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MINOR TIBETAN TEXTS.

I.—THE SONG OF THE EASTERN SNOW-MOUNTAIN.



BY  
JOHAN VAN MANEN.

CALCUTTA:  
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I.—THE SONG OF THE EASTERN SNOW-MOUNTAIN.



990

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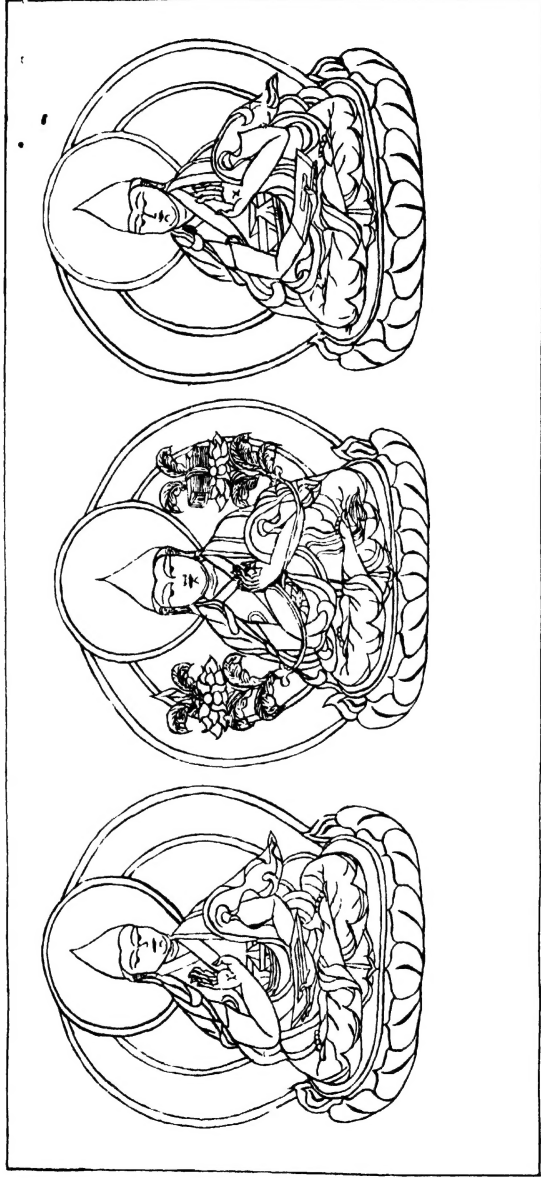
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ॐ अमृतमयमृतम्

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ॐ अमृतमयमृतम्

ॐ अमृतमयमृतम्

## 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 dic-  
tionaries (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 Dic-  
tionary 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 dic-  
tionaries. Jäschke's, which is the best from this point of view,  
mentions only 25 titles of texts used as his sources. Compar-  
ing 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.

adj.	= Adjective.
A.S.B.	= Asiatic Society of Bengal.
Bell	= Bell's Manual.
Cs., Csoma	= Csoma's Dictionary ; if his Grammar is referred to it is specifically stated.
D.	= Dutch.
Desg.	= Desgodins, Dictionary.
dict.	= Dictionary.
dicts.	= All existing European Tibetan Dictionaries, but especially the three current ones by Jäschke, Sarat Chandra Das and Desgodins.
Dzl.	= Dzanglun, ed. and trsl. by Schmidt.
Ed.	= Edition.
fig.	= figuratively.
G.	= German.
Hannah	= Hannah's Grammar.
Henderson	= Henderson's Manual.
Hon.	= Honorific.
J.	= Jäschke, Dictionary, 3rd ed. ; also Journal.
L.	= Latin.
l.	= line.
M.A.S.B.	= Memoirs, Asiatic Society of Bengal.
pr.	= pronounce pronunciation.
prob.	= probably.
q. v.	= see.
Ś. Ch. D.	= Sarat Chandra Das, Dictionary.
Schmidt	= Schmidt's Dictionary, German Edition.
Schroeter	= Schroeter's Dictionary.
Sk.	= Sanskrit.
subst.	= Substantive.
s. v.	= sub voce.
syn(s).	= synonym(s), synonymous.
voc.	= vocabulary.



## 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'e, better known as Tsoñ k'a pa, and his two pupils, Rgyal ts'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:—

གངས་ཅན་ཤིང་ནའི་སྲོལ་འབྱེད་ཙོང་ཁ་བ།།

དངོས་སྣོབས་རིག་པའི་དབང་ཕྱུག་ཀྱུལ་ཚབ་ཇེ།།

མདོ་སྐྱབས་བསྐྱན་པའི་བདག་པོ་མཁས་བུ་བ་ཇེ།།

ཀྱུལ་བ་ལབ་སྐས་གསུམ་ལ་ཕྱག་འཚལ་ལོ།།

To the repairer of the Tibetan vehicle, Tsoñ k'a pa (the Onionlander),

To the true, strong, wise Lord Rgyal ts'ab rje (Noble Throne-prince),

To the sūtra and mantra teaching master Mk'as grub rje (Noble Cleverness-perfection)

To these three victorious (illustrious) Father and Sons (Family of three), obeisance!

In closing the ceremony the words ལ་ཕྱག་འཚལ་ལོ་ are changed into གྱི་བླ་ཤིས་ཤོག་, 'may their blessing be on us,' 'may they bless us.'

When the monks meet for གསེལ་ཇེ་, collective or communal tea drinking, the last three words are changed into མཚོན་པ་

འབྲུལ་, '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 Tsoñ k'a pa was his own nephew Dge lhdun 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 ཡབ་སྲས་ 'father and sons,' that is Tsoñ k'a pa and his two spiritual sons or pupils, are all three called རྒྱལ་བ་. The expression ཡབ་སྲས་ has no doubt to be understood as a collective word like 'group,' 'family,' just like ཡ་མ་ means 'parents.'

From this དགེ་འདུན་གྱུ་བ་ a small poem in praise of his teachers, the ཡབ་སྲས་, has come to us, which we now publish.

Of མཁམས་གྱུ་བ་ཇེ་ it is said that he founded a formal cult of his teacher Tsoñ 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 ཚོས་སྦྱོང་ ('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 ཚེས་སྤྱོད་ is a very frequent one in Tibet, and indicates, like སདོ་མང་ (as in J. Diet., p. 273b, but not as on p.

XXI a), a religious miscellany. The particular ཚེས་སྤྱོད་ 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. ཚེས་སྤྱོད་

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 ཡབ་སྐུ་མ་གསུམ་, but Tson k'a pa alone is invoked in it. It runs:—

དམིགས་མེད་བརྗེ་བའི་གཏོར་ཚིན་སྤྱན་རས་གཟིགས་།།

འི་མེད་མཁུན་པའི་དབང་པོ་འཇམ་པའི་དབྱངས་།།

བདུད་དབྱང་མ་ལུས་འཇོམས་མཛད་གསང་བའི་བདག་།

གངས་ཅན་མཁམས་པའི་གཙུག་གྱུན་ཙོང་ཁ་བ་།།

ལྷོ་བཟང་གྲགས་པའི་ཞབས་ལ་གསོལ་བ་འདེབས་།།

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

To the immaculate Lord of knowledge, Sweet-voice (Jamyang, Mañjughosha),  
 To the subduer of the hosts of devils without exception,  
 the Master of Mysteries (Chanadorje, Vajrapāṇi),  
 To that crown-jewel of Tibetan sages, Tsoñ 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 maṇi padme hūm' 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: ཚོ་འདི་ལ་གཟུགས་  
 བོ་སྦྱིན་པོ་ན་ཚ་མི་ཡོང་བ་ཚོ་རིང་པོ་ཡོང་བ་དང་། ཤི་བའི་དུས་ལ་ཡིད་  
 དགའ་ཚོས་འཛིན་ལ་འབྲིད་རོགས་གནང་། 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 དགའ་ལྡན་

ལྷ་བརྒྱ་ས་, 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 གཟུགས་པའི་) according to circumstances. This line ends, when :

Opening a ceremony : ཞབས་ལ་ཕྱག་འཚལ་ལོ།

Closing .. .. : ཞབས་ཀྱི་བུ་ཤིས་ཤོག།

Before tea : ཞལ་ལ་(or དུ་) མཚོན་པ་འབྲུལ།

After .. : nothing at all is said.

It is interesting to note that one of my informants interprets the above formula as indicating that Tsoñ k'a pa is the

simultaneous incarnation of Avalokiteshvara, Mañjughosha and Vajrapāṇi, 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 འདས་མགོན་ལྷ་ས་ and ལྷོ་བཟང་གྲགས་པ་.

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 Gendundub himself and thinks that its wider use has spread from this booklet, though he cannot definitely assure that Gendundub 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 ཡབ་སྲས་གསུམ་, 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 ཞེ (ལྷོ་མགོན་ = 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

MINOR TIBETAN TEXTS.

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 uncertainties (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, intelligent 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 subtitle of this essay my own 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 lexicographical ones, under the same alphabet. The few syntactical remarks 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 examples embodied in this paper, my authorities are nearly exclusively my two Tibetan teachers Skarma Bsam Gtan Paul and P'un Ts'ogs Lung Rtogs. The first is a native of Ghoom, though of pure Tibetan extraction (K'ams). He has resided for nearly a year in Lhasa, for another 3 months in Tashilhunpo (where he was Tibetan interpreter between the Tashi Lama and Capt. R. Steen. I M.S.), and for 4 years in Gyantse. 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 rgan) 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.

༄༅ ། ། གསུང་མགུར་གར་གངས་རི་མ་  
 བཞགས་སྟོ།།  
 ཉམོ་གྲུ།

• I

- I 1 གར་གངས་རི་དཀར་པོའི་རྩེ་མོ་ན།
- 2 རྩིན་དཀར་པོ་གནས་ལ་བསྟེག་\*འདྲ་བ།
- 3 དེ་མཐོང་བའི་མོད་ལ་གྲུ་མ་དུན།
- 4 རིན་བསམས་ཤིང་བསམས་ཤིང་དད་པ་སྦྱིས།
- II 5 རྩིན་དཀར་པོ་ལྗོང་བའི་\*གར་ཕྱོགས་ན།
- 6 འབྲོག་དག་ལྷན་ནས་པར་རྒྱལ་བ་དེར །
- 7 མཚན་བརྗོད་པར་\*དཀའ་བའི་རིན་\*\*པོ་ཚེ།
- 8 བ་རྩོལ་བཟང་གྲགས་པ་ལ་བསྐྱེད་བཞུགས།
- III 9 ལས་རིམ་པ་གཉིས་ཀྱི་རྣལ་འབྱོར་སོགས།
- 10 ཚོས་ཟབ་ལ་ཤིན་དུ་རྒྱས་པར་\*གསུངས།
- 11 པོད་ཁ་བ་ཅན་གྱི་སྐལ་ལྷན་ལ།
- 12 མགོན་ཚུལ་གྱི་བཀའ་རིན་བསམ་མི་བྱེད།

II

- IV 13 རྩིས་སྟོམས་ལས་འཛོན་པའི་དག་འདུན་གྱུ་བ།
- 14 རྩོལ་བཟང་ཚོས་ལ་ཕྱོགས་པ་འདི།

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1. 2 B ཉམོ་གྲུ་ ; 1. 5 B པའི་ ; 1. 7 A 1 and 2 བར་ ; 1. 7 B རིན་ ; 1. 10 B པ་.

- 15 རྩེ་ཡབ་སྲས་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 16 རྒྱུ་ཚེ་བར་ངེས་\*མོ་ཡབ་སྲས་རྣམས་\*\* །  
 V 17 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 18 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 19 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 20 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 VI 21 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 22 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 23 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 24 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །

III

- VII 25 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 26 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 27 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 28 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 VIII 29 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །  
 30 རྩེ་ཡབ་སྲས་ཀྱི་རྣམས་ཀྱི་བཀའ་རྒྱུ་ཡིན། །

1. 16 A 1 and 2 both རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། . Text from B; 1. 16 B closes the line with a མོ་ instead of །; 1. 17 B རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 18 B མོ་ ; 1. 19 B རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 20 A 2 རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 22 B རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 24 A 1 and 2 རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 24 B མོ་ ; 1. 26 B རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 29 B རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། ; 1. 29 A 2 རྩེ་ཡབ་སྲས་ཀྱི་བཀའ་རྒྱུ་ཡིན། .

- 31 ལས་སམ་ཐོན་མོར་གནས་པའི་ཁས་ལན་བྱེད།།  
 32 འདི་བདག་ས་ན་ཀུན་གྱིས་\*ཁྲེལ་\*\*བའི་རྒྱ།།  
 IX 33 ལས་གོལ་སར་གས་པའི་སྐྱབ་ཡུས་ཀྱིས།།  
 34 ཚོས་རྩལ་བཞིན་བྱེད་\*བའི་གང་ཟག་ལ།།  
 35 སྐྱེད་ཁོང་ནས་འབྱུགས་\*བའི་གདུག་སེམས་ཅན།།  
 36 གདོན་སྐྱབས་ལ་རྒྱགས་པ་ས་ལགས་སམ།།

IV

- X 37 དག་ཉོན་མོངས་འདུལ་ཐབས་\*མི་བྱེད་པར།།  
 38 གཤགས་འབྱེད་པ་ཙམ་གྱི་བཤད་\*ཉན་ཡང་།།  
 39 འདི་ཤར་སྐྱོའི་སྤོགས་སྤྱུ་གནས་པ་ལ།།  
 40 སྐྱེད་རྒྱབ་སྐོར་གདོང་\*བ་\*དོན་རི་རྩུང་།།  
 XI 41 དོན་དེ་ལྟར་གོ་བའི་བཤེས་གཉེན་པ་\*།།  
 42 སྤྱིར་ལུས་ཅན་ཀུན་ལ་བཀའ་དྲིན་བསམ་\*།།  
 43 སྐྱོས་ཚོས་མཛེད་ཡོངས་ལ་དག་སྦྱང་སྦྱོང་\*།།  
 44 དག་ནང་ན་འདུག་པའི་ཉོན་\*མོངས་\*འདུལ་\*།།  
 XII 45 མི་ཁོ་བོའི་རྗེས་སུ་གྲོགས་པོ་\*ནམས་\*\*།།  
 46 ཡིད་སྤོགས་སུ་རྩུང་བས་\*མ་\*འཆང་\*བར་\*།།

1. 32 B གྲང་; 1. 32 B འཁྲེལ་; 1. 34 B བསྐྱབ་; 1. 35 B སྐྱབ་; 1. 37 A 1 and 2 ལམས་; 1. 38 B འཆད་; 1. 40\* B རྒྱེལ་བཞིན་ instead of གཉོང་བ་; 1. 41 B ཉམས་; 1. 42 B ཉམས་; 1. 43 B སྦྱོངས་; 1. 44 B last three words in B བདག་འཛོན་ཐུལ་; 1. 45 A 1 and B བོ་; 1. 45.B ཀུན་; 1. 46 last four words in B བར་མི་བྱེད་པར་.

- 47 ལྷོ་གཟུ་པོར་གནས་པའི་རྟོག་དཔྱད་ཀྱིས།  
 48 ལས་དང་པོར་རྒྱགས་པ་ཅིས་ཀྱང་ལེགས།།\*

## V

- XIII 49 གཏས་འདི་ལ་བརྟེན་ནས་འགྲོ་བ་རྣམས་།  
 50 བྱས་སྡིང་རྗེས་དངས་པའི་སེམས་བསྐྱེད་དང་།  
 51 དབྱིངས་སྡོམ་ལྷུ་རྟོགས་པའི་ལྷ་བ་ཡིས།།  
 52 དཔལ་སློ་མེད་བྱང་ཚུབ་སྦྱར་ཐོབ་ཤོག།

## VI

- XIV 53 ལྷུ་ལ་མཚན་དཔའི་དཔལ་འབར་ཞིང་།  
 54 གསུང་དབྱངས་ཡན་ལག་དྲུག་ཅས་བརྒྱན།  
 55 ཐུགས་ནི་ཟབ་ཡངས་མཁྱེན་བརྩེའི་གཏོར།  
 56 དཔལ་ལྷན་སློ་མེད་བྱང་ལྷུ་ཤིས་ཤོག།

ཅེས་པ་འདི་ནི་ཐམས་ཅད་མཁྱེན་པ་ཚེན་པོ་དགེ་འདུན་གྱུ་བ་པ་དཔལ་བཟང་  
 པོས་གདུང་དབྱངས་སྦྱར་མཚན་པོར།།  
 བྱང་ལྷུ་ཤིས།།

## C. THE VARIANTS.

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 ར་ for འ་ (7. 45) seem more than mere negligence of the wood-

1. 47 A 2 ལ་; 1. 48 A 2 པོར་. 1. 48 B has ལ་ at the end of the line instead of ལ་; 1. 49 B ལྷུ་; Colophon, A 2 has no ཅད་ after ཐམས་, and has a final མ་ to གདུངས་. B has a different colophon འདི་ཐམས་ཅད་མཁྱེན་པ་དགེ་འདུན་གྱུ་བ་ལྷུ་ཤིས་མཚན་པོར།།.

cutter in connection with the badly printed བཞི་ in l. 13 (which looks also like བཞི་) and also a བ་ like བ་ in l. 23. Inversely there is a clear བ་—བམས་—in l. 37 and a བོར་ for བོར་, in l. 48. A 2 twice lacks the hook in ལུ (20-24) and the narrow ལུ 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 ལྷིང་བཞི་ for བཞི་ as authorised by the Dicts.

But the question of final particles is still far from being satisfactorily 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

སློབ་ is the present tense as against the past form བསློབ་ 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 ས་

in སོས་ས་, however, is not recorded in the Dicts., nor the form ལྷིང་ས་; ལྷུལ་, however, is a regularly recognised imp. form.

ལྷུགས་ in l. 35 is a correct past tense. The form ལྷུག་ (without an initial ལ་) as in B is not recorded, though ལྷུག་, present, might do equally well. ལྷིལ་, l. 32, is not authorized by the Dicts. which all omit the initial ལ་. The substitution of ལྷུང་ for ལྷུང་ (38) seems to lack sufficient urgency,

though J. records a འཆད་ཉམ་པ་ 'to listen to an explanation' from Sch. A འཕྲང་, l. 29, is correct according to the Dicts., not བྲང་ of B, though J. and S. Ch. D. give the alternative spelling.

In the treatment of grammatical particles A is superior to B. བར་ (10) is correct, not བ་ B. It is an adverbial construction. In 18, བར་, and 22, བར་, equally so. In 24 བར་ is a terminative dependent on བགྲིང་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. རྩོན་པོ་རྩེ་, very kind, is as good as རིན་པོ་རྩེ་, very precious; in 17 ཏུས་འདི་ནས་ means practically the same as ཏུས་དེང་ནས་, 'from this moment', and 'from this very day.' In 19 ལཱ་ན་ཏུ་ 'in another' seems even a trifle better than ལཱ་ན་ནས་ 'from another.' ལྷིས་ seems better in 32 than ལྲང་ in B, 'even, indeed!'. བྱེད་པ་ 'to perform,' in l. 34, is as good as བསྐྱབ་པ་, also 'to perform, accomplish,' and the future form of the latter would be better if changed into a pf. form བསྐྱབས་ or pr. ལྷུབ་ In l. 40 ལགོང་བ་, 'the sending, throwing,' seems as good as ལྷེལ་བཞིན་, '(as silly) as the conveying.' In 41 the article ས་ means the same as plural རྣམས་ B. In 44, བདག་འཛོན་, 'egotism, selfishness,' is substituted for ཉམ་སོངས་,

'sin'; similarly in 45 and 49 ཀྱན 'all,' for ལྡནས་ 'many.'

Lastly, the difficult construction ལྷུང་བས་མ་འཁང་བར་, in 46, is replaced in B by the easier ལྷུང་བར་མི་བྱེད་བར་, '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 རེས་སོ་ and རས་སོ་ l. 16, and རྣོན་པོ་ཚེ་ and རྣོན་པོ་ཚེ་ in l. 7.

In l. 26 we find an erroneous ཅིང་ for ཞིང་.

The two ¶ 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 ¶ 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 བཞུགས་. In B., as the poem occurs in the body of the volume, there is no equivalent title. I have written བཞུགས་སོ་ without prejudice to the question whether the form བཞུགས་ is legitimate or not. My teachers say that before a || the སོ་ is required.

The only reading taken from B is རེས་ for the incomprehensible རས་ 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

## I. (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 spiri-  
tual) 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.

## II. (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).

13. 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,

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.*)

ཀྱང་ སེ་ ཀྱུ་

ཀྱན་གྱིས་ཁྲིལ་བའི་སྐྱུ་ 32. 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.

ཀྱན་སྐྱོང་, 29. Here thought, conception, wish (*cf.* D. op-  
welling). (Desg. 'all-enveloping,' i.e. 'natural corruption or  
sin,' p. 8*b*, but ཀྱན་སྐྱོང་ = ཉེན་མོང་གི་སྐྱོང་, 'excitement of pas-  
sion' on p. 1044*a*). See also S. Ch. D., p. 29*b*, བསུམ་པ་དེ་, but  
Schroeter, p. 2*b*. 'approbation, assent, the consenting to any  
proposition.'

ཀོ་ཀོ་ སེ་ སྐྱུ་

ཀྱང་, 30. Here equal to ཡིན་ན་ཡང་, 'yet, however, nevertheless.'

ཀྱ་, 20. Not as a separate word in J., who gives ཀྱག་ and ཀྱོ་བ་, the latter after Schmidt. This is the word occurring in the compound ཞབས་ཀྱ་ the Tibetan *u*-vowel, the 'foot-hook' (not merely honorific of ཀྱ་ as Hannah seems to suggest in his Grammar of the Tibetan Language. p. 4). which J. has under ཞབས་, on p. 472*a*. 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-ཀྱག་; fishhook ཉ་ཀྱག་, but iron hook ལྷགས་ཀྱ་. Henderson gives both ལྷག་ and ཀྱ་ for hook, and also ལྷགས་ཀྱ་ alone for iron hook. My informants deny the correctness of ལྷག་. Desg. knows ཀྱག་ (བ་) only as a verb, not as a subst.: he mentions ཀྱ་ as a separate word, subst. hook, and does not mention ཀྱོ་བ་. The various articles in the three Dicts. sub ལྷག་ are interesting but the meaning hook is not given in any of them. S. Ch. D. translates ཀྱོ་བ་ with 'མཚུམ, a pointed iron hook, a large pin to pierce with,' whilst Macdonell in his Sk. diet. translates the Sk. word as 'hook, goad, stimulus, remedy.' (See below s. v. འཛིན་བ་.) J. under ཀྱག་ gives also ལྷགས་ཀྱ་, an iron hook, and ཉ་ཀྱག་, a fishing hook, but my informants say that the colloquial for fish hook is rather ཉ་འཛིན་ཡའི་ (or བའི་) ལྷགས་ཀྱ་ or simply ཉ་འཛིན་ (pr. nyendzin), just as a meat hook (to hang up meat on) is འ་འཛིན་ (pr. shendzin). The ཡ་ in

the 'above represents the pronunciation of the more illiterate people.

One of my informants is, however, of opinion that ལྷགས་ཀྱི་ 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. ལྷགས་རི་, 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 (སྐེའམྲེང་, pr. kenthang, 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, བསེར་གྱི་ལྷགས་ཀྱི་ or དངུལ་གྱི་ལྷགས་ཀྱི་. Example: སྐེའམྲེང་ཡལ་པོ་ཅིག་འདུག། དེ་ལ་བསེར་དང་དངུལ་གྱི་ལྷགས་ཀྱི་བཞི་འདུག།, this woman has a very fine necklace which has four golden and silver hooks (or clasps). Schroeter's diet., p. 361b, already gives ལྷགས་ཀྱི་ as *hook* only. The expression ལྷགས་ནག་ in the sense of mineral, given by Desg., 307a, would make us think that ལྷགས་ཀྱི་ might perhaps mean metal hook, but see below. S. Ch. D. adds to the confusion. Under ལྷགས་ཀྱི་ 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 ཀྱི་ he defines ལྷགས་ཀྱི་ as 'iron hook, an angle, a fishing-hook.' J. has ལྷགས་ཀྱི་ under ལྷགས་ and gives 'an iron hook, esp. fishing-hook, angle; often fig.' and in his illustration he translates རྩོམ་གྱི་ལྷགས་ཀྱི་ 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, or introductory verse) translates the word ལྷགས་ཀྱ་ with 'eisernen

Hacken' (p. 25), whilst Schiefner 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 ཀྱ་, namely མཐེན་ཀྱ་, the name for a component part of the elaborate torus 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 ཀྱ་ means primarily 'curve, curved' or 'curvature,' and has no substantial meaning like 'hook' or the like. My teachers, however, think that ཀྱ་ 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 ཀྱ་, whether this is really an independent word or not. The fact that S. Ch. D. gives a Sk. equivalent for ཀྱ་ alone, pleads for its separate existence.

My teachers opine that ཀྱ་ 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 junglerman to fish or hunt with) as འིང་གི་ ལྷགས་ཀྱ་ or more briefly འིང་ཀྱ་. So the example was not decisive.

*Additional Note*—Cf. the example in Csoma's Grammar, p. 109: བསེར་གྱི་ལྷགས་སྒྲིབ་, golden fetters or chains, lit.: golden iron ropes. See also Ramsay 'Western Tibet', p. 62: 'To hook—ngiákuk táng ches, properly applicable only to a fish caught with a hook, but also used generally', and: 'Hook—ngiákuk (fish hook), kuk kuk (a hook of any kind....'

Query: Is the use of ལྷགས་ merely conventional in several words, as in ལྷགས་ཁྲ་, cage (Bell. Walsh 'Tromowa Dialect'), ལྷགས་ཟས་ (iron) bridge, etc.? And is the use of ལྷགས་ perhaps analogous to that of honorific prefixes? Cf. the Dutch guilder (gulden) which is made of silver, though its name is derived from 'gold.'

ཀྱོང་ see ཀྱ་

དཀའ་བ་, 7. Difficult, but here rather with some of the meaning of the English 'hard' (hard lines?), the French 'dur', perhaps L. 'arduus.' 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

བཀའ་རྒྱུ་སེམས་པ་, 42. To think *with kindness of or towards, or about* (ལ་).

སྐལ་ལྷན་, 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 སྐལ་ལྷན་ 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.'

སྐྱུ་ལྷན་ see ལྷན་

སྐལ་ལྷན་ see ཀྱ་

སྐྱུ་བས་རེ་ས་, 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, toeverlaat).

བྱེད་ལྷོ་ see ལྷོ་བྱེད་མ་

བྱེད་ལྷོ་ see ལྷོ་

བྱེད་པ་, 4. This is an illustration of the meaning of ལྷོ་བྱེད་

under J.'s 4th sub-heading, 1st division. དད་པ་སྐྱེས་པ་ '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 དད་པ་སྐྱེས་པ་ can be suitably

translated by 'to inspire faith to.' For instance ལྷོ་མ་འདི་ལ་

དད་པ་སྐྱེས་ཀྱི་ (མི་) འདུག་, that lama inspires me with (no)

faith. A free translation of དད་པ་སྐྱེ་བ་ 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. དེ་ནས་ཁོ་

(read ཁོས་) རྒྱལ་པོ་དེ་ལོན་དུ་བཟང་པོར་གཤམ་དེ་དད་པ་སྐྱེས་དེ་ཕྱག་

གྲངས་མེད་འཚལ་ནས་རྒྱལ་པོས་གནང་བ་དེ་ནས་ས་བདག་གལ་ལུ།

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.

བྱེད་ལྷོ་ see ལྷོ་

སྐྱེད་པ་, 50. To generate, the generation, production.

སེམས་བསྐྱེད་པ་ 'that which has been produced in the soul,' 'the

(completed) productions of the soul'; with དད་ = with: 'with thoughts of, assuming, observing an attitude of, with a mental attitude of or disposition to). འགྲོ་བ་ནམས་བྱམས་སྦྱིང་རྗེས་བྱངས་

བཞི་སེམས་བསྐྱེད་ (ངང་) is one elaborate substantive, a 'the-  
beings-with kindness-having-drawn-soul-disposition.'

སྐྱོབ་, 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:  
མི་འདི་སྐྱོབ་ལ་ཁོ་ལ་དུག་ལོག་ཡང་མི་འདུག་. Here the word is  
adjective: 'that unhappy (unfortunate, wretched, miserable) man  
has not even a coat.' [དུག་ལོག་ (Bell) = J. དུག་པོ་ = གོས་ལག་ =  
ཚུ་པ་ = Desg. ཚོ་པ་, coat, garment, dress; not alone 'man's  
coat,' as J. has it, but for both sexes—J. s.v. ཚུ་པ་ ཚུ་པ་ and  
ཚོ་པ་ both missing in S Ch. D. གོས་ལག་ is pronounced both  
golak and gölak. Walsh, Vocabulary Tromowa Dialect, s.v.  
coat 'go' and 'golag.' My teachers do not know a word དུག་པོ་  
for coat in Tibetan. Desg. has a དུགས་པོ་, overcoat. S. Ch.  
D དུག་པ་ or དུག་པོ་ 'old coat or garment patched up and  
mended']

ག་ག་ན་ see ག་ན་.

ཁ་ཚོད་ see ཁ་གཤགས་འབྱེད་པ་.

ཁ་གཤགས་འབྱེད་པ་ see ཁ་གཤགས་འབྱེད་པ་.

ཁྱུ་ see ཁྱུ་.

ཁོ་པོ་འི་རྗེས་མཇུག་གྲོགས་པོ་རྣམས་, 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  
རྗེས་མཇུག་པ་.

ཁོ་མི་སྲུང་ཡིན་ see སྲུང་.



ཁྱོད་ 18, ཁྱོད་ 12, 23. The difference in form is not accidental. མགོན་ཁྱོད་ is a stereotyped ལབ་སྤྲུགས་, manner of speech, expression. ལབ་སྤྲུགས་ཁྱོད་; l. 18, is a normal honorific form. The form ཁྱོད་ 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 ལྷ་མ་མཚོད་པའི་ཚོག་, a little ritual gelukpa book, leaf 12a: ཁྱོད་ནི་ལྷ་མ་ཁྱོད་ནི་ཡི་དམ་ཁྱོད་ནི་མཁའ་འགྲོ་ཚོས་སྦྱང་ལྷོ། 'As thou art our lama, our yi-dam, our ḍākini, our dharmapāla . . .' (prayer addressed to Tsoñ k'a pa). Likewise, in the little prayerbook རྗེ་བཙུན་སྦྱོལ་མའི་གདུང་འབོད་ (to Tārā) we find a few cases of ཁྱོད་ (e.g. p 5b) amidst many cases of ཁྱོད་. In the term ལབ་སྤྲུགས་ཁྱོད་ the hon. form of the first two syllables of course determines the hon. form of the last. The 'intimate' form ཁྱོད་ was further described as the language of religious transport, ardour, fervour, དད་པའི་ཡུམ་.

ཁྱོལ་གད་ (རྒྱལ་པ) see ཁྱོལ་བ་.

ཁྱོལ་དགོད་ see ཁྱོལ་བ་.

ཁྱོལ་བ་, 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. ཀྱུན་གྱིས་

ཁྱོལ་བའི་རྒྱུ་, 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 གྲོལ་ from which 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 གྲོལ་མེད་, 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, ruchslos, frech.' Some of the compounds and applications clearly indicate that གྲོལ་ must also mean 'sexual modesty, chastity,' others that it must mean 'bashfulness, shyness, timidity' (in this sense གྲོལ་མེད་ 'brazen, forward, unabashed, saucy, bold, audacious'). གྲོལ་ seems to come very near to the D. 'schroom' which is more 'diffidence' than 'scruple,' but གྲོལ་མེད་ 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 གྲོལ་མེད་ is practically identical with the English exclamation: how dare you! how can you!

A compound, difficult to define exactly, is གྲོལ་གཞུང་མེད་ in which གཞུང་ 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 གྲོལ་མེད་. Example: གྲོལ་གཞུང་མེད་ བའི་སློལ་ལོ་ཚོ་དེ་དོན་མེད་པེད་; 'the lives of these abandoned (shameless, etc.) men are useless.' An old sweetheart who has cast off her lover may be called གྲོལ་གཞུང་མེད་ 'the brazen, perfidious girl.' Desg. gives གཞུང་ in this sense as equal to བཟང་, 'good, just, generous.' This may be Schmidt's གཞུང་ས་པ་ 'sincere, orderly.' In the sentence བ་ས་ལ་སྐྱུ་བྱིན་འདི་འདྲ་ལོག་

བ་དེ་བྲིལ་མིང་གི་སེམས་རེད་, '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 བྲིལ་, as given in J. (see above), are concerned. P'un Ts'ogs maintains that བྲིལ་སེམས་ཅན་ = ཚཱོས་སེམས་ཅན་, 'pious,' but Karma denies it, and the former also states that བྲིལ་ཡིད་བ་ = ཞེན་བ་ལོག་བ་, which latter expression Desg. and S. Ch. D. know as 'to be disgusted with.' But J. and the others render the former expression with བྲིལ་, as 'chaste' or 'modest,' or as 'to be chaste,' etc. Both of my teachers are at one about the expression ཞེ་བྲིལ་བ་ 'to be weary, tired, sick of.' Examples: ལྗེ་ཚས་འདི་ལ་ཞེ་བྲིལ་སོང་, I am tired of this food. (ལྗེ་ཚས་, pr. tobché, see Hender-son's Manual. Voc., p 48, s.v. food: there written ལྗེ་བ་ཚས་.) མི་འདི་ལ་ཞེ་བྲིལ་སོང་, 'I have got tired of this man.' The sentence ཚཱོས་གཟི་བུ་བས་རྒྱུད་གྲོལ་ནས་། བྲིལ་ཡིད་ངོ་ཚ་ཤེས་ 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 བྲིལ་གད་, 'scornful laughter', the synonym བྲིལ་དགོད་ 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. བྲིལ་གད་རྒྱབ་བ་, to laugh at another, at the expense of another, in order to make him ridiculous. This word བྲིལ་ furnishes a very striking test of the present state of Tibetan lexicography, the word གད་ན་ 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. རོ་ཚོ་, commonly translated as 'shame,' a synonym for རྨོ་ལ་, is a similarly uncertain word. Compare the translations in J. and S. Ch. D. of this same sentence: རྨོ་ལ་དང་རོ་ཚོ་བ་མེད་, J.: 'he has no shame nor dread'; S. Ch. D.: 'he has no shame or modesty.'

རྨོ་ལ་མེད་ see རྨོ་ལ་བ་.

རྨོ་ལ་གཞུང་མེད་ see རྨོ་ལ་བ་.

རྨོ་ལ་ཡོད་པ་ see རྨོ་ལ་བ་.

རྨོ་ལ་སེམས་ཅན་ see རྨོ་ལ་བ་.

འོ་དོ་ see བཀའ་སྲོལ་འོ་དོ་འདྲི་ན་ and འོ་དོ་གོ་.

སྤྲོན་པ་ see སྤྲོན་པ་ཅེ་.

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

Desg. has སྤྲོན་པ་ཅེ་ = ཐུགས་རྗེ་ = 'knowledge of the heart, i.e. pity, mercy.'

S. Ch. D. 'omniscient mercy.'

According to my teachers these are two different words here, knowledge and mercy; not a compound. སྤྲོན་པ་ is here hon form of ཤེས་པ་ to know. But a subst. སྤྲོན་ is not recorded in the Dicts. Desg. has a སྤྲོན་པ་ = ཤེས་པ་ = རིག་པ་ = 'science, knowledge', and S. Ch. D. also gives སྤྲོན་པ་ as 'knowledge'. In compounds སྤྲོན་ has usually the verbal value of 'knowing.' The entries s.v. སྤྲོན་ in the Dicts. need careful comparison and deserve close study.

མཚུན་པ་ 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.

འབྲུག་པ་, 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 ལྷོ་ཁོང་ནས་འབྲུག་པ་ བའི་མི་, the man whose very character is an utter chaos.

འབྲུར་བ་, 21 Ordinarily to carry, but here to carry back, i.e. to repay, render, return.

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

གངས་རི་ས་, title. Mother Snow Mountain. The affixes to རི་ are according to J. འོ་ and ག་; Desg. adds རོ་; S. Ch.

D. only བོ; Bell and Henderson no affix. Of these བོ gives a definite sense of greatness to the mountain. (See S. Ch. D., Grammar, Introduction, p. 18) Here the particle མ་ 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.

གངས་རི་ཁྲོན་འདི་ན་, 25. In this snow-mountain-mass, i.e. monastery. རི་ཁྲོན་ as monastery in J. s.v. རི་ but not s.v. ཁྲོན་. Bell has རི་ཁྲོན་ as 'cell (of hermit).'

Here the expression seems rather to indicate Gendundub's own monastery (be it Daipung, Tashilhunpo or Namgyalchöde) than Galdan, spoken of in the second verse. See Schulemann, *Gesch. der Dailamas* pp. 92 ff. See འབྲོག་ and འདར་.

གོ་ལག་ see ལྷོ་བ་.

གོ་ལ་ས་, 33. J. འགོ་ལ་ས་, error. mistake. In Desg. འགོ་ལ་ས་ or འགོ་ལ་བའི་གནས་, solitary spot (s.v. འགོ་ལ་) and ལས་གོ་ལ་ (s.v. གོ་ལ་), 'has lost his way'; and also འགོ་ལ་སར་གནས་སུ་ to put apart: འགོ་ལ་ལས་, a separate road, a side road (route détournée). According to Desg. only the past form of འགོ་ལ་བ་, i.e. གོ་ལ་བ་, means to have erred, gone astray, both physically and morally. S. Ch. D. copies J., but adds to J.'s འགོ་ལ་ས་, the place where two roads separate: 'so as to create doubt in the mind regarding the right path.' Schroeter (p. 451a) has two entries འགོ་ལ་བ་, 'remote,' and འགོ་ལ་བའི་གནས་, 'a closet.' J. has the latter expression as 'a hermitage.'

and Desg., as above, 'solitary spot.' In our passage ལས་གོལ་ས་ does not mean 'the mistake as to the road.' or Angliec 'the error of his ways.'

In our passage ལས་གོལ་ has to be taken together in the sense of ལོག་ལས་ = ལས་ལོག་ = ལས་ངན་, the wrong road (in a religious sense, in contrast to the ལས་སྤོན་བོ་ of l. 31). ལས་གོལ་ས་ is here to be understood as a 'wrong-road-place,' as the spot or place (ས་ = ས་ཚ') 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 Dicts. for compounds with or without initial འ་ of འགོལ་བ་, 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: ལན་རིག་པ་ བསྐྱིས་ནས་ཀྱབ་ས་གདོགས་འགོལ་ཡོང་ངོ་, answer very carefully otherwise you will make a mistake.

[རིག་པ་བསྐྱིས་ནས་, 'having twisted, squeezed, screwed up your brains ??' = adv., carefully, attentively.]

གོས་ལག་ see ལྷོ་བ་.

གྲུ་ see མགུང་མ་.

གྲུང་, 40. Ransom. Is here rather གྲུང་ཚབ་, well defined by S. Ch. D., s.v. The meaning of གྲུང་ཚབ་ 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 མི་གྲུང་ 'a man's image which in his stead is cast

away in the  $\text{གཏོར་མ}$ , 'a ransom in effigy.' There are, however, uses of  $\text{མུང}$  in which the primary sense is perhaps rather 'effigy' than 'ransom.' In a ritual describing the construction of the tormā cake it is said that the  $\text{སུ་མུང}$  (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 tormā-cake material is thrown away after it has served its purpose, these imprinted effigies do not seem to serve specially as ransoms like the  $\text{མུང་ཚབ}$  and  $\text{མི་མུང}$  quoted above.

As to J.'s queried  $\text{ཁོ་མི་མུང་ཡིན}$  (and the slightly different  $\text{མི་ཁོ་མུང་ཡིན}$ ), this is explained as follows. The first phrase means: he is a lü in human form (a man-lü, *c/f.* werwolf; D. een lü in menschenvorm, menschelijke gedaante).  $\text{མི་ཁོ}$  means 'that man, there (with a pointing out by word or finger).' For instance: that man John, that king  $\text{ཀོ་ཀོ}$ . 'That man' alone would be  $\text{མི་དེ}$ . 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 baarljke dwivels') 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.  $\text{ཀོ་ཀོ}$  is said to be a Chinese word for TA.  $\text{𠵼𠵼}$  or  $\text{𠵼𠵼}$ , elder brother. A Tibetan, strutting about in Darjeeling with Chinese cap and



coat may hear the sarcasm addressed to him : ཀོ་ཀོ་ལམས་ག་པ་  
 རེབས་ཀྱི་ཡིན་ནམ་ Well Mr. Chinaman (or John Ch., Uncle  
 Ch.) where are you going to ? (‘ Mossion ’ of the mid-Victorian  
 Punch and music hall ditties).

མྱུང་ཚབ་ see མྱུང་.

དགའ་ལྡན་ see དགའ་ལྡན་.

དགའ་ལྡན་, 6. (Clearly printed in both copies, not དགའ་ལྡན་.

This name, ‘ the virtuous, ’ seems to refer to the Gelukpa sect,  
 though the monastery which is here meant is usually called  
 དགའ་ལྡན་. The relation between the two terms is not quite

clear. Grunwedel, in his *Mythologie des Buddhismus*, etc., p.  
 72, speaks of ‘ das Kloster dGa-ldan oder dGe-ldan. ’ Gunther  
 Schulemann in ‘ *Die Geschichte der Dalailamas*, ’ 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 དགའ་ལྡན་ for  
 the famous monastery.

དགའ་ཉེན་མོངས་, 37. 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 ཉེན་མོངས་

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

As J. points out, the profane song is མྱུང་ and the religious  
 song སྐབས་མ་. A synonym for མྱུང་ is བཞུགས་ (not in the three  
 Diets, but in Bell and Henderson s.v. song).

S. Ch. D.’s མྱུང་བཞུགས་ ‘ 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 བཞིས་ and hold that ལྷ་བཞིས་ is a double-form with the meaning of either of its parts: song. The word མགུར་མ་ has one honorific form, བསྐྱུང་མགུར་. The words ལྷ་ and བཞིས་ have each various hon. forms: བསྐྱུང་བཞིས་ (recorded in Bell) and བསྐྱུང་ལྷ་. Desg. has a བསྐྱུང་མགུར་, pleasant song, but my oral information does not support this special meaning.

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

In Redslob's translation of the Psalms into classical Tibetan, the word བསྐྱུང་མགུར་ is used for psalm.

The following table may be useful.

Ordinary མགུར་མ་	=	hon.	བསྐྱུང་མགུར་						
ལྷ་	=	,,	<table style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 2em; padding-right: 5px;">{</td> <td>མགུལ་ལྷ་</td> </tr> <tr> <td></td> <td>བཞིས་ (sic.) ལྷ་ (??)</td> </tr> <tr> <td></td> <td>བསྐྱུང་ལྷ་</td> </tr> </table>	{	མགུལ་ལྷ་		བཞིས་ (sic.) ལྷ་ (??)		བསྐྱུང་ལྷ་
{	མགུལ་ལྷ་								
	བཞིས་ (sic.) ལྷ་ (??)								
	བསྐྱུང་ལྷ་								
བཞིས་	=	,,	<table style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 2em; padding-right: 5px;">{</td> <td>བསྐྱུང་བཞིས་</td> </tr> <tr> <td></td> <td>མགུལ་བཞིས་ (rare) ??</td> </tr> </table>	{	བསྐྱུང་བཞིས་		མགུལ་བཞིས་ (rare) ??		
{	བསྐྱུང་བཞིས་								
	མགུལ་བཞིས་ (rare) ??								
འགོལ་བ་	see		གོལ་ས་						
འགོལ་ས་	see		གོལ་ས་						

འགྱེ་བ་ and འགྱེད་པ་, 38. Attention must be drawn to the fact that Desg. identifies འགྱེད་པ་ with འགྱེ་བ་ as against J.'s distinction between the two forms as neutral and active. Also that Desg.'s explanation of བཞིས་ལྷ་འགྱེད་ etc., as 'to put (the

enemy) to flight in battle,' seems more probable than J.'s 'to fight a battle,' etc. The explanation of འགྱུད་བ་, by འཕམ་ in the note on ལགགས་འགྱུད་བ་, q.v., seems to support this supposition. S. Ch. D. gives as a meaning of འགྱུད་བ་ 'to institute, set going' and translates accordingly འཕམ་མོ་འགྱུད་བ་ as 'to start a combat,' as against J. 'to combat' alone. Also ལམུལ་འགྱུད་བ་པོ་ 'one who gives battle.' Desg. s.v. ལམུལ་ (p. 923): ལམུལ་འཕམ་ or ལམུལ་འགྱུད་ 'to fight in battle, to combat.' Cf. also J. s v. ལམུལ་. S. Ch. D. copies J as against Desg ལམུལ་འགྱུད་བ་, 'to fight a battle.' These words འགྱུད་བ་ and འགྱུད་བ་, again, need further investigation supported by quotations (as well as the word ལམུལ་ with which they are used).

གྲ་བ་, 33. To be old, the state of being old, old age.

Example མྱོ་གྲ་ན་འཚོའི་སྐྱུག་བསྐྱེལ་ཡིན་, 'the being born growing old, being ill, dying are sorrows,' or 'birth, old age, illness and death are sorrowful.' Cf. the treatment of the first four words in J. གྲ་བ་པའི་, 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) = གྲ་བ་པའི་སྦྱིན་པོ་ (or སྐྱུག་པོ་). This is not the subst. གྲ་བ་ or གྲ་བ་པོ་ of Desg. J. treats གྲ་བ་ as a verb with གྲ་བ་ as a past tense, taking གྲ་བ་ and གྲ་བ་ as adjectives from which the usual substantives in པོ་, པོ་, etc., are made. Desg. gives the four forms གྲ་, གྲ་བ་, གྲ་བོ་ and གྲ་བ་

as substantives and has no verb 'to be old.' J.'s analysis seems 'the more accurate one. J.'s རྒྱུ་ལྔ་ 'old age' is absent in Desg., whilst this latter has a རྒྱུ་ without affix as 'old man,' 'old age.' This word S. Ch. D. has as = རྒྱུ་བ་ 'old, ripe'; whilst he adds རྒྱུ་བ་ = རྒྱུ་བོ་ '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 རྒྱུ་ alone, as 'old, ripe' is denied. རྒྱུ་བ་ does not mean རྒྱུ་བོ་ 'old,' because རྒྱུ་བ་ requires a རྒྱུ་ '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 རྒྱུ་བོ་. Troubles make a man རྒྱུ་བ་ 'age him'; make him *as if* old. Age makes a man རྒྱུ་བོ་, old, i.e. *really* old. For the use of རྒྱུ་ལྔ་ the following two illustrations were given: རྒྱུ་ལྔ་ལས་འདི་འདྲ་མ་བྱེད་ 'don't do such work (or things; or don't behave in that manner) in your old age; རྒྱུ་ལྔ་ཀྱི་བའི་ རྒྱུ་ལྔ་བསམ་སློབ་པ་མ་བྱེད་, 'don't think bad (evil) thoughts in your old age when (whilst) death is drawing near.'

ལྔ་, ལྔོ་, ལྔས་ see ལྔ་བ་.

བྱུ་ (or ལྔལ་) ལྔོ་ see ལྔོ་.

བྱུན་མཁན་བོ་ see ལྔུན་བ་.

བྱུན་མ་ see ལྔུན་བ་.

བྱུན་ལྔས་ see ལྔུན་བ་.

འབྲུག་པ་ and བའབྲུག་པ་, 54. The treatment of these words in the Dicts. seems unsatisfactory. None of the Dicts. give a passive verb འབྲུག་པ་ or བའབྲུག་པ་ 'being adorned, being decked out, embellished,' etc. J. has only འབྲུག་ as a subst. 'ornament, decoration,' and a verb བའབྲུག་པ་ 'to adorn, decorate, provide with.' According to this his own example ཉ་མགོ་ས་ཡིས་བའབྲུག་པ་ should not mean, as he says, 'the letter *nya* (ཉ་) being provided with an *S* above it' (= ཉ་སྟེ་), but rather something like 'to adorn the letter *nya* with a *sa* as a topletter.'

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

S.v. བའབྲུག་ Desg. says: 'praet. verbi འབྲུག་པར་, ornatus, et v. act. ornare, orné, orner,' and he adds བའབྲུག་པ་ or ཆ་ 'ornament.' Bell has འབྲུག་ཆ་ for ornament. But J. knows no བའབྲུག་པ་ or ཆ་ as substantives and refers expressly to the unprefixd འབྲུག་ for the substantives. He further equates འབྲུག་ཆ་ and འབྲུག་རྣམས་ 'ornaments' (plural). Under འདོགས་པ་, 'to put on,' we find further འབྲུག་འདོགས་པ་, 'to put on gay clothes, finery' (s.v. འབྲུག་, the same expression is translated as 'to adorn one's self,') and འབྲུག་བཟང་པོ་བདགས་པ་, 'beautifully attired' (Mil.). If these translations are idiomatically true we should expect

(བ) རྒྱན་ 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 རྒྱན་པ་ with a clearly active value of the verb 'to ornament,' but both in J. and Desg. such examples are given under བརྒྱན་པ་. Desg. gives as synonyms རིགས་བྱེད་ and མཛོས་བྱེད་ and it is a question whether in these expressions བྱེད་ can have the neuter sense of 'to act as' = 'to be' (like in རྒྱལ་པོ་བྱེད་པ་). S. Ch. D. (who has several misprints in his syns. for རྒྱན་) quotes s.v. རྒྱལ་པོ་པ་ (292b) a བརྒྱན་དགོང་པ་, 'to arrange ornaments (tastefully); to decorate, adorn, to construct or adjust grammatical forms, sentences. (Zam.).' This latter use of བརྒྱན་ is evidently the clue to the expression, quoted elsewhere by Desg. and S. Ch. D.: རྒྱན་སྐལ་པོ་, རྒྱན་འཛུགས་པའི་མཛུགས་པའི་, one versed in rhetoric, a clever orator. The equation རྒྱན་པ་=བཞུགས་པ་ (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 titled, མཛུགས་. Yet may རྒྱན་ (པ་) perhaps mean 'an ornamented object', hence 'die, dice'; hence again Desg. 'objets mêlés pour tirer les sorts', and lastly 'stake' (in gambling) and 'lot'? This first meaning is not in the Diets, but would settle the question discussed a few lines lower down, and explain those combinations with རྒྱན་ which refer to gambling and divination. In connection with the immediately following articles in S. Ch. D., རྒྱན་བཞུགས་སྐལ་པོ་, 'one who joins in a wager, gambler' [one who puts up his jewels, ornaments for

a stake ?], and རྒྱན་དོར་བ་ or བཞག་པ་, 'a dice-rogue, a gamester, one who throws dice,' etc., it should be ascertained whether there is a Tibetan word with རྒྱན་ which means die, dice, or whether the combinations refer to the staking of ornaments and jewels in gambling.

S.v. བརྒྱན་པ་ S. Ch. D. gives no news, treating this word, however, as a verb, and referring to རྒྱན་ 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 རྒྱན་པ་ (more likely than བརྒྱན་པ་) 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 splendiferate,' 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: བྲང་ཀ་རི་མོས་བརྒྱན་འདུག་, or བྲང་ཀ་འདི་ལ་རི་མོས་བརྒྱན་འདུག་, 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).'

རྒྱལ་མོ་ see མོ་.

རྒྱལ་བ་, 6. According to J., III, also 'superior, excellent, eminent.' རྣམ་པར་རྒྱལ་བ་, 'most excellent, illustrious.' This may be the meaning here. Whether there is a connection between the word as used here and the རྒྱལ་བ་ title of the Dalai Lamas may be left undecided.

ལྷན་, 30. Here character, heart, disposition, etc. It is curious that this meaning, given by J. and Desg., is absent in S. Ch. D.

ཚོ་, 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 དཔེ་འདྲེ་པོ་, by way of speech, as an example, illustration or comparison.

The front (main, public) door is called བཀའ་ཚོ་ or ལྷན་ (or ལྷལ་) ཚོ་. 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 ལྷག་ཚོ་ (in J. s.v. ལྷག་པ་), which is explained as 'the door for horses and cattle.' The ལྷེད་ཚོ་ quoted by J., p. 29b, is unknown to my informants. They only know a ལྷེ་ཚོ་, 'the door leading to birth, or re-birth.'

ཚོ་གསུམ་ see བཀའ་ཚོ་.

ཚོ་པ་ see བོ་ལ་མ་.

བཀའ་པ་ see ལྷན་པ་.

ངེས་པར་ (དུ་) see ཅིས་ཀྱང་ and ངེས་སོ་.

ངེས་སོ་, 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 ངས་ for ངེས་ in B.

Here, however, ངེས་སོ་ = ངེས་པར་ = ངེས་པར་དུ་ = ངོ་ཐོག་ = ངོ་ན་ནས་ = 'indeed, truly, really, forsooth.' Compare also ཅིས་ཀྱང་.



ངོ་ཚོད་ see ཅིས་ཀྱང་.

ངོ་རྟོག་ see ཅིས་ཀྱང་.

ངོ་ཐོག་ see ཅིས་ཀྱང་ and ངེས་སོ་.

ངོ་མ་ see ཅིས་ཀྱང་.

ངོ་མོ་ see ཅིས་ཀྱང་.

ངོ་ཚ་ see ཁྲིལ་བ་.

དངེས་ནས་ see ཅིས་ཀྱང་.

མངོན་པར་དྲིགས་པ་ see ལྷོས་ལྷལ་.

ཅི་ལྟར་ see ལྟར་.

ཅིས་ཀྱང་, 48. (Also ཅིས་ནས་ཀྱང་). 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 ངེས་པར་དུ་ and colloquial ངོ་ཐོག་, as, for instance, in: ངོ་ཐོག་ཕེབ་རོགས་གནང་, 'I ask (you) to come without fail, indeed, surely, for sure, so that I may count on it.' Also རྟོན་ལྡན་. Cf. Desg. in addition to J.—J. (p. 129b) has the spelling ངོ་རྟོག་. Bell s.v. 'certainly' ངོ་ཐོག་ (syn. རྟོན་ལྡན་); s.v. 'indeed' (syn. རྟོན་རྟོན་); s.v. 'surely' ངེས་པར་; s.v. 'actual' ངོ་ཐོག་; s.v. 'real' ངོ་ཐོག་ (syn. དངེས་ནས་); s.v. 'really' ངེས་པར་. Desg. ངོ་ཐོག་ཡིན་ 'natural, not manufactured,' but ངོ་ཐོག་ (next article) 'certitude' = ངོ་མ་, ངོ་མོ་ or ངོ་ཚོད་. S. Ch. D. ངོ་ཐོག་ 'true, genuine, really.' རྟོན་ལྡན་ and རྟོན་རྟོན་ are not in the Dicts. ངོ་མོ་ and ངོ་ཚོད་ are not endorsed by my authorities. See also ངེས་སོ་.

ཅེས་པ་, colophon. According to J. = ཅེས་སྒྲུབ་པ་, 'that which has been spoken,' i.e. 'speech, word,' etc. Corresponds very closely to D. 'het gesprokene, het gezegde' or L. 'dictum.' \* 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 ཅེས་བྱ་བ་, 'the so-called,' is here, of course, not applicable.

གཞིག་སྤྱོད་ ( or བོ ) see དྲངས་མཚན་

ལྷ་གསལ་ཀྱི་ see ཀྱི་

ལྷ་གསལ་ནག་ see ཀྱི་

ལྷ་གསལ་རི་ see ཀྱི་

ཆགས་སྣང་, 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.'

ཆུ་གཏོར་ see གཏོར་

ཆུ་བ་ see ལྷོ་བ་

ཆོ་བ་ see ལྷོ་བ་

ཆོས་ཀྱི་དབྱིངས་ see ལྷོ་སྤྱོད་

ཆོས་རྒྱལ་བཞིན་, 34. To be construed: ཆོས་+རྒྱལ་བཞིན་ (བ་ or དུ་), and not as ཆོས་རྒྱལ་+བཞིན་, etc.

ཆོས་མཚན་ (མཁའ་ན་), 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 དགེ་སྤྱོད་ or even ལྷ་བ་, learners, pupils, lay-brothers. Cf. how-

ever, J. s.v. ཚོས་བྱེད་པ་, p. 163*a*, and Desg. who has a subst. ཚོས་མཚན་, 'lamaist dignity, rank,' p. 333*b*.

ཚོས་ཟབ་, 10. Stands here for ཟབ་པའི་ཚོས་, or ཚོས་ཟབ་མོ་, 'the deep, profound, doctrine, teaching, religion.' Perhaps an allusion to the ཟབ་ལམ་, the 'profound doctrine of Buddhism as explained in the Tantras' (S. Ch. D. s.v. ཟབ་ལམ་). J renders it 'a term of Buddhist mysticism. doctrine of witchcraft,' whilst Desg. translates the term as 'doctrina magica.' ཚོས་ཟབ་ instead of ཟབ་ཚོས་ perhaps for metrical reasons; in ordinary speech the inversion seems not usual. See also ཟབ་པ་.

ཚོས་སེམས་ཅན་ see བྲེལ་པ་.

མཚོད་གདན་ see གདན་.

འཚང་བ་, 46. 'To hold, to keep, to stick to, adhere to.'

མ་འཚང་བར་ 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).

འཚན་ཉན་པ་ see རལ་ཉན་.

མཐུག་ see རྗེས་མཐུག་པ་.

འཐུག་ see རྗེས་མཐུག་པ་.

རྗེས་མཐུག་པ་, 45. Not in the Dicts., lit. 'after-track,' is here, 'followers, pupils, disciples, adherents.' Though འཐུག་ is sometimes used for མཐུག་, see J. 177*a*, last line, the word

ཇིས་འཇུག་, '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 ཁོ་བོ་འདི་, etc.

བོ་ཇོ་ད་པ་ see མཚན་བོ་ཇོ་ད་པ་.

ཉ་ཀུག་ see ཀུ་.

ཉོན་མོངས་, 37. Here 'sin' or 'vice' are to be understood as either the *three* sins, or vices, or failings, or defects, or frailties, ཉོན་མོངས་གསུམ་, 'lust, anger and stupidity' (in the conventional rendering), འདོད་ཆགས་, ཞེ་སྤང་, གཏི་སྤྱུག་, or the five sins, ཉོན་མོངས་ལྔ་, namely the three mentioned above with the addition of ང་རྒྱལ་ 'pride' and སྤྲུག་དོག་ 'envy' as fourth and fifth.

See also དག་ཉོན་མོངས་.

མཉེན་ see བཤེས་གཉེན་.

སྦྱིང་པོ་ see བྱང་རྒྱལ་སྦྱིང་པོ་.

སྦྱིང་བུས་བྱེད་པ་ see བརྩོན་པར་བབྱེད་པ་.

སྦྱོམས་ལས་འཛིན་པ་, 13. Equals སྦྱོམས་ལས་བྱེད་ (or རྩན་) བ་ = 'to be ease-loving. indolent, lazy.'

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

གཏིང་, 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 ལྷ་གཏོར་, 'the repository of water, the ocean', seems to prove his additional explanation.

རྟམ་དབྱུང་ see རྟམ་དབྱུང་.

རྟམ་རྟམ་ see ཅེས་ཀྱང་.

རྟམ་ལྷན་ see ཅེས་ཀྱང་.

རྟམ་པ་, 49. (Pf. and ft. བརྟམ་). 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 ཁྱེད་ཀྱི་གསུང་ལ་ རྟམ་པས་, 'I believe, trust (in) your words' (p. 420a), or otherwise: to put reliance on (what another says, states, preaches, teaches).

རྟོག་པ་, 32. (Pf. བརྟགས་). 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.'

རྟོག་དབྱུང་, 47. Evidently the same as J.'s. བརྟགས་དབྱུང་ 'examination, trial' (214b). J. has a verb བརྟག་དབྱུང་ (or རྟོག་གཞིག་) གཏོང་བ་, 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 རྟོག་དབྱུང་ and བརྟག་དབྱུང་, both subst. 'examination,' s v. དབྱུང་པ་, 'to examine,' p. 329a.

Desg. gives རྟོག་དབྱུང་ as syn. with རྟོག་པ་, 'to consider, test, judge'; བརྟགས་དབྱུང་, 'examination, judgment.'

S. Ch. D. རྟོག་དབྱེད་ (=བསམ་མཚོ། or མཚོ་བསམ་) 'consideration, examination, trial,' and (558a) བརྟག་དབྱེད་ (=ཞིབ་དབྱེད་), 'examination, careful weighing of all the details of a case, de-liberation.' S. Ch. D. seems to treat རྟོག་དབྱེད་ and བརྟག་དབྱེད་ as two quite different words. S.v. དབྱེད་པ་ he has further རྟོག་དབྱེད་པ་, 'to examine anything,' and བརྟག་དབྱེད་, 'investigation, inquiry.'

རྟོགས་པ་ see ལྷོས་བྲལ་

ལྷ་བ་ 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 ལྷོས་བྲལ་

ལྷག་ལྷོ། See ལྷོ།

ལྷོ་རུས་ see ལྷོལ་བ་

ལྷོ་གདན་ see གདན་

ལྷོ་བ་རུས་ see ལྷོལ་བ་

ལྷོང་བ་ཉིད་ see ལྷོས་བྲལ་

བརྟག་དབྱེད་ see རྟོག་དབྱེད་

བརྟག་དབྱེད་གདོང་བ་ see རྟོག་དབྱེད་

བརྟགས་དབྱེད་ see རྟོག་དབྱེད་

བསྟན་པ་ (གཉེས་) see ལམ་རིམ་

བསྟན་པ་འཇོན་པ་, 23. 'To follow, to keep to the teaching; to be or remain true, faithful to the teaching, to hold fast to it, to stick to it.' See also རྟོན་པ་



opinion of any individual,' and 'དག་སྣང་སྲོང་' (read: སྲོང་  
'བ', 'to form a good opinion, or to conceive well of any one.'

In our passage we are inclined to take སྣང་ as སྣང་བ', as 'view, thought, idea, conception,' etc., and སྲོང་བ' = 'to exercise, practise, perform', or even 'to entertain, cherish (thoughts).' དག་ we take as དག་བ', '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 དག་སྣང་  
'ལྟོ་བ' 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 སྣང་དག་, 'the soul' (with spellings སྣང་ and རྣང་; དག་, དག་ས་, བདག་, ལྟོ་བ', s. J.). Also the curious expression 'to be indifferent' སྣང་དག་ས་བདང་བ', S. Ch. D.: and སྣང་དག་མི་བྱེད་པ་, Bell. These expressions not in Desg.



དག་སྒྲིང་སྦྱིང་བ་ see དག་སྒྲིང་.

དང་པོ་ see དཔོ་.

དྲངས་མ་, 27. Adverb : 'purely, first class, first rate'

Not in J. but in Desg., yet here in a slightly different application. About S. Ch. D.'s 'gravy' and 'relish' see below. དྲངས་མ་ with the genitive seems to mean 'acme', 'essence', 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.' དག་པོའི་དྲངས་མ་, 'the very enemy.' In the colloquial དྲངས་མ་, ཡང་ཅི་ and ཡང་གི་དང་པོ་ may have the same meaning. The latter is something like pidgin-English 'number one' or the kitchen Malay equivalent 'nommer satu.' Other equations are གཅིག་པོ་ (or ལུ་), also རང་, the Anglo-Indian 'pukka.'

The word དྲངས་ 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. ང་ལ་དྲངས་སྐྱབས་རོགས་གནང་ = give me (only) the liquid (not the solid stuff), pour out to me (only) the liquid. But this དྲངས་ has no final མ་. A common word for soup which is not in the Dicts. is 'ru thang', probably ལུས་ཐང་, or ཐང་ 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 ལུས་ཐང་ means originally bone-soup, but has acquired also the more general meaning 'soup.' ཐང་ can be applied to meat-soup, འཁྲུ་, but འཁྲུ་ཐང་ cannot be used. It might be that ཐང་ and དྲངས་ are really the same word.

'དང་བ་ལྷེས་' see ལྷེ་བ་.

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

དུག་པོ་ see ལྷེ་བ་.

དུག་པོ་ལྷེ་བ་ see ལྷེ་བ་.

དུགས་པོ་ see ལྷེ་བ་.

དུས་ནས་ཡང་, 24. For ever, always.

དུས་ལྷུང་བ་ see ལྷུང་.

དོན་རྩུང་རྩུང་ see དོན་རེ་རྩུང་.

དོན་རེ་རྩུང་, 40. 'Exceedingly stupid, meaningless, useless, silly, senseless.' The particle རེ་ 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 རེ་ is a syllable of exclamation or turns the expression, of which it forms part, into an exclamation. དོན་རེ་རྩུང་ : 'Oh, how silly!.' An equivalent is དོན་རྩུང་རྩུང་ཡིན་ = དོན་བཟང་. དོན་རྩུང་ alone is not used, and དོན་རྩུང་རྩུང་ demands a final རེད་ or ཡིན་.

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

རྩོན་ཆེ་བ་, 16. Also རྩོན་ཆེན་, 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 རྫོན་ཚེ་བ་ though he has an example བཀའ་རྫོན་ཚེ་བ་ with the meaning 'greatest benefit.' Two colloquial examples are: རྫོན་ཚེ་བའི་ཡབ་ཡུམ་གཉིས་, 'the two (very) kind parents,' and མི་འདི་རྫོན་ཚེ་ཡིན་, that man is (very) kind.

In form རྫོན་ཚེ་བ་ is a comparative, 'kinder.' ཚེ་བོ་ is one of those adjectives which have a comparative and superlative of their own as :

	Great.	Many.	Good.	Small.	Bad.
positive	ཚེ་བོ་	མང་བོ་	ཡག་པོ་	ཆུང་ཆུང་	སྐྱུག་པོ་
comparative	ཚེ་བ་	མང་བ་ (or ང་)	ཡག་ག་	ཆུང་ང་	སྐྱུག་ག་
superlative	ཚེ་ཤོས་	མང་ཤོས་	ཡག་ཤོས་	ཆུང་ཤོས་	སྐྱུག་ཤོས་

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. ཤོས་, p. 564. རྫོན་ཚེ་, J. 262b (as equal to རྫོན་ཅན་) is not acknowledged by my informants.

རྫོན་ཚེ་ is objected to by my teachers because they say it never occurs alone but requires a final བ་, except in the superlative form རྫོན་ཚེ་ཤོས་ which, of course, is another thing. See, however, S. Ch. D. བཀའ་རྫོན་ཚེ་, p. 654, J. p. 13. As to the ཚེ་བོ་ or ཚེ་བ་ 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 ཚེན་ (པོ་) as a termination of adjectives really mean 'great.'

Bell has རྩོད་ཚེན་པོ་ for 'kind.'

The word རྩོད་ལྡན་ 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 རྩོད་ལན་ is an answer to kindness (return gift, etc.) and so *betokens* gratitude.

རྩོད་ཚེན་ (པོ་) see རྩོད་ཚེ་བ་.

རྩོད་རི་བཞིན་, 21. Ellipse for: according to (or. in the measure of) whatever kindness (you have shown to me).

རྩོད་ལན་ see རྩོད་ཚེ་བ་.

བྱང་འཁོར་ see བཅོམ་.

གཞན་ see བྱང་རྒྱལ་སྤྱིང་པོ་.

གཞུག་པ་, 35. The three Dicts. are not at one as to the exact shades of meaning of གཞུག་པ་.

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

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

S. Ch. D. no substantive.

J., adj. (=གཞུག་པ་ཅན་), 'noxious, mischievous, dangerous.'

Desg., adj. only གཞུག་པ་ཅན་, not གཞུག་པ་ alone: nuisible (noxious), and a གཞུག་པ་ =གཞོན་, deteriorated.

S. Ch. D., adj.: གཞུག་པོ་, 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 གདུག་སེམས་ཅན་ may be rendered by malign, wicked, evil, evil-minded, spiteful, with sufficient correctness.

གདུག་པ་ཅན་ see གདུག་པ་ .

གདུག་པོ་ see གདུག་པ་ .

གདུག་སེམས་ཅན་ see གདུག་པ་ .

གདུང་བ་ see གདུང་དབངས་ .

གདུང་དབངས་, 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 མོས་གྲུས་གདུང་བ་དབག་མེད་སྟེ, where གདུང་བ་ 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 དབངས་ .

The dge rgan, 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').

གདོག་ see གདུག་པ་ .

འདུལ་ཐབས་, 37. Steps, measures, to subdue or tame, etc.

འདུལ་ཐབས་བྱེད་པ་, to take such measures.

འདོགས་བ་ see བྱོན་བ་ .

འདོན་བ་, 20. (Fut. བྱང་) . If the ལྷགས་ཀྱི་ (see ཀྱི་) is

have 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.

སྐྱུག་ཡུས་, 33. Or simply ཡུས་, 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. སྐྱུག་ཡུས་ is the same as ཡུས་, but for the fact that the former word shows the cause, an outburst on account of trouble, vexation, worry, pain, sorrow. (སྐྱུག་) ཡུས་བཤད་ (སྟོན་ or བྱེད་) བ་ = to show (or to lose) one's temper. to flare up, to burst out, to break loose, to explode in anger, wrath. བ་མ་ལ་སྐྱུག་ཡུས་མ་བཤད་, 'don't show temper to your parents.' དབོན་ལ་ཡུས་མ་བཤད་, 'don't lose your temper before (or with) the master.' དེ་རིང་ཁོས་ང་ལ་ཡུས་མང་བོ་བསྟན་སོང་, 'to-day he has entirely lost his temper before (or to) me.' It is synonymous, in this sense, with the word འུ་བྱུག་ which is also dealt with inadequately in the Dicts. q.v. མི་སྲུ་ལ་ཡང་འུ་བྱུག་མ་སྟོན་, 'don't lose your temper to anyone, to whomsoever' ཁྱོད་ཀྱིས་འུ་བྱུག་བཤད་དགོས་པའི་དོན་མེད་, 'there is no reason (no need, or it is senseless) to lose your temper.' (Cf. D. uitvallen, uitvaren, uitvoeteren, opstuiven, uitbarster.)

གནས་ལ་སྟོག་འདྲ་བ་, 2. Either 'as if rising towards the

sky,' in which case འདྲ་བ་ refers to all the previous words, or :  
as if rising *whilst* in the sky, in which case the འདྲ་བ་ would  
only refer to ལྷོག་པ་.

གནས་པ་ see ལྷོག་ལྷོ་པོ་.

མཚོ་བསམ་ see རྟོག་དབྱེད་.

རྣལ་འབྱོར་སོགས་, 9. I have not received an explanation  
of the 'etc.' (སོགས་) 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 *Mahāvvyut-*  
*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.

སྣང་དག་ see དག་སྣང་.

དབལ་ལྡན་, 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.

དབལ་སྤོང་མེད་, 52. Is this one word ?

དབལ་འབར་བ་, 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. འབར་བ་.  
(It may also be taken as glory-spreading, i.e. getting more  
famous). Desg. quotes a geographical name དབལ་འབར་, 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 འབར་བ་ is 'to thrive, to prosper, to do well.'

འབར་འདུག་, 'he is doing well, is well-to-do, thriving.' འབར་

སོང་, 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 schappjes op het drooge.)

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

For the rest Desg.'s 2nd article s.v. དཔེ་ adds to J.'s data, and his དཔེ་སྟོན་ and དཔེ་ཚུལ་ '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. བྱད་ 'proportion, symmetry, beauty,' quotes a དཔེ་བྱད་ from the Dzl. in the same



sense. According to this དབེ་ would be equal to བྱད་ which seems improbable and is denied by my informants. An example of the use of དབེ་ཚུལ་ is the following: དེ་རིང་སང་གི་དགོན་པའི་ལོ་གསར་གྱི་འཆམ་དེ་དང་པོའི་དབེ་ཚུལ་རེད་, 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. དབེ་ཚུལ་ is here not exactly ལྷགས་སྒོལ་ 'custom' but rather: '(with) the (ancient) method (as) an example.'

Note the use of དང་པོའི་ in the above example as 'old, ancient.'

དབེ་འབྲ་བོ་ see རྫོ་ .

དབེ་བྱད་ see དབེ་ .

དབེ་བྱད་ (=བྱད་) see དབེ་ .

དབེ་ཚུལ་ see དབེ་ .

དབེ་སྒོལ་ see དབེ་ .

སྤྲིན་དཀར་བོ་, 2, 5. The white cloud is a figure often occur-

ring 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,' ཚེས་ཀྱི་སྤྲིན་. See Mahāvvyutpatti, 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. གདུང་བྱངས་, see above.

སྤྲིན་བྲལ་, 51. This word corresponds according to S. Ch. D. to a Sk. nishprapañca (or apañca, aprapañca) 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. དབྱིངས་ the whole expression དབྱིངས་སྤྱོད་པ་ལྟ་བུ་ must correspond to a Sk. aprapañca dhātu. The same Sk. Dict. translates the word dhātu as 'layer, component part, element.' In Tibetan དབྱིངས་ means, according to J.: (1) 'the heavens'; (2) 'height'; (3) 'extent, region, space, in metaphysics an undefined idea.' According to the etymology སྤྱོད་པ་ལྟ་བུ་ 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 རྩོམ་གྱི་དབྱིངས་, dharma dhātu, and ལྷོང་བ་ཉིད་, shunyatā, the void, the absolute. In this connection one should compare J.'s statements (215a) that in modern (Tibetan) Buddhism the term མངོན་པར་རྟོགས་པ་ (འཇིགས་མེད་), 'clear understanding or perception' means the same as ལྷོང་བ་ཉིད་, and further (259b) that རྟོན་དམ་, originally परमार्थ, has, in later times, also become equivalent to ལྷོང་བ་ཉིད་. 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' ལྷོང་བ་ཉིད་. For practical purposes the rendering 'absolute,' or 'motionless' might be used for སྤྱོད་པ་ལྟ་བུ་, whilst the word དབྱིངས་ 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 རྟོགས་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 monadic state.' Other equivalents: 'a state of stillness, the 'still state' and, mystically, 'the wisdom of the silence.'

One of my informants, the *dgo rgan*, knows of a colloquial use of ལྡོམ་བྲལ་ = རེ་བ་མེད་ = 'hopeless,' but my second authority ignores this use. The following two examples were given: འདི་ཤེས་བ་ལྡོམ་བྲལ་རེད་, '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.')

ཡི་གེ་ཡག་པོ་ལྟོག་ཤེས་ ཀྱི་མི་འདུག་སླུམ་རྟགས་ཤེས་བ་ལྡོམ་བྲལ་རེད་, '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.

པ་ 8. 'Father.' It is not clear why in the same line the same person is referred to by the ordinary པ་ and then by the honorific ཡབ་, unless ཡབ་སྲས་ is a standard expression which cannot be changed whilst the first པ་ 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.

ཕྱོགས་, 5. In expressions like རྗེང་བའི་ཤར་ཕྱོགས་ན་ the བའི་ is explained as equivalent to སའི་, 'of the place where.' So the phrase མི་དེ་འགྲོ་བའི་ཕྱོགས་འདི་ལ་ should be understood as 'towards where the man has gone, to the place where the man has gone,' འགྲོ་སའི་ཕྱོགས་འདི་ལ་.

ཕྱོགས་པ་, 14. Here verb, infinitive, connected with Gendundub in instrumental (agentive) or genitival relation: to turn, move towards, to tend to.

ཕྱོགས་སུ་སྒྲུང་བ་, '46. Lit. 'to fall aside,' but here, as applied to the mind (ཡིད་), 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.

འཕྲུང་བར་འདོད་པ་, 29. 'To wish the ruin, the undoing, destruction, of, to be bent on the perdition of, to wish evil to' =མེད་པར་འདོད་པ་.

བྱང་ཆུབ་སྣོད་པོ་, 17. The bodhimāṇḍa, according to the Diets. 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 བྱང་ཆུབ་ (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 bodhimāṇḍa (bodhi-essence) and bodhimāṇḍala (bodhi-round), and their synonyms, a confusion which may already have its origin in India itself. The treatment of these words in the Diets. is not satisfactory. J. and S. Ch. D. give s.v. བྱང་ཆུབ་སྣོད་པོ་ this word as synonymous with རྗེ་རྗེ་གནས་, Vajrāsana, but under སྣོད་པོ་ S. Ch. D. has the entry: བྱང་ཆུབ་སྣོད་པོ་, the spirit of the Bodhisattva, i.e. Buddhahood.' This is the sense meant in our passage, though it may be doubted whether བྱང་ཆུབ་ really stands here for བྱང་ཆུབ་སོསས་དཔའ་ as S. Ch. D. interprets it instead of only for bodhi. The Mahāvvyutpatṭi (A.S.B., p. 44) has Bodhimāṇḍa =བྱང་ཆུབ་སྣོད་པོ་, 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. སྟིང་པོ་ (p. 198b) ‘snyiṅ-po-byañ čub- (or byañ-čub-snyiṅ-po)-la mčis-pa, to become Buddha *Thgy.*’ Rockhill, *Life of the Buddha*, p. 35, mentions the form, byang-tchub-kyi-snying-po as the equivalent for bodhimāṇḍa, and though Foucaux in the alphabetical index to his translation of the Lalita Vistāra gives only ‘the form without ཀྱི’ yet in his text, in the places I verified (p. 239, five times), there is the ཀྱི as with Rockhill.

In mentioning the word རྩོམ་པ་ལྔ་ a special reference must be made to the element བཞུག་, 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 བཞུག་, 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 བཞུག་, 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 བཞུག་. 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 བ་དན་ because the food rests on it (ལྗོ་བ་དན་ is used in this sense; lit. something like 'food-sheet, that on which the food rests'). In a ritual it is prescribed that the བ་དན་ for the offerings should be a spotless piece of white cotton or other cloth, called མཚོད་བ་དན་; 'offering sheet,' 'that on which the offerings rest' Bell has མ་བ་དན་ for 'carpet': small cushion, placed on chair འབ་བ་དན་; large cushion on ground འབོལ་བ་དན་. 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, āsana, is derived from the root ās, to sit or lie, but the Tib. root seems different.

Further notes on བ་དན་. Cf. J. མ་བ་དན་ (pr. magdàn), ground, basis, foundation, p. 409a. Bell, apron བང་བ་དན་ Cs., Grammar, p. 170, l. 10, translates བ་དན་ 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 མ་བ་དན་, quoted above are མེང་བ་དན་ and བ་ཞི་བ་དན་. Bell also has 'mat.'

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

ལྷོ་ (ན་) མེད་ (པ་), 52. Sk. अन्तःसर. unsurpassed, unexcelled, unrivalled, supreme, incomparable, most high, highest. Not specially entered in J. but illustrated by an example s.v. ལྷོ་.

Altogether absent in Desg. S. Ch. D. ལྷ་མེད་རྣམས་ལ་, 'to those who are supreme, or to the followers of the Anuttara school.' A curious entry! See S. Ch. D. also s.v. ལྷ་ན་.

ལྷ་ས་, 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.

ལྷ་མེད་, see ལྷ་ན་མེད་པ་.

ལྷོ་གཞུ་བོ་ 47. 'Straight, upright, righteous mind.' J.'s entry is a little vague. I think he takes ལྷོ་གཞུ་བོ་ in his example ལྷོ་གཞུ་བོ་གཞུ་བོ་ as an indication that ལྷོ་གཞུ་བོ་ is also a honorific form. That, however, is not the case. Compare also the quotation from Cs. in S. Ch. D., ལྷོ་གཞུ་བོ་གནས་པ་ '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 ལྷོ་གཞུ་བོ་ has then to be taken as 'to hold, adhere to, persevere in (an opinion etc.)' If however, we should find that ལྷོ་གཞུ་བོ་ can also be subst. 'righteousness', 'straightness,' (not in any Dict.), then ལྷོ་གཞུ་བོ་ would have the other meaning of 'to dwell, re-side' and the phrase would have to be rendered 'whether the mind (continues to) dwell(s) in righteousness.' S. Ch. D. renders ལྷོ་གཞུ་བོ་ 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: མི་དེ་གཞུ་བོར་གནས་མི་གནས་ལྟོས་ཤིག་, '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 གཞུ་བོ། He, however, does not give S. Ch.'s form གཞུ་དབང་། The ordinary word for witness is, of course, དབང་(བོ།). It is characteristic of S. Ch. D. that he copies J.'s extract from Sch. under གཞུ་དབང་, 'witness, mediator,' but then immediately adds his own individual interpretation which not only is likely to be correct, but which also nullifies and contradicts 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, straightforward, correct, proper,' etc., have to be attached to གཞུ་བོ། is as yet uncertain.

ལྷོ་བཟང་གྲགས་པ་, 8. In Sk. Sumatikirti. According to the Sk. dictionaries the primary sense of 'sumati' is 'benevolence.' In present-day Tibetan ལྷོ་བཟང་ is rather 'good-natured, kindhearted,' as against རྗེན་ཚེན་བོ། 'benevolent.' So the Tibetan name has to be rendered as Good-nature-fame, or Famous good-nature, the personal name of Tsoñ k'a pa.

དབང་དུ་ (མ་) སོང་བ་, 22. (Not) fallen under the power (of) . . . .

དབྱངས་, 54 and colophon. This word seems here hardly to mean 'song, singing tune,' but rather 'melody, melodiousness, sweetness,' etc. This tallies to a certain extent with Csoma's translation of the title of list LXI (p. 86) of the Mahāvvyutpatti, 'Names 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 P'un 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, nāgas, etc. In proffering this explanation P'un Ts'ogs takes ཡན་ལག་ to mean rather 'kind' than 'branch.'

As an alternative he suggests that དབྱངས་ is an adjective synonymous with རིང་བྱ, 'high' (as applied to voice or rather tone) [or perhaps long, lengthened ?] and that then དབྱངས་ ཡན་ལག་ would mean a 'variety' of tones or modulations. I myself am inclined to think that if the Mahāvvyutpatti list is not referred to, we have here to do with some scholastic scheme of rhetorics, though if so understood the exact value of དབྱངས་ is not clear and certainly not sufficiently defined in the Dicts.

(Cf. S. Ch. D. s.v. ཟབ་ (p. 1092a), ཟབ་དབྱངས་ = མཚ,

མཚཀ, 'a deep voice, a musical tone.' See also གཞུང་དབྱངས་.

དབྱིངས་ see ལྷོས་བྲལ་.

དབྱིངས་ལྷོས་བྲལ་ see ལྷོས་བྲལ་.

འབར་བ་ see དབལ་འབར་བ་.

འབོལ་གཏན་ see བྱང་ཆུབ་སྡིང་པོ་.

འབྲོག་, 6. Here 'solitude, wilderness' and so = རི་ཁྲོན་ = དགོན་པ་, 'monastery.' Not associated with any of the meanings connected with 'pasturing.' Cf. S. Ch. D. འབྲོག་དགོན་ s.v. འབྲོག་.

The famous Galdan monastery was erected on a site called འབྲོག་པོ་འི་རི་. See S. Ch. D., The Monasteries of Tibet. J.A.S.B., Vol. I, N.S. (1905), p. 108.

མི་ཁོ་ see ལྷུང་.

མི་ཁོ་ལྱུང་ཡིན་ see ལྱུང་.

མི་ལྱུང་ see ལྱུང་.

མིག་ཡངས་ see ཡངས་.

མིག་ཡངས་ see ཡངས་.

མེད་པར་འདོད་པ་ see འཕྲུང་བར་འདོད་པ་.

ལྱུང་, 52. J. ལྱུང་བ་ adj., and ལྱུང་ཏུ་ adv., 'quick(ly), swift(ly).' In Mil. adj. ལྱུང་བོ་. Desg. ལྱུང་ and ལྱུང་བ་ (ཉིད་), subst. 'promptness,' and ལྱུང་བོ་ 'swift.' As adv. ལྱུང་བར་, or ཏུ་, or གྱིས་. S. Ch. D. ལྱུང་བ་, verb, 'to hurry by, to pass on swiftly,' (example དུས་ལྱུང་བ་, 'time quickly runs away.' [=tempus fugit]), and adv. quickly. Further adv. ལྱུང་ཏུ་. Some interesting compounds in S. Ch. D.: ལྱུང་མ་ 'a dancing woman,' etc. Note the expression ཅི་ལྱུང་ 'as speedily as possible,' J.

According to my informants S. Ch. D.'s example དུས་ལྱུང་བ་ is not good Tibetan. It should either be དུས་ལྱུང་བོ་ (or བ་) ཡིན་, lit. 'time is quick,' or with another meaning also 'the time is near' (i.e. at hand, *coming* quickly), or again དུས་ལྱུང་བོ་དེ་, 'the quick time.' Time quickly runs away, they say, should be expressed thus: དུས་ལྱུང་བར་འགྲོ་གི་འདུག་.

Cf. also J, Desg. ལྱུང་བ་

ལྱུང་མ་ see ལྱུང་.

ཅས་ཀྱི་, 38. Here: 'after only, as a result of only, in con-

sequence of only, mere, simple.' But ཙམ་ 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

ཙ་དྲུང་ see བརྗེ་.

ཙ་པོ་དལ་ see བརྗེ་.

ཙ་ལྷ་ see བརྗེ་.

ཙོད་བ་རྒྱབ་བ་ see བཤགས་འབྱེད་བ་.

བརྗེ་, 55. བརྗེ་ = བརྗེ་བ་, vb. 'to love,' sbst. 'love, kindness, affection,' etc. Desg has also a བརྗེ་, 'acidity,' which is also known to my informants. His བརྗེ་དྲུང་ 'bodyguard of the Dalai Lama' is held, by one of my informants, to be a mistake for ཙེ་དྲུང་ (pronounce tsi-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. 656*a*, but only those belonging to the nobility) who are called དྲུང་འཁོར་. The word ཙེ་ 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 ཙེ་པོ་དལ་, the Potala peak, but most commonly, by the people, briefly ཙེ་, the peak. This explanation of tsi-dung as a general class of lama government-employees is wider than that given in Waddell's table in his 'Lhasa and its Mysteries,' p 165. See also ཙེ་དྲུང་, 'chief clerk or secretary' in S. Ch. D., s.v. ཙེ་ལྷ་ (1013*b*), the latter being the special name of the former's hat.

བརྗེ་དྲུང་ see བརྗེ་

བརྩོན་པར་བགྱིད་པ་, 24. Equals བརྩོན་པར་བྱེད་པ་ (or བྱུར་བ་)

to 'apply oneself, exert oneself, put one's best energy into something' = ལྷིང་རྩམ་བྱེད་པ་, 'to be zealous diligent.' Also བརྩོན་འགྲུམ་སྦྱིད་པ་ (བྱེད་པ་, རྩོམ་པ་).

ཚུལ་, 28 Here 'conduct, behaviour' pure and simple.

without allusion to the ཚུལ་ཁྲིམས་, 'religious law, discipline, monastic rules.'

ཚུལ་བཞིན་ see ཚེས་ཚུལ་བཞིན་.

མཚན་, 53. Here technically the (thirty-two) characteristic

signs or marks of a 'Great Man,' the mahāpurusha. Mahāvvyut-patti (Ed. A. S. B.). LXIII. p. 92. De Harlez, 'Vocabulaire Bouddhique Sanscrit-Chinois,' no 3. Schiefner 'Triglotte,' no 3. See de la Vallée Poussin, 'Bouddhisme,' pp 241 et seq.

The transition of meaning of the word མཚན་ in modern Tibetan in such expressions as མཚན་ལྡན་གྲྭ་མ་ 'a holy lama,' or མཚན་ལྡན་མ་, '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 དབེ་.

མཚན་ལྡན་ see མཚན་.

མཚན་དབེ་, 53. This is a compound substantive of an elliptic nature, and means: 'the [well known 32 primary] characteristics [and the 80] beauties [of Buddhas]=མཚན་དང་དབེ་བྱེད་ (བཟང་བོ་)'. See also མཚན་ and དབེ་.

མཚན་འཛིན་, 30. མཚན་ is here hon. of མིང་ 'name,' and the compound, literally 'name grasping,' means 'ambition, thirst for fame, glory,' etc. (D. eerzucht, roemzucht), perhaps even 'vainglory, pride, conceit, egotism,' i.e. the hugging of one's own name and fame.

མཚན་བརྗོད་པ་, 7. To invoke by name, to address a prayer to by name. Applied to both spiritual and human beings. རྒྱལ་པོའི་མཚན་བརྗོད་པ་, '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 མཚན་བརྗོད་པ་, 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 twofold, 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.

འཚོལ་བ་, 19. The form མི་འཚོལ་བས་ was paraphrased to me as འཚོལ་གི་མིན་ = འཚོལ་མི་ཡོང་ = simple future. 'not going to seek' (D. niet zullende zoeken).

ཞིབ་དཔྱད་ see རྟོག་དཔྱད་.

ཞེ་ཞེལ་བ་ see ཞེལ་བ་.

ཞེན་པ་ལོག་པ་ see ཞེལ་བ་.

གཞན་བསྐྱུན་ (པ་) འཛིན་པ་ see རང་བསྐྱུན་ (པ་) འཛིན་པ་.

གཞུང་ see ཞེལ་བ་.

གཞུང་མོ་ see མོ་.

གཞུངས་པ་ see ཞེལ་བ་.

གཞེས་ see མགུར་མ་.

བཞག་པ་ see རྒྱན་པ་.

ཟབ་, 10, 55. • ཟབ་ = ཟབ་པ་ J. vb., adj., subst. and adv.

'to be deep, deep, deeply, depth'; adj. ཟབ་པོ་ and མོ་ Desg

ཟབ་པོ་ and མོ་ adj. only S. Ch. D. ཟབ་པ་ vb. 'to make deep, to deepen.' also adj. and sbst.; further in པོ་ and མོ་ only adj

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

See མོས་ཟབ་, also དབྱངས་, also ཐུགས་ནི་, etc.

ཟབ་ཡངས་ see ཐུགས་ནི་, etc.

གཟུ་བོ་ see ཟློག་ཟུ་བོ་

གཟུ་དབང་ see ཟློག་ཟུ་བོ་

གཟུ་བོར་གནས་པ་ see ཟློག་ཟུ་བོ་

འུ་ཐུག་ see ཐུག་ཡུས་

ཡང་རྩེ་ see དྲངས་མར་

ཡངས་, 55. =ཡངས་པ་ or པོ་, 'wide, large' Desg. also 'ample, abundant.' S. Ch. D. only ཡངས་པ་. Note J. '\* mig-yañ'\*. C., W. liberal, generous, bounteous,' but Desg. རིག་ཡངས་པ་ 'wide-eyes: envious, covetous, greedy.' In S. Ch.

D. ཡངས་པའི་རིག་ = བིག་ལྗོན་, 'large eyes, a handsome woman, name of a Goddess.' Cf. also in the same diet. རིག་བཟང་མ་, 'beautiful-eyes, a very handsome woman, a nymph's name.' As to J's mig-yañ, one of my teachers holds with him as against Desg., the other does not know the expression

ཡངས་པའི་རིག་ see ཡངས་

ཡན་ལག་ see དབྱངས་

ཡབ་སྐུ་ (གསུམ་), 8, 15, 16, 18. 'Father (and) sons.' or, as Csoma already has it in his Grammar, p. 28, 'teacher and

pupils.' With the addition བསྐྱེས་ '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: རྒྱུད་པ་བྱ་བཞིས་ག་

ནས་ཡིན་, '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 Vidyābhū-sana'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.

ཡིན་ན་ཡང་ see ཀྱང་ .

ཡུས་ see ལྷུག་ཡུས་ .

གཡུལ་ see འགྲེ་བ་ .

གཡུལ་འགྲེད་ see འགྲེ་བ་ .

རང་ see རྣམས་མང་ .

རང་བསྟན་ (བ་) འཛིན་པ་, 26. This expression must here not be understood as 'to follow one's own teaching.' རང་བསྟན་ is here not one compound word. The meaning is: they who themselves follow the teaching, as against the བཞུགས་བསྟན་པ་ འཛིན་པ་, the others who (also) follow the teaching. See བཞུགས་བསྟན་ (བ་) འཛིན་པ་, 27.

རི་ཁྲོན་ see འབྲོག་ and བངས་རིའི་ཁྲོན་འདི་ན་ .

རི་འབྲོག་ see འབྲོག་ and བངས་རིའི་ཁྲོན་འདི་ན་ .

རིག་པ་ see མཁྱེན་བརྩེ་ .

རྟོག་པ་བསྐྱེམས་ནས་ see གོལ་ས་

རྟོག་བྱ་ see དབྱངས་

རྟུ་མང་ see དྲངས་མར་

རེ་ see རོན་རེ་རྒྱང་

རེ་བ་མེད་ see སྤོས་བྲལ་

ལན་འཕམ་བ་ see གཤགས་འབྱེད་བ་

ལས་གོལ་ see གོལ་ས་

ལས་གོལ་ས་ see གོལ་ས་

ལས་མཐོན་པོ་, 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.

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

ལས་རིས་, 9. 'Steps on the path.' 'degrees of advance,' 'steps towards perfection,' is the short title of many mystical writings and especially of one by Tsoñ 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 ལས་རིས་བ་གཉིས་ are here, according to my oral information, to be taken as the two halves or divisions of the Kandjur which is commonly divided into མཛོད་ and སྤྲུགས་, sūtra and tantra (or mantra, or dhāraṇī). In this division the མཛོད་ or tantra section is called སྤྲུགས་, whilst all the rest, properly sub-



divided in six divisions, is taken together as མདོ་, of which the real མདོ་མེ་ or sūtra-division (the 5th in sequence in the Kanjur) is only one. Concerning Tsoṅk'a pa's study of the 'Sūtras and Tantras' see S. Ch. D., 'Contributions, etc. on Tibet,' VI, in J.A.S.B., 1882, Vol. LI, Part I, no. 1, p. 53. J., s.v. བཟུང་བ་, quotes a བཟུང་བ་གཉིས་ : 'with Urgyan Padma, etc., the same as mdoi and snags kyi lam, v. mdo extr.' This is seemingly the same as our expression.

• ལྷས་ཅན་, 42 J. has = མེས་ཅན་, '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 ལྷས་ཅན་གནས་ = རྒྱང་ཁྲིར་ = 'town, city,' which seems rather to point to the meaning 'man' for ལྷས་ཅན་. My informants don't feel quite certain whether to include the five other classes of beings (including animals) amongst the ལྷས་ཅན་, but are somewhat inclined to interpret the word as མི་, 'man,' in general.

ཤ་འཛོན་ see ཀྱ་.

ཤར་གངས་རི་མ་, title, l. 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 འབྲོག་, དགོང་ལྷན་ and གངས་རིའི་ཁྲོད་འདིན་. Which mountain or mountain 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.

ཤེས་པ་ see མཐུན་བཟུང་.

ཤེས་ see རིན་ཆེ་བ་.

གཤགས་ *sec* གཤགས་འགྲུང་བ་

གཤགས་འགྲུང་བ་, 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 གཤགས་འགྲུང་བ་ = རྩོད་བ་རྒྱབ་བ་ = གཤགས་རྒྱབ་བ་ = 'to dispute, argue, contend with words.' This seems the same expression as S. Ch. D.'s ཁ་གཤགས་འགྲུང་བ་ 'to hold controversy,' p 1248. (Perhaps also 'to challenge to be challenged to dispute.')

2. = ལན་འཕྲུང་བ་ '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 ðe \* to abuse, to menace (p. 97b)') 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. ཁ་གཤགས་ = ཁ་རྩོད་ '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 taking place a shifting of the meaning of གཤགས་. 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, རྩོད་གཤགས་རྒྱབ་སའི་ (or བའི་) ས་ཆ་འདི་རུ་ས་རེད་, lit. 'to hit out

(གྱུབ་) for the right,' the verb meaning 'to do (གྱུབ་ for verba loquendi) arguing (གཤགས་).'

བཤད་ཉན་, 38. Literally 'speak-listen,' has two meanings. The first, quoted in J. from Schmidt in the form of འཆད་ཉན་བ་ (s.v. འཆད་བ་ pf. and fut. བཤད་), is endorsed by my informants. 'to listen to an explanation (also. to a sermon, discourse etc.) The second is, 'to answer upon hearing,' i.e. to answer (in invective, hotly, in remonstrance or dispute) upon hearing (reproaches or unpleasant words).' If a mother chide 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: ང་ཁྱོད་ཀྱི་ཨ་མ་ལ་བཤད་ཉན་མ་བྱེད་འདི་ལས་ངའི་གནས་ཉན་, 'Don't argue, dispute, bandy words with (don't be impudent to, "no words with me!") your mother. but (འདྲི་ལས་, '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.'

བཤེས་གཉེན་, 41. 'Friend' and, as J. has it, abbr. for དགོ་བའི་བཤེས་གཉེན་ = ཀུལ་ལ་མི་བྱ = 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. བཤེས་, quotes only a form with མཉེན་ and gives it the meaning 'doctor, a lamaistic title.' Under གཉེན་, however, he has བཤེས་གཉེན་, 'ad scientiam adjuvans, monastic dignity, teacher.' S. Ch. D. adds 'pious or holy friend, spiritual friend or adviser.' Compare also J. for the semi-homonym དགོ་བསྟེན་.

ས་ see ལྷོགས་.

སེམས་པ་ see བསམས་ཤིང་ and བཀའ་རིན་སེམས་པ་

སེམས་བསྐྱེད་པ་ see སྐྱེད་པ་

གསུང་, 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.)

སྐྱེ་, གསུང་, ཐུག་པ་, for ordinary ལུས་, ངག་, ཡིད་, body, speech and mind, the so-called 'three doors,' སྐོ་གསུམ་

གསུང་མགུར་ see མགུར་མ་

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

བསམ་མནོ་ see ཉེག་དཔྱེད་

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

བསམས་ཤིང་བསམས་ཤིང་, 4. The repetition of the verb softens the meaning into 'quietly thinking' or from སེམས་པ་ 'to think,' into 'to muse, to ponder', etc.

ཨང་གི་དང་པོ་ see དུངས་མར་

## F. ADDITIONAL NOTES.

In l. 10 the ལ་ 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... ལ་ 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. བར་

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, *Lāmaist 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 དགའ་ལྷན་རྒྱུ་བརྒྱུ་མ་, 'The Galdan Century of Gods,' and had it copied for me. It is a small prayer-book to Tsoñ 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 Hor chos byuñ (Huth's translation, p. 387—see note 5—, and text p. 246). Huth gives as Sk. equivalent for the title: Tushitadevaçatikā. 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 དམིགས་བརྩེ་མ་ (The unfathomable love verse). This Dmigs brtse ma is of considerable theological importance. I possess a commentary on it

written by ལྷོ་བཟང་བསྐལ་བཟང་གྱི་མཚོ་, the seventh Dalai Lama. Grünwedel, in the list of Dalai Lamas on p. 206 of his 'Mythologie,' etc., writes ལྷོ་བཟང་ and Rockhill, in 'Tibet, a . . . sketch derived from Chinese sources,' J.R.A.S., Vol. XXIII, new series, 1891, p. 287, ལྷོ་བཟང་.

Since, I have also found that this same stanza, with a modification, occurs on the title page of Sarat Chandra Das' edition of the དབུག་བསམ་འབྲི་ཤིང་ (Bibl. Ind.). The stanza as there given consists of six lines, by the addition of an initial line to

དངོས་གྲུབ་ཀྱན་འབྲུང་ཐུབ་དབང་དོ་མེ་འཆང་།,

*i.e.* the Thunderbolt-bearer, Vajradhara.

In another little work, the ལྷུན་འདེན་བྱས་གསོལ་ཕྱག་མཚན་གྱི་རིམ་བཞི་གསུམ་སྟན་སེལ་, 'The illuminator of body, speech and mind concerning the order of inviting, lustrating, making obeisance to and worshipping (Tsoñ 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 (མཉམ་དབང་, etc.) and ends with དཔལ་ལ་ཕྱག་ཚལ་ལོ་. Also, instead of འཇམ་པའི་དབྱངས་ in the second line, this text writes འཇམ་དཔལ་དབྱངས་.

I am informed that the prayer occurs also in many other books with modifications, and that when it is used in connection with ལྷུས་པ་ or 'lustration' rites the closing words after ཕྱག་མཚན་པའི་ཞབས་ལ་ are changed into ལྷུ་བྱས་གསོལ་, 'we baptise thee.'

To p. 17. 'S. Ch. D., p. 490 b, s.v གཉན་ཐབ་པ་ mentions a medicinal root used against the plague, called ལྷུག་ཀྱ་ (without zhabs-kyu), but transcribed lcags kyu.

To p. 23. Huth, Hor chos byuñ, trs. p. 117, renders

མཁའ་འགྲོ་ as *dāka*, also on p. 118 (see note 4). On p. 231 (see note 1) he suggests that མཁའ་འགྲོ་ should be understood as

*dākinī* = མཁའ་འགྲོ་མ་, not as Sk. *dāka*. The *dge-rgan* under-

stands all these three passages as referring to (female) *dākinīs*. Though according to Grünwedel ('*Mythologie*,' p. 153) in Sk. mythology a male *dāka* exists (a Tantra deity), in Tibet the

མཁའ་འགྲོ་ 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 *dākinīs* are original Tibetan spirits or goddesses. The female ཡེ་ཤེས་མཁའ་འགྲོ་'s are mentioned indifferently with or

without the final མ་ Macdonell in his Sk. Dict. only mentions

the feminine form of the word. In the ritual book གཞུག་ཆ་བླུག་

"The six cut off pieces" (i.e. chapters, divisions into which the

description of the tormā offering is divided) we find the

apostrophe: ཀྱི་མ་སི་མིན་ཡེ་ཤེས་ཀྱི་མཁའ་འགྲོ་མ་, "O. wisdom

fairy, supernatural (= not-human) mother," so defining the

sex. In Tibetan the form མཁའ་འགྲོ་ must accordingly not be

understood as a masculine form of མཁའ་འགྲོ་མ་, but as its ab-

breivated form only. This without prejudice to the question

whether in special Tantrik texts a male god *Dāka*, མཁའ་འགྲོ་,

does occur

S. Ch. D. has for མཁའ་འགྲོ་ an entry giving the meanings

'god, bird, arrow.' Here the word has a poetical or metaphori-

cal meaning based on its etymology, 'sky-goer,' but no

mythological value. He adds under མཁའ་འགྲོ་མ་ 'a class,

mainly of female spirits.' But the form in མ་ cannot be

masculine. In Tibet there is a class of people called ཆོས་རྗེ་,

both male and female, whose name may be translated as oracles.

shamans or mediums. They are deemed to be obsessed by ཚེས་སྤོང་'s who speak through them whilst they themselves are in a state of trance or obsession. Their name is ཚེས་རྗེ་ 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 རྣལ་འབྱོར་མ་ or མཁའ་འབྱོར་མ་. In Sikkhim the word མཁའ་འབྱོར་མ་ is general in this sense. In Sikkhim the designation for a male medium of this sort is དབའ་བོ་ and not ཚེས་རྗེ་ 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 Saskya monastery is held to be the re-incarnation of Padmasambhava. As the latter was the great 'binder,' that is subduer, of all spirits, witches, goblins and other creatures of that ilk, the Saskya 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' (སྤུང་མཚུང་), a narrow

strip of cloth which he puts round their necks. He ties a knot in it muttering some mantram 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 tapas) 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 Saskya 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 spindule, 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 རྩོམ་ཚད་ (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 མ་སྐྱ་མཁའ་འགྲོ།, though they are known to the people as འབའ་མོ།, 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. འབའ་མོ། and མོ། (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 gumpa for every accredited འབའ་མོ། there

is a སྲོབ་ 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 Saskya, 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 Sherabgyamtsho 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 Saskya.

A most fitting ending to this story is perhaps to be made by quoting the old Buddhist formula "Thus I have heard," but there is no doubt that the word མཁའ་འགྲོ་མ་ 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 29th 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:

སྐྱེས་དམན་བརྒྱ་ལ་མཁའ་འགྲོ་གཅིག་

ཁྱོ་ག་བརྒྱ་ལ་འབའ་བོ་གཅིག་

Amongst a hundred women (at most) one khando!

Amongst a hundred men (at most) one sorcerer!

That is—khando 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. བློ་བཟང་པོ་, l. 16: ཚོས་བྱོས་པས་, etc., is from a little tract, a prayer to Padmasambhava; entitled. བསམ་བ་མུང་འགྲུབ་ས་, 'the quick mind-fulfiller.'

To p. 25. Cf. Lewin, pp. 133-134, no. 97-10, བཞུང་བཟང་ (གྱུ་), ridiculous; *zhed-ked*, laughter, ridicule.

To p. 26. རོ་ཚ་བ་ Bell, voc., to blush; Lewin, p. 77 (64-5), ridiculous. See his example.

To p. 30. S. Ch. D., Diet., has ཀོ་ཀོ (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 བལ་བཞིན་ and བའི་ཞིན་, 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 ཀོ་ཀོ after the Chinese manner, instead of using the Tibetan word. This is ཨ་ཇོ་ in Tsang and ཇོ་ཇོ་ in Lhasa. The latter is pronounced, and sometimes written, ཚོ་ཚོ་ and even sometimes pronounced *chō-cho*, as if written ཚོས་ཚོ་. But in the above case ཀོ་ཀོ means really 'elder brother.' A girl, born in such a marriage, is similarly called མི་མི་, Chinese, instead of ཨ་ཚེ་, Tibetan

These terms do not mean half-blood. Whether མི་མི་ 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 དཔོན་པོ་, Mister, Sir (as every European becomes automatically a Sahib in India), and feels quite insulted if addressed by the more familiar ཀོ་ཀོ་ 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 ཀུན་དུ་བཟང་པོས་བརྒྱན་པའི་

ཞིང་ occurring in the little prayer-book བཟང་སྟོན་ 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 བོས་ may 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 ཅེས་པ་ in S. Ch. D., s.v. བ། III, where he translates ཅེས་པའོ་ as 'it may be said.' The dge rgan, however, paraphrases the expression here as ལབ་པ་རེད་, or ལབ་གི་འདྲུག་, or ཅེས་སྐྱེས་སོ་, 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 ཅེས་པའོ་ cannot be translated as 'it may be said that.'

To p. 40. In the note to ཚགས་སྤང་, for འདོད་ཚུགས་དང་  
ཞེ་སྤང་, *non-attachment* and *indifference* only in connection with a negative.

To p. 44. ལྷ་བ་. See Graham Sandberg, *Tibet and the Tibetans*, p. 268, who renders this word, as a technical term denoting the first of the four stages of meditation, according to Milāraspa, 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 ལྷ་བ་, as a verb, has mental connotations. J. has the word as *sbst.* 'mystical contemplation.' The Sk. equivalent, दृग्मन्, is likewise both physical and mental in meaning. Whereas J. and S. Ch. D. have a *sbst.* ལྷ་བ་ 'the act of looking,' and 'a look,' Desg. has it as 'sight' (*visus, vue, "etc."*).

To p. 58. See Jäschke's note on *maṇḍa* and *maṇḍala*, s.v. དྲིལ་, p. 11 b. His remark may have a bearing on the question of *dāka* and *dākinī*, 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 བཞན་ still the two following words: ཏྲ་བཞན་, saddle cloth, and འབ་བཞན་, second sheet, upper sheet, covering sheet over the འབོལ་བཞན་. The འབོལ་བཞན་ is usually thick and rough but the འབ་བཞན་ thin and of finer texture, like in Euro-

pean beds the bed sheet over the mattress. The འབོལ་གདན་ is for softness and the བ་གདན་ for cleanliness, like the loose covers of armchairs and sofas in Western countries.

To p. 62. Huth, Hor chos byuñ, trs. 117, note 4, reconstitutes the name Blo bzañ grags pai dpal into Sk. Matibhadra-kirtiçri. In Tibetan mantrams, however, where Tsoñ 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 དམིགས་མེད་ (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: unthinkable, unimaginable. According to oral information, synonymous with བསམ་སི་བྱེད་, l. 12, see p. 74, *supra*.

The elaborate entries in J. and S Ch. D. under this word and under དམིགས་པ་མེད་པ་ need investigation.

The word དམིགས་པ་ has also a special meaning, not in the dictionaries, in connection with any action done 'in thought,' དམིགས་པ་བྱེད་པ་ (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 ཤོ་དྲ་ལ་ but the dge-rgan says that ཤོ་དྲ་ལ་ also occurs. Desg. has an alternative spelling ཤོ་རྲ་ལ་, but this seems a misprint for ཤོ་རྲ་ལ་. In Tibetan books I have only seen ཏ་ but the dge rgan is sure that the two spellings, ཏ་ and ཏྲ་ (but not ཏྲོ་), 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 དེས་སོ in l. 16, however, is confirmed by this edition. Its only new reading is འཛིང་བར་ for འཚང་བར་ 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.	འཛོན་བའི་ ?	for	བའི་
l. 18.	གཏོགས་བར་	„	བར་
l. 24.	བརྗོན་བ་	„	བར་
l. 29.	ཀུན་སྤྲང་	„	སྤྲོང་
l. 30.	མཚན་ ?	„	མཚན་
l. 41.	བཤེས་གཉེན་ ?	„	བ་
l. 44.	འདུག་བའི་	„	བའི་
l. 46.	འཛིང་	„	འཚང་
l. 50.	རྗོན་	„	རྗོན་
l. 51	རྗོགས་པའི་	„	བའི་
Colophon.	གཏུངས་	„	ག
„	བཀྲ་ཤིས་	„	ཤིས་

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

## ERRATA.

- p. 7 : first variant, bottom, *read* : ལྷོག་ .
- p. 8 : l. 20 of text, insert asterisk after བཞི་ .
- p. 9 : second variant, bottom, *read* : འབྲེལ་ .
- p. 14, l. 13 : teacher (or : teachers).
- p. 14, l. 14 : his (or : their).
- p. 25, l. 1 : *for* render *read* : repay.
- p. 27, i. 20 : *for* render *read* : repay.
- p. 27, l. 27, 28 : eliminate the commas outside **the brack-**  
ets.
- p. 36, l. 4 : *for* Smuck *read* : Schmuck.
- p. 65, l. 24 : *for* Lhassa *read* : Lhasa.
- p. 76, l. 24 : *for* ལྷོག་པ་ *read* : ལྷོག་ .
- p. 76. l. 25 : *for* baptise *read* : lustrate.



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