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<td>*Ditto Romo (Text), Fas. 3-7 @ -/10/- each</td>
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MINOR TIBETAN TEXTS.
I.—THE SONG OF THE EASTERN SNOW-MOUNTAIN.

CALCUTTA:
PRINTED AT THE BAPTIST MISSION PRESS,
AND PUBLISHED BY THE
ASIATIC SOCIETY, 1, PARK STREET.
1919.
PREFATORY NOTE.

Lewin, in his ‘Manual of Tibetan,’ 1879, preface, states: “Tibet and its language are still comparatively unknown.... the familiar tongue of the people, their folk-lore, songs and ballads are all unknown.”

Far from contradicting this saying, Jäschke, the greatest Tibetan scholar of his time, stated two years later, in 1881, in the preface to the third edition of his Tibetan Dictionary: “(To) the student who has for immediate object to learn how to read and write the Tibetan language.... existing dictionaries (are) almost if not quite useless.”

Since Jäschke’s third edition, two new Tibetan dictionaries have appeared. Walsh in an article in the J.A.S.B., Vol 72, Pt. 1, n. 2, 1903, reviewing the last one of these, the one by Sarat Chandra Das, says, p. 78: “Although the present Dictionary has fulfilled what it purposed to be, namely, a complete Dictionary of literary Tibetan, so far as our present sources of knowledge go, it does not fulfil the requirements of a standard dictionary of the entire language, and the standard dictionary of the modern and current Tibetan language has yet to be written.”

Laufer, ‘Roman einer Tibetischen Königin,’ 1911, p. 27 et seq., says: “We have here to open a road through the jungles, unaided and by ourselves; we have to work through text after text and note down expressions and idioms as we meet them,” etc.

Grünwedel in ‘Padmasambhava und Verwandtes,’ 1912, pp. 9-10, endorses Laufer’s remarks and adds about the difficulty of translating from Tibetan: “Ignorance regarding the subject-matter, mistakes and misunderstandings in the text itself, and, finally, the insufficiently explored idiomatic element of the language, of which the history is as yet poorly known, these are the main shoals.... Of all the dictionaries only Jäschke’s has really achieved something in the matter of idiom.”

As a matter of fact the printed materials available for the home student do not at present enable him, if without the help of a native teacher, to translate, accurately and without skipping the difficulties, any modern Tibetan book (not even the so-called Tibetan Primers in use in Darjeeling) if such books do not happen to belong to those excerpted in the existing dictionaries. Jäschke’s, which is the best from this point of view, mentions only 25 titles of texts used as his sources. Comparing this with the more than 1000 titles quoted by Skeat as the sources for the material for his Etymological Dictionary of the
English language we at once see the inadequacy of such material in the case of Tibetan.

It is true that at present more showy results can be obtained by the wholesale translation of texts (more with a view to making known their general contents, than to the furnishing of a precise philological, lexicographical and grammatical analysis), and it is certain that the results of such work of translation would be more attractive and interesting to the wider public Yet one of the most valuable contributions towards laying a sound basis for future Tibetan scholarship is the painstaking, laborious and to a certain extent inglorious and humdrum drudging away at small texts with scrupulous attention to the smallest minutiae, for a secure fixing of illustrative examples by co-ordinating correctness of text, full discussion of meanings, sharp formulation of definitions and subtle analysis of all questions and problems involved.

The following essay is a first contribution towards an attempt to serve such an ideal.
**ABBREVIATIONS.**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>adj.</td>
<td>= Adjective.</td>
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<tr>
<td>A.S.B.</td>
<td>= Asiatic Society of Bengal.</td>
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<tr>
<td>Bell</td>
<td>= Bell's Manual.</td>
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<tr>
<td>Cs., Csoma</td>
<td>= Csoma's Dictionary; if his Grammar is referred to it is specifically stated.</td>
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<td>D.</td>
<td>= Dutch.</td>
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<td>Desg.</td>
<td>= Desgodins, Dictionary.</td>
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<tr>
<td>dict.</td>
<td>= Dictionary.</td>
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<tr>
<td>dicts.</td>
<td>= All existing European Tibetan Dictionaries, but especially the three current ones by Jäschke, Sarat Chandra Das and Desgodins.</td>
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<tr>
<td>Dzl.</td>
<td>= Dzanglun, ed. and trsl. by Schmidt.</td>
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<td>fig.</td>
<td>= figuratively.</td>
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<td>G.</td>
<td>= German.</td>
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<td>Hannah</td>
<td>= Hannah's Grammar.</td>
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<td>Hon.</td>
<td>= Honorific.</td>
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<td>L.</td>
<td>= Latin.</td>
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<td>l.</td>
<td>= line.</td>
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<td>M.A.S.B.</td>
<td>= Memoirs, Asiatic Society of Bengal.</td>
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<td>pr.</td>
<td>= pronounce pronunciation.</td>
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<td>prob.</td>
<td>= probably.</td>
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<td>q. v.</td>
<td>= see.</td>
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<tr>
<td>S. Ch. D.</td>
<td>= Sarat Chandra Das, Dictionary.</td>
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<td>Schroeter</td>
<td>= Schroeter's Dictionary.</td>
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<td>Sk.</td>
<td>= Sanskrit.</td>
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<td>subst.</td>
<td>= Substantive.</td>
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<tr>
<td>s. v.</td>
<td>= sub voce.</td>
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<tr>
<td>sym(s).</td>
<td>= synonym(s), synonymous.</td>
</tr>
<tr>
<td>voc.</td>
<td>= vocabulary.</td>
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MINOR TIBETAN TEXTS.
Primarily Lexicographically Treated.
By Johan Van Manen.

I. THE SONG OF THE EASTERN SNOW MOUNTAIN.

A. INTRODUCTION.

In his 'Mythologie des Buddhismus,' Grünwedel gives on p. 59 the figures of a triad of famous reformers of lamaism; Rje Rin po ch'ye, better known as Tson k'a pa, and his two pupils, Rgyal t's'ab rje and Mk'as grub rje. On pp. 70-72 he gives biographical notes concerning the three, and indicates their place and historical importance in lamaism. Günther Schulemann, in 'Die Geschichte der Dalailamas,' gives in chapters II and III a complete compilation of what is known about these three.

In the modern Dge lugs pa sect their historical importance has never been lost sight of and their memory is kept green by a universal prayer or invocation, still in daily use, opening and closing every ceremony in a Dge lugs pa monastery. In preceding a ceremony it runs as follows:—


der die sect of the Tibetan vehicle, Tson k'a pa (thou.

To the true, strong, wise Lord Rgyal t's'ab rje (Noble

To the sūtra and mantra teaching master Mk'as grub rje

To these three victorious (illustrious) Father and Sons

In closing the ceremony the words stuk dmar phyin are

'may their blessing be on us,'

*may they bless us.*
When the monks meet for རྨོར་གྱི་, collective or communal tea drinking, the last three words are changed into འབྲི་ཞུང་, we give our offering. Said before drinking the first cup and whilst sprinkling a few drops in libation with two fingers, the thumb and fourth finger of the right hand. At the termination of tea drinking nothing is said at all. Except for these changes the formula remains the same for all occasions.

Another pupil of Tson k'a pa was his own nephew Dge ȷdun grub, about whom further particulars are given in the same passages of the two works cited above, and who may be called the first Dalai Lama, though not known by that title but by that of Rgyal ba, or conqueror. Yet it will be seen from the above formula that the three who are together called བྱུང་སྤྱོད་'father and sons,' that is Tson k'a pa and his two spiritual sons or pupils, are all three called འབྲི་ཞུང་. The expression འབྲི་ཞུང་ has no doubt to be understood as a collective word like 'group,' 'family,' just like རྡོ་རྗེ་ means 'parents.'

From this གཞི་པོ་བོད་པའི་a small poem in praise of his teachers, the འབྲི་ཞུང་, has come to us, which we now publish.

Of འབྲི་ཞུང་ it is said that he founded a formal cult of his teacher Tson k'a pa, and it may be that his devotional attitude found a reflection in this poem, showing the attitude taken by his own pupil towards him and his two other teachers in his turn.

This poem occurs in a miscellaneous collection of religious matter (said to comprise about 150 leaves), in a work སྤྲོལ་བུན་འཇིག ('Religious Practice'), leaves 59, 60. I have not been able to see a complete copy of this work. In this edition the text is fairly correct and clearly legible. A small edition, complete in itself, of which I possess two copies (not quite so legible), offers several different readings which nearly all seem quite as good, and some decidedly better, than those of the larger edition. The differences shown by the two texts are, relatively to the size of the poem, so numerous and of such a nature as to preclude the idea that mere copying can have led to them. One is led to the conclusion that one of the two texts was produced
from memory and not by actual copying. We shall note the variants furnished by the larger edition, marking them B, whilst following for our own text, with one exception, duly noted, the smaller edition A. My two copies of the smaller edition would seem to be prints from the same blocks but for some difference in the last page. Whether the other pages are printed from the same blocks, whilst only this one last block has been, for one reason or another, renewed (and changed in the process) may be left undiscussed for the moment. Enough to make the general statement that great care should always be exercised before pronouncing Tibetan prints as made or not made from the same blocks, and that, indeed, interesting observations may be made on Tibetan typographical practices.

The title རྩ་མོ་ is a very frequent one in Tibet, and indicates, like དབྱང་ (as in J. Dict., p. 273b, but not as on p. XXI a) a religious miscellany. The particular རྩ་མོ་ from which our poem is taken is said to be one of the text-books which the Tashilhunpo tapas are required to learn by heart. The book with the same title which Laufer (Verzeichniss der Tib. Handschr. etc. zu Dresden, Z.D.M.G., 1901, p. 123, n. 135) mentions, might or might not be the same. As I have not been able to examine the title pages and final pages of the book, I cannot give any further information about it. རྩ་མོ་ is the marginal short title.

Another Gelukpa prayer of almost equal popularity and frequency as those of the one quoted above, is the following which may be used as an alternative to the former one. It is distinguished from it in that not the བཤད་གྲྭ་བུ་མ་, but Tsoṅ k’a pa alone is invoked in it. It runs:—

"བཤད་གྲྭ་བུ་མ་རིང་ལུང་བུ་མ་རིང་ལུང་
ིར་མཐིས་མཐིས་དབུང་པོ་དབུང་པོ
དྲུན་དམིགས་མཐིས་ལུང་ལུང་པོ་ལུང་པོ
བཤད་གྲྭ་བུ་མ་དྲུན་དམིགས་པ་ལུང་ལུང་པོ
བཤད་གྲྭ་བུ་མ་དྲུན་དམིགས་པ་ལུང་ལུང་པོ"

To the unfathomable great treasury of love, the Down-Looking-One (Chenresi, Avalokiteshvara),
MINOR TIBETAN TEXTS.

To the immaculate Lord of knowledge, Sweet-voice (Jamyang, Mānjughoshā),
To the subduer of the hosts of devils without exception, the Master of Mysteries (Chanadorje, Vajrapāṇī),
To that crown-jewel of Tibetan sages, Tson k'a pa,
To the feet of that (or: thee, o') Famous Goodheart (Lozangtakpa, Sumatikirti), we pray.

The chief difference between the use of the two prayers is that the latter is more in private use, whilst the former is more favoured in what may be called official meetings and collective acts of worship. The latter prayer is often used in a manner like the 'Om mani padme hūṃ' formula, and cases in which a devotee vowed to recite this prayer once or more times a 100,000 times are known. The practical purpose of the latter prayer was thus defined by a Tibetan: སྐོར་རྒྱས་རྒྱ་བཅོད

To ensure (bring, ask for) in (this present, earthly) life: health, happiness, absence of sickness, and longevity—and at the time of death a happy mind and a firm hold on (grasp of) religion.

The above form of the prayer is the printed one which is used by the monks to read aloud, mechanically and repeatedly, as a sort of prayer-litany, together with other similar matter, for the benefit of their clients, or also to ensure their own salvation. It is said to occur in a prayer-book called ཞབུར་ཐོད་ རྡོ་རྗེ་ which I have not seen myself and about which I have no further details.

This prayer has also some variations in its final line (after the words ལུང་མཁན་) according to circumstances. This line ends, when:

Opening a ceremony: སྐོར་རྒྱས་རྒྱ་བཅོད

Closing .. ,, : འབྲེལ་ཆོག་ཆེ་རྡོ་རྗེ

Before tea : བོད་པ( or བོད་པ) སེམས་པོ་རྗེ

After ,, : nothing at all is said.

It is interesting to note that one of my informants interprets the above formula as indicating that Tson k'a pa is the
simultaneous incarnation of Avalokiteshvara, Manjughosha and Vajrapani, and that these persons invoked in the prayer are not referred to as a consecutive series of separate entities, but as all embodied in the one Tsoṅ k’a pa. My informant was very insistent about it that this is the general and orthodox interpretation of this prayer. The other two names of Tsoṅ k’a pa are ལོ་བོ་རྒྱ་མཚོ་ and གནས་གཞུང་ཁྲི་མ་.

The closing verse of our poem is also a prayer to Tsoṅ k’a pa. It is also in use elsewhere than in connection with the present booklet and occurs elsewhere in print as well. My informant ascribes it to Gendunub himself and thinks that its wider use has spread from this booklet, though he cannot definitely assure that Gendunub himself did not appropriate it for the closing lines of his poem, taking an already current prayer to Tsoṅ k’a pa. The latter theory is plausible inasmuch as the last verse is seven-footed as against the eight-footed lines of the rest of the poem. Anyhow, the statement that this prayer also refers to Tsoṅ k’a pa alone, and is as such used and understood by all Gelukpa monks, settles a doubt we might otherwise entertain as to whether it is not addressed to the དབུ་ལྗོངས་བྱུགས་, in which case its final line would have to be translated in the plural.

As to the edition, in the original the verses are not marked; they are evidently four-lined. The small edition has no divisions at all, except marking the lines, but the larger edition has in addition a ག དུན་ (སྦྱི་བན་ = snake head) after lines 16 and 48. In my own text and translation I have by typographical disposition and by the introduction of title headings indicated my conception of the clever and very logical inner structure of the poem.

The text is followed by a short discussion of the variants in it, next by a translation, and then, my main business, by a full lexicographical discussion, in alphabetical order. This embodies in the first place all the new material, supplementing, amplifying, modifying, or even only questioning, the data in Jäschke’s Dictionary. 3rd edition. For this Dictionary is, as far as lexicographical method is concerned, still superior to all other, even subsequent, Tibetan dictionaries. However much valuable and additional matter may be contained in the two latter. Jäschke’s dictionary is as yet the proper starting point for all future lexicographical research. In this glossary I have also drawn special attention to contradictions in these three current dictionaries, those of Jäschke, Desgodins and Sarat Chandra Das, even to such points for which I myself have not been able to suggest a solution or about which I could not bring
new material. For the good of future lexicographical work in
the Tibetan field, it is very necessary to point out as many as
possible of the numerous existing discrepancies and uncertain-
ties (especially relating to finer shades of discrimination and
precision) so as to focus the attention of investigators on them.
It is unavoidable that most of this work can only be suitably
undertaken on the spot in consultation with educated, intelli-
gent Tibetans, and not in European closets. The number of
those in a position to undertake such research will, for a long
time to come, remain limited enough. As indicated in the sub-
title of this essay my main object in writing it is primarily
a lexicographical one. For this reason I have also incorporated
in my glossary notes on side-issues and all sorts of incidental
idiomatic ‘catches’ which cropped up in the discussion of our
text, though not immediately connected with the poem itself.

As it seemed the handiest way to present all the results of
my investigation I have also embodied all commentatorial
matter, the philological notes as distinct from the lexicographi-
cal ones, under the same alphabet. The few syntactical re-
marks have also been wedged in in this list, though in their case
the ‘Stichwort’ had to be chosen more or less at haphazard.

In the matter of oral information and illustrative exam-
pies embodied in this paper, my authorities are nearly ex-
dclusively my two Tibetan teachers Skarma Brum Gtan Paul
and P'un Ts'ogs Lung Rtags. The first is a native of Ghoom,
thought of pure Tibetan extraction (K'ams). He has resided
for nearly a year in Lhasa, for another 3 months in Tashi-
lunpo (where he was Tibetan interpreter between the Tashi
Lama and Capt. R. Steen, M.S.), and for 4 years in Gyangtse.
The second is a native of Lhasa, where he resided till his 18th
year, after which he spent 3 years in Tashilhunpo as a tupa.
Then he wandered for 12 years through Tibet, Sikkhim and
Nepal, after which he settled in Ghoom since about 1914.
Until recently he was there schoolmaster (dge rgyan) in the local
Tibetan monastery.

Both these intelligent men have given me the greatest help
in long, patient and painstaking discussions concerning the
lexicographical and other problems presented by this present
text, as well as by several others, which I hope I will be able
to publish and discuss from time to time in the future.
B. Text.

```bo
བོད་ཀྱི་སྤོང་བོམ་ལྷ་ལྔ་ལས་པའི་མཐུན་བོད་
ཞུབ་བྱ་ཤེས་
དཔོན་བོད་

I
1 ནི་མེད་པ་མ་རིན་པོ་ཆེ་
2 དུས་དབང་ཕྱོགས་ལམ་ཐབས། འབྲི་ལོར།
3 བོད་ཇི་དཔོན་འོར་བརྒྱ་རེ།
4 དུས་སྩམས་ཚིག་ལམ་སོགས་ལྡེན་པོ་གླེངས།

II
5 དུས་དབང་ཕྱོགས་ལམ་*དུས་རིག་གནོན།
6 འབྲེལ་གཞི་གཞུང་གུང་པོ་གྲུབ་མིན།
7 གསུམ་ཉིད་*དགུ་པོ་རི་*དྲེ་*དྲེ།
8 བོད་ཕྱོགས་ལམ་བོད་པ་ག་བྱུང་།

III
9 འབྲེལ་གཞི་གཞུང་གུང་པོ་གྲུབ་མིན།
10 གསུམ་ཉིད་*དགུ་པོ་རི་*དྲེ་*དྲེ།
11 བོད་ཕྱོགས་ལམ་བོད་པ་ག་བྱུང་།
12 འབྲེལ་གཞི་གཞུང་གུང་པོ་གྲུབ་མིན།

IV
13 འབྲེལ་གཞི་གཞུང་གུང་པོ་གྲུབ་མིན་*དགུ་པོ་རི་
14 འབྲེལ་གཞི་གཞུང་གུང་པོ་གྲུབ་མིན་*དྲེ་*དྲེ།
```

1. 2 B ར་; 1. 5 B རྒྱ་; 1. 7 A 1 and 2 རྒྱ་; 1. 7B རྒྱ་; 1. 10 B རྒྱ་.
15 རོ་ཐབས་དེ་མ་སོགས་ཡི་ཤེས་པ་ནིང་ཐོབ།
16 རུ་རིགས་པར་ཐོས་པའི་ཤེས་པ་ནིང་ཐོབ།

V 17 རུ་པ་དེ་*ངོས་ངང་ངོ་གིས་འཐད།
18 རོ་ཐབས་དེ་མ་སོགས་ཡི་ཤེས་པ།
19 རུ་ཡུལ་བས་མཚན་*ོ་ཏེ་དུ་གུང་།
20 རུ་ཡུལ་བས་མཚན་འོ་བ་དུ་གུང་།

VI 21 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
22 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
23 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
24 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ་*ོ་ཉེན་པར་ཉེན་པར།

III

VII 25 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
26 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
27 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།
28 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ།

VIII 29 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ་*ོ་ཉེན་པར་*ོ་ཉེན་པར།
30 རུ་བི་མི་མ་སོགས་ང་ལྟར་གཏུབ་*ོ་ཉེན་པར་*ོ་ཉེན་པར།

1. 16 A 1 and 2 both ར་. Text from B; l. 16 B closes the
line with a ར་ instead of འ།; l. 17 B ར་; l. 18 B ར་; l. 19 B ར་;
l. 20 A 2 ར་; l. 22 B ར་; l. 24 A 1 and 2 ར་; l. 24 B ར་;
l. 26 B ར་; l. 29 B ར་; l. 29 A 2 ར་.
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31 ཤེས་བ་ཐོབ་ སྤྱོན་པ་མི་འབྲི་འཛིན་

32 འི་ཕྲག་པ་གྲུབ་པོ་*ིྱིང་**པོ་ིན་

IX 33 འཁོར་ལྡེ་དྲག་མི་ོ་ལ་མོ་

34 ཕྲ་ཁྲི་ལྡེ་དྲག་*པོ་དང་*ལྡེ་

35 ཞེས་་བ་ཐོབ་པའི་*དཔོན་ལ་མོ་

36 སྐོར་དུ་བྱང་བ་ོ་ལ་མོ་

IV

X 37 སྒྲོ་ིན་པ་འི་ོ་ལ་མོ་*དཔོན་

38 སྐོར་དུ་བྱང་བ་*དཔོན་

39 སྐོར་དུ་བྱང་བ་*དཔོན་

40 སྐོར་དུ་བྱང་བ་*དཔོན་

XI 41 སྐོར་དུ་བྱང་བ་*དཔོན་

42 སྐོར་དུ་བྱང་བ་*དཔོན་

43 སྐོར་དུ་བྱང་བ་*དཔོན་

44 སྐོར་དུ་བྱང་བ་*དཔོན་

XII 45 སྐོར་དུ་བྱང་བ་*དཔོན་

46 སྐོར་དུ་བྱང་བ་*དཔོན་

1. 32 B ར་ ; 1. 32 B ར་ ; 1. 34 B ར་ ; 1. 35 B ར་ ; 1. 37 A 1 and 2 ར་ ; 1. 38 B ར་ ; 1. 40 B ར་ ར་*Instead of ར་*; 1. 41 B ར་ ; 1. 42 B ར་ ; 1. 43 B ར་ ; 1. 44 B last three words in B ར་*;

1. 45 A ར་ and B ར་ ; 1. 45 B ར་ ; 1. 46 last four words in B ར་*.
The texts used were two small blockprints, nearly identical A 1 and A 2, and a large blockprint B.

On the whole A furnishes a good text and it may be used as the basis for the edition. Two curious cases of the use of ग़ for ग़ (7. 45) seem more than mere negligence of the wood-

1. 47 A 2 ग़; 1. 48 A 2 देख़, । 1. 48 B has গ at the end of the line instead of ||; । 1. 49 B বৃহৎ'; Colophon, A 2 has ন ত্র্যা after বলম্বনে, and has a final স to সুস্থম। B has a different colophon বৃহৎকে স্মৃতার্থে বুদ্ধিমানে স্মরণয়ান।
cutter in connection with the badly printed འིན in l. 13 (which
looks also like འིན) and also འི in l. 23. Inversely
there is a clear འི — སྣན in l. 37 and a འི for སྣན in l. 48
A 2 twice lacks the hook in སྣ (20 24) and the naro ཡ in lines
29, 47. These two latter variants may be due to deterioration
in the blocks or the roughness of the paper, or defective inking.
Otherwise A 1 and A 2 are practically identical, and
except for the last pages (the last two of A 1 are condensed
into a single one in A 2) the two copies may have been printed
from the same blocks.

In 5 B writes སེ་ིན as authorised by the Dicts.

But the question of final particles is still far from being satisfac-
torily settled. The Dicts. are on the whole much at variance
on this point. Desg. gives as a rule a greater variety of them
than J.

Some differences in the tenses of the verb are presented
by the two copies of A on one side and B on the other. In l. 2
ིན is the present tense as against the past form འི་ in A

As to the sense both would do, and though the past form in
Tibetan is better rendered in English by the present we may
understand the past form as 'has begun to rise.' In verse XI
B gives imp. forms, making the sense one of command whereas
A has present forms giving a mere statement. The final འི
in འི་, however, is not recorded in the Dicts., nor the
form འི་; འི, however, is a regularly recognised imp. form.

ིས in l. 35 is a correct past tense. The form འི
(without an initial འ) as in B is not recorded. though འི, present, might do equally well. འི, l. 32, is not authorized
by the Dicts. which all omit the initial འ. The substitution
of འི for འི (38) seems to lack sufficient urgency.
though J. records a འས་འགན་པ་ ‘to listen to an explanation’ from Sch. A ཀྱེ་མོ་, l. 29, is correct according to the Dicts., not ད་ཀུ་ of B, though J. and S. Ch. D. give the alternative spelling.

In the treatment of grammatical particles A is superior to B. ཙེ (10) is correct, not ཞེ B. It is an adverbial construction. In 18, འི་, and 22, ཡི་, equally so. In 24 ཡེ་ is a terminative dependent on ཐེག་པ་.

The remaining variants are all in the nature of equivalents for or against which nothing (or the same!) can be said, and which would do as well as the readings we have adopted. Many of them are, however, curious for this reason, that they are not homonymous variants at all and consequently substitutions for, not corruptions of, the text. We have to leave the question alone whether those in A or in B are likely to be the original ones.

In 7. ཞིག་དྲི་, very kind, is as good as ཞིག་པ་, very precious; in 17 རྡོད་པ་ཅེ་ཅེས་means practically the same as རྡོད་ཅེ་ཅེས་, ‘from this moment’, and ‘from this very day.’ In 19 རེག་པ་ ‘in another’ seems even a trifle better than རེད་ཏེ་ ‘from another.’ རེད་པ་ seems better in 32 than རེད་ in B. ‘even, indeed!’ རེན་པ་ ‘to perform,’ in 1. 34, is as good as རེན་པ་, also ‘to perform, accomplish,’ and the future form of the latter would be better if changed into a pf. form རེན་པ་ or pr. རེན་ In l. 40 རེན་པ་, ‘the sending, throwing,’ seems as good as རེན་པ་, ‘(as silly) as the conveying.’ In 41 the article རི་ means the same as plural རི་་ B. In 44, རིལ་པོ་, ‘egotism, selfishness,’ is substituted for རིལ་པོ་,
‘sin’; similarly in 45 and 49 གུ་ ‘all,’ for གནམ ‘many.’

Lastly, the difficult construction རུལ་བོད་པ་ཅེས་སེར་, in 46, is replaced in B by the easier རུལ་བོད་པའི་དབང་ ‘not allowing (letting, making) it [the soul] (to) fall’ instead of ‘letting it remain fallen when once it has done so.’

All these examples seem to point out that one of the block-prints (probably the larger one) was derived from a version which was not actually copied from the original but rather written down from memory. The variants are no cutting or copying mistakes except སྤེན་པ་ and སྤེན་པ་ l. 16, and སྤྱི་མ་ སྤྱི་མ་ and སྤྱི་མ་ in l. 7.

In l. 26 we find an erroneous བུ་ for བོ་.

The two རི་ at the end of lines 16 and 48 in B (or rather at the beginning of the following lines, for that is where they must be put if the Tibetan text is printed line for line like English verse) do not agree with my conception of the structure of the poem as indicated by my typographical arrangement of it. I would not have expected a རི་ after line 16 but after lines 12, 24, 36 and 48. The occurrence of the sign after line 48 may, however, be taken to indicate that the next two verses have to be regarded as appendices to the body of the poem proper.

It must be mentioned that in the title, in both copies of A., the final word is སྙན་མ་. In B., as the poem occurs in the body of the volume, there is no equivalent title. I have written སྙན་མ་ without prejudice to the question whether the form སྙན་མ་ is legitimate or not. My teachers say that before a ཞ the སྙན་ is required.

The only reading taken from B is སྙན་ for the incomprehensible སྙན་ of A 1 and 2, in line 16.

It may be, finally, remarked that the three copies from which this edition was prepared, show once more that textual
correctness and perfection of typographical execution are not necessarily related in Tibet. The two small prints which are, but for the single omission of a dengbu in line 16, quite correct, are small, badly printed on bad paper, and not carefully or neatly cut. The larger copy is neat, well printed on good paper, very legible, but not nearly so satisfactory as a text.

D. Translation.

The Song of the Eastern Snow Mountain.

OBEISANCE TO THE TEACHER

1. (His Teachers).

1. On the peak of the white snow mountain in the East
   A white cloud seems to be rising towards the sky.
   At the instant of beholding it I remember my teacher
   And, pondering over his kindness, faith stirs in me.

2. To the East of where that cloud is floating,
   In that entirely victorious Virtue Solitude,
   There resided the precious ones, difficult to be invoked.
   Father Famous Goodheart, the Sire with (his two spiritual) sons.

3. The yoga and other (teachings) of the two stages of the road
   Relating to the profound Doctrine they preached most fully.
   To the pious of snowy Tibet
   Your grace, O protectors, was ineffable.

11. (Himself).

4. Especially that this ease-loving Clergy-Perfection
   Has turned his mind a little towards the Doctrine
   Is (thanks to) the kindness of these noble father and sons.
   Truly your kindness is great, O father and sons.

5. From now onward till (I reach) the heart of saintship,
   Whilst, except in you, noble father and sons,
   I will not place my hope for protection in anyone else,
   I pray you to drag me along with your mercy-hook.

6. Though I cannot repay you in proportion to whatever your favours have been,
   I pray that, with my soul not enslaved by attraction or repulsion,
I may hold fast to your teaching, O protectors,
And may always put my best energy into the endeavour.

III. (His Contemporaries).
7. However, nowadays, in this snow mountain solitude,
(There are those who) whilst promising to follow the teaching themselves,
Regard others, who (equally) follow the teaching, as their veriest enemies.
Such conduct calls forth the deepest sorrow.

8. With thoughts wishing the ruin of others
And with souls fettered by fierce ambition,
They nevertheless promise to dwell on the high road.
If we consider this (carefully) it is a matter of shame for all concerned.

9. These malignant beings,
Angry because they find themselves in their old age in the wrong road,
And raging from the bottom of their hearts
Against those persons who have (duly) acted conform to the Doctrine,
Has not a demon entered their minds?

IV. (His Pupils).
10. Not to take steps to conquer the enemy, sin,
But yet after mere reproach to flare up in reply,
That is as silly as,
When an evil spirit is at the Eastern door,
To throw the ransom towards the Western door.

11. Those virtue-friends who understand that this is so,
Think of all embodied beings in general with kindness,
But saintly thoughts especially of all who devote themselves to the Doctrine.
And they subdue the enemy residing within, sin.

12. O, my followers and friends,
Whilst not letting your souls remain fallen after a lapse,
But whilst examining (yourselves constantly) whether your minds keep to righteousness,
To remain on the straight road, that surely is good.

V. (Final Prayer).
12. May all those who believe in these words,
With a mind bent on the drawing on of all beings by means of love and mercy.
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Through the (direct) vision of the actionless state of (pure) knowledge.
Speedily obtain (that) glorious, supreme saintship.

VI. (Final Blessing).

14. He, whose body blazes with the marks and beauties (as of a Buddha),
   Whose speech is adorned with the sixty branches of melody,
   Whose deep and wide mind, indeed, is a treasury of omniscient love,
   May that glorious teacher's blessing be on us.

The above was composed by the Great Omniscient Clergy Perfection Good-Glory as a song in loving memory.

Blessing.

E. Glossary and Notes.

(Lexicographical, Syntactical and Material.)

༄༅ see ༼༅༄

༄༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༄༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༄༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༄༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅༅岿༅༅༅༅༅༅༅༅༅༅༅༅༅༅原文地址oggle warning

Not so much 'a matter of shame to all' (= all the people who look at or into the matter, the beholders, the general public, or even humanity in general), but rather 'a matter of all (of them) being ashamed,' i.e. the people doing the shameful acts, the people concerned, engaged in this conduct, not the public in general.

།༅། 29. Here thought, conception, wish (cf. D. op-welling). (Desg. all-enveloping, i.e. 'natural corruption or sin' p. 8b, but རྣ་སྲིད་སྲིད་ = རྣ་ཕྲིན་ནམ་སྲིད་, 'excitement of passion' on p. 1044a). See also S. Ch. D., p. 29b, རི་བུ་, but Schroeter, p. 26. 'approbation, assent, the consenting to any proposition.'

།༅། see རྣ།
30. Here equal to རིབ་, 'yet, however. nevertheless.'

20. Not as a separate word in J., who gives འབདོ་ and རྩོ, the latter after Schmidt. This is the word occurring in the compound ཡུལ་པོ, the Tibetan u-vowel, the 'foot-hook' (not merely honorific of འབདོ as Hannah seems to suggest in his Grammar of the Tibetan Language, p. 4), which J. has under འཕན་, on p. 472n., together with a queried meaning 'spur' (of the foot: 'ein Sporn'), taken from Csoma. This latter meaning is unknown to my informants. Bell gives: hook- འབདོ; fishhook འབདོ, but iron hook འབདོ་པོ. Henderson gives both འབདོ and འབདོ for hook, and also འབདོ་པོ alone for iron hook. My informants deny the correctness of འབདོ. Desg. knows འབདོ (མའ) only as a verb, not as a subst.; he mentions འབདོ as a separate word, subst. hook, and does not mention འབདོ. The various articles in the three Diets. sub འབདོ are interesting but the meaning hook is not given in any of them. S. Ch. D. translates འབདོ with 'ཕྲུ་, a pointed iron hook, a large pin to pierce with,' whilst Maconochie in his Sk. dict. translates the Sk. word as 'hook, goad, stimulus, remedy.' (See below s. v. འབདོ) J. under འབདོ gives also འབདོ་པོ, an iron hook, and འབདོ, a fishing hook, but my informants say that the colloquial for fish hook is rather འབདོ་མོ་ (or འབདོ་) འབདོ་པོ or simply འབདོ (pr. nyendzin), just as a meat hook (to hang up meat on) is འབདོ་ (pr. shendzin). The འབདོ in 3
the above represents the pronunciation of the more illiterate people.

One of my informants is, however, of opinion that གོག་ does not mean an iron hook at all, but hook in general even though it might be made of silver, copper, gold, etc. He compares it with the word wall. གོག་, which is not necessarily made of iron, and though of stone or earth is still called iron-mountain. Women's ornaments such as earrings, chains, or necklaces (བོད་མོ, pr. kentang, not in the Diets. or Bell. As a colloquial word the dengbu might perhaps be left out in writing) may have golden or silver hooks, གོག་ ལོག་ལྡོག་ or ནང་ཚོགས་ལྡོག་. Example: དོན་ནང་ཚོགས་ལྡོག་ སེམས་ནོར་བཞིན་པའི་ཆོས་ལྡོག་, this woman has a very fine necklace which has four golden and silver hooks (or clasps). Schroeter's dict., p. 361b, already gives གོག་ as hook only. The expression གོག་ in the sense of mineral, given by Desg., 307a, would make us think that གོག་ might perhaps mean metal hook, but see below. S. Ch. D. adds to the confusion. Under གོག་ he gives: (1) iron pin to guide and punish elephants; fish-hook; (2) name of a plant. (His next entry seems improbable, elephant driving and elephant driver for one and the same word). But under གོག་ he defines གོག་ as 'iron hook, an angle, a fishing-hook.' J. has གོག་ under གོག་ and gives 'an iron hook, esp. fishing-hook, angle; often fig.' and in his illustration he translates གོག་ simply as 'hook of grace.'
He marks the word as belonging to the book language. It is curious to note that Schlagintweit in his Rgyal-rabs (title, introductory verse) translates the word རྗིན་ཐུན་ with ‘eisernen Hacken’ (p. 25), whilst Schieffer renders the same word correctly on the next page by ‘Hacken’ alone. But in his new translation of the Rgyal-rabs, H. A. Francke (J.P.A.S.B., Vol. VI, n. 8, p. 397) writes again ‘Iron Hook.’

There is still another compound with ཐེ, namely རོ་བོད་, the name for a component part of the elaborate torma cake structure. It indicates a small piece of dough in the form of the top of the thumb. From all these examples it might be hazarded that the element ཐེ means primarily ‘curve, curved’ or ‘curvature,’ and has no substantial meaning like ‘hook’ or the like. My teachers, however, think that ཐེ by itself is a substantive ‘hook.’ So it is not clear whether J. is right as against the other Dicts. in not entering the word separately. The above discussion is in any case better entered under the word ཐེ, whether this is really an independent word or not. The fact that S. Ch. D gives a Sk. equivalent for ཐེ alone pleads for its separate existence.

My teachers opine that ཐེ as a separate word may occur alone, but their nearest approach to framing a sentence illustrating such a use was one in which they spoke of a wooden hook (made by a jungleman to fish or hunt with) as རོ་བོད་ རྗེ་བུ། ཐོག་ or more briefly རོ་བུ།. So the example was not decisive.

Additional Note—Cf. the example in Csoma’s Grammar, p 109: རོ་བུ་ཆོེ་མོ་བུ། མི་, golden fetters or chains, lit.: golden iron ropes. See also Ramsay ‘Western Tibet’, p. 62: ‘To hook—ngiakuk tång ches, properly applicable only to a fish caught with a hook, but also used generally’, and: ‘Hook—ngiakuk (fish hook), kuk kuk (a hook of any kind...’
Query: Is the use of ི་སྟེར་ merely conventional in several words, as in ི་སྟེར་ རྗིས་ (Bell. Walsh 'Tromowa Dialect'), ི་སྟེར་ 'bridge', etc.? And is the use of ི་སྟེར་ perhaps analogous to that of honorific prefixes? Cf. the Dutch guilder (gulden) which is made of silver, though its name is derived from 'gold'.

7. ཁོ་བོ་ see ཉ་

8. ཁོ་བོ་, 7. Difficult, but here rather with some of the meaning of the English 'hard' (hard lines?), the French 'dur', perhaps L. 'ardus.' The meaning is somewhat that the invocation should not be undertaken lightly (God's name should not be spoken 'in vain'). Conceptions like: grave, serious, weighty, not lighthearted, or commonplace, or flippant. suggest themselves here. It is 'a serious matter' to invoke these teachers.

9. གཉེན་ཨི་མོ་, 42. To think with kindness of or towards, or about (བོ་).

11. མི་, 11. We have taken this word in the general sense given by J. 'the pious,' though it may equally well be rendered by 'the fortunate ones,' i.e. those who were fortunate enough to hear Tson k'a pa's preaching or that of his two pupils. One of my informants suggests, however, that མི་ should here be taken more literally as ' sharers', 'share-havers' in Tson k'a pa's message and consequently should here be understood as 'his followers.'

19. བོ་, 19. May either be taken as two separate words: protection and hope or as a compound 'hope for protection,' 'protection-hope.' More accurately 'the spot (place = persons in this case) in whom I place my hope for protection, to whom I resort or go, in whom I trust, for protection.' (cf. D. heul, toevelaatt).
under J.'s 4th sub-heading, 1st division. "faith has been born,' but here rather becomes active, 'sprouts,' waxes strong,' or 'grows, flames up, intensifies, awakens, arises, stirs.'
The idea is not, as in a case of Christian conversion, of a state of previously non-existent faith, suddenly arising, but of an existing faith becoming strongly energised, leaping up ('an outburst of faith'). The colloquial डाक दिन can be suitably translated by 'to inspire faith to.' For instance डाक दिन डाक दिन, that lama inspires me with (no) faith. A free translation of डाक दिन is consequently 'to have faith in,' but in our passage the additional meaning of 'renewed' is implied. Therefore we may also render 'they call up my faith' or 'renewed faith comes up in me.' See the use of this expression in the Tibetan Primer III. p. 7. l. 8. (read डाक दिन)

Then he, recognising that the king was very good, and having gained faith in him, and having prostrated himself numberless times, (asked) how can I request (i.e. take, accept) such (gifts) given by the king.

50. To generate, the generation. production.

that which has been produced in the soul.' 'the (completed) productions of the soul' ; with तु = with : 'with thoughts of, assuming, observing an attitude of, with a mental attitude of or disposition to).
22

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"निजिर्मात्समवसे (न्त्) is one elaborate substantive, a 'the
beings-with kindness-having-drawn-soul-disposition.'

ह्र्न्य, 28. Here not in J.'s sense 'to be weary,' but as
Desg. and S. Ch. D. have it 'sadness, grief, sorrow,' or adj.
'sad,' etc. In seeing a half-naked beggar, it may be said:

ह्र्न्यदिमित्सर्येत्यसुसिमध्योपवस्था। Here the word is
adjective: 'that unhappy (unfortunate, wretched, miserable) man
has not even a coat.' [ दुःसार्य (Bell) = J. दुःसार्य = दुःसार्य =
ह्र्न्य = Desg. ह्र्न्य, coat, garment, dress; not alone 'man's
coat,' as J. has it, but for both sexes—J. s.v. ह्र्न्य. ह्र्न्य and
ह्र्न्य both missing in S Ch. D. दुःसार्यā is pronounced both
golak and golak. Walsh, Vocabulary Tromowa Dialect. s.v.
coat 'go' and 'golak.' My teachers do not know a word दुःसार्या
for coat in Tibetan. Desg. has a दुःसार्या, overcoat. S. Ch.
D दुःसार्य or दुःसार्य 'old coat or garment patched up and
mended'.

ह्र्न्य दिर्म्नी दिर्म्नी दिर्म्नी दिर्म्नी दिर्म्नी दिर्म्नी दिर्म्नी दिर्म्नी

45. My followers and
friends (cf. citizens and compatriots), i.e. followers who are also
my friends; the same people under two qualifications, not two
different groups of people, the friends and the followers. See
ह्र्न्यादाशुका।

ह्र्न्यस्मिन्नीस्मिन्नीस्मिन्नीस्मिन्नीस्मिन्नीस्मिन्नीस्मिन्नीस्मिन्नी

The difference in form is not accidental. The form of speech, expression. The form was described to me as one of intimacy. of utter confidence, as distinct from familiarity and lack of respect. This seems an almost exact parallel to the use of (thou), tu. du in (English), French and German in addressing parents, God, and relations. The following example was given, a quotation from the a little ritual geluk-pa book, leaf 12a: 'As thou art our lama, our yi-dam, our dākini, our dharma-pāla . . . ' (prayer addressed to Tsoṅka pa). Likewise, in the little prayerbook (to Tarā) we find a few cases of e.g. p 5b amidst many cases of In the term the hon. form of the first two syllables of course determines the hon. form of the last. The intimate form was further described as the language of religious transport, ardour, fervour.

32. According to the Diets to be ashamed. Desg. and S. Ch. D. do not support J.'s meaning 'piety' and his third meaning 'disgust, aversion.' My oral information rejects these second and third meanings, yet see below. freely translated is a matter of (cause for) shame to all, literally 'a-by-all-shame-feeling-cause,' i.e. all should feel ashamed. The shame, it should be understood, must be felt, not by all who behold the bad behaviour, but by all who
are guilty of it. The exact meaning of the root སྟོད་ from when the verb is derived is not yet satisfactorily dealt with in the Diets, which are supplementary as well as contradictory in their data. The compounds exhibit a great variety of shades of meaning. That of སྟོད་ཤིན་, for instance, may perhaps cover so wide a range as 'shameless, impudent, self-willed, stubborn, stiff-necked, arrogant, insolent, ungrateful, loveless, heartless, harsh, cruel, wanton, ruchslöss, frech.' Some of the compounds and applications clearly indicate that སྟོད་ must also mean 'sexual modesty, chastity;' others that it must mean 'bashfulness, shyness, timidity' (in this sense སྟོད་ཤིན་ 'brazed, forward, unabashed, saucy, bold, audacious'). སྟོད་ seems to come very near to the D. 'schooey' which is more 'diffidence' than 'scruple,' but སྟོད་ཤིན་ may in some cases mean 'unscrupulous' or 'without a conscience.' In this sense it comes near to 'impious.' The German subst 'Scheu' may be also compared. It is also averred that in certain combinations a positive statement with སྟོད་ཤིན་ is practically identical with the English exclamation: how dare you! how can you!

A compound, difficult to define exactly, is སྟོད་ཅིག་བརྙན་ in which སྟོད་ has the meaning, not given in the Diets, of straight, straightforward, honest, true, dependable, the French 'droit' (cf. rectitude). The whole expression may mean 'abandoned,' or simply སྟོད་. Example: སྟོད་ཅིག་བརྙན་ 'the lives of these abandoned (shameless, etc.) men are useless.' An old sweetheart who has cast off her lover may be called སྟོད་ཅིག་བརྙན་ 'the brazen, perfidious girl.' Des-g. gives སྟོད་ in this sense as equal to འཛིན་, 'good, just, generous.' This may be Schmitz's འཛིན་པ་ 'sincere, orderly.' In the sentence འཛིན་པ་ཤིན་འཕྲེལ་འབྲེལ་ '
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‘to render your parents kindness in this way shows a lack of gratitude,’ my teachers explain the word as ‘ungrateful, loveless, harsh.’

As far as the further meanings of གིས་, as given in J. (see above), are concerned. Pun Ts'ogs maintains that གིས་
གཞན་ལ་ གཞན་ལམ་ལ།, 'pious,' but Karma denies it, and the former also states that གཞན་ལེགས་ = གཞན་ལམ་, which latter expression Desg. and S. Ch. D. know as ‘to be disgusted with.’ But J. and the others render the former expression with གིས་, as ‘chaste’ or ‘modest,’ or as ‘to be chaste,’ etc.

Both of my teachers are at one about the expression གིས་པ་ ‘to be weary, tired, sick of.’ Examples: གིས་པ་གཅིག་ གིས་པ་, I am tired of this food. (གིས་པ་, pr. tobc'hé, see Henderson's Manual. Voc., p 48, s.v. food; there written གིས་མོ་.)

ཐོན་པར་གཞན་པ། ‘I have got tired of this man.’ The sentence གཞན་ལེགས་ གཞན་ལམ་ གཞན་ལེགས་ གཞན་ལམ་ was explained to me as: Having understood the doctrine and having been delivered (saved). I am now weary of the world, have renounced the world, know the world for vanity, have turned away from it. For J.’s གཞན་པ་, ‘scornful laughter,’ the synonym གཞན་པ་ was given to me, as well as the explanation ‘a laugh to make the other feel ashamed,’ ‘to make another feel small.’ We may therefore think of ironic, sarcastic, malicious laughter, or of derision and Schadenfreude. གཞན་ལེགས་ གཞན་ལམ་, to laugh at another, at the expense of another, in order to make him ridiculous. This word གིས་ furnishes a very striking test of the present state of Tibetan lexicography; the word གིས་ will furnish another.
For words like these a comprehensive collection of authentic illustrations is imperative before finer shades and the exact range of meanings can be fixed. བོད་, commonly translated as 'shame,' a synonym for བོད་, is a similarly uncertain word. Compare the translations in J. and S. Ch. D. of this same sentence: འོག་ཉེ་ཞེ་བོ་བོ, J.: 'he has no shame nor dread,' S. Ch. D.: 'he has no shame or modesty.'

ངོ་ཉེ་ཞེ་ see བོད་.
ངོ་ བོ་ see བོད་.
ངོ་ see བོད་.
ངོ་ བོ་ see བོད་.
ངོ་ see བོད་ བོ་ བོད་ and བོད་.
ངོ་ see བོད་.

ངོ་ see བོད་, 55 J.'s queried བོད་, quoted from Gyal-rabs: 'prob. omniscient-merciful.' cannot with any certainty be decided from this passage.

Desg. has བོད་ བོ་ བོད་ བོ་ བོད་ བོད་ བོད་ = བོད་ བོད་ བོད་ བོད་ = 'knowledge of the heart.' i.e. pity, mercy.
S. Ch. D. 'omniscient mercy.'

According to my teachers these are two different words there, knowledge and mercy; not a compound. བོད་ is here hon form of བོད་ to know. But a subst. བོད་ is not recorded in the Dicts. Desg. has a བོད་ བོད་ བོད་ = བོད་ བོད་ = བོད་ = 'science, knowledge,' and S. Ch. D. also gives བོད་ as 'knowledge.' In compounds བོད་ has usually the verbal value of 'knowing.' The entries s.v. བོད་ in the Dicts need careful comparison and deserve close study.
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The word 'is often used in an emphatic sense to know all, to know through and through, to know with supernatural knowledge (as, for instance, to know what happens from a distance), cf. the English adj. 'knowing'.

The shades of meaning: wise, learned, intelligent, sensible. careful, cautious, clever. need further analysis.

Dicts., 35. The value of this word is clear from the

Dicts., but there is a difficulty in choosing suitable English words to fit each case in rendering. Such words as the following may be found useful under various circumstances: to be disturbed, upset, disordered (cf. disordered brain), unbalanced, deranged, convulsed, in turmoil, tumultuous (a soul in tumult), in revolt, turbulent, wild, seething, in uproar, in the throes of passion, etc.

And even so none of the above expressions furnishes an easy, idiomatic and close rendering for the man whose very character is an utter chaos.

Ordinarily to carry, but here to carry back, i.e. to repay, render, return.

Example: You must render your parents their kindness. The verb, primarily 'to weigh', is equally so used; see J. s.v. 4. For the above example the word would ordinarily be inserted, but this would lessen the force of the illustration for our purpose as means here 'return.' and 'a kindness in return'. The above sentence can be expressed in three ways: (with or without a), (or or a), .

Mother Snow Mountain. The affixes to are according to J. and ; Desg. adds ; S. Ch.
D. only གཞི; Bell and Henderson no affix. Of these གཞི gives a definite sense of greatness to the mountain. (See S. Ch. D., Grammar, Introduction, p. 18) Here the particle གཞི is not an inherent part of the substantive, but is added to give a feminine sense to the word, which here means something like 'Mother Mountain,' the big mountain being as it were the mother of all smaller hills and heights around it. My informants were definitely of opinion that, here, 'Mother Mountain' and not 'Lady Mountain' was meant. So we should not understand the expression as 'Her Majesty or Ladyship the Snow Mountain.' The meaning though grammatically important remains better neglected in the translation.

བཞིགའི་བོད་བཞིའི་, 25. In this snow-mountain-mass, i.e. monastery. རྟེག་ རྟེག་ as monastery in J. s.v. རྟེག་ but not s.v. རྟེག་ Bell has རྟེག་ as a cell (of hermit).

Here the expression seems rather to indicate Gendunub's own monastery (be it Daipung, Tashihunpo or Nangyalehöde) than Galdan, spoken of in the second verse. See Schulemann, Gesch. der Dailalamas pp. 92 ill. See ཡིག་ and འབད་.

ཁོ་བོ་ see འབད་.

ཁོ་བོ་, 33. J. འབད་, error. mistake In Desg. འབད་ or འབད་འབྱུང་པོ་།, solitary spot (s.v. འབད་) and འབད་ (s.v. འབད་།), 'has lost his way'; and also འབད་པི་ས་ to put apart: འབད་པི་ས་, a separate road, a side road (route détournée). According to Desg. only the past form of འབད་, i.e. འབད་, means to have erred, gone astray, both physically and morally. S. Ch. D. copies J., but adds to J.'s འབད་, the place where two roads separate: 'so as to create doubt in the mind regarding the right path.' Schroeter (p. 451a) has two entries འབད་, 'remote,' and འབད་པི་ས་, འབད་, 'a closet.' J. has the latter expression as 'a hermitage,'
and Desg., as above, 'solitary spot.' In our passage अस्य प्रयासम् does not mean 'the mistake as to the road.' or Anglo 'the error of his ways.'

In our passage अस्य प्रयासम् has to be taken together in the sense of अस्य प्रयासम् = अस्य प्रयासम् = अस्य प्रयासम्, the wrong road (in a religious sense, in contrast to the अस्य प्रयासम् of l. 31). अस्य प्रयासम् is here to be understood as a 'wrong-road-place,' as the spot or place (भिन्न भूत) which is, or proves to be, the wrong road, i.e. the place where one realizes that the road on which one is, is the wrong road, or, perhaps better, that the road is a wrong road (=place) to be in, a wrong-road-spot, indeed.

The meanings, recorded in the Dits, for compounds with or without initial अ of अस्य प्रयासम्, seem logical, as one who has separated himself from the road is astray. is mistaken, is (in moral or intellectual matters) in the wrong, in error.

Note this example of the use of the verb: अस्य प्रयासम् अस्य प्रयासम् अस्य प्रयासम् अस्य प्रयासम्, answer very carefully otherwise you will make a mistake.

[लैंगिक 'having twisted, squeezed, screwed up your brains ?' = adv., carefully, attentively.]

साधनाम् see बुधम्.

मृत् see मृतम्.

मृत् 40. Ransom. Is here rather प्राणम्, well defined by S. Ch. D., s.v. The meaning of प्राणम् is probably 'the ransom (which is thrown to the evil spirit) as a substitute for, representative of (the person on whose behalf the offering is made),' J.'s मृत्रेण 'a man's image which in his stead is cast
away in the འབུམ་, a ransom in effigy. There are, however, uses of འབུམ་ in which the primary sense is perhaps rather ‘effigy’ than ‘ransom.’ In a ritual describing the construction of the torma cake it is said that the འབུམ་ (together with many other moulds) must be imprinted on the dough or paste. Here the word seems to mean no more than ‘a mould constituting an effigy of the body.’ Though all the torma-cake material is thrown away after it has served its purpose, these imprinted effigies do not seem to serve specially as ransoms like the འབུམ་ and འབུམ་ quoted above.

As to J.’s queried འབུམ་བུམ་སེམས་ (and the slightly different འབུམ་བུམ་སེམས་), this is explained as follows. The first phrase means: he is a lü in human form (a man-lü, cf. werewolf; D. een lü in menschenvorm, menschelijke gedaante). འབུམ་ means ‘that man, there (with a pointing out by word or finger).’ For instance: that man John, that king འབུམ་. ‘That man’ alone would be འབུམ་. But the second phrase would mean: ‘that man so-and-so is a very devil.’ J.’s rendering of the first phrase as ‘he is a curse, an anathema, one deserving to be cursed’ seems too strong. Rather ‘an unmitigated nuisance,’ for, though harsh, it may be said by a mother of her own child when it is naughty and unruly. The sense seems to be ‘devil’ (as may also be applied to children or wicked grown-ups in English ‘they are true devils’, D. ‘een paar baarlijke duivels’) and seems to be a case of meaning-shifting from result to cause (pale death!), the lü being the ransom thrown to the evil spirit, Anglice devil. The association does not seem to be that of worthlessness, hatefulness, something good for nothing, only fit to be thrown away like a lü.

As to the above King Koko, this is a facetious name applied (something like thingumbob) to such Tibetans as ape Chinese manners in dress and in other ways. འབུམ་ འབུམ་ is said to be a Chinese word for འབུམ་ འབུམ་, elder brother. A Tibetan, strutting about in Darjeeling with Chinese cap and
coat may hear the sarcasm addressed to him: "Well Mr. Chinaman (or John Ch., Uncle Ch.) where are you going to? (‘Mossio’ of the mid-Victorian Punch and music hall ditties)."

This name, ‘the virtuous,’ seems to refer to the Gelukpa sect, though the monastery which is here meant is usually called ཨ཰ དཀང་. The relation between the two terms is not quite clear. Grunwedel, in his Mythologie des Buddhismus, etc., p. 72, speaks of ‘das Kloster dGa-ldal oder dGe-ldal.’ Gunther Schulemann in ‘Die Geschichte der Dalailamus,’ p. 65, speaks of the ‘Schule, die zuerst dGa-ldan-pa, dann aber dGe-ldan-pa oder dGe-lugs-pa, ‘die Tugendsekte’ genannt wurde.’ Modern Tibetans seem to know only the name ཐུབ་ལྡན་ for the famous monastery.

This is an apposition. The enemies, the sins; the enemies who are the sins; ‘these enemies of sins’ as in ‘these rascals of boys.’ See ིི་གྱིས་

title. Its hon. form is ར་མི་མགི་. As a single word the affix རི་ is required, which may disappear in compounds. Bell gives as meaning of ར་མི་ ‘religious song,’ Henderson ‘hymn.’

As J. points out, the profane song is རི་ and the religious song རྒྱས་མི་. A synonym for རི་ is རིགས་ (not in the three Diets, but in Bell and Henderson s.v. song).

S. Ch. D.’s རྒྱས་དམན་‘sportive song’ is not supported by the data in J. or Desg., nor by my informants. They take the
second part of this compound as a misprint for འབུས་པ་ and hold that འབུས་པ་ is a double-form with the meaning of either of its parts: song. The word འབུས་པ་ has one honorific form, འབུས་པ་. The words འབུས་པ་ and འབུས་པ་ have each various hon. forms: འབུས་པ་ (recorded in Bell) and འབུས་པ་. Desg. has a འབུས་པ་, pleasant song, but my oral information does not support this special meaning.

Note the difference between J. འབུས་པ་ (s.v. འབུས་པ་), 'song of joy,' and Desg. id. s.v. འབུས་པ་ 'chant érotique.'

In Redshob's translation of the Psalms into classical Tibetan, the word འབུས་པ་ is used for psalm.

The following table may be useful.

Ordinary འབུས་པ་ = hon. འབུས་པ་

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འབུས་པ་ see འབུས་པ་

འབུས་པ་ see འབུས་པ་

འབུས་པ་ and འབུས་པ་, 38. Attention must be drawn to the fact that Desg. identifies འབུས་པ་ with འབུས་པ་ as against J.'s distinction between the two forms as neutral and active. Also that Desg.'s explanation of འབུས་པ་ etc., as 'to put (the
enemy) to flight in battle,' seems more probable than J.'s 'to fight a battle,' etc. The explanation of தேக்கிய, by தேக்கம் in
the note on தேக்கம், q.v., seems to support this sup-
position. S. Ch. D. gives as a meaning of தேக்கம் 'to insti-
tute, set going' and translates accordingly தேக்கம் கைதிடை
as 'to start a combat,' as against J. 'to combat' alone. Also
தேக்கம் கைதிடை 'one who gives battle.' Desg. s.v. தேக்கம்
(p. 923): தேக்கம் கைதிடை or தேக்கம் கைதிடை 'to fight in battle, to
combat.' Cf. also J. s.v. தேக்கம். S. Ch. D. copies J as against
Desg தேக்கம் கைதிடை, 'to fight a battle.' These words
தேக்கம் and தேக்கம், again, need further investigation sup-
ported by quotations (as well as the word தேக்கம் with which
they are used).

33. To be old, the state of being old, old age.

Example தேக்கம் கைதிடை கைதிடை, 'the being born grow-
ing old, being ill, dying are sorrows,' or 'birth, old age, ill-
ness and death are sorrowful.' Cf. the treatment of the first
four words in J. கைதிடை, with following verb, to be translated
as 'of old age,' literally 'of (belonging to, attendant on) having,
become old; for instance, the joys, sorrows, etc., of the state of
having become old (of old age) = கைதிடை கைதிடை (or கைதிடை).

This is not the subst. தேக்கம் or தேக்கம் of Desg. J. treats தேக்கம்
as a verb with தேக்கம் as a past tense, taking தேக்கம் and தேக்கம்
as adjectives from which the usual substantives in தேக்கம், தேக்கம், etc.,
are made. Desg. gives the four forms தேக்கம், தேக்கம், தேக்கம் and தேக்கம்.
as substantives and has no verb 'to be old.' J.'s analysis seems 'the more accurate one. J.'s གཏན་ 'old age' is absent in Desg., whilst, this latter has a ལྭེ་ without affix as 'old man,' 'old age.' This word S. Ch. D. has as མགྲེ་ 'old, ripe'; whilst he adds ཁབ་བོ་ཁོ་ 'aged, old; exhausted, infirm; an old man.' This group needs proper quotations for final settlement.

My oral information on some of these points is as follows:
The use of ལྭེ་ alone, as 'old, ripe' is denied. ལྭེ་ does not mean ལྭེ་ 'old,' because ལྭེ་ requires a ལུ་ 'grown old in years' in that sense. As an independent adjective, however, it means 'worn out, exhausted, thin, lean, aged, grown older.' and is in that case an equivalent for ལྭེ་

Troubles make a man ལྭེ་ 'age him'; make him as if old.

Age makes a man ལྭེ་ ལུ་, old, i.e. *really* old. For the use of ལྭེ་ the following two illustrations were given: ལྭེ་ རྒྱ་ནམ་མཁའི་རྒྱ་ནུ་ 'don't do such work (or things; or don't behave in that manner) in your old age; ལྭེ་ རྒྱ་ནུ་ 'don't think bad (evil) thoughts in your old age when (whilst) death is drawing near.'

ཤེི་, རེི་, ྷེི see རེི་.

ཤེི (or རེི་) རེི see རེི་.

ཤེིན་ རེི see རེི་.

ཤེིི་ see རེི་.

ཤེིིི see རེིི.
54. The treatment of these words in the Dicts. seems unsatisfactory. None of the Dicts. give a passive verb རྒྱུན་པ་ or རྒྱུན་པ་ ‘being adorned, being decked out, embellished,’ etc. J. has only རྒྱུན་པ་ as a subst. ‘ornament,’ decoration,’ and a verb རྒྱུན་པ་ ‘to adorn, decorate, provide with.’ According to this his own example རྒྱུན་ལྡན་ ‘ornament’ should not mean, as he says, ‘the letter nya (ི) being provided with an S above it’ (ི་ོ, but rather something like ‘to adorn the letter nya with a sa as a toplettor.’

Desg. knows a verb རྒྱུན་པ་ or རྒྱུན་པ་ (or རྒྱུན་ or རྒྱུན་) with the meaning of ‘to adorn,’ with a past tense རྒྱུན་, ‘ornavi, ornatus, orné,’ whatever that means. He and J. quote also a རྒྱུན་པ་ ‘adorned,’ in which the རྒྱུན་ has clearly a substantival value, like in རྒྱུན་ི་ or རྒྱུན་ ‘without adornment, unadorned.’

S.v. རྒྱུན་ Desg. says: ‘praet. verbi རྒྱུན་པ་, ornatus, et v. act. ornare, orné, orner,’ and he adds རྒྱུན་པ་ or རྒྱུན་ ‘ornament.’ Bell has རྒྱུན་ི་ for ornament. But J. knows no རྒྱུན་ or རྒྱུན་ as substantives and refers expressly to the unprefixed རྒྱུན་ for the substantives. He further equates རྒྱུན་ and རྒྱུན་ རྒྱུན་ ‘ornaments’ (plural). Under རྒྱུན་པ་, ‘to put on,’ we find further རྒྱུན་པ་, to put on gay clothes, finery (s.v. རྒྱུན་, the same expression is translated as ‘to adorn one’s self,’) and རྒྱུན་པ་, ‘beautifully attired’ (Mil.). If these translations are idiomatically true we should expect
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(७) तूँ to have a wider sense than the English ornament. rather anything beautiful or fine, whether ornaments (in the sense of trinkets) or not. The word adornment would fit better. (Cf. D. tooi, G. Smuck.)

Desg. gives no example of तूँ with a clearly active value of the verb 'to ornament,' but both in J. and Desg. such examples are given under तूँ. Desg. gives as synonyms अनुष्ट्रें and बांधसरिं and it is a question whether in these expressions तूँ can have the neuter sense of 'to act as' = 'to be' (like in तूँ न देवता). S. Ch. D. (who has several misprints in his syns. for तूँ) quotes s.v. अंधमाः (292b) a अंधमाः, 'to arrange ornaments (tastefully); to decorate, adorn, to construct or adjust grammatical forms, sentences. (Zam.).' This latter use of तूँ is evidently the clue to the expression, quoted elsewhere by Desg and S Ch. D.: तूँ अर्थमाः, अर्थकराृपिष्ठं, one versed in rhetoric, a clever orator.

The equation तूँ = अर्थमाः (in the modern language. v. Bell. to put, place), given by S. Ch. D. is denied by both my teachers, though confirmed by Desg; they know of no Tibetan word of this spelling and sound with the meaning bejewelled, adorned, decorated, as is the correct translation of the Skr. equivalent तूँ.

tided, सक्तिन. Yet may तूँ (७) perhaps mean 'an ornamented object,' hence 'die. dice'; hence again Desg. 'objets mêles pour tirer les sorts,' and lastly 'stake' (in gambling) and 'lot'? This first meaning is not in the Dicts. but would settle the question discussed a few lines lower down, and explain those combinations with तूँ which refer to gambling and divination. In connection with the immediately following articles in S. Ch. D., भूषणम हरि, 'one who joins in a wager, gambler' [one who puts up his jewels, ornaments for
a stake ?], and गृहुक्षेम् or गृहुक्ष्ये, ‘a dice-rogue, a game-ster, one who throws dice,’ etc., it should be ascertained whether there is a Tibetan word with गृहु which means die, dice, or whether the combinations refer to the staking of ornaments and jewels in gambling.

S.v. गृहु S. Ch. D. gives no news, treating this word, however, as a verb, and referring to गृहु for the subst.

As a result of this little investigation we come to the conclusion that it is legitimate to inquire whether there is not a Tibetan verb गृहु (more likely than गृहु) with the passive or neuter sense of ‘being decked out, being ornamented or adorned, showing gaily.’ What would render such a word exactly in English is difficult to see, unless we coin a verb ‘to splendifierate,’ but D. pronken (pronken in vollen luister) comes near to it. Other related words would be: to blaze forth, to shine out, to cut a dash, or else to swagger, to swank, to preen, to strut, or again to be graced with or by, to show forth, etc., but especially ‘to display’ in the technical zoological sense.

An instructive illustration in this matter is furnished by the following two sentences, both with the same meaning: ल्हातुम्स्तिन्ग्रुङ्गो, or ल्हातुम्स्तिन्ग्रुङ्ग, of which the best idiomatic translation is: O, what a fine picture!; how fine is the painting (drawing) of (in) (this) picture!

But the psychological translation is in the first case: ‘This picture is by-lines-(fine-)-displaying’, and in the second case: ‘To this picture there is a by-the-lines-(drawings)-ornamentation (or display).’

ल्हातुम्स्तिन्ग्रुङ्ग see ल्हातुम्स्तिन्ग्रुङ्ग.

ल्हातुम्स्तिन्ग्रुङ्ग, 6. According to J., Ill. also ‘superior, excellent, eminent.’ ल्हातुम्स्तिन्ग्रुङ्ग, ‘most excellent, illustrious.’ This may be the meaning here. Whether there is a connection between the word as used here and the ल्हातुम्स्तिन्ग्रुङ्ग title of the Dalai Lamas may be left undecided.
30. Here character, heart, disposition, etc. It is curious that this meaning, given by J. and Desg., is absent in S. Ch. D.

39, 40. Door. Though the average Tibetan house (if it be not a mere hut) has two doors, a front door and a back door, they are not on a principle located in the eastern and western sides of the house. For the text the words east and west have no special significance: they are simply used नेत्रसार्वजन्य, by way of speech, as an example, illustration or comparison.

The front (main, public) door is called भाग्येन्द्रियः or त्रित (or त्रित). The first word is interpreted as the 'main,' 'public,' or 'middle' door; the second as the 'wide' or 'royal' door. The back door is called भाग्येन्द्रियः (in J. s.v. भुजगः), which is explained as 'the door for horses and cattle.' The भाग्येन्द्रियः quoted by J., p. 29b, is unknown to my informants. They only know a भाग्येन्द्रियः, 'the door leading to birth, or re-birth.'

देवसार्वजन्य see देवसार्वजन्य.

देवसार्वजन्य see देवसार्वजन्य.

देवसार्वजन्य see देवसार्वजन्य.

देवसार्वजन्य (त्रित) see देवसार्वजन्य and देवसार्वजन्य.

16. With terminative: 'there is certainty for' = 'it is certain' = 'I am sure of.' 'I know for certain that.' 'it is surely, truly so.' A has देवसार्वजन्य for देवसार्वजन्य in B.

Here, however, देवसार्वजन्य=देवसार्वजन्य=देवसार्वजन्य=देवसार्वजन्य=देवसार्वजन्य=देवसार्वजन्य= 'indeed, truly, really, forsooth.' Compare also ज्ञानेन्द्रियः.
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48. (Also གཞི་བཞི་). Here rather with the meaning ‘without fail, for sure, indeed, surely’ in addition to J.’s ‘anyhow, by all means.’ It is said to be synonymous with རིག་པོ་ and colloquial རིག་པོ་, as, for instance, in: རིག་པོ་ཞི་ འཁམས་པར་ཞི་, ‘I ask (you) to come without fail, indeed, surely, for sure, so that I may count on you.’ Also གཞི་བཞི་. Cf. Desg. in addition to J.—J. (p. 1296) has the spelling གཞི་བཞི་. Bell s.v. ‘certainly’ ཁེ་བཞི་ (syn. རིག་པོ་), s.v. ‘indeed’ (syn. རིག་པོ་); s.v. ‘surely’ རིག་པོ་; s.v. ‘actual’ རིག་པོ་; s.v. ‘real’ རིག་པོ་ (syn. རིག་པོ་); s.v. ‘really’ རིག་པོ་. Desg. རིག་པོ་་ ‘natural, not manufactured,’ but རིག་པོ་ (next article) ‘certitude’ རིག་པོ་, རིག་པོ་ or རིག་པོ་. S. Ch. D. རིག་པོ་ ‘true, genuine, really.’ རིག་པོ་ and རིག་པོ་ are not in the Diets. རིག་པོ་ and རིག་པོ་ are not endorsed by my authorities. See also རིག་པོ་.


'ཅུས་', colophon. According to J. = འཇམ་ཞིག, 'that which has been spoken,' i.e. 'speech, word,' etc. Corresponds very closely to D. 'het gesprokene, het gezegde' or L. 'dicatum.' Here, however, the meaning may be extended to 'piece of writing' (D. 'het geschrevene,' L. 'scriptum') or perhaps 'even more generally 'the above, the foregoing.'

The other use of the expression, as an abbreviation for ཡོན་ཏན་, 'the so-called,' is here, of course, not applicable.

མོའམ་ སེམ་ཅུ་ (or ལྷ) see དཔལ་མ་

ཁ་ནོར་ see སྤུ་.

ཁ་ནོར་ན་ see སྤུ་.

ཁ་ནོར་ see སྤུ་.

ཁན་པར, 22. In J. 'love and hatred,' but here better 'attraction (for the pleasant) and repulsion (for the unpleasant).' In other words: 'non-attachment (to weal and woe), indifference (to the ups and downs of life),' or again 'bondage' (to emotions, impressions, etc.). S. Ch. D. has 'passion for, passionate attachment.' It is the German 'Lust und Unlust.'

གནོད་ see ལོར་

ཀྲ་ see བོད་

སྡོད་ see བོད་

ཆོས་ཀྱི་དོན་ see སྤྱེ་ར།

ཆོས་ཀྱི་དོན་དོན་ see སྤྱེ་ར།

ཆོས་ཀྱི་དོན་དོན་, 34. To be construed: ཆོས་+ཤེས་བབས་ (བ་ or ང་), and not as ཆོས་+ཤེས་བབས་, etc.

ཆོས་མིན་ (སིང་), 43. Here most likely in the stricter sense those who have devoted, given, themselves (entirely) to the religious life, i.e. those who have entered the order, the བོད་མ་ or even སིང་, learners, pupils, lay-brothers. Cf. how-

ever, J. s.v. མཐར་དོན་, p. 163a, and Desg. who has a subst.

‘lamaist dignity, rank,’ p. 333b.

ཆོས་ལོར། 10. Stands here for རབ་པར་ཆོས་, or རིགས་ལོར་, ‘the deep, profound, doctrine, teaching, religion.’ Perhaps an allusion to the གཉིས་པའི་, the ‘profound doctrine of Buddhism as explained in the Tantras’ (S. Ch. D. s.v. གཉིས་པའི་). J renders it ‘a term of Buddhist mysticism, doctrine of witchcraft,’ whilst Desg. translates the term as ‘doctrina magica.’ གཉིས་ལོར་ instead of རིག་པམ། perhaps for metrical reasons; in ordinary speech the inversion seems not unusual. See also རབ་པར་.

ཆོས་མིང་བན་ see རབ་པར་.

རྒྱུན་པ། see རྒྱུན་.

བོད་པ། 46. ‘To hold, to keep, to stick to, adhere to.’

བོད་པ་ བོད་པ་, ‘not keeping (it) so, not preserving, maintaining (it) in that (the same) state, not letting (it) continue in the same way, not keeping up the state of, not persisting in (the same way)’ etc.

Freely translated by its reverse: rectifying, redressing, correcting, changing (one’s attitude, condition, action, etc., previously referred to).

བོད་པ་ see རོག་བོད་.

བོད་ see རོག་བོད་.

བོད་ see རོག་བོད་.

ཤིང་སོགས་པ་, 45. Not in the Diects., lit. ‘after-track,’ is here, ‘followers, pupils, disciples, adherents.’ Though བོད་ is sometimes used for བོད་ see J. 177a, last line, the word
, 'affix, final consonant,' a grammatical term, is of course different, as well as J's adj. 'following, coming after.'

The word has also the meaning 'orphan' (those left behind). See also under ཉན་ནུའི, etc.

ཁྲུ་ཁྲུ་ see བཅོ་བཅོ་

ཁྲུ་ see ཐ་

སྐྲུལ་བོཤ་, 37. 'Here 'sin' or 'vice' are to be understood as either the three sins, or vices, or failings, or defects, or frailties, བོ་བོས་, 'lust, anger and stupidity' (in the conventional rendering), ཆོ་ཁྲུ་, རུས་, རྗེག་, or the five sins. ཆོ་ཁྲུ་, namely the three mentioned above with the addition of སྤ་མ་ 'pride' and སྤྱན་ཁྲུ་ 'envy' as fourth and fifth.

See also ཁྲུ་ཁྲུ་

ལོ་ see བཅོ་བཅོ་

སྟོིན་ see བཅོ་བཅོ་

སྟོིན་ see བཅོ་བཅོ་

སྟོིན་ see བཅོ་བཅོ་

སྟོིན་ see བཅོ་བཅོ་

སྟོིན་see བཅོ་བཅོ་

ཀྲུ་ཀྲུ་, 13. Equals བརྡ་བདེ་བཏེ་ (or ཞྱེ་) 'ཀྲུ་ to be ease-loving, indolent, lazy.'

སྐྱིང་, 28. 'From the bottom' (sc. of the heart), hence expressions like བོ་བོས་ may be simply translated 'a deep pity (or sadness) arises. I become very sad, I am very sorry.' See also ཁྲུ་

སྐྱིང་, 55. Here perhaps better 'treasure heap' than mere 'treasure,' or perhaps even 'treasury.' S. Ch. D. gives as
meanings: 'treasure,' and 'store-place,' in this deviating from J. and Desg. S. Ch. D.'s example ཏེ་བོ་རི་, 'the repository of water, the ocean,' seems to prove his additional explanation.

རྟགས་ ཐེ་བོ་རི་ see ཐེ་བོ་རི་

རྟགས་ ཐེ་བོ་རི་ see ཐེ་བོ་རི་

རྟགས་ ཐེ་བོ་རི་ see ཐེ་བོ་རི་

རྟགས་, 49. (Pf. and ft. དབུ་) . Has here simply the primary meaning 'to adhere to,' more colloquially, 'to stick to,' or 'to keep to, hold fast to, to heed, to observe.' May, however, here be also taken as Desg.'s 'to believe in, to trust' (in the sense of 'to rely on') according to his example དབུ་བོ་ཐེ་སྒྲོ་པ་, 'I believe, trust (in) your words' (p. 420a), or otherwise: to put reliance on (what another says. states, preaches, teaches).

རྟགས་, 32. (Pf. ཁུན་) . May almost be translated here as 'to contemplate, to consider' ('if one comes to think about it') or 'if one looks into that matter'), but not merely as 'to behold, to see.'

རྟགས་ཐེ་སྒྲོ་པ་, 47. Evidently the same as J.'s. ཁུན་ཐེ་སྒྲོ་པ་ 'examination, trial' (214b). J. has a verb ཁུན་ཐེ་སྒྲོ་པ་ (or ཁུན་ཐེ་སྒྲོ་པ་) བླུང་, occurring in the Padma t'an yig and in Milaraspa, with the meaning 'to examine, search into, see whether or whether not.' J. has also the forms ཁུན་ཐེ་སྒྲོ་པ་ and ཁུན་ཐེ་སྒྲོ་པ་, both subst. 'examination.' s v. ཁུན་ཐེ་སྒྲོ་པ་, 'to examine,' p. 320a.

Desg. gives ཁུན་ཐེ་སྒྲོ་པ་ as syn. with ཁུན་ཐེ་སྒྲོ་པ་, 'to consider, test, judge'; ཁུན་ཐེ་སྒྲོ་པ་, 'examination, judgment.'
S. Ch. D. ཡིག་རྣམས་ ( = རབ་མཁན་, or རབ་མཁན་) 'consideration, examination, trial,' and (558a) འབྲག་རྣམས་ (= རི་བི་བཱོམ་), 'examination, careful weighing of all the details of a case, deliberation.' S. Ch. D. seems to treat འབྲག་རྣམས་ and འབྲག་རྣམས་ as two quite different words. S.v. འཛིན་པ་ he has further འཛིན་པ་, 'to examine anything,' and འཛིན་པ་, 'investigation, inquiry.'

See also འཛིན་པ་.

བུ་ 51. This word seems here to mean 'vision, illumination, (direct mystical) contemplation, the seeing face to face.' In our passage it is the direct vision (the 'vision direct'), proper to, inherent in, characteristic of, belonging to, the knowledge pertaining to the actionless (or undifferentiated) state, the passive-state-knowledge-vision.' See also འཇིག་རྣམས་

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See འཕྲེན་པ་.
MINOR TIBETAN TEXTS.


The dictionary entry here is 55. This is here, in my opinion, not a sort of Hottentot potentatantententer-like formation. I take the Ճི་བོ་ to refer to the ཞུན་བཞི་, a profound and wide mind, whilst the ཞུན་བཞི་ only refers to the ཞུན་བཞི་, the treasury of omniscient mercy. It is not likely that the qualities of width and depth form part of an enumeration of which the remaining items are love and knowledge or even (as a compound) omniscient-mercy. See the various component words in this glossary.

The dictionary entry here is 43. J.'s entry under this entry is as follows:

"ས་ (སེམ) ལེགས་ (བ) Schr. 'good opinion' (?). prob.: a pure sound view or knowledge Glr.; in Mil. it has a similar meaning." He adds an oral sentence: "*dhaṅ-nān jōn-wa* C. to lead a holy life." (sic: jōn = jōn ?) Schroeter has (135b): "ས་ལེགས, a good opinion, a good" conception of any thing. a conceit, a thought." [Based on an Italian 'concetto' ?] He has two further entries "ས་ལེགས་ལེགས, to form a good
opinion of any individual,' and 'ཉཱིན་པར་ཤིང་ ་ (read: བོན་པ་)' to form a good opinion, or to conceive well of any one.'

In our passage we are inclined to take བོན་པ་ as བོན་པ་, 'as 'view, thought, idea, conception,' etc., and བོན་པ་ = 'to exercise, practise, perform,' or even 'to entertain, cherish (thoughts).'</i> བོན་པ་ we take as བོན་པ་, 'pure'—the connection with thought not the opposite of false, erroneous, but of bad, cruel, unkind. So here the expression seems to mean 'to think with goodwill, with kindness (of others), not the colloquial 'to have a good opinion of, to think well of.' To think 'good' is here the opposite of to think 'evil,' but the idiomatic value of the expression 'to think well of' (as the opposite of 'to think poorly of') would make the latter rendering misleading. The real value, then, of the expression as used in this passage, seems to be: 'to think good, kind thoughts of,' i.e. purely, or saintly in the sense of kindly, lovingly, benevolently, in a friendly manner, with sympathy; but not, as J. seems to suggest, intellectually correct. We may expand the rendering into 'with a holy mind, with thoughts of saintliness, thinking saintly thoughts.' Compare J.'s colloquial phrase quoted above. So, as to the interpretation of the line in which the compound occurs, we take it that it means to enjoin, in contrast with the previous line in which it is said that beings in general must be thought of with kindness, that religious people (instead of the mere laymen) must be thought of in a still better, higher manner; namely with holiness and saintliness.

One of my informants was first inclined to take བོན་པ་ as 'to teach, to preach the true knowledge.' Though he later on sided with the explanation adopted above, the opinion should be recorded, but it should be added that a second informant rejected this view of the first one.

Attention should be drawn to the meaning of བོན་པ་, 'the soul' (with spellings བོན་ and བོན་; བོན་, བོན་པ་, བོན་པ་, བོན་, s. J.). Also the curious expression 'to be indifferent' བོན་པ་ བོན་པ་ བོན་པ་. S. Ch. D.: and བོན་པ་ བོན་པ་ བོན་པ་, Bell. These expressions not in Desg.
27. Adverb: 'purely, first class, first rate.' Not in J., but in Desgr., yet here in a slightly different application. About S. Ch. D.'s 'gravy' and 'relish' see below. The typical embodiment of something, like in expressions as 'a first class liar, a thief pure and simple, the very devil, satan himself, nothing short of an angel, a saint in propria persona.' रुपसे, 'the very enemy.' In the colloquial रुपसे, अग्रांति and अग्रांति may have the same meaning. The latter is something like pidgin-English 'number one' or the kitchen Malay equivalent 'nommer satu.' Other equations are रुपसे (or रुप) also रुप, the Anglo-Indian 'pukka.'

The word रुपसे may mean soup or gravy in the following case, when there is question of singling out the liquid portion from a mixture of broth and liquid. The primary meaning seems in that case rather to be liquid as contrasted to solid. रुपसे गिवै (रुपसे गिवै) = give me (only) the liquid (not the solid stuff), pour out to me (only) the liquid. But this रुपसे has no final य. A common word for soup which is not in the Diets. is रुप थांग, probably रुपसे, or रुप alone.

This latter word is in J. with the meaning of 'potion', a medical term, and in S. Ch. D. as 'potion, plain decoction, or mixture to be drunk after a medicinal pill has been taken.' The word रुपसे means originally bone-soup, but has acquired also the more general meaning 'soup.' रुप can be applied to meat-soup, रुपसे, but रुपसे cannot be used. It might be that रुप and रुपसे are really the same word.
'āra dge 'grags' see 'āra gnas.

'āra dge, 30. Might here, in connection with ambition, be translated as 'fierce,' an extension of its primary meaning 'strong.'

āra dge see 'āra gnas.
āra dge ma see 'āra gnas.
āra dge ma see 'āra gnas.

āra dge ma, 24. For ever, always.

āra dge ma see 'āra gnas.
āra dge ma see 'āra gnas.

āra chen, 40. 'Exceedingly stupid, meaningless, useless, silly, senseless.' The particle ལོ་ has an emphatic value, but it is difficult to define its precise scope in English. Oral information is vague on the subject, and seems to point towards a possibility that the ལོ་ is a syllable of exclamation or turns the expression, of which it forms part, into an exclamation. ལོ་ལ་ 'Oh, how silly !' An equivalent is ལོ་ལ་ རི་རྒྱུན་ལ་ = རི་རྒྱུན་ལ་. རི་རྒྱུན་ལ་ alone is not used, and རི་རྒྱུན་ལ་ ལོ་ demands a final ལོ་ or ལོ་ པ་.

S. Ch. D. (502a) translates ལོ་ལ་ལོ་ལོ་ལོ་ལོ་ལོ་ as 'I pity you, ye Tibetans'; perhaps better 'What a pity, O ye Tibetans.' Compare the list of words with wedged-in ལོ་ in J. s.v. ལོ་ p. 533b.

'āra dge ma, 16. Also ལོ་ནེ་, adjective 'kind.' According to S. Ch. D. also 'very kind, great boon, and the great or greatest benefactor.' S. Ch. D.'s wording is unsatisfactorily indefinite and his examples, taken from J., fit the text badly.
J. does not define the combination  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo-though he has an example  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- with the meaning 'greatest benefit.' Two colloquial examples are:  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- 'the two (very) kind parents,' and  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- that man is (very) kind.

In form  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- is a comparative, 'kinder.'  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- is one of those adjectives which have a comparative and superlative of their own as:

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In practice, however, as shown by the above examples, the form is used for an ordinary quality in the positive degree though implying an amount of abundance or fullness of the quality referred to. Bell (p. 33) and Hannah (p. 129) have described these degrees of comparison. Short and partial notes in S. Ch. D.'s grammar (p. 31) and Henderson (p. 23). See J. Dict. s.v. འིན་, p. 564.  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo-, J. 262b (as equal to  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- is not acknowledged by my informants.

  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- is objected to by my teachers because they say it never occurs alone but requires a final ཉི, except in the superlative form  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- which, of course, is another thing. See, however, S. Ch. D. འིན་, p. 654, J. p. 13. As to the འིན་ or  NotificationCenterListCellContentNotificationsUpdateBlockBlockObjectLimitNotificationRequestInfo- in many Tibetan adjectives, this is better regarded as an enclitic particle, exactly corresponding to the English termination -ful. As little as the English -ful really
means 'full', does the Tibetan མཆོད་ (མད) as a termination of adjectives really mean 'great'.

Bell has མཆོད་རོ། for 'kind'.

The word མཆོད་རོ། and its uses merit a separate inquiry.

In this place we shall limit ourselves to stating that the entry gratitude (S. Ch. D., Ramsay, Schroeter) seems incorrect. The confusion has most likely come about because a མཆོད་ནས། is an answer to kindness (return gift, etc.) and so betokens gratitude.

མཆོད་ (མད) see མཆོད་.

མཆོད་རོ།, 21. Ellipse for: according to (or, in the measure of) whatever kindness (you have shown to me).

མཆོད། see མཆོད་.

མཆོད། see མཆོད་.

གནས། see གཉེན་པོ་.

གནས། 35. The three Dicts. are not at one as to the exact shades of meaning of གནས།.

J. has, subst.: 'anything hurtful, or any injury, mischief, harm, done.'

Desg., subst.: 'dommage, perte, mal.'

S. Ch. D. no substantive.

J, adj. (=གནས་བཅོས་), 'noxious, mischievous, dangerous.'

Desg., adj. only གནས་བཅོས་, not གནས། alone: nuisible (noxious), and a གནས། =གནས།, deteriorated.

S. Ch. D., adj. གནས།, vicious, mischievous, deleterious, poisonous.

In J. and S. Ch. D further applied meanings as: wild, hideous (screams); ferocity (in beasts), deleterious (smell), fierce (woman).
In our passage the expression གོ་བཞིན་ཅན may be rendered by malign, wicked, evil, evil-minded, spiteful, with sufficient correctness.

西藏 Google see གོ་བཞིན་.
གོ་བཞིན ཁྱི གོ་བཞིན藏 see གོ་བཞིན.
ངོ་བཞིན་ཉིད藏 see གོ་བཞིན.
ངོ་བཞིན་ཞེན藏 see གོ་བཞིན.
ངོ་བཞིན藏 see གོ་བཞིན.

Colophon. J. renders this word as 'a song expressive of longing or of grief, an elegy (Mil.)'; but this definition is not quite typical of our present poem. S. Ch. D. has 'a song of longing grief.' J.'s example གོ་བཞིན་གཞི་དངོས་བཞིན་གཞིའི་, where གོ་བཞིན means (spiritual) love, seems to point out to a meaning more apposite here. So we would prefer a translation: paean, hymn of praise (D. lofzang), or psalm instead of elegy. Other words to be considered: song of thanksgiving, memorial song, lament, plaintive song (jammerklacht?), memorial verses, an in memoriam, a raemorial, etc. See also གོ་བཞིན藏.

The dge rgyan, however, explains the word indeed in J.'s manner, but states that the longing and grief are not the worldly sentiments but religious ones. The longing and grief are concerned with the sorrows of the world and a yearning after spiritual realities, but not with the memory of the three teachers mentioned in the poem. If this is true, the above hypothesis is likely to be a wrong one and in my translation of the colophon the words there used should in that case rather run 'as a song of yearning for the higher life' (cf. the G. 'Weltschmerz').

西藏 Google see གོ་བཞིན藏.
ངོ་བཞིན藏, 37. Steps, measures, to subdue or tame, etc.
ངོ་བཞིན藏, to take such measures.
20. (Fut.  zipcode). If the རི་མོ (see རེ་) is here to be thought of as a goad (like the one of the mahout), then the verb should be understood as sub J. 2. 'to conduct, lead, guide' (by prodding). My teachers take it as 'to draw,' or 'pull.' Pictorial representations might decide the point. My teachers think rather of a rod with a hook at the end, like the episcopal staff, and not of angling with a fishhook or prodding with a goad.

33. Or simply འབྲི་, here: 'the loss of temper, wrath, angry explosion or outburst.' This sense is not given in the Dicts., though J.'s 4, 'ardour, fervour, transport,' comes near it. འབྲི་ is the same as འབྲི་, but for the fact that the former word shows the cause, an outburst on account of trouble, vexation, worry, pain, sorrow. (jualan) འབྲི་ (brin or brin) མོ་ = to show (or to lose) one's temper, to flare up, to burst out, to break loose, to explode in anger, wrath. འབྲི་མོ་ཁྱབ་པ་, 'don't show temper to your parents.' འབྲི་མོ་ཁྱབ་པ་བདེ་, 'don't lose your temper before (or with) the master.' འབྲི་གྲངས་པའི་དེར་ན་, 'to-day he has entirely lost his temper before (or to) me.' It is synonomy-ous, in this sense, with the word འབྲི་ which is also dealt with inadequately in the Dicts. q.v. འབྲི་མོ་ཁྱབ་པ་དབང་པོ་, 'don't lose your temper to anyone, to whomsoever.' འབྲི་མོ་ཁྱབ་པ་ཐེག་, 'there is no reason (no need, or it is senseless) to lose your temper.' (Cf. D. uitvallen, uitvaren, uitvoeteren, opstuiven, uitbarsten.)

2. Either 'as if rising towards the
sky,' in which case रुष्यः refers to all the previous words, or:
as if rising whilst in the sky, in which case the रुष्यः would
only refer to श्रृणा.

श्रृणा see श्रृणिः.

रुष्यः see रुष्यः रुष्यः.

ञुञ्जरुष्यः 9. I have not received an explanation
of the 'etc.' (ञुञ्जरुष्यः) in this place and I ignore what kind of
category is alluded to here. It seems not probable that the
'18 classes of science' can be meant, which, in the Mahāvyut-
patti (Ed. M.A.S.B.), form group XXIV, p. 20. Group L,
(p. '59), furnishes more likely material, but Yoga is missing in
it.

ञुञ्जरुष्यः see रुष्यः.

ञुञ्जरुष्यः 56. 'Glorious, noble,' also 'having abundance.'

Twice mentioned in J.'s article but not translated, perhaps be-
cause the meaning is so evident. Curious that neither Desg.
nor J. specially cite this compound to which S. Ch. D. gives 7
lines, besides mentioning several combinations.

ञुञ्जरुष्यः 52. Is this one word?

ञुञ्जरुष्यः 53. 'Glory- or splendour-burning,' i.e. 'to
blaze with glory,' or, more tamely, 'to be famous, renowned,
celebrated'; the latter quoted by J. from Cs. s.v. चक्षुः
(It may also be taken as glory-spreading, i.e. getting more
famous). Desg. quotes a geographical name चक्षुः, Chinese
Pienpa. The expression is not in Desg. or S. Ch. D., and in J.
only as taken from Cs., so that the latter's explanation needs
verification. The literal translation 'to blaze with glory' fits
here better.

Colloquially चक्षुः is 'to thrive, to prosper, to do well.'

ञुञ्जरुष्यः, 'he is doing well, is well-to-do, thriving.' चक्षुः
he has become rich, has made a success of his life, has come out top dog, has made good, has become wealthy, opulent, is safe, got his ship home, has got there, made his pile, is now a man of position. (Fr. est arrivé. D. is binnen, heeft zijn schaapjes op het droogg.)

53. Here སྲིད་ = སྲིད་་ or སྲིད་་་, technically ‘the eighty symmetrical parts, proportions, or points of beauty (Cs., Mahāvyutpatti); or beauties, lesser signs (de Harlez); proportions (Schiefner)’. See the references under སྲིད་ and སྲིད་།. J (s.v. སྲིད་, p 327b) gives the full expression ‘the eighty physical perfections of Buddha.’ སྲིད་་, and སྲིད་།, alone ‘proportion, symmetry, beauty.’ J. has the entry སྲིད་ ‘symmetry, harmony, beauty (in certain phrases)’ but S. Ch. D. omits this. Our passage is an example of this use, but the syllable སྲིད་ is really an abbreviation here and not a full and independent word. Desg. seems to be mistaken in saying: སྲིད་་ (sic, misprint for སྲིད་) or སྲིད་, ‘proportion, symmetry, the 80 marvels of the body of the Buddha.’ So སྲིད་་ means indeed ‘symmetrical, showing 80 marvels,’ but these meanings would not be applicable to སྲིད་་་, which could only mean ‘showing the 32 signs and 80 beauties.’

For the rest Desg.’s 2nd article s.v. སྲིད་ adds to J.’s data, and his སྲིད་་ and སྲིད་་་ ‘custom, rule, example’ are new. In Desg. ’custom, rule’ tally with S. Ch. D. ‘way of doing, method’ which J. has as ‘pattern, model,’ but which he translates more freely in his examples. J. s.v. སྲིད་ ‘proportion, symmetry, beauty,’ quotes a སྲིད་་་ from the Dzl. in the same
sense. According to this निष्ठा would be equal to निष्ठा which seems improbable and is denied by my informants. An example of the use of निष्ठा is the following: निष्ठा निष्ठा निष्ठा निष्ठा निष्ठा, the new year’s dance of now-a-days in the monastery is in imitation of the old way, is after the ancient pattern, the old manner, follows the old example. निष्ठा is here not exactly निष्ठा ‘custom’ but rather: ‘(with) the (ancient) method (as) an example.’

Note the use of निष्ठा in the above example as ‘old, ancient.’

निष्ठा see निष्ठा.

निष्ठा see निष्ठा.

निष्ठा (=निष्ठा) see निष्ठा.

निष्ठा see निष्ठा.

निष्ठा see निष्ठा.

मृणुण, 2, 5. The white cloud is a figure often occurring in Tibetan poetry. If used as an emblem of holiness or spiritual loftiness in connection with eminent persons, this expression may perhaps contain a stereotyped allusion to the name of the tenth and supreme bhūmi or stage of the Bodhisattva, the dharma-megha, ‘cloud of virtue,’ मृणुण. See Mahāvyutpatti, ed. A.S.B., p. 11. Here evidently not J.’s (336a) ‘emblem of transitoriness,’ though the point might be argued on the basis of the final remark s.v. मृणुण, see above.

मृणुण, 51. This word corresponds according to S.Ch. D. to a Sk. nishprapaṇca (or apaṇca, aprapaṇca) which in Macdonell’s Sk. Dict. is rendered by ‘unevolved, exempt from
multiformity.' We may, therefore, think of expressions like the undifferentiated, homogeneous, absolute.' The word dhātu being the Sk. equivalent for Tib. བོད་པ་ the whole expression བོད་པ་མི་ལོག་པར་ abbreviated must correspond to a Sk. aprapañca dhātu. The same Sk. Dict. translates the word dhātu as 'layer, component part, element.' In Tibetan བོད་པ་ means, according to J.: (1) 'the heavens'; (2) 'height'; (3) 'extent, region, space, in metaphysics an undefined idea.' According to the etymology བོད་པ་ should mean 'passive, actionless, quietistic, inert,' but according to the etymology of its Sk. prototype rather 'undifferentiated, monadic.' One of my informants compares it with བོད་པ་, dharma dhātu, and བོད་པ་, shunyatā, the void, the absolute. In this connection one should compare J.'s statements (215a) that in modern (Tibetan) Buddhism the term བོད་པ་ (སོག་པ་), 'clear understanding or perception' means the same as བོད་པ་, and further (259b) that བོད་པ་, originally མ་པར་ has, in later times, also become equivalent to བོད་པ་. It seems that the old metaphysicians reached regions and distinctions where their followers could no longer join them, and hence the process became 'omne ignotum pro †'. For practical purposes the rendering 'absolute,' or 'motionless' might be used for བོད་པ་, whilst the word བོད་པ་ might be rendered by 'principle, state, region.' If occurring in a specimen of the more technically and theoretically philosophical literature of Northern Buddhism, a more precise rendering and more careful definition might be required. Taking the following བོད་པ་ as 'knowledge, perception, cognition,' then the whole expression becomes in English 'the knowledge of the motionless state (or
region, or principle) or—more pedantic but perhaps truer—
the knowledge of (that is: pertaining to, inherent in) the mo-
 nadic state." Other equivalents: 'a state of stillness, the 'still
state' and, mystically, 'the wisdom of the silence.'

One of my informants, the dga’rgan, knows of a colloquial
use of ཡིགས་པ་གཞི་པས་རིག་པར་་‘hopeless,' but my second au-
thority ignores this use. The following two examples were given:
བོད་ལོང་ཤིས་སྲིད་ཤྱིན་པ་ཡིན། 'it is labour lost (hopeless) to [try
and] know this.' You cannot hope to know this. (N.B.—
Note the elliptic construction 'hopeless to know' for 'to try to
know, to study and so come to know.') བོད་ལོང་ཤིས་སྲིད་ཤྱིན་པ་ཡིན།
བོད་ལོང་ཤིས་སྲིད་ཤྱིན་པ་ཡིན། 'As he does not
even know how to read well (or properly), it is hopeless (lost
labour), for him to (or: how can he?) study grammar?
(Not: how can he pretend to know grammar?).
N.B.—The Tibetan does not 'read' but 'reads books'; he
does not 'write' but 'writes letters,' he does not 'go' but
'goes to the shop.' In short, he is a very objective being.

 العام ‘Father.' It is not clear why in the same line the
same person is referred to by the ordinary العام and then by the
honorific འདིར་, unless འདིར་is a standard expression which
cannot be changed whilst the first العام is used for the sake of
variety in expression.

The same double use of the honorific and ordinary terms
for father occurs in Laufer's 'Ein Sühngedicht der Bonpo',
line 41.

竺藏'i, 5. In expressions like འདིར་ལེན་པ་ཤིམ་པེ་ན་the
པེ་ན་is explained as equivalent to བོད་, 'of the place where.'
So the phrase འདིར་ལེན་པ་ཤིམ་པེ་ན་should be understood
as 'towards where' the man has gone, to the place where the
man has gone,' འདིར་ལེན་པ་ཤིམ་པེ་ན་.
14. Here verb, infinitive, connected with Gedundub in instrumental (agentive) or genitival relation: to turn, move towards, to tend to.

46. Lit. 'to fall aside,' but here, as applied to the mind (ཐོ་), simply to be deflected, to go astray, to fall, sin (mentally), to deviate from the right path (religion, the right), to lapse (from virtue), etc.

29. 'To wish the ruin, the undoing, destruction, of, to be bent on the perdition of, to wish evil to' གྲེན་པ་དང་གཅིག་ཁྱེར་

17. The bodhimanḍa, according to the Dīcts. historically and geographically Gaya, where the Buddha attained nirvāṇa. Here, however, it means rather the state implied by the locality, 'illumination, the essence of purification, final sainthood' literally 'the quintessence of bodhi.' In Christian language Golgotha (or the Cross) is similarly used in a metaphorical sense. In living Tibetan སྦྱེ་མོད་ (bodhi) is not understood as 'wisdom' but as 'saintliness, purity.' There is, it seems, a confusion in the group of Tibetan [and Chinese!] renderings of bodhimanḍa (bodhi-essence) and bodhimanḍala (bodhi-round), and their synonyms, a confusion which may already have its origin in India itself. The treatment of these words in the Dīcts. is not satisfactory. J. and S. Ch. D. give s.v. སྦྱེ་མོད་ this word as synonymous with སྦྱེ་མོད་ Vajrāśana, but under སྦྱེ་མོད་ S. Ch. D. has the entry: སྦྱེ་མོད་, the spirit of the Bodhisattva, i.e. Buddhahood.' This is the sense meant in our passage. though it may be doubted whether སྦྱེ་མོད་ really stands here for སྦྱེ་མོད་ as S. Ch. D. interprets it instead of only for bodhi. The Mahāvyutpāṭi (A.S.B., p. 44) has Bodhimanḍa སྦྱེ་མོད་, and Cs. translates, 'the essence of sanctity
or holiness (name of the holy place at Gaya). I yet believe that here a confusion of maṇḍa and maṇḍala must be thought of. J. has, s.v. ཞིག་པོ་(p. 198b) 'snyin-po-byan ཆུབ་ (or byan-་ིབ-སི་ིིན་པོ) la mūs-pa, to become Buddha ོབ་. Rockhill, Life of the Buddha, p. 35, mentions the form, byang-tshub-kyi-snying-po as the equivalent for bodhimaṇḍa, and though Foucaux in the alphabetical index to his translation of the Lalita Vistāra gives only the form without གཏོད, yet in his text, in the passages I verified (p. 230, five times), there is the གཏོད as with Rockhill.

In mentioning the word ཞེས་པར་ a special reference must be made to the element གཏོད་, commonly translated as bolster, cushion, seat, rug, etc. J. is very detailed about it. He has: ‘a bolster, or seat composed of several quilts or cushions, put one upon the other (five for common people, nine for people of quality).’ Desg. simply ‘stuffed cushion.’ S. Ch. D. more general ‘a low seat, a divan, cushion, a bolster.’ As to J.’s definition my authorities declare that this may be so perhaps ‘on the Ladakh side’ but is certainly not so in Tibet and in the Darjeeling district. They do not know about the details of five and nine cushions. They take the meaning far wider than bolster or cushion. They say that anything used to support anything or to seat anybody may be called གཏོད་, it may be a sheet of cloth, a carpet, a blanket, a cushion, a bolster, a seat in general. anything used for lying or sitting down on. The word has a meaning exactly opposite to the English ‘cover’ and can consequently be used in as many varied senses as the latter. Etymologically—if the root of གཏོད་, as seems probable, means ‘to support’—the word would mean something like ‘bearer,’ ‘basis,’ ‘bed,’ ‘floor,’ ‘upholder.’ We might think of ‘underwear’, though in English that particular word is used with quite another association of ideas. In typography there is a word ‘underlay’ which corresponds exactly to the meaning of གཏོད་. The word ‘bedplate’, used in engineering, comes also near to it. It will be easily seen how an applied meaning as ‘cushion, bolster’ if given as the general sense of the word, would in many cases be totally inadequate. The line of associations to which ‘cushion’ belongs, and the line of associations to which ‘seat, support, underlay’ belong, intersect at only one
point' and for the rest have nothing in common. A table-cloth may be called लाम्ब, because the food rests on it (लाम्ब is used in this sense; lit. something like 'food-sheet, that on which the food rests'). In a ritual it is prescribed that the लाम्ब for the offerings should be a spotless piece of white cotton or other cloth, called सर्पिल्म, 'offering sheet,' 'that on which the offerings rest'. Bell has निरुम्प for 'carpet': small cushion, placed on chair निरुम्प, large cushion on ground निरुम्प. This is a most interesting example illustrating the fact that it is strictly necessary first to find out the root-idea of a Tibetan word before translating it by words representing the incidental applications of that root-idea. Whoever has handled Chinese dictionaries knows how specially necessary this is in studying Indo-Chinese languages. The Sanskrit equivalent, आस, is derived from the root आ, to sit or lie, but the Tib. root seems different.

Further notes on आस. Cf. J. आस, (pr. magdân), ground, basis, foundation, p. 409a. Bell, apron निरुम्प Cs., Grammar, p. 170, l. 10, translates निरुम्प as couch (stuffed seat). Lewin, Manual, p. 123, first word last line: 'mat, seat', in the same sentence taken over from Cs.'s Grammar. Two synonyms for J.'s आस, quoted above are आस्पिरिल्म and निरुम्प. Bell also has 'mat.'

50. Seems simply an amplified form for 'love.' Difficult to be translated exactly. Sk. maitṛkarunā, may be treated as a compound, loving-kindness, love and kindness, or pity. On the question of karunā, especially, the learned have descanted profusely.

52. Sk. अच्छ, unsurpassed, unexcelled, unrivalled, supreme, incomparable, most high, highest. Not specially entered in J. but illustrated by an example s.v. अच्छ.
Altogether absent in Desg. S. Ch. D. སྲིད་དཔལ་, 'to those who are supreme, or to the followers of the Anuttara school.' A curious entry! See S. Ch. D. also s.v. གནས་.

3. Here perhaps better 'teacher' than 'priest' or 'superior.' The word may be here equally well taken in the singular as in the plural, but the latter is perhaps more likely.

see གནས་

47. 'Straight, upright, righteous mind.' J.'s entry is a little vague. I think he takes རྩོམ་ as an indication that རྒྱལ་ is also a honorific form. That, however, is not the case. Compare also the quotation from Cs. in S. Ch. D., རྒྱལ་བའི་ལྣ་དཔོན་, 'to be impartial and straightforward, to be on the side of honesty.' I don't find this example in Schmidt. Desg. 'straight, upright, (élevé,) just, honest.' According to the above the word is an adj and the translation of the passage becomes 'whether you persevere in a straight (righteous) mind.' The verb རྩོམ་ has then to be taken as 'to hold, adhere to, persevere in (an opinion etc.)' If however, we should find that རྩོམ་ can also be sbst. 'righteousness', 'straightness,' (not in any Dict.), then རྩོམ་ would have the other meaning of 'to dwell residex and the phrase would have to be rendered 'whether the mind (continues to) dwell(s) in righteousness.' S. Ch. D. renders རྩོམ་ as 'honest mind,' but the sense honest versus dishonest seems not quite applicable in our passage. J is vague here. My informants gave the above definition 'straight, upright' as their own but felt afterwards vague about this example which, though they had framed it, they could not vouch for: དེག་ཁྱིམ་པ་ལ་དགོས་མི་ངོས་བོད་ཀྱིས, 'see whether the man keeps straight or not.' The framer honestly confessed that whilst we were discussing the word he had been influenced by S. Ch. D Dict. in coining the sentence; a
confession so instructive for idiom-verifiers that I think it worth
while to record it here.

Finally, Desg. supports S. Ch.'s second meaning 'witness'
for ལེགས་. He, however, does not gives S. Ch.'s form ལེགས་
གཞན་. The ordinary word for witness is, of course, ཨཊ་
(ཉེ་). It is characteristic of S. Ch. D. that he copies J.'s ex-
tract from Sch. under ལེགས་གཞན་, 'witness, mediator,' but then
immediately adds his own individual interpretation which not
only is likely to be correct, but which also nullifies and con-
trasts the previous entry which he copied immediately above.
He himself says, 'an honest and truthful witness.' It often
occurs that S. Ch. D. brings modifications, extensions and even
corrections to J.'s statements, but at the same time he copies
J. far too slavishly and so contradicts himself in the pages of
his own dictionary. Whether meanings like 'reliable, straight-
forward, correct, proper,' etc., have to be attached to ལེགས་
is as yet uncertain.

8. In Sk. Sumatikirti. According to
the Sk. dictionaries the primary sense of 'sumati' is 'benevo-
lence.' In present-day Tibetan ཞེས་བྱུང་ is rather 'good-natured,
kindhearted,' as against སྨིན་པ་ 'benevolent.' So the Tib-
etan name has to be rendered as Good-nature-fame, or Famous
good-nature, the personal name of Tson k'a pa.

22. (Not) fallen under the power
(of) . . . .

54 and colophon. This word seems here hardly
to mean 'song, singing tune,' but rather 'melody, melodious-
ness, sweetness,' etc. This tallies to a certain extent with
Csoma's translation of the title of li-t LXI (p. 86) of the
Mahāvyutpatti, 'Name of the 60 sorts (or divisions) of melody
or melodious voices (or vocal sound). I take it that this list
refers to what is mentioned here in our text. How these 60
branches of melody are exactly to be understood I have
not been able to ascertain. The opinions of Pun Ts'ogs on
the point are as follows. The Buddha's voice had such a
variety of (magic?) qualities, sixty in number, that they made him understood by all beings, whatever their own languages. The Buddha was in this way simultaneously understood by men, devas, nagas, etc. In proffering this explanation P'un Ts'ogs takes པར་སེམས་ to mean rather 'kind' than 'branch.' As an alternative he suggests that སྤྲེས་ is an adjective synonymous with སྣོད་, 'high' (as applied to voice or rather tone) [or perhaps long, lengthened?] and that then སྤྲེས་མཁན་would mean a 'variety' of tones or modulations. I myself am inclined to think that if the Mahāvyutpatti list is not referred to, we have here to do with some scholastic scheme of rhetorics, though if so understood the exact value of སྤྲེས་is not clear and certainly not sufficiently defined in the Dicts.

(Cf. S. Ch. D. s.v. བོད་ (p. 1092a), བོད་པོ་གོང་རྗེས་= མཆེན་པོ་, འཛེས་, 'a deep voice, a musical tone.' See also དོན་པོ་གོང་རྗེས་.

བོད་པོ་གོང་རྗེས་ སི་མོ་ལོང་ .

བོད་པོ་གོང་རྗེས་ སི་མོ་ལོང་ .

དོན་པོ་ སི་མོ་ལོང་ .

དོན་པོ་ སི་མོ་ལོང་ .

འེང་ སི་མོ་ལོང་ .

6. Here 'solitude, wilderness' and so = ལྡུན་, 'monastery.' Not associated with any of the meanings connected with 'pasturing.' Cf. S. Ch. D. ཆེན་པོ་ .

s.v. མཛེས་.


ཤེས་ི་ see ལུང་.
Some interesting compounds in S. Ch. D.: सुहिन 'a dancing woman,' etc. Note the expression गुप्त 'as speedily as possible,' J.

According to my informants S. Ch. D.'s example गुप्त is not good Tibetan. It should either be गुप्त 'time is quick,' or with another meaning also 'the time is near' (i.e. at hand, coming quickly), or again गुप्त 'the quick time.' Time quickly runs away, they say, should be expressed thus: गुप्त गुप्त.

Cf. also J., Desg. गुप्त.

गुप्त, 38. Here 'after only, as a result of only, in con-
sequence of only, mere, simple.' But བིམ has also the meanings: as soon as, simply on (hearing), on the slightest (reproach, etc.) with a more prominent stress on the time element, instantaneousness.

ོཾཾ see བོ མི.

ོལེབ see བོ མི.

ོོ see བོ མི.

ོོལོ see གོཔ་བོང་བོ

མོ 55. བོ མི་-བོ མི་, vb. 'to love,' sbst. 'love, kindness, affection,' etc. Desg has also a བོ མི་, 'acidity,' which is also known to my informants. His བོ མི་ བོ མི 'bodyguard of the Dalai Lama' is held, by one of my informants, to be a mistake for བོ མི་ (pronounce ts'i-dung), the monk-employees of the Tibetan government (and in a narrower sense: the clerical staff, the clerks and secretaries amongst them) as contrasted with the lay-employees of noble birth (not officials in general as with S. Ch. D. 656a, but only those belonging to the nobility) who are called བོ མི་ བོ མི་. The word བོ མི་ in the compound is said to be derived from the designation of the Potala palace where many of the government offices are located, and which is called བོ མི་ བོ མི་, the Potala peak, but most commonly, by the people, briefly བོ མི་, the peak. This explanation of ts'i-dung as a general class of lama government-employees is wider than that given in Waddell’s table in his 'Lhassa and its Mysteries,' p 165. See also བོ མི་, 'chief clerk or secretary' in S. Ch. D., s.v. བོ མི་ (1013b), the latter being the special name of the former's hat.

བོ མི་ see བོ མི
24. Equals ལྟོགས་པའི་ོགས་ཀྱིས (or དབྱང་བ།) to apply oneself, exert oneself, put one's best energy into something = དབྱང་བ་ཀྱིས་ོགས་ཡིན་པའི་ཚིག་, to be zealous, diligent.' Also མཁྱེན་པོ་ོགས་ཀྱིས་(ོགས་, རྒྱུན་པ།).

38. Here 'conduct, behaviour,' pure and simple, without allusion to the བོད་བི་མོ་(ོགས་, རྒྱུན་པ།), 'religious law, discipline, monastic rules.'

མཁྱེན་པོ, see མཁྱེན་པོ་བོད་བི་མོ།.


The transition of meaning of the word མཁྱེན་པོ in modern Tibetan in such expressions as མཁྱེན་པོ་ལྷ་, 'a holy lama,' or མཁྱེན་པོ་མོ་, 'a woman of good appearance and virtues' (S. Ch. D.) should not be overlooked in the interpretation of our passage for its psychological value See also ཇི་མ་.

མཁྱེན་པོ་, see མཁྱེན་པོ།.

53. This is a compound substantive of an elliptic nature, and means: the [well known 32 primary] characteristics [and the 80] beauties [of Buddhas] = མཁྱེན་པོ་, བེད་(ཉོད་པ།). See also མཁྱེན་པོ། and ཇི་མ་.

30. མཁྱེན་པོ་is here hon. of ཇི་མ་, 'name,' and the compound, literally 'name grasping,' means 'ambition, thirst for fame, glory,' etc. (D. erzucht, roemzucht), perhaps even 'vainglory, pride, conceit, egotism,' i.e. the hugging of one's own name and fame.
To invoke by name, to address a prayer to by name. Applied to both spiritual and human beings. 'to address the king, speak to the king. direct, appeal to the king.' but always by calling him by his name. 'O king help me' is not a proper example of མཐོ་ཆུ་བ་. but 'O, thou, King George, help me!' would be one.

To spiritual beings their names may be expressed in a paraphrase, metaphor or symbol, but they must be expressed in some way. The prayers to superhuman beings may be two-fold, either an address containing requests, etc., or a mere litany of names without any further subject matter attached to them. The one is a recitation of names, the other a direct address by name, the one a litany proper. the other an invocation or prayer.

19. The form མཐོ་ཆུ་བ་ was paraphrased to me as མཐོ་ཆུ་བ་= མཐོ་ཆུ་བ་= simple future, 'not going to seek' (D. niet zullende zocken).

' to be deep, deep, deeply, depth': adj. གཞི་ and གཞི་. Desg
MINOR TIBETAN TEXTS.

Ch. D. _adj. only  S. Ch. D. vb. 'to make deep, to deepen,' also adj. and subst.; further in  and  only adj.

Note the additional meaning 'dense' (also  'thickness') in S. Ch. D., not in the two others. My teachers deny that  can be a verb 'to deepen,' or 'to make deep.'  must also be understood as 'profound' (wisdom, teaching, etc.).

See  also  also  etc.

  see  etc.

  see  .

  see  .

  see  .

  see  .

  see  .

  see  55. = or  'wide, large.' Desg. also 'ample, abundant.' S. Ch. D. only  . Note J. ' *mig-yah ' * C., W. liberal, generous, bounteous,' but Desg.  'wide-eyes: envious, covetous, greedy.' In S. Ch.

D.  =  'large eyes, a handsome woman, name of a Goddess.' Cf. also in the same dict.  , 'beautiful-eyes, a very handsome woman, a nymph's name.' As to J's mig-yah, one of my teachers holds with him as against Desg., the other does not know the expression

  see  .

  see  .

  ( ) 8, 15, 16, 18. 'Father (and) sons.' or, as Csoma already has it in his Grammar, p. 28, 'teacher and
pupils.' With the addition 'three,' and also as here without this addition, a very well known appellation of Tson k'a pa and his two pupils (his spiritual sons). It is likely that to the Tibetan mind the expression means something like 'spiritual family (of three),' namely of one father and two sons. See introductory remarks. Free renderings like 'spiritual trio' or 'teacher triad' and the like are apt enough for practical purposes. Cf an expression like the following: དོན་ལོ་ཕ་པོ་

གཉིས་པོ་, where have you two, father and son, come from?'

(But the sentence has also the second meaning 'where do you live? where is your home?').

In the light of the above, has the note on p. 98 of the J A S B, Vol. II, N S, no. 4, 1906, in Satis Chandra Vidyabhushana's article on 'the Gyantse rock inscription' to be rectified? My informants do not think that the expression is used among the Sakyapas in the sense given in that note.

26. This expression must here not be understood as 'to follow one's own teaching.' ན་ཕུན་
is here not one compound word. The meaning is: they who themselves follow the teaching, as against the རྒྱལ་བུ་ཐོ་ན་, the others who (also) follow the teaching. See

27.
31. 'The high, elevated road.' has a religious connotation, the proper road that leads to heaven after death, the 'narrow' road of Christianity. See below.

48. The straight road (metaphorically), the road of righteousness, of straightness of mind. Cf. S. Ch D. s.v. श्रृङ्खल्या, p. 649a. The meaning of this expression and that of श्रृङ्खल्या, in line 31 (see above), are quite different. The other is the highroad (towards heaven), the road of a high standard of moral conduct.

9. 'Steps on the path,' 'degrees of advance,' 'steps towards perfection,' is the short title of many mystical writings and especially of one by Tsoṅ k'a pa, to which the words may allude here without specially designating it. In this place the meaning does not seem to be a specific work but merely 'religious' instructions, teaching in general.' The श्रृङ्खल्याणिन्या are here, according to my oral information, to be taken as the two halves or divisions of the Kandjur which is commonly divided into तत्त्व and श्रृङ्खल्या, sūtra and tantra (or mantra, or dhāraṇī). In this division the तत्त्व or tantra section is called श्रृङ्खल्या, whilst all the rest, properly sub-
divided in six divisions, is taken together as མི་, of which the
real མི་ སྲི་ or sūtra-division (the 5th in sequence in the གན་ལོ་-
jur) is only one. Concerning Tson-kha pa's study of the *Sūtras
and Tantras' see S. Ch. D., 'Contribution', etc. on Tibet,' VI, in
quotes a རྡོ་རྗེ་ལོགགིས་: 'with Urgyan Padma, etc., the same
as mdo'i and snags kyi lam.' mdo extr.' This is seemingly the
same as our expression.

, ང་ཤེས་, 42 J. has རྡོ་རྗེ་ རེད, 'beings, creatures,' but
may not the idea rather be all embodied creatures; with the
etymological sense still potent in connection with the Buddhist re-
incarnation theory.' S. Ch. D. gives a རྡོ་རྗེ་ དགུན་གཤེར་=
ཨོ་བིར་ = 'town, city,' which seems rather to point to the meaning
'man' for ང་ཤེས་. My informants don't feel quite certain
whether to include the five other classes of beings (including
animals) amongst the ང་ཤེས་, but are somewhat inclined to
interpret the word as རྡོ་, 'man.' in general.

, see རྡོ་.  

, འཇམ་དཔལ་ཐོམ་title, 1. The author writes his poem in a
place to the west of a snow-capped mountain, to the east of
which the Galdan monastery is situated. See notes on འཇམ་,  

, འཇམ་ and འཇམ་དཔལ་ཐོམ་. Which mountain or moun-
tain chain is meant must be left undecided, even if granting
that modern cartography could show it if identified. Local
tradition, however, would most likely be able to point out a
particular mountain.

, see འཇམ་.  

, see འཇམ་.
38. This expression cannot yet be explained with certainty. It may be taken here to mean, literally, 'to send out (distribute, give, put forward) justice, right,' but the exact idiomatic value of the phrase remains to be determined. It is not in the Diets., and unknown to my informants. We may take the possible values of the expression as three, viz.:

1. भ्रमणिति = भ्रमणिति = भ्रमणिति = 'to dispute, argue, contend with words.' This seems the same expression as S. Ch. D.'s भ्रमणिति 'to hold controversy.' p 1248. (Perhaps also 'to challenge, to be challenged to dispute.')

2. = भएक्यिति 'to be defeated in argument, in dispute, to be silenced in dispute.'

3. = 'To make observations to, to remonstrate with, to use plain speech to, to speak straight to, to rebuke, to reproach, to tell one the truth.' (Cf. the entry in J.'s *k'a kye de * to abuse, to menace (p. 976)). This seems the sense required here and would be a logical development of the primary meaning of the expression: 'to spread out the justice (right) of the case before someone,' i.e. 'to submit the truth about it.'

S. Ch. D. has s.v. भ्रमणिति = भ्रमणिति 'using rough language, controversy, discussion, dispute.' The other Diets. lack this word.

The above is the result of an exhaustive discussion of the expression with my teachers. Lexicographically (with a view to the entry quoted from S. Ch. D.) the first explanation seems the best, but with reference to the context, the last one deserves preference, and this is the one chosen for the rendering.

It should be noted that in modern Tibetan there seems to be a shifting of the meaning of भ्रमणिति. Instead of as 'right, justice' it seems to be understood by some modern Tibetans as 'the arguing about right or justice' as in a court of law, and hence simply as 'dispute, argument, pleading.'

Example: 'This is not the place to argue your rights, भ्रमणिति (or भ्रमणिति) भ्रमणिति भ्रमणिति, lit. 'to hit out
(སུ་) for the right,' the verb meaning 'to do (སུ་) for verba
loquendi) arguing (གཞིགས་).

38. Literally 'speak-listen,' has two meanings.
The first, quoted in J. from Schmidt in the form of བོད་ཁྲ་ (s.v. རང་པོ་, pf. and fut. རང་བ་), is endorsed by my infor-
mants, 'to listen to an explanation (also. to a sermon, discourse-
ecc.) The second is, 'to answer upon hearing,' i.e. 'to answer
(in invective, hotly, in remonstrance or dispute) upon hearing
(reproaches or unpleasant word-). If a mother chides her
son for some fault, he may, instead of taking the rebuke in
humility, try to argue or to be impudent in return. The
mother then may say: བོད་ཁྲ་ འཇིག་ཚོགས་ འགོ་བོད་ཁྲ་ བོད་ཁྲ་ རོ། །
Don't argue, dispute. bandy words with
(don't be impudent to, "no words with me!") your mother.
but (སུ་ རིག་, 'rather, on the contrary, instead of this') listen
to me.' The expression may be rendered as 'to flare up in
answer (to a reproach), to retort angrily (after admonition).
to snap, yap back.'

41. 'Friend' and, as J. has it. abbr. for
བོད་ཁྲ་ = མཆོག་སྐོར་ = virtue-friend

Here interpreted by my informants as 'true, genuine-
priests or monks, monks who come up to the mark, worthy of
the name,' but not technically as 'spiritual adviser' as J. has it.
Desg. s.v. བོད་ཁྲ་, quotes only a form with མཁྲི་ and gives
it the meaning 'doctor, a lamaistic title.' Under གསྣ་, how-
ever, he has སང་སྨོན་, ad scientiam adjuvans. monastic-
dignity, teacher.' S. Ch. D. adds 'pious or holy friend, spiri-
tual friend or adviser.' Compare also J. for the semi-homo-
nym གཞིགས་.

see བོད་ཁྲ་.
54. Here 'speech' in general, not 'a speech,' a slight extension of J.'s meanings, unless his use of the definite article in 'the speech' is a lapsus. The dicts. differ slightly and need co-ordination in details: About the meaning there can be no doubt as the word is here used in the series (hon.) speech and mind, the so-called 'three doors,' त्रिराज्यम्.

10. Here is the sense of 'to preach, to explain, to give an exposition of, to expatiate on, to exhibit, to lecture on.'

12. Inconceivable, unthinkable, unimaginable, not to be grasped by or in thought, beyond comprehension, realisation.

4. The repetition of the verb softens the meaning into 'quietly thinking' or from ध्यानम् 'to think,' into 'to muse, to ponder,' etc.
F. ADDITIONAL NOTES.

In l. 10 the अग्नि might also be understood as 'with a view to, for the purpose of, explaining, expounding.' The translation should in that case rather run: With a view to expounding the profound (Buddhist) doctrine, they preached, explained, most fully, minutely, in full detail, Yoga and the other teachings (or the various kinds of Yoga) of the two stages of the road... अग्नि has then the force of: with regard, reference to; as far as... is concerned.

In l. 17 the 'till' ought to be more emphatically rendered: until the very moment that, i.e. I shall not cease a moment before. Or else: till I reach the very heart of saintship. See J. s.v. अग्नि.

In l. 49 'May all those' is more correct than 'May all of you', for, unlike in the three preceding verses which are addressed to his pupils, the author now utters a universal prayer addressed to mankind in general.

Note to p. 2. Waddell, Lamaist Graces before Meat, J.R.A.S., 1894, p. 265, says that the libation is sprinkled with the tips of the fore and middle fingers. This is denied by my informants who maintain their statement as given on p. 2. above.

To p. 4. After the Introduction was in print I have seen a copy of the गदान ताज्जालिस्तान, 'The Galdan Century of Gods,' and had it copied for me. It is a small prayer-book to Tson k'a pa, who manifests in a hundred different forms, and it contains 18 four-lined stanzas of 9 syllables each, with the single exception of the stanza quoted in the Introduction, which contains five lines.

This little book is the one mentioned in the Horchos byuñ (Huth's translation, p. 387—see note 5—and text p. 246). Huth gives as Sk. equivalent for the title: Tuishtadevaçaṭīkā. Galdan (Tushita) is here the heaven of that name, not the famous monastery. The stanza we are discussing is also mentioned in the same passage. Its name is गदान ताज्जालिस्तान (The unfathomable love verse). This Dnigs brtse ma is of considerable theological importance. I possess a commentary on it
written by རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན, the seventh Dalai Lama. Grünwedel, in the list of Dalai Lamas on p. 206 of his 'Mythologie,' etc., writes གཙོ་བོ་ན བདེ་ངོས་པོ་་ and Rockhill, in 'Tibet, a...sketch derived from Chinese sources,' J.R.A.S., Vol. XXIII, new series, 1891, p. 287, བསྟོད་བྱུང་. Since, I have also found that this same stanza, with a modification, occurs on the title page of Sarat Chandra Das' edition of the རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན (Bibl. Ind.). The stanza as there given consists of six lines, by the addition of an initial line to

དབྱིང་པོ་བཟོ་བོ་ཐོད།

i.e. the Thunderbolt-bearer, Vajradhara.

In another little work, the རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན 'The illuminator of body, speech and mind concerning the order of inviting, lustrating, making obeisance to and worshipping (Tsoṅ k'a pa),' the stanza occurs once more, again in a different form.

There, p. 9b, the prayer is as in our Introduction, but lacks the third line (བྷོང་ཤེས་, etc.) and ends with བསྟོད་བྱུང་. Also, instead of རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན in the second line, this text writes རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན་. I am informed that the prayer occurs also in many other books with modifications, and that when it is used in connection with སྲུལ་པོ་ or 'lustration' rites the closing words after རྒྱ་མཚོ་དབྱིངས་དོན་ཆེན are changed into སྲུལ་པོ་, 'we baptise thee.'

To p. 17. 'S. Ch. D., p. 490 b, s.v ཁོབས་ཀྱུད། mentions a medicinal root used against the plague, called ཁོབས་ཀྱུད་ (without zhabs-kyu), but transcribed leags kyu.

To p. 23. Huth, Hor chos byun, trs. p. 117, renders
as ḍāka, also on p. 118 (see note 4). On p. 231 (see note 1) he suggests that महेश्वर should be understood as ḍākinī = महेश्वरी, not as Sk. ḍāka. The dge-rgan understands all these three passages as referring to (female) ḍākinīs. Though according to Grünwedel (‘Mythologie,’ p. 153) in Sk. mythology a male ḍāka exists (a Tantra deity), in Tibet the महेश्वर is always feminine, and a male species or individual does not exist according to my informants. This statement needs testing of course. Grünwedel (loc. cit.) thinks that these female ḍākinīs are original Tibetan spirits or goddesses. The female महेश्वर’s are mentioned indifferently with or without the final म. Macdonell in his Sk. Dict. only mentions the feminine form of the word. In the ritual book मातुकुम "The six cut off pieces" (i.e. chapters, divisions, into which the description of the torma offering is divided) we find the apostrophe: मातुकुम "O. wisdom fairy, supernatural (= not-human) mother," so defining the sex. In Tibetan the form महेश्वर must accordingly not be understood as a masculine form of महेश्वर, but as its abbreviated form only. This without prejudice to the question whether in special Tantrik texts a male god ḍāka, महेश्वर, does occur.

S. Ch. D. has for महेश्वर an entry giving the meanings ‘god, bird, arrow.’ Here the word has a poetical or metaphorical meaning based on its etymology: ‘sky-goer,’ but no mythological value. He adds under महेश्वर म ‘a class, mainly of female spirits.’ But the form in म cannot be masculine. In Tibet there is a class of people called महेश्वर, both male and female, whose name may be translated as oracles.
shamans or mediums. They are deemed to be obsessed by Ṛṣis who speak through them whilst they themselves are in a state of trance or obsession. Their name is རྒྱལ་ in Lhasa and other greater towns, and amongst the more educated: but the country-people and the lower orders have a special name for these mediums if they are women and call them རྒྱལ་ལྷུན་མ་ or མགྲོན་པ་གཤིས་. In Sikkhim the word རྒྱལ་གཤིས་ is general in this case. In Sikkhim the designation for a male medium of this sort is རྒྱལ་ and not རྒྱལ་ as in Tibet.

Whilst investigating the question of Khandomas from the standpoint of colloquial Tibetan I stumbled unexpectedly on the following interesting piece of information, throwing a vivid sidelight on some current beliefs and practices of modern Tibet.

The abbot of the Sakyas monastery is held to be the reincarnation of Padmasambhava. As the latter was the great ‘binder,’ that is subduer, of all spirits, witches, goblins and other creatures of that ilk, the Sakyas abbot has in some way become the official head and master of all Tibetan witches. Belief in witches is rife all over Tibet, and any woman is liable to be declared one. The process is very simple. If a great Lama receives obeisance from the multitude he presents the devotees in return with a protection-knot (སྒྲ་སྐྱིད་), a narrow strip of cloth which he puts round their necks. He ties a knot in it muttering some mantra over it, hence the name. Ordinary laymen receive a white strip, tapas or those who have their hair cut short (probably because they look like magicians) get a yellow or red strip, but if a woman approaches whom the Lama by his magic knowledge recognizes as a witch, she receives a black strip. From that moment she is irrevocably a witch and no protestation can help her out of the situation. In the Sakyas monastery an annual feast or ceremony is celebrated in which all witches must appear personally, and the magic then displayed is so tremendously powerful that all women who are secretly endowed with the powers of witchcraft without the people knowing it, are irresistibly compelled to attend the meeting. They simply cannot help it, and so stories are told of witches working in the fields, milking cows, or otherwise engaged, being drawn away from their work and appearing in the assembly with their milk-pail, or spindles, or
whatever utensil they were using at the time at any work, when they were forced to quit it and to come to Saskya. In the meeting they are then officially proclaimed witches and forced to pledge allegiance and obedience to the Saskya monastery and its head. Then the profitable and practical side of the transaction becomes manifest, for henceforth they have to pay an annual, heavy witch-tax, and in cases known to Karma himself, who came across them when living in Tibet, this tax amounted to one रूपि (see Bell, p. 104) or about Rs. 120 a year. On the other hand they are now protected by the authority of the monastery as long as they pay the tax, though they have to pledge themselves not to use their powers for evil. Then they receive the official title of जाना, though they are known to the people as जाना, witch. But this latter word is a term of abuse or contempt. The meaning of the two terms, however, is the same. The entries in the dicts. s.v. जाना and जाना (and other spellings) need proper testing in the light of the above. These witches are supposed not to live up to a great age but to die young, because the monastery calls them out of life to become protecting spirits of the monastery in the invisible spheres. When a bamo dies, her daughter, if she has any, inherits the office or quality of the mother. These bamos, during life, follow the ordinary occupations of women: buying, selling, working or marrying, and their bamo-hood seems to be no drawback, in itself, to their matrimonial prospects. I heard of the case of a bamo who was the wife of a very wealthy man. But the tax, far in excess of any levied on ordinary people, must be regularly paid. If the bamo does not pay her tax, the monastery calls her soul and she dies. In the gompa for every accredited जाना there is a नाच or stuffed effigy, puppet, of which I have not been able to get a full description. Probably a stuffed doll or body, with a mask and garment, perhaps only a stick to hold the mask and garment up, like in a puppet-show. Each such puppet becomes the dwelling-place of the soul of a dead bamo when she dies, and in order to see to it that after death she may not do harm whilst roaming about, the puppet is bound in chains. Horrible to say, however, sometimes these chains are found broken by the guardians, and this is a sure sign that the imprisoned soul has escaped from the puppet.
which was its dwelling place—and that it may have started on a pilgrimage of evil works. As soon as it is found that such an imprisoned witch-soul has escaped, solemn notice is at once sent out to all Tibet to the effect that a bamo-soul has broken loose from Sasksya, and the various local Lamas all through the country warn their flocks that a bamo is at large and enjoin them to be careful not to fall a victim to the wandering witch. So, for instance, they are told not to go about alone after dark, not to entertain strangers, and the like, for the bamo may assume any disguise, and any man may fall a prey to the snares of a beautiful strange woman, as any woman might be allured by an unknown man. The late Lama Sherabgyantshe in Ghoom, whose name is so well known to all students of Tibetan, used very often to make solemn announcements of this nature and warn the Ghoom people that a bamo had escaped from Sasksya.

A most fitting ending to this story is perhaps to be made by quoting the old Buddhist formula ‘Thus have I heard,’ but there is no doubt that the word अभ्यासित्व ‘acquires an interesting new meaning through this curious tale.

There is a belief prevalent in Tibet that in every woman a touch of bamo-hood is latent (some philosophers, also outside Tibet, seem to think the same!), but in the night of the 20th day of the twelfth Tibetan month, this seed of evil will manifest most fully. The male Tibetans, however, seem not to take any precautions or perform any rites to counteract the sinister influence of this date. Evidently it is a male Tibetan who first set up this theory and it might be the same fellow who is the author of the following proverb which bears on our subject and on the words we are dealing with. It runs:

\[\text{मो महाकुम्हन्म} \text{अभ्यासित्व} प्रदेश]  
\[\text{मो महाकुम्हन्म} \text{अभ्यासित्व} प्रदेश]

Amongst a hundred women (at most) one khandö! Amongst a hundred men (at most) one sorcerer!

That is—khandö being here used in the good sense of fairy—: Amongst many women there is scarcely one extremely good, but amongst many men there is scarcely one extremely bad. In fact, in Tibet, all women are suspected of having just a little seed of evil (of the witch) in them. And so the term of reproach is not as in Europe ‘Old Adam’ but rather ‘Old Eve.’

As far as the above story is concerned, it should not be forgotten that it is only a popular version of an interesting phase of religious practice, but Tibetan casuistry and theology are as a rule so subtle and well-systematised that a more
theoretical exposition of the doctrines and practices alluded to might throw considerably more, if not other and new, light on the subject.

To p. 25. The quotation, s.v. སྣིད་, l. 16: སྣིད་ཐེ་མ་, etc., is from a little tract, a prayer to Padmasambhava; entitled སྣིད་ཐེ་མ་, 'the quick mind-fulfiller.'


To p 26. དེ་སྙིང་ Bell, voc., to blush; Lewin, p. 77 (64–5), ridiculous. See his example.

To p. 30. S. Ch. D., Dict., has བྷ་ (hidden on p. 34, out of alphabetical order) as 'a Tibetan of mixed breed, i.e. born of a Chinese father and a Tibetan mother.' Waddell, Lhasa and its Mysteries, p. 214, the same explanation. A special enquiry into this point, however, yielded a different result. One of my informants was a Tibetan woman from Lhasa who had herself married a Chinaman there, and so ought to know. The half-breeds referred to by S. Ch. D. and Waddell are called 'baizhin,' spelling uncertain, given as རྒྱུ་མིན་ and རྒྱུ་མིན་, said to be a Chinese word. However, another explanation of that same word was given, as a man not in the pay of, not taking wages from, another. Not necessarily rich or of high position, but independent. Perhaps something like crofter. This latter explanation is, however, contradicted by Karma who has relations amongst the baizhins in Tibet.

In a Tibetan mixed marriage such as we are here considering the custom is to call the elder son བྷ་ after the Chinese manner, instead of using the Tibetan word. This is བྷ་ in Tsang and བྷ་ in Lhasa. The latter is pronounced, and sometimes written, བྷ་ and even sometimes pronounced chö-cho, as if written བྷ་. But in the above case བྷ་ means really 'elder brother.' A girl, born in such a marriage, is similarly called བྷ་, Chinese, instead of བྷ་, Tibetan.
These terms do not mean half-blood. Whether ཡིག་པར་ is used for the eldest daughter alone or for all the daughters of the marriage I could not ascertain.

It is said that every Chinaman, however humble, becomes at once a personage of importance when in Tibet, and demands to be addressed at least as ཨེ་ཐེ་དོན་, Mister, Sir (as every European becomes automatically a Sahib in India), and feels quite insulted if addressed by the more familiar རྡོ་རྗེར་ as a liberty taken with his dignity. A Chinaman from Tibet, however, denied this. I remember once travelling in the Sunda country with my Javanese writer who met several people on the road whom he knew and whom he saluted as ‘little brother’ or ‘elder brother.’ I was puzzled at his belonging to so big a family, but found the solution of the riddle when I understood that this fraternity was not one of consanguinity at all. So ‘elder sister’ amongst Tibetans means only Madam, Lady, or a polite word of address to any woman of more than low status in life. In German Mütterchen for any old woman of simple status.

To pp. 35-37. The expression ཨེ་ཐེ་དོན་, occurring in the little prayer-book ཨེ་ཐེ་དོན་, can hardly mean ‘a field (= heaven, world) which Kuntuzangpo has adorned’ (beautified, decorated, embellished), in the sense in which one may decorate a house or room, with beautiful pictures, furniture, etc. It must surely be understood as ‘the heaven blazing with the glory of Kuntuzangpo’s presence in it,’ a heaven resplendent with his glory. In other words, he adorns it by his mere being there, but not as the result of some activity expressed by a transitive verb. The world is adorned, but has not been decorated or beautified. I wonder if the agentive case ཨེ་ཐེ་ can be understood as in English expressions like: ‘happy through him,’ ‘blazing with diamonds,’ ‘laughing for joy,’ and the like.

To p. 40. See the unusual explanation of སྐད་པ་ in S. Ch. D., s.v. ག་ III, where he translates སྐད་པ་ as ‘it may be said.’ The dge rgyan, however, paraphrases the expression here as འཕགས་པ་, or འཕགས་པར་, or སྐད་པ་, which gives
it another meaning, namely: 'so it has been said,' 'so is the teaching,' 'that is what has been taught.' In this sense, the previous words are a direct quotation and the 'fā ma de' cannot be translated as 'it may be said that.'

To p. 40. In the note to "kha sras" for "kha dkar" ['fā ma de'], non-attachment and indifference only in connection with a negative.

To p. 44. "jag." See Graham Sandberg, Tibet and the Tibetans, p. 288, who renders this word, as a technical term denoting the first of the four stages of meditation, according to Milarcha, as 'contemplation' or 'concentration.' The second word, denoting a mental action unconnected with visual experience, does not seem appropriate. As in English 'view' has both a physical and a mental meaning, so in Tibetan 'jag,' as a verb, has mental connotations. J. has the word as sbst. 'mystical contemplation.' The Sk. equivalent, 'vast, is likewise both physical and mental in meaning. Whereas J. and S. Ch. D. have a sbst. 'jag' 'the act of looking,' and 'a look,' Desg. has it as 'sight' (visus, view, "etc.").

To p. 58. See Jäschke's note on maṇḍa and maṇḍala, s.v. "maṇḍa," p. 11 b. His remark may have a bearing on the question of dāka and dākint, discussed above. See next note.

To pp. 59 and 60. My informants, though ignorant about the detail of five and nine cushions, do know of a custom requiring the man of higher social position, greater age, more prestige, to be seated on a higher seat as a sign of respect. The difference of height, however, is in the seat itself, not effected by the placing of a number of cushions on seats of equal height.

To still the two following words: "maṇḍa," saddle cloth, and "paṇḍa," second sheet, upper sheet, covering sheet over the "bīmādak." The "bīmādak" is usually thick and rough but the "paṇḍa" thin and of finer texture, like in Euro-
pean beds the bed sheet over the mattress. The རིགས་པར་ is for softness and the རྒྱུད་པ་ for cleanliness, like the loose covers of armchairs and sofas in Western countries.

To p. 62. Huth, Hor chos byun. trs. 117, note 4, reconsitutes the name Blo bzaṅ grags pai dpal into Sk. Matibhadrakirti. In Tibetan mantrams, however, where Tsoṅ k'a pa's name is given in its Sk. form. Sumati is used and not Matibhadra. See also p. 5 of the Introduction, supra.

To p. 64. The word རྒྱུད་པ་ (p. 3 and additional note to p. 4) should have been discussed there. Desg. alone has the meaning of the word as in our text: unthinkkable, unimaginable. According to oral information, synonymous with ཤོག་མཛོད་, l. 12, see p. 74, supra.

The elaborate entries in J. and S. Ch. D. under this word and under རིགས་པར་ need investigation.

The word རིགས་པར་ has also a special meaning, not in the dictionaries, in connection with any action done 'in thought,' རིགས་པར་འགྲེང་ (as in English 'I am with you in thought'). But Tibetans can not only be present in thought but they can give presents 'in thought,' and do all sorts of things 'in thought,' when there is no physical possibility of doing so in the flesh. So the good story is told of a lazy Lama who, to get rid of the crowd, said: "And now I give my hand-blessing to you all 'in thought,'" whereupon a disappointed and angry pilgrim answered: "Well, then I give you my butter-offerings, which I have brought with me, also 'in thought.'"

To p. 65. The dictionaries spelt རྒྱུད་པ་ but the dge-rgan says that རྒྱུད་པ་ also occurs. Desg. has an alternative spelling རིགས་པར་, but this seems a misprint for རྒྱུད་པ་. In Tibetan books I have only seen རྒྱུད་པ། but the dge rgan is sure that the two spellings, རྒྱུད་ and རིགས་ (but not རིགས་), occur as well.
To the text. When the larger part of this booklet was in print I acquired an additional copy of the text, which proved to be different from the two editions used by me. It is of the same size and style as edition A, but printed from other blocks. We call it C. The copy is a poor one, badly printed from worn-out blocks. A collation brought no news of importance.

The reading འོ་བོ་ in l. 16, however, is confirmed by this edition. Its only new reading is བོ་བོ་ for བོ་བོ་ in l. 46.

This reading does not seem so satisfactory as the one we have followed. The full result of the collation is given below. Indistinct readings are marked with a note of interrogation.

| C. l. 13. | བོ་བོ་? | for | བོ་བོ་ |
| l. 18. | འོ་བོ་བོ་ | „ | འོ་བོ་ |
| l. 24. | བོ་བོ་ | „ | བོ་བོ་ |
| l. 29. | འོ་བོ་ | „ | འོ་བོ་ |
| l. 30. | བོ་བོ་? | „ | བོ་བོ་ |
| l. 41. | འོ་བོ་བོ་ | „ | འོ་བོ་ |
| l. 44. | བོ་བོ་ | „ | བོ་བོ་ |
| l. 46. | བོ་བོ་ | „ | བོ་བོ་ |
| l. 50. | འོ་བོ་ | „ | འོ་བོ་ |
| l. 51. | འོ་བོ་ | „ | འོ་བོ་ |

Colophon. རོལ་བོ་ བོ་བོ་ འོ་བོ་ འོ་བོ་

The variants of ll. 30, 41, 50 and 51 are evidently due to deterioration of the blocks. There is no ¥ in this edition.
ERRATA.

p. 7: first variant, bottom, read: རུལ་བཅོམ།.

p. 8: l. 20 of text, insert asterisk after ཤེན་.

p. 9: second variant, bottom, read: རུལ་བཅོམ།.


p. 14, l. 14: his (or: their).

p. 25, l. 1: for render read: repay.

p. 27, l. 20: for render read: repay.

p. 27, l. 27, 28: eliminate the commas outside the brackets.

p. 36, l. 4: for Smuck read: Schmuck.

p. 65, l. 24: for Lhasa read: Lhasa.

p. 76, l. 24: for རྩེ་དཔའི read: རྩེ་.

p. 76, l. 25: for baptise read: lustrate.
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