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The *Khalong Sangdöö* Ritual of the Tibetan Bon Religion

Bon Studies 15

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Preliminary Remarks

Yasuhiko Nagano

This volume is based on the results of a study that is part of a larger research project titled *Objects and their Sacred Power in the Tibetan Religion*, which was funded by the JSPS fund for the promotion of joint international research B (20KK0021). This is an ethnological monograph of a Tibetan Bön ritual named *Khalong Sangdöo* (WT mkha' klong gsang mdos: KKSD hereinafter: pronounced as [kʰalong] san̥døːʋ]), which was held in August 2023. We will present the details of the ritual structure, its actual procedures and the meaning of main ritual objects through fieldwork observation and philological analysis.

This ritual is non-periodically performed by the Bön monasteries and followers to pacify and/or to avoid disasters and pandemics and to repel evils and demons. Bön is a Tibetan religion practiced since before the introduction of Buddhism into Tibet. The study aimed to understand the essence of religious beliefs that make the substratum of Tibetan religious culture. To achieve this goal, we investigated the structure of Bön rituals and collected materials that explain the meaning of objects related to their rituals (ritual/magical instruments, iconography, natural objects, etc.) to understand the essence of these rituals and the role of such objects. By presenting these ethnographic descriptions and corresponding illustrations, this paper serves as a foundation for future research on the Tibetan religious culture.

Regarding the study of religious culture in the Tibetan cultural region, a vast amount of research on Tibetan Buddhism has been accumulated. In terms of Bön religion, on the other hand, although a limited number of significant studies on its doctrine and philosophy can be found, little research has been conducted on its rituals, practices, and universal characteristics of it.

In view of this situation, we analyze the offering and repelling rituals in Bön, which are all considered to have played an essential role in the formation of Tibetan spiritual culture. For this purpose, we use data collected through both fieldwork and close examination of protocol texts. By collecting various objects (ritual instruments) that play important roles in rituals and describing their meanings in detail, we aim to develop a basic and comprehensive monograph that will serve as a foundational study of the Bön religion.

The Tibetan religious and cultural region extends across China's Tibet Autonomous Region, Qinghai Province, Sichuan Province, Gansu Province, Yunnan Province, and the southern foothills of the Himalayas. This region has a shared religious culture formed through the multi-layered combination of folk

religions characterized by shamanism at the base layer, Bön religion forming the next layer, and Tibetan Buddhism, forming a widespread and thick top layer. For a long time, this has been an area of difficult access for researchers to conduct fieldwork due to various circumstances. Tibet was in a state of isolation for many years, and it was indeed a mysterious world until 1985, when foreigners were allowed to enter the area. However, despite this situation, the eyes of the world turned to Tibet as early as in the mid-nineteenth century. This was due to the recognition that it was possible to reconstruct Sanskrit Buddhist texts that had then been lost using Tibetan Buddhist texts. Tibetan texts were found to be faithful literal translations based on the authorized grammar and lexicon established in the ninth century, in contrast to Chinese translations of Buddhist texts, which are characterized by bold paraphrased translations.

Later, with the 1959 Tibetan uprising, the trend in Tibetan studies changed significantly. As many Tibetans fled to countries such as India and Nepal, foreign researchers gained access to valuable documents and living Tibetan culture brought by Tibetan refugees. Among such documents, the non-Tripiṭaka texts (a group of texts that are a unique collection of Tibet and not part of the Tripiṭaka translation from Sanskrit language) contain commentaries on various sutras, procedures of rituals, and writings related to the study of history, calendar, and iconography. Such texts have greatly contributed to the subsequent interpretation of Buddhist teachings.

In this way, the mainstream of Tibetan studies was still the study of Buddhism. However, the recognition of the existence of Bön religion in the wake of the uprising marked a considerable step forward for the conceptualization of the framework of Tibetan religious culture. Bön had been widely spread in Tibet since before the introduction of Buddhism, and it was dominant in Tibet until Buddhism became associated with the ruling power. While maintaining close ties to indigenous folklore and customs, Bön has developed its own unique doctrine and logic system. British scholar of Tibetan studies, D. Snellgrove, conducted joint research at the University of London in 1961 with three Bön monks who had escaped the conflict in Tibet, and clearly stated that Bön represents the foundation of Tibetan religious culture.

Meanwhile in Japan, the Tōyō Bunko Foundation began joint research with two senior Tibetan Buddhist monks and a civilian woman from an aristocratic background who were invited based on the 1960 agreement adopted at an international meeting held in Italy. As a result, previously unknown documents and iconography were brought to Japan, which made it possible for Japanese researchers to come into contact with authentic Tibetan culture. While these efforts made a substantial contribution to the understanding of Tibet in general, entry into Tibet-related areas remained difficult. Therefore, researchers at the time had no

choice but to focus on an “alternative ethnography” that reconstructed Tibetan language, history, society, and religion through accounts from refugees. In 1985, the Tibet Autonomous Region was opened to foreigners, who were gradually allowed to enter other Tibetan cultural areas, coming into direct contact with the people living there. However, conducting research and research activities freely continued to be extremely difficult, and it is hard to argue that researchers were in touch with the actuality of Tibet in its true sense.

Snellgrove stated that “the foundation of Tibetan religious culture is Bon.” We agree with Snellgrove in that “the shared substratum of religious culture can be found in Bön,” but our concern is not whether the foundation of Tibetan religious culture is Buddhism, Bön, or folk beliefs. Instead, we are concerned with identifying commonalities not only in terms of doctrine and theory but also in terms of the interaction between religious practice and ritual and the meaning of the objects used for these. In Tibet, Buddhism, Bön, and folk beliefs intertwine in a skillful manner, and they are equally alive among the people. This is because in each of them, religious practices, including rituals, and the objects used are at the center of their religious life.

In this religious culture region, transcendental principles (shamanistic possessions and the ideas and practices derived from them) and secular principles (principles that correspond to the desires of the general public) are intricately interwound. We believe that the interrelated meanings of objects function as a mechanism that connects these two principles organically. We focus on five types of objects: 1) objects that mainly function as the objects to which guardians, deities or spirits are summoned (Namkha [WT nam kha’], Gyangbu [WT rgyang bu], Gyangpen [WT rgyang ’phan], Gyangdar [WT rgyang dar], etc.), 2) objects which are offered to deities or spirits (Shingri [WT shing ris], etc.), 3) objects that accumulate (and later discard) impureness (Torma [WT gtor ma], etc.), 4) objects that search for and capture souls and “fortune” (Namkha, Döo [WT mdos], etc.), and 5) objects that protect people from disasters (Sungkhor [WT srung ’khor] = amulet). All of them are mediums of transcendental principles and secular principles and have the role of bridging the sacred and the profane. It is only by comprehensively understanding how these objects are produced, used, and the ideological background regarding their functions that we can approach the universality of religious activities. Such understanding can also serve as the foundation to better understand the social context that maintains these practices. Among the five ritual objects mentioned above, we will mainly deal with those except Torma and Sungkhor. As for Sungkhor, we have already worked in our 2019 publication mentioned below, and for Torma, we wish to focus on it in a future project.

However, to confirm the above viewpoint, we must first understand exactly

what Bön is. The development of research infrastructure for the study of Bön, which has lagged far behind that of studies of Buddhism, has improved somewhat from the aspect of published works with the publications of the Tibetan Bönpo Canons including Kangyur [WT bka' 'gyur] and Katen [WT bka' bstan] in China starting around 1990. And the National Museum of Ethnology, Japan, published fourteen volumes of the *Bon Studies* series, which were the result of joint research projects supported by JSPS. The fruits are:

- 2000 *Mandalas of the Bon Religion*. “Senri Ethnological Reports” (SER hereafter) No. 12.
- 2000 *New Horizons in Bon Studies*. SER No. 15.
- 2001 *New Research on Zhangzhung and Related Himalayan Languages*. SER No. 19.
- 2001 *A Catalogue of the New Collection of Bonpo Katen Texts*. SER Nos. 24–25.
- 2002 *The Call of the Blue Cuckoo*. SER No. 32.
- 2003 *A Survey of Bonpo Monasteries and Temples in Tibet and the Himalaya*. SER No. 38.
- 2003 *A Catalogue of the Bon Kanjur*. SER No. 40.
- 2005 *Feast of the Morning Light*. SER No. 57.
- 2006 *Bonpo Thangkas from Khyungpo*. SER No. 60.
- 2008 *A Lexicon of Zhangzhung and Bonpo Terms*. SER No. 76.
- 2009 *A Lexicon of the rGyalrong bTsanlha Dialect*. SER No. 79.
- 2011 *Bonpo Thangkas from Rebkong*. SER No. 95.
- 2011 *Research Notes on the Zhangzhung Language by Frederick W. Thomas at the British Library*. SER No. 99.

(All these materials above are downloadable from <https://www.minpaku.ac.jp/research/publication/research-publications/ser>)

Nevertheless, little progress has been made in the study of religious activities in Bön temples and worship groups, and the field has barely left the stage of relying on alternative ethnography. To get closer to the fundamentals of Tibetan religious culture that we aim to elucidate, it is necessary to come into direct contact with living religious practices, including folk beliefs, but we cannot help but accept that this is difficult under the current political circumstances. Therefore, in this study, we focused on the texts describing Bön ritual procedures, which Bön believers themselves acknowledge as texts that were established in the “institutionalized stage (from the 11th century onwards).” The research project was a collaboration with researchers from China, England, and France, who contributed with textual analysis. We also requested the performance of the ritual at a Bön academic temple in the southern foothills of the Himalayas and attempted to observe the ritual process in detail. Fortunately, we were able to obtain a high-

quality Bön ritual text, *mKha' klong gsang mdos*, through the above-mentioned research project funded by the JSPS fund. This document is a compilation of rituals, and the title can be translated as “Sacred Rites in the Expansion of Universe.” The writings are based on the unique view of the universe in Bön (comparable to Abhidharmakośa in Buddhism) and describe the meanings of rituals, the ritual procedures, and the ritual instruments used (= the above-mentioned objects) in detail.

In view of the above academic background and current situation, this study analyzes the KKSD philologically. At the same time, we describe its rituals and ritual instruments in detail through detailed participant observation. In this way, we contribute to future research by providing a monograph that can serve as a foundational work for the study of Tibetan religion.

Japan has a long tradition of Tibetan studies (especially Buddhist studies). As mentioned above, the fact that it is possible to reconstruct the lost Sanskrit Buddhist texts through the Tibetan texts has now been recognized worldwide. However, for this reason, European and Russian powers with the political intention of invading Asia extended their hands to Tibet in search of Buddhist scriptures, and Japanese expeditions were no exception. The inquiry that began in this way certainly brought about considerable progress in the study of Indian philosophy and Buddhism, although interest in Tibetan religion and culture was little. The path for an understanding of Tibet beyond the study of Buddhism proper was being paved by works such as J. Bacot’s study of the literature excavated in the western marches of China and Central Asia, a pioneering study of Bön literature by A. H. Francke, R. A. Stein’s detailed reading of Tibetan texts excavated from Dunhuang, and R. de Nebesky-Wojkowitz’s fieldwork in the southern foothills of the Himalayas. Nevertheless, the findings of these studies did not become public until the late 1950s. The Tibetan uprising of March 1959 and the joint research with Tibetans organized by the Toyo Bunko (Oriental Library) Foundation in 1963 were major contributions in broadening the base of Tibetan studies. However, due to the difficulties of field research, we were forced to settle for “alternative ethnography,” and Tibet and its culture remained a blind spot within our understanding of Asia.

To remedy this situation, the National Museum of Ethnology (Osaka), which opened in 1977, has focused on promoting Tibetan studies from a position of questioning the state of society as a whole from its foundation, combining both on-site participant observation (including material cultures) and research methods that utilize local languages and literature. The outcome of this joint research was a series of “research on Bön religious culture,” which subsequently led to the emergence of studies about the “description of amulets in folk customs.” Regarding the former area of research, studies such as “Research on Bön culture in the Tibetan cultural area” (by Yasuhiko Nagano) and “Cultural historical

considerations of Tibetan Bon iconography” (by Masahide Mori) have been supported by the JSPS Grant-in-Aid for Scientific Research. The results were published in the Senri Ethnological Reports (of the Museum) forming a total of fourteen volumes in the Bon Studies series, as was mentioned above. Regarding the latter research area, the National Museum of Ethnology purchased the “Tibetan Buddhist painting collection” in 1979, but most of the items in the collection were religious monochrome wood-block prints and amulets that were widely circulated among laymen. Therefore, Nagano organized a joint research project titled “Descriptive Study of the Amulets in Tibetan Buddhism and Bon,” leading to the publication of the “Tibetan Religious Iconography Database” in 2021 (<https://htq.minpaku.ac.jp/databases/tibetaniconography/>). In addition, detailed analyses of individual iconographic materials and related theoretical research on Tibetan folklore have been presented to the world through the book, *Tibetan Religious Iconography and the World of Faith* (2019 Fukyosha, Tokyo).

As a result of the studies mentioned above, the contents and uses of many amulets and religious plain sketches have been clarified, but many unclear points about the blessing and sanctification rituals and the relationship between psychics and temples and recipients remain due to the lack of field research and archival research. To improve this situation, we organized another project supported by the above-mentioned grant-in-aid for promotion of joint international research B (20KK0021) and initiated joint research with Professor Tshering Thar of Minzu University of China in the latter half of 2020. As a result, we succeeded in finding a high-quality book from Dingqing Temple about KKSD, which was optimal but difficult to obtain, and became connected with local temples and psychics, in addition to advancing in the interpretation of the ritual and sharing awareness of the research topic. This ritual book is the basis of the KKSD ritual held at Triten Norbutse Bön Monastery in Kathmandu in August 2023. It describes, in detail, the basic content and structure of sacrifice rituals performed in Bön religion (and in some sects and classical schools of Tibetan Buddhism), as well as the structure, meaning, mannerisms, and creation methods of the fetishes and ritual instruments used for such performances. Thus, the book is also an important key in understanding the dynamics of objects and sacredness.

Previous research directly related to the current study has analyzed the issue with a philological approach, such as in the works of A.-M. Blondeau, ‘The mKha’ klong gsang mdos: Some Questions on Ritual Structure and Cosmology’ (2000 *New Horizons in Bon Studies*, SER No.15, National Museum of Ethnology, Osaka); Samten Karmay, *The Arrow and the Spindle* (1998 Mandala Book Point, Kathmandu); and D. Snellgrove, *The Nine Ways of Bon* (1967 Oxford University Press, Oxford). Others have approached the matter through iconographic research, such as in the works of T. Skorupski, *Tibetan Amulets* (1983 White Orchid Press,

Bangkok), and N. Douglas, *Tibetan Tantric Charms and Amulets* (1978 Dover, New York). Blondeau's paper is the first in the world to focus on KKSD, but it mainly discusses the Abhidharmakośa cosmology behind the ritual rather than its content. Karmay and Snellgrove were the first to discuss the fundamental concepts of Bön ritual: *To* [WT gto], *Döo* [WT mdos], and *Lüü* [WT glud]; however, many questions about the distinction between these concepts are still unanswered.

Skorupski (1983) provides a comprehensive overview of fetish objects that circulate in Tibet. This work marked the beginning of research that focuses on the relationship between religion and objects. Douglas (1978) describes 230 amulets based on field research in the Dolpo region of Nepal. The artifacts documented in this work is very similar to those held at the National Museum of Ethnology, which we discuss in more detail in the "Tibetan Religious Icon Database" mentioned above. G. Samuel's *Civilized Shamans* (1995 Smithsonian Institution, Washington D.C.) provides a theoretical study on the practice of divine spiritual possession in Tibet, and M. Goldstein & M. Kapstein's *Buddhism in Contemporary Tibet* (1998 University of California Press, Berkeley) offers a study on folk rituals; however, descriptions about objects are rather limited in both works.

The masterpiece by René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet* (1975 Akademische Druck-u. Verlagsanstalt, Graz), is based on the author's fieldwork and attempts to elucidate Tibetan folk beliefs in relation to the doctrines, rituals, and folklore of the Bön religion. This work is closely related to the present research project. Nebesky-Wojkowitz conducted a long and intensive field research primarily in India and Nepal during the 1950s. Through his research, he identified many guardian deities and spiritual beings and their representations that have been part of Tibetan folk beliefs within Bön rituals (often involving divine possession) and left detailed descriptions of each. Although we may never be able to surpass his research accomplishments in terms of comprehensive and flat understanding of the guardian deities and spiritual beings of Tibet, we are eager to contribute with an understanding of the spiritual beings and their representations in Tibetan offering and purification rituals in a more organic and three-dimensional way within the framework of Bön religion. We may say that this volume is intended to supplement that great work by Nebesky-Wojkowitz. Our wish is that the present work may contribute to future studies of Bön and Tibetan religious culture.

The following is the concrete introduction of each chapter:

In Chapter I, Tachikawa outlines the process of ritual performed on the 16th through 24th days of August 2023 precisely, and then, tries to grasp the whole structure of the ritual. His analysis is based upon not only his own on-site observation but also the comparative insight obtained through his study of Hindu rites. It must be added, however, that his idea is not biased by the Abhidharma-

kośa cosmology. For the sake of readers' understanding, some of figures which explain the monks' carriage and conduct are in colors.

Plates in Chapter II are the photos of ritual utensils actually used in the summer of 2023. The ritual itself was performed in exact accordance with *Tibetan Bonpo Tenjur* (1998) vol.009–1 through –59 and it is backed up by numerous ritual utensils shown in this chapter. They are extremely important for us to understand what this ritual is for. These objects were made by the Triten Norbutse fellow monks according to the protocol manuscript shown in Chapter V. These are printed all in colors, because, just like in maṇḍala, color enrolls important religious function and meaning.

Chapter III is Layout Diagrams 1 through 7, indicating where the ritual utensils are located in the altar.

We are proud of Chapter IV where each ritual utensil is precisely described. The names, materials, location in the altar, deities and/or spirits to be invited and the religious meaning are described one by one. For Shingri and Sogshing, all the written texts on the utensils are translated into English. Readers are advised to observe concrete utensils making reference to the Layout Diagrams.

Chapter V is a translation of a Bön text which indicates how to prepare the *Khalong Sangdöo* ritual in details. The text specifies what kinds of deities and spirits should be invited and which deities, spirits and demons must be avoided/pacified, and what sorts of ritual utensils are used for those spiritual beings, as well as their religious meanings. The utensils used in the actual rite in 2023 were manufactured according to this text.

Geshe Tridhe Tsultrim defines the positioning of the *Khalong Sangdöo* in the Bön philosophy and religious practices from his Bön monkship. This original text in Tibetan was translated by Professor Charles Ramble.

Last but not least, we would like to thank H. E. Yongdzin Lopön Tenzin Namdag Rinpoche and Khenchen Tenpa Yungdrung of Triten Norbutse Bön Monastery, Kathmandu, who had a deep understanding of ritual performance and spared no effort in supporting our field survey; Geshe Tridhe Tshultrim, a promising young scholar monk in that monastery, who toiled throughout the period from the autumn of 2022 to the summer of 2023 preparing the altar and all the ritual objects and making all the arrangements of ritual process; Geshe Pelki Wanchug and Mr Kemi Tshewang who were responsible for film-shooting; Dr. Samten G. Karmay (Professor Emeritus of CNRS, Paris), Professor Charles Ramble (École Pratique des Hautes Études, Paris) and Dr. Tshering Thar (Professor Emeritus at Minzu University =Central University of Nationalities, Beijing), who gave various advice from the planning stage of the research; and the Editorial Board of the National Museum of Ethnology, Osaka, who made the publication of

this work possible. We would like to express our deepest gratitude to the members and staff of the museum, including Mr. Hiroyuki Imanaka, Mrs. Atsuko Nishizaki, Ms. Yūko Okada, and Mrs. Atsuko Imatani, who practically assisted in the preparation of materials and complex drawings.

[A sad notice] Dr. Shin'ichi Tsumagari, the first author of this volume, passed away on the 17th day of September 2024, of ischemic heart disease. His pivotal role in the Bon studies was inestimably significant. We sincerely lament the sudden death of this talented and beloved young scholar. May he rest in peace.

Chapter I

Outline of the *mKha' klong gsang mdos* Ritual

I. Outline of the *mKha' klong gsang mdos* Ritual

Musashi Tachikawa

- 1 Tritten Norbutse Monastery in Kathmandu
 - 1.1 Tritten Monastery
 - 1.2 Tritten Monastery Main Hall
 - 1.3 Bon Stupa
 - 1.4 Bon Mandala
 - 1.4.1 General Characteristics of Bonpo Mandala
 - 1.4.2 Mandala of Wrathful Deities
- 2 Offering Materials in *mKha' klong gsang mdos* (Khalong Sangdöo, Offering of the Sacred Cosmic Expanse)
 - 2.1 Shingri (shing ris)
 - 2.2 Namkha (nams kha'), Gyangbu (rgyan bu), Gyangpen (rgyan 'phan), and Gyangdar (rgyan dar)
 - 2.3 Grains and Torma (gtor ma)
 - 2.3.1 Grains, Tea, and Salt
 - 2.3.2 Torma
- 3 Altar or Realm (khams) —A Kind of Offering—
 - 3.1 The Altar as Sumeru Mountain
 - 3.2 Tree of Life
 - 3.3 Cosmic Pot
 - 3.4 Palace of Deities
 - 3.5 Bird Garuda
 - 3.6 Altar Structure
 - 3.7 Arrows and Birds
- 4 Arrangement of Offerings on the Altar
 - 4.1 Shingris and Namkhas
 - 4.2 Tormas
- 5 Ritual Dance
- 6 Main Ritual
 - 6.1 Invocation of Deities to the Altar
 - 6.2 Khro bo Mandala Ritual
 - 6.3 Offerings to Deities
 - 6.4 Purification Rite
 - 6.5 Offering to the Deities in the Sky

- 7 Concluding Ritual
 - 7.1 Yang gu (g-yang 'gugs)
 - 7.2 Destroying the Altar
 - 7.3 Homa

1 Tritten Norbutse Monastery in Kathmandu

1.1 Tritten Monastery

At the northern edge of Kathmandu City, is Tritten Norbutse (khri brtan nor bu rtse) Monastery (Figure 1.1a) belonging to Bon, an indigenous religion in Tibet. In its history of more than ten centuries, Bon religion was strongly influenced by Buddhism in philosophy, fine arts, and the system of managing monasteries. Bon is, however, a religion independent of Buddhism in spite of their similarities.

The fourteenth century saw the establishment of the original Tritten Norbutse Monastery in Tsang Province. The modern Tritten Norbutse in the Kathmandu Valley was founded in 1977. In 2004, some fifty monks resided there. By 2023, approximately two hundred fifty monks were studying in the monastery, which is the only Bonpo monastery in the Kathmandu Valley. In 2024, the monastery has two leaders: Lopön Tenzin Namdak (Figure 1.1c) and Khenpo Tenpa Yungdrung (Figure 1.1d).

As in other religions, Bon people make regular offering to deities. The common term for offering service is “pūjā” in Sanskrit, “chod pa” in Tibetan. On August 22–24, 2023, Tritten (Tritten Norbutse) Monastery performed a large ritual called Khalong Sangdöo (mkha' klong gsang mdos). The name of the ritual includes the



Figure 1.1a Tritten Monastery, Kathmandu 2008
(The copyright of all the photographs in this paper belongs to the author, unless otherwise noted.)

term “mdos,” which usually refers to a ritual to dispel evil spirits, but the ritual performed at Triten monastery was clearly a *pūjā*.

“mkha' klong” means the expanse (klong) of the sky (mkha'), that is, the universe. We may take “gsang” (secret or sacred) as qualifying either the preceding words, “mkha' klong,” or the following term, “mdos (ritual).” If it qualifies “mkha' klong,” we have the meaning “the sacred universe.” If it modifies the “mdos,” we get the meaning “sacred ritual.” Alternatively, “gsang” might be the verb “to purify.” Here we would like to take “mkha' klong gsang mdos” to mean “Offering of the Sacred Cosmic Expanse.”

The term “mdos” has several meanings: to offer materials to deities, to give ransom to deities, or to catch and kill evil spirits. Even though the mdos performed at Triten Norbutse Monastery, August 2023, included a small rite of dispelling evil spirits, one should take the ritual as a service offering the whole universe to deities.

Monks place the various kinds of offerings on an altar made in the image of Sumeru Mountain known in Indian mythology. The form of the altar is obviously that of a stupa (Skt., *stūpa*), which, in turn, can be seen as the body of a sitting human being. Monks at Triten Monastery compare the form of the altar to the body of any enlightened one. One can take the Offering of the Sacred Cosmic Expanse as a *pūjā* for the deity.

During the ritual performed at Triten Monastery Main Hall (Figure 1.1b), monks invoke more than a thousand deities, who reside on the altar. Just as a man might see off his guest, Bonpo monks see off the deities after the ritual is over.



Figure 1.1b The Main Hall (lha khang) of Triten Monastery. The ritual “the Offering of the Sacred Cosmic Expanse” was performance here. 2023



Figure 1.1c Lopön Tenzin Namdak



Figure 1.1d Khenpo Tenpa Yungdrung

1.2 Triten Monastery Main Hall

One may see a painting of the Sumeru World at the entrance to the Main Hall of Triten Monastery (Figures 1.2a-f). The painting is based on the Buddhist work *Abhidharmakośa*, according to which Sumeru (Meru) Mountain is encircled by the Seven Continents and the Seven Rivers. Figure 1.2b shows that many heavens, which are different from Buddhist heavens, are layered on Sumeru Mountain. However, the heavens on Sumeru Mountain play no important role in the ritual performed in August 2023.



Figure 1.2a Entrance to the Main Hall of Triten Monastery 2008



Figure 1.2b Image of the Sumeru World. From outer to inner; Wind Mandala (circle), Water Mandala, Earth Mandala and Iron Mandala. Sumeru Mountain is surrounded by oceans and continents. The Jambudvīpa, where man and animals live, is seen to the south (viewer's left).



Figure 1.2c Inside the Main Hall. A painting hanging from the ceiling obscures the head of the Tonpa shenrab statue. 2008



Figure 1.2d Tonpa shenrab



Figure 1.2e
From viewer's left: a Mandala House (see Figure 1.2f), and a seat for Lopön Tenzin Namdak, and Torma offerings. One can see the statue of the central deity Tonpa Shenrab behind the seat for Lopön. 2023



Figure 1.2f
Inside the mandala house is a pot and a number of colorful Tormas (cf. 2.3.2). The pot plays an important role in mandala visualization (cf. 6.2). A mandala is depicted on the base of the mandala house, and deities are painted on the wall.

1.3 Bon Stupa

The form of the Bon (Bonpo) stupa (Figure 1.3a) resembles Buddhist stupa which is supposed to contain relics of Gautama Buddha. Bon stupas, however, have no relics. As mentioned before, the form of the altar of the Offering of the Secret Cosmic Expanse is similar to the stupa, which, in turn, looks like a Buddha (enlightened one) (Figure 1.3b). Most of Buddhist stupas (Figure 1.3c) in the Kathmandu Valley have eyes and a nose on them, indicating that the stupas are regarded as Buddha's body. Bonpo stupas have neither eyes nor nose drawn.



Figure 1.3a
Stupas (mchod rten) near
the Main Hall 2009

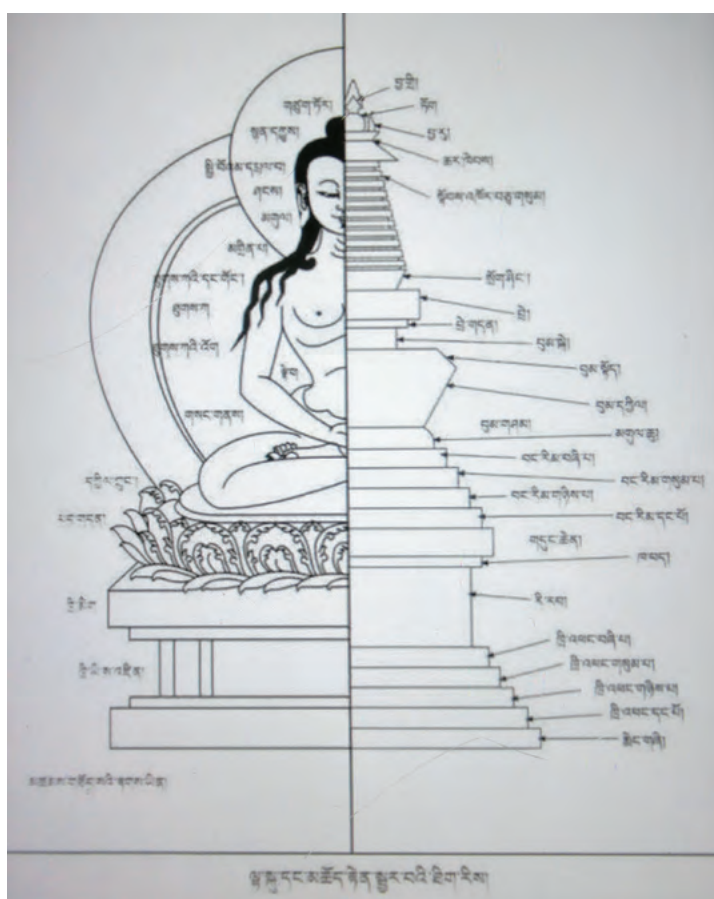


Figure 1.3b The stupa resembles an ascetic called Tapi Hri tsa [Tenzin Namdak 2005: Vol.6, 158].



Figure 1.3c
Buddhist Stupas, the yard
of Svayambhū
Mahācaitya, Kathmandu
Every Buddhist stupa has
a part called the “egg”
(Skt., *aṇḍa*) that
resembles an upside-
down bowl. 2012

1.4 Bon Mandala

1.4.1 General Characteristics of Bonpo Mandala

The Bon Mandala is little known. Inheriting many elements of practices and theories from Buddhist mandala, the Bon religion established its own method of contemplating on mandala deities [Tachikawa 2021: 117]. Nowadays, more than one hundred thirty kinds of Bon mandalas are known, and almost all deities appearing in them are different from Buddhist deities.

The origin of the mandala goes back to around the fifth century in Indian Buddhism. Tibetan Buddhism knew mandalas by the eighth century. Probably sometimes after the eleventh century Bon priests began to incorporate Buddhist mandalas into their own system.

Mahayana Buddhists, schooled in Emptiness thought, did not forget to declare the world, i.e., mandala, to be empty. Bonpo priests, on the other hand, regarded the world taking the form of mandala as existent and permanent. The most eminent contemporary Bonpo leader, Lopön Tenzin Namdak, wrote a compact book about Bon mandala entitled “*Worm Clarifying Mandala*” [Tenzin Namdak undated: 1–37].¹⁾ Let me quote some passages from his work.

Now I shall explain the origin and history of mandala.

1 Mandala

Since the essence of Bon-ness (bon nyid)²⁾ is not arising, and the form (mtshan ma)³⁾ of things (bon can)⁴⁾ is also not perishing, the Self-nature⁵⁾ [of mandala] is naturally established.

I shall explain [mandala] in the following four [ways]:

- (1) Essence (don),⁶⁾
- (2) Signification (nges tshig),
- (3) Definition (mthsan nyid), and
- (4) Classification (dbye ba).

(1) The essence (ngo bo) of mandala.

The intrinsic nature (dbyings) of Bon-ness is not arising, it is pure from the beginning and unchanging through the three times (past, presence and future). It is neither created even by the meditation of [sTon pa] gShen rabs,⁷⁾ nor made by the defilements (sgribs), and has neither top nor bottom, neither directions nor borders, like the sky.

Even though [the things in the world] are empty, they have not ceased to be. [They are] manifested (snang ba), but one cannot prove them to be non-existent.

[The things are] ultimately empty, without any limit, and spread everywhere.

[They are] not arising from the beginning, and not perishing at the end.

Indeed, they do not cease to be (ma chad) anywhere.

At the end [they are] not established (grub pa) anywhere.

(2) Signification

The intrinsic nature (dbyings) of Bon-ness is to possess the essence of Unity (g-yung drung)⁸⁾ without becoming an entity (don).⁹⁾ From the point of the essence of Bon-ness, even though the self-nature (rang bzhing) of objects (mtshan ma)¹⁰⁾ stays without ceasing to be; things (don bon) neither move nor perish anywhere. Hence, while things exist as they are, there will be expressions and words, and we have Ultimate Truth (don dam pa'i bden pa) and Conventional Truth (kun rdzob bden pa).

When one practices [meditation] combining the two truths, one will attain the stage of liberation (thar pa). Therefore, there will be no loss [in practices]. This is the significance [of mandala].

(3) Definition

Even though, in the essence of Bon-ness, objects (mtshan ma) and entities (dgos po) are not known to exist (grub pa), there appear many kinds of forms (mtshan ma)¹¹⁾ of entities (bon can) in the vast [world] which is not perishing.

The definition of [mandala]: [Mandala] is not permanent, not ceased to be (chad pa), not existing, not non-existing, not manifested, not empty, not

arising, and not perishing. For example, the sky exists above all sentient beings (snang srid). Non-sentient beings ('byung srid) made of the elements of fire, water, earth, and wind, namely, cloud, vapor, rainbow, the sun, the moon, planets (gza'), are dependent upon self-nature. This is the definition of the sky.

Similarly, in the great mandala, transmigratory existence ('khor ba'i bon) and those who have entered Nirvana are neither incomplete nor complete. [They] become the basis of all [things in the world]. This is the intrinsic nature of mandala.

(4) Classification

The mandala is of three kinds:

- <1> the mandala of the essence of Bon-ness (bon nyid dbyings),¹²⁾
- <2> the mandala of the sky-like Self-Nature (rang bzhin), and
- <3> the mandala of the mass (klong) arisen from the origin of things.

Of the three [mandalas], first I shall explain <1> the mandala of the essence of Bon-ness. Bon-ness essence does not arise, and itself stays without moving. I call this the mandala of the essence of Bon-ness.

<2> I shall explain the mandala of the sky-like Self-Nature. The essence of Bon-ness is filled with the light of the sky. Body (sku) and the world [as the receptacle (zhing khams) of sentient beings] are widely spread without [definite] directions. I call this the mandala having the sky as Self-nature.

<3> I shall elucidate the mandala of the mass arisen from the origin of things. The essence of Bon-ness, even though not arising, appears two-fold: (a) the sky which is the great means of Father and the non-perishing wisdom of the great Mother, and (b) Bon apart from transmigration and Nirvana, manifested as existing and non-existing namely empty. Therefore, [I call this] the mandala of the mass arisen from the origin of things.

The third kind of mandala, namely <3>, is again divided into three:

- <3.1> Mandala of completed Bon-ness,
- <3.2> mandala of mind-ness (sems nyid) which is cognition (rig pa), and
- <3.3> mandala of the sky essence.

<3.1> I shall explain the mandala of completed Bon-ness. From the essence of Bon-ness appear forms (mtshan ma) of entities (bon can). Those forms (mtshan ma) appear as deities, bodies, cognitions, and wisdom. This is the [conventional] world expressed by names, words, and phrases. This is the mandala of completed Bon-ness.

<3.2> I shall elucidate the mandala of Mind-ness which is cognition. From

Mind-ness itself, wisdom of cognition (rig pa'i ye shes) arises but does not perish. Six cognitions (rnam par shes pa), five sense-organs, and lands where creatures dwell (rten zhing) are mingled, and these all undergo transmigration. Therefore, it is called the mandala of Mind-ness which is cognition.

<3.3> I shall explain the mandala of the sky essence. In the sphere (klong) of the sky, the four elements, that is, fire, water, earth, and wind, plus outer world (sphyi snod) and inner world (nang bcud) are mutually mingled and transmigrate ('khor). Therefore, it is called the mandala of the sky essence.

1.4.2 Mandala of Wrathful Deities

In 1999, Tritan Monastery collected Bonpo mandala paintings under the guidance of Lopön Tenzin Namdak. The National Museum of Ethnology, Osaka, published a collection of one hundred thirty-one mandalas “*The Tritan Norbutse Collection*” [Tenzin Namdak et al. 2000].

Tenzin Namdak classified Bonpo mandalas into the following five groups [Tenzin Namdak et al. 2000: ix]:

- I. The vehicle of primordial Bon purifying activities (bya ba gstan spyod ye bon gi theg pa),
- II. The vehicle of miraculous power of many sorts (rnam pa kun ldan mgon shes kyi theg pa),
- III. The vehicle of the playfulness of compassion producing real results (dngos bskyed thug rje rol pa'i theg pa),
- IV. The vehicle of completion endowed with supreme profits (shin tu don ldan kun rdzogs kyi theg pa), and
- V. Supplementary mandalas.

The third group is subdivided into three sections, but no special name is given to each section.

In classifying the Bonpo mandalas, Bonpo priests seem to have been influenced by the four kinds of Buddhist Tantras: Kriyā, Caryā, Yoga, and Anuttarayoga. That is, each of the first four Bonpo vehicles corresponds respectively to one of the Four Buddhist Tantras. Of course, as Tenzin Namdak's *Worm Clarifying Mandala* shows [Tenzin Namdak undated], Bonpo Mandalas are not mere imitations of Buddhist Mandalas.

The Khro bo bang chen Mandala (dkyil 'khor) plays an essential role in the Khalong Sangdöo ritual. This Mandala, the seventy-third mandala listed in [Tenzin Namdak and others 2000: III-B7], belongs to the fourth group of Bon mandalas. A mandala of a wrathful (khro bo) deity usually forms a pair with that of a corresponding benign deity. The benign (zhi ba) mandala of the Khro bo Mandala is the fifty-third (III-A6) mandala.

Figure 1.4.2a shows Khro bo dbang chen Mandala with eighty-four deities expressed by letter symbols. Deities in Bonpo Mandalas are almost always symbolized by letters.

Five deities are important in Khalong Sangdöo ritual (cf. Figure 6.2b). They are:

- 1) Kun snang kyab pa (Figure 1.4.2b),
- 2) dBal gsas rnam pa (Figure 1.4.2c),
- 3) gTsho mchog mkha' 'gying (Figures 1.4.2d-e),
- 4) lHa rgod thogs pa (Figure 1.4.2f), and
- 5) Srid pa'i rgyal mo (Figures 1.4.2g-h).

Among these five deities, the last three minus (1) and (2), appear in the Khro bo dbang chen Mandala. (1), i.e., Kun snang kyab pa, is the central deity of the Benign (zhi ba) Mandala, the forty-seventh mandala listed in [Tenzin Namdak and others 2000]. Pictures of deities (1) to (5) were actually used in the ritual performed in August 2023 [cf. Figures 1.4.2b-d, f-g].



Figure 1.4.2a Khro bo dbang chen Mandala 2023



Figure 1.4.2b Kun snang kyab pa (1). This deity is the benign (zhi ba) form of gTsho mchog mkha' 'gyin (3).



Figure 1.4.2c dBal gsas rngam pa (2)



Figure 1.4.2d gTsho mchog mkha' 'gying (3). A wooden handle is attached.



Figure 1.4.2e gTsho mchog mkha' 'gying [Tenzin Namdak 1993: 76]



Figure 1.4.2f lHa rgod thogs pa (4)



Figure 1.4.2g Srid pa'i rgyal mo (5), consort of lHa egod thogs pa



Figure 1.4.2h Srid pa'i rgyal mo. One of the best-known goddesses in the Bon pantheon. Painted on the wall of the Main Hall of Triten Monastery.

2 Offering Materials in *mKha' klong gsang mdos* (Khalong Sangdöo, Offering of the Sacred Cosmic Expanse)

In the Khalong Sandöo ritual performed August 2023, four kinds of offerings were prepared [Zin tho undated: 1]. They are:

- (1) Shingri (shing ris),
- (2) Namkha (nams kha'), Gyangbu (rgyan bu), Gyangpen (rgyan 'phan), and Gyangdar (rgyan dar)
- (3) Food (grains) and Torma (gtor ma), and
- (4) Realm (Sumeru Mountain).

The base of the fourth offering, a wooden structure resembling Sumeru Mountain, had been placed in the Main Hall by August 17, 2023. Monks prepared the first two offerings a couple of weeks before the performance of the ritual. They packed the third offerings, such as grains and tea, into seven bags on August 18 at 11:45 am. The main ritual began in the morning of August 22 and lasted until noon of August 24. Monks continued to make Tormas from the morning of August 18 to the afternoon of August 23. The concluding rite, homa, was performed on August 24.

2.1 Shingri (shing ris)

“Shingri (shing ris)” (Figures 2.1a-b) traditionally means a wooden (shing) plate inscribed with the image of a deity and the prayer to that deity. On August 2023, however, the monks at Triten Monastery used about nine hundred paper-made Shingris inscribed with the name of the deity and the prayer to him/her. The written prayer may not be part of an offering, but Torma and flowers themselves are offering materials to those deities. Shingri itself is not an offering in the strict sense.

Shingris are often illustrated with images of deities (see Descriptions of Utensils, Nos. 5001–5045). Flowers and food in the form of Torma are offered to those deities, but a Shingri is not the same kind of offerings as a flower or Torma.



Figure 2.1a Shingris (8/17 14:09)



Figure 2.1b Shingris (8/16 14:22)

2.2 Namkha (nams kha'), Gyangbu (rgyan bu), Gyangpen (rgyan 'phan), and Gyangdar (rgyan dar)

Prof. Charles Ramble told me that Namkha (Figure 2.2a) originated in a funeral ceremony, as seen in the Dunhuang manuscript (Perio Collection No.1042). Some scholars claim that Namkha is a kind of net to catch evil spirits. A Bonpo monk told me that Namkhas are simply a variety of offering to deities. Current Bon religion has a doctrinal interpretation of the function of the Namkha. The stick symbolizes the Body of Deity Tonpa shenrab; thread, Speech; and the space between threads, Mind. For the locations of Namkhas at the altar, see Diagram A.



Figure 2.2a Namkha (8/17 12:51)

Gyangbu (rgyan bu)



Figure 2.2b Gyanbus (8/17 12:29)

Gyangbu (Figures 2.2b-c) is another kind of offering, a wooden or bamboo stick decorated with colorful strings. Gyanbus with white strings are offered to Deity dMag pon chu and placed on the east side of the seventh level of the altar (Figure 3.6a) [GB082, Descriptions of Ritual Utensils]. Red Gyanbus are

offered to Mi sngon 'drug mgo, one of rGyal chen bzhi and placed on the west side of the seventh level of the altar [GB084, Descriptions of Ritual Utensils]. For locations of the Gyanbus, see Diagram B.



Figure 2.2c Red Gyangbu (8/17 12:30)

Gyangphen (rgyan 'phan)



Figure 2.2d Gyangphen (8/16 14:29)

Many Gyanphens (Figure 2.2d) have a tassel of long strings, as seen in Figure 2.2d [GP 136–163, 192–193]; Others do not [GP 198–200, 206–209]. GP136 is offered to sMin drug, one of rGyu skar nyer brgyad of dPal mgon bdun cu; GP137, to sNar ma, one of rGyu skar nyer brgyad (cf. [GP 136–163]).

Gyangdar (rgyan dar)



Figure 2.2e Gyangdar (8/16 14:28)

Colored cloth is tied like a ribbon to the stick of Gyangdar (rgyan dar) (Figure 2.2e). Gyangdar 173 is dedicated to Yab blab dal drug, of the Par gyi lha dgu, and placed on the east side of the tenth level of the altar (cf. [GD 173]). For the locations of Gyandar offerings, see Diagram B.

2.3 Grains and Torma (gtor ma)

2.3.1 Grains, Tea, and Salt

Monks collected grains, candana, incense, tea, and so forth. Then monks put these offering materials into seven white cotton bags (Figure 2.3.1a). Then, they place those bags in the hollow of the Cosmic Pot. Similaely, when a Buddhist stupa is made, offerings such as grains, oil, and incense are put inside (cf. Figure 3.2d).



Figure 2.3.1a
Monks classify offerings (barley, rice, corn, beans, candana, dried Arhat fruits, tea, salt, incense, and fruits). (8/18 11:30)

2.3.2 Torma

The Tibetan word “gtor” literally means to throw; “gtor ma,” something to be thrown. Torma made of barley (rtsam pa) and butter usually takes a conic form. Some Tormas offered to deities in a ritual remain. Other Tormas are thrown away immediately. When someone is sick, a monk offers a Torma symbolizing the ailing body and throws away it after the ritual.

Monks at Triten Monastery made several hundred Tormas for the ritual performed in August 2023 (Figures 2.3.2a, k). First they made large and complicated Tormas: Two Peaceful (Benign) Tormas (zhi ba’i gtor ma), the Torma for gTsho mchog mkha’ ’gying, the Torma for lHa rgod thogs pa, the Torma to satisfy deities (skong ba’i gtor ma), the Torma to pray for long life (tshe sgrub), and the Torma for Srid pa’i rgyal mo (Figures 2.3.2b-h). However, they did not make a Torma for dBal gsas mgon po (cf. Figure 6.2b).



Figure 2.3.2a Monks making Tormas (8/18 11:55)



Figure 2.3.2b skon ba'i gtor ma to satisfy all deities (8/18 11:55)



Figure 2.3.2c
A barley ball is pressed into a wooden mold to create the pattern. (8/18 12:50)



Right: Figure 2.3.2d
Torma dedicated to a wrathful deity (khro bo)

Left: Figure 2.3.2e
Torma to pray for long life (8/18 12:17)



Figure 2.3.2f
From viewer's left to right, Zhi ba Torma 1, Zhi ba Torma 2, gTsho chogs Torma, Torma to satisfy deities, and Torma to pray for long life. Cf. 6.2a (8/19 17:08)



Figure 2.3.2g
Srid pa'i rgyal mo Torma



Figure 2.3.2h From viewer's left in the front row, Zhi ba a gsal, g-Yung drung yongs rdzogs, and Khro bo dbang chen; in the back row, rGyan gyi gtor ma, sKong ba, and Tshe sgrub. (morning August 19).

Monks also made a number of red painted Tormas in the form of human beings. Those Tormas are called *Lingas*. The term “*liṅga*” usually means phallus, the symbol of the Hindu deity Śiva or Rudra. The evil spirit Yama is also called *liṅga*. Yama was originally the king of the dead in Vedic religion.



Figure 2.3.2i The eight Tormas on viewer's left are called *liṅga*. (8/19 17:17)



Figure 2.3.2j A completed *liṅga* bound by chains

Tormas (liṅga) as seen in Figure 2.3.2i are not yet completed. When completed, the legs of liṅga men are bound by chains as seen in Figure 2.3.2j. Monks put a number of liṅga on the Sumeru altar, according to prescription.

The liṅga is identified with Śiva (Rudra), who assumes the symbol of evil spirits. In one type of Döo (mdos) rituals, a picture of liṅga, wrapped in cloth and bound by strings, is shot with an arrow before being buried (Prof. Charles Ramble showed a film of the ritual).



Figure 2.3.2k
Torma offerings for low-ranked deities
(8/19 17:23)

3 Altar or Realm (khams) —A Kind of Offering—

3.1 The Altar as Sumeru Mountain

On August 17, a huge wooden altar of five levels already stood in the Main Hall (Figures 3.1a-h). Of the five levels, the first four levels represent Sumeru Mountain. The eastern side of the four levels is painted white; southern side, blue; western side, red; and northern side, green. On the lowest level, monks drew Seven Continents, Seven Oceans, and Twelve Islands.

On the morning of August 19, monks began to place offerings on the first story of Sumeru Mountain (the seventh level of the completed altar, cf. Figure 3.6a); they had finished placing all the offerings by the afternoon of August 21. The main ritual began in the morning of August 22 and ended in the afternoon of August 24.

A Bonpo manual of the ritual calls the realm (khams) an offering (cf. 2, [Zin tho undated: 1]). The term “realm” here means the Cosmic Expanse (mkha’ klong), i.e., universe, including Sumeru Mountain. The question arises. “To whom is the realm offered?” Is the realm offered to the deities? If so, the deities receive their abode, i.e., realm, as part of the offering.

Another question arises. “To whom is the Sumeru altar offered?” Monks invoke more than a thousand deities to the Sumeru altar, and those deities reside on the altar during the ritual. When the ritual is over, monks see the deities off and

demolish the altar. One may consider the altar as symbolizing the Cosmic Expanse or the realm, even though the Sumeru altar occupies a limited space. If the Sumeru altar with a thousand deities is offered to deities, one has to conclude that deities receive themselves together with their abode. Since the Sumeru altar itself is considered to be the universe, the universe offers itself to deities. There is, then, some ambiguity in the definition of the term “realm.”

The whole universe may be deified or endowed with the religious value of the sacred. The deities can sacrifice themselves, or be sacrificed by people. As mentioned, one can consider the Sumeru altar to be a symbol of the universe. Can the deified universe be offered to itself? It seems that the ritual performed in August 2023 was indeed the sacrifice of the universe to itself.

Bon monks had finished placing about nine hundred Shingris on the Sumeru altar when the ritual began. A Bonpo manual lists Shingri as one of the four kinds of offerings [Zin tho undated: 1] (cf. 2 of this chapter). As explained earlier, a Shingri is paper (shing ris, originally a wooden plate) inscribed with the image of a deity and the prayer to that deity. In the strict sense, the paper construction called “Shingri” itself is not the offering (cf. 2.1). Bonpo monks seem not to care about this kind of ambiguity. For them, the Shingri is simply a part of the offering.

Torma, however, does not contain such ambiguity. Before the ritual began, Bonpo monks made Khro bo Torma (Figure 2.3.2d), gTsho chogs Torma (Figure 2.3.2f), and other Tormas. The gTsho chogs Torma, for instance, symbolizes Deity gTsho mchog mkha’ ’gying. gTsho chogs Torma made of barley and oil is the offering for Deity gTsho mchog mkha’ ’gying. Torma is essentially made as an offering material.

When a man is sick, a Bonpo priest makes the Torma symbolizing the man, and puts the Torma on the altar. In the ritual, the Torma functions as a substitute for the man. As soon as the ritual is over, the priests throw away the Torma, which has absorbed the bad spirit from the sick man. One can also consider such a Torma to be a kind of offering.



Figure 3.1a The eastern side of the Sumeru altar, white (8/17 13:41)



Figure 3.1b One large and two small islands on the eastern side of Sumeru Mountain



Figure 3.1c Southern side of the Sumeru altar, blue (8/17 13:41)



Figure 3.1d One large and two small islands on the southern face of Sumeru Mountain. The Seven Continents are seen in yellow.



Figure 3.1e Western side of the Sumeru altar, red (8/17 13:43)

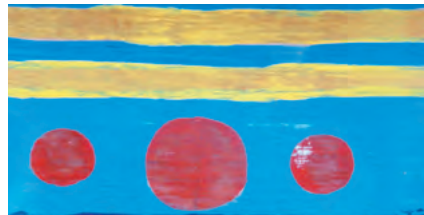


Figure 3.1f One large and two small islands on the western side of Sumeru Mountain



Figure 3.1g Northern side of the Sumeru altar, green (8/17 13:51)



Figure 3.1h One large and two small islands on the northern face of Sumeru Mountain

3.2 Tree of Life

The wooden pillar called the “Tree of Life (srog shing),” made from a juniper tree, a variety of cedar, plays the role of the axis mundi in the ritual. The Tree of Life has four sides, and each side is identically inscribed with the sun, the moon, stars, and clouds.



Figure 3.2a The Tree of Life (8/16 14:13)

In addition to these common elements, each side has different pictures. The eastern side bears pictures of a rainbow, a dragon, the bird Garuda (garuḍa), an elephant, and a horse, among others. The northern side has a stupa, sheep, a goat, a bird, Sumeru Mountain, trees, and so forth. The western side has a lotus flower, a parasol, fish, a conch shell, a pot, a dharma-wheel, and so forth. The southern side has a priest, a general, a horse, an elephant, a dharma-wheel, jewels, birds, animals, and so forth. Figures 3.2a-c shows the pictures drawn on the Tree of Life used at this ritual.



Figure 3.2b
Monks insert the Tree of Life
into the hollow of the Sumeru
altar. (8/21 14:20)

In August 1982, the Tibetan Buddhist priest Rev. Chinia Lama passed away. Immediately after his death, Rev. Khetsun Zangpo began to build a stupa in the memory of his friend. Rev. Khetun and his disciples first made the base of the stupa, which looked like the Sumeru altar at Triten Monastery. Then they placed offerings such as grains, oil, and fragrant leaves into the hollow of the stupa base. Next, the disciples fitted a huge wooden pillar that protruded from the hollow of the stupa base (Figure 3.2d), just like the Tree of Life in the Sumeru altar.

The Buddhist monks banded the wooden pillar at regular intervals with five strips of cloth, each of a different color. One of the monks told me that each band symbolized a different organ, such as the heart or the stomach, of the Buddha. The Buddhist stupa represented the body of the Buddha.



Figure 3.2c Upper part of the Tree of Life protruding from the hollow of the altar (8/21 14:21)



Figure 3.2d Buddhist monks insert a pillar into the hollow of the stupa base. (Kathmandu, August 1982)



Figure 3.2e Offerings in seven bags (8/18 15:09)

At 11: 45 am on August 18, monks put offerings such as grains, tea, and salt into seven white cotton bags. The monks prepared five strips of cloth, each of a different color (red, green, white, yellow, and blue), and put them all into one of the seven bags (Figure 3.2e). Then they put the seven bags inside the Cosmic Pot.

3.3 Cosmic Pot

On the Sumeru altar are placed the yellow model of the Cosmic Pot (*bum pa*) and its red seat (Figures 3.3a-b). In the Bon worldview, the Cosmic Pot exists on

Sumeru Mountain. Buddhist tantrists do not imagine a gigantic pot on the top of Sumeru Mountain. At the last stage of Bon mandala visualization, the pot plays an important role: A Bon practitioner, having succeeded in visualizing deities, invites all the invoked deities into the pot in front of him (cf. Figure 1.2f).

Onto the Cosmic Pot monks then place a lid symbolizing the Heaven of Thirty-three Deities, which is, according to Buddhist mythology, on the top of Sumeru Mountain. The Bon religion adopted this mythological image from Buddhism.



Figure 3.3a Two monks put a lid on the pot.
(8/18 14:21)



Figure 3.3b Tree of Life protruding from the pot

The Namkha inscribed with Garuda is suspended from the Main Hall ceiling. Garuda symbolizes the heavens, and the Seven Oceans and the Seven Continents on the eleventh level represent the earth. The altar thus symbolizes the entire world.

3.4 Palace of Deities

Monks place the Palace (khang) of Deities on the Cosmic Pot (Figure 3.4a). Then they place both the Shingri of Goddess Srid pa'i rgyal mo and her Torma in the Palace of Deities (Figures 3.4b-d). Next, they put the symbol of citta (snyig po, the heart) into this Palace of Deities. The citta image, being sacred, must not be exposed to public. The Palace does not contain many deities.



Figure 3.4a Monks placing the Palace of Deities, a white square box, on the pot (8/18 15:46). The eight auspicious symbols are suspended from the ceiling (cf. Figure 3.2b).

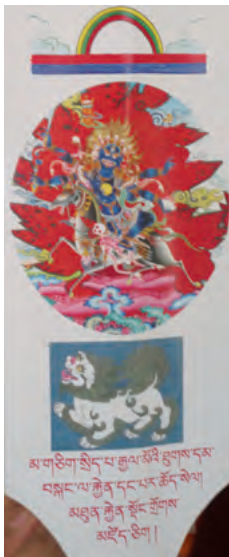


Figure 3.4b
Shingri of Srid pa's rgyal mo



Figure 3.4c Monks enshrine the Shingri of Srid pa'i rgyal mo inside the Palace of Deities.



Figure 3.4d Monks place the Srid pa'i rgyal mo Torma inside the Palace of Deities. (8/18 14:54)

Having set up the palace of deities, monks invoke the five principal deities (see Figures 1.4.2b-h) to the Sumeru altar. The monks place five pictures depicting the five deities behind the altar so that the deities face east (Figure 3.4e).



Figure 3.4e Five papers from the viewer's right are inscribed with the images of the five main deities (cf. Figures 1.4.2b-g). (8/18 15:06)

3.5 Bird Garuda



Figure 3.5a Image of Bird Garuda suspended from the ceiling of the Main Hall (8/18 15:46)

Sumeru Mountain, the cosmic pot, Palace of Deities, and the Namkha with the image of Garuda have been set up. The basic structure of the altar is assembled, offering materials are placed on the altar.

The Namkha Garuda hangs from the ceiling of Main Hall. Figure 3.5a shows the entire altar, with the exception of arrows supposed to be on the Garuda Namkha. Because the ceiling of the Main Hall was too low to accommodate them, monks set up the arrows on the roof of the Main Hall (cf. Figures 3.6a, 3.7).

3.6 Altar Structure

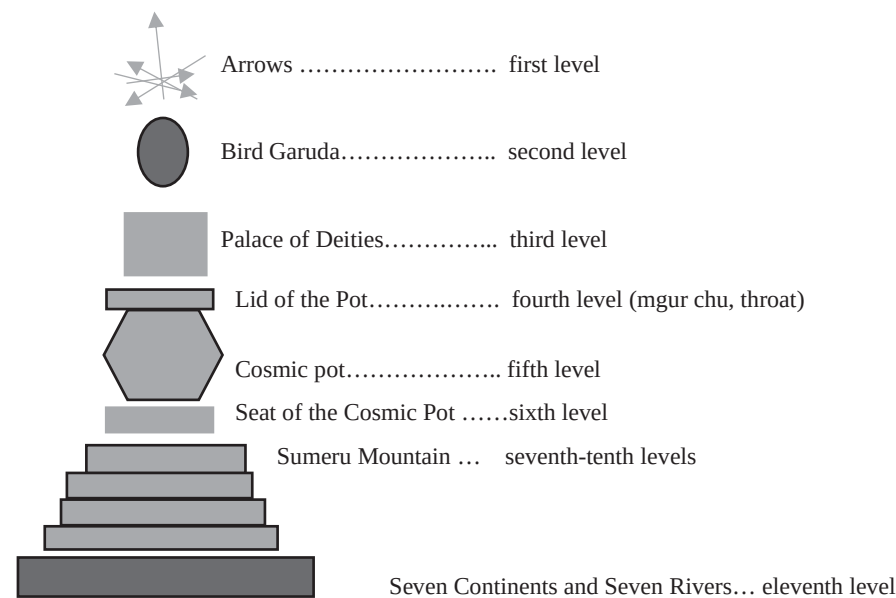


Figure 3.6a Structure of the Altar

The altar is now completed. It has eleven levels. The first level, consisting of arrows, is erected on the roof of the Main Hall (see Figure 3.7). The second level, a large Namkha bearing a Garuda image, hangs from the ceiling of the Main Hall. The third level is the Palace of Deities. The lid of the Cosmic Pot is the fourth; the Cosmic Pot, the fifth. The sixth level is the Seat of the Cosmic Pot. The following four levels (from seven to ten) represent Sumeru Mountain. The eleventh level bears drawings of the Seven Continents and the Seven Oceans (Figure 3.6a).

Bonpo people compare the configuration of the altar to the body of any enlightened one, as Buddhists consider the stupa form to represent the body of a seated Buddha.

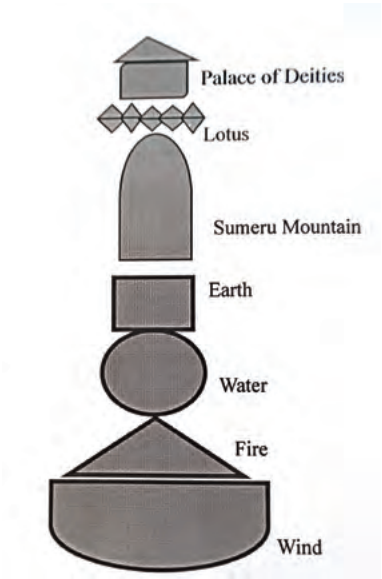


Figure 3.6b Structure of Buddhist Mandala

The eleventh/twelfth century mandala collection *Niṣpannayogāvalī* describes the structure of the Buddhist mandala as follows: The Palace of Deities is built on a cosmic lotus flower, which is on Sumeru Mountain, which rests in turn on the elements of earth, water, fire, and wind [Bhattacharyya 1949: 8] (see Figure 3.6b). As shown in Figure 3.6a, the Bonpo Mandala has the Cosmic Pot; the Buddhist Mandala does not.

3.7 Arrows and Birds



Figure 3.7 Various photographs of birds, printed on sheets of paper, hung on by string.

In the morning hours of August 20, monks built the first level of the altar on the roof of the Main Hall, since the ceiling of the Main Hall is not high enough. A large spear stands blade pointing upward at the center of the roof; several arrows are affixed to the spear (cf. 3.6a). One monk told me that those arrows would protect the altar.

They tied several ropes of flags to the top of the spear, and fastened one rope to each of the four corners of the roof. Photographs of birds hung from some of the ropes (cf. Figure 3.7). According to another monk, the bird pictures invite deities to come to the altar.

4 Arrangement of Offerings on the Altar

4.1 Shingris and Namkhas

On August 19 at 7:30 am, monks began to place offering materials on the altar according to prescription (Figures 4.1a-d, h-j). For the position of each offering, see Diagrams 1 and 2. Most Shingris offered on the sixth level of the altar are inscribed with the image of a woman (mo tong) or a man (pho tong) (cf. Figures 4.1e-f). The lowest or eleventh level, inscribed with the Seven Continents and the Seven Oceans around Sumeru Mountain, also has a number of Shingris depicting women or men.

Mo tong (or pho tong) Shingris, on which prayers are written, are offered to various kinds of deities.



Figure 4.1a Shingris, Namkhas, and leaves symbolizing flowers, placed on the eastern side of the lid of the Cosmic Pot (fourth level of altar), the Seat of the Cosmic Pot (sixth level), and the first level of Sumeru Mountain (seventh level) (8/19 8:22)



Figure 4.1b Offerings placed on the southern side of the fourth, sixth, and seventh levels of the altar



Figure 4.1c Clay offering stands made by the monks



Figure 4.1d Monk places offerings on the seventh level of the altar. This figure shows the eastern side of the altar. Most Shingris on all four sides of the seventh level are inscribed with *mo tong* and *pho tong*. (8/19 13:21)



Figure 4.1e Now monks have finished placing offerings on all four sides of the seventh level.



Figure 4.1f Mo tong Shingris on the eastern side of the seventh level



Figure 4.1g Mo tong Shingri

The prayer in Figure 4.1g says: [We] offer this decorated [plate inscribed] with a beautiful woman to the Earth Goddesses of this world. May they be pleased and remove our sins (*mdzed pa'i mo tong rgyan ldan 'di/ 'jig rten brtan ma nams la 'bul/ thugs dam bskang ngo bar chad zlogs/*).

Another *mo tong* Shingri says: [We] offer this decorated [plate inscribed] with a beautiful woman to [deities of] epidemic dwelling in the Seven Mountains. May the offering appease their great anger and hatred (*mdzed pa'i mo tong rgyan ldan 'di/ ri bdun la gnas gnyan la 'bul/ 'khon 'gras 'phrag dog zhi gyur cig/*).

One *pho tong* Shingri says: [We] offer this decorated [plate inscribed] with a handsome man to the snake dwelling in the deep ocean. May the offering appease his vast anger and hatred (*mdzed pa'i pho tong rgyan ldan 'di/ rol mtsho la gnas klu la bul/ 'khon 'gras 'phrag dog zhi gyur cig/*).



Figure 4.1h

The form of the entire altar resembles a seated human being (cf. Figures 1.3, 3.6a). Monks have finished placing offerings on the sixth level (Seat of the Cosmic Pot). (8/19 14:00)



Figure 4.1i Southern side of the altar. Monks continue placing Shingris, Namkhas, Gyanbus and Gyanphens on the altar.



Figure 4.1j Monks have almost finished arranging offerings on the altar. (8/20 11:53)

4.2 Tormas

As seen in Figure 2.3.2, monks made a number of large Tormas for higher deities, such as Kun snang kyab pa (cf. Figure 1.4.2b), from the morning of August 18 until the morning of August 19. In the afternoon of August 19, monks began to make Tormas dedicated to lower deities, a buffalo-shaped demon, for example (Figures 4.2a-e).



Figure 4.2a Monks making Tormas for lesser deities (8/20 12:42)



Figure 4.2b
A frog-shaped Torma for the lord of the earth, to be placed on the tenth level of the altar



Figure 4.2c
The Torma for a buffalo-shaped demon, to be placed on the tenth level of the altar



Figure 4.2d
Animal-shaped Torma offered to a member of the demon group called rGyal po'i sde'i dge



Figure 4.2e
This Torma in the shape of the lower half of a human being is prey for the monster Kyeron. The Torma is placed on the tenth level.

5 Ritual Dance

In the early morning of August 21, Triten Monastery conducted a ritual including dance ('cham) in order to dispel evil spirits and invite good spirits. While about twenty-five monks participated in this ritual, four masked monks danced at the four corners of the monastery yard (Figures 5a-c).



Figure 5a The ritual dance begins at the southern corner of the yard. (8/21 8:10)



Figure 5b Monks move to the second corner of the monastery yard.



Figure 5c Monks perform the concluding rite of the dance ritual, in front of the Main Hall. (8/21 8:50)



Figure 5d Monk places a ritual board at the eastern corner of the yard.



Figure 5e Four ritual boards, bearing protective deities with the heads respectively of a lion (viewer's far left), a boar, a dragon, and a bear (cf. [bsTan pa g-Yung drung 2014: 20]).

6 Main Ritual

6.1 Invocation of Deities to the Altar

After placing all offerings on the altar, monks began to invoke deities by reciting scriptures (8/21 9:00). As mentioned earlier (cf. 1.1), the Offering of the Sacred Cosmic Expanse (Khalong Sandöo) as performed at Triten Monastery in August 2023 is basically a *pūjā* or offering service.

The most popular form of *pūjā* in Hinduism is the worship service in sixteen steps (*ṣoḍaśa-upacāra-pūjā*). The term “*upacāra*” here means not only the materials offered but also services performed. A priest or a monk doing *pūjā* treats the deity just as one treats a guest. When a guest has arrived, s/he is offered a seat, water for rinsing his mouth, and so on. The sixteen steps are:

1. Invocation to the deity (*āvāhana*)
2. Offering the seat (*āsana*)
3. Offering water for washing the feet (*pādya*)
4. Offering sacred water (*arghya*)
5. Offering water for rinsing the mouth (*ācamanīya*)
6. Bathing, the most important among the sixteen steps
 - 6–1. Bathing with the five kinds of ambrosia, i.e., milk, curd, clarified butter, honey, and sugar mixed with water
 - 6–2. Bathing with fragrant water, and anointing with red or yellow powder
 - 6–3. Consecration with water

The following seven steps (7–13) comprise one group:

7. Offering the lower garment
8. Offering the upper garment
9. Offering fragrant materials (*gandha*), usually mixed with water
10. Offering flowers
11. Offering incense
12. Offering a lamp
13. Offering food
14. Clockwise circumambulation

Walking a circle clockwise around a Hindu or Buddhist deity is a way of making a reverential salutation. Bonpo people, however, go around the sacred image or statue anti-clockwise in order to distinguish themselves from Buddhists. When the deity guest has been properly entertained, s/he goes home satisfied. Finally, the priest and his patron (*yajamāna*) salute the deity and send him/her off.

15. Salutation
16. Seeing off the deity with mantra recitation (cf. [Tachikawa, Hino and Deodhar 2001: xi-xii])

The Buddhist worship service (pūjā) is similar in procedure to the Hindu Worship Service in Sixteen Steps: First a Buddhist priest invokes a deity (or deities) to the altar, to whom he offers a seat and water. Buddhist tantrists, who incorporated Vedic homa ritual into their own system, performed fire-offering (homa) in the frame of pūjā: Buddhist tantrists replaced the sixth step (bathing) with fire offering (homa).

The Offering of the Sacred Cosmic Expanse (Khalong Sandöo) performed at Triten Monastery did not follow these sixteen steps rigidly, but it basically followed the procedure of the offering service. Bonpo monks invoked deities and offered a number of offering materials to them. Once the deities have been satisfied, priests saw them off (Figure 6.1a).

Bonpo monks performed the first several steps of the Offering of the Sacred Cosmic Expanse by reciting scriptures. Observers might have had difficulty recognizing at what point deities were invoked and given seats. Almost all the offering materials were already on the altar when the main ritual began.

By August 21 the offerings had been arranged on the altar, which resembled a stupa, a symbol of the Khalong (expanse of the sky), i.e., universe. As mentioned earlier (cf. Section 2), the realm, i.e., Sumeru Mountain, is one of the four kinds of offering materials. Accordingly, the altar itself is an offering material in the Khalong Sandöo ritual.



Figure 6.1a In the early afternoon of August 21, monks began to recite scriptures in order to invoke deities.

6.2 Khro bo Mandala Ritual

Although the Khalong Sandöo is essentially an offering ritual (*pūjā*), it includes mandala visualization (contemplation) as a distinct element. Mandala visualization in Tibetan Buddhism is usually done according to the following procedure:

- (1) Self-realization (*bdag bskyed*). First, a practitioner invokes deities and asks the deities to reside in various parts of the practitioner's body, which is then armed with deities.
- (2) The practitioner visualizes a mandala before him (*mdun bskyed*). If that image were drawn on paper, it would be the mandala we usually see.
- (3) Finally, all the deities appearing in the mandala are invited into a pot (vessel) (Figure 1.2f). After the ritual, deities go home.

Generally, monks perform a mandala ritual in order to achieve unification with deities invoked. The Khro bo Mandala ritual in the Khalong Sangdö, however, pacifies wrathful deities, like *gTsho mchog mkha' 'gying*, and asks them to stay inside the mandala so that their terrifying anger does not disrupt the ritual (Figure 6.2a).

In the beginning of the Khro bo Mandala ritual, monks invoke deities to occupy seats in the mandala, as in the case of *pūjā*. Sticks bearing several kinds of symbols like a *phur pa* (three-sided metal dagger), a mirror, and an arrow are offered as their seats (*rten*). For instance, *gTso mchog*, the central deity of the the Khro bo Mandala, has a *phur pa* as his seat.



Figure 6.2a Deities are invoked to the Khro bo Mandala. Sticks like a *phur pa*, (Skt. *kīla*) stand on the points where deities are confined (cf. [bsTan pa g-Yung drung 2014: 21–23]). (8/20 13:29)

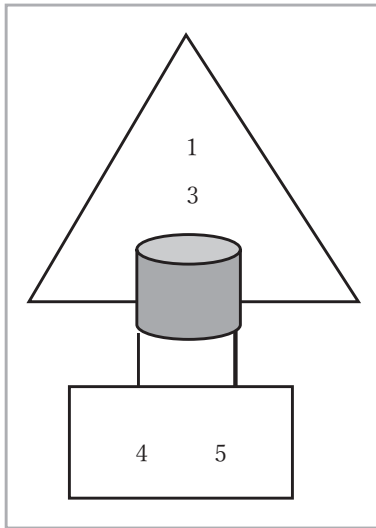


Figure 6.2b 1, 3, 4 and 5 indicate the positions of the four deities found in the central part of the Khro bo Mandala (see 1.4.2):
 Deity 1 gTsho mchog mkha' 'gying,
 Deity 3 Kun snang kyab pa, the benign form of Deity 1,
 Deity 4 lHa rgod thogs pa,
 Deity 5 Srid pa'i rgyal mo, the benign form of Deity 4.
 The cylinder in the center represents the pot placed in the center of the mandala (cf. Figure 1.2f).

Three principal deities of the Khro bo Mandala (Figures 6.2b-c) are considered to comprise the Bonpo deity Tonpa shenrab, symbolized by the altar. dBal gsas rngam pa (number 2 in 1.4.2) is envisioned as his body; lHa rgod thogs pa, as his word; and gTsho mchog mkha' 'gying, as his mind.

Five pictures inscribed respectively with these five deities (1–5) were placed between the Namkha of the Garuda bird and the Palace of Deities (cf. Figure 3.4e). The five deities are thus given their positions on the Sumeru altar, but the Khro bo Mandala together with its invoked deities is kept at some distance from the altar. This is probably out of the fear of violence from them. dBal gsas rngam pa (Figure 1.4.2c), one of these five principal deities of the Khalong Sandöo ritual (Figures 1.4.2b-h, 3.4e), does not appear in the center of the Khro bo Mandala.



Figure 6.2c For names of the deities in the center of the Khro bo Mandala, see Figure 6.2b.



Figure 6.2d

Upper row from viewer's left: Zhi ba'i Torma 1, Zhi ba'i Torma 2, gTsho chogs, Torma praying for long life, and sKong ba'i gtor ma (Torma giving happiness to deities) (cf. Figure 2.3.2f). (8/21 9:30)

Figure 6.2d shows the Khro bo Mandala flanked by two groups of Tormas: Tormas dedicated to male protectors (viewer's left) and Tormas dedicated to female protectors. The last Torma to viewer's right is for the Goddess Srid pa's rgyal mo.

6.3 Offerings to Deities

Monks continued to recite scriptures through the afternoon of August 20 (Figure 6.3a). The recitation of scriptures began again at 9:00 am on August 21. By the morning of August 21, all the deities related to the Khalong Sandöo ritual had been invoked (Figures 6.3b-c). They would remain at the altar until seen off at the end of the ritual.



Figure 6.3a Eastern side of the altar. Monks again began to recite scriptures at 9:10 am on August 23, and the altar was purified with water at 9:11. The altar was again purified with water at 14:28. Then rice was offered to deities residing on the altar.



Figure 6.3b Eastern side of the altar



Figure 6.3c Northern side

6.4 Purification Rite

To purify himself, one monk offered a Torma symbolically representing him on the afternoon of August 20 (Figures 6.4a-b).



Figure 6.4a Monk carrying the Torma that represents him (gshen bon rang glud)



Figure 6.4b This Torma symbolically represents him.

6.5 Offering to the Deities in the Sky

Monks give offerings to the deities they invoked to the altar. To deities remaining in the sky, monks take a small portion of the Tormas placed on the two tables near the altar (Figures 6.5a-b), and throw that portion into the sky.



Figure 6.5a Paraphernalia on the righthand table behind the altar. On the right side of the figure, one can see three cups. From viewer's left to right, they are filled with rakta (lit., blood); water, and wine. The big bowl (left of the figure) contains a large Torma. (8/23 13:43)



Figure 6.5b
Viewer's lefthand table. Here too one can see three cups filled with rakta, water, and wine as seen in Figure 6.5a. (8/23 14:39)

Rakta is offered to deities, water is used for purification. Deities and monks "drink" wine.

In front of the Main Hall is a small stand for offerings to deities residing in the sky (Figures 6.5c-e).



Figure 6.5c Monk placing offering material into the stand (8/23 16:45)



Figure 6.5d Monk carrying wine to the exit of the Main Hall



Figure 6.5e
Monk offering wine to deities in the sky



Figure 6.5f Two monks performing the Gaṇa-cakra-pūjā (8/23 15:00)

Gaṇa-cakra-pūjā (group-circle-offering-service) plays an important role in late Indian Buddhist tantrism. The pūjā usually had sexual elements: The term “gaṇa” referred to female deities. This Khalong Sandöo, however, contains no such elements (Figure 6.5f).

7 Concluding Ritual

7.1 Yang gu (g-yang 'gugs)

Generally speaking, Yang gu is a ritual to catch good spirits floating in the vicinity and keep them in a special box. A ritual arrow (*mda' dar*) is used to catch good spirits. In the Yang gu performed at Triten Monastery monks play only abbreviated motions of catching good spirits with the ritual arrow. Still, monks at Triten Monastery told me that they collected as many good spirits as possible.

At 7:45 am on August 24, a monk picked up the ritual arrow placed in front of the Khro bo Mandala (Figure 7.1a), and emerged from the Main Hall at 8:00 am (Figure 7.1b). Then, he began to circumambulate the Main Hall anti-clockwise (Figures 7.1c-e). About fifteen monks followed him. At 8:40 am the ritual was over. The monks returned to the Main Hall (Figure 7.1g).



Figure 7.1a
Ritual arrow placed in front of the Khro bo Mandala



Figure 7.1b Monk holding the arrow guides other monks.



Figure 7.1c Monks line up in front of the Main Hall.



Figure 7.1d Line of monks passes by stupas as they walk anti-clockwise around the Main Hall. Bonpos circumambulate the sacred anti-clockwise; Buddhists, clockwise.



Figure 7.1e
Monks walking around a big stupa anti-clockwise.
Behind the big stupa is the Main Hall. (8/24 7:58)



Figure 7.1f Monks reciting in front of a new hall still under construction



Figure 7.1g
Monks returning to the Main Hall
(8/24 8:11)

7.2 Destroying the Altar

The offering service to deities was almost over. Monks began to remove all offering materials from the Sumeru altar. By 9:08 am on August 24, the Sumeru altar was almost empty (Figures 7.2a-c), and scriptures were being recited. Shingris, Namkhas, and other offering materials removed from the altar may be destroyed or thrown away. Here, the used offering materials were burned. That is, they were offered as *homa* (fire offering).



Figure 7.2a
Within ten minutes the Sumeru altar had become almost empty.



Figure 7.2b Sumeru altar nearly empty of offering materials (8/24 9:08)



Figure 7.2c Monks remove the arrows from the roof of the Main Hall. (8/24 14:23)

7.3 Homa

Toward the end of the ritual mDos, offering materials are almost always thrown away, into a river, for instance. In the case of the Khalong Sandöo ritual at Triten Monastery, however, the used offering materials were burned in the homa fire. By 9:00 am on August 24, the altar for the homa ritual was already prepared (Figure 7.3a). Monks performed the homa as the concluding rite (Figures 7.3b-e).



Figure 7.3a Homa altar prepared outside the Main Hall

Homa was originally an ancient Brahmanic ritual. Ancient Brahmins offered baked rice cakes and ghee to the Fire God Agni, who carried those offerings to deities in heaven [Tachikawa, Bahulkar and Kolhatkar 2001: 129]. Later, tantric Buddhists incorporated Brahmanic homa ritual into their own ritual system. Grains such as rice and row beans are offered in Buddhist homa rituals performed in the Kathmandu Valley, in Japan, and in the area where Tibetan Buddhism has spread [Kolhatkar and Tachikawa 2013: 42–43]. Tibetan Buddhists consider even cremation to be a kind of homa: The dead body is offered to the Fire God.

Homa requires offering materials. The monks have already offered Shingris, Namkhas, and Tormas in the Khalong Sandöo ritual. It may seem surprising that the same, used offering materials would be offered again. The monks at Triten Monastery seemed to approach this issue with some flexibility. That is to say, they re-presented those used offerings to the deities.



Figure 7.3b Monks announce the homa.
(8/24 12:58)



Figure 7.3c
The homa has begun.



Figure 7.3d
Homa offerings



Figure 7.3e Monks gather on the roof of the Main Hall after the ritual. They are seeing off deities.
(8/24 14:19)

Notes

- 1) *Rab 'byams dkyil 'khor rgya mtsho'i mtshan gyi bkod pa gsal byed pa'i dmig bu zhes bya ba*. Kathmandu: Triten Monastery, undated, pp. 1–37. [Tenzin Namdak 2005: Vol.5, 141ff.] includes a revised edition of this text.
- 2) Bon nyid is equivalent to dharmatā in Buddhism. Here the term “bon” means a thing or an entity, which Buddhists call dharma.
- 3) “mTshan ma” means the appearance of individual thing, or that which is to be defined (definiendum). The word “mtshan” usually means name; “mtshan nyid,” characteristic.
- 4) The term “bon can” denotes the same things as Buddhists call dharmin (dharma-possessor).

- 5) Here the term “self-nature” (rang bzhin) means the whole existence of the mandala, not a quality belonging to mandala.
- 6) The word “don” usually indicates meaning or thing, but here it refers to essence.
- 7) For an image of gShen rabs, see Figure 1.2d.
- 8) “g-Yung drung” means the unity of two opposite things, like ignorance and wisdom, male principle and female principle. The term “yuga-naddha” (Skt.) or “gzung ’jug” has the same meaning.
- 9) Here the term “don” means an individual entity endowed with form.
- 10) The word “mtshan ma” means not form, but objects or things having forms.
- 11) Here the term “mtshan ma” means form, not the that which has form.
- 12) “Bon nyid dbyings” (the essence of Bon-ness) means the essence that is nothing but Bon-ness.

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Chapter II

Plates

Abbreviations

N	Namkha
GB	Gyangbu
GP	Gyangpän
GD	Gyangdar
BD	Badän
S	Shingri
T	Tsakali
SS	Sogshing

Altar



The Altar (Mt.Merū) with ritual utensils



The Altar's base

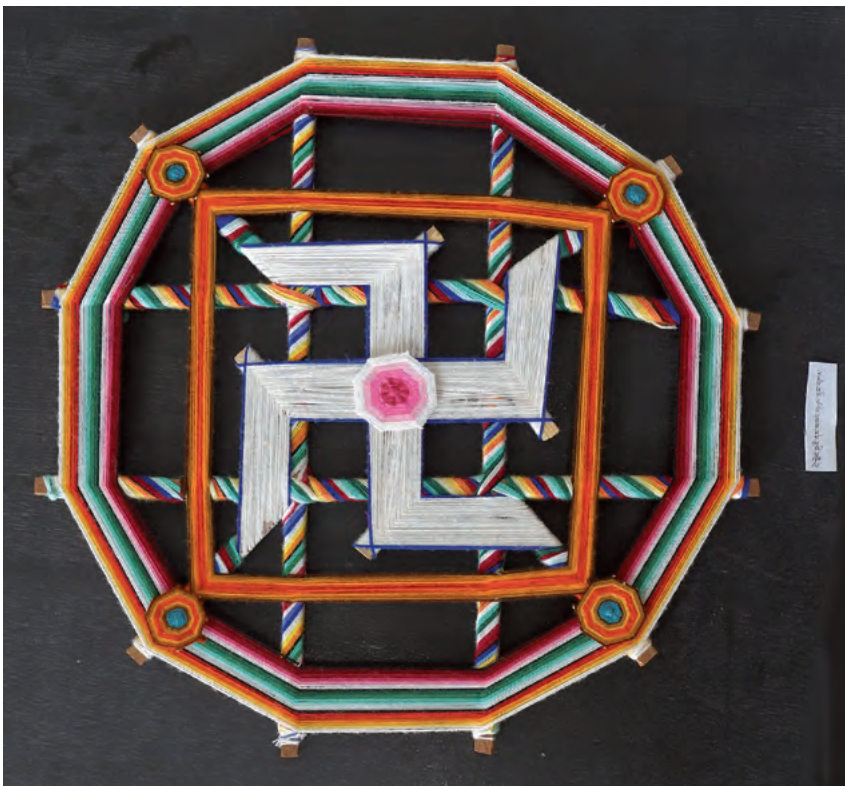
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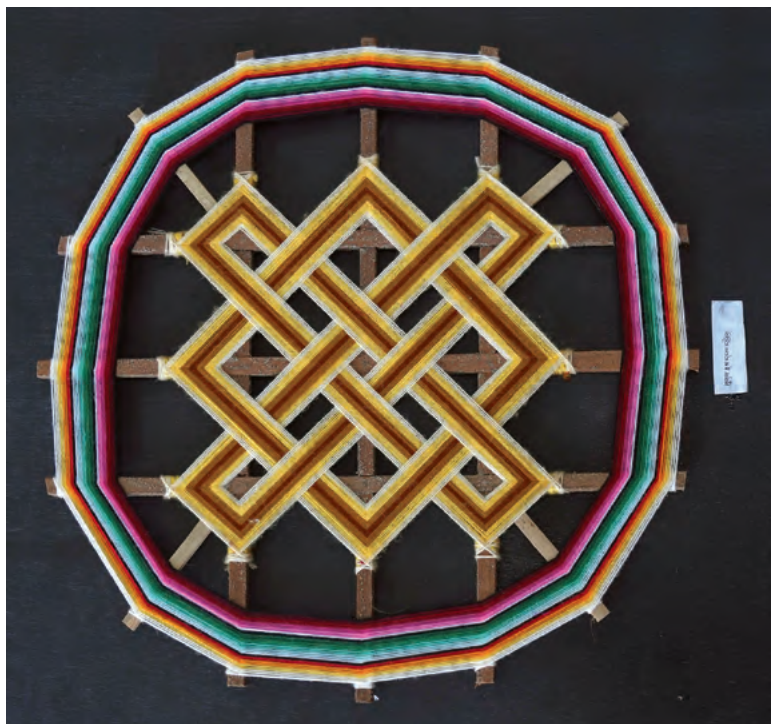
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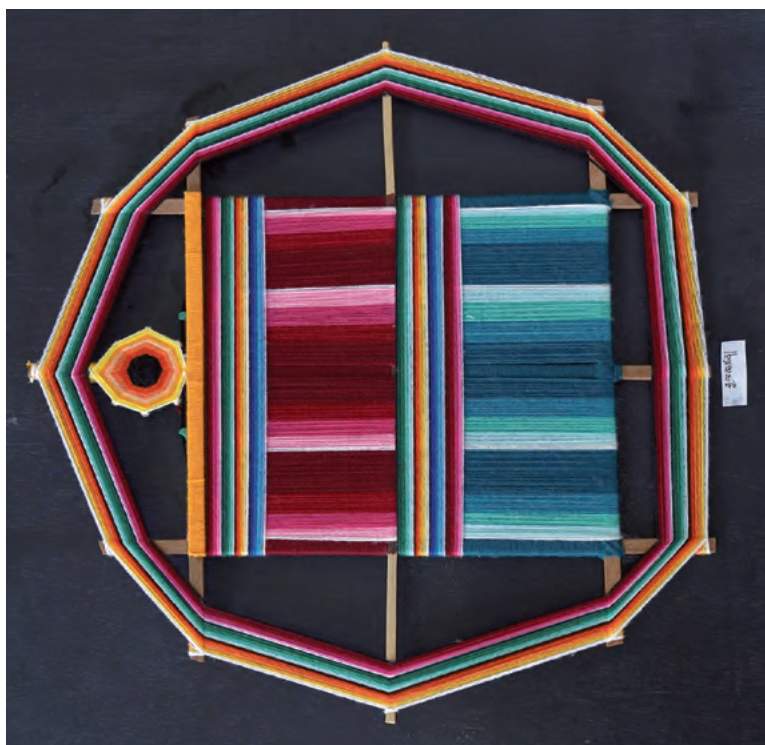
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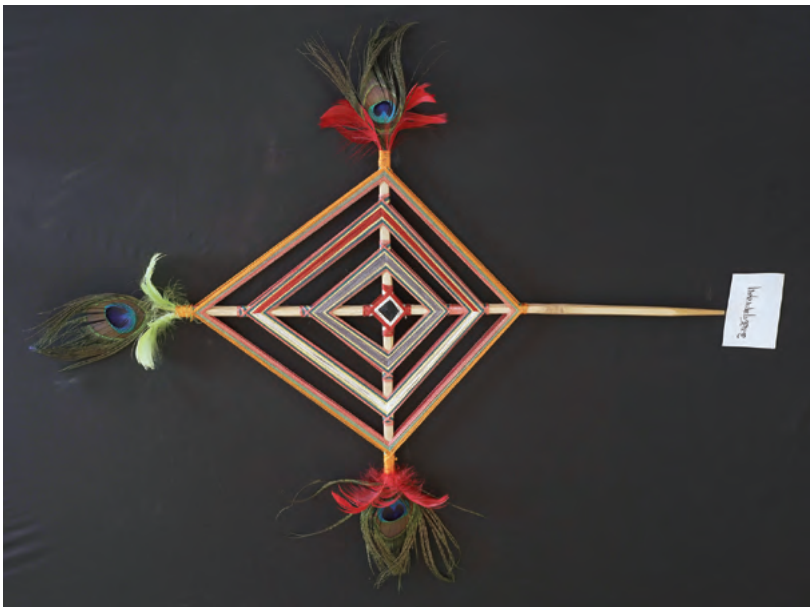
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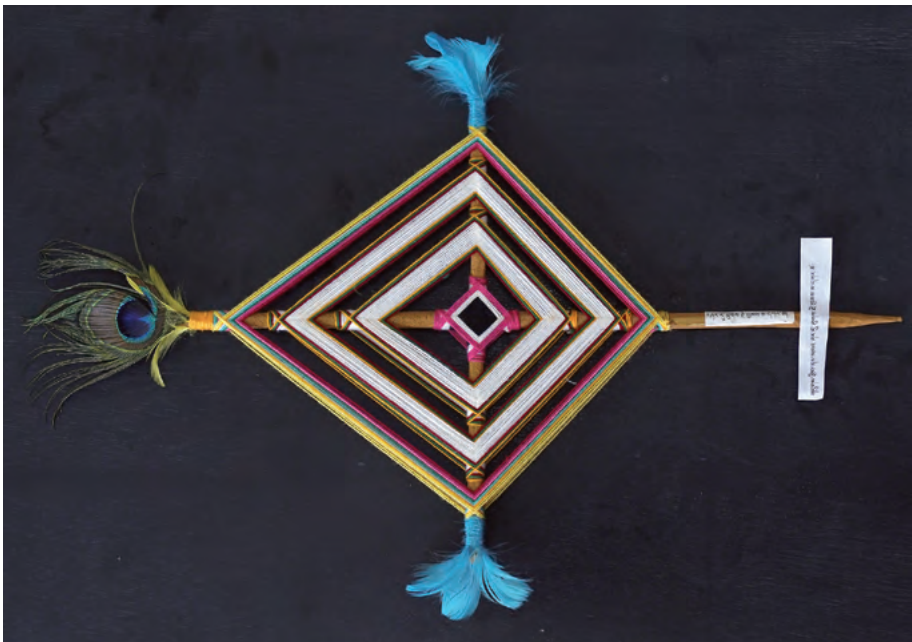
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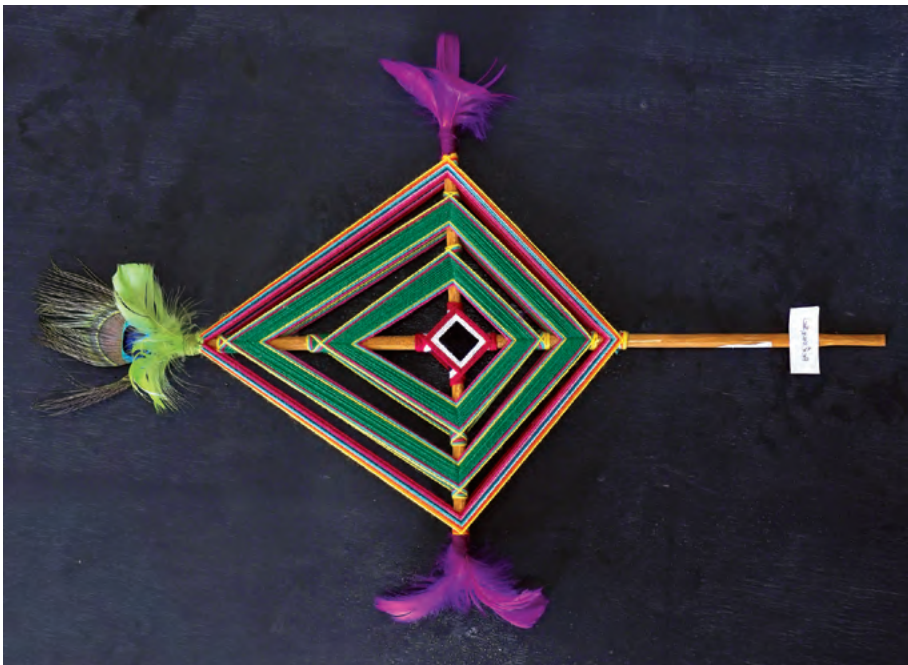
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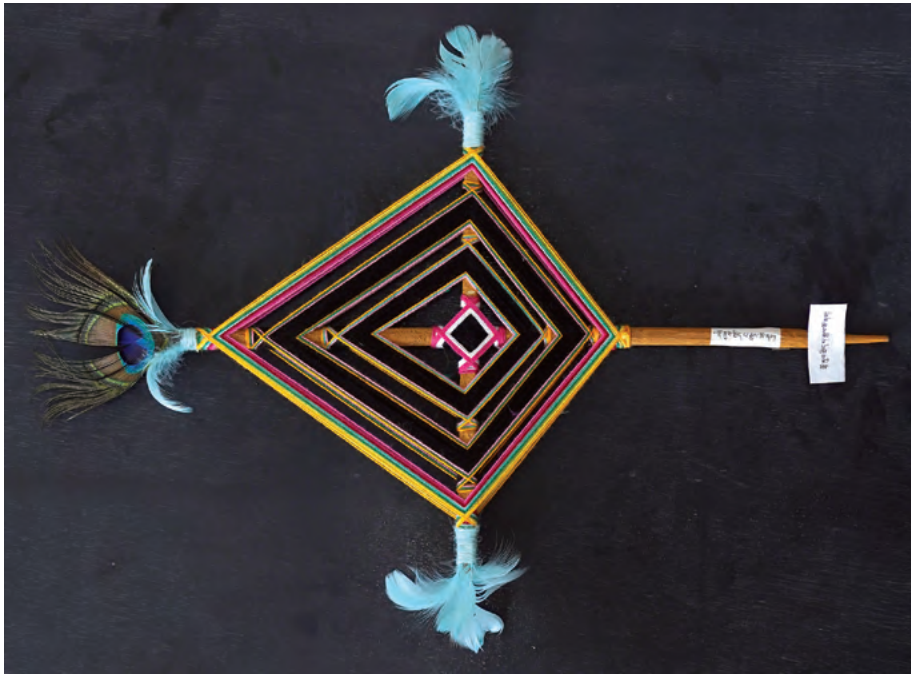
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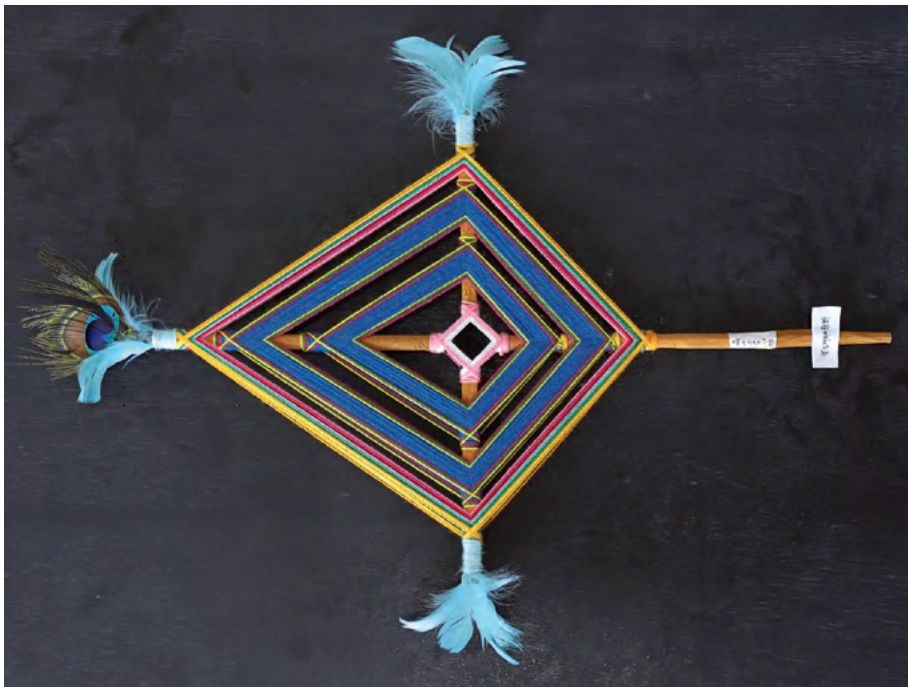
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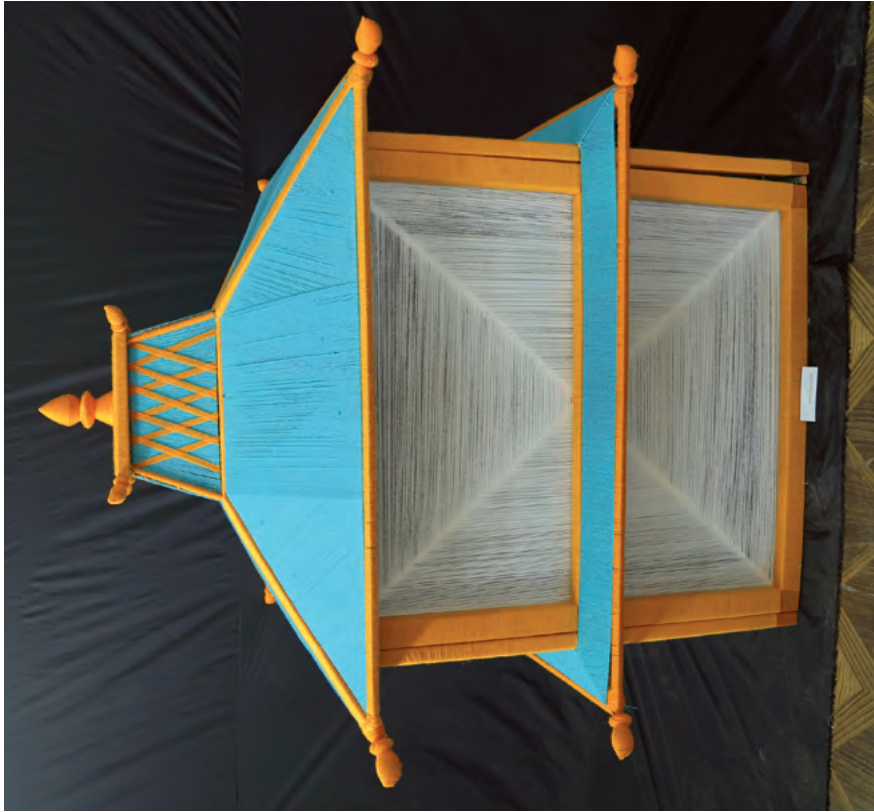
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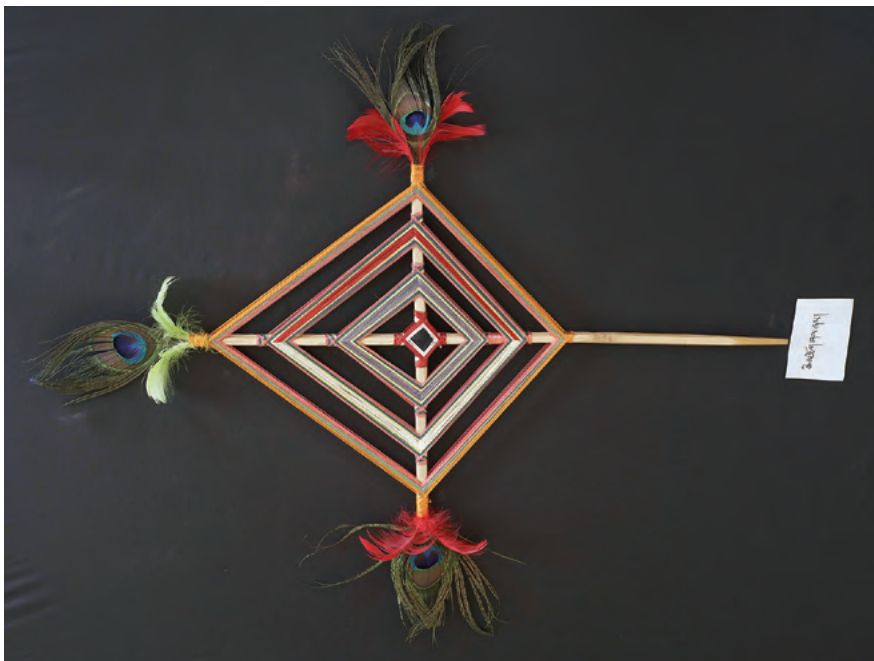
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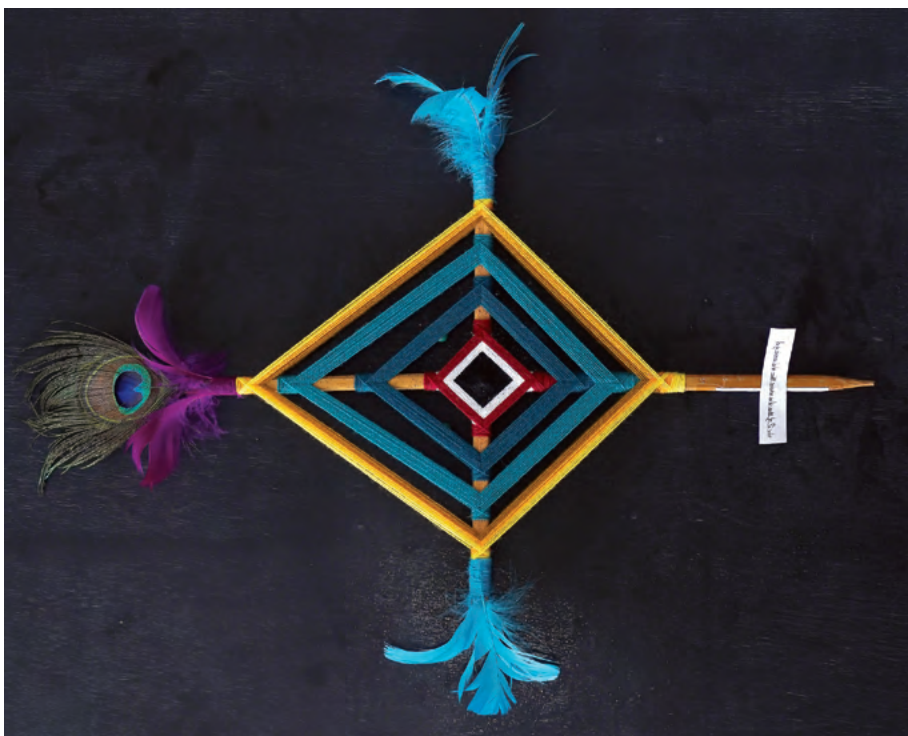
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N025



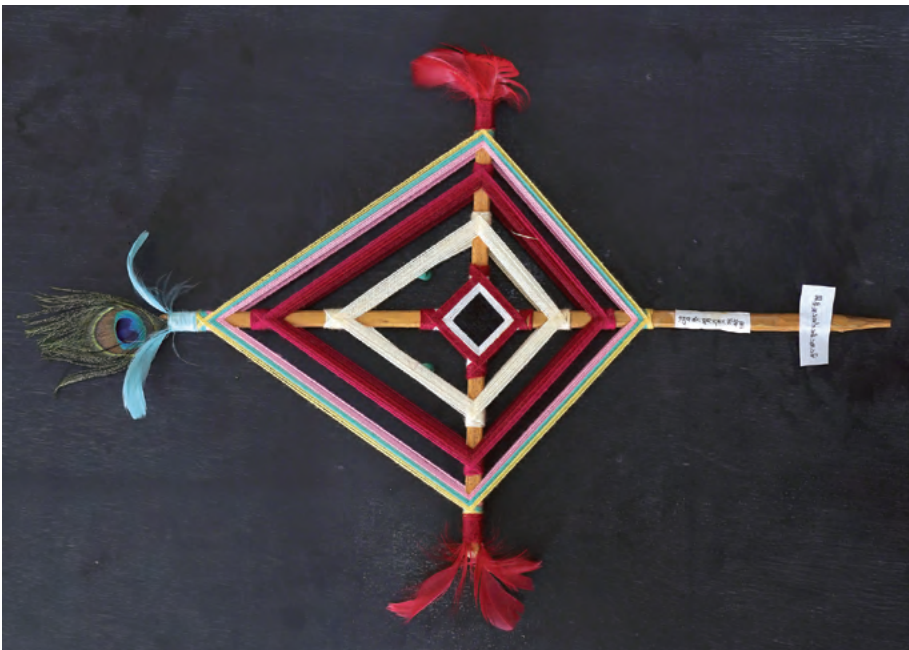
N028



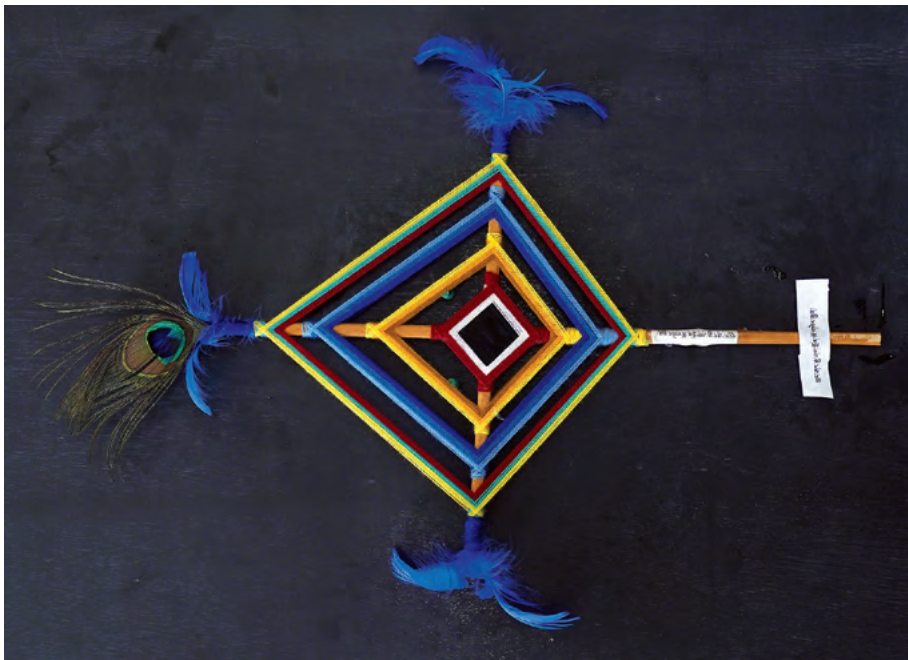
N027



N030



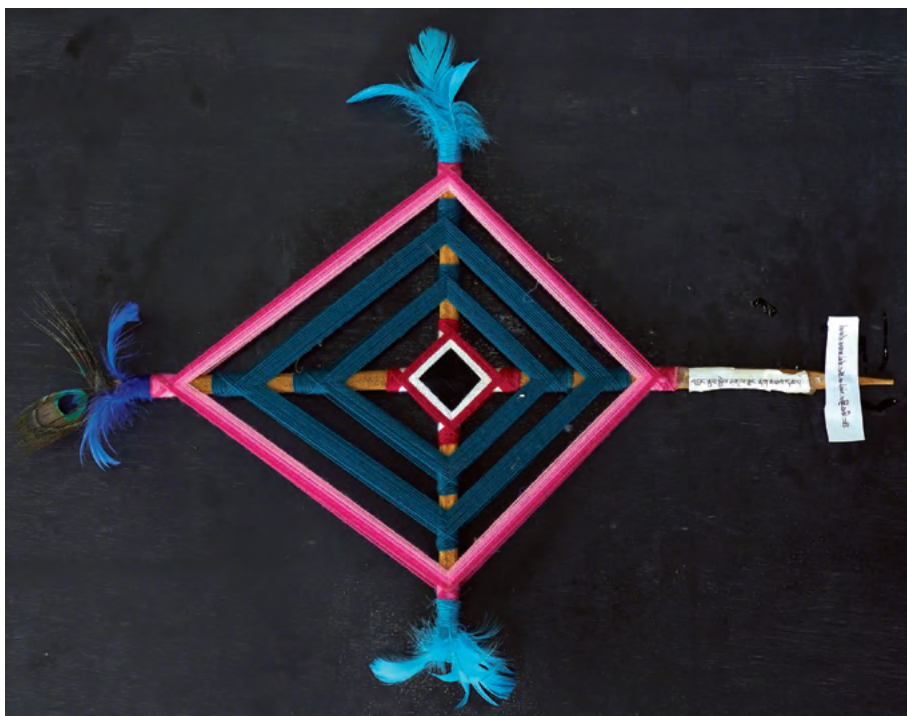
N029



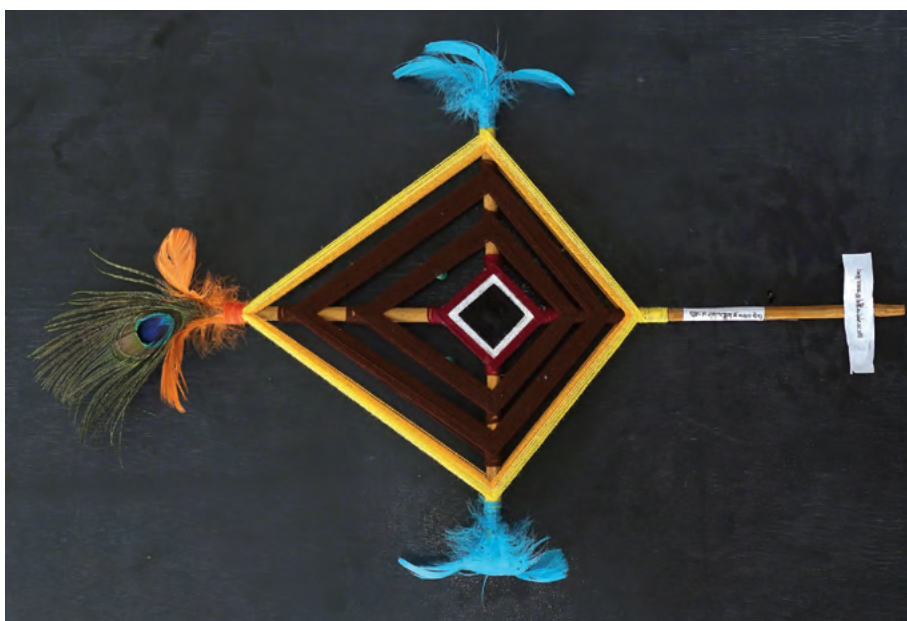
N032



N031



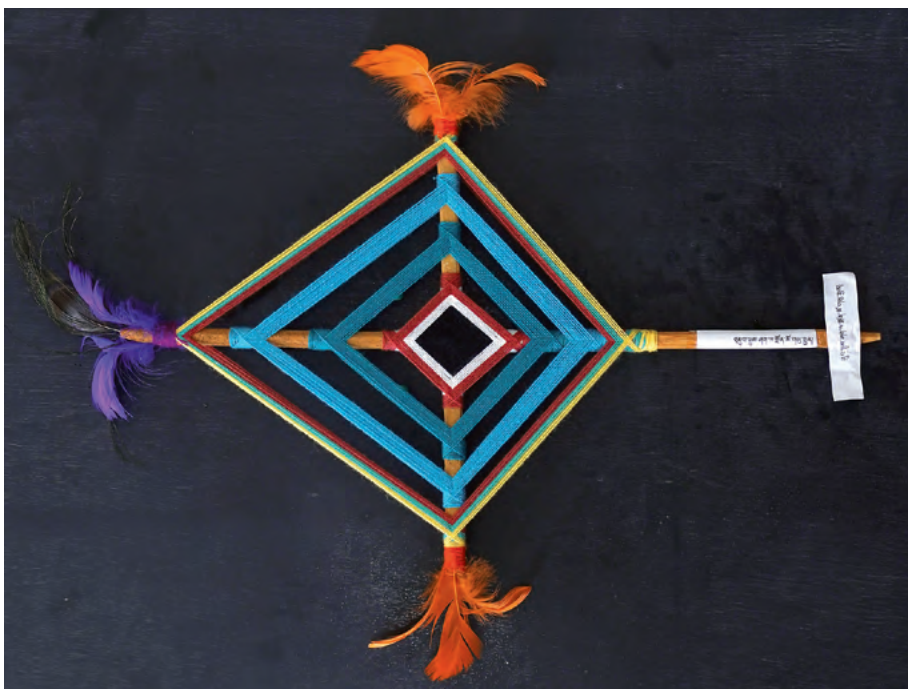
N034



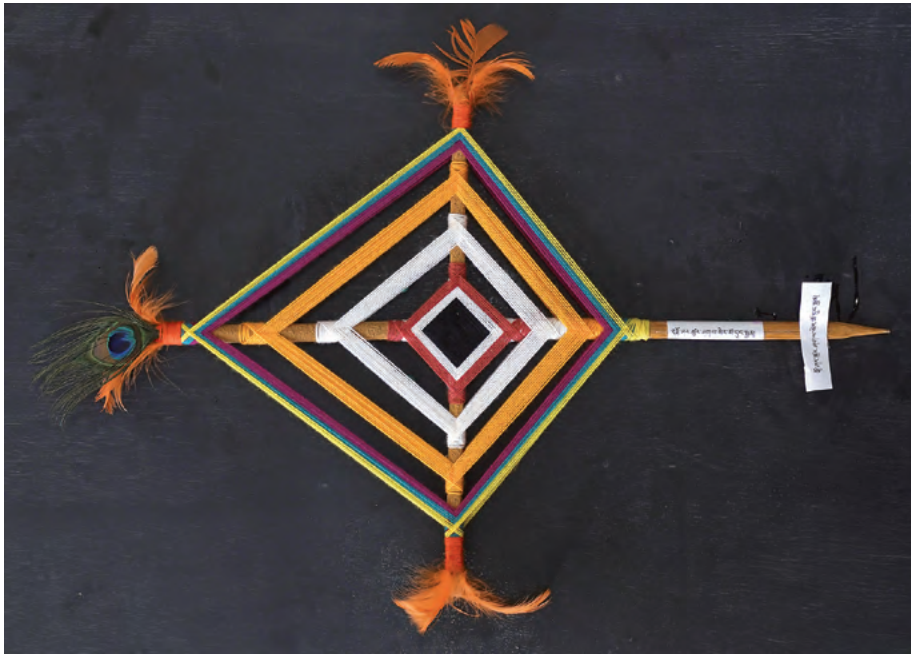
N033



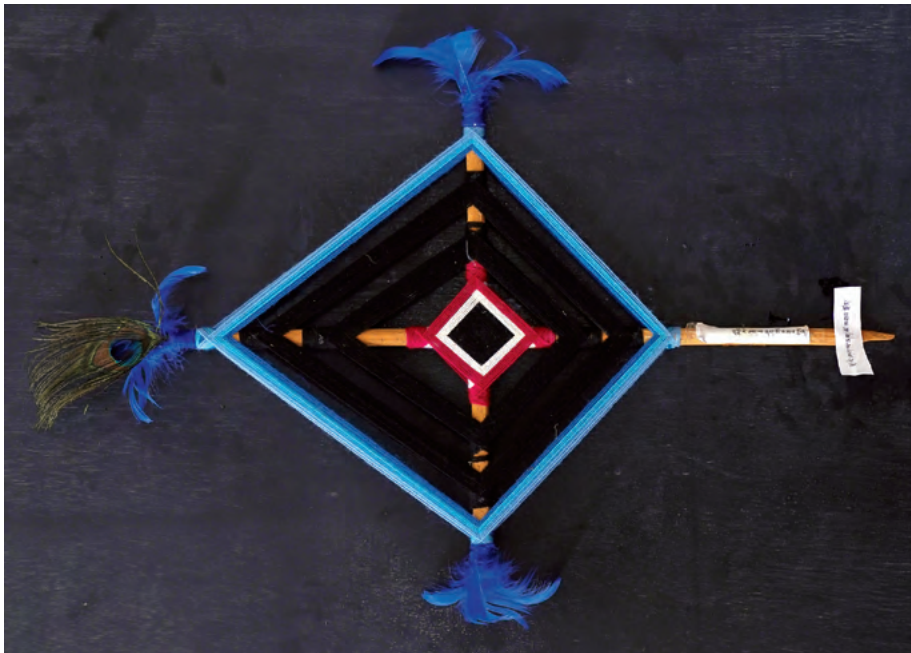
N036



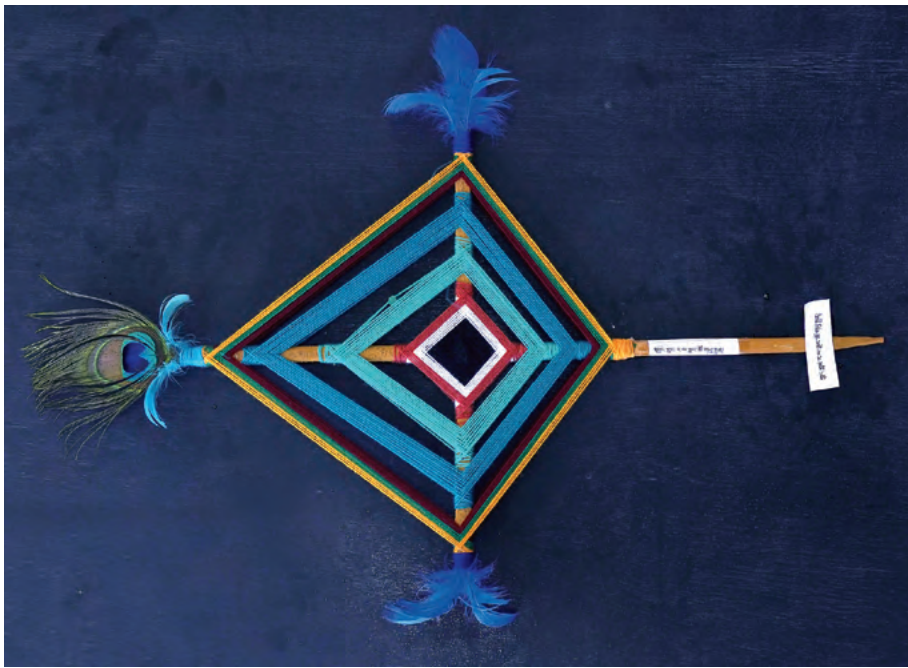
N035



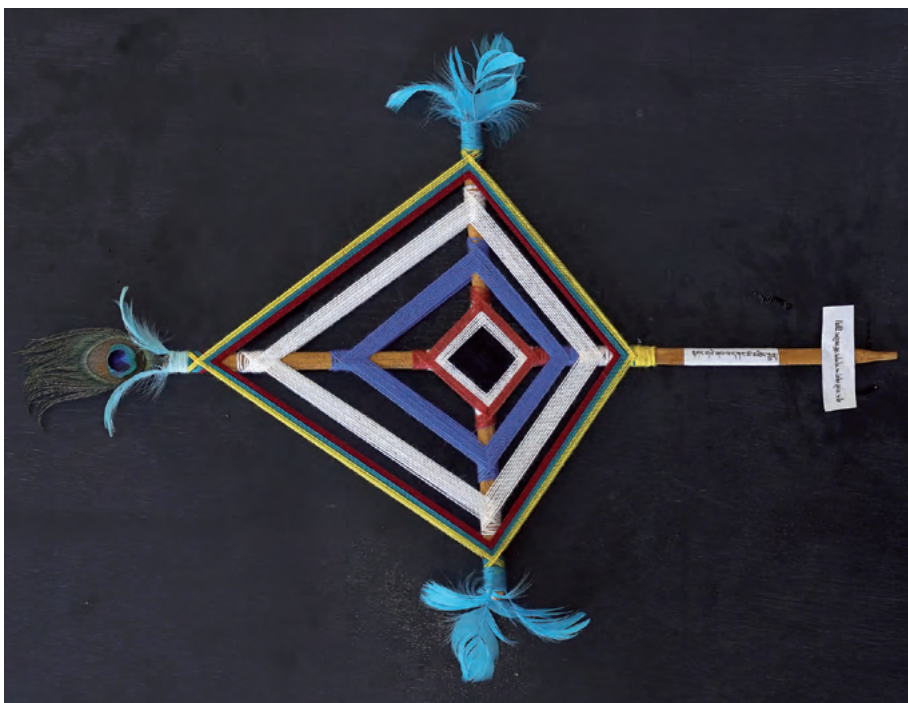
N038



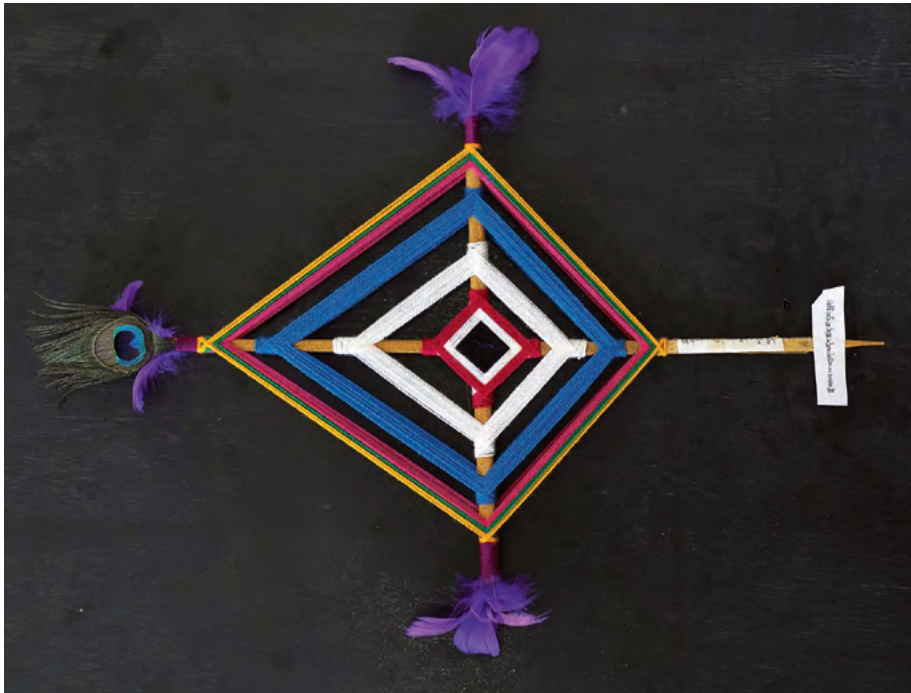
N037



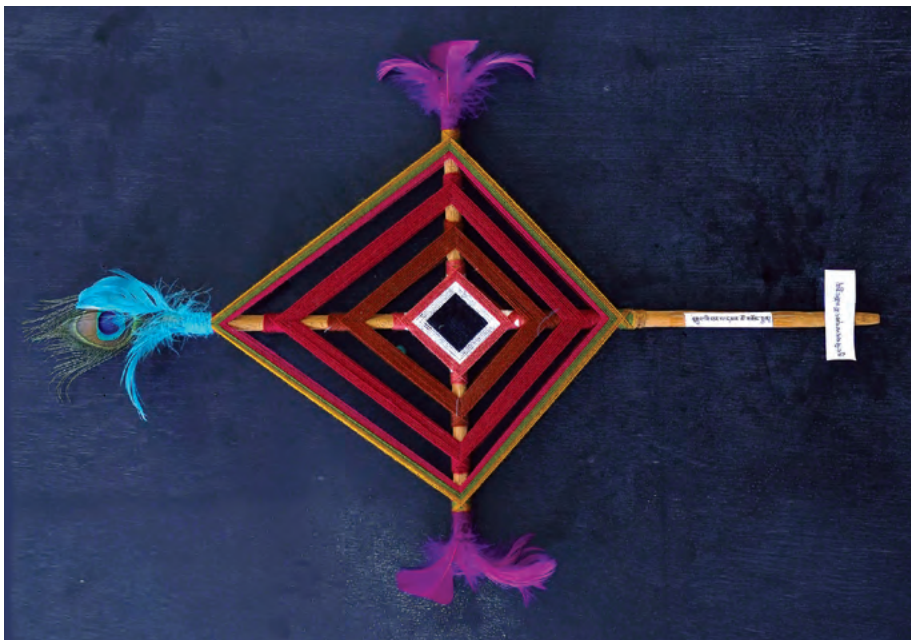
N040



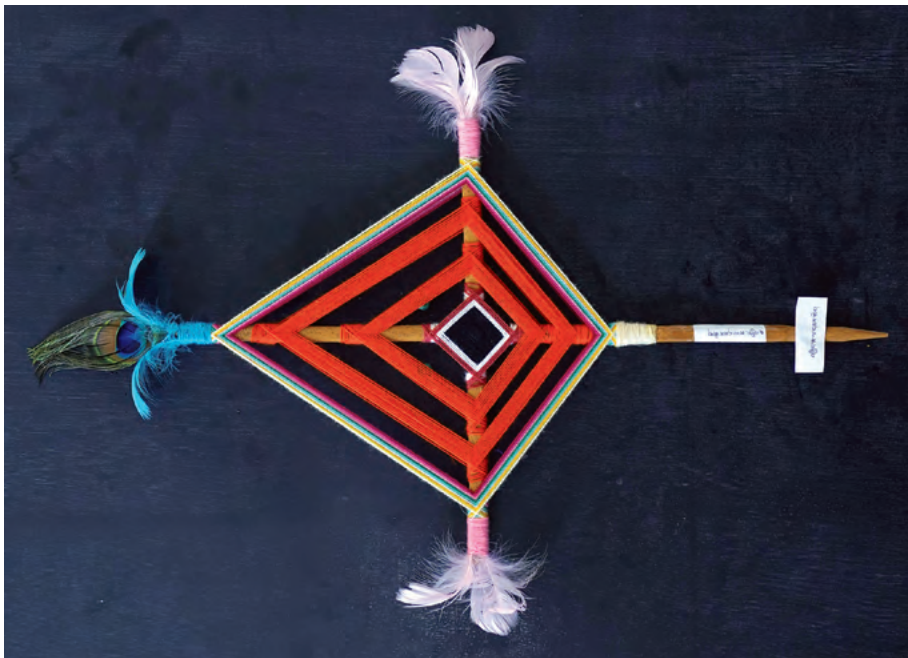
N039



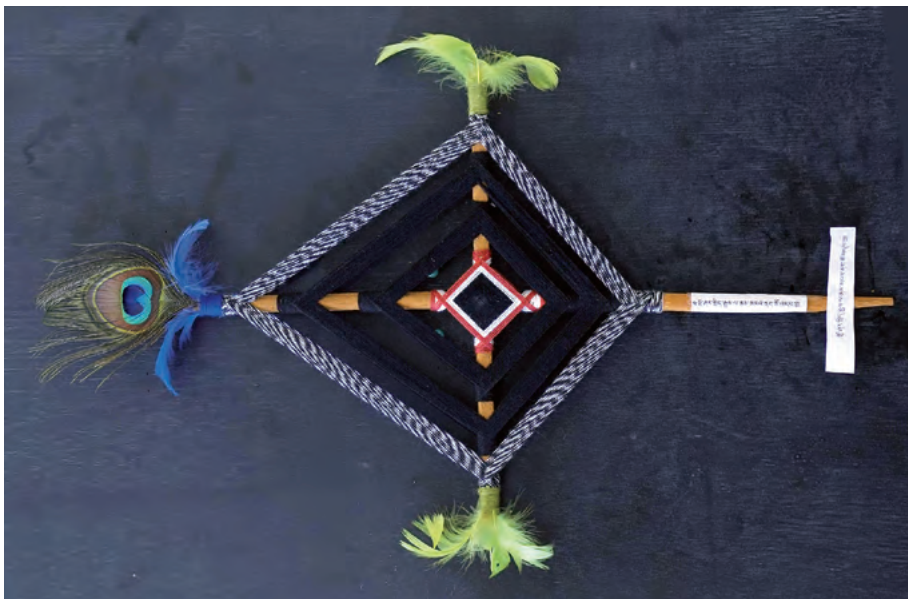
N042



N041



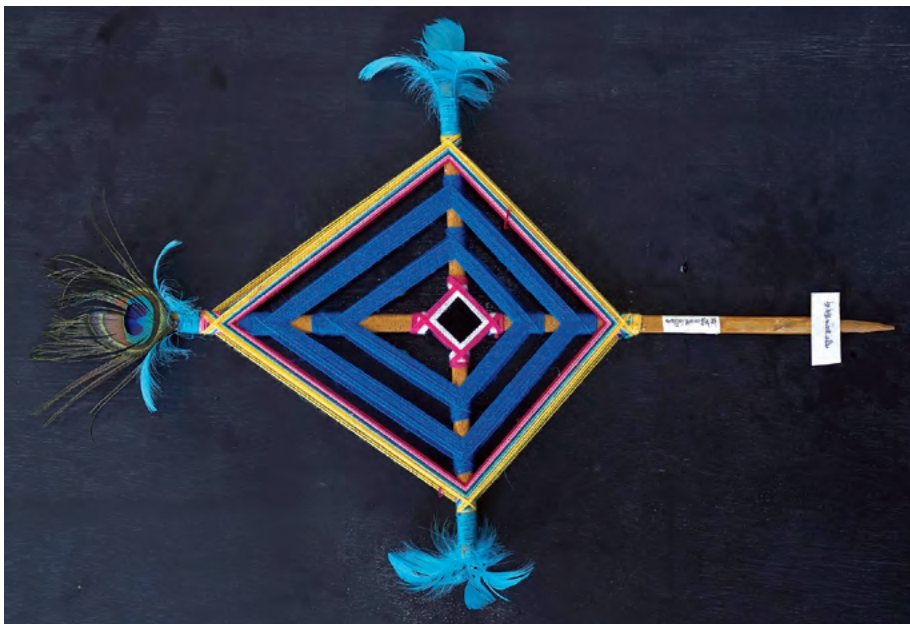
N044



N043



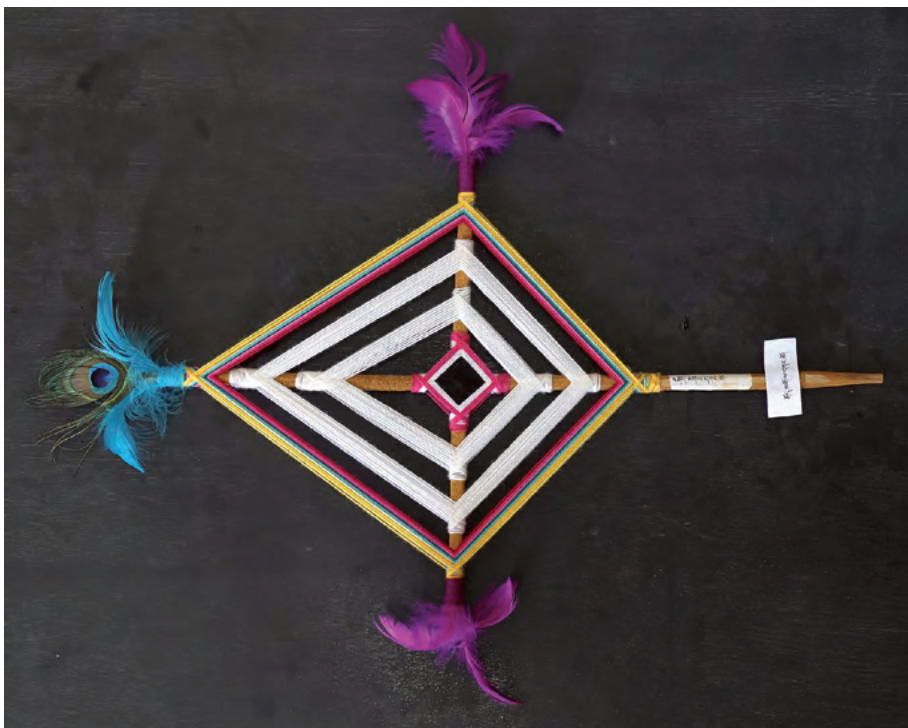
N046



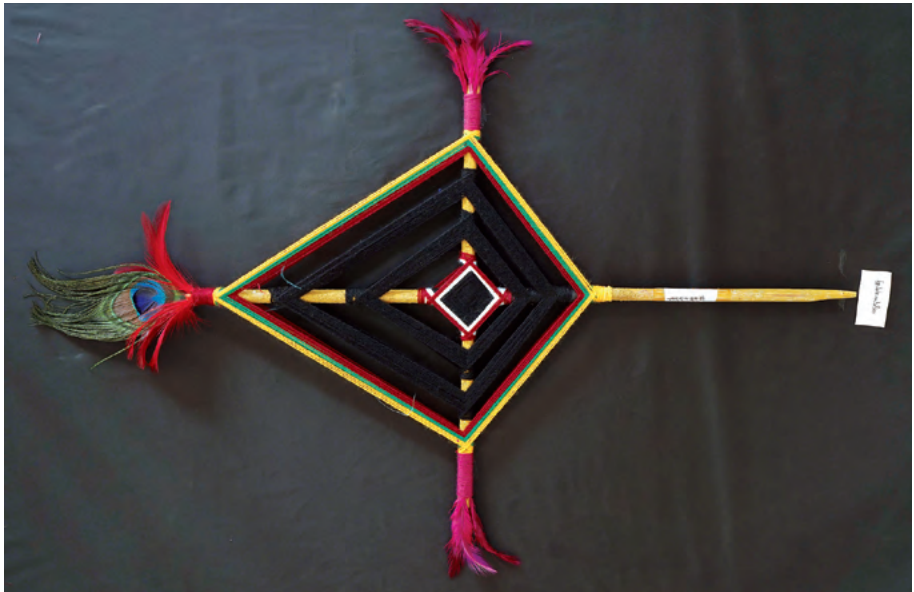
N045



N048



N047



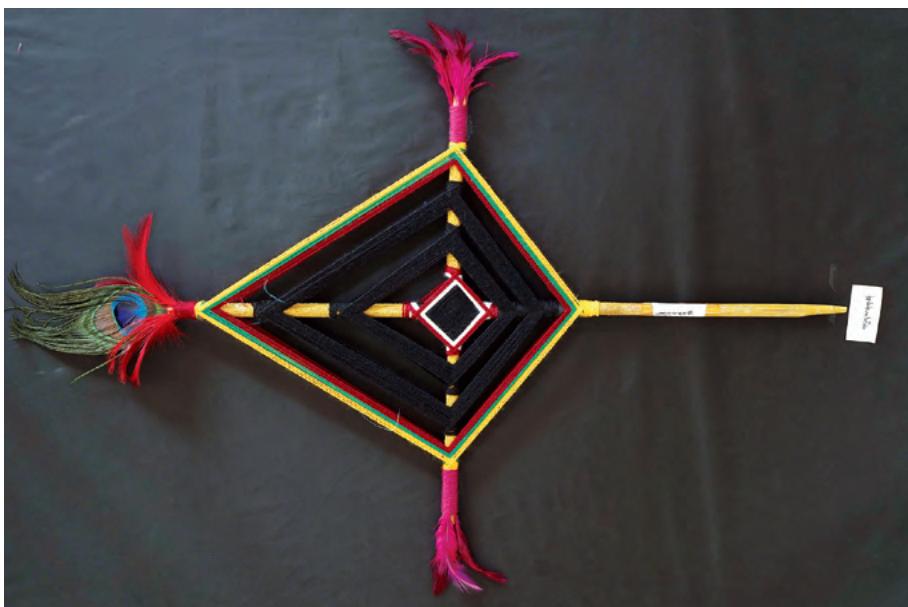
N050



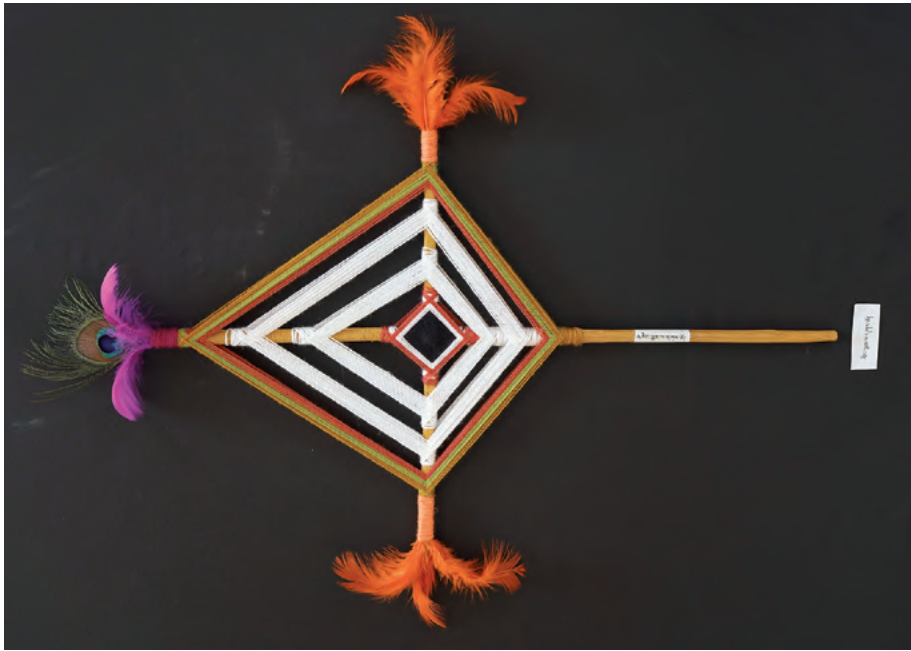
N049



N052



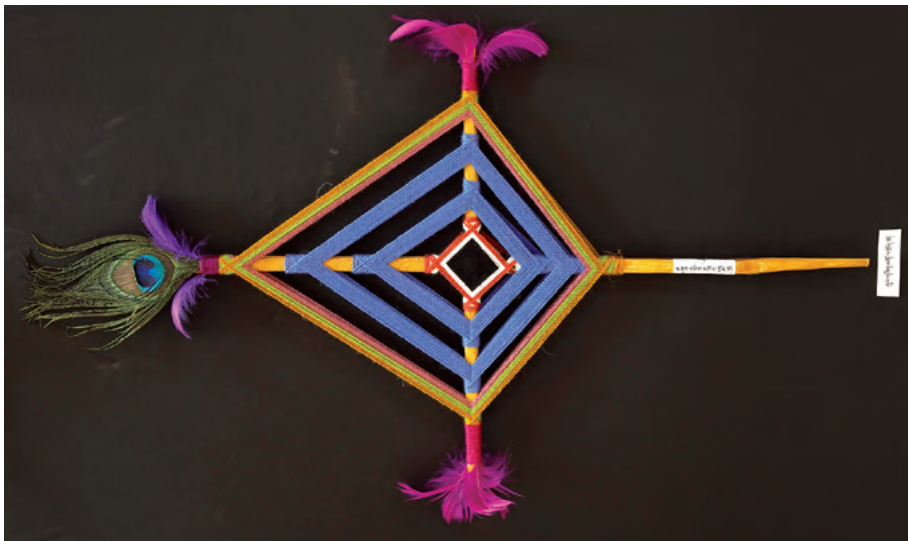
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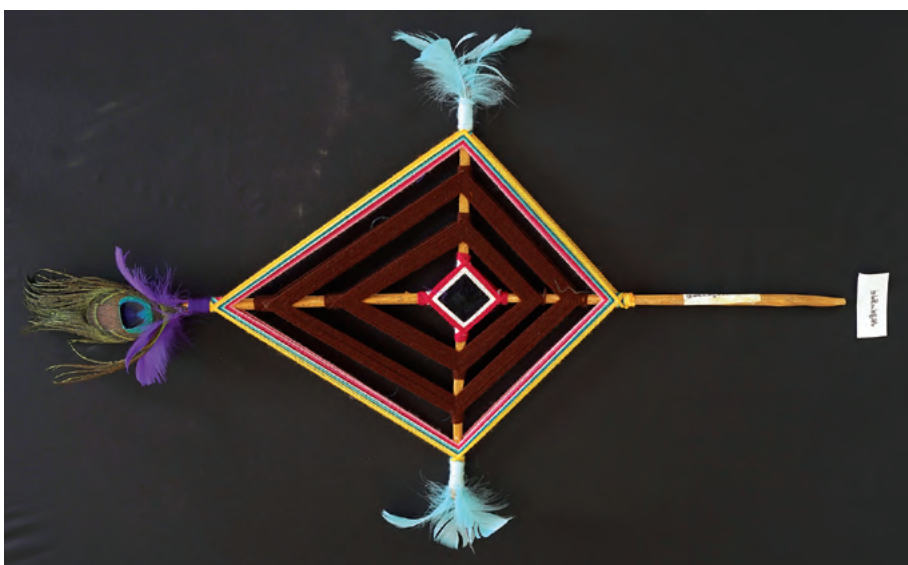
N054



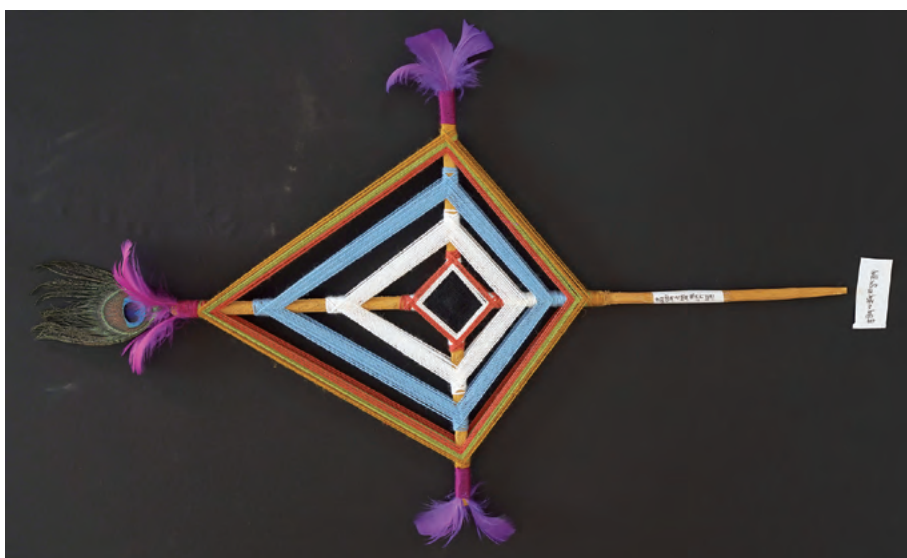
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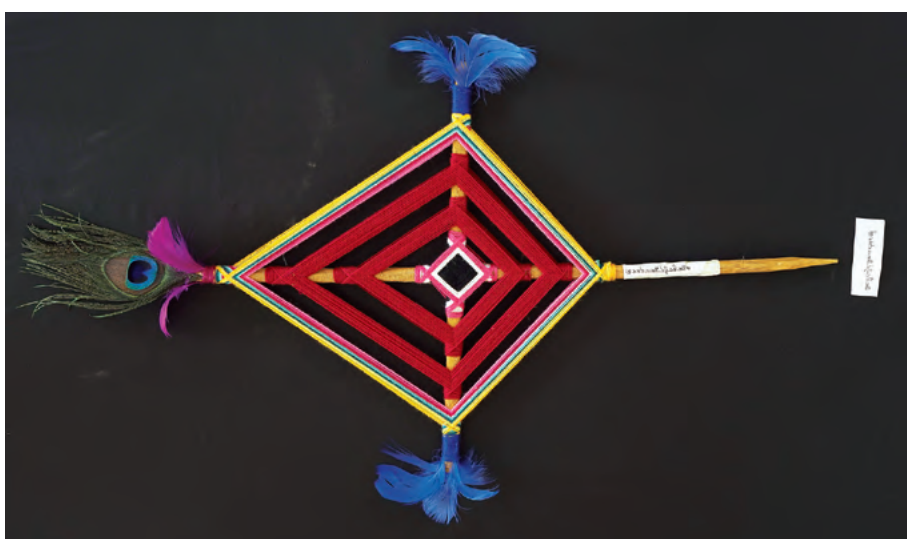
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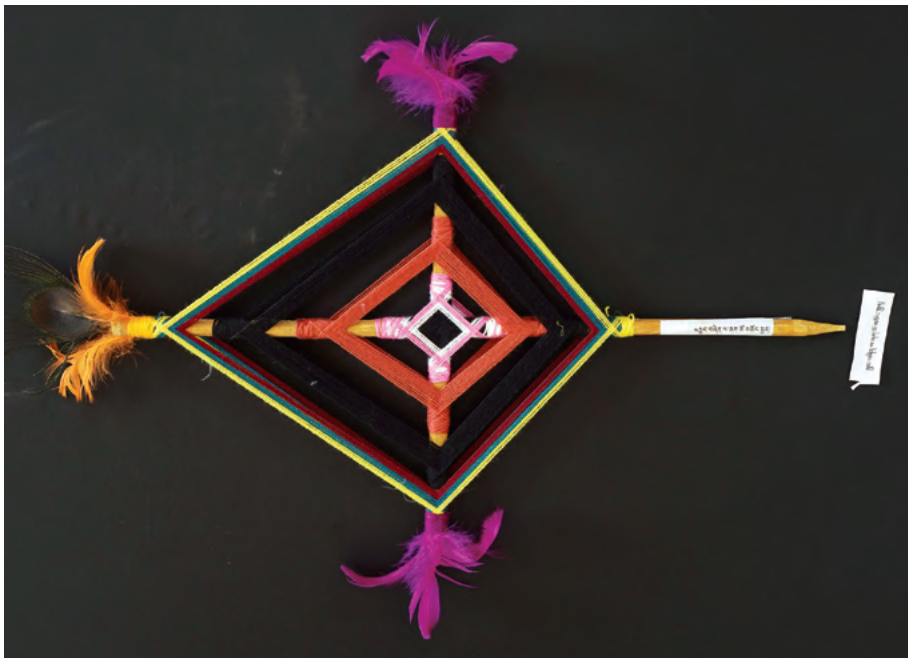
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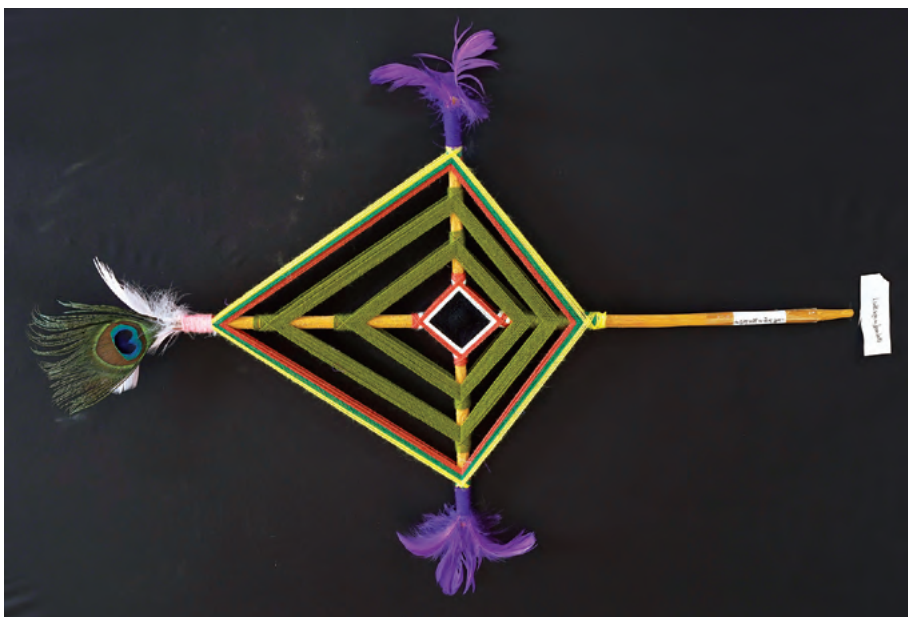
N058



N057



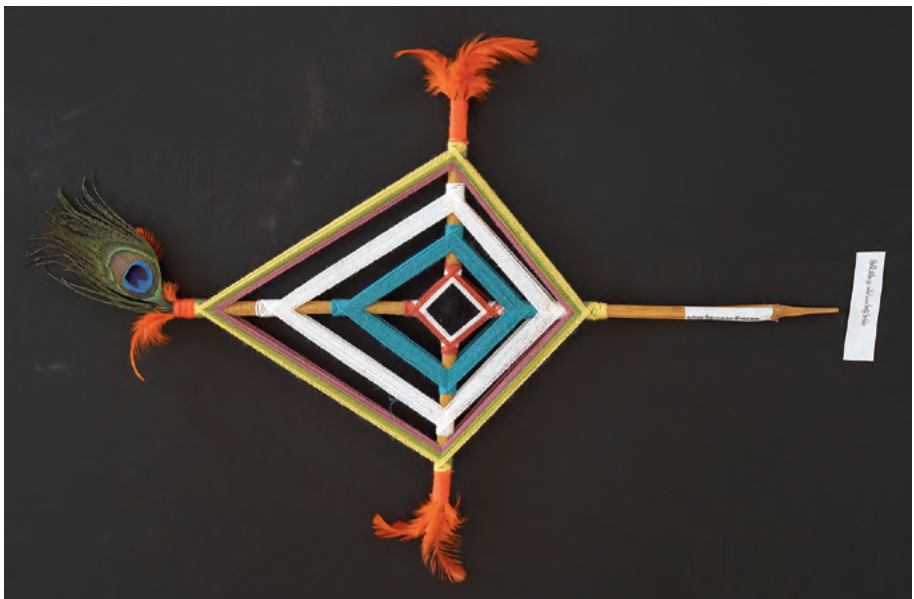
N060



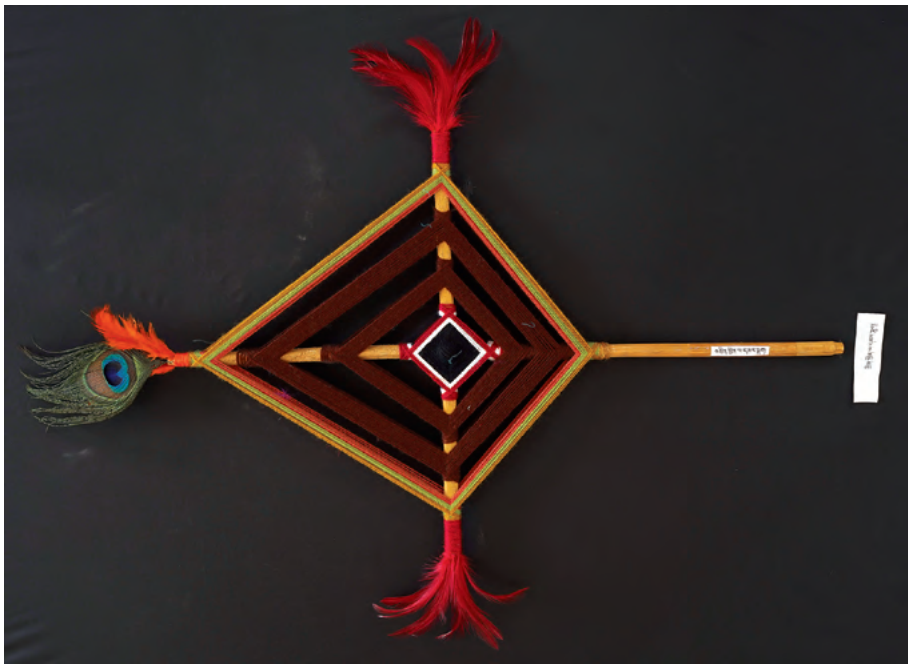
N059



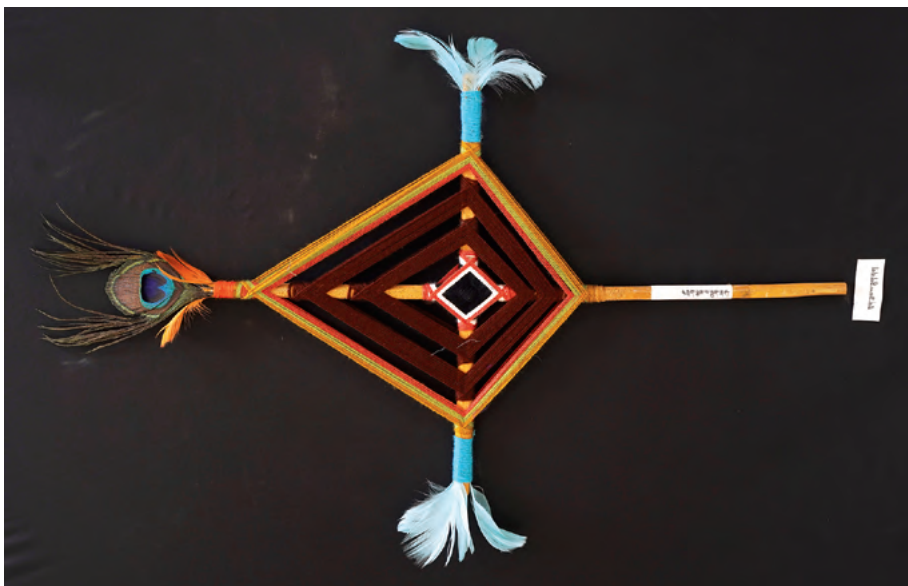
N062



N061



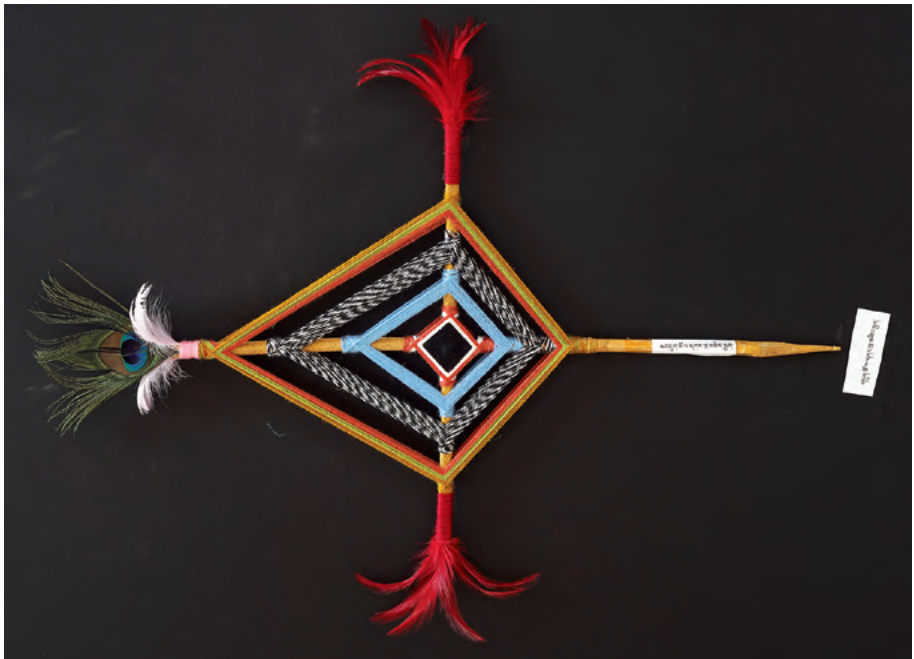
N064



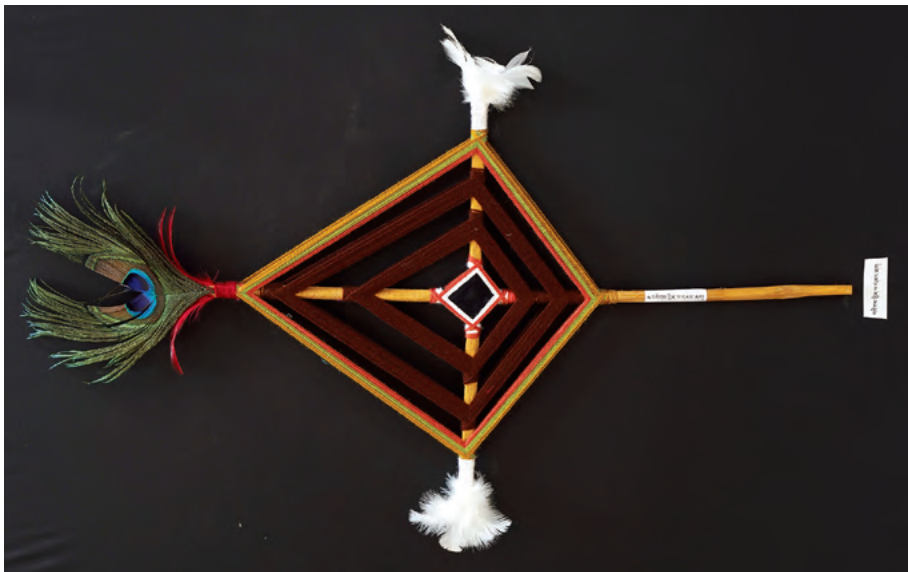
N063



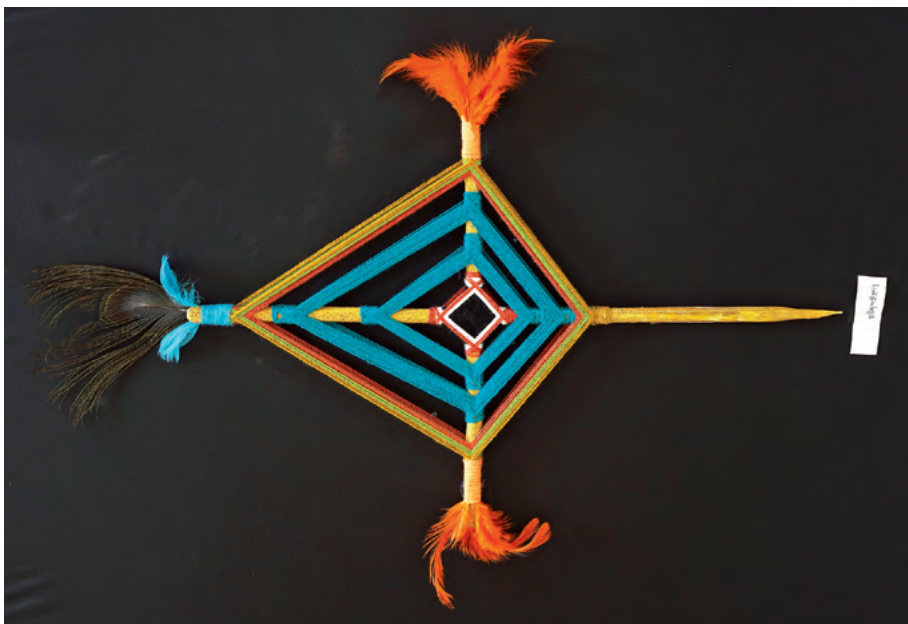
N066



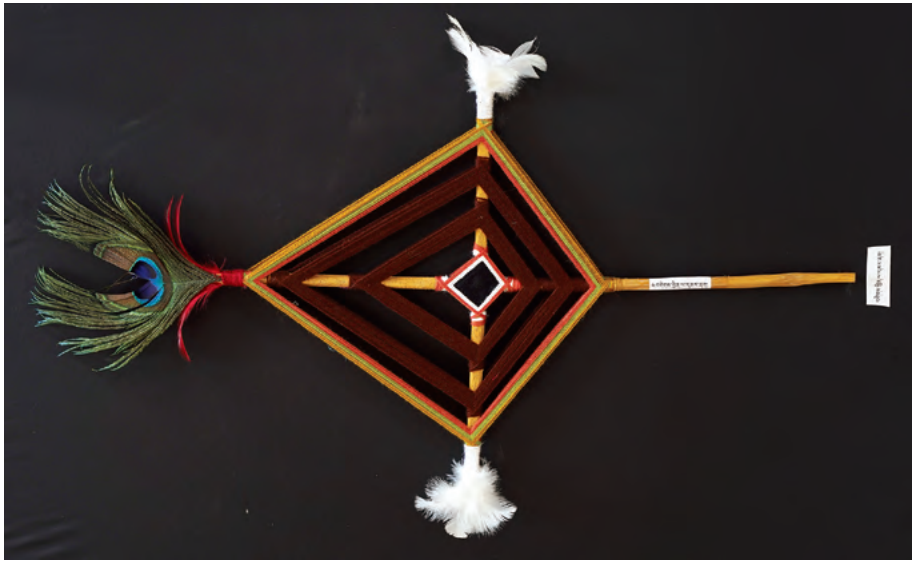
N065



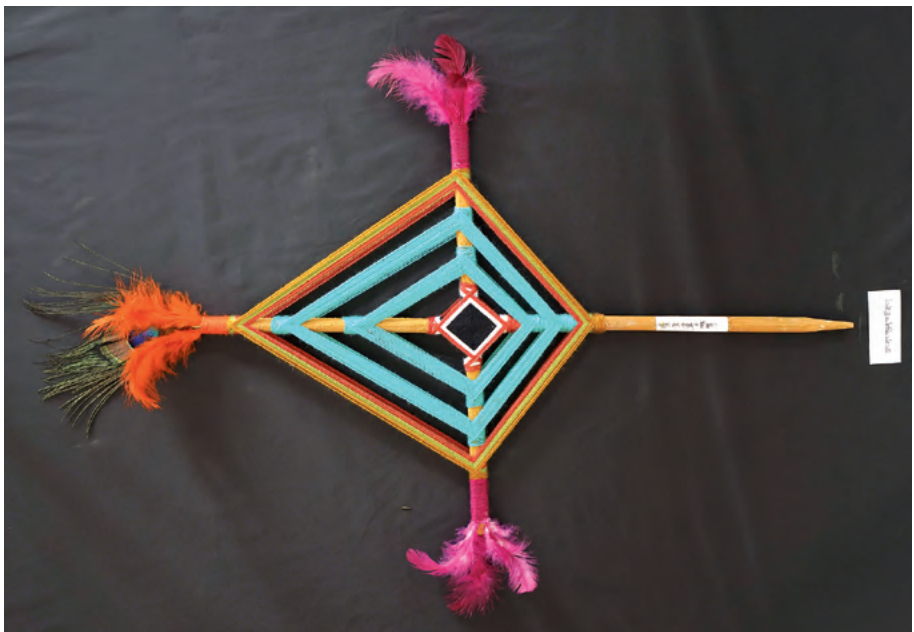
N068



N067



N070



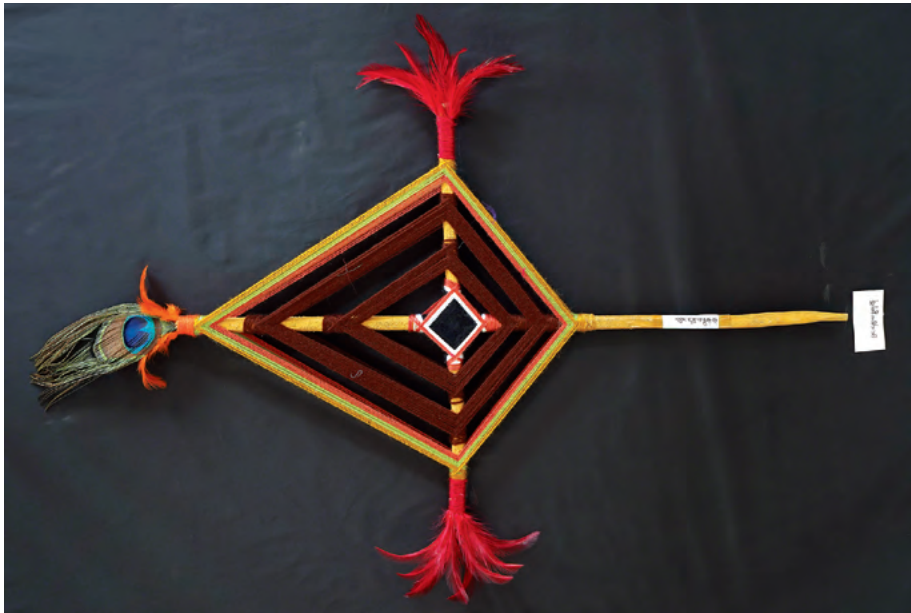
N069



N073



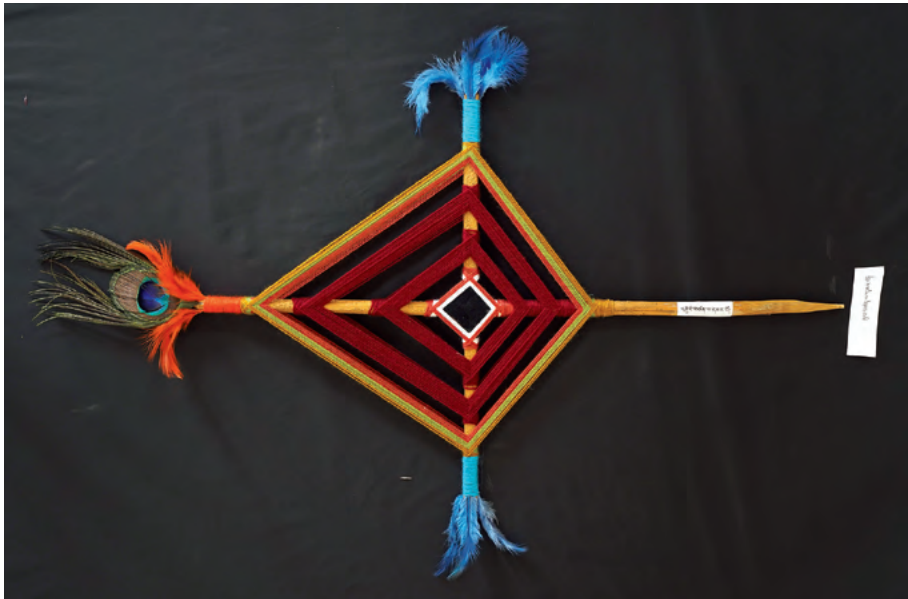
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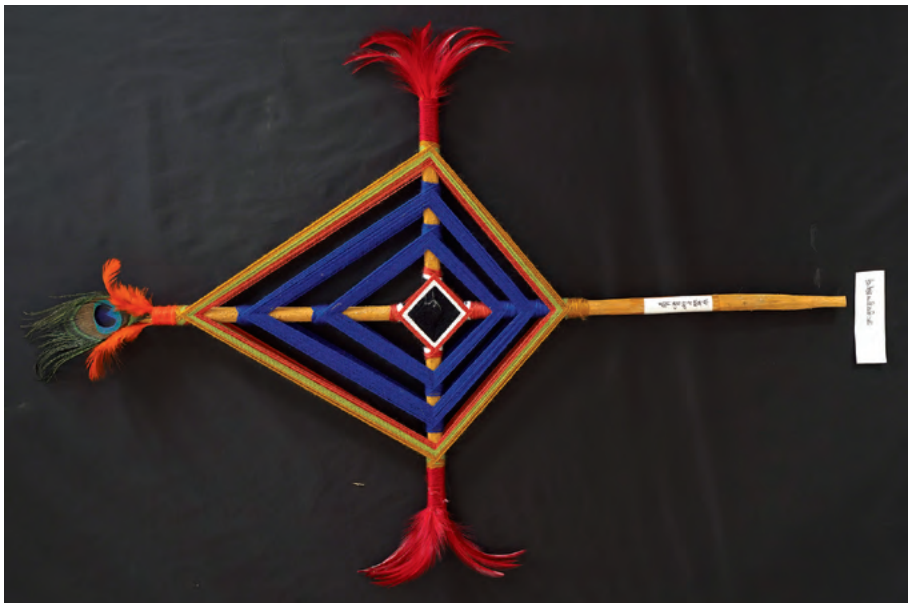
N075



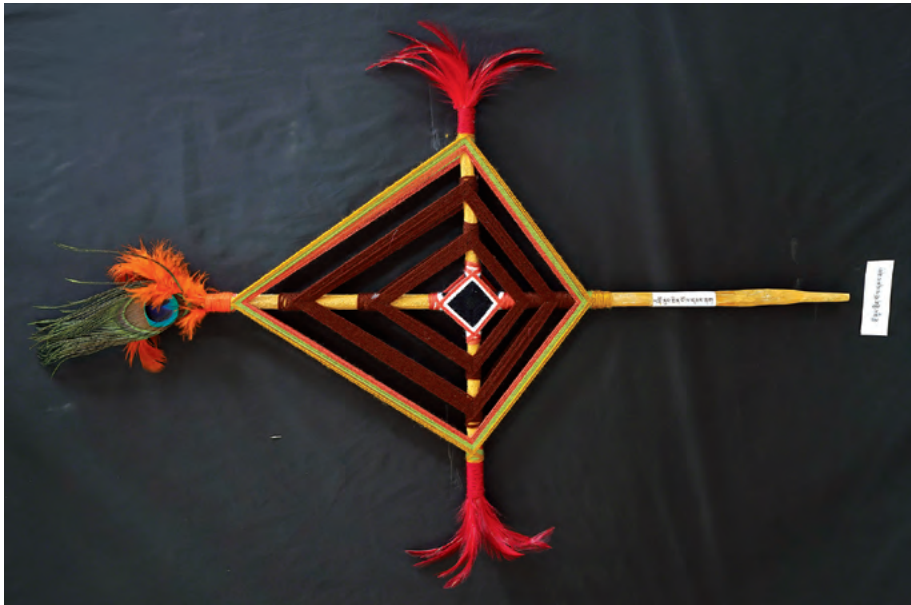
N074



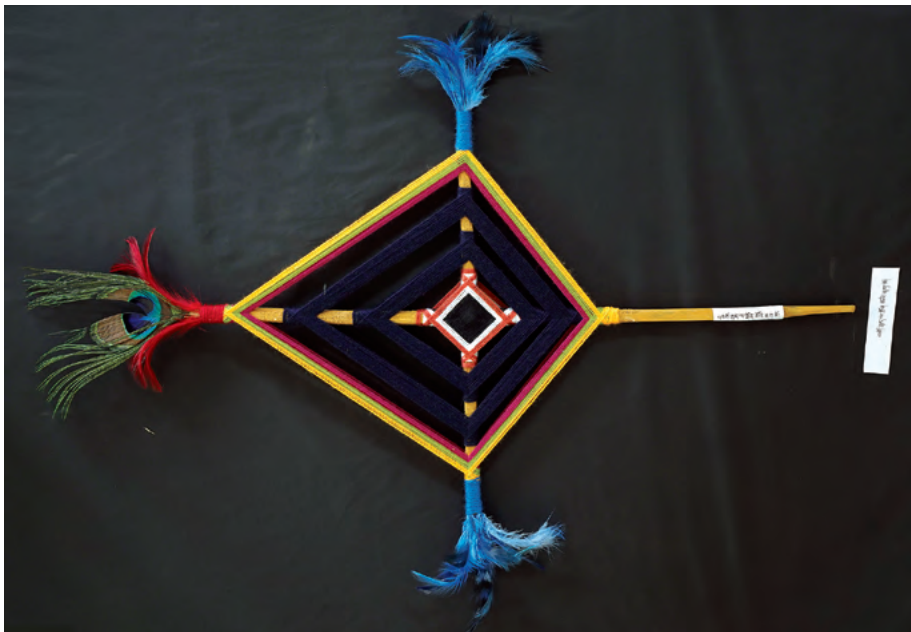
N077



N076



N079_218



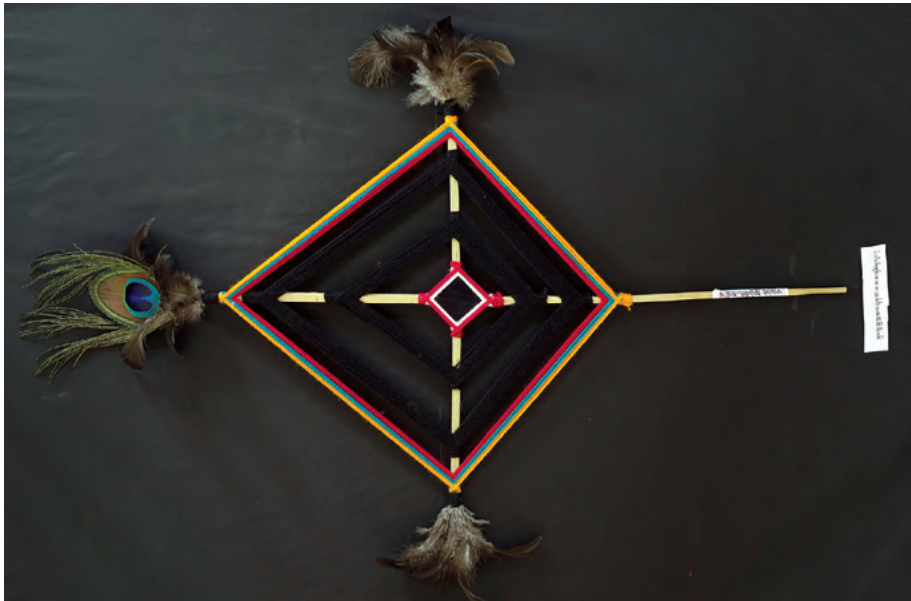
N078



N081_213



N080



N087



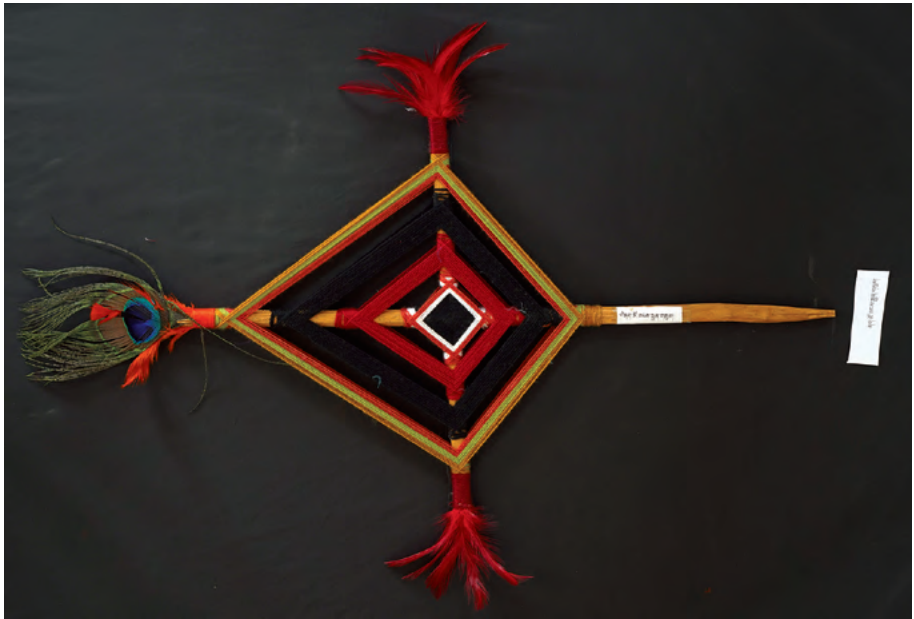
N086_229



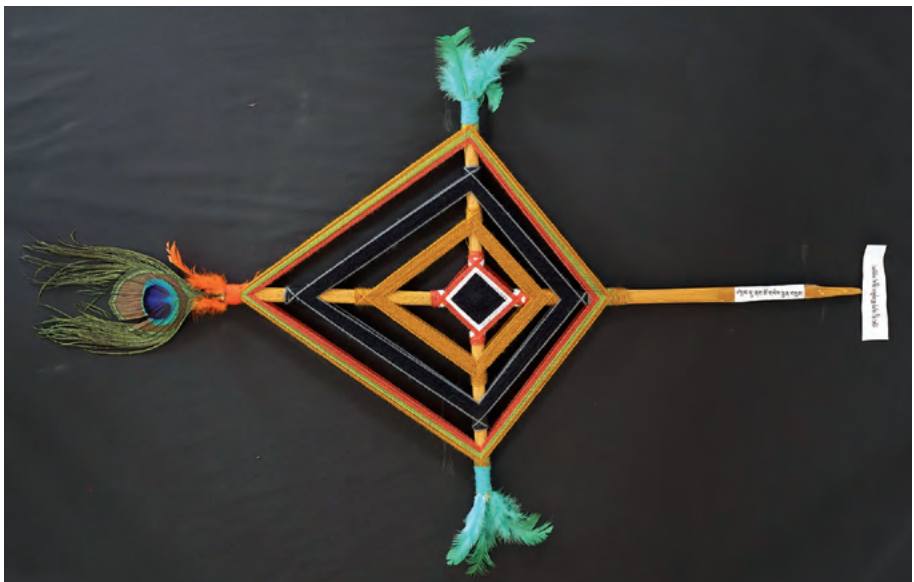
N088A_089A_090A_091A



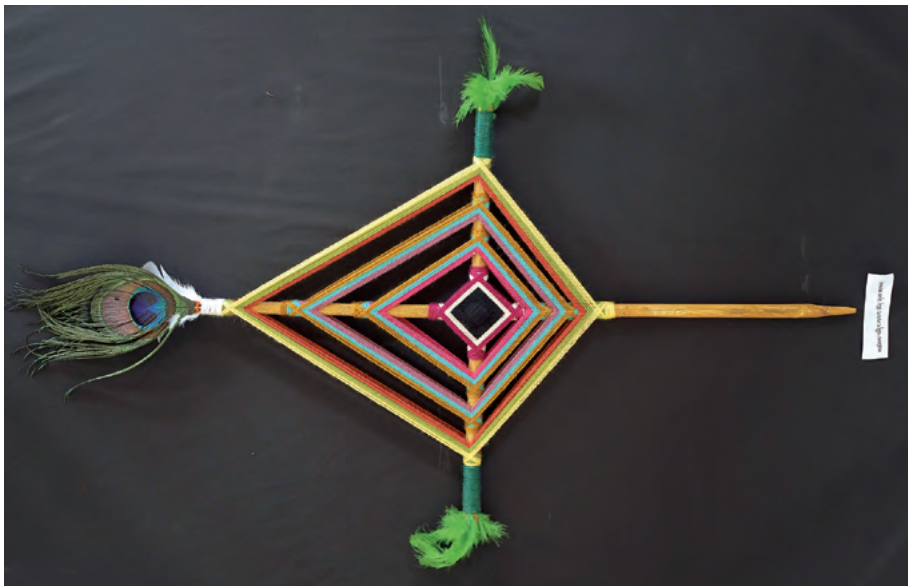
N088



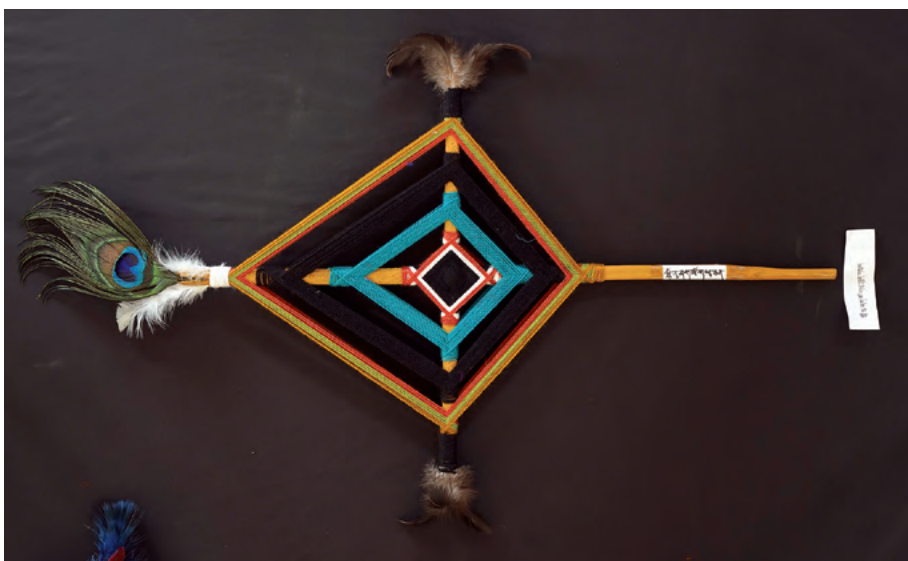
060N



068N



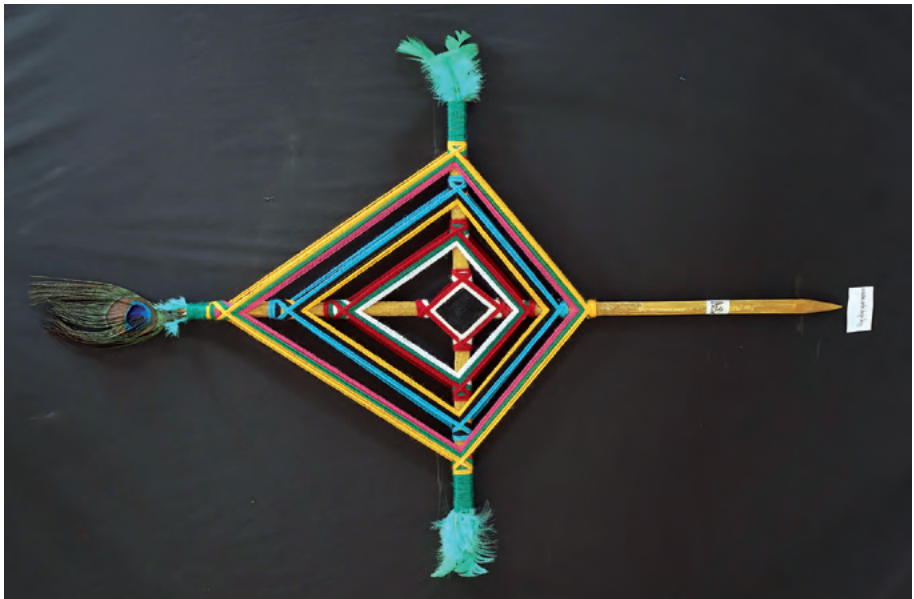
N092_243_245



N091



N210



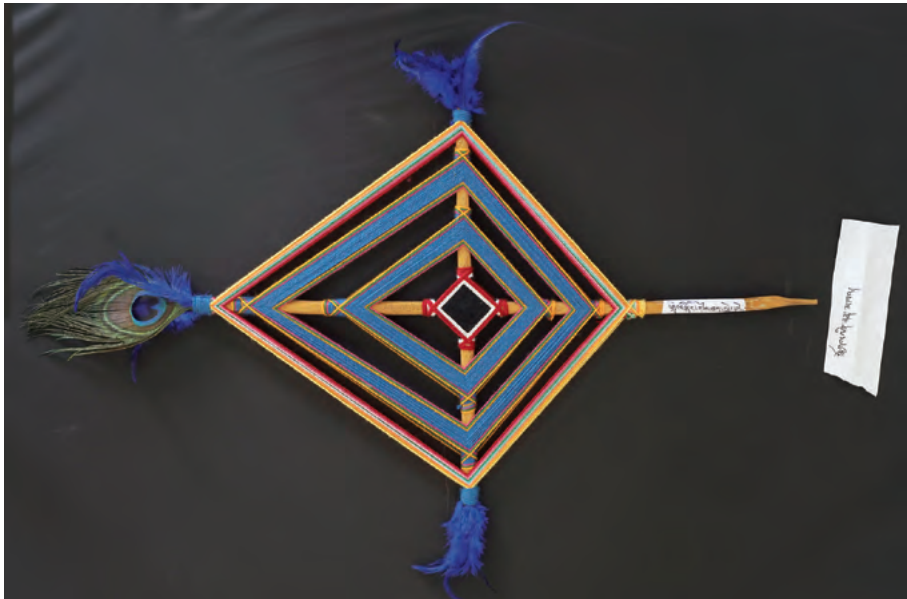
N093



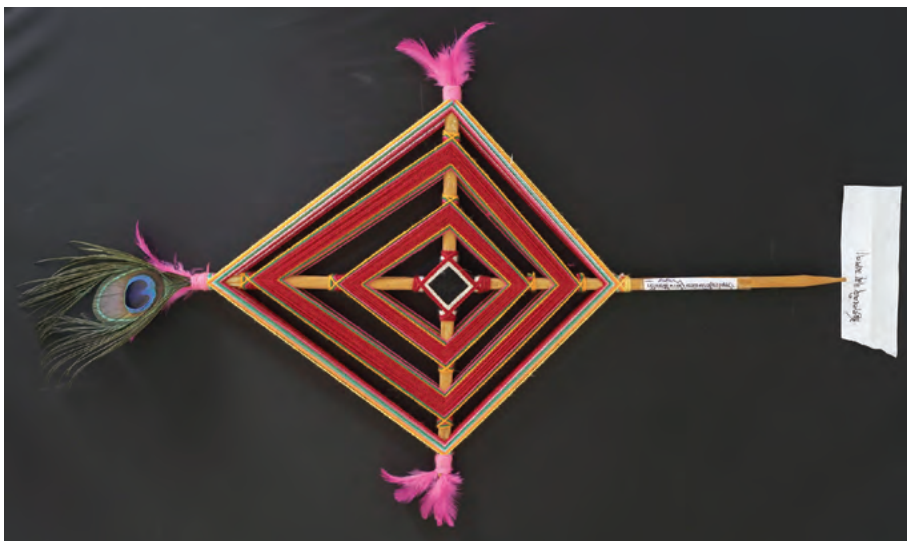
N233



N232



N235



N234



N236



N242

Gyangbu

Gyangpän

Gyangdar

Badän



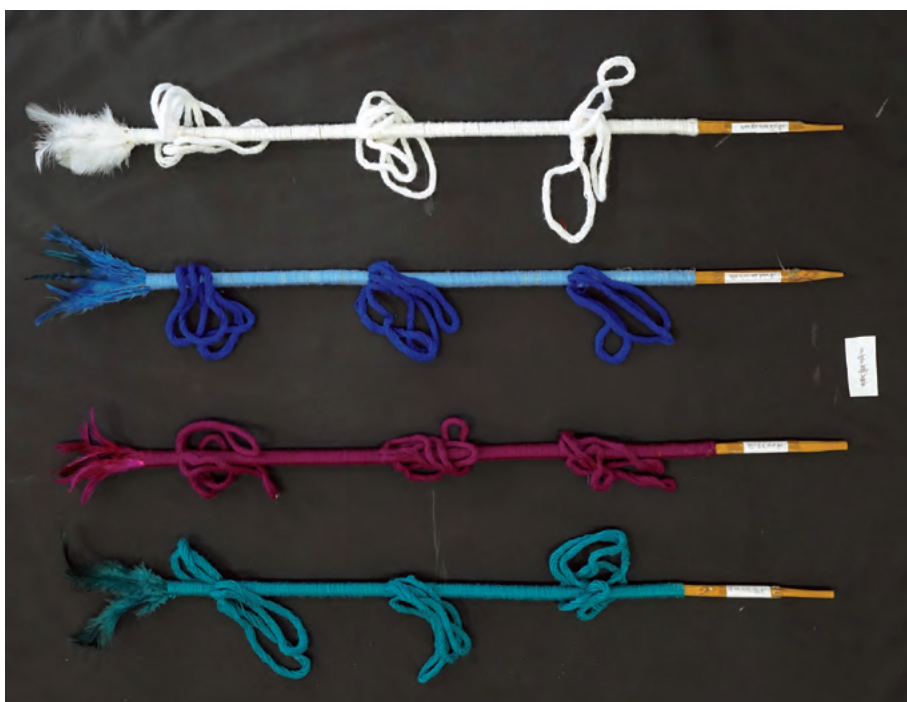
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GB082_083_084_085



GB094_100_099_098_097_096_095_101



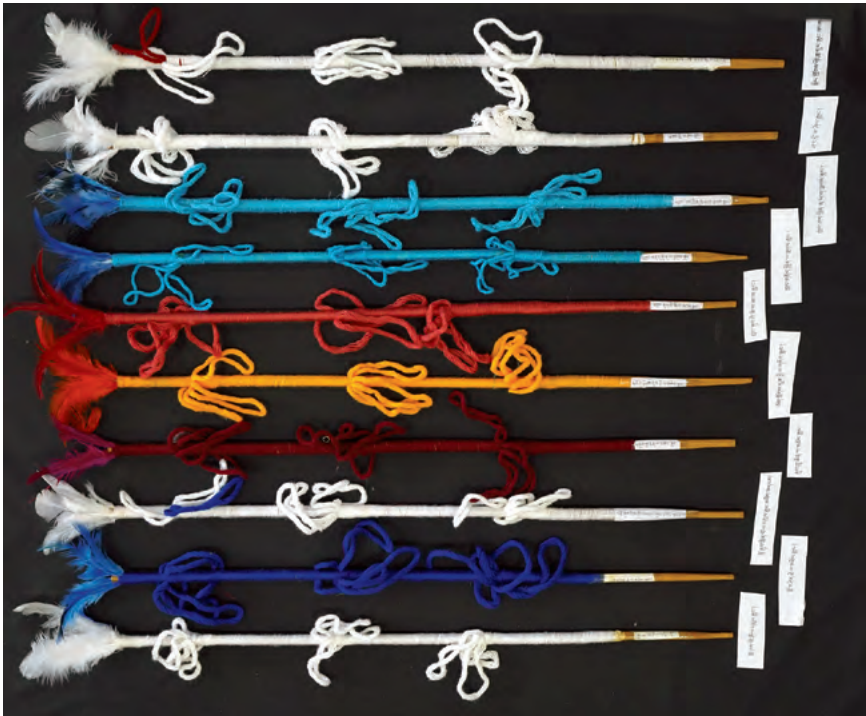
GB113_112_111_110



GB109_108_102_106_105_104_103_107



GB117_116_115_114



GB127_126_125_124_123_122_121_120_119_118



GB172_171_170_169_168_167_166_165_164



GB135_132_133_134_131_129_130_128



GB194-196



GB193



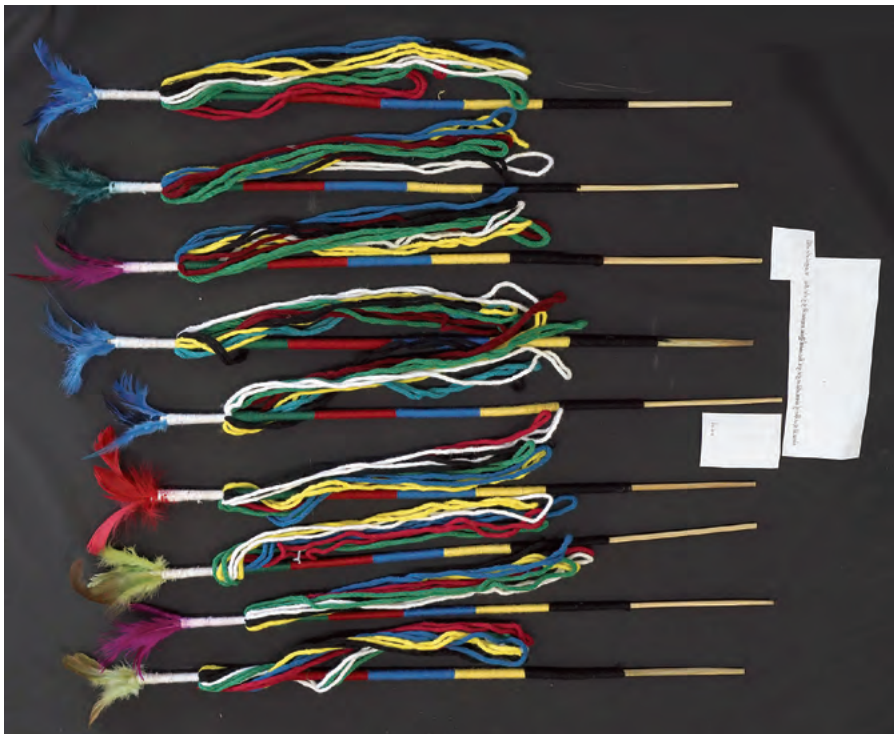
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GB202_GP203



GP136-163



GP191



GP197



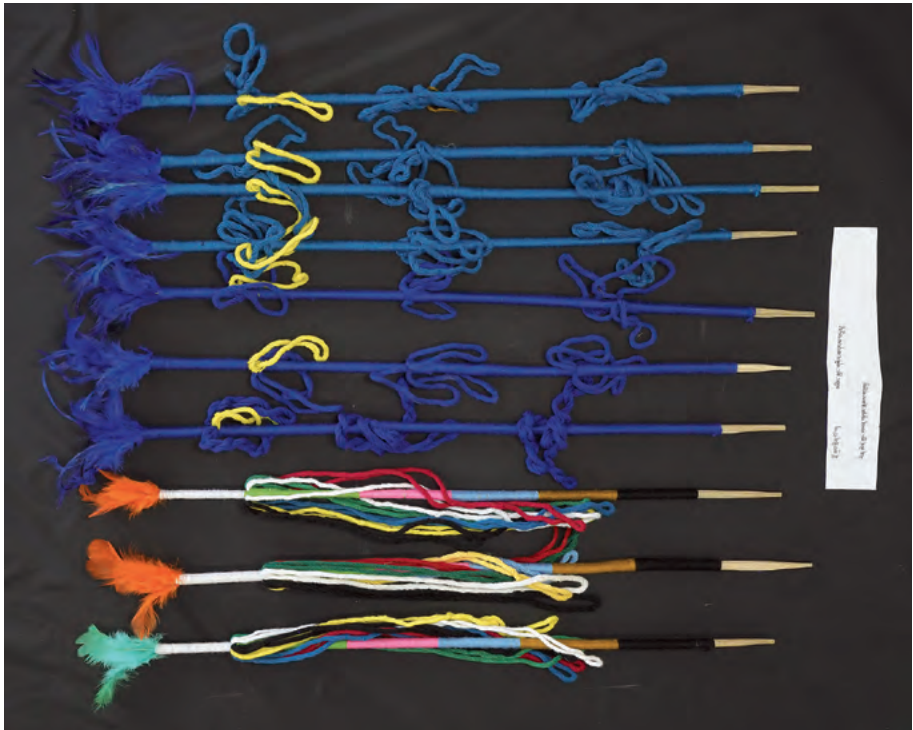
GP192



GP198_GB200_199_198



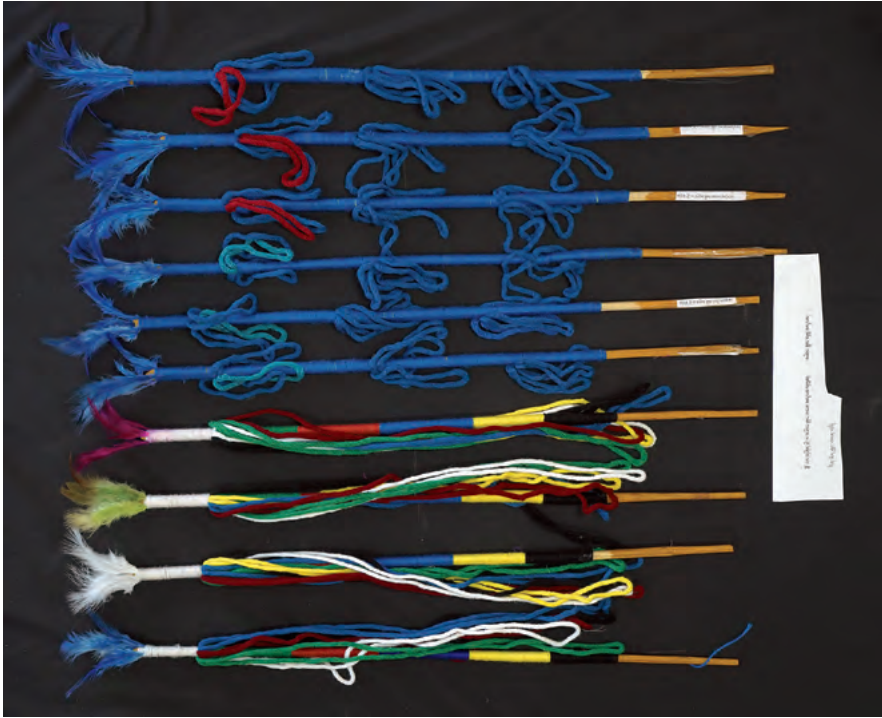
GP205_GB204



GP212_GB211



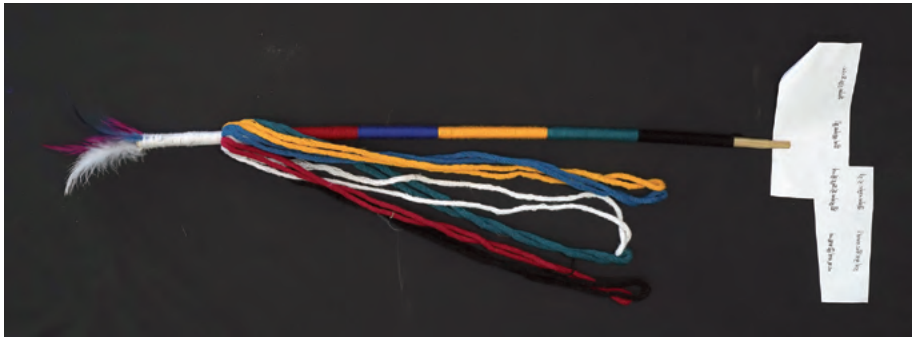
GP209_GB207_208_206



GP221_GB219_221



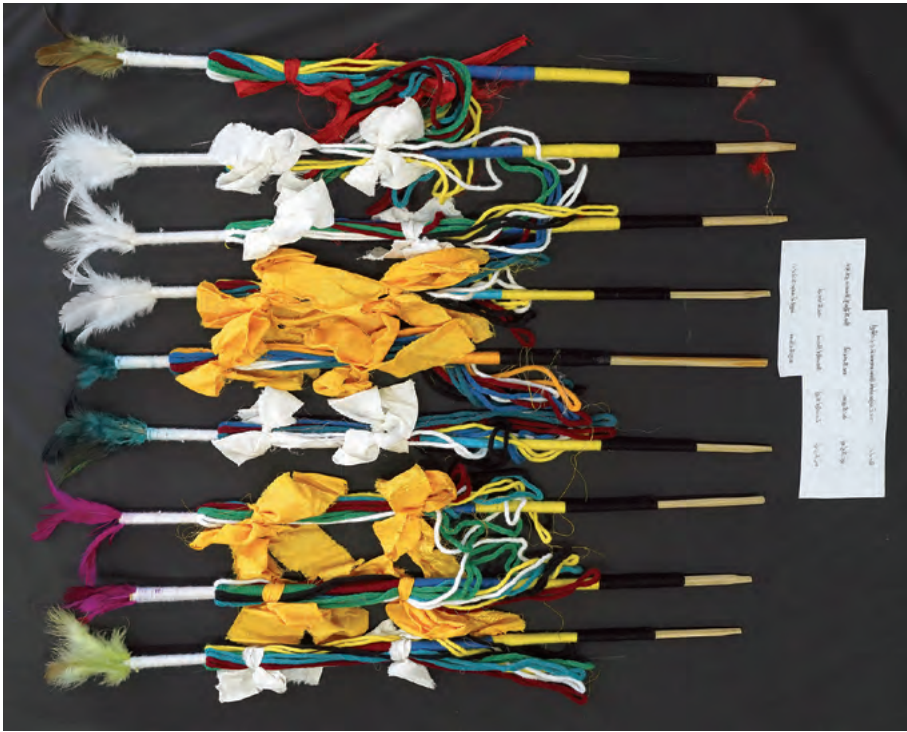
GP217_GB216_215_214



GP231



GP228_227_226_225_224_223_222



GD182-190



GD173-181

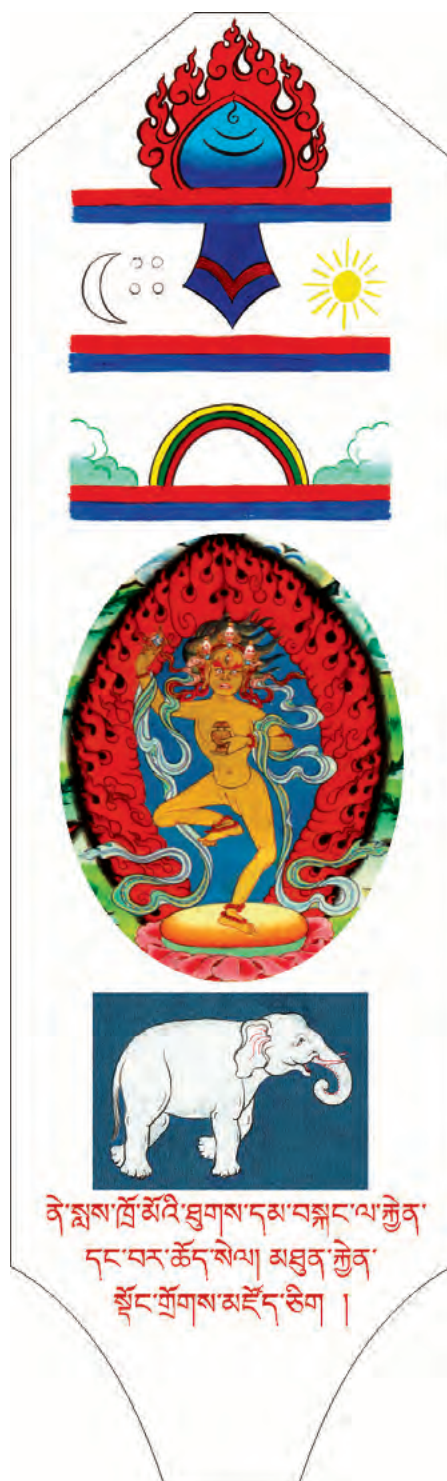


BD241

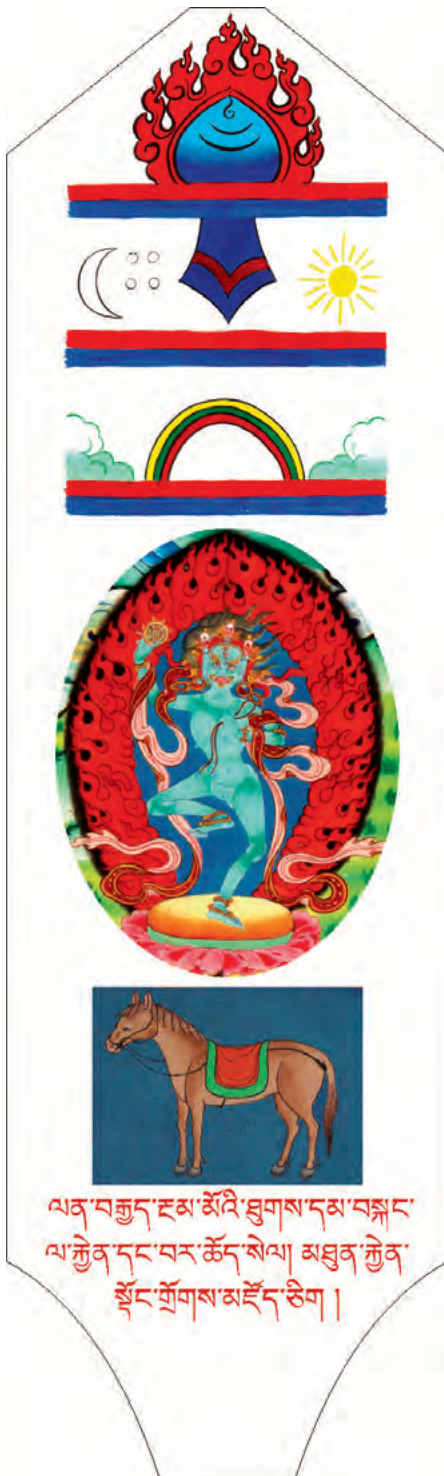
Shingri



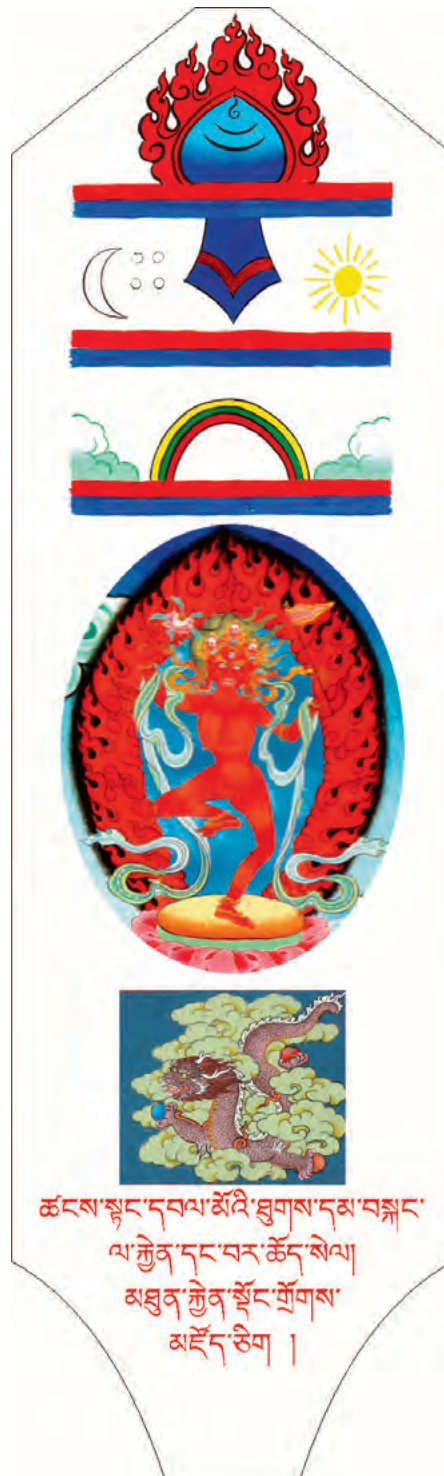
S001



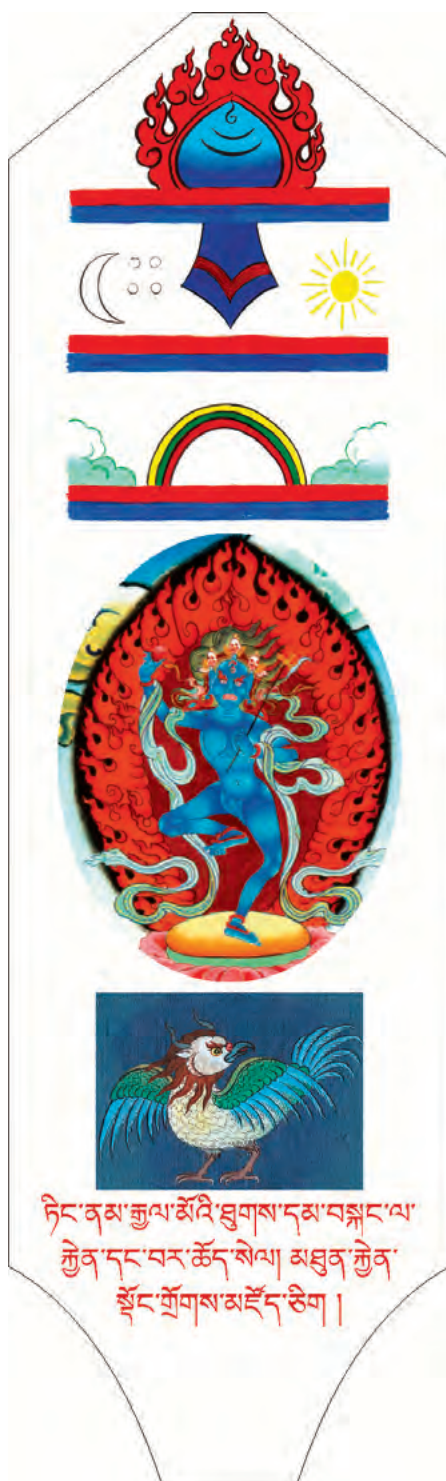
S002



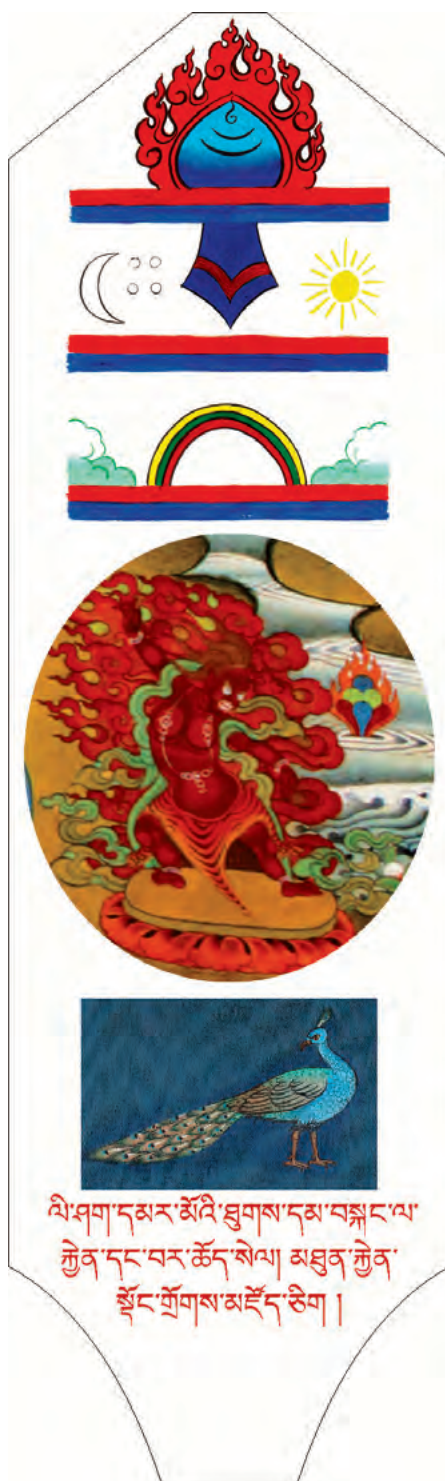
S003



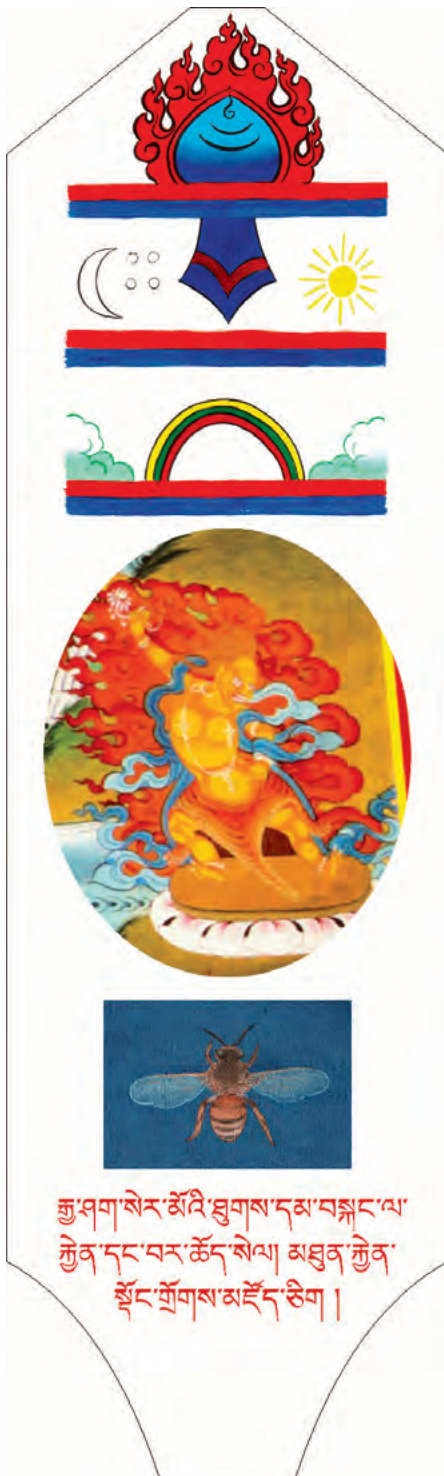
S004



S005



S006



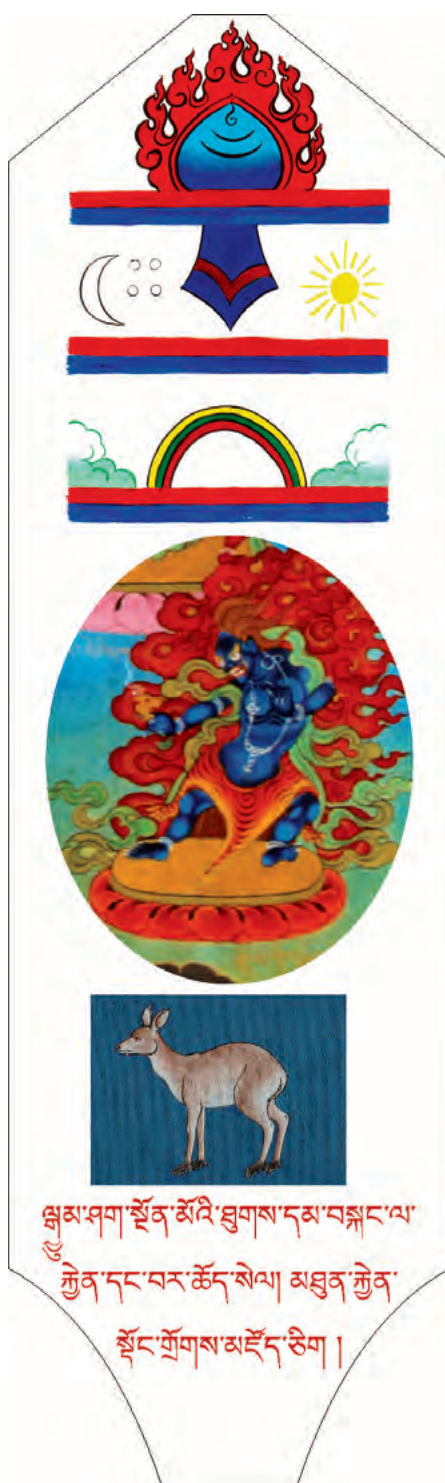
S007



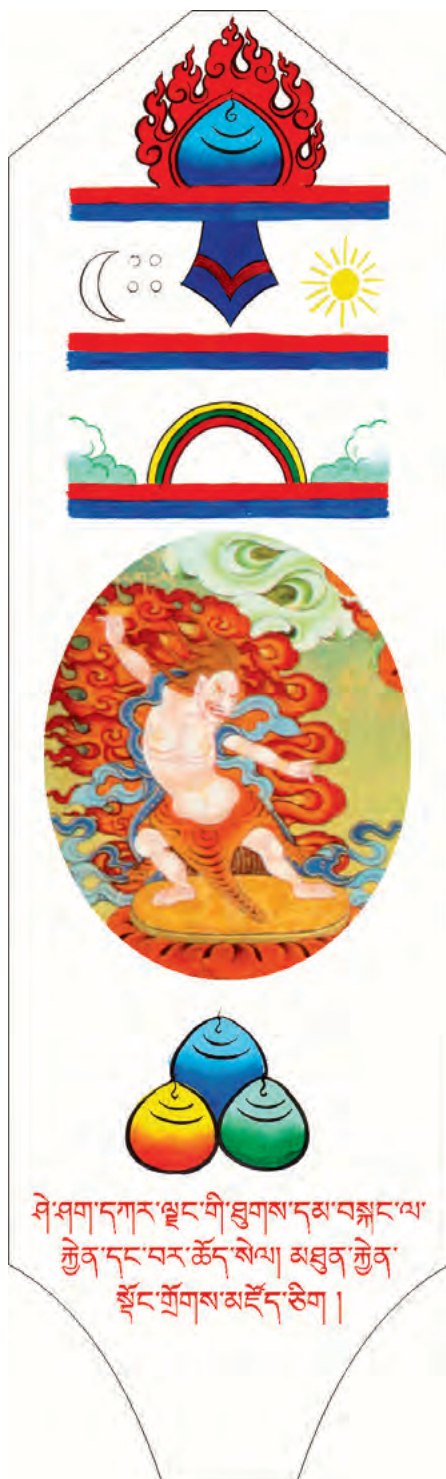
S008



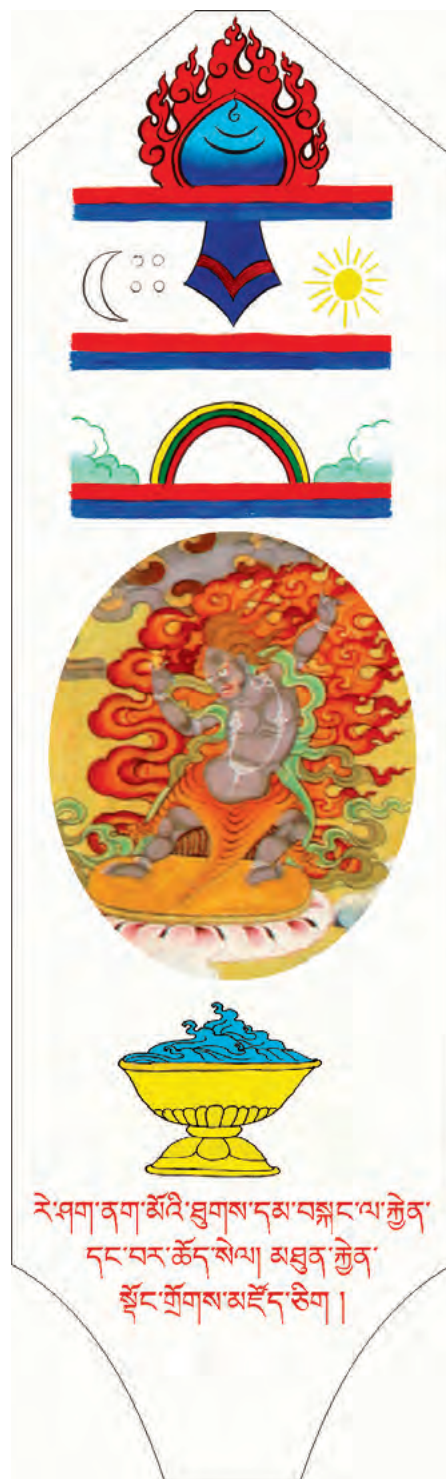
S009



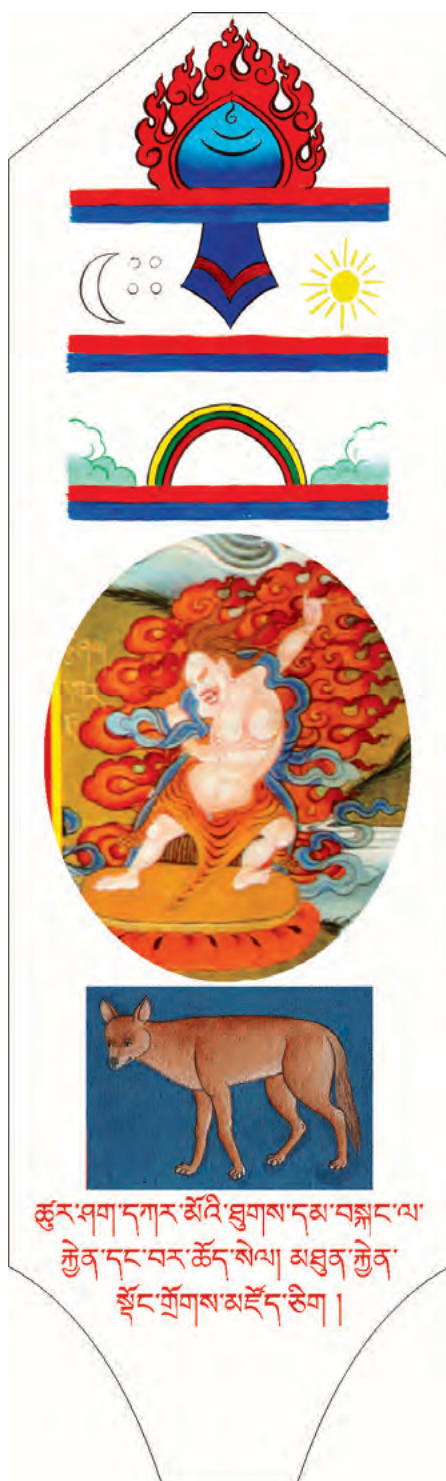
S010



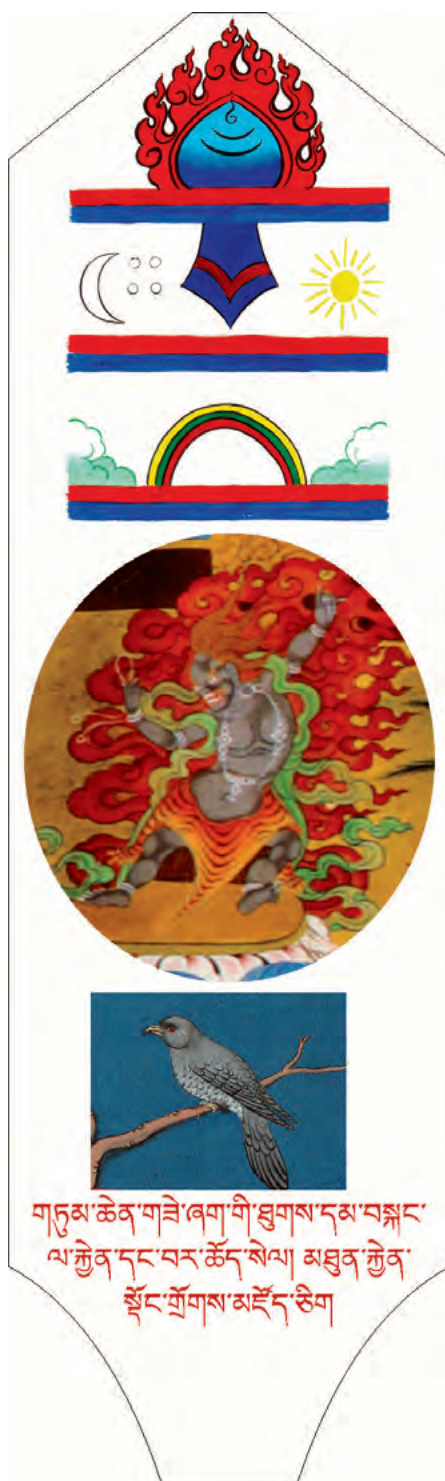
S011



S012



S013



S014



S015



S016



S017



S018



S019



S020



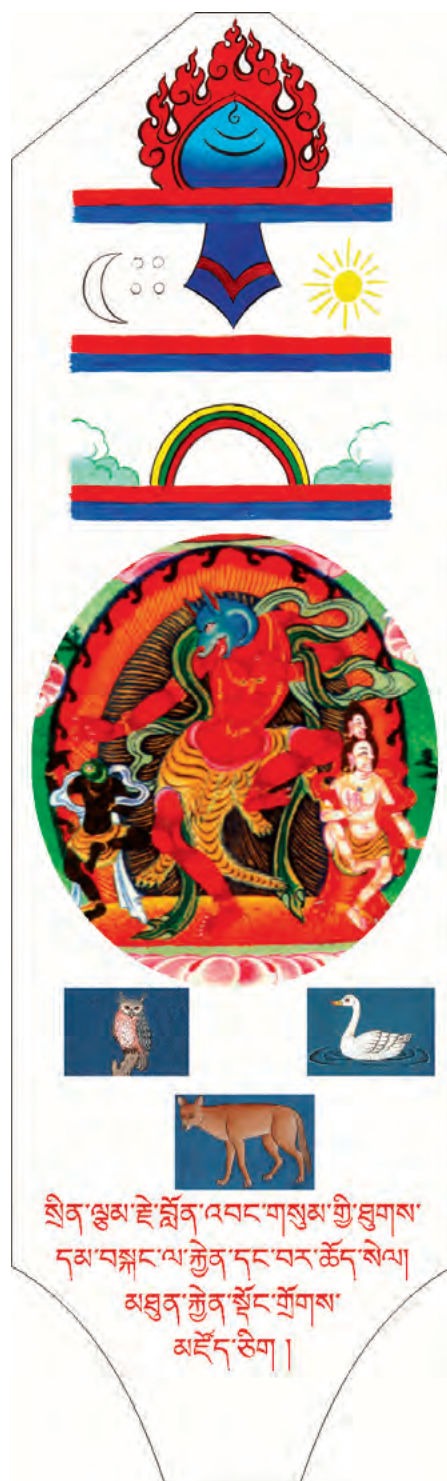
S021



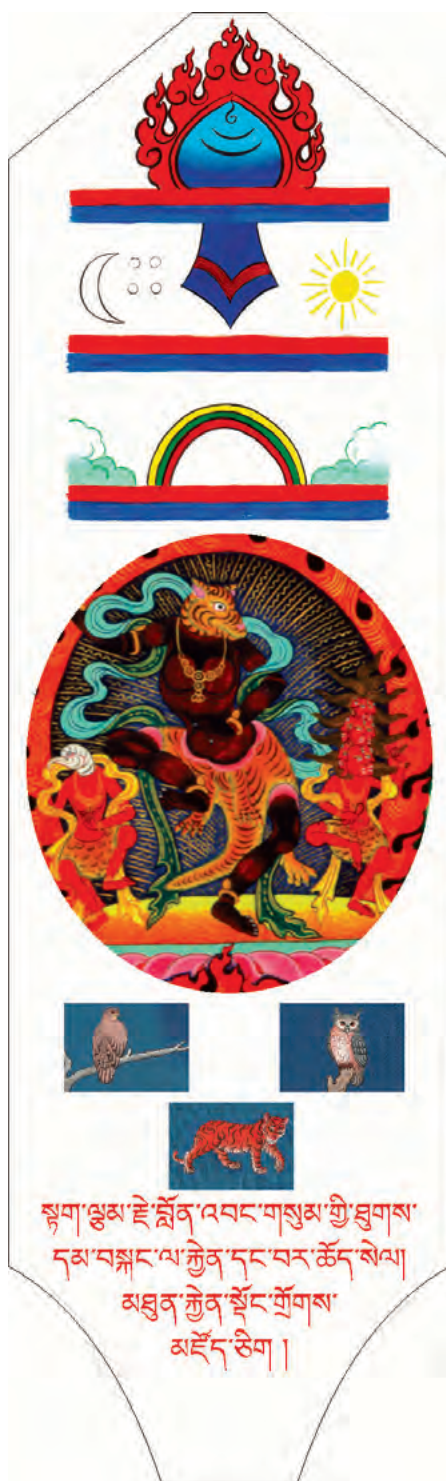
S022



S023



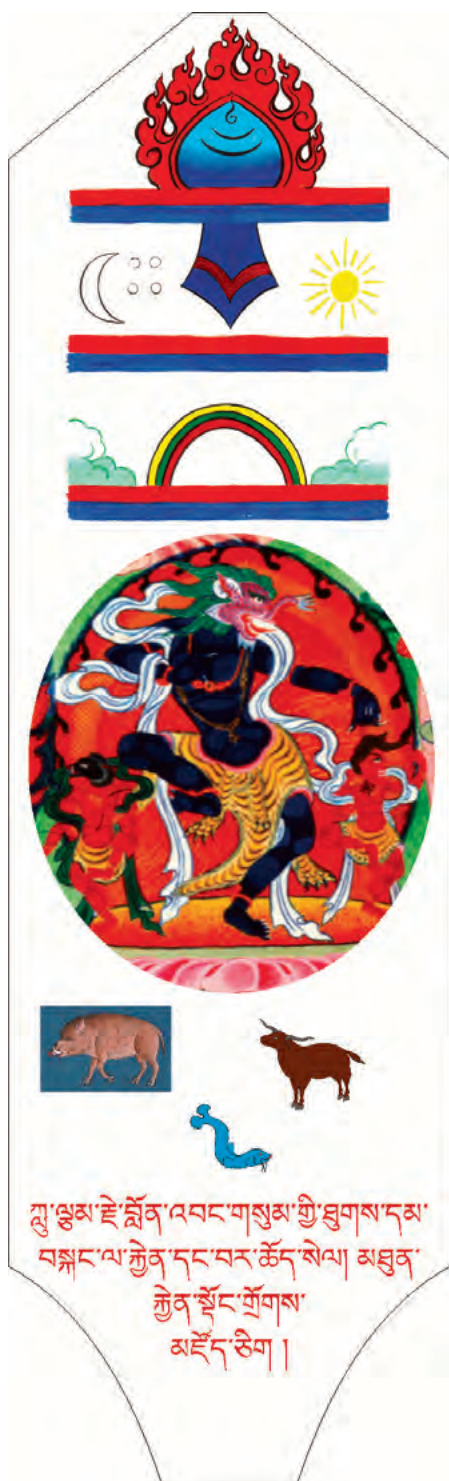
S024



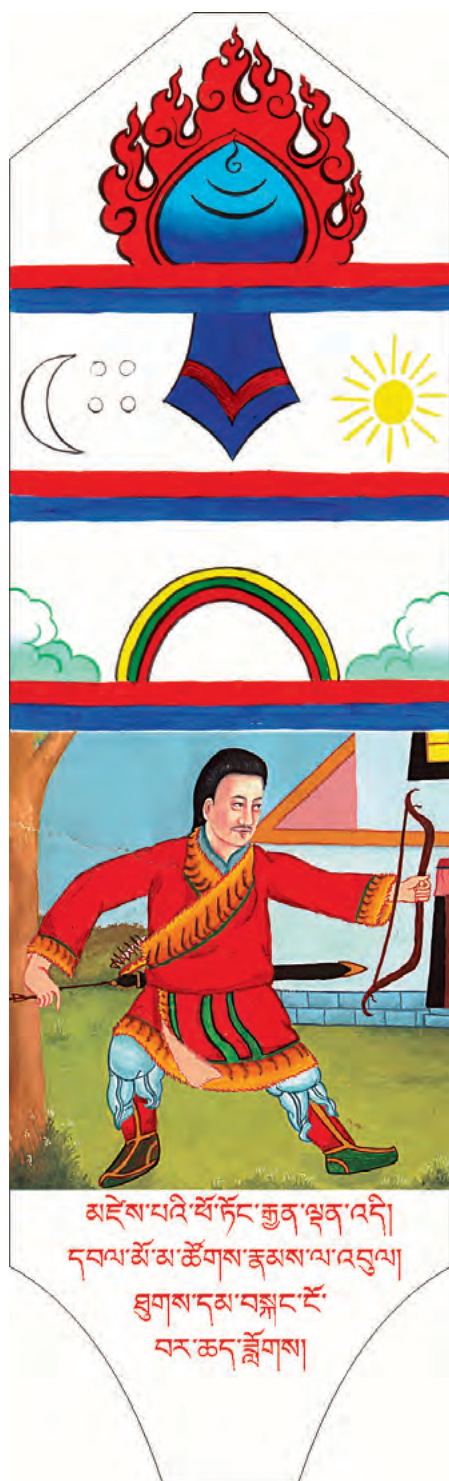
S025



S026



S027



S028



S029



S030



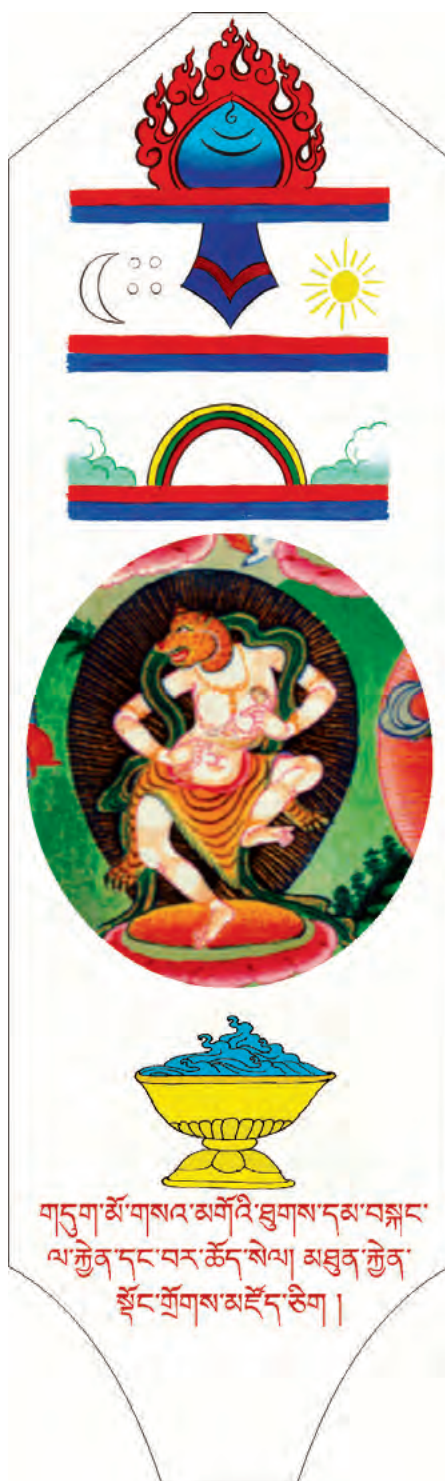
S031



S032



S033



S034



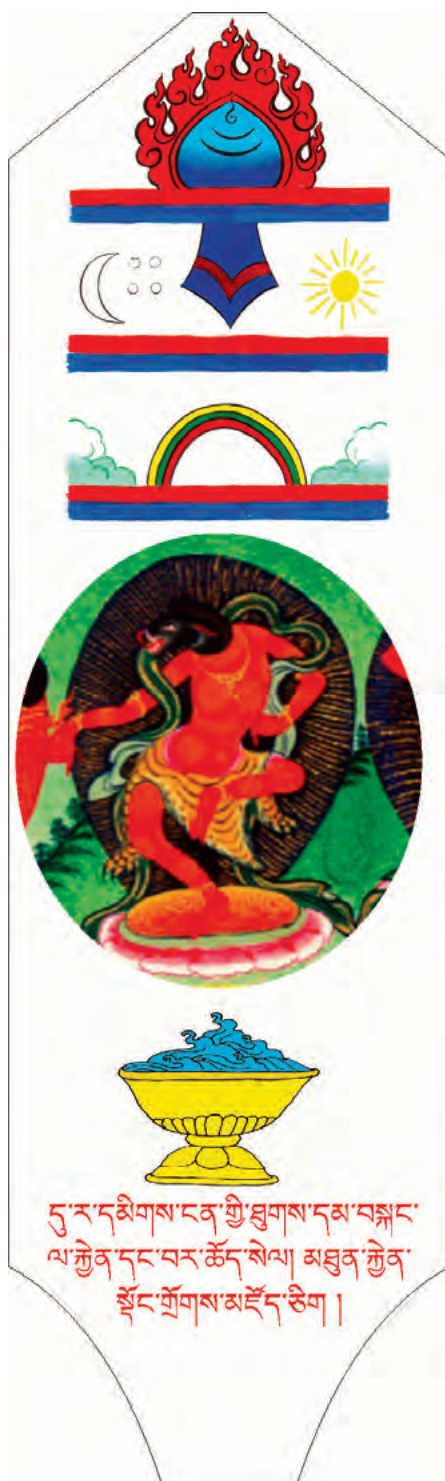
S035



S036



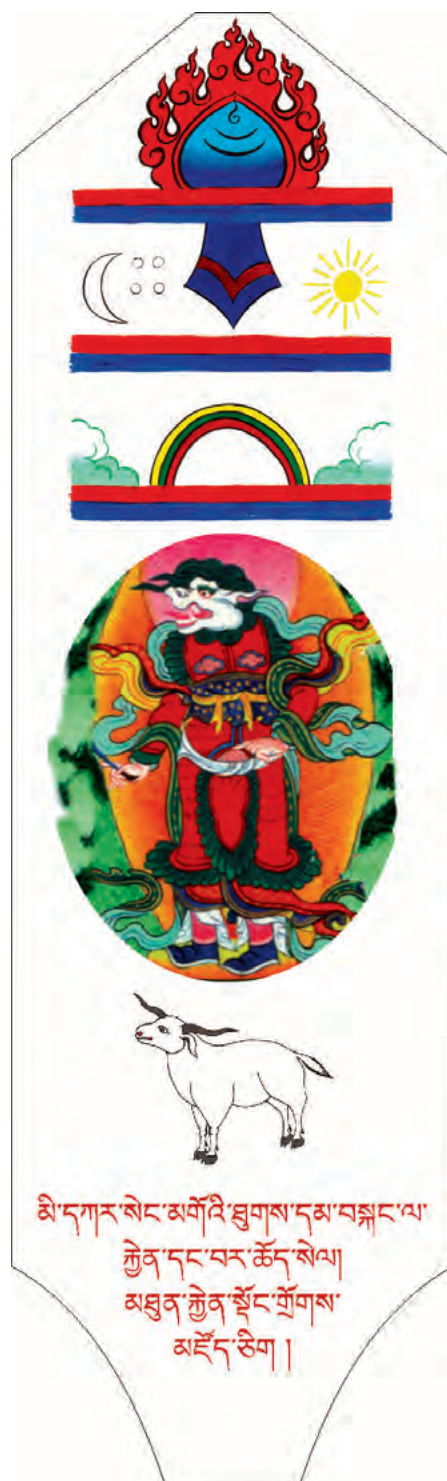
S037



S038



S039



S042



S043



S044



S045



S046



S046A



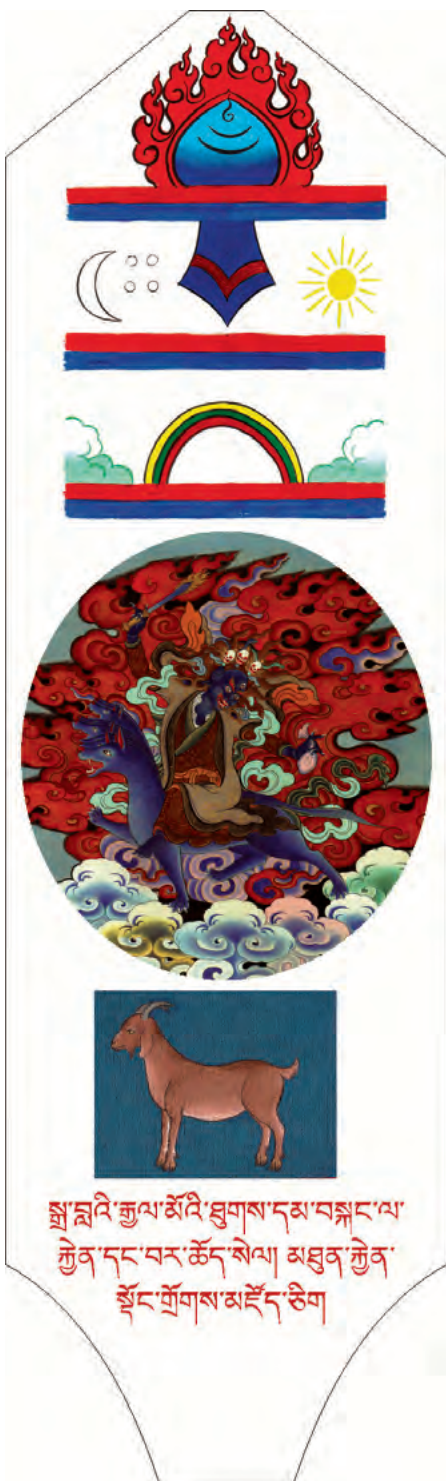
S047



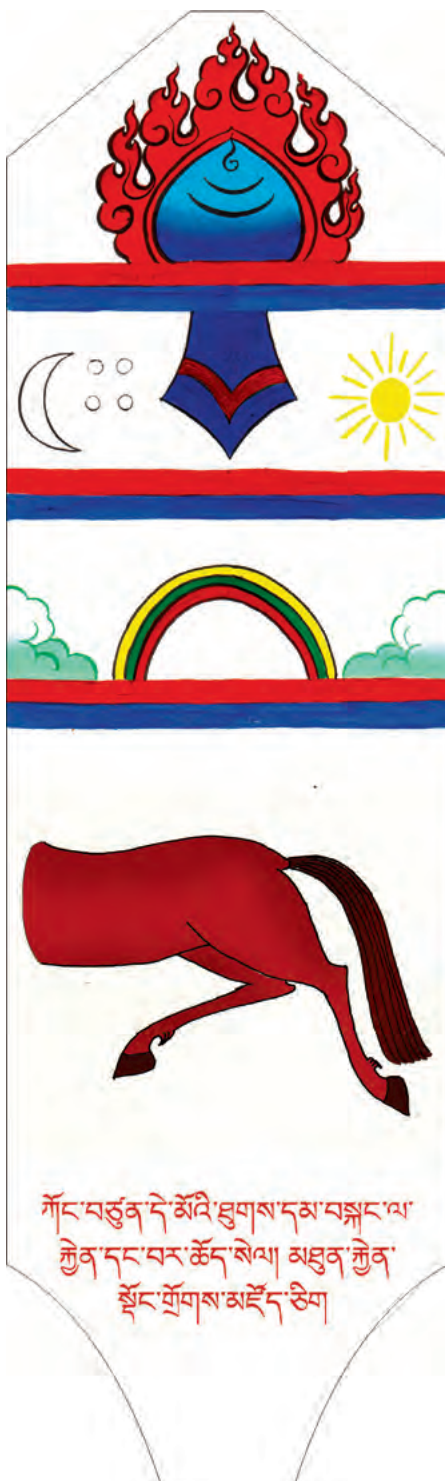
S047A



S048



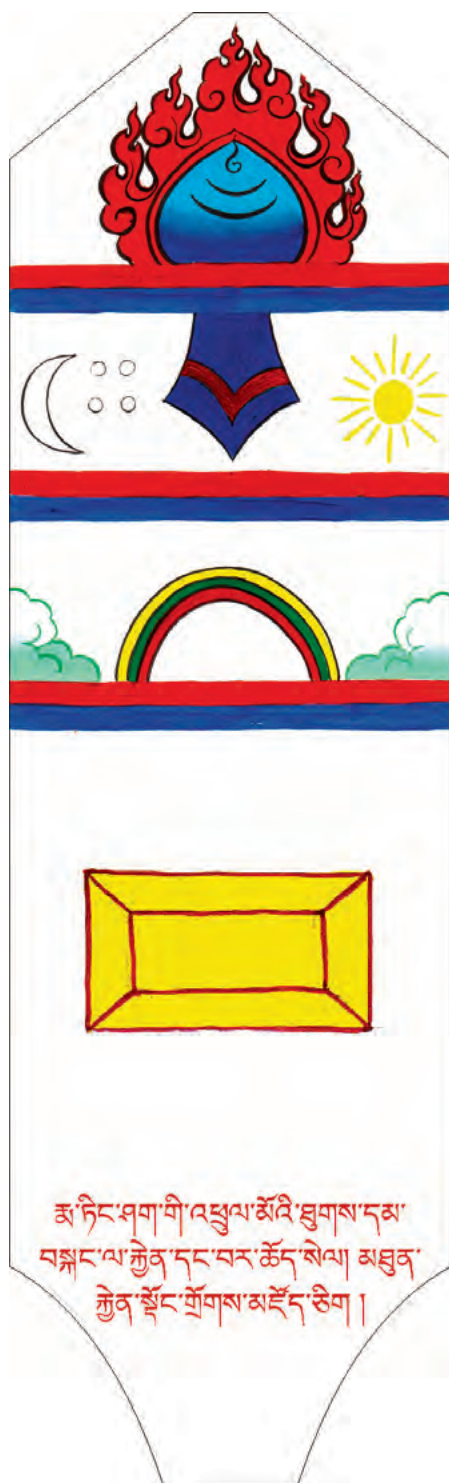
S049



S050



S051



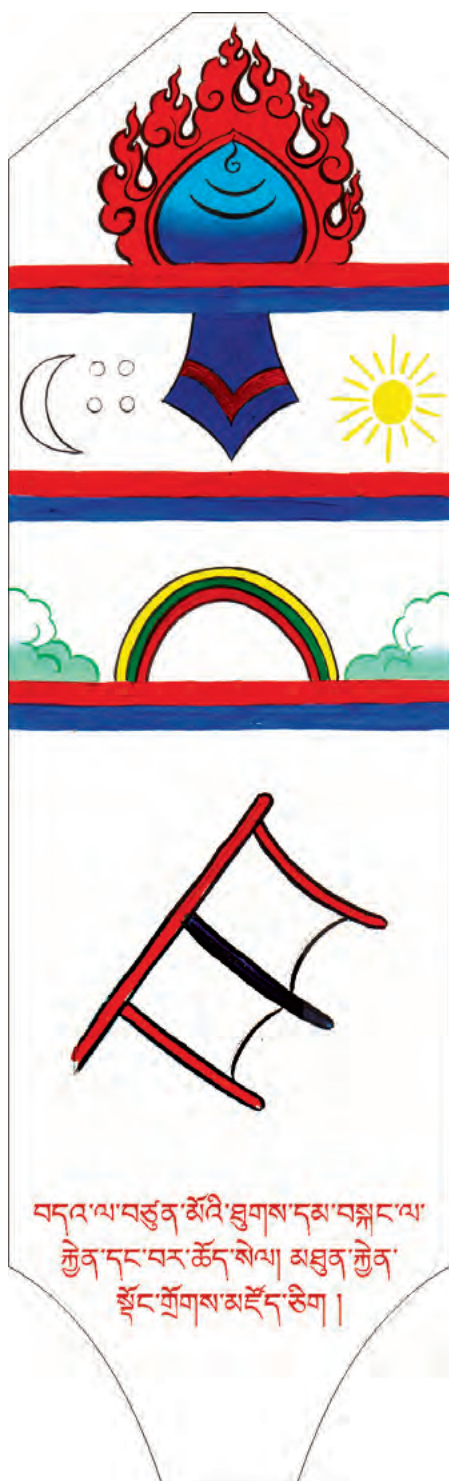
S052



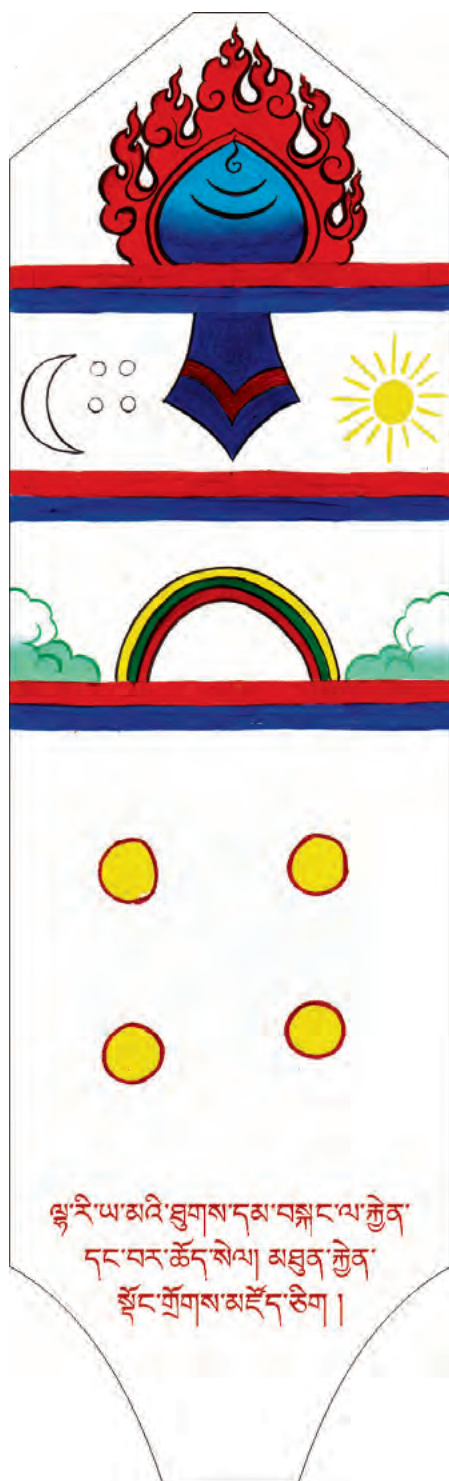
S053



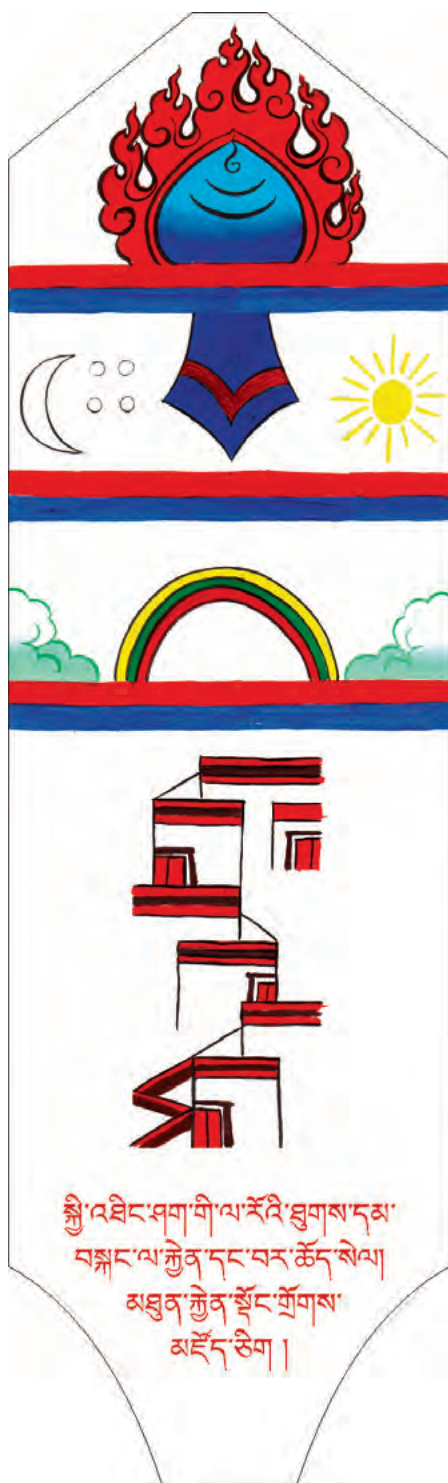
S054



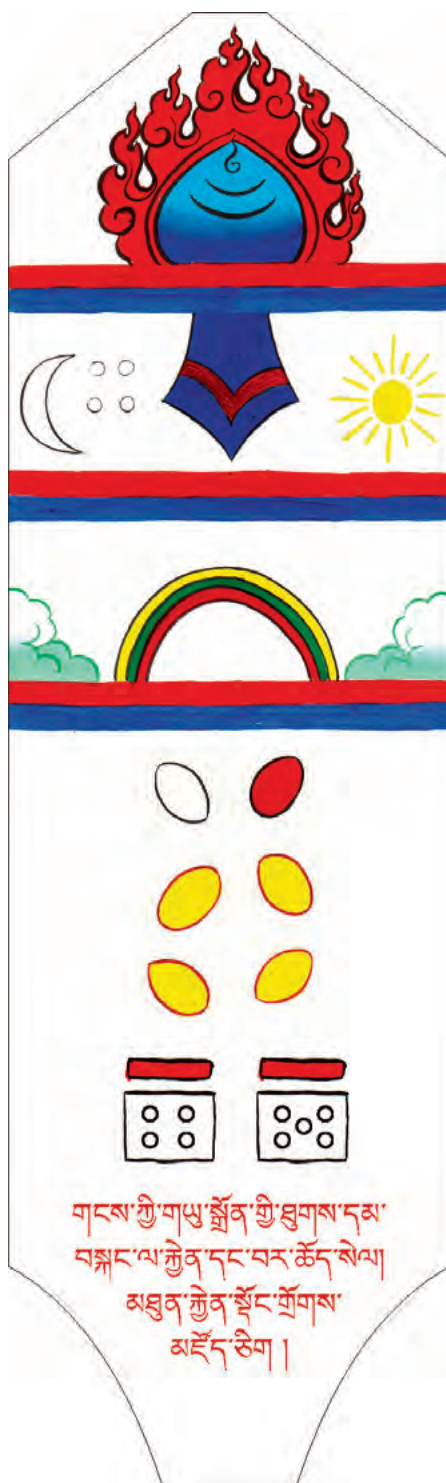
S055



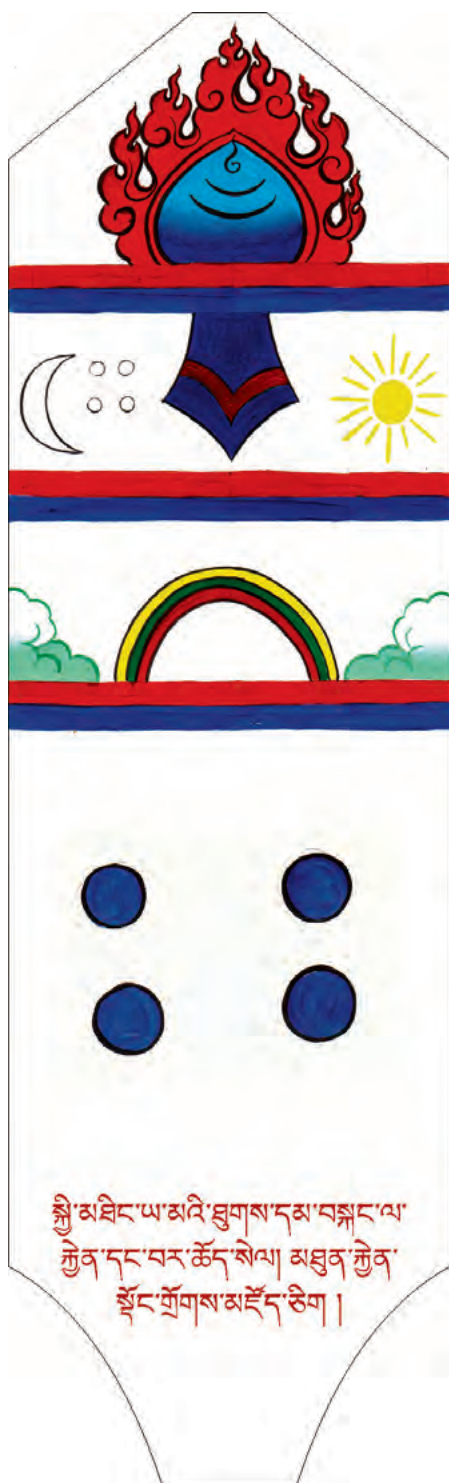
S056



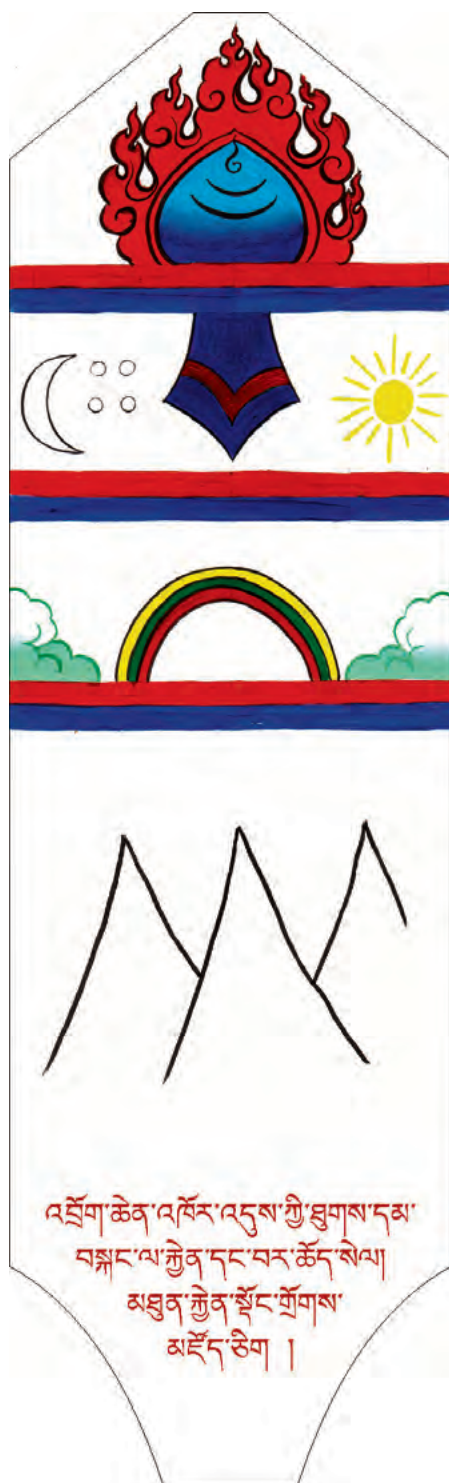
S057



S058



S059



S060



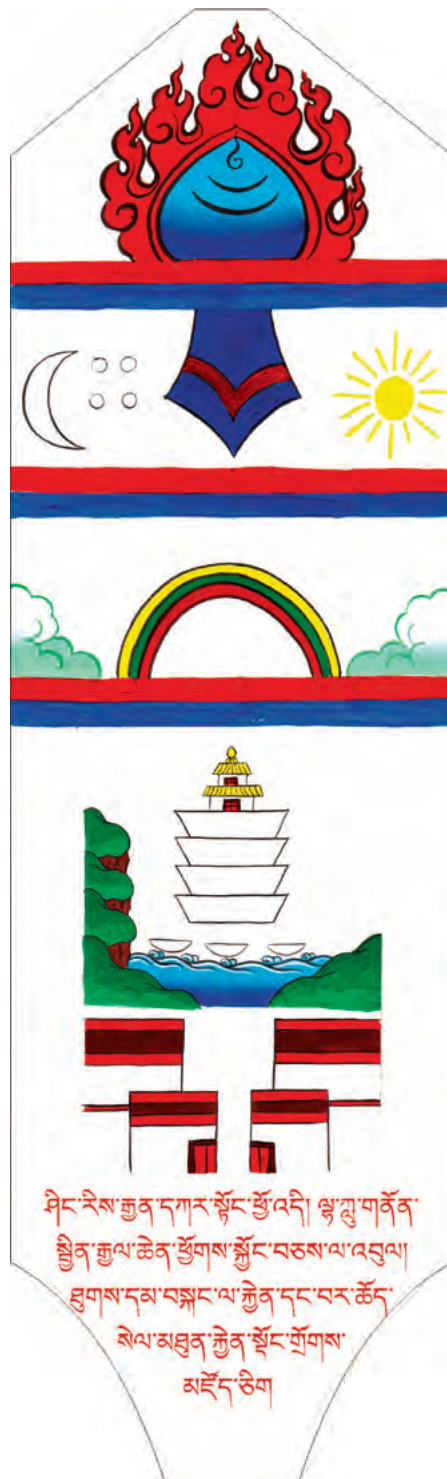
S061



S062



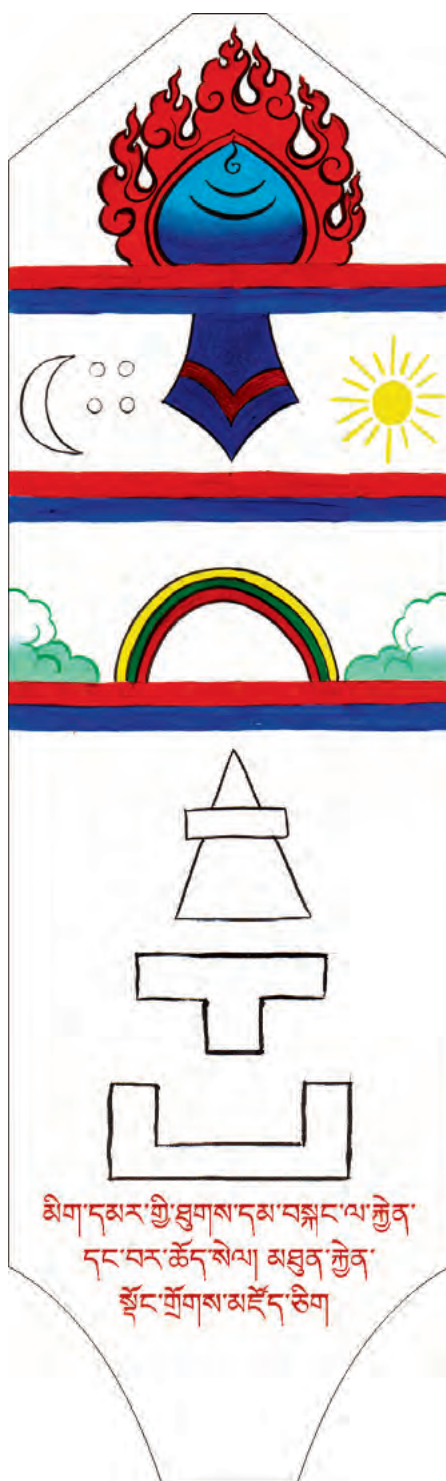
S063



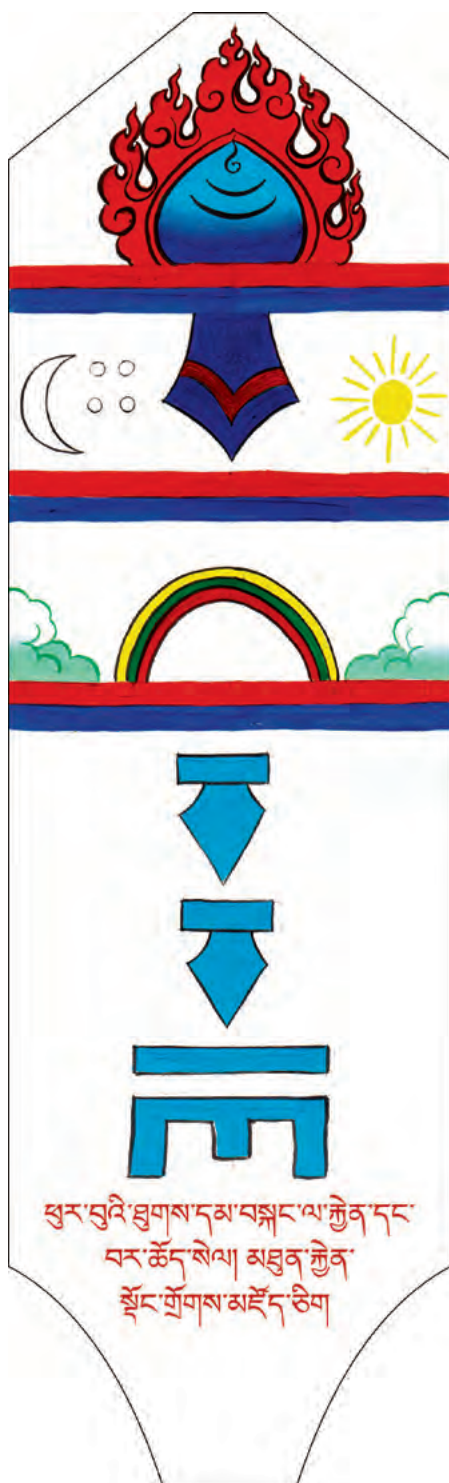
S064



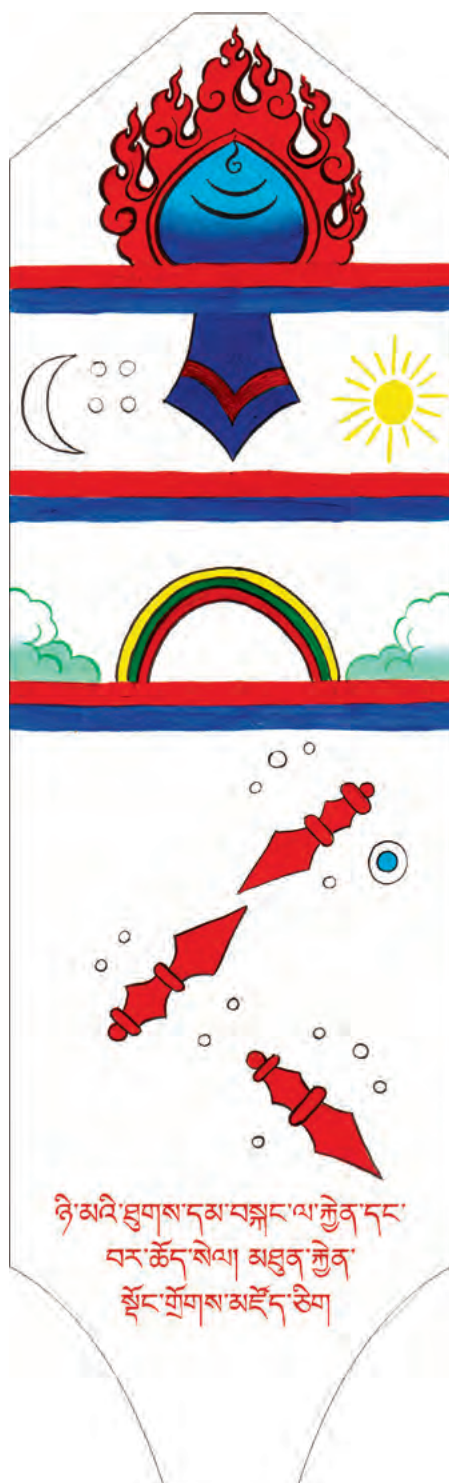
S065



S066



S067



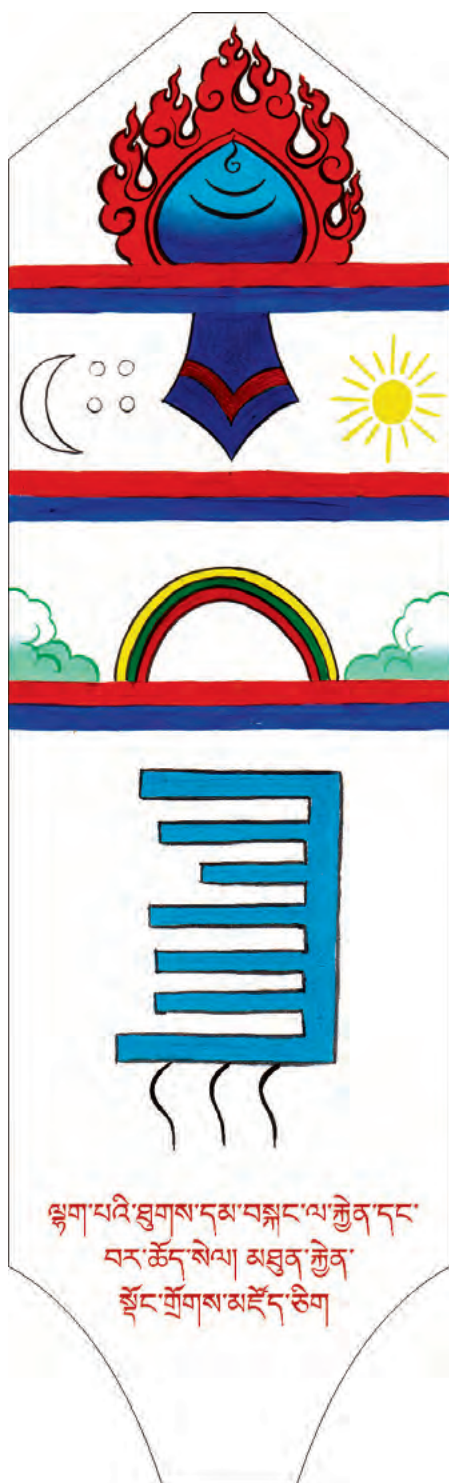
S068



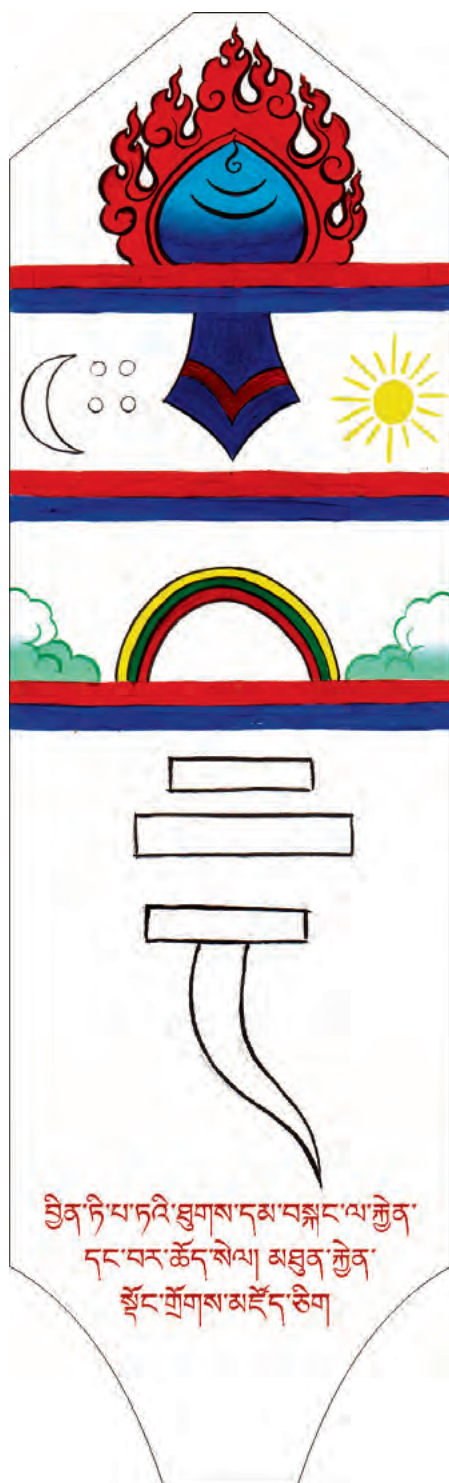
S069



S070



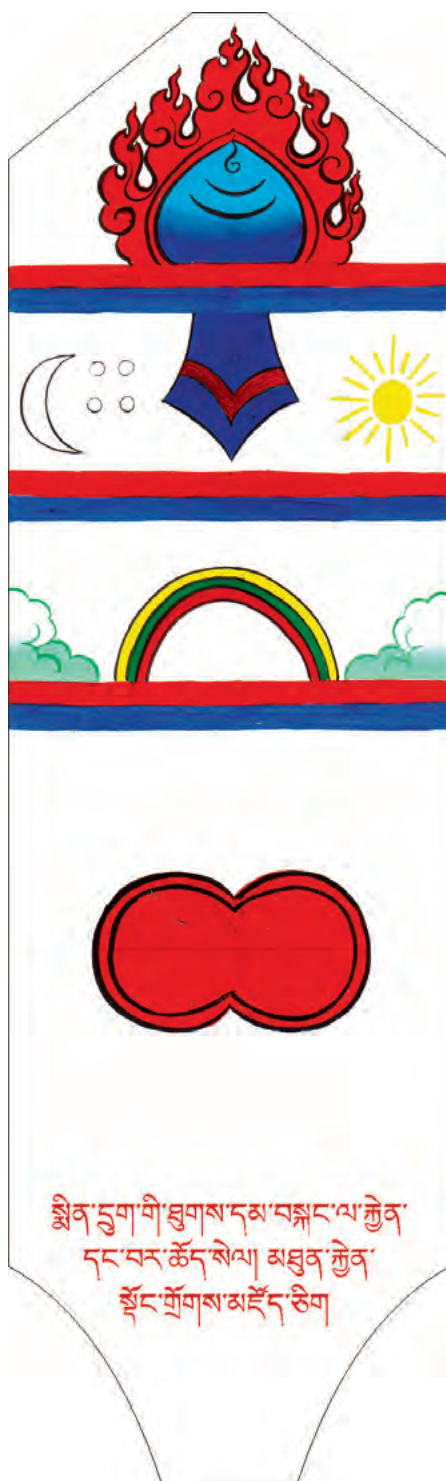
S071



S072



S073



S074



S075



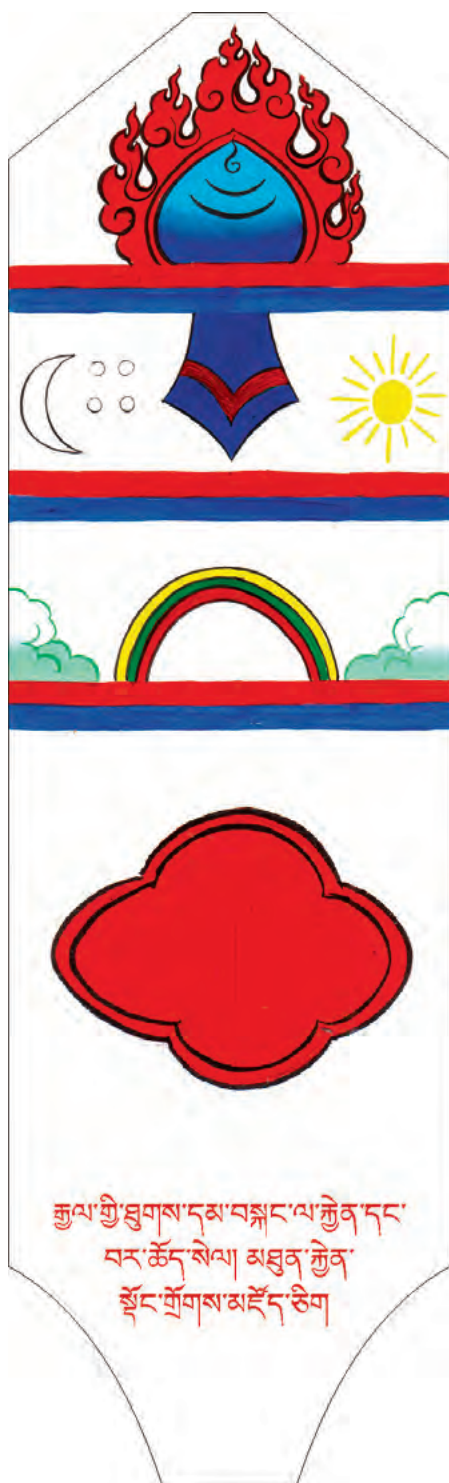
S076



S077



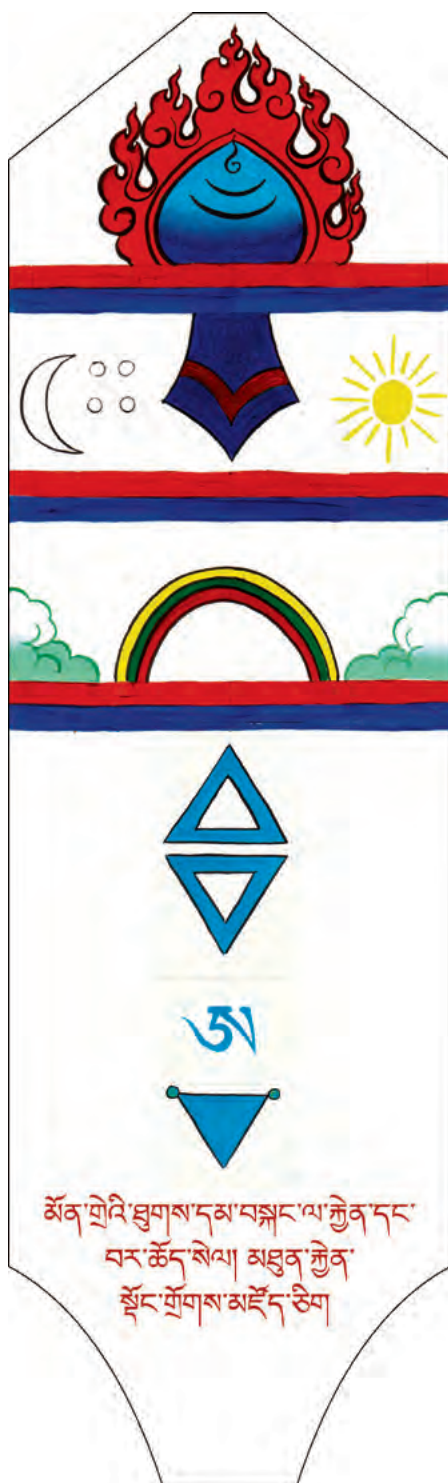
S078



S079



S080



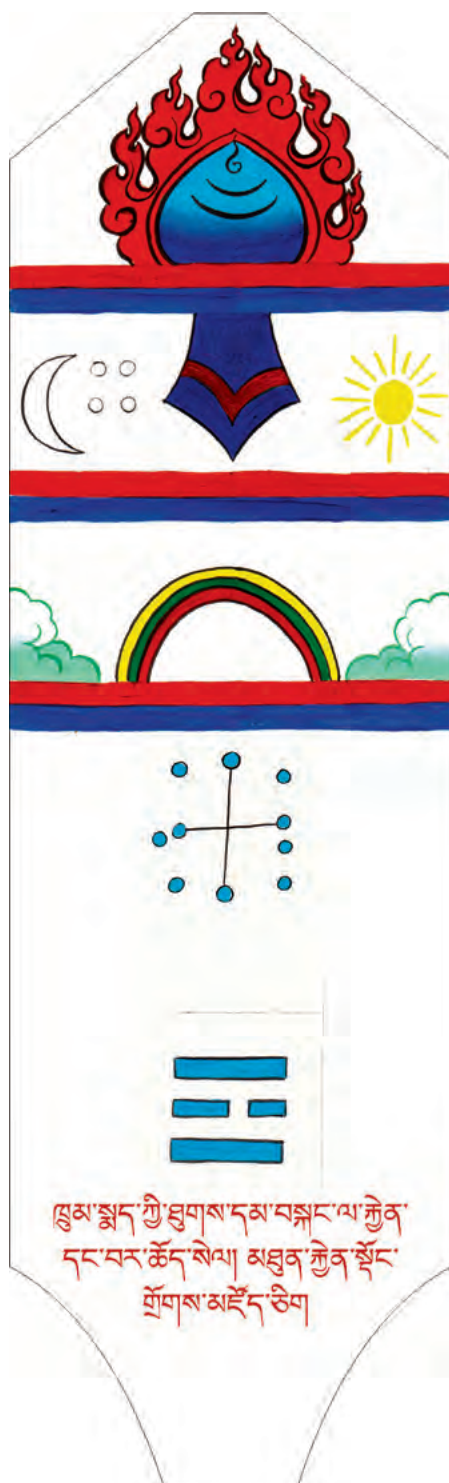
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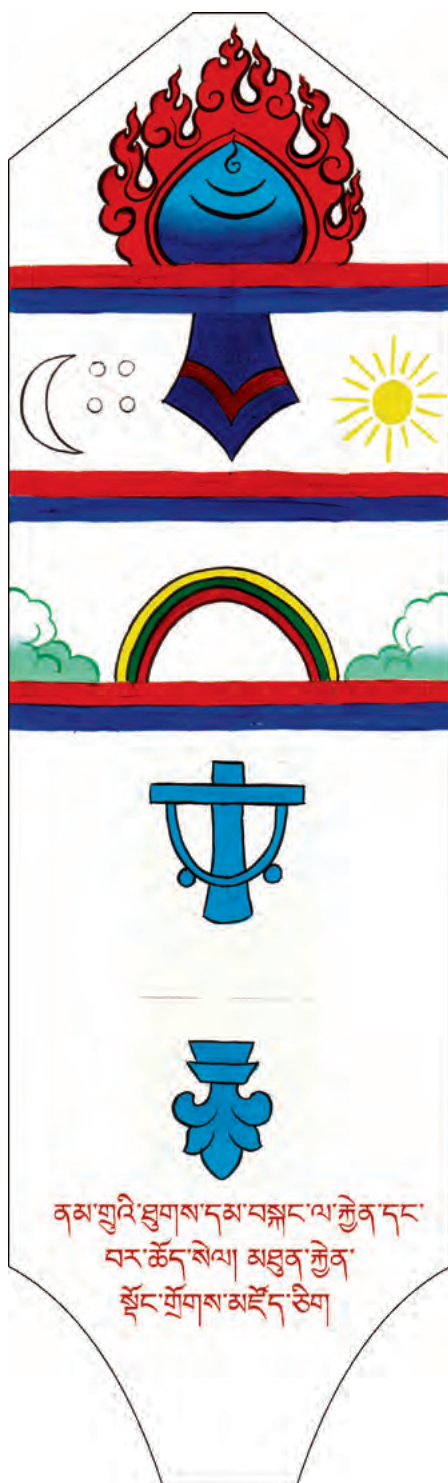
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S083



S084



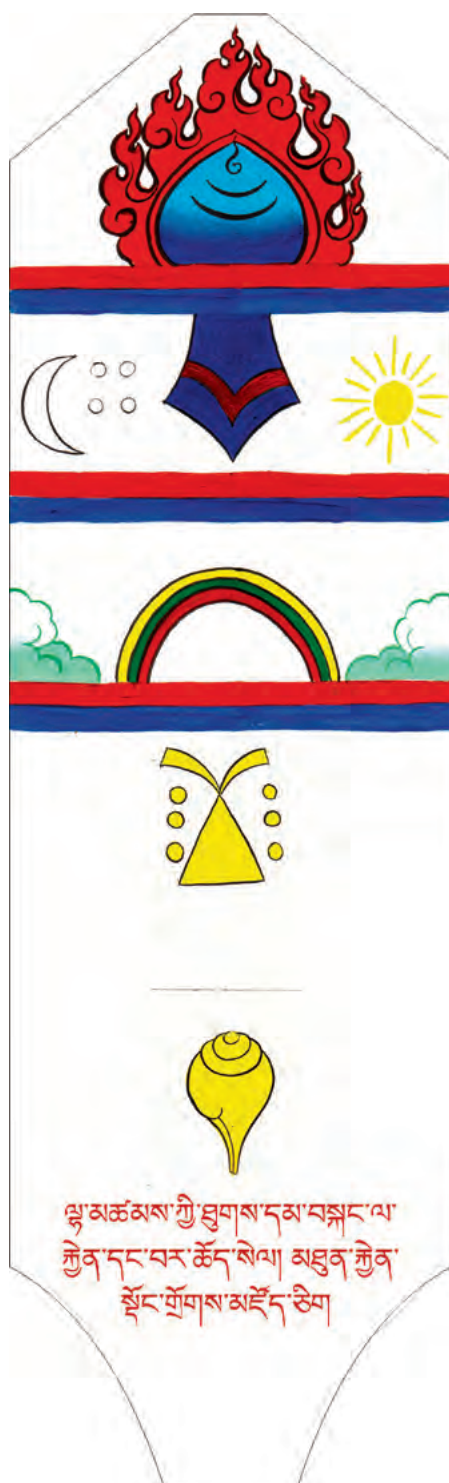
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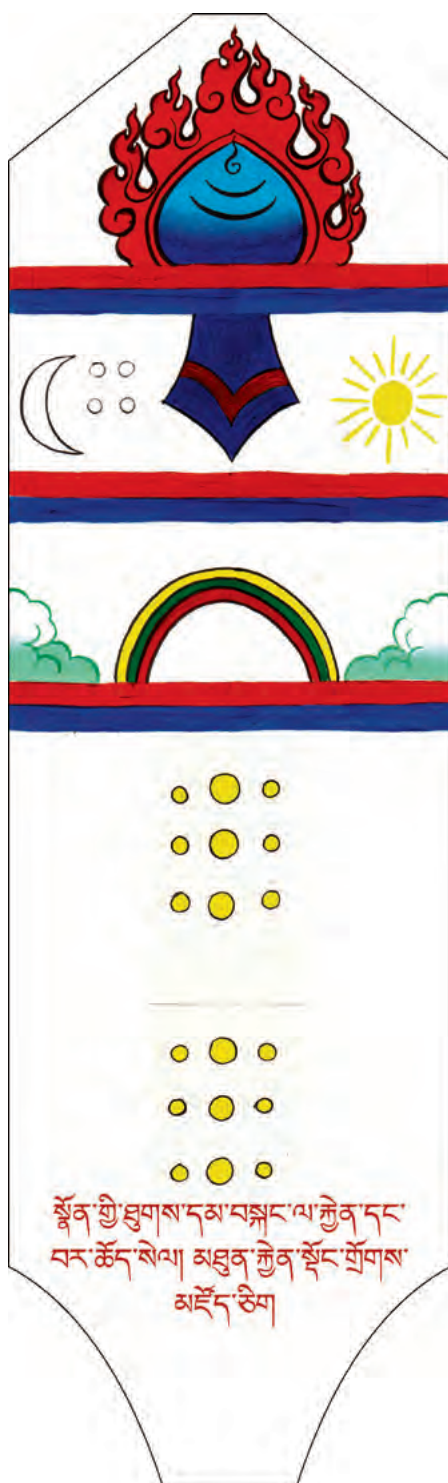
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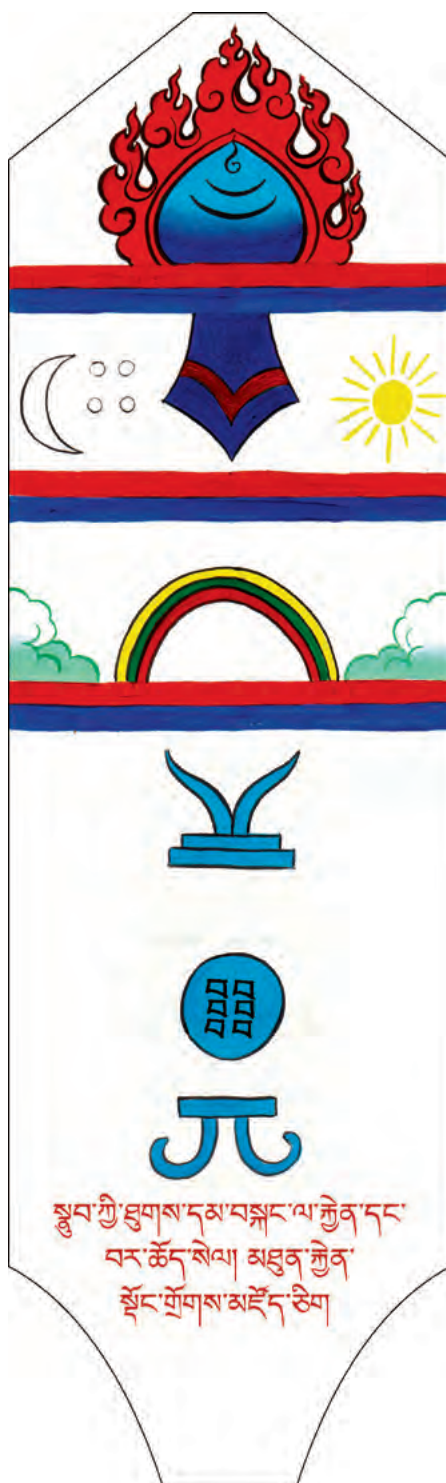
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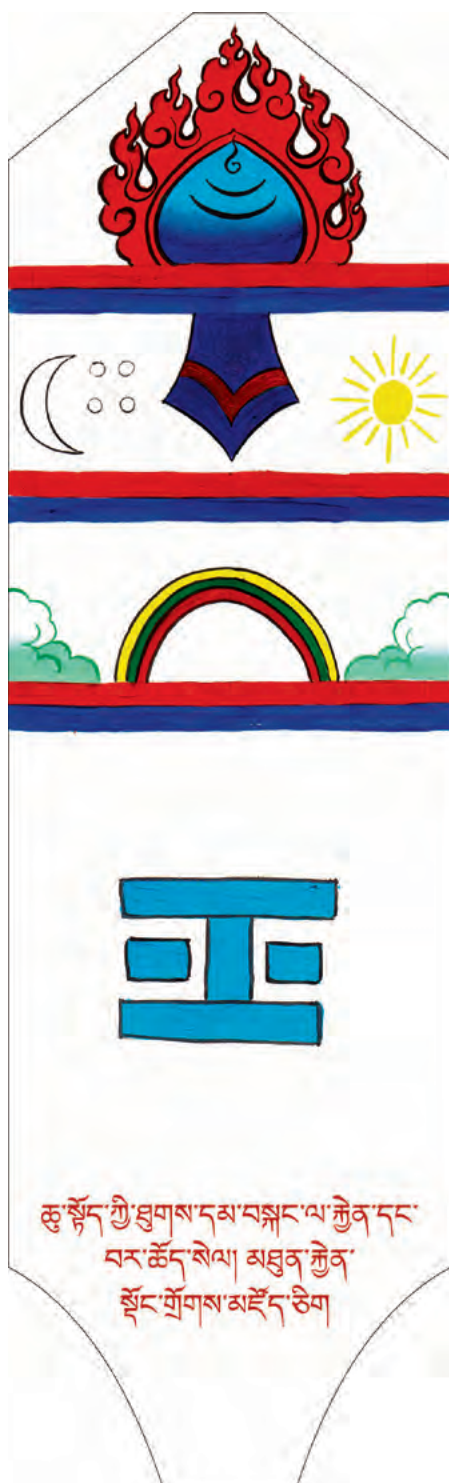
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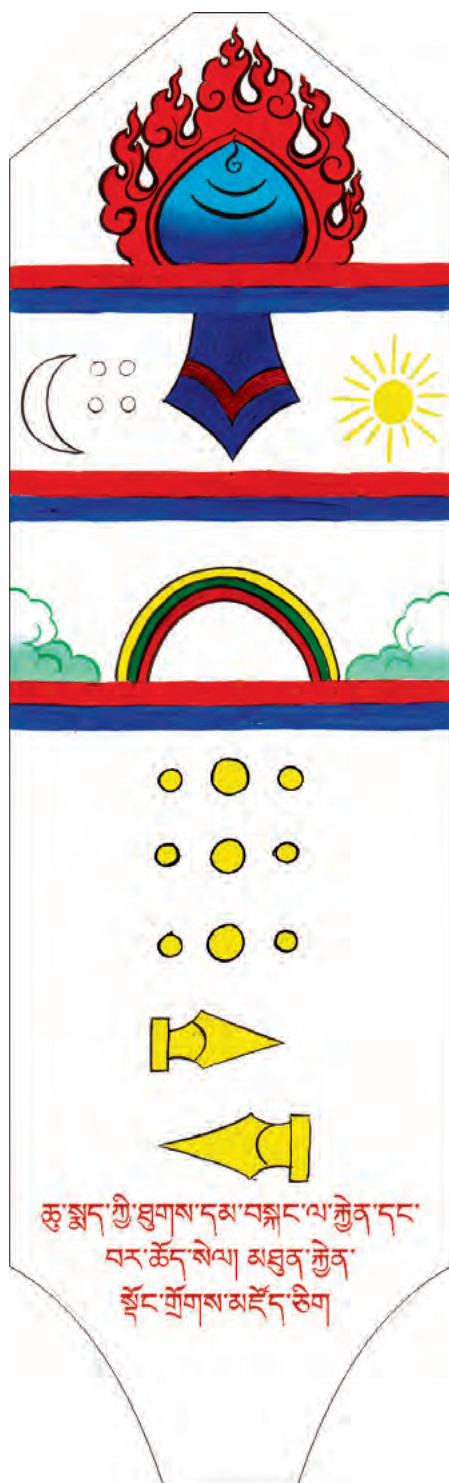
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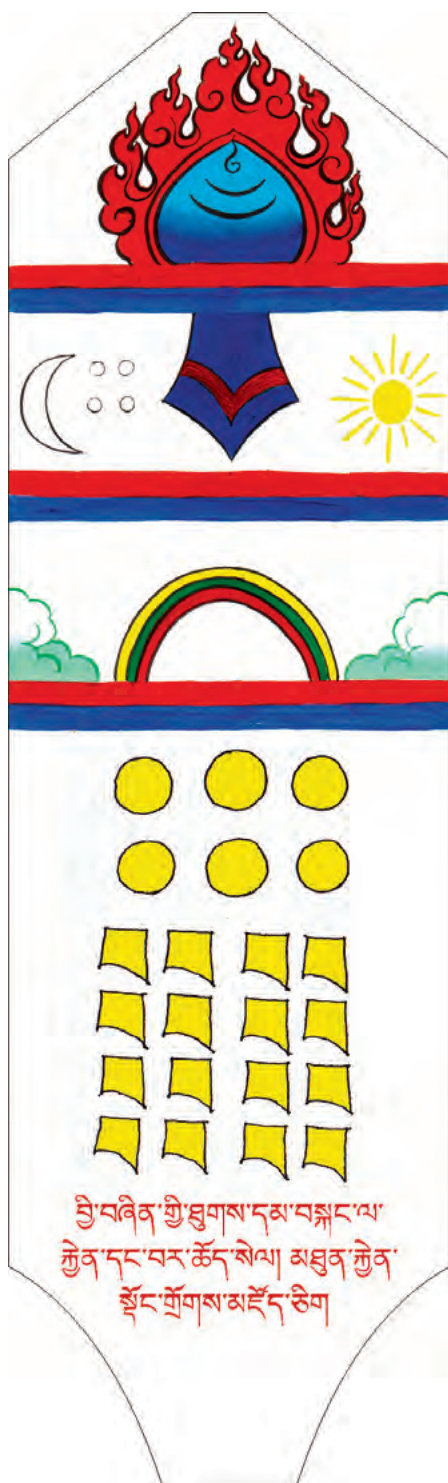
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S091



S092



S093



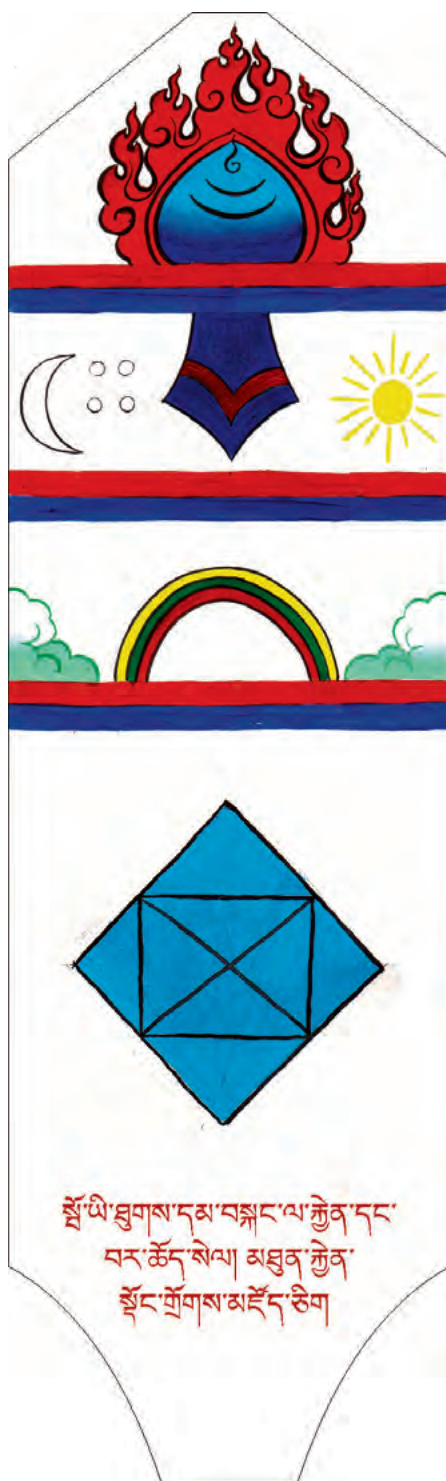
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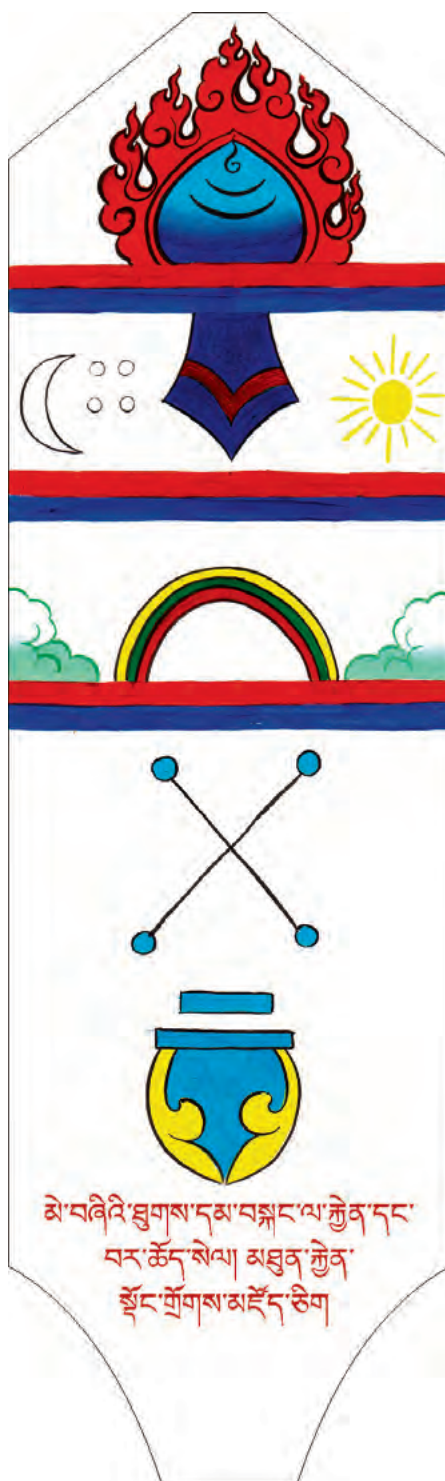
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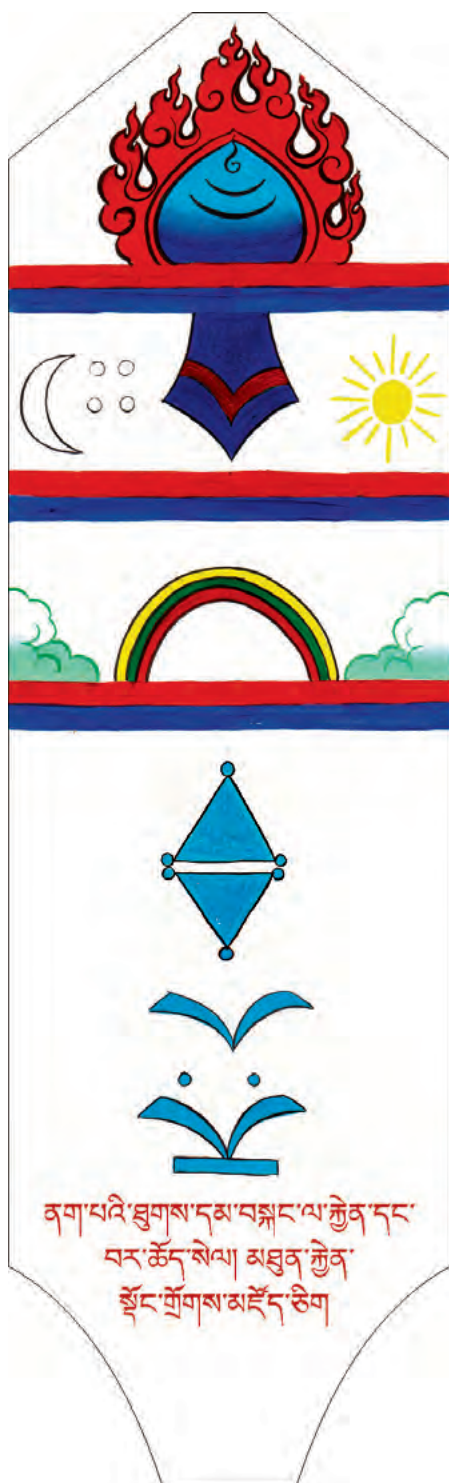
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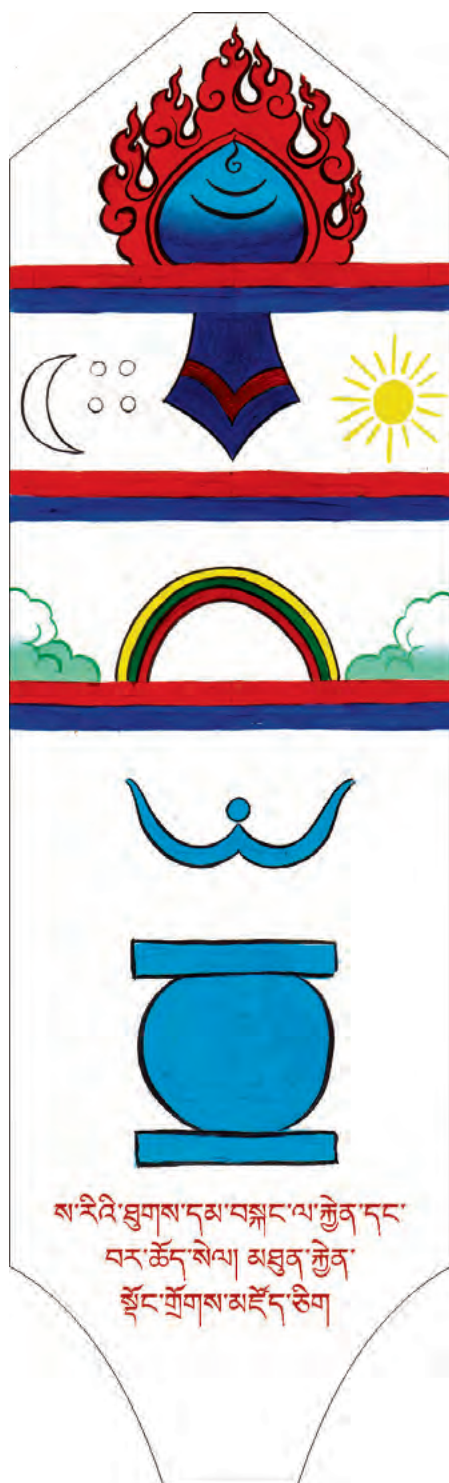
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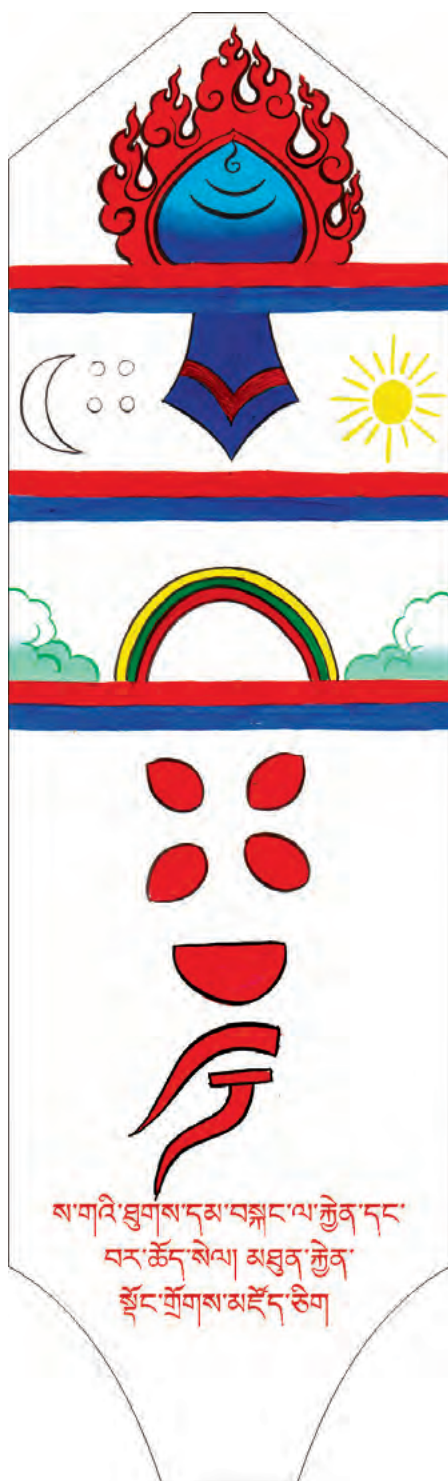
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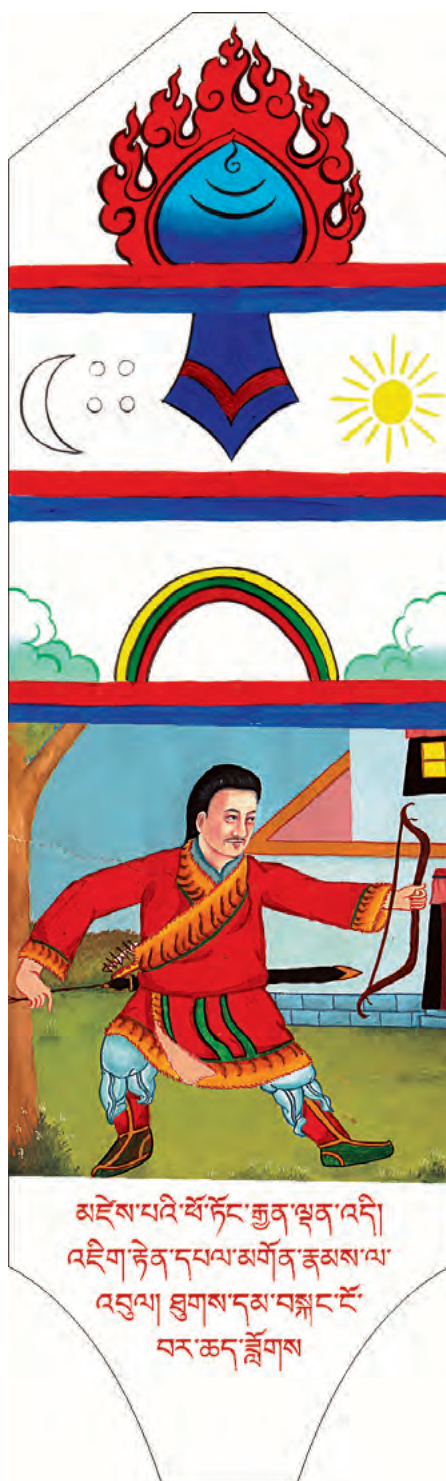
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S100



S101



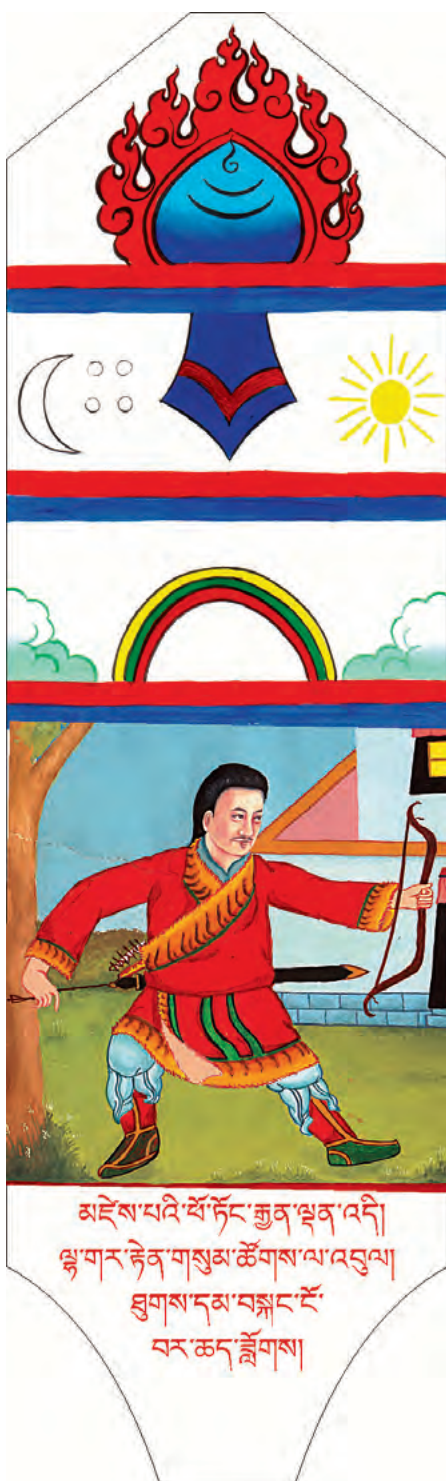
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S103



S104



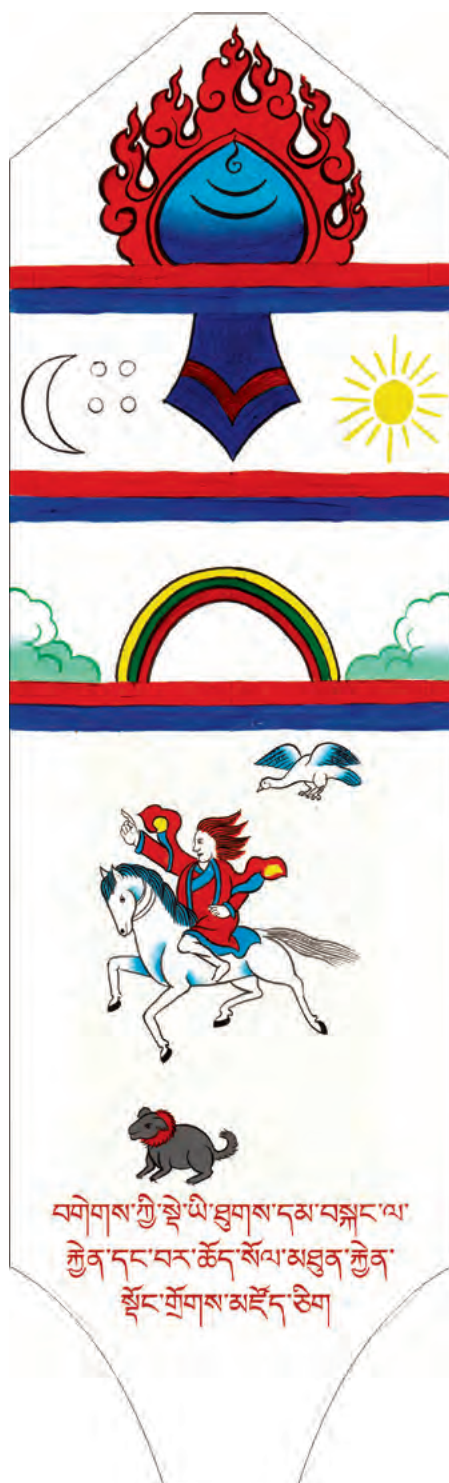
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S106



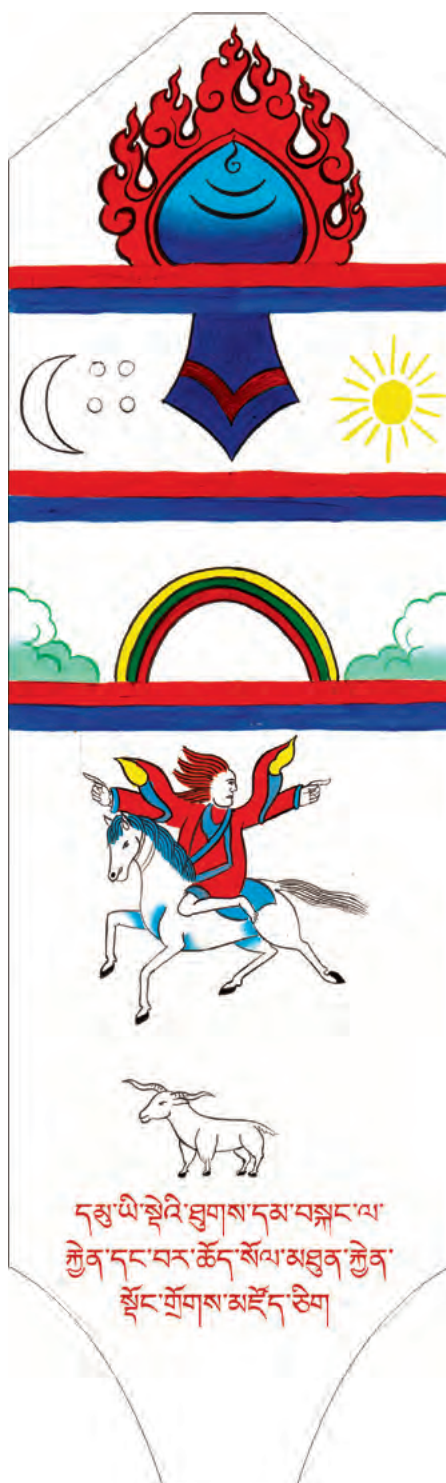
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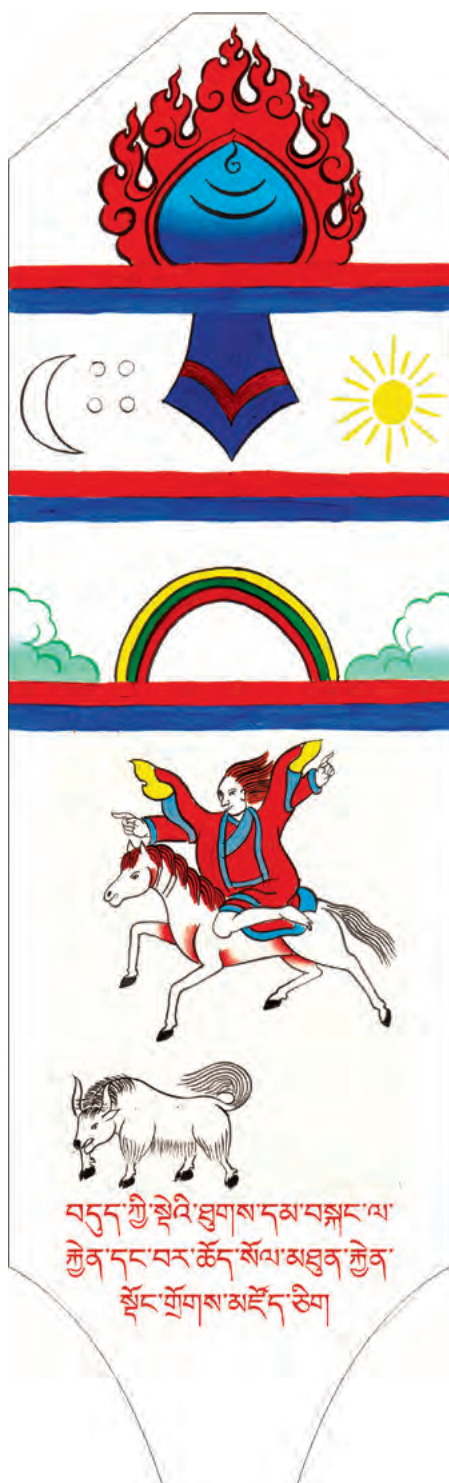
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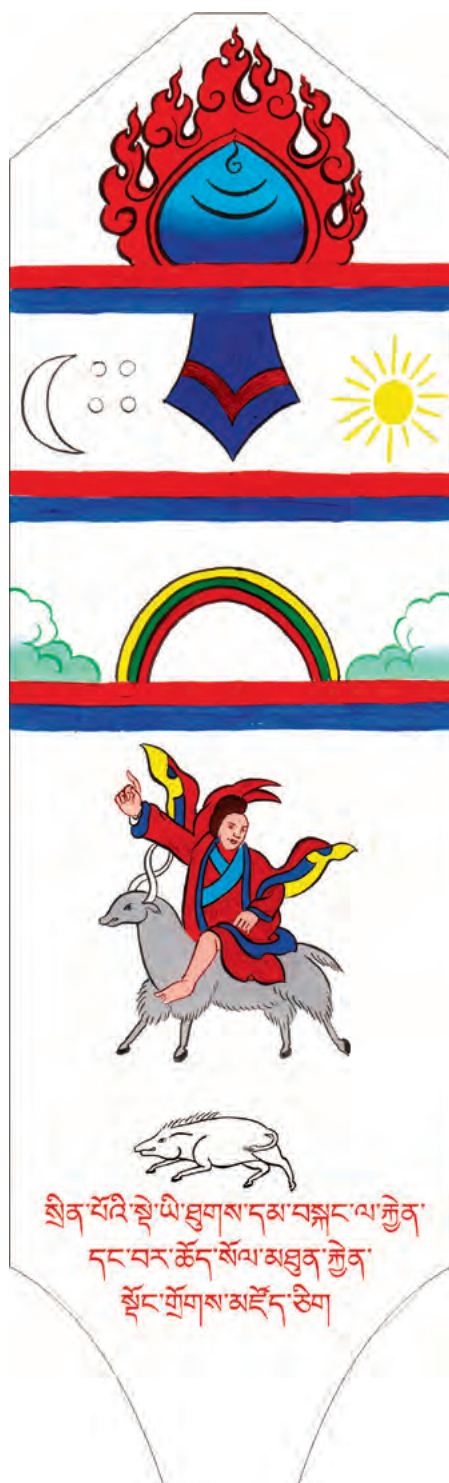
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S110



S111



S112



S113



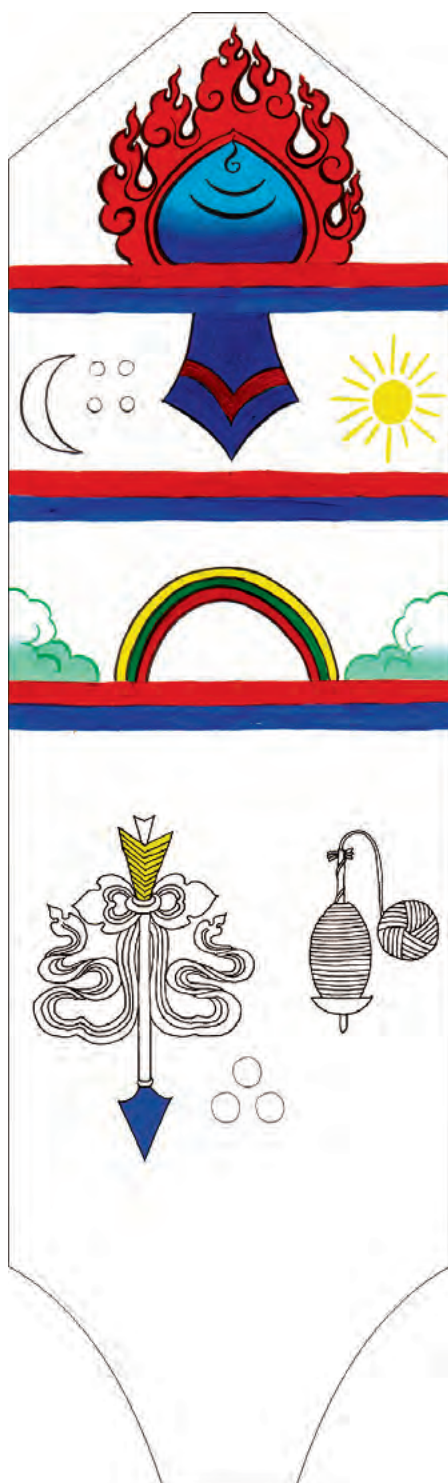
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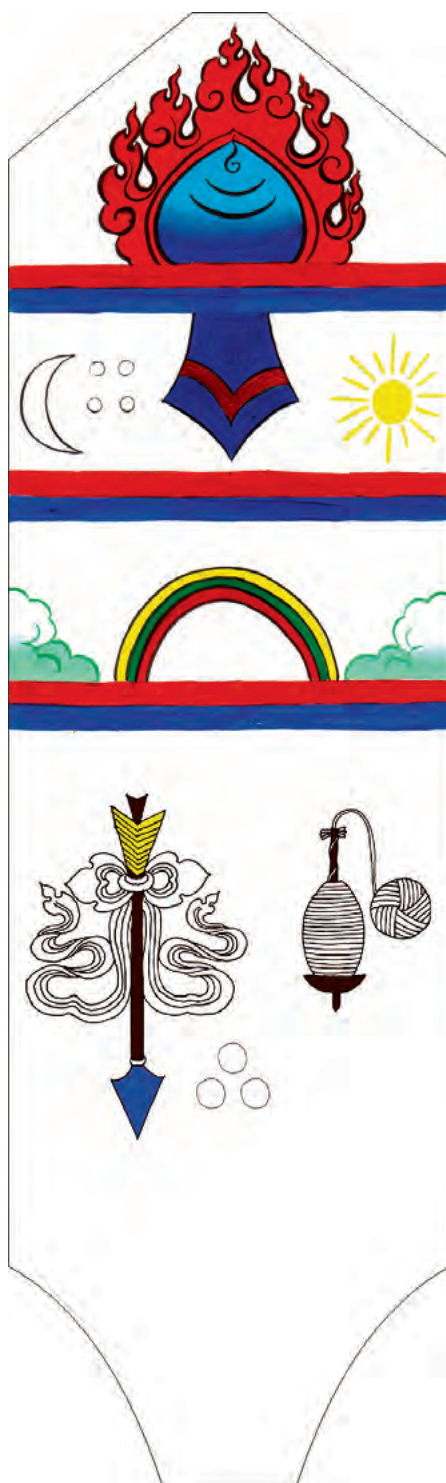
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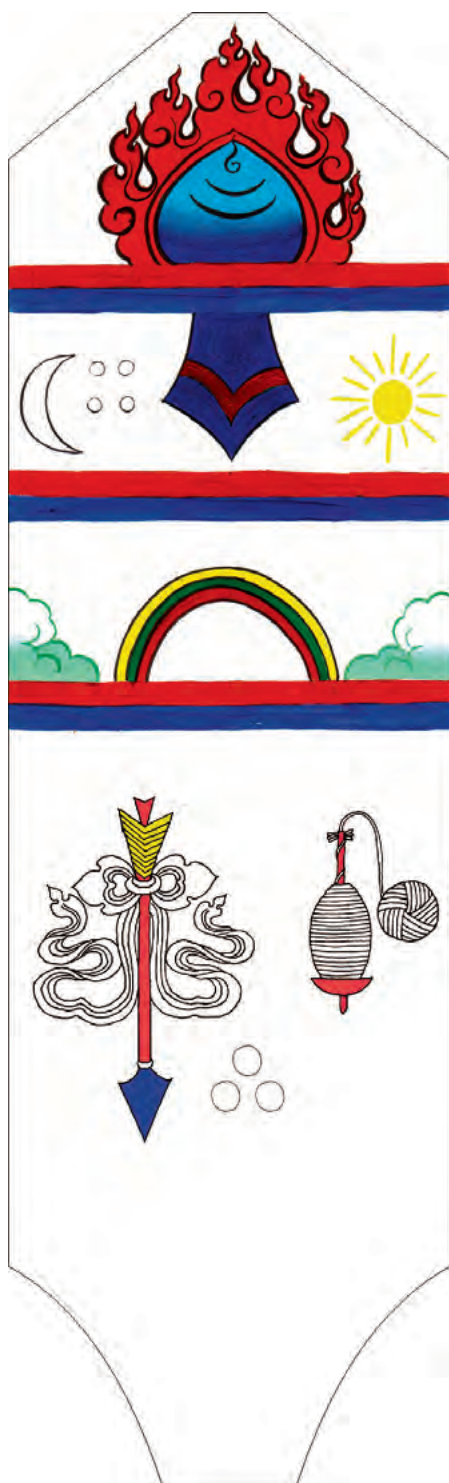
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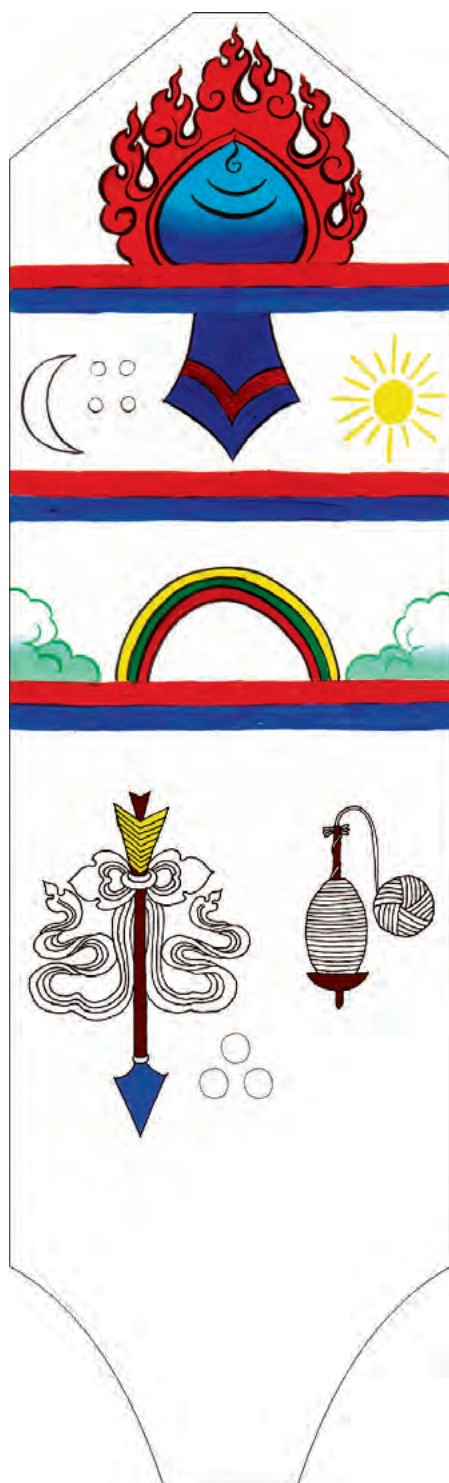
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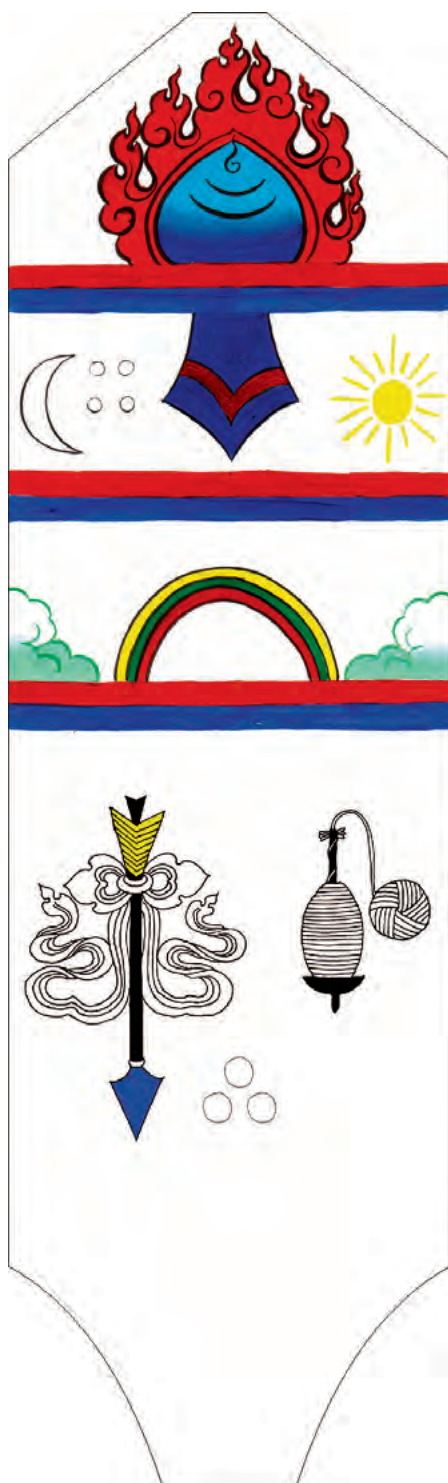
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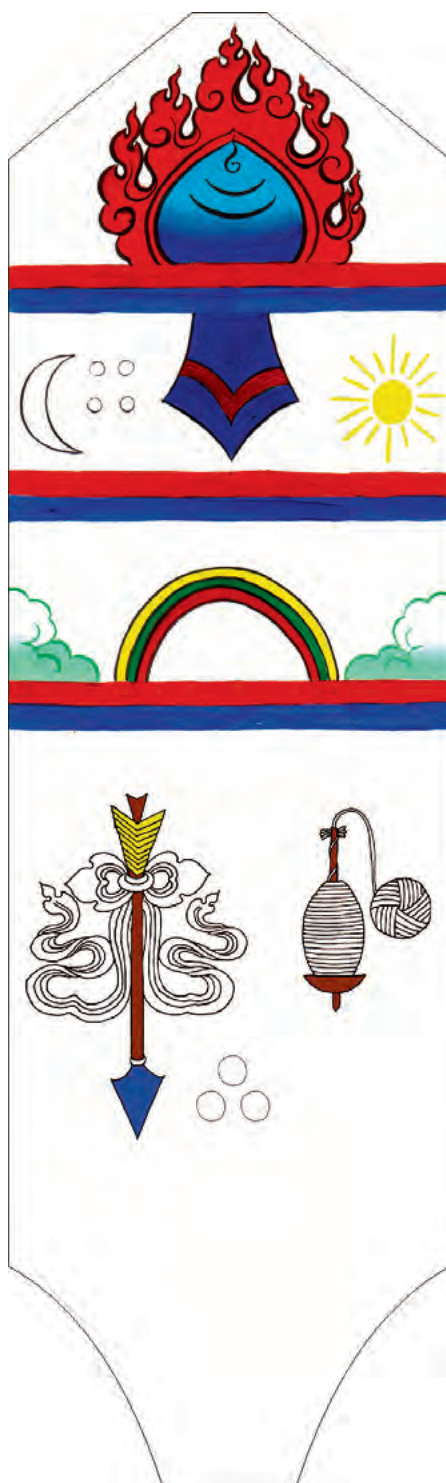
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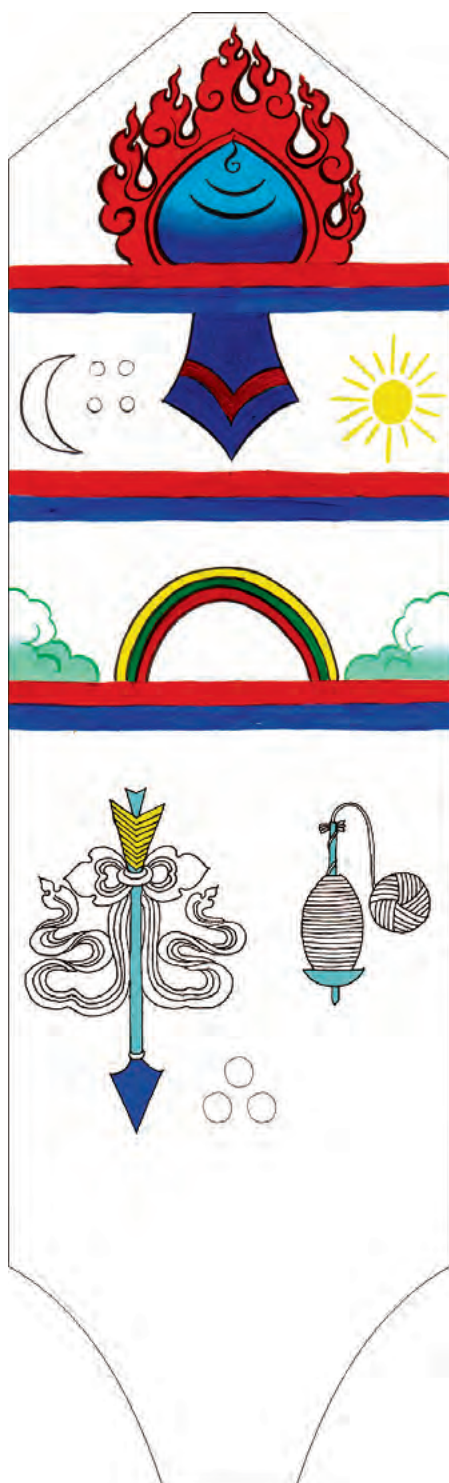
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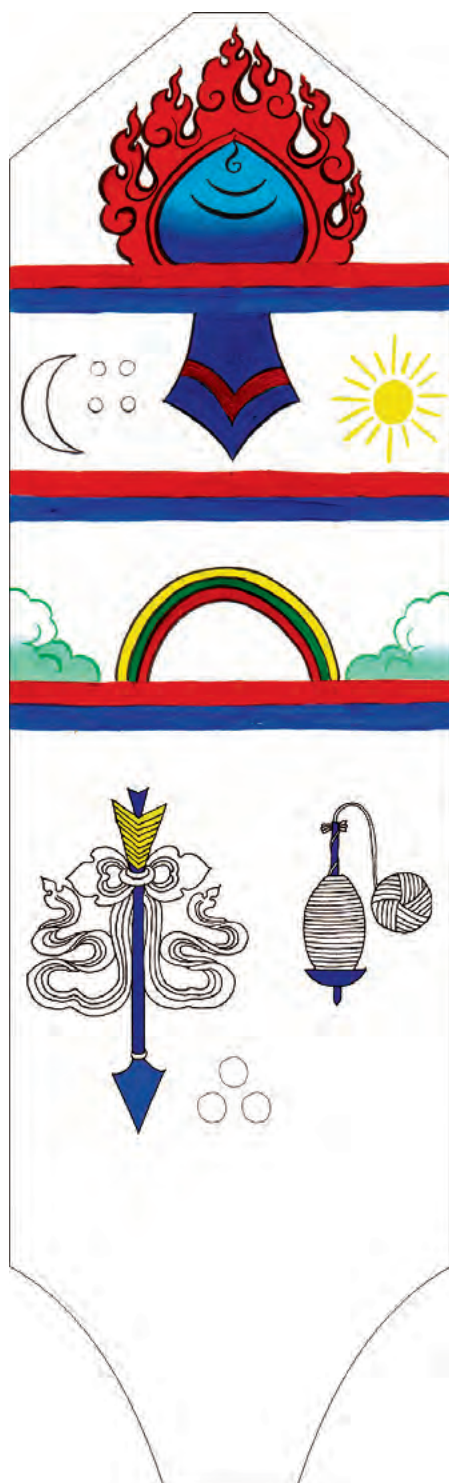
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S122



S123



S124



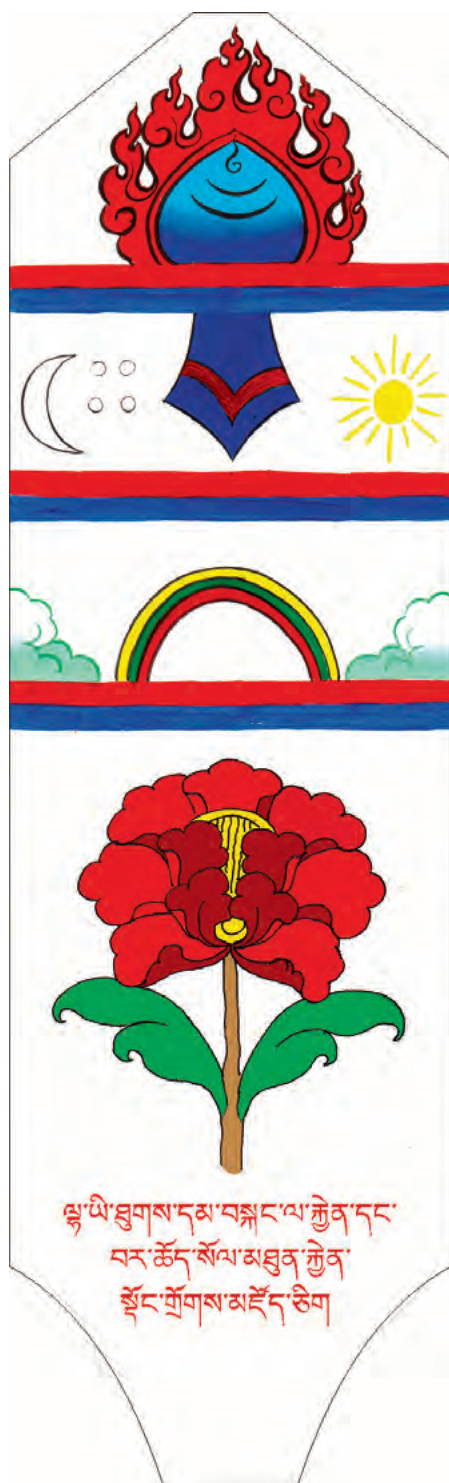
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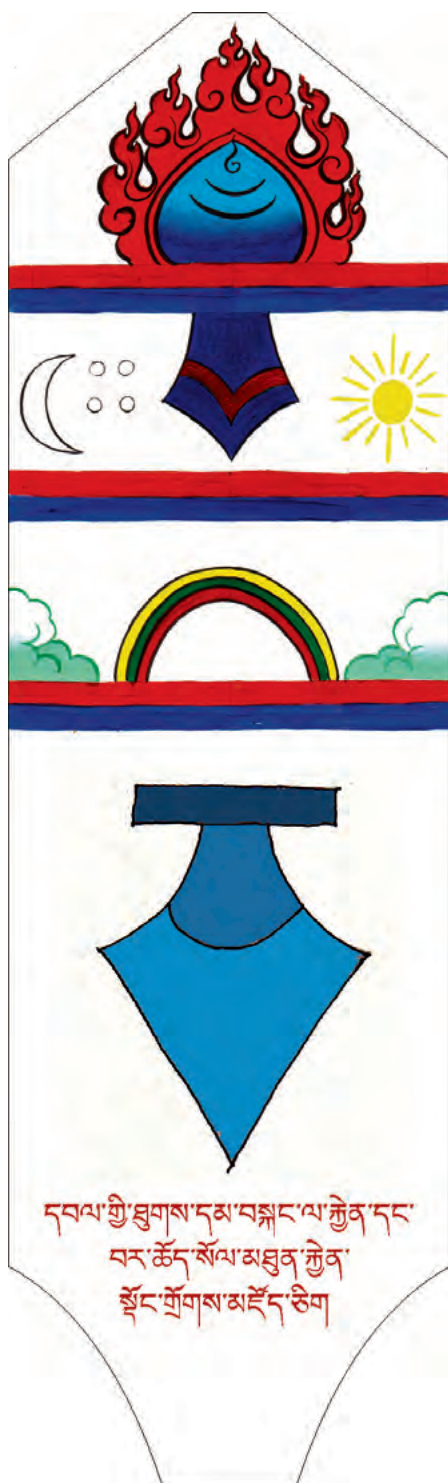
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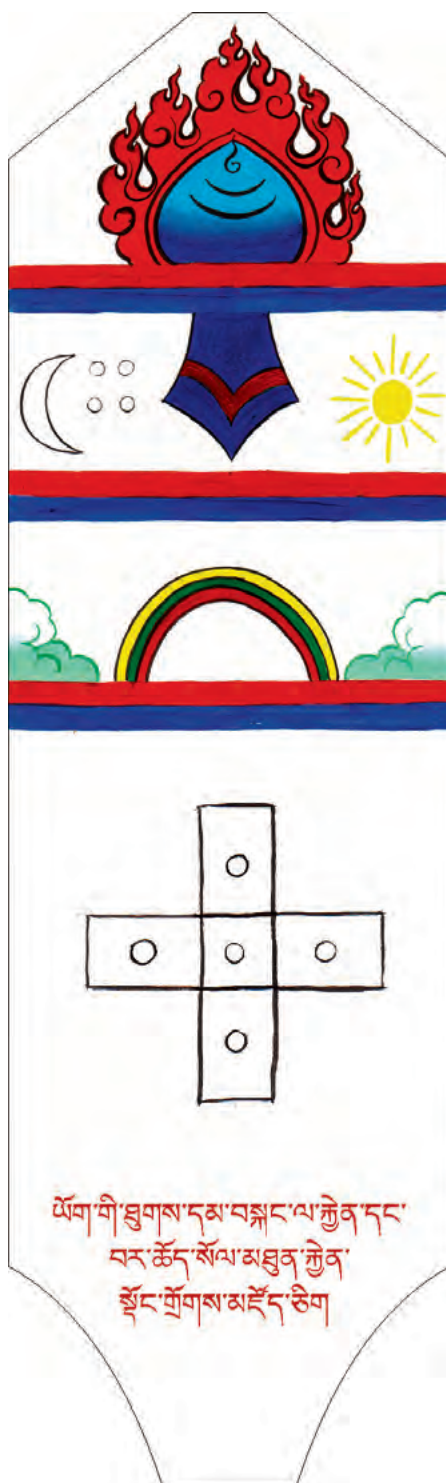
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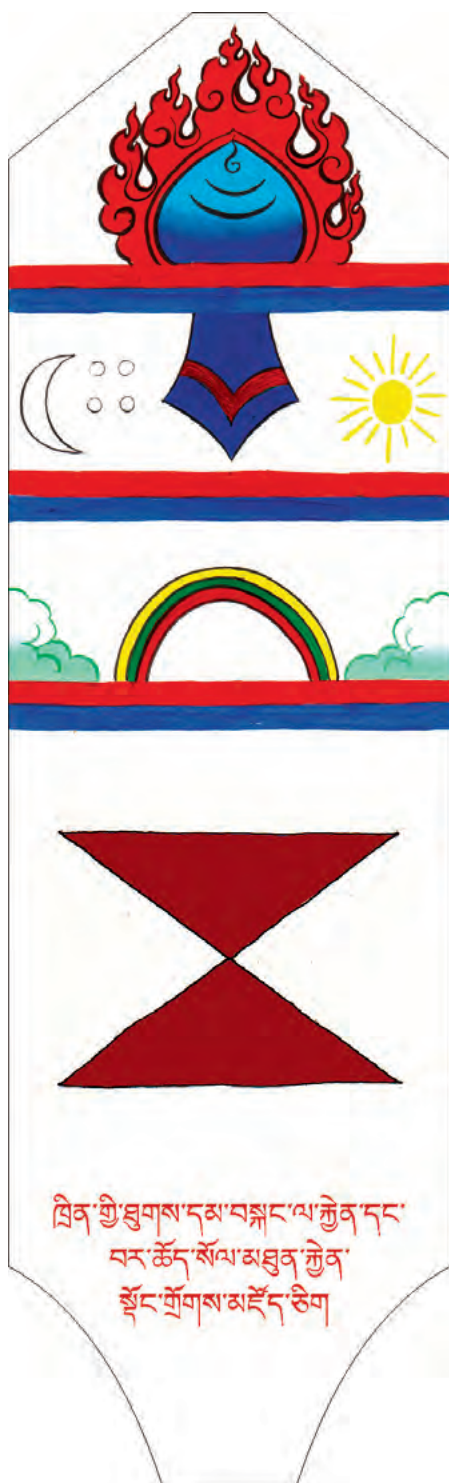
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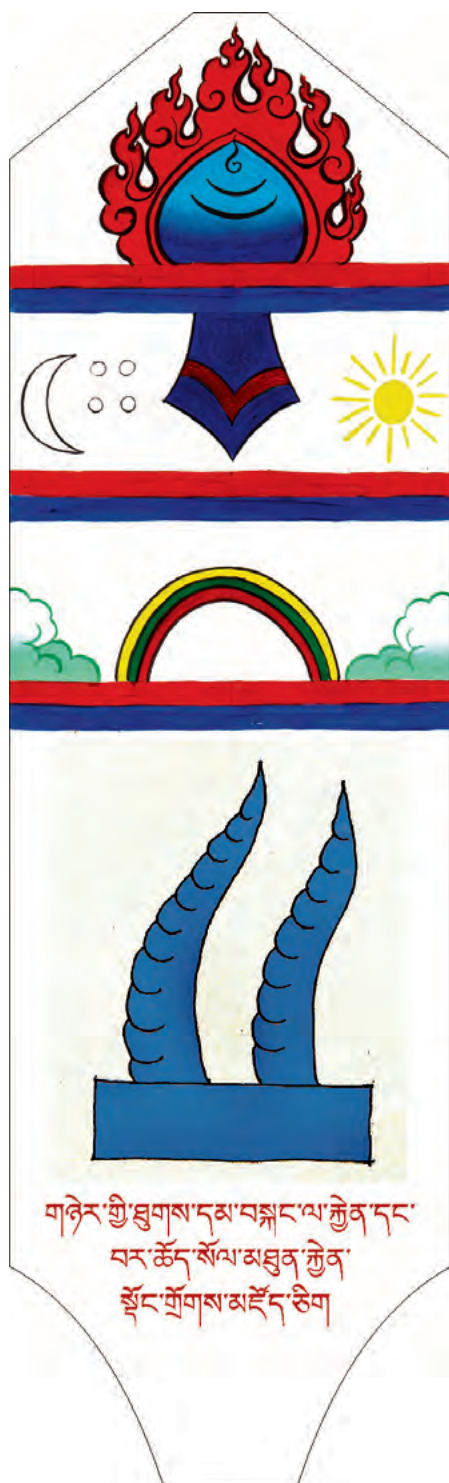
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S130



S131



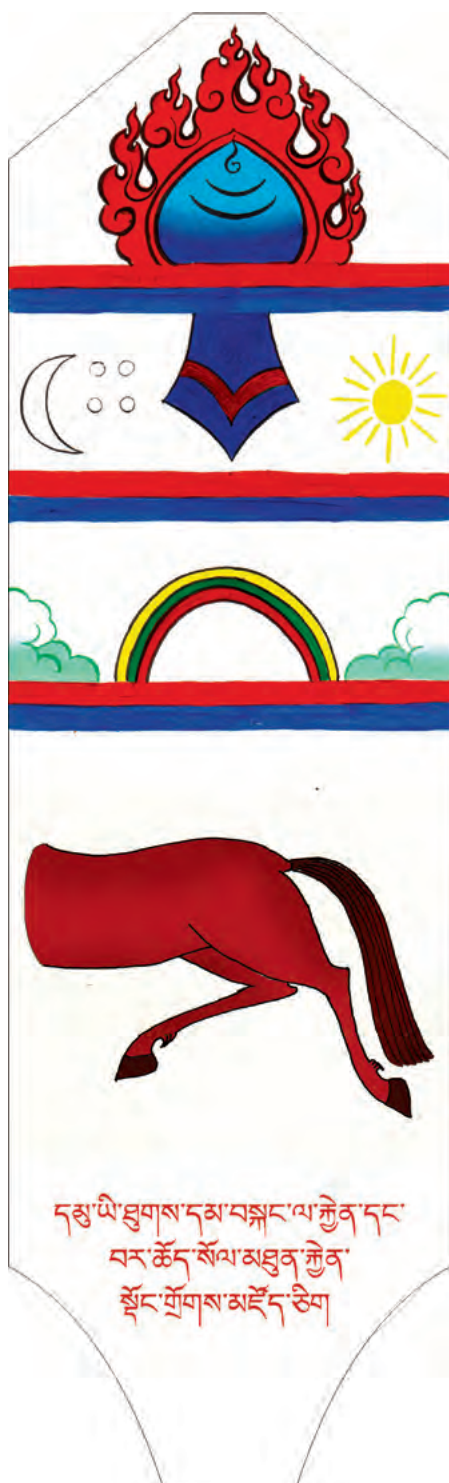
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S133



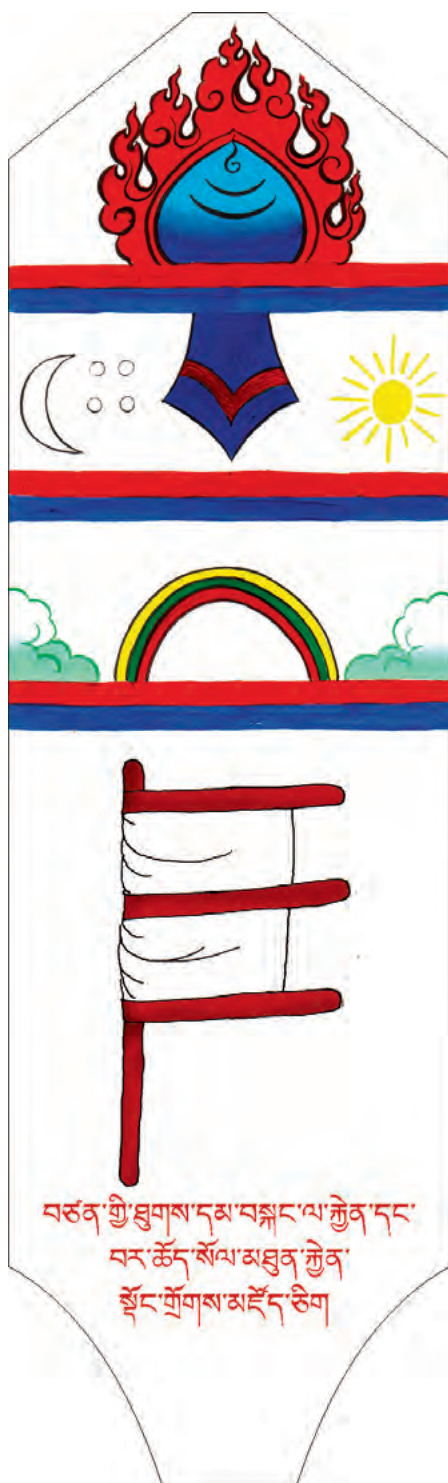
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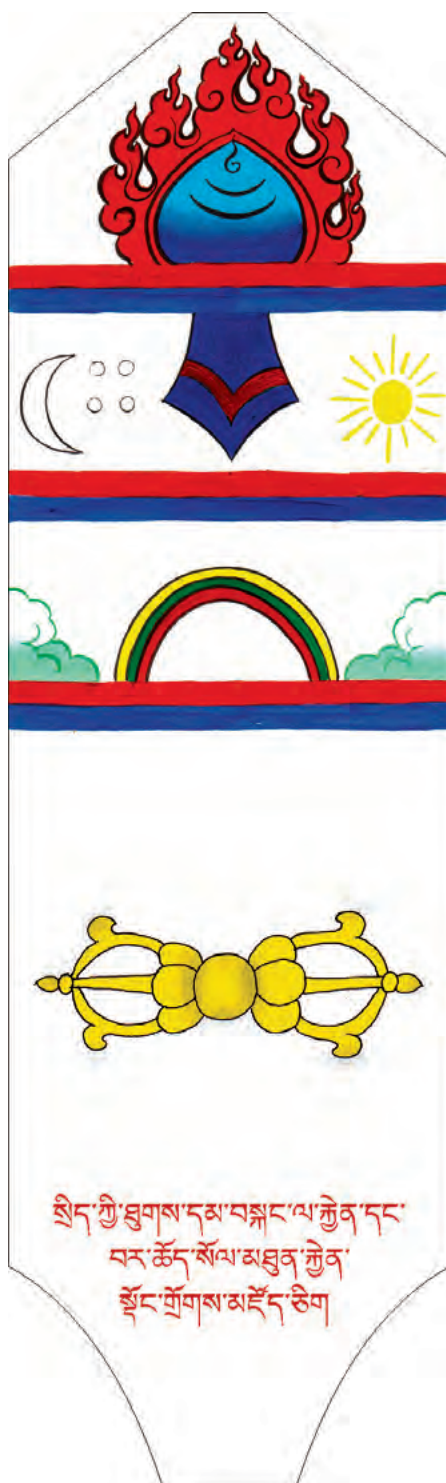
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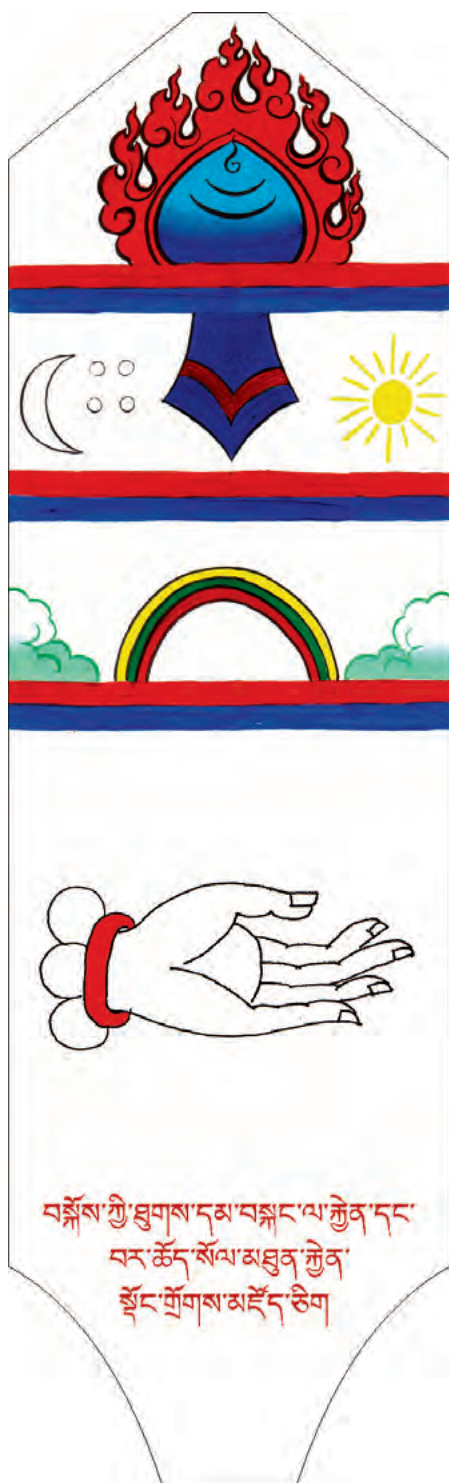
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S137



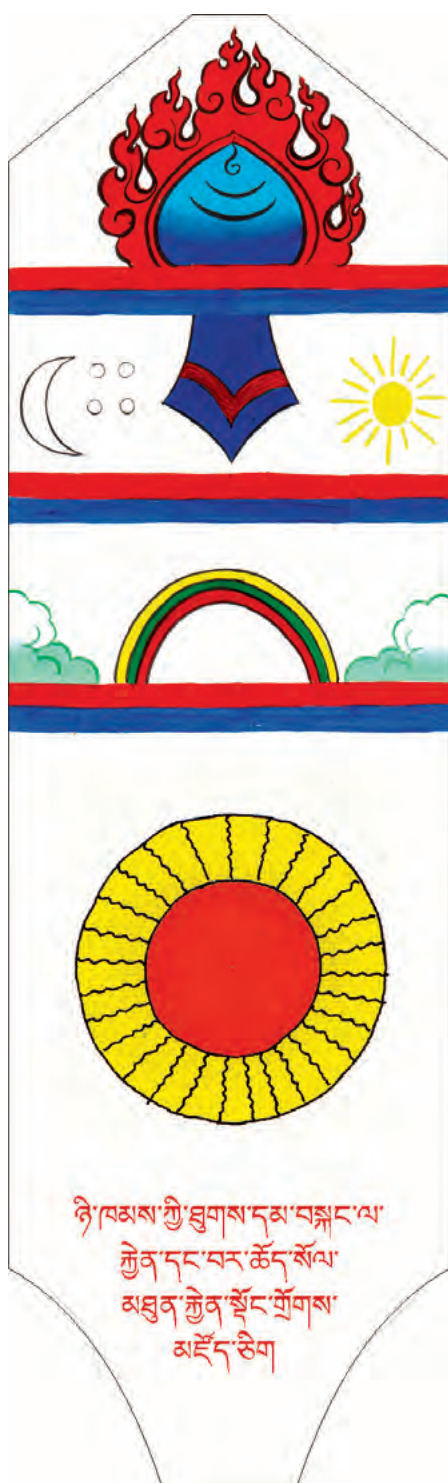
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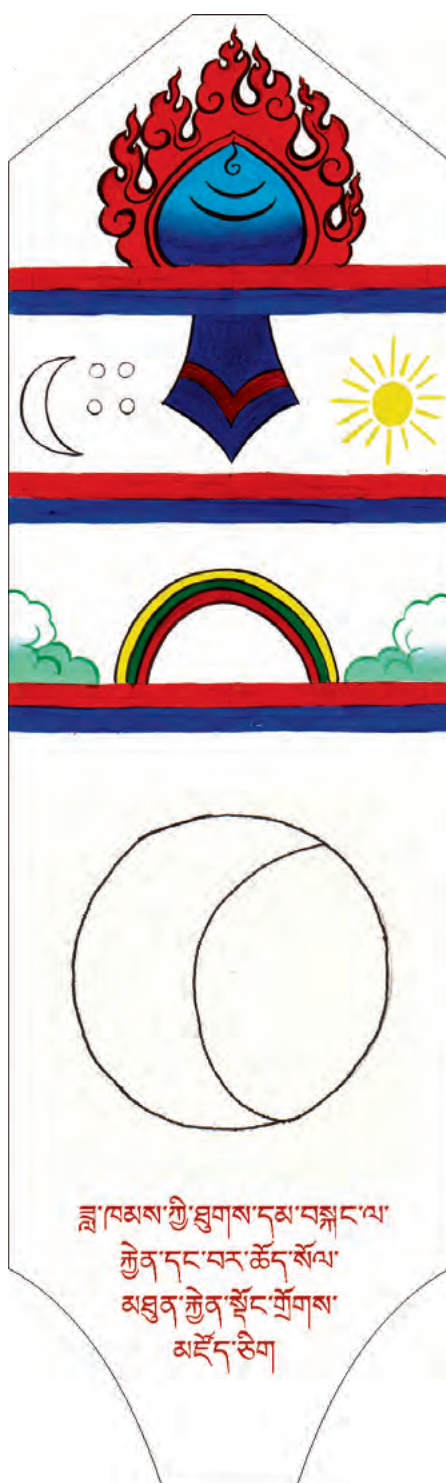
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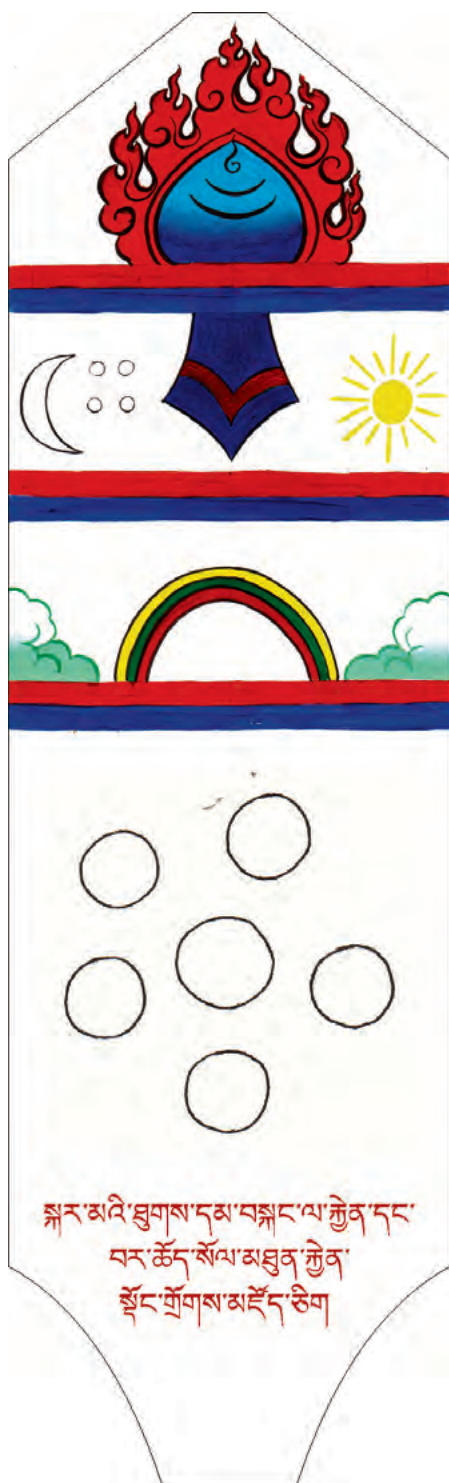
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S140A

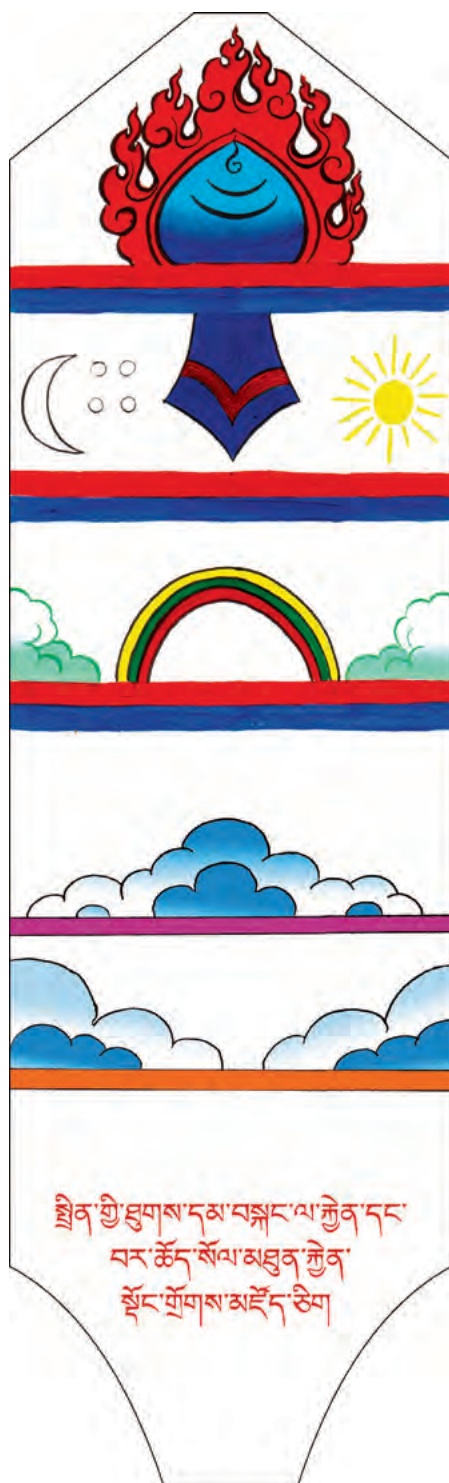


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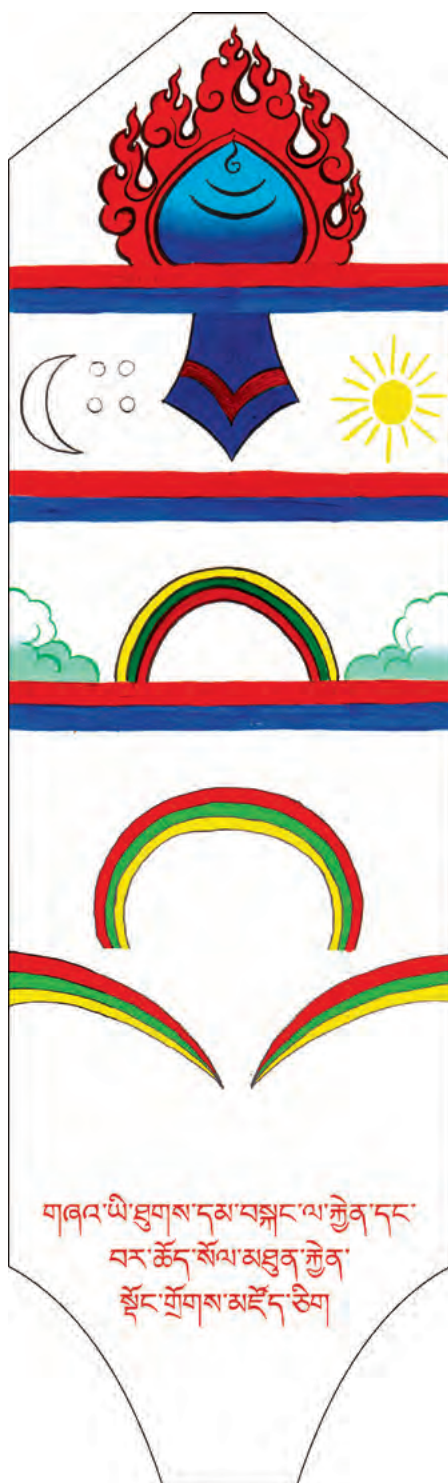


S142

218



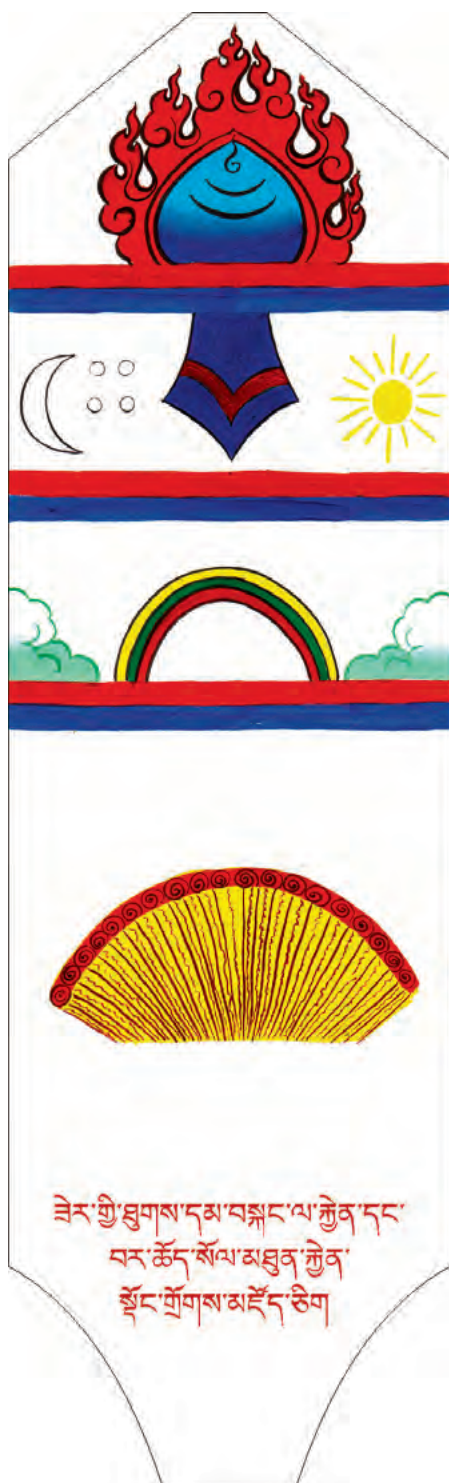
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S144



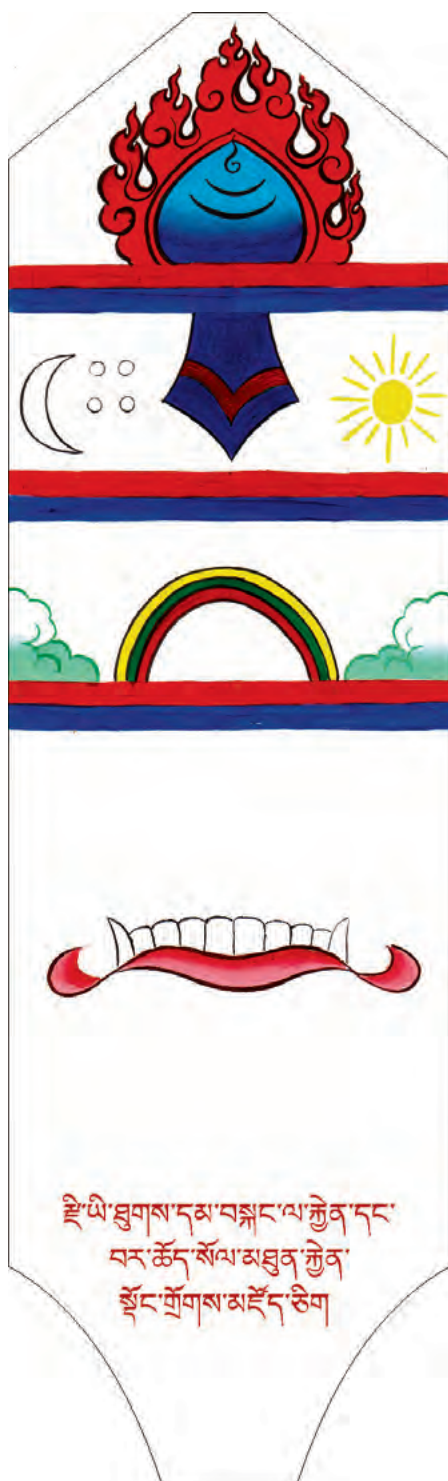
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S146



S147



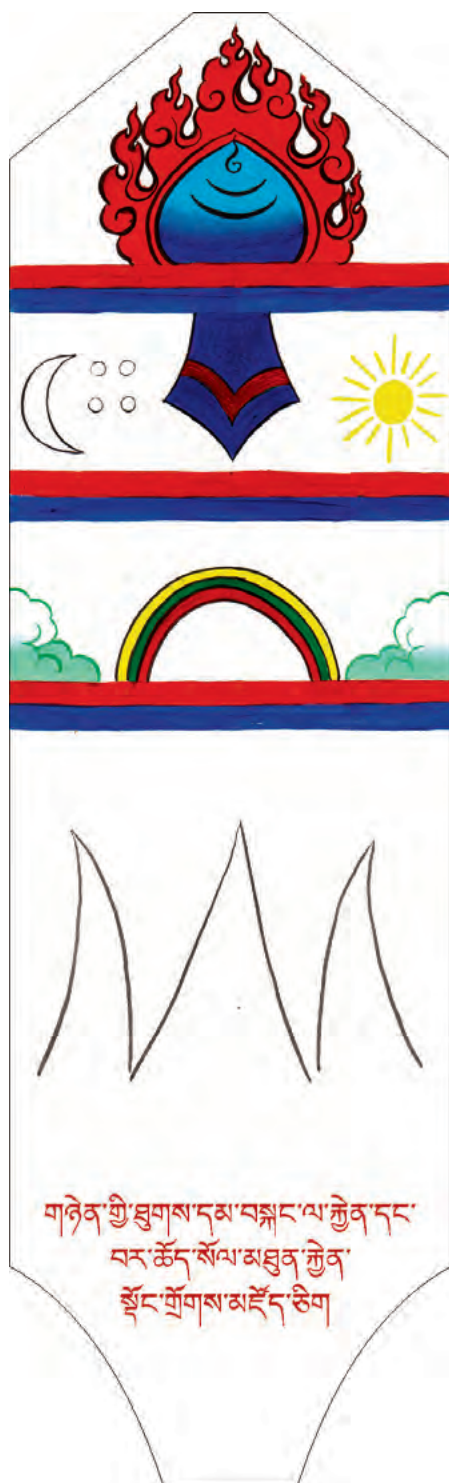
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S149



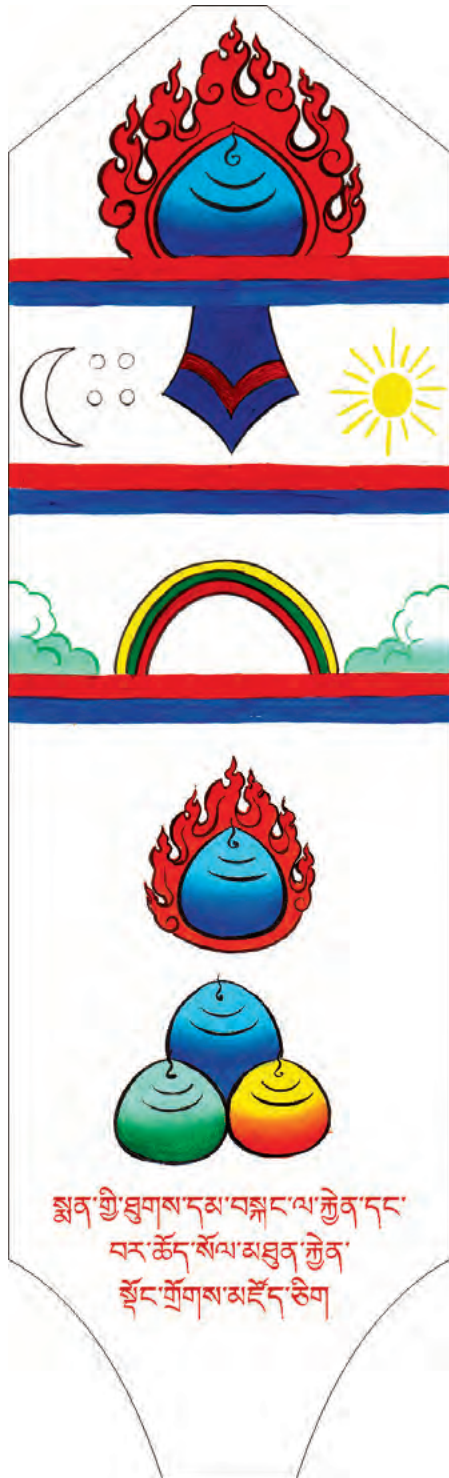
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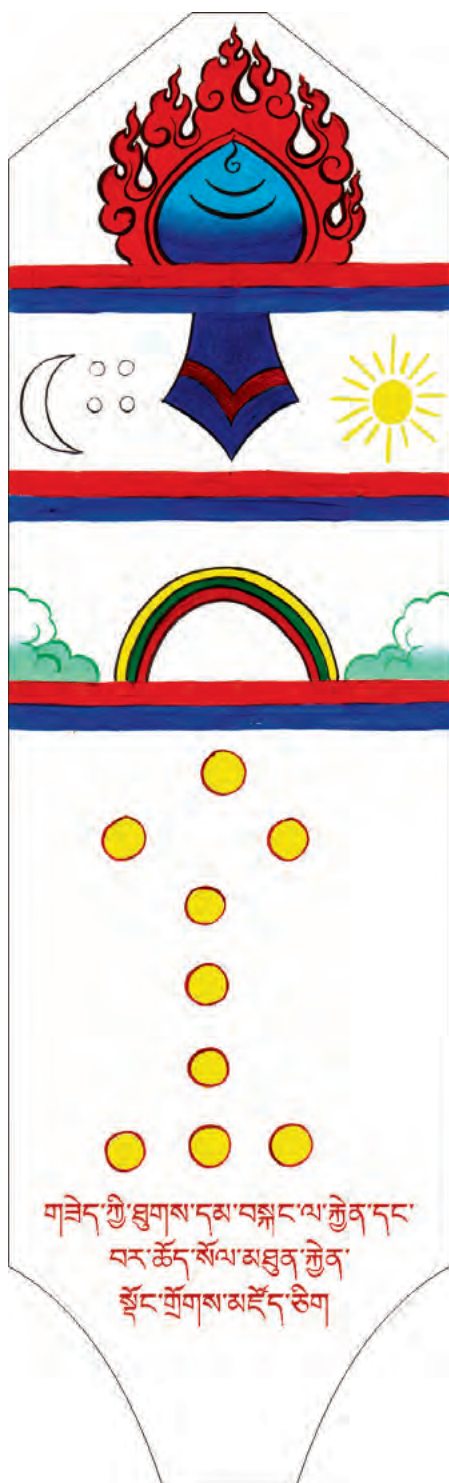
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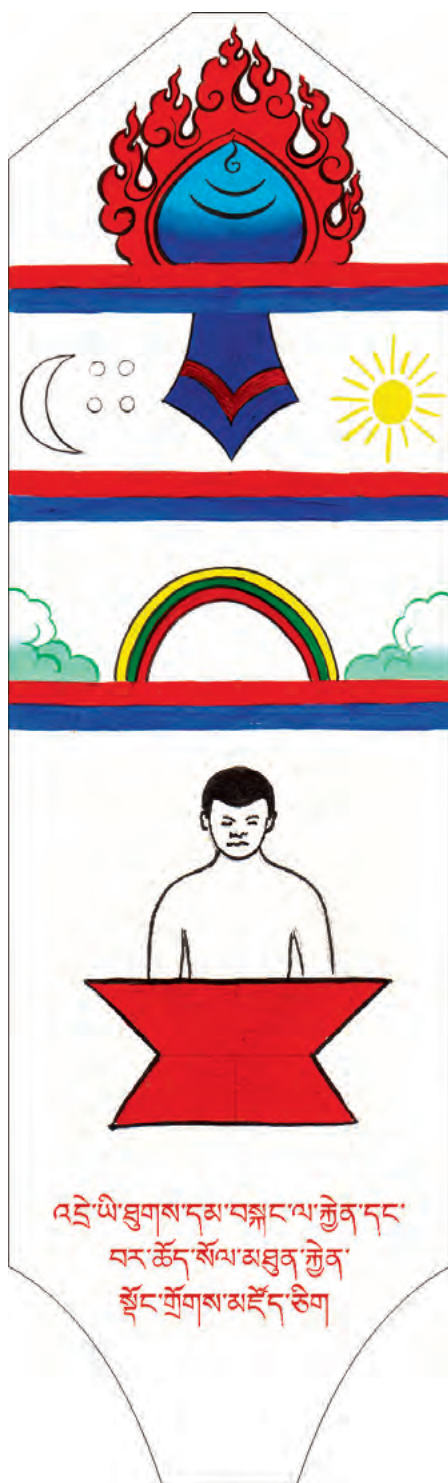
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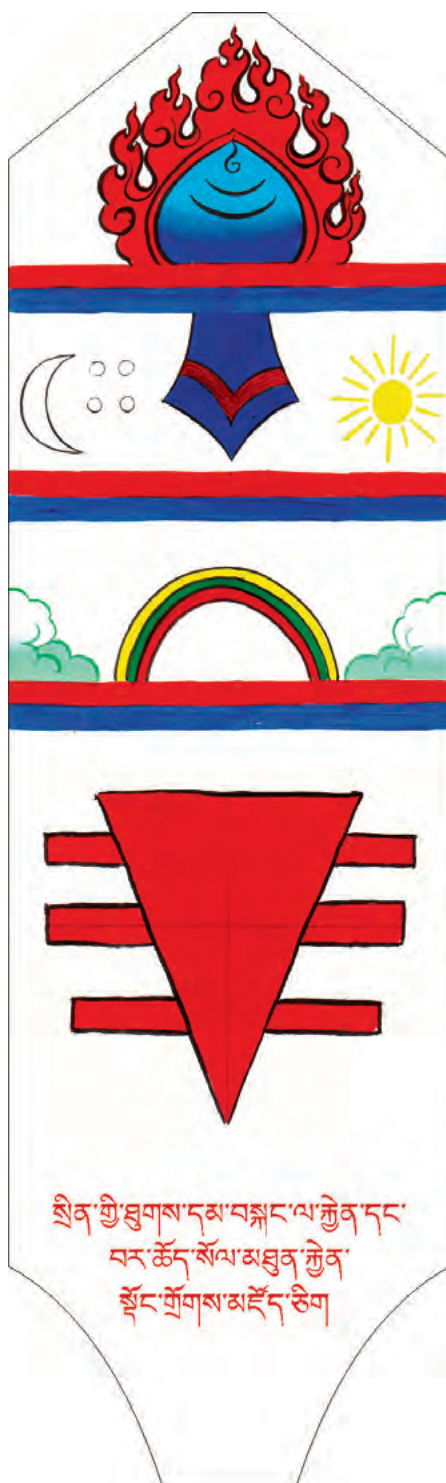
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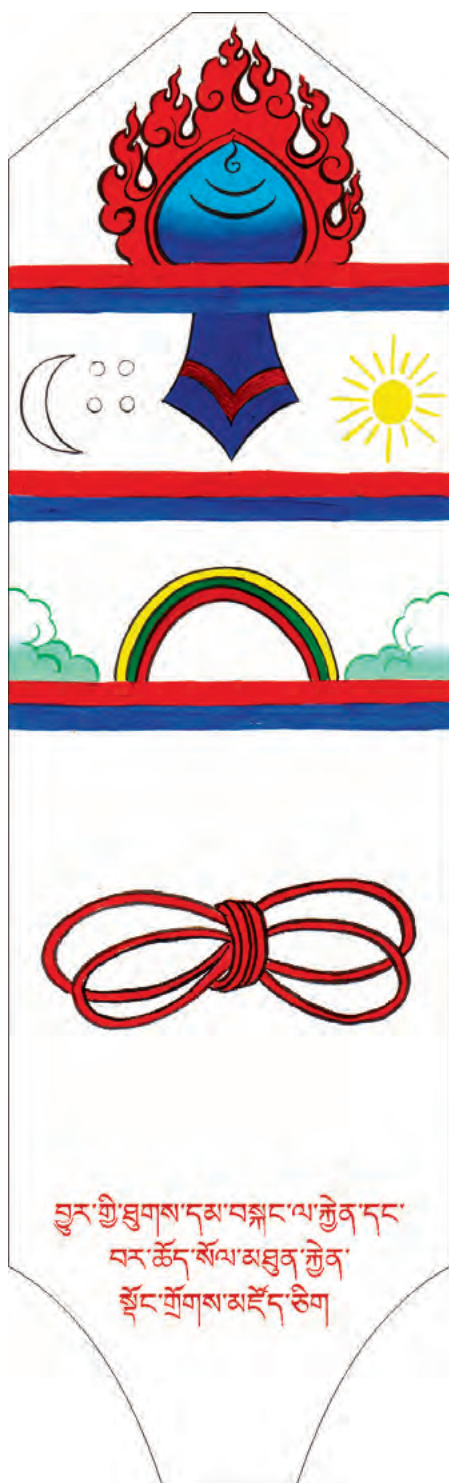
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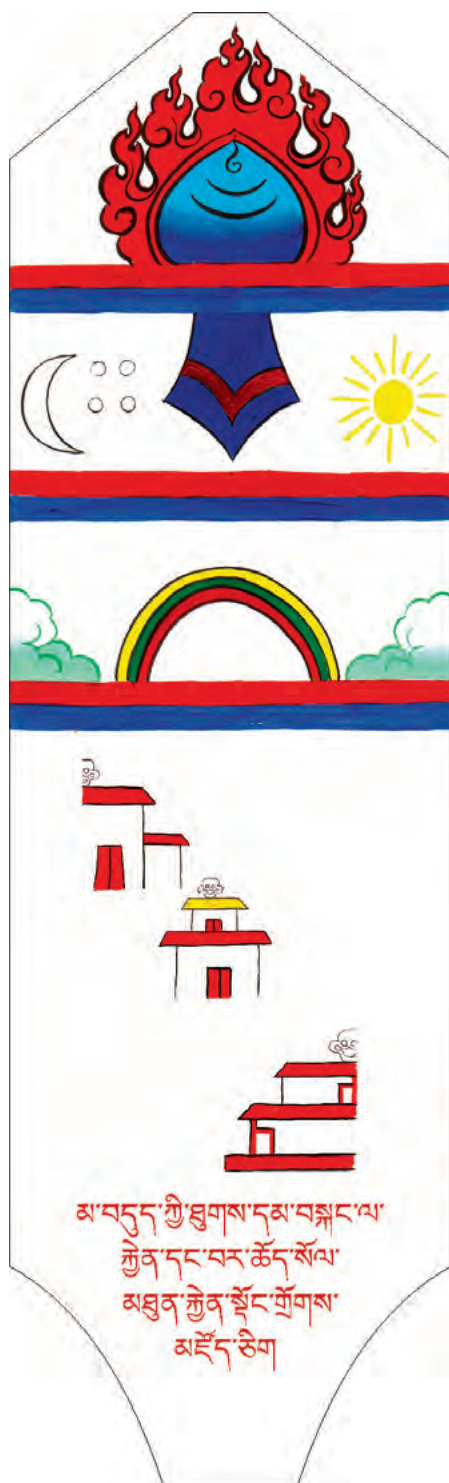
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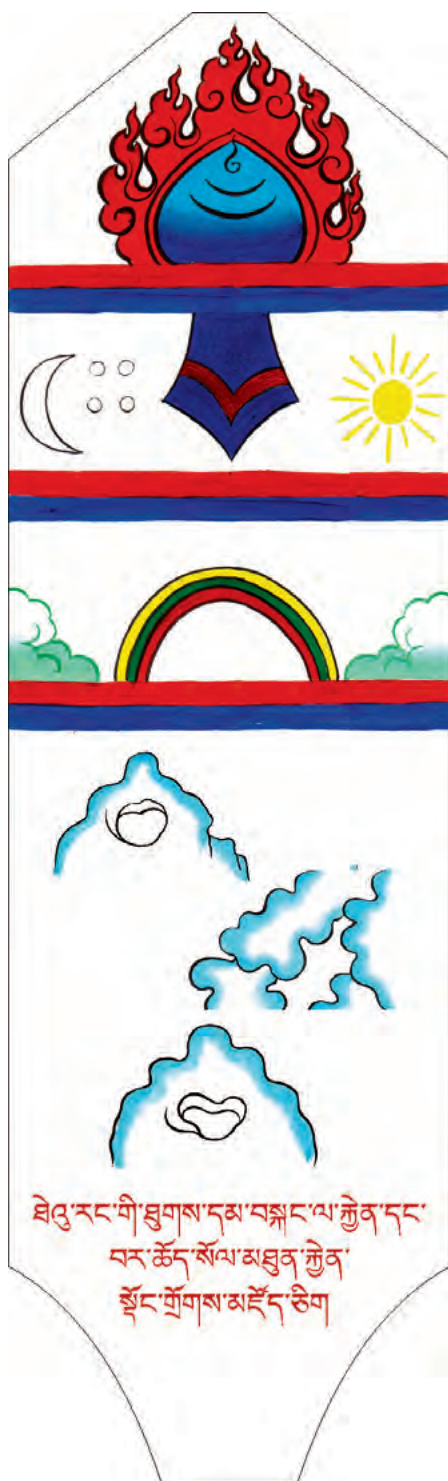
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S158



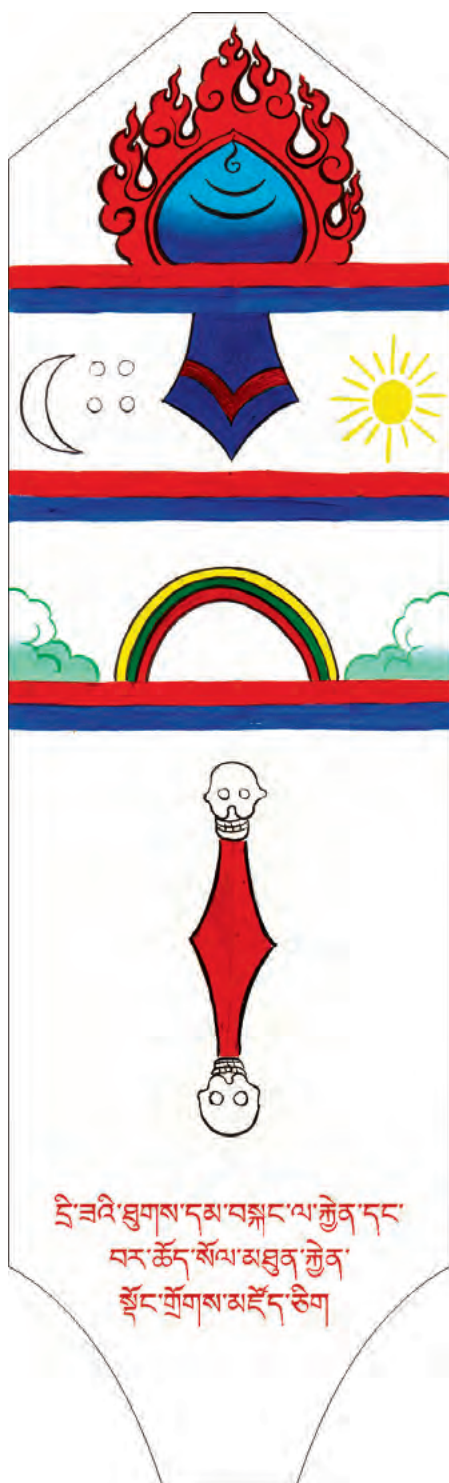
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S160



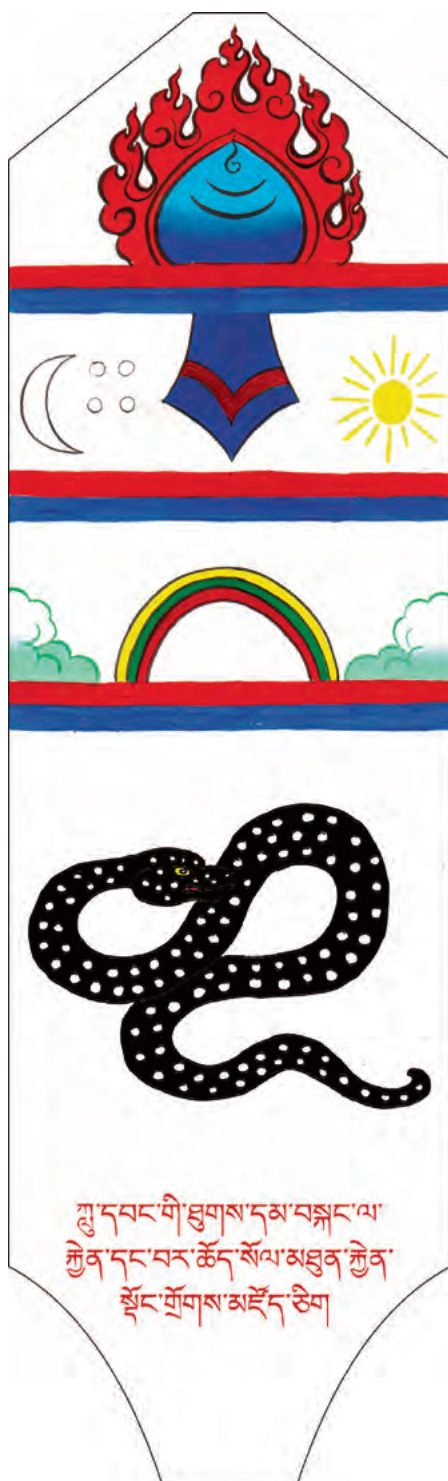
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S162



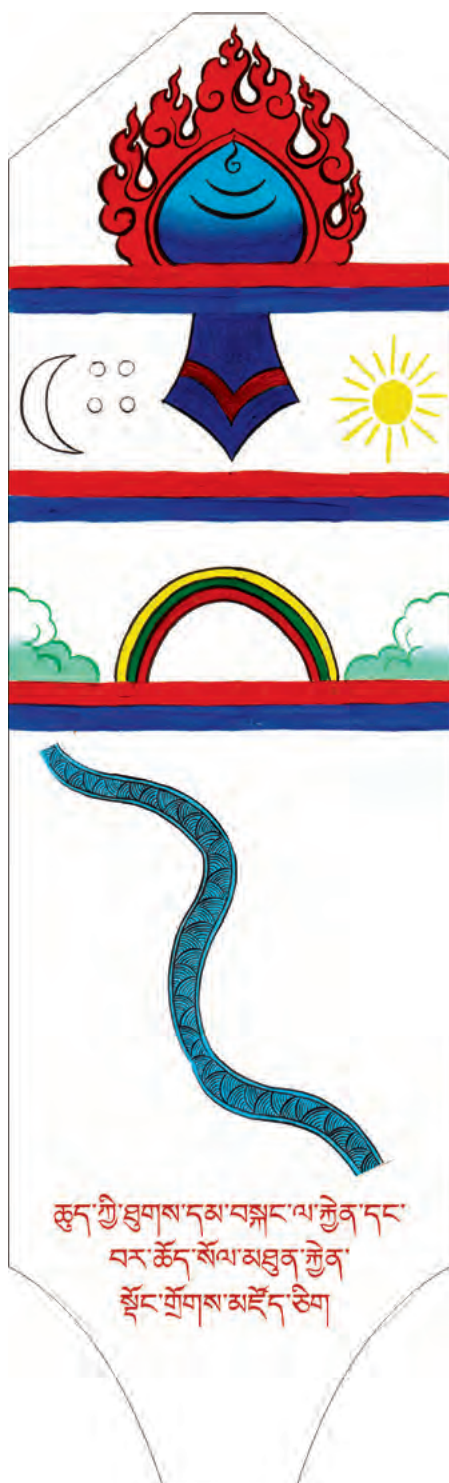
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S164



S165



S166



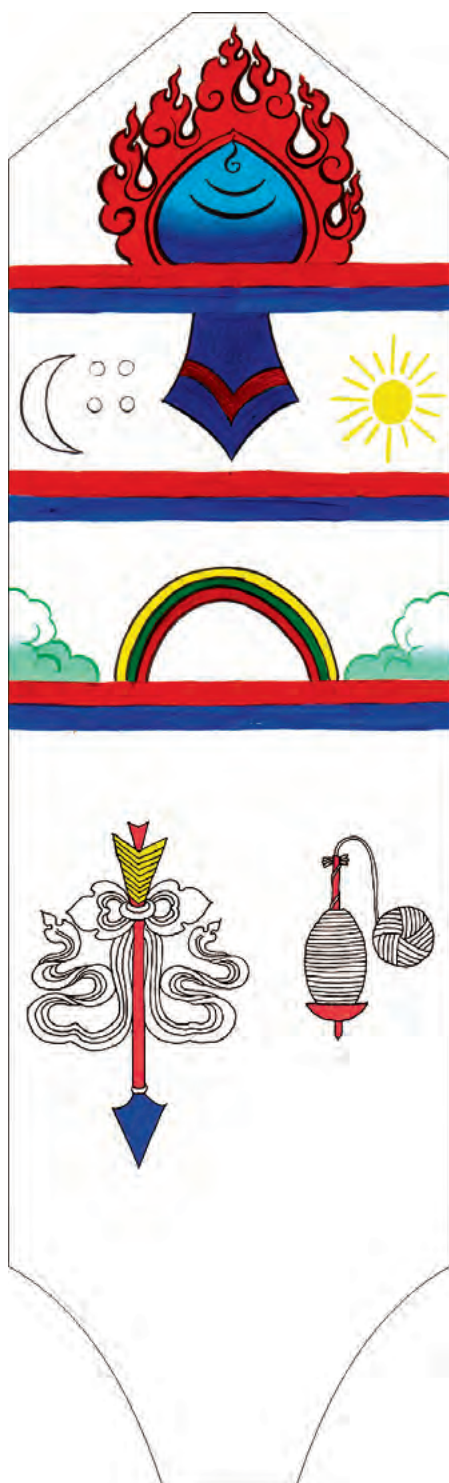
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S168

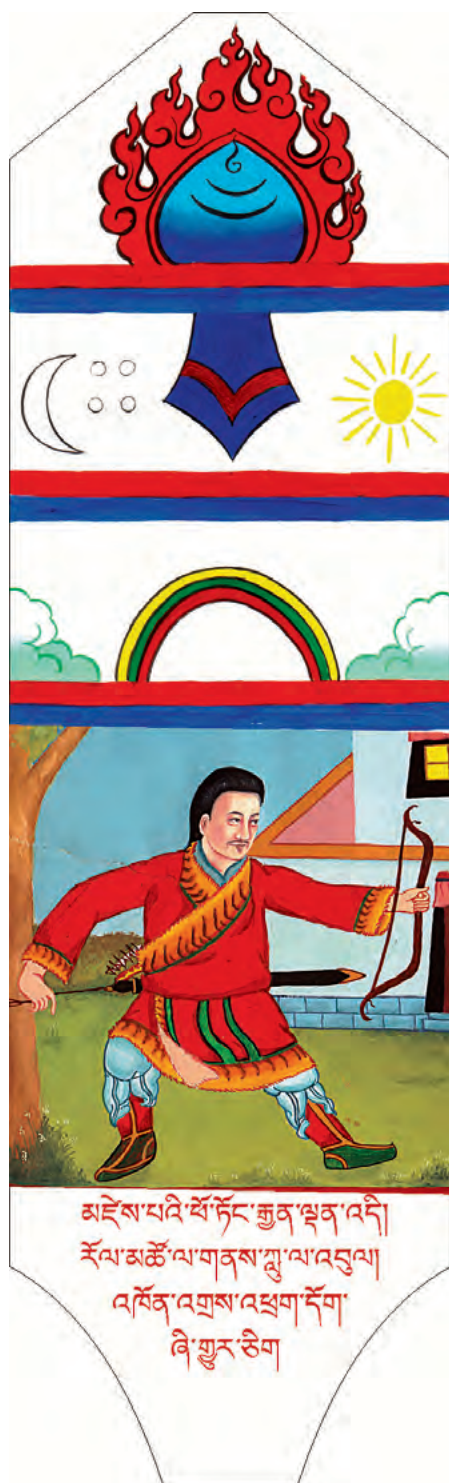


S169



S170

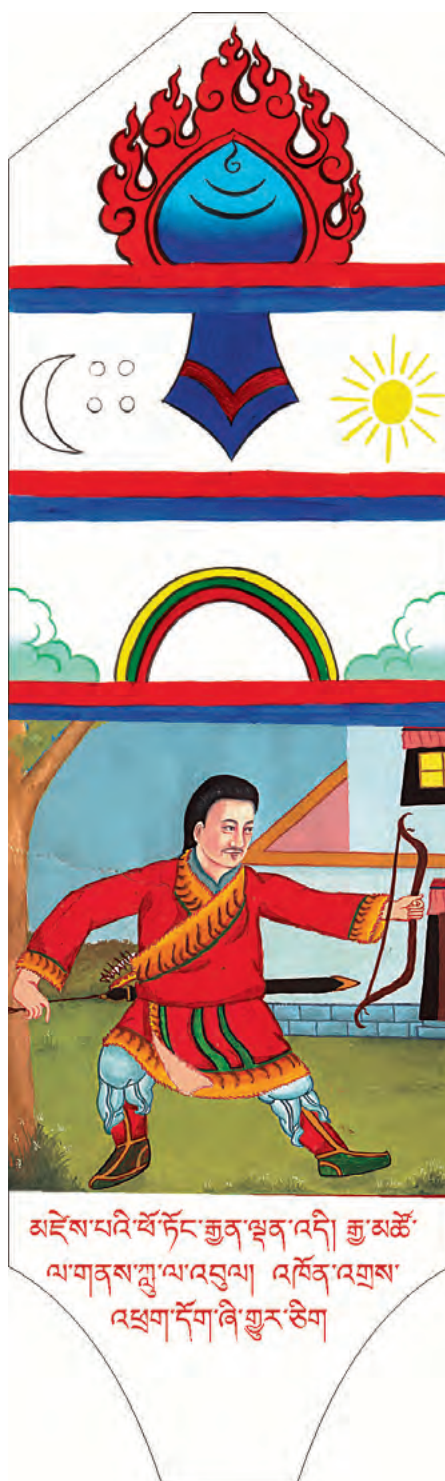
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S171



S172



S174



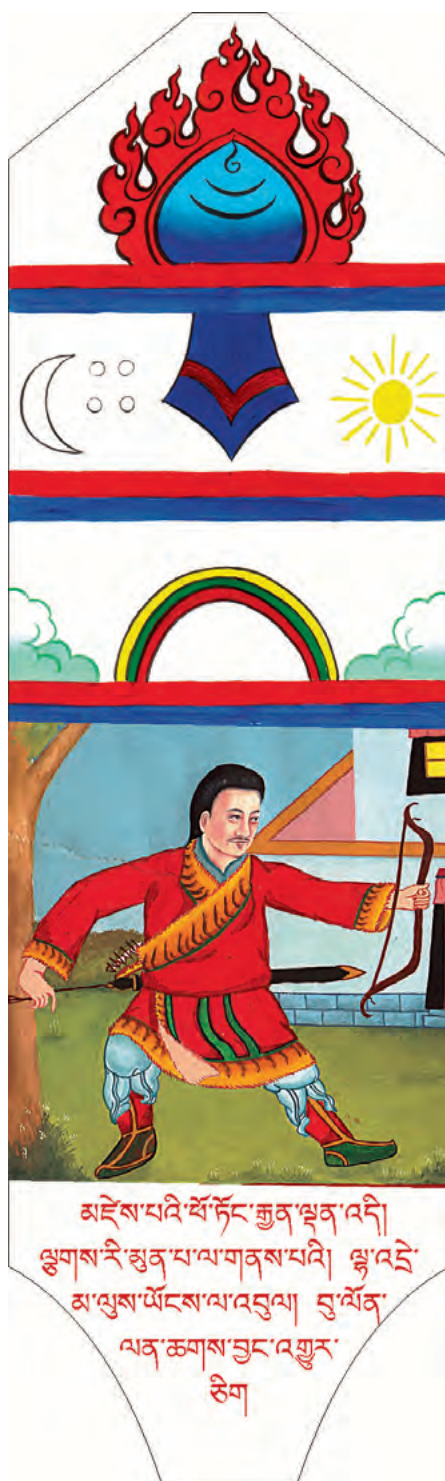
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S177



S178



S180



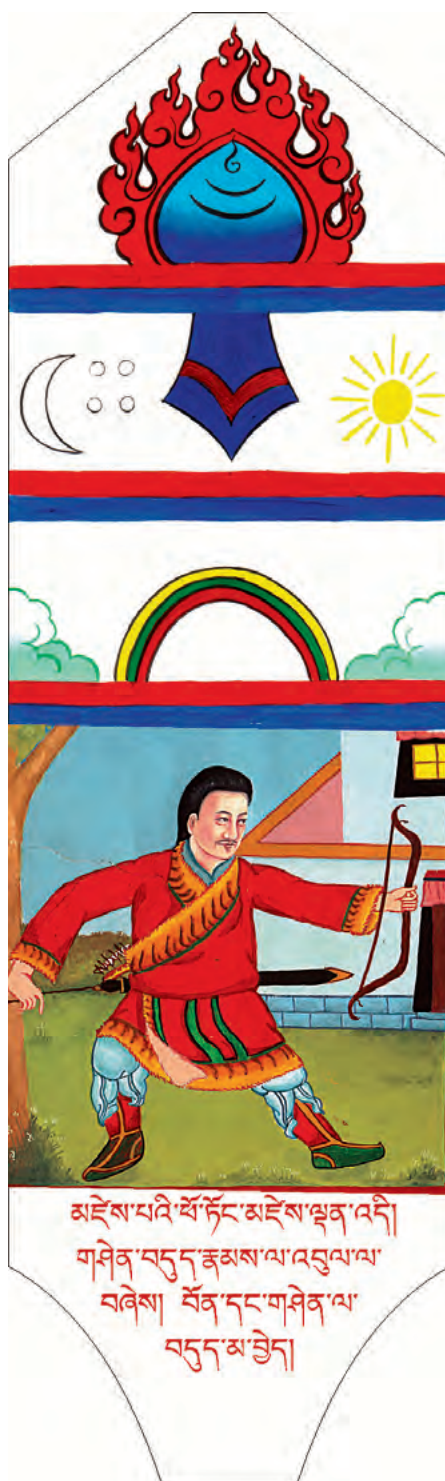
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S183



S184



S186



S187

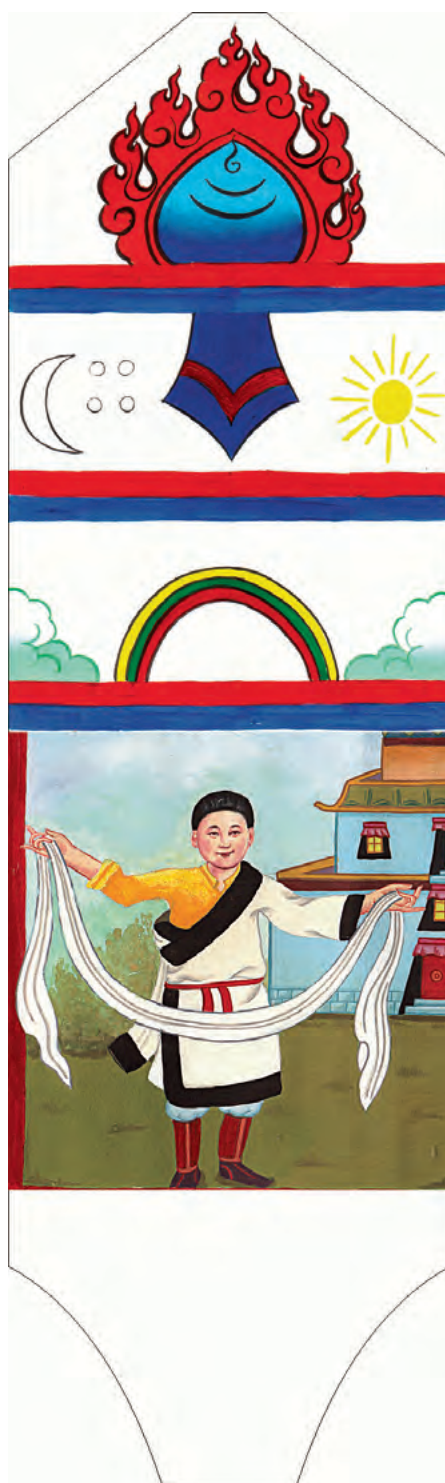
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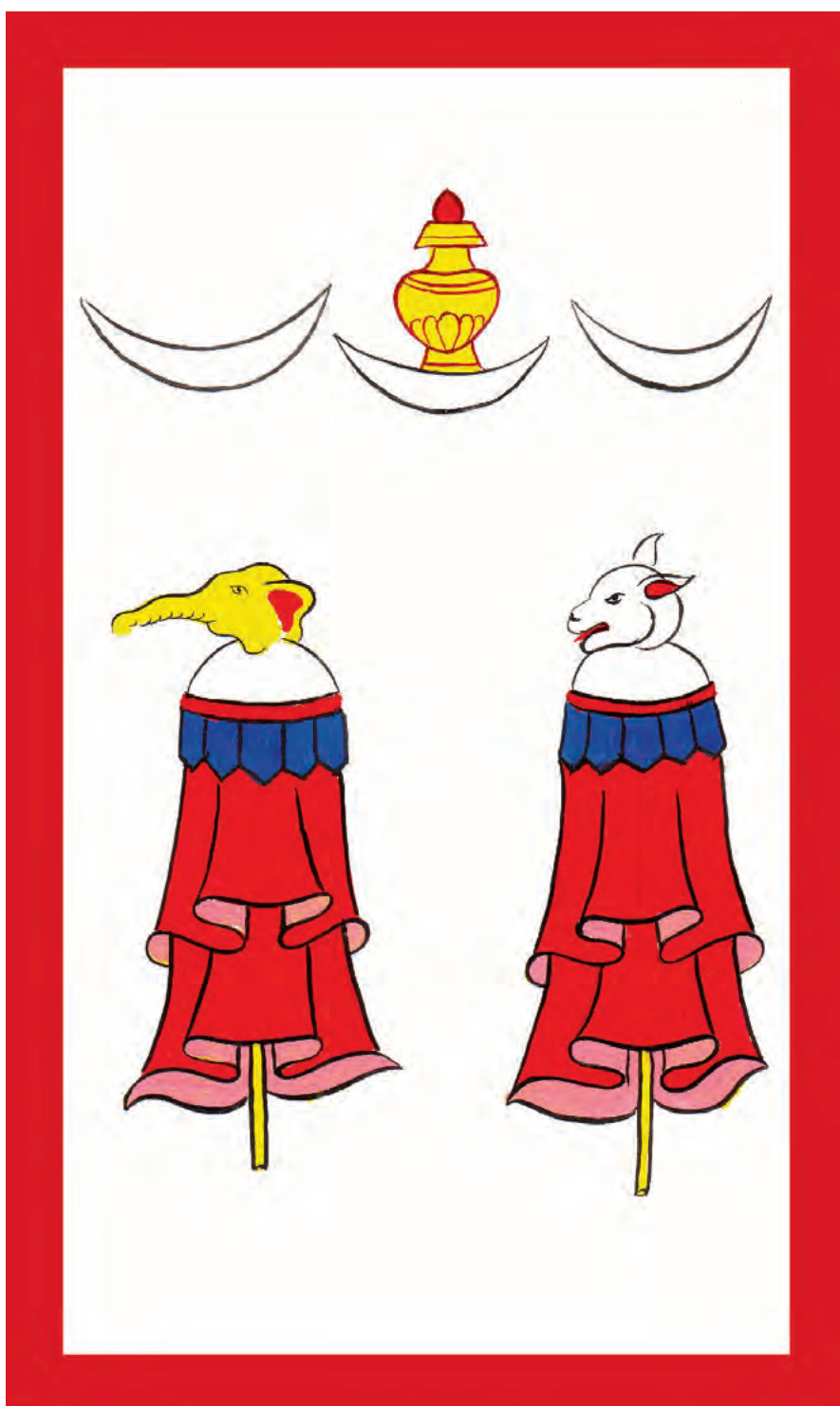
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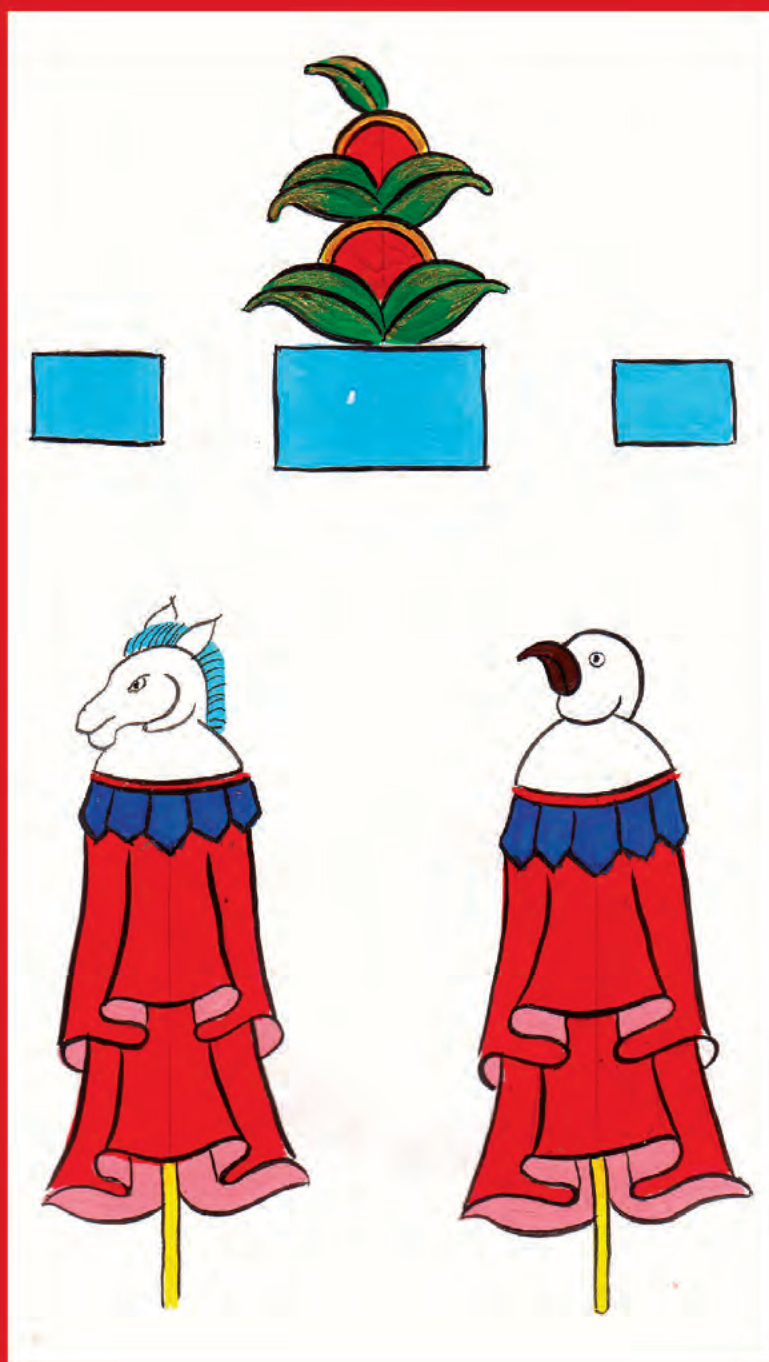
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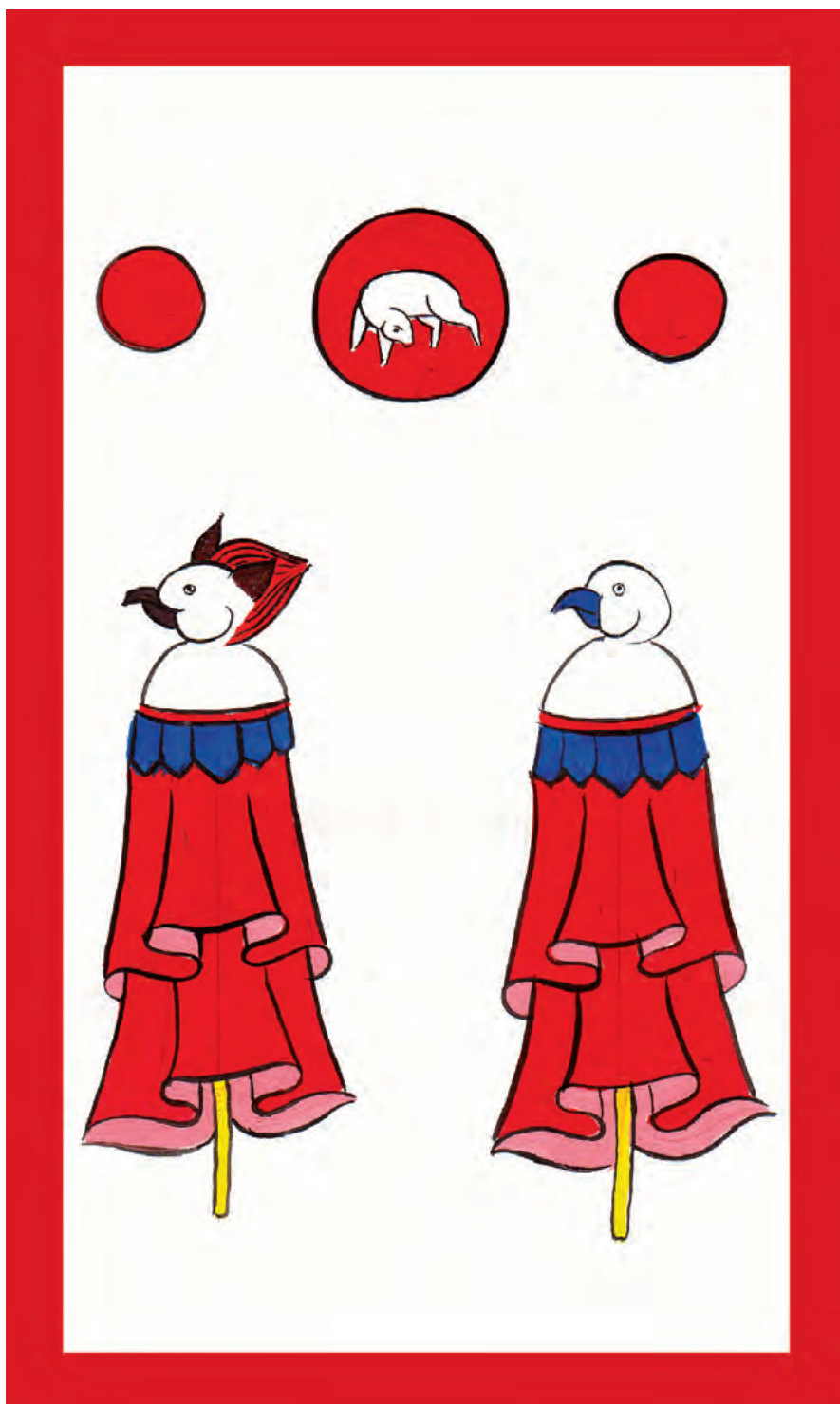


S191A

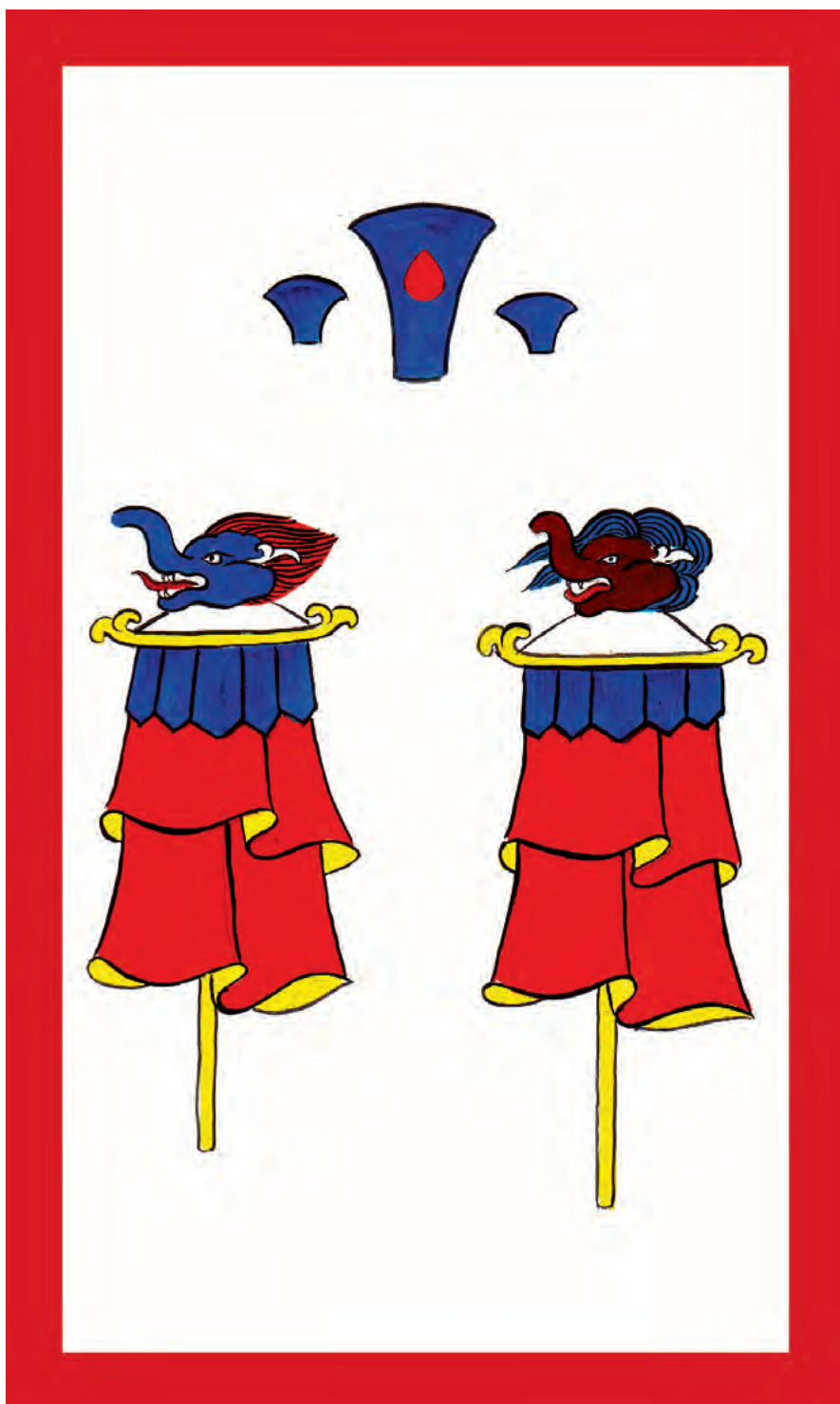


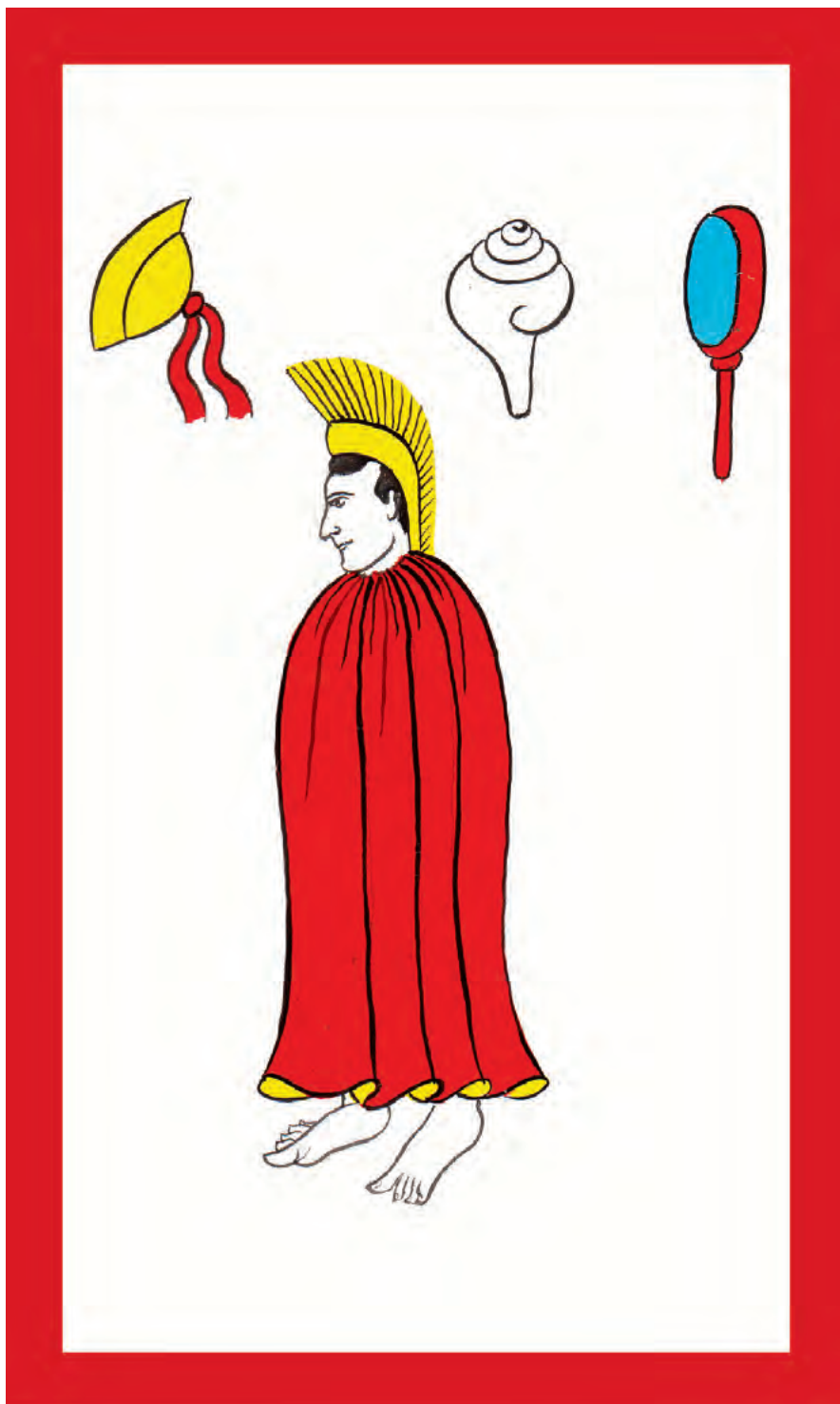
S192





S194





S196

Tsakali



T197



T198



T199



T200



T201

Sogshing



SS_east



SS_east_upper



SS_east_middle



SS_east_lower



SS_north



SS_north_upper



SS_north_middle



SS_north_lower



SS_west



SS_west_upper



SS_west_middle



SS_west_lower



SS_south



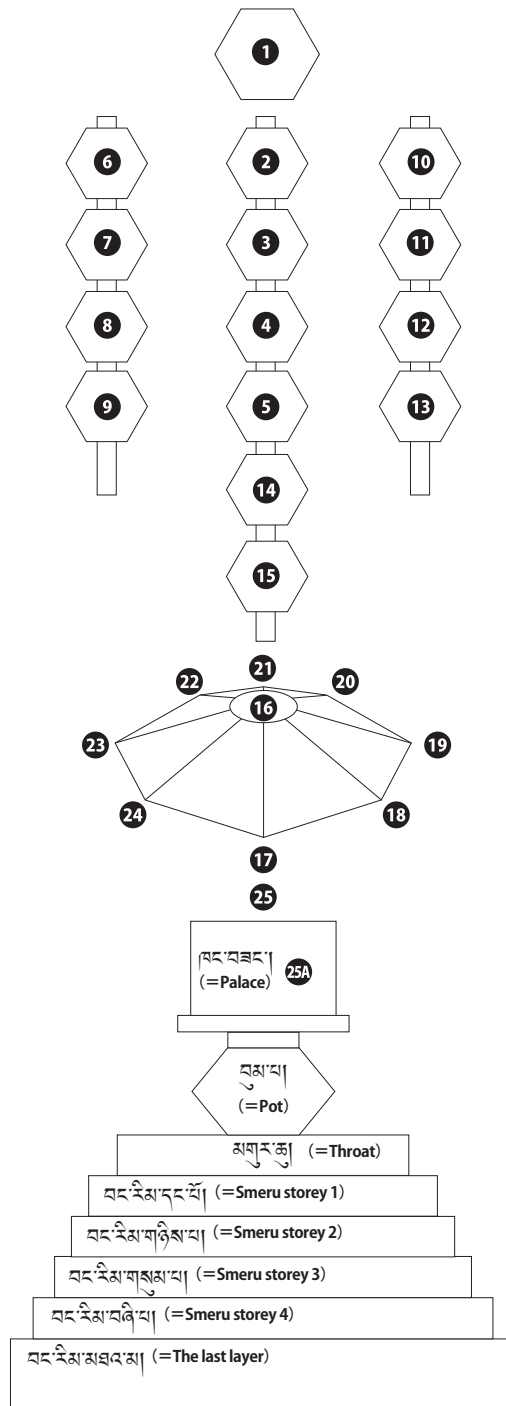
SS_south_upper



Chapter III

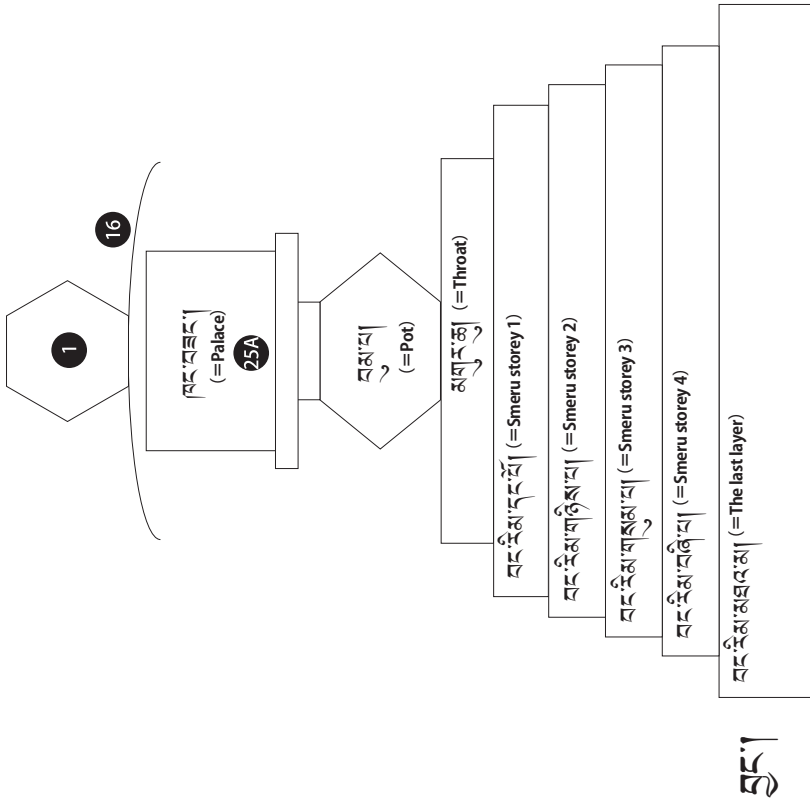
Layout Diagrams 1–7

In the layout diagram, square brackets [] as well as abbreviations like ‘N’, ‘GB’, and so forth are omitted, and numbers are shortened. Consequently, [N001] is marked as ❶, [GB071] as 71, [GP001] as ①, [GD173] as 173 (plain figure), [BD241] as 241 (plain figure), [S001] as ①, and [T197] as 197.

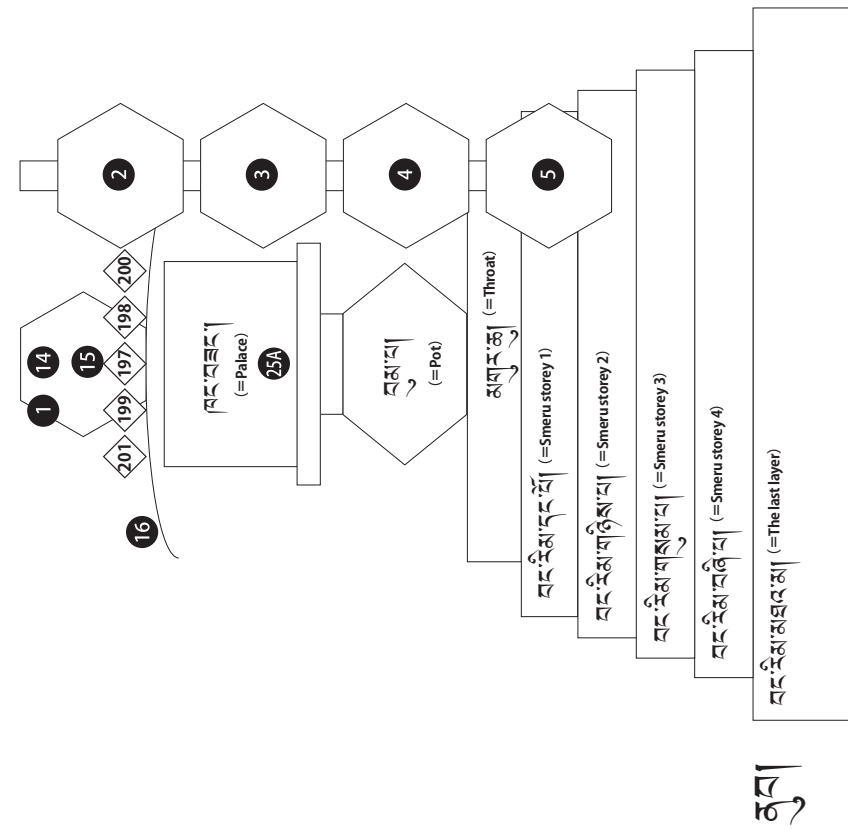


Layout diagram 1 Primary layout of Namkha according to the protocol

Layout diagram 2 Actual layout of Namkha (East side)

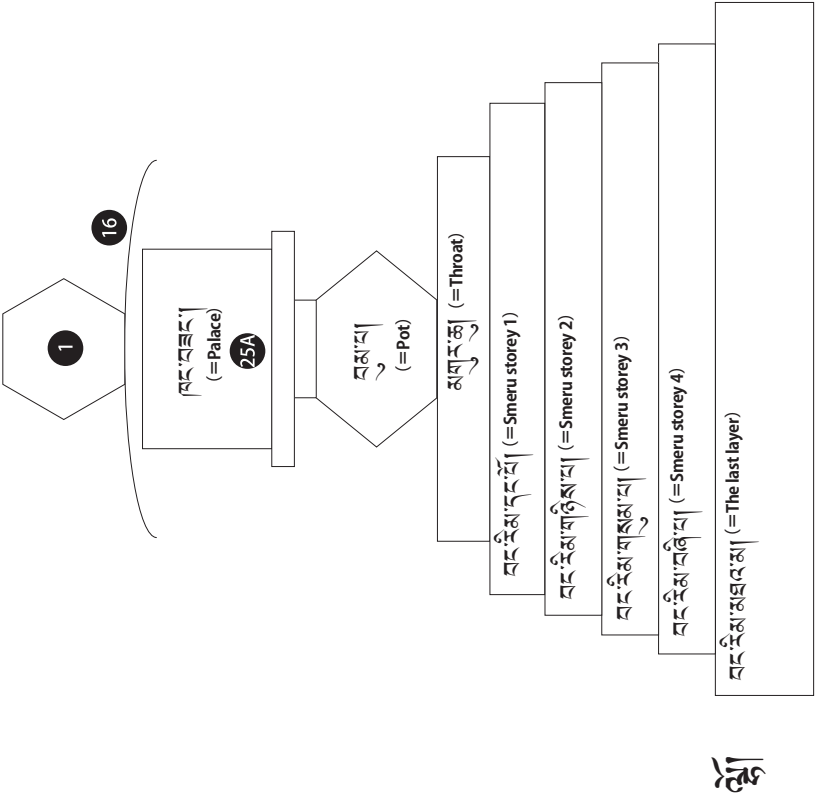


Layout diagram 3 Actual layout of Namkha (North side)



Layout diagram 4 Actual layout of Namkha (West side)

[Legend] ● for Namkha while ◇ for Tsakali



Layout diagram 5 Actual layout of Namkha (South side)

Chapter IV

Description of Ritual Utensils

IV. Description of Ritual Utensils

Shin'ichi Tsumagari, Tridhe Tshultrim, Yasuhiko Nagano

Abbreviations:

[N]	Namkha (nam mkha')	[BD]	Badän (ba dan)
[GB]	Gyangbu (rgyang bu)	[S]	Shingri (shing ris)
[GP]	Gyangpän (rgyang 'phan)	[T]	Tsakali (tsag li)
[GD]	Gyangdar (rgyang dar)	[SS]	Sogshing (srog shing)

In the layout diagram, square brackets [] as well as abbreviations like 'N', 'GB', and so forth are omitted, and numbers are shortened. Consequently, [N001] is marked as ❶, [GB071] as 71, [GP001] as ❶, [GD173] as 173 (plain figure), [BD241] as 241 (plain figure), [S001] as ❶, and [T197] as 197.

The parenthesized lexical items are the transliteration of Tibetan words or texts in Wylie system.

It should also be noted that the ID numbers of utensils are not always consecutive because of some technical reason. For instance, [N094] through [N209] are unallocated.

Namkha (gnam mkha')

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location

[N001]

1. Namkha of Khyung (khyung nam)
2. Khyung (khyung)

[N002]

1. Namkha of gem (nor bu)

[N003]

1. Namkha of body, white swastika (sku'i nam mkha' g-yung drung dkar)

[N004]

1. Namkha of speech, yellow vase (gsung nam bum pa ser)

[N005]

1. Namkha of mind, endless knot (thugs nam dpal dbye'u)

[N006]

1. Namkha of moon (zla ba)
3. Right (g-yas)

[N007]

1. Namkha of umbrella (gdugs)
3. Right (g-yas)

[N008]

1. Namkha of white conch (dung dkar)
3. Right (g-yas)

[N009]

1. Namkha of wheel ('khor lo)
3. Right (g-yas)

[N010]

1. Namkha of sun (nyi ma)
3. Left (g-yon)

[N011]

1. Namkha of victory banner (rgyal mtshan)
3. Left (g-yon)

[N012]

1. Namkha of golden fish (gser nya)
3. Left (g-yon)

[N013]

1. Namkha of lotus (pad ma)
3. Left (g-yon)

[N014]

1. Namkha of the top, the true nature of Bon (bon nyid tog nam)

3. Below the above (de 'og)

[N015]

1. Namkha of Chemchok's face (che mchog zhal nam)
2. Chemchok (che mchog)
3. Below the above (de 'og)

[N016]

1. Namkha of umbrella with eight-spoked wheel (Namkha of umbrella with spokes) (gdugs nam 'khor lo rtsibs brgyad/, gdugs rtsib nam mkha')
3. Below the above (de'i 'og)

[N017]

1. Namkha for Tukje Jamma (thugs rje byams ma dkar mo)
2. Tukje Jamma (thugs rje byams ma)
3. The east to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ shar)

[N018]

1. Maroon Namkha for Ekajati (e ka tsa ti smug)
2. Ekajati (e ka tsa ti)
3. The north-east to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ byang shar)

[N019]

1. Green Namkha for Ngammo (rngam mo ljang)
2. Ngammo (rngam mo)
3. The north to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ byang)

[N020]

1. Mottled Namkha for Tingtal Wermo (rting tal wer mo khra)
2. Tingtal Wermo (rting tal wer mo)
3. The north-west to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ byang nub)

[N021]

1. Red Namkha for Dukmo (gdug mo dmar)
2. Dukmo (gdug mo)
3. The west to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ nub)

[N022]

1. Black Namkha for Sipa Gyälmo (srid pa rgyal mo nag)
2. Sipa Gyälmo (srid pa rgyal mo)
3. The south-west to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ lho nub)

[N023]

1. Blue Namkha for Namchi (gnam phyi sngo)
2. Namchi (gnam phyi)
3. The south to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ lho)

[N024]

1. Yellow Namkha for Satrik Ersang (sa trig er sangs ser)
2. Satrik Ersang (sa trig er sangs)
3. The south-east to Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ lho shar)

[N025]

1. Namkha of Gyälmo's face (rgyal mo'i zhal nam)
2. Gyälmo (rgyal mo)
3. Below Namkha of umbrella with spokes (rtsibs nam gyi mtha'/ de 'og)

[N025A]

1. Namkha of the divine palace (palace of victory) (lha mkhar khang bzang nam mkha', rnam rgyal khang bzang)

[N026] *photography prohibited

1. Namkha of the heart (tsi ta gur nam)
3. Inside the divine palace below the umbrella and above of the bracket. (de 'og bre'i steng rnam rgyal khang bzang nang)

[N027]

1. Dark-green Namkha with a yellow rim (nam mkha' ljang nag mtha' ser)
2. Nelää (ne slas)
3. The east to the divine palace (khang bzang gi phyogs bzhi/ shar)

[N028]

1. Green Namkha with copper eyes (ljang mo zangs spyang)
2. Ngammo (rngam mo)
3. The north to the divine palace (khang bzang gi phyogs bzhi/ byang)

[N029]

1. Red Namkha (dmar mo lto skya)
2. Tsangtang (tshang stang)
3. The west to the divine palace (khang bzang gi phyogs bzhi/ nub)

[N030]

1. Bluish-green Namkha with a blue rim (sngo ljang mtha' sngon)
2. Tingnam (ting nam)
3. The south to the divine palace (khang bzang gi phyogs bzhi/ lho)

[N031]

1. White Namkha with copper eyes (dkar mo zangs spyen)
2. Lishak (li shag)
3. The east to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ shar)

[N032]

1. Blue Namkha with golden eyes (sngon mo gser spyen)
2. Gyashak (rgya shag)
3. The north-east to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ byang shar)

[N033]

1. Maroon Namkha with a yellow rim (smug mo mtha' ser)
2. Khashak (kha shag)
3. The north to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ byang)

[N034]

1. Green Namkha with a red rim (ljang nag mtha' dmar)
2. Kyelshak (skyel shag)
3. The north-west to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ byang nub)

[N035]

1. Blue Namkha with turquoise eyes (sngon mo g-yu spyen)
2. Gyumshak (lgyum shag)
3. The west to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ nub)

[N036]

1. Whitish green Namkha with a pale white rim (dkar ljang mtha' skya)
2. Sheshak (she shag)
3. The south-west to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ lho nub)

[N037]

1. Black Namkha with a blue rim (nam mo mtha' sngon)
2. Reshak (re shag)
3. The south to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ lho)

[N038]

1. Yellow Namkha with conch shell colored eyes (ser mo dung spyen)
2. Tshurshak (tshur shag)
3. The south-east to the vase beneath the divine palace (de 'og bum pa'i phyogs mtshams brgyad/ lho shar)

[N039]

1. White Namkha with azure blue eyes (dkar mo mthing spyen)
2. Zezhak (gze zhag). One of Goma zhi (sgo ma bzhi)
3. The east to the throat ornament under the vase (de 'og bum pa'i 'gul chu'i phyogs bzhi/ shar)

[N040]

1. Green Namkha with turquoise eyes (ljang mo g-yu spyen)
2. Langra (glang ra). One of Goma zhi (sgo ma bzhi)
3. The north to the throat ornament under the vase (de 'og bum pa'i 'gul chu'i phyogs bzhi/ byang)

[N041]

1. Red Namkha with eyes of agate (dmar mo mchong spyen)
2. Libar (li bar). One of Goma zhi (sgo ma bzhi)
3. The west to the throat ornament under the vase (de 'og bum pa'i 'gul chu'i phyogs bzhi/ nub)

[N042]

1. Blue Namkha with conch shell-colored eyes (sngon mo dung spyen)
2. khala khyakdor (mkha' la 'khyag 'dor). One of Goma zhi (sgo ma bzhi)
3. The south to the throat ornament under the vase (de 'og bum pa'i 'gul chu'i

phyogs bzhi/ lho)

[N043]

1. Black Namkha with mottled feathers (nam mkha' nag mo 'dab khra)
2. Sigyäl (srid rgyal)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N044]

1. Reddish yellow Namkha (dmar ser)
2. Gyingma ('gying ma)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N045]

1. Blue Namkha (sngon mo)
2. Drukcham ('brug lcam)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N046]

1. White Namkha with turquoise hair (dkar mo g-yu skra)
2. Namjin (gnam byin)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N047]

1. White Namkha (dkar mo)
2. Göögo (rgod mgo)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N048]

1. Green Namkha (ljang mo)
2. Drülcham (sbrul lcam)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N049]

1. Black Namkha with yellow hair (nag mo ser skra)
2. Sajin (sa byin)
3. The east on the inside of the first layer (bang rim dang po'i nang/ shar)

[N050]

1. Black Namkha (nam mkha' nag mo)
2. Domgo (dom mgo)

3. The north-east on the inside of the first layer (bang rim dang po'i nang/ byang shar)

[N051]

1. Black and copper Namkha (nam mkha' nag mo zangs ma)
2. Kyunggo (skyung mgo)
3. The north-east on the inside of the first layer (bang rim dang po'i nang/ byang shar)

[N052]

1. Black Namkha with dark copper-colored eyes (nag mo bse spyang)
2. Düjin (bdud byin)
3. The north-east on the inside of the first layer (bang rim dang po'i nang/ byang shar)

[N053]

1. Yellow Namkha (ser mo)
2. Langgo (glang mgo)
3. The north on the inside of the first layer (bang rim dang po'i nang/ byang)

[N054]

1. White Namkha (dkar mo)
2. Sengcham (seng lcam)
3. The north on the inside of the first layer (bang rim dang po'i nang/ byang)

[N055]

1. Maroon Namkha (smug mo)
2. Mujin (dmu byin)
3. The north on the inside of the first layer (bang rim dang po'i nang/ byang)

[N056]

1. Blue Namkha (sngon mo)
2. Zikgo (gzig mgo)
3. The north-west on the inside of the first layer (bang rim dang po'i nang/ byang nub)

[N057]

1. Red Namkha (dmar mo)
2. Drecham (dred lcam)
3. The north-west on the inside of the first layer (bang rim dang po'i nang/ byang nub)

[N058]

1. Blue Namkha with conch shell-colored eyes (sngon mo dung spyang)
2. Lujin (klu byin)
3. The north-west on the inside of the first layer (bang rim dang po'i nang/ byang nub)

[N059]

1. Yellowish green Namkha (ser ljang)
2. Ukgo ('ug mgo)
3. The west on the inside of the first layer (bang rim dang po'i nang/ nub)

[N060]

1. Black Namkha with eyes of agate (nag mo mchong spyang)
2. Changzhin (spyang bzhin)
3. The west on the inside of the first layer (bang rim dang po'i nang/ nub)

[N061]

1. White Namkha with turquoise eyes (dkar mo g-yu spyang)
2. Nyänjin (gnyan byin)
3. The west on the inside of the first layer (bang rim dang po'i nang/ nub)

[N062]

1. Red Namkha (dmar mo)
2. Trago (khra mgo)
3. The south-west on the inside of the first layer (bang rim dang po'i nang/ lho nub)

[N063]

1. Dark maroon Namkha (smug nag)
2. Takcham (stag lcam)
3. The south-west on the inside of the first layer (bang rim dang po'i nang/ lho nub)

[N064]

1. Dark red Namkha (dmar smug)
2. Sinjin (srin byin)
3. The south-west on the inside of the first layer (bang rim dang po'i nang/ lho nub)

[N065]

1. White mottled Namkha with azure blue eyes (dkar khra mthing sryan)
2. Dukmo (gdug mo)
3. The south on the inside of the first layer (bang rim dang po'i nang/ lho)

[N066]

1. Yellowish green Namkha (ser ljang)
2. Khyunggo (khyung mgo)
3. The south on the inside of the first layer (bang rim dang po'i nang/ lho)

[N067]

1. Bluish-green Namkha (sngo ljang)
2. Chajin (phywa byin)
3. The south on the inside of the first layer (bang rim dang po'i nang/ lho)

[N068]

1. Dark red Namkha (nam mkha' dmar nag)
2. Pakgo (phag mgo)
3. The south-east on the inside of the first layer (bang rim dang po'i nang/ lho shar)

[N069]

1. Bluish green red Namkha (nam mkha' sngon ljang)
2. Chusin go (chu srin mgo)
3. The south-east on the inside of the first layer (bang rim dang po'i nang/ lho shar)

[N070]

1. Dark red Namkha (dmar nag)
2. Gekjin (bgegs byin)
3. The south-east on the inside of the first layer (bang rim dang po'i nang/ lho shar)

[N072]

1. White Namkha (dkar po)
2. Lha (lha)
3. The east on the outside of the first layer (de'i phyi rim/ shar)

[N073]

1. Black Namkha (nag mo)
2. Döü (bdud)
3. The upper (east) on the outside of the first layer (de'i phyi rim/ steng)

[N074]

1. Bluish green Namkha (sngo ljang)
2. Nyän (gnyan)
3. The north-east on the outside of the first layer (de'i phyi rim/ byang shar)

[N075]

1. Maroon Namkha (smug po)
2. Mu (dmu)
3. The north on the outside of the first layer (de'i phyi rim/ byang)

[N076]

1. Blue Namkha (sngon po)
2. Lu (klu)
3. The north-west on the outside of the first layer (de'i phyi rim/ byang nub)

[N077]

1. Red Namkha (dmar po)
2. Tsän (btsan)
3. The west on the outside of the first layer (de'i phyi rim/ nub)

[N078]

1. Bluish black Namkha (sngon mo'i nag mo)
2. Chüü (chud)
3. The lower (west) on the outside of the first layer (de'i phyi rim/ 'og)

[N079]

1. Dark red Namkha (dmar nag)
2. Sinpo (srin po)
3. The south-west on the outside of the first layer (de'i phyi rim/ lho nub)

[N080]

1. Grey Namkha (skya bkra)
2. Cha (phya)
3. The south on the outside of the first layer (de'i phyi rim/ lho)

[N081]

1. Namkha with alternating-yellow and blue stripes (ser sngon spel ma)
2. Gek (bgegs)
3. The south-east on the outside of the first layer (de'i phyi rim/ lho shar)

[N086]

1. Namkha of jewels (rin chen nam mkha')
2. Yumsää tuktrülma düsüi gyäl (Yumse) (yum sras thugs sprul ma bdud srid rgyal/, yum sras)
3. The center of the east side on the inside of the second layer (bang rim gnyis pa'i steng/ shar gyi nang dbus)

[N087]

1. Black Namkha (black and copper Namkha) (nam mkha' nag mo/, nag mo zangs ma)
2. Dralää gyälmo (Dralama) (sgra bla'i rgyal mo/, sgra bla ma)
3. The center of the west side on the inside of the second layer (bang rim gnyis pa'i steng/ nub kyi dbus)

[N088]

1. Black Namkha with conch shell colored eyes (nag mo dung spyen)
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The east on the outside of the second layer (de'i phyi rim/ shar)

[N088A]

1. Namkha of jewels (rin chen nam mkha')
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The east on the outside of the second layer (de'i phyi rim/ shar)

[N089]

1. Black Namkha with golden eyes (nag mo gser spyen)
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The north on the outside of the second layer (de'i phyi rim/ byang)

[N089A]

1. Namkha of jewels (rin chen nam mkha')
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The north on the outside of the second layer (de'i phyi rim/ byang)

[N090]

1. Black Namkha with copper eyes (nag mo zangs spyen)
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The west on the outside of the second layer (de'i phyi rim/ nub)

[N090A]

1. Namkha of jewels (rin chen nam mkha')
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The west on the outside of the second layer (de'i phyi rim/ nub)

[N091]

1. Black Namkha with turquoise eyes (nag mo g-yu spyang)
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The south on the outside of the second layer (de'i phyi rim/ lho)

[N091A]

1. Namkha of jewels (rin chen nam mkha')
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The south on the outside of the second layer (de'i phyi rim/ lho)

[N092]

1. Namkha of rainbow (gzha' tshon nam mkha, 'ja' tshon nam mkha')
2. Tänma chugnyi (brtan ma bcu gnyis)
3. The four intermediate directions on the outside of the second layer (de'i phyi rim/ mtshams bzhi)

[N093] = [N088A][N089A][N090A][N091A]

[N210]

1. Namkha with alternating-yellow and blue stripes (nam mkha' ser nag spel ma)
2. A group of Sinpo (srin po'i sde)
3. The south-west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho nub)

[N213]

1. Namkha with alternating blue and yellow stripes (nam mkha' sngon ser spel ma)
2. A group of Sadak lonyän (sa bdag klu gnyan gyi sde)
3. The south near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho)

[N218]

1. Black Namkha (nam mkha' nag po)
2. A group of Shinje (gshin rje'i sde)

3. The south-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho shar)

[N229]

1. Namkha of jewels (rin chen nam mkha')
2. Yulsa and Yenkhamsog (yul sa dang g-yen khamso dgu)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[N232]

1. White Namkha of the primary colors (phyogs mdog nam mkha' dkar po), or White Namkha in the east of the four directions (phyogs bzhi'i nam mkha' shar dkar)
2. The eastern continent of the four major continents (gling chen bzhi)
3. The east in the bottom layer (near the eastern continent) (bang rim tha ma'i rtsa ba/ phyogs bzhi gling chen bzhi/ shar)

[N233]

1. Green Namkha of the primary colors (phyogs mdog nam mkha' ljang khu), or Green Namkha in the north of the four directions (phyogs bzhi'i nam mkha' byang ljang)
2. The northern continent of the four major continents (gling chen bzhi)
3. The north in the bottom layer (near the northern continent) (bang rim tha ma'i rtsa ba/ phyogs bzhi gling chen bzhi/byang)

[N234]

1. Red Namkha of the primary colors (phyogs mdog nam mkha' dmar po), or Red Namkha in the west of the four directions (phyogs bzhi'i nam mkha' nub dmar)
2. The western continent of the four major continents (gling chen bzhi)
3. The west in the bottom layer (near the western continent) (bang rim tha ma'i rtsa ba/ phyogs bzhi gling chen bzhi/ nub)

[N235]

1. Blue Namkha of the primary colors (phyogs mdog nam mkha' sngon po) or Blue Namkha in the south of the four directions (phyogs bzhi'i nam mkha' lho sngon)
2. The southern continent of the four major continents (gling chen bzhi)
3. The south in the bottom layer (near the southern continent) (bang rim tha ma'i rtsa ba/ phyogs bzhi gling chen bzhi/ lho)

[N236]

1. Namkha of the five elements stacked atop one another ('byung lnga brtsigs pa'i nam mkha')
2. The four major continents (gling chen bzhi)
3. The four directions in the bottom layer (near the four major continents) (bang rim tha ma'i rtsa ba/ phyogs bzhi gling chen bzhi)

[N242]

1. Mottled Namkha with a dark rim (nam mkha' khra bo'i mun pa'i mtha' bkang ba), or Black mottled Namkha (nam mkha' nag khra)
2. The minor continents (gling phran)
3. Between the minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran gyi bar mtshams bzhi)

[N243]

1. Multicolored Namkha (or, various kinds of Namkha) (nam mkha' sna tshogs)
2. The iron mountains (mtha'i lcags ri)
3. The inside of the iron mountains in the bottom layer (bang rim tha ma'i rtsa ba/ mtha'i lcags ri'i nang)

[N245]

1. Multicolored Namkha, or Various kinds of Namkha (nam mkha' sna tshogs)
2. The iron mountains (mtha'i lcags ri)
3. The upper (east) of the iron mountains in the bottom layer (bang rim tha ma'i rtsa ba/ mtha'i lcags ri'i steng)

Gyangbu (rgyang bu)

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location

[GB071]

1. Gyangbu of jewel (rin chen rgyang bu)
2. Mapön chu (dmag dpon bcu)
3. The outer zone of the first layer (de'i phyi rim)

[GB082]

1. White Gyangbu (conch shell colored Gyangbu) (rgyang bu dkar po, dung rgyang)
2. Mika Senggo (mi dkar seng mgo). One of Gyelchen zhi (rgyal chen bzhi)
3. The east near the outer edge of the first layer (de'i phyi rim khar gyi phyogs bzhi/ shar)

[GB083]

1. Green Gyangbu (Gyangbu of iron) (rgyang bu ljang khu, lcags rgyang)
2. Mimar pakgo (mi dmar phag mgo). One of Gyelchen zhi (rgyal chen bzhi)
3. The north near the outer edge of the first layer (de'i phyi rim khar gyi phyogs bzhi/ byang)

[GB084]

1. Red Gyangbu (Gyangbu of copper) (rgyang bu dmar mo, zangs rgyang)
2. Mingön drukgo (mi sngon 'brug mgo). One of Gyälchen zhi (rgyal chen bzhi)
3. The west near the outer edge of the first layer (de'i phyi rim khar gyi phyogs bzhi/ nub)

[GB085]

1. Blue Gyangbu (turquoise Gyangbu) (rgyang bu sngon po, g-yu rgyang)
2. Minak domgo (mi nag dom mgo). One of Gyelchen zhi (rgyal chen bzhi)
3. The south near the outer edge of the first layer (de'i phyi rim khar gyi phyogs bzhi/ lho)

[GB093]

1. Gyangbu of jewel (rin chen rgyang bu)
3. The four directions near the outer edge of the second layer (de'i phyi rim/ phyogs re)

[GB094]

1. Gyangbu of crystal (shel rgyang)
2. Maha Dewa (ma ha de ba). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB095]

1. Gyangbu of iron with the shine of conch shell (lcags rgyang dung mdangs)
2. Zhönnu garti (gzhon nu gar ti). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north-east of the third layer (bang rim gsum pa'i steng/ byang shar)

[GB096]

1. Gyangbu of iron with the shine of lapis lazuli (lcags rgyang mthing mdangs)
2. Khyamjuk (khyab 'jug). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB097]

1. Gyangbu of gold (gser rgyang)
2. Drong gi re ('brong gi re). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north-west of the third layer (bang rim gsum pa'i steng/ byang nub)

[GB098]

1. Gyangbu of copper with the shine of lapis lazuli (zangs rgyang mthing mdangs)
2. Lhachen tsangpa (lha chen tshangs pa). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB099]

1. Azure Gyangbu with the shine of copper (mthing rgyang zangs mdangs)
2. Tsokdak (tshogs bdag). One of Lhachen gyää (lha chen brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The south-west of the third layer (bang rim gsum pa'i steng/ lho nub)

[GB100]

1. Gyangbu of turquoise (g-yu rgyang)
2. Gyäljin (rgyal byin). One of Lhachen gyää (lha chen brgyad) of Pälgön dünchu (dpal mgon bdun cu) (rgyal byin)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB101]

1. Gyangbu of turquoise (dung rgyang)
2. Döwang ('dod dbang). One of Lhachen gyää (lha chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south-east of the third layer (bang rim gsum pa'i steng/ lho shar)

[GB102]

1. Gyangbu of turquoise (dung rgyang)
2. Thayää (mtha' yas). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB103]

1. Gyangbu of crystal (shel rgyang)
2. Chulha (chu lha). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north-east of the third layer (bang rim gsum pa'i steng/ byang shar)

[GB104]

1. Gyangbu of turquoise (g-yu rgyang)
2. Rikdän (rig ldan). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB105]

1. Gyangbu of agate (mchong rgyang)
2. Pääma (pad+ma). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north-west of the third layer (bang rim gsum pa'i steng/ byang nub)

[GB106]

1. Gyangbu of copper (zangs rgyang)
2. Topdak (stobs bdag). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)

3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB107]

1. Gyangbu of iron (lcags rgyang)
2. Dungkyong (dung skyong). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south-west of the third layer (bang rim gsum pa'i steng/ lho nub)

[GB108]

1. Gyangbu of turquoise (g-yu rgyang)
2. Jokpo ('jog po). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB109]

1. Gyangbu of gold (gser rgyang)
2. Norgyää (nor rgyas). One of Luchen gyää (klu chen brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south-east of the third layer (bang rim gsum pa'i steng/ lho shar)

[GB110]

1. Gyangbu of conch shell (dung rgyang)
2. Nöjin norzang (or Norzang) (gnod sbyin nor bzang/, nor bzang). One of Nöjinzhi (gnod sbyin bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB111]

1. Gyangbu of iron (lcags rgyang)
2. Nöjin pänden (or, pänden) (gnod sbyin dpal ldan/, dpal ldan). One of Nöjinzhi (gnod sbyin bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB112]

1. Gyangbu of copper (zangs rgyang)
2. Nöjin chulha (or, chulha) (gnos sbyin chu lha/, chu lha). One of Nöjinzhi (gnod sbyin bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB113]

1. Gyangbu of turquoise (g-yu rgyang)

2. Gangwa zangpo (or Gangzang) (gang ba bzang po/, gang bzang). One of Nöjinzhi (gnod sbyin bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB114]

1. Gyangbu of crystal (shel rgyang)
2. Shelkar öö. One of Gyälchen zhi (rgyal chen bzhi) of Pälgön dünchu (dpal mgon bdun cu). (shel dkar 'od)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB115]

1. Azure Gyangbu ('thing rgyang/, mthing rgyang)
2. Namkha nang (or, Namnang) (gnam mkha' snang/, gnam snang). One of Gyälchen zhi (rgyal chen bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB116]

1. Gyangbu of agate (mchong rgyang)
2. Öökar dzin (or, Karpo) ('od dkar 'dzin/, dkar po). One of Gyälchen zhi (rgyal chen bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB117]

1. Gyangbu of turquoise (g-yu rgyang)
2. Yungdrung Böngyi Dak (or, Böndak) (g-yung drung bon gyi bdag/, bon bdag). One of Gyälchen zhi (rgyal chen bzhi) of Pälgön dünchu (dpal mgon bdun cu).
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB118]

1. Gyangbu of conch shell with the shine of copper (dung rgyang zangs mdangs)
2. Nyida (nyi zla). One of chokkyong chu (phyogs skyongs bcu) of Pälgön dünchu (dpal mgon bdun cu).
3. The upper (east) of the third layer (bang rim gsum pa'i steng/ steng phyogs)

[GB119]

1. Gyangbu of crystal (shel rgyang)
2. Driza (dri za). One of chokkyong chu (phyogs skyongs bcu) of Pälgön dünchu (dpal mgon bdun cu).
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB120]

1. Gyangbu of iron (lcags rgyang)
2. Jin nayaga (byin na ya ga). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The north-east of the third layer (bang rim gsum pa'i steng/ byang shar)

[GB121]

1. Gyangbu of iron (lcags rgyang)
2. Nöjin (gnod sbyin). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB122]

1. Gyangbu of copper (zangs rgyang)
2. Bechi (be ci). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The north-west of the third layer (bang rim gsum pa'i steng/ byang nub)

[GB123]

1. Gyangbu of gold (gser rgyang)
2. Düntri (dun tri). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The lower (west) of the third layer (bang rim gsum pa'i steng/ 'og phyogs)

[GB124]

1. Gyangbu of agate (mchong rgyang)
2. Luchen (klu chen). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB125]

1. Gyangbu of silver with the shine of lapis lazuli (dngul rgyang mthing mdangs)
2. Sinpo (srin po). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).
3. The south-west of the third layer (bang rim gsum pa'i steng/ lho nub)

[GB126]

1. Azure Gyangbu (mthing rgyang)
2. Shinje (gshin rje). One of chokkyong chu (phyogs skyongs bcu) of Pälgon düncu (dpal mgon bdun cu).

3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB127]

1. Gyangbu of silver (dngul rgyang)
2. Bisho (bi sho). One of chokkyong chu (phyogs skyongs bcu) of Pälgon dünchu (dpal mgon bdun cu).
3. The south-east of the third layer (bang rim gsum pa'i steng/ lho shar)

[GB128]

1. Gyangbu of crystal (shel rgyang)
2. Pasang (pa sangs). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GB129]

1. Gyangbu of copper (zangs rgyang)
2. Mikmar (mig dmar). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The north-east of the third layer (bang rim gsum pa'i steng/ byang shar)

[GB130]

1. Gyangbu of agate (mchong rgyang)
2. Purbu (phur bu). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GB131]

1. Gyangbu of gold (gser rgyang)
2. Nyima (nyi ma). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The north-west of the third layer (bang rim gsum pa'i steng/ byang nub)

[GB132]

1. Gyangbu of turquoise (g-yu rgyang)
2. Penpa (spen pa). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GB133]

1. Gyangbu of conch shell (dung rgyang)

2. Dawa (zla ba). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The south-west of the third layer (bang rim gsum pa'i steng/ lho nub)

[GB134]

1. Azure Gyangbu (mthing rgyang)
2. Lakpa (lag pa). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GB135]

1. Gyangbu of copper with the shine of conch shell (zangs rgyang dung mdangs)
2. Jiti (byi ti). One of zagyää (gza' brgyad) of Pälgon dünchu (dpal mgon bdun cu).
3. The south-east of the third layer (bang rim gsum pa'i steng/ lho shar)

[GB164]

1. Gyangbu of jewel (rin chen rgyang bu)
2. Yesi thrülgyäl (ye srid 'phrul rgyal). One of Lhagar tensum (lha gar rten gsum).
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GB165]

1. Gyangbu of crystal (shel rgyang)
2. Gyajin (brgya byin). One of Lhagar tensum (lha gar rten gsum).
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GB166]

1. Gyangbu of conch shell with the shine of iron (dung rgyang lcags mdangs)
2. Tsangpa (tshangs pa). One of Lhagar tensum (lha gar rten gsum).
3. The north of the fourth layer (bang rim bzhi pa/ byang)

[GB167]

1. Gyangbu of gold with the shine of iron (gser rgyang lcags mdangs)
2. Yede gyälwa (ye de rgyal ba). One of Lhagar tensum (lha gar rten gsum).
3. The west of the fourth layer (bang rim bzhi pa/ nub)

[GB168]

1. Gyangbu of turquoise with the shine of iron (g-yu rgyang lcags mdangs)
2. Yila sempa (yid la sems dpa'). One of Lhagar tensum (lha gar rten gsum).
3. The south of the fourth layer (bang rim bzhi pa/ lho)

[GB169]

1. Gyangbu of conch shell with the shine of iron (dung rgyang lcags mdangs)
2. Karda gyälpo (skar mda' rgyal po). One of Lhagar tensum (lha gar rten gsum).
3. The south-east of the fourth layer (bang rim bzhi pa/ lho shar)

[GB170]

1. Gyangbu of conch shell with the shine of iron (dung rgyang lcags mdangs)
2. Sije (srid rje). One of Lhagar tensum(lha gar rten gsum).
3. The north-east of the fourth layer (bang rim bzhi pa/ byang shar)

[GB171]

1. Gyangbu of conch shell with the shine of iron (dung rgyang lcags mdangs)
2. Chaje tingkar (phyä rje ting dkar). One of Lhagar tensum (lha gar rten gsum).
3. The north-west of the fourth layer (bang rim bzhi pa/ byang nub)

[GB172]

1. Gyangbu of copper with the shine of iron (zangs rgyang lcags mdangs)
2. Köje drangkar (skos rje drang dkar). One of Lhagar tensum (lha gar rten gsum).
3. The south-west of the fourth layer (bang rim bzhi pa/ lho nub)

[GB193]

1. White Gyangbu (rgyang dkar)
2. A group of Gyäapo (rgyal po'i sde)
3. The east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ shar)

[GB194]

1. White Gyangbu with white attachment (rgyang dkar dkar po'i 'phrod can)
2. A group of Gyäapo (rgyal po'i sde)
3. The east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ shar)

[GB195]

1. White Gyangbu with red attachment (rgyang dkar dmar po'i 'phrod can)
2. A group of Gyäapo (rgyal po'i sde)
3. The east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ shar)

[GB196]

1. White Gyangbu with yellow attachemnt (rgyang dkar ser po'i 'phrod can)
2. A group of Gyäapo (rgyal po'i sde)
3. The east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ shar)

[GB198]

1. Yellow Gyangbu (rgyang bu dmar po)
2. A group of Gek (bgegs kyi sde)
3. The north-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang shar)

[GB199]

1. Black Gyangbu (rgyang bu nag po)
2. A group of Gek (bgegs kyi sde)
3. The north-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang shar)

[GB200]

1. Yellow Gyangbu (rgyang bu ser po)
2. A group of Gek (bgegs kyi sde)
3. The north-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang shar)

[GB202]

1. Red Gyangbu (rgyang bu dmar po)
2. A group of Tsän (btsan gyi sde)
3. The north near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang)

[GB204]

1. Maroon Gyangbu (rgyang smug)
2. A group of Mu (dmu'i sde)
3. The north-west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang nub)

[GB206]

1. Black Gyangbu with black hooks (nag khug dkar rgyang)
2. A group of Düü (bdud kyi sde)
3. The west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ nub)

[GB207]

1. Tsham Gyangbu ('tshams rgyang snal po)
2. A group of Dñü (bdud kyi sde)
3. The west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/nub)

[GB208]

1. Mottled Trhin Gyangbu (khrin rgyang khra bo)
2. A group of Dñü (bdud kyi sde)
3. The west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/nub)

[GB211]

1. Azure Gyangbu with the shine of gold (mthing rgyang gser mdangs)
2. A group of Sinpo (srin po'i sde)
3. The south-west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho nub)

[GB214]

1. Gyangbu of turquoise with the shine of conch shell (g-yu rgyang dung mdangs)
2. A group of Sadak lunyen (sa bdag klu gnyan gyi sde)
3. The south near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho)

[GB215]

1. Gyangbu of conch shell with the shine of turquoise (dung rgyang g-yu mdangs)
2. A group of Sadak lunyen (sa bdag klu gnyan gyi sde)
3. The south near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho)

[GB216]

1. Gyangbu of gold with the shine of turquoise (gser rgyang g-yu mdangs)
2. A group of Sadak lunyen (sa bdag klu gnyan gyi sde)
3. The south near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho)

[GB219]

1. Azure Namkha with the shine of turquoise (mthing rgyang g-yu mdangs)
2. A group of Shinje (gshin rje'i sde)
3. The south-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho shar)

[GB220]

1. Azure Namkha with the shine of copper (mthing rgyang zangs mdangs)
2. A group of Shinje (gshin rje'i sde)
3. The south-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho shar)

[GB230]

1. Gyangbu of jewel (rin chen rgyang bu)
2. Yül̥sa (yul sa) and Yenkh̥am sogu (g-yen khams so dgu)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GB237]

1. White Gyangbu of the primary colors (phyogs mdog rgyang bu dkar po)
2. The eight minor continents (gling phran brgyad)
3. Near the eastern minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran brgyad/ shar)

[GB238]

1. Green Gyangbu of the primary colors (phyogs mdog rgyang bu ljang khu)
2. The eight minor continents (gling phran brgyad)
3. Near the northern minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran brgyad/ byang)

[GB239]

1. Red Gyangbu of the primary colors (phyogs mdog rgyang bu dmar po)
2. The eight minor continents (gling phran brgyad)
3. Near the western minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran brgyad/ nub)

[GB240]

1. Blue Gyangbu of the primary colors (phyogs mdog rgyang bu sngon po)
2. The eight minor continents (gling phran brgyad)
3. Near the southern minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran brgyad/ lho)

[GB244]

1. Gyangbu of jewel (rin chen rgyang bu)
2. The iron mountains (mtha'i lcags ri)
3. The inside of the iron mountains in the bottom layer (bang rim tha ma'i rtsa ba/ mtha'i lcags ri'i nang)

[GB246]

1. Gyangbu of jewel (rin chen rgyang bu)
2. The iron mountains (mtha'i lcags ri)
3. The upper (east) of the iron mountains in the bottom layer (bang rim tha ma'i rtsa ba/ mtha'i lcags ri'i steng)

Gyangpän (rgyang 'phan)

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location

[GP136]

1. Gyangpän (rgyang 'phan)
2. Mindruk (smin drug). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP137]

1. Gyangpän (rgyang 'phan)
2. Narma (snar ma). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP138]

1. Gyangpän (rgyang 'phan)
2. Go (mgo). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP139]

1. Gyangpän (rgyang 'phan)
2. Lak (lag). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP140]

1. Gyangpän (rgyang 'phan)
2. Namso (nam so). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP141]

1. Gyangpän (rgyang 'phan)
2. Gyäl (rgyal). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP142]

1. Gyangpän (rgyang 'phan)
2. Kak (skag). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The east of the third layer (bang rim gsum pa'i steng/ shar)

[GP143]

1. Gyangpän (rgyang 'phan)
2. Möndre (mon gre). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP144]

1. Gyangpän (rgyang 'phan)
2. Möndru (mon gru). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP145]

1. Gyangpän (rgyang 'phan)
2. Trumtöö (khrum stod). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP146]

1. Gyangpän (rgyang 'phan)
2. Trumme (khrum smad). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)

3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP147]

1. Gyangpänn (rgyang 'phan)
2. Namdru (nam gru). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP148]

1. Gyangpän (rgyang 'phan)
2. Takar (tha skar). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP149]

1. Gyangpän (rgyang 'phan)
2. Dranye (bra nye). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The north of the third layer (bang rim gsum pa'i steng/ byang)

[GP150]

1. Gyangpänn (rgyang 'phan)
2. Lhatsam (lha 'tshams). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP151]

1. Gyangpän (rgyang 'phan)
2. Nön (snon). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP152]

1. Gyangpän (rgyang 'phan)
2. Nup (snub). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP153]

1. Gyangpän (rgyang 'phan)

2. Chutöö (chu stod). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP154]

1. Gyangpän (rgyang 'phan)
2. Chume (chu smad). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP155]

1. Gyangpän (rgyang 'phan)
2. Jinzhin (byin zhin). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP156]

1. Gyangpän (rgyang 'phan)
2. Drozhin (gro zhin). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The west of the third layer (bang rim gsum pa'i steng/ nub)

[GP157]

1. Gyangpän (rgyang 'phan)
2. Chu (mchu). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP158]

1. Gyangpän (rgyang 'phan)
2. Dre (gre). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP159]

1. Gyangpän (rgyang 'phan)
2. Bo (sbo). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgon dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP160]

1. Gyangpän (rgyang 'phan)
2. Mezhi (me bzhi). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP161]

1. Gyangpän (rgyang 'phan)
2. Nakpa (nag pa). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP162]

1. Gyangpän (rgyang 'phan)
2. Sari (sa ri). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP163]

1. Gyangpän (rgyang 'phan)
2. Saga (sa ga). One of Gyukar nyergyää (rgyu skar nyer brgyad) of Pälgön dünchu (dpal mgon bdun cu)
3. The south of the third layer (bang rim gsum pa'i steng/ lho)

[GP191]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. Tsala gyungne (or, Tsala gyungne chenbu) (tsha la rgyung ne/, tsha la rgyung ne gcan bu). One of gar (gar)
3. The right of the fourth layer (bang rim bzhi pa/ g-yas)

[GP192]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. Deities belonging to the Ten (rten): Polha midzi zhanglha (pho lha mi rdzi zhang lha), Malha budzi taplha (ma lha bu rdzi thab lha), Golha dongtrom khyimlha (go lha ldong khrom khyim lha), Gyüsää (rgyud gsas), Lhase (lha gsas), Tenlha (bsten lha), Drala (sgra bla), Soklha (srog lha), Chuklha (phyug lha).
3. The right of the fourth layer (bang rim bzhi pa/ g-yas)

[GP197]

1. Gyangpän of jewel (rin chen rgyang 'phan)

2. A group of Gyälpo (rgyal po'i sde)
3. The east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ shar)

[GP201]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Gek (bgegs kyi sde)
3. The north-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang shar)

[GP203]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Tsen (btsan gyi sde)
3. The north near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang)

[GP205]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Mu (dmu'i sde)
3. The north-west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ byang nub)

[GP209]

1. Gyangpän of jewel (rin chen rgyang bu)
2. A group of Dzü (bdud kyi sde)
3. The west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ nub)

[GP212]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Sinpo (srin po'i sde)
3. The south-west near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho nub)

[GP217]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Sadak lonyän (sa bdag klu gnyan gyi sde)
3. The south near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho)

[GP221]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. A group of Shinje (gshin rje'i sde)
3. The south-east near the outer edge of the fourth layer (bang rim mtha' ma'i kha khyer/ lho shar)

[GP222]

1. Black Gyangpän (rgyang 'phan nag po)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP223]

1. Red Gyangpän (rgyang 'phan dmar po)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP224]

1. Blue Gyangpän (rgyang 'phan sngon mo)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP225]

1. Yellow Gyangpän (rgyang 'phan ser po)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP226]

1. Green Gyangpän (rgyang 'phan ljang khu)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP227]

1. White Gyangpän (rgyang 'phan dkar po)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP228]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. The six realms (rigs drug)
3. The bottom layer (bang rim tha ma'i rtsa ba)

[GP231]

1. Gyangpän of jewel (rin chen rgyang 'phan)
2. The seven mountain circles and the eight seas (ri bdun dang mtsho brgyad)
3. Near the seven mountains circles and the eight seas in the bottom layer (bang rim tha ma'i rtsa ba/ ri bdun dang mtsho brgyad)

Gyangdar (rgyang dar)

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location

[GD173]

1. Gyangdar (rgyang dar)
2. Yapla däldruk (yab bla bdal drug). One of Par gyi lha gu (par gyi lha dgu)
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GD174]

1. Gyangdar (rgyang dar)
2. Chala dramchin (phyä bla bram phyin). One of Par gyi lha gu (par gyi lha dgu)
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GD175]

1. Gyangdar (rgyang dar)
2. Dride sumpo (gri de sum po). One of Par gyi lha gu (par gyi lha dgu)
3. The north-east of the fourth layer (bang rim bzhi pa/ byang shar)

[GD176]

1. Gyangdar (rgyang dar)
2. Gyala drongnam (rgya bla 'brong nam). One of Par gyi lha gu (par gyi lha dgu)
3. The north of the fourth layer (bang rim bzhi pa/ byang)

[GD177]

1. Gyangdar (rgyang dar)
2. Öde gunggyäl ('od de gung rgyal). One of Par gyi lha gu (par gyi lha dgu)
3. The north-west of the fourth layer (bang rim bzhi pa/ byang nub)

[GD178]

1. Gyangdar (rgyang dar)
2. Köpa yangdak (skos pa yang dag). One of Par gyi lha gu (par gyi lha dgu)
3. The west of the fourth layer (bang rim bzhi pa/ nub)

[GD179]

1. Gyangdar (rgyang dar)
2. Dzösang dzamlha (mdzod bsrang 'dzam lha). One of Par gyi lha gu (par gyi lha dgu)
3. The south-west of the fourth layer (bang rim bzhi pa/ lho nub)

[GD180]

1. Gyangdar (rgyang dar)
2. Chuklha magyang (phyugs lha rma Gyang). One of Par gyi lha gu (par gyi lha dgu)
3. The south of the fourth layer (bang rim bzhi pa/ lho)

[GD181]

1. Gyangdar (rgyang dar)
2. Tsedzin (tshe 'dzin). One of Par gyi lha gu (par gyi lha dgu) (tshe 'dzin/, par gyi lha dgu)
3. The south-east of the fourth layer (bang rim bzhi pa/ lho shar)

[GD182]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Tsanglha pudar (gtsang lha phu dar). One of Sa yi lha gu (sa yi lha dgu)
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GD183]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Dolha riwo (mdo lha ri bo). One of Sa yi lha gu (sa yi lha dgu)
3. The east of the fourth layer (bang rim bzhi pa/ shar)

[GD184]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Drältsün mawo (dral btsun rma bo). One of Sa yi lha gu (sa yi lha dgu)
3. The north-east of the fourth layer (bang rim bzhi pa/ byang shar)

[GD185]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Chamtsün yulma (lcam btsun yul rma). One of Sa yi lha gu (sa yi lha dgu)
3. The north of the fourth layer (bang rim bzhi pa/ byang)

[GD186]

1. Gyangdar of jewel (rin chen rgyang dar)

2. Yarlha shampo (yar lha sham po). One of Sa yi lha gu (sa yi lha dgu)
3. The north-west of the fourth layer (bang rim bzhi pa/ byang nub)

[GD187]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Konglha demo (kong lha de mo). One of Sa yi lha gu (sa yi lha dgu)
3. The west of the fourth layer (bang rim bzhi pa/ nub)

[GD188]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Nyanglha poma (nyang lha pho ma). One of Sa yi lha gu (sa yi lha dgu)
3. The south-west of the fourth layer (bang rim bzhi pa/ lho nub)

[GD189]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Tanglha yarzhu (thang lha yar zhu). One of Sa yi lha gu (sa yi lha dgu)
3. The south of the fourth layer (bang rim bzhi pa/ lho)

[GD190]

1. Gyangdar of jewel (rin chen rgyang dar)
2. Yullha köje (yul lha skos rje). One of Sa yi lha gu (sa yi lha dgu)
3. The south-east of the fourth layer (bang rim bzhi pa/ lho shar)

Badän (ba dan)

[BD241]

1. Mottled banner (ba dan khra bo)
2. The minor continents (gling phran)
3. Between the minor continents in the bottom layer (bang rim tha ma'i rtsa ba/ gling phran gyi bar mtshams bzhi)

Shingri (shing ris)

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location
4. The images depicted (in order from the top)
5. “Text written on the surface”

[S001]

1. shingri (shing ris)
2. Machik Siipa gyälmo (ma gcig srid pa rgyal mo)
3. The center inside the divine palace
4. (1) gem (nor bu)
(2) mist {or frost and hail that harm the harvest, the same hereafter} (dal), sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) the face of the principal lady, Machik Siipa gyälmo (gtso mo rang zhal, ma gcig srid pa rgyal mo)
(5) lion (seng ge)
5. “May this wooden tablet fulfill the desires of Machik Siipa gyälmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (ma gcig srid pa rgyal mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S002]

1. shingri (shing ris)
2. Nelää tromo (ne slas khro mo)
3. The east to the divine place
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Nelää tromo (ne slas khro mo)
(5) elephant (glang chen)
5. “May this wooden tablet fulfill the desires of Nelää tromo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (ne slas khro mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S003]

1. shingri (shing ris)
2. Längyää ngammo (lan brgyad rngam mo)

3. The north to the divine place
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Längyää ngammo (lan brgyad rngam mo)
(5) horse (rta)
5. “May this wooden tablet fulfill the desires of Längyää ngammo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (lan brgyad rngam mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S004]

1. shingri (shing ris)
2. Tsangtang wälmo (tshangs stang dbal mo)
3. The west to the divine place
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Tsangtang wälmo (tshangs stang dbal mo)
(5) dragon ('brug)
5. “May this wooden tablet fulfill the desires of Tsangtang wälmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (tshangs stang dbal mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S005]

1. shingri (shing ris)
2. Tingnam gyälmo (ting nam rgyal mo)
3. The south to the divine place
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Tingnam gyälmo (ting nam rgyal mo)
(5) garuda (khyung)
5. “May this wooden tablet fulfill the desires of Tingnam gyälmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (ting nam rgyal mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S006]

1. shingri (shing ris)
2. Lishak marmo (li shag dmar mo)
3. The east to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Lishak marmo (li shag dmar mo)
- (5) peacock (rma bya)
5. "May this wooden tablet fulfill the desires of Lishak marmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (li shag dmar mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S007]

1. shingri (shing ris)
2. Gyashak sermo (rgya shag ser mo)
3. The north-east to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Gyashak sermo (rgya shag se mo)
- (5) bee striped like a small tiger (bung ba stag chung)
5. "May this wooden tablet fulfill the desires of Gyashak sermo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (rgya shag ser mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S008]

1. shingri (shing ris)
2. Khashak mukmo (kha shag smug mo)
3. The north to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Khashak mukmo (kha shag smug mo)
- (5) cuckoo (khu byug)
5. "May this wooden tablet fulfill the desires of Khashak mukmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (kha shag smug mo'i thugs dam bskang la rkyen dang bar

chod sel/ mthun rkyen sdong grogs mdzod cig)

[S009]

1. shingri (shing ris)
2. Kyelshak jangnak (lkyel shag ljang nag)
3. The north-west to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Kyelshak jangnak (lkyel shag ljang nag)
(5) (gar mkhan spang ti)
5. "May this wooden tablet fulfill the desires of Kyelshak jangnak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (lkel shag ljang nag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S010]

1. shingri (shing ris)
2. Gyumshak ngönmo (lgyum shag sngon mo)
3. The west to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Gyumshak ngönmo (lgyum shag sngon mo)
(5) musk deer (gla ba)
5. "May this wooden tablet fulfill the desires of Gyumshak ngönmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (lgyum shag sngon mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S011]

1. shingri (shing ris)
2. Sheshak karjang (she shag dkar ljang)
3. The south-west to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Sheshak karjang (she shag dkar ljang)
(5) gem (nor bu)
5. "May this wooden tablet fulfill the desires of Sheshak karjang, remove

misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (she shag dkar ljang gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S012]

1. shingri (shing ris)
2. Reshak nakmo (re shag nag mo)
3. The south to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Reshak nakmo (re shag nag mo)
(5) divine cakes (lha bshos)
5. “May this wooden tablet fulfill the desires of Reshak nakmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (re shag nag mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S013]

1. shingri (shing ris)
2. Tsurshak karmo (tshur shag dkar mo)
3. The south-east to the vase beneath the divine palace
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Tsurshak karmo (tshur shag dkar mo)
(5) lynx (dbyi)
5. “May this wooden tablet fulfill the desires of Tsurshak karmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (tshul shag dkar mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S014]

1. shingri (shing ris)
2. Tumchen zeshak (gtum chen gze zhag)
3. The east to the throat ornament under the vase
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Tumchen zeshak (gtum chen gze zhag)

(5) cuckoo (khu byug)

5. “May this wooden tablet fulfill the desires of Tumchen zeshak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (gtum chen gze zhag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S015]

1. shingri (shing ris)
2. Langra ngönmo (glang ra sngon mo)
3. The north to the throat ornament under the vase
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Langra ngönmo (glang ra sngon mo)
(5) crane (khrung khrung)
5. “May this wooden tablet fulfill the desires of Langra ngönmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (glang ra sngon mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S016]

1. shingri (shing ris)
2. Liber marmo (li ber dmar mo)
3. The west to the throat ornament under the vase
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Liber marmo (li ber dmar mo)
(5) white deer (dung shwa)
5. “May this wooden tablet fulfill the desires of Liber marmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (li ber dmar mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S017]

1. shingri (shing ris)
2. Khala khyakdor (mkha' la 'khyag 'dor)
3. The south to the throat ornament under the vase
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)

- (3) cloud and rainbow (sprin 'ja')
- (4) Khala khyakdor (mkha' la 'khyag 'dor)
- (5) garrulax canorus ('jol mo)
- 5. "May this wooden tablet fulfill the desires of Khala khyakdor, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mkha' la 'khyag 'dor gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S018]

- 1. shingri (shing ris)
- 2. Siigyal dendro sang.yum (srid rgyal bde 'gro gsang.yum)
- 3. The east on the inside of the first layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Siigyal dendro sang.yum (srid rgyal bde 'gro gsang.yum)
- (5) black sheep with white horns (lug nag mo lcags ru)
- 5. "May this wooden tablet fulfill the desires of Siigyal dendro sang.yum, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (srid rgyal bde 'gro gsang.yum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S019]

- 1. shingri (shing ris)
- 2. Marser dronggo (dmar ser 'brong mgo), Ngönmo drukgo (sngon mo 'brug mgo), Lhejinte (lha'i byin te)
- 3. The east on the inside of the first layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) From the left, Marser dronggo (dmar ser 'brong mgo), Ngönmo drukgo (sngon mo 'brug mgo), Lhääjinte (lha'i byin te)
- (5) From the left, yak (g-yag), blue goat (ra sngon po), horse (rta)
- 5. "May this wooden tablet fulfill the desires of King Drukcham ('brug lcam, sngon mo 'brug mgo), Minister Marser dronggo (dmar ser 'brong mgo) and the vassal Lhääjin te (lha'i byin te). May it remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." ('brug lcam rje blon 'bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S020]

1. shingri (shing ris)
2. Gögo jagöo (rgod mgo bya rgod), Drulgo (sbrul mgo), Sajin (sa byin)
3. The east on the inside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) From the left, Göögo jagöo (rgod mgo bya rgod), Drulgo (sbrul mgo), Sajin (sa byin)
 (5) From the left, vulture (bya rgod), snake (sbrul), golden frog (gser sbal)
5. “May this wooden tablet fulfill the desires of King Drulcham (sbrul lcam, sbrul mgo), Minister Göögo jagöo (rgod mgo bya rgod), and the vassal Sajin (sa byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (sbrul lcam rje blon 'bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S021]

1. shingri (shing ris)
2. Domgo (dom mgo), Kyunggo (skyung mgo), Düjin (bdud byin)
3. The north on the inside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) From the left, Domgo (dom mgo), Kyunggo (skyung mgo), Düjin (bdud byin)
 (5) From the left, bear (dom mgo), jackdaw (skyung ka), long-haired shaggy yak (g-yag rog)
5. “May this wooden tablet fulfill the desires of King Dücham (bdud lcam, skyung mgo), Minister Domgo (dom mgo), and the vassel Düjin (bdud byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (bdud lcam rje blon 'bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S022]

1. shingri (shing ris)
2. Langgo (glang mgo), Senggo (seng mgo), Mujin (dmu byin)
3. The north on the inside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')

- (4) From the left, Langgo (glang mgo), Senggo (seng mgo), Mujin (dmu byin)
 (5) From the left, elephant (glang chen), cat (byi la), pigeon (phug ron)
 5. “May this wooden tablet fulfill the desires of King Sengcham (seng lcam,]seng mgo), Minister Langgo (glang mgo), and the vassal Mujin (dmu byin) , remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (seng lcam rje blon ’bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S023]

1. shingri (shing ris)
2. Zikgo (gzig mgo), Marmo drego (dmar mo dred mgo), Lujin (klu byin)
3. The north-west on the inside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin ’ja’)
 (4) From the left, Zikgo (gzig mgo), Marmo drego (dmar mo dred mgo), Lujin (klu byin)
 (5) From the left, leopard (gzig), snow bear (dred), duck (ngur pa)
5. “May this wooden tablet fulfill the desires of King Drecham (dred lcam, dmar mo dred mgo), Minister Zikgo (gzig mgo), and the vassal Lujin (klu byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (dred lcam rje blon ’bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S024]

1. shingri (shing ris)
2. Ukgo (’ug mgo), Changgo (spyang mgo), Nyenjin (gnyen byin)
3. The west on the inside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin ’ja’)
 (4) From the left, Ukgo (’ug mgo), Changgo (spyang mgo), Nyenjin (gnyen byin)
 (5) From the left, owl (’ug pa), wolf (spyang khu), swan (ngang pa)
5. “May this wooden tablet fulfill the desires of King Sincham (srin lcam), Minister Ukgo (’ug mgo), and the vassal Nyenjin (gnyen byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (srin lcam rje blon ’bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S025]

1. shingri (shing ris)
2. Trago (khra mgo), Takgo (stag mgo), Sinjin (srin byin)
3. The south-west on the inside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) From the left, Trago (khra mgo), Takgo (stag mgo), Sinjin (srin byin)
- (5) From the left, hawk (khra), golden tiger (gser stag), screech owl (srin bya)
5. "May this wooden tablet fulfill the desires of King Takcham (stag lcam, stag mgo), Minister Trago (khra mgo), and the vassal Sinjin (srin byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (stag lcam rje blon 'bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S026]

1. shingri (shing ris)
2. Dukmo (gdug mo), Khyunggo (khyung mgo), Chajin (phya byin)
3. The south on the inside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) From the left, Dukmo (gdug mo), Khyunggo (khyung mgo), Chajin (phya byin)
- (5) From the left, snow leopard (gsa'), crow (bya rog), white sheep (lug dkar)
5. "May this wooden tablet fulfill the desires of King Khyunglcam (khyung lcam, khyung mgo), Minister Dukmo (gdug mo), and the vassal Chajin (phya byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (khyung lcam rje blon 'bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S027]

1. shingri (shing ris)
2. Pakgo (phag mgo), Chusin go (chu srin mgo), Gekjin (bgegs byin)
3. The south on the inside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) From the left, Pakgo (phag mgo), Chusin go (chu srin mgo), Gekjin (bgegs byin)

- (5) From the left, pig (phag), turquoise fish (g-yu nya), red sheep (lug dmar)
5. “May this wooden tablet fulfill the desires of King Lucham (klu lcam, chu srin mgo), Minister Pakgo (phag mgo), and the vassal Gekjin (bgegs byin), remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (klu lcam rje blon ’bang gsum gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S028]

1. Potong (pho tong)
2. Walmo Matsok (dbal mo ma tshogs rnam)
3. Inside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) an image of a man (pho tong)
5. “I dedicate this beautifully decorated Potong to Walmo Matsok. May it fulfill your desires and remove obstacles.” (mdzes pa’i pho tong rgyan ldan ’di/ dbal mo ma tshogs rnam la ’bul/ thugs dam bskang ngo bar chod zlogs)

[S029]

1. Motong (mo tong)
2. Walmo Matsok (dbal mo ma tshogs rnam)
3. Inside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) an image of a woman (mo tong)
5. “I dedicate this beautifully decorated Motong to Walmo Matsok. May it fulfill your desires and remove obstacles.” (mdzes pa’i mo tong rgyan ldan ’di/ dbal mo ma tshogs rnam la ’bul/ thugs dam bskang ngo bar chad zlogs)

[S030]

1. shingri (shing ris)
2. Tumchen domnak (gtum chen dom nag)
3. The east on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Tumchen domnak (gtum chen dom nag)
(5) small cup (zhal bu)

5. “May this wooden tablet fulfill the desires of Tumchen domnak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (gtum chen dom nag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S031]

1. shingri (shing ris)
2. Hala mize (ha la mi bzad)
3. The north on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Hala mizää (ha la mi bzad)
- (5) small cup (zhal bu)
5. “May this wooden tablet fulfill the desires of Hala mize, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (ha la mi bzad kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S032]

1. shingri (shing ris)
2. Wälgyää langgo (dbal gyad glang mgo)
3. The east on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Wälgyää langgo (dbal gyad glang mgo)
- (5) small cup (zhal bu)
5. “May this wooden tablet fulfill the desires of Wälgyää langgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (dbal gyad glang mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S033]

1. shingri (shing ris)
2. Dzinje changgo ('dzin byed spyang mgo)
3. The west on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')

- (4) Dzinje changgo ('dzin byed spyang mgo)
- (5) small cup (zhal bu)
5. "May this wooden tablet fulfill the desires of Dzinje changgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." ('dzin byed spyang mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S034]

1. shingri (shing ris)
2. Dukmo sago (gdug mo gsa' mgo)
3. The south on the outside of the first layer
4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Dukmo sago (gdug mo gsa' mgo)
- (5) small cup (zhal bu)
5. "May this wooden tablet fulfill the desires of Dukmo sago, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (gdug mo gsa' mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S035]

1. shingri (shing ris)
2. Khading khyunggo (mkha' lding khyung mgo)
3. The south-east on the outside of the first layer
4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Khading khyunggo (mkha' lding khyung mgo)
- (5) small cup (zhal bu)
5. "May this wooden tablet fulfill the desires of Khading khyunggo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mkha' lding khyung mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S036]

1. shingri (shing ris)
2. Khangam Takgo (kha rnam stag mgo)
3. The west on the outside of the first layer
4. (1) gem (nor bu)

- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Khangam Takgo (kha rngam stag mgo)
- (5) small cup (zhal bu)
- 5. "May this wooden tablet fulfill the desires of Khangam Takgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (kha rngam stag mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S037]

- 1. shingri (shing ris)
- 2. Drede ngönmar (dred de sngon dmar)
- 3. The south-west on the outside of the first layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Drede ngönmar (dred de sngon dmar)
- (5) small cup (zhal bu)
- 5. "May this wooden tablet fulfill the desires of Drede ngönmar, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (dred de sngon dmar gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S038]

- 1. shingri (shing ris)
- 2. Dura mikngän (du ra dmigs ngan)
- 3. The north-west on the outside of the first layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Dura mikngän (du ra dmigs ngan)
- (5) small cup (zhal bu)
- 5. "May this wooden tablet fulfill the desires of Dura mikngän, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (du ra dmigs ngan gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S039]

- 1. shingri (shing ris)
- 2. Drinring soja (mgrin ring so bya)

3. The north-east on the outside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Drinring soja (mgrin ring so bya)
 (5) small cup (zhal bu)
5. "May this wooden tablet fulfill the desires of Drinring soja, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mgrin ring so bya'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S042]

1. shingri (shing ris)
2. Mikar senggo (mi dkar seng mgo)
3. The east on the outside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Mikar senggo (mi dkar seng mgo)
 (5) sheep (lug)
5. "May this wooden tablet fulfill the desires of Mikar senggo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mi dkar seng mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S043]

1. shingri (shing ris)
2. Mikar pakgo (mi dmar phag mgo)
3. The north on the outside of the first layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Mikar pakgo (mi dmar phag mgo)
 (5) sheep (lug)
5. "May this wooden tablet fulfill the desires of Mikar pakgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mi dmar phag mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S044]

1. shingri (shing ris)
2. Mingön drukgo (mi sngon 'brug mgo)
3. The west on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Mingön drukgo (mi sngon 'brug mgo)
(5) sheep (lug)
5. "May this wooden tablet fulfill the desires of Mingön drukgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mi sngon 'brug mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S045]

1. shingri (shing ris)
2. Minak domgo (mi nag dom mgo)
3. The south on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Minak domgo (mi nag dom mgo)
(5) sheep (lug)
5. "May this wooden tablet fulfill the desires of Minak domgo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (mi nag dom mgo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S046]

1. Potong (pho tong)
2. Gyälpo chenpo shi (rgyal po chen po bzhi)
3. The east on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Gyälpo chenpo shi. May it fulfill your desires and remove obstacles." (mdzes pa'i pho tong rgyan ldan 'di/ rgyal po chen po bzhi la 'bul/ thugs dam bskang ngo bar chod zlogs)

[S046A]

1. Potong (pho tong)
2. Wälgyää makpön (dbal gyad dmag dpon rnam)
3. Near the outer edge of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Walmo Matsok. May it fulfill your desires and remove obstacles." (mdzes pa'i pho tong rgyan ldan 'di/ dbal gyad dmag dpon rnam la 'bul/ thugs dam bskang ngo bar chod zlogs)

[S047]

1. Motong (mo tong)
2. Gyälpo chenpo shi (rgyal po chen po bzhi)
3. The east on the outside of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Gyälpo chenpo shi. May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ rgyal po chen po bzhi la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S047A]

1. Motong (mo tong)
2. Wälgyää makpön (dbal gyad dmag dpon rnam)
3. Near the outer edge of the first layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "May this wooden tablet fulfill the desires of Wälgyää makpön. May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ dbal gyad dmag dpon rnam la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S048]

1. shingri (shing ris)
2. Tuktrulma döösii gyäl (thugs sprul ma bdud srid rgyal)
3. The east on the inside of the second layer

4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Tuktrulma döösii gyäl (thugs sprul ma bdud srid rgyal)
 (5) from the left, black sheep with golden eyes (lug nag mo gser mig), female fowl with vermilion eyes (bya mo nag mo mtshal mig)
5. “May this wooden tablet fulfill the desires of Tuktrulma döösii gyäl, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (thugs sprul ma bdud srid rgyal gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S049]

1. shingri (shing ris)
2. Dralama (sgra bla ma)
3. The west on the inside of the second layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Dralama (sgra bla ma)
 (5) (ra rgya mo gsar zal)
5. “May this wooden tablet fulfill the desires of Drala gyälmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (sgra bla'i rgyal mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S050]

1. shingri (shing ris)
2. Kongtsün demo (kong btsun de mo)
3. The east on the inside of the second layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) horse's tail and hindquarter (rnga 'gab)
5. “May this wooden tablet fulfill the desires of Kongtsün demo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (kong btsun de mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S051]

1. shingri (shing ris)

2. Gangkar shame (gangs dkar sha med)
3. The east on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) tip of ears (rna thod)
5. "May this wooden tablet fulfill the desires of Gangkar shame, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (gangs dkar sha med kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S052]

1. shingri (shing ris)
2. Mating shak gi trülmo (rma ting shag gi 'phrul mo)
3. The east on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) rug (phyed khab)
5. "May this wooden tablet fulfill the desires of Mating shakgi trülmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (rma ting shag gi 'phrul mo'i thugs dam bskang la rkyen dang bar chod sel/mthun rkyen sdong grogs mdzod cig)

[S053]

1. shingri (shing ris)
2. Kaga sermo (ka ga ser mo)
3. The north on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) rapid torrent of water flowing downstream, waterfall (chu 'beb)
5. "May this wooden tablet fulfill the desires of Kaga sermo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (ka ga ser mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S054]

1. shingri (shing ris)
2. Kharak khyungtsün (kha rag khyung btsun)

3. The north on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) antelope horns (rgo bu)
5. "May this wooden tablet fulfill the desires of Kharak khyungtsün, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (kha rag khyung btsun gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S055]

1. shingri (shing ris)
2. Dala tsünmo (bda' la btsun mo)
3. The north on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) rich silk (dar zab)
5. "May this wooden tablet fulfill the desires of Dala tsünmo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (bda' la btsun mo'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S056]

1. shingri (shing ris)
2. Lhari yama (lha ri ya ma)
3. The west on the inside of the second layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) fish eyes (nya mig)
5. "May this wooden tablet fulfill the desires of Lhari yama, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (lha ri ya ma'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S057]

1. shingri (shing ris)
2. Kyithing shakgi laro (skyi 'thing shag gi la ro)
3. The west on the inside of the second layer

4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) little castle (mkhar bu)
5. "May this wooden tablet fulfill the desires of Kyithing shakgi laro, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (skyi 'thing shag gi la ro'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S058]

1. shingri (shing ris)
2. Gangkyi yudrön (gangs kyi g-yu sgron)
3. The west on the inside of the second layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) dices (and pebbles) (cho lo)
5. "May this wooden tablet fulfill the desires of Gangkyi yudrön, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (gangs kyi g-yu sgron gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S059]

1. shingri (shing ris)
2. Kyithing yama (skyi 'thing ya ma)
3. The south on the inside of the second layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) snake eyes (sbrul mig) (sbrul mig)
5. "May this wooden tablet fulfill the desires of Kyithing yama, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (skyi 'thing ya ma'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S060]

1. shingri (shing ris)
2. Drokchen khordüü ('brog chen 'khor 'dus)
3. The south on the inside of the second layer
4. (1) gem (nor bu)

- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) teeth of tiger (stag so)
- 5. "May this wooden tablet fulfill the desires of Drokchen khordüü, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." ('brog chen 'khor 'dus kyi thugs dam bskang la rkyen dang bar chod sel/mthun rkyen sdong grogs mdzod cig)

[S061]

- 1. shingri (shing ris)
- 2. Mari rabjam (rma ri rab 'byams)
- 3. The south on the inside of the second layer
- 4. (1) gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 - (3) cloud and rainbow (sprin 'ja')
 - (4) vase (bum pa)
- 5. "May this wooden tablet fulfill the desires of Mari rabjam, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (rma ri rab 'byams kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S062]

- 1. Potong (pho tong)
- 2. Jikten tänma ('jig rten brtan ma rnams)
- 3. The east on the outside of the second layer
- 4. (1) gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 - (3) cloud and rainbow (sprin 'ja')
 - (4) an image of a man (pho tong)
- 5. "I dedicate this beautifully decorated Potong to Jikten tänma. May it fulfill your desires and remove obstacles." (mdzes pa'i pho tong rgyan ldan 'di/ 'jig rten brtan ma rnams la 'bul/ thugs dam bskang ngo bar chod zlogs)

[S063]

- 1. Motong (mo tong)
- 2. Jikten tänma ('jig rten brtan ma rnams)
- 3. The east on the outside of the second layer
- 4. (1) gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 - (3) cloud and rainbow (sprin 'ja')

- (4) an image of a woman (mo tong)
5. “I dedicate this beautifully decorated Motong to Jikten tänma. May it fulfill your desires and remove obstacles.” (mdzes pa’i mo tong rgyan ldan ’di/ ’jig rten brtan ma rnams la ’bul/ thugs dam bskang ngo bar chad zlogs)

[S064]

1. shingri (shing ris)
2. Lha (lha), Lu (klu), Nönjin (gnon sbyin), Gyälchen (rgyal chen), Chokkyong (phyogs skyong)
3. Near the outer edge of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) (shing ris rgyan dkar stong phyo)
5. “I dedicate this wooden tablet, known as ’Shingri gyänkar tongcho (shing ris rgyan dkar stong phyo),’ tolha (lha), Lu (klu), Nönjin (gnon sbyin), Gyälchen (rgyal chen), and Chokkyong (phyogs skyong). May it fulfill your desires and remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (shing ris rgyan dkar stong phyo ’di/ lha klu gnon sbyin rgyal chen phyogs skyong bcas la ’bul/ thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S065]

1. shingri (shing ris)
2. Pasang (pa sangs)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Pasang (pa sangs)
5. “May this wooden tablet fulfill the desires of Pasang, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (pa sangs kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S066]

1. shingri (shing ris)
2. Mikmar (mig dmar)
3. The north-east on the inside of the third layer
4. (1) gem (nor bu)

- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) Mikmar (mig dmar)
- 5. "May this wooden tablet fulfill the desires of Mikmar, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(mig dmar gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S067]

- 1. shingri (shing ris)
- 2. Purbu (phur bu)
- 3. The north on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Purbu (phur bu)
- 5. "May this wooden tablet fulfill the desires of Purbu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(phur bu'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S068]

- 1. shingri (shing ris)
- 2. Nyima (nyi ma)
- 3. The north-west on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Nyima (nyi ma)
- 5. "May this wooden tablet fulfill the desires of Nyima, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(nyi ma'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S069]

- 1. shingri (shing ris)
- 2. Penpa (spen pa)
- 3. The west on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)

- (3) cloud and rainbow (sprin 'ja')
- (4) Penpa (spen pa)
- 5. "May this wooden tablet fulfill the desires of Penpa, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(spen pa'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S070]

- 1. shingri (shing ris)
- 2. Dawa (zla ba)
- 3. The south-west on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Dawa (zla ba)
- 5. "May this wooden tablet fulfill the desires of Dawa, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(zla ba'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S071]

- 1. shingri (shing ris)
- 2. Lhakpa (lhag pa)
- 3. The south on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Lhakpa (lhag pa)
- 5. "May this wooden tablet fulfill the desires of Lhakpa, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(lhag pa'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S072]

- 1. shingri (shing ris)
- 2. Jitipata (byi ti pa sta), Jintipata (byin ti pa ta)
- 3. The south-east on the inside of the third layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')

(4) Jitipata (byi ti pa sta)

5. “May this wooden tablet fulfill the desires of Jitipata, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(byin ti pa ta’i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S073]

1. shingri (shing ris)
2. Duwa jukring (du ba mjug ring)
3. The south-east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Duwa jukring (du ba ’jug ring)
5. “May this wooden tablet fulfill the desires of Duwa jukring, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (du ba mjug ring gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S074]

1. shingri (shing ris)
2. Mindruk (smin drug)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Mindruk (smin drug)
5. “May this wooden tablet fulfill the desires of Mindruk, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(smin drug gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S075]

1. shingri (shing ris)
2. Narma (snar ma)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Narma (snar ma)

5. “May this wooden tablet fulfill the desires of Narma, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(snal ma’i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S076]

1. shingri (shing ris)
2. Go (mgo)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Go (mgo)
5. “May this wooden tablet fulfill the desires of Go, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(mgo yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S077]

1. shingri (shing ris)
2. Lak (lag)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Lak (lag)
5. “May this wooden tablet fulfill the desires of Lak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(lag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S078]

1. shingri (shing ris)
2. Namso (nam so), Napso (nabs so)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) Namso (nam so), Napso (nabs so)
5. “May this wooden tablet fulfill the desires of Napso, remove misfortunes and

obstacles, and may favorable conditions always assist us as our companions.”
 (nab so'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong
 grogs mdzod cig)

[S079]

1. shingri (shing ris)
2. Gyal (rgyal)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
- (4) Gyal (rgyal)
5. “May this wooden tablet fulfill the desires of Gyal, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
 (rgyal gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong
 grogs mdzod cig)

[S080]

1. shingri (shing ris)
2. Kak (skag)
3. The east on the inside of the third layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
- (4) Kak (skag)
5. “May this wooden tablet fulfill the desires of Kak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
 (skag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong
 grogs mdzod cig)

[S081]

1. shingri (shing ris)
2. Möndre (mon gre)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
- (4) Möndre (mon gre)
5. “May this wooden tablet fulfill the desires of Möndre, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”

(mon gre'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S082]

1. shingri (shing ris)
2. Möndru (mon gru)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Möndru (mon gru)
5. "May this wooden tablet fulfill the desires of Möndru, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(mon gru'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S083]

1. shingri (shing ris)
2. Trumtöö (khrum stod)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Trumtöö (khrum stod/ (khrums stod))
5. "May this wooden tablet fulfill the desires of Trumtöö, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(khrum stod kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S084]

1. shingri (shing ris)
2. Trummää (khrum smad)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Trummää (khrum smad, khrums smad)
5. "May this wooden tablet fulfill the desires of Trummää, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(khrum smad kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen

sdong grogs mdzod cig)

[S085]

1. shingri (shing ris)
2. Namdru (nam gru)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Namdru (nam gru)
5. "May this wooden tablet fulfill the desires of Namdru, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(nam gru'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S086]

1. shingri (shing ris)
2. Thakar (tha skar)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Thakar (tha skar)
5. "May this wooden tablet fulfill the desires of Thakar, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(tha skar gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S087]

1. shingri (shing ris)
2. Dranye (bra nye)
3. The north on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Dranye (bra nye)
5. "May this wooden tablet fulfill the desires of Dranye, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(bra nye'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S088]

1. shingri (shing ris)
2. Lhatsham (lha mtshams)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Lhatsham (lha mtshams, lha 'tshams)
5. "May this wooden tablet fulfill the desires of Lhatsham, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(lha mtshams kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S089]

1. shingri (shing ris)
2. Nön (snron)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Nön (snron)
5. "May this wooden tablet fulfill the desires of Nön, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(snon gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S090]

1. shingri (shing ris)
2. Nub (snrubs)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Nub (snrubs, snub)
5. "May this wooden tablet fulfill the desires of Nub, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(snub kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S091]

1. shingri (shing ris)
2. Chutöö (chu stod)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Chutöö (chu stod)
5. "May this wooden tablet fulfill the desires of Chutöö, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(chu stod kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S092]

1. shingri (shing ris)
2. Chumää (chu smad)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Chumää (chu smad)
5. "May this wooden tablet fulfill the desires of Chumää, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(chu smad kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S093]

1. shingri (shing ris)
2. Jishin (byi bzhin)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Jishin (byi bzhin, byi zhin)
5. "May this wooden tablet fulfill the desires of Jishin, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(byi bzhin gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S094]

1. shingri (shing ris)
2. Droshin (gro bzhin)
3. The west on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Droshin (gro bzhin, gro zhin)
5. "May this wooden tablet fulfill the desires of Droshin, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gro bzhin gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S095]

1. shingri (shing ris)
2. Chu (mchu)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Chu (mchu)
5. "May this wooden tablet fulfill the desires of Chu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(mchu'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S096]

1. shingri (shing ris)
2. Dre (gre)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Dre (gre)
5. "May this wooden tablet fulfill the desires of Dre, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gre yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S097]

1. shingri (shing ris)
2. Bo (sbo)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Bo (sbo)
5. "May this wooden tablet fulfill the desires of Bo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sbo yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S098]

1. shingri (shing ris)
2. Meshi (me bzhi)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Meshi (me bzhi)
5. "May this wooden tablet fulfill the desires of Meshi, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(me bzhi'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S099]

1. shingri (shing ris)
2. Nakpa (nag pa)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Nakpa (nag pa)
5. "May this wooden tablet fulfill the desires of Nakpa, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(nag pa'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S100]

1. shingri (shing ris)
2. Sari (sa ri)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Sari (sa ri)
5. "May this wooden tablet fulfill the desires of Sari, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sa ri'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S101]

1. shingri (shing ris)
2. Saga (sa ga)
3. The south on the inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) Saga (sa ga)
5. "May this wooden tablet fulfill the desires of Saga, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sa ga'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S102]

1. Potong (pho tong)
2. Jikten pälgön ('jig rten dpal mgon rnam)
3. inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Jikten pälgön. May it fulfill your desires, remove misfortunes and obstacles, and may favorable conditions always be with us as our companions." (mdzes pa'i pho tong rgyan ldan 'di/ 'jig rten dpal mgon rnam la 'bul/ thugs dam bskang ngo bar chod zlogs)

[S103]

1. Motong (mo tong)
2. Jikten pälgön ('jig rten dpal mgon rnam)
3. inside of the third layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Jikten pälgön. May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ 'jig rten dpal mgon rnam la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S104]

1. shingri (shing ris)
2. A group of Lha (lha), Gar (gar), and Ten (rten) (lha gar rten gsum gyi sde tshogs)
3. inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) (shing ris zo zo)
5. "I dedicate this wooden tablet, known as 'Shingri gyenkar zozo (shing ris zo zo),' to Lha (lha), Gar (gar) and Ten (rten). May it fulfill your desires, remove misfortunes and obstacles, and may favorable conditions always be with us as our companions." (shing ris zo zo 'di lha gar rten gsum gyi sde tshogs rnam la 'bul lo/ thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S105]

1. Potong (pho tong)
2. A group of Lha (lha), Gar (gar), and Ten (rten) (lha gar rten gsum gyi sde tshogs)
3. inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Lha (lha), Gar (gar), and Ten (rten). May it fulfill your desires, remove misfortunes and obstacles, and may favorable conditions always be with us as our companions." (mdzes pa'i pho

tong rgyan ldan 'di/ lha gar rten gsum tshogs la 'bul/ thugs dam bskang ngo
bar chod zlogs)

[S106]

1. Motong (mo tong)
2. A group of Lha (lha), Gar (gar), and Ten (rten) (lha gar rten gsum gyi sde tshogs)
3. inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Lha (lha), Gar (gar), and Ten (rten). May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ lha gar rten gsum tshogs la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S107]

1. shingri (shing ris)
2. A group of Gyälpo (rgyal po'i sde)
3. The east on the inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) white Gyälpo (rgyal po dkar po), bird (bya)
5. "May this wooden tablet fulfill the desires of a group of Gyälpo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (rgyal po'i sde yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S108]

1. shingri (shing ris)
2. A group of Gek (bgegs kyi sde)
3. The north-east on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) multicolored Gek (bgegs khra bo), bird (bya)
- (5) dog (khyi)
5. "May this wooden tablet fulfill the desires of a group of Gek, remove

misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (bgegs kyi sde yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S109]

1. shingri (shing ris)
2. A group of Tsen (btsan gyi sde)
3. The north on the inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) red Tsen (btsan dmar po), bird (bya)
- (5) sheep (lug)
5. “May this wooden tablet fulfill the desires of a group of Tsen, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (btsan gyi sde yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S110]

1. shingri (shing ris)
2. A group of Mu (dmu yi sde)
3. The north-west on the inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) maroon Mu (dmu smug po)
- (5) sheep (lug)
5. “May this wooden tablet fulfill the desires of a group of Mu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (dmu yi sde'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S111]

1. shingri (shing ris)
2. A group of Ddö (bdud kyi sde)
3. The west on the inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) black Ddö (bdud nag po)

(5) Yak (g-yag)

5. “May this wooden tablet fulfill the desires of a group of Döü, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (bdud kyi sde’i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S112]

1. shingri (shing ris)
2. A group of Sinpo (srin po’i sde)
3. The south-west on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) black Sinpo (srin po nag po)
(5) pig (phag pa)
5. “May this wooden tablet fulfill the desires of a group of Sinpo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (srin po’i sde yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S113]

1. shingri (shing ris)
2. Lu (klu)
3. The south on the inside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) blue Lu (klu sngon po), bird (bya)
(5) fish (nya), turtle (ru sbal)
5. “May this wooden tablet fulfill the desires of Lu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.” (klu yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S114]

1. shingri (shing ris)
2. Shinje nakpo (gshin rje nag po)
3. The south-east on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)

- (3) cloud and rainbow (sprin 'ja')
- (4) Shinje nakpo (gshin rje nag po)
- (5) cow (glang)
- 5. "May this wooden tablet fulfill the desires of Shinje, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (gshin rje'i thugs dam bskang la rkyen dang bar chod sol mthun rkyen sdong grogs mdzod cig)

[S115]

- 1. Potong (pho tong)
- 2. Lhasin de gyää (lha srin sde brgyad)
- 3. the outside of the fourth layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
- 5. "I dedicate this beautifully decorated Potong to Lhasin de gyää. May it fulfill your desires, remove misfortunes and obstacles, and may favorable conditions always be with us as our companions." (mdzes pa'i pho tong rgyan ldan 'di/ lha srin sde brgyad rnams la 'bul/ thugs dam bskang ngo bar chod zlogs)

[S116]

- 1. Motong (mo tong)
- 2. Lhasin de gyää (lha srin sde brgyad)
- 3. the outside of the fourth layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
- 5. "I dedicate this beautifully decorated Motong to Lhasin de gyää. May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ lha srin sde brgyad rnams la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S117]

- 1. Arrow and spindle
- 3. The east on the outside of the fourth layer
- 4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) arrow with white notch and white spindle (mda' bkra ltong dkar 'phang bkra

dkar po), fish eyes (nya mig)

[S118]

1. Arrow and spindle
3. The north-west on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) variegated colored arrow and dark red spindle (mda' mo ltong bkra 'phang bkra dmar nag), fish eyes (nya mig)

[S119]

1. Arrow and spindle
3. The north on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) arrow with red notch and red spindle (mda' mo ltong dmar 'phang dmar po), fish eyes (nya mig)

[S120]

1. Arrow and spindle
3. The west on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) arrow with multicolored notch and maroon spindle (mda' mo lton khra 'phang bkra smug mo), fish eyes (nya mig)

[S121]

1. Arrow and spindle
3. The south-west on the outside of the fourth layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) black arrow and spindle (mda' bkra 'phang bkra nag po), fish eyes (nya mig)

[S122]

1. Arrow and spindle
3. The south-east on the outside of the fourth layer

4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) arrow with multicolored notch, and dark yellow spindle (mda' mo ltong khra 'phang khra ser nag), fish eyes (nya mig)

[S123]

1. Arrow and spindle
3. The north-east on the outside of the fourth layer
4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) arrow with blue notch and blue spindle (mda' mo ltong sngon 'phang bkra sngon mo), fish eyes (nya mig)

[S124]

1. Arrow and spindle
3. The south on the outside of the fourth layer
4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) arrow with multicolored notch and dark blue spindle (mda' mo ltong khra 'phang khra sngo nag), fish eyes (nya mig)

[S125]

1. Potong (pho tong)
2. Sentient beings of the six realms ('gro ba rigs drug)
3. The bottom layer
4. (1) gem (nor bu)
- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Motong to the sentient beings of the six realms. May all debts be cleared and karmic debts be purified." (mdzes pa'i pho tong rgyan ldan 'di/ 'gro ba rigs drug rnams la 'bul/ bu lon lan chags byang gyur cig)

[S126]

1. Motong (mo tong)
2. Sentient beings of the six realms ('gro ba rigs drug)

3. The bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to the sentient beings of the six realms. May it fulfill your desires and remove obstacles." (mdzes pa'i mo tong rgyan ldan 'di/ 'gro ba rigs drug rnams la 'bul/ thugs dam bskang ngo bar chad zlogs)

[S127]

1. shingri (shing ris)
2. Yulsa (yul sa)
3. The east in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) tree (ljon shing)
5. "May this wooden tablet fulfill the desires of Yulsa, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (yul sa'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S128]

1. shingri (shing ris)
2. Lha (lha)
3. The east in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) flower (me tog)
5. "May this wooden tablet fulfill the desires of Lha, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions." (lha yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S129]

1. shingri (shing ris)
2. Wäl (dbal)
3. The east in the bottom layer

4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) blade edge (thog so)
5. "May this wooden tablet fulfill the desires of Wäl, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
 (dbal gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S130]

1. shingri (shing ris)
2. Yok (yog)
3. The east in the bottom layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) korbu (unknown) (skor bu)
5. "May this wooden tablet fulfill the desires of Yok, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
 (yog gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S131]

1. shingri (shing ris)
2. Trin (khrin)
3. The east in the bottom layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) Jechöo (unknown) (byed chod)
5. "May this wooden tablet fulfill the desires of Trin, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
 (khrin gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S132]

1. shingri (shing ris)
2. Nyer (gnyer)
3. The east in the bottom layer
4. (1) gem (nor bu)

- (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
- (3) cloud and rainbow (sprin 'ja')
- (4) goru (unknown) (sgo ru)
- 5. "May this wooden tablet fulfill the desires of Nyer, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gnyer gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S133]

- 1. shingri (shing ris)
- 2. O ('o)
- 3. The east in the bottom layer
- 4. (1)gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 - (3) cloud and rainbow (sprin 'ja')
 - (4) foam formed when stirring milk ('o lu)
- 5. "May this wooden tablet fulfill the desires of O, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
('o yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S134]

- 1. shingri (shing ris)
- 2. Tsam ('tshams)
- 3. The east in the bottom layer
- 4. (1) gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 - (3) cloud and rainbow (sprin 'ja')
 - (4) crescent moon (zla tshes)
- 5. "May this wooden tablet fulfill the desires of Tsam, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
('tshams kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S135]

- 1. shingri (shing ris)
- 2. Mu (dmu)
- 3. The east in the bottom layer
- 4. (1) gem (nor bu)
 - (2) mist (dal) sun, moon and stars (nyi zla skar gsum)

- (3) cloud and rainbow (sprin 'ja')
- (4) horse's hindquarters (rta 'gab)
- 5. "May this wooden tablet fulfill the desires of Mu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(dmu kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S136]

- 1. shingri (shing ris)
- 2. Dñü (bdud)
- 3. The east in the bottom layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) tip of ears (rna thod)
- 5. "May this wooden tablet fulfill the desires of D?, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(bdud kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S137]

- 1. shingri (shing ris)
- 2. Tsän (btsan)
- 3. The north in the bottom layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) silk (dar thabs)
- 5. "May this wooden tablet fulfill the desires of Tsen, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(btsan gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S138]

- 1. shingri (shing ris)
- 2. Sii (srid)
- 3. The north in the bottom layer
- 4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')

(4) vajra (rdo rje)

5. “May this wooden tablet fulfill the desires of Sii, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(srid kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S139]

1. shingri (shing ris)
2. Köö (bskos)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) hand (phyag tshang)
5. “May this wooden tablet fulfill the desires of K?, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(bskos kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S140]

1. shingri (shing ris)
2. Cha (phya)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) water (ting khyim)
5. “May this wooden tablet fulfill the desires of Cha, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(phya yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S140A]

1. shingri (shing ris)
2. Nyikham (nyi khams)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) sun (nyi ma)

5. “May this wooden tablet fulfill the desires of Nyikham, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(nyi khams kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S141]

1. shingri (shing ris)
2. Dakham (zla khams)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) moon (zla ba)
5. “May this wooden tablet fulfill the desires of Dakham, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(zla khams kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S142]

1. shingri (shing ris)
2. Karma (skar ma)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) stars (skar tshoms)
5. “May this wooden tablet fulfill the desires of Karma, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(skar ma'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S143]

1. shingri (shing ris)
2. Trin (sprin)
3. The north in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) clouds (sprin thabs)
5. “May this wooden tablet fulfill the desires of Trin, remove misfortunes and

obstacles, and may favorable conditions always assist us as our companions.”
 (sprin gyi thugs dam bskang la rkyen dang bar chod sol mthun rkyen sdong
 grogs mdzod cig)

[S144]

1. shingri (shing ris)
2. Sha (gzha')
3. The north in the bottom layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) rainbow (gzha' tshon)
5. “May this wooden tablet fulfill the desires of Sh?, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
 (gzha' yi thugs dam bskang la rkyen dang bar chod sol mthun rkyen sdong
 grogs mdzod cig)

[S145]

1. shingri (shing ris)
2. Dal (dal)
3. The north in the bottom layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) vase (bum pa)
5. “May this wooden tablet fulfill the desires of Dal, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
 (dal gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong
 grogs mdzod cig)

[S146]

1. shingri (shing ris)
2. Zer (zer)
3. The north in the bottom layer
4. (1) gem (nor bu)
 (2) mist (dal) sun, moon and stars (nyi zla skar gsum)
 (3) cloud and rainbow (sprin 'ja')
 (4) anthers (ze'u 'bru)
5. “May this wooden tablet fulfill the desires of Zer, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”

(zer gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S147]

1. shingri (shing ris)
2. Lo (lo)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) harvest (lo thog)
5. “May this wooden tablet fulfill the desires of Lo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(lo yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S148]

1. shingri (shing ris)
2. Dzi (rdzi)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) horse's palate (rta rkan)
5. “May this wooden tablet fulfill the desires of Dzi, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(rdzi yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S149]

1. shingri (shing ris)
2. Töö (gtod)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) huge rock (pha bong)
5. “May this wooden tablet fulfill the desires of Töö, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(gtod kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong

grog mdzod cig)

[S150]

1. shingri (shing ris)
2. Lu (klu)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) spring (chu mig)
5. "May this wooden tablet fulfill the desires of Lu, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(klu yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grog mdzod cig)

[S151]

1. shingri (shing ris)
2. Nyen (gnyen)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) teeth of tiger (stag so)
5. "May this wooden tablet fulfill the desires of Nyen, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gnyen gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grog mdzod cig)

[S152]

1. shingri (shing ris)
2. Gyälpo (rgyal po)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) castle (mkhar thabs)
5. "May this wooden tablet fulfill the desires of Gyälpo, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(rgyal po'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grog mdzod cig)

[S153]

1. shingri (shing ris)
2. Män (sman)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) jewels (rin chen)
5. "May this wooden tablet fulfill the desires of Men, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sman gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S154]

1. shingri (shing ris)
2. Zee (gzed)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) fish eyes (nya mig)
5. "May this wooden tablet fulfill the desires of Zee, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gzed kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S155]

1. shingri (shing ris)
2. Sadak (sa bdag)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) basket (slo ma)
5. "May this wooden tablet fulfill the desires of Sadak, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sa bdag gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S156]

1. shingri (shing ris)
2. Dre ('dre)
3. The west in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) tsakra (unknown) (tsakra)
5. "May this wooden tablet fulfill the desires of Dre, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
('dre yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S157]

1. shingri (shing ris)
2. Sin (srin)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) wooden tablet shaped like a crab (khram shing)
5. "May this wooden tablet fulfill the desires of Sin, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(srin gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S158]

1. shingri (shing ris)
2. Jur (byur)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) coral rope (byur thag)
5. "May this wooden tablet fulfill the desires of Jur, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(byur gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S159]

1. shingri (shing ris)
2. Madüü (ma bdud)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) Houses with skulls placed on the roofs (thod mkhar)
5. "May this wooden tablet fulfill the desires of Madüü, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(ma bdud kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S160]

1. shingri (shing ris)
2. Teurang (the'u rang)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) hills (ris bran, ri phran)
5. "May this wooden tablet fulfill the desires of Teurang, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(the'u rang gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S161]

1. shingri (shing ris)
2. Gek (bgegs)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) head of yak (g-yag thod)
5. "May this wooden tablet fulfill the desires of Gek, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(bgegs kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S162]

1. shingri (shing ris)
2. Driza (dri za)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) skull-ornamented mace (thod dbyugs)
5. “May this wooden tablet fulfill the desires of Driza, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(dri za'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S163]

1. shingri (shing ris)
2. Nööjin (gnod sbyin)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) sloped roof made of gold or copper (rgya phub)
5. “May this wooden tablet fulfill the desires of Nööjin, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(gnod sbyin gyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S164]

1. shingri (shing ris)
2. Luwang (klu dbang)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) black snake (sbrul nag)
5. “May this wooden tablet fulfill the desires of Luwang, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions.”
(klu dbang gi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S165]

1. shingri (shing ris)
2. Shinje (gshin rje)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) tied lasso (zhags sdog)
5. "May this wooden tablet fulfill the desires of Shinje, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(gshin rje'i thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S166]

1. shingri (shing ris)
2. Chüü (chud)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) waterway (chu lam/)
5. "May this wooden tablet fulfill the desires of Chüü, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(chud kyi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S167]

1. shingri (shing ris)
2. Si (sri)
3. The south in the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) trambam (unknown) (khram bam)
5. "May this wooden tablet fulfill the desires of Si, remove misfortunes and obstacles, and may favorable conditions always assist us as our companions."
(sri yi thugs dam bskang la rkyen dang bar chod sel/ mthun rkyen sdong grogs mdzod cig)

[S168]

1. Potong (pho tong)
2. Nyen living in the seven mountains (ri bdun la gnas gnyan)
3. The outside of bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Nyen living in the seven mountains. May hatred and jealousy subside (mdzes pa'i pho tong rgyan ldan 'di/ ri bdun la gnas gnyan la 'bul/ 'khon 'gras 'phrag dog zhi gyur cig)

[S169]

1. Motong (mo tong)
2. Nyen living in the seven mountains (ri bdun la gnas gnyan)
3. The outside of bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Nyen living in the seven mountains. May hatred and jealousy subside" (mdzes pa'i mo tong rgyan ldan 'di/ ri bdun la gnas gnyan la 'bul/ 'khon 'gras 'phrag dog zhi gyur cig)

[S170]

1. Arrow and spindle
3. The outside of bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) arrow (mda' bkra) spindle ('phang bkra)

[S171]

1. Potong (pho tong)
2. Lu living in the sea of enjoyment (rol mtsho la gnas klu)
3. The outside of bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)

5. “I dedicate this beautifully decorated Potong to Lu living in the sea of enjoyment. May hatred and jealousy subside (mdzes pa’i pho tong rgyan ldan ’di/ rol mtsho la gnas klu la ’bul/ ’khon ’gras ’phrag dog zhi gyur cig)

[S172]

1. Motong (mo tong)
2. Lu living in the sea of enjoyment (rol mtsho la gnas klu)
3. The outside of bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) an image of a woman (mo tong)
5. “I dedicate this beautifully decorated Motong to Lu living in the sea of enjoyment. May hatred and jealousy subside” (mdzes pa’i mo tong rgyan ldan ’di/ rol mtsho la gnas klu la ’bul/ ’khon ’gras ’phrag dog zhi gyur cig)

[S174]

1. Potong (pho tong)
2. Lu living in the ocean (rgya mtsho la gnas klu)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) an image of a man (pho tong)
5. “I dedicate this beautifully decorated Potong to Lu living in the ocean. May hatred and jealousy subside (mdzes pa’i pho tong rgyan ldan ’di/ rgya mtsho la gnas klu la ’bul/ ’khon ’gras ’phrag dog zhi gyur cig)

[S175]

1. Motong (mo tong)
2. Lu living in the ocean (rgya mtsho la gnas klu)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin ’ja’)
(4) an image of a woman (mo tong)
5. “I dedicate this beautifully decorated Motong to Lu living in the ocean. May hatred and jealousy subside” (mdzes pa’i mo tong rgyan ldan ’di/ rgya mtsho la gnas klu la ’bul/ ’khon ’gras ’phrag dog zhi gyur cig)

[S177]

1. Potong (pho tong)
2. Lha and Dre living in the four major continents (gling bzhi'i lha 'dre rnam)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Lha and Dre living in the four major continents. May all debts be cleared and karmic debts be purified." (mdzes pa'i pho tong rgyan ldan 'di/ gling bzhi'i lha 'dre rnam la 'bul/ bu lon lan chags byang 'gyur cig)

[S178]

1. Motong (mo tong)
2. Lha and Dre living in the four major continents (gling bzhi'i lha 'dre rnam)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Lha and Dre living in the four major continents. May all debts be cleared and karmic debts be purified." (mdzes pa'i mo tong rgyan ldan 'di/ gling bzhi'i lha 'dre rnam la 'bul/ bu lon lan chags byang 'gyur cig)

[S180]

1. Potong (pho tong)
2. All the Lha and Dre living in the darkness of the iron mountains (lcags ri mun pa la gnas pa'i lha 'dre ma lus yongs)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to all the Lha and Dre living in the darkness of the iron mountains. May all debts be cleared and karmic debts be purified." (mdzes pa'i pho tong rgyan ldan 'di/ lcags ri mun pa la gnas pa'i/ lha 'dre ma lus yongs la 'bul/ bu lon lan chags byang 'gyur cig)

[S181]

1. Motong (mo tong)
2. All the Lha and Dre living in the darkness of the iron mountains (lcags ri mun pa la gnas pa'i lha 'dre ma lus yongs)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to all the Lha and Dre living in the darkness of the iron mountains. May all debts be cleared and karmic debts be purified." (mdzes pa'i mo tong rgyan ldan 'di/ lcags ri mun pa la gnas pa'i/ lha 'dre ma lus yongs la 'bul/ bu lon lan chags byang 'gyur cig)

[S183]

1. Potong (pho tong)
2. Hauty spirits in the realms of Yen (g-yen khams dregs pa'i tshogs)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to the hauty spirits in the realms of Yen. May all debts be cleared and karmic debts be purified." (mdzes pa'i pho tong rgyan ldan 'di/ g-yen khams dregs pa'i tshogs la 'bul/ bu lon lan chag byang gyur cig)

[S184]

1. Motong (mo tong)
2. Hauty spirits in the realms of Yen (g-yen khams dregs pa'i tshogs)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to the hauty spirits in the realms of Yen. May all debts be cleared and karmic debts be purified." (mdzes pa'i mo tong rgyan ldan 'di/ g-yen khams dregs pa'i tshogs la 'bul/ bu lon lan chags byang 'gyur cig)

[S186]

1. Potong (pho tong)
2. Shendüü (gshen bdud rnams)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)
5. "I dedicate this beautifully decorated Potong to Shendüü (mdzes pa'i pho tong rgyan ldan 'di/ gshen bdus rnams la 'bul/ bon dang gshen la bdud ma byed)

[S187]

1. Motong (mo tong)
2. Shendüü (gshen bdud rnams)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)
5. "I dedicate this beautifully decorated Motong to Shendüü. May the Bön and Shen be protected from the harm of the Dzü." (mdzes pa'i mo tong rgyan ldan 'di/ gshen bdud rnams la 'bul la bzhes/ bon dang gshen la bdud ma byed)

[S190]

1. Potong (pho tong)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a man (pho tong)

[S191]

1. Motong (mo tong)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
- (4) an image of a woman (mo tong)

[S191A]

1. Butong (bu tong)
3. Near the outer edge of the bottom layer
4. (1) gem (nor bu)
(2) mist (dal) sun, moon and stars (nyi zla skar gsum)
(3) cloud and rainbow (sprin 'ja')
(4) an image of a child (bu tong)

[S192]

1. The victory banner featuring an elephant and a tiger (glang chen dang stag gi rgyal mtshan)
3. Near the eastern continent (shar gling) in the bottom layer
4. (1) vase (bum pa), Half-moons or crescents (zla gam) that symbolize the shapes of the continent and its subcontinents in the east
(2) elephant (glang chen), tiger (stag)

[S193]

1. The victory banner featuring an excellent horse and a peacock (rta mchog dang rma bya'i rgyal mtshan)
3. Near the northern continent (byang gling) in the bottom layer
4. (1) wish-fulfilling tree (dpag bsam shing), squares (gru bzhi) that symbolize the shapes of the continent and its subcontinents in the north
(2) excellent horse (rta mchog), peacock (rma bya)

[S194]

1. The victory banner featuring a Khyung and a vulture (khyung dang bya rgod kyi rgyal mtshan)
3. The western continent (nub gling) in the bottom layer
4. (1) ox (ba glang, ba lang) inside the central circle, and circles (zlum po) that symbolize the shapes of the continent and its subcontinents in the west.
(2) kyung (khyung), vulture (bya rgod)

[S195]

1. The victory banner featuring a dragon and a makara ('brug dang chu srin gyi rgyal mtshan)
3. The southern continent (lho gling) in the bottom layer
4. (1) gem (nor bu) inside the central trapezoid, and trapezoids (sog pa) that symbolize the shapes of the continent and its subcontinents in the south
(2) dragon ('brug), makara (chu srin)

[S196]

1. Ransom image (gshen glud ngar mi)
3. Near the outer edge of the bottom layer
4. (1) shang-bell (gshang), counc shell (dung), drum (rnga)
(2) Shen (gshen)

Tsakali (tsak li)

1. Name
2. The deity, spirit, or entity to which the item is offered
3. Location
4. The figure depicted

[T197]

1. Tsakali (tsaka li)
2. Kunnang khyappa (kun snang khyab pa)
3. The center behind Namkha of Khyung, facing east
4. Kunnang khyappa (kun snang khyab pa)

[T198]

1. Tsakali (tsaka li)
2. Walse ngampa (dbal gsas rnam pa)
3. The second from the left behind Namkha of Khyung, facing east
4. Walse ngampa (dbal gsas rnam pa)

[T199]

1. Tsakali (tsaka li)
2. Tsochok khagying (gtso mchog mkha' 'gying)
3. The second from the right behind Namkha of Khyung, facing east
4. Tsochok khagying (gtso mchog mkha' 'gying)

[T200]

1. Tsakali (tsaka li)
2. Lhagöo tokpa (lha rgod thogs pa)
3. The far left behind Namkha of Khyung, facing east
4. Lhagöo tokpa (lha rgod thogs pa)

[T201]

1. Tsakali (tsaka li)
2. Siigyal ugya chaktong (srid rgyal dbu brgya phyag stong)
3. The far right behind Namkha of Khyung, facing east
4. Siigyal ugya chaktong (srid rgyal dbu brgya phyag stong)

Sogshing (srog shing)

- * The numbers indicate the content of the images depicted in order from the top.
- * The prayers written on the south, east, and north faces can be read as one continuous prayer, while the prayer on the west face can be read as a separate petition. The overall content of the prayers is as follows:

“I dedicate this beautifully adorned wooden tablet to Lama (bla ma), Yidam (yi dam), Khandro (mkha’ ’gro), the powerful Bön Kyong (bon skyong) and Tänsung (bstan bsrung), the upper, middle, and lower Tukkar (thugs dkar), the mighty Shukgön (shug mgon) and Drala (sgra bla), Palgön (dpal mgon), Tänma (brtan ma), Kyongma (skyong ma), Shidak (gzhi bdag), and Yulsa (yul sa). May your hearts be joyful and fulfilled. Please bestow upon us both supreme and common accomplishments. Remove misfortunes and obstacles. May good fortune and happiness flourish.” (##/ /shing ris mdzes pa rgyan ldan ’di/ bla ma yi dam mkha’ ’gro dang/ bon skyong bstan bsrung gnyan po dang/ thugs dkar gong ’og bar gsum dang [south face]/ shug mgon sgra bla gnyen po dang/ dpal mgon brtan ma skyong ma dang/ gzhi bdag yul sa rnam la ’bul// khyed rnam thugs dam mnyes bskang nas [east face]/ mchog dang thun mong dngos grub stsol// rkyen dang bar chod zhi bar mdzod// bkra shis bde legs rgyas par shog [north face]/)

“I dedicate this beautifully adorned wooden tablet to Lama (bla ma), Yidam (yi dam), and Khandro (mkha’ ’gro). Please do not mete out punishment from the sacred realms, nor administer it upon this earth. May you grant us both the supreme and common accomplishments.” (##/ /shing ris mdzes pa rgyan ldan ’di// bla ma yi dam mkha’ ’gro rnam la ’bul// dbyings nas bka’ chad ma ’bebs la/ gnas ’dir bka’ chad ma gtang cig /mchog dang thun mong dngos grub stsol [west face]/)

[SS east] The east face

[SS east upper]

1. Gem (nor bu)
2. Moon (zla ba), Sun (nyi ma)
3. Rainbow (’ja’), Mist, or frost and hail that harm the harvest (dal), Cloud (sprin)
4. Swastika (g-yung drung)
5. Dragon (’brug)
6. Yak (g-yag)
7. Palace (khang bzang)

[SS east middle]

8. Eight auspicious emblems (bkra shis rtags brgyad): Conch shell (dung)

9. Eight auspicious emblems (bkra shis rtags brgyad): Endless knot (dpal be'u)
10. Eight auspicious emblems (bkra shis rtags brgyad): Victory banner (rgyal mtshan)
11. Mount Meru (ri rab), The sea of enjoyment (rol mtsho), The seven mountain circles (ri bdun)
12. Prayer: (shug mgon sgra bla gnyen po dang/ /dpal mgon brtan ma skyong ma dang/ gzhi bdag yul sa rnams la 'bul/ /khyed rnams thugs dam mnyes bskangs nas/) *For the translation, refer to the beginning of this section.

[SS east lower]

13. Mansion (khang pa)
14. Gem (rin chen) that symbolizes the mountain of earth (sa ri)
15. Wheel ('khor lo) that symbolizes the mountain of water (chu ri)
16. Lotus (pad ma) that symbolizes the mountain of fire (me ri)
17. Vajra (rdo rje) that symbolizes the mountain of wind (rlung ri)
18. Letter A (a yig) that symbolizes the mountain of space (nam mkha'i ri)
19. Tortoise's hand and foot (rus sbal gyi lag pa dang rkang pa)

[SS north] The north face

[SS north upper]

1. Gem (nor bu)
2. Moon (zla ba), Sun (nyi ma)
3. Rainbow ('ja'), Mist, or frost and hail that harm the harvest (dal), Cloud (sprin)
4. Wheel ('khor lo)
5. "garuda (bya khyung)
6. Horse (rta)
7. Palace (khang bzang)

[SS north middle]

8. Seven emblems of royalty (rgyal srid sna bdun): Wheel ('khor lo), Queen (btsun mo)
9. Seven emblems of royalty (rgyal srid sna bdun): Minister (blon po), General (dmag dpon)
10. Seven emblems of royalty (rgyal srid sna bdun): Elephant (glang po), Excellent horse (rta mchog)
11. Seven emblems of royalty (rgyal srid sna bdun): Gem (nor bu)
12. Mount Meru (ri rab), The sea of enjoyment (rol mtsho), The seven mountain circles (ri bdun)
13. Prayer: (mchog dang thun mongs dngos grub stsol rkyen dang bar chod zhi bar mdzod bkra shis bde legs rgyas par shog/) *For the translation, refer to the

beginning of this section.

[SS north lower]

14. Mansion (khang pa)
15. Gem (rin chen) that symbolizes the mountain of earth (sa ri)
16. Wheel ('khor lo) that symbolizes the mountain of water (chu ri)
17. Lotus (pad ma) that symbolizes the mountain of fire (me ri)
18. Vajra (rdo rje) that symbolizes the mountain of wind (rlung ri)
19. Letter A (a yig) that symbolizes the mountain of space (nam mkha'i ri)
20. Tortoise's tail (rus sbal gyi rnga ma)

[SS west] The west face

[SS west upper]

1. Gem (nor bu)
2. Moon (zla ba), Sun (nyi ma)
3. Rainbow ('ja'), Mist, or frost and hail that harm the harvest (dal), Cloud (sprin)
4. Lotus (pad ma)
5. Tiger (stag)
6. Deer (sha ba)
7. Palace (khang bzang)

[SS west middle]

8. Eight auspicious emblems (bkra shis rtags brgyad): umbrella (gdugs)
9. Eight auspicious emblems (bkra shis rtags brgyad): Golden fish (gser nya)
10. Eight auspicious emblems (bkra shis rtags brgyad): Vase (bum pa)
11. Eight auspicious emblems (bkra shis rtags brgyad): Lotus (pad ma)
12. Mount Meru (ri rab), The sea of enjoyment (rol mtsho), The seven mountain circles (ri bdun)
13. Prayer: (## shing ris mdzes pa rgyan ldan 'di bla ma yi dam mkha' 'gro nams la 'bul dbyings nas bka' chad ma 'bebs la gnas 'dir bka' chad ma gtang cig mchog dang thun mongs dngos grub stsol) *For the translation, refer to the beginning of this section.

[SS west lower]

14. Mansion (khang pa)
15. Gem (rin chen) that symbolizes the mountain of earth (sa ri)
16. Wheel ('khor lo) that symbolizes the mountain of water (chu ri)
17. Lotus (pad ma) that symbolizes the mountain of fire (me ri)
18. Vajra (rdo rje) that symbolizes the mountain of wind (rlung ri)
19. Letter A (a yig) that symbolizes the mountain of space (nam mkha'i ri)

20. Tortoise's hand and foot (rus sbal gyi lag pa dang rkang pa)

[SS south] The south face

[SS south upper]

1. Gem (nor bu)
2. Moon (zla ba), Sun (nyi ma)
3. Rainbow ('ja'), Mist, or frost and hail that harm the harvest (dal), Cloud (sprin)
4. Gem (nor bu)
5. Lion (seng ge)
6. Elephant (glang chen)
7. Palace (khang bzang)

[SS south middle]

8. Eight auspicious substances (bkra shis rdzas brgyad): mirror (me long), white conch (dung dkar)
9. Eight auspicious substances (bkra shis rdzas brgyad): Panicum dactylon grass (rtswa dur ba), Wood-apple fruit (bil ba)
10. Eight auspicious substances (bkra shis rdzas brgyad): Yogurt (zho), Vermilion powder (li khri)
11. Eight auspicious substances (bkra shis rdzas brgyad): white mustard (nyung dkar, yungs dkar): Bezoars (gi wang)
12. Mount Meru (ri rab), The sea of enjoyment (rol mtsho), The seven mountain circles (ri bdun)
13. Prayer: (## shing ris mdzes pa rgyan ldan 'di bla ma yi dam mkha' 'gro dang bon skyong bstan bsrung gnyan po dang thugs dkar gong 'og bar gsum dang)
*For the translation, refer to the beginning of this section.

[SS south lower]

14. Mansion (khang pa)
15. Gem (rin chen) that symbolizes the mountain of earth (sa ri)
16. Wheel ('khor lo) that symbolizes the mountain of water (chu ri)
17. Lotus (pad ma) that symbolizes the mountain of fire (me ri)
18. Vajra (rdo rje) that symbolizes the mountain of wind (rlung ri)
19. Letter A (a yig) that symbolizes the mountain of space (nam mkha'i ri)
20. Tortoise's head (rus sbal gyi mgo)

Chapter V

A Translation of a Tibetan Document

Related to the *mKha' klong gsang mdos* Ritual

V. A Translation of a Tibetan Document Related to the *mKha' klong gsang mdos* Ritual

Shin'ichi Tsumagari

✿ This is the translation and commentary of *mKha' klong gsang mdos chen gyi bca' thabs gsal byed nyi 'od ces bya ba bshugs pa legs* “The Radiance of the Sun: Unveiling the Preparation Methods of Khalong Sangdöo (= the Sacred and Great Döo ritual in the Vast Expanse of Space),” in *Katen* vol. 20 published by Tenchen Monastery, TAR, in 1999.

✿ { } stands for the folio number, while [] for the utensil's number. Thus, [N014] is Namkha No. 014 and [S002] Shingri No. 002. [=??] presents the translator's comments.

Words of Refuge and Introduction

Without ever departing from the space of the pure Bön body, the wrathful and peaceful deities manifest as wrathful thunder and hail in the illusory play, shattering the armies of obstacles born from conceptual thought. I revere and praise them, remaining inseparable from all appearances.

Herein, I shall elucidate the method of preparing and practicing the Great Secret Döo ritual in the Vast Expanse (*mkha' klong rab 'byams gsang ba'i mdos chen*), which is part of the ninefold practices to transform potential karma (*las kyi mtha' bsgyur mchong chen sde dgu*) within the teaching cycles of Chipung (*spyi spungs*), the quintessence of the profound tantric path.

Though direct perception may elude us, the profound methods and intended meanings of tantra will unfold before us. Consequently, the dawn of excellent minds—those aspiring to benefit both the teachings and sentient beings—will break forth, ultimately shining with the clear light of truth.

This instruction comprises two processes: preliminary practices (*sngon 'gro*) and the main practices (*dnagos gzhi*).

1 Preliminary Practices

The detailed explanation regarding the preliminary practice is as follows. First and foremost, one should prepare the substitute effigy to eliminate obstacles (*sna sel thar glud*) with great solemnity (*rab 'byams ltar*). The methods for such preparation have been elucidated by past scholars and realized masters, so they will

not be detailed here. One should follow the procedures indicated by predecessors such as Drogön Lodröo (*'gro mgon blo gros*).

Additionally, if the Khalong Sangdöo (*mkha' klong gsang mdos*) ritual is performed regularly every year, with offerings made generously during the ceremony, it is not necessary to offer the substitute effigy to remove obstacles (*sna sel thar glud*). However, if this ritual is not performed regularly or if it is being conducted for the first time, it is considered essential to prepare the substitute effigy. Furthermore, practices generally performed as preliminary practices in the Secret Mantra (*gsang sngags*) tradition, such as the offerings of the pure lineage (*rnam dag rgyud mchod*), making small religious images molded in clay (*tswa tswa*), reciting scriptures, and releasing living beings, should be conducted. After completing these various rituals (*zhi bder bcos pa'i cho ga*), which bring tranquility to the environment where the ritual is performed, the main practice should be undertaken.

2 The Main Practice

The main practice is as follows. The preparatory work for the Great Döo ritual in the Vast Expanse of Space (*mkha' klong mdos chen*) includes preparations to propitiate the assembly of 'Tro' (*khro tshogs*), preparations to propitiate the assembly of 'Ma' (*ma tshogs*), and preparations to propitiate the assembly of 'Yen' (*g-yen tshogs*).

2.1 Propitiation of 'Tro' (*khro*)

First, an interim maṇḍala of Trowo Wangchen (*khro bo dbang chen* = the Mighty Wrathful Ones) is created, and a torma called Gongtor (*gong gtor*) is prepared according to the general method. Specifically, nine red victuals for Wäl (*dbal bshos dmar po dgu*) are collected as offerings to propitiate the assembly of Tro. These offerings are surrounded by Yidam (*yi dam*), Vidyādhara (*rig 'dzin*), Ḍākinīs (*mkha' 'gro*), and Bönkyong (*bon skyongs*), symbolizing the activities of pacification (*zhi*), augmentation (*rgyas*), subjugation (*dbang*) and ferocity (*drag*). Furthermore, the offerings are adorned with the hearts of nine ferocious carnivorous animals cut into pieces (*rngam pa dgu'i ltag sha*) and the hearts of animals possessing wombs that cause harm to others (*gdung ba stong gi tsi ta*), all arranged under a canopy of dark-blue silk.

Additionally, a torma to protect the sacred words (*bka' skyong gtor ma*) is made and placed according to the general method. In a pure place, various offerings suitable for the assembly of Tro are arranged like an ocean of clouds, including images of various animals, a great mass of flesh, the eight kinds of offerings (*rnam brgyad*), and medicinal liquor tormas (*sman rag gtor ma*).

2.2 Propitiation of ‘Ma’ (*ma*) and ‘Yen’ (*g-yen*)

Next, preparations are made to propitiate the gatherings of Ma (*ma tshogs*) and Yen (*g-yen tshogs*). Generally, four types of substances are used for this purpose: the realm (*khams*), grains (*'bru*), wood (*shing*), and weft threads (*spun*). To prevent surplus and shortage, I will explain the necessary structures, such as the pure lands (*bde zhing*) that should be prepared, as well as the fields of merit (*tshogs zhing*), including substances appropriate as offerings during the ritual (*mtshun rdzas*).

2.2.1 The Foundation for the Döo Ritual

First, a pristine white felt (*phying dkar gtsang ma*) or a clean pelt from a tiger, leopard, or wild yak is laid down. This serves as the foundation (*mdos gzhi*) for the Döo [ritual]. On this foundation, one sho (*zho*) or one khäl (*khal*) of barley and rice is spread, and then the seat of the Döo (*mdos gdan*) is placed on top. The seat of the Döo should be made of wood, and its size should be appropriate according to the circumstances (*shing la che legs skabs dang 'tsham par bya*).

On the seat of the Döo (*mdos gdan*), the realms (*khams*) [where deities and sentient beings reside] are constructed. These realms are made from a mixture of clay, the five precious things (*rin chen lnga*), various grains (*'bu sna*), elixir medicines (*rtsi sman*), white and sweet substances (*dkar mngar*), combined with milk and pure water, and kneaded by hand. {fol.8} According to the root text (*gzhung*), it is stated that the form should be made in the manner of the vessel-like world (*snod kyi 'jig rten*), and it should be constructed accordingly [as detailed below].

2.2.2 Mount Meru and the Place of Victory

First, construct Mount Meru, consisting of four layers, with its interior left hollow. Place a pedestal on top of Mount Meru, and on this pedestal, place a vase with an additional pedestal (*bre*) on top. On the pedestal above the vase, arrange various divine forts (*lha mkhar*) to represent the realm where the Palace of Victory (*rnam rgyal khang bzang*) is situated. The colors of the walls of these forts correspond to the colors of the four directions (*phyogs mdog*), and the roofs are sloping and azure blue.

Regarding the colors of the four layers of Mount Meru, the scriptures (*gzhung*) state, “The colors should be in accordance with what is described in all scriptures.” Therefore, they should be as follows: the eastern side of the four layers of Mount Meru should be white, the northern side green, the western side red, and the southern side blue. Furthermore, the pedestal (*'gul chu, mgur chu*) on top of Mount Meru should be red, and the vase (*bum pa*) placed on it should be yellow.

At the base of Mount Meru, fourteen lines are drawn to represent the Seven Mountain Circles (*ri bdun*) and the Seven Encircling Seas (*mtsho bdun*), encircling

the base of Mount Meru. The Seven Mountain Circles are colored in yellow, and the Seven Encircling Seas are colored in blue. The outer Salt-Water Sea (*ba tshwa can gyi mtsho*) is also colored in blue.

Furthermore, to represent the major and minor continents (*gling phran*) in the four directions of the Salt-Water Sea, draw three white semicircular shapes (*zla gam*) to the east, three green rectangular shapes (*gru*) to the north, three red circular shapes (*zlum po*) to the west, and three blue scapula-shaped figures (*sog kha*) to the south. In doing so, the four major continents (*gling chen bzhi*) should be depicted larger, while the twelve (eight?) minor continents should be depicted slightly smaller. {fol.9} Additionally, to represent the ring of Iron Mountains (*lcags ri*), draw a square around the Salt-Water Sea and fill in the portion of the Iron Mountains with a dark blue-black color.

The aforementioned structure, when performing this ritual regularly, can be prepared in advance by constructing Mount Meru, consisting of four layers, and the vase with a pedestal out of wood to simplify the preparatory work. It is also permissible to modify the coloring as appropriate.

2.2.3 Items to be Put inside the Vase

In the vase, substances that are appropriate as offerings (*mthung rdzas*) should be placed after careful consideration what is suitable. These items may include the Eight Treasures (*rin chen sna brgyad*), grains (*'bru sna*), medicinal herbs (*sman*), flowers (*me tog*), the three white substances (*dkar gsum*), the three sweet substances (*mngar gsum*), and the three items of tea, silk, and brocade (*ja dar gos gsum*).

2.2.4 Erecting the Life-Tree

In the center of Mount Meru, erect the Tree of Life for the Dö ritual (*mdos kyi srog shing*). On the surface of this Tree of Life, the structure of the phenomenal world must be depicted according to the model illustration.

2.2.5 Preparation of Grains

Regarding the preparation of grains, the main text (*gzhung*) states, Mix the secret powder (*gsang phye*) made from grinding nine types of grains, powdered five precious things (*rin chen sna lnga*), the three white substances (*dkar gsum*), and the three sweet substances (*mngar gsum*). Then, add the nine types of water (*chu sna dgu*) and knead by hand. This procedure must be followed precisely, ensuring that both the substances are appropriate and the methods of preparation are accurate.

2.2.6 Items to be Placed in Front of the Life-Tree or the Palace of Victory

In front of the Tree of Life within the Palace of Victory, which is placed on the pedestal (*bre*) above the vase, place a magnificent triangular tormas for the principal

deity (*gtso bo'i gtor ma zur gsum brjid ldan*) and an image of a white lion with a turquoise-colored mane (*dung seng g-yu ral*), a favorable object suitable (*mthun rdzas*). Additionally, arrange the five types of offerings (*rnam lnga*), the eight types of offerings (*rnam brgyad*), the eight auspicious symbols (*bkra shis rtags brgyad*), and the seven types of precious gems (*rin chen nor bdun*).

Further, arrange the small bowls for pacification, augmentation, subjugation, and ferocity (*zhi rgyas dbang drag gi skyog*), as the Four Faces of Se (*gze zhal bzhi*). To achieve the activity of pacification (*zhi ba*), arrange the three white substances (*dkar gsum*), the three sweet substances (*mngar gsum*), various precious gems (*rin chen sna tshogs*), and the finest silk (*dar zab*). To achieve the activity of augmentation (*rgyas pa*), arrange medicines (*sman*) and porridge made from various grains (*'bru sna'i chan*). To achieve the activity of subjugation, arrange three cups of grain and grape beer {fol.10}. To achieve the activity of ferocity, arrange meat, blood, and bones. The arrangement of these offerings is instructed in several texts authored by former scholars and accomplished masters, and it is considered appropriate to follow this practice for all deities except the Glorious Protectors (*dpal mgon*).

2.2.7 Items to be Placed behind the Life-Tree or the Palace of Victory

Next, behind the Tree of Life within the Palace of Victory, place a Namkha called Citta Gurnam (*tsi ta gur nam*), ensuring that it is oriented correctly. To the right of this Namkha, place a white wisteria (*sba dkar*), and to the left, place bamboo (*snyag ma*).

2.2.8 Items to be Placed above the Palace of Victory

Above the Palace of Victory, place a wooden tablet (shing ris) depicting the image of the 'Queen of Existence' (*srid rgyal*), a thread-cross called the 'Namkha of the Queen's Face' (*rgyal mo'i zhal nam*), and sticks called the 'Gyangbu of Jewel' (*rin chen rgyang bu*). Additionally, place a thread-cross called the 'Namkha of the Eight-Spoked Umbrella' (*gdugs nam rtsa brgyad*) [N016] above them. Furthermore, stack thread-crosses called the 'Namkha of the Supreme One's Face' (*che mchog zhal nam*) [N015] and the 'Pinnacle Namkha of the True Essence of Bon' (*bon nyid tog nam*) [N014] on top of each other. Also, in front of the 'Namkha of the Supreme One's Face,' place small thread-crosses (*chung nam*).

Moreover, above these, install the 'Namkha of Mind, the Auspicious [Endless] Knot' (*thugs nam dpal dbye'u*) [N005], the 'Namkha of Speech, the Vase' (*gsung nam bum pa*) [N004], and the 'Namkha of Body, the Swastika' (*sku'i nam mkha' g-yung drung*) [N003]. Further above, place the thread-cross of the Moon (*zla ba*) [N006] on the right side and the thread-cross of the Sun (*nyi ma*) [N010] on the left side. At the very top, install the 'Pinnacle Namkha of the Jewel' (*nor bu'i tog nam*)

[N002].

Additionally, if you wish to arrange the ritual implements in greater detail, you may proceed as follows. Place the ‘Namkha of Body, the Swastika’ (*sku’i nam mkha’ g-yung drung*) with the ‘Namkha of the Umbrella’ (*gdugs*) [N007] on its right and the ‘Namkha of the Victory Banner’ (*rgyal mtshan*) [N011] on its left. Place the ‘Namkha of Speech, the Vase’ (*gsung nam bum pa*) with a thread-cross of the [White] Conch Shell (*dung*) [N008] on its right and a thread-cross of the Golden Fish (*gser nya*) [N012] on its left. Place the ‘Namkha of Mind, the Auspicious [Endless] Knot’ (*thugs nam dpal dbye*) with a thread-cross of the Wheel (*’khor lo*) [N009] on its right and a thread-cross of the Lotus (*pad ma*) [N013] on its left. Arranging the thread-crosses in this manner was a common practice in ancient traditions, and it is appropriate to follow this method.

At the tips of the eight ribs of the ‘Namkha of the Eight-Spoked Umbrella,’ eight thread-crosses are suspended, serving as attendants to the Principal Lady (*gtso mo*, i.e., *srid pa’i rgyal mo*) to propitiate her eight manifestations. The colors of these thread-crosses are as follows: the Namkha in the east of the Eight-Spoked Umbrella is white [N017] {fol.11}, in the north is green [N019], in the west is red [N021], in the south is blue [N023], in the southeast is yellow [N024], in the northeast is maroon [N018], in the northwest is multicolored [N020], and in the southwest is black [N022].

2.2.9 Items to be Placed around the Palace of Victory

The east of the Palace of Victory corresponds to the direction of earth (*ne slas*), the north to the direction of wind (*li mun*), the west to the direction of fire (*tshangs stang*), and the south to the direction of water (*ting nam*). In each of these four directions, a triangular torma (*gtor ma zur gsum*) is placed, one in each direction, totaling four in all. Additionally, wooden tablets depicting the deities of the four elements are positioned in their respective directions.

Furthermore, in the east of the Palace of Victory, a dark green Namkha with a yellow rim (*nam mkha’ ljang nag tha’ ser*) [N027] is placed, along with an image of a golden elephant (*gser gyi glang chen*) [S002] as an appropriate offering [to the deity of earth]. In the north, a green Namkha with copper eyes (*nam mkha’ ljang mo zangs spyan*) [N028] is placed, along with an image of an iron supreme horse (*lcags kyi rta mchog*) [S003] as an appropriate offering [to the deity of wind]. In the west, a red Namkha (*nam mkha’ dmar mo lto skya??*) [N029] is placed, along with an image of a turquoise-colored dragon called Meze (*g-yu ’brug me ze*) [S004] as an appropriate offering [to the deity of fire]. In the south, a bluish green Namkha with a blue rim (*nam mkha’ sngo ljang mtha’ sngo*) [N030] is placed, along with an image of a Khyung bird (=garuda) with silver wings (*bya khyung dngul ’dab*) [S005] as an appropriate offering [to the deity of water].

Furthermore, in each of the four directions around the Palace of Victory, a stick called Gyangbu of Jewel is placed. Additionally, for the deities of the four elements, in each direction, a set of small bowls for pacification, augmentation, subjugation, and ferocity (*zhi rgyas dbang drag skyog*) is placed, along with a set of the five offerings (*rnam lnga*). Moreover, to the right of these offerings, a drawing of a man (*pho tong*) and an arrow (*mda' bkra*) is placed, while to the left, a drawing of a woman (*mo tong*) and a spindle (*'phang bkra*) is positioned.

2.2.10 Items to be Placed around the Vase

In the eight directions of the vase [beneath the Palace of Victory], eight triangular tormas are placed, one in each direction, totaling eight, to propitiate the eight female deities called Wälmo (*dbal mo brgyad*), who are emanations of the eight consciousnesses (*tshogs brgyad*). Additionally, eight wooden tablets [S006-S013], each depicting the figure of one of the eight female deities, are positioned in their respective directions, totaling eight tablets.

The appropriate offerings (*mtshun rdzas*) for the Wälmo deities and the Namkha to be placed for each of them are as follows: For Lishak (*li shag*) in the east, images of a lamp (*mar me*) and a peacock (*rma bya*), along with a White Namkha with copper eyes (*dkar mo zangs spyan*) [N031], are offered. For Gyashak (*rgya shag*) in the northeast, images of flowers (*me tog*) and a bee striped like a small tiger (*bung ba stag chung*), along with a Light Blue Namkha with golden eyes (*sngo skya gser spyan*) [N032], are offered. For Khashak (*kha shag*) in the north, images of a drum (*rnga*), shang-bell (*gshang*), conch shell (*dung*), flute (*gling*), and a turquoise-colored cuckoo (*g-yu bya khu byug*), along with a Maroon Namkha with a yellow rim (*smug mo mtha' ser*) [N033], are offered. {fol.12} For Kyelshak (*rkyel shag*, *skyel shag*) in the northwest, images of a lute (*pi wang*) and Pangti the dancer (*gar mkhan spang ti*), along with a Green Namkha with a red rim (*ljang nag mtha' dmar*) [N034], are offered.

For Gyumshak (*lgyum shag*) in the west, offerings of fragrant incense (*dri zhim spos*) and the finest musk (*mchong gi gla ba*), along with a Blue Namkha with turquoise eyes (*sngon mo g-yu spyan*) [N035], are made. For Sheshak (*she shag*) in the southwest, offerings of the eight types of precious jewels (*rin chen sna brgyad*) and a mongoose skin pouch (*ne'u le'i rkyal pa*), along with a Whitish Green Namkha with a Pale White Rim (*dkar ljang mtha' skya*) [N036], are made. For Reshak (*re shag*) in the south, offerings of divine food (*zhal zas*), smoke purifications (*lha sangs*), and a vase of nectar (*bdud rtsi'i bum pa*), along with a Black Namkha with a Blue Rim (*nag mo mtha' sngon*) [N037], are made. For Tsurshak (*tshur shag*) in the southeast, offerings of the finest silk fluttering in the wind (*dar zab lhab lhub*) and a white lynx (*dung dbyi*), along with a Yellow Namkha with conch shell-colored eyes (*ser mo dung spyan*) [N038], are made.

Furthermore, for each of the eight Wälmo deities, a set of small bowls for the four activities (*las bzhi'i zhal bu*), a set of the five offerings (*rnam lnga*), a stick called Gyangbu of Jewel (*rin chen rgyang bu*), and one drawing each of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*) are placed. Additionally, a set of the eight offerings (*rnam brgyad*) is also positioned.

2.2.11 Items to be Placed around the Pedestal for the Vase

At the four sides of the vase pedestal (*'gul chu*), the four female gatekeepers (*sgo ma bzhi*) are seated. For each of them, a triangular torma and a wooden tablet depicting their respective figures are placed [S014-S017]. The appropriate items and Namkha for them are as follows: For Zezhak (*gze zhag, gze zhags*) in the east, offerings of various medicines (*sman sna*) and [an image of] a cuckoo (*khu byug*) [S014], along with a Yellow Namkha with black eyes (*ser mo spyang nag*) [N039], are made. For Langra (*glang ra*) in the north, offerings of [images of] flowers (*me tog*) and a crane (*khruṅg khruṅg*) [S015], along with a Green Namkha with turquoise eyes (*ljang mo g-yu spyang*) [N040], are made. For Libar (*li bar, li ber*) in the west, offerings of various grains (*'bru sna*) and [an image of] a white deer (*dung shwa*) [S016], along with a Red Namkha with eyes of agate (*dmar mo mchong spyang*) [N041], are made. For Khāla khyakdor (*mkha' la 'khyag 'dor*) in the south, offerings of the three substances—meat, blood, and bones (*sha khrag rus gsum*)—and [an image of] a small skylark with a changing voice (*lcog chung 'gyur mo*) [S017], along with a Blue Namkha with conch shell-colored eyes (*sngon mo dung spyang*) [N042], are made.

Additionally, on each of the four sides of the vase pedestal, a stick called Gyangbu of Jewel (*rin chen rgyang bu*), a set of small bowls for the four activities (*las bzhi'i zhal bu*), the five offerings (*rnam lnga*), and drawings of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*) are placed. {fol.13}

This concludes the instructions concerning the procedures for propitiating the “Upper White Ones” (*steng dkar mo*).

2.3 Propitiating the “Intermediate Maroon Ones”

Next, I will explain the “Intermediate Maroon Ones” (*bar smug mo*). Within the inner boundary of the first layer (the uppermost layer) of the four-layered Mount Meru reside goddesses known as the “Maroon Ones of the Expanse” (*klong gi smug mo*). These include the 28 Wälmo deities (*dbal mo nyi shu rtsa brgyad*), such as Siigyäl (*srid rgyal*), Zegyää (*gze gyad*), and Parma (*spar ma*).

[To propitiate the 28 Wälmo goddesses,] First, place 28 triangular torma, seven in each of the four directions of the first layer of Mount Meru. Additionally, arrange 28 wooden tablets depicting the images of the Wälmo deities [S018-S027].

Then, in the east, place [an image of] a black sheep with iron horns (*lug nag mo lcags ru*) [S018] and the Black Namkha with mottled feathers (*nag mo 'dab khra*) [N043] for Siigyäl (*srid rgyal*). Next, offerings and thread-crosses should be placed for the other 27 Wälmo deities, excluding Siigyäl. These 27 deities are divided into three classes: kings (*rje*), ministers (*blon*), and subjects (*'bangs*). They are seated hierarchically with the king in the center, the ministers to the king's right, and the subjects to the king's left. [Below, the names of the 27 Wälmo deities, along with the appropriate offerings and the names of the Namkha for each, are listed in the order of ministers (*blon*), kings (*rje*), and subjects (*'bangs*).]

(1) For Marser dronggo (*dmar ser 'brong mgo*, the Reddish Yellow One with the head of the wild yak) [S019], offer [an image of] a yak (*g-yag*) and a Reddish Yellow Namkha (*nam mkha' dmar ser*) [N044]. (2) For Ngönmo drukgo (*sngon mo 'brug mgo*, the Blue One with the head of a dragon) [S019], offer [an image of] a Blue goat (*ra sngon po*) and a Blue Namkha (*nam mkha' sngon po*) [N045]. (3) For Lhääjinte (*lha'i byin te*) [S019], offer [images of] several horses (*lag*) and a White Namkha with turquoise hair (*nam mkha' dkar mo g-yu skra*) [N046]. (4) For Gögo (*rgod mgo*, the One with the head of an eagle) [S020], offer [an image of] an eagle (*bya rgod*) and a White Namkha (*nam mkha' dkar mo*) [N047]. (5) For Drulgo (*dkar mo sbrul mgo*, the One with the head of a snake) [S020], offer [an image of] a snake (*sbrul*) and a Green Namkha (*nam mkha' ljang mo*) [N048]. (6) For Sajin (*sa byin*) [S020], offer [an image of] a golden frog (*gser sbal*) and a Black Namkha with luminous yellow hair (*nam mkha' nag mo gser skra 'od*) [N049].

The appropriate offerings and Namkha for the Wälmo deities in the north are as follows. For (7) Domgo (*dom mgo*, the one with the head of a bear) [S021], offer [an image of] a bear's head and a Black Namkha (*nam mkha' nag mo*) [N050]. For (8) Kyunggo (*skyung mgo*, the one with the head of a jackdaw) [S021], offer [an image of] a jackdaw (*skyung ka*) and a Black and Copper Namkha (*nam mkha' nag mo zangs ma*) [N051]. For (9) Dūjin (*bdud byin*) [S021], offer [an image of] a black yak (*g-yag rog*) and a Black Namkha with dark copper-colored eyes (*nam mkha' nag mo bse spyen*) [N052].

For (10) Langgo (*glang mgo*, the one with the head of an elephant) [S022], offer [an image of] an elephant (*glang chen*) and a Yellow Namkha (*nam mkha' ser mo*) [N053]. For (11) Sengo (*seng mgo*, the one with the head of a lion) [S022], offer [an image of] a cat (*byi*) and a White Namkha (*nam mkha' dkar mo*) [N054]. For (12) Mujin (*dmu byin*) [S022], offer [an image of] a pigeon (*phug ron*) {fol.14} and a Maroon Namkha (*nam mkha' smug mo*) [N055]. For (13) Zikgo (*gzig mgo*, the one with the head of a leopard) [S023], offer [an image of] a leopard (*gzig*) and a Blue Namkha (*nam mkha' sngon ma*) [N056].

The following offerings and thread-crosses are to be dedicated to the Wälmo deities in the West. (14) Marmo Drego (*dmar mo dred mgo*, the "Red One with the

head of a Snow Bear”) [S023] shall receive [the image of] a snow bear (*dred*) and the Red Namkha (*nam mkha’ dmar mo*) [N057]. To (15) Lujin (*klu byin*, the “Yellow One with the head of a Wild Duck”) [S023], [the image of] a yellow wild duck (*ngur pa*) and the Blue Namkha with conch shell-colored eyes (*nam mkha’ sngon po dung spyang*) [N058] shall be offered. For (16) Ukgo (*’ug mgo*, the “Greenish One with the head of an Owl”) [S024], [the image of] an owl (*’ug pa*) and the Yellowish Green Namkha (*nam mkha’ ser ljang*) [N059] shall be dedicated. (17) Changgo (*spyang mgo*, the “Black One with the head of a Wolf”) [S024] is to be offered [the image of] a wolf (*spyang khu*) and the Black Namkha with eyes of agate (*nag mo mchong spyang*) [N060]. To (18) Nyenjin (*gnyen byin*, the “White One with the head of a Goose”) [S024], [the image of] a goose (*ngang pa*) and the White Namkha with turquoise eyes (*dkar mo g-yu spyang*) [N061] shall be given. (19) Trago (*khra mgo*, the “Red One with the head of an Eagle”) [S025] shall receive [the image of] an eagle (*khra*) and the Red Namkha (*nam mkha’ dmar mo*) [N062]. (20) Takgo (*stag mgo*, the “Golden One with the head of a Tiger”) [S025] shall be offered [the image of] a golden lion (*gser stag*) and the Dark Maroon Namkha (*nam mkha’ smug nag*) [N063].

The following offerings and thread-crosses are to be dedicated to the Walmo deities in the South. (21) Sinjin (*srin byin*) [S025] shall receive [the image of] a Sin bird (*srin bya*) and the Dark Red Namkha (*nam mkha’ dmar smug*) [N064]. To (22) Dukmo sago (*gdug mo gsa’ mgo*, the “One with the head of a Snow Leopard”) [S026], [the image of] a snow leopard (*gsa’*) and a Mottled Namkha with conch shell-colored eyes (*khra mo dung spyang*) [N065] shall be offered. For (23) Khyunggo (*khyung mgo*, the “One with the head of a Khyung bird”) [S026], [the image of] a crow (*bya rog*) and the Yellowish Green Namkha (*nam mkha’ ser ljang*) [N066] shall be dedicated. (24) Chajin (*phya byin*) [S026] is to be offered [the image of] a sheep (*lug*) and the Bluish Green Namkha (*nam mkha’ sngo ljang*) [N067]. To (25) Pakgo (*phag mgo*, the “One with the head of a Pig”) [S027], [the image of] a pig (*phag*) and the Reddish Black Namkha (*nam mkha’ dmar nag*) [N068] shall be given. (26) Chusin-go (*chu srin mgo*, the “One with the head of a Makara”) [S027] shall receive [the image of] a turquoise fish (*g-yu nya*) and the Bluish Green Namkha (*nam mkha’ sngon ljang*) [N069]. Finally, (27) Gekjin (*bgegs byin*) [S027] shall be offered [the image of] a sheep (*lug*) and the Dark Red Namkha (*nam mkha’ dmar po gzug nag*) [N070].

Additionally, along with the aforementioned offerings and Namkha, 28 wooden tablets depicting the figures of the Walmo deities must be installed in the correct locations and order. Furthermore, other items such as a Gyangbu of jewel (*rin chen rgyang bu*), small bowls of the four activities (*las bzhi’i zhal bu*), the five types of offerings (*rnam lnga*) {fol.15}, and images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda’ bkra*), and a spindle (*’phang bkra*) should also be arranged.

These offerings, considered as one set, should be placed in each of the eight directions excluding the East, with an additional two sets placed to the right and left of the East, resulting in a total of nine sets.

Outside the realm of the 28 Wälmo deities [in the outer sphere of the first layer of Mount Meru], reside the “Ten Generals” (*dmag dpon bcu*). For each of these ten generals, a triangular torma (*gtor ma zur gsum*), a wooden tablet depicting the general (*rang gzugs shing ris*), a jewel Gyangbu (*rin chen rgyang bu*) [GB071], a small bowl of medicine (*sman gyi zhal bu*), and a small bowl of blood (*rakta'i zhal bu*) are to be arranged. These items, considered as one set, should be placed in each of the eight directions excluding the East and West, with two sets placed in the East and West, totaling ten sets. Additionally, images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda' bkra*), and a spindle (*'phang bkra*) are to be arranged into one set and placed in each of the eight directions, totaling eight sets.

Outside the realm where the Ten Generals reside, namely at the four directions of the outer rim of the first layer of Mount Meru, dwell the Four Kings (*rgyal po bzhi*). In this area, the following items must be placed: one triangular torma (*gtor ma zur gsum*) each, one wooden tablet depicting the figure of each of the Ten Generals (*rang gzugs shing ris*), one set of the five types of offerings (*rnam lnga*) each, and one image of a sheep (*lug*) as an appropriate offering for each king.

Regarding the Gyangbu (*rgyang bu*), a white Gyangbu [GB082] should be placed in the East, a green Gyangbu [GB083] in the North, a red Gyangbu [GB084] in the West, and a blue Gyangbu [GB085] in the South. Additionally, one set of small bowls [for the four activities] (*skyog*), one set of the five types of offerings (*rnam lnga*), and one wooden tablet depicting a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*) should be placed. Furthermore, as many images of various birds as possible should be arranged.

This concludes the instructions concerning the procedures for propitiating the “Intermediate Maroon Ones” (*bar smug mo*).

2.4 Propitiating the “Lower Black Ones”

Next, for the “Lower Black Ones” (*'og nag mo*), the following items should be arranged: In the center of the eastern inner side of the second layer of Mount Meru resides Tuktrül madüü siigyäl (*thugs sprul ma bdud srid rgyal*). For this deity, first, a seat shaped like intersecting triangles (*gdan zur gsum bsnol ma*) should be placed, upon which a triangular torma adorned with a turban (*gtor ma zur gsum thod bcing can*) should be set. Additionally, a wooden tablet depicting the figure of this deity (*rang gzugs shing ris*) [S048], an image of a black sheep with golden eyes (*lug nag mo gser mig*), and an image of a female fowl with vermillion eyes (*bya mo nag mo la mtshal mig*) should be arranged. Furthermore, a Namkha of jewels (*rin chen nam mkha'*) [N086] should be placed. {fol.16}

In the center of the western inner side of the second layer resides Dralää Gyälmo (*sgra bla'i rgyal mo*, the “Queen of Drala”). For this deity, a triangular torma adorned with a turban and intersecting long hair (*gtor ma zur gsum thod bcing ral pa bsnol ma can*) should be placed, along with a wooden tablet depicting the figure of this deity [S049]. Additionally, as appropriate offerings for this deity, an image of a mottled golden female goat (*ra rgya mo gser zal*) and a Black and Copper Namkha (*nam mkha' nag mo zangs ma*) [N087] should be offered. Beside the Namkha of jewels (*rin chen nam mkha'*) [N086] dedicated to Tuktrül madüü siigyäl and the Black and Copper Namkha (*nam mkha' nag mo zangs ma*) [N087] dedicated to Dralää gyälmo, a Gyangbu of jewel (*rin chen rgyang bu*), a set of four small bowls for the four activities (skyog), five types of offerings (*rnam lnga*), and a wooden tablet depicting images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*) should be placed.

On the outer side of the second layer reside the Twelve Tänma Goddesses (*brtan ma bcu gnyis*). For these deities, either twelve triangular tormas adorned with turbans (*gtor ma zur gsum thod bcing bcu gnyis*) or twelve medicinal foods with four lotus petals (*sman bshos pad 'dab bzhi pa can*) should be placed. In either case, three of these items should be placed in each of the four directions, totaling twelve.

As appropriate offerings for the Twelve Tänma Goddesses, three images of a crescent-shaped continent should be placed in the East, three images of a northern square continent in the North, three images of a circular continent in the West, and three images of a triangular continent in the South. It is acceptable to place only two images in each direction, but it is preferable to place as many as possible.

In addition, other offerings such as mottled colored sacrificial cakes (*'brang rgyas khra bo*), [ransom effigies called] Ngarmi (*ngar mi* =?? patient's statue, made of uncooked barley; expels *glu*), Drok food (*'drog bshos* =?? meaning unknown), and small bowls for the four activities (*las bzhi'i skyog*) should be arranged, three in each of the four directions. In this case as well, placing only two in each direction is acceptable, but it is best to place as many as possible.

Regarding the wooden tablets (*shing ris*) prepared for the Twelve Tänma Goddesses, twelve tablets will be set up, each depicting motifs such as a horse's hindquarters (*rta sgab*) and a waterfall (*chu 'bab*). Additionally, for each of the Twelve Tänma Goddesses, there will be an image of a man (*pho tong*), an image of a woman (*mo tong*), an arrow with a blue notch (*mda' bkra ltong sngon*), and a [blue] spindle (*'phang bkra*).

The types and quantities of thread-crosses (*nam mkha'*) dedicated to the Twelve Tänma Goddesses are as follows. In the east, place three thread-crosses called ‘Black Namkhas with conch shell-colored eyes’ (*nag mo dung spyang*) [N088] and one ‘Namkha of jewels’ (*rin chen nam mkha'*) [N088A]. In the north, place three

thread-crosses called ‘Black Namkhas with golden eyes’ (*nag mo gser spyan*) [N089] and one ‘Namkha of jewels’ (*rin chen nam mkha'*) [N089A]. In the west, place three thread-crosses called ‘Black Namkhas with copper eyes’ (*nag mo zangs spyan*) [N090] and one ‘Namkha of jewels’ (*rin chen nam mkha'*) [N090A]. In the south, place three thread-crosses called ‘Black Namkhas with turquoise eyes’ [N091] and one ‘Namkha of jewels’ (*rin chen nam mkha'*) [N091A].

Furthermore, in the four intermediate directions [i.e., northeast, northwest, southwest, southeast], place two thread-crosses called ‘Namkhas of the rainbow’ (*gzha' tshon nam mkha'*) [N092] in each direction, making a total of eight. For the Gyangbu, place two or three sticks called ‘Gyangbu of jewels’ (*rin chen rgyang bu*) in each of the four directions, or as many as possible. Additionally, place as many images of herbivores (*ri dwags*) as possible throughout the area.

This concludes the instructions for the arrangement of items to propitiate the “Lower Black Ones” (*'og nag mo*).

2.5 Propitiating the Seventy Glorious Protectors

In the third layer of Mount Meru, known as the “Layer of the Penultimate Child” (*bang rim tha ltag*), the following preparations are made for the Seventy Glorious Protectors (*dpal mgon bdun cu*). For the Eight Classes of Mahādevas (*lha chen brgyad*), place one white torma (*dkar gtor*) in each of the eight directions, totaling eight. For the Eight Great Nāgas (*klu chen brgyad*), place one white torma with a dossal at the back (*dkar gtor rgyab yol can*) in each of the eight directions, also totaling eight torma.

For the Eight Great Planets (*rgyab yol can brgyad gza' chen*), place one white torma with two peaks and a small pill between them (*dkar gtor rtse gnyis bar la ri lu bcug pa*) in each of the eight directions, totaling eight. For the Four Nöjin (*gnod sbyin bzhi*), place one bowl adorned with jewels (*rkong bu'i steng du nor bu'i brgyan pa*) in each of the four directions, totaling four. For the Four Great Kings (*rgyal chen bzhi*), place one image of a fortress (*mkhar thabs*) in each of the four directions, totaling four. For the Protectors of the Ten Directions (*phyogs skyongs bcu*), place one white torma (*dkar gtor*) in each of the eight directions, one in the center of the east (*shar dbus*), and one in the center of the west (*nub dbus*), totaling ten. For the Twenty-Eight Constellations (*rgyu skar nyer brgyad*), place seven white torma (*dkar gtor*) in each of the four directions, totaling twenty-eight.

As suitable offerings to the deities mentioned above, the following items shall be arranged: In the east, place thirteen images of various birds such as eagles (*rgod*) and hawks (*glag*), seven images of the Star Goat (*skar ra*) and the Star Sheep (*skar lug*), and six white Gyangbu sticks (*rgyang bu dkar po*). Additionally, in the center of the east (*shar dbus*), one Gyangbu stick characterized by a blend of white, green, and copper colors (*dung ljang zangs 'phrod*) shall be positioned. Thus,

a total of seven Gyangbu sticks will be arranged in the east.

In the northeast (*byang shar*), place one Gyangbu of iron with the shine of lapis lazuli (*lcags rgyang mthing mdangs* =?? *mdog*) [GB096], one green Gyangbu (*ljang khu*), one white Gyangbu (*dkar mo*), and one copper-colored Gyangbu (*zangs rgyang*), totaling four Gyangbu sticks. In the north, place thirteen images of wild carnivorous animals (*gcan gzan*) such as tigers (*stag*) and lions (*seng*), and seven images of goats (*ra*) and sheep (*lug*). Additionally, position one Gyangbu of iron with the shine of a conch shell (*lcags rgyang mthing mdangs*) [GB096], four Gyangkhu (*rgyang khu* =?? unknown), and one dark red Gyangbu (*dmar smug*), totaling six Gyangbu sticks.

In the northwest, place two golden Gyangbu (*gser rgyang*) [GB097], one red Gyangbu (*dmar po*), and one dark red Gyangbu (*dmar smug*), totaling four Gyangbu sticks.

In the west, place thirteen images of herbivorous animals (*ri dwags*) such as deer (*sha*) and livestock (*sgo*). Regarding the Gyangbu sticks, position one azure Gyangbu with the shine of copper (*mthing rgyang zangs mdangs*) [GB099], four red Gyangbu (*dmar po*), one blue Gyangbu (*sngon po*), and one golden Gyangbu (*gser rgyang*) in the center of the west, totaling seven Gyangbu sticks.

In the southwest, place one azure Gyangbu with the shine of copper (*mthing rgyang zangs mdong*) [GB099], one iron Gyangbu (*lcags rgyang*), one light blue Gyangbu (*rgyang bu sngo skya*), and one white Gyangbu, totaling four Gyangbu sticks.

In the south, place thirteen images of domestic animals (*g-yung dwags*) such as cattle (*gnag*) and horses (*rta*). Regarding the Gyangbu sticks, position five blue Gyangbu and one black Gyangbu, totaling six Gyangbu sticks.

In the southeast, place one white Gyangbu, one yellow Gyangbu, one light blue Gyangbu (*sngo skya*), and one Gyangbu of copper with the shine of a conch shell (*zangs rgyang dung mdangs*), totaling four Gyangbu sticks.

Furthermore, in each of the four directions, place seven sticks called Gyangpän of Jewel (*rin chen rgyang 'phan*) and seven images each of the Star Goat (*skar ra*) and Star Sheep (*skar lug*). Additionally, in various locations across all four directions, place fire crystals (*me shel*), water crystals (*chu shel*), meteorites (*gnam lcags*), Tramen stones (*'phra men*), jewels (*rin chen*), and dragon bones (*'brug rus*, i.e., *fossilia ossis mastodi*).

Additionally, in each of the eight directions, place small cups for pacification, increase, magnetizing, and subjugation (*zhi rgyas dbang drag gi skyogs*). These cups should be filled with grains (*'bru*), medicines (*sman*), white substances (*dkar*), sweets (*mngar*), and flowers (*me tog*), either in a single set or in as many sets as possible.

Furthermore, for the Eight Planets (*gza' brgyad*), the wooden tablets should be

arranged as follows: In the east, place the wooden tablet of Venus (*pa sangs*) [S065]; in the northeast, the wooden tablet of Mars (*mig dmar*) [S066]{fol.19}; in the north, the wooden tablet of Jupiter (*phur bu*) [S067]; in the northwest, the wooden tablet of the Sun (*nyi ma*) [S068]; in the west, the wooden tablet of Saturn (*spen pa*) [S069]; in the southwest, the wooden tablet of the Moon (*zla ba*) [S070]; in the south, the wooden tablet of Mercury (*lhag pa*) [S071]; and in the southeast, the wooden tablets of Jitipata (*byi ti pa ta*) [S072] and the Comet (*du ba mjug ring*) [S073]. The surfaces of these wooden tablets must be painted with illustrations according to the exemplar.

For the [Twenty-Eight] Constellations (*rgyu skar*), the arrangement of wooden tablets is as follows: In the east, place the wooden tablets of the following constellations: Mindruk (*smin drug*) [S074], Narma (*snar ma*) [S075], Go(*mgo*) [S076], Lak (*lag*) [S077], Napso (*nabs so*) [S078], Gyäl (*rgyal*) [S079], and Kak (*skag*) [S080]. These seven wooden tablets should be painted and arranged according to the exemplar.

In the north, place the wooden tablets of Möndre (*mon dre*) [S081], Möndru (*mon gru*) [S082], Trumtöö (*khnums stod*) [S083], Trummää (*khnums smad*) [S084], Namdru (*nam gru*) [S085], Thakar (*tha skar*) [S086], and Dranye (*bra nye*) [S087]. These seven wooden tablets should be painted and arranged according to the exemplar.

In the west, place the wooden tablets of Lhatsam (*lha mtshams*) [S088], Nön (*snron, sgron*) [S089], Nub (*snubs, snrubs*) [S090], Chutöö (*chu stod*) [S091], Chumää (*chu smad*) [S092], Droshin (*gro bzhin*) [S094], and Jishin (*byi zhin, byi bzhin*) [S093]. These seven wooden tablets should be painted and arranged according to the exemplar.

In the south, place the wooden tablets of Chu (*mchu*) [S095], Dre (*gre*) [S096], Bo (*dbo, sbo*) [S097], Meshi (*me bzhi*) [S098], Nakpa (*nag pa*) [S099], Sari (*sa ri*) [S100], and Saga (*sa ga*) [S101]. These seven wooden tablets should be painted and arranged according to the exemplar.

Furthermore, on the third level of Mount Meru, place images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*). Ideally, seventy sets of these should be installed, but if that is not feasible, arrange as many as possible in all eight directions. Additionally, various types of Namka and Gyambu should be placed in each direction as abundantly as possible.

The above provides the procedure to propitiate the Seventy Glorious Protectors (*dpal mgon bdun cu*).

2.6 The Fourth Layer: Propitiating Lhasin Degyää

[The offerings and Namka for] the Eight Classes of Gods and Demons (*lha srin sde brgyad*) are as follows. [Mount Meru consists of four levels, and] in the inner

area of the final layer [i.e., the fourth layer] reside three types of beings: Lha (*lha*), Gar (*gar*), and Ten (*rten*). First, place white spherical torma (*dkar gtor zlum po*) for these beings in each of the eight directions and one in the center of the east (*shar dbus*), making a total of nine. Then, to the right of each of these torma, place a square torma (*gtor ma gru bzhi*), totaling nine, and to the left, place a triangular torma (*zur gsum*), also totaling nine.

Furthermore, for each group of Lha (*lha*), Gar (*gar*), and Ten (*rten*), arrange 15 gems. Specifically, place four in the east, three in the west, two in the north, two in the south, and one in each of the four intermediate directions, making a total of 15. These gems are said to be offered collectively to each group of Lha (*lha*), Gar (*gar*), and Ten (*rten*). {fol.20}

Additionally, as appropriate offerings to Lha, Gar, and Ten, place the following items: nine sets of images of the divine horse (*lha rta*), divine sheep (*lha lug*), divine yak (*lha g-yag*), divine bird (*lha bya*), and divine goat (*lha ra*), along with nine sets of small cups for pacification, increase, empowerment, and subjugation (*zhi rgyal dbang drag gi skyog*), filled with white and red grains (*nas 'bras dkar dmar*), gems (*rin chen*), and the season's first harvest (*skyel phud*).

In addition, regarding the wooden tablets (*shing ris*), place the tablets known as "Soso" (*zo zo*) [S104]. The number of these tablets should match the number of torma (i.e., 27), but if that is not feasible, place one in each of the eight directions and one in the center of the east (*shar dkyil*), making a total of nine.

Additionally, for the 'Nine Lha of the Sky' (*gnam gyi lha dgu*), place the Gyangbu sticks as follows. Place one Gyangbu of Jewel (*rin chen rgyang bu*) [GB164] in the center of the east (*shar dkyil*), one Changpu of Jewel (*rin chen byang bu*=?? Cylinder-like small piece of paper on which someone's name is written) and one Gyangbu of Crystal (*shel rgyang bu*) [GB165] in the east, and one Gyangbu of conch shell with the shine of iron (*dung rgyang lcags mdangs*) [GB170, GB166, GB171, GB169] in each of the four directions: northeast, north, northwest, and southeast. Place one Gyangbu of Gold (*gser rgyang*) [GB167] in the west, one Gyangbu of Copper with the Shine of Iron [GB172] in the southwest, and one Gyangbu of Turquoise with the Shine of Iron (*g-yu rgyang lcags mdong*) [GB168] in the south, making a total of nine Gyangbu.

For the other beings (the group of Gar and Ten), place 33 sticks known as Gyangpän of Jewel (*rin chen rgyang 'phan*) around the inner perimeter of the fourth layer. Additionally, place one of each of the following items in nine locations (i.e., the eight directions and the center of the east): a thread-cross known as Namka of Jewel (*rin chen nam mkha'*), [a branch of] cane (*sba*) and bamboo (*smyug*), ephedra (*mtshe*), white mustard seeds (*nyungs*), an image of a man (*pho tong*), a woman (*mo tong*), an arrow with a white nock (*mda' bkra ltong dkar*), and a spindle (*'phang bkra*).

2.7 Outer Perimeter of the Fourth Layer

Regarding the items placed on the outer perimeter of the final layer [the fourth layer], the arrangement is as follows.

In the east, for the group of Gyälpo (*rgyal po'i sde*), arrange nine castles (*mkhar thabs*) as victuals for Gyälpo (*rgyal bshos*). For [the group of] Teuran (*the'u rang*), provide three small torma (*bshos bu*) shaped like human buttocks (*mi rkub*). For [the group of] Genyen Kyeebu (*dge bsnyen skyes bu* = ?? meaning unknown), place one [torma shaped like a] goat's head (*ra mgo*). For the deity Driza (*dri za*), arrange one triangular torma (*zur gsum*) and one [torma shaped like a] bird's head (*bya mgo*).

Additionally, arrange wooden tablets depicting the aforementioned beings (*rang gzug shing ris*). Further, as appropriate offerings for them, place images of a white horse (*rta dkar*), a white bird (*bya dkar*), a white dog (*khyi dkar*), a white goat (*ra dkar*), and a white monkey (*spre'u dkar*). In addition, arrange five white thread-crosses (*nam mkha' dkar po*), three Gyangbu sticks with white, red, and yellow decorations [GB194] {fol.21}, and five or more Gyangbu of Jewel (*rin chen rgyang bu*). Moreover, include a ransom effigy called Ngarmi (*sku glud ngar mi*), and images of a man, a woman, an arrow with a white nock (*mda' bkra ltong dkar*) [S117], and a white spindle with eyes of fish (*'phang bkra dkar po nya mig can*).

In the northeast, place seven torma with the imprint of all five fingers on them (*gtor ma 'chang bkrad drug, changs sprad*) for the group of Gek (*bgegs*). Additionally, as appropriate offerings to Gek, arrange images (*gzugs 'gros*) of Ngarmi (*ngar mi*), a dog (*khyi*), a goat (*ra*), and a pig (*phag*). Furthermore, place wooden tablets (*rang gzugs shing ris*) depicting the figures of Gek. Also, arrange one Namkha with red, black, and yellow stripes (*nam mkha' dmar nag ser gsum spel ma*), and seven Gyangbu sticks adorned with red, black, and yellow decorations (*rgyang bu dmar nag ser gsum gyi 'phrod can*). Additionally, place four or more jeweled Gyangbu sticks (*rin chen rgyang bu*). Finally, include images of Ngarmi (*ngar mi*), an image of a man (*pho tong*), an image of a woman (*mo tong*), an arrow with a white nock (*mda' bkra ltong dkar*), and a dark red spindle with fish eyes (*'phang bkra dmar nag nya mig can*) [S118].

In the north, for the assembly of Tsän (*btsan*), place twenty-three triangular torma with turbans (*btsan bshos zur gsum thod bcing can*) as their victuals. Additionally, as appropriate offerings for them, place [images of] a red sheep (*lug dmar po*) and an owl (*'ug pa*). Furthermore, place a wooden tablet depicting the figures of Tsen (*rang gzugs shing ris*) [S109]. Additionally, place one red Namkha (*nam mkha' dmar po*) and five red Gyangbu sticks (*rgyang bu dmar po*) [GB202], as well as five or more [sticks known as] Gyangbu of Jewel (*rin chen rgyang bu*). Also include [the ransom effigy called] Ngarmi (*ngar mi*), and images of a man (*pho tong*), a woman (*mo tong*), an arrow with a red nock (*mda' mo ltong dmar*) [S119], and a red spindle with fish eyes (*'phang dmar po nya mig can*) [S119].

In the northwest, for the group of Mu (*dmu*), place nine triangular zigzag torma (*dmu bshos zur gsum khug pa*) as their victuals. Additionally, as appropriate offerings for them, present a pigeon, the bird of Mu (*dmu bya phug ron*), and the flesh and blood of a sheep of Mu (*dmu lug sha khrag*). {fol.22} Furthermore, place one wooden tablet depicting the figure of Mu, one maroon Namkha (*nam mkha' smug mo*), seven purple Gyangbu sticks (*dmu rgyang smug mo*), and three or more jeweled Gyangbu sticks (*rin chen rgyang bu*). Additionally, arrange [the ransom effigy known as] Ngarmi, and images of a man (*pho tong*), a woman (*mo tong*), an arrow with a mottled nock (*mda' mo ltong khra*), and a maroon arrow with eyes of fish (*mda' bkra smug mo nya mig can*).

In the west, for the group of Dñü (*bdud*), place nine triangular torma with jackdaw beaks (*bdud bshos zur gsum skyung mchu can*) and five triangular torma (*zur gsum pa*) as their victuals. Additionally, for the group of Tsham (*'tshams*), place eleven triangular torma or one torma with eleven peaks. As appropriate offerings for Dñü and Tsham, place images of a brownish yak (*g-yag kham pa*), a black sheep (*lug nag*), a black goat (*ra nag*), and a jackdaw (*skyung ka*). Furthermore, place wooden tablets depicting the figures of Dñü and Tsham, along with a black Namkha (*nam mkha' nag mo*) and three black Gyangbu sticks with white hooks (*rgyang bu nag khug dkar skyang*) [GB206]. For Tsham (*'tshams*), place three sNalpo Gyangbu (*'tshams rgyang snal po*: =?? meaning of *snal po* unknown) [GB207], and for Trin (*kh rin*), place three mottled Gyangbu sticks (*kh rin rgyang khra bo*). Additionally, place one or more sticks known as Gyangbu of Jewel (*rin chen rgyang bu*). Also, arrange [the ransom effigy known as] Ngarmi, and images of a man, a woman, a black arrow, and a spindle with eyes of fish (*mda' bkra 'phang bkra nag po nya mig can*).

On the southwest perimeter of the fourth layer, for the group of Sinpo (*srin po*), place eight [effigies to represent the] dead bodies as their victuals. Additionally, as appropriate offerings for them, place [images of] meat, blood, bones (*sha khrag rus pa*), and a black pig (*phag nag*). Furthermore, place one wooden tablet depicting the figure of Sinpo, as well as one Namkha with alternating yellow and blue stripes (*nam mkha' ser nag spel ma*) [N210] and eight azure Gyangbu with the shine of gold (*mthing rgyang gser mdongs*) [GB211]. Additionally, place two or more jeweled Gyangbu (*rin chen rgyang bu*). Also, arrange [the ransom effigy of] Ngarmi, and images of a man, a woman, an arrow with a multicolored notch (*mda' mo ltong khra*) [S122], and a dark yellow spindle with eyes of fish (*'phang khra ser nag nya mig*) [S122].

On the southern outer perimeter of the fourth layer, for the group of Sadak (*sa bdag*), Lu (*klu*), and Nyän (*gnyan*), place one fortress with five peaks (*mkhar thab rtse lnga pa*) {fol.23}, one square torma with six peaks (*gtor ma gru bzhi rtse drug pa*), one square torma with three peaks (*gru bzhi rtse gsum pa*), and one square

torma with four peaks (*gru bzhi rtse bzhi*).

Additionally, for Nyän (*gnyan*), place six square torma (*gtor ma gru bzhi pa*). For Lu (*klu*), place one white torma with eight peaks (*dkar gtor rtse brgyad pa*), five white torma with a snake coiled around them (*dkar gtor sbrul 'khril*), one white torma with twenty-five peaks (*dkar gtor rtse nyer lnga pa*), and one white torma with seven peaks (*dkar gtor rtse bdun pa*). Furthermore, for Sadak (*sa bdag*), place one white torma with a frog's head (*dkar gtor sbal mgo*), one vase (*bum pa*), and four white torma (*dkar gtor*). For Töö (*gtod*), place one white torma with a single peak (*dkar gtor rtse pa*). For Yulsa (*yul sa*), place one white torma with a turban (*dkar gtor thod bcing pa*).

The favorable offerings for the group of Sadak (*sa bdag*), Lu (*klu*), and Nyän (*gnyan*) include a white bull (*ba dkar*), a white goat (*ra dkar*), meat, and chang beer (*chang*). Additionally, to satisfy their specific desires, place medicine called 'Lumän' (*klu sman*). Furthermore, place wooden tablets depicting the faces of Sadak, Lu, and Nyän (*rang zhal shing ris*). Additionally, place one Namkha with alternating yellow and blue stripes (*nam mkha' ser sngo spel ba*), three [sticks known as] Gyangbu of turquoise with the shine of a conch shell (*g-yung rgyang dung mdongs*) [GB214], three [sticks known as] Gyangbu of conch shell with the shine of turquoise (*dung rgyang g-yu mdongs*) [GB215], and three [sticks known as] Gyangbu of gold with the shine of turquoise (*gser rgyang g-yu mdongs*) [GB216]. Also, place one or more [sticks called] Gyangbu of jewel (*rin chen rgyang bu*). Finally, arrange [the ransom effigy known as] Ngarmi (*ngar mi stong*), images of a man (*pho tong*), a woman (*mo tong*), an arrow with a bluenock (*mda' mo ltong sngon*), and a blue spindle with fish eyes (*'phang bkra sngon mo nya mig can*).

On the southeast perimeter of the fourth layer, for the group of Shinje (*gshin rje*), place seven triangular torma with human [male] heads (*gtor ma zur gsum mi mgo can*). Additionally, for the group of Mamo (*ma mo*), place torma with female heads (*gtor ma bud med kyi mgo can*). As appropriate offerings for Shinje and Mamo, place images of a bull (*glang*) and a buffalo (*ma he*). Furthermore, place wooden tablets depicting the figures of Shinje and Mamo, one black Namkha (*nam mkha' nag po*) [N218], and three [thread-crosses called] azure Namkha with the shine of turquoise (*mthing dang zangs mdongs*) [GB219]. {fol.24} Additionally, offer four or more [sticks called] Gyangbu of jewel (*rin chen rgyang bu*). Finally, arrange [the ransom effigy known as] Ngarmi, images of a man (*pho tong*), a woman (*mo tong*), arrows with mottled nocks (*mda' mo ltong khra*), and dark blue spindles with fish eyes (*phang khra sngo nag nya mig*).

These are the instructions concerning the procedures to propitiate the Eight Classes of Gods and Demons (*lha srin sde brgyad*).

2.8 The Six Realms and Base of Mount Meru

The preparations for the Six Realms are as follows. At the base of Mount Meru reside the deluded beings (*ri rab rmong rig rtsa ba, rmongs rigs*). First, for those beings in the Six Realms, place seven tormas with the imprint of all five fingers (*'chang bkrad, changs sprad*) and seven tormas for purifying karmic debts (*lan chags bdun*).

Additionally, in the east, to purify anger (*zhe sdang*), place images of a dog (*khyi*) and a snake (*sbrul*); to purify ignorance (*gti mug*), place images of a pig (*phag*) and a bull (*glang*). In the north, to purify arrogance (*nga rgyal*), place an image of a dragon (*'brug*). In the west, to purify desire-attachment (*'dod chags*), place images of a bird (*bya*) and a mouse (*byi*). In the south, to purify jealousy (*'phrag dog*), place images of a horse (*rta*) and a lion (*seng ge*).

Additionally, place as many images as possible of herbivores (*ri dwags*), livestock (*g-yung dwags*), birds (*bya*), and carnivores (*gcan*). Furthermore, arrange small cups for pacification, increase, magnetizing, and subjugation (*zhi rgyas dbang drag gi skyog*) in all directions. Surround these cups with various items (*'dod rdzas*) that fulfill the desires of beings in the Six Realms.

Starting from the east, place seven black Gyangbu (*rgyang bu nag po*) [in the east], seven red Gyangbu [in the northeast], seven blue Gyangbu [in the north], seven yellow Gyangbu [in the northwest], seven green Gyangbu [in the west], and seven white Gyangbu [in the southeast]. Additionally, in each of the eight directions, place one [stick known as] Gyangbu of Jewel (*rin chen rgyang bu*), totaling eight. Furthermore, place an image of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda' bkra*), and a spindle (*'phang bkra*) in each direction, also totaling eight.

This constitutes the arrangement of ritual implements for the Six Realms.

2.9 The Outer Perimeter at the Foot of Mount Sumeru

The outer perimeter of the Six Realms is the domain of Yen (*g-yen* =?? a class of non-human being, spirits). In this domain, offerings are stacked according to the teachings described in the “Scripture of Yen Gyer” (*g-yen gyer gzhung*), as follows.

First, offerings are arranged for all land deities, including Shidak (*gzhi bdag*) and Yulsa (*yul sa*). In the east, one white ritual cake with four petals (*bshos dkar 'dab bzhi pa*) is placed alongside a wooden tablet depicting trees (*shing ris ljon shing ris*). Additionally, favorable offerings for the deities, such as images of yaks (*g-yag*) {fol.25}, sheep, goats, birds, [tormas named] Dranggyää (*'brang rgyas*), and small white cups (*zhal dkar*), are arranged. Also placed are various colorful silks (*dar mtshon sna tshogs*), thread-crosses (*nam mkha'*), [sticks known as] Gyangbu of Jewel (*rin chen rgyang bu*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

2.9.1 Arrangement of Items for the Yar-yen (*yar g-yen*)

Then, items are arranged sequentially in a counterclockwise manner (=? It means to arrange the items starting from the east and proceeding in the order of north, west, and south, though the directions are not explicitly stated).

First, regarding the group of Yar-yen (*yar g-yen*), the arrangement is as follows:

For Lha (*lha*), place a small offering of food for the Lha (*lha'i bshos bu*) and a wooden tablet depicting flowers (*shing ris me tog ris*) [S128]. Additionally, appropriate offerings for the Lha include images of a yak (*g-yag*), sheep (*lug*), goat (*ra*), bird (*bya*), female yak (*'bri*), and bull (*glang*). Further, place a Namkha (*nam*), a Gyangbu stick (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Wäl (*dbal*), place an offering of food for Wäl (*dbal bshos*) and a wooden tablet depicting a blade edge (*thog so*) [S129]. Additionally, appropriate offerings for Wal include images of a yak (*g-yag*) and sheep (*lug*). Further, place a Namkha (*nam*), a Gyangbu stick (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Yok (*yogs*), place an offering of food for the Yok (*yogs bshos*) and a wooden tablet depicting Korbu (*skor bu*) (=? details unknown. Refer to figure S130) (*skor bu ris*) [S130]. Additionally, appropriate offerings for the Yok include images of a horse (*rta*), sheep (*lug*), and bull (*glang*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Trin (*kh rin*), place an offering of food for the Trin (*kh rin bshos*) and a wooden tablet depicting Jechöo (*byed chod*) (=? details unknown. Refer to figure S131) (*byed chod ris*) [S131]. Additionally, appropriate offerings for the Trin include images of a bird (*bya*), sheep (*lug*), and horse (*rta*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Nyer (*gnyer*), place an offering of food for the Nyer (*gnyer bshos*) and a wooden tablet depicting livestock horns (*sgo ru*) [S132]. Additionally, appropriate offerings for the Nyer include images of a bird (*bya*), sheep (*lug*), and goat (*ra*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the O (*'o*), place an offering of food for the O (*'o bshos*) and a wooden tablet depicting foam formed when stirring milk (*'o lu*) and harvest (*lo thog*) [S133]. Additionally, appropriate offerings for the O include [images of] a bird (*bya*), dzo (*mdzo*), and horse (*rta*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Tsam (*'tshams*), place an offering of food for the Tsam (*'tshams bshos*)

and a wooden tablet depicting a crescent moon (*shing zla tshes ris*) [S134]. Additionally, appropriate offerings for the Tsam include [images of] a bird (*bya*) and yak (*g-yag*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Mu (*dmu*), place an offering of food for the Mu (*dmu bshos*) and a wooden tablet depicting a horse's hindquarters (*shing byang rta 'gab ris*) [S135]. Additionally, appropriate offerings for the Mu include [images of] a bird (*bya*), sheep (*lug*), and goat (*ra*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the DÜÜ (*bdud*), place an offering of food for the DÜÜ (*bdud bshos*) and a wooden tablet depicting the tip of ears (*shing byang rna thod ris*) [S136]. Additionally, appropriate offerings for the DÜÜ include [images of] a bird (*bya*), deer (*sha ba*), and sheep (*lug*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Tsän (*btsan*), place an offering of food for the Tsän (*btsan bshos*) and a wooden tablet depicting silk (*shing byang dar thabs ris*) [S137]. Additionally, appropriate offerings for the Tsän include [images of] a deer (*sha ba*) and yak (*g-yag*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Sii (*srid*), place an offering of food for the Sii (*srid bshos*) and a wooden tablet depicting a vajra (*shing byang rdo rje ris*) [S138]. Additionally, appropriate offerings for the Sii include [images of] a bird (*bya*), sheep (*lug*), and goat (*ra*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Köö (*bskos*), place an offering of food for the Köö (*bskos bshos*) and a wooden tablet depicting a hand (*phyag tshang ris*) [S139]. Additionally, appropriate offerings for the Köö include [images of] a sheep (*lug*), goat (*ra*), and yak (*g-yag*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Cha (*phyä*), place an offering of food for the Cha (*phyä bshos*) and a wooden tablet depicting water (*shing byang ting khyim ris*) [S140]. Additionally, appropriate offerings for the Cha include [images of] a horse (*rta*) and sheep (*lug*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

2.9.2 Items to be Arranged for the Group of Bar-yen (*bar g-yen*)

Next, the offerings for the group of Bar-yen (*bar g-yen*) are as follows {fol.26}:

For the Nyikham (*nyi khams*), place an offering of food for the Nyikham (*nyi*

bshos) and a wooden tablet depicting the Sun (*shing byang nyi ma ris*) [S140A]. Additionally, appropriate offerings for the Nyikham include [images of] a bird (*bya*), sheep (*lug*), and Namkha (*nam*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Karma (*skar ma*), place an offering of food for the Karma (*skar bshos*) and a wooden tablet depicting stars (*shing byang skar tshoms ris*) [S142]. Additionally, appropriate offerings for the Karma include [images of] a bird (*bya*), goat (*ra*), and sheep (*lug*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Trin (*sprin*), place an offering of food for the Trin (*sprin bshos*) and a wooden tablet depicting clouds (*shing byang sprin thabs ris*) [S143]. Additionally, appropriate offerings for the Trin include [images of] a sheep (*lug*) and deer (*sha ba*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Jaa (*gzha'*), place an offering of food for the Jaa (*gzha' bshos*) and a wooden tablet depicting a rainbow (*shing byang gzha' tshon ris*) [S144]. Additionally, appropriate offerings for the Jaa include [images of] a bird (*bya*) and horse (*rta*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Däl (*dal*), place an offering of food for the Däl (*dal bshos*) and a wooden tablet depicting a vase (*shing byang bum pa ris*) [S145]. Additionally, appropriate offerings for the Däl include [images of] a bear (*dred*) and a horse (*rta*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Zer (*zer*), place an offering of food for the Zer (*zer bshos*) and a wooden tablet depicting anthers (*shing byang ze 'bru ris*) [S146]. Additionally, appropriate offerings for the Zer include [images of] a deer (*sha ba*) and a marmot (*phyi ba*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Lo (*lo*), place an offering of food for the Lo (*lo bshos*) and a wooden tablet depicting a harvest (*shing byang lo thog ris*) [S147]. Additionally, appropriate offerings for the Lo include [images of] a horse (*rta*), dzo (*mdzo*), and bull (*glang*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Dzi (*rdzi*), place an offering of food for the Dzi (*rdzi bshos*) and a wooden tablet depicting a horse's palate (*shing byang rta rkan ris*) [S148]. Additionally, appropriate offerings for the Dzi include [images of] a bird (*bya*), deer (*sha ba*), and livestock (*sgo ba*). Further, place a Namkha (*nam*), Gyangbu

(*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For the Töö (*gtod*), place an offering of food for the Töö (*gtod bshos*) and a wooden tablet depicting a rocky mountain (*brag ri'i gzugs*) and a huge rock (*shing byang pha bong ris*) [S149]. Additionally, appropriate offerings for the Töö include [images of] a deer (*sha ba*), bird (*bya*), and musk deer (*gla ba*). Further, place a Namkha (*nam*), Gyangbu (*rgyang*), [images of] a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

2.9.3 Items to be Arranged for the Group of Sa-Yen (*sa g-yen*)

For Lu (*klu*), place the food for Lu (*klu bshos*) and the wooden tablet depicting a spring (*shing byang chu mig ris*) [S150]. Additionally, place offerings suitable for Lu, such as images of a sheep (*lug*), a bird (*bya*), and a snake (*sbrul*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Nyen (*gnyen*), place the food for Nyen (*gnyan bshos*) and the wooden tablet depicting the teeth of a tiger (*shing byang stag so ris*) [S151]. Additionally, place offerings suitable for Nyen, such as images of a bird (*bya*) and a sheep (*lug*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Gyälpo (*rgyal po*), place the food for Gyälpo (*rgyal bshos*) and the wooden tablet depicting a vajra castle (*shing byang rdo rje mkhar thabs ris*) [S152]. Additionally, place offerings suitable for Gyälpo, such as images of a monkey (*sprel*), a dog (*khyi*), and a mule (*drel*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Zee (*gzed*), place the food for Ze (*gzed bshos*) and the wooden tablet depicting eyes of fish (*shing byang nya mig ris*) [S154]. Additionally, place offerings suitable for Zee, such as [images of] a deer (*sha ba*) and a bird (*bya*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Sadak (*sa bdag*), place the small food offerings for Sadak (*bshos bu*) and the wooden tablet depicting a vase (*bum pa*) and a basket (*shing byang slo ma ris*) [S155]. Additionally, place offerings suitable for Sadak, such as [images of] a frog (*sbal*) and a fish (*nya*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Dre (*'dre*), place the food for Dre (*'dre bshos*) and the wooden tablet depicting a chakra (*shing byang tsakra ris*) [S156]. Additionally, place offerings suitable for Dre, such as [images of] a pig (*phag*) and a dog (*khyi*). Furthermore,

place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Sin (*srin*), place the food for Sin (*srin bshos*) and the wooden tablet shaped like a crab (*shing byang khram shing ris*). Additionally, place offerings suitable for Sin, such as [images of] a goat (*ra*) and a pig (*phag*). Furthermore, place thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Jur (*byur*) {fol.27}, arrange the food for Jur (*byur bshos*) and the wooden tablet depicting a coral rope (*shing byang byur thag ris*) [S158]. Additionally, place offerings suitable for Jur, such as [images of] a bird (*bya*) and a goat (*ra*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Madüü (*ma bdud*), arrange the small food offerings for Mamo (*ma mo'i bshos bu*) and the wooden tablet depicting houses with skulls placed on the roofs (*shing byang thod mkhar ris*). Additionally, place offerings suitable for Madüü, such as [images of] a bird (*bya*) and a sheep (*lug*). Furthermore, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Teurang (*the'u rang*), arrange the food for Teurang (*the'u bshos*) and the wooden tablet depicting a goat's head (*ra mgo*) and hills (*shing byang ris bran ris*) [S160]. Additionally, place offerings suitable for Teurang, such as [images of] a goat (*ra*), a bird (*bya*), a deer (*sha ba*), and a musk deer (*gla ba*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Gek (*bgegs*), arrange the food for Gek (*bgegs bshos*) and the wooden tablet depicting the head of a yak (*nga byang g-yag thod*) [S161]. Additionally, place offerings suitable for Gek, such as images of a bird (*bya*) and a mouse (*byi ba*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Driza (*dri za*), arrange the food for Driza (*dri za'i bshos bu*) and the wooden tablet depicting a skull-ornamented mace (*shing byang thod dbyugs ris*) [S162]. Additionally, place offerings suitable for Driza, such as images of a horse and an elephant (*rta glang chen*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Nöjin (*gnod sbyin*), arrange the food for Nöjin (*gnod sbyin bshos bu*) and the wooden tablet depicting a sloped roof made of gold or copper (*nga byang rgya phub ris*) [S163]. Additionally, place offerings suitable for Nöjin, such as images of a horse and an elephant (*rta glang po*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow

(*mda'*), and a spindle (*'phang*).

For Luwang (*klu dbang*), arrange the food for Lu (*klu bshos bu*) and the wooden tablet depicting a black snake (*shing byang sbrul nag ris*) [S164]. Additionally, place offerings suitable for Luwang, such as images of a frog (*sbal*), a snake (*sbrul*), a fish (*nya*), and a tadpole (*lcong*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Shinje (*gshin rje*), arrange the food for Shinje (*gshin rje'i bshos bu*) and the wooden tablet depicting a tied lasso (*shing byang zhags sdog ris*) [S165]. Additionally, place offerings suitable for Shinje, such as images of a bull and a vulture (*glang kang ka*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

For Chüü (*chud*), arrange the food for Chüü (*chud bshos*) and the wooden tablet depicting a waterway (*shing byang chu lam ris*) [S166]. Additionally, place offerings suitable for Chüü, such as images of a bird and a sheep (*bya lug*). Moreover, include thread-crosses (*nam*), Gyangbu sticks (*rgyang*), images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda'*), and a spindle (*'phang*).

Some assert that ransom effigies in the form of Shen (*gshen glud*) should be placed here [in the domain of Yen (*g-yen*)]. However, the [text called] “Condensed Meaning of Propitiating the Expanse of Space by the Protector of Beings” (*'gro mgon gyis mkha' klong skongs gyi bsdus don*) instructs that ransom effigies in the form of Shen should be prepared in the area outside the [four] major continents and the [eight] subcontinents, as well as within the Iron Enclosure Mountain (*lcags ri*) [i.e., in the area between the continents and the Iron Enclosure Mountain]. Therefore, it seems appropriate to follow this instruction.

The above constitutes the instructions on how to propitiate the group of Lhamin Yenkham (*lha min g-yen khams kyi sde*).

2.10 Items to be Placed in the Seven Mountains (*ri bdun*) and the Eight Seas (*mtsho brgyad*)

In addition to the aforementioned items, the following objects should be placed for the group of Lhamin Yen (*lha min g-yen sde*) residing in the Seven Mountains (*ri bdun*) and the Eight Seas (*mtsho brgyad*). {fol.28}

First, in the four directions of the Seven Mountains (*ri bdun*), place the rectangular Nyen food offerings decorated with tree leaves (*gnyen bshos gru bzhi shing lo'i brgyan pa*), the Töö food offerings with five peaks (*gtod bshos rtse lnga*), and images of various birds such as ducks (*ngang ngur*) and various herbivores such as deer and mules (*sha rkyang la sogs ri dwags sna tshogs*).

In the eight seas, which include the Seven Seas of Enjoyment (*rol mtsho bdun*),

and the Salt Sea (*ba tshwa can gyi mtsho*) situated between the Four Continents and the Seven Mountains, place the torma in the shape of a coiled snake (*klu bshos sbrul 'khril*) as victual for Lu, along with various images of Lu. Additionally, place offerings suitable for Lu, such as images of a frog (*sbal*), a tadpole (*lcong*), a fish (*nya*), a snake (*sbrul*), a conch shell (*dung*), a makara (*chu srin*), a water horse (*chu rta*), a water sheep (*chu lug*), and a water ox (*chu glang*). Furthermore, place small bowls filled with nourishing medicine and milk for pacification (*rtsi sman 'o mas bskang ba'i zhi ba'i skyog*) and [sticks called] Gyangpän of Jewel (*rin chen rgyang 'phan*) in the four directions of the eight seas.

In addition, in these mountains and seas, place as many images as possible of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda' bkra*), and a spindle (*'phang*). Also, place numerous thread-crosses (*nam mkha'*) and Jewel Gyangpän sticks (*rin chen rgyang 'phan*).

In the four major continents, place ransom effigies, Ngarmi figures with topknots (*ngar mi thor tshug can*), and images of wealth (*dkor nor*) such as yaks (*g-yag*), sheep (*lug*), goats (*ra*), and horses (*rta*). The colors of the thread-crosses in these continents should correspond to the colors of the four directions: white Namkha (*dkar*) in the east, green Namkha (*ljang*) in the north, red Namkha (*dmар*) in the west, and blue Namkha (*sngon po*) in the south. Additionally, place images of a man (*pho tong*), a woman (*mo tong*), an arrow (*mda' bkra*), and a spindle (*'phang bkra*).

Additionally, as instructed in the text called “Yen Gyel” (*g-yen gyel*), place the following items: In the eastern continent, place a small semi-circular torma (*bshos bu zla gam*) shaped like the eastern continent, a wooden tablet depicting the shape of the eastern continent (*shar gling bkod pa'i shing ris*) [S192], a victory banner with the heads of an elephant and a tiger, or a drawing of such a victory banner (*glang chen dang stag gi rgyal mtshan dngos sam ris su bris pa*) [S192], and a Namkha of the five elements stacked atop one another (*'byung lnga rtsegs pa'i nam mkha'*) [N236].

In the northern continent, place a small square torma (*bshos bu gru bzhi*) shaped like the northern continent, {fol.29} a wooden tablet depicting the shape of the northern continent (*byang gling bkod pa'i shing ris*) [S193], a victory banner with the heads of a fine horse and a peacock, or a drawing of such a victory banner (*rta mchog dang rma bya'i rgyal mtshan dngos sam bris pa*) [S193], and a Namkha of the five elements stacked atop one another (*'byung lnga rtsegs pa'i nam mkha'*) [N236].

In the western continent, place a small circular torma (*bshos bu zlum po*) shaped like the western continent, a wooden tablet depicting the shape of the western continent (*nub gling bkod pa'i shing ris*) [S194], a victory banner with the heads of a Khyung bird (*khyung*) and an eagle, or a drawing of such a victory banner

(*khyung dang bya rgod kyi rgyal mtshan dngos sam bris pa*) [S194], and a Namkha of the five elements stacked atop one another (*'byung rtsegs nam mkha'*) [N236].

In the southern continent, place a small scapula-shaped tormo (*bshos bu sogs kha*) shaped like the southern continent, a wooden tablet depicting the shape of the southern continent (*lho gling bkod pa'i shing ris*) [S195], a victory banner with the heads of a dragon (*'brug*) and a makara (*chu srin*), or a drawing of such a victory banner (*'brug dang chu srin gyi rgyal mtshan dngos sam bris pa*), and a Namkha of the five elements stacked atop one another (*'byung rtsegs nam mkha'*) [N236].

Near the Eight Subcontinents, smaller continents in pairs flanking each of the four continents, the following items should be arranged:

On the right subcontinent of the eastern continent, place [a ransom image called] Ngarmi with a horse's head (*ngar mi rta mgo*), and on the left subcontinent of the eastern continent, place Ngarmi with a camel's head (*ngar mi la rnga mong mgo can*). Additionally, place one white Gyangbu (*rgyang bu dkar po*) beside each of these two subcontinents.

On the right subcontinent of the northern continent, place Ngarmi with a wolf's head (*ngar mi spyang mgo*), and on the left subcontinent of the northern continent, place three Ngarmi with goat's heads (*ngar mi gsum ra mgo can*). Additionally, place one green Gyangbu (*rgyang bu ljang khu*) beside each of these two subcontinents.

On the right subcontinent of the western continent, place Ngarmi with a leopard's head (*ngar mi gzig mgo*), and on the left subcontinent of the western continent, place Ngarmi with a yak's head (*ngar mi g-yag gi mgo can*). Additionally, place one red Gyangbu (*rgyang bu dmar po*) beside each of these two subcontinents.

On the right subcontinent of the southern continent, place Ngarmi in the form of a Sinpo (*ngar mi srin po'i gzugs can*), and on the left subcontinent of the southern continent, place Ngarmi with a cow's head (*ngar mi ba glang gi mgo can*). Additionally, place one blue Gyangbu (*rgyang bu sngon po*) beside each of these two subcontinents.

Additionally, in accordance with [the instruction found in the text called] "Yen Gyel" (*g-yen gyer*), the following items should be placed in the four areas between the subcontinents (i.e., the four intermediate directions): To propitiate the La (*lha*) and De (*'dre*) residing in the Realm of Darkness (*mun pa'i gling khams*), install four Mottled Flags (*ba dan khra bo*) [BD241] and four Mottled Thread-Crosses with a Dark Rim (*nam mkha' khra bo'i mun pa'i mtha' bkang ba*) [N242].

At the southwestern foot of the encircling Iron Mountains (*lcags ri*), place images of Shen (*gshen glud*) to serve as a ransom for various adverse circumstances. Specifically, install an image of Ngarmi dressed in the attire of Shen practitioners (*gshen glud ngar mi bsgrub gshen rang mthun gyi chas dang*

ldan pa), along with a wooden tablet (*shing ris la nor bu rnga gshang dbal mdung gshen glud sogs gzugs bris pa*) [S196] depicting jewels, drums, shang-bell (*gshang*), flames, spears, and Shen. Additionally, place various thread-crosses (*nam mkha' sna tshogs*) at the rear, Gyangbu of Jewel (*rin chen rgyang bu*) at the front, an image of a man (*pho tong*) and arrows (*mda' bkra*) on the right, and an image of a woman (*mo tong*) and spindles (*'phang bkra*) on the left. Furthermore, at the foot of the Iron Mountains, place numerous tablets depicting various animals (*gzugs 'gros sna tshogs*), appropriate offerings (*mthun rdzas*), and many small pieces of dough (*theb skyu*).

Above the four directions of the Iron Mountains encircling Mount Meru, various kinds of thread-crosses (*nam mkha' sna tshogs*) should be installed, one hundred in each direction, or as many as possible. Additionally, sticks called Gyangbu of Jewel (*rin chen rgyang bu*) should be installed in the same quantity as the thread-crosses.

The teachings presented here belong to the “Rites that Propitiate the Boundless Expanse of the Sky” (*mkha' klong rab 'byams skong ba'i 'phyong*), which are part of the “Great Nine Sections of Chon, which Alters the Conclusion of Karma” (*las kyi mtha' bsgyur 'phyong chen sde dgu*) within the “Three Cycles of Chipung Teaching in the Secret Mantra of the Great Resultant Vehicle” (*'bras bu theg pa chen po'i gsang sngags spyi spungs skor gsum*). The “Rites that Propitiate the Boundless Expanse of the Sky” align with the doctrines of the “Way of the Shen of Visible Manifestation” (*snang gshen theg pa*) [which is one of the Nine Ways (*theg pa rim dgu*)]. The ritual texts for this practice have been transmitted in both extensive (*rgyas*) and concise (*bsdus*) versions. The details mentioned here refer to the extensive version. According to the ritual manual (*lag len*) authored by Je Rinpoche (*rje rin po che*), which discusses the domains (*khams*), grains (*'bru*), weft threads (*spun*), and wooden tablets (*shing*) used in the Secret Döo (*gsang mdos*) ritual, the extensive version of this ritual was revealed by Orgom Pukpa (*'or bsgom phug pa*) from a secret cave in Gyungzung (*rgyung srung gsang ba'i brag*). This revelation led to the completion of “The Radiance of the Sun: Unveiling the Preparation Methods of the Sacred and Great Döo Ritual in the Vast Expanse of Space” (*mkha' klong gsang ba'i mdos chen gyi bca' thabs gsal byed nyi 'od*). {fol.31}

Additionally, the teachings presented here primarily rely on what is expounded in [the ritual and liturgical texts named] “Träätirik” (*sprad khrig*) authored by Khedrup Yungdrung Tsultrim (*mkhas grub g-yung drung tshul khrims*) and “Chaklen” (*phyag len*) by Zhangtön (*zhang ston*). These teachings are also consistent with the contents of many other manuals on ritual preparation methods that have been disseminated by numerous scholars.

Thus, aligning with the teachings of many wise scholars and fully

encompassing all necessary points and beneficial teachings, this “The Radiance of the Sun: Unveiling the Preparation Methods of the Sacred and Great Döo Ritual in the Vast Expanse of Space” (*bca’ thabs gsal byed*) was compiled at the repeated request of Trikyong Yungdrung Wanggyel of the esteemed Shu family (*dbang ldan zhu’i khri skyongs g-yung drung dbang rgyal*). The method and accomplishment teachings inherited by the Shu family were compiled by me, a humble practitioner known as Nyima Tendzin Wanggi Gyälpo (*nyi ma bstan ’dzin dbang gi rgyal po*), who belongs to the Kamzhik family lineage (*zhu yi rus thabs sgrub rgyud nyams*) (=? *skam? zhig gi bla ming pa*), at the residence of Menri (*smen ri’i bla brang*). May this virtuous act contribute to the flourishing and expansion of the teachings of the Everlasting Bon (g-yung drung bon). May all beings be blessed with happiness!

([Note by the scribe monk:] This edition is a manuscript copy of the text found in the meditation room at Menri (*smen ri’i sgrub khang*). I dedicate all the merits generated from this work for all sentient beings to attain omniscience.) {fol. 32}

2.11 The “Fortress of the Gods, Tree of Life” (*gsas mkhar srog shing*)

The following describes what is depicted on the pillar called the “Fortress of the Gods, Tree of Life” (*gsas mkhar srog shing*): Firstly, on the uppermost parts of the four sides of the square pillar, gems (*nor bu*) are to be depicted.

On the eastern face of the pillar, the following elements are to be depicted: the sun (*nyi ma*), the moon (*zla ba*), stars (*skar ma*), clouds (*sprin*), a rainbow (*gzha’*), a swastika (*g-yung drung*), a white tiger (*stag skya*), and the divine hawk with a beak and claws of iron (*dra lha lha bya khra lcags kyi mchu sder*), which is an emanation of Dralha (*dra lha*). Additionally, the divine yak with pointed horns (*’gru lha lha g-yag dbal gyi rwa cho*), an emanation of Drulha (*’gru lha*), and the turquoise-colored dragon with a copper mane (*ldang lha g-yu ’brug zangs kyi ze ba*), an emanation of Danglha (*ldang lha*), are to be depicted.

Furthermore, below these, the following are to be depicted: a Khyung bird (*khyung*), a dragon (*’brug*), a lion (*seng ge*), an elephant (*glang chen*), and a horse (*rta*). Additionally, various birds (*’dab chags*), carnivorous animals (*qcan zan*), herbivorous animals (*ri dwags*), and domesticated animals (*g-yung dwags*) are to be depicted.

These images are to be depicted not only on the eastern face but also on the lower parts of all four sides of the pillar.

On the northern face of the pillar, the following elements are to be depicted: the sun (*nyi ma*), the moon (*zla ba*), stars (*skar ma*), clouds (*sprin*), a rainbow (*gzha’*), a wheel (*’khor lo*), a giant tortoise (*ru sbal rgya’o*), and the gods of the three clans of dBra, ’Gru, and lDong (*dbra ’gru ldong gsum*). Additionally, a stūpa (*mchod rten*), a yak (*g-yag*), a sheep (*lug*), a goat (*rwa*), a rooster (*bya pho*), Mount

Meru (*ri rab*), and trees (*ljon shing*) are to be depicted.

On the western face of the pillar, the following elements are to be depicted: the sun (*nyi ma*), the moon (*zla ba*), stars (*skar ma*), clouds (*sprin*), a lotus (*pad ma*), and the gods of the three clans of dBra, 'Gru, and lDong (*dbra 'gru ldong gsum gyi lha*). Additionally, an umbrella (*gdug*), a golden fish (*gser nya*), a white conch (*dung dkar*), a lotus (*pad ma*), a vase (*bum pa*), an endless knot (*dpe' (=?? dpal) be'u*), a victory banner (*rgyal mtshan*), and a wheel (*'khor lo*) are to be depicted.

On the southern face of the pillar, the following elements are to be depicted: the sun (*nyi ma*), the moon (*zla ba*), stars (*skar ma*), clouds (*sprin*), a rainbow (*gzha'*), a gem (*nor bu*), a turquoise blue dragon (*g-yu 'brug sngon mo*), and the gods of the three clans of dBra, 'Gru, and lDong (*dbra 'gru ldong gsum*). Additionally, a queen (*btsun mo*), a prime minister (*blon po*), a general (*dmag dpon*), an excellent horse (*rta mchog*), an elephant (*glang chen*), a wheel (*'khor lo*), precious stones (*rin po che*), various birds (*'dab chags*), carnivorous animals (*gcan zan*), herbivorous animals (*ri dwags*), domesticated animals (*g-yung dwags*), wealth and treasures (*mi nor*), and district castles (*yul mkhar*) are to be depicted.

On the lower parts of all four faces of the pillar, the following is to be inscribed: "I dedicate this beautifully adorned wooden tablet to Lama (*bla ma*), Yidam (*yi dam*), and Khandro (*mkha' 'gro*). Please do not mete out punishment from the sacred realms, nor administer it upon this earth. May you grant us both the supreme and common accomplishments."

If it is not possible to write on all four faces of the pillar, it is said that the following inscription may be written on a single face: "I dedicate this beautifully adorned wooden tablet to Lama (*bla ma*), Yidam (*yi dam*), Khandro (*mkha' 'gro*), the powerful Bönkyong (*bon skyong*) and Tänsung (*bstan bsrung*), the upper, middle, and lower Tukkar (*thugs dkar*), the mighty Shukgön (*shug mgon*) and Drala (*sgra bla*), Pälgön (*dpal mgon*), Tänma (*brtan ma*), Kyongma (*skyong ma*), Shidak (*gzhi bdag*), and Yulsa (*yul sa*). May your hearts be joyful and fulfilled. Please bestow upon us both supreme and common accomplishments. Remove misfortunes and obstacles. May good fortune and happiness flourish."

"I offer this beautifully adorned wooden tablet to Bönkyong (*bon skyongs*) and Pälgön (*dpal mgon*). Please bring abundant harvests to this land. Pacify obstacles and negative influences. Spread good fortune and auspiciousness. Yulsa (*yul sa*) and Shidak (*gzhi bdag*), please pacify obstacles and negative influences. Calm plagues and wars. Without causing frost and hail, bring abundant harvests to this land." {fol. 34}

Chapter VI

A Short Introduction to the *mKha' klong gsang mdos*

VI. A Short Introduction to the *mKha' klong gsang mdos*

Tridhe Tshultrim (Khyung Khri lde tshul khrim)

Introduction

The following is a brief introduction to the Bonpo ritual known as the *mKha' klong gsang mdos*. From ancient times in Tibet, whenever people or livestock fell ill, or when crops were afflicted by blight, frost or hail, or other such problems arose, the custom of performing *gto* and *mdos* rituals spread. This custom was present even before the arrival of the Teacher of the Bonpos, Shenrab Miwo, during the era of Srid pa'i bon. Following the arrival of Tonpa Shenrab, on top of the foundation of the cultural science of the Srid pa'i bon tradition of *gto* and *mdos*, significant improvements and developments in the practice of *mdos*. According to the “Supreme Discussion regarding *mDos*”, “just as you would not wish your body any harm, so you should not hurt others.” The same work goes on to say, “All you gods and demons of the phenomenal world, desist forever from causing harm. Flesh, blood, the life force, breath, vital energy and fat – cease from enjoying these. If you continue to enjoy them, you will be born in the lower realms, in hell. Let your minds adopt kindness and compassion!” Once this archaic practice of harming the lives of sentient beings had been ended, it was no longer necessary to make offerings of living beings, and in their place it became customary to make dough tormas or prints of creatures such as birds, carnivores and herbivores and of making drawings on wooden tablets. Not only did Shenrab Miwo teach that it was not the ritual objects but contemplative focus that was the main aim of the *mdos* performance, but he also added the practice of the view of Emptiness and of the four immeasurables – loving kindness, compassion, sympathetic joy and equanimity – and the thought of enlightenment. Having established the tradition of Everlasting Bon on the foundations of archaic traditions, he taught the Nine Ways of Bon. These, according to the system of the Southern Treasures, are: The Way of the Shen of Prognostication; the Way of the Shen of the Visual World; the Way of the Shen of Illusion; the Way of the Virtuous Adherers; the Way of the Great Ascetics; the Way of the Pure Sound; the Way of the Primordial Shen, and the Supreme Way of the Great Perfection.

In terms of these Nine Ways, the great *mKha' klong gsang mdos* corresponds to the Second Way, that of the Shen of the Visual World, as well as the Seventh, that of Pure Sound, insofar as the main text belongs to the category of secret tantras. The main meditational divinity is Khro bo [gTso mchog mkha' 'gying] of

the Universal Embodiment, and its ritual procedure (*sādhana*), the “*mKha’ klong rab ’byams bskang ba’i ’phyong*”, which belongs to the Ninefold Set of Great Rites of the Ritual Performances, is one of the greatest of the Universal Embodiments.

This main text of the great *mKha’ klong gsang mdos* was first taught by Tonpa Shenrab and was promulgated in Zhangzhung. It later spread to Tibet in the time of King Mu khri btsan po. When Mu khri btsan po was ill, the great *mKha’ klong gsang mdos* was performed by Nam mkha’ snang ba mdog can. There are historical accounts of it being transmitted in Tibet up to the time of gNam ri srong btsan and Khri Srong lde btsan; it spread not only throughout the land of Tibet itself, but also throughout the Himalayan borderlands. During the period when Bon was being persecuted in Tibet the text of the *mKha’ klong gsang mdos* had to be concealed as a treasure. The text has numerous component chapters; the main text is the *mKha klong gsang ba’i mdos kyi ’phrin las*, which appears in other texts as *mKha’ klong mdos bskang gi gzhung chen*.

It is clear that this text was rediscovered by rMa ston srid ’dzin. The *gSas mdel* of the *mKha’ klong gsang mdos* was concealed as a treasure in the secret cliff of rGyung srub by dMu tsa gyel med and Ra sangs khod ram. Later, in the twelfth century, in accordance with a prophecy that had been made by sPrul sku rMa ston srid ’dzin, it was extracted as a treasure in the Male Iron Monkey year (1140) by ’Or sgom phugs pa and transmitted to sPa btsun Rin grub. This text, then, was rediscovered as a treasure in the twelfth century and was disseminated throughout Tibet, so that the *mKha’ klong gsang mdos* has now come to be a widespread practice.

The Main Content

The Bon religion contains a large number of *mdos* rituals in extended, medium and short form, and of these the *mKha’ klong gsang mdos* is the most elaborate. The *sPyi mkha’ klong gi mdos*, a treasure text which was discovered in the twelfth century, and the *rTsod zlog mkha’ klong gi mdos* which sPrul sku Blo ldan snying po received as an aural transmission in the fourteenth century, are what is now known as the Great *sPyi spungs mkha’ klong gsang ba’i mdos*. Bon texts include the two categories known as *gto* and *mdos*, and these numerous *mdos* and *gto* have a distinctive feature: as a general rule, *gto* appear to be intended to bring benefit. According to the *mKha’ klong rab ’byams thar glud bsngo byang bstan pa*, (Katen 20, 117) “*gto* rituals are for benefit and good fortune.” According to the ritual for the propitiation of Srid pa’i rgyal mo in the *Klong gsang ba’i mdos*, “*gto* rituals bring good fortune as they produce benefit.” (Katen 20, 430). Rituals for mending differences between patrons and earthly powers, thereby benefiting the patrons and

pleasing the worldly powers, are known as *gto*.

Generally speaking, “*mdos*” refers to a beneficial *gto* ritual that combines worldly methods with various necessary substances, focused on deceiving or diverting whatever is to be deceived. There are three categories of *mdos*: Outer, Inner and Secret. These are defined according to various criteria. According to the classification that is given in the Sutra of the *gShen* of the Visual World in the *gZi brjid*, in the second chapter of the text (fn. 4) we are told that “There are three kinds of *mdos*: Outer, Inner and Secret. For the Outer *mdos* we require items made of assorted material objects; for the Inner *mdos* we require a ransom, *yas* offerings, chanting and recitation; for the Secret *mdos* we require materials of meditation and thought-substance. These three, in combination, protect living beings.” The Outer, Inner and Secret *mdos* referred to here are not different *mdos* texts; they are Outer, Inner and Secret *mdos* that are all fully present in a single *mdos*. This Great *mKha' klong gsang mdos* is performed as a ritual for the sake of multiple purification on the occasion of the Mendrup or the Great Sadhana ceremonies.

On the occasion of the Nine Base Entrances (*gZhi ma bsnyen pa'i sgo dgu*) in the Secret Tantras, when the extended version of the ritual involving appeasement with the liberation ransom is done, the *mKha' klong gsang mdos* is traditionally performed.

If it is not done, then other rituals may be performed: pure offerings may be made, or moulded clay *tsha tsha* may be offered, or scriptures read, or else fish may be released in a “life-sparing” ceremony. For the short version of the ceremony, one may do the ritual of Mt Meru and the Nine Continents, or the White Tormas for the Earth Ritual, or the ransom ritual for the priests themselves.

When this is performed for calendrical ceremonies or propitiation rituals, a distinction is made between the assembly of wrathful divinities, the assembly of the mother goddesses and the inhabitants of the *g.yen* realms. According to the practice manual of the *mKha' klong gsang mdos*, “The preparation of the *mKha' klong gsang mdos* has three aspects: the assemblies of the wrathful divinities, of the mother goddesses and of the inhabitants of the *g.yen* realms.” The “assembly of the wrathful divinities” in question refers to the meditational divinities, the *yidams*. The *yidams* of the *sPyi spungs mkha' klong* are the benign *Zhi ba gYung drung yongs rdzogs* and the wrathful *Khro bo dbang chen*. Their mandalas are customarily constructed on the roof of the temple in which the *mKha' klong* ritual is being performed. According to the practice manual of the *mKha' klong gsang ba'i mdos* (fn. 6) “First, concerning the propitiation ritual, the mandala should be built as usual; make the powerful tormas of the wisdom wrathful divinities; decorate with the flesh of the nine fearsome ones and the hearts of a thousand heroes (? *gdung pa*), and cover it with a tent of dark blue silk. Place it on a throne on top of the palace (i.e. the temple). Arrange the eight kinds of medicine and the

items for enjoyment – this is how the assembly of wrathful wisdom divinities are propitiated. Set up the “great bee” tormas for propitiating the protectors, and decorate it with silk and Persian cloths (or: tiger and leopard skins) – this is how the hosts of protectors are delighted.” This how the benign and wrathful divinities are propitiated.

When the preparation of the great *mKha' klong gsang mdos* is being undertaken, those who are reciting the ritual should form four groups. One group performs the feast offering of the benign and of the wrathful gods; one group recites the hundred thousand propitiations; one group performs a long-life ritual, and one group recites the liturgy of the benign and wrathful divinities – this is how the recitations of the *mKha' klong gsang mdos* are traditionally performed.

The main part of the *mKha' klong gsang mdos* consists of the propitiation of the assemblies of the mother goddesses and of the *g.yen* beings. The assembly of mother goddesses is a *mdos* for propitiating the hosts of goddesses that are headed by Srid pa'i rgyal mo; her entourage consists of a white host at the top, a brown host in the middle and a black host below. The “gYen Assembly” is a *mdos* for propitiating the eight categories of earthly powers of the *g.yen* realms and the denizens of the six realms of samsara. This has to be offered in such a way that the outer, inner and secret *mdos* are fully represented.

The Outer *mdos*

The ritual materials required for the *mKha' klong gsang mdos* ceremony that have to be present in full are as follows: elements, grains, wood, and threads. According to “The Sunlight that Illuminates the Preparation of the *mKha' klong gsang mdos*”,

“There are four sets of ritual items for propitiating the assembly of mother goddesses and the inhabitants of the *g.yen* realms: elements and so forth, grain and so forth, wood and so forth, and thread and so forth.”

The element in question is earth, and refers to the base of a *mdos* construction in the form of Mt Meru. The manner of its construction is described as follows in the practice manual of the *mKha' klong gsang mdos*: “For pleasing the hosts of mothers and the inhabitants of the *g.yen* realms, there are three aspects: elements, grain, and siblings. Regarding the first of these, the elements: on top of a pure base, pour one measure (*khal*) of barley, rice and curd. On top of that, place a wooden construction (*yams*?). Add the five precious substances, nine types of grain and medicinal herbs to soft clay, mix it with milk, and from that form an image of Mt Meru with four levels. It should have a dome and vase. On top of it there should be a fine palace with a Chinese roof, and around it the seven mountain ranges, the four major continents, the eight minor continents, and an iron enclosure

on the perimeter. The colours should accord with the main text, and it should be built like the world that is the container.

The second item, the grain, denotes tormas. The substances from which the tormas are to be made are set out in the texts. According to the Ritual Procedure for the *mKha' klong gsang mdos*,

“Secondly, regarding grains: mix flour from nine types of grain with the filings of the five precious substances (i.e. metals), add the three white substances and the three sweet substances, knead it with the nine types of water, and place it on top of the palace with the Chinese roof.”

The shape and number of tormas should accord with the main texts and the instructions given in the rubric.

The third set, the threads, comprises thread crosses (*nam mkha'*), splints (*rgyang bu*), and painted tablets. The thread crosses are made from white, red, green, yellow and other coloured yarn in a variety shapes and patterns. These are ritual items for fulfilling the commitments of deities and the inhabitants of the *g.yen* realms. With the exception of special thread crosses like the eight auspicious symbols, the *khyung* palace, ordinary sky-cords should have three components – the eye, the interior and the tongue. These symbolise the five qualities of body, speech, mind, qualities and enlightened activity, and are furthermore said to possess the eighty qualities of the sky.

There is enormous variation in the colour, number and kind of thread crosses in relation to their intended recipients. The term for these thread crosses, literally “sky” (*nam mkha'*) derives from their resemblance to the outer element of space. According to the widely used text entitled *sPyi rgyugs mdos mchong rin chen phreng ba mdos kyi khog dbub brten pa*, “*nam* denotes the exterior; *mkha'* signifies the interior; just as space is pervasive, so too does this great *mdos* pervade.” According to the “Divine dialogue” (*lHa yi zhus len*), “This five-coloured thread cross is like the sky above”. So it says. In actual fact, thread crosses are supports for all the divine hosts.

The splints are also in the thread category. They consist of a wooden shaft with threads of various colours, including white, red, green, yellow, attached to them, and decorated with bird feathers on top. According to the form of their construction there are three types: *rgyang bu*, *rgyang 'phen* and *rgyang dar*. They vary enormously with respect to colours, design and numbers according to their recipients.”

A splint should have nine pendants, symbolising the nine ways. The upward-pointing pendants represent the way in which divine priests lead us upward. The splints are said to have a thousand transformative qualities of the divine body. The *Nobeka* states as follows: “As explained in many *mdos* texts: because it is well-proportioned and straight (? *tshad de rgyang nge*) it is called “*rgyang*”; because it

is the offspring of the elements it is called “son” (*bu*). This is how the features of the splints are explained.”

Splints should be straight and without curves; they are ritual items for fulfilling divine commitments, and they have many symbolic meanings related to the five elements. According to the Practice manual of the *mKha' klong gsang mdos*: “Third, regarding implements such as threads, there are two sorts: thread crosses and splints on the one hand, and painted tablets on the other. First, for thread crosses and splints: at the peak of the palace of Mt Meru, pitch a tent of various precious substances.” In the thread category, there are two types – thread crosses and wooden painted tablets. “Wood” here refers to wooden painted tablets that are to be inserted into the *mdos*. These wooden tablets are painted with faces, offering items, symbols, effigies of males and females, and arrows. As stated in the practice manual of the *mKha' klong gsang mdos*:

“Secondly, regarding wood items: for the protectors of *dpal* (*dpal mgon*) upwards, insert the painted tablets with white ornaments (...? *stong 'phyo*), and effigies of fine-faced males and females. For the hosts of female black ones below, insert saddles, waterfalls, fish eyes, snake eyes, skulls of blue sheep (*rna < gna*?), and antelope horns; colorful arrows, with blue nocks and multicoloured flights. Insert these in all the cardinal and interstitial directions.”

The foregoing paragraphs are all about the outer *mdos* ritual. The instructions for constructing the outer *mdos* ritual implements, including the thread-cross, painted tablets and sky-supporters, can be found in the *No bwe ka*. It is clear that the author of this work was sTong rgyung mthu chen. It was hidden as a treasure during the suppression of Bon in Tibet. Later, it was retrieved as a treasure text from the Shampo mountains by Trulku Sherab Senge.”

The Meaning of “Elements, Thread, and Wood”

Each of the ritual items used in the *mdos* known as “elements, thread and wood” has its own symbolic meaning. The elements symbolise the dwelling place of the Four Classes of Guests; the threads symbolise the celestial palace or house where the Four Classes of Guests reside; the painted tablets symbolise the wealth and possessions that the Four Classes of Guests enjoy. The male and female effigies represent ritual substitutes for the body. In the *Phur pa'i ri rab bskang mdos*, it is clearly explained that the painted tablets are supports for the body, the splints are supports for the speech, and the thread crosses are supports for the mind.

The Inner *mDos*

The statement that the “Inner *mdos* comprises ransoms, *yas* offerings, chanting (*gyer*) and recitation” refers to performing the actual *mdos* ritual procedure with complete ritual substances, including ransoms for males and females: “chanting” (*gyer*) means melodiously reciting the explanatory words, and “recitation” (*smrang*) refers to reading the historical narratives and explanations related to *mdos* that are contained within the ritual text.

The Secret *mDos*

“Secret *mdos* are the substances of meditative concentration and realization” – this statement refers to the meditation practised by the priest during the ritual performance of the *mdos*. It is said that when performing the *mKha' klong gsang ba'i mdos chen*, one should do so with all three aspects combined.

The Recipients of *mDos* Offerings

The recipients of *mdos* offerings here are the well-known “Four Classes of Guests”. These are: Revered Guests; Guests of Quality; Guests of Karmic Debt, and Guests of Compassion.

The Revered Guests are the following: the assembly of wrathful wisdom divinities, meaning the benign and wrathful meditational deities, and the assembly of the powerful females (*dbal mo*) – Srid pa'i rgyal mo and her entourage. These are, respectively, the assembly of white ones on top, and the assembly of brown ones in the middle. The Guests of Quality are: the assembly of black ones below; the twelve worldly *brtan ma* goddesses; the seventy worldly protectors of *dpal* (*dpal mgon*). The Guests of Karmic Debt are the eight classes of earthly powers who serve the sacred word. The Guests of Compassion are the wretched denizens of the six samsaric realms.

The Method of Offering *mDos*

The method of offering *mdos* to the Revered Guests begins with gathering the ritual substances, then properly completing the preparations. When embarking on the main part, the “Armour of the *mDos*”, one should assemble all necessary offering implements and substances including drums and flat bells. A qualified priest should perform the preparation, main part, and concluding rites, while chanting the ritual recitation. In one's mind one should bless the *mdos* offering substances as the five types of sense offerings and as the precious treasures,

causing them to manifest as what one wishes, and offer them while focusing on each of the Four Categories of Guests respectively.

According to the *No bwe ka* Practice Manual, which explains clearly the origin of the outer, inner, and secret *mdos*: “Whatever substances for the ransom *mdos* are collected, bless them as the five types of sense offerings and the precious treasures. Having caused them to manifest according to your wishes, say: ‘For myself, the patron, and his whole circle, and for all sentient beings without limit, in order to repel immediate obstacles and adverse conditions, and to purify long-term obscurations, offer them while focusing on all the Blessed Ones of the past, present and future as Revered Guests; offer them while focusing on the Seventy Protectors of *dPal* and retinue as Guests of Offering; offer them while focusing on the Eight Classes of Earthly Powers and their entourage as Guests of Karmic Debt; offer them while focusing on the denizens of the six samsaric realms and of the *bardo* as Guests of Compassion.’”

The offerings must be made with the three components being fully present: the *mdos* offering substances, the melody of the ritual chant, and the officiating priest’s meditative contemplation.

As stated in the “Sutra the Way of the *gShen* of the Visual World” in the *gZi brjid*:

“Meditate with beneficial thoughts for all living beings; invoke the powerful *gar gsas* deities; assure liberation through the recitation of the truth of Shenrab; ensure that the ritual offerings (*gto yas*) are in their appropriate places; propitiate the earthly powers of the phenomenal world. These supreme ransom offerings that redeem life, and these ransoms that adorn the secret *mdos*; without error on one’s part in making the offering, or any error on the part of the recipients in accepting them, the knowledge-holders give signs through their recitation, apply the two *gcong* sounds of speech to this.”

The ritual procedure should be performed with the preliminary part, the main section and the concluding activities in full, as set out in the rubric, and the number of iterations of the performance should match the availability of both the patron and the practitioner.

As stated in the “*mKha’ klong gsang mdos* Practice of Complete Depth” from within the “Precious General Collection of Sacred Buildings”:

“The precious Mount Meru is their dwelling place; the measureless palace with designs reaching to the sky, the wooden patterns of archery are the enjoyed possessions, the male and female tormas are the body’s substitutes.”

It is also clearly stated in the “Mount Meru Fulfillment *mDos* of Phur pa” that the painted tablets are supports for the body, the splints are supports for the speech, and the thread crosses are supports for the mind.

The Purposes of Offering *mdos*

First, the purpose of offering *mdos* to the Revered Guests is: to repair breaches between the practitioner and patron, to purify the two obscurations, to fulfil the accumulation of merit and virtue, obtain both supreme and common accomplishments, and to remove obstacles and hindrances. As stated in the Practice manual of the *mKha' klong gsang mdos*.

“For this, perform the great secret *mdos*. As you purify defilements, you will obtain magical powers and abide the bliss of the pure dimension of the ultimate nature of phenomena. In times to come, through the performance of the great secret *mdos*, later generations of priests will propitiate the *ma mo* divinities who manifest in the expanse of the pure dimension, and repair damaged commitments in the pure dimension; the priests will accomplish desired powerful activities, internal conflicts will be summoned and expelled, and the beneficent patrons’ obstacles will be removed.”

The purpose of offering *mdos* to the Guests of Quality is: to obtain ordinary accomplishments that are needed in this life and to receive support and assistance in one’s work and activities.

The purpose of offering *mdos* to the Guests of Karmic Debt is: to pacify the jealousy and hostility of the eight classes of earthly powers, to purify past karmic debts and to repay loans, and to prevent obstacles and hindrances in one’s work and activities.

The purpose of offering *mdos* to the Guests of Compassion is: to satisfy the six classes of suffering beings through generosity, to ease their suffering and to help them attain states of happiness. As stated in the Practice Manual of the *mKha' klong gsang mdos*:

“The eight classes of protectors of *dpal* and the six samsaric realms, each encountering their desired and harmonious substances, will become guardians and protectors with joy and happiness.”

The offering of *mdos* is as follows: if, for example, a powerful individual is causing you great harm, as a method to prevent that person from you, you would collect whatever delicious food, clothing and wealth that the person in question likes, invite him as a guest, and entertain him lavishly, saying, NNN “Please don’t hurt me. I’ll give you whatever food and wealth you want.” Similarly, the lords of worldly power are invited through the priest’s meditative concentration, and offerings are made to them of whatever qualities they desire: beautiful forms for their eyes, melodious sounds for their ears, sweet fragrances for their nose, delicious tastes for their tongue, soft textures for their body, and all phenomena as *mdos* substances for the mind. These are blessed through concentration and offered to fulfill their wishes and satisfy their desires. Through speech, one communicates

through recitations or ritual utterances and melodies, saying “Please accept these items that you want, and do not harm me,” thereby pacifying obstacles and requesting accomplishments in return.

The Commitments of *mDos* Ritual Practitioners

The sacred commitments that those who perform *mdos* ritual must take are as follows: As stated in the Sutra of the Way of the Visual World, in the second volume of the *gZi brjid*:

If one wishes to benefit sentient beings, as it says in the Black Water scriptures, collect the materials for *mdos* and ransoms. Accord greater importance to others’ benefit than to your own; without mixing in self-interest, abandon your disregard for cause and effect or seeking rapid accomplishment, and, like a sage, pursue the result of the Way of the the Visual World. Therefore, go about your affairs in a stately manner, renounce the practice of human and animal offerings, and perform your rituals with harmonious ritual substances.

It is especially inappropriate to make actual offerings of living beings, whether humans or animals, or other living beings. As stated above, one should “renounce the practice of human and animal offerings”; and as we are told in the *Srid pa spyi mdos*:

“Regarding/In the red hearth of bDud bon (? *bdud bon gyi dmar thab la*), what did Shenrab do? He overcame Khyab pa [lag ring], and propitiated him with white grain tormas offerings. If contamination by blood (?*dmar thag*) should happen, make a confession to the gods of the *gshen* priests. Regarding the death-water libation of the *gdon* demons, what did Shenrab do? He overcame the *gdon* demons, and propitiated them with offerings of beer made from white grain.”

Thus, all Bon sutras and tantras are agreed that offerings that entail harm should be completely prohibited.

According to an expanded classification, there are four categories: the Four Portals of Chanting, which comprise: Black Water, the Portal of Purification with the Stream; White Water, the Portal of ‘Dre Demons and Vampires; ‘Phan yul the Portal of Ransoms of Exchanging Like for Like; Master Sage, the Portal of Rituals for Phya and gNyan. Each of these has vast and profound systems for its respective divisions, texts, procedures. For more a more complete understanding, one should examine the major *mdos* texts such as the *gZi brjid* and the *mKha’ klong gsang mdos*.

The Benefits of *mDos*

The benefits of performing the ceremony of the *mKha’ klong gsang mdos* are

as follows. It removes adverse conditions and obstacles for a certain period, increases one's lifespan, merit, and prosperity, develops personal power and fortune, causes timely rain, ensures that crops and livestock are always healthy, and provides protection from elemental dangers. Ultimately, it is said to have the benefit of purifying the dual obscurations and accomplishing the accumulation of wisdom and merit. The ceremony is customarily performed when the earthly powers are disturbed, and there is a danger that they might inflict diseases on humans and animals, frost, hail, and drought on fields, and unleash catastrophes such as earthquakes and droughts on the land.

Concluding Remarks

The Great *mKha' klong gsang mdos*, the most extensive *mdos* ritual in Yungdrung Bön, is considered a very important *mdos*, and many lamas have taken an interest in it: during the later diffusion of Bon, at Ensakha in Yeru Tsang, the largest Bon monastery in Tibet, Drogön Lodro Gyaltsen composed several subsidiary works including “The Ransom Procedure Known as the Clear Mirror” and “The Supplication of Knowledge of Drogön Aza Lodro.”

Rinchen Lhundrub composed many subsidiary and ancillary works and minor *mdos* texts, and Murik Shelwa composed a work entitled *Rigs drug sbyin pa'i mdos*. The *mKha' klong gsang mdos* spread to Tashi Menri Monastery in Tsang, where it was established as one of the monastery's twelve calendrical ceremonies. Menri's abbot Yungdrung Tsultrim composed a work entitled *mKha klong gi bca' gzhi sprad khrid*, “The Basic Framework Instructions of Space Expanse,” a practice manual for the *mKha' klong gsang mdos*. Later, the Menri abbot Nyima Tenzin composed *mKha' klong gsang ba'i mdos chen gyi bca' thabs gsal byed nyi 'od ces bya ba*, “The Sun-rays Clarifying the Arrangement Methods of the Great Space Expanse Secret Mdos,” *mKha' klong gsang mdos kyi zin bris gsal byed me long*, “The Clear Mirror Notes on the Space Expanse Secret Mdos,” and *mKha' klong gi dog dpyod mdor bsdus*, “A Brief Analysis of the Space Expanse.” There are also many minor notes and appendices by unknown authors. Many practitioners of the *mKha' klong gsang mdos* emerged in various Bon monasteries.

[This article was written by Geshe Khyung Tridhe Tsultrim (khyung khri lde tshul khrims) at Triten Norbutse Monastery in August 2024, and was translated by Professor Charles Ramble, EPHE, Paris in February 2025.]

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