*Questions*

- 89 The eastern [quarter], white; door of conch shell;  
 The upper lintel is of gold, the sill of turquoise;  
 on the door of conch shell there are four lintels (ru) of sardonyx.  
 The iron bars of the door are flat (like)<sup>22</sup> the fin of a fish,  
 the hook of the lock is<sup>23</sup> (like) the srin mo with nine heads.  
 Onto the round iron<sup>24</sup> 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 abyuñ ldan opens it;  
 the master of the door rin c'en abyuñ 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?

<sup>22</sup> leb la = leb lags.

<sup>23</sup> gze ma, so defined: sgo lcags kyi nañ du brtan par ʼdsin 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.

<sup>24</sup> hril hril = ril ril.

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

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

*Reply*

- 92        When the dog mo goes to heaven,  
            the sun and the moon act as inviters.  
            When she goes to the snowy peaks,  
            the white lioness acts as the inviter.  
            When she goes to the hermitage,  
            a lama endowed with (true) marks acts as the inviter.  
            When she goes to the castle,  
            a big man<sup>35</sup> 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)<sup>35a</sup> the inviting;  
            to it ask for the washing of the head of dog mo.

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

<sup>35a</sup> 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<sup>36</sup> 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 pegs<sup>37</sup>;  
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<sup>37a</sup>,  
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,

<sup>36</sup> 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).

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

<sup>37a</sup> 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, *Épopee*, 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<sup>37b</sup>.

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

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

*Songs outside and inside (the dog ra)*

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

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

.....<sup>38</sup>

*Circumambulation of the Maňi-wall*

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

<sup>37b</sup>I suppose that ađon here is a mistake for: gtoň to administer.

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

- 103 The 13 staircases; la, li; the country of the lha<sup>39</sup>.  
 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'añ, song of non-eternity*

- 104 To the mc'od rten of Pre ta puri  
 which pair<sup>40</sup> 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 tree<sup>41</sup>.
- 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;<sup>41a</sup>  
 there is no time to speak (about) the mo lha.

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

<sup>40</sup> Mss. gzuñs.

<sup>41</sup> 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.

<sup>41a</sup> 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*<sup>41a</sup> 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*<sup>42</sup>.  
 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 legs<sup>43</sup> 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 pleasing<sup>44</sup> 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 spring<sup>45</sup>

<sup>41a</sup>Reproduction in A.H.Francke, *Tibetische Hochzeitslieder*, plate 14. Cfr. *Oracles and Demons*, p. 369ff.

<sup>42</sup> On *gzi* see above p. 69.

<sup>43</sup> *k'yed bya* from *ḍk'yed*, to bow.

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

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

SONGS FROM WESTERN TIBET

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

- 113 To the countryside let be a blessing  
 p'o lha, P'ra mo men;  
 to this country let be a blessing  
 pho lha sbe sa ra<sup>46</sup>;  
 frost and hailstorm may not send  
 p'o lha rgyab byed sa ḡg;  
 P'o lha rgyab byed me ḡyog pa  
 wrathful words may not utter;  
 to the diseases of men and cattle may put an end  
 p'o lha dge bsñen skyabs.  
 (Slowly slowly behind<sup>47</sup> — 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.

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

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

<sup>47</sup> Ste ste from hindi 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.<sup>48</sup>

116 On top of the rGyal ri the montain on the West  
 there is a pheasant<sup>49</sup>, a peacock and a tsi ra.<sup>50</sup>  
 [We want] that the pheasant be not in need of a pass.  
 [We want] that the peacock be not in need<sup>51</sup> 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 sis; maṅgalam.

<sup>48</sup> 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.

<sup>49</sup> 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.

<sup>50</sup> Name of a bird; cfr. hindi: cirai.

<sup>51</sup> "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 Kampadzung 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 La<sup>1</sup>.

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.

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

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

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

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

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

V They are: 1) t'o of lha, srin, gñan; 2) of gyi liñ, horses; 3) sgom, meditation; 4) mts'an sruñ, protection of retirement; 5) bon, its 9 doctrines; 6) protection against adre and gdon. The end of the stanzas is always; de t'o adir 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 abrog, 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, dvipa) 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 aḡar ma tai reads ga ma ta and refers to some animals (rta siñ in India; sre mon, weasel of the mountains and meadows, the sdo mo, sea monster in the sea?); but it declares that the bad omens ltas ñan on such an occasion are taken as signs of prosperity, γyañ. What is the meaning of ga ma ta, ga ma tai I cannot say.<sup>2</sup>

XI In the Ladakh ms. it probably comprehends also VI: mas t'o, ms: mes kyi t'o; abañs 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 abris; in fact in the Ladakh ms. we have abris 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

<sup>2</sup> Perhaps to be corrected so: aḡal ta = ltas, sign, prognostic; aḡal, aḡal ma, rkyen, opposition, contrariety.

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

XIV Each t'o has with it a rgyaṅ, rgyaṅ bu i.e. a piece of wood, as a rule with some knots: white, holy Law; red, mi c'os; yellow, the judicial law; blue, the doctrine of the Bon po; dark blue (mt'iñ), 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 adren; three t'o, reciprocally to mean happiness for everybody, prosperity in the country, handing over of the bride (bag c'uñ 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'rod?<sup>2a</sup>). 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'uñ), 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 bsañs 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.

<sup>2a</sup> 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'<sup>3</sup> 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 aḡaḡs (corr. baḡ) 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 bži t'o bži  
the four t'o of the four families of the great kings (protectors of the four quarters).
- XIV t'o dgu rgyaḡ [bu] dgu  
the nine t'o and the nine rgyaḡ bu<sup>4</sup>.
- 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 aḡren dgu  
ḡyon gyi t'o aḡren dgu  
the nine leading t'o to the right  
the nine leading t'o to the left.

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

<sup>4</sup> rgyaḡ 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 rnams bag mai ḡag 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**

Appendix I

The New Year's festival

TEXT (in Tibetan characters)

བོད་ལུགས་ཀྱི་ལོ་གསར་དུས་ལྟོན།  
སྐྱེང་གཞི།

དེ་ཡང་གནའ་བོའི་དུས་ཀྱི་གཤིས་ལུགས་མ་འཇུག་  
བ་ནི་གྲོང་གསེབ་ཁག་ཏུ་གནས་པ་ཡིན་གཤིས། གང་སྐྱེང་བར་གྱི་  
བཀའ་གཙོ་ཆེན་བོད་རིགས་གྲོང་གསེབ་པ་རྣམས་ནས་དཔྱིད་གསར་  
ཀྱི་དུས་ལྟོན་རྒྱ་བའི་ལྷོ་ལ་ལུགས་ལས་བརྒྱལ་སྤེལ་ཆད་པར་  
བྱའོ། ལྷོ་བོད་ཅེས་པ་ནི་ཤར་མདོ་ཁམས་ཡན་ལས་ལུ་  
མངའ་རིས་ལ་དུགས་ཀྱི་ཡུལ་གྱི་བཀའ་བའི་བར་དང་། ལྷོ་རྒྱ་མོ་ཚོ་  
བ་རྒྱུ་ལས་བྱང་མཚོ་ལྷོ་པོའི་མཐའ་ལ་གྲག་པའི་བར་མཁམས་ཀྱི་  
ཡུལ་གྱི་ཁག་སྟེ། བོད་དང་བོད་ཆེན་པོའི་ཡུལ་གྱི་དེར་གཏོགས་  
པའི་མི་རིགས་ཀྱང་བོད་རིགས་ཁོ་ལོ་ཡིན་པར་བརྟེན། རྒྱ་ཡིག་དང་།  
ཡུལ་གཤིས་གོམས་འདྲིས་ཅན་གྱི་ལྷོ་དྲུག་ལྷོ་ལ་མཐའ་དག་གཅིག་མཐུན་  
དུ་གནས་པ་རྩ་བར་བཟུང་ནས། རྒྱ་བས་འདྲིར་བོད་ཤར་ལྷོ་གས་  
མདོ་ཁམས་ཀྱི་ཡུལ་གྱི་གནས་པའི་བོད་རིགས་གྲོང་གསེབ་པའི་ལོ་  
གསར་གཏང་ཚུལ་གཙོ་བོ་བརྟེན། གནའ་ཡང་དབུས་གཙོ་བོ་གྲོང་

ཕྱིར་ལག་གི་ལྷོད་ལྟོ་ལ་དག་གིས་ཟུར་བརྒྱུན་ཏེ་མོ་བོས་མངོན་ལུམ་དུ་  
ལྷོད་ལྷོད་གང་ལྷུང་བའི་ཐོག་ནས་རྩུང་ཟད་གྲེང་བའི་སྐབས་དེའི་བར་  
ལྱོད།

དུད་ཀྱན་བསྐྱ་བ།

དུད་ཀྱན་ཞེས་པ་ནི་དུད་དྲེག་ལྷན་པོར་ཆགས་པ་ལ་ཟེར་གྲིང་།  
ཐོད་ལྷན་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་ཀྱན་བསྐྱ་བ།」 ཞེས་བྱ། དེ་ནས་དུད་དྲེག་དེ་  
རྣམས་ཇ་ལྷོད་སོགས་ལྷོད་ཁ་ནས་པོ་གང་རུང་ཞིག་ཏུ་སྐྱེས་ལས་ལུང་  
པའི་སྐུ་མདོ་འཇམ། ལམ་སྐང་གི་བཞི་མདོ་དག་ཏུ་བསྐྱེད་དགོས་པ་  
ཡིན། དེའི་དོན་ལྟར་པའི་སྐུ་མདོ་འཇམ་ལམ་སྐང་གི་བཞི་མདོ་  
དག་ན་རྟག་ཏུ་མི་ལྷན་གས་ལ་གཞོན་ཅིང་འཚོ་བའི་འདྲེ་གདོན་བཞེགས་  
རིགས་རྣམས་གནས་འཆའ་བར་བྱེད་ཅིང་། དེ་དག་ལ་གྲོང་གསེབ་  
པ་སོ་སོའི་སྐར་བྱུང་རྒྱུན་རྒྱུ་བར་ཆད་ཐམས་ཅད་དང་། ལྷོས་འཕྱུང་  
གི་ནད་གདོན་རྒྱུན་རྒྱུ་བར་ཆད་གང་ཡོད་པ་ཐམས་ཅད་བསྐྱེད་བའི་ལོ་  
ལ། དེ་ལ་བརྟེན་ནས་སྐད་ཆར་རྒྱུན་རྒྱུ་བའི་འཕྱུང་གིང་རྒྱུན་བརྒྱུ་ག་གི་

རིམ་གྱི་ཟ་བེ་མི་ཞིག་དང་འདྲ་བ་ཡིན། ཞེས་ཁོ་ལོ་ས་གྱི་དུ་གསེབ་  
ཀྱི་མཁའ་པོ་འགའི་ངག་རྒྱུ་ལས་ཐོས་པོ།

ཡུལ་འགར་ཤས་ལས་དྲད་དྲིལ་དང་ལྷན་དུ་གོས་རྗེས་  
གི་ཚེ་ལ་དུམ་དང་། དེ་ལ་དང་འབྲུ་ལྟ་བུ་ལག་པོ་འཛིན་གསལ་སོགས་ཀྱི་དང་  
འཛོག་སྤོལ་འདུག་ཅིང་། དྲད་དྲིལ་རྒྱུ་ལུགས་ཀྱི་དང་འགར་ཞིག་  
གིས་ལུང་དགུར་སྤྲངས་པ་དང་། འགར་ཞིག་གིས་གྲུ་གསུམ་གྱི་  
རིམ་ལྷ་བཀོད་པ་སོགས་ཕྱེད་སྟངས་མི་འདྲ་བ་སོ་སོའི་ཐོག་ལས་  
བསྐྱུར་ཡོང་།

དུས་འདིར་ཁང་པའི་སྤྱི་བུ་ལས་གསུམ་དུ་གཙང་སྤྱོད་  
བམ་རྒྱུ་ལས་ལྷན་པར་བྱ་དགོས་ཤིང་། ལྷན་པར་དུ་ ། དྲད་  
མཁའ་བྱུ་བ་ ། ཞེས་བྱ་བ་འདིས་མཚོན་ཐབས་ཚང་གི་བུ་དུ་  
གཙང་སྤྱོད་འཛིན་པ་ལས་ལྷན་དུ་བྱ་དགོས་པ་ཡིན། གང་ལ་ཞེ་ན།  
གྱི་དུ་གསེབ་པ་གང་དག་ལས་རྒྱུ་གྱི་ལྷོད་གཞན་དང་། ཟས་ཟ་བའི་  
གཞན་ལས་སོགས་སྤྱོད་ཡུལ་གལ་ཆེ་ལོས་ཤིག་ནི་ཐབས་ཚང་དག་ཡིན་  
ཞིང་། དེའི་སྤྱི་བུ་ལས་ཚང་གི་མིང་ལའང་ ། ལྱིམ་ ། ཞེས་  
བཟོད་སྤོལ་འདུག གྱི་དུ་གསེབ་པའི་ལྱིམ་དེ་དག་ནི་ཁང་མིག་



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

ཉེར་དགའི་དགུ་ཐུག

ཚོས་ཉེར་དགའི་ཉི་མོའི་གུང་ཚམ་ལ་ཐུག་པ་ཞིག་བསྐོས་  
ནས་འཐུང་ལོལ་ཡོད་འདུག་ཅིང་། ཐུག་པ་དེའི་མིང་ལ་ « ཉེར་དགའི་  
དགུ་ཐུག » ཅེས་བྱ། དེ་ཡང་ « ཉེར་དགུ » ཞེས་པའི་དོན་ནི་  
དེའི་ཉི་མོ་ཚོས་གུང་ལ་ཉེར་དགུ་ཡིན་པ་དང་། « དགུ་ཐུག » ཅེས་པའི་  
དོན་ནི་ཐུག་པ་དེའི་བར་དུ་ཟས་རིགས་མི་འདྲ་བ་ལྷ་དགུ་འཛོལ་པ་ལ་བྱ་  
བ་ཡོད། ཐུག་པའི་བར་དུ་བྱུག་འོས་པའི་ཟས་ལྷ་དགུ་ནི་ ༡།  
གྲོ་རིལ། ༢། འབྲས། ༣། གྲོ་མ། ༤། ལྗུ་ར། ༥། ལྷ་ལྷ་མ། ༦། ལྷོ་ཚལ།  
མི། ( འདི་ལ་ཁམས་ཕྱོགས་ནས་ « ལྷ་ལྷ་མ་ལུ་དག » ཅེས་བྱ། ) ལ་ཐུག  
བཅས་ཡོངས་གྲགས་ཡིན་ཞིང་། འོན་ཏེ་འདི་དག་འོ་བར་ངེས་པ་  
ནི་མ་ཡིན་ཏེ་ཡུལ་ལྷང་སོ་སོའི་འཛོལ་མི་འདྲ་བ་སོ་སོར་གནས་  
པ་དེ་དག་དང་བལྟུན་དགོས་པ་ཡོད།

ངས་གྲོང་གསེབ་གྱི་ཞུ་པ་ཁ་ཤས་ལ་ཉེར་དགའི་དགུ་ཐུག་  
གི་བར་དུ་ཟས་ལྷ་དགུ་ཚོགས་པ་ལ་ཡན་པ་དང་དགོས་པ་གང་ཡོད་

དམ་ཞེས་དྲི་བ་ཕྱེད་ཚུལ་ཞིང་། བོད་ཚོས་བརྗོད་གསལ། " ཅེར་  
 དགའི་དགུ་ཐུག་འདི་འི་བུ་དུ་བཟུང་སྐྱ་དགུ་འཛོལ་པར་བྱས་ན་རྟག་ཏུ་  
 བཟུང་བཅའི་རིགས་ལྷན་སྐྱེས་ཚོགས་པ་དང་། བཟུང་བཏུང་གི་རིགས་  
 ལ་གྲོ་བ་མེད་པ་ཤིང་བྱས་བཅུད་ཆེ་བ་དང་། བཟུང་བཅའི་རིགས་ཀྱིས་  
 དུམ་དུ་འདང་བ་སོགས་ཀྱི་ལུས་བྱུ་ཆེན་པོ་འཕྱུང་ངོ། ། ཞེས་ཟེར་རོ།  
 སྐབས་དེར་གྲོ་རིལ་གྱི་བུ་དུ། འོག་བྱ་དང་། ཤིང་དུམ།  
 དོ་དེལ། སོལ་བ། ལན་ཚོ། རྒྱུགས་ཀྱི་ལྷོ་བ། བལ་རྩིད།  
 ལུ་ཕན་ ( འདི་ལ་ཁམས་ཚུགས་ལས་ཀྱི་ཚོ་ ཞེས་དང་། ལྷན་གྱི་  
 གཞུང་ལལ་ཆེར་བས་རྩི་ཏུ་ག་ཞེས་འཕྱུང་། ) བཅས་དངོས་རིགས་མི་  
 འདྲ་བ་སྐྱ་བཅུད་སོ་སོར་གསུམས་པའི་གྲོ་རིལ་གཞན་དག་ལས་ཆེ་  
 བ་བཅུད་དང་། བུ་ལོགས་ལུ་ལྷོ་མར་གསུམས་པའི་གྲོ་རིལ་...  
 གྲུབ་ལས་ཆེ་བ་གཅིག་བཅས་བྱ་ཡོང་། བམ་ཉིན་མོའི་གུང་  
 བཟུང་བཏུང་གུ་བའི་སྐབས་ལུ་དངོས་རིགས་ཀྱི་བུ་གཞུག་ལྷན་པའི་  
 གྲོ་རིལ་གང་དག་བཟུང་བཅའ་ཕྱེད་མཁུ་གྱི་མི་ལུ་དག་ལ་འཕྲོ་བ་པ་  
 དེ་དག་ལ་རྟེན་འབྲེལ་གྱི་བརྟག་དཔུན་མི་འདྲ་བ་སོ་སོར་བྱ་བ་ནི་  
 གཤམ་གསལ།

འོག་གྲུ་འཕྲོ་བ་ལ་མི་དེ་མཁའ་ལ་ཤིང་ཡོན་ཏེ་ཕྱོ།  
 འིང་དུ་མ་འཕྲོ་བ་དུ་གྲུ་པ་ཕྱོག་ལ་པའི་དུ་ལ་པོ་རྟེ་འཁྱུར།  
 འོ་དེ་ལ་འཕྲོ་བ་ཚོ་ཕྱོག་དོ་རྩེ་འི་བྱ་ག་ལ་ལ་ག།  
 མོ་ལ་པ་འཕྲོ་བ་དག་ཕྱོད་མི་ལ་བ་ག་པོ་ལ་ལྟང།  
 ལ་ལ་ཚུ་འཕྲོ་བ་རིག་པ་ཚོ་འིང་སྟེ་གྲུ་ག་ལ་འཁྱུར།  
 ལྷུ་ག་ལ་ལྷོ་འཕྲོ་བ་རྟ་འོ་རྟེ་ལོང་ལ་ལྷོ་དེ་འཕོ་ལ་འིང་བྱས།  
 ཐལ་རྩི་དེ་འཕྲོ་བ་ལྷུ་ལ་ལ་བ་དེ་མང་ལྷུ་ངན་ཕྱོ།  
 རྟུ་ཚོ་འཕྲོ་བ་རྩལ་ཚེ་བ་དག་པོ་འི་གཡུ་ལ་ལ་ལ་བྱུ་ལ།

ཞེས་པོ་ག་ལ་པོ་ལོ་རྟེ་བརྟུ་ག་པ་དང། ལྷུ་ག་པ་རྟེ་དེ་ག་ལྷུ་ག་ཕྱོ།  
 མར་ཚེ་བ་ཕྱོ་རི་ལ་བྱུ་ཚེ་བ་པོ་དེ་མི་བྱུ་འི་ག་ལ་འཕྲོ་བ་དེ་ལ་མི་ཀྱེ་བ་  
 གད་མོ་དོ་རྟེ་དོ་རྟེ་དུ་དགོ་དེ་ཚིང། ཀྱུ་རེ་འི་རྩོ་ལ་དུ་ ། མོ་ཚེ་རི་ལ་བྱུ་ལགས།  
 མོ་པ་ཚེ་བ་པོ་ལགས། ཞེས་འཕྱུ་སྟོ་ལ་འདུ་ག་ཚིང། དོ་བ་དུ་རི་ལ་  
 བྱུ་འདི་འི་མིང་ལ་ ། བསོད་ནམས་རི་ལ་བྱུ་ ། ཞེས་དང། བསོད་  
 བམས་རི་ལ་བྱུ་སྟུ་ལ་འཕྲོ་བ་དེ་ལ་ ། བསོད་ནམས་ལྷུ་ག་པ་ །  
 ཞེས་ལོག་ལ་པའི་དཔ་ལ་དུ་བརྩི་བ་ཡོན། འདི་ལྷུ་བྱུ་འི་དགྲུ་  
 གྲུ་འདི་ལམས་ཕྱོག་ལ་བྱུ་འི་བ་མོ་འི་གྲུ་དུ་ག་ཏེ་སྟོ་ལ་ཡོད་ཚིང།

དབུས་ཕྱོགས་སོགས་ཡུལ་ཡུང་ཁ་ཤས་ནས་དགོང་མེར་གཏང་བ་ལྟེ་དུས་  
ཚོད་ལ་མི་འདྲ་བ་རྒྱུ་ཟད་ཡོད་ཀྱང་སྲུག་པ་བསྐྱོལ་ཚུལ་དང་། རྟེན་  
འབྲེལ་བཅི་ཚུལ་འདི་ལྟོ་འགྲོ་བའི་གས་གང་དུ་གནས་པའི་ཡུལ་ཐམས་  
ཅད་ལ་གཅིག་པར་སྐྱེ་དོ།

ལོ་གསར་གྱི་བཟའ་བཏུང་གྱི་སྒྲིག

འདི་ཉིན་པོད་འགྲོ་བའི་གས་གྲོང་གསེབ་པ་རྣམས་ནས་ལོ་གསར་གྱི  
ཁ་ཟས་「སྲོ་ཡུག」 ཅེས་པ་དང་། ཁ་ཟས་「ཨ་མཚོག」 ཅེས་པ་  
གཉིས་ཀྱིས་གཙོས་པའི་གྲོ་ལོ་ལྷན་མའི་ཁ་ཟས་སྐྱ་ཚོགས་དང་།  
པོད་འགྲོ་བའི་གས་ཀྱི་མི་རྣམས་ལ་བཟའ་བའི་བྱེ་བྲག་མེད་དུ་མི་རུང་བ་ཞིག་གི  
གཡག་ལ་སོགས་པའི་མགོ་ཤ་ཡིན་པ་དེའི་སྒྱུར་མགོ་དང་ལྷག་བཞི  
རྣམས་མེར་བསྐྱེག་ཅིང་འཚོད་པར་བྱེད་པ་དང་། གཞན་ཡང་བཏུང་  
བའི་བྱེ་བྲག་གོ་ཚང་ངམ་ནས་ཚང་གསར་དུ་བསྐྱེལ་བ་དང་། ལྟོ་ལ་བ་  
ལས་ལངས་པའི་ཚང་རྣམས་ཨ་རག་ཏུ་ཕབ་པ་སོགས་བྱེད་གོས།

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

ཀར་དང་འོ་མས་བསྐྱེས་པའི་གྲོ་བུ་སྐྱ་པོར་ཚགས་པ་དེ་ཉིད་ཀྱི་  
མདའི་ནང་དུ་བཅོར་བཞིན་མར་ཁྲུས་འཚོད་དགོས་ཤིང་། བཅོས་ཟླ་

པའི་ཚེ་དེ་དག་གི་སྐྱེང་དུ་སྐྱེང་རྗེ་དང་ཀ་ར་རྒྱ་ག་པ་དེ་ལ་སྐྱེ་ལྷག་  
ཅེས་བྱ་བ་ཡིན། ། ཨ་མ་ཚོ་གུ་ཅེས་པ་འདི་ཡང་གྲོ་བུ་ལྟ་བུ་  
དང་འདྲ་ཞིང་། བཟོ་དབྱིབས་དུད་འགྲོ་ཏི་ནུ་བ་ལྟར་རྩ་ཅང་ཚེན་པོ་  
བཟོས་ནས་མར་ཁྱུར་བཅོས་པ་ཡིན་ལོ།

ལོ་བཟང་དགུ་གཏོར།

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

དགོན་པ་པལ་མོ་ཚེ་ནས་གོ་ཚེན་རྒྱ་གཡོང་པའི་སྤོལ་དུ་ལས་  
ཚོགས་གང་ཡིན་པ་དེའི་ལྟ་འཚམ་རྒྱ་གཡོང་ལོ་བཟང་དང་། ཡང་དེའི་

རྒྱལ་སྐྱེས་ལྷན་པོ་ལྟེང་གི་ལོ་ལོ་རྒྱུ་ལོ་ལོ་མེ་མང་དུ་འདུས་ཤིང་། མི་ཉུང་  
 བཟང་གིས་གཏོར་བོར་རྒྱག་པའི་རྒྱལ་སྐྱེས་ལྷན་པོར་གྲོས་པའི་དགུ་བཞེགས་  
 གྱི་ལོ་རྒྱུ་ལ་མེ་མདེལ་བརྒྱ་ཕྲག་མང་པོ་འུར་དེར་དེར་དུ་རྒྱག་པ་དང་།  
 མི་ཉུང་གིས་རྒྱུ་ལ་ཐར་ཐར་ཆད་ཞི་བའི་སྒྲོལ་ལམ་བཟང་པོ་འདེམས་རྒྱག་པོའི་  
 འདུག གང་ལ་ཞེན། ལོ་བཟང་གྱི་དགུ་གཏོར་འདིས་ལོ་རྒྱུང་པའི་  
 སྤར་རྒྱུང་རྒྱུ་ལ་ལྷོ་དང་། རྒྱུ་ལ་འུར་གི་རྒྱུ་ལ་ཞེན་པ་བར་ཆད་  
 མི་མཐུན་པའི་ཚོགས་གཙང་ལ་ཅད་བརྒྱུ་ལ་པར་ཉེད་པའི་ལྷོ་རོ།

རྒྱུ་ལྷན་པོ།

ཡང་དགུས་གཙང་གྱི་ལོ་རྒྱུང་གྱི་གྲོང་དང་གྲོང་ཁྱེར་ཁག་དུ་  
 སྤར་པོའི་ཡ་མཚན་འོས་པ་ཞིག་ལ། ཉེར་དགུའི་བུ་མོར་མི་ཚང་  
 ལོ་ལོ་རྒྱུ་ལ་བཟང་གིས་ཀྱི་སྤེལ་འབར་། ཞེས་ཀྱི་བའི་སྒྲོལ་མེ་མང་པོའི་ག་  
 ཏུ་ཐོག་ལ་འཕེལ་འདེགས་ཀྱི་སྤེལ་འོད་ཀྱི་བའི་བར་གསུམ་དུ་མི་ལྷན་ལྷན་  
 པའི་སྤེལ་ལྷན་ལ་རྒྱུ་ལོ་འཚོལ་བ་བཞིན་བྱིང་བྱིང་གྲེལ་གྲེལ་དུ་རྒྱ་  
 བ་དང་། དག་ལས་ཀྱང་། «རྒྱགས་ཤིག» ཅེས་དང་། ཡང་ན།  
 «གི་རྒྱ་རྒྱ་» ཞེས་འུར་ཆམ་དུག་པོ་དང་བཅས་ཏེ་ཁང་པའི་ལྱི་  
 ལོགས་སུ་འཁོར་ཞིང་། དེ་བས་ལོག་སྤེལ་དང་། ཡང་ན་མེ་མདེལ་



དམིགས་པ་དང་། ལྷན་པར་དུ་གལ་གནད་ཆེན་ཆེན་མོ་ལྷོ་གསར་གྱི  
 བྱ་ཤིང་ཕྱི་མར་བཅའ་དགོས་པ་ལྟེ། དེ་ཡང་ཤིང་གིས་བཅོས་པའི  
 ཕྱི་འཕོ་ཚོལ་རིམ་དང་བྱ་གཞི་ས་མཛོས་པའི་འདུ་ཕྱི་དང་། མར་ལྷ།  
 ཀར། ལྷ་རམ། འོ་མ། གྲོ་ཡོས། གྲོ་མ་དང་། ལྷ་ར་བཅས་ལྷན་  
 ཚིག་དུ་བསྐྱེས་པ་ལྷུར་ལྷུར་སྐྱེས་པའི་ཁར་མར་ཚོལ་གྱིས་ཀི་རྩུ་ལོར་གྱི  
 གཟུགས་བཀོད་པ་དང་། དེའི་ཁར་གྲོ་ལྷོ་གྱི་སྟེ་མ་དང་། མོ་རྟོག  
 མར་ཚོལ་གྱིས་བྱས་པའི་སྟེ་སྐྱོ་བཅས་འདྲེན་པ་དགོས། བསྐྱེས་འདུང་  
 ཕྱི་འཕོ་འམ་དུལ་ལྷེར་སོགས་སྟོད་བཟང་པོའི་འདུ་ཕྱི་མར་གྱི་དོས་  
 སོགས་འདྲོམ་སྐྱེས་པའི་སོགས་མར་ཚོལ་གྱི་སྟེ་ལྷ་ར་འདྲེན་པ་དགོས་པ་  
 ཡིན་འོ།

ལོ་གསར་གྱི་སྐྱེ་རྒྱུ།

ལོ་གསར་ཚོས་གཅིག་གི་ལྷ་ལྷ་དང་པོ་ཚམ་ལས་མི་ཀྱུ་  
 མལ་ལས་ལངས་ཤིང་། གྲོང་གསེབ་པ་མི་ཚང་སོ་སོས་ལམ་ལྷུན་  
 རང་རང་གི་རྒྱ་ལེན་སའི་ཕྱོག་པའམ། ལྷ་མིག་གམ། གཞུང་རྒྱ་  
 སོགས་གང་རུང་ལས་རྒྱ་ལེན་ལྷུར་འགྲུབ་བསྐྱེད་ཕྱིན་ཅིང་། དེ་དག་རྒྱུ  
 འགྲུམ་དུ་བསྐྱེས་པའི་ཚོ་ལྷ་བསང་རྒྱ་ཆེན་པོར་གཏོང་བཞིན་དུ།





གཉེན་གསུམ་སོགས་བཟུང་བའི་རིགས་དང་། ཇ་ཚུང་སོགས་  
བརྟུང་བའི་རིགས་ལྷན་ས་ལ་ལོངས་སྤྱོད་པར་བྱེད་དོ།

མོ་གསར་གྱི་ལ་ཏེ།

དུས་དེ་ཙམ་མ་སྤྱོད་མོ་བྱེད་མཁུ་གྱི་འབྲས་དཀར་དང་།

སྤྱང་མཁུ་དང་། རས་པ་དང་། ཇོ་འཕྱིར་ལྷན་ས་ཀྱང་བསྐྱེ་བ་པར་  
འབྱུང་གིང་། དེ་དག་ཐམས་ཅད་ཀྱི་བུ་བུ་སོགས་མར་འབྲས་མེད་

དཀར་བསྐྱེ་བ་མི་ཀུན་གྱིས་དགའ་པོ་བྱ་སྲིད་འདུག ཀུང་ལ་  
ཞེས། 「འབྲས་དཀར་」 ཞེས་པ་འདི་ནི་གཞན་པོའི་

དུས་ལས་བཟུང་མི་ལྟ་དག་གིས་ལས་དང་བྱ་བ་གང་དག་བསྐྱེ་བ་  
པའི་སྤོམ་དུ་རྟེན་འབྲེལ་དང་ལ་ཏེ་བཟུང་པོས་མཚམས་སྤྱོད་བྱེད་

མཁུ་ཞིག་ཡིན་ལ། ཏིན་འདི་ནི་གསར་དུ་ཤར་བའི་ལོ་དེའི་  
ཏིམ་དང་པོ་ཡིན་པར་བརྟེན། མོ་གསར་ཏིམ་བརྒྱ་ཞིས་པ་

དང་། དགེ་ཞིང་ལོགས་པའི་ལ་ཏེ་བཟུང་པོ་བྱུང་བ་ལོ་གཅིག་གི་  
མོ་གསར་ཐར་གསུམ་དུ་བརྒྱ་ཞིས་ཞིང་དགེ་ལོགས་ཀྱི་འབྲས་བུ་

དཀར་པོ་འབྱེད་པར་བྱེད་པ་དེའི་ཕྱིར་འདི་འདྲི་མིང་དུ་འང་  
「འབྲས་དཀར་བསམ་པའི་དོན་འགྲུབ་」 ཞེས་བྱུང་།

འདི་ཉི་ཤེས་འབྲས་དཀར་པ་དག་མི་ཚང་གང་ཞིག་གི་སྐྱོར་འཕྱོར་ལ།  
 མི་ཚང་དེ་དག་གི་ས་སྤྱོད་མོ་བ་གཞན་དག་ལས་ཉུང་དུ་འཕགས་  
 སའི་བཟའ་བུ་དང་གི་རིགས་དང་། དདུལ་སོགས་སྦྱིན་ཞིང་དེའི་  
 མ་གུལ་དུ་ཁ་དར་ཡང་གཤོག་དགོས། ལྷག་པར་དུ་འབྲས་དཀར་  
 ས་སུ་ཞིག་མི་ཚང་གང་ཞིག་གི་སྐྱོར་སྤྱོད་མོ་བ་ཀུན་གྱི་ཐོག་མར་  
 འཕྱོར་ལ། ཇི་ལྟར་ཉིན་རུ་གཉེན་པའི་མཁུལ་པོ་འཕྱོར་བ་བཞིན་དུ་  
 བཟའ་བུ་དང་གི་རིགས་གྱུ་ལྷོ་མ་པས་རྗེས་པར་བྱེད་ཅིང་། གཞན་  
 ཡང་མ་གུལ་དུ་ཁ་དར་གཤོག་པ་དང་། དདུལ་སོགས་ཟང་ཟིང་གི་  
 སྦྱིན་པས་དགའ་ཞིང་མ་གྲུ་བར་བྱེད་དོ། གལ་ཏེ་མི་ཚང་གང་  
 ཞིག་གིས་འབྲས་དཀར་ལ་སྐྱེ་ལེན་བཟའ་པོར་མི་བྱེད་པ་དང་།  
 འབྲས་དཀར་པ་གང་གིས་ཀུང་རྟེན་འབྲེལ་བཟའ་པོས་མ་དུན་  
 བསུ་བར་མི་བྱེད་པ་དག་ལ་ལོ་མི་ཀུན་གྱིས་རྣམ་རྟོག་ངན་པར་བརྗེ་  
 བར་བྱེད་དོ། སྤྱོད་མོ་བ་གཞན་དག་ལ་འང་བཟའ་བུ་དང་གི་  
 རིགས་སྐྱ་ཚོགས་དང་། ཟང་ཟིང་གི་དངོས་པོ་སྐྱ་ཚོགས་སྦྱིན་  
 པར་བྱེད་ཅིང་། རྩ་ཁམས་བྱང་སྦྱོགས་ཀྱི་འབྲོག་ཡུལ་ཁག་ནས་  
 ། ཟ་ཡ ། ཞེས་པ་མི་ཚང་གང་ཞིག་གི་པ་སྐྱེ་མ་སྐྱེ་ལ།

ལྷ་དང་བྱ་མོ་སོགས་ཚོ་འདས་སྲུ་ཡོད་པ་རྒྱམས་ཀྱི་ལོ་རྒྱུ་ལ་ཕོ་འི་  
 ཟས་སྐྱལ་ལམ། ཡང་ལོ་གསར་སྐབས་ཀྱི་ཟས་སྐྱལ་བྱུར་  
 ཏུ་བཞག་པ་ལས། ཡར་དགོན་མཚོགས་ལ་མཚོད་པ་འབྲུལ་བ་དང་།  
 མར་དབྲུལ་ཕོངས་ལ་སྦྱིན་པ་གཏང་བར་བྱེད་ཅིང་། ལྷག་པར་  
 ཏུ་སྐབས་ཏུས་འདིར་འཕྱོར་བའི་ཇོ་འཕོར་པ་རྒྱམས་ལ་སྦྱིན་སྲོལ་  
 འདུག གང་ལ་ཞེན། ། ཇོ་འཕོར་པ་ ། ཞེས་པ་འདི་ནི་  
 མི་སྲུ་ཞིག་གིས་ལག་ཏུ་ཇོ་ཕོ་སྦྱུན་རལ་གཟིགས་ཀྱི་སྟོང་པོ་ཡི་  
 གོ་བུ་མའི་འཕོར་ལོ་བསྐྱོར་བེད། ངག་ལས་སྟོང་པོ་ཡི་གོ་  
 ཏུག་མའི་སྐྱུ་དབྱེངས་ཀྱིས་གཤིན་པོ་རྒྱམས་ལ་བསྲོ་བ་དང་མྱོན་  
 ལམ་བཟང་པོ་བྱུག་མཁའ་ཞིག་ཡིན་པོ། འོན་ཀྱང་ཕོ་ད  
 རམས་ཀྱི་ཡུལ་གྱི་ཡལ་མོ་ཆེ་བས་བཟ་ཡུའི་དགོ་རྩ་འདི་གཤིན་པོ་  
 གང་ཞིག་ཕོ་ག་མར་འཆི་བའི་ཏུས་ཚོགས་སྲུ་བསྐྱུ་བ་སྲོལ་འདུག་  
 པས་འདིར་གཅིག་ཏུ་ངེས་པ་ནི་མ་ཡིན་པོ།

ལོ་གསར་ཀྱི་འབྲུལ་དཀར།

ཕོ་དེ་ཡུལ་ལ་གཞུང་ཕོ་འི་ཏུས་ལས་གཏམ་བཟང་རྩེན་  
 འབྲེལ་བསྐྱེག་ཅིང་ཡུལ་ཡུང་གུག་ཏུ་བའི་འིགས་ཚོན་གཅིག་བྱུང་

ཡོད་པར་མདོ་ཞིང་། དེ་དག་གི་རྣོ་ཐོབ་ལ་གུང་པལ་ཆེར་བྱེད་  
 ལས་དེ་དག་ལ་བརྟེན་ནས་གུང་བ་དཔེར་ན་ཆེ་ལམས་ལྟོ་སྟོགས་ཀྱི  
 རས་པ་མོ་མོ་ཞེས་པ་འདི་དག་དང་འདྲ་བར་སེམས་སོ།  
 ལྟོས་ལྟ་བུ་ལ་མཚན་ལྟ་པ་ཆེན་པོས་འབྲས་དཀར་པའི་རིགས་  
 ཚོལ་དུ་གཏོགས་པའི་ཐོད་རིགས་ཀྱི་ལྟེ་ལྟོ་སྟོགས་ཐུག་པ་ལ་ཤུགས་  
 ལ་རས་འབག་དང་ར་ལྷགས་སོགས་འབྲས་དཀར་གྱི་ཆས་དང་།  
 དེའི་འབྲས་བུ་དང་རྟེན་འབྲེལ་བཟུང་པོའི་ཚོག་བརྗོད་བཅས་  
 གནང་བ་དེ་ནི་དཔེར་བྱོལ་ཆེ་དུ་སྟོན་པ་ཡིན་ཞེས་གནའ་བོའི་ངག་  
 ལྟོས་ལས་གུང་མོས་སོ། འདིར་ཁོ་ཐོས་འབྲས་དཀར་  
 ཀྱི་རིགས་ཚོལ་ཞེས་བརྗོད་པ་དེ་ཐོད་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་། ཏཱ་པའི་རིགས་  
 དང་། དོན་པའི་རིགས་ཞེས་པ་ལྟ་བུ་མི་རིགས་གཅིག་གི་བུང་.....  
 ཚོལ་དུ་གཏོགས་ཀྱི་རྣོ་ཐོབ་ལ་བརྟེན་པའི་བྱེད་སྟོན་མི་འདྲ་བའི་ལྟེད་  
 པར་ལས་རིགས་ཚོལ་དུ་འཛོག་པ་དང་འདྲའོ། འབྲས་དཀར་  
 ཀྱི་ཆས་ཞེས་པ་འདྲ་མི་རིགས་མ་དད་པའི་ཆས་མོས་ལྟ་བུ་གང་



ཡུལ་གྱི་ཁ་ཤིང་ལེན་པ་ཕྱི་མར་འབྲུལ་མཐུན་དང་བཞེས་མཐུན་  
གཏོགས་ཀྱིས་འདྲི་སྐད་དུ།

「 |བཀྲ་ཤིས་བདེ་ལེགས་ཕྲུག་ལུ་མ་ཚོགས།  
|ཨ་མ་ཞལ་གོ་སྐྱེ་ཁམས་བཟང་།  
|གཏུབ་དུ་བདེ་བ་འཇོ་བ་པམ་ཤོག་

ཅེས་དང་། ཡང་ཡུལ་འགར་ཞིག་ལས།

「 |བཀྲ་ཤིས་བདེ་ལེགས་ཨ་ལ་ལ་རྟོ།

ཞེས་པ་ཚམ་བཟོད་ལས་བཞེས་པ་དང་། མཐུན་མཐུན་ཕྱི་བྱེད་  
གི་ཡུལ་གྱི་ཕལ་མོ་ཚེ་ལས།

「 ཚོགས་ཕྱི་མར་གྱིས་ཁ་དགར།

བསོད་ལམས་ཀྱི་དཔལ་ལྡན།

སྐྱིད་དགའ་ལོ་ལུ་རིང་།

ཨ་ལ་ལ་རྟོ་སྐྱེ་བྱུང་ལོ།

ཞེས་ཕྱི་མར་པུ་ཚུ་བུ་གཏོ་རེས་ཕྱེད་ཅིང་མགོ་གོས་ཚང་  
མ་དགར་པོ་རེ་གཏུང་སྤྲོ་ལེ་འདུག་གོ།

བཟའ་བདུང་ལ་སློབ་སྦྱོར་ལ།

ཡུལ་དབུས་གཙང་གི་སྒྲིག་ལ་ལ། ཐོག་མར་ཚོས་  
 གཙིག་གི་འདུ་མེད་ཕྱི་མར་དང་རྩ་ཚང་སོགས་བདུང་བའི་རྗེས་ལ།  
 །བཀུ་སྒྲིག་ལ་ལ། ཐོག་མར་ལྷ་དང་ཐོ་ཆུག་བཅས་བཟའ་  
 བཅའ་གཉིས་ལ་སློབ་པར་བྱེད་ཅིང་། དེ་ལས་ཀྱི་ཆུག་ཅེས་  
 པ་ནི་ཐོ་ཆུག་སྐྱེད་ལས་སྟེ་ཕོར་བྱུར་པ་ན་དོ་བར་ལེ་ལེ་པོར་  
 བདུང་བ་དེ་ཉིད་སྐྱམ་པོར་བྱས་ཏེ་ལྷ་པ་བསལ་བ་གང་ཞིག་ཤ་  
 དང་ལྷ་པ་དུ་བྱུག་པར་བསྐྱོལ་བ་ཞིག་ཡིན། གཞན་ཡང་སློབ་  
 ལུག་དང་ཐོ་གཙུག་སོགས་ཁ་ཟས་ཀྱི་རིགས་དང་། ཀ་ར་དང་བྱེ་རིལ་  
 སོགས་མངར་ཆའི་རིགས་དང་། སྟེ་དང་ཀུ་ལྷ་སོགས་ཤིང་རྟོག་  
 གི་རིགས་བཅས་ལའང་སློབ་པར་བྱེད་དོ།

ཞོགས་སྐྱེས་ལ། སྐྱེས་དང་ལྷ་པ་དུ་ཚ་ཚལ་

གསུམ་དང་གྲང་ཚལ་གསུམ། སྐྱེད་དང་ཤ་སྐྱམ་བཅས་འདྲེན་  
 ལྷ་ལ་འདྲེན་ཅིང་། དེ་ལས་གསུམ་གྱི་ཕྱི་ཤིག་། ཞོ་ཀོག་གཏུབ་  
 ཚོ་བ། ལ་ལུག་གཏུབ་ཚོ་བ་བཅས་ཡིན་ལ། གྲང་ཚལ་གསུམ་  
 གི་ ཀོ་པོ། པད་ཚལ། མོ་སྐྱེན་གསུམ་སྟེ་དེ་དག་ཚང་མ་



ག་ག་ཏུ་བ་ལྟོ་བ་ཀྱུ་ལ་པ་དང་ལྟོ་བ་ཏུ་ཚོ་ཚོ་ལ་རྒྱལ་ལ་བཅའ་བའི་ཚེད་  
དུ་ཚུར་བསྐོ་ལ་བ་དང་། གྲང་ཚོ་ལ་རྒྱལ་ལ་བཅའ་བའི་ཚེད་དུ་  
མར་རམ་ལྷུ་མ་གྱིས་བཅོས་པ་ཡིན།

ཚོ་རྟིང་ལ། འཁོ་ལྟུང་། ཞེས་བྱ་བ་ཞི་དང་།  
འབྲུག་སི་ལ། བྱེ་མ་གཟུ་། མར་ཁུ་བཅས་འཛོལ་ན་ལྟོ་དུ་ཁ་སོ་  
སོར་གིང་ཁོ་ལ་དུ་བཞོད་དེ་འདྲེན་པ་འཇམ། མ་འཛོལ་བ་འབྲུག་སི་ལ་  
སོགས་ལྟོ་བ་དུ་བསྐོས་པ་འདྲེན་ལྟོ་ལ་འདུག།

གྲང་ཚོ་གས་ལ། རྩ་བུ་ག ལ་ལྟུར། ག་ལྟུག  
གཞན་ཡང་ཚེན་ཚོ་ལ་གྱིས་གཙོས་པའི་ཚོད་མ་ལྟོ་ཚོ་གས་བཅས་འདྲེན་  
པར་བྱ་ཡོད།

གསོ་ལ་ཚོ་གས་ལ། འབྲུག་སི་ལ་ལམ་གྱི་བྱུག་  
གི་ཡན་ལག་ཏུ་བཅའ་བ་དང་བཅའ་བའི་རིགས་མི་འདུ་བའི་བྱེ་བུ་ག  
འཁར་དུ་ག་ལྟོ་བ་ཞི་། ཞེས་གྲགས་པ་ཞིག་བསྐྱིག་དགོས།  
དེ་ལས་འཁར་དུ་ག ཅེས་པ་ཞི་ལྟོ་དུ་ཀ་ཡོ་ལ་དུ་འདྲེན་འོས་  
པ་བཅའ་བའི་རིགས་ཚོན་མི་འདུ་བ་དུ་ག་ལ་བྱ་ཞིང་། འཁར་བཞི་  
ཞེས་པ་ཞི་ལྟོ་དུ་ལྟོ་མར་འདྲེན་འོས་པ་བཅའ་བའི་རིགས་ཚོན་མི

འདྲ་བ་བཞི་སྟེ། དེ་དག་ལ་ཚ་ཚོལ་དྲུག་དང་གྲང་ཚོལ་བཞི་  
ཞེས་གྲང་བརྗོད་ཚོགས་གོ།

དགོང་མོར། འགྲོལ་ཞོ་ ཞེས་བྱ་བ་ཞི་དང་  
ཕྱེ་མ་ཀ་ར་བཅས་ཀ་ཡོལ་གང་ཤེ་འདྲེན་སྟེལ་འདྲུག་ཚིང་། དེ་ནི  
གཞོ་ཚེར་ཡུལ་མི་གཉེན་བཞེས་སུ་གྱུར་པ་གང་དག་སོ་སོར་གྲོལ  
ནས་ཁྱིམ་དུ་ལོག་པའམ། ཁྱིམ་གཙོག་ཏུ་འདྲུས་པ་དེ་གྲོལ་  
ནས་སོ་སོའི་མལ་དུ་འགྲོ་བ་བཅས་ལ་བྱ་བ་ཡིན།

ཚོས་གཉིས་པར་བཟའ་བཅས་བརྟུང་གསུམ་གྱི  
ཕྱེ་བྲག་དང་པོའི་ཉིན་དང་འདྲ་བ་ལ། དམིགས་བསལ་དུ་  
གྲང་ཚོགས་གྱི་ཕྱེ་བྲག་དེའི་ཚབ་མལ་ འཇམ་མཁའི་བུ། ཚེས་བྱ་  
བཞིག་གཏང་དགོས་པ་དང་། གསོལ་ཚོགས་གྱི་སྐབས་སུ་  
མྱོ་མྱོག་གི་ཡན་ལག་ཏུ་གྲང་ཚོལ་སྟེར་བཞི་སོགས་བཞུག་དགོས  
པ་ཡིན། དེ་ལས་ འཇམ་མཁའི་བུ། ཚེས་པ་ནི  
འབྲས་ཀྱིས་-ཉེར་བྱས་པའི་ནང་དུ་ཤ་འཇམ་ནས་བྱུག་པའི  
བྲག་པ་གཞིབ་ནས་བརྟུང་བར་འོས་པ་ཞིག་གོ།

ཚོས་གསུམ་པར། ཡང་གཞན་དག་འདྲ་བ་

ལ་གྲང་ཚོགས་ཀྱི་ཐུག་པ་དེ་རྩ་ཚོ་སོགས་གང་རུང་ཞིག་ཏུ་བརྗེ་བ་  
 དང་། རྩུ་དྲོའི་གསོལ་ཚོགས་ལ། མར་ཟུན་དང་། ལབ་ཤ་  
 དང་། གཞན་ཡང་ཤ་རིགས་དང་ཚོད་མའི་རིགས་ལྷ་ཚོགས་པ་  
 འདྲེན་ཡོང་། དེ་ལས « མར་ཟུན » ཞེས་པ་གི་ རྩེ་འཇམ་  
 མོ་མའི་ཕྱེ་གང་རུང་གི་བཤུ་མར་ཁྱེད་དང་། ཀ་ར། ལུ་རམ།  
 རྩུ་ཚི་ རྩུ་ར་ཟུམ་ལ་རྩུ་བཤུ་གྲུ་བཞིར་བརྗོད་པ་ལ་མར་ཟུན་  
 ལྷ་ཚོགས་པས་མཛོལ་པར་བྱས་པ་ཞིག་ལྟེ་ཕལ་ཆེར་རྒྱད་དང་  
 འདྲ་བ་ཞིག་ཡིན། འདིར་བཟུང་བཅའི་ཕྱེ་བྲག་དང་། གོ་  
 རིམ་དང་། ཟུམ་གྲངས་སོགས་གང་ལྟོས་པ་གི་མཚོན་ཕྱེད་ཙམ་  
 ལས་གཞན་དུ་ཡུལ་འཕྱོག་གི་ཁྱད་པར་དང་། ཡུལ་གྱི་ཐོན་ཁུངས་  
 ཀྱི་ཁྱད་པར་ལྷ་ཚོགས་པས་འཚོ་བའི་ཡོ་ཁྱད་ཟུམ་ལ་ཁྱུང་མི་འདྲ་  
 བའི་ཁྱད་པར་དུ་མ་ཡོད་པ་དང་། བཏུང་བའི་ཕྱེ་བྲག་ཇ་དང་།  
 ཆང་དང་། ཨ་རག་གི་རིགས་ཁ་ཤུག་དང་། གཞན་ཡང་ཞོ་  
 དང་འོ་མ་ལ་སོགས་པ་འདི་དག་གི་ཡུལ་ལྷུང་གང་དུ་ཡོན་ཡང་  
 རུང་མི་ཁྱུན་དང་ལྟོད་ཡུལ་ཐུན་མོང་བར་གནས་པ་ཡིན་འོ།

བཀྲ་ཤིས་ལྷ་གསོལ།

མཁའ་མ་གྱི་ཡུལ་གྱི་ཕལ་མོ་ཆེན་མོ་ཆོས་གསུམ་

པ་འདིལ་ བཀྲ་ཤིས་ལྷ་གསོལ་གྱི་རིམ་ ཞེས་བརྗོད་པོལ་

འདུག་ཅིང། ཁམས་སྐྱེ་དགུ་མདོ་སོགས་གྲོང་ཁྱེར་འགར་ཞིག་

རྩ་ཉི་ལྔ་འདི་ཉི་ཤེས་ཚམ་ལ་ལྷ་བསང་གུངས་མེད་པ་གཏང་ཞིང་

མི་གུ་གྱིས་ ལྷ་བྱུལ་ལོ། ཞེས་འབོད་སྐྱེད་དེ་དང་དང་བཅས་

རྟེ་ཁ་དོག་ལྷ་ལྷ་གྱི་རྒྱུང་རྩ་དང། རྒྱུང་རྩ་ཉི་དེ་བྱུང་བཅུ་ཡུག་

མང་པོ་འདི་ལོ་དང། ཁང་པ་འདི་རྩེ་ཐོག་ལྷ་མས་ལྷ་བསྐྱེད་ཞིང་

མཚོང་ལ་ཉམས་འགར་བར་བྱེད་པ་དང། དེ་ལས་དགོལ་པ་ཁག་

སོགས་རྟེ་གསུམ་གང་དུ་བཞུགས་པའི་གཙུག་ལག་ཁང་ལྷ་མས་

སྐྱེ་ཆོས་མངལ་ལྱི་ལྷ་ལྷ་ཉི་ལྔ་གྲུང་ལས་བཟུང་ དཀོང་མོས་

ལྷོ་གྱི་བར་རྩ་མེ་མདེལ་བཅུ་ཡུག་མང་པོ་བྱུག་པོལ་འདུག

ལྷ་ས་སོགས་ཡུལ་དབུས་གྱི་གྲོང་ཁྱེར་ཁག་རྩ་ཉི་

ཆོས་གཅིག་ལས་རྟེ་གསུམ་ཆོས་མངལ་དང་རྒྱུང་རྩ་ལྷ་གསོལ་

སོགས་བྱེད་ཅིང། ཆོས་གཉིས་ལས་ཡན་ཚུལ་མགྲོལ་འབོད་དང།

སྐྱེལ་མ་སོགས་བྱེད་པ་དང། ཆོས་གསུམ་པ་ལས་རྩ་བྱུག་དང།

མདའ་རྩལ། ལྷ་མ་ཐར་རམ་འབས་ལྷོ་འབྲུག་པ་དང། ལོ་ལྷག

ཅུག་པ་སོགས་ཚེད་མོ་ཚེ་བར་ཕྱེད་དོ། ཁམས་ཕྱོགས་ནས་  
 བམ་བཟུ་ཤིས་ལྷ་གསོལ་མ་གྲུབ་པའི་བར་དུ་ཡན་ཚུན་མགྲོན་འཕོད་  
 དང་སྐྱེལ་མ་མི་ཕྱེད་ཅིང་། ཚོས་གསུམ་ནས་བཟུང་ན་ཅུག་མདའ་  
 ཚུལ་དང་། གཞུང་དང་ཞབས་ཤོ། སྲོ་དང་རྒྱག་སོགས་ཚེ་  
 ཞིང་འིང་མཐའ་ཚོས་བཙོ་ལྷའི་བར་དང་། འཕྱིང་མཐའ་ཚོས་བཙུ་དང་།  
 ཡུང་མཐའ་ལའང་ཚོས་ལྷའི་བར་དུ་དགའ་སྐྱིད་ཆེན་པོས་གནས་  
 པར་ཕྱེད་དོ། ཡམ་ཚོན་འོས་པ་ཞིག་ལ། ཁམས་ཕྱེ་  
 དགུ་མདོའི་གྲོང་དུ་ཚོས་གནིས་ནས་བཟུང་བཟུ་ཤིས་ལྷ་གསོལ་  
 གྲུབ་པའི་བར་ལྷ་ཕྱག་རྣམས་དང་བྱད་མེད་ཚུན་གཞོན་ཚང་མས་  
 བྲོམ་སྤང་དུ་ ཀ་མེ་ལྷག་མེ། ཞེས་པ་རུས་པའི་ལྷ་ཚོགས་  
 འི་བར་ནས་ཤོན་པ་ ཀ་མེ་ཞེ། ལ་ཚོན་ལྷ་མི་འདྲ་བས་མཛེས་  
 པར་ཕྱེས་པ་སུམ་ཕྱུ་ནས་ལྷ་བཙུའི་བར་ཚོམ་གྱིས་ཚེད་མོ་ཞིག་ཚེ་  
 སྲོལ་འདུག་པ་སོགས་མདོར་འཁོ་འོག་དང་དུ་ཕྱིན་ཅིང་གང་ཞིག་  
 མདོན་ལུམ་མིག་མཚོན་ཕྱེད་པ་ལས་བརྒྱམས་ཏེ་རུང་དུ་འི་ཚོག་  
 གས་གོ་བདེ་བར་བཀོད་པ་ལགས་སོ། ཞེས་པ་འདི་ནི་འར་  
 བུའི་གྱི་ཤེས་ཕྱེ་རིག་པའི་གནས་ཀྱུ་ལ་མཁས་པའི་སློབ་དཔོན་ཆེན་  
 པོ་སྐུ་ཞབས་ཀྱི་ཚིམ་ཚོག་གི་དགོངས་པ་བཞེན་ཚོས་ཅུལ་པ་བམ་  
 མཁའི་འཕྲི་བུས་ཅུལ་པ་སོ་མའ་ཤིས་པའོ།། །།

## SUMMARY

### *The gathering of soot*

#### I (Dud rgan bsdud ba)

On the 29th of the twelfth month of the year, the soot accumulated in the kitchen is gathered and the fireplace is cleaned; this operation is called: "dud rgan bsdud ba — gathering of the old smoke". The soot is deposited in a black-rimmed vase which is then thrown away in the proximity of a village or in a place where three or four paths meet (sum mdo, bži mdo), because these are the places haunted by the demons of the class of *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 (*abras*), *polentilla* (*gro ma*)<sup>1</sup>, cheese (*p'yu ra*), peas (*sran ma*), vegetables (*sno ts'al*), vermicelli (*p'yin*) (in Khams called *sran ma pu dag*), radish (*la p'ug*). As regards the use of these ingredients there are, of course, local varieties. Old men state that this soup is meant to assure tasteful and substantial food<sup>2</sup> 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*<sup>3</sup>, 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.

<sup>1</sup> *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.

<sup>2</sup> *bza' bca'*: *bza'* is food which is chewed; *bca'* is food like soup and other suchlike things.

<sup>3</sup> *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 zor<sup>4</sup>, "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 aç'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 liñga<sup>5</sup>: 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.

<sup>4</sup> 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'un "the small gto": its purpose is that of warding off impending calamities, offering worship (mc'od pa) to the image of the divinity placed in front of the devotee, or on purpose evoked; gto zor is an aspect of the great gto which has different aspects i.e. according to the shape of the weapons used for destroying or scattering away the bgegs, demons who can create obstacles and hindrance; there are many kinds of zor yuñs zor (in which white mustard is used as in the apasarpana of the piśācas and other demons in hindu ritual), rdo (stone) zor, ts'er (thorn) zor, mda' (arrow) zor etc. The five above-mentioned aspects of gto c'en, directed to lha or to c'os skyon 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 ṣbru 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.

<sup>5</sup> On liñga see R. Stein, "Le liñga des danses masquées lamalques et la théorie des âmes", *Sino-Indian Studies* Vol. V, n. 34; *Oracles and Demons*, no. 3-4, p. 360.

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### V *Expulsion of the cause of calamities*

In dBu 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 crackers<sup>6</sup> 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 lha<sup>7</sup> inside the house, they hang and adapt manycoloured bands of silk or wool of different colours and designs (called nam mk'a<sup>8</sup>), 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"<sup>9</sup> (rgya nag lcags ri), the śrīvatsa<sup>10</sup>, a white conchshell, a vase, a svastika, a jewel, images of the sun and of the moon etc.<sup>11</sup>. It is especially necessary to eat<sup>12</sup> 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)<sup>13</sup>.

### 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,

<sup>6</sup> šog sbag "crackers" (Italian: mortaretto); šog because the powder is rolled up in a strip of paper.

<sup>7</sup> 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'uñ 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.

<sup>8</sup> Nam mk'a' are called the designs made with wool threads of different colours as used in the mdos; they have the shape shown in fig. 8.

<sup>9</sup> The Chinese wall; see fig. 9, a.

<sup>10</sup> Śrīvatsa, an Indian name which indicates a mark, a curl of hair on the breast of Viṣṇu.

<sup>11</sup> 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, *Bāṅgalār vrāta* (in Bengali) Calcutta, Dakṣiṇāranjan Mitra-Majumdar, *Bāṅgalār Vratākathā* (in Bengali) Calcutta. A. Tagore, *L'alpona*, Paris, Bossard, 1921.

<sup>12</sup> bca' see above note 2.

<sup>13</sup> Its shape is shown in fig. 9, b.



they make offerings — the so called *lha bsañs*<sup>14</sup> —, shouting the word “*ki bsoo c’a’o; lha rgyal lo*”: then they wash themselves outside the house and put on a new dress; after that, in front of the images of the gods inside the house, or, if there are none, of the above-said head of a sheep adorned with butter of various colours and barley flour mixed with butter, with lamps, pure drinks and food they prepare to worship.

Then with prayers and vows they accomplish what is to be done. Such a water used for washing is called *skar c’u* “star water” because, as the elders say, that water hit by the light of the stars eliminates diseases or misfortunes.

Before the meal starts, they fill their cup with *gro ma* and butter and empty it. This is called *bkra šis žal gro* “the blessing<sup>15</sup>”.

Then the actual meal starts, composed of meat (specially of the head of sheep), wheat and curds: then they drink *c’añ* and tea.

### VIII *The auspices of the New Year*

This is the time when the begging *ąbras dkar*, the *sgruñ*, the *ras pa*, the *jo ąk’or pa* arrive<sup>16</sup>. The most important is the *ąbras dkar* whose arrival is greeted by everybody with great joy. From ancient times, before starting a work they used to get the omen<sup>17</sup> and the auspices from the *ąbras dkar*.

Nowadays, if in the first day of the year there are blessings and good wishes, one is certain that they announce happiness for the coming year.

This is why that person is called also *ąbras dkar bsam pai don ągrub*, the *ąbras dkar* “who fulfills what one wishes”. As soon as the *ąbras dkar* reaches the house of the people everybody offers him drink and food or money, more than to any other beggar. They put on his neck a silk scarf (*k’a dar*). Specially if the *ąbras dkar* reaches someone’s house before the other beggars, he is received with great rejoicing. If, on the contrary, that hospitality (*sne len*) is scarce or if the *ąbras dkar* on meeting somebody does not bless him with a good *rten ąbrel*, “auspices”, everybody suspects that some evil will happen to that man. Food and drinks and gifts are also offered to the other beggars.

Among the *ąBrog pa* of northern *rMa khams* there is the practice called *za p’ra*<sup>18</sup> which consists in offering to the gods and to the beggars that part of food allotted either for all the year or for the New Year’s Day only to the dead relatives. Gifts are also given to the *jo ąk’or pa*<sup>19</sup> 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.

<sup>14</sup> *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*.

<sup>15</sup> *žal gro* is equal to *k’a gro*, blessing, auspicious.

<sup>16</sup> On *sgruñ*, *ras pa*, *jo ąk’or* etc. see Stein, *Recherches*, pp. 419—426 and *passim*.

<sup>17</sup> *la ñe not*: mark. as in *Jäschke* and *Chandra Das* but = *rten ąbrel* as in the dictionary of *C’os grags*.

<sup>18</sup> *za p’ra* = *za skal*, food-share.

<sup>19</sup> The author identifies here the *jo ąk’or pa* with the *ma ñi pa*, see Stein, *Recherches*, p. 402.

## THE NEW YEAR'S FESTIVAL

### *IX The abras dkar of the New Year*

We may state that in old times there was a class of people who used to roam about composing auspicious tales, and who made a living out of it, just as the ras pa, male and female, of southern rMa Khams do nowadays. The fifth Dalai Lama later selected some intelligent Tibetan boys belonging to that caste (rigs) of the abras dkar, assigned to them their peculiar dress, a cotton mask and a goatskin along with the abras bšad "the speech of the abras (dkar)" i.e. some auspicious songs. Then they increased in number; thus an old tradition relates. When we say a caste (rigs ts'an) of the abras dkar, this does not mean that they are a caste different from the Tibetans, but rigs ts'an is here intended in the same way as when we say: perfume merchant, smith, fisherman, hunter, that is, a class of people who make their living practising a particular profession. They do not dress in a different way from the others: they have only a peculiar garment (c'as), a cotton mask ras abag and goatskin (ra lpags). On the cotton mask there are a mirror and ornaments made of conch shells. On this subject one may refer to what aJam mgon mi p'am<sup>20</sup> has written.

### *X The blessed p'ye mar (barley flour mixed with butter) of the New Year*

When they get up, everybody, men and women, young and old, dress smartly with silk garments (dar gos) and ornaments (rgyan c'a). All friends put on the rim of a vase containing c'añ the rim decoration (k'a rgyan) made of butter and they present the blessed p'ye mar.

The man who offers c'añ and p'ye mar will say, at the moment of presenting them, the blessing formula "bkra šis bde legs"; the same will reply the man who receives the c'añ and the p'ye mar, throwing at the same time the p'ye mar in the air.

In some other parts of Tibet both he who gives and he who receives say:

    blessing: plenty of happiness;  
    the mother be blessed; her body be well.  
    May she for ever obtain happiness (bde).

In rMa Khams, South and North generally, the song is the following:

    with p'ye mar in this gathering the mouth is full;  
    the fortune of the merits may increase,  
    joy may last for ever;  
    a la lo ho the god has won.

They throw on each other the p'ye mar: so their bodies and heads become completely white.

### *XI Food and drinks*

In dBus and gTsañ in the first day, in the morning, they eat p'ye mar and drink tea and c'añ; then they eat and taste the gro ma "bearing blessedness and happiness" (žal gro), butter and agro c'ag. By agro c'ag is meant wheat soaked in water so that it becomes soft, and beaten on

<sup>20</sup> 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 gbum 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 gcus<sup>21</sup> and sugar, sweets such as caramels<sup>22</sup> (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 breakfast<sup>23</sup> (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 srin<sup>24</sup>; 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 (hza') they should be fried in butter or oil.

As to the late breakfast (ts'a rtiñ)<sup>25</sup> 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'al<sup>26</sup> etc. At the afternoon meal<sup>27</sup> (gsol ts'igs), different kinds of fresh fruits and kvon t'ug<sup>28</sup> such as "the six cups", (kar drug<sup>29</sup>) 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'ug<sup>30</sup> 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 ša<sup>31</sup> 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.

<sup>21</sup> 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.

<sup>22</sup> bye ril = (mñar c'a) is a special sweet meat similar to a caramel or candy.

<sup>23</sup> Between 5 or 6 A.M.

<sup>24</sup> pad ts'al, pai ts'e = Ch. pai ts'ai brassica chinensis, Laufer, *Loan words*, note 241; o srin according to Namkhai Norbu = jinseng.

<sup>25</sup> About 9—10 A.M.

<sup>26</sup> p'yin ts'al or: c'in ts'ak = Chinese 芹菜 ch'in ts'ai, parsley.

<sup>27</sup> At about four o'clock P.M.

<sup>28</sup> In kvon t'ug kvon is = Chinese kun 滾 to boil = kvon t'ug, boiled soup?

<sup>29</sup> kar = dkar yol.

<sup>30</sup> rgya t'ug = Chinese soup.

<sup>31</sup> lab ša i. e. la p'ug, radish and ša, meat.

## THE NEW YEAR'S FESTIVAL

### *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 mdo<sup>32</sup> 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 rta<sup>33</sup> 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)<sup>34</sup> 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)<sup>35</sup>; 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.

<sup>32</sup> Jekhundo of the maps.

<sup>33</sup> rluñ rta see above Part I note 114, cfr., *Oracles and Demons*, pp 219, 333. rluñ rtai dar rgyan are pieces of paper or of cloth tied up in a row to a rope. See Appendix II and designs by Namkhai Norbu, fig. 10.

<sup>34</sup> That is to say, performances like those of Timekunden etc.

<sup>35</sup> sbags ,sbag, domino, it can be of wood, bone etc., and may have different marks.



ལྷོ་སེ་རི་སྐོར་།

མདོ་ཁམས་ཕྱོགས་གྱི་སྲོང་དང་གྲོང་གསེབ་པའི་ཁང་ཁྱིམ་  
 རྣམས་ཀྱི་ཐོག་ཁར་ ། ལྷོ་སེ ། ཞེས་བྱ་བའི་ཐོ་བཟུངས་གནིས་  
 སམ་ཡང་ལ་མཁའ་ལྷོ་ཕྱོགས་བཞི་ལྷོ་སེ་བཞི་དང་། ཁང་པའི་  
 མདུན་དོས་ཀྱི་དྲུལ་ཐོག་ཏུ་ ། གསལ་མཁའ་ ། ཞེས་བྱ་བ་ལྷོ་  
 སེ་གཞན་དག་ལས་ཆེ་བ་གཙོ་གསལ་ ཡང་ལ་ཤིང་གི་བང་བ་.....  
 རྒྱུ་དུ་ཤེས་མཁའ་ཁང་རྒྱུ་ཤེས་ལེ་ལོ་ཡོད་འདུག

ལྷོ་སེ་— ཞེས་བྱ་བ་འདི་ནི་ཁང་པའི་ཐོག་ཚམ་དུ་མ་ཟད་...  
 རྣམས་འགར་ཞིང་ཁའི་དྲུལ་དང་། རྣམས་འགར་ཤིང་གཞོང་སོགས་  
 དགོས་པ་ཐ་དད་པ་དག་ལ་བརྟེན་པའི་གནས་ཀྱང་ཐ་དད་པར་བཞེངས་  
 པའང་མང་དུ་སྒྲུང་དོ།

ལྷོ་སེ་— ཞེས་བྱ་བ་དེ་དག་ནི་དོ་བ་དང་འཇི་མ་པ་བཟུངས་  
 པའི་གོང་ཕྱོག་རྒྱུ་གང་ཟུང་གི་སྲོང་དུ་ཤུག་པ་ལ་སོགས་པ་ཤིང་རྩི་...  
 རིགས་མི་འདུ་བ་སྐྱོ་ཚོགས་བཟུངས་ཤིང་། དེ་དག་གྱང་བལ་ཚོལ་  
 ལྷོ་ཚོགས་པས་མངོས་པར་བརྒྱུན་པ་དང་། ཁ་ཤམ་གྱིས་ཤིང་རྩི་  
 ལ་རྒྱུང་རྟ་རྩྭ་ལས་བཟུངས་པ་དང་། ཡང་ལ་ཤིང་རྩི་དང་ལྷན་དུ་...  
 རྒྱུང་ཤིང་མདུང་ཤིང་ལྟར་བཟོས་ལས་བཟུངས་པ་དེ་དག་ལ་རྒྱུང་རྟ་དཔ་



སྲོ་སེ་བཞེད་ས་ཡུལ་གྱི་ཉུང་པར་ལ་བརྟེན་ཅིང་དག་  
 གི་མིང་ཡང་སྤྲ་དད་པ་བྱུང་བ་ལྟར། སྲོ་སེ་དེ་དག་གི་བརྟེན་  
 ལའང་མི་འདྲ་བའི་ཉུང་པར་ཚུངས་ཅན་གྱི་དེ་ཡང་ཁང་  
 གྱི་མེ་འདྲུ་ཡི་ལོ་ལོ་བཞེད་ཅིང་། «ལོ་ལོ་བཞེད་» ཞེས་པ་  
 དེ་ལྟར་ལོ་ལོ་བཞེད་ཅིང་། གཏེར་བུམ་འཇོག་པ་དང་། དེ་བཞེད་ཅིང་།  
 མི་ག་གི་སྲོ་སེ་ཡི་ལོ་ལོ་ «ལྟུང་བུམ་» ཞེས་པ་སྲུ་འཇོག་ཅིང་། གཏེར་བུམ་དང་།  
 རི་བོ་འཇོག་ཅིང་། ཡི་ལོ་ལོ་ «ལྟུང་བུམ་» ཞེས་པ་ཡུལ་འཕོར་བུམ་  
 བའི་གཏེར་བུམ་འཇོག་པ་སོགས་མི་འདྲ་བའ་འགའ་ཞིག་གྱུར་པོ།

ལྟུང་སྲོ་སེ་བཞེད་ས་ལྷོ་ལའ་འདྲི་ལྟར་བྱུང་ཞེས་ཞེས་པའི་  
 དམིགས་བསལ་གྱི་ཚོ་ག་གའ་ཡང་མཚོང་མ་ལྟོང་བའང་། དེ་དག་  
 གི་བརྟེན་གཏེར་བུམ་གྱི་ཉུང་པར་དང་། དེ་དག་ཇི་ལྟར་བཞེད་  
 དེ་ལྟར་པའི་ཚོ་ག་དང་། དེ་དག་སྲོ་སེ་ལོ་ལོ་བཞེད་ཅིང་། ལྟུང་བུམ་.....  
 བཞེད་ས་གསལ་ལྟུང་བུམ་སོགས་ཅི་སྲོ་བའི་ «ལོ་ལོ་བཞེད་གཏེར་»  
 མཚོང་<sup>1</sup> ། ལས་གསལ་བ་ཡི་ལོ་ལོ་

གཏེར་བུམ་གྱི་ལྷན་གྲུབ་པ་:

ལོ་ལོ་བཞེད་:- འདྲི་ལོ་ལོ་བཞེད་དཔལ་དུ་ག་སྲོ་ལོ་ལོ་  
 ལྷན་པ་བཞེད་ལོ་ལོ་བཞེད་ས་ལྷན་པའི་ལས་ལོ་ལོ་ལས། ལོ་ལོ་བཞེད་.....

གཏེར་མཚོང་: ཚེ་ XLVIII 14/ ; 15/ ; 24/



ལྟ་བུའི་ཆེན་མོ་ལྟ་བུ་ལྟོས་པ་དང་། རྒྱ་ལ་དང་། ལྟ་མོ་ལོ་རྒྱུ་  
 ལྟ་བུ་ལྟོས་པ་ ཡང་ལྟ་མོ་དཔལ་ཆེན་མོ་སོགས་མདོར་བྲལ་བྱས་  
 ཡི་སྤོལ་ལས་ལ་དབང་ཕྱེད་པའི་ལྟ་གང་རུང་ཞིག་གི་ཚོ་ག་ལ་  
 བརྟེན་ལས། ལྟ་བུ་པ་པོ་རང་ཉིད་དམ་སྲིབ་པའི་བདག་པོའི་  
 དཔལ་འཕྲོར་ལོངས་སྤྱོད་ལམ་ལའི་ཆེད་ལྟས་པར་འགྱུར་བའི་སྤྱད་ཏུ་  
 བསྐྱེད་པའི་གཏེར་བུམ་དེ་ལ་ ། ལོ་རྒྱུ་མ་ ། ཞེས་བྱ་བ་ཡིན།

སྤྱོད་པ་:- འདི་ཡང་ལས་བཞི་འུ་བུ་ལྟས་པའི་...  
 ལས་ཏེ། འཕགས་པ་ས་ཡི་སྤྱི་པོ་དང་། ས་ཡི་ལྟ་མོ་བརྟེན་  
 མ་དང་། ས་བདག་ལྟོ་འཕྱེ་སོགས་ས་གཞི་ལ་དབང་ཕྱེད་པའི་  
 ལྟ་གང་རུང་ཞིག་གི་ཚོ་ག་ལ་བརྟེན་ལས། ས་བརྟེན་དཔལ་  
 བརྟེན་ཉམས་པ་སྤྱད་གསོ་བ་དང་། མ་ཉམས་པ་དག་གོང་འཕེལ་  
 བྱ་བའི་སྤྱད་ཏུ་བསྐྱེད་པའི་གཏེར་བུམ་དེ་ལ་ ། སྤྱོད་པ་ ། ཞེས་  
 ཡེ་མ་ ། ས་བདག་གི་གཏེར་བུམ་ ། ཞེས་བྱ་བ་ཡིན།

སྤྱོད་པ་:- འདི་ཡང་ལས་བཞི་འུ་བུ་ལྟས་  
 པའི་བྱེ་བྱག་ཅིག་སྟེ། འཕགས་པ་པ་མེད་གེ་སྤྱོད་དང་། ལྟའི་  
 ལྟལ་པོ་དག་འཕོ་དང་། འཛོག་པོ་ལ་སོགས་པའི་སྤྱོད་ཆེན་བརྟེན་  
 དམ། ལྟའི་འུ་གས་ལ་དབང་ཕྱེད་པའི་ལྟ་གང་ཡང་རུང་བ་ཞིག་  
 གི་ཚོ་ག་ལ་བརྟེན་ལས། ལྟའི་དཔལ་འཕྲོར་ལོངས་སྤྱོད་ལྟས་

1. གཏེར་མཛོད་: L ལྷི: 39// ལྟ་མོ་ལོ་རྒྱུ་ལྟོས་པ་ 29// རྒྱ་ལ་  
 2. " " L ལྷི: 39// ས་སྤྱོད་སྤྱོད་པ་

པ་དང། ལྷའི་བདེ་རིགས་སོགས་ཞི་བར་བྱེད་པའི་ཆེད་དུ་བསྐྱབ་  
པའི་གཏེར་བུམ་དེ་ལ་ ། ལྷ་བུམ་ ། ཞེས་བྱ་བ་ཡིན།

དེ་ལྟར་ལྷའི་ལོངས་སྤྱོད་ལྡན་པའི་དགོས་པའི་རྒྱ་མཚོ་ཡང་  
མི་བྲམས་ཀྱི་བརྗོད་སྟེལ་དུ། གལ་ཏེ་ལྷ་དཔུལ་ཞིང་མོངས་པར་  
བྱུང་པ་ཡིན་ན་ལྷ་དེ་གང་དུ་གནས་པའི་ཡུལ་ཁམས་དེ་འདྲ་དཔུལ་  
ཞིང་མོངས་པར་འབྱུང་བ་ཡིན་ཞེས་དང། ཡང་གལ་ཏེ་ལྷ་ལ་  
བདེ་རིགས་སྤྱོད་མོགས་བྱུང་བ་ཡིན་ན། མི་དང་ཡུགས་ལ་འདྲ་ལྷའི་བདེ་  
རིགས་སྤྱོད་མོགས་པ་དག་འབྱུང་བའི་དུག་ཏུ་བརྒྱ་མི་ཤིས་པར་འབྱུང་བ་  
ཡིན་ཞེས་གཏེ།

སྤང་བུམ་:- འདི་ནི་ཕྱི་ལས་བྲམ་པ་བཞི་འདྲི་བའི་བས་  
དུག་པོའི་ལས་ཏེ། ལུལ་པོ་ཡུལ་འཕོར་སྤང་དང། ཏཱ་ཕུག་  
བྱུང་གསུམ་ལ་སོགས་པ་སྤང་བའི་ཕྱི་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་གཞོན་པ་.....  
དང། ཞིང་ཁའི་ལོ་རྒྱུས་ལ་གཞོན་པའི་སད་དང། མེར་ག།  
བཙོན། འབྲུ་སྤོང་ལ་སོགས་པ་བསྤུང་བའི་ཆེད་དུ་བསྐྱབ་པ་  
དེ་ལ་ ། ལྷ་བུམ་ ། ཞེས་བྱ་བ་ཡིན་འོ།

གཡང་བུམ་:- འདི་ནི་དབང་དང་ལྡན་པའི་ལས་ཀྱི་བྱེ་.....

1. གཏེར་མཚོ་དེ་ མི་ X L I V 65% ཡུལ་འཕོར་སྤང་།

བྱ་ལྟོ། ཀལ་པ་གི་ལྟ་རྒྱུ་ཐོས་སྤྱད་སོགས་དབང་ལྱུང་གི་  
 ལས་ལ་མངའ་བརྟེན་པའི་ལྟ་གཏུག་ལ་བརྟེན་ནས། ལྷན་པ་  
 རྒྱུ་ལ་ལྟོ་ལྟོ་པའི་བདག་པོ་འོ་དཔལ་བསོད་ནམས་དཔལ་འཕྱོར་  
 ལྟ་གཏུགས་ཐམས་ཅད་ལྱུང་པའི་ཆེད་དུ་བསྐྱབ་པ་དང་། ལྟ་གཏུ་  
 ཀལ་པ་སྐམ་གྱི་བཟུང་རྟེན་དུ་འཇོག་པ་དེ་ལ་ ། ཀལ་པ་བུམ་ །  
 ཞེས་བྱ་བ་ཡིན་པོ།

དབང་བུམ་།— འདི་ནི་ལྟོ་ལས་རྒྱུ་པ་བཞི་འོ་བཟུང་  
 བས་དབང་གི་ལས་ཏེ། དབང་ལ་མངའ་བརྟེན་པའི་ལྟ་ཆེན་  
 ཆོགས་ཀྱི་བདག་པོ་དང་། ལྟ་མོ་རིགས་ཉེད་མེ་སོགས་གཏུ་  
 ལྟ་ལ་བརྟེན་ནས། འཇོག་རྟེན་གྱི་ཆེ་དགུ་གཏུ་བཟུང་སྤྱད་པས་  
 མངའ་དབང་དུ་སྤྱད་ཉེད་ཆེད་དུ་བསྐྱབ་པའི་གཏུ་བུམ་དེ་ལ་  
 ། དབང་བུམ་ ། ཞེས་བྱ་བ་ཡིན་པ།

ཆོ་བུམ་།— འདི་ནི་ལྱུང་པའི་ལས་ཀྱི་ཉེ་བྱ་ལྟོ།  
 འཆི་མེད་ཆོ་ལོ་ལྟ་གཏུག་ལ་བརྟེན་ནས་སྐྱབ་པོ་རང་དང་ལྟོ་བ་  
 བདག་སོགས་ཀྱི་ཆོ་རིང་པའི་ཆེད་དུ་བསྐྱབ་པ་དེ་ལ་ ། ཆོ་བུམ་ །  
 ཞེས་བྱ་བ་ཡིན་པ་ལྟ་ལྟོ་མ་འདི་ནི་ཆོ་རི་སྐྱབ་རྟེན་དུ་འཇོག་པ་  
 ཡིན་པོ།

1. གཏུ་བུམ་ཆོད་ ཟླ: ༥ ། 22/—34/ རིགས་ཉེད་མ།  
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བུམ་གཏེར་བཞེངས་ཚུལ།

བུམ་གཏེར་གྱི་ རྩ་མའམ། གསེར་དངུལ་སོགས་ཤིག་  
 པོ་ཆེན་བུམ་པ་ཆེ་ཆུང་གཏེར་ཡུལ་ཡུལ་བའི་བུ་དུ། དཔུས་ལུ་སྟོག་  
 བྱིང་གི་རྩ་སྤྱི་ལྟ་གཏེར་གྱི་ཆོ་གའི་སྟོན་པ་བུམ་པ་དེ་ལྟར་བྱས་པ་  
 སྟོག་ས་ཐོབ་དང་། གཞན་ཡང་སྤྱི་གསུང་བྱས་པ་གྱི་ས་ཐོབ་དུ་  
 མཚོན་པའི་ཡི་གེ་— ཨོྲོ་ ཨུམ་རྩུ་— སོགས་མཚོལ་ལམ་ལྷན་ཚེས་  
 ཐོས་པ་འདྲ་བའོ། དེ་ལྟར་ལོགས་སུ་གཟུངས་ལྷན་པ་གྱི་མཐུན་  
 འདོད་གསོལ་གྱི་ཚོག་དཔེར་བ་ ། ལྟོན་པའི་བདག་པོའི་ཆོ་དཔལ་  
 མའའ་དབང་སྟོན་གསུངས་ཐམས་ཅད་ཆུས་པར་བྱུང་ཅིག ། ཅེས་  
 སོགས་ལྟོན་པའི་རྣམ་པ་བཞི་སོ་སོའི་ལྷན་པ་བཞིའི་མཚོལ་ལམ་  
 ལྷན་ཚེས་འགྲིག་གི་ཆུ་ཤོག་གམ་ཡང་བ་རས་དཀར་གཅོང་མའི་  
 རྩ་སྤྱི་སྤྱི་སྤྱི་སྤྱི་སྤྱི་གི་ཆུ་ཤོག་སྤྱི་དཀྱི་བར་བྱེད་ཅིང་།  
 གཞན་ཡང་འགྲུ་སྟོན་གསུངས། ལྷན་སྟོན་གསུངས། དེ་ལོ་ཆེ་སྟོན་  
 ཚོན་གསུངས། དར་བྱེད་གྱི་དེགས་སྟོན་གསུངས། ཤིང་ཆེན་དེགས་སྟོན་  
 ཚོན་གསུངས། ས་སྟོན་དང་ཆུ་སྟོན་སོགས་གྱིས་བྱུང་བུར་བཀའ་།  
 དེ་ལྟར་གཏེར་ཡུལ་གྱི་ཚོག་པོ་སོགས་པ་ཡི་དམ་གྱི་ལྟ་གཏེར་  
 ཡུལ་ཡུལ་བའི་ལས་བྱེད་གི་སྟོན་པ་ ། བདུན་སྟོན་ ། ཅེས་བྱེད་  
 ཉིན་བདུན་གྱི་དེང་ངམ་དེ་ལས་ལྷན་པ་སོགས་སྟོན་པ་ཐོབ་པ་སོ་

སེའི་བར་དུ་རྗེ་ཕྱེས་གསལ་ཅུ་ཕྱེས་བསྐྱབ་པར་གྱུ་དགོས་པ་ཡིན།  
དེ་ནི་ཕྱི་མེ་ལྟེ་ཁེ་མེ་ཚུ་བམ་སྐྱབ་ཀྱི་གཞུང་པར་ནས་རྟོག་པར་གྱུ་  
དགོས་པོ།

གསལ་མཁུར་:

གསལ་མཁུར་ནི་ཕྱེས་ཀྱི་ཕྱོད་ཚུ་ལ་རྗེ་པ་ཞིག་ལྟེ།  
ཕྱེས་ཀྱི་ཁང་རྗེ་པ་ལ་མོ་ཆེ་རི་ཐོག་ཏུ་གསལ་མཁུར་ཆེ་ཚམ་རེ་  
དང་། དེ་ལྟར་བསལ་ཁང་རྗེ་པ་དུ་རེ་བཅས་བཞེངས་སྟོན་ལ།  
ལུང་རྟུག་ཅིང་། རྟུམ་ལྱེས་ཀྱི་ཁང་པ་གསལ་བཞེངས་གུམ་  
པ་ལ་མོ་ཆེ་རི་ཐོག་ཏུ་ཕྱེས་ཀྱི་གསལ་མཁུར་གྱི་ཚུ་བུ་བསལ་ཁང་  
ཆེ་ཚམ་རེ་བཞེངས་པར་མཇུག་ཏུ་ཕྱེས་པོ།

གསལ་མཁུར་བཞེངས་སྟོན་:

གསལ་མཁུར་ནི་—ཤིང་གི་བར་ཅུ་བཞེངས་པར་མ།  
ཡང་ན་རྟོ་བ་དང་རེ་མེ་པའི་ཁང་རྗེ་པ་ཞིག་བཞེངས་པ་དེ་ནི་ལྟེ་  
ཐོག་ཏུ་གྱུ་བའི་དང་། ཤིང་གིས་བཅོས་པའི་མདུང་རིང་དང་།  
ཤིང་གི་རལ་གྱི་དང་། གཞན་ཡང་ཤིང་རྗེ་རི་རིགས་སྤྱོད་ཚུ་གསལ་ལ་  
བལ་ཚོ་ལྟེ་དུང་རྟུམ་བཟུལ་པ་དག་རྟུམ་ལྟེ་སྟོན་རྟུག  
གསལ་མཁུར་ལ་མོ་ཆེ་རི་བར་དུ་སྟོ་སོ་དང་རྟུ་བ་.....

བུམ་གཏེར་གྱི་རིག་ལ་སྒྲ་ཚོལ་ལ་འཛོལ་འདུག་ཅིང་། འོ་འོ་གྱུར་  
གསལ་མཁའ་མེ་བ་རྒྱལ་ལ་གྱི་བུ་དུ་ལོ་ ། ལྟའི་རྟེན་མཁའ་ །  
ཞེས་བྱ་བ་འཇིགས་ཚོལ་གྱུར་བྱས་ཡོད་པ་ཡིན།

ལྟའི་རྟེན་མཁའ་ལ་བུ་དུ་ཚོལ་དུ་དམེ་བ་

། ལོ་ལྟའི་རྟེན་མཁའ་ ། ཞེས་བྱ་བ་དང་།

། དག་ལྟའི་རྟེན་མཁའ་ ། ཞེས་བྱ་བ་དང་།

། ཡུལ་ལྟའི་རྟེན་མཁའ་ ། ཞེས་བྱ་བ་སྟེ་གནས་དུས་དགོས་

གཞི་སོགས་མི་འདུ་བའི་ཉུང་པར་ལ་བརྟེན་ནས་བརྟགས་པ་འདི

ཐ་སྟོན་མི་འདུ་བ་འདུ་འགའ་ཞིག་སྟུང་ཞིང་། དེ་ཡང་གསལ་

མཁའ་མཁའ་མེ་བ་ལོ་ལྟའི་རྟེན་མཁའ་དུ་བྱས་འདུག་མོད།

དེས་པ་ཚུ་ལོ་ལྟའི་ལོ་ལྟའི་ ཡུལ་ལྟའི་རྟེན་མཁའ་དུ་དག་ལྟའི་འཐབ་

མི་ལྟའི་འདུ་གནས་དགོས་པ་དེ་འདུ་འདི་རིག་ལ་རྒྱལ་ལ་ནས་

གསལ་མཁའ་དག་གྱུར་དག་ལྟའི་རྟེན་མཁའ་དུ་བྱས་ཡོད་པ་ཡིན།

རྟེན་མཁའ་

རྟེན་མཁའ་ཞེས་བྱ་བ་འདི་ནི་གཙོ་བོ་ཡུལ་ལྟའི་རྟེན་

མཁའ་བཞེདས་སྟོལ་གྱུར་བ་དེ་ལས་མཛེད་ཡོད་པར་མཛོལ་ཏེ་

གསལ་མཁའ་གྱི་བུ་དུ་བཞེདས་པའི་རྟེན་མཁའ་གྱི་ཡོ་གྱུར་དང་།



ཡོངས་གྲགས་སྤྱི་གསུམ་མཁའ་ལེན་གྱི་པའི་མིང་དེ་ནི  
 བཟང་དུ་རྟེན་མཁའ་གྱུ་ལ་ཡོད་པའམ་ཡེ་ལ་བཟང་བུམ་གཏེར་ཚམ་  
 བཟུགས་ཡོད་པ་གང་ཡིན་ཡང་རུང་སྤྱི་མིང་ཡིན་པར་མཛོེ  
 རོ། རྒྱ་མཚན་གཞན་ཡེ་ཡོད་དེ། བསམ་ཚུགས་སྤྱི་  
 སྤོང་བཟུགས་ཡོད་པའི་ཡུལ་མི་རྣམས་ནས་བཟང་མོ་འེ་བཞིན་ལོ་  
 གསུམ་མཁའ་རྒྱུང་གི་བསམ་ཁང་ཁང་དུ་ལྷ་བསམ་པ་འབྲུལ་སྤྱོད་ལོ་  
 ཡོད་པ་དང་། དེར་བསམ་པ་འབྲུལ་མཁའ་བེ་དེས་པར་དུ་སྤྱོད་  
 པ་ལོ་ཞིག་ཡོད་དེ་མེས་ཤིང་། གལ་ཏེ་མི་ཚང་གང་ཞིག་གི་  
 སྤྱོད་པ་ཁྱིམ་དུ་སྤོད་མེད་པའི་དུས་སྐབས་རྣམས་སྤྱོད་རྟོགས་  
 གྱི་སྤྱོད་པའམ་སྤྱོད་གང་ཡེ་ཡེ་ལ་འཕོང་དེ་ལྷ་བསམ་པ་འབྲུལ་  
 དུ་གཞུག་པ་ལས། བཟང་མེད་གྱིས་དུས་བཟང་ཡེ་ལ་གསུམ་ལོ་  
 མཁའ་གྱི་བསམ་ཁང་ཁང་དུ་ལྷ་བསམ་པ་འབྲུལ་སྤྱོད་མི་འདུག  
 དའི་རྒྱ་མཚན་ཡོད་སྤྱོད་དུ། གལ་ཏེ་བཟང་མེད་གྱིས་ལྷ་བསམ་  
 ཡུལ་བ་ཡིན་ན་གསུམ་གྱི་ལྷ་ལ་མེད་ལྱི་བ་འཕོག་པར་འགྱུར་  
 ཞེས་གྱུ་ཞིང་། འོན་ཏེ་ཁྱིམ་གྱི་སྤྱུ་ག་དུ་གཞན་པའི་སྤྱུ་ག་ལྷ་  
 ལ་བཟང་བསམ་པ་འབྲུལ་བ་དེ་གི་ཡུལ་ཚེར་བཟང་མེད་འབྲུལ་སྤྱོད་ལོ་  
 ཡོད་འདུག དེ་ལྟར་བཟུགས་མཁའ་ལེན་གྱི་ལྷ་ལྱི་ལྷ་ལྱི་རྟེན་མཁའ་ལེན་  
 དང་། ཡུལ་ལྷ་གི་མོ་ལྱི་ལྱི་རྟེན་མཁའ་ལེན་ལྷ་རྟེན་ལོ་ལོ་ལོ་ལྱི་ཡོད་



པར་སྐྱེ་འདོད།

ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་

ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་— ཞེས་པ་འདི་ནི་མདོ་ཁམས་  
 ལྷོ་དུ་སྐྱེ་བའི་ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་བཞེངས་པོ་དེ་  
 འདུག་པ་དཔེར་ན། ཁམས་ཀྱི་ཡུལ་དབུས་སྡེ་དགོ་དགོ་ཞེས་  
 དང་ཉེ་པའི་མཁའ་— འགྲི་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་— ཞེས་བྱ་བའི་གནས་  
 བདག་མཚན་དུ་— དོ་རྩེ་སྐྱོ་སྐྱོ་སྐྱོ་སྐྱོ་— ཞེས་འཕོད་པ་ཞིག་པོ་དེ་  
 པ་དེ་ནི་སྡེ་དགོ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་ཡིན་པར་གྲགས་ཤིང་། གནས་  
 རྒྱུ་དེ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་ཕྱག་ཤོས་ཀྱི་ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་  
 ཞིག་པོ་དེ་པ་རེད། རྩེ་མཁའ་མཁའ་དེ་ནི་སྡེ་དགོ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་  
 མཁའ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་འཇམ་། ཡང་འདི་དེ་ལྷ་ཁྱི་རྩེ་མཁའ་  
 མཁའ་པོ་དེ་པ་ཞིག་རེད། གཞན་ཡང་— རྩེ་མཁའ་མཁའ་—  
 ཞེས་པ་དང་། རྩེ་མཁའ་མཁའ་— ཞེས་པ་ལ་པོ་གསུམ་པ་ཁམས་སྐྱོ་  
 ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་བཞེངས་པོ་དེ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་— རྩེ་མཁའ་  
 པ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་། རྩེ་མཁའ་མཁའ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་པ་དེ་  
 དག་པལ་མོ་ཞེས་ཞེས་པའི་ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལྷ་ཁྱི་རྩེ་མཁའ་  
 རྩེ་མཁའ་མཁའ་ལ་བཞེངས་པོ་དེ་འདུག

ཡུལ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་ལ་ཡིན་པའི་སྡེ་དགོ་ལྷ་ཁྱི་རྩེ་མཁའ་མཁའ་



མདའ་དོ་དའ་གཉེ་མོ་མཚོ་བུ་ཡུག་ཁག་ལས་དང་། རལ་གྱི་  
 རྐྱེན་པ་དང་། མདའ་དོ་དའ་མདའ་བྱེད་། རལ་དང་། ལྷོ་  
 རྒྱུ་ལོས་མཚོ་བུ་ཡུག་ཁག་ལས་སོགས་མདོ་ལ་སྤེལ་ལྟར་ཡིག་མ་གྱི  
 མོ་མཚོ་དེ་རྐྱེན་པ་ལྟ་བུ་ཞིག་ཡོད་ལུག

ཡའ་བྱམ་ལོགས་ཀྱི་བའ་མོ་དོ་གཞི་གཞི་བའ་དུ་བའ་བྱེད་  
 ཁག་ལས་ཡོད་ལུག་པ་དོ་དག་གི་བའ་དུ། སྤེལ་གྱི་ལྟ་རིགས་  
 བས། སྤོ་ སྤེལ་ལ། སྤེལ་སོགས་ཡུ་ལ་འད་བས་སྤོ་པ་དང་།  
 ལྷོ་ལ་ལ་སོགས་པ་ཡུ་ལ་གཞི་བའ་བས་སྤོ་པ་ལ་ལྟ་རིགས་ལྟ་  
 རྒྱུ་མོགས་དང་། གཞི་བའ་ཡའ་གོ་རྟོག་གི་རིགས་ལྟ་རྒྱུ་མོགས་པ་  
 དང་། རྐྱེན་རིགས་ལྟ་རྒྱུ་མོགས་པ་སོགས་ལྟར་བྱུང་བྱེད་ལས་  
 ལུག

ཡའ་བའ་མོ་དོ་གཞི་བའ་གཞི་གི་བའ་དུ་གོ་རྟོག་གི་བའ་ལོ་ལོ་  
 ལས། དའ་ཡུགས་དང་། རལ་ཡུགས། སྤེལ་ཡུག་ཡུགས།  
 ལྷོ་བ་ཡུགས། སྤེལ་གྱི་ལྟ་རྒྱུ་སྤེལ་ཡུགས་སོགས་དང་། རྐྱེན་ས་  
 མཚོ་གོ་བ། ལྟ་ཡུགས། གཞི་གོ་ཡུགས། དོ་ལྟ་ཡུགས།  
 ལྟ་ཡུགས། ལྟ་ཡུགས་ལ་སོགས་པ་མཚེ་ལྟ་རྟོག་གྱི་ཡུགས་  
 པའི་རིགས་ལྟ་རྒྱུ་མོགས་དང་། ལྟ་བའ་གཞི་གོ་ལྟ་རྒྱུ་མོགས་རིམ་ལྟ་  
 བའོ་དེ་པའི་བྱེད་ཀ་མའ་པོ་དང་། ཡུག་གི་ལྟ་གས་ཞིག་གི་...



ववेदस'रदुका'य'दे'प्रका'की'लकन'सु'सुन'य'दद'।  
ककव'यद'सुम'कतेर'श्री'रीकन'सद'यो'ह'प्रका'की'सुय'  
वमन'सु'सुन'य'दद'। ल'नन'सु'सो'ववेदस'वन'  
रहेक'यद'स'द'द'।

दे'सुवस'सु'सुय'मी'सु'दे'प्रका'सम'कवन'री'दे'  
रदुस'वन'री'व'दुव'श्री'री'व'सु'य'दे'री'के'नी'म'रे'व'वे'व'  
शु'कन'सु'वन'स'सु'व'न'द'शु'के'र'क'द'व'दद'। सु'वन'रे'र'  
र'शु'का'शु'दे'य'दद'। सु'वन'र'क'र'स'द'र'सु'य'व'सु'र'व'...  
दद'। सु'वन'रे'र'स'म'द'र'शु'का'य'दद'। सु'शु'य'श्री'गी'व'सु'  
शु'का'य'दद'। ककव'यद'सु'य'शु'कन'स'स'स'रे'स'द'र'स'रे'र'  
वन'री'सु'य'स'स'रे'स'स'रे'स'वे'दस'य'दद'। ल'ग'वे'व'द'का'  
कवन'री'री'सु'रे'र'हे'क'न'वन'य'व'स'न'र'दु'कन'य'दद'।  
सु'द'र'सु'सु'व'य'स'क'न'य'व'सु'व'य'द'शु'न'स'।

य'स'स'व'रे'र'य'स'क'न'य'। सु'य'श्री'मी'सु'न'शु'द'  
दु'स'वन'य'द'रे'व'स'स'र'सु'का'य'दद'। दे'री'यो'शु'द'व'कु'व'  
स'क'न'शु'द'सु'य'मी'र'दु'क' सु'य'मी'वन'स'श्री'रे'र'सु'य'...  
दु'। रे'व'स'स'र'य'क'वे'द'य'शु'न'व'क'वे'द'शु'द'य'यो'र'द'  
री'द'श्री'स'वे'व'स'द'वन'स'स'वन'स'वन'द'सु'य'यो'र'र'शु'द'व'दद'।

མོ་ལྷ་མོ་ལོ་གསུམ་རྟུ་ལྷ་མོ་ལོ་གསུམ་པ་འཕྱུར་བར་འཕྱུར་རོ་  
ཞེས་བཟེང་སྲོལ་འདུག་པ་མ་བཟུང་དེ་ལ་ཡིད་ཆེས་པའི་ལོ་རྒྱུས་  
མང་པོར་འདྲི་དྲུ་ཡོད་འདུག

དེ་ལྟར་ན་གསལ་མཁའ་རྒྱུ་དབུས་སུ་རྟེན་མཁའ་.....  
བཞེངས་སྲོལ་ཡང་རྒྱས་བཟུས་ཚམས་ལས་ལྷ་མོ་པ་ལྷི་ཡུལ་ལྷ་མོ་  
རྟེན་མཁའ་དང་གཅིག་པར་ལྷ་མོ་དོ།

ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་

བཟེང་མེད་ཆེད་དུ་— མོ་ལྷ་མོ་རྟེན་མཁའ་— ཞེས་བྱ་བ་  
དམིགས་བསལ་ཁའ་པའི་སྟེང་དམ། དེ་སྐྱེས་ལོ་གསུམ་སུ་བཞེངས  
སྲོལ་ལྷ་མོ་འདུག་ལའང་། དེ་ལྷི་「ལྷི་མ་ལྷ་」 ཞེས་པའམ།  
「ལྷ་མོ་ལྷ་」 ཞེས་བྱ་བ་ཐལ་ཚང་གི་ལྷ་མོ་བཞེངས་པ་དེ་དང་  
དོན་གཅིག་ཡིན་པར་མཛོལ། གང་ལ་ཞེ་ན། མོ་ལྷ་མོ་བསམ་  
ལྷ་མོ་སུ། ལྷི་མ་ལྷ་— ཞེས་པ་དེ་ལྷ་མོ་ཞིག་ཡོད་པར་  
སེམས་ཤིང་། ཐལ་ཚང་གི་ཚོ་ཁ་འཛོལ་མཁའ་ཡང་མ་སྟིང་  
ལེ་སུ་མོ་ལྷ་མོ་རྒྱུ་རྒྱུ་རྒྱུ་རྒྱུ་ལོ་གསུམ་ལོ་གསུམ་པ་དང་། དེ་དག་གིས་....  
རྟུ་ལྷ་མོ་ལྷི་མ་ལྷ་མོ་ལ་གཅེས་འཛོལ་དུ་ཅང་ཆེན་པོར་བྱེད་ཀྱིན་ཡོད་  
པ་རེད། དཔེར་ན། ལྷི་མ་ལྷ་མོ་བཟུང་ཤིང་གི་རིགས་དང་།



ར་ཡི་རྩེ་ལུ་ཐུག་གནས་ལ་—「རྩེ་ལུ་ཁུང་」 ཞེས་དང་།  
 ལ་འཛོལ་གནས་ཀྱི་མཛོད་ཁང་གི་མིང་ལ་ 「ལ་ལུང་」 ཞེས་  
 བྱ་བ་དང་། ལྷ་འཛོལ་ཁང་ལ་ 「ལྷ་ལུང་」 ཞེས་སོགས་  
 བཛོད་སྟོལ་ཡོད་པ་རེད། རོལ་གྱུར་—ཁང་—གི་སྐྱ་བྱུར་ཚགས་  
 བས་—ལུང་—ཞེས་འཕོད་པ་དེ་ཡང་མ་ཡིན་པར་དེས་ཏེ་  
 ཚོག་གཞན་དུ་ 「མཚོད་ཁང་། ལྷ་ཁང་། སྐང་ཁང་།  
 འཁྱིམ་ཁང་། སྐ་ཁང་། གཏེར་ཁང་དང་། ཟ་ཁང་། ཞེས་བྱ་  
 བ་སོགས་ལ་རྣམ་ཡང་—ལུང་—གི་སྐྱ་མི་བཛོད་པ་ཡིན།  
 དེ་ལ་རྩེ་ལུང་ཞེས་བཛོད་པའི་ལྷ་མཚན་གཞན་ཞིག་གི་  
 རྒྱུ་ལས་པེ་ཡའི་གཟུང་མི་རྣམས་རྟག་པར་རྩེ་ལུང་དུ་སྟོད་པར་  
 མ་ཟེན་བཅས་བྱ་བ་ཏེ་བྱུང་གི་བཟུང་བཏུང་རྣམས་ཀྱང་གནས་དེར་  
 བྱེད་སྟོལ་ཡོད་པ་རེད། དེས་ན་ཐབ་ཀྱི་སྟེང་དུ་སྟོད་ཀྱི་གཙོ་  
 བོ་—རྩེ་ལུང་—བཛོད་པའི་རྟག་པར་བྱུང་བ་ཚད་པར་རྩེ་ལུང་  
 བ་དང་། མི་སྟེ་རྣམས་ཀྱི་བཏུང་བའི་གཙོ་བོ་རྩེ་ལུང་ཡིན་པ་ལྟར་  
 རྩེ་ལུང་མིང་གསུངས་ཏེ་—རྩེ་ལུང་—ཞེས་བཛོད་པ་ཡིན་པོ།  
 དེ་ལྟར་བྱའི་རྩེ་ལུང་རྣམས་ཀྱི་སྐྱ་གུ་—「ལུག་ཀར་」  
 ཞེས་བྱ་བའི་ཀ་པ་ཆེན་པོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་  
 བཞེངས་པར་བྱེད་པ་དང་། ཡང་མི་ཚང་འཁར་ཞིག་གི་རྩེ་



ལྷང་ལ་ཡུག་ཀར་མེད་པར་ཡོད་ཅིང་། དེ་ལྟ་བུརིང་ལྷང་  
དག་གི་དཀྱིལ་ཀར་གྱི་སྟོང་ཆར་ཡུག་ལྟ་བུ་བཞེངས་པར་མང་དུ་  
མཚོང་ངོ་།

ཡང་མི་ཚོར་རྒྱུ་ལོག་གི་ཁུ་པ་བྲག་གི་ལོག་ལ་  
བརྟེན་ལས་བཟོས་པ་ལྟ་བུརམ། ཡང་ལ་ང་ལྷང་དུ་གཏུང་མེད་  
མང་པོར་བཏུང་ལས་ཡུག་ཀར་དང་དཀྱིལ་ཀར་མེད་པར་བཟོས་  
པའི་རྣམ་པ་རྟེན་པར་རྒྱུ་ལོག་མཚོང་བ་དེ་དག་གི་ཁུ་པའི  
བྲག་གཏུང་ལོག་གམ། ཡང་ལ་ང་ལྷང་གི་བྲག་ཏུ་སྟོང་པོ་  
ཆུང་དུ་ལོག་བཞེངས་པའི་སྟེང་དུ་ཡུག་ལྟ་བུ་བཞེངས་པར་བྱས་འདུག  
ཡུག་ལྟ་བཞེངས་ལྷགས།

ཡུག་ལྟ་བཞེངས་ཀྱི་ལོ་ལྟར་གསོ་བོ་ལོ་ལྟར་ཆེ་བཟུང་པོའི  
རིགས་དག་ཡིན་ཏེ། དཔེར་ན། ལྷག་པ་དང་། ལྷག་དཀར།  
ལྷག་པ། ལྷག་དཀར། ལྷ་སྟོང་རྣམས་ཏེ། འདི་རྣམས་ལ་  
—འབྲུད་སྟེ་ཅན་གྱི་ཤིང་།—ལས་བྱ་ལོང་ལྟ་བུ་བསང་ལུལ་ཀྱི་དུ་དུ་  
བའི་བསང་ཤིང་དག་ཡིན། དེ་དག་ལ་བལ་ཚོ་ལྟོ་སེར་དམར་  
ལྷང་དང་བལ་དཀར་དང་། དར་ལྷ་འི་རས་མ་ལྟ་བུ་ལོག་ལ་པས་  
བཟུན་པར་བྱས་ཏེ་བལ་ལྷ་དུ་དཀར་བལ་ལྷ་སྟོང་ལྷ་ལྷག་ལྷག་ལས་  
ཡུག་ཀར་གྱི་སྟོང་ཆར་བཟོས་པར་བྱས་འདུག དེའི་ཁུ་པོ་

རྣམ་སྐྱེད་དམ། ལྷན་མ་ཁ་དོག་ལྷ་ཚོགས་པས་བྱལ་པའི  
 འཇམ་མཁའ་མེ་ལྷུང་ལྷ་ཚོགས་དང། གཡུ་དང་ཕྱེ་རུ་ལ་སོགས་  
 ས་འོར་བུ་རྒྱ་རིགས་ཀྱི་སྲེང་ཚར་དང། ཡང་ཁ་ཤས་ནས་དར་  
 ལྷའི་མདའ་དར་ལ་མེ་ལོང་གིས་བརྒྱལ་པ་དང། ལྱའི་སྒྲོང་བྱུང་  
 འཛོགས་སྲོལ་བྱུང་འདུག

ཡུག་ལྷ་པལ་མེ་བ་རྣམས་ནས་བྱུ་རུ་ལྱི་ལོགས་ནས་  
 དར་ཁ་དོག་ལྷ་ཚོགས་པས་གཡོགས་ཤིང་བར་རུ་ཇི་བཞིན་མི་  
 མཚོང་བར་འཛོག་པའང་ཤིན་ཏུ་མང་དོ།

ཡུག་ལྷ་འཁྲུག་པའི་སྲེང་

སྲེང་གསེབ་པ་རྣམས་ནས་རྟག་པར་ང་ཁྱང་གི་བར་རུ་  
 མ་རྒྱུས་མེད་པའི་བའ་དེ་དང་འོ་ལོ། ལྷན་མེད་བཅས་ནས་ཡང་  
 འཛོགས་པར་མི་ཕྱེད་ཅིང། དེའི་དོན་གྱི་ - བའ་འོ་ལོ་པལ་མེ་ལྷེས་  
 ལྷལ་པོ་འཇམ་བཅོལ་ལ་སོགས་པ་སྐྱེད་མར་བརྟེན་ཅིང་སྐྱེད་པར་ཕྱེད་  
 པ་ཤིན་ཏུ་མང་ཞིང། དེས་ན་ལྷལ་བཅོལ་འཁྲུགས་པོ་འཇོ་ཞིང་  
 འཛོགས་པའི་བའ་འོ་ལོ་གར་རུང་ཞིག་ཉིམ་རུ་བརྟུག་ན་ཉིམ་ལྷ་ལ་  
 མོག་ཡུག་ཕྱེད་པ་ཡོན་ - ཞེས་བཤེད་སྲོལ་འདུག་པ་དང།  
 ཡང་ - གལ་ཏེ་ལྷན་མེད་ང་ཁྱང་རུ་འཛོགས་ན་ཉིམ་ལྷ་གདོན་པར་  
 འཁྲུག་པ་ཡོན་ - ཞེས་བཤེད་ཞིང་ལྷན་མེད་དོགས་ར་ཅན་ནས་ལྷན་རུ་

མ་འདྲིས་པའི་རིགས་རྣམས་རྩ་མཚན་དུ་འདུག་པར་མི་བྱེད་དོ།

གལ་ཏེ་ཁྱིམ་ལྷ་ལ་ཡོན་ལྷན་གྱི་མཚན་པ་དང་། ཁྱིམ་ལྷ་གདོན་  
པ་ཡིན་པ་དེའི་ཁྱེད་ཀྱིས་མི་ལ་བ་ཚེ་དང་། ལོ་ལོ་ལ་ལོ་ལོ་ལོ་ལོ་སོགས་  
རྟག་དུ་བརྟ་མི་ཤིས་པ་འབྱུང་བར་བཤད་དོ།

ཁྱིམ་ལྷ་གདོན་— ཞེས་པའི་— གདོན་— རི་འབྲུག་པར་...  
འབྱུང་བའི་དོན་ཡིན་གྱི། གདོན་— ཞེས་པ་དེ་གྱིས་སྤངས་...  
གདོན་དང་བཞག་ས་ཞེས་པའི་བའ་ཚེ་གྱི་གདོན་དེ་མ་ཡིན་པར་  
ཤེས་སོ།

ཡུག་ལྷ་འབྲུག་རྟགས་

སྐབས་འགར་ལྗོ་ཡུགས་སེམས་ཅན་རྣམས་ནས་དུང་ཁ་  
དུག་པོ་འབྱེད་པ་དང་། ཡང་ལྗོ་ཡུགས་མ་ཡིས་བྱ་ལ་མི་བཤུ་  
བའམ། ལྗོ་ཡུགས་ལ་ཡུ་གུ་དཔེར་བ་མགོ་བོ་གཉིས་ཡོད་པ་དང་།  
ཡང་ལྗོ་རྒྱུ་ལག་ལ་གཉིས་མེད་པ་ལ་སོགས་པ་བརྟ་མི་ཤིས་...  
པའི་རྟགས་ཅན་གྱིས་པ་ཡིན་ལ། དེའི་ཁྱེད་ཀྱི་ཡུག་ལྷ་མཐོལ་བ་  
ཡིན་ཞེས་ཟེར་སྲོལ་འདུག

ཡང་གྱིས་པ་རྒྱུ་དུ་མཚེ་མེར་གཉིད་མི་ཁྱུག་པ་དང་།  
ཡང་ལྗོ་མཚེ་དུ་བྱེད་པའམ། གཉིད་འདྲེ་དུག་པོ་བྱེད་པའམ།  
གཉིད་སྐྱག་སང་སོགས་བྱས་པ་ཡིན་ལ། དེའི་ཁྱེད་ཀྱི་ཡུག་ལྷ་













འོ་མོ་ལ་མཁུ་གྱི་ཚོགས་པས་གསུངས་པ་ལ་འབད་པར་བྱ་དགོས་པ་ཡིན།

2. དབང་ཐང་: མི་ལྷན་ཞིག་ལ་དབང་ཐང་ཆེན་པོ་བྱུང་བ་ཡིན་  
 བཤིང་། མི་དེས་མི་ལྷན་དང་ཡུལ་ཁམས་མངའ་པོ་དབང་དུ་སྤྱད་པར་བྱེད་  
 ཅིང་། དེས་ལྷན་ལྷན་དང་མངའ་ཐང་གྱིས་པར་འགྱུར་བའི་ཆེད་དུ་  
 དབང་གི་ལྷན་དམར་པོ་སྒྲིབ་གསུམ་སྟེ། འདོད་པའི་གྲུལ་པོ་དང་།  
 ཚོགས་ཀྱི་བདག་པོ་དང་། ལྷན་མི་རིགས་བྱེད་མ་དང་། ཡང་ལ་  
 ལྷན་ཆེན་མ་རྒྱ་དེ་ལྷན་པོ་གསུངས་ལ་མཚན་པ་ཡུལ་བ་དང་། བསྟེན་ཅིང་བསྐྱབ་  
 པར་བྱ་བ་དང་། དབང་གི་སྐྱོབ་སྟེན་ལ་བྱུལ་བ་དང་། དབང་ཐང་...  
 གྱིས་བྱེད་ཀྱི་འཕྲོ་ལོ་བསྐྱབ་ལས་ལས་ལ་འཆར་བ་སོགས་བྱ་དགོས་...  
 པ་ཡིན།

3. རྒྱུ་རྩ་: མི་ལྷན་ཞིག་གི་རྒྱུ་རྩ་དེ་དེ་ལོ་དེ་གྱིས་པ་  
 ཡིན་ལ། མི་དེའི་སྐྱབ་གྲགས་གྱིས་པ་དང་། བྱ་བ་གང་ཞིག་བསྐྱབ་  
 བ་ལ་མ་དུ་འགོ་ཞིང་དོན་མི་འགྱུར་པར་མི་འགྱུར་བ་དང་། དེ་ཡང་ཁ་  
 གྱུས་ངན་པ་ལ་སོགས་པའི་སྐྱོབ་དང་བྱུལ་བར་འགྱུར་ལ། དེས་ལ་  
 རྒྱུ་རྩ་དེ་དེ་ལོ་དེ་གྱིས་པའི་ཆེད་དུ་ཁང་པའི་སྟེང་དང་། རི་མོ་འུལ་...  
 སོགས་སུ་རྒྱུ་རྩ་འཛུགས་པ་དང་། ལ་བཅས་གསུངས་ཞིང་རྒྱུ་རྩ་  
 སྐྱོབ་པ་སོགས་ལ་འབད་དགོས་པ་ཡིན་གོ།

1. གཏེར་མཚོ་དེ་ ཟི་ ༥ 38/ ལྷན་ཆེན་སྟོན།  
 2. " " ཟི་ ༥ 25/ རྒྱུ་རྩ་པོ་སྐྱོབ་པ་བསྟེན།

ལྷུང་རྟའི་གྲེ་བྱ་གཞི་

ལྷུང་རྟ་ཞེས་པ་ནི་ཡོངས་གྲགས་ཀྱི་སྤྱི་མིང་ཡིན་ལ། བཅའ་  
ཚན་དུ་བཞེས་སྤྱོད་མི་འདུ་བ་གནིས་ཡོད་དེ།

1. རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོ་ག་ལྟར་ཡི་གེ་དང་  
སེམས་ཅན་གྱི་གཟུགས་སོགས་བཞོན་པ་དེ་ལ་—ལྷུང་རྟ་—ཞེས་གྲེ་  
བ་ཡིན།

2. ཡང་རས་ཁ་དོག་ལྷ་ལྷུང་རྟའི་ཚོ་ག་བཅའ་གསལ་  
བའི་ཡི་གེ་དང་སེམས་ཅན་གྱི་གཟུགས་སོགས་གང་ཡང་མེད་པར་  
སྐད་པ་འིང་པོར་བཅོམས་ནས་རྩི་མོ་བཅོམ་པོའི་སྤྱལ་དང་། བྱ་གཞི་  
འི་དོགས་དང་། ལ་བཅོམ་གྱི་སྤྱིང་དུ་དར་བྱུང་བྱས་པ་དེ་དོགས་  
ལ་—དར་ཚོད་—ཅེས་གྲེ་བ་ཡིན། དར་ཚོད་—ཅེས་གྲེ་བ་འདི་  
ནི་འཕྲུལ་དང་འཕྲུལ་གྱི་བྱ་བ་ལམ་འཕྲོ་འབྱུང་བ་ལ་གཞུག་དག་ལས་  
དེ་ཅུང་ལྟར་པ་ཡིན་ཞེས་བཞོན་སྤྱོད་ཡོད་འདུག དེ་དང་གི་བསམ་  
པར་མི་ཚོས་ཡིད་ཚེད་ཉེད་སྤྱངས་ནི། དར་ཚོད་—ཅེས་པ་དེས་ཚོ་  
འདི་དེ་གྲེ་བ་གང་ཡིན་ཡང་དུང་འཕྲུལ་དུ་འབྱུང་བ་པའི་སྒྲིགས་ཉེད་པ་དང་།  
ལྷུང་རྟ་ཡི་གཞུགས་དང་བཅས་པ་དེས་ཚོ་འདི་དང་འཇིག་རྟེན་གྱི་  
མའི་ལམ་གནིས་ཀ་ལ་ཡན་ཉེད་པ་དང་། ཡང་ལྷུང་རྟའི་གྲེ་བྱ་  
—དར་ཚོད་—ཅེས་པ་དེས་གཙོ་བོ་འཇིག་རྟེན་གྱི་མ་ལ་ཡན་ཉེད་པར་

འོས་འཛིན་གྱི་ཡོད་པར་སེམས་ལ། གང་ལ་ཞིག་གི་ བྱུང་འགྲོག་གི  
 ཉེ་ལོ་བཟམས་པའམ་སྤྱོད་ཤིང་འབྲེལ་བྱེད་དུ་འགྲོ་བ་དང་། ཡང་བཟང་གི་  
 བཅོམ་བྱེད་དུ་འགྲོ་བའི་ཚེ། དེ་དག་གིས་ངེས་པར་དུ་རྗེས་སྐྱོད་ལྷན་པུ་  
 དང་། གངས་བྱ་ག་གི་འོས་བཟམས་ལུ་དར་ཚོན་ལྷོ་བ་པར་བྱེད་ཅིང་།  
 བྱ་བའ་འདི་དག་དགོ་བའི་བྱ་བའི་ཞིག་མ་ཡིན་པར་དང་ཚོན་ལྷོ་བ་པ་.....  
 དེ་འདྲི་སྟོབས་ཀྱིས་འཛིན་པའི་དོན་དེ་འབྲེལ་དུ་འགྲུབ་པར་བྱེད་  
 པ་དང་། ཡང་མི་ཁག་གིས་བྱ་བའམ་དུ་མི་འགྲོ་བའི་ཕྱིན་  
 སེམས་དང་། འག་ལས་སྲོལ་བའི་ཕྱིན་དང་། ཁམ་ཚུ་དང་རྫོང་པ་  
 འོག་ས་ལས་བྱུང་བའི་ཆེད་སོགས་སུ་ཡིག་གཟུགས་ལྟར་པའི་དར་  
 རྒྱུ་ལྷོ་བ་པར་བྱེད་པ་དང་། ཡང་མི་ཉི་བའི་རོ་དུར་ཕྱོད་དུ་བསྐྱེད་  
 བ་དེ་འདྲི་ཆེད་དུ་དར་ཚོན་མང་དུ་བཞེངས་ནས་དུར་དུ་འདྲུགས་སོལ་.....  
 ཡོད་འདུག་པ་དེ་དག་གིས་ཤེས་པ་ཡིན་ནོ།

རྒྱུ་རྟེན་བཞེངས་ཚུལ་:

དེ་ཡང་རྒྱུ་རྟེན་བཞེངས་ཚུལ་མི་འདྲ་བའི་བྱེད་པར་ལ་བཞེས་  
 བས་དར་བྱུང་དང་དར་ཚོན་ཚེས་བྱ་བའི་དཔྱེ་བ་ག་ཉིས་སུ་བྱེད་དོ།  
 -དར་ཚོན་གྱི་- རས་ཁ་དོན་གང་ཡིན་ལྷོ་ཁ་གཅིག་གི་འོས་སུ་.....  
 རྒྱུ་རྟེན་སྤྱི་བཞེངས་ལྟགས་ལྟར་སྟོགས་པའི་རྣམས་སེང་འབྲུག་  
 རྟེ་སེམས་ཅན་ཆེན་པོ་འཛིན་གཟུགས་དང་། བར་གསེང་དུ་བསོད་

བམས་དང་། དབང་ཐང་སྐྱེད་ཕྱེད་ཀྱི་ལྷ་རྣམས་ཀྱི་གཟུངས་དང་།  
 རྒྱལ་མཚན་ཅེ་མེད་དཔུང་བྱེད་སོགས་དང་། མཐར་ཕྱིན་པའི་ཐད་ག་  
 པོ་སྤྱོད་ཡོན་པ་དེའི་མིང་དང་། ལོ་ཁམས་དང་། འདོད་གསོལ་དུ་  
 རྩོད་པའི་དཔེ་བམས་སྐྱབ་གྲགས་མངའ་ཐང་དཔལ་དང་། འཕྱོར་པ་  
 ཐམས་ཅད་ཀྱིས་པར་གྱུར་ཅིག ཀྱི་ཀྱི་ཚོའི་ལྷ་རྣམས་ལོ། ། ཞེས་པ་  
 སོགས་བཀོད་ཡོད་འདུག དཔེ་ཅོག་བཞེངས་སའི་རས་ཀྱི་ཁ་དོག་  
 ཀྱང་གཙོ་ཆེར་གང་ཟག་སྤྱི་རིམ་གྱི་ཡོན་པ་དེའི་ལོ་ཁམས་དང་མཐུན་  
 པ་དཔེར་བ། ཤིང་ལ་ལྷུང་ལྷ། རྒྱལ་ལྷོན་པོ། ལྷགས་ལ་དཀར་པོ།  
 ས་ལ་སེར་པོ་དང་། མེ་ལ་དམར་པོ་བཅས་སྤྱོད་བཞེངས་སྤྱོད་ཡོད་།

ལྷག དེ་ལྟར་བཞེངས་པའི་དཔེ་ཅོག་དག་གི་གཙོ་ཆེར་ཁང་པའི  
 ལྷེད་སྤོ་སའི་ཐོག་དང་། གསས་མཁམ་གྱི་ཐོག་དུ་འཕྲུགས་པ་ལྟེ།  
 དེའི་མིང་ལ་འང་—དཔེ་ཅོག་—ཅེས་སྤྱོད་གྲགས་ཤིང་། ཅོག་—ཅེས་པའི  
 དོན་གི་སྤོ་སའི་ལྷེད་ངམ། གསས་མཁམ་གྱི་ལྷེད་དུ་འབྱུང་བཅེགས་  
 མཐོན་པོར་བཅོས་པ་དེའི་མིང་ཡོན། གཞན་དུ་ཁང་པའི་ཅོག་—  
 ཅེས་བཅོད་པའི་ཚོའི་ཁང་པའི་ཡང་ཐོག་གི་ཅེ་མོན་པོར་བཅོས་པ་དེ་ལ་  
 མོ་དམོས་པ་ལྟར་པོ།

དཔེ་ཅོག་དེ་ལས་རིམ་གྱིས་འཕྲོས་ནས་གཤིན་པའི་ཆེད་དུ་  
 རྩོ་པོ་ལྷགས་ཇེ་ཆེན་པའི་ལྷེད་པོ་ཡི་གེ་དུག་མ་དཔར་དུ་བཏབ་ནས་

དུས་ཚོད་དུ་བཅུག་ས་པ་དང་། དེའི་མིང་ལ་འང་། རྫོང་དར་ ། ཞེས་  
ལྷ་གྲགས་པར་གྱུར་རོ།

དར་གྱུར་གྱི་—འང་གི་ཡིག་གཞུག་ས་ལོག་ས་དར་ཚོག་དང་  
འདྲ་བ་ལ། ལྷོར་ལྷུང་ས་ཀྱི་འདྲུང་ཁམས་དང་མཐུན་པའི་རྣམས་ཁ་དོག་  
ལྷ་ལྷ་ལྷ། པ་མེར་པོ་དང་། ལྷ་ལྷོན་པོ། མེ་དམར་པོ། ལྷུང་  
ལྷུང་ལྷ་དང་། འམ་འའ་དགར་པོ་ལྷོ་འདྲུང་བ་རྣམས་པ་ལྷ་མཚོན་པར་  
ལྡེད་ཅིང་། ལྷུང་རྩ་སློག་ལྷགས་ཀྱི་རིམ་པ་གྱི་ ལྷོན་མས་ཀྱི་བཤད་  
སློབ་ལུ་ དང་པོ་ལྷ་ཚགས་པས་ལྷོན་པོ། དེ་བས་ས་ཚགས་  
པས་མེར་པོ། དེ་བས་མིང་ཚགས་པས་ལྷུང་ལ། དེ་བས་མེ  
ཚགས་པས་དམར་པོ། དེ་བས་སློབ་ཚགས་པས་དགར་པོ་—  
ཞེས་རིམ་པ་སློག་སྤྱོད་པོ་དེ་འདྲུག

དེ་ལྷོ་ལྷའི་དར་གྱུར་དག་གི་འང་པའི་ལྷེད་དང་། བྲག་རིའི་  
རོགས་དང་། ལྷ་གྱུར་གྱི་ལྷེད་དང་། ལ་བཙམ་བམས་སྤྱ་སློབ་པོ་དེ་  
འདྲུག་ཅིང་། གཞུག་ཡང་དམོན་པ་ཆེན་པོ་དང་། ལྷོང་པའི་ལམ་  
ཀྱི་བཞི་མཛོ་རྣམས་སྤྱ—དར་ཆེན་—ཞེས་པ་འང་སློབ་སྤྱོད་པོ་དེ་.....  
འདྲུག་པ་དེ་དག་ཀྱི་ལྷུང་དོན་དུ་ལྷུང་རྩ་ལས་འཕྲོས་བས་ལྷུང་བ་  
ལ་སློག་པོ་ལ་པར་མཛོན་པོ། ཞེས་པ་འདྲི་འང་ལོ་མོ་སྤྱོད་  
དཔོན་ལུ་སློགས་ཀྱི་མཁས་པ་ཆེན་པོ་ཚོ་སོ་སོ་ལྷོ་མཚོག་གི་....  
དགོངས་བཞེད་དུ་མཛོན་ཁམས་པ་ཆེས་རྒྱལ་བམ་འདི་ལོར་བུས་  
སྤྱིས་པ་དགོ།

## 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 šiñ<sup>1</sup> should be placed on which srog yig (mantra) and the seeds of the three planes (physical, verbal, mental: om, ā, hūm) of the appropriate deity should be written (vermilion or ink).

One should roll around the srog šiñ a piece of paper or of white cotton, and write on it one's prayer or desire: e.g. "may so-and-so obtain long life etc." The vase should then be filled with seeds, medical herbs, branches of trees, precious things, water, earth, etc. For seven days or longer the ritual should be accomplished, reserved to the deity invoked. For details see the book describing the bum sgrub.

*gsas mk'ar*

The gsas mk'ar is an old practice; in former times in the old houses there was a gsas mk'ar and near it a small bsañ k'añ, place for fumigation. Later on when a new house was built in place of the old gsas mk'ar, they placed a large bsañ k'añ.

*The way of consecrating a gsas mk'ar*

The gsas mk'ar is a wooden storehouse or small house made of stone or of mud on top of which the horns of a stag or a wooden spear or a wooden sword or some branches of the auspicious trees like juniper are placed; on these are hanging some threads of wools of different colours and they are adorned with a rluñ rta; inside the gsas mk'ar there are various kinds of bum gter, as in the case of spo se. Inside the big gsas mk'ar there is the receptacle of the god, lha yi rten mk'ar; other varieties; p'o lhai — dgra lhai — yul lhai — rten mk'ar.

*rten mk'ar, receptacle*

The habit of making the rten mk'ar is derived from the rten mk'ar consecrated to the yul lha; the ritual and the things used for the consecration of the rten mk'ar inside the gsas mk'ar are similar to those of the consecration of the rten mk'ar of the yul lha. In the houses of the old and powerful families the gsas mk'ar was the rten mk'ar of the yul lha of that very country.

*The nan rten (inner receptacle) inside the rten mk'ar*

Cloth, seeds, precious things, armours and arms, musical instruments, teeth, claws of animals etc.

*p'o lhai rten mk'ar, the receptacle of the p'o lha*

The rten mk'ar of the gsas mk'ar is called p'o lhai rten mk'ar. It is dedicated to the žañ lha of the paternal ascendancy or to the dgra lha of the fighters. It is the chief god of men.

In the bsañ k'añ built in front of the gsas mk'ar, the bsañ is offered in the morning by a man: if by chance no man is available in the house, a friend or even a boy should be called for accomplishing the bsañ; no woman is allowed to do it, because the p'o might become weak. The woman should only offer the bsañ called t'ab bsañ, the bsañ of the hearth to the p'ug lha, who is like the rten, receptacle, of mo lha.

<sup>1</sup> 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 300 cubits (gžu ądom) below the top of the mountain, inside a clayish rock there were three bañ' rgod. Inside the central one there were many things deposited there from the beginning of the royal family: old weapons, guns, arrows, bows, swords, spears, armours, helmets.

In another bañ' rgod, on the side of the same rock, there were all sorts of grains and fruits and tea deposited there in old times. Inside another bañ' rgod all sorts of pieces of silk and of cotton, cloths of different kinds, braids, skins of different animals, many t'añ k'a with images of spyang gzigs very old, old, and even new were hanging from a pole, šin rgyañ<sup>2</sup>.

In the middle of those bañ' rgod there was planted a big red t'ug<sup>3</sup>. 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 btsas<sup>4</sup>, with rluñ rta. Nobody ever dares destroy the rten mk'ar or rob the things therein contained, because as a result, they believe, whatever karmic merits one may have acquired will vanish, and one will become poor, will die in a short time etc.

The way of consecrating a rten mk'ar inside the gsa mk'ar is similar to that of consecrating a yul lhai rten mk'ar, a rten mk'ar dedicated to the country god.

<sup>1</sup> 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.

<sup>2</sup> šin rgyañ is a pole hanging in a chamber from one wall to another, in order to hang there clothes and other things.

<sup>3</sup> 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 ąBrog pa.

<sup>4</sup> 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 ma<sup>1</sup> 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 bandhe<sup>2</sup> 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

<sup>1</sup> Snam ma: two tiny threads of wool twisted together; then two of these are twisted again together in order to weave a woollen cloth.

<sup>2</sup> Itinerant monk.

wañ, the k'yim lha is equally vexed; his anger is then called k'yim lha gdon; in this expression gdon has the meaning of ak'rug pa, not that of gdon, a devil, like dgegs. When the k'yim lha is irritated various diseases and mishaps will endanger the family.

*The signs that the p'ug lha is disturbed*

When herds strike heavily with their horns or monstrous domestic animals are born, this is a sign that the p'ug lha is disturbed; other signs are that children weep during the night, have nightmares, gñid adre, or awake terrified.

*Ways of counteracting the irritation of the p'ug lha*

One must invite an officiant lama, who should bathe the p'ug lha and offer bsañ. In order to avoid that, for any reason whatever, the p'ug lha may be angry, one should place the branch of one of the trees used for bsañ in the hearth, and sprinkle it with pure water: this is called t'ab bsañ. It may happen, against our will, that something may fall into the hearth thus causing smoke and bad smell; this irritates the p'ug lha; when this happens the usage is to let a handful of salt fall into the fireplace.

When in the evening the herds do not enter into the pen or disperse over the mountain one offers to the p'ug lha the t'ab bsañ, to prevent danger from beasts of pray, gcan gzan, or robbers.

*How to keep hold of the p'ug lha*

It may happen that when a man buys from another some animals, these do not want to go into the new place, or go back to the old master. In this case, a few hairs should be taken from the inside of the ear of one of them and after having mixed them with some earth taken from the fireplace, and rolled all together in a piece of paper, they should be put into the p'ug lha. The animals will never go back to the former master.

Thus when a wife is taken to the house of the husband, it may happen that some unlucky signs appear such as disease etc.; this is because the p'ug lha does not accept her. Then an officiant lama should be invited in order to offer bath and bsañ to the p'ug lha.

*Changing the place of the p'ug lha*

When one moves to a new house, one should perform the ceremony called spo ajog: first of all a bath and lha bsañ are needed. Here from inside the p'ug lha one should take one of the branches deposited on it, without damaging it, and a nam mka' and whatever precious things are there, leaving all the rest.

Whatever has been taken away is used for the consecration of the new p'ug lha of the new house, and placed in the latter, as nañ rten. Then an officiant lama should perform the ceremony intended to place it there, bathe it, offer bsañ and make it lasting (bžugs gsol, k'rus gsol, bsañ, brtan bžugs).

If the old house is demolished, when the new p'ug lha is consecrated, whatever is in the old p'ug lha, the auspicious trees, etc., should be put into a bag of white cotton, without letting anything be scattered or spilled: then in a mountain or in any other pure place one should build a spo se and place all those things inside it.

*rluñ rta*

The rluñ rta placed on top of the gsas mk'ar and the spo se and the dar rgod laid over the top of a mountain are meant to increase the rluñ rta of any person whatever; three things to be considered: merits (bsod nams), dbań t'ań, 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) dbań t'ań when one has it, one has great influence and power. For assuring it, worship should be paid to ąDod pai rgyal po, Ts'ogs kyi bdag po, Lha c'en, (Mahādeva), one must be pious and accomplish the requested rites meant to acquire dbań.
- 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 ąBrog pa of Byań t'ań — 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 rgyań 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 aḅyuñ ba (elements) in conformity with their succession from lowest to highest (according to some popular beliefs).

water — blue

earth — yellow

wood — green

fire — red

clouds — white.

They are placed on the housetop, in a cliff, in a river course or on a la btsas. On a monastery or when four roads meet there is a dar c'en. But all these are derived from the rluñ rta. (fig. 11.)

## ADDENDA

p. 54, n. 119

But according to Prof. Namkhai Norbu sgo rog (n. 12) is the lower part of the capital, see fig. 3, while here sgo rog seems to be located after the beam.

p. 66

We know for certain there were in ancient Tibet many divine couples: sky-earth, father-mother, e.g. p'a gnam la ya ña rtse, and ma sa dog mo lcam, cfr. *mDos c'o ga nam mk'ai mdsod* of Pad ma dkar po, vol. na, p. 8a.

p. 91

Besides btsan rGan a p'o an A k'u btsan is also known; *Srog bdag yam šud dmar poi t' ugs sprul bstan srui ak'u dgra lbai sgrub t' abs gtor c'o ga gi rim pa c'a lag ts'an pa*, passim, in Rin c'en gter mdsod, vol. pi.

p. 92

On the importance of the examples "dpe" in Tibetan folklore cfr. R. A. Stein, *La civilisation Tibétaine*, p. 166.

p. 97, v. 57

As known, the arrow is the symbol of young men and the spindle (p'an) (i.e. weaving) of ladies.

p. 102

The riddles play a great part also in the marriage ceremonies; cfr. A. H. Francke, *Tibetanische Hochzeitslieder*, p. 33 ff., 47, 56, 57 ff. S. H. Ribbach, *Drogpa Namgyal*, pp. 79 ff. D. Schröder, *Über die Chia-Fandse von Bengbar (Tsinhai) und ihre Hochzeitsitten*, *Anthropos*, 52, 485. S. Hummel and P. G. Brewster, *Games of the Tibetans*, *F. F. Communications*, n. 187, 1963, p. 25, n. 41.

p. 102, v. 79

"Shall we pray by casting lots?" "Lot" is used often with *γgañ*. Cfr. *O rgyan yul gyi p'yva γyañ k'ug in Žin lha ts'anš pai mc'od c'o ga γyañ skyabs dan ābrel ba gžan p'an mt'a yas dños grub adud pa ajo bai bum bzai*; 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 *bsaṅs*; the ingredients used in this imaginary *bsaṅs* 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' agrañ mo brdar* in *rDo rje p'ur bai mo sgrub pai zin bris gsal bai me loñ*, in Rin c'en gter mdsod, vol. pi, p. 3, 1. 3.

p. 103, v. 82

The fight against the *dgra γyag* is a common theme of the old folklore: cfr. M. Hermanns, *Mythen und Mysterien, Magie und Religion der Tibeter*, Köln, 1956, p. 133 ff. R. A. Stein, *Recherches* pp. 264, 444 ff.

p. 187

For the rituals concerning the *bum gter* cfr., e. g. *gTer c'en poi bum pa bzai po sgrub ts'ul spyi la ajug pa šin tu mdor bsdus adod c'ui c'ar ap'ebz*, 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.

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## ILLUSTRATIONS



Fig. 1  
Hairdress used by ladies in gTsañ  
(See p. 51)



Fig. 2  
Design of the pillars and their capitals  
(See p. 54)

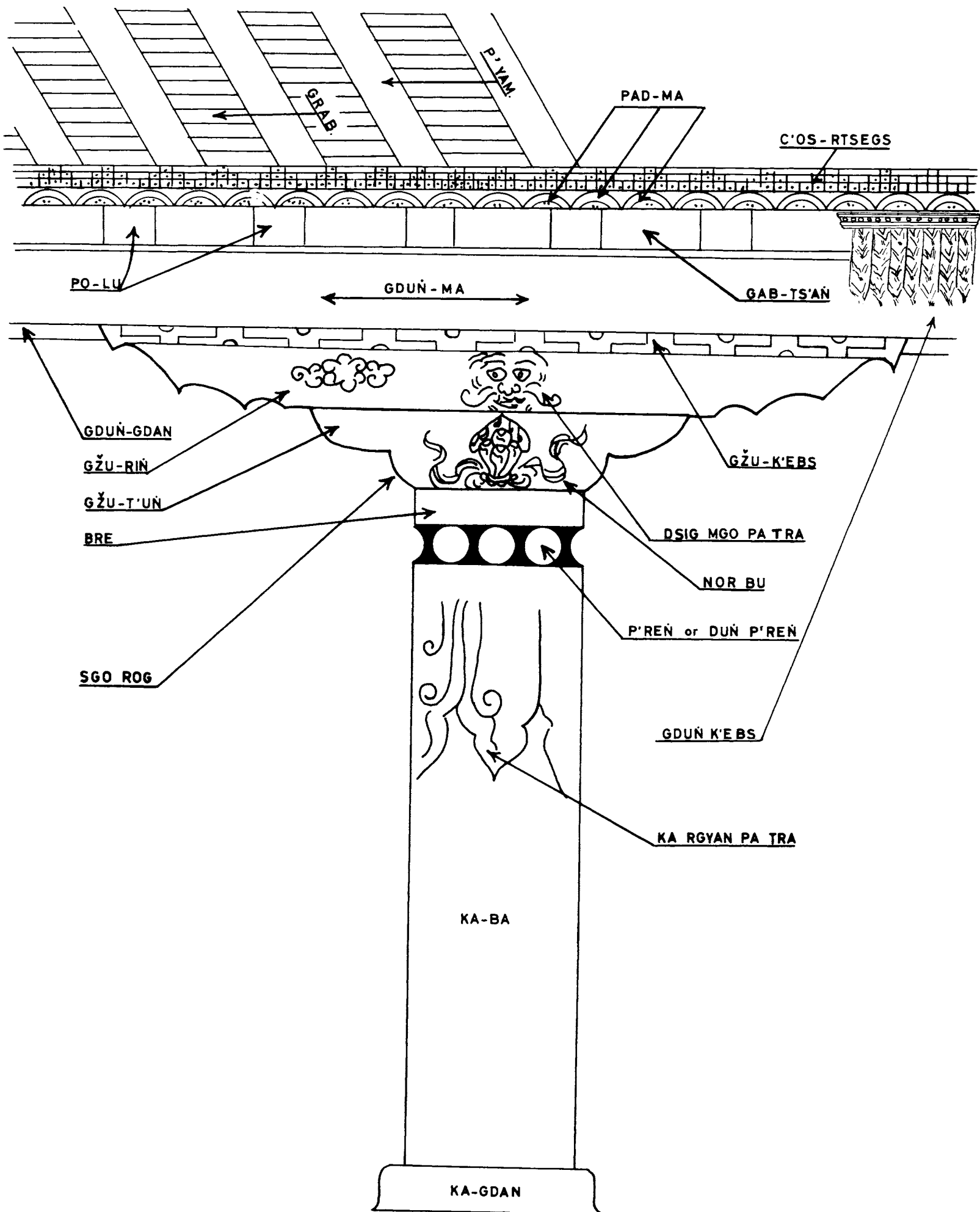


Fig. 3  
A pillar and its parts  
(See p. 54)

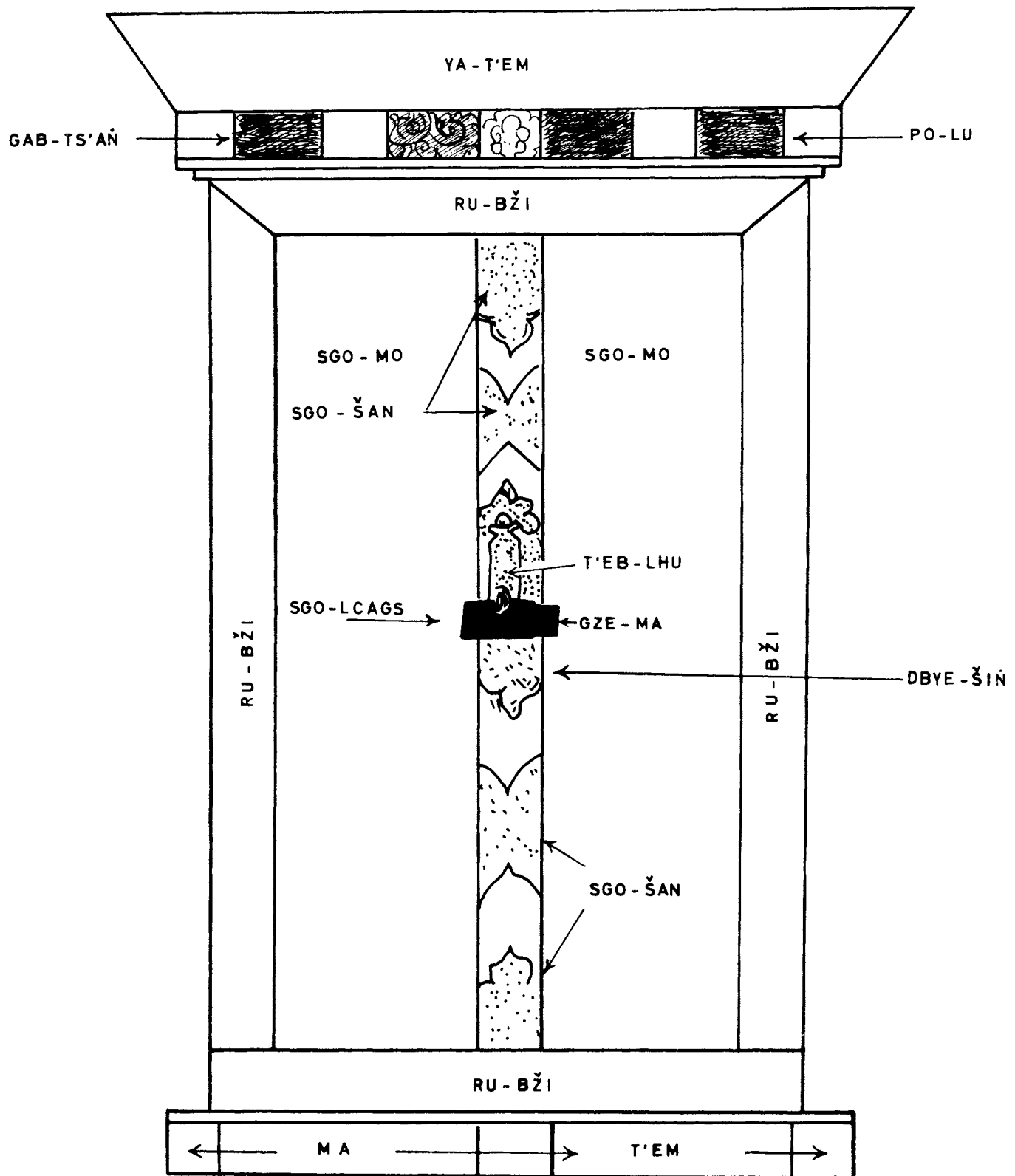


Fig. 4  
Design of a door  
(See p. 105)

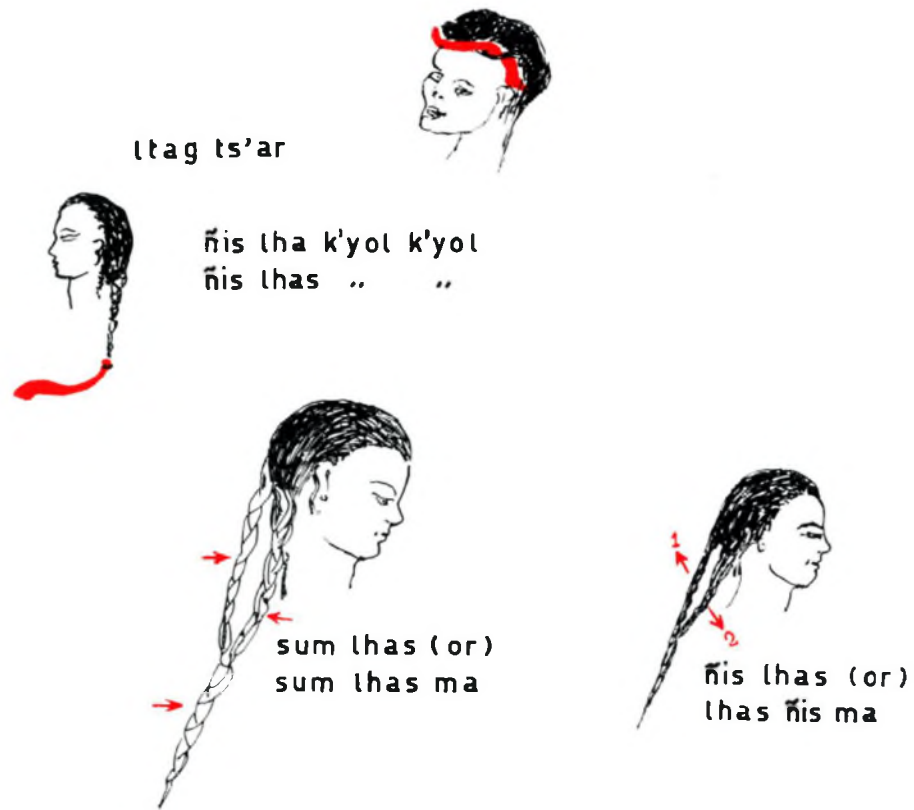


Fig. 5  
Different ways of hair dressing  
(See p. 107)

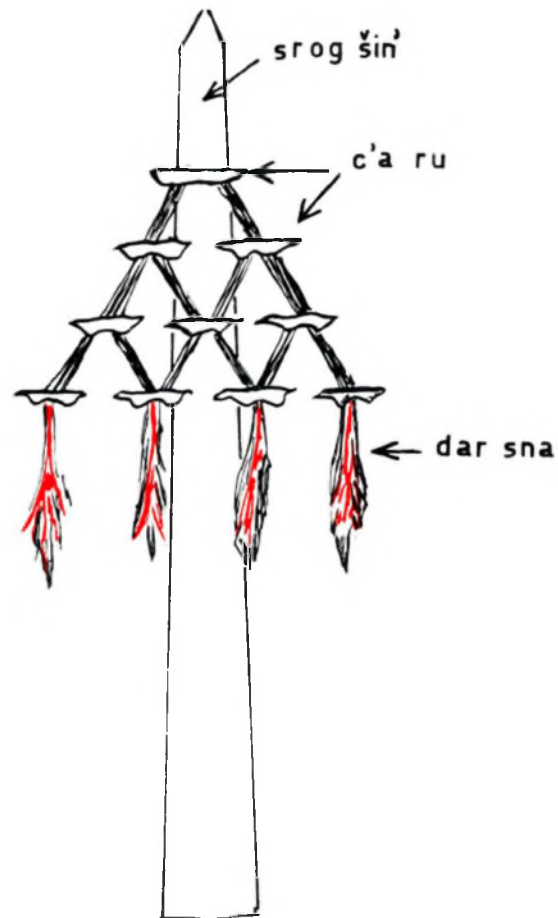


Fig. 6  
C'a ru and its position  
(See p. 107)

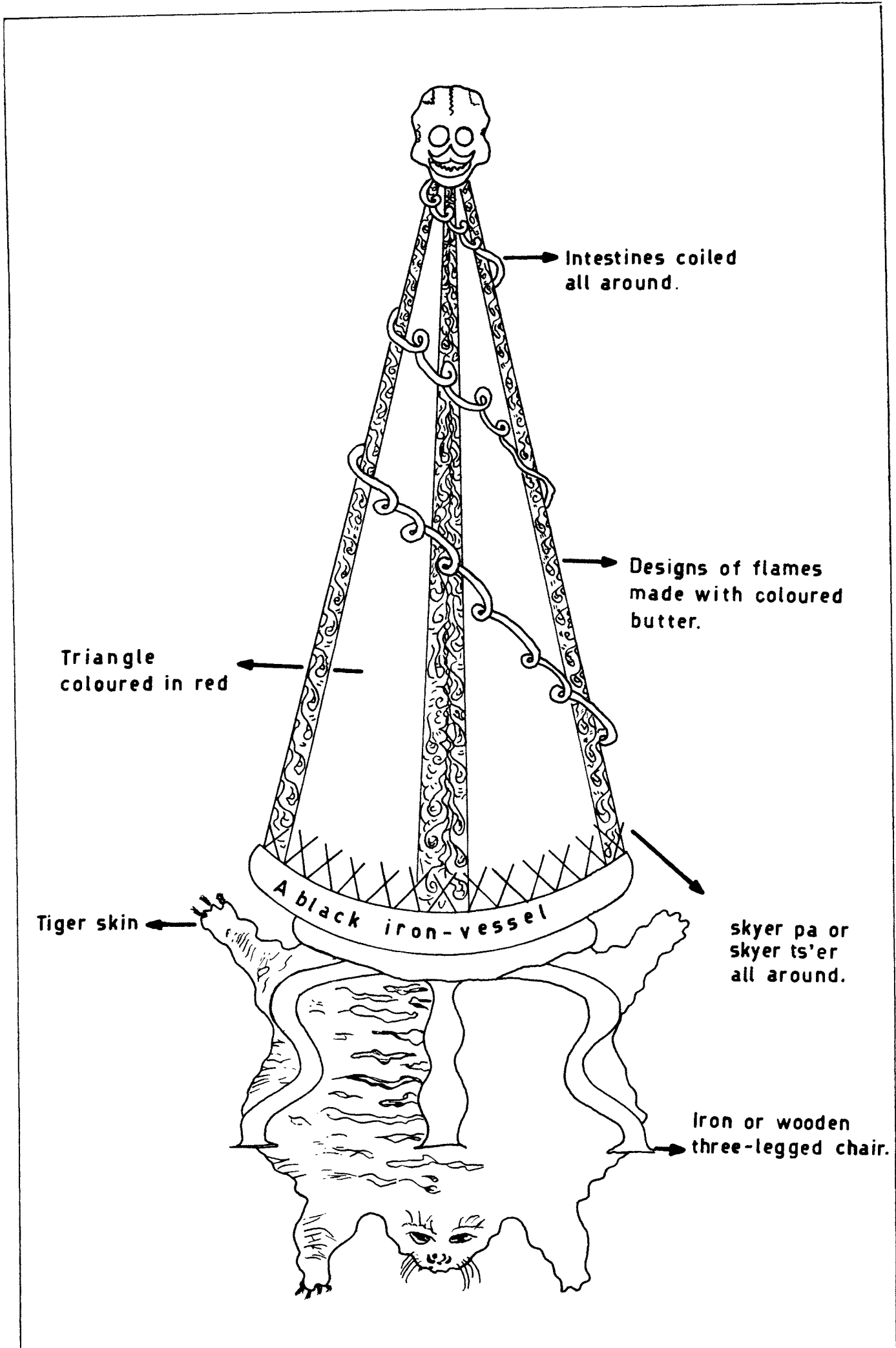
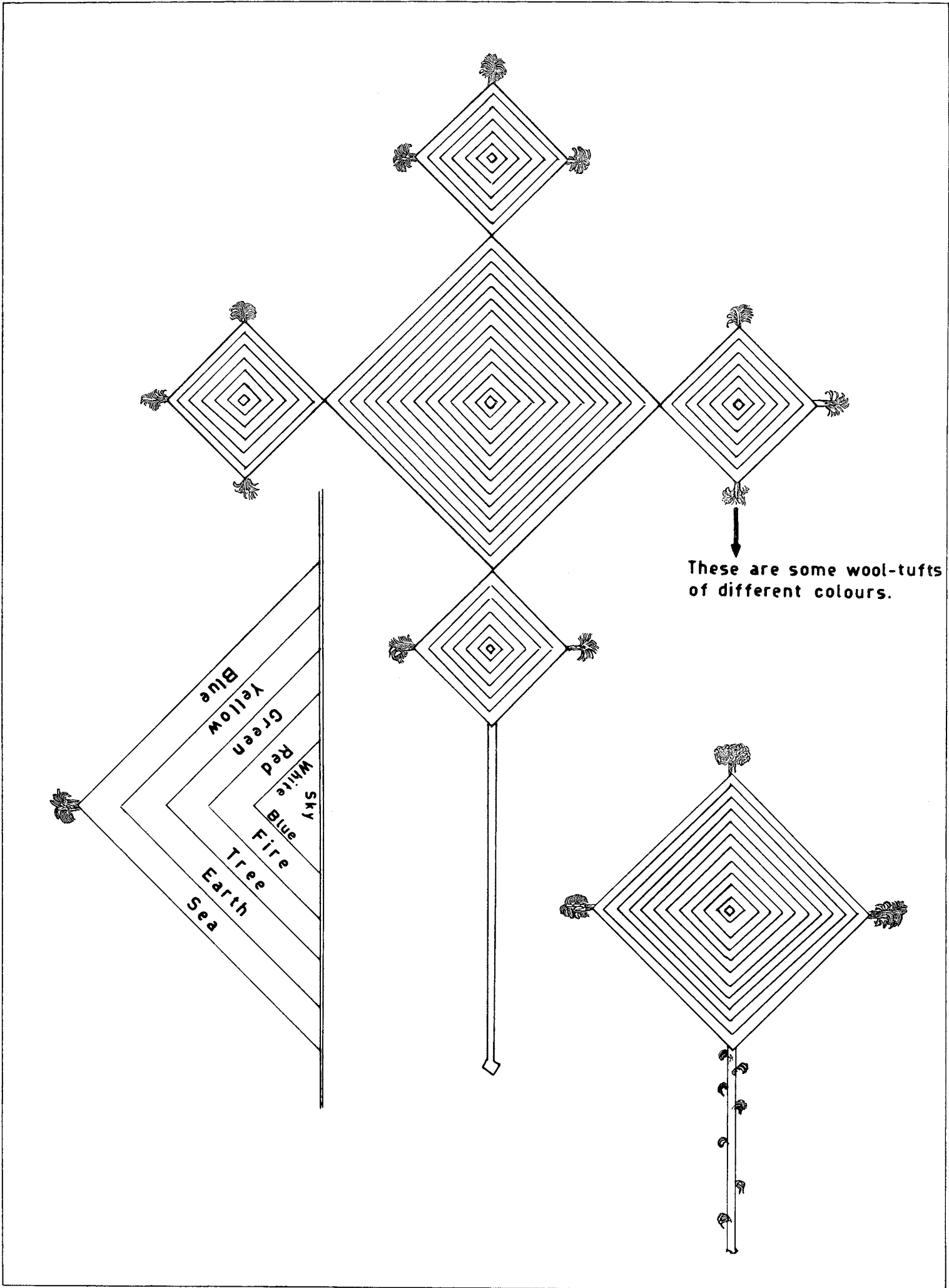


Fig. 7  
 Design of a gto zor  
 (See p. 148)





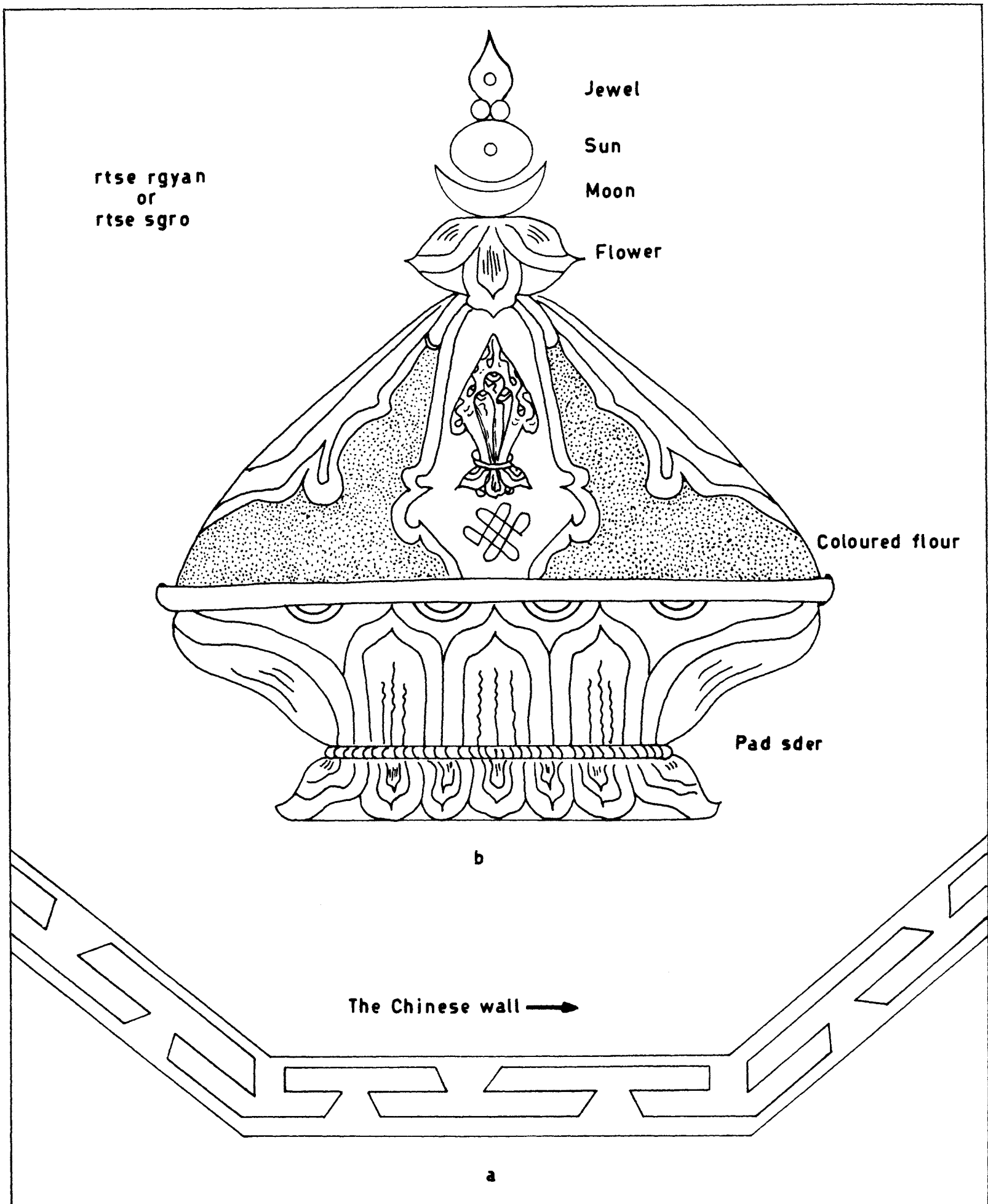
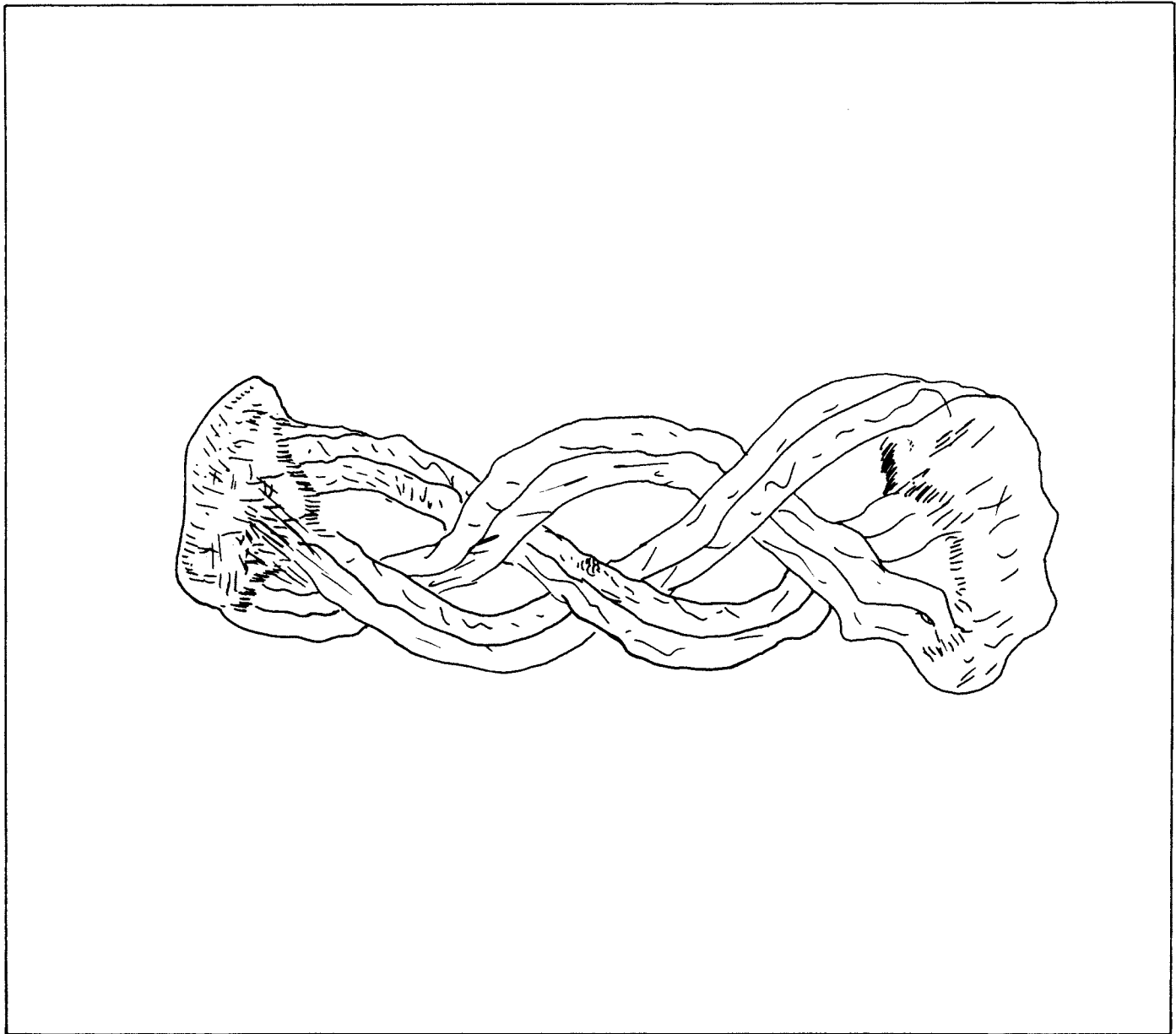


Fig. 9  
 a) Chinese wall; b) arrangement of New Year's p'ye mar  
 (See p. 149)



**Gro gcud or K'a zas**

Fig. 10  
(See p. 152)

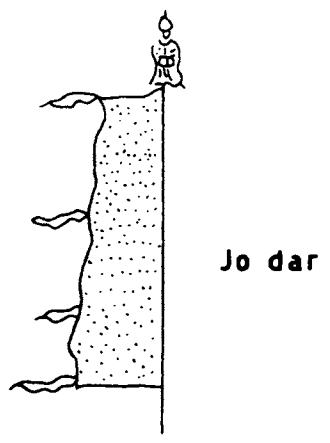
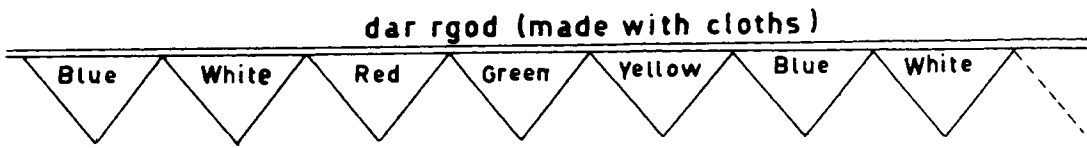
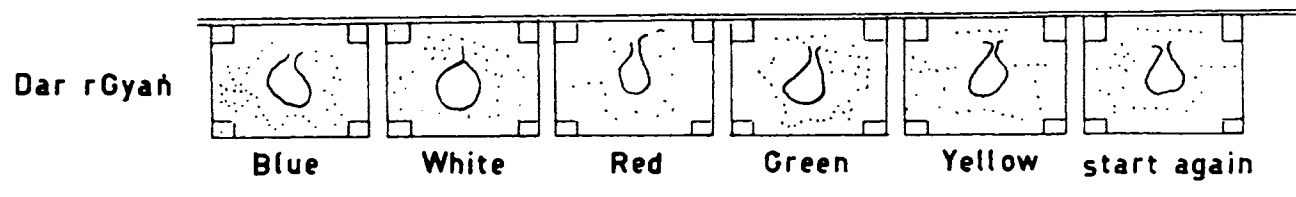
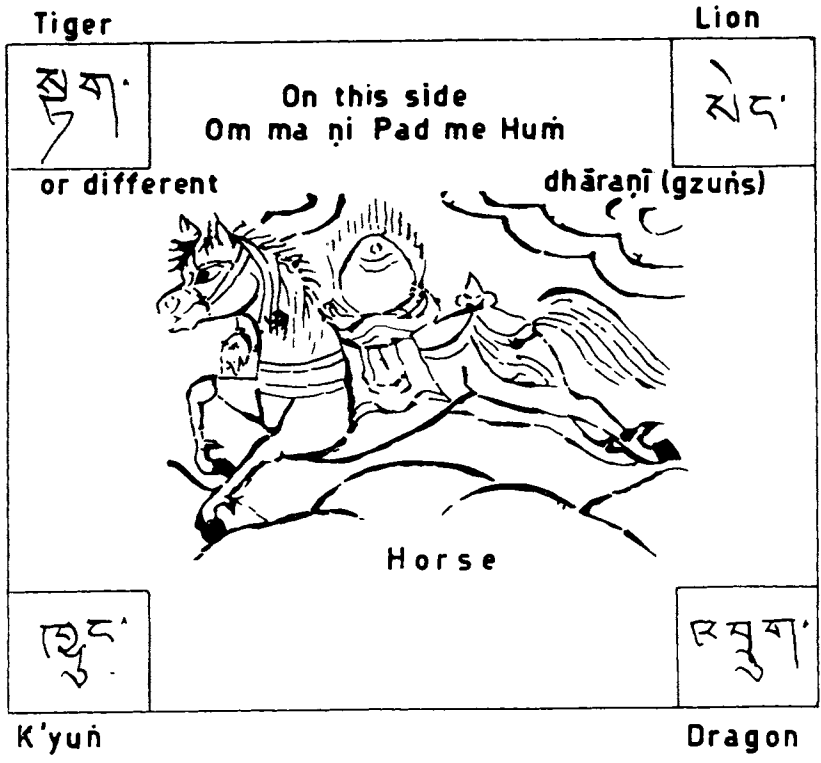
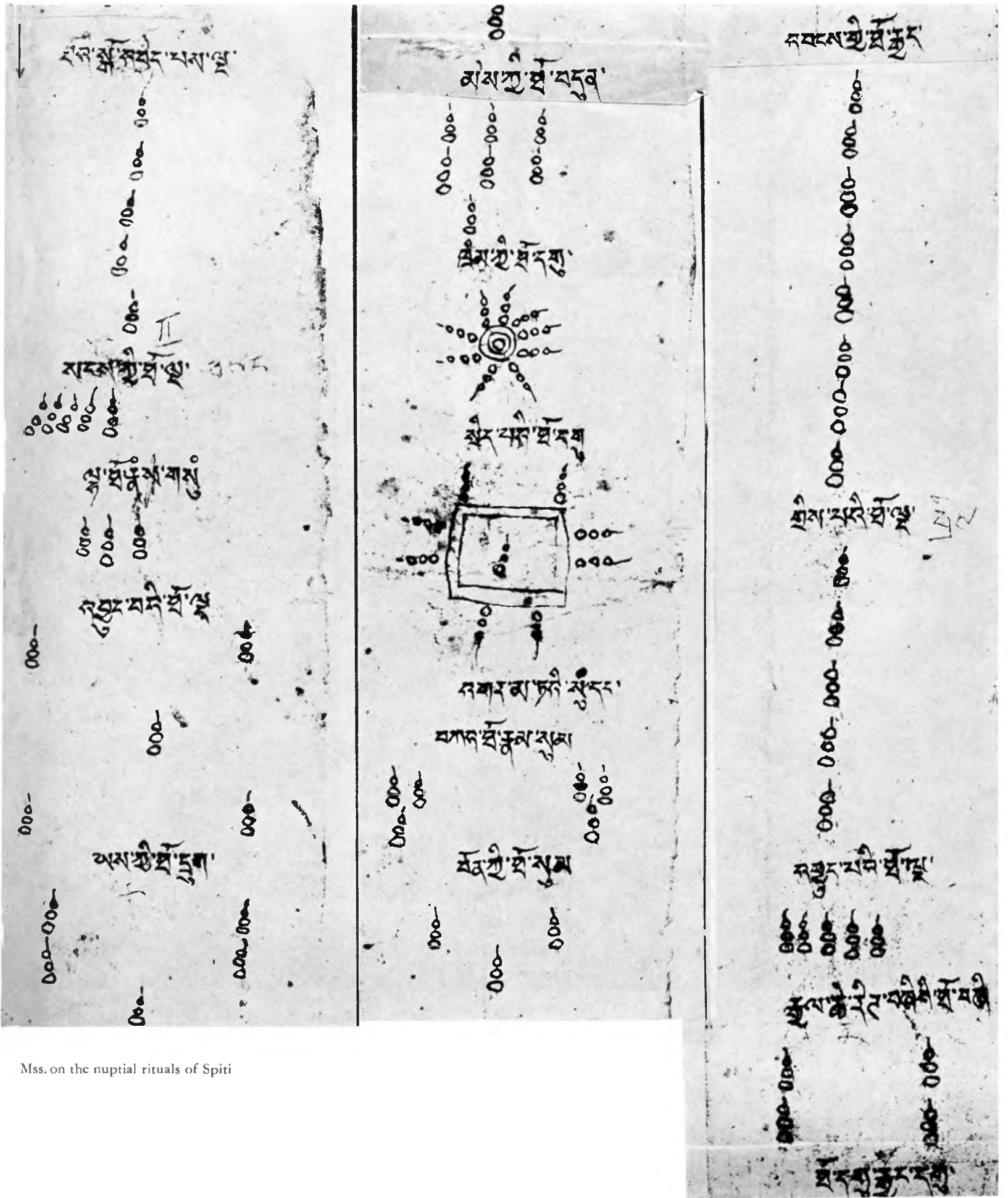


Fig. 11  
 Various forms of rluñ rta  
 (See p. 193)

Marriage ritual



Mss. on the nuptial rituals of Spiti















ལྟོ་ ཟུང་ཅིག་ལྷལ་པའི་ཡལ་ལ། དེ་ལོ་ག་ལ་ལག་དང་ལྷན། རྟོན་  
 ཚེ་རྒྱལ་ལྷེ་དཔེ་མི་སྐོར། རྟོན་ཚེ་རྒྱལ་ལྷེ་པོ་སྐོར། ཚེ་ལ་རི་ཐོང་འཕྲིམ་  
 འབྲེལ་བྱ། དམ་ཚོས་སྐོར་བའི་ལོ་ལ་ལྷོ། དེ་འབྲེལ་ལྷན་གྱི་ལག་ལས་ལ།  
 ལ་ལྷེ་ལྷེ་རྒྱལ་ལྷེ་ཚེ་རྒྱལ་ ལ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ རྟོན་ཚེ་རྒྱལ་ལྷེ་ལྷེ་  
 རྒྱལ་ལྷེ་ ལྷན་དམར་འདྲིལ་མོའི་པོ་ལ་ལྷོ། ལ་ལྷེ་དེ་ཚོས་རྒྱལ་ལ། ཅི་རང་  
 ལ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་

ལོ་ལ་ཚི། དེ་འབྲེལ་ལྷེ་རྒྱལ་གྱི་ལག་ལས་ལ། ལ་ལྷེ་ཚི་རྒྱལ་ལྷེ་ཚི་རྒྱལ་ ལ་  
 ཚི་རྒྱལ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་རྒྱལ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ ལ་ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་  
 ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་ ལྷེ་ལྷེ་ལྷེ་ལྷེ་

stanzas 104d-110b