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DIPLOMARBEIT

Titel der Diplomarbeit

The Cult of the 'Go ba'i Iha Inga:
A Study With Pictorial and Written Material of the Five
Personal Protective Deities

Verfasserin

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angestrebter akademischer Grad

Magistra der Philosophie (Mag. phil.)

Wien, im September 2010

Studienkennzahl lt. Studienblatt:

A 389

Studienrichtung lt. Studienblatt:

Diplomstudium Tibetologie und Buddhismuskunde

Betreuer:

Univ.-Prof. Dr. Klaus-Dieter Mathes

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Preface and Acknowledgements

For this work I drew my inspiration from different seminars that I have attended, which were held by Géza Bethlenfalvy as a visiting professor at the Department of Tibetan Studies and Buddhism at the University of Vienna in the years 2007 and 2008. With his help I entered a really wonderful and enriching 'journey'. He introduced to me the cult of the five personal protectors and my interest developed to find out more about their worship as it was before and as it is nowadays. I would like to thank him for the ritual texts he offered me to translate and all his support. Also, I would like to give special thanks, for his great help and advices, to Prof. Klaus-Dieter Mathes, who agreed to supervise my work after I met with some administrative problems regarding my first supervisor, Mr. Bethlenfalvy.

In the course of this work, I was able to make acquaintances with many interesting and precious people. Here I would like to thank all of them, who contributed ideas to the composition of my work. Particularly, I would like to thank Joachim Baader for the provided literature and the allowance to use the pictorial material in my thesis. I am thankful to Dr. Christian Schicklgruber for his advices and the proposal to use the Thangkas from the ethnological museum in Vienna, and to Dr. Daniel Berounsky for sending me his article on the five personal protectors.

The core of my 'journey', however, began the day I decided to go to Kathmandu, Nepal, to do a field study on the present-day worship of the five personal protectors. Besides the useful information I received about the five deities, mostly from Lamas, I moreover got the opportunity to see how life is within the Tibetan society and monastic circles. Herewith I would like to express my gratitude to Trokpa Tulku, from the Ka nying shedrup ling monastery and Khenpo Chokey from the Pullahari monastery who were there to help me clarify problems with the translations.

Many thanks to Jennifer van Blerk for polishing my English; to Edith Grünbichler and Gregory Forgues for their useful comments. I am very much obliged to my parents for their generous support over the years of my education - without them my whole 'journey' most probably could not have been realised.

There are no words that can describe the depth of gratefulness, I would like to express to Benjamin Collet-Cassart who was there assisting and motivating, helping to arrange meetings with Lamas, and clarifying difficulties with colloquial and classical Tibetan.

1. Introduction

The following work is based upon my research on transcendental beings (Tib. *lha*) who belong to the category of Tibetan protective deities (Tib. *srung ma*). There are two main classes according to which protective deities are arranged¹. One includes the worldly guardians of the *dharma* (Tib. *jig rten pa*) and the other, those who have already passed beyond the six spheres of existence (Tib. *jig rten las das pa*)². The main characteristic of supramundane deities is that they are seen as a means or a path to complete awakening, while the others are merely a medium to clear away obstacles and increase people's well-being and prosperity. The five personal protectors (Tib. '*Go ba'i lha Inga*') belong to the latter class. This distinction refers to Nebesky-Wojkowitz (1956), an Austrian Ethnologist and Tibetologist, who was intensely engaged in the study of Tibetan folk religion and composed the most extensive work on protective deities³.

The '*Go ba'i lha Inga*' are conceived as personal protective deities of each human being, since they concurrently emerge at man's moment of birth and accompany him or her throughout life. Their seat is ascribed to five specific parts of the human body wherefrom they are said to exercise their protective power.

From the Tibetological perspective, the five personal protectors are interesting, insofar as they stand at the intersection between Bon religion and Buddhism. They represent an area of conflict between folk customs and religions⁴. Their existence can be followed far back into the Tibetan and Mongolian histories and shows the merging of various traditional paradigms as regards to the cultural-religious integration of the Tibetan and Mongolian peoples. Within this field of

¹ Nebesky-Wojkowitz (1956).

² The six spheres of existence include the realms of gods, demigods, humans, animals, hungry ghosts, and hell beings. C.f. e.g. Ray (2000).

³ More work on protective deities includes Farkas and Szabó (2002), Bunce (1995), Kelény (2002), Blondeau (1998), Bellezza (1997), Kvaerne (1995), and many more.

⁴ On a study on the doctrines of Bon, see Karmay (1998), p. 104 f. and compare to Hoffmann (1956).

The main discussion here that I would like to point out is about the historical and religious problems of the Bon tradition and its relation to Tibetan Buddhism. Regarding this, the five personal protectors are mentioned in both, Bon and Buddhist traditions and present the ongoing belief in natural spirits which was later incorporated into the Buddhist set of beliefs.

study, several scholars mentioned the importance of the five personal protectors, among them: Karmay (1998), Stein (1972), Tucci (1980), and Hoffmann (1950) composed works concentrating on Tibetan myths, beliefs, Bon religion, religious history and how their function is shown in Tibetans' daily lives⁵.

Before Buddhism was introduced in Tibet in the seventh century A.D., the main focus of spiritual engagement rested on natural forces. Shamans stood at the centre of these folk religions which also mark one part of Bon religion⁶. The five personal protectors represent the interplay of nature and spirits and therefore played an important role for the shamans belonging to such folk religions. In the shamanist context, folk deities illustrate a link between a spiritual and a worldly rank. Through rituals and states of trance, shamans come into contact with spheres of existence and act as a medium for divinities⁷. These shamanistic and animistic features present in Bon religion, became partly incorporated into Buddhism as the new religion was spreading increasingly. In this way, the five personal protectors have been invoked from ancient times until today within Tibetan Buddhism.

In this respect, the importance of Vajrayāna should be pointed out. The doctrines of the esoteric Buddhism rest upon the philosophical principals of the Mahāyāna tradition⁸. They share the same understanding of altruistic motivation - *bodhicitta*, as well as the idea of the final goal, which is liberation of suffering (Skt. *duḥkha*). Although the origin of Tantric texts is unclear, they seem to have at least partly originated from popular rituals, magical practices and Hindu elements that were integrated into the Mahāyāna interpretation of reality⁹. Thus, a multitude of liberating techniques (Skt. *upāya*, skilful means) are used within Vajrayāna to reach direct experience of the ultimate reality in a very short period

⁵ According to Samuel (1993), attention is to be paid on authors dealing with this subject before and after the 1960s.

⁶ C.f. Samuel (1993) and Stein (1972). The term 'Bon' is often used by Western scholars to indicate the pre-Buddhist religion in Tibet. Samuel (1993), p. 1-5.

⁷ Farkas (2002), p. 9, and Oral communication with Géza Bethlenfalvy, Vienna, January 2010 and March 2010.

⁸ NB: Vajrayāna, also called Mantrayāna, is a sub division of Mahāyāna Buddhism, which is split into Pāramitāyāna (Perfection vehicle, or "Causal vehicle") and Mantrayāna (the *Mantra* vehicle or "Resultant vehicle"). This is clear from Maitrīpa's Tattvaratnāvali. Mathes (2007), p. 548.

⁹ See Ray (2002), p.1-6.

of time. Different ritualised methods are used for this purpose: amongst others, the visualisation of personal deities (Skt. *iṣṭadevatā*) and their abode (Skt. *maṇḍala*), the repetition of sacred sounds (Skt. *mantra*) and the performance of sacred gestures (Skt. *mudrā*).

In this work I am going to discuss the importance of visualisation during rituals. As people use various means to determine their connection with a certain transcendental being, such as a statue or a picture, I came across several painted scrolls, on which the five personal protectors are depicted. Herewith, I intend to introduce the importance and the descriptions of a correctly drawn Thangka (Tib. *thang ka*) as well as its function when used during meditation sessions as an aid to call for deities. Some work on the attributes of the five personal protectors has also been done by Norbu (1995), Barbara Lipton (1996) and Judit Vinkovics (2003).

The five personal protectors often function as an important aid to alleviate obstructions that hamper people's daily lives and can be supplicated merely for worldly achievements, to sustain the wealth of a family and to increase the number of domestic animals. Practitioners can supplicate them for a long and healthy life and to be victorious in battle, all of which are usually done through a ritual. In this work, I want to pay particular attention to the smoke (Tib. *bsang mchod*) offering ceremony for the five personal protectors as it is performed in the Tibetan cultural area. It is a purification ritual normally done at the very beginning of a series of rituals¹⁰. Studies on *bsang* offerings have been undertaken by Nebesky-Wojkowitz (1956), Norbu (1995) and Berounsky (2007).

To study the present worship of the five personal protectors, I did field research in Kathmandu, Nepal (fall semester 2009), where I interviewed Tibetan people, and Lamas. After examining the results of my research, I can conclude that nowadays the cult of the five personal protectors is not anymore as widely spread as it probably was before¹¹. This finding can be ascribed to the fact that the Lamas I interviewed do not regard the supplication of the five personal protectors as a relevant factor on the way towards awakening. Also, some folk

¹⁰ Karmay, (1998), p. 141.

¹¹ See chapter 3.2 for further information.

customs and rituals have not survived the course of time, since they were not written down and oral transmissions have been lost.

2. Overview of Protective Deities

2.1. Introduction

In Mahāyāna Buddhism and in the Vajrayāna tradition, deities are found in many different classes, groups and hierarchies. Within the various sects of Tibetan Buddhism, their ranks can differ, particularly within lesser ranks. To distinguish the great variety of deities, different classification systems have been developed to help find a place for each group of gods and goddesses, peaceful or wrathful non-human spirits, in the most suitable way. The apex is assigned to *Ādi-Buddha*, the primordial Buddha. According to Bunce (1994: 1041) the most common order goes as follows: Five buddhas, buddhas, *mahābodhisattvas*, *bodhisattvas*, *yidams*, *dharmapālas*, *ḍākīṇis*, *arhats* and other deities, godlings, saints and demons¹².

The main focus of this work is placed on the large group of the Tibetan protective deities. They are known by the term *chos skyong* (Skt. *dharmapāla*) “dharma protector – protector of the religious law.” It is a class of beings assigned with the task to “protect the Buddhist teachings from being diluted and its transmission from being disturbed or distorted.”¹³ *Bstan srung ma* “guardian of the Buddhist doctrine” or *Srung ma*¹⁴ “guardian” are other terms denoting protective deities. Many gods and goddesses that belonged to the indigenous religions of Tibet, as the local gods, gods of mountains and rocks, *'dre*, *srin*, *btsan* and so forth¹⁵, were originally malevolent forces, but, when bound under oath by spiritual masters such as Padmasambhava, many became protectors of the Buddhist teachings. These *dharmapālas* are known as *dam can* (“oath-bound”)¹⁶.

¹² Bunce (1994), p. 1041. C.f. Table I in appendix I.

¹³ Padmakara (1998), p. 410.

¹⁴ Sometimes, when using *Srung ma* this may also be understood as denoting harmful non-Buddhist spirits. Nebesky-Wojkowitz (1956), p.3.

¹⁵ Tucci (1980), p.164-166.

¹⁶ Nebesky-Wojkowitz (1956), p.3.

The greater part of *dharmapālas* are said to be wrathful, according to Nebesky-Wojkowitz (1956: 6), only a minority is represented in a peaceful appearance¹⁷. However, “the danger is always impending that even a peaceful deity, on account of some involuntary distraction of the believer, turns harmful¹⁸” and therefore its facial expression may change from friendly to fierce looking. Wrathful Dharma protectors are mostly depicted having a stout body, strong, short and thick limbs, some having many heads, arms or legs, holding weapons and crushing enemies under their feet. Their colour is often connected to various natural appearances, such as clouds or precious stones, (snow) mountains, to mention only a few. A wide range of costumes grace their bodies - *dharmapālas* are dressed either in simple cloths or voluminous silken garments and several wear cloaks, which are also mostly made of various coloured silks. Some can be seen in national Tibetan aristocratic clothes, whereas only few are pictured completely naked¹⁹. Ancient protector deities possess belts consisting of bowels or snakes, which are used as a girdle to hold the cloak. Other girdles are made of silk, jewels, gold or turquoise²⁰. Deities, especially of Tibetan origin, have turbans (Tib. *thod*) made of various coloured silks that correspond to the characteristic hue of the protector deity, occasionally also bound around a helmet. Another attribute of the high-ranking wrathful deities' head-dress is often a crown decorated with five human skulls (Skt. *kapāla*). The lower ones wear a diadem of a single or a group of three skulls in front. There are also other diadems made of gold, silver, jewels and ribbons²¹. Sometimes the helmet or turban is decorated with different feathers or triangular flags. *Dharmapālas* who belong to the “heroic” type (Tib. *dpa' bo*)²² wear a helmet, a harness, high boots (Tib. *svag lhvam*)²³, a quiver, a bow-case, a shield and occasionally a mirror on their breast.

¹⁷ Nebesky-Wojkowitz (1956), p.6.

¹⁸ Tucci (1949), p.721.

¹⁹ For example, the gods of wealth are pictured in voluminous garments, Farkas (2002), p. 21-27. Only a red cloak Kinnara (*mi'am ci ljang rta mgo*) is wearing, ibid. p. 40. Represented naked are *ma mos* or *klu*.

²⁰ Nebesky-Wojkowitz (1956), p.7.

²¹ ibid., p.12.

²² ibid., p. 8.

²³ For description, see the translation of texts H and F.

Wrathful protective deities are mostly shown in a standing position or dancing²⁴. Others are depicted with a mount (Skt. *vāhana*). Various animals are represented as their *vāhana*, some are presented riding birds (a crow, raven, a bird-like creature (Skt. *garuḍa*, *khyung*) and so forth), horses, yaks, mules, bears, elephants, lions, tigers, bulls, monkeys and many more. It is supposed that: “black horses with white heels are the best mounts a warrior can choose²⁵.” Further emblems among the great variety of protective deities are lances, banners, swords, bows and arrows, clubs, snares, magic daggers (Tib. *phur ba*), and divination-arrows, which are held by ancient Tibetan gods as important magical tools. Besides that, they carry vessels filled with a wide range of substances and objects, like human blood or brain, nectar (Skt. *amṛta*), or jewels. Also a silver mirror, which is sometimes called the “mirror of karma” or “the mirror showing all happenings in the three worlds²⁶.” Some have musical instruments, like a drum (Skt. *ḍamaru*) or a bell as their attributes, others carry a conch-shell or a thunderbolt. Those who are believed to be the owners of treasures, have among others, a jewel as their characteristic mark, mostly the “wish-granting jewel” (Skt. *cintāmāṇi*). The residence of wrathful *dharmapālas* is a castle or palace built out of skulls or bones standing on a rock that is surrounded by a wild sea of blood, while the peaceful gods’ and goddesses’ residence is presented in a beautiful landscape on an alpine meadow, covered with flowers and surrounded by magnificent trees²⁷.

2.2. The Classification of Deities

Attempts at classifying the deities found in the large pantheon of Tibetan folk started when a certain unity of Tibetan people was reached, combining myths and traditions of various origin. The pre-Buddhistic classes include nine groups

²⁴An example for a dancing deity is Hayagrīva. See Dr. Claudius Müller, Direktor Völkerkundemuseum München, *Den Religionen auf der Spur: Tanz und Zerstörung in Tibet*. www.br-online.de (02.07.2010).

²⁵ Nebesky-Wojkowitz (1956), p. 13.

See also description of the five personal protectors in chapter 4.

²⁶ See Beer (2003), p.19, and p. 198.

²⁷ Nebesky-Wojkowitz (1956), p.20-21.

of gods²⁸. Many scholars nowadays use Lama Klong rdol's classification system for reference. In his complete works, Vol. ya, p. 12²⁹, he presents a way which is also accepted by the Buddhist theology, where he arranges the countless deities according to their similar character and thus comprises them within eight classes, the so called *Lha srin sde brgyad*, "The eight classes of gods and demons³⁰." Members of these eight classes were able to receive and practice the teachings of Buddha. Nebesky-Wojkowitz (1956) also refers to Lama Klong rdol's work. However, he differentiates two main ways in which to arrange the well-known gods and goddesses found in the Tibetan Buddhist pantheon. The first class includes those deities who have already passed beyond the six spheres of existence, the '*jig rten las 'das pa'i srung ma*. The second class comprises deities who are still present in the six spheres of existence, the so-called '*jig rten pa'i srung ma* or '*jig rten ma 'das pa'i srung ma*.

When some authors³¹ mention the pre-Buddhist gods and goddesses of the latter group, they use the term "demons" to denote its members. Hence, Farkas and Szabó (2002: 10) state "the figures called 'demons' (*gnod, bdud, srin po, klu, lha, dmu, 'dre, gong po, gza, ma mo* etc.) are apparitions deriving from the faith that preceded Lamaism³²", while Nebesky-Wojkowitz calls the entire range of "demons" *chos skyong*. Additionally, he says that both classes are sometimes identified as *phyi nang gsang ba'i chos skyong*, which can be divided and explained in the way that *phyi ba'i chos skyong* represent the protectors who are still present in the six spheres and *nang gsang ba'i chos skyong* refers to the high-ranking deities. Another name given to both classes is *dkar phyogs skyong ba'i srung ma*, which denotes the opposite of *nag phyogs gi bdud*, who are protective deities of the Bon religion, called "*bon skyong*" or "*bon srung*".

²⁸ See Tucci (1949), p.717-721: *god sbyin, bdud, srin po, klu, btsan, lha, dmu, 'ndre, 'gong po*. These gods also were the nine brothers *Ma sangs* that ruled the 25 and 12 kinglets.

²⁹ The complete name of Klong rdol bla ma ngag dbang blo bzang's (1719-1791) work is *bTsan srung dam can rgya mtsho'i ming gi grang bzhungs so*. He was an important *dge lugs pa* teacher. Farkas (2002), p.11.

³⁰ Tucci (1949), p.717 f. for the list see Table III in Appendix I.

NB: Das, (1976) p.718, presents the eight types of demons in a series of three, each having eight members. Hoffmann (1950), p.16, gives a distinction of the three spheres, heavenly, intermediate and underworld, each having their own inhabitants.

³¹ e.g Farkas, Szabó (2002); Tucci (1980, 1949).

³² Nowadays, consensus still does not exist on which gods belong to which specific group. Comparisons have been done by Farkas and Szabó (2002), p.11-16.

Moreover, *yul lha* is used as a term indicating many ancient local deities and spirits of the dead who turned into malevolent demons, because they could not be reborn. A more general term for all guardian deities of the Buddhist doctrine is *rigs 'dzin brgyud kyi srung ma*. When talking particularly about the protectors of religious masters or teachers, the term *slob dpon brgyud kyi srung ma* is used. Lastly, there are some rare expressions, but they are still used for specific guardian deities (*dben gnas gnyan gyi srung ma*). Even more specific names are given to single groups of deities when referring to their tasks³³.

Members who belong to the class of the '*jigs rten (ma 'das) pa'i srung ma* are believed to be "limited and are subject to karmic law"³⁴. Thus, through the merits they have accumulated while fulfilling their tasks as *dharmapālas*, they may be 'promoted' and enter the spheres of the '*jigs rten las 'das pa'i srung ma*, which takes a fair amount of time, whereas many *bdud*³⁵ are still being converted into Buddhist protectors - therefore, the second class is constantly increasing in number.

As for deities who have their place within the supramundane class, they are seen as awakened beings and are considered to be very important and mighty, belonging to the eighth, ninth and tenth *bhūmi*³⁶. The arrangement is shown in eight points³⁷ and includes inter alia *dharmapālas* as *dpal ldan lha mo*, who is a goddess belonging to the tenth rank. She is the chief guardian goddess of the Tibetan Buddhist pantheon and the protectress of the *dge lugs pa* sect. Others include the various forms of *mgon po* as well as the deities of wealth, as *Vaiśravaṇa*, *Kubera* or *Jambhala*³⁸.

³³ Nebesky-Wojkowitz (1956), p.1-4.

³⁴ *ibid.*, p.5.

³⁵ *bdud* are usually said to be angry heavenly spirits and devils ruling over sufferings and diseases, those who have originated from the aggregates of components of a living being, lustful gods and messengers of the lord of death. Das (1976), p.666.

³⁶ Nebesky-Wojkowitz (1956), p. 3.

³⁷ Although Farkas and Szabó quote Nebesky-Wojkowitz (1956), I prefer their listings (in Farkas, Szabó 2002, p.12), because it is presented more clearly.

³⁸ See Table I in Appendix I.

2.3. The Class of Mundane Protectors

Also known as “‘gods of the everyday world’, they are considered to be governed in only a vague and fitful way by the thought of Enlightenment³⁹.” The task of worldly deities is to clear away obstacles that obscure a practitioner’s spiritual involvement. Furthermore, they are called upon to generate long life, wealth and prosperity, increase the family lineage, and destroy evil powers. These deities possess supernatural powers, but they are not allowed to use them exclusively for bringing somebody to the highest goal⁴⁰.

Besides the common term *'jig rten pa'i srung ma*, people tend to refer to deities who are still present within the six spheres of existence as *dregs pa* “the haughty ones.” This denotation was established because of the ways the deities’ facial expressions are depicted⁴¹.

Because these gods and goddesses still reside in *saṃsāra*, they sometimes act through a medium to get in touch with inhabitants of this world. The vast majority are accepted by all schools of Tibetan Buddhism, while the rest are said to be only specific protectors of certain schools⁴². Using Nebesky-Wojkowitz’s (1956) classification system, this class is made up of eleven main groups⁴³. Regarding the multitude of deities and their individual appearances, all groups are further divided into almost countless subgroups.

2.4. The *dregs pa* - The Haughty Ones

The *dregs pa* belong to the tenth group of the *'jig rten pa'i srung ma*. Within this group, there are also several subdivisions. The term *dregs pa* can sometimes refer to the higher-ranking deities, but more frequently, it is used for a generalised group of minor protective deities, both male and female. They are *dharmapālas* occupying the lower ranks and most of them were aboriginal

³⁹ Tucci (1980), p.164.

⁴⁰ *ibid.*, p.164.

⁴¹ Nebesky-Wojkowitz (1956), p.4.

⁴² *Ibid.*, p. 4.

⁴³ Farkas (2002), p.12. See Table II in Appendix I.

Tibetan deities who initially belonged to the Bon pantheon⁴⁴. According to some texts deriving from the *nying ma pa* school of Tibetan Buddhism, there exists a group of the three *dregs pa*, called *myur mgyogs kyi dregs pa skya gsum*. Furthermore, there is another of the sixteen *dregs pa*⁴⁵, and a group of the five *dregs pa*, known as “guardians of the treasure” (Tib. *gter srung dregs pa Inga*). The latter includes five subgroups⁴⁶.

Moreover, there is a group of *dregs pa* that plays an important role during magical ceremonies⁴⁷. It is called the *dregs pa sde brgyad*. Deities belonging to this class are arranged in six groups, according to certain criteria⁴⁸, each having eight members.

1.) External	<i>phyi</i>	2.) Internal	<i>nang</i>
3.) Secret	<i>gsang</i>	4.) Outstanding	<i>mchog</i>
5.) Visible	<i>sprul</i>	6.) Iridescent	<i>snang</i>

The fifth group, the *sprul pa sde brgyad*, is composed of ten emanations of deities, each having a seat in different parts of the human body. Because of their similarity with the five personal protectors, it is interesting to mention this group⁴⁹.

2.5. The *snang srid sde brgyad* - The Eight Classes [of the Gods and Demons] of the Phenomenal World

This group is divided into eight subgroups. Some subgroups include only one god or goddess. Others talk about groups of deities, each having their own

⁴⁴ Bunce (1994), p. 1047.

⁴⁵ Regarding Nebesky-Wojkowitz's investigations, it is not certain who altogether belongs to this group, c.f. p.253.

⁴⁶ For further information see Nebesky-Wojkowitz (1956), p. 168, 253,

⁴⁷ *ibid.*, p.253-317.

⁴⁸ Farkas (2002), p.36.

⁴⁹ Nebesky-Wojkowitz (1956), p. 264. He translates as follows: “The right shoulder becomes the *dgra lha* emanation, the left shoulder becomes the *ma mo* emanation, the lips and teeth become the *bdud* emanation, etc...”

characteristic signs. For example, in first group listed, is *sa bdag dkar po*, who is one of the best-known earth gods (Tib. *sa bdag*). In the fourth group listed *The great guardian-kings of the four world quarters* are found. The seventh group listed comprises deities called *pho lha*, *dgra lha*, and *srog lha*. At last, *mo lha* and *mo sman* are mentioned.

Therefore, it can be said that the place of the five personal protectors within the vast classification system is among the class of the '*jig rten pa'i srung ma*, in the group of the *snang srid sde brgyad*, which belongs to the large group of the *dregs pa*.

3. The '*Go ba'i lha Inga*

3.1. Introduction

There is no consistent translation of '*Go ba'i lha Inga* into English. The literal meaning of '*go ba* is multiple: "to be tainted, to be stained, contaminated, to be infected, to be filled, to involuntarily stick to something, to catch, to be sullied, to get covered with something, to be infected and affected by something undesirable and degrading", or as a noun, '*go* means "beginning, leader, origin"⁵⁰. Otherwise, there is a separate entry for '*Go ba'i lha Inga* in the dictionaries. The most common translations are: the five foremost deities, patron or guardian deities, man's protecting deities. Some refer to them as the five sticking deities, life-long companion gods, or as the five superior demigods⁵¹. In Mongolian they are known as *Gobiin lha* ⁵², in Chinese as 五守護神 (wǔshǒuhùxiù) or 五守舍神 (wǔshǒushěxiù)⁵³ and in Japanese as ゴ

⁵⁰ C.f. Jäschke (1881), p.95. According to S.Ch. Das (1976), p. 290-291 '*go* has the same meaning as "*mgo* (=head), origin, source, foremost"

⁵¹ Authors given related to the sequence of names given: J. Watt (2000), Nebesky (1956), Tucci (1949), Stein (1972), Gyurme dorje (2001), and Berounsky (2007).

⁵² Stoddard (1995), p.128.

⁵³ Krang dbyi sun et al. (1985), p.498.

ウエーラ (go-u ē ra)⁵⁴. No matter what this group is called, they represent the five personal protector deities who arise simultaneously with each human being at his or her birth.

3.2. The Five Personal Protectors

Their Worship in Ancient Times

The origin of their cult can be traced far back in time. The five deities are already mentioned during the period of the so-called “nameless religion” of Tibet⁵⁵. It is a religion based on oral tradition, having no systematised doctrines, as do Buddhism or Bon. Within the Tibetan folk religion, importance is put on myths and customs that guide people’s daily lives and the interconnection between humans and supernatural beings is emphasised. On the one hand, there are malevolent spirits that harm people and cause different illnesses, while on the other hand, there are good forces which protect human beings from them. In that context, the five personal protectors take the role of the guardians of each human being⁵⁶ and are supplicated to increase their wealth, prosperity, family lineage, and to protect them from enemies. They appear in legends of the world creation found in texts of the Bon canon and in the Tibetan history of the mythical kings. One text of the Bon canon where the ancient origin of the five personal protectors is mentioned, is the “The purification of the deities of the four clans of little men”⁵⁷. The work begins with the procreation myth⁵⁸. At a moment during this process of creation, “four clans of little men” appear from an arrow and each man receives a deity. The creation continues

⁵⁴ <http://star.aa.tufs.ac.jp/tibet/?%E9%AD%94%E3%81%AE%E9%A4%A8> and <http://www.mongoliantemples.net/glossary/index2.php> (access: 02.03.2010) This is probably just a transliteration of the Tibetan.

⁵⁵ See Stein (1972), p. 191f. and p. 227.

⁵⁶ Tucci (1980), p. 187.

⁵⁷ Tib. *mi'u rigs bzhi lha sel*. It is an anonymous text published among the collection of rare manuscripts by Karmay and Nagano (2002). The text derives from Dolpo, Nepal.

⁵⁸ See D. Berounsky (2007), p. 334-335 for his translation. I rely on his translation and accordingly give a summary of this passage.

with the appearance of various birds that are instructed to invite deities for people⁵⁹. At the beginning of the next section of the text, the actual ritual, the individual members of the group of the five personal protectors are mentioned several times among the many deities invoked. Their function, their support, and substances offered to them are presented and each deity is invited to dwell in a human being's body⁶⁰.

In another legend of the Bon tradition, the five personal protectors are a part of the Bon cosmogony. The main Bon text on the creation of the universe is the *mdzad phug*⁶¹ and is believed to have been composed in the eighth century A.D. (Namdak, 1966). It goes as follows: Father Khri rgyal khug pa created the world while collecting the lees of the five causes in his body⁶² and out of their essence two eggs⁶³ emerged. From the heart of the egg of light emerged Srid pa sangs po 'brum khri, a white man with turquoise hair. He was the king of the world of existence and had nine sons and nine daughters. His fifth daughter, the goddess of life had twelve offspring. Among them were the invincible deity of men (*pho lha mi rdzi*), the deity of mothers who looks after children (*ma lha bu rdzi*), the gracious deity of the maternal uncle (*zhang lha drin chen*), the grown-up deity of the enemy (*sgra lha dar ma*). The seventh daughter of the king, who was the mother of the gods of horses, yaks, sheep, goats, deer, the goddesses of cows and the hearth, bore the dignified deity of life-force (*srog lha nyams*

⁵⁹ Birds are an important factor in the invocation rituals, because they are connected to heaven and they serve as messengers between the deities and the people. See Berounsky (2007), p. 335.

⁶⁰ Although they occupy different places in the body, they are given the same names, and there, they are called *mgon pa'i lha lnga* - the five protecting deities. All deities are invited to the body to dwell there as "in a prison-pit". Ritual to these deities should be performed at the beginning of all four seasons. c.f. Berounsky (2007), p. 335.

⁶¹ See Kvaerne (1974), K2. Origin is unclear, some say it was composed in the eighth, some in the twelfth century. (Reference taken from Karmay (1998), p.127.)

⁶² The legend starts as follows: "In the beginning of the beginning the deity *nam mkha' stong ldan phyog sum rje* possessed lees of the five causes..." C.f. Karmay (1998), p. 126-128.

⁶³ These two eggs, one egg of light, the other of darkness, are - according to Tucci - ideas taken from the Iranian beliefs, especially those of Zurvanism. "With the black light arose a black man and from him originate demons which cause all kinds of misfortune, and the worship of the *lha* extinguished. From the white light a white man arose. He is the positive god, the good god of Being and with him the *lha* were worshipped again and the struggle to overcome the demons started". Tucci (1980), p. 215.

chen). These five, *pho lha*, *ma lha*, *zhang lha*, *sgra lha* and *srog lha* together form the group of the 'Go yi lha Inga⁶⁴.

The five personal protectors are also found in the Hundred Thousand Songs of Milarepa (Tib. *mi la ras pa'i mgur 'bum*) in connection with a Bon ritual. In this story Milarepa, having been told by *ḍākiṇīs* to depart on a journey, meets Dziwo Repa, a worthwhile disciple, and visits a village called Lapou, where a rich man, who was an eager follower of the Bon religion, suffers from a horrible disease. For his recovery, this man wants to sacrifice a hundred yaks, a hundred sheep and a hundred goats, which were needed for the performance of a Bon po ritual, but Milarepa offers to perform a (Buddhist) ritual in order to cure the man. During his song, he says that the *pho lha*, the wise deity of men, the *yul lha*, the blissful deity of the place and the *dgra lha*, the self-aware deity of enemies⁶⁵ have naturally disappeared and gone to the heavens. After enlisting other gods and demons who left the sick, rich man, he continued to chant the consequences of their departure. Because *pho lha* left, the wisdom also left and now he is confronted with fundamental ignorance. Because *yul lha* and bliss separated, demonic influences should be appeased by an exorcising ritual. Because the *dgra lha* left, self-awareness is occulted, so a ransom rite, to turn away from clinging, has to be performed. Then comes the part on the supplication and offering where the three deities are mentioned. Milarepa offers the (imagined) yaks and the nine vehicles to *pho lha*, who is the Bon *dharmakāya*. With the (imagined) sheep and the four classes of Tantra, he supplicates *yul lha*, who is the five *saṃbhogakāya*. With the (imagined) goats and scriptures of the *Tripiṭaka*, he supplicates the *srog lha*⁶⁶, the deity of life-force, the Buddha *nirmāṇakāya*⁶⁷.

⁶⁴ Here, the places of the deities' seats in the human body differ from other descriptions. c.f. *srog lha* on the head, *pho lha* on the right hand shoulder, *ma lha* on the left-hand shoulder, *sgra lha* in front of the head, *zhang lha* at the back of the head. Karmay, (1998), p. 129.

⁶⁵ Tib. ... *ye shes kyi pho lha gnam du yar l bde chen gyi yul lha gyes nas med l rang rig dgra lha log nas med l ... Mi la ras pa'i mgur 'bum*, p. 174/14.

⁶⁶ Why *srog lha* is mentioned here instead of *dgra lha*, I do not know. But like this four members of the five personal protectors are mentioned in the Songs of Milarepa, in the ritual to cure the sick, rich Bon practitioner.

⁶⁷ See *Mi la ras pa'i mgur 'bum*, p. 174/11-27 and p. 175/13-16.

Moreover, two members of the five personal protectors played an important and interesting role in the legend of the death of the eighth mythical Tibetan king Grigum Tsenpo (Tib. *gri gum btsan po*). Variations on this story are as numerous as there are texts⁶⁸. According to Hoffmann (1950), it goes as follows: "During his reign, the king had an evil minister, who provoked him for a duel. Since Grigum Tsenpo was possessed by a *gdon* demon, which is said to enter a person's body and blur his or her mind⁶⁹, it was possible to trick him. He was told by the minister to put a dead fox on his right shoulder and a dead mouse on his left one. Because it caused the *dgra lha* and the *po lha* to leave his body, the king remained unprotected and vulnerable. Unprotected in this way and under the influence of evil spells, the king cut off the magic rope (Tib. *dmu thag*)⁷⁰, the connection to heaven, while waving the sword over his head to fight the minister, and was killed. Grigum Tsenpo became the first mythical king to leave a corpse behind⁷¹."

Their Worship Nowadays

The worship of the five personal protectors is not very widespread nowadays. During my field study in Nepal, I did not meet anyone who still performed an offering ritual exclusively for them. After interviewing numerous Tibetan people in and around Kathmandu⁷², it seems to me that the cult of the five personal protectors is not known anymore among lay population. Nevertheless, in the monastic community, some possessed information on their cult, while others were just aware of their names. Since two monasteries, out of the seven monasteries⁷³ that I have visited in the course of my field study, where I gathered the most information on the five personal protectors were *dge lugs*

⁶⁸ To compare the versions see as well Tucci (1949, 1980), Stein (1972). See Karmay (1998), p. 223-225 on information about Grigum Tsenpo.

⁶⁹ Jäschke (1881), p. 267-268.

⁷⁰ The *dmu thag* plays an important role in Tibetan history. See Norbu (1995), p. 75-76, and Stein (1972), p. 224.

⁷¹ H. Hoffmann, (1956), p. 8-9.

⁷² Tibetan people belonging to different classes of society, with a different educational background, mostly men.

⁷³ For the list of monasteries, see the bibliography.

*pa*⁷⁴, since the fifth and the seventh Dalai Lama, as well as the famous *dge lugs* scholar Thu'u bkwan III, Blo bzang chos kyi nyi ma are authors of several of these ritual texts, and since the five personal protectors are still worshipped nowadays in Mongolian households⁷⁵, I tentatively conclude that their worship is more present in the *dge lugs pa* tradition. Regarding the different texts related to the five personal protectors that I witnessed, the central part of their worship, which includes the invocation of the five deities to exercise their protective power from five different parts of the body, remains the same⁷⁶. Variations are only present in the length of the texts and in the different contexts in which offerings are made to them, such as, texts dealing with the invocation and offering (Tib. *gsol mchod*), the smoke offering (Tib. *bsang mchod*), the feast offering (Tib. *tshogs*), or the golden libation (Tib. *gser skyems*)⁷⁷.

3.3. Individual Description

The five personal protectors are deities who simultaneously arise with any human being at his birth. According to Lama Kunga Sangpo, each person is more strongly connected to one or two members of this group. With the help of astrological constellations, as found in certain texts, this connection can be estimated according to the year, month and day of the birth of a human being. When this is known, one should concentrate more thoroughly on this very deity during a ritual performed to them, in order to gain the most benefits from it. One of the most famous works on divination systems and astrology is the White Beryl (*Vaiḍūrya dkar po*) composed by Sangye Gyatso. In the chapter on the deployment of the nineteen divinatory pebbles (White Beryl, ff. 295b-229a), which includes divination techniques for diagnosing ill-health caused by

⁷⁴ My informants were the abbot of Kopan monastery and with Grub thob Rinpoche from Swayambhūnath, Nepal, October, November 2009.

⁷⁵ Oral communication with Géza Bethlenfalvy and Nina Lang, Völkerkundemuseum, Wien, Juni 2009. The essential source of Buddhism in Mongolia is the Tibetan Buddhism of the *dge lugs pa* school. See e.g. Tucci, Heissig (1970) for more information on the religions of Mongolia.

⁷⁶ See chapter 5.3.

⁷⁷ The *bsang* and the *gsol mchod* are presented in the translations. During the *tshog* offering ceremony different types of foods are presented and offered to the deities. The golden libation is a beverage for deities. Usually a golden vase filled with consecrated water is used.

elemental spirits and past conditions, the five personal protectors are mentioned. One such divination technique uses pebbles as indicators. It is said: "if the pebble indicative of the vitality element of the year is white, the subject's vitality element will be in a friend-relationship, for which reason long life will be ensured and there will be no need to worry since one will be protected by the life-long companion gods (*'go lha*) and protector deities (*srung ma*)" ⁷⁸. They are also mentioned in the chapter about recognising diseases and demons. For that, divination can be made on the basis of the *log-men* years, the subject's trigram, or on the base of numeric squares⁷⁹. In connection to the five personal protectors the latter technique is used. It is said that "curative means related to different sorts of demons depend on the relationship between the numeric square of the hour and the natal numeric square. If a certain relationship between numeric squares is formed, then the life-long companion gods (*'go lha*) will bring their afflictions"⁸⁰.

According to Lama Ödser Dorje Rinpoche the aspect of the five protectors varies according to the physical appearance and the race of a human being⁸¹. They exercise their protective power from within five different parts of the human body, namely from the top of the head, the right shoulder, both armpits and from the heart region. The five personal protectors are invoked for protection against evil spirits, diseases, obstacles, and in order to provide happiness, prosperity, longevity and so forth⁸². They follow their protégés until their lives are exhausted and as it is said, *dgra lha*, the deity of the enemy, stays

⁷⁸ For a detailed explanation of divinatory techniques see Gyurme dorje (2001), p. 296. Here the function of the five personal protectors is said to be sustaining long life. The number and the individual members of the group of the five personal protectors are not given.

⁷⁹ I will not explain these three different divination techniques, for more information see Gyurme dorje (2001), p. 301-306.

⁸⁰ *ibid.*, p.303-304. There are no also no specifications on who the '*go lha* are. Their function is obviously said to be the accompaniment throughout a human being's and the responsibility of sustaining a long life, without diseases.

Nebesky-Wojtkowitz (1956: briefly gives notion on the group of the nine evil '*Go ba'i lha lnga* (Tib. '*Go ba'i lha dgu gnyan po*), p.328, but says that details are still lacking. Maybe they stand in connection with those '*Go lha* when they bring their afflictions.

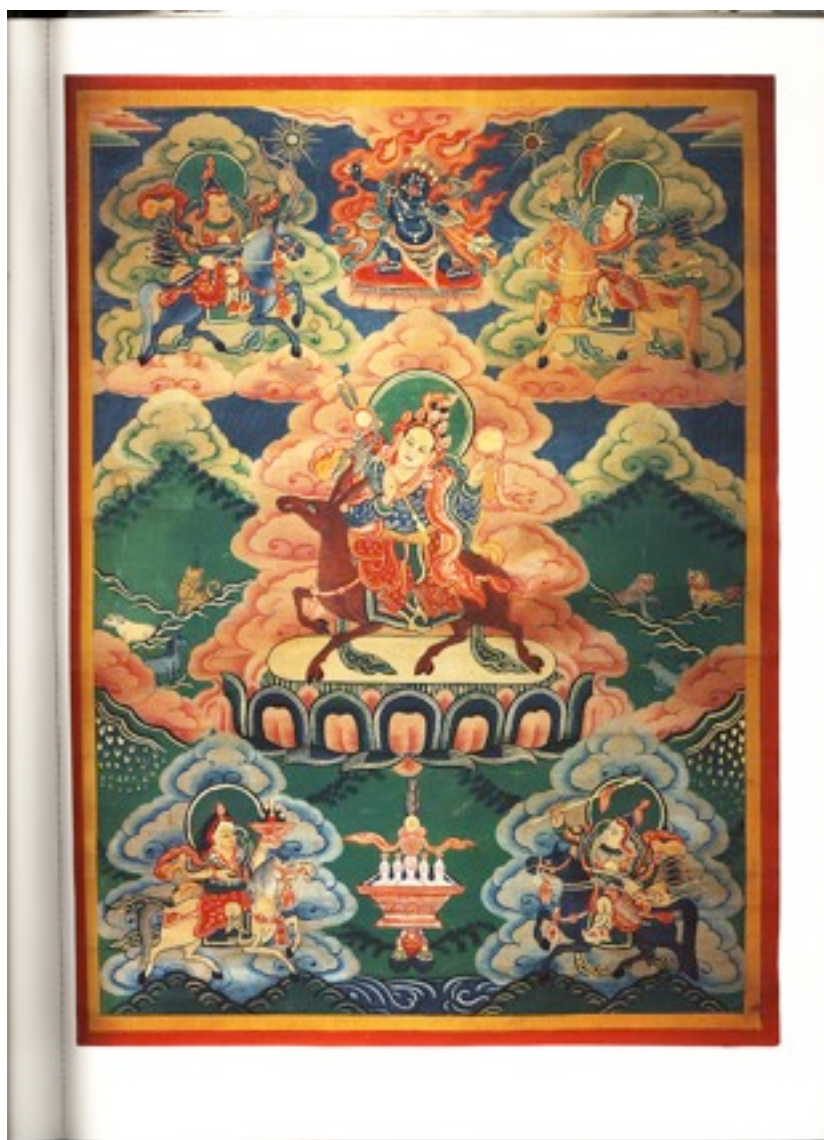
Also, in the collected works of Dusum Khyenpa, fol. 651, there is mention of the five personal protectors who are separated from [a subject's] body, after various kinds of substances were joined together and fumigated.

⁸¹ Ödser Dorje Rinpoche, from Dharamsala, Boudhanath, Nepal, December 2009.

⁸² The individual functions of each protector are described in chapters 3.1-3.5

together with a person at the time of death, and acts as a “lawyer” when he or she is confronting the last judgements⁸³.

The five personal protectors are not only described in ritual texts, they are also shown in painted scrolls. There are several Thangkas depicting them⁸⁴. The following image is the clearest and most sharp-cut in presentation I have at my disposal.



⁸³ See Tucci (1980), p.194.

⁸⁴ Here, I have chosen a representation found Art of Buriatia, Buddhist Icons from South Siberia; Deborah Ashencaen & Gennady Leonov; Spink; London; 1996: No. 28 See appendix II for other Thangkas. NB: On other paintings each of the five personal protectors is standing on a lotus, not only the central deity. The representation was kindly given to my disposal by Mr. Joahim Baader,

When analysing their array in a Thangka, the central position is usually given to *mo lha*, the deity of females, and the four male deities are arranged according to the four directions. On the left above *mo lha* is *yul lha*, on the right is *dgra lha*, on the left below is *pho lha*, and on the right is *srog lha*. Above *mo lha*, on top of the five deities, Vajrapāṇi is represented, surrounded by the sun and the moon. Below *mo lha*, the eight auspicious symbols are present. Several animals are depicted in the background, in a peaceful environment. The landscape is slightly hilly green meadows. Below the eight auspicious symbols is a small river, or pond. Each deity is surrounded by clouds and the sky appears in a strong blue. With the help of the information obtained from the translated ritual texts and the depiction of the five personal protectors in this painting, I will provide a detailed description of each deity and their attributes.

3.3.1. Mo lha



This is the deity of females. She is a young, beautiful, white woman, with one face and two arms. In her right hand she holds a long-life arrow and in her left hand a mirror. *Mo lha* is dressed in blue silken brocades, she wears a head ornament⁸⁵ with precious gems, such as turquoise, a necklace and various

⁸⁵ In the translation part I use also for *mo lha*, instead of the “head ornament”, another meaning of the Tibetan word *thod*, namely “turban.”

other ornaments. She is riding a hind, ornamented with a saddle, and stands on a lotus and moon disc. Her head is surrounded by a green halo.

In some ritual texts⁸⁶, she is referred to as *ma lha*, the mother deity. Because she occupies the central position, it can be an indication that *mo lha* is the most important goddess among the group of the five personal protectors, or that she is an emanation of a higher ranking deity followed by four male retinues. In that case, she may be connected to the blue goddess, called *mthing gi zhal bzang ma*⁸⁷ of the five sisters of long life (*tshe ring mched Inga*⁸⁸). She is also associated with *ma gcig dpal ldan lha mo*, who is the protectress of Lhasa and an emanation of *dpal ldan lha mo*⁸⁹. Her central position on most of the Thangkas, could also emphasise the female role, the importance of a mother, a female individual who is responsible for the development of further generations⁹⁰. She exercises her power of protection from the right armpit. She is asked to make food and wealth fall down like rain, to bestow *siddhis*, wealth, cattle, food, drink, retinue, and so forth. Offerings made to *mo lha* should include medicinal tablets, round heart-shaped *tormas*, “secret sheep”⁹¹, a spindle of maternal aunts and an arrowhead of maternal uncles.

Her seed syllable⁹² is JÑA and her *mantra*⁹³ is NA RA KMO DU NE DZAḤ DZAḤ.

⁸⁶ See e.g. translation of text G in chapter 6.8.

⁸⁷ C.f. Nebesky-Wojkowitz (1956), p. 178-181.

⁸⁸ The five sisters of long life are ancient Tibetan deities who were bound by an oath and incorporated into the Tibetan Buddhist pantheon. They are mountain goddesses whose residence is supposed to be the five lakes at the foot of the mountain Jomo gangs dkar. The deities belong to the train of dMag zor gyi rgyal mo remati, an emanation of dPal ldan lha mo. See Nebesky-Wojkowitz (1956), p. 25.

⁸⁹ *ibid.*, p. 23, 327.

⁹⁰ Oral communication with Öser Dorje, Kathmandu, December 2009.

⁹¹ For discussion and clarification of unusual offering substances as “secret sheep”, “secret yaks”, or “silken houses”, see translations, p. 77, and 91.

⁹² The seed syllable is taken from the texts F and G.

⁹³ The *mantra* is taken from the text J. I suspect a mistake in the Rinchen Terdzos, because the first syllable of each *mantra* seems to correspond to the seed syllable of each deity. Here only two correspond.

3.3.2. Srog lha



This is the deity of life force. He is a white man, with one head and two arms. He wears crystal armour, a helmet and holds a lance banner. He carries a tiger skin quiver, a leopard skin sheath, the three types of weapons around his waist, a vase of long life. He rides a very fast black horse that is adorned with a saddle, a bridle and a saddle rope. *Srog lha* wears *svag* boots⁹⁴ and his head is surrounded by a green halo. He exercises his power of protection from the heart centre. He is asked to protect one's life from obstacles, such as the eight aspects of untimely death and obstacles created by others, like wrathful deities, evil demons and so forth, as well as to extend life, happiness and well-being. *Srog lha* is connected to the ancient believe of *bla*, the soul and therefore the importance of his task to keep beings alive is emphasised⁹⁵.

Offerings made to *srog lha* should include male gelded goats, rich silk ribbons, family arrows, silk and coral banners.

His seed syllable is NA and his *mantra* is A NĀ GA DU NA DZAḤ DZAḤ

⁹⁴ For description, see the translation of texts H and F.

⁹⁵ Stein (1972), p.226.

3.3.3. Pho lha



This is the deity of males. He is white with one head and two arms. He has the appearance of a youthful person. In his right hand he carries a jewel and in his left a wooden basin filled with precious jewels. He wears blue silken brocades, adorned with jewels, his matted hair is bound by a silken turban and wears *svag* boots. He rides a pastel pink horse that is decorated by a saddle, a bridle and a saddle rope. *Pho lha*'s head is surrounded by a green halo. In some ritual texts he is referred to as *zhang lha*, the deity of maternal uncle, who in turn is occasionally also said to be an emanation of *mo lha*. As an individual deity, *pho lha* is important during marriage ceremonies and is worshipped as a local deity⁹⁶. He exercises his power of protection from the left armpit. He is asked to repel adversities, to produce favourable conditions, to dispel physical illnesses, mental sufferings, calamities, discord, obstacles to the accomplishment of one's desires, to defeat enemies and make oneself victorious. Offerings made to *pho lha* should include a pure "secret sheep" and a silk spear.

His seed syllable is A and his *mantra* is JÑĀ RAKṢA DU NE DZAḤ DZAḤ

⁹⁶ See Schicklgruber (2004), p. 91-112.

3.3.4. Yul lha



This is the deity of the land. He is white with one head and two arms. He is dressed in white silken brocades, and holds a bow, arrows and a lance banner . He has the attire of a warrior and wears armour and a helmet. He carries a tiger skin quiver, a leopard skin sheath, and the three weapons around his waist. He wears *svag* boots and rides a white horse, which is adorned by a saddle, a bridle and a saddle rope. His head is surrounded by a green halo. *Yul lha* plays a very important role as a local deity when separately present⁹⁷. There, he is believed to have his seat in various natural regions, especially in the mountains. He exercises his power of protection from the crown of the head and is asked to fulfil all wishes, to accomplish health, long life, happiness at home, to protect people from frightening places and injuries, to crush demons, to eliminate misery and poverty, and to bring together abundance and prosperity. Offerings made to *yul lha* should include “secret white yaks” and “silk houses”⁹⁸. His seed syllable is YU and his *mantra* is YU TI PA KA DU NE DZAḤ DZAḤ

⁹⁷ See Schicklgruber (1996), p115-132. ; Karmay (2005).

⁹⁸ For explanation on secret yaks and silk houses see the offering parts in the translation of text H.

3.3.5. Dgra lha



This is the deity of the enemy⁹⁹. *Dgra lha* represents a deity whose task is to conquer the enemy's life-force. He is white with one head and two arms. He is a peaceful and smiling adult. In his right hand he holds a spear with silken ribbons, in his left hand a noose, or as presented in this picture, a saddle rope. He wears a silken turban, is dressed in silken brocade and is adorned with jewels, a coat of armour (Tib. *bse khrab*), and a conch shell. *Dgra lha* carries a tiger skin quiver and a leopard skin sheath, the three types of weapons, while riding a white horse, which is adorned by a saddle, a bridle and a saddle rope. His head is surrounded by a green halo. There are different groups of deities forming the *dgra lha* brotherhoods. *Dgra lha* is also a separate class in the classification of deities within the 'jig rten pa'i srung ma. He exercises his power of protection from the right shoulder. He is asked to subdue hostile armies, to make one victorious in battles, to make the castles secure, the horses fast, the weapons sharp, to bring success in gambling, business and debate activities, and to increase one's reputation, power and possessions.

⁹⁹ I have decided to translate *dgra lha* as the deity of the enemy. Other possible translations are the "deity of war", the "war-god", "war-spirit" and the like.

Offerings made to *dgra lha* should include pure small offering morsels of butter (Tib. *bshos bu*) and turquoise shells.

His seed syllable is ŚE and his *mantra* is ŚE YA MA DU NE DZAḤ DZAḤ

4. Buddhist Visual Art¹⁰⁰

4.1. Introduction

The five personal protectors are depicted according to the same rules, and are also visualised in the same way as other deities. Likewise it is of great importance for the *sādhaka* to take as a basis and follow the iconography and its strict rules of iconometry, as found in different *sādhanas*, during the process of visualisation before or during a ritual ceremony.

The main emphasis of Tibetan art is religious practice. Thangkas (Tib. *thang ka*) are religious paintings, which are used by Buddhists as well as Bon po. Vajrayāna Buddhism provides abundant imagery in the painted scrolls. Gods and goddesses were “imported” from India, but the main pantheon was further expanded in Tibet and it includes native divinities, spirits and demons. Additionally, depiction of historical and mythological personages, legends and spiritual biographies of saints are found. Thangkas contain sophisticated religious symbols and at the same time act as objects of reverence. When taken as focal point during meditation, they enable the practitioners to internalise the qualities of deities by facilitating their visualisation. These Thangkas are called

¹⁰⁰ In Tibet, all fields of knowledge are divided into the five major and the five minor sciences. The five minor sciences comprise poetry, astrology, drama, etymology, and composition. The five major sciences are subdivided into the inner (religious studies) and outer sciences comprising logic, healing, grammar, and crafts. Buddhist visual arts belongs to this latter category.

“*rten*”¹⁰¹ (support). There are three main types of *rten* according to the traditional Tibetan classification of Buddhist art - bodily support, verbal support and mental support¹⁰², corresponding to an aspect of Buddhahood. Thangkas and statues represent the bodily support.

Before Thangka painting was established in Tibet, deities appeared to qualified individuals as visions, or in dreams, which were then immediately afterwards put onto paper. These mystical visions formed the visual basis on which *sādhana*s were later elaborated before being incorporated in the Tibetan canonical texts¹⁰³. The guidelines for the creation of visual art found in Tibetan texts, stress the importance of basic principles such as proportions, colours, attributes and postures, which have to respect fixed conventions¹⁰⁴. In the course of time, different traditions have shaped the presentation of images. Apart from the prescribed measurements, the completion of the picture depended solely on the artist's creativity and the tradition he or she belonged to. Many foreign sources contributed to Tibet's artistic heritage, and the widest variety of styles and themes referred to in Buddhist paintings across Asia can be found there. It is possible to distinguish styles evolving throughout the centuries – the first phase of the history of Tibetan art began in the seventh century and second phase around the eleventh century¹⁰⁵. The first influences came from Indian art, later followed by Chinese styles. Then, in the fifteenth

¹⁰¹ Lit. “supports”, they act as physical representations and embodiments of awakened beings. The majority of Thangkas had this function. Else, there are Thangkas found that are solely depicting life stories of the Buddha, any spiritual being or any aspects of the Buddhist doctrine—at that point they are known as “didactic” paintings. Jackson (1984) p. 25 and 41. It was also very common to commission the artist to paint a Thangka in times of sickness, trouble, or for the death of a dear one.

¹⁰² Jackson (2005), p.5.

¹⁰³ Pal (1984), p. 18-19.

¹⁰⁴ In: Henss (2006), p.105.

It is said that even Buddha mentioned to his disciple Śāriputra that whoever wants to construct a piece of art should do it according to the standard system of measurements. Gömpojab (2000), p. 65; taken from the canon of Buddhist iconometry.

According to Gyatso (1999), p. 171-176, in canonical sources focus is also put on stance, body colour, facial expression, hairstyle, number and position of limbs, clothing, ornaments and accoutrements as manifestations of certain principles of enlightenment.

¹⁰⁵ See Thondup (2001).

century a distinct Tibetan style emerged¹⁰⁶. One of the prevailing art schools found by the master Menla Döndrup (Tib. sman bla don grup, 1425-1505) was the Menri (Tib. *sman bris*) school. Its main characteristics are seen in the precision of paintings, the intricate details, and rich colours. Out of this school, a new type was developed by Choeing Gyatso (Tib. Chos dbying rgya mtso, seventeenth century), who called his style Mensar (Tib. *sman gsar*)¹⁰⁷. Later, many different new schools appeared, all applying the same basic systems, except the Karma Gadri (Tib. *sgar dris*) school, which demonstrated clearly unique features. The term “Gadri” means “painting style of tents” and was established in Eastern Tibet by the artist Namkha Tashi who is said to be an emanation of Mikyö Dorje (Tib. Mi bskyod rdo rje, 1507-1554), the eighth Karmapa. It had a strong Chinese influence and the main characteristics are thinly applied pale colours, less attention to details, but more spacious, expansive backgrounds and natural landscapes. Since different paintings showing the five personal protectors exist, styles vary dependent on the place and time of the production of a Thangka. According to explanations given by Jackson (2005: 7) and Tulku Thondup (2001) I would place the above shown painting of the five personal protectors to an already Chinese influenced style, because of the predominance of the green and blue background¹⁰⁸.

4.2. Importance and Characteristics of a Well-Proportioned Figure

Iconometry is the knowledge of geometric rules, drawing guides and measurements used in the creation of correctly proportioned figures. Among

¹⁰⁶ The exact date is very difficult to set, but most probably it emerged along with the Menri school. Generally two artistic traditions are recognised that served as the principal source of Tibetan art – the Indian and the Chinese. The Indian aesthetic inspired the figural tradition, while the Chinese contributed to the view and visualisation of nature.

The concept of this new creation utilises more freehand and creativity. Numerous changes are evident in both the landscape and the forms. The early styles are extremely symmetrical and geometrical, and in some, even the spacious naturalism of the landscapes are decorated with different patterns and symbols. For example the most symmetrical and geometrical paintings can be viewed in the chapel of thousand Buddhas in Gangtse Tshuk lak Khang, Tibet. From: Thaye (2000), p. 189.

¹⁰⁷ Jackson (1996), p. 103-117.

¹⁰⁸ See other Thangkas in the appendix II.

Tibetans, consensus exists about the specific rules and terminology to be used in the study of measurement. In the Buddhist pantheon there appear a large number of different deities, who are divided into almost a dozen main iconometric classes¹⁰⁹. In order to produce a piece of art, a sculpture or a painting, specific measurements have to be followed and remembered by every individual painter. A picture is only “valid” when the iconography and its iconometry are in balance. If the following measurements are not done properly, different negative consequences may affect not only the careless artist, but also their dwelling place, success, health, as well as the person who purchased that piece of art.

*“When the drawing does not conform to the correct measurements, the gods, instead of residing in those images, will fear them, and the rakṣas and evil spirits will reside in them, there will soon be death and suffering and obstacles to good fortune will arise”.*¹¹⁰

To give a few examples, it is said that care has to be taken about the depiction of hands and feet. They must look youthful and supple with the fingers and toes being long, thin and nicely shaped. Especially when the individuals are presented wearing only few garments, attention should be paid to a nicely formed and symmetrical waist, to a wide upper body showing perfectly rounded shoulders, and to the throat having the form of a conch shell. Similarly, regarding the face, the lips must be concretely defined and red as a *bimba* fruit,

¹⁰⁹ Bu tson Rin chen grub and the Eighth Karmapa, Mikyö Dorje had propounded systems containing eleven main classes, while Phreng kha ba (sixteenth century) and the more recent Mi pham rgya mtsho (1846-1912) reduced the number of basic classes in their systems to five, and Klon rdol bla ma (b.1719) kept the number to a bare minimum of four. Jackson (1984), p. 50

¹¹⁰ See: *Tengyur Sūtra*, go, p. 22; taken from Thaye, (2000), p. 50.

There is also a legend about the first painter, known as King 'Jig Thul. One day a Brahman came to visit the King and blamed him that because he was not ruling his land in accordance with the *Dharma*, his son had to face an early death. Immediately the King went to Yama, the god of death and demanded to give him back his son. After long disputes Brahma appeared, explaining it was due to the child's own karma consumption and it was thus not right to ask Yama. He should draw an exact representation of that son. The King did as said and Brahma blessed it, causing the child to return to his father. Afterwards, the King got the title “the first painter”, went to the gods' realms where he was given detailed instructions on the geometrical systems, the correct measurements, the merits of correct proportions and the importance of visual arts.

the eyes should have the form of lotus petals, the eyebrows long and half moon shaped, the ears wide with long earlobes, etc.¹¹¹.

Having trained in and mastered the depiction of the basic proportions of the chief deities, the artist applies his knowledge to unfamiliar deities, respecting the rules related to each iconometric class. Specific rules on measurement for the five personal protectors do not exist. The iconometry used for peaceful deities is usually applied to depict the five personal protectors in a Thangka¹¹².

5. The Ritual

5.1. Introduction

Rituals are ways of communication, as in simple ritualised actions, like a handshake among human beings, or the way animals communicate among each other, etc. They also mark the interaction between humans and invisible beings, such as awakened beings, departed masters, *bodhisattvas*, Buddhas, etc.¹¹³ and usually reflect a system of religious beliefs. To understand rituals, it is important to take into account the social context in which they took place. They reflect different peoples' way of thinking, perceiving and dealing with situations. Ritual texts are abundant in Tibetan literature and an important part of the monasteries' daily activities is devoted to the performance of rituals¹¹⁴. There are many different types of rituals in Tibetan traditions. Rituals can be used in everyday life with an aim to accomplish worldly benefits, like in the case of marriage rituals, rituals for the dead, rituals to ensure the continuation of posterity, to increase one's life span, wealth, to summon good fortune, for a good harvest, to prevent misfortune, etc. Nevertheless, they can also be

¹¹¹ Here I did not mention every given detail. For further information see Gega Lama (1983), p. 68 f.

¹¹² See Bunce (1994), Chandra (2002) and Thaye (2000) for more elaborate descriptions on the iconometry of peaceful deities.

¹¹³ See Ray (2002), p. 55.

¹¹⁴ Bentor (1996), p. 290.

directed towards higher spiritual goals, like liberation and awakening. Among the different categories of rituals found in the Tibetan traditions, a part of them consists of offering rituals (*mchod pa'i cho ga*). According to Makransky (1996: 313) “the word *mchod pa*, as Tibetan Buddhist term, means to make offerings in a ritually prescribed context to sacred or powerful beings in order to honour, venerate and please them.¹¹⁵” Although almost all Tibetan ritual texts contain a section on offering¹¹⁶, only those that emphasise the offering itself, as the most important part of the text, are called “Offering rituals.” For the five personal protectors such offering rituals are performed.

5.2. General Framework in Which a Mahāyāna Ritual Takes Place

Any Mahāyāna ritual is subdivided into three main parts. The preparation, the main part and the conclusion¹¹⁷. The preparation should contain the following parts: The practitioner takes refuge (Tib. *skyabs 'gro*) in the Three Jewels, having turned his mind away from the concerns of this life. He then awakens the enlightened attitude (Tib. *byang chub sems bskyed*), the wish to attain complete awakening in order to liberate all sentient beings from the cycle of existence. In its complete form, the preparation can include the seven branches offering (Tib. *yan lag bdun*) and the cultivation of the four immeasurables (Tib. *tshad med bzhi*)¹¹⁸. Then comes the main part, which consists of the ritual itself. Mahāyāna rituals are supposed to take place in the direct recognition of emptiness, from within the state that does not conceptualise the three spheres¹¹⁹ (Tib. *'khor gsum mi dmigs pa*). An important feature of any Tibetan ritual is the process of visualisation. Visualisation does not only imply the formation of a clear mental

¹¹⁵ Makransky (1996), p. 313.

¹¹⁶ Examples are preliminary practices, *maṇḍala* offerings, *sādhana*, initiation rituals, consecrations, fire offerings, *guru pūjā*, and so forth. c.f. Makransky (1996), p. 316.

¹¹⁷ See Beyer (1973), p. 29-38.

¹¹⁸ The seven branches offering includes prostration, offering, confession, rejoicing, request to turn the wheel of Dharma, supplication of not passing away into *nirvāṇa*, and dedication. This is not explicitly found in offering rituals performed for the five personal protectors.

The four immeasurables are loving kindness, compassion, joy, and equanimity. C.f. Beyer (1973), p. 188-189 and Padmakara (1998), p. 317-325.

¹¹⁹ Agent, object, action.

image of the visualised objects, for which Thangkas, as the bodily support of deities, are of help and importance¹²⁰. The crucial element of this process is to feel their actual presence and blessings. For example, in the offering rituals, the offering substances as well the recipients of the offerings must be visualised clearly and their actual presence must be felt. Any visualised element of the ritual arises from the state of emptiness and dissolves back into it at the end of the process. In the concluding part of the ritual, the practitioner dedicates (Tib. *sngo bo*) the merits he accumulated in order to attain complete awakening for the benefit of all sentient beings and recites aspiration prayers (Tib. *smon lam*)¹²¹.

5.3. Description of an Offering Ritual

The general structure of offering rituals made to the five personal protectors begins with paying homage to the Three Jewels, the Lama¹²², and so forth. This is followed by the consecration of the offering substances. The finest types of offerings and *torma* are gathered or imagined¹²³. In ceremonies attributed to *dharmapālas*, three kinds of offerings are usually carried out: the inner (Tib. *nang mchod*)¹²⁴, the outer (Tib. *phyi mchod*)¹²⁵ and the secret (Tib. *gsang*

¹²⁰ See chapter 4.1.

¹²¹ For a typical example of rituals performed for the five personal protectors, please see chapter 5.4.

¹²² The ritual texts I have translated are *termas*, so homage is paid to Guru Rinpoche.

¹²³ See Nebesky-Wojkowitz (1956), p. 400-402.

¹²⁴ The inner offerings consist of the *five sense gratifications*. See Beyer (1973), p. 157-158.

¹²⁵ The outer offerings include eight *mantras* which are recited along with eight *mudrās*. The eight types of offering *mudrā* symbolise a great variety of physical objects. They are represented in front of a shrine in eight bowls (more common in seven) filled with fragrant water and are offered from left to right as follows: *argham* (pure spring water, gathered from the entire universe), *pādyam* (water of cleaning an object of refuge), *puṣpe* (all offering flowers), *dhūpe* (all appropriate incense in the universe), *āloke* (natural lights, eg. sun), *gandhe* (perfume), *naivedye* (food offered to the Three Jewels), and *śabda* (all sounds and music) The eight *mantras* are as follows: *oṃ vajra argham āḥ hūṃ* (pure spring water for washing), *oṃ vajra pādyam āḥ hūṃ* (pure spring water for drinking), *oṃ vajra puṣpe āḥ hūṃ* (fruits and plants), *oṃ vajra dhūpe āḥ hūṃ* (incense), *oṃ vajra āloke āḥ hūṃ* (light), *oṃ vajra gandhe āḥ hūṃ* (perfume), *oṃ vajra naivedye āḥ hūṃ* (food), *oṃ vajra śabda āḥ hūṃ* (sound). For more detailed information on the verses and their usage, see Beyer (1973), p.148-154. And see the translations for more information on these objects.

mchod)¹²⁶ offerings. For the peaceful deities the inner offering includes a *torma* of white flour mixed with the three sweets and the three white substance. The outer offering is made of objects which are pleasing to sight and the secret offering is a purely symbolic offering. They are cleaned of evil influences by sprinkling water and reciting the *mantra* OM AMṚTA KUṆḌALI HANA HANA HŪṂ PHAṬ. This fierce *mantra* makes the water become the essence of Swirling Nectar. Then the offering substances and oneself are purified from any clinging to self-existence into emptiness, by reciting the *mantra* OM SVABHĀVAŚUDDHĀḤ SARVADHARMĀḤ SVABHĀVAŚUDDHO 'HAM¹²⁷. Then, they re-emerge from the state of emptiness as pure wisdom nectar and are blessed by the syllables OM ĀḤ HŪṂ. They represent the enlightened body, speech and mind of all Buddhas, and are accompanied by the recitation of other *mantras* and the performance of special *mudrā*¹²⁸. This process is usually followed by a brief or detailed visualisation of the five personal protectors and their attributes. From the syllable PAM¹²⁹ arise five seats, each made of a lotus and a moon disc. Each personal protector is visualised successively, together with his or her own attributes from their seed syllables (JÑA, NA, A, YU, ŚE)¹³⁰. After that, in the invocation part, the deities are called one after the other for protection from the different parts of the body. At that point, the offerings are presented to the five deities, accompanied by specific supplications and requests made to each of them. The ritual is generally concluded by requesting the deities to remain firm, exhorting them to perform their activities continuously and reciting auspicious wishes. Although these deities belong to the class of the 'jig rten pa'i srung ma and their function is to provide worldly benefits, these rituals have been integrated into the framework of Mahāyāna Buddhist rituals and dedications are thus made towards supreme awakening¹³¹.

¹²⁶ The secret offerings are presented, worshipping the deity with the sixteen goddesses of sensual enjoyment. See Beyer (1973), p. 159-164.

¹²⁷ See Beyer (1973), p. 180.

¹²⁸ Beyer (1973), p. 143.

¹²⁹ PAM is the seed that is visualised as transforming into a lotus. Beyer (1973), p. 145.

¹³⁰ See summary of text J, p. 86. These syllables when presented in this order, represent the *mantra* of long life. According to Gregory Forgues (oral communication August 2010), but I could not find any *mantra* related to it.

¹³¹ C.f. dedication in text G.

5.4. Introduction to a Smoke Offering Ceremony¹³²



As an example of offering rituals I will now present the practice of a smoke offering as it is performed in Vajrayāna Buddhism. It is also one of the main offering rituals performed for the five personal protectors. The Smoke offering, or smoke *pūjā*, is a type of Tibetan ceremony, called Sang (Tib. *bsangs*), which means “offering of incense” and “purifying”¹³³. It is a type of purification ritual by means of fire and smoke, which, if practised diligently and regularly, helps the practitioner gather the two accumulations, to purify obscurations and clear away any obstacles that prevent the accomplishment of the Dharma.

One type of smoke offering commonly performed in the Tibetan tradition is the Lhasang (Tib. *lha bsang*) ritual¹³⁴. It means “higher purification ritual.” Many different types of Lhasang are done in Tibet, depending on location, lineage and purpose. It is performed for both mundane and supra mundane purposes, and is an invocation of all good spirits, well-intentioned deities, *bodhisattvas*, buddhas, protectors and departed teachers. It can be performed by both lay men and Lamas, for any given occasion. Its function is to cleanse and purify people and places of obstructions, obstacles or negative forces. As an

¹³² Picture taken by myself, on the thirteenth day (according to the lunar calendar) in November 2009. On this day a large smoke offering ceremony has been performed to different *dharmapālas* and other local and protective deities, not exclusively for the five personal protectors. The fire pith was placed outside the monastery. While outside 2-5 monks were engaged in the preparation of the fire, all other monks were inside the monastery chanting and reciting the ritual texts, which they accompanied by various *mudrās* and instruments. Allowance for its usage in my thesis was given by Khenpo Chokey from Pullahari monastery, Nepal.

¹³³ See Das (1976), p. 1316.

¹³⁴ C.f. Nebesky-Wojkowitz (1956), p 319, 362; Norbu (1995), p. 107 f., Ray (2000), p. 57-63.

empowerment, it also brings down blessings in the form of wisdom, efficacy and power. Any offering should start by paying homage to the Three Jewels. The most appropriate time for a *bsang* offering ritual is the morning, at sunrise. To start with, the offering articles should be of “noble origin”, meaning that they should be offered without any thought of stinginess or wrong livelihood¹³⁵. They should be “fine substances”¹³⁶. The place where the ritual is performed has to be clean, as well as the substances themselves¹³⁷.

An important element of a Sang practice is to arrange everything beautifully. It is necessary for the place of the offering, like the fire pit that is constructed outside the residence before the ritual begins, to be nicely prepared, and the objects to be tidily arranged. Different aromatic woods are collected and placed next to the fireplace. When the fire has burned down, allowing the glowing coals to heat up, the officiant starts the invocation and puts aromatic substances such as Juniper boughs and other well-scented woods on the coals. For a smoke-offering, great offerings such as the five kinds of clothes (white, blue, yellow, green and red) which are cut into small pieces, the five kinds of beans, cookies, butter, oil, sugar, fruits, rice, some herbal medicine, cypress and pine tree leaves, flowers for the altar, some sweets, incense sticks, a teapot full of tea, and other items are prepared¹³⁸. It is said that obstacles and defilements are cleared away by the fire and the purifying smoke and that the fragrant smoke, mostly of burned Juniper, travels into the sky, attracting the various beings in and beyond *saṃsāra*. It serves as a kind of passageway between humans and the blessings of the heavenly beings.

After the recitation of the refuge prayer and generation of *bodhicitta*, comes the consecration of the offering substances and the visualisation. Having been blessed, the smoke-offering articles take on different forms to please the guests in any possible way. All substances have the essence of emptiness and *amṛta*, the wisdom nectar. In that way, they appear in order to satisfy our five sense faculties - as forms to stimulate the visual faculty, as sounds to stimulate

¹³⁵ There are five types of wrong livelihood: 1. Hypocrisy, 2. Flattery, 3. Soliciting, 4. Expropriating, and 5. Calculating generosity.

¹³⁶ It means to present only the best pieces one would keep for oneself.

¹³⁷ C.f. Nebesky-Wojkowitz (1956), p. 319-338.

¹³⁸ www.kagyu.org.ph/burn.htm (30.09.2009)

hearing faculty, as fragrances to stimulate smell faculty, as flavours to stimulate taste faculty and as tactile sensations to stimulate the body faculty. This all arises in a complete and vast form, being multiplied by the *mantra* and *mudrā* of the sky treasury¹³⁹.

Next, the four types of guests¹⁴⁰ are invited to take part in the offering ceremony. The invocation includes not only the main individuals the ritual is performed to, but also all the other creatures present in this universe. Offerings are made, both real and imaginary. Supplication is done for assistance, health, protection against inner and outer obstacles such as illnesses, emotional disturbances, for successful practice of dharma, and so on. Along with supplication usually comes the recitation of different *mantras*. While doing so, participants of the Lhasang may circumambulate the fire allowing the smoke to wash them over, causing a deeper sense of purification.

Any smoke offering is concluded with the dedication of merit and by the recitation of auspicious verses.

6. Edition and Translation

6.1. Introduction

In my collection of texts, there are nine different rituals of the five personal protectors. Five texts on smoke offerings, three texts combining both, invocation and offerings, and one text, describing the invocation and offering, and giving instructions on detailed visualisation of the five personal protectors together with the Lords of the five Buddha families.

¹³⁹ For explanation see footnotes on p. 51 and 61.

¹⁴⁰ The four types of guest include:

1. The so-called 'Jewels', meaning all buddhas, *bodhisattvas*, spiritual masters, *yidam* deities and *ḍākiṇīs* who are the guests invited out of respect, 2. The protectors who are guests invited on account of their qualities, 3. The six classes of beings who are guests invited out of compassion and 4. The obstructing forces who are guests to whom we owe karmic debts. See Tulku Urgyen Rinpoche (1999), p. 106.

The texts A, B, C, D, E¹⁴¹ are different versions of the same text on a smoke offering to the five personal protectors. Text E is the first text I came across, hence I use it as the “author text” to which I compared the other four versions, and did a critical edition¹⁴². During my research, I found another text (text H), in the works of the online library of TBRC. It is not only a smoke offering ritual, but also contains information on invoking the five personal protectors. In the course of my research, I also found ritual texts to the five personal protectors in the first Treasury - the Treasury of Rediscovered Teachings (Tib. *terma*) - of the Five Great Treasuries brought together by Jamgön Kontrül Lodrö Thaye (1813-1899). The Great Treasury of Precious Termas is also known as Rinchen Terdzo [Chen mo] (Tib. *rin chen gter mdzod chen mo*), it is a huge compilation of *terma* texts in altogether 111 volumes¹⁴³. Out of these 111 volumes, I have worked with three different ritual texts. I have translated two texts (text F and text G). Text F corresponds in certain parts to text H. Therefore I have compared these parts and pointed them out in a critical apparatus, taking text H as the “author text”. Hence the small variations in different *sādhana*s can be shown - some additions and omissions have been made to fit the meter. Both texts, in the congruent sections, follow a nine-syllable meter, but vary on account of additions or omissions of syllables. Very important and of great use for the understanding of a text are additions of syllables and words.

I give a brief summary on text J, which consists of oral instructions on the method of visualisation of five deities together with the Lords of the five Buddha families. This ritual text is particularly important, because it contains information about the five personal protectors, which I did not find anywhere else, like their

¹⁴¹ See the sigla for the titles of the texts.

¹⁴² According to the article of Klein (2002), p 1-10, found in literaturwissenschaft-online.de, I may say I chose the “Leithandschriftenprinzip”- method for my critical edition

According to Jäger (1990), p. 42-48, I would present the hierarchy of the texts saying that: no of the five texts (A, B, C, D, E) is the original text. There should have been 1 to 3 different versions, wherefrom texts A, B and C have been copied. Texts B and E could have had as prototype text B. I will not present a stemma.

¹⁴³ The first redaction of the Rinchen Terdzo was done in the Palpung monastery in 1875. The second redaction was done in the Tshurpu monastery. It contained 63 volumes. Now, the latest was print in Paro in Buthan. This edition is based on the Tsurpu edition as supplemented with blockprints from Palpung and other great monasteries of Kham at the order of H.H. Dilgo Kyentse Rinpoche.

See Schwiieger (1990) and the online library of TBRC:

[http://www.tbrc.orglinkRID=O1GS108653O1GS1086531GS123771\\$W1KG14#library_work_Object-W20578](http://www.tbrc.orglinkRID=O1GS108653O1GS1086531GS123771$W1KG14#library_work_Object-W20578) (access: 28.07.2010)

personal *mantras* and their exact places around a five-pointed *vajra* during the process of visualisation.

For the translations, I have copied the Tibetan text and in parallel given the translation. The Tibetan text is organised to follow the numbering of the manuscripts and block prints. The beginning of a folio is marked by numbers on the left of the Tibetan text, e.g. (1), (2), (2)(b), etc. This small (b) denotes the verso, the back side of a folio. The line number is also marked by the same style numbering, but smaller, and it goes throughout the text e.g. (1). The apparatus in the critical edition follows a continuous numbering. When more than one syllable differs from the author text, then it is marked (¹[syllable].....[syllable]¹) to show the part which is included. Otherwise, the numbering is placed after the varying syllable.

6.2. Sigla

For the edition and translation three manuscripts B, D, E and two block prints A, C are used:

- A *'Go ba'i lha Inga'i bsangs mchod ll*
- B *'Go ba'i lha Inga'i bsang mchod ll*
- C *'Go ba'i lha Inga'i bsangs ll*
- D *'Go ba'i lha Inga'i bsangs mchod ll*
- E *'Go ba'i lha Inga'i bsangs mchod ll*

The translations include three block prints F, G, H

- F *Lha Inga'i gsol mchod bsod nams dpal skyed bzhugs so ll*
- G *'Go ba'i lha Inga'i gsol mchod bsang dang bcas pa yar ngo'i zla rgyas zhes bya ba bzhugs so ll*
- H *'Go ba'i lha Inga'i gsol mchod phen bde'i 'dod 'jo zhes bya ba ll*

The summary is given of block print J

J *Bla ma rig 'dzin rgya mtsho mkha' 'gro chos skyong ma rnams dang phas
kyi lha lngas skyob pa'i man ngag gdams pa bzhugs so ll*

Notes on the authors

Texts A, B, C, D, E and H were written by Thu'u bkwan III Blo bzang chos kyi ni ma (1737-1802), who was a Tibetan historian and Lama of the *dge lugs pa* school. His most famous work is *Grub mtha' shel gyi me long* arguably the widest-ranging account of religious philosophies ever written in pre-modern Tibet¹⁴⁴.

The colophon of the manuscripts and block prints A, B, C, D and E say that these texts have been composed by Su pra mi¹⁴⁵ Dhar ma ba dzra. This name is said to be the personal name of Thu'u bkwan III, Blo bzang chos kyi nyi ma¹⁴⁶.

Text F was composed by the fifth Dalai Lama. It relies on the *termas* discovered by Grwa pa mngon shes (1012-1090)¹⁴⁷ and Wang chug (1212-1270)

Grwa pa mngon shes (Lit. Monk learned in Abhidharma) was a monk of the *rnying ma pa* school. It is said he was an incarnation of, one of the ministers of king Trisong Detsen called Shud bu dpal gyi seng ge and the great translator Vairocana. He was born in the water male mouse year (1012 AD)¹⁴⁸ and was educated in the Samye monastery.

Chos kyi dbang phyug¹⁴⁹, also know by the name Guru Chowang, was one of the five Terton Kings (Tib. *gter gton*) and the three supreme emanations. He was born accompanied by wonderful omens, on January 19, 1212, the fifteenth day, first month, water male monkey year, fourth cycle.

¹⁴⁴ The full title is *Grub mtha' thams cad kyi khungs dang 'dod tshul ston pa legs bshad shel gyi me long* - *A Tibetan Eye-view of Indian Philosophy*.

¹⁴⁵ In other texts it is written Ku sa li, this is also a kind of title, and probably refers to the same person.

¹⁴⁶ C.f. TBRC: http://www.tbrc.org/#library_person_Object-P170 (access: April 2010)

¹⁴⁷ C.f. In: Khetsun Sangpo, vol. 4, p. 274-276. And Roerich (1949), p. 77, 94.

¹⁴⁸ Norbu (1997) The key to the Tibetan calender.

¹⁴⁹ See Khetsun Sangpo, vol. 4 p. 391-406 and Dudjom Rinpoche (1991), p.760-770.

6.3. Bibliographical Description and Physical Appearance of the Texts

A

'Go ba'i lha Inga'i bsangs mchod (title)

Ku sa' li dha rma ba dzra (composer)

Or tu su wang gi ho sho'i khe'a tshe 'phel (requester)

At the temple of Or tu su dza sag dbang rgyal Tshe brtan rdo rje (place)¹⁵⁰

Block print A consists of altogether seven folios, thirteen pages. Each page measures 187 mm in length and 67 mm in width. The front page shows the title in only one line. Pages two and three contain a short text in five lines, while pages four to twelve are written in six lines. The last page shows three lines. The text is written in *dbu chen*. The quality of the paper is very good and clearly readable. There are not many spelling mistakes. The text is written in verse.

B

'Go ba'i lha Inga'i bsang chog (title)

Ku sa li dha rma ba dzwa (composer)

Or du su wang gi ho sho'i sde tshe 'phel (requester),

At the temple of Or tu su rda sag dbang rgyal Tshe brtan rdo rje (place)

Manuscript B consists of altogether six folios, eleven pages. Each page measures 171 mm length and 63 mm width. The front page shows the title in only one line. Page one is written in five lines, while pages three to seven are written in six lines. Page ten has four lines and the last one six lines. The text is written in *dbu chen*. The quality of paper is very good. The text is clearly readable, but with several spelling mistakes. It is written in verse.

C

'Go ba'i lha Inga'i bsangs chog (title)

Ku sa li dha rma ba dzra (composer)

¹⁵⁰ At the temple of the king of power, a chieftain of a Mongolian banner (or district) in the Ordus region, who was called Tseten Dorje.

(?) Tshe brtan rdo rje a king of Zhing-Shag-pa, the ruler of Tsang. Dudjom Rinpoche (1991), p. 783.

Or du su wang gi ho shwo chos 'phel (requester)

At the temple of Or da su dza sag dbang rgyal Tshe brtan rdo rje (place)

Block print C consists of altogether six folios, eleven pages. Each page measures 177 mm in length and 85 mm in width. The front page shows the title in only one line with a seal, containing the Tibetan letters “*bdzra*” (Skt. *vajra*). Pages two to ten are written in six lines. The last page has seven lines. The text is written in *dbu chen*. The paper is very thin, so it is partly difficult to read, because of its transparency. The text is written in verse.

D

'Go ba'i lha Inga'i bsangs mchod (title)

Ku sa li dha rma bdzra (composer)

Or tu su wang gi ho sho'i sde cing 'phel (requester)

At the temple of Or tu su ja sag dbang rgyal Tshe ldan rdo rje (place)

Manuscript D consists of altogether three folios, six pages. Each page measures 192 mm in length and 76 mm in width. The front page shows the title in only one line. Pages two and five are written in five lines. The last page has seven lines. The text is written in *dbu chen*. The paper is old, dark, and slightly damaged. The dark colour of the paper makes it difficult to read. The text is written in verse.

E

'Go ba'i lha Inga'i bsangs mchod (title)

Su pra mi dha rma ba dzra (composer)

Wang gi ho shog sde tshe 'phel (requester)

At the temple of Tu su dza sag dbang rgyal Tshe ldan rdo rje (place)

Manuscript E consists of altogether four folios, eight pages. Each page measures 167 mm in length and 68 mm in width. The front page shows the title in only one line. Pages two to seven are written in six lines. The last page has eight lines. The text is written in *dbu chen*. Quality of paper is good, but partly

damaged. It is clearly readable, with many abbreviations and few spelling mistakes. The text is written in verse.

These three manuscripts and two block prints were kindly given to my disposal by Mr. Géza Bethlenfalvy, who purchased them at the weekly Sunday market in Ulaanbaatar, Mongolia.

The four block prints F, G, H, J

F

Lha Inga'i gsol mchod bsod nams dpal skyed (title)

Zhor sngags smyon¹⁵¹ (composer)

Composed for grong smad pa sangs rgyas rgya mtsho¹⁵²

gnas brtan 'dzam dbyangs grags pa (writer)

In the earth horse year 1678-1679 (time)¹⁵³

based upon the *terma* of chos dbang rin po che

Supplemented by the *termas* revealed by dge bshes Grwa pa mngon shes dBang phyug

G

'Go ba'i lha Inga'i gsol mchod bsang dang bcas pa yar ngo'i zla rgyas zhes bya ba (title)

dGe ba'i blo can dha rma ba rdha (requester)

Ka rma ngag dbang yon tan rgya mtsho¹⁵⁴ (composer)

The texts were written down on the basis of texts revealed by Grwa mngon and Chos dbang (*gter ton*)

Particularly, in accordance with his teachings lDi ri'i chos kyi grags pa, who is a direct student of the great translator Vairocana¹⁵⁵)

¹⁵¹ Name for the fifth Dalai Lama (1617-1682).

¹⁵² Sangye Gaytso was the regent of the fifth Dalai Lama.

¹⁵³

¹⁵⁴ It is a personal name of 'jam mgon kong sprul blo gros mtha' yas. C.f. <http://classic.tbrc.org/kb/tbrc-detail.xq?sessionId=1E14380A64B76E10AB68F10DE0142C15?RID=P264>

¹⁵⁵ C.f. also Schwieger (1999), p. 175-177.

In an isolated hermitage of dPal spungs (place)

H

'Go ba'i lha Inga'i gsol mchod phen bde'i 'dod 'jo zhes bya ba (title)

bTsun gzugs bLo bzang chos kyi nyi ma (composer)

Based upon the teachings of rGyal dbang thams cad mkhyen pa

Gu shi dge slong blo bzang bzod pa (writer)

In the hermitage of bde chen chos gling (place)

Block print H consists of altogether five folios, nine pages. Found in the volume *cha* of collected works of Thubkhwan III, bLo bzang cho kyi nyi ma. The front page shows the title in only one line. All pages are written in six lines. The text is written in *dbu chen*. The text is written in verse.

I purchased these four texts from TBRC's online library.

The block prints F, G, J are found in part four of the Rinchen Terdzo. In chapter 2 "Specific activities" (Tib. *las bye brag so sor bsgrub pa*), part A - "Guarding", in the first subchapter called "rituals for protection from disease, evil spirits, and obstacles (Tib. *nad gdon bar chad spyir srung ma*). The name of the cycle in the Rinchen Terdzo is *Grva pa mngon shes kyi 'Go ba'i lha Inga'i skyob pa gter gzhung*¹⁵⁶. Altogether there are 20 folios and 39 pages, starting at page 361 to 398. Text J starts on page number 361 and goes until page 370, line 2. Text F begins on page 370, line 3 and goes until page 381, line 2. Text G goes from page 381, line 3 until the end. The front page bears the title in one line. Pages two to thirty-eight are written in six lines. The last page has two lines. The text is written in *dbu chen*. Grva pa mngon shes revealed the text (Tib. *gter ston*). 'Jam mgon kong sprul blo gros mtha' yas composed it.

¹⁵⁶ This classification I have taken from the detailed index to the Rinchen Terdzo by Gene Smith. In the library of TBRC the name is 'Go ba'i lha Ingas skyob pa'i man ngag dang gsol mchod.

6.4. Edition and translation of texts A, B, C, D, E

༄༄༄། །འགོ་བའི་ལྷ་ལྷའི་བསངས་¹⁵⁷ མཆོད་བཞུགས་སོ།།¹⁵⁸

- (1) (1) ༄༄༄། །ན་མོ་གུ་རུ་ར་རྩ་ཏུ་¹⁵⁹ཡ་¹⁶⁰ཐུ་ འདྲིར་འགོ་བའི་
 ལྷ་ལྷའི་བསངས་⁽¹⁶¹⁾(2)གཏོར་དང་¹⁶⁰འདོད་པས། བསངས་རྒྱས་
¹⁶²མེ་ལ་བསྐྱེད་པ་¹⁶³ལ་ཆབ་བྲན། ⁽¹⁶⁵⁾སངས་རྒྱས་ཆོས་(3)ཆོགས་
¹⁶⁴མ་ལན་གསུམ་བཅོད་¹⁶⁵ ། ¹⁶⁶)རང་ཉིད་སྐད་ཅིག་གིས་
¹⁶⁷བཅོམ་ལྷན་འདས་(4)གསང་བའི་བདག་པོའི་སྐར་བཞེངས་པར་
 བྱུར། ⁽¹⁶⁷⁾ཨ་མྲི་ཏས་¹⁶⁸བསངས་¹⁶⁹།

¹⁵⁷ B བསང་

¹⁵⁸ A inserts དགོའོ།།

¹⁵⁹ C omits

¹⁶⁰ B omits; C, D ཡུ་

¹⁶¹ A, C, D བསངས་མཆོད་གཏོར་བར་; B བསང་མཆོད་གཏོར་བར་

¹⁶² B, C བསང་རྒྱས་

¹⁶³ C, D བསྐྱེད་པ་

¹⁶⁴ B མཆོགས་

¹⁶⁵ A, B, D omit

¹⁶⁶ B ཆོགས་མ་ལན་གསུམ་; C སྐབས་འགོ་མེས་བསྐྱེད་ཆད་མེད་བཞི་ཕྱེད་ཀྱི་བཏང་ནས།

¹⁶⁷ B omits

¹⁶⁸ C ཨོ་བཟླ་ཨ་མྲི་ཏས་ཀྱི་ཏ་ན་ཏ་ན་ཏུ་ཕྱེད།; D ཨོ་བཟླ་ཨ་མྲི་ཏས་

¹⁶⁹ B བསང་།

A smoke-offering to the five personal protectors¹⁷⁰

Homage to the Guru and the Three Jewels. As for now, since you have desired to scatter¹⁷¹ the smoke-offering to the five personal protectors, the burned smoke-offering substances¹⁷² are sprinkled with water¹⁷³. Recite three times the refuge prayer to the Three Jewels¹⁷⁴. In one instant, you are manifested in the form of Vajrapāṇi¹⁷⁵, the Lord of the Secret. [The offering substances] are cleansed by *amṛta*¹⁷⁶ and purified through *svabhāva*¹⁷⁷.

¹⁷⁰ A: "May it be virtuous!" - *dga'o//*

C: "The purification of the five personal protectors" - / 'Go ba'i lha lng'i bsangs ll

¹⁷¹ It might be better to read *gtong* "to start an offering" instead of *gtor* "to scatter an offering". Although all texts have written *gtor*. In case we read *gtor*, i.e. *bsangs gtor*, then it can also be understood as "by the wish of doing a smoke-offering and to offer *torma*".

Torma (Tib. *gtor ma*, Skt. *baḷi*). is a cake for ritual offerings. *Tormas* symbolise the food offering. Originally made of dough and also sculpted from butter, they have evolved into elaborately decorated objects, often cone-shaped symbolic offerings, which have been substitutes for living beings. In some contexts representing a deity.

C.f. Beer (2003), p.212-213.

¹⁷² Usually as smoke-offering substances one uses leaves (of trees) or *tsampa*. There are various kinds of substances which can be taken for a smoke-offering ritual.

¹⁷³ While performing a smoke *pūja* there is a vase containing fragrant, blessing water, which symbolises something pure. With the right hand one sprinkles water three times on the offering. It should be visualised that the water magnetises the substances.

Oral communication with Trokpa Tulku, Kathmandu, October 2009.

¹⁷⁴ B: spelling *mtshogs* instead of *tshogs*, which is found in both other versions. It is obviously a spelling mistake, because the meaning of *mtshogs* is "similar, like, equal" and it does not fit the context.

C reads: "After preparing to go for refuge, to awaken the thought of enlightenment - *bodhicitta*, (contemplate) the four immeasurables..." - *skyabs 'gro sems bskyed tshad med bzhi sngon du btang nas/*

¹⁷⁵ Lit. *gsang ba'i bdag po*, (Skt. *Guhyapati*), is the "Master of the Secret". The owner, the one in charge of the secret doctrine, i.e. the tantric teachings, within the Buddhist teachings. It is an epithet of *phyag na rdo rje* -Vajrapāṇi. He is the condensation of the awakened mind of all the buddhas and the embodiment of their strength, might and power.

See Dharmachakra (2006), p. 217.

¹⁷⁶ The whole *mantra* is: "[the water] has become the essence of Swirling Nectar"; lit. "OM Swirling Nectar: kill! kill! HŪM PHAṬ !" Beyer (1973), p.179-180.

OM AMṚTAKUNḌALI HANA HANA HŪM PHAṬ. This fierce *mantra* is often used for the material substance of the offering to be cleansed. PHAṬ is used as an element in fierce *mantras*. Beyer (1973), p. 143, 145.

"Amṛta" (Skt. lit. trans. into Tibetan is '*chi ba med pa* "deathless"). Further meaning nectar, used to refer to liquids that have special properties (Tib. *bdud rtsi*). The term is especially used in the *gsang sngags*, the secret *mantra* system to refer to liquids that have been consecrated or are being viewed in a certain way. Illuminator dictionary.

¹⁷⁷ C reads the whole *mantra*, which is: "OM Pure of essence are all events, pure of essence am I !" OM SVABHĀVAŚUDDHĀḤ SARVADHARMĀḤ SVABHĀVAŚUDDHO 'HAM;

This *mantra* is used to purify the offering substances into emptiness. Beyer (1973), p.144.

(5) (178 ལྷ་མོ་ཡས་རྒྱང་སྟེན། 179 རྩིང་པའི་ངང་ལས་བསངས་180 རྫས་

རྒྱལ་སྤྱིའི་(6)དང་པོ་ཐོག་ལེ་ཡིས། །བརྒྱུད་པ་ལས་བྱུང་།

181 ངོ་བོ་ནི། །ཟག་པ་མེད་པའི་

(2) (1) ལྷ་ལྷ་ ཡེ་ཤེས་ལ། རྣམ་པ་གང་འདོད་མཆོད་པའི་སྒྲིན།

(2) །བྱེད་ལས་མགོན་རྣམས་མ་གྲུས་པ་¹⁸²། །ཆེས་པའི་རྒྱས་པའི་

¹⁸³དང་ལྷན་(3)པས་¹⁸⁴། །སྟོང་¹⁸⁵གསུམ་ཁྱོན་ཀུན་གང་བར་

ཟུར། །ཨོ་སྐྱ་བེད་ $\times$ ¹⁸⁶ཅེས་¹⁸⁷སོགས་(4)ལན་གསུམ་དང་¹⁸⁸བདེན་

སྟོབས་བརྗོད། གྲེ་སྤྲ་མ་ཡི་དམ་དགོན་མཆོག་གསུམ། །ཆོག་ས་

(5) གྲི་ཞིང་དུ་སྐྱུན་འདྲེན་གྱིས་¹⁸⁹། གར་བཞུགས་དག་པའི་ཞིང་ཁམས་

ནས་།

178 C མཐོག་སྒྲིབ་པ་དང་། སྤྱི་ཚུན་གྲུབ་པ་དང་། དེ་རྣམས་ཀྱི་ཕྱི་རྒྱུ་ནི་; D omits

179 C inserts སྟོང་པ་ཉིད་དུ་གྱུར།

180 B བསང་།

181 B རྒྱུང་།; C བྱུང་བའི་

182 C བཀྲ་

¹⁸³ A, B, C, D omit འི་

184 B သရိုက်

185 C མེང་

¹⁸⁶ C inserts སྤྱར་སྤྱར་སྤྱར་སྤྱར་ཨ་ཐན་ཡ་ཨ་ཐན་ཡ་དོ་བའི་སྤྱར་ཏན།

187 D རེས་; C ཤེས་ལེན་གསུམ་

188 C བཛྲེད། and C inserts བདག་གིས་བསམ་པའི་ཚེ་བས་དང་ནི། དེ་བཞིན་གཤེགས་པའི་བྱིན་ཚེ་བས་དང་། མས་ཀྱི་དབྱིངས་ཀྱི་ཚེ་བས་རྣམས་ཀྱིས། དོན་རྣམས་གང་དག་བསམ་པ་གཏུ། དེ་དག་ཐམས་ཅད་ཅི་རིགས་པར། ཐོགས་པ་མེད་པར་བཟུང་ལྟར་ཅག་ བདེན་ཚེ་བས་བཛྲེད། D ལྟེ།

189 A, B omit **ପ୍ରିୟା**

¹⁹⁰ From the state of emptiness the smoke-offering substances arise from their own first name, which is adorned by a drop¹⁹¹. Their essential nature is undefiled wisdom; their appearance is an offering cloud which fulfils whatever one desires [and] regarding their function, they are filling up the whole extent of the three-thousand-fold universe¹⁹², through their ability to satisfy all guests without exception¹⁹³. Recite “OM SARVA VID...”¹⁹⁴ three times and the “Power of Truth”¹⁹⁵. O! Lama, *yidam*, and the Three Jewels; In accordance with this invitation, please come in the field of merit,

¹⁹⁰ C add “All becomes emptiness”.

¹⁹¹ The literal translation of *thig le* (Skt. *bindu*) is “a circle, sphere, point or drop”. Here, by visualising, it might refer to the meaning of the first letter of the name of the offering. Oral communication with Trokpa Tulku, Kathmandu, September 2009. Another meaning is “essence” and refers to a droplet which carries the vital and very essential energy of something. C.f. Padmakara (1998), p. 406.

According to the definition found in Coleman (2006), p.507, it is translated as “seminal point” and refers to “1) the pure white/male and red/female generative essences of the body, which along with the energy channels and vital energies flowing through the channels, form an important aspect of human physiology according to the tantras and related medical traditions. 2) the *dharmakāya*. 3) the seminal points of light which appear during the All-surpassing Realisation practices of the Great Perfection.

¹⁹² The 3-thousand fold universe marks actually the number 1000³, which would make a billion-fold universe including the heavenly realms, middle (earthly) realms, and hell realms. And all beings within each of these realms.

¹⁹³ This passage marks the end of the introduction to the ritual. The lines from “their appearance” until “without exception” mark 1. the source, 2. the essence, 3. the appearance, 4. the function of the smoke-offering articles.

¹⁹⁴ Complete *mantra* is “Homage to all the buddhas and *bodhisattvas* ! OM Omniscient ! Satisfying, satisfying to all those worthy SVĀHĀ !” Beyer (1973), p. 203. OM SARVABUDDHABODHISATTVEBHYAḤ OM SARVAVID PŪRA PŪRA AVĀRTEBHYAḤ SVĀHĀ !

As found in the addition of text C: om sarva vid pū ra pū ra sū ra a varta ya a varta ya ho bdza spa ra na haṃ

¹⁹⁵ *bden stobs*, is an offering, added in some rituals, as the highest and culminating gift of Great Bliss itself. It can be different in length. The basic meaning is that after the *mantras* are recited the Power of Truth requests: “By the power of this *mantra* may it be accomplished in every desired way” See Beyer (1973), p.164-167.

Translation of addition in C: I recite the *Power of Truth* by the power of intention, by the generosity power of Tathgatās and the power of *dharmadhātu*, mental things (arisen from) the elements limitlessly, all those whatever suitable, objects and pure intentions.

ཐུགས་(6)རྩི་¹⁹⁶བརྩི་བས་¹⁹⁷གནས་འདྲི་གཤེགས་། དག་ལྟ་གཉིན་
པོ་སྤྱན་འདྲེན་ནོ། །ཕྱག་

- (2) (b)(1) གོང་གཡས་ནས་གཤེགས་སུ་གསོལ། །ཞང་¹⁹⁸ལྟ་ཕ་ཕང་
སྤྱན་འདྲེན་ནོ། །མཆན་ཁུང་(2)གཡོན་¹⁹⁹ནས་གཤེགས་སུ་
གསོལ་²⁰⁰། །སློག་ལྟ་²⁰¹འཛིན་པའི་²⁰²སྤྱན་འདྲེན་²⁰³ནོ། །
²⁰⁴སྤྱིང་ཁའི་²⁰⁵(3)གནས་ནས་གཤེགས་²⁰⁶སུ་གསོལ། །མོ་ལྟ་
འབྱུང་མོ་²⁰⁷སྤྱན་²⁰⁸འདྲེན་ནོ། །མཆན་ཁུང་(4)གཡས་²⁰⁹ནས་
གཤེགས་སུ་གསོལ། །ཡུལ་ལྟ་མགོན་བུའི་²¹⁰སྤྱན་²¹¹འདྲེན་ནོ། །
སྤྱི་བའི་(5)གཙུག་²¹²ནས་གཤེགས་སུ་གསོལ། །དབང་ཐང་ལྟ་དང་
གཡང་གི་ལྟ་ ཡུལ་ལྟ་(6)མཁར་གྱི་རྩི་ལྟ་²¹³སོགས།

¹⁹⁶ D རྩི་

¹⁹⁷ D བའི་

¹⁹⁸ B ཞིང་

¹⁹⁹ B, C, D གཡས་

²⁰⁰ B x

²⁰¹ B སློ་

²⁰² A, B པོ་

²⁰³ D x

²⁰⁴ B adds མཆན་

²⁰⁵ B གི་; C, D གའི་

²⁰⁶ D གཤེགས་ x

²⁰⁷ B པོ་

²⁰⁸ D x

²⁰⁹ B, C, D གཡོན་

²¹⁰ A བུ་; B པོ་

²¹¹ D x

²¹² D གཙུགས་

²¹³ D ལ་

please come to this place with love and compassion from the pure land where you are staying.

[Invocation]

I invite *dgra lha*, the deity of the enemy, the powerful (*nyen po*)! Please come out from my right shoulder. I invite *zhang lha*²¹⁴, the deity of maternal uncle, the bat²¹⁵ (*pha wang*)! Please come out from my left armpit²¹⁶. I Invite *srog lha*, the deity of life-force, the holder (*'dzin pa*)! Please come out from my heart centre²¹⁷. I invite *mo lha*, the deity of females, the female spirit (*jung mo* ! Please come out from my right armpit²¹⁸. I invite *yul lha*, the deity of the place, the son of protector (*gon bu*)! Please come out from the crown of my head²¹⁹. Deities who are protecting and supporting, such as the powerful deities (Tib. *dbang thang lha*), those of good fortune²²⁰, and deities on the top of the house²²¹, please come to this place²²², as many as you are.

²¹⁴ NB: in text B *zhing lha*, the god of the fields if invoked.

²¹⁵ Why *zhang lha* is associated with bats, is not completely clear. Another meaning of *pha wang* is "boulder".

²¹⁶ In B we find an abbreviated version; instead of the repeated request *gshegs su gsol/* it is marked with an "x". And it is consequently applied throughout this invocation.

NB: in the offering part the seat of *zhang lha* is the right armpit and instead of *zhang lha*, *pho lha*, the deity of men is supplicated there.

²¹⁷ As found in B *mtshan* "characteristic, mark". In my opinion it does not fit the context and the meter, thus it might have been mistakenly added.

NB: here and in text H the words referring to the seat of *srog lha* differ. Here we have *snying kha'i gnas* and in the other part of the offering and request in this text it says *snying gi skyil*, which has the same meaning "centre of the heart". C.f. p. 55.

²¹⁸ NB: *mo lha* has her seat in the left armpit in the offering part.

²¹⁹ The deities of the enemy, maternal uncle, life-force, females and place make up the group of the five protector deities. For explanation see chapter 4.3.

²²⁰ *dbang thang lha* are understood to be the deities who are responsible for the "power of listening", or the "power of becoming influential"; when these deities leave a person, whatever position or status in life this individual has, nothing will help to get the attention of others, i.e. one's own speech will not be regarded as useful and interesting. Thus there will not be attention paid to the speaker.

g.yang gi lha are those deities who are responsible for one's own wealth. Mostly connected to money and possessions. Once these deities leave the individual, it is most likely for him/her to become poor. Even if one should get money from whatever sources, this wealth won't stay at a persons disposal, but will leave the individual without helping.

Oral communication with Mingyur, instructor at IBA, Kathmandu, September 2009.

²²¹ *mkhar gyi lha* are "gods of castles" See Nebesky Wojkowitz (1956), p.328.

mkhar can also be understood as small village or referring to those deities who reside on a hill where small *stūpas* have been built. Oral communication with Mingyur, instructor at IBA, Kathmandu, September 2009.

²²² Here the first part of the ritual is finished, i.e. the invocation and visualisation and it continues with the actual offering.

མགོན་སྐྱབས་²²³སྟོངས་གོགས་²²⁴བྱེད་པའི་ལྷ། རི་སྟེང་

- (3) (1) ལྷ། མཆིས་ཀྱན་གནས་འདྲར་གཤེགས། གྲི་རྩ་
དག་ཚས་དབྱིངས་(2)རང་བཞིན་ལ བྱེད་འཛིན་སྐྱབས་རྒྱས་བྱིན་
སྐྱབས་²²⁵པའི། མཆོད་གཏོར་དམ་(3)རྩ་སྐྱབས་གཟིགས་
ཆོགས། སྟོང་གསུམ་ཁྱོན་ཀྱན་བཀའ་²²⁶སྟེ་འབྲུལ། བཟང་
(4)པའི་²²⁷ཤིང་སྐྱ་སྐྱན་²²⁸སྐྱ་ཆོགས་²²⁹། མཐུན་རྩ་བསྐྱེག་
²³⁰པའི་བདུད་²³¹པའི་སྒྲིན། (5)འདོད་དགུའི་མཆོད་པར་འཆར་
བ་ཡི་²³²། རྩ་མཁའ་²³³མཛོད་ཀྱི་འོངས་སྟོད་(6)འདི།
[x]²³⁴ སྒྲ་མ་ཡི་དམ་དཀོན་མཆོག་གསུམ། ཆོས་སྟོང་བསྐྱེད་མ་
(3) (b) (1) རྩ་མས་ལ་འབྲུལ། བཞེས་ནས་མཆོག་དང་⁽²³⁴⁾ཐུན་
མོངས་²³⁵གི་²³⁶། དངོས་(2)གྲུབ་མ་ལུས་སྐྱལ་²³⁷དུ་གསོལ།

²²³ C, D སྐྱབས་

²²⁴ A, B སྟོང་གོགས་

²²⁵ A, D བསྐྱབས་; B, C སྐྱབས་

²²⁶ B བཀའ་ (?)

²²⁷ B པོས་

²²⁸ D སྐྱ་

²²⁹ A, B སོགས་

²³⁰ A, B, D བསྐྱེགས་

²³¹ A དུ་; C དུད་

²³² D ཡིས།

²³³ C མཁའའི་

²³⁴ A x

²³⁵ A, C ཐུན་མོང་; B མཐུན་མོང་

²³⁶ D གིས་

²³⁷ B སྐྱལ་

[Offering]

O! I offer, after having filled up every corner of the three-thousand-fold universe the group of objects which are, ornamental decoration²³⁸, *samaya* substances²³⁹ and offering *tormas* that are blessed²⁴⁰ by the *samādhi*, *mantra* and *mudrā*²⁴¹ in the completely pure nature of *dharmadhātu*²⁴².

This cloud of smoke, which comes from the burned applicable ritual objects and substances like various kinds of good herbal medicinal plants, woods and so on²⁴³, and enjoyment of the Sky Treasury²⁴⁴ that appears as whatever you desire, I offer to the Lama, *yidam* and the Three Jewels, and to the protectors and guardians of the Dharma. Accept them and bestow all the supreme and common *siddhis*²⁴⁵ without exception.

²³⁸ There are some options how to understand the literal meaning of offerings which are *spyān gzigs* is “pleasing to sight”:

According to Khenpo Chokey from Pullahari monastery, Kathmandu, it represents ornamental decoration. Although else it may refer either to objects which are costly presents usually offered to lamas or deities; wild animals or food, yaks and sheep which are dressed up and brought near the altar as symbolic offerings in a rite like this Sang, or else it could represent one of the five forms of offerings: 1. form, which is pleasing to sight; 2. sound, which is pleasing to the ear; 3. texture, which is pleasing to skin; 4. fragrant, which is pleasing to the nose; and 5. taste, which is pleasing to the tongue.

spyān gzigs can also mean a *dharmapāla*'s own “court”, which includes inter alia animals, that act as messengers and are collectively called *spyān gzigs*.

C.f. Nebesky-Wojkowitz (1956), p. 21.

²³⁹ *Samaya* substance (Tib. *dam tshig gi rdzas*) is an object or ingredient which is necessary for, or enhances the practices of the Vajrayāna; articles like food, clothes, etc.

²⁴⁰ *blabs* is wrong spelling

A *byin brlabs* “blessing, also: sacred medicinal plants”; B, C *byin rlabs* [a blessing referred to ritual objects]. Preferred spelling is *byin brlab*.

²⁴¹ For explanation on the blessing of offering substances by *samādhi*, *mantra* and *mudrā* see footnotes on p. 61.

²⁴² Primordial expanse of phenomena, the ultimate sphere, totality of being, the nature of emptiness of the five *skhaṇḍas*. C.f. *Madhyantavibhāga* 5,13.

²⁴³ C, D, E instead of “and so on” have written “group”. Translation: and the group of...”. I prefer not to translate *tsogs*, but present it as a list of enumeration.

²⁴⁴ Sky Treasury. Among the numerous media of *samādhi*, this is the *samādhi* of Sky Treasury, meaning inexhaustible. The aspiration of Sky Treasury is the strength of a *bodhisattva*'s aspiration which among the ten masteries is mastery over aspiration. It is said the six *pāramitās* are complete within *maṇḍala* offering.

Oral communication with Trokpa Tulku, Kathmandu, October 2009.

²⁴⁵ The supreme *siddhi* is the attainment resulting from Dharma practice usually referring to the accomplishment of enlightenment. The common or ordinary *siddhis*, also known as the eight mundane accomplishments - basically supernatural powers, such as clairvoyance, flying in the sky, becoming invisible, everlasting youth, or powers of transmutation, swift-footedness,...

See Stein (1972), p. 186.

ཁྱུང་པར་ལུས་དང་གོགས་²⁴⁶མ་བཞིན། །(3)མི་འབྲལ་མགོན་སྐབས་
 གོགས་བྱེད་པའི། །འགོ་བའི་ལྷ་ལྷ་འཁོར་བཅས་(4)དང། །ལྷ་ན་
 ཅིག་²⁴⁷སྐྱེས་²⁴⁸པའི་ལྷ་རྣམས་དང། །དབང་ཐང་ལྷ་²⁴⁹དང་གཞི་ཡི་
 (5)ལྷ། །ལམ་གྱི་ལྷ་སོགས་གོགས་བྱེད་པའི། །མི་མིན་
 འབྱུང་པའི་²⁵⁰ཡོངས་(6)ལ་འབྱུལ། །བདག་སོགས་མི་ནོར་རིགས་བརྒྱད་
 ལ། །མི་འབྲལ་རྟག

(4) (1) ལྷ། །ཏུ་བསྐྱུང་སྐྱབས་²⁵¹མཛོད། །ཡུལ་ལྷ་²⁵²སྐྱེ་བའི་²⁵³
 གཞུག་ནས་(2)བསྐྱུངས་²⁵⁴། །དག་ལྷ་²⁵⁵ཕྱག་པ་གཡས་²⁵⁶ནས་
 སྐྱུངས་²⁵⁷། །ཤོ་ལྷ་²⁵⁸མཆང་²⁵⁹ཁྱུང་གཡས་(3)ནས་བསྐྱུངས་
²⁶⁰། །མོ་ལྷ་²⁶¹མཆང་²⁶²ཁྱུང་གཡོན་ནས་

²⁴⁶ A, B, C, D གིབ་

²⁴⁷ B གཅིག

²⁴⁸ A སྐྱེ་

²⁴⁹ A adds དབང་ཐང་སྐྱེ་བའི་ལྷ་རྣམས་དང་གཡས་གི་ལྷ་དང་གཞི་ཡི་ལྷ་།; B adds དབང་ཐང་གསུམ་བུའི་ལྷ་རྣམས་དང་གཡས་གི་ལྷ་དང་གཞི་ཡི་ལྷ་།
 C adds དབང་ཐང་སྐྱེ་བའི་ལྷ་རྣམས་དང་གཡས་གི་ལྷ་དང་གཞི་ཡི་ལྷ་།; D adds དབང་ཐང་སྐྱེ་བའི་ལྷ་རྣམས་དང་གཡས་གི་ལྷ་དང་གཞི་ཡི་ལྷ་།

²⁵⁰ A, B, C, D པོ་

²⁵¹ A, B སྐྱབས་,

²⁵² D ལྷ་ས་

²⁵³ A, C བའི་

²⁵⁴ A, D སྐྱུང་།; B བསྐྱུང།; C སྐྱུངས་

²⁵⁵ A ལྷ་ས་

²⁵⁶ B གཡས་

²⁵⁷ A, D སྐྱུང་།; B བསྐྱུང་།

²⁵⁸ A ལྷ་ས་

²⁵⁹ A, C, D མཆན་; B མཆན་

²⁶⁰ A, C སྐྱུངས།; B བསྐྱུང་

²⁶¹ A ལྷ་ས་

²⁶² D མཆན་

In particular, I offer to the five personal protectors together with their retinue, who protect and assist me, without being separated, like the body and its friend [its shadow²⁶³], to the innate deities²⁶⁴, to the [thirty] powerful deities, [to the deities of good fortune²⁶⁵] and the deities of the ground, to the deities of the path²⁶⁶ and so forth [and] to all the other helpful non human spirits. Without being separated from wealth and family always protect myself and others. *Yul lha*, protect me from²⁶⁷ the crown of my head. *Dgra lha*, protect me from my right shoulder. *Pho lha*, protect me from my right armpit²⁶⁸. *Mo lha*, protect me from my left armpit²⁶⁹.

²⁶³ Meaning: In particular "... [to be inseparable] as body and shadow".

For me this gives a better understanding than to read as friend - "being inseparable as body and friend".

²⁶⁴ This term is used to indicate a particular form of a *yidam* personal deity. A co-emergent personal deity is one appearing as male and female together. It is said that there are 42 peaceful and 58 wrathful deities born with a person.

See Coleman (2006), p. 395f.

²⁶⁵ See footnote on p. 49.

²⁶⁶ The *lam lha* belongs to the group of the thirteen *dgra lha* and is said to be skilful. He rides on a tiger. He can rescue a person from death on a dangerous ledge or from drowning in a river and they are supposed to protect travellers, especially when these proceed on difficult and dangerous roads. As offering should be made effigies of yaks, sheep and goat, made of rice-dough, further butter, food, and fruit.

See Nebesky-Wojkowitz (1956).

²⁶⁷ To avoid any misunderstanding I want to explain that the preposition "from" is meant to indicate the seat and location of the deity from where it exercises the protective power.

²⁶⁸ *mchang* - it is obviously a spelling mistake in edition E. Maybe indicating towards the region where this text was composed, because of different pronunciation.

NB: here the addressed one is *pho lha*, who has his seat in the right armpit.

²⁶⁹ NB: here *mo lha* has her seat in the left armpit.

བསྐྱུངས་²⁷⁰) ། །སྟོག་ལྟ་²⁷¹སྟོང་གི་(4)དཀྱིལ་ནས་བསྐྱུངས་²⁷² ། །

སྟོང་²⁷³གྲོགས་བྱེད་པའི་ལྷ་རྣམས་ཀྱི²⁷⁴ | སྟེང་²⁷⁵འོག་(5)ཕྱོགས་

མཚམས་²⁷⁶ཀྱ་ན་ནས་བསྐྱེད་སྐྱེ²⁷⁷། །ཆེ་དཔལ་བསོད་ནམས་མངའ་

ཐང་(6)བསྐྱེད། འཛིག་མ་བརྒྱད་འབྱོར་བ་རྒྱས་པར་མཛོད། ཁྱི་འདོད་

ཉེར་འཆེ་

(4) (b) (1) གུན་ཞི་ཞིང་། །སྒོང་བཅུད་གུན་དུ་²⁷⁸གཡང་ཆགས་དེ²⁷⁹། །

བདེ་²⁸⁰སྒྱིད་དཔལ་(2)ལ་འོངས་སྒྱིད་པའི། །སྟོང་གྲགས་འཕྲིན་ལས་མ་

གཡེལ་ཅིག་281

(281)ཡིག་བརྒྱ་(282)བརྗོད།283

270 A, C, D ལྟུངས་།; B བལྟུང།

271 A ଘଟଣା

²⁷² A, C ལྷུངས་།; B བལྷུང་།

273 A, B རྩུང་

274 A, B, C ଗ୍ରେସ୍

275 B ५३१

276 D ରକ୍ଷଣା

²⁷⁷ A, C, D ལྷུངས།; B བལྷུང།

278 A, B, C, D ချ

279 D $\frac{1}{2}$

280 D adds ၁

281 A adds

།ཀྱི་རྩ་མགོན་ཕུག་དོར་ལྷ་ཚོར་རྣམས། བར་ཆད་སེལ་བའི་དོངས་གྲུབ་སྒྲུལ། འདོད་གྲུའི་ཡོངས་སྤྱོད་ཆར་བཞིན་པོལ། དེ་རིང་འདི་རུ་གཡང་ལ་
 བྱོན། འགོ་བའི་ལྷ་ལྷའི་ལྷ་ཚོགས་རྣམས། འཕྲིན་ལས་རྣམ་བཞིའི་དོངས་གྲུབ་སྒྲུལ། ཀྱང་བཞེ་ཕུགས་རྣམས་མང་འཕེལ་ལོ། དེ་རིང་འདི་རུ་ $\times$ དགྲ་
 ལྷ་གཙན་པོ་མཐུ་སྒྲེབ་སེལ་གཡང་། དེ་རིང་འདི་རུ་ $\times$ ཞང་ལྷ་པ་ལྷང་ལུག་གཡང་འདི། དེ་རིང་འདི་རུ་ $\times$ མོ་ལྷ་འབྱུང་མོ་ཐས་ནོར་
 གཡང་། དེ་རིང་འདི་རུ་ $\times$ ཡུལ་ལྷ་མགོན་བུག་ཡལ་གཡང་གཡང་། དེ་རིང་འདི་རུ་ $\times$ སྟག་ལྷ་འཛིན་པོ་མེས་གཡང་འདི། དེ་
 རིང་འདི་རུ་ $\times$ ས་ལ་ཕུན་ཚོགས་གཡང་ཆགས་རྣམས། དེ་རིང་འདི་རུ་ $\times$ ཐབས་ཤེས་བྱུང་འཇུག་གཡང་ཆགས་རྣམས། དེ་རིང་འདི་རུ་ $\times$
 འཕྲོར་བ་ཡོངས་སྤོང་ཕུན་ཚོགས་རྣམས།

༡༭ ། འདི་འདྲི་རུ་ × རྒྱུ་ཤེས་རབ་གཡང་ཆགས་མཐུད་ལྟུང་ཆོས་གཡང་ཆགས་རྣམས། འདི་འདྲི་རུ་ × འདྲི་རུ་ཤེས་རབ་གཡང་ཆགས་རྣམས། འདི་འདྲི་རུ་ × མིང་ཞིའི་དབལ་འབྱོར་གཡང་ཆགས་རྣམས། འདི་འདྲི་རུ་གཡང་ལ་བྱོན། གཡང་ཆགས་མི་འབྱུར་བཟླ་ཤིས་ཤོག།

²⁸² C adds ཡོ་བུ་སྤྱི་ལོ་མཉམ་པ་རྒྱུ་ལྟ་བུ། དགྲ་སྤྱི་ལོ་མཉམ་པ་རྒྱུ་ལྟ་བུ། སྤྱི་ལོ་མཉམ་པ་རྒྱུ་ལྟ་བུ། སྤྱི་ལོ་མཉམ་པ་རྒྱུ་ལྟ་བུ།

ཨ་རུ་རྩེ་མོ་གཤམ། སེེ་ཁྱིེ་ཁྱིེ་ཁྱིེ། སེེ་ཁྱིེ་ཁྱིེ་ཁྱིེ། ཨོ་རྩེ་ཁྱིེ་ཁྱིེ། ཏཏཏཏཏཏཏ།

ལྷ་གསལ་ནི། སེང་ཏ་ཐུག་ཏ་བཟོསྒྲུ་མེ་ཕྱེ་བཟོ་བྱས་མ་དུ་ས་མཁའ་ས་དུ་ཞུ། རྩེ་མཁའ་

283 C omits

Srog lha, protect me from the centre of my heart²⁸⁴. Assisting deities, may you protect me above, below, in the main and intermediate directions. Generate in us longevity and well-being, merit and power. Increase my family lineage and riches. Pacify all undesired harm and make all the world and its beings grow in prosperity. Do not slip away from your enlightened activity which is support of happiness, prosperity and enjoyment.²⁸⁵ Recite the Hundred syllable [*mantra*]²⁸⁶.

²⁸⁴ To see the comparisons within the versions see footnote on p.49.

²⁸⁵ Translation of text found in A:

Oh! Hayagrīva, Vajrapāṇi and all (other) deities, please bestow me the *siddhi* of clearing away obstacles. Please make all enjoyments I desire fall like rain. Today please come here for the purpose of prosperity. [The five personal protectors and] the assembly of the five personal protectors, please bestow me the *siddhi* of the four activities (pacification, growth or increase, influence or power, subjugation or wrathful activity). Please make domestic animals (lit. four-footed animals) increase [in number]. Today please come here for the purpose of prosperity! Deity of the enemy, the powerful, who you have the blessing [to make] power [increase]. Today please come here for the purpose of prosperity! Deity of maternal uncle, the bat, who you have the blessing [to make] sheep [increase]. Today please come here for the purpose of prosperity! Deity of females, the female spirit, who you have the blessing of [to make] food and riches [increase]. Today please come here for the purpose of prosperity! Deity of place, the son of the protector, who you have the blessing [to make] white yaks [increase]. Today please come here for the purpose of prosperity! Deity of life-force, the holder, who you have the blessing [to make] human beings [increase]. Today please come here for the purpose of prosperity! [Deities] who you have the blessing to make the ground perfect. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of the unity of means and wisdom. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of perfecting wealth and belongings. Today please come here for the purpose of prosperity! [Deities] who you have the blessing to make the family lineage excellent. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of power and knowledge. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of wealth and prosperity of *samsāra* and *nirvāṇa*. Today please come here for the purpose of prosperity!

²⁸⁶ From Vajrasattva's body flows a continuous stream of *amṛta* purifying all obscurations.

The 100 syllable Vajrasattva *mantra*:

OM VAJRASATTVA SAMAYAM ANUPĀLAYA VAJRASATTVATVENĪPATIṢṬHA DR̥ḌHO ME
BHAVA SUTOṢYO ME BHAVA ANURAKTO ME BHAVA SUPOṢYO ME BHAVA
SARVASIDDHIM ME PRAYACCHA SARVAKARMASŪCA ME CITTAM ŚREYAḤ KURU HŪM!
HA HA HA HA HOḤ! BHAGAVĀN SARVATATHĀGATAVAJRA MĀ ME MUṆCA VAJRĪBHAVA
MAHĀSAMAYASATTVA ĀḤ ! HŪM PHAṬ !

For translation see e.g. Beyer (1973), p.144.

།མ་རྟེན་ཡོངས་སུ་²⁸⁷སོགས་ཀྱི་²⁸⁸ཞོངས་པ་བཟོད་པར་²⁸⁹གསོལ། །
 ལྷ་ཚོགས་སྤང་བ་རིགས་²⁹⁰པའི་རྩལ། །བསངས་ཀྱི་²⁹¹མགོན་དུ་ཤར་
 བ་ཀུན། །སྐྱེ་ལགས་²⁹²འབྲལ་²⁹³བ་ཚོས་ཀྱི་དབྱིངས་²⁹⁴། །གདོད་
 མའི་གནས་སུ་བཟོ་མ་²⁹⁵བསོད་ནམས་དར་རྒྱས་²⁹⁶ཞེས་སོགས་²⁹⁷བཀྲ་ཤིས་
 བཟོད་²⁹⁸། ཅེས་འགོ་བའི་ལྷ་ལྷ་²⁹⁹བསངས་མཚོད་³⁰⁰འདི་ཡང་
 (300)མདོར་བསྟུས་པ་³⁰¹)ལང་གི་དོ་ཤོག་གི་³⁰²སྤེ་³⁰³ཆེ་འཕེལ་གྱིས་
 བསྐྱལ་བ་ལ་བརྟེན་ནས་ (304)སྤྱ་པ་མི་རྩམ་བཟོ་གྱིས་དུ་སྤེ་³⁰³)སྤག་དབང་
 རྒྱལ་ཆེ་བརྟན་³⁰⁵དོ་རྩེའི་ལྷ་ཁང་དུ་ཤར་མར་སྤེལ་བའོ། །སཌ་མ་རྩ་ལོ་³⁰⁶།

²⁸⁷ A adds མ་ཤེས་དང་།; B, D add ཞེས་; C adds མ་ཤེས་དང་། གང་ཡང་རྒྱལ་པ་མ་མཆིས་པས། །འདིར་ནི་བྱ་བ་གང་བཞིས་པ། དེ་ཀླན་ཁྱེད་ཀྱིས་ བཟོད་མཛོད་རིགས། །ཞེས་མོགས་ཉོངས་པ་བཟོད་པར་གསོལ།

288 A, D 𑀧𑀺𑀭𑀸𑀓; C omits

289 D omits

290 A, B, C, D သို့မဟုတ်

291 D ५१

292 B, C རྒྱལ་ཁབ་

293 A, C བྱལ་བ

294 A, C གློངས་; B གློང་; D གློང་

295 A, B :: C D

²⁹⁶ A, C add རི་རྒྱལ་ལྷན་པོ་བཞིན་; C adds ལྷན་གྲགས་ཆེན་པོས་ནམ་མཁའ་བཞིན་དུ་བྱུང་། ཆོ་རིང་ནད་མེད་གཞན་དོན་ལྷན་གྱིས་གྲུབ། ཡོན་ཏན་གྱི་མཆོ་
མཆོག་གི་བཀའ་ཁྲིམ་ཤོག །

²⁹⁷ A adds གྱིས་; B བ་ནས་ཡོན་ཏན་གྱ་མཚོ་མཚོག་གི་; D adds གྱི་

298 B, C adds ཞེས་པ་ནས་

299 A, B, D မြို့

³⁰⁰ A adds དང་གཡང་འགྲགས་པའི་ཆོག; B, C add བསང་ཆོག.

301 A, B, C, D མེར་དུ་ཐུ་

302 A, B, D རྟོག་ཤིང་; C རྟོག་

303 A 100

304 A གུས་ལྷི་མི་ ལ རྒྱལ་པོ་ལྷི་མི་ཨོེ་དུ་ལྷ་དང་; B གུས་པ་རྒྱལ་པོ་ལྷི་མི་ཨོེ་དུ་ལྷ་དང་; C གུས་ལྷི་ ལ རྒྱལ་པོ་ལྷི་མི་ཨོེ་དུ་ལྷ་དང་; D གུས་ལྷི་རྒྱལ་པོ་
ལྷི་མི་ཨོེ་དུ་ལྷ་དང་

305 C, D မြန်

306 A adds རྟེང་ན་མཆོག་གསུམ་ ཅུག བྱིན་རྒྱལ་སྤྱི་ཡོན་ལྷན་དཀྱིལ་ལ། བྱིན་རྒྱལ་སྤྱི་ཡོན་ལྷན་དཀྱིལ་ལ། བར་དུ་དངོས་གྲུབ་སྤང་ཆར་འདོད་པ་འདོ། ལས་
ལ་དགེ་ལེགས་སྤྱ་གུས་ཕྱོགས་ཀྱང་ཁྱབ། བཀྲ་ཤིས་དབྱར་གྱི་ལང་ཚོ་རྒྱས་རྒྱར་ཅིག། དགེ།; B བཀྲ་ཤིས་པར་རྒྱར་ཅིག དགེ་ལེགས་འཕེལ་པར་རྒྱར་ཅིག །;
C omits; D མ་ཆ་ལོ།

If I have made any mistakes [by my ignorance etc.] please forgive me.³⁰⁷ [Then,] all these various appearances [of the deities], the power of primordial awareness arising as the guests of the smoke offering, dissolve (back) into the primordial expanse of phenomena, which is free from arising and ceasing³⁰⁸. *Vajra ma*³⁰⁹. Make prayers of good fortune by saying, "May virtue increase"³¹⁰. As for this smoke-offering to the five personal protectors³¹¹, just in short³¹², it [the *bsangs* offering] is spontaneously composed by Su pra mi dhar ma ba dzra³¹³ based on the request of ³¹⁴Wang gi ho shog sde tshe 'phe³¹⁵, at the temple of tu su³¹⁶ dza sag³¹⁷ dbang rgyal Tshe brtan rdo rje³¹⁸. May everything be auspicious!

³⁰⁷ The whole prayer is as follows: "For whatever I could not acquire or what I left incomplete, and whatever I was unable to do, for any of my deeds in which I failed, I beg you to bestow your forgiveness".

ma rnyed yongs su ma shes dang/ gang yang nus pa ma mchis pas/ 'dir ni bya ba gang bgyis pa/ de kun khyed kyis bzod mdzod rigs/

At the end of a *sādhana* the practitioner refers to the deities, confessing, through reciting the 100 syllable Vajrasattva *mantra*. If one was not able to find the right substances for the smoke-offering, or if they were not completely clean, or if the practitioner did not visualise everything perfectly. Oral communication with Trokpa Tulku, Kathmandu, September 2009.

³⁰⁸ The meaning is that all these various appearances of these deities, who arise as the guests of the smoke offering are displays of one's own wisdom and no other than that. All dissolves again into the *dharmadhātu*, which is free from arising and ceasing. May they remain in the primordial state."

³⁰⁹ In text C it says VAJRA MU, and in texts A, B it says VAJRA MAḤ. This is used at the end of a verse to ask the deities to return again, together with a *mudrā*. See p. 93 for the whole verse.

³¹⁰ A "like the King of mountains"; B "Then make prayers of good fortune by saying "May there be the auspiciousness of a supreme ocean of excellent qualities"; C "Like the King of mountains. Become wide(spread) like space by (your) great reputation. Accomplish spontaneously benefit for others and long life without sickness. May there be the auspiciousness of a supreme ocean of excellent qualities."

³¹¹ Translation of addition (footnote. 294); text A "and the ritual for summoning the forces of prosperity"; B, C "smoke-offering ritual".

³¹² Mistakenly used in E. I prefer the reading of other versions, which give the name Or du su.

³¹³ Thu'u bkwan III, bLo bzang chos kyi nyi ma, For reference see chapter 6.3.

³¹⁴ Translation of A, B, C, D, *or du su* or *ur du su*; "Urdus in their own pronunciation or written as Ordos, was a Mongolian tribe located in the Ordos region around modern Kuai-sui of Sui-yüan province", Sinor, (1990), p. 67.

³¹⁵ Based upon the request of the life-extending (*tshe 'phe*) papers (*shog gu* - c.f. colophon in this text: <http://ebooks.tbrc.org/W21507-0719-415-422-abs.pdf>) of *wang* (= Chinese title of high order). Or: .. the request of the papers, that spread the *dharma* (*chos 'phe*) of *wang*.

³¹⁶ NB: in text A, B, C, D it is written *or du su*, which denotes the region Ordus.

³¹⁷ *dza sag* denotes a title for a chieftain of a Mongolian banner or district. Sinor (1990), p. 84, 96.

³¹⁸ C.f. Dudjom Rinpoche (1991), p. 783 - (?) Tshe brtan rdo rje the ruler of Tsang.

6.5. Translation of text H

༄༅། །འགོ་བའི་ལྷ་ལྷའི་གསོལ་མཚན་པན་བདེ་འདོད་འཛེལ་བྱ་བ་
བཞུགས་སོ།།

- (1) (1) ༄༅༅། །བལྟས་པ་ཙམ་གྱིས་སྲིད་གསུམ་ཟེལ་གྱིས་
གཞོན། །བཞིགས་བ་ཙན་གྱིས་ཐེ་བརྒྱད་བྲན་དུ་འཁོར། །བསམ་པ་
ཙམ་གྱིས་དངོས་གྲུབ་ཆར་ལྟར་འབེབས། །མཚོ་སྤྲེས་དོ་རྩེའི་(2)ལབས་
ལ་གུས་བདུད་ནས། །ལུས་དང་གི་བ་མ་བཞིན་དུ་ཉིན་མཚན་ཀྱང་། །
འབྲལ་བ་མེད་པར་བསྐྱང་སྒྲོབ་གོགས་བྱེད་པ། །འགོ་བའི་ལྷ་ལྷའི་
གསོལ་མཚན་འཁྱེར་བདེ་བར། །སྒོན་བྱོན་དམ་པའི་གཞུང་
བཞིན་(3)འབྲི་བར་བྱ། །འདིར་རང་ལ་འགོ་ཤིང་སྒོང་གོགས་བྱེད་བའི་ལྷ་
ལྷའི་གསོལ་མཚན་བྱ་བའི་ཚུལ་ནི། རྟེན་དང་སྤྱན་གཟིགས་མཚན་གཏོར་གྱི་
ཟིམ་པ་རྣམས་གཞུང་ནས་འབྱུང་བ་ལྟར་ལེགས་པར་འདུ་བྱ། །གལ་ཏེ་
རྒྱས་པར་མ་འཛོམ་ན། །དཀར་གཏོར་རྒྱུ་པོ་རིལ་བུའི་བསྐོར་བ་ལྷ་
དང་། (4)མཚན་པ་སྤྱན་གཟིགས་ལྷ་བསངས་སོགས་ཅི་འབྱོར་
བཤམས།

Invocation and offering to the five personal protectors that provide all desired welfare

Just by looking [at him³¹⁹] the three spheres of existence³²⁰ are subjugated, by [his] mere intimidation the eight classes (of demons)³²¹ are enslaved, Just by thinking³²² [of him] *siddhis*³²³ shower down like rain. Having bowed down to the feet of the Lake-born *vajra*, I will compose [the text] in a simple, easy manner ³²⁴, in accordance with the sacred texts as written by previous (high) masters, to carry out the invocation and offering to the five personal protectors, who help and protect [us] day and night without being separated [from us], like the body and [its] shadow.

Here, concerning the method of invoking and performing offerings to the five personal protectors who are assisting and helping us, I will summarise well, the sequence of [preparation] of the support³²⁵, ornamental decoration³²⁶ and the offering *tormas*, as they appear in the scriptures. If not provided in detail, set into place five white *tormas* surrounded by round pills³²⁷, and whatever costly, divine offering substances and so forth, you can afford.

³¹⁹ "Him" refers to the Lake-born *vajra*, i.e. the "Lotus-vajra", which is a synonym for the great master Padmasambhava.

³²⁰ The nether world of the *nāgas* (Tib. *sa 'og klu'i srid pa*) the intermediate world of humans (Tib. *sa'i steng mi'i srid pa*) and the upper world of deities (Tib. *gnam steng lha'i srid pa*); the three realms: desire, form, and formless. C.f. Padmakara (1999) p. 437.

³²¹ The eight classes are differently arranged by different scholars. According to Das, *Tibetan-English dictionary*, p. 718. the *sde brgyad* are presented in three series each having eight members. According to Nubchen Sangye Yeshe, diverse enumerations of these malign forces have been made: *lha brgyad*, *klu chen brgyad*, *gza' chen brgyad*, *rgyu skar nyi shu tsa drug*, *rgya spyin la sogs phyags skyong bcu*, *rgyal chen bzhi*, *gnod gyi sde dpon bcu gnyis*, *gnyan chen brgyad*. See Coleman (2006), p. 461.

³²² Here *bsam pa* "thinking" is to be understood as wishing or contemplating.

³²³ *Siddhis* are accomplished the way as rain showers down.

³²⁴ '*khyer bde bar* is an expression used for texts, which were handy, i.e. it was easy to carry them (around). Another meaning, as I prefer to read it is that this text is composed in an easy way, i.e. so that almost anyone can carry it out.

Oral communication with Trokpa Tulku, Kathmandu. November 2009.

³²⁵ It is referring to sacred symbols, as statues, photos, thangkhas, etc.

³²⁶ See footnote on p.51 for explanation.

³²⁷ The number of pills that surround each *torma* is not defined in this text.

རང་ཉིད་གསང་བདག་ཕྱག་ན་རྩོམ་མོགས་ཡི་དམ་གང་ཡང་རུང་བའི་ནལ་
འབྱོར་ལ་གནས་པས། མཆོད་གཏོར་སྤྱན་གཟིགས་བྱིན་གྱིས་སྒྲོབས་བ་ནི།
ཨ་མྲི་ཏས་བསངས་སྤངས། སྤྲོང་བའི་ངང་ལས་མཆོད་གཏོར་(5)དམ་
རྩལ་སྤྱན་གཟིགས་ནམས་ཕུལ་དུ་བྱུང་བའི་ལྷ་རྩལ་གྱིས་དང་བར་སྤང་
ནམ་མཁའི་ཁྱོན་ཐམས་ཅད་ཡོངས་སུ་འགོངས་པར་གྱུར། ཨོྭ་ཨྭ་མུ་
ལེན་གསུམ་དང་། རྒྱགས་བྱུག་དང་ཕྱག་རྒྱ་བྱུག་གིས་བྱིན་གྱིས་
བསྒྲོབས་(6)ལ། །དེ་ནས་འདི་ལྟར་རོ།

།རང་གི་མདུན་དུ་པུ་ལས་བསྒྲོབ་དང་། ཨ་ལས་སྒྲོབ་འདི་དཀྱིལ་འཁོར་ལྗང་
(328)སྤྲོངས་གྱི་(327)། །དང་བའི་གདན་ལ་རྩྭ་ལས་མོ་ལྷ་ནི་(329)། །
བུད་མེད་དར་མ་མཛེས་ཤིང་ཡིད་དུ་འོང་(330)། །སྤྱོད་མཛོག་དཀར་མོ་

- (2) (1) །ཞལ་གཅིག་ཕྱག་གཉིས་གྱི་(331)། །གཡས་པས་(332)
མདའ་དར་(333)གཡོན་པས་(334)མེ་འོང་འཛིན་(335)།

328 F སྤྲོལ་གྱི་

329 F omits

330 F adds འདྲ་བ་

331 F མ་

332 F omits

333 F adds དང་

334 F omits

335 F ས་

While abiding in the appropriate practice, you [are manifested] in whatever *yidam*, like Vajrapāṇi. The blessed offering *tormas*, and the ornamental decoration have been purified and cleansed by *amṛta*. From the state of emptiness, the whole expanse of heavens is filled with exquisite divine substances, like offering *tormas*, ornamental decoration, and *samaya* substances. Recite three times OM ĀḤ HUM³³⁶. Then, blessed by the six *mantras* and the six *mudrās*³³⁷, it goes like this:

³³⁸In front of you is [the syllable] PAM. From it a lotus [arises]. From [the syllable] A five moon discs. Arrange³³⁹ [it in such a way]. On the first seat is [the syllable] JÑĀ. From it *mo lha*, the deity of females [arises]. [She is] a young, beautiful and appealing woman. Her body is of white colour with one face and two arms. In her right hand she holds a long-life arrow with silken [five-coloured] streamers and in her left hand a mirror.

³³⁶ OM ĀḤ HUM represents the purification of body speech and mind. The head as representing the body, our throat being the speech and the place around the heart region marking the mind. As visualising that the five patron deities exist in our three points. This *mantra* is used to empower the visualised objects and deities. Beyer (1973), p. 145.

³³⁷ These six *mantras* and six *mudrās*, according to Coleman (2006), p.510, are used for the process of consecration of substitutes or offerings. They include the following:

1) The *mudrā* of the expanse of reality together with the *mantra* OM SVABHĀVA ŚUDDHĀḤ SARVA DHARMĀḤ SVABHĀVAḤ ŚUDDHO 'HAM, which purifies the ritual object.

2) The *mudrā* of the jewelled casket together with the *mantra* NAMAḤ SARVA TATHĀGATEBHYO VIŚVA MUKHEBHYAḤ KHAḤ UDGATE SPHARAṆA IMAM GAGANA KHḤ SVĀHĀ, which expands the effigy to fill all the space.

3) The *mudrā* of the swirling nectar together with the *mantra* OM VAJRA AMṚTA KUṇḌALI HANA HANA HŪM PHAṬ, which transforms the effigy into a vessel filled with nectars.

4) The *mudrā* of the vast potency, together with the *mantra* NAMAḤ SARVATATHĀGATA AVALOKITE OM SAMBHARA SAMBHARA HŪM, which empowers the effigy to gratify all the senses.

5) The *mudrā* of the comet of knowledge and the bestowal of gifts together with the *mantra* JÑĀNA AVALOKITE SAMANTA SPHARAṆA RAŚMIBHAVA SAMAYA MAHĀMAṆI DURU DURU HRDAYA JVALANI HŪM, which empowers the effigy to fulfil the hopes of all, without contention.

6) The *mudrā* The universal monarch NAMAḤ SAMANTA SPHARAṆA BUDDHĀNĀM GRAHEŚVARA PRABHĀ JYOTENA MAHĀSAMAYE SVĀHĀ, which ensures that the effigy will pacify, subjugate or transform all inimical forces, and bring about a successful outcome for the ritual as a whole.

³³⁸ Here begins the similarity with text F and the comparison.

³³⁹ F: "connect, join, bind together"

|དར་ཐོན་³⁴⁰ཐེར་གསོལ་(341རིན་ཆེན་³⁴⁰)ཐོད་ཆིངས་³⁴²དང་³⁴³ |
 ལྷ་ཚོགས་རྒྱན་³⁴⁴གྲིས་³⁴⁵བརྒྱན་³⁴⁶(2)ཅིང་ཡུ་མོ་བཅིབས་³⁴⁷ |
 སྤུལ་པ་³⁴⁸མ་དང་སྤུ་མའི་རྣམ་པར་སྟོན་³⁴⁹ |³⁵⁰ཞང་ལྷ་སྤྲེས་པར་
³⁵¹དར་མའི་ཆ་བྱད་ཅན། |སྤུལ་པ་³⁵²གོ་བོ་³⁵³ཞང་སྟོན་རྣམས་པར་
³⁵⁴སྟོན་³⁵⁵། |མ་ལྷ་སྤྲེས་བརྒྱན་མཛེས་མའི་ཚོགས་དང་
 བཅས་³⁵⁶། |སྤུལ་(3)པ་ན་རྩུང་ག་བ་མང་པོར་སྟོན། |གཉིས་བའི་
 གདན་ལ་ན་ལས་སྟོག་ལྷ་ནི་³⁵⁷། |དཀར་པོ་སྤྲེས་བ་³⁵⁸དར་མའི་རྣམ་པ་
 ཅན་³⁵⁹།

³⁴⁰ F adds བའི་

³⁴¹ F adds ཞིང་རིན་པོ་ཆའི་

³⁴² F འཆིང་

³⁴³ F རྒྱན་

³⁴⁴ F omits

³⁴⁵ F གྲིས་

³⁴⁶ F adds པ་ག་བ་

³⁴⁷ F ཆེབས་དེ་

³⁴⁸ F adds བྱ

³⁴⁹ F adds པ་

³⁵⁰ F adds ཞན་ཡང་

³⁵¹ F omits

³⁵² F adds བྱ

³⁵³ F adds དང་

³⁵⁴ F adds མང་པོ་

³⁵⁵ F adds ཅིང་

³⁵⁶ F adds དེ་

³⁵⁷ F omits

³⁵⁸ F omits

³⁵⁹ F adds ཞལ་གཅིག་ཕྱག་གཉིས་པ་

She is dressed in a blue silken brocade and wears a turban³⁶⁰ with precious gems. She is adorned with various ornaments and rides a hind. She manifests herself in the form of mothers and maternal aunts. [As] *zhang lha*, the deity of maternal uncles, she has the shape of a man and manifests herself in the form of vultures and ministers of the maternal lineage³⁶¹. [As] *ma lha*³⁶², the deity of mothers, she is accompanied by the assembly of Mentsünma³⁶³ and beautiful women³⁶⁴ and manifests herself in the form of many young girls and deer.

On the second seat is [the syllable] NA. From it *srog lha*, the deity of the life-force [arises]. He is white. He has the appearance of an adult³⁶⁵.

³⁶⁰ Lit. *thod pa* represents a “head-ornament”; it also means *kapāla*, a skull ornament, but it is not used in case the of the five personal protectors.

³⁶¹ Important minister family in early Tibet.

³⁶² NB: here *ma lha* is presented as an emanation of *mo lha*, while in text G, *ma lha* is addressed to during the whole ritual.

³⁶³ Mentsünma (Tib. *sMan btsun ma*) is a *ḍākiṇī* of the *sman mo* class. About this class of demons, see Nebesky-Wojkowitz (1956), p.198-202. *sMan* means either medicine or woman. A connection between these two meanings might be given, because *sMan* once were witches, supposed to possess healing powers. Or just the honorific term used for women. See Tucci (1949), p. 720.

³⁶⁴ It could be that these beautiful women are other *ḍākiṇīs*, who belong to Mentsünma's retinue and together they form the so-called sisterhoods, as is mentioned in Nebesky-Wojkowitz (1956), p.199 f.

³⁶⁵ Lit. “He is a white person with the aspect of a man in his prime of life, i.e. 16-30 years old”. Translation of F: “One face and two arms”.

།ཁལ་མོག་གྱོན་ཅིང་³⁶⁶མདུང་དར་³⁶⁷ཞགས་པ་འཛིན་³⁶⁸ །
 (368)འཁོར་གསུམ་³⁶⁹ཏེད་(370)བཅིངས་སྤྱར་མགྱོགས་³⁶⁹རྟ་(4)ནག་
 བཅིབས་³⁷¹། །སྤྱལ་པ་མི་རྟ་དཀར་པོ་མང་པོར་སྟོན་³⁷²། །སྤྱེས་
 ལྟ་དར་དང་(372)རིན་ཆེན་³⁷³རྒྱན་³⁷⁴གྱིས་སྤྱས་³⁷⁵། །སྤྱལ་བ་མི་
 དཀར་དུ་(376)མའི་རྣམ་པར་སྟོན་³⁷⁵། །གསུམ་བའི་གདན་ལ་
 ཡལ་པ་པོ་ལྟ་ནི་³⁷⁷། །སྤྱུ་མདོག་³⁷⁶དཀར་པོ་ལང་(5)ཚོ་དར་
 ལ་བབས་³⁷⁸། །རྟ་བུ་³⁷⁹རིན་ཆེན་གྱིས་བཀང་³⁷⁸གཞིང་པ་
 བསྐྱམས་³⁸⁰། །ཅོ་བེར་སྟོན་པོ་གསོལ་ཞིང་རིན་ཆེན་བརྒྱན་། །
 དར་གྱིས་ཐོད་བཅིངས་³⁷⁹རྟ་མཚོག་ངང་དཀར་བཅིབས་³⁸¹། །སྤྱལ་
 པ་པ་སྤྱན་³⁸²སྤྱག་ཤར་³⁸¹སྤྱེས་(6)བར་སྟོན་། །

366 F adds གཡས་

367 F adds གཡོན་

368 F adds པ་

369 F སྤྱག་རལ་གཟིག་འབས་

370 F adds ལ་བཅིངས་ཤིག་སྤྱག་ལྷམ་གསོལ་ནས་

371 F adds སྤྱལ་བ་ཤོད་སྟེང་ཅན་ལ་ཅིབས་ཏེ་

372 F adds པ་ཞན་ཡང་ལྟན་ཅིག་

373 F རིན་པོ་ཆེའི་

374 F adds ལྟ་ཚོགས་ཀྱི་

375 F adds ཤིང་

376 F པོའི་རྣམ་པར་སྟོན་པ།

377 F omits

378 F adds བབ་པ་ཞལ་གཅིག་ཕྱག་གཉིས་ཀྱི་གཡས་

379 F དང་གཡོན་རིན་པོ་ཆེས་གང་བའི་

380 F སྤྱམས་པ། རལ་པའི་ཐོར་ཅོག་དར་གྱིས་བཅིངས་པ། ཅོ་བེར་སྟོན་པོ་གསོལ་ཞིང་རིན་པོ་ཆེ་དང་སྤྱག་ལྷམ་གྱིས་སྤང་ནས་སྤྱལ་བ་ཤོད་སྟེང་ཅན་ཀྱི་

381 F ཅིབས་ཏེ།

382 F མང་པོ་དང་འཁོར་གསུམ་བཏགས་པའི་

He wears armour, a helmet and holds [in his left hand] a lance banner and [in his right] a noose. He carries the three weapons³⁸³ around his waist³⁸⁴ and rides a very fast black horse³⁸⁵. He manifests himself in the form of many white horses and men³⁸⁶. [As] *skyes lha*, the deity of birth, he is adorned with³⁸⁷ silks and jewel ornaments and he manifests himself in the form of numerous white men.

On the third seat is [the syllable] A. From it *pho lha*, the deity of males [arises]. He is white³⁸⁸. He has the appearance of a youthful person³⁸⁹. He carries [in his right hand³⁹⁰] a gem [and in his left³⁹¹] a wooden basin filled with precious jewels, wears a blue *tse*³⁹² cloak adorned with jewels and a silk turban. He rides a supreme steed of pastel pink colour³⁹³ and manifests himself in the form of agnates and young men³⁹⁴.

³⁸³ The three weapons are a bow and arrow, a knife and a spear or a sword.

Translation of F "a tiger skin quiver and a leopard skin sheath"

³⁸⁴ F adds "and he wears *svag* boots". *Svag* is a term used for a particular type of boots the toes of which are curled up. They are mostly Mongolian fashion, and are also seen in the iconography of Gesar of Ling.

Else, it is maybe represent a kind of *sog* boots - Mongolian fashion boots, which deities of the heroic type wear. See Nebesky-Wokowitz (1956), p. 8.

³⁸⁵ Translation of F "he is riding a horse, with a saddle and a bridle".

³⁸⁶ Translation of F "together with others".

³⁸⁷ Translation of F "many different kinds of"

³⁸⁸ Translation of F "He has one face and two arms".

³⁸⁹ Lit. "He is white with the aspect of youthful body, i.e. 25-36 years old".

³⁹⁰ See addition in F.

³⁹¹ See addition in F.

³⁹² *tse* is a special expensive kind of fabric. NB: in the other texts *tse* is sometimes spelled *tso*.

³⁹³ Lit. translation is "white as a goose", which refers to the colour between white and pink, sometimes also beige.

Translation of F: "His hair is bound by a silk turban, he wears a *tse* coat and *svag* boots and he rides a horse with a saddle and a bridle".

³⁹⁴ Translation of F "and he wears the three weapons"

395 ཡ་མེས་³⁹⁶ལྷ་དང་དབང་ཐང་³⁹⁷ལྷ་སྐུམ་ཅུ། །(398 དར་གྱིས་
399 གོས་ཀྱིན་རིན་ཆེན་རྒྱན་གྱིས་སྤྲུམ་³⁹⁸)། །བཞི་བའི་གདན་ལ་ཡུ་
ལས་ཡུལ་ལྷ་ནི⁴⁰⁰། །དཀར་པོ་⁴⁰¹མདའ་གཞུ་འཛིན་(402 ཅིང་ཁབ་
ཚོག་གྱིན། །འཁོར་

- (2) (b) (1) གསུམ་སྐད་དཀྱིས་རྟ་མཚོག་དཀར་པོ་བཅིབས་⁴⁰¹)། །སྤུལ་པ་
མཆེད་གོགས་⁴⁰³ཡུལ་གྱི་གཙོ་དང་⁴⁰⁴། །ལུག་བྱ་⁴⁰⁵གཡལ་དཀར་
དུ་མའི་རྣམ་པར་སྟོན་⁴⁰⁶། །⁴⁰⁷མཁར་གྱི་རྩེ་ལྷ་ལ་སོགས་ཁང་པ་ལ། །
གནས་པའི་སྤང་མ་རྒྱན་གོས་(408 རྒྱན་ཚོགས་ཅན་⁴⁰⁷)། །(2)སྤུལ་པ་
བྱ་ཆེན་(409 རྣམ་པ་ལ་སོགས་སྟོན་⁴⁰⁸)། །ལྷ་པའི་གདན་ལ་གྱི་ལས་དག་
ལྷ་ནི⁴¹⁰། །དར་མའི་ཆ་ལུགས་⁴¹¹དཀར་པོ་ཞི་ཞིང་འཇུམ་⁴¹²།

395 F adds ཞན་ཡང་ : གཞན་ཡང་ corrected

396 F adds གྱི

397 F adds གྱི

398 F adds རྣམས་དར་གོས་དང་རིན་པོ་ཆའི་རྒྱན་རྒྱན་སྐུམ་ཚོགས་པ་དང་ལྷན་པ།

399 གྱི་: corrected.

400 F omits

401 F ཞལ་གཅིག་ཕྱག་གཉིས་གྱིས་

402 F adds པ་ཁབ་ཚོག་གྱིན་སྤྲུམ་རལ་གཞིག་ཤུབས་ཀྱིད་པ་ལ་དཀྱིས་གིང་སྤག་ལྷས་ཀྱིན་ནས་རྟ་དཀར་སྐུ་སྤུལ་གོང་སྐད་ཅན་ལ་ཆེབས་ཏེ་

403 F adds དང་

404 F adds རྩེ་

405 F adds དང་

406 F adds པ་

407 F adds གཞན་ཡང་

408 F རྒྱ་ཚོགས་དང་ལྷན་ཅིང་

409 F རོའི་རྣམ་པར་སྟོན་པ།

410 F omits

411 F adds ཅན་

412 F adds པ་ཞལ་གཅིག་ཕྱག་གཉིས་པ་གཡལ་

[As] the ancestral deities and the thirty powerful deities, he wears silk robes and is adorned with precious ornaments⁴¹³.

On the fourth seat is [the syllable] YU. From it *yul lha*, the deity of the place [arises]. He is white⁴¹⁴. He holds a bow and arrow and wears armour and a helmet⁴¹⁵. Wrapped around his waist, he carries the three weapons and rides a supreme steed of white colour. He manifests himself in the form of many spiritual teachers, primary masters, hordes of sheep, and white yaks. [As] the deity on the top of a castle or protector of places, in houses etc., he has ⁴¹⁶ excellent decorated clothes and manifests himself in the form of a big bird⁴¹⁷ and so forth.

On the fifth seat is [the syllable] ŚI. From it *dgra lha*, the deity of the enemy [arises]. He is white. He has the appearance of a peaceful and smiling adult⁴¹⁸.

⁴¹³ Translation of F “endowed with wonderful precious ornaments and silk clothing”.

⁴¹⁴ Translation of F “(has) one face and two arms”

⁴¹⁵ Translation of F “wears armour and a helmet, around his waist a tiger quiver and a leopard sheath and rides a white horse with a saddle and a bridle”.

⁴¹⁶ Translation of F “all kinds of”

⁴¹⁷ The big bird is a *khyung* (Skt. *garuḍa*). Tucci, (1949), p. 712.

⁴¹⁸ Translation of F “He has one face and two arms. ”

|དར་མདུང་⁴¹⁹ཞགས་པ་འཛིན་ཅིང་དར་ཐོད་བཅིངས། |དར་
 (420)དཀར་ཅེ་བོར་ལེགས་གསོལ་རིན་ཆེན་བརྒྱན། |(3)འཁོར་
 གསུམ་སྐྱེད་བཅིངས་སྤྱར་མཁྱོགས་རྟ་དཀར་བཅིབས་⁴¹⁹། |སྤྱལ་པ་
 དགེ་བཤེས་⁴²¹མི་དཀར་ལུབ་ཅན་དང་⁴²²། |ཁ་སྤྱང་གཡག་ཤོད་
 མང་(423)པོའི་རྣམ་པར་སྟོན་⁴²²། |⁴²⁴སྤྱང་འོག་ཕྱོགས་མཚམས་ཀྱི་
 ཏུ་རིག་འཛིན་གྱི་⁴²⁵། |ལྷ་སྤྱང་ཆོས་སྤྱང་⁴²⁶ཆོགས་(4)རྣམས་
⁴²⁷སྟོབ་དཔོན་དང་⁴²⁸། |སྤྲགས་(429)པ་ལ་སོགས་རྣམ་འཕུལ་དུ་
 མས་ཅིན་⁴²⁸། |དབང་ལྷ་བན་⁴³⁰བོན་སྤྱང་(431)བའི་ལྷ་རྣམས་
 གྱི་⁴³⁰། |སྤྱལ་པ་བོན་པོ་(432)བྱ་ཐང་རྣམ་པར་སྟོན་⁴³²། |ཐམས་
 ཅད་རང་རང་⁴³³རྒྱན་དང་ཆ་ལུགས་(434)ལྡན། |དེ་དག་གནས་གསུམ་
 མོ་(5)ལྷ་ཉུང་གིས་མཚན།

419 F adds དང་གཡོན་

420 F བའི་ཅེ་བོར་གསོལ་ཞིང་དར་གྱི་ཐོད་བཅིངས་ཅན་སྤྲག་རལ་དང་གཟིག་ཤུབས་རྟ་དཀར་ལ་དཀྲིས་ཤིང་རིན་པོ་ཆའི་རྒྱན་སྟོན་གསུམ་གྱིས་སྤྲུམ་པ། ཞབས་ལ་སྤྲུམ་ཕྱོན་
 རྣམ་རྟ་དཀར་པོ་རྒྱང་ཤུགས་སྤྲུམ་པ་གོང་སྟོད་ཅན་ལ་ཆིབས་ཏེ།

421 F དང་

422 F omits

423 F པོར་སྟོན་ནཔ།

424 F adds གཞན་ཡང་

425 F རྣམས་གྱི་

426 F adds གི་

427 F adds སྤྱལ་པ་

428 F པར་སྟོན་པ་

429 F omits

430 F adds སྤྱང་དང་

431 F གི་

432 F དང་བྱ་ཐང་དུ་སྟོན་པ།

433 F adds གི་

434 F adds དང་ལྡན་པས་བསྟོར་གྱི་སྤྱི་བོར་ཨོ་དཀར་པོ། མཁྱོན་པར་ལྷ་ཉུང་མར་པོ། ཐུགས་ཀར་ཏུ་སྟོན་པོ་དང་། བདག་ཉིད་ཡི་དམ་དུ་གསལ་བའི་ཐུགས་ཀ་ནས་འོད་
 ཟེར་འཕྲོས་པས་རང་བཞིན་གྱི་

He holds [in his right hand⁴³⁵] a banner, a spear [and in his left]⁴³⁶ a noose, and wears a silken turban. He wears a beautiful white silken brocade cloak and he is adorned with jewels⁴³⁷. Around his waist he carries the three weapons and rides a very fast white horse. He manifests himself in the form of spiritual teachers, white armoured men, many wild hawks, yaks and wolves.⁴³⁸

⁴³⁹All the *Vidyādhara*⁴⁴⁰ protector deities and the dharma protectors [residing] above, below and in the main and intermediate directions, are present in the various magical emanations of *māntrikas*, spiritual masters and so on. The emanation of the deities of the empowerment and the guardian deities of Bon po and Buddhists show in the aspect of Bon practitioners and bats. All of them possess their individual ornaments and attributes⁴⁴¹. Their three places⁴⁴² are marked with the three syllables OM̐ ĀḤ HŪṂ.

⁴³⁵ See addition in F

⁴³⁶ See addition in F

⁴³⁷ Translation of F “He wears a *tse* cloak and a silken turban. Around his waste is bound a tiger skin quiver and leopard skin sheath and he is adorned with various precious ornaments. On his feet he wears *svag* boots and rides a horse, fast as the wind, with a saddle and bridle.”

⁴³⁸ Here, the main visualisation has finished. After the main visualisation of deities, attention is paid to all the other “branch” deities, who are residing in the spaces between the main four directions, e.g. south-west; north-east, etc...

Oral communication with Trokpa Tulku, Kathmandu, November 2009.

⁴³⁹ F adds “Moreover”

⁴⁴⁰ All these protectors who are *Vidyādhara*; this term represents more a title than to refer only to the “knowledge holder”.

⁴⁴¹ Translation of F “...the retinue, each possessing their own attributes. On the crown of their head, the white syllable OM̐, on their throat, the red syllable ĀḤ, at their heart centre the blue syllable HŪṂ. Visualise yourself as a *yidam* deity. From your heart centre, rays of light radiate and from the natural abodes, emanations of the 'Go ba'i lha Inga such as (the whole list from *mo lha* to sogs) together with secondary emanations emerge...

⁴⁴² Forehead, throat, heart region

།རང་གི་ཐུགས་ཀའི་རྩུ་ལས་འོད་འཕྲོས་པས། །རང་བཞིན་གནས་ནས་
 433)མོ་ལྷ་ཁང་ལྷ་དང་། མོ་⁴⁴³ལྷ་སྒྲིག་ལྷ་སྒྲིམ་ལྷ་པོ་ལྷ་དང་⁴⁴⁴། །
 བ་མེས་⁴⁴⁵ལྷ་དང་⁴⁴⁶དབང་ཐང་སུམ་ཅུའི་⁴⁴⁷ལྷ། ཡུལ་ལྷ་མཁར་
 གྱི་⁴⁴⁸ཕྱེ་ལྷ་དག་ལྷ་དང་⁴⁴⁹། །(6)རིག་འཛིན་ལྷ་སྤང་ཆོས་སྤྱོད་དབང་
 ལྷ་དང་⁴⁵⁰། །བན་⁴⁵¹བོན་སྤྱོད་སོགས་འགོ་བའི་ལྷ་ལྷ་པོ་⁴⁵²། །སྤུལ་
 པ་ཡང་སྤུལ་བསམ་གྱིས་⁴⁵³མི་བྱལ་པ་⁽⁴⁵⁴⁾། །དགྱར་གྱིན་ཕུན་འབྱེབས་
 བ་ཇི་བཞིན་དུ། །གནས་འདིར་སྤྱན་འདྲེན་བཙུགས་སྤྲུང་། དེ་ནས་
 སྤྱན་འདྲེན་

(3) (1) ལྷ། འི། གྱི།⁴⁵³ དག་ལྷ་གཉན་པོ་སྤྱན་
 འདྲེན་ནོ། །ཕྱག་གོང་གཡས་ནས་གཤེགས་སུ་གསོལ། །སྤུལ་ནི་དགོ་
 བཤེས་མང་པོ་⁴⁵⁵སྤུལ། །མཚོད་ནི་བཤོས་སུ་གཙང་མས་
 མཚོད། །དེ་རིང་བདག་གི་གོགས་(2)ལ་སྤྱོད། །དམག་དཔུང་བཞུ་
⁴⁵⁶ལ་དག་དཔུང་ཐུལ། །ཁང་ལྷ་པ་ཐང་སྤྱན་འདྲེན་ནོ། །

443F མ་

444 F omits

445 F adds གྱི

446 F omits

447 F གི

448 F omits

449 F omits

450 F omits

451 F adds སྤྱོད་

452 F omits

453 F གྱིས་

454 F དང་བཅས་པ་བཙུགས་སྤྲུང་། སྤྱན་འདྲེན་ནི་གཏེར་ཁ་འགོ་མ་ལས། གྱི།

455 F པོར་

456 F བཞུ་

Light radiates from the syllable HŪṂ at your heart centre and displays an inconceivable number of emanations like mist that covers the mountain meadows in summertime; the emanations of the five personal protectors, such as *mo lha*, the deity of maternal uncle, *mo lha*⁴⁵⁷, *srog lha*, the deity of birth, *pho lha*, and the ancestral deities, the thirty powerful deities, *yul lha*, the deity on the top of castles, *dgra lha* and the protectors of Yogis, dharma protectors, deities of the empowerment and the guardians of Bon po and Buddhists and so forth emerge. VAJRA SAMĀJAH ("vajra-assembly")⁴⁵⁸.

Then, the invocation:

Kye! I invite *dgra lha*, the deity of the enemy, the powerful (*nyen po*)! Please come out from my right shoulder. He manifests himself in the form of many spiritual teachers (*dge bshes*). I offer you pure small offering morsels of butter (*bshos bu*⁴⁵⁹). Today please come help me! Send your troops and subdue the hostile armies.

I invite *zhang lha*, the deity of maternal uncle, the bat (*pha wang*)!

⁴⁵⁷ Spelling mistake. In my opinion, it should say "*ma lha*" the deity of mothers

⁴⁵⁸ See Beyer (1973), e.g. p. 184

⁴⁵⁹ C.f. Nebesky-Wojkowitz (1956), p. 320.

མཆན་ཁུང་གཡོན་⁴⁶⁰ནས་གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་ཅང་སྒོན་
 མང་པོར་སྤྱལ། །མཆོད་ནི་གསང་ལུག་གཙང་མས་མཆོད། །དེ་
 རིང་བདག་གི་(3)གྲོགས་ལ་སྒྲོན། །འགལ་རྒྱུན་སྤངས་⁴⁶¹ལ་མཐུན་
 རྒྱུན་སྤྱབས་⁴⁶²། །སློག་ལྟ་འཛིན་པོ་སྤྲོད་འདྲེན་ནོ། །སྤྱིང་གའི་གནས་
 རས་གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་མི་དཀར་མང་པོར་སྤྱལ། །མཆོད་
 རི་ར་སྤྲེས་ཁམ་པས་⁴⁶³མཆོད། །དེ་རིང་(4)བདག་གི་གྲོགས་ལ་
 སྒྲོན། །སློག་གི་བར་ཆད་བསྐྱུང་དུ་གསོལ། །མོ་ལྟ་འབྱུང་མོ་སྤྲོད་
 འདྲེན་ནོ། །མཆན་ཁུང་གཡས་⁴⁶⁴ནས་གཤེགས་སུ་གསོལ། །སྤྱལ་
 རི་མ་སྤྱ་མང་པོར་སྤྱལ། །མཆོད་ནི་འབྲང་རྒྱས་ལྷེས་པས་མཆོད། །དེ་
 (5)རིང་བདག་གི་གྲོགས་ལ་སྒྲོན། །ཟས་ཚོར་ཅར་པ་དབབ་དུ་
 གསོལ། །ཡུལ་ལྟ་མགོན་བུ་སྤྲོད་འདྲེན་ནོ། །སྤྱི་བའི་གཙུག་ནས་
 གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་གྲོགས་པོ་མང་པོར་སྤྱལ། །
 གསང་གཡག་དཀར་པོ་འདི་ཡིས་(6)མཆོད། །དེ་རིང་བདག་གི་གྲོགས་
 ལ་སྒྲོན། །ཡིད་ལ་བསམ་བ་⁴⁶⁵བསྐྱུང་དུ་གསོལ། །པར་ཀ་མ་(465)ལ་
 ཡེ་སྟླ་⁴⁶⁶ཀྱིས་གདན་ཤུལ། །གསོལ་མཆོད་ནི། ⁴⁶⁷འགོ་བའི་
 ལྟ་ལྟ་འཁོར་བཅས་ལ། །གཙང་མའི་ཆབ་ཀྱིས་སྤྲུམ་གསོལ།
 མི་གཙང་དྲི་

(3) (b) (1) མ་དག་གྱུར་ཅིག །སྤྲོ་ཆོགས་ཤིང་སྤྲི་དུད་བ་ཡིས།

⁴⁶⁰ F གཡས་

⁴⁶¹ F སྤངས་

⁴⁶² F སྤྲོད་དུ་གསོལ་

⁴⁶³ F པ་ and adds འདི་ཡིས་

⁴⁶⁴ F གཡོན་

⁴⁶⁵ F adds བསམ་ཅད་

⁴⁶⁶ F ལྟ་ཡ་སྟླ།

⁴⁶⁷ F adds གསང་བསྐྱིགས་

Please come out from my left armpit. He manifests himself in the form of many ministers of the maternal lineage. I offer you pure⁴⁶⁸ “secret sheep”⁴⁶⁹. Today please come help me! Repel adversities and produce favourable conditions.

I invite *srog lha*, the deity of life-force, the holder (*'dzin po*)! Please come out from the centre of my heart. He manifests himself in the form of many white men. I offer you red-brownish⁴⁷⁰ gelded male goats. Today please come help me! Please protect my life from obstacles.

I invite *mo lha*, the deity of females, the female spirit (*jung mo*)! Please come out from my right armpit. She manifests herself in the form of many maternal aunts. I offer you elegant heart-shaped *tormas*⁴⁷¹. Today please come help me! Please make food and wealth fall down like rain.

I invite *yul lha*, the deity of the place, the son of protector (*gon bu*)! Please come out from the crown of my head. He manifests himself in the form of many friends. The offering is performed by these secret white yaks⁴⁷². Today please come help me! Please fulfil all my wishes. I offer the seat [to you] by saying PADMA KAMALAYES TVAM⁴⁷³.

The invocation and offering verses.

By offering the bathing ritual with cleansing water to the five personal protectors and their retinue, may all defilements be purified. By (offering) the smoke of these various types of woods,

⁴⁶⁸ Lit. “As for offering, you are offered by...”; “in a clean way”, “by being clean”.

⁴⁶⁹ A “secret sheep” can indicate *tormas* in the shape of animals, here as sheep, yaks etc., which are used for the symbolic offering. Oral communication with Trokpa Tulku, Kathmandu, November 2009.

Further it could be that there is a spelling mistake, and that this should be written as *gsang lugs* meaning the way, approach of sheep, according to Khenpo Chokey.

Or spelling mistake; *bsang* instead of *gsang* “smoke and sheep”.

A secret sheep can also indicate an external ‘seat of life’, although not as an offering. C.f. Stein (1972), p. 228.

Or as found in the last text *g.yang lug* “divine sheep”.

⁴⁷⁰ Lit. fox-coloured.

⁴⁷¹ C.f. Norbu (1997), p.67, ‘*brong rgyas ldam pa* “elegant heart-shaped *torma*”

⁴⁷² Another option is that it refers to *bsang g.yag* “smoke and a yak”. C.f. Norbu (1995), p.249.

⁴⁷³ This recitation is used between the offering of the two waters and the five gifts in the offering ritual of the outer offerings. The whole *mantra* is as follows: “Om guru and all the tathāgatas: a lotus seat for you !” OM GURUSARVATATHĀGATA PADMA KAMALĀYAS TVAM ! Beyer (1973), p. 149.150.

|ཉམས་གིབ་མ་ལུས་བསངས་ཀྱང་ཅིག |གཡའ་ཁུ་གང་ཁུ་གཙང་
 མའི་ཁུ། ལྷན་ཆབ་ངད་ལྷན་སྐྱེམས་སུ་འབུལ། |སྣ་ཚོགས་མེ་ཏྲག་
 ཁུན་པེའི་ཐོད། |སྐྱེ་ལ་མཛེས་པའི་རྒྱན་དུ་འབུལ། |(2)དཀར་
 གསུམ་མངར་གསུམ་ཤིང་ཐོག་འབྱ། |བཟའ་བཅའ་ཞིམ་མངར་
 བཤོས་སུ་འབུལ། |ཉི་ལྷ་མོར་སུ་འབྱུ་མར་གྱི། |མར་མེ་གསལ་
 བྱེད་སྒྲོན་མེ་སྤར། ལ་དོག་སྣ་ཚོགས་ཟ་འོག་གོས། |རིན་ཆེན་དུ་
 མའི་དོ་ཤལ་དང་། |བློ་ཁྱུ་སྣན་ཆ་(3)གཡུ་སུར་⁴⁷⁴བཀྲ། |གོ་
 མཚོན་དར་ཐོད་མཛེས་བཟིང་ཆས། |སྒྲག་རལ་གཟིག་ཤུབས་མདའ་
 མདུང་གི། རིན་ཆེན་གཞིང་པ་མོར་སུ་སོགས། |ཕྱག་མཚན་རྩུང་
 གི་ཤུགས་ལྷན་རྟ། སྐ་སྤབ་མཛེས་པའི་ཆས་⁴⁷⁵ཀྱིས་བརྒྱན། |ཤ་
 བ་ལ་སོགས་(4)བཟོད་བྱེད་བཅིབས་⁴⁷⁶། |གནམ་ལ་འཕྱར་དགུ་
 ས་གཞི་ལ། |འཕྱལ་དགུ་རི་དྲགས་མཚོད་དགུ་སོགས། |སྣ་ཚོགས་
 སྒོག་ཆགས་བགང་ལས་འདས། |རྒྱལ་སྤྱི་བདུན་དང་འདོད་ཡོན་
 རྒ། |བཀྲ་ཤིས་རྟགས་བརྒྱད་ལ་སོགས་པའི། |(5)མྱ་མེད་
 དཔལ་འབྱོར་ནམ་མཁའ་བཀང་། དངོས་ཤམས་ཡིད་སྤུལ་མཚོད་
 ཚོགས་ཀྱིས། |ལྷ་ལྡ་འཁོར་བཅས་གསོལ་ཞིང་མཚོད། |གཏོར་
 མ་རྒྱལ་མཚན་བཤོས་སུ་དང་། |རྩ་ཆང་གསེར་སྐྱེམས་བདུང་
 བའི་ཚོགས། |ལྷགས་ཀྱི་(6)དབང་པོ་ཚིམ་བྱེད་བའི། |
 ཞལ་ཟས་སྐྱེམས་ཀྱིས་གསོལ་ཞིང་མཚོད།

⁴⁷⁴ F ཀྱར་

⁴⁷⁵ F adds རྒྱན་

⁴⁷⁶ F ཆེབས།

may all veils of [*samaya*] violation be cleared away. I offer to you brooks, glacial water⁴⁷⁷, pure water, medicinal water, and fragrant water as beverage. I offer to you various types of head ornaments made out of flower garlands and beautiful ornaments for your body. I offer to you as victuals delicious and excellent food like the three types of milk products⁴⁷⁸, the three sweets⁴⁷⁹ and fruits. I light up the illuminating light of the butter lamps made out of oil, as being the jewels of sun and moon.

[The five personal protectors] wear brocades of various colours. [Their] attributes are beautiful and magnificent necklaces of many jewels, caps, variegated turquoise spotted earrings, weapons and silk turbans. [Their] implements are a tiger skin quiver, a leopard skin sheath, an arrow-spear, a sword, a precious wooden basin, jewels and so forth. [They] mount horses fast as the wind, which are ornamented with a saddle, a bridle and beautiful garments, deer etc. [They appear as] various uncountable types of living beings - some flying through the sky, some entering the ground and some jumping like wild animals, etc. [I] fill the space with divine excellences, such as the seven royal emblems⁴⁸⁰, the five sense pleasures and the eight auspicious symbols⁴⁸¹. Through these actual and mentally created offerings, I invoke the five personal protectors with their retinues and make offerings to them. I invoke them and offer them food and beverages that satisfy the tongue faculty, like, *tormas*, offering banners, small offering morsels of butter, tea, alcohol (Tib. *chang*) and golden beverages⁴⁸².

⁴⁷⁷ I am not familiar with the expression *gang chu*. It may be that there is a spelling mistake and it should read *gangs chu*, meaning "water from the mountains" or *gang* referring to "one", like "one cup of water".

? Can also stand for *gang ga* "water from the river Ganges"

⁴⁷⁸ The three types of milk products are curd, milk and butter.

⁴⁷⁹ The three sweets are sugar, molasses and honey.

⁴⁸⁰ The seven royal emblems are the precious wheel, precious jewel, precious queen, precious minister, precious elephant, precious horse and precious general; Beer (2003), p.1 f.

⁴⁸¹ The eight auspicious symbols include a white parasol, a pair of golden fishes, a treasure vase, a lotus, a right-spiraling white conch shell, an endless knot or a "lucky diagram", a victorious banner and a golden wheel.

In the Buddhist tradition these eight symbols of good fortune represent the offerings of the Vedic gods to Śākyamuni Buddha upon his attainment of enlightenment.

Beer (2003) 1.

⁴⁸² Drink of gods in a golden vase.

མོ་ལྷ་ཁང་ལྷ་མ་ལྷ་ལ། ལྷན་ལེབ་འབྲང་རྒྱས་གསང་ལྷག་འབྲུལ། །
ཁང་པོའི་མདའ་ཡི་མདེུ་དང་། མ་སྤྱི་འཕང་རྣམས་རྟེན་ཏུ་
འཇུགས། རྩོག་ལྷ་སྤྱེས་

(4) (1) རྩུ་རི་ཚོགས་བཅས་ལ། ར་སྤྱིས་ཁམ་
བའི་མཆོད་པ་འབུལ། །འཕན་དར་ཕྱག་པོ་པ་སྦྲུན་མདུང། །
དར་བྱི་⁴⁸³རུ་མཆོན་རྟེན་དུ་འཇུགས། །པོ་ལྷ་པ་མེས་དབང་ཐང་
ལྷར། །གསང་ལུག་གཙང་མའི་མཆོད་པ་(2)འབུལ། །དར་མདུང་
ནས་དཀར་རྟེན་དུ་འཇུགས། །ཡུལ་ལྷ་⁴⁸⁴མཁར་གྱི་རྩེ་ལྷ་ལ། །ལྷ་
གཡག་དཀར་པོའི་མཆོད་པ་འབུལ། །ཕྱག་བཙན་དར་ཁབ་རྟེན་
དུ་འཇུགས། །དག་ལྷ་རིག་འཛིན་དབང་ལྷ་དང་། །བན་བོན་ཚོས་
སྤང་ཚོགས་(3)ནམས་ལ། བཤོས་བྱ་གཙང་མའི་མཆོད་པ་
འབུལ། །དཔའ་གཡུ་ཕྱག་མདེལ་རྟེན་དུ་འཇུགས། །དར་ཚོན་སྒྲ་ལྗ་
དཀར་དམར་དར། །གཡུ་རྒྱང་མིག་མེད་གསེར་དབུལ་ཟངས། །ལྷགས་
དང་བྱ་རུ་མན་ཤེལ་ཚོགས། །པ་ཤིང་མ་ཤིང་(4)བྱ་ཤིང་
གསུམ། །བྱང་བྱ་མིག་དགུ་རྒྱ་⁴⁸⁵བྱ་དང། །ནས་
དཀར་རྟེན་གྱིས་ལྷ་ལྗ་སྒྲིངས་⁴⁸⁶། །བདག་སོགས་མི་ནོར་རིགས་
བརྒྱད་ལ། །མི་འབྲལ་རྟག་དུ་བསྐྱང་སློབ་མཛོད།

483 F 2d

484 F adds བཤ་

485 ༼ རྒྱུ་ལྡན་

486 F བསྐྱེད་

To *mo lha*, the deity of maternal uncle and the deity of mothers, I offer medicinal tablets⁴⁸⁷, round heart-shaped *tormas* and “secret sheep”⁴⁸⁸.

I establish as support⁴⁸⁹ a spindle of maternal aunts and an arrowhead of maternal uncles. To the group of *srog lha*, the deity of birth and the retinue, I offer red-brownish male gelded goats. I establish as support rich silk ribbons, family arrows and silk and coral banners⁴⁹⁰. To *pho lha*, the ancestral deities and the powerful deities, I offer pure secret sheep. I establish as support a silk spear⁴⁹¹. To *yul lha* and the deities on the top of castles⁴⁹², I offer divine white yaks. I establish as support a rich strong silken houses⁴⁹³. To *dgra lha*, *Vidyādhara*, the deities of the empowerment and to the group of guardians who protect the Bon po and the Buddhists, I offer pure small offering morsels of butter. I establish as support strong turquoise shells. Fulfil the five deities with the support of the five kinds of coloured silk pennants, white and red silk, and the group of [metals and minerals as] small turquoise (“without an eye”), gold and silver, copper, iron, coral, and crystal. Father, mother and child, the three⁴⁹⁴. *Tormas* with inscriptions within many (or nine) holes⁴⁹⁵ and white barley. Without being separated from wealth and family lineage, always protect myself and others.

⁴⁸⁷ These are pieces in a biscuit shape.

⁴⁸⁸ c.f. footnote 467.

⁴⁸⁹ While performing a ritual, it is necessary to make offerings. If the real offerings are not available (or in form of animals, to avoid sacrifice), then in form of pictures, sculptures, etc. one should present them as a support and in that form make the offerings.

⁴⁹⁰ With symbols, typical for each family

⁴⁹¹ With a flag attached to its top

⁴⁹² Addition in F says “[and the deities on top of] houses.

⁴⁹³ I have no idea what this refers to. *btsan* is also a term used for a type of spirits. See e.g. Nebesky Wojkowitz (1956). Another translation possibility is: “I establish as support a rich “spirit” and silken houses.”

⁴⁹⁴ Does it refer maybe to male tree, female tree, child tree, the three? as it is mentioned in Karmay (2005), p. 56. The male tree being (*pho shing*) a birch tree.

⁴⁹⁵ Mould with hand, leaving a nice print behind, is called *chang bu*.

|ཡུལ་ལྷ་སྤྱི་བོའི་གཙུག་ནས་སྤངས། |དག་ལྷ་སྤྱི་ཕྱག་(5)པ་
 གཡས་ནས་སྤངས། |པོ་ལྷ་སྤྱི་མཆན་ཁུང་གཡས་ནས་སྤངས། |
 མོ་ལྷ་སྤྱི་མཆན་ཁུང་གཡོན་ནས་སྤངས། |སྤྱི་ལྷ་སྤྱི་གི་དཀྱིལ་ནས་
 སྤངས། |རིག་འཛིན་བན་བོན་ཆོས་སྤྱི་གིས། |སྤྱི་ལྷ་
 ཕྱོགས་མཆོམས་ཀྱན་(6)ནས་སྤངས། |ཆོ་དབལ་⁴⁹⁶བསོད་ནམས་
 མངའ་ཐང་བསྐྱེད། |སྤྱི་ལྷ་སྤྱི་ཕྱག་ལོ། |འཕྱིན་ལས་
 བཅོལ་བ་བསྐྱེད་དེས་ཀྱང་འཕྱས་མོད། ཅུང་ཟད་རྒྱས་པར་བྱེད་ན།
 དག་ལྷ་གཙུག་བོ་འཁོར་བཅས་ཀྱིས། |རྒྱལ་འབྱོར་བདག་ཅག་བྱ་
 བཞིན་སྤྱི་སྤངས། |དག་དང་

(4) (b) (1) འཐབ་ཆོ་དཔུང་བསྐྱེད་ལ། |རང་ཕྱོགས་གཡུལ་ངོ་རྒྱལ་བར་
 མཛོད། |ཤུ་དང་རྒྱན་དང་ཤག་འབྱེད་དང་། |ཆོང་གི་ལས་
 ཀྱི་ཁ་འཛིན་མཛོད། |ཁ་སྤྱི་སྤྱི་གཞི་ངན་པ་བསྐྱོག་ |སྤྱི་གཡས་
 མངའ་ཐང་རྒྱས་པར་མཛོད། |པོ་ལྷ་ཞང་ལྷ་(2)འཁོར་བཅས་
 ཀྱིས། |རྒྱལ་འབྱོར་བདག་ཅག་བྱ་བཞིན་སྤྱི་སྤངས། |ལུས་ལ་གནོད་
 པའི་ན་ཆ་སོལ། |སེམས་ལ་གནོད་བའི་སྤྱི་གཡས་སོལ། བསམ་
 པ་འགྲུབ་པའི་བར་ཆད་སོལ། |མི་མཐུན་རྒྱན་ངན་ཐམས་ཅད་
 སོལ། |མཐུན་རྒྱན་འདོད་རྒྱུང་(3)འབད་མེད་དུ། |རྒྱན་ཀྱིས་
 གྲུབ་བར་མཛོད་དུ་གསོལ།

⁴⁹⁶ དབལ་: corrected.

Yul lha, protect me from the crown of my head. *Dgra lha*, protect me and from my right shoulder. *Pho lha*, protect me from my right armpit. *Mo lha*, protect me and others from my left armpit. *Srog lha*, protect me from the centre of my heart⁴⁹⁷. *Vidyādhara* and the guardians of the Bon pa and Buddhist protect me from above, below, from the main and intermediate directions. Generate longevity and well-being, merit and power. May the deities be victorious!⁴⁹⁸

If [done] in short this [until here] is sufficient, but if [you wish to perform it] in a bit more elaborate way [then continue as follows]⁴⁹⁹. One should say like this: *Dgra lha*, the deity of the enemy, the powerful (*nyen po*) and your retinue; protect me, the practitioner as lovingly as your own child. In battles, may my side be victorious and marshal the forces in times when opposed by enemies. Please be my verbal supporter in gambling, debates and business activities. Distribute deer, ornaments and houses. Dispel difficulties in speaking. Make reputation and power increase. *Pho lha*, the deity of men, *zhang lha* the deity of maternal uncle⁵⁰⁰ and your retinue; protect me, the practitioner as lovingly as your own child. Dispel physical illnesses, dispel suffering of negativities in the mind, dispel obstacles [that prevent] the accomplishment of whatever one desires. Dispel all calamity and discord. Please produce spontaneously and effortlessly wealth and favourable conditions.

⁴⁹⁷ C.f. p. 65 for discussion on the different expressions. NB: The members of the five personal protectors have no *zhang lha*.

⁴⁹⁸ Oral communication with Khenpo Chokey, Pullahari monastery, November 2009.

⁴⁹⁹ It is denoting an option, for the practitioner to choose regarding his/her time availability. This part starting from here, until the dedication of merit can sometimes be skipped, also dependent on the results one wants to achieve.

⁵⁰⁰ This could be an explanation why sometimes we refer to *pho lha*, and sometimes to *zhang lha* at different parts of a ritual. The only question remains open why at one point (see e.g. p. 63 and 89) *zhang lha* is an emanation of *mo lha*.

|སྲིག་ལྟ་འཛིན་པོ་འཁོར་བ་ཅས་ཀྱིས། |རྣལ་འབྱོར་བདག་ཅག་གིས།
 བཞིན་སྐྱོངས། |དུས་མིན་འཆི་བ་རྣམ་བརྟན་དང་། |ཡ་ཐོལ་བྱད་
 ཁ་ཕྱར་ཁ་དང་། ལྟ་འབྲེལ་གཞི་(4)པ་དྲག་པོ་དང་། རིགས་བརྟན་
 སྤྱི་ངན་ལ་སོགས་པ། |སྐོ་བྱར་ཆེ་སྲིག་བར་ཆད་བསྐྱོགས། ཆེ་
 རིང་བདེ་སྐྱིད་རྒྱས་པར་མཛོད། |མོ་ལྟ་འབྱུང་མོ་འཁོར་བ་ཅས་
 ཀྱིས། |རྣལ་འབྱོར་བདག་ཅག་གིས་བཞིན་སྐྱོངས། |རྣལ་ལ་གང་
 སྐྱོང་མེད་(5)པ་དང་། |མི་ཕུགས་འཕེལ་ཁ་མི་འགྲིབ་ཅིང་། |
 ཞིམ་མངར་འཛོམས་པའི་བཟའ་བཏུང་དང་། |མཁའ་རྩ་འཛོམས་པའི་
 འོངས་སྐྱོད་དང་། |གང་བཅོལ་སྐྱབ་པའི་འཁོར་གཡོག་སོགས། |
 དངོས་གྲུབ་ཕུན་སུམ་ཚོགས་པ་སྟོལ། |ཡུལ་(6)ལྟ་གཉན་པོ་འཁོར་
 བ་ཅས་ཀྱིས། |རྣལ་འབྱོར་བདག་ཅག་གིས་བཞིན་སྐྱོངས། |གཞི་ལ་
 རྟན་མེད་ཆེ་རིང་བདེ། |བྱེས་སུ་བསམ་དོན་ཡིད་བཞིན་འགྲུབ། |
 ཉམ་ངའི་གནས་སུ་བསུ་བསྐྱེལ་དང་། འཇིགས་པའི་གནས་སུ་

- (5) (1) ལྷ་ལྷ་། མགོན་མྱོན་མཛོད། མི་མཐུན་ཉེར་འཆེ་
 ཀུན་ཞི་ཞིང་། བདེ་སྤྱིད་ཕུག་སུམ་ཚོགས་པར་མཛོད། ཅེས་
 བཛོད། ཡིག་བརྒྱ་དང་། མ་རྟེན་ཡོངས་སུ་མ་ཤེས་དང་། ཞེས་
 སོགས་ཀྱིས་བཛོལ་པར་གསོལ་(2)རྟེན་མེད་ན། མེ་ཁྱེད་ཀྱིས་སེམས་
 ཅན་དོན་ཀུན་མཛོད། རྗེས་སུ་མཐུན་པའི་དངོས་གྲུབ་སྤྱོད། རང་གི་
 གནས་སུ་གཤེགས་ནས་ཀྱང་། སྤྱིར་ཡང་འབྱོན་བར་མཛོད་དུ་གསོལ།

Srog lha, the deity of life-force, the holder (*'dzin po*) and your retinue; protect me, the practitioner as lovingly as your own child. Exorcise sudden life-force obstacles, such as the eight aspects of untimely death, obstacles [caused] by others that do me harm⁵⁰¹, harmful and wrathful deities and demons and the evil demons who cause destruction to future generations and so forth. Please extend (long) life, happiness and well-being.

Mo lha, the deity of females, the female spirit (*jung mo*) and your retinue; protect me, the practitioner as lovingly as your own child. Please bestow excellent *siddhis*, such as never exhausting wealth, increase in both human (family generations) and cattle, plenty of good tasting food and drink, all wealth one requires, retinue and attendants of whatever enjoined accomplishment and so on.

Yul lha, the deity of the place, the powerful (*nyen po*⁵⁰²) and your retinue; protect me, the practitioner as lovingly as your own child. Accomplish health, long life, happiness at home, and fulfil wishes at the place of temporary residence. Welcome and send off dreadful places and protect me in fearful places. Pacify all different injuries. Make happiness and well-being abundant! Recite the hundred syllable *mantra* and request forbearance by reciting “*ma rnyed yongs su ma shes dang...*”⁵⁰³. If no support is available recite “OM, accomplish the benefit of sentient beings, bestow appropriate *siddhis*, after returning to your place, please come back again.

⁵⁰¹ Could also mean to be cursed by someone.

⁵⁰² Here, *gnyan po* is probably a mistake, because, if compared to the rest of the ritual, “protector” - *gon bu* was always used as epithet of *yul lha*.

⁵⁰³ For the complete *mantra* see translation of the sang offering. footnote on p. 67.

།འགོ་བའི་ལྷ་ལྷ་འཁོར་བཅས་(3)རང་གནས་སུ་གཤེགས་པར་གྱུར།
ཅེས་དང། རྟེན་ཡོད་ན། འདིར་ནི་གཟུགས་དང་ལྷན་
ཅིག་དུ། །ཞེས་སོགས་ཀྱིས་བརྟན་བཞུགས་བྱ། །ཤིས་
བཟོད་ནི། སྟངས་ན་མཆོག་གསུམ་བྱིན་རྒྱལ་སྤྱིན་ཕུང་དཀྱིགས། །བར་
དུ་དངོས་(4)གྲུབ་སྤྲང་ཆར་འདོད་པ་འཇོ། ས་ལ་དགེ་ལེགས་སུ་
གྲུས་ཕྱོགས་ཀྱན་ཁུབ། །བཀྲ་ཤིས་དབྱར་གྱི་ལང་ཚོ་རྒྱས་གྱུར་
ཅིག བསོད་ནམས་དར་རྒྱས་རི་རྒྱལ་ལྷན་པོ་བཞིན། །ཞེས་སོགས་
བཟོད་ཅིང་མེ་ཏྲོག་གི་ཆར་དབབ་བོ། (5)ཞེས་འགོ་བའི་ལྷ་ལྷ་འཁོར་
མཆོད་ལེན་བདེའི་འདོད་འཇོ་ཞེས་བྱ་བ་འདི་ནི་བཙུན་གཟུགས་སྟོ་
བཟང་ཆོས་ཀྱི་ཉི་མས། རང་གི་ལྷ་གསོལ་གྱི་མཁོ་བར་བསམ་ནས་རྒྱལ་
དབང་ཐམས་ཅད་མཁུན་པའི་གསུང་ལས་བདུས་ཏེ་འཁྱེར་བདེ་བར་
དཔེན་གནས་བདེ་ཆེན་ཆོས་གླིང་དུ་སྦྱར་(6)བའི་ཡི་གེ་བ་ནི་གུ་ཤི་དགེ་
སྟོང་སྟོ་བཟང་བཟོ་པའོ།།

༥༥

The five personal protectors and your retinue, please go to your place”. If there is a support make the request to remain firmly by reciting [the verse] *gzugs dang lhan cig tu...*⁵⁰⁴

Auspicious wishes

Reciting “Above, the clouds of blessing of the Three Jewels condense. In the middle sphere, the rain of accomplishment fulfils all wishes. On the ground the sprouts of goodness pervade everywhere. May the youthful age of the summer of auspiciousness progress and be completed! May merit spread like Mount Meru, etc.”, a rain of flowers pours down.

These “verses of invocation and offering that fulfil all wishes of well-being and happiness” were composed by the monk (btsun gzugs) bLo bzang chos kyi nyi ma, having reflected about the necessities of our deity worship, and compiled from the teachings of rgyal dbang Thams cad mkhyen pa⁵⁰⁵. This [smoke-offering ritual] was written down easily in the hermitage of Dechen Chöling by gu shi bLo bzang bzod pa.

⁵⁰⁴ The whole prayer is as follows: “Remaining within samsaric existence, together with this image, bestow good health and mastery, as well as all types of eminence.”

gzugs dang lhan cig tu 'khor pa srid du bzhugs nas kyang, nad med tshe dang dbang phyug dang mchog rnams legs par stsal du gsol

Oral communication with Trokpa Tulku, Kathmandu, October 2009.

⁵⁰⁵ The omniscient King of the Victorious Ones, the Fifth Dalai Lama.

6.6. Summary of text J

The oral instructions on the way to be protected by the ocean of *Vidyādhara* gurus, *dākinīs*, *dharmapālas*, guardians and the five protector gods

The text begins with paying homage to the Lord of the *dregs pa*. It explains that, among all the instructions on the manners of classifying deities, it is a specific instruction on the yogi's way to be protected by the five personal protectors and the guardians.

After mentioning certain auspicious times for practice, it continues with a description of a detailed and complex process of visualising wheels to which the five protector deities, each with their own *mantra*, are attached. The Lords of the five Buddha families and their specific *mantras* are also visualised. Here, the requests for protection are addressed to both, the five protector gods and the Lords of the five Buddha families. This text contains a section on inviting the five personal gods, and a section on making offering to them, together with a description of the offering substances and specific requests made to each of them.

At the end of the text the usual process of showing the authenticity of the *terma* is presented, stating that Guru Rinpoche himself composed and concealed it for the benefit of future generations. Conclusively, the benefits deriving from practising this *terma* are briefly mentioned.

The colophon says that this text was hidden and sealed in the central temple of the glorious Samye monastery by Vairocana of Bagor himself and discovered by the *gter ton* called Grwa pa mngon shes⁵⁰⁶

⁵⁰⁶ See notes on the author in chapter 6.2.

6.7. Translation of text F

- (370) (3) ཨྱཱ་ལྷ་གསོལ་མཚོད་བསོད་ནམས་དཔལ་སྦྱེད་
བཞུགས་སོ།
དུན་པས་སྤྱིད་ཞིའི་གདུང་བ་ཀུན་སེལ་ཞིང་། མཚོག་ཐུན་དངོས་གྲུབ་
སྦྱོལ་བའི་ཡིད་(4)བཞིན་དབང་། །པར་ཀླ་ར་བརྒྱད་པར་བཅས་
པ་ལ། །བདུད་ནས་ལྷ་ལྷའི་མཚོད་ཕྱིན་⁵⁰⁷གསལ་བར་
དགོད། །དེའང་རང་ལ་འགོ་བའི་ལྷ་ལྷ་མཚོད་པར་བྱེད་བའི་གཏོར་
མཚོད་སྤུན་གཟིགས་ནམས་(5)གཏོར་གཞུང་ལྷར་འདུ་བགྱིས། རང་
ཉིད་ཆེ་མཚོག་ །ཕུར་བ། རྩ་མགིན། ཕུག་དོར་སོགས་ཡི་དམ་
གང་ཡིན་གྱི་ཕྱིན་ལས་རྒྱས་པའམ། བསྐྱུ་ན་མངོན་རྟོགས་མདོར་
བསྐྱུས་ཀྱིས་གསལ་(6)གདབ་ནས་བརྒྱས་བ་ཅུང་ཟད་བྱ། མཚོད་
རྩ་ནམས་གསང་གཞུང་སྐབས་སུ་བྱེད་བའི། སྟོང་གསུམ་ཀུན་དུ་དྲི་
མཚོག་འབྱུང་གུར་པའི། །ཞེས་སོགས་ཐུགས་དུག་ཕུག་དུག་གམ་
- (371) (1) ཨྱཱ་ལྷ་མཁར་མཚོད་ཀྱི་སྤྲུགས་དང་ཕུག་རྒྱས་བྱིན་གྱིས་
བརྒྱབ། བྱིན་བརྒྱབས་ཕྱི་མ་འདི་བྱེད་ན་གཏོར་མ་བརྒྱབ་པ་ལེགས་
པས། ཨྱ་མྱི་ཏས་བསངས། སྤྲ་བས་(2)སྦྱང་། སྟོང་པའི་
ངང་ལས་རྩྭ་ལས་རིན་པོ་ཆེའི་སྟོད་ཡངས་ཤིང་རྒྱ་ཆེ་བའི་ནང་དུ་གཏོར་
མ་ཁ་དོག་དྲི་རོ་རེག་བྱ་ཕུན་སུམ་ཚོགས་པའི་སྟེང་དུ་ཨྱ་ལྷ་དུ་གིས་མ་
(508ཆན་པ་338)ལས་(3)འོད་ཟེར་འཕྲོས། འཁོར་འདས་ཀྱི་བརྒྱད་
ཐམས་ཅད་བསྐྱུ་ནས་ཡི་གེ་གསུམ་ལ་བྲིས། །དེ་ཡང་འོད་དུ་ཉུ་སྟེ་
འདྲེས་བས་བདུད་རྩིའི་རྒྱ་མཚོ་ཟད་མི་ཤེས་པའི་(4)རང་བཞིན་དུ་
བསམ།

⁵⁰⁷ ཕྱིན་ corrected.

⁵⁰⁸ མཚན་པ་corrected.

The invocation and offering to the five deities that generates a wealth of merit

Remembering [him] dispels all torments of *samsāra* and *nirvāṇa*. Having bowed down to Padmakara, who is like the wish-fulfilling gem that bestows common and supreme *siddhis*, along with his lineage, [I] will set out clearly clouds of offerings to the five deities. In this regard the offering *tormas* [and] the ornamental decoration⁵⁰⁹ to be offered to our five personal protectors are brought together in accordance with *terma* scriptures. Visualise yourself as whatever *yidam*; Chemchok Heruka, Vajra Kīlaya, Hayagrīva, Vajrapāṇi [as found in] extensive *sādhana* manuals or, if abbreviated, [as found in] concise visual descriptions [of deities]. Then, reciting briefly: “The offering substances...”⁵¹⁰, bless [the offering substances] by means of the six *mantras* and six *mudrās*⁵¹¹ or by the *mantra* and *mudrā* of the sky-treasury⁵¹², If this following blessing is done, the consecration of the *torma* will be excellent; *amṛta* cleanses, *svabhāva* purifies⁵¹³. From the state of emptiness, from [the syllable] BHRŪṂ⁵¹⁴ (arises) a vast and spacious precious vessel. Inside it, upon *tormas* of supreme colour, smell, taste, and tactile sensations, rays of light radiate from the syllables OM ĀḤ HŪṂ. All the quintessence of *samsāra* and *nirvāṇa* gathers up and dissolves into the three syllables. Moreover, by melting into light and merging together, think of it as having the nature of an inexhaustible ocean of nectar.

⁵⁰⁹ See footnote on p.51.

⁵¹⁰ This part is somehow unclear. Another option how I would understand this passage is “[They-the smoke-offering substances] will be blessed extensively by the *mantras and mudrās* arising (from elements as) the finest smell in the three thousand fold universe while reciting the secret texts.

⁵¹¹ For explanation of the six *mantras* and the six *mudrās*, see footnote on p. 61.

⁵¹² See footnotes on p. 51 for further information.

⁵¹³ For the complete *mantra* see footnote on p. 47.

⁵¹⁴ BHRŪṂ is the seed visualised in the creation of a divine mansion or any dwelling for the god. Beyer (1973), p.145.

ཁོ་ལྟ་ལྟ་ལྟ་ ལན་གསུམ་བཅོད། ལྟ་བཅེད་པ་ནི། བསང་སྤང་།
 སྤང་པ་འི་ངང་ལས་རང་གི་མདུན་དུ་པོ་ལས་བསྒྲ་དང་ཨ་ལས་ལྷ་བའི་
 དཀྱིལ་འཁོར་(5)ལྟ་སྤྱེལ་གྱི་དང་པོའི་གདན་ལ་རྩྭ་ལས་མོ་ལྟ་བུད་མེད་
 དར་མ་མཛེས་ཤིང་ཡིད་དུ་འོད་བ་སྤྱུ་མདོག་དཀར་མོ་ལལ་གཅིག་ཕྱག་
 གཉིས་མ་གཡས་མདའ་དར་དང་གཡོན་མེ་ཡོང་(6)འཛིན་པ། །དར་
 སྤོན་པོའི་བེར་གསོལ་ཞིང་རིན་པོ་ཆེའི་ཐོད་འཛིང་དང་རྒྱན་སྒྲ་ཚོགས་
 གྱིས་བརྒྱན་པ་ཤ་བ་ཡུ་མོ་ལ་ཆིབས་ཏེ་སྤྱེལ་པ་མ་དང་སྤྱུ་མེའི་རྣམ་པར་
 སྤོན་པ།

- (372) (1) གཞན་ཡང་ཁང་ལྟ་སྤྱེས་དར་མའི་ཆ་བྱད་ཅན། སྤྱེལ་པ་བྱ་གོ་བོ་
 དང་ཁང་སྤོན་མང་པོ་སྤོན་ཅིང་། །མ་ལྟ་སྤྱེས་བཅུན་མཛེས་མའི་ཚོགས་
 དང་བཅས་ཏེ་སྤྱེལ་པ་ན་རྒྱུང་(2)མང་པོ་དང་ཤ་བར་སྤོན་པ། །གཉིས་
 བའི་གདན་ལ་ན་ལས་སྤོག་ལྟ་དཀར་པོ་སྤྱེས་དར་མའི་རྣམ་པ་ཅན་ལལ་
 གཅིག་ཕྱག་གཉིས་པ་ཁབ་ཆོག་གྱོན་ཅིང་གཡས་མདུང་དར་(3)གཡོན་
 ཞགས་པ་འཛིན་པ། །སྤྱུ་རལ་གཟིག་འབྲུག་ཤེད་ལ་བཅིངས་ཤིང་།
 སྤྱུ་ལྟ་ལས་གསོལ་ནས་རྟ་ནག་སྤྱུ་སྤྱུ་ཤོང་སྤོད་ཅན་ལ་ཆིབས་ཏེ། །
 སྤྱེལ་པ་མི་རྟ་(4)དཀར་པོ་མང་པོར་སྤོན་པ། །གཞན་ཡང་ལྟ་
 ཅིག་སྤྱེས་ལྟ་དར་དང་རིན་པོ་ཆེའི་རྒྱན་སྒྲ་ཚོགས་གྱིས་སྤྱུས་ཤིང་། །
 སྤྱེལ་བ་མི་དཀར་པོའི་རྣམ་པར་སྤོན་པ།

Recite three times OM ĀḤ HŪḤ.

Visualisation of the deities: [*amṛta*] cleanses, [*svabhāva*] purifies⁵¹⁵. From the state of emptiness, in front of you is [the syllable] PAM. From it a lotus [arises]. From [the syllable] A five moon discs [arise]. Connect [it in such a way]. On the first seat is [the syllable] JÑĀ. From it *mo lha*, the deity of Females [arises]. She is a young, beautiful and appealing woman. Her body is of white colour with one face and two arms. She holds in her right hand a long-life arrow with silken [five-coloured] streamers and in her left hand a mirror. She is dressed in a blue silken brocade and wears a turban with precious gems. She is adorned with various ornaments and rides a hind. She manifests herself in the form of mothers and maternal aunts. Moreover, [as] *zhang lha*, the deity of maternal uncles, she has the shape of a man and (then) she manifest herself in the form of vultures and many ministers of the maternal lineage. [As] *ma lha*, the deity of mothers, she is accompanied by the assembly of Mentsünma⁵¹⁶ and many youthful women and (then) she manifests herself in the form of many young girls and deer.

On the second seat is [the syllable] NA. From it *srog lha*, the deity of the life-force [arises]. He is white. He has the appearance of an adult, has one face and two arms. He wears armour and a helmet. In his right hand he holds a lance banner, and a noose in his left hand. He carries a tiger skin quiver and a leopard skin sheath around his waist, wears *svag* boots⁵¹⁷, and rides a black horse with a saddle, a bridle, and a saddle-rope. He manifests himself in the form of many white men and horses.

Moreover, [as] the innate deities he is adorned with many different kinds of silks and precious ornaments and (then) he manifests himself in the form of numerous white men.

⁵¹⁵ For the whole *mantras* see footnote on p. 47.

⁵¹⁶ See footnote on p.63.

⁵¹⁷ See footnote on p.65, for information on *svag* (boots).

།གསུམ་(5)བའི་གདན་ལ་ཨ་ལས་པོ་ལྟ་དཀར་པོ་ལང་ཚོ་དར་ལ་བབ་པ་
 ཞལ་གཅིག་ཕྱག་གཉིས་ཀྱི་གཡས་ནོར་བུ་དང་གཡོན་རིན་པོ་ཆེས་གང་
 བའི་གཞོང་པ་བསྐྱམས་པ། །རལ་པའི་(6)ཐོར་ཚོག་དར་གྱིས་
 བཅིངས་པ། ཚོ་བར་སྤྲོན་པོ་གསོལ་ཞིང་རིན་པོ་ཆེ་དང་སྐྱག་ལྟམ་
 གྱིས་སྤྲད་ནས་སྐྱབ་གོང་སྤྲོད་ཅན་གྱི་རྟ་མཚོག་དང་དཀར་ལ་ཆིབས་
 ཏེ། །སྤྲུལ་

- (373) (1) ཨྲྀྱ། བ་པ་སྤྲོན་མང་པོ་དང་འཁོར་གསུམ་བཏགས་པའི་སྤྲུལ་
 པའི་ཆ་བྱད་ཅན་དུ་སྟོན་པ། །གཞན་ཡང་པ་མེས་ཀྱི་ལྟ་དང་དབང་
 ཐང་གི་ལྟ་སྤྲུལ་ཏུ་(2)ནམས་དར་གོས་དང་རིན་པོ་ཆེའི་རྒྱན་ཕུན་སྤྲུལ་
 ཚོགས་པ་དང་ཐུན་པ། །བཞི་བའི་གདན་ལ་ཡུ་ལས་ཡུལ་ལྟ་དཀར་པོ་
 ཞལ་གཅིག་ཕྱག་གཉིས་ཀྱིས་མདའ་གཞུ་འཛིན་པ། །ཐབ་ཚོག་(3)ཤྱོན་
 ཅིང་སྐྱག་རལ་གཟིག་ཤུབས་ཀྱི་ད་པ་ལ་དཀྱིས་ཤིང་སྐྱག་ལྟམ་ཤྱོན་ནས་
 རྟ་དཀར་སྐྱབ་གོང་སྤྲོད་ཅན་ལ་ཆིབས་ཏེ་སྤྲུལ་པ་མཆེད་གོགས་དང་
 ཡུལ་གྱི་གཙོ་མེ། །ལྷག་ཁྱུ་དང་གཡག་(4)དཀར་དུ་མའི་ནམ་པར་སྟོན་
 པ། །གཞན་ཡང་མཁར་གྱི་རྩེ་ལྟ་ལ་སོགས་ཁང་པ་ལ་གནས་པའི་
 སྤྲུང་མ་རྒྱན་གོས་སྐྱ་ཚོགས་དང་ཐུན་ཅིང་། །སྤྲུལ་པ་བྱ་ཆེན་པོའི་
 ནམ་པར་སྟོན་པ། །ཁྲ་པའི་(5)གདན་ལ་ཤེ་ལས་དག་ལྟ་སྤྲུལ་དར་མའི་
 ཆ་ལུགས་ཅན་དཀར་པོ་ཞི་ཞིང་འཛུམ་པ་ཞལ་གཅིག་ཕྱག་གཉིས་པ་
 གཡས་དར་མདུང་དང་གཡོན་ཞགས་པ་འཛིན་པ། དར་དཀར་པོའི་ཚོ་
 (6)བར་གསོལ་ཞིང་དར་གྱི་ཐོད་བཅིངས་ཅན་སྐྱག་རལ་དང་གཟིག་
 ཤུབས་ཀྱི་ད་པ་ལ་དཀྱིས་ཤིང་རིན་པོ་ཆེའི་རྒྱན་སྐྱ་ཚོགས་ཀྱིས་སྤྲུལ་པ།

On the third seat is [the syllable] A. From it *pho lha*, the deity of males [arises]. He is white. He has the appearance of a youthful person. He has one face and two arms. He carries in his right hand a gem and in his left a wooden basin filled with precious jewels. His matted hair is bound by a silk turban, he wears a blue *tso*⁵¹⁸ brocade and precious *svag* boots. He rides a supreme steed with a saddle, a bridle and a saddle-rope. He manifests himself in the form of many relatives and in the shape of men who carry the three weapons. Moreover, [as] the ancestral deities and the thirty powerful deities, he has excellent precious ornaments and silk brocades, which are adorned with precious ornaments.

On the fourth seat is [the syllable YU]. From it *yul lha*, the deity of the place [arises]. He is white. He has one face and two arms, holds a bow and arrow, and wears armour and helmet. Wrapped around his waist are a tiger skin quiver and a leopard skin sheath. He wears *svag* boots and rides a white horse with a saddle, a bridle and a saddle-rope. He manifests himself in the form of many spiritual teachers, primary masters, hordes of sheep, and white yaks. Moreover, [as] the deities on the top of a castle and the protector of places in houses and so forth, he has various kinds of ornaments and clothing and he manifests himself in the form of a big bird and so forth.

On the fifth seat is [the syllable] ŚE⁵¹⁹. From it *dgra lha*, the deity of the enemy [arises]. He is white. He has the appearance of a peaceful and smiling adult. He has one face and two arms. He holds in his right hand a lance banner, and in his left a noose. He wears a white silken brocade cloak and a silken turban. Wrapped around his waist are a tiger skin quiver and a leopard skin sheath. He is adorned with various precious ornaments.

⁵¹⁸ *tso* sometimes spelled *tse* is a kind of precious silk.

⁵¹⁹ NB: in text H *dgra lha* arises from the syllable ŚI.

འབས་ལ་སྐྱུ་ལྷ་མ་ཕྱིན་ནས་རྟ་དཀར་རྒྱུང་

- (374) (1) འུགས་སྐྱ་སྤྱབ་གོང་སྤེད་ཅན་ལ་ཆེབས་ཏེ། །སྤྱལ་པ་དགེ་བཤེས་
དང་མི་དཀར་ཁྱབ་ཅན། །ཁྱ་སྤྱང་གཡས་གློད་མང་པོར་⁵²⁰སྟོན་པ། །
གཞན་ཡང་སྤྱང་འོག་ཕྱོགས་མཚམས་(2)ཀྱན་དུ་རིག་འཛིན་རྣམས་ཀྱི་
ལྷ་སྤྱང་ཆོས་སྤྱོད་གི་ཆོགས་རྣམས་སྤྱལ་པ་སྟོབ་དཔོན་ལྷགས་པར་སྟོན་
པ། དབང་ལྷ། བན་སྤྱོད་དང་བོན་སྤྱོད་གི་སྤྱལ་པ་བོན་པོ་དང་བྱ་མང་
དུ་སྟོན་(3)པ། །ཐམས་ཅད་རང་རང་གི་རྒྱན་ཆ་ལྷགས་དང་ལྷན་པས་
བསྐྱར་བ་རྣམས་ཀྱི་སྤྱི་བོར་ཨོ་དཀར་པོ། མགྱིན་པར་ཞུམ་དམར་པོ།
ཐུགས་ཀར་རྩྭ་སྟོན་པོ་དང་། བདག་(4)ཉིད་ཡི་དམ་དུ་གསལ་བའི་
ཐུགས་ཀ་ནས་འོད་ཟེར་འཕྲོས་པས་རང་བཞིན་གྱི་གནས་ནས་མོ་ལྷ་ཁང་
ལྷ་མ་ལྷ་སྟོག་ལྷ་སྟེས་ལྷ་པོ་ལྷ་པ་མེས་ཀྱི་ལྷ་དབང་ཐང་གི་ལྷ་ཡུལ་ལྷ་ཅེ་
ལྷ་དག་(5)ལྷ་རིག་འཛིན་གྱི་ལྷ་སྤྱང་ཆོས་སྤྱོད་དབང་ལྷ་བན་སྤྱོད་བོན་
སྤྱོད་སོགས་འགོ་བའི་ལྷ་ལྷ་སྤྱལ་པ་ཡང་སྤྱལ་བསམ་གྱིས་མི་ཁྱབ་པ་དང་
བཅས་པ་བཟླ་ས་སྟེ་ཇེ་སྟེན་འདྲེན་ནི་(6)གཏེར་ཁ་འགོ་མ་ལས།
ཀྱེ། །དག་ལྷ་གཉན་པོ་སྟེན་འདྲེན་ནོ། །ཕྱག་གོང་གཡས་ནས་
གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་དགེ་བཤེས་མང་པོར་སྤྱལ། །
མཆོད་

- (375) (1) ཨོཾ། རི་བཤེས་བྱ་གཙང་མས་མཆོད། །དེ་རིང་བདག་གི་
གྲོགས་ལ་སྟོན། །དམག་དཔུང་བཀྲེས་ལ་དག་དཔུང་བྱལ། །ཁང་
ལྷ་པ་ཐང་སྟེན་འདྲེན་ནོ། (2)མཆན་ཁུང་གཡས་ནས་གཤེགས་སུ་
གསོལ། །སྤྱལ་ནི་ཁང་སྟོན་མང་པོར་སྤྱལ། །མཆོད་ནི་གསང་ལྷག་
གཙང་མས་མཆོད། །དེ་རིང་བདག་གི་གྲོགས་ལ་སྟོན། །འགལ་
(3)ཀྱེན་སྤྱངས་ལ་མཐུན་ཀྱེན་བསྐྱབ་དུ་གསོལ། །སྟོག་ལྷ་འཛིན་

⁵²⁰ པོར་ : corrected.

On his feet he wears *svag* boots and he rides a white horse, fast as the wind, with a saddle, a bridle and a saddle-rope. He manifests himself in the form of spiritual teachers and white armoured men, many wild hawks, wolves and yaks. Moreover, above and below, in the main and intermediate directions, the emanations of all the guardian deities of the *Vidyādhara* and the dharma protectors manifest themselves in the form of *māntrikas*, spiritual masters and so on. The emanations of the deities of the empowerment and the guardian deities of Bon po and Buddhists manifest themselves in the form of Bon practitioners and bats. Each of them have their own ornaments.

On the crown of the head [arises] a white OM, at the throat a red ĀḤ, at the heart region a blue HŪṂ. Visualise yourself as a *yidam* (-deity). From your heart centre light radiates, and from the natural abode emanations of the five personal protectors together with an inconceivable number of secondary emanations [emerge]; *mo lha*, the deity of maternal uncle and, the deity of mothers, *srog lha*, the deities of birth, *pho lha*, and the ancestral deities, the powerful deities, *yul lha*, the deities on the top of castles, *dgra lha* and the protectors of yogis, dharma protectors, powerful deities and the guardians of Bon po and Buddhists and so forth. VAJRA SAMĀJAḤ⁵²¹.

Then, the invocation:

From the later Dharma treasure: ⁵²² Kye! I invite *dgra lha*, the deity of the enemy, the powerful (*nyen po*)! Please come out from my right shoulder. Manifest yourself in the form of many spiritual teachers. I offer you pure small offering morsels of butter. Today please come help me! Send your troops and subdue the hostile armies.

I invite *zhang lha*, the deity of maternal uncle, the bat (*pha wang*)! Please come out from my left armpit. Manifest yourself in the form of many ministers of the maternal lineage. I offer you pure "secret sheep". Today please come help me! Repel adversities and produce favourable conditions.

I invite *srog lha*, the deity of life force, the holder ('*dzin po*)!

⁵²¹ "Diamond-gathering" VAJRA SAMĀJAḤ! It is used to invite and welcome the vajra assembly. When the monks say this, they usually pick up the bells and vajras. This exclamation denotes the final step in the process of generalisation. C.f. Beyer (1973), p.182-184, 438.

⁵²² From here text H is identical. Maybe this later Dharma treasure denotes text H.

པོ་སྤྱན་འདྲེན་ནོ། སྤྱིང་གའི་གནས་ནས་གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་
 མི་དཀར་མང་པོར་སྤྱལ། །མཚོད་(4)ནི་ར་སྤྱེས་ཁམ་པ་འདི་ཡིས་
 མཚོད། །དེ་རིང་བདག་གི་གོགས་ལ་སྦྱོན། སྒོག་གི་བར་ཆད་
 བསྐྱང་དུ་གསོལ། །མོ་ལྷ་འབྱུང་མོ་སྤྱན་འདྲེན་ནོ། །མཆན་ཁུང་
 གཡོན་(5)ནས་གཤེགས་སུ་གསོལ། །སྤྱལ་ནི་མ་སྤྱུ་མང་པོར་
 སྤྱལ། །མཚོད་ནི་འབྲང་རྒྱས་ལྡེམ་པས་མཚོད། །དེ་རིང་བདག་
 གི་གོགས་ལ་སྦྱོན། ཟས་ནོར་ཅར་པ་དབབ་དུ་(6)གསོལ། །ཡུལ་ལྷ་
 མགོན་བྱ་སྤྱན་འདྲེན་ནོ། །སྤྱི་བོའི་གཙུག་ནས་གཤེགས་སུ་
 གསོལ། །སྤྱལ་ནི་གོགས་པོ་མང་པོར་སྤྱལ། །གསང་གཡག་དཀར་
 བོ་འདི་ཡིས་

- (376) (1) མཚོད། །དེ་རིང་བདག་གི་གོགས་ལ་སྦྱོན། །ཡིད་ལ་བསམ་
 བ་ཐམས་ཅད་བསྐྱབ་དུ་གསོལ། །པར་ཀ་མ་ལུ་ཡ་ལྟོ། གྱིས་གདན་
 སུལ། གསོལ་མཚོད་ནི། གསར་བསྐྱེགས་(2)འགོ་བའི་ལྷ་ལྷ་
 འཁོར་བཅས་ལ། །གཙང་མའི་ཆབ་ཀྱིས་སྤྱུ་ཁུས་གསོལ། །མི་
 གཙང་དྲི་མ་དག་གྱུར་ཅིག །སྤྱོད་གས་ཤིང་སྤྱི་དུད་བ་ཡིས། །
 ཉམས་(3)གྱིབ་མ་ལུས་བསངས་གྱུར་ཅིག །གཡའ་རྒྱ་གང་རྒྱ་གཙང་
 མའི་རྒྱ། སྤྱན་ཆབ་ངད་ལྷན་སྤྱེམས་སུ་འབུལ། །སྤྱོད་གས་མེ་
 ཏོག་རྒྱན་པོའི་ཐོད། །སྤྱུ་ལ་མཛེས་(4)པའི་རྒྱན་དུ་འབུལ། །དཀར་
 གསུམ་མངར་གསུམ་ཤིང་ཐོག་འབྱ། །བཟའ་བཅའ་ཞིམ་མངར་བཤོས་
 སུ་འབུལ། །ཉི་ལྷ་ནོར་བུ་འབྱུ་མར་གྱི། །མར་མེ་(5)གསལ་བྱེད་
 སྒོན་མེ་སྤར། །ལ་དོག་སྤྱོད་གས་ཟ་འོག་གོས། །རིན་ཆེན་དུ་
 མའི་དོ་ཤལ་དང་། །བྲོག་ལྷ་སྤྱན་ཆ་གཡུ་གྱུར་བུ། །གོ་མཚོན་དར་
 ཐོད་མཛེས་(6)བརྩིད་ཆས། །སྤྱག་རལ་གཟིག་ཤུབས་མདའ་

Please come out from the centre, of my heart. Manifest yourself in the form of many white men. I offer you red-brownish gelded male goats. Today please come help me! Please protect my life from obstacles. I invite *mo lha*, the deity of females, the female spirit (*jung mo*)! Please come out from my right armpit. Manifest yourself in the form of many maternal aunts. I offer you elegant heart-shaped *tormas*. Today please come help me! Please make food and wealth fall down like rain.

I invite *yul lha*, the deity of the place, the son of protector (*gon bu*)! Please come out from the crown of my head. Manifest yourself in the form of many friends. The offering is performed by these secret white yaks. Today please come help me! Please fulfil all my wishes. I offer the seat [to you] by saying PADMA KAMALAYAS TVAM⁵²³.

The invocation and offering verses

By offering the bathing ritual with cleansing water to the five protector deities and their retinue, may all defilements be purified. By (offering) the smoke of these various types of woods may all veils of [*samaya*] violation be cleared away. I offer to you brooks, glacial water, pure water, medicinal water, and fragrant water as beverage. I offer to you various types of flower garlands as beautiful ornaments for your body. I offer to you as victuals delicious and excellent food like the three types of milk products, the three sweets and fruits. I light up the illuminating light of the butter lamps made out of oil, as being the jewel of sun and moon.

[The five personal protectors] wear brocades of various colours. [Their] attributes are beautiful and magnificent necklaces of many jewels, caps and variegated turquoise spotted earrings, weapons and silk turbans. [Their] implements are a tiger skin quiver, a leopard skin sheath,

⁵²³ For the whole recitation, see footnote on p.73.

མདུང་གི། རིན་ཆེན་གཞིང་པ་རྟོག་བྱ་སོགས། །ཕྱག་མཚན་
རྒྱུང་གི་ཕྱགས་ལྡན་ན། སྒྲ་སྒྲུབ་མཛེས་པའི་རྒྱུན་

- (377) (1) ཨྱེ། གྲིས་བརྒྱན། །ཤ་བ་ལ་སོགས་བཞེད་བྱེད་
ཆེབས། །གནས་ལ་འཕྱར་དགུ་ས་གཞི་ལ། །འཛུལ་དགུ་རི་དྲགས་
མཚོད་དགུ་སོགས། །སྒྲ་(2)ཚོགས་སྒྲོག་ཆགས་བགང་ལས་
འདས། །རྒྱལ་སྤྱི་བདུན་དང་འདོད་ཡོན་ལ། །བཀྲ་ཤིས་རྟགས་
བརྒྱད་ལ་སོགས་པའི། །ལྷ་མིའི་དཔལ་འབྱོར་ནམ་མཁའ་བཀང་།
(3)དངོས་ཤམས་ཡིད་སྤྱལ་མཚོད་ཚོགས་གྲིས། །ལྷ་ལྷ་འཁོར་བཅས་
གསོལ་ཞིང་མཚོད། །གཏོར་མ་རྒྱལ་མཚན་བཤོས་བྱ་དང་། །ཇ་
ཆང་གསེར་སྒྲེམས་བདུང་(4)བའི་ཚོགས། །ལྷགས་ཀྱི་དབང་པོ་ཆོས་
བྱེད་བའི། །ཞལ་ཟས་སྒྲེམས་གྲིས་གསོལ་ཞིང་མཚོད། །མོ་ལྷ་
ཞང་ལྷ་མ་ལྷ་ལ། །སྒྲན་ལེབ་འབྲང་རྒྱས་གསང་(5)ལྷག་འབུལ། །
ཞང་པོའི་མདའ་ཡི་མདེུ་དང་། མ་སྤྱིའི་འཕང་ནམས་རྟེན་དུ་
འཛུགས། །སྒྲོག་ལྷ་སྒྲེམས་ལྷའི་ཚོགས་བཅས་ལ། ར་སྒྲེམས་ཁམ་བའི་
མཚོད་(6)པ་འབུལ། །འཕན་དར་ཕྱག་པོ་པ་སྤྱན་མདའ། །དར་གྱི་
རུ་མཚོན་རྟེན་དུ་འཛུགས། །མོ་ལྷ་པ་མེས་དབང་ཐང་ལྷར། །
གསང་ལྷག་གཙང་མའི་མཚོད་པ་

- (378) (1) འབུལ། །དར་མདུང་ནས་དཀར་རྟེན་དུ་འཛུགས། །
ཡུལ་ཁང་མཁར་གྱི་ཅེ་ལྷ་ལ། །ལྷ་གཡག་དཀར་པོའི་མཚོད་
པ་འབུལ། །ཕྱག་བཙན་དར་ཁབ་རྟེན་དུ་འཛུགས། (2)དག་ལྷ་
རིག་འཛིན་དབང་ལྷ་དང་། །བན་བོན་ཚོས་སྤང་ཚོགས་རྣམས་ལ།
བཤོས་བྱ་གཙང་མའི་མཚོད་པ་འབུལ། །དཔའ་གཡུ་ཕྱག་མདའ་
རྟེན་དུ་འཛུགས། །དར་(3)ཚོན་སྒྲ་ལྷ་དཀར་དམར་དར། །གཡུ་
རྒྱུང་མིག་མེད་གསེར་དདུལ་ཟངས། །ལྷགས་དང་བྱ་རུ་མན་ཤེལ་

arrow, spear and knife, a precious wooden basin and jewels and so forth. [They] mount [animals as] horses, fast as the wind, ornamented with a saddle, a bridle and beautiful garments and deer etc. [They appear as] various uncountable types of living beings - some flying through the sky, some entering the ground and some jumping like wild animals, etc. I fill the space with divine excellences, such as the seven royal emblems, the five sense pleasures and the eight auspicious symbols.

Through these actual and mentally created offerings, I invoke the five personal protectors and their retinues and make offerings to them. I invoke them and offer them food and beverages that satisfy the tongue faculty, like, *tormas*, offering banners, small offering morsels of butter, tea and alcohol and golden beverages. To *mo lha*, the deity of maternal uncle and the deity of mothers I offer medicinal tablets, round heart-shaped *tormas* and “secret sheep”. I establish as support a spindle of maternal aunts and an arrowhead of maternal uncles.

To the group of *srog lha*, the deity of birth and the retinue I offer red-brownish male gelded goats. I establish as support rich silk ribbons, family arrows and silk and coral banners.

To *pho lha*, the ancestral deities and the powerful deities, I offer pure “secret sheep”. I establish as support a silk spear.

To *yul lha* and the deities on the top of a house I offer divine white yaks. I establish as support rich strong silken houses⁵²⁴.

To *dgra lha*, *Vidyādhara*, the deities of the empowerment and to the group of guardians who protect the Bon po and the Buddhists, I offer pure small offering morsels of butter. I establish as support strong turquoise shells. Fulfil the five deities with the support of the five kinds of coloured silk pennants, white and red silk, and the group of [metals and minerals as] small turquoise (“without an eye”), gold and silver, copper, iron, coral, and crystal.

⁵²⁴ For further information see footnote 478.

ཚོགས། །ཡ་ཤིང་མ་ཤིང་བུ་ཤིང་གསུམ། །བྱང་བུ་མིག་(4)དག་
 ཆངས་བུ་དང། །ནས་དཀར་རྟེན་གྱིས་ལྷ་ལྷ་བསྐྱང། །
 བདག་སོགས་མི་རྟོག་རིགས་བརྒྱད་ལ། །མི་འབྲལ་རྟག་ཏུ་
 སྤང་སྦྱོར་མཛོད། །ཡུལ་ལྷས་སྤྱི་བའི་(5)གཙུག་ནས་སྤངས། །
 དག་ལྷས་ཕྱག་པ་གཡས་ནས་སྤངས། །མོ་ལྷས་མཆན་ཁུང་གཡས་
 ནས་སྤངས། །མོ་ལྷས་མཆན་ཁུང་གཡོན་ནས་སྤངས། །སྒོག་
 (6)ལྷས་སྤྱིང་གི་དཀྱིལ་ནས་སྤངས། །རིག་འཛིན་བན་བོན་ཆོས་སྦྱང་
 གིས། །སྤང་འོག་ཕྱོགས་མཚམས་ཀྱན་ནས་སྤངས། །ཆོ་དབལ་
 བསོད་ནམས་མངའ་ཐང་

- (379) (1) བསྐྱེད། །སྔ་སྔ་ལྷ་རྒྱལ་ལོ། གྲུ་པ་མངོན་ཤེས་གཏེར་མའི་
 ལས་བཅོལ་ནི། གྱུ། །ལྷ་དང་མི་རུ་མ་བྲལ་ཅིག །བདུད་ཆར་
 ལྷར་(2)བབས་ན། །ལྷས་སྤྱི་ལྷར་སྦྱོར་ཤིག །གཞོན་དག་ལྷར་གཞོན་
 བ། །ལྷས་ཟེན་ལྷར་སྦྱོར་ཤིག །འདྲེས་ཀྱན་ལྷར་འཇབ་ན། །
 ལྷས་ཁྱི་ལྷར་བྱུག་ཅིག །(3)ལྷའི་འོག་ནས་མི་མ་ཡར་ཞིག །སྤྱི་
 འོག་ནས་གོད་མ་གཏོང་ཞིང་། །སྤང་འོག་ཏུ་གཞོན་མ་ལྷང་ཞིག །
 གཞོན་འོག་ཏུ་སྤྱི་མ་ལྷང་ཞིག །ཁྱི་འོག་ཏུ་ཀྱན་མ་མ་(4)འཇབ་
 ཅིག །གཞོན་པའི་དག་བགལས་ཐམས་ཅད་སྤང་བ་འདི་ལས་མ་འདའ་
 ཞིག །བྱ་ཤིས་གཞུག་ལེགས་པའི་གཏས་སྤངས་ཤིག །ལོ་བརྒྱ་ཐུབ་ལ་
 སྦྱོན་བརྒྱ་བའི་(5)གཏས་སྤངས་ཤིག །བྱ་ཤིས་ནད་མེད་བསམ་པ་
 འགྲུབ་པ་དང་། །ནད་གཞོན་འབྱུང་པོ་མ་ལུས་ཞི་བ་དང་། །
 ཆོ་དང་བསོད་ནམས་དབང་ཐང་རྒྱས་པ་དང་། (6)བདག་གི་ལུས་ངག་
 ཡིད་ལ་མི་མཐུན་ནད་གཞོན་སྤང་ཞིང་ཞི་བར་མཛོད་ཅིག་སྤྲུ།

Father, mother and child, and the three. *Tormas* with inscriptions within many (or nine) holes and white barley. Without being separated from wealth and family lineage, always protect myself and others. *Yul lha*, protect me from the crown of my head. *Dgra lha*, protect me and from my right shoulder. *Pho lha*, protect me from my right armpit. *Mo lha*, protect me and others from my left armpit. *Srog lha*, protect me from the centre of my heart. *Vidyādhara* and the guardians of the Bon po and Buddhist protect me from above, below, and from the main and intermediate directions. Generate longevity and well-being, merit and power. May the deities be victorious!

Regarding the exhortation of activity of the *Terma* [revealed by] Grwa pa mngon shes: Kye! May the gods and humans not be separated. When evil showers down like rain, protect us like predators. When evil spirits harm us like enemies, protect us like a friend ⁵²⁵.

When demons are hiding like thieves, bite⁵²⁶ them like a dog. Under the gods (protection) do not leave humans. Under the predators (protection) do not allow any damage. Under the protectors (protection) do not let evil spirits arise. Under the relatives (protection) do not let any speech⁵²⁷ rise up. Under the dogs (protection) do not let any thieves sneak in. Do not go away from [your] protection of all harmful enemies and hinderances. Protect the pledge of auspiciousness. For a hundred years provide hundreds of feasts. Provide auspiciousness, lack of sickness, fulfil our aspirations, pacify all diseases, evil spirits and elemental spirits without exception. Increase longevity, merit and power. Protect us from, and pacify the diseases and evil spirits unfavourable for our body, speech and mind. SVĀHĀ.

⁵²⁵ Lit. meaning "something to take hold of" or "accept, catch, comprehend".

⁵²⁶ Lit. meaning "to pierce, torment"

⁵²⁷ I think here it is meant by speech any kind of disputes, and quarrels.

ཡིག་བརྒྱ་དང་། མ་འབྱོར་པ་དང་ཉམས་པ་དང་། །ཞེས་སོགས་
 གྱིས་བཟོད་པར་གསོལ།

- (380) (1) རྟེན་མེད་ན། ཚོ། བྱེད་གྱིས་སེམས་ཅན་དོན་ཀྱན་མཛད། །
 ཅེས་སོགས་དང་། ཡོད་ན། འདིར་ནི་གཟུགས་དང་ལྷན་ཅིག་
 དུ། །ཞེས་སོགས་གྱི་མཐར། ཚོ་སྤྲ་(2)དྲིའུ་བརྩེ་ཡ་སྤྲ་དུ། ཞེས་
 མེ་དོག་འཕྱོར་ཞིང་བརྟན་པར་བཞུགས་སུ་གསོལ། ཤིས་བཟོད་
 རི། བལྟས་པ་ཅམ་གྱིས་སྤྲིད་གསུམ་བེལ་གྱིས་གཞོན།
 སྤྲིགས་པ་ཅམ་གྱིས་སྤྲི(3)བརྟུན་བརྟུན་དུ་འཁོལ། །བསམས་པ་ཅམ་
 གྱིས་དངོས་གྲུབ་ཆར་ལྷར་འབེབས། །ཚོ་རྟུན་བརྟུན་པར་བཅས་པའི་
 བཀྲ་ཤིས་ཤོག །ལུས་དང་གིབ་མ་བཞིན་དུ་ཉིན་(4)མཚན་
 ཀྱན། །འབྲལ་མེད་སྤྲང་བ་འགོ་བའི་ལྷ་ལྷ་སོགས། །རིག་
 འཛིན་བན་བོན་ཆོས་སྦྱང་ཆོགས་ནམས་གྱིས། །བདེ་སྦྱིད་དཔལ་ལ་
 སྦྱར་བའི་བཀྲ་ཤིས་ཤོག །བསོད་ནམས་དར་རྒྱས་རི་རྒྱལ་ལྷན་པོ་
 བཞིན། །(5)སོགས་བཟོད་དོ།
 །ཞེས་ལྷ་ལྷ་མཚོད་ཕྱིན་བསོད་ནམས་དཔལ་སྦྱེད་འདི་ནི་ཆོས་དབང་རིན་
 པོ་ཆེའི་གཏེར་བྱོན་ལ་གཞི་བྱས། དག་བཤེས་(6)གྲྭ་པ་མངོན་ཤེས་
 དབང་ལྷག་འབར་གྱི་གཏེར་བྱོན་ནས་ཀྱང་ཁ་བསྐངས། །ལྷ་ལྷ་ངོས་
 འཛིན་ལུགས་མཐུན་མི་མཐུན་སྤྲང་བ་ཆེ་བདག་ལྷགས་སྤྲིག་དང་ལྷགས་
 འད། ཡང་སྒྲོག་མེད་སྤྲ་གྱི། མན་ངག་

- (381) (1) ཐུག་། སྤྲིད་པའི་གཏེར་བྱིས་སོགས་ནས་ཀྱང་ཞིབ་མོར་
 དཔུང་དེ་གོང་སྤྲང་པ་སངས་རྒྱས་རྒྱ་མཚོའི་ལྷ་གསོལ་གྱི་ངག་འདོན་དུ་
 ཟ་དོར་ཐུགས་སྦྱོད་གྱིས་ས་རྟ་དོར་སྒྲ་བརྟུན་པའི་ཡར་ཆོས་ལ་(2)སྦྱར་
 བའི་ཡི་གེ་པ་ནི་གནས་བརྟན་འདུམ་དབྱངས་གྲགས་པའོ། །སུ་
 མཆུལ།

Recite the hundred syllable *mantra* and request forbearance by reciting *ma rbyor pa dang nyams pa dang...*⁵²⁸

If there is no support, [recite]: *khyad kyis sems can don kun mdzod...*⁵²⁹ If there is support, [recite]: *gzugs dang lhan cig tu...*⁵³⁰ After that, reciting OM SUPRATIṢṬHA VAJRĀYA SVĀHĀ⁵³¹, scatter flowers and request [the deities] to remain firmly.

Auspicious wishes⁵³²

Just by looking [at him⁵³³] the three spheres of existence are subjugated, by [his] mere intimidation the eight classes (of demons) are enslaved, Just by thinking [of him] *siddhis* shower down like rain. May there be auspiciousness to Padmasambhava and his lineage! Through the gathering of the five personal protectors, who protect us day and night, without being separated from us, like the body and its shadow, and the [protectors] of *Vidyādhara*, Bon po, Buddhists, and *dharma* protectors, may there be the auspiciousness of happiness, well being and prosperity!

Recite: *bsod nams da rgyas ri rgyal lhun po bzhin...*⁵³⁴

Colophon

"This cloud of offering to the five deities that generates a wealth of merit" is based upon the *terma* of Chos dbang rin po che, supplemented by the *terma* revealed by dge bshes Grwa pa mngon shes and dBang phyug 'bar.

There are various ways of identifying the five deities. It was composed by Za hor sngags smyon for gron smad pa Sangs rgyas rgya mtsho, as a liturgy of worship to deities having examined in detail the following texts: *tshe bdag lcags sdig dang lcags 'dra*, *yang zlod me'i spu gri*, and *man ngag srid pa'i gter khyim*. Gnas brtan 'dzam dbyang grags pa wrote it down on the days of the waxing moon of the eighth month of the earth horse year. May everything be virtuous!

⁵²⁸ I have now reference for the rest of the prayer in Tibetan, but according to Beyer (1973), p. 223, the whole prayer goes as follows: "If something were not at hand, or defiled, or if we performed or manipulated with a mind clouded over: may our Lord be forth-bearing toward it all!"

⁵²⁹ I have no reference for the rest of the prayer in Tibetan, but according to Beyer (1973), p. 224, : "OM! You have served the aim of all sentient beings: grant us the concordant magical attainments! Though you depart to your Buddha country, I pray that you may return again. OM! VAJRA MUḤ!"

⁵³⁰ See footnote 502 for the whole prayer.

⁵³¹ It means: "Standing firm", for a deity to dissolve into a support. See Beyer (1973), p.129.

⁵³² This part is similar to the beginning of text H.

⁵³³ "Him" refers to the Lake-born *vajra*, i.e. the "Lotus-vajra", which is a synonym for the great master Padmasambhava.

⁵³⁴ "Merit spreads and expands like Mount Meru..." See texts A, C, H, p. 57, and 83.

6.8. Translation of text G

- (381) (2) འགོ་བའི་ལྷ་ལྷའི་གསོལ་མཆོད་བསང་དང་བཅས་པ་ཡར་ངོའི་ལྷ་
རྒྱས་ཞེས་བྱ་བ་(3)བཞུགས་སོ། ཅེ་བ་གསུམ་ལ་ཕྱག་འཆའ་
 ལོ། ལུས་དང་གི་བ་མ་ལྟར་ལྟན་ཅིག་སྦྱེས་པའི་འགོ་བའི་ལྷ་ལྷ་དར་
 ར་ཆོས་དང་འཇིག་རྟེན་གྱི་བྱ་བ་གང་ཡིན་ཀྱང་བསམ་དོན་ཡིད་བཞིན་
 འགྲུབ་ཅིང་བར་ཆད་(4)མི་འབྱུང་བ་དང་། སྲུང་ན་བྱ་བ་ལམ་དུ་མི་
 འགོ་ཞིང་བར་ཆད་མང་བས་རབ་རྟེན་བཅའ་ཞིང་གཡང་སྦྱབས་ལྟར་
 གཏར་⁵³⁵ བཟུང་། དེ་མི་འགྲུབ་ནའང་རྒྱན་གྱི་གསོལ་མཆོད་
 འགྲུབ་ན་ཤིན་དུ་བཟང་། དེ་ལ་རྟེན་(5)དང་འཁོར་ལོའི་བཅའ་
 གཞི། གསོལ་མཆོད་སོགས་རྒྱས་པ་གྲ་མངོན་དང་ཆོས་དབང་
 སོགས་ཀྱི་གཏེར་ལ། ལྷ་པའི་ཆོ་ག་སྦྱིགས་སོགས་ལས་གསལ་
 ཞིང་། འདིར་ལག་ལེན་སྦྱབས་བདེར་འགོད་ན། (6)དག་སྒྲིལ་སྦྱིའི་
 རྟེན་ཡིན་པས་མདུང་དར་ལ་ལྷ་ལྷའི་སྦྱ་བྱིས་པ་དང་སྟག་གཟིག་དར་སྒྲ་
 མགོན་བུ་མེ་ལོང་རྩ་ཆོས་ཁབ་བྱང་སོགས་བཏགས་པ་ཡོད་ན་
 ལེགས། རྒྱན་གསོལ་ཙམ་ལ་མེད་ཀྱང་ཆོག །མཆོད་
- (382) (1) གཏོར་ནི་སྟོད་གཙང་མར། བཤོས་རྒྱུམ། འབྲང་རྒྱས་
 ཅེ་རྒྱལ། གཡག་ལྷག་ར་གསུམ་བཅས་ཐམས་ཅད་དཀར་པོ། དག་
 སྒྲ་ལ་དམར་གཏོར་རྩར་གསུམ་བཅས་བཞག །དར་ཟབ་(2)རིན་ཆེན་
 འབྲུ་སྒྲ་སོགས་སྒྲགས། ར་ཆང་འོ་ཕུད་ཕྱེ་མར་སོགས་མཆོད་རྩས་གང་
 འབྱོར་བཤམ། མཆོད་གཏོར་མི་འཇོམ་པའི་རྒྱན་གསོལ་ལ་ནི་ཕྱེ་མར་
 གསེར་སྦྱེམས་ཙམ་གྱིས་ཀྱང་འབྲས་སོ། །བདག་(3)ཉིད་ཡི་དམ་
 གང་རུང་གསལ་བཏབ་ལ། མཆོད་རྩས་ལ་ཆབ་བྲན།

⁵³⁵ གཏར་: corrected.

The invocation and the smoke offering to the five personal protectors, called the waxing moon

Homage to the three roots⁵³⁶! If you increase the strength of the five personal protectors, which accompany you like body [is accompanied by] its shadow, all dharmic worldly activities, desires and wishes will be fulfilled, and obstacles won't arise. If it is not the case, activities won't turn into the path and there will be many obstacles. Therefore set up a shrine and focus your attention as [in the ritual] of securing wealth and fortune. Even if that is not accomplished, it is extremely good to make invocations and offerings to them continuously. In that regard, the ritual preparation of the support and the circles will be clarified in the preparation rituals of the five [deities, found in] the *termas* [revealed by] Grwa mngon, Chos dbang, etc. in the extensive invocations, offerings, etc. Here, if arranged in a simple, convenient way, because the *dgra bla* is the general support, it is good to have a drawing of the images of the five deities on a lance banner and Persian silk ribbons, shells, mirrors, drums, paint, coats of mail, etc. Even if it is absent from your daily offerings it is permitted.

The offering *torma*: In a pure vessel, place a small, round *torma*, a heart-shaped *torma*, a "victorious summit"⁵³⁷ together with the three animals - Yak, sheep, and goat, all of them white⁵³⁸. For the warrior god⁵³⁹, place a red triangular *torma*. Fill it with precious silken brocades and various types of grains. Arrange all the offering substances you can afford, the best kinds of tea, alcohol (*chang*), milk, and butter flour. During daily offerings where there are no offering *tormas*, just butter flour and golden libation are sufficient. Visualise yourself in the form of any kind of *yidam*, and sprinkle water at the offering substances. OM AMṚTA HŪṂ PHAṬ. OM SVABHĀVAŚUDDHAḤ SARVADHARMĀḤ SVABHĀVAŚUDDHO 'HAM. The stains of grasping to intrinsic characteristics are purified into emptiness. From the

⁵³⁶ The three roots are the Lama, *yidam*, *ḍākinī*

⁵³⁷ type of *torma*

⁵³⁸ To be white, may also refer to the meat of these animals to be cooked.

⁵³⁹ NB: here the spelling *dgra bla*. Therefore the distinction in English "warrior god" instead of *dgra lha* "deity of the enemy".

མོ་མ་མི་དེ་རྩྱུ་པའ། མོ་སྐ་རྩ་པ་བྱུང་མཛ་རྩ་སྐ་སྐ་རྩ་པ་བྱུང་
 ཏེ་ མཚན་འཛིན་གྱི་དྲི་མ་སྟོང་པར་སྤངས། (4)སྟོང་པའི་
 ངང་ལས། རིན་པོ་ཆེའི་སྟོང་ཡངས་ཤིང་རྒྱ་ཆེ་བའི་ནང་དུ་མོ་
 མྱ་རྩྱུ་ལས་བྱང་བའི་མཚན་གཏོར་ནམས་ངོ་བོ་ཟག་མེད་ཡེ་ཤེས་གྱི་
 བདུང་ཅི། རྣམ་པ་མཁོ་དགའི་(5)ཡོངས་སྟོང་ཅི་འདོད་འཆར་
 བ། མི་ཟད་པའི་གཏོར་ཆེན་པོར་གྱུར། ར་མཆས་ཏ་སྐ་གཏེ་རྩྱུ་
 བི་ཤ་སྐ་ཁེབྱུང་མཛ་སྐ་ཁོ་ཡུ་རྩ་ཏེ་སྐ་ར་ཆ་ཡི་མེ་ག་ག་ན་ཁོ་སྐ་དྲ། ཞེས་
 (6)ཤུག་རྒྱ་བཅས་ལན་གསུམ་དང་། མོ་མྱ་རྩྱུ་ གསུམ་གྱིས་
 བྱིན་བརྒྱབ། དེ་ནས་རྟེན་དང་མཚན་གཏོར་ཡོད་ན་བསྐྱེད་ཆོག་
 འདི་འདོན། དེ་དག་མེད་པ་དང་དུས་ཚམས་ལ་བསྐྱེད་ཆོག་དོར་

- (383) (1) འུ་འུ་ རས་སྐ་རྩ་འདྲེན་ལ་འཇུག་པས་ཆོག་གོ། །བསྐྱེད་ཆོག་
 རི། བསང་སྤང་སྟོང་པའི་ངང་ལས། རང་ཉིད་ཡི་དམ་ལྟར་གསལ་བའི་
 མདུན་དུ་(2)པད་ལྷའི་གདན་ལ་བྱུང་ཐབས་སུ་བསྐྱིགས་པའི་དང་པོ་
 ལ། རྩྱུ་ལས་མ་ལྟོ་བཅུན་དར་མ་དཀར་དམར་མཛེས་འཇུག་
 དར་དཀར་སྟོན་གྱི་གོས་དང་རིན་པོ་ཆེའི་ཅེ་བཅུ་(3)དང་མགུལ་གྱི་
 སོགས་རྒྱན་སྐྱ་ཆོགས་གྱིས་སྤྲས་པ། མདའ་དར་དང་མེ་ཡོང་སོགས་
 རས་ཤ་བ་ཡུ་མོ་ལ་ཆིབས་པ། མ་སྐ་དུ་གྱུ་དང་འཕང་ལོ་སོགས་པ་
 དང་ན་རྩྱུ་(4)དང་ཤ་བའི་ཆོགས་གྱི་སྤྲལ་པ་མང་པོ་སྟོན་པ། དེ་
 དང་ལྟན་ཅིག་པར་ཞང་ལྟ་སྤྲེས་པ་དར་མ་དཀར་པོ་མཛེས་བཞི་ད་ཁབ་
 ཆོག་འཁོར་གསུམ་ཅན། མདུང་དར་དང་རིན་(5)པོ་ཆེའི་སྟོན་སྐ་
 སོགས་ཤིང་ཞང་སྟོན་དང་བྱ་ཆེན་གོ་བོའི་སྤྲལ་པ་སྟོན་པ། གདན་
 གཉིས་པར་ན་ལས། སྟོག་ལྟ་དཀར་པོ་ཤེས་གྱི་ཁབ་ཆོག་སྐ་
 རལ་གཟིག་ཤུབས་(6)བཅིངས་ཤིང་སྐ་ལྟ་ལྟ་མཚན་པ། མདུང་

state of emptiness, inside a vast and spacious precious vessel, the offering *tormas* arise from [the syllables] OM̐ ĀḤ HŪḤ. In essence the nectar of undefiled wisdom, they appear as the aspect of whatever needed enjoyments one desires. They become an inexhaustible great treasure. Recite NAMAḤ SARVA TATHĀGATEBHYO VIŚVA MUKHEBHYAḤ SARVATHĀKHAṂY URGATE SPHARAṆAY IMAM̐ GAGANA KHAṂ SVĀHĀ⁵⁴⁰ three times together with the *mudrā*. [The offering substances] are consecrated by the syllables OM̐ ĀḤ HŪḤ. If there are a support and offering *tormas*, recite this generation ritual. If you don't have those, it is sufficient to start the invocation in the general matter of the text, skipping the generation ritual.

The generation ritual:⁵⁴¹ [*amṛta*] cleanses and [*svabhāva*] purifies⁵⁴². From the state of emptiness, in front of yourself visualised as a *yidam* deity, there is a lotus and seats arranged as five sequential moon disks. On the first seat, from [the syllable] JÑA the noble *ma lha*⁵⁴³ [arises]. She is young, beautiful, of whitish red colour, smiling. She is adorned by blue silken brocades and various gems such as turquoise crest ornaments and necklaces. She rides a hind, holds a long life arrow with silken streamers and a mirror. She displays many manifestations such as various mothers and maternal aunts, holders of threads and spindles, young girls and deer. Together with her⁵⁴⁴, *zhang lha*, a beautiful and majestic white adult, wearing armour and helmet and the three types of weapons, [arises]. He holds a lance banner and a precious casket and displays manifestations in the form of ministers of the maternal lineage and great vultures. On the second seat, from [the syllable] NA, *srog lha* [arises]. He wears a crystal armour and a helmet, a tiger skin quiver and a leopard skin sheath, and *svag* boots. He holds a spear (with a long rope on the handle), a vase of long life and is riding a supreme steed.

⁵⁴⁰ This is one of the six *mantras*, which are recited together with a *mudrā* for the empowerment of the substitutes or offerings made to harmful or obstructive forces.

⁵⁴¹ NB: here the same section starts as was compared with texts H and F. Although the same content, different ways of expression are used in this ritual text.

⁵⁴² See footnotes on p. 47 for the explanation on both *mantras*.

⁵⁴³ NB: here instead of *mo lha*, we refer to *ma lha*, to the deity of mothers during the whole ritual.

⁵⁴⁴ *de dang lhan cig par* I have understood as, although being an emanation of one of the five personal protectors, these other deities appear at the same time. Something like a retinue and together they manifest themselves in different forms and beings.

ཞགས་དང་ཆོ་བུམ་ཐོགས་ཤིང་རྟ་མཚོག་དང་པ་ལ་ཆིབས་པ། མི་
དཀར་རྟ་དཀར་མང་པོ་སྤྲུལ་བ་དང་ཆབ་ཅིག་

- (384) (1) ལྷན་ཅིག་སྦྱོར་པའི་ཕྱག་ལྷ་མི་དཀར་དྲུང་གི་གོ་མཚོན་དར་དང་
རིན་པོ་ཆེའི་རྒྱན་ཅན་མདུང་དར་དང་རྒྱལ་མཚན་ཐོགས་ནས་ཁྱུང་ཆེན་
ལ་ཆིབས་ཤིང་མི་དཀར་མང་པོ་སྤྲུལ་པ། གདན་(2)གསུམ་པ་ཨ་
ལས་མོ་ལྷ་དཀར་པོ་ལང་ཆོ་དར་ལ་བབས་པ་དར་སྤོན་གྱི་བེར་དང་ཐོར་
ཅོག་དར་གྱིས་བཅིངས་པ། སྤྱག་ལྷ་མ་དང་རིན་པོ་ཆེའི་རྒྱན་ཅན་རྟ་
མཚོག་དང་དཀར་ལ་ཆིབས་(3)པ། སྦྱོར་པ་གོ་ཁབ་ཅན་དང་པ་སྤྲུལ་
མང་པོར་སྤྲུལ་པ་དང་ལྷན་ཅིག་དབང་ཐང་སྤེལ་བའི་ལྷ་དང་སྤྲིད་པའི་
པ་མཚུན་དག་སྤྲིའི་ཆོགས་རྣམས་རྒྱན་གོས་བཀྲག་མདངས་གཟི་བརྒྱུད་
འོད་(4)དུ་འབར་བ། གདན་བཞི་པར་ཡུ་ལས་ཡུལ་ལྷ་དཀར་པོ་
དར་བེར་གོ་ཁབ་འཁོར་གསུམ་དཔའ་བའི་ཆས་ཅན་དར་མདུང་མདའ་
གཞུ་ཐོགས་ནས་རྟ་དཀར་ལ་ཆིབས་པ། ཡུལ་གྱི་(5)གཙོ་རྩེ་མཇའ་
བཤེས་གཡག་དཀར་ལྷག་ཁྱུང་སྤྲུལ་པ་སྤོན་པ་དང་ལྷན་ཅིག་ །ཁྱིམ་
ལྷ་ཕྱག་ལྷ་ཐབ་ལྷ་ཞིང་ལྷ་ཕྱགས་ལྷ་མཁར་གྱི་ཅེ་ལྷ་རྣམས་རྒྱན་གོས་སྤྲུ་
ཆོགས་ཀྱིས་སྤྲོས་(6)པ། གདན་ལྷ་པར་ཤོ་ལས་དག་ ལྷ་དཀར་པོ་
དཔའ་བརྒྱུད་དྲུང་ཆོག་བསེ་ཁབ་འཁོར་གསུམ་དར་བེར་ རིན་པོ་ཆེའི་
རྒྱན་དང་སྤྱག་ལྷ་མ་མནབས་པ། གཡས་རལ་གྱི་དང་།

- (385) (1) ༄༄༄༄ གཡོན་མདུང་ཞགས་བསྐྱམས་ནས་དྲུང་རྟ་རྒྱུང་གི་
འུགས་ཅན་ལ་ཆིབས་པ། དག་བཤེས་མི་དཀར་ཁྱབས་ཅན་ཁ་སྤྲུང་
གཡག་ཆོད་མང་པོར་(2)སྤྲུལ་པ་དང་ལྷན་ཅིག་པ་མིས་དག་བརྒྱད་ནས་
བསྐྱབས་མཚོད་པའི་ལྷ་དང་སྤྲུང་མའི་ཆོགས་རྣམས་དགེས་འཇུག་གཟི་
བརྒྱུད་དང་བཅས་ཏེ་འཁོད་པ།

He manifests himself in the form of many white horses and men. *Phrag lha*, the shoulder deity, a white man who arises at the same time, together with him, possesses weapons, silk and jewel ornaments, holds a lance and victory banner. He rides a great *garuḍa* and manifests himself in the form of many white men.

On the third seat, from [the syllable] A, *pho lha* [arises]. He is a youthful white person. He is covered by blue silken brocades and has a topknot. He wears *svag* boots, jewels and rides a white supreme steed. He manifests himself in the form of many armoured beings and agnates. The deities increasing good fortune, the war deities of the ancestor [which arise] together, wear jewels and display a brilliant majesty of blazing light.

On the fourth seat, from [the syllable] YU, *yul lha* [arises]. He wears white silken brocades, wears armour, a helmet and the three weapons. He rides a white horse wearing the attire of a warrior, holding a lance banner, a bow and arrows. He displays the manifestation of primary masters, friends, white yaks and herds of sheep. House deities, deities of the inside, hearth deities, cattle deities and deities on top of castles [who arise] together [with him] are adorned by various types of clothing and ornaments.

On the fifth seat, from [the syllable] ŚAM, *dgra lha* [arises]. He is a white majestic hero, he wears a conch shell, a helmet, coats of armour, the three weapons, silken brocades, precious gems, *svag* boots. He rides a horse fast as the wind, carries a sword in his right (hand), and a spear with a long rope on the handle, in its left (hand). He manifests himself in the aspect of spiritual teachers, white armoured men, hawks, wolves and many yaks. The deities who are made offering to and relied upon since many family generations, and guardians [who arise] together [with him], are present - smiling happily with shining majesty.

གཞན་ཡང་(3)སྟེང་འོག་སྟོགས་མཚམས་མཐའ་བསྐྱར་ཀྱན་དུ་མགོན་
 སྐབས་སྟོང་གོགས་བྱེད་པའི་ལྷ་དང་སྤང་མ་གཉན་པོ་ནམས་སྤྱལ་པ་དུ་
 མ་དང་བཅས་ཏེ་བཞུགས་པའི་གནས་གསུམ་ཡིག་(4)འབྲུ་གསུམ་དང་།
 རང་གི་བྱ་གས་སྟོགས་སྟོན་ལས་བྱུང་བའི་འོད་ཟེར་གྱིས་འགོ་བའི་ལྷ་ལྷ་
 སྟོབ་པའི་ལྷ་དགུ་ཁ་འཛིན་རྒྱབ་བརྟེན་སྟོང་གོགས་བྱེད་པའི་ལྷ་སྤང་
 གཉན་པོ་(5)ཐམས་ཅད་བཟོས་སྐྱེ་ཆེ་ཞེས་བསྟེན་ལ་སྤྱན་དྲང་
 པ་ནི། སྟོས་དང་རྩལ་མོ་འཁོལ་ལ། གྲུ་འགོ་བའི་ལྷ་ལྷ་
 སྤྱན་འདྲེན་ནོ། །དེམས་རྩལ་ཚོགས་གྱིས་མཛོད་(6)ལགས་
 བ། །བདག་ལ་སྤང་ཞིང་སྟོབ་པའི་བྱིར། གནས་འདིར་སྤྱར་དུ་
 གཤེགས་སུ་གསོལ། སྟོག་ལྷ་འཛིན་པོ་སྤྱན་འདྲེན་ནོ། སྟེང་
 གི་དཀྱིལ་ནས་གཤེགས་

- (386) (1) སྤྱུ་གསོལ། སྤྱལ་པ་མི་དཀར་མང་པོར་སྤྱལ། ར་སྟེས་ཁམ་
 པས་མཛོད་⁵⁴⁵ལགས་ན། བདག་ལ་སྤང་ཞིང་བསྐྱབ་དུ་གསོལ།
 དགུ་ལྷ་གཉན་པོ་སྤྱན་འདྲེན་ནོ། སྤྱལ་པ་(2)གཡས་ནས་གཤེགས་སུ་
 གསོལ། །སྤྱལ་པ་མི་དཀར་ཁྱགས་ཅན་སྤྱལ། །མཛོད་པ་བཤོས་སུ་
 གཙང་མས་མཛོད། བདག་ལ་སྤང་ཞིང་། །པོ་ལྷ་གཉན་པོ་སྤྱན་
 འདྲེན་ནོ། །(3)མཆན་ཁུང་གཡས་ནས་གཤེགས་སུ་གསོལ། སྤྱལ་
 པ་པ་སྤྱན་དར་མར་སྤྱལ། །མཛོད་པ་གསང་ལུག་གཙང་མས་
 མཛོད། །བདག་ལ་སྤང་ཞིང་། །མ་ལྷ་གཉན་པོ་སྤྱན་(4)འདྲེན་
 ནོ། །མཆན་ཁུང་གཡོན་ནས་གཤེགས་སུ་གསོལ། སྤྱལ་པ་ན་རྒྱང་
 མང་པོར་སྤྱལ། །མཛོད་པ་སྤྱན་ལེབ་གཙང་མས་མཛོད། བདག་
 ལ་སྤང་ཞིང་། །ཡུལ་(5)ལྷ་གཉན་པོ་སྤྱན་འདྲེན་ནོ། སྤྱི་བོའི་གཙུག་
 ནས་གཤེགས་སུ་གསོལ། །མཛོད་པ་གཡག་དཀར་དག་གིས་མཛོད།

⁵⁴⁵ མཛོད་: corrected.

Moreover, all around, above and below, in the main and intermediate directions, are the protectors, assisting deities and fierce guardians, together with their various emanations. The three places are marked with the three syllables⁵⁴⁶. The rays of light arising from one's seed syllables give rise to the five personal protectors, protector deities, the friendly deities who assist and support us and all the fierce guardians. VAJRA SAMĀJAM.

The invocation

Burn incense and play music. Kye! I invite the five personal protectors. As I make offerings of a multitude of pleasing substances, please come in this place quickly to guard and protect me.

I invite *srog lha*, the deity of life-force, the holder ('*dzin po*)! Please come out from the centre of my heart. Manifest yourself in the form of many white men. Since I offer you red-brownish gelded male goats, please guard and protect me.

I invite *dgra lha*, the deity of the enemy, the powerful (*gnyan po*)! Please come out from my right shoulder. Manifest yourself in the form of many armoured white men. I offer you pure small offering morsels of butter. Please guard and protect me.

I invite *pho lha*, the deity of men, the powerful (*gnyan po*)⁵⁴⁷! Please come out from my right armpit. Manifest yourself in the form of young agnates. I offer you pure "secret sheep". Please guard and protect me.

I invite *ma lha*, the deity of mothers, the powerful (*gnyan po*)! Please come out from my left armpit. Manifest yourself in the form of many young girls. I offer you pure medicine tablets. Please guard and protect me.

I invite *yul lha*, the deity of the place, the powerful (*gnyan po*)! Please come out from the crown of my head. I offer you these pure white yaks. Manifest yourself in the form of primary masters. Please guard and protect me.

⁵⁴⁶ For explanation see translation of text F.

⁵⁴⁷ NB: at this point usually *zhang lha*, the deity of maternal uncle, was invoked. Despite this, *gnyen po* is probably mistakenly used. If we see the further example with *yul lha*, his attribute is *gon bu*, the son of protector, not *gnyan po*, the powerful.

།སྤྱལ་པ་ཡུལ་གྱི་གཙོ་ཆེར་སྤྱལ། །བདག་ལ་(6)སྤྱང་ཞིང་།གཞན་ཡང་
མགོན་སྤྱབས་བྱེད་པའི་ལྷ། །ཆོས་ལ་དགའ་བའི་ཆོས་སྤྱོད་དང་། །
བོན་ལ་དགའ་བའི་བོན་སྤྱོད་དང་། །པ་མེས་རྒྱུད་ཀྱི་སྤྱང་མ་དང་།

- (387) (1) ཨྱེ། །མི་བྱ་གདུང་དྲུག་དག་སྤྱོད་དང་། །གཞི་བྱེས་ལྷ་དང་
ཡུལ་ལྷ་རྣམས། །མཆོད་པའི་གནས་འདིར་གཤེགས་སུ་གསོལ། །
དར་དང་རིན་ཆེན་གང་ན་(2)ཁྱིལ། །དབྱེས་པའི་ཚུལ་གྱིས་བཞུགས་
སུ་གསོལ། །སྤྱོད་ཆབ་བམ་རྒྱ་གཙང་འཕྲོར་ལ། །སྤྱོད་གསུམ་ཀུན་
ཏུ་བྱི་དང་ཡངས་པ་ཡི། །སྤྱོད་དང་སྤྱོད་སྤྱོད་རྒྱ་གཙང་(3)དག་པའི་
ཁྱུས། །ཡེ་ཤེས་མཁའ་ལ་ཐུགས་རྒྱུ་ཆར་རྒྱན་གྱིས། །མི་གཙང་
བྱི་མའི་ཆོགས་ཀུན་དག་ལྟར་ཅིག །མཆོད་པ་ནི། །ཀྱེ། །སྤྱོད་
ནས་ལས་གྱིས་འབྲེལ་(4)བའི་ལྷ། །ད་ལྷ་མི་འབྲེལ་གྲོགས་མཛད་བའི།
བཙེ་གདུང་མགོན་བྱེད་ཁྱེད་རྣམས་ལ། །རྒྱ་ཇ་དང་ལྷ་འོ་མའི་
མཆོ། །རྩ་ལྷ་ཆང་དང་གཙང་མའི་ཆབ། །(5)མཁུལ་ཕྱི་སྤྱོད་མས་
དང་ཁྱུས་སུ་འབྲེལ། །དར་རས་གོས་བཟང་ལྷ་བ་ལྷ་བ་བེར། །རྩྭ་
གཟིག་གཡང་ལྷ་ཁབ་མོག་དང་། །རིན་ཆེན་ཞོར་བུའི་དོ་ཤལ་
དང་། །(6)ལྷ་རྩལ་མེ་ཏོག་ཕྱེད་བ་རྣམས། །སྤྱུ་ལ་མཛེས་པའི་རྒྱན་དུ་
འབྲེལ། །ཕྱེ་མར་འབྲང་རྒྱས་འབྲེལ་ཡི་ཟན། །དཀར་གསུམ་མངར་
གསུམ་ཤིང་ཏོག་དང་། །དོན་ག་

- (388) (1) ལ་སོགས་བཟའ་བཙའི་རིགས། །སྤྱོད་པས་ཅུལ་སྤྱོད་ཕྱིར་ལྷགས་ལ་
འབྲེལ། །གཟུགས་མཛེས་སྤྱོད་དུ་བྱི་ཞིས་དང་། །རྩ་མཆོག་རིག་
འཇམ་ཅི་མཆིས་པ། །དབང་པོ་(2)སྤྱོད་ལྷ་ཆོས་ཕྱིར་འབྲེལ། །བཀྲ་
ཤིས་རྩལ་རྩགས་རྒྱལ་སྤྱོད་བདུན། །དཔག་བསམ་ཤིང་དང་འདོད་འཛོལ་
བ། །མ་ཆོས་ལོ་ཏོག་གཏེར་གྱི་བུམ། །དོ་མཚར་སྤྱོད་ན་ཆེ་(3)པའི་
ཞོར། །ཡིད་སྤྱལ་དབྱེས་པ་སྤྱོད་ཕྱིར་འབྲེལ། །ཁྱུང་འབྲེལ་མེང་

Moreover, the protecting deities, the Dharma protectors who are pleased by the Dharma, the protectors of the Bon po who are pleased by the Bon religion, the guardians of the ancestor lineage, the warrior gods, the six descendants of the first man, the native and foreign deities, the local deities, all of you, please come in this place of offerings. I cover you with silk and jewels. Please remain here joyfully.

Then, burn incense and scatter pure water: the entire three-thousand-fold universe is cleansed by fragrant incense, herbal medicine and pure water. Through the continuous rain of compassion in the sky of primordial wakefulness, may all impurities and stains be purified.

The offering

Kye! To you, the deities who are related to previous karma, [and] to you, who are assisting me now and protecting me with affection, I offer an ocean of milk, fragrant Indian tea, tasty *chang*, and pure water as beverage and for bathing. I offer brocades made of ornamented silk and cotton garments, tiger and leopard skins, effigies of sheep made of butter, armours, helmets, necklaces of precious jewels, divine substances, and garlands of flowers, as ornaments to adorn your body. I offer for the tongue all types of food such as butter-flour, heart-shaped *tormas* and grains, the three types of white substances, the three types of sweets, fruits and meat, to generate physical strength. I offer whatever beautiful forms, pleasant sounds, sweet smells, supreme tastes, smooth tactile objects one can find, to satisfy the five sense faculties. I offer in my imagination the auspicious symbols, the seven royal emblems, wish-fulfilling trees, cows that grant all wishes, maize, treasure vases and the rarest amazing jewels to generate gladness.

གསུམ་འདབ་ཚོགས་དང་། །གཙན་གཟན་རི་དྲགས་གཡང་དྲགས་
 རིགས། །ཅི་བཅུད་(4)སྤྲོད་དང་རིན་ཆེན་མཛོད། །ཇ་མར་ལོ་ཏྲག་
 འབྲུ་སྤྲོད་ཚོགས། །ཡུལ་མཁར་ཁྱིམ་དང་བཞོན་པ་ཁལ། །མདའ་
 མདུང་རལ་གྱི་མཚོན་ཆ་སོགས། །ཐུགས་ལ་(5)དགྲེས་ཀྱང་⁵⁴⁸སྤྲོད་
 གཟིགས་དང་། །འཛེད་པ་མེད་མའི་དགོར་ཞོར་སོགས། །ལྷ་མིའི་
 ལོངས་སྤྱོད་དཔལ་འབྱོར་ནི། །ཇི་སྤྱོད་སྤྱོད་ཡིས་སྤངས་ཏེ་འབུལ། །
 ཁུད་(6)པར་ལྷ་ལྷ་དགྲེས་པའི་རྟེན། །དངོས་སྤྱུ་གང་འབྱོར་གཙང་
 མར་བཤམས། །མ་འབྱོར་ཡིད་ཀྱིས་རྣམ་པར་སྤྲུལ། །གཞན་ལ་ཅི་
 མཆིས་སྤྱོད་སྤངས་ཏེ། །མོས་

- (389) (1) ལྷ། །ཤིང་གུས་པས་འབུལ་ལགས་ན། །དགྲེས་པར་
 དགོངས་ཏེ་བཞེས་ནས་ཁྱང་། །ཇི་ལྷར་འཚོགས་པའི་རྟེན་རྣམས་
 དང་། །ཁུད་པར་རང་ལུས་གནས་(2)རྟེན་ལ། །འབུལ་མེད་རྟག་པར་
 བཞུགས་ནས་ཁྱང་། །མགོན་སྤྲུབས་སྤོང་གོགས་མཛེད་དུ་གསོལ། །
 བསྟོད་པ་ནི། །ཀྱེ། བསམ་ཀྱི་ཡིད་བཞིན་འཛོལ་བའི་དཔག་བསམ་
 (3)ཤིང་། །འགོ་བའི་ལྷ་ལྷ་གོགས་འཁོར་སྤྱོད་དཔུང་བཅས། །འོ་
 མཚར་མད་བྱང་ཆེ་བའི་ཡོན་ཏན་ལ། །དད་མོས་ངག་གི་གླིང་བུས་
 བསྟོད་དབྱངས་འབུལ། །མ་ལྷ་(4)མཛེས་འཇུག་དར་དང་རིན་ཆེན་
 སྤྲུལ། །མདའ་དར་མེ་ལོང་ཐོགས་ནས་ཤ་བ་ཆིབས། །ཞང་ལྷ་སྤྲེས་
 བུ་བཞིན་བཟང་ཞང་སྤྲོན་བཅས། །མ་སྤྲུ་སྤྲོད་བཅུན་ཤ་བར་(5)སྤྲུལ་
 ལ་བསྟོད། །སྤྲོག་ལྷ་དཀར་པོ་ཤེལ་གྱི་གོ་ལུབས་ཅན། །མདུང་
 ཞགས་བུམ་པ་བསྐྱམས་ཤིང་རྟ་མཚོག་ཞོན། །ལྷན་སྤྲེས་ཕྱག་ལྷ་རིན་
 ཆེན་དར་གོས་ཅན། །(6)སྤྲུལ་པ་མི་དཀར་རྟ་དཀར་བཅས་ལ་
 བསྟོད། །པོ་ལྷ་དཀར་གསོལ་ཐོར་རྩྱགས་དར་བར་གསོལ། །ཞོར་བུ་
 རིན་ཆེན་གཞོང་ཐོགས་རྟ་དཀར་ཆིབས།

⁵⁴⁸ Out of unknown reasons it is impossible to write *rgu* in Tibetan script in this program. It always converts into *rngu*. NB: instead of all (there are 3) *rga*, it should be written *rgu*.

I offer all the divine and human enjoyments, wealth and riches there are, such as *garuḍas*, dragons, lions, wild and domestic animals, elixirs, medicines and precious treasuries, butter teas, various types of crops and grains, lands, castles, houses, carriages and their load, weapons such as arrows, spears and swords, offerings pleasing the heart, and inexhaustible wealth. I imagine them mentally and offer them.

In particular, whatever support there is for pleasing the five deities, any cleanly arranged real (if one can afford it), or imaginary offerings (if one cannot afford it), I visualise and offer them with devotion and reverence. Having accepted them joyfully, please remain, without ever parting, in any place I am, and more specifically in the places of my body, and always protect and assist me.

The praise:

Kye! I offer this melodious praise with a pleasant faithful and devoted speech to the amazing, marvellous qualities of the five personal protectors, who are like wish fulfilling trees that grant all our wishes, together with their assistants, retinue and armies.

I praise *ma lha*, with her beautiful smile, adorned with silks and jewels. She rides a deer, holds a long life arrow with silken streamers and a mirror, manifesting herself in the form of *zhang lha*, the excellent being, together with the ministers of the maternal lineage, mothers and maternal aunts, Metsünma, and deer⁵⁴⁹.

I praise *srog lha*, who wears a white crystal armour, holds a spear with a long rope on the handle and a vase, and rides an excellent steed and *phrag lha*, who arises at the same time [with him], wearing jewels and silken brocades, together with his emanations, the white men and horses.

I praise the clear white *pho lha*, wearing a topknot and silken brocade. He holds a vessel made of precious jewels and rides a white horse.

⁵⁴⁹ NB: here the clarification of *lhan gcig skyas pa* “simultaneously arise” is given. It says that *zhang lha* arises at the same time as *ma lha*, but is just one of her emanation, together with other beings and things.

པལ་མཁུན་དག་ལྟ་

- (390) (1) དབང་ཐང་ལོང་བཅས། །པ་སྤྱོད་སྤྱོད་པ་ལུབས་ཅན་སྤྱོད་ལ་
བསྟོད། །ཡུལ་ལྟ་དུང་མདོག་གོ་ཁབ་ལོང་གསུམ་བཞིད། །དར་
མདུང་མདའ་གཞུ་བཀའ་ནས་རྟ་(2)དཀར་ཆིབས། །ཡུལ་མཁར་ཁྱིམ་
ལྷས་གཞི་བྱས་ལྷ་རྣམས་དང་། །སྤྱོད་པ་གཙོ་ཆེ་གཡག་ལྷག་སྟོན་ལ་
བསྟོད། །དག་ལྟ་དུང་མི་དུང་རྟ་གོ་ཁབ་དང་། །དར་གྱི་(3)གོས་
བཀྲའ་བས་རལ་གྱི་མདུང་ཞགས་ཐོགས། །པ་མེས་མི་རབས་བསྟེན་བའི་
ལྷ་ལོང་བཅས། །དགོ་བཤེས་མི་དཀར་ཁ་སྤྱང་སྤྱོད་ལ་བསྟོད། །
རིག་འཛིན་ལྷ་(4)སྤྱང་བན་བོན་སྤྱང་མའི་ཆོགས། །སྟོབ་དཔོན་
སྤགས་པ་བོན་དང་བྱ་ཐང་སོགས། །སྤྱོད་པ་དུ་མར་སྟོན་ཅིང་མཐུ་
ཅལ་ལྟ། །མགོན་སྤྱབས་སྤྱང་གོགས་མཛད་(5)པ་ཀུན་ལ་
བསྟོད། །བསང་སྟོ་ན། །བསང་ཆས་གསེར་སྤྱོད་རྣམས་ལ་
དམིགས་ཏེ། །རྩ་ཡོ་ཁ། །མ་དག་པའི་བྱི་མ་སྤྱངས། །སྤྱང་པའི་
ངང་ལས་བསང་མཛོད་གསེར་(6)སྤྱོད་ལ་འདོད་ཡོན་གྱི་སྤྱོད་ལུང་འཕྲོ་
བས་མགོན་རྣམས་དབྱེས་པ་སྤྱོད་ཅིང་གི་བ་དང་མི་གཙང་བ་སེལ་བའི་
རུས་ལྟ་དུ་ལྟར། །ཨོ་ཨྲ་ཏྱ། །གསུམ། །ཀྱ། །བཀྲ་ཤིས་
- (391) (1) ཅུ། །དགོ་བའི་གནས་མཆོག་འདིར། །དག་ཅིང་གཙང་
མར་སྤྱར་བ་ཡི། །བདུད་རྩི་ཅན་གྱི་རྩི་ཤིང་རྣམས། །འབར་བའི་
མས་བསྟེགས་དུད་(2)པའི་སྤྱོད། །བྱི་ཞིམས་ངས་པས་ཁོར་ལྷག་
ཁབ། །དབང་པོ་བྱག་གུ་སྤྱོད་ལུལ་དུ། །ཅི་འདོད་ཡོངས་སྤྱོད་ཆར་
དུ་འབེབས། །རྣམ་དག་ལུམ་ལུའི་དབྱིངས་རོལ་(3)ནས། །འབྱུང་ལ་
འདུས་པའི་རྟོན་འབྲེལ་ཤར། །ལྷ་སྤྱང་གཉན་པོ་དབྱེས་བྱེད་
པའི། །ཞི་བ་བསང་མཛོད་ལྷན་གྱིས་གྲུབ།

Together with the deities of the paternal ancestors, the powerful deities and their retinue, he manifests himself in the form of agnates and armoured beings.

I praise *yul lha*, who has the colour of a white shell. He is majestic, wears armour and the three weapons. He holds a lance banner, a bow and arrows and rides a white horse. [Together with]⁵⁵⁰ the deities of the lands, the deities of the castles and houses, the native and foreign deities, he manifests himself in the form of primary masters, yaks and sheep.

I praise *dgra lha*. He rides a powerful⁵⁵¹ horse, is covered with armour and silken clothing, he holds a sword and a spear with a long rope on the handle. [Together with] the deities who honour generations of ancestors and their retinue, he manifests himself as spiritual teachers, white men, hawks and wolves. I praise the powerful guardian deities of the *Vidyādhara*s, the guardians of Buddhists and Bon po, displaying various manifestations as teachers, *māntrikas*, Bon po, bats, etc, and all those who protect and assist us.

Visualisation of the smoke offering substances and the golden libation.

RAM YAM KHAM cleanses the impure stains. From the state of emptiness, the smoke offering, the golden libation and the sense objects emanate as cloud banks. They please the guests and have the capacity of dispelling obscurations and impurities.

OM ĀḤ HŪM three [times]. Kye! In this auspicious, supreme, virtuous place, the pure and immaculate nectar-like plant trees are consumed by blazing fire, and fragrant, pleasant smell pervades all the surroundings. In the range of the six sense faculties, whatever enjoyments are desired shower down like rain. The five pure consorts manifest themselves from the basic space and the five elements are conquered through auspicious connection. The pacifying smoke offering, that pleases the powerful deities and guardians, is spontaneously accomplished.

⁵⁵⁰ In this sentence *bcas* "together with", is missing. I think it should be included, as it is in the rest of the sentences in this section.

⁵⁵¹ The lit. meaning is not clear "conch shell, not conch shell horse armour". Might indicate the colour of the horse, which wears armour (as it is within warrior deities).

།འགོ་བའི་ལྷ་ལྷ་སྤྱལ་འཁོར་བཅས། །(4)འདིར་བྱོན་ངོ་མཚར་བསང་
 མཚོད་བཞེས། །མི་གཙང་དྲི་མ་ཀུན་བྱང་ཤོག །ཚན་དན་དམར་པོའི་
 བསང་དུད་ཀྱིས། །མ་ལྷ་བྱ་ཇི་འཁོར་བཅས་བསང་། །ཚན་དན་
 (5)དཀར་པོའི་བསང་དུད་ཀྱིས། །ཞང་ལྷ་པ་མེ་འཁོར་བཅས་
 བསང་། །དྲི་ཡི་རྒྱལ་པོ་ཨ་ག་རུས། །སློག་ལྷ་དཀར་པོ་འཁོར་
 བཅས་བསང་། །ངད་ཀྱི་རྒྱལ་པོ་མཁན་(6)དཀར་ཀྱིས། །ལྷན་ཅིག་
 སྤྱུང་དང་ཕྱག་ལྷ་བསང་། །གསེར་ལོ་འབར་བའི་སྤྱག་པ་ཡིས། །
 པོ་ལྷ་སྤྱུང་ག་ཅིག་འཁོར་། །དུང་ལོ་འབར་བའི་སྤྱར་དཀར་
 ཀྱིས། །

(392) (1) ཡུལ་ལྷ་གཉན་པོ་འཁོར་། །གཡུ་ལོ་འབར་བའི་ཤུག་པ་
 ཡིས། །དག་ལྷ་དར་མ་འཁོར་བཅས་བསང་། །བཟང་ཤིང་སྤྱ་
 ཚོགས་དུད་པ་ཡིས། །པ་མ་ཡང་མས་(2)མཚུན་རྣམས་བསང་། །མི་
 བྱ་གདུང་དུག་དག་སྤྱ་བསང་། །སྤིང་པ་ཆགས་པའི་ལྷ་རྣམས་། །
 མཁར་ལྷ་ཁྱིམ་ལྷ་ནང་ལྷ་། །ཐབ་ལྷ་ཞིང་ལྷ་ཕུགས་ལྷ་། །ཆོ་ལྷ་
 (3)དབང་ལྷ་ལུས་ལྷ་། །མགོན་ལྷ་བྱེས་ལྷ་ལམ་ལྷ་། །ཆོང་ལྷ་གོགས་
 ལྷ་ཞོར་ལྷ་། །གཞི་བདག་གནས་བདག་ཡུལ་བདག་། །རིག་
 འཛིན་བན་བོན་སྤང་མ་། །པ་མེས་(4)བརྒྱད་ཀྱི་སྤང་མ་། །
 བསྐྱབས་ཤིང་བསྐྱེན་པའི་ལྷ་རྣམས་། །མ་བསྐྱབས་འཁོར་བའི་ལྷ་
 རྣམས་། །མགོན་སྤྱོད་བྱེད་པའི་ལྷ་རྣམས་ལ། །ཇ་ཆང་འོལ་སྒོལ་
 ཕུད་(5)ཚོད་དང་། །ཕྱེ་མར་དཀར་གསུམ་ཟས་ཀྱིས་མཚོད། །རིན་
 ཆེན་དར་ཟབ་འབྲུ་སྤྱས་བཅས། །དབུ་འཕང་གཉན་པོ་ཡར་
 བསྐྱོད། །དམེ་སྤྱགས་ནལ་དང་ཐབ་(6)གཞོབ་མཁོན། །རོ་གྲིབ་བང་
 གྲིབ་ཟས་གོས་གྲིབ། །མནའ་གྲིབ་ཡུགས་གྲིབ་དམ་གྲིབ་སོགས། །
 ཉམས་གྲིབ་དམུ་གབ་མཚོལ་ཆགས་ཀྱིས། །ལྷ་སྤང་གཉན་

The emanations of the five personal protectors, together with your retinue, [please] come in this place and accept this marvellous smoke offering. May all impure stains be purified!

The red purifying smoke of sandalwood cleanses *ma lha*, who looks after children, and her retinue. The white purifying smoke of sandalwood cleanses the *zhang lha*, the bat and his retinue. The king of musk, aloe wood, cleanses the white *srog lha* and his retinue. The king of fragrance, white fern, cleanses the innate deities and *phrag lha*. The golden blazing birch tree cleanses the *pho lha* and his retinue. The blazing rhododendron tree cleanses the mighty *yul lha* and his retinue. The turquoise blazing juniper tree cleanses the grown up *dgra lha* and his retinue. The smoke of various excellent trees cleanses [the deities of] parents and ancestors. It cleanses the warrior spirits of the six descendants of the first man. It cleanses the deities who created existence. It cleanses the mansion, family and house deities. It cleanses the heart, field and cattle deities. It cleanses the long-life deities, the deities of the empowerment and the deities of the body. It cleanses the deities of the guests, the deities of foreign places and the deities of the roads. It cleanses the deities of business, gain and wealth. It cleanses the local, regional and country deities. It cleanses the guardians of the *Vidyādhara*s, the Buddhist and the Bon po. It cleanses the guardians of the ancestor's lineage. It cleanses the deities of practice and study. It cleanses the samsaric deities. I offer tea, alcohol (*chang*), milk, liquors, foods made of butter flour and the three white substances to the protecting deities. I offer precious silken brocades and various kinds of grains. I praise them by placing them in high esteem.

All the obscurations of evil spirits, through family quarrels, depression, incest, heart contamination, enmity, contamination from corpses, storage contamination, contamination of food and clothes, defilements caused by oaths, mourning defilement, defilement due to broken *samayas*, deterioration of *samaya*, hidden malicious spirits (causing diseases), weakness and desire, (all of them),

(393) (1) ཨྲྀྱ། ལ་སྒྲིབས་པ་རྣམས། །བསང་བྱས་རྟེན་འབྲེལ་ཟབ་
 མེད་མཐུས། །སྐད་ཅིག་ཉིད་ལ་བྱང་ཁུར་ནས། །ཉྱ་ལལ་ལྷ་ཉྱར་
 དཀར་བ་དང་། །མཐུ་ཅལ་(2)གཟི་འོད་རབ་འབར་བས། །ཉིན་
 མཚན་རྟག་དུ་སྤང་བྱེད་ཤོག །ཆེ་སྤངས་དཔལ་སྦྱེད་རིགས་བརྒྱད་
 སྤེལ། །ཁ་རྩེ་དབང་ཐང་སྟན་གྲགས་སྦྱེད། །བར་དུ་གཙོད་པ་ཀུན་
 ལས་(3)སྦྱོབས། །བསམ་པ་སྦྱབ་ལ་རེ་བ་སྦྱོངས། །འདོད་པའི་དོན་
 ཀུན་འགྲུབ་པར་ཤོག །བསང་མཚན་འདི་མཚན་སྟོན་མི་འདོན། །
 སྐབས་ཁོལ་ལྷུངས་བྱས་ཀྱང་ཆོག་གོ། །དེ་ནས་དཔང་བསྟོད་ནི།
 (4)ཀྱ། དགྲུང་ལ་ཉི་ལྷ་ཤར་བ་བཞིན། །འགོ་བའི་ལྷ་ལྷ་དཔང་
 བསྟོད་དོ། །གངས་ལ་སང་གེ་འབྱེད་བ་བཞིན། །འགོ་བའི་ །
 མཁའ་ལ་བྱང་ཆེན་ལྷང་བ་བཞིན། (5)འགོ་བའི་ །སྟོན་ལ་གཡུ་
 འབྱུག་ལྷར་བ་བཞིན། །འགོ་བའི་ །མཁའ་ལ་བ་གམ་བཏགས་པ་
 བཞིན། །འགོ་བའི་ །ཆོག་ཐོར་དར་འཕུས་བརྒྱན་པ་བཞིན། །
 འགོ་བའི་ །མདུང་ལ་བ་དན་བཏགས་པ་བཞིན། །འགོ་(6)བའི་ །
 མདའ་ལ་སྦྱོ་གསུམ་བསྟོན་པ་བཞིན། །འགོ་བའི་ །ཅང་ཤེས་དར་
 སྒྲས་བརྒྱན་པ་བཞིན། །འགོ་

(394) (1) བའི་ །དབའ་བོ་གོ་མཚོན་བསར་བ་བཞིན། །འགོ་
 བའི་ །དཀོན་མཚོག་གསུམ་གྱི་བདེན་པ་ཡིས། །ལྷ་ལྷའི་དབུ་
 འཕང་དགྲུང་དུ་བསྟོད། །ཅ་བ་གསུམ་གྱི་(2)བྱིན་རྒྱབས་ཀྱིས། །ལྷ་
 ལྷའི་བྱན་རུས་སྟོན་ལྷར་འབྲིགས། །ཆོས་སྦྱོང་སྤང་མའི་དག་ཅལ་
 ཀྱིས། །ལྷ་ལྷའི་མཐུ་སྦྱོབས་སྟོག་ལྷར་འབྲུག །ཁོར་ལྷ་གཏེར་བདག་
 (3)བསོད་ནམས་ཀྱིས། །ལྷ་ལྷའི་དཔལ་འབྱོར་མཚོ་ལྷར་འབྲིལ། །
 དཔལ་མགོན་ཕྱོགས་སྦྱོང་གཟི་བཞིན་ཀྱིས། །ལྷ་ལྷའི་གཟི་མདངས་ཉི་
 ལྷར་འབར།

having been purified in a single instant through the power of the smoke offering and cleansing rituals, may I always, day and night, be protected by their faces, brilliant like the white moon, and by the glowing light of their power. May my life be long and my family lineage prosper. May good fortune, influence and fame increase. May I be protected from all obstacles. May all my aspirations, hopes and aims be fulfilled. When you don't recite the whole smoke offering, it is permitted to leave that part aside.

The lofty praise:

Kye! I praise the five personal protectors like the sun and the moon rising in the sky. I praise the five personal protectors like the majestic snow lions. I praise the five personal protectors like the great *garuḍa* soaring through the sky. I praise the five personal protectors like the turquoise dragon roaring in the clouds. I praise the five personal protectors like the highest dome built on the top of a castle. I praise the five personal protectors like the flag ornament of a helmet. I praise the five personal protectors like the silk banner attached on a spear. I praise the five personal protectors like the three feathers tied to an arrow. I praise the five personal protectors like silken ribbons ornamenting the finest breed of horses. I praise the five personal protectors like the weapons brandished by a heroic warrior. Through the truth of the three jewels, I praise the five deities to the level of supreme glory. Through the blessings of the three roots, the blessing power of the five deities are amassed in cloud banks. Through the wrathful dharma protectors and guardians, the power of the five deities flashes out like lightning. Through the merit of the wealth deities and the lord of treasures, the wealth and prosperity of the five deities accumulates as in an ocean. Through the majesty of the glorious protectors and guardians of the directions, the radiance of the five deities shines like the sun.

ཁོས་(4)ཉིད་ཆོས་ཅན་རྟེན་འབྲེལ་མཐུས། །ལྷ་ལྷའི་མཐུ་སྟོབས་གཟི་
 བརྩིད་ནམས། །ཡར་ངོའི་ལྷ་ལྷར་གོང་འཕེལ་ཤོག །སྤང་བཞོད་ནི།
 གྱེ། སྟོབ་བྱེད་མགོན་ལྷ་(5)འཁོར་བཅས་ཀྱིས། །བདག་ཅག་མི་
 རོར་རིགས་བརྒྱད་ལ། །མི་འབྲལ་རྟག་ཏུ་སྤང་སྟོབ་མཛོད། །མ་ལྷས་
 མཆན་ཁུང་གཡོན་ནས་སྤངས། །བུད་མེད་ནམས་(6)ཀྱི་མ་ལྷ་
 མཛོད། །བྱ་རྒྱུང་ནམས་ཀྱི་རྩེ་ཕྱེད་མཛོད། །མི་གཡང་དངོས་གྲུབ་
 བདག་ལ་སྟོལ། །ཞང་ལྷས་རྒྱབ་ཀྱི་ཕྱོགས་ནས་སྤངས། །མཐོན་
 བོའི་རྩེ་ནས་བྱར་

- (395) (1) གྱེ། མཛོད། །དམའ་བའི་ཐང་ནས་མེལ་ཆོ་
 མཛོད། །མི་རོར་ནམས་ལ་ཆོ་གཡང་པོལ། །བདེ་སྦྱིད་ཕུན་སྦྱུམ་
 ཆོགས་པར་མཛོད། །སྟོག་ལྷས་(2)སྟིང་གི་དཀྱིལ་ནས་སྤང་། །
 སྟོག་སྟོབས་ཆོ་ཡི་མགོན་དང་སྟོད། །མི་འཆི་ཆོ་ཡི་རྩེ་ཕྱེད་མཛོད། །
 གྱི་ཁ་མཆོན་ལས་ཐར་བར་མཛོད། །ནད་རིམས་རྟེན་ལས་ཐར་བར་
 (3)མཛོད། །པོ་ལྷས་མཆན་ཁུང་གཡས་ནས་སྤངས། །ཁ་ནི་ཟས་
 འདོད་ཟས་དང་སྟོད། །ལག་པ་རོར་འདོད་རོར་དང་སྟོད། །དག་
 པམ་བདག་རྒྱལ་དག་སྤྲེལ་མཛོད། (4)སྦྱིས་ལྷས་ཕྱག་པ་གཡས་ནས་
 སྤངས། །སྦྱིས་པ་པོ་ཡི་སྟོག་རྩེ་མཛོད། །ན་རྒྱུང་སྦྱོར་གྱི་རྩ་དཀར་
 ཁོལ། །བྱ་ར་མེལ་ཆོ་གཡེལ་མེད་མཛོད། །ཡུལ་ལྷས་སྦྱི་བོའི་(5)གཙུག་
 རས་སྤངས། །དག་འདྲེ་གདོན་གསུམ་ཐལ་བར་རྒྱོག་ །མོངས་སྦྱག་
 དབུལ་གསུམ་ཕྱིར་ལ་ཕུད། །དག་ལེགས་དཔལ་འབྱོར་འདུ་བར་
 མཛོད། །དག་སྤྲེལ་ཕྱག་(6)པའི་གོང་ནས་སྤངས། །གཞི་ལ་སྟོད་
 ར་མགོན་སྟོབ་མཛོད། །བྱེས་སུ་སྟོན་བསུ་རྒྱབ་རྟེན་མཛོད། །
 དཔའ་བའི་ཤུགས་དང་བཙན་པའི་མཁར། །མཁྱོགས་པའི་རྩ་

Through the power of the auspicious connection between phenomena and their nature, may the majestic powerful strength of the five deities increase like the waxing moon.

The arrangement of the guardians:

Kye! Protecting gods and your retinue, always protect us and don't let us be parted from wealth and family lineage.

Ma lha, protect me from my left armpit. Be the mother goddess of woman and the care taker of small children. Bestow prosperity and accomplishments on me. *Zhang lha*, protect me from my back⁵⁵². Be a sentinel from elevated peaks and a watchman from lower plains. Bring on me wealth, long life and prosperity, and provide an abundance of happiness and well-being. *Srog lha*, protect me from the centre of my heart. Give me protection and refuge in this life. Prevent me from dying, be a shepherd in this life, and free me from the cutting edge of sharp weapons. Free me from epidemic diseases. *Pho lha*, protect me from my right armpit. Give my mouth all kinds of desired food and give my hands desired riches. Act as a war deity, defeat my enemies and make myself victorious. *Skyes lha*, protect me from my right shoulder⁵⁵³. Watch over the life-force of male beings. Free the white channel diseases of youngsters (?). Be a careful watchman for me. *Yul lha*, protect me from the crown of my head. Crush enemies, demons and evil spirits into dust. Cast away delusion, misery and poverty. Bring together abundance and prosperity. *Dgra bla*⁵⁵⁴ protect me from above my shoulder. Protect me while resting on that place. Support the arrangements when going to foreign places. Make the warriors powerful, the castles secure, the horses fast and

⁵⁵² NB: here the *zhang lha*'s seat at the body. It is the first time that *zhang lha* has his own seat where from he exercises his protective power, namely, the back.

⁵⁵³ NB: Here *skyes lha* is said to exercise his protective power from the right shoulder, not as it was usually attributed to *dgra lha*.

⁵⁵⁴ NB: during this whole ritual *dgra lha* was invoked and made offering to. Now, the spelling is different, using *bla* "soul" instead of *lha* "god". This might be an indication of the time of composition of this text. Because *bla* as having the meaning of soul, plays an important role in pre-Buddhist Tibetan culture. See Stein (1972), Nebesky-Wojkowitz (1956) and Norbu (1998).

- (396) (1) ངང་རྩོམ་ཆོན་མཛོད། །རིག་འཛིན་བན་བོན་སྤང་མ་དང་། །
མཛོད་བསྟོད་བརྟེན་པའི་ལྷ་རྣམས་ཀྱིས། །སྤང་འོག་ཕྱོགས་མཚམས་
ཀྱན་ནས་སྤངས། །དབྱ་འཕང་(2)དགྱང་སྟོན་ལས་ཀྱང་མཐོ། །ཆོ་
སྟོག་ལྷན་པ་བཞིན་དུ་བརྟན། །མངར་ཐང་འཁོར་ལོས་སྦྱར་དང་
མཉམ། །སྟན་གྲགས་གཡུ་འབྲུག་སྐད་ལས་ཆེ། །འབྱོར་པ་དཔག་
(3)བསམ་གྱིང་ལས་ལྷག །འཁོར་འབངས་གཟུང་སྐར་ལས་ཀྱང་
མང་། །རིགས་བརྒྱད་ཀྱི་བའི་གཞུང་ལྟར་རིང་། །བསམ་ཆ་ཡིད་
བཞིན་ནོར་ལྟར་འགྲུབ། །བདེ་(4)ལེགས་བྲུ་ཤིས་དཔལ་འབར་
མཛོད། །བརྟན་བཞུགས་ཕྱིན་ལས་གསོལ་བ་ནི། །ཀྱེ། །ལྷ་དང་མི་རུ་
(5)མ་འབྲལ་ཅིག །དགྱངས་དང་ཉི་ཟླ་འགྲོགས་པ་བཞིན། །ལྷ་
ལྷ་མི་དང་མ་འབྲལ་ཅིག །གངས་དང་སེང་གེ་འགྲོགས་པ་
བཞིན། །ལྷ་ལྷ་མི་དང་མ་འབྲལ་ེ། །ཁྱུང་དང་དཔག་བསམ་
འགྲོགས་པ་བཞིན། །ལྷ་ལྷ་མི་དང་ེ། །ལྷོ་སྤྱིན་(6)གཡུ་འབྲུག་
འགྲོགས་པ་བཞིན། །ལྷ་ལྷ་མི་དང་ེ། །ནགས་དང་རྒྱ་སྟག་
འགྲོགས་པ་བཞིན། །ལྷ་ལྷ་མི་དང་ེ། །ཆབ་དང་ཉ་མོ་འགྲོགས་
པ་བཞིན། །ལྷ་ལྷ་མི་དང་ེ།
- (397) (1) ཐུག་ །གོས་དང་གོང་པ་འགྲོགས་པ་བཞིན། །ལྷ་ལྷ་མི་
དང་ེ། །ལུས་དང་གི་བ་མ་འགྲོགས་པ་བཞིན། །ལྷ་ལྷ་མི་
དང་ེ། །པ་རྩལ་བྱད་མས་ཕྱེས་ན་ཡང་། (2)ལྷ་ལྷ་མི་དང་། །
བཙོག་ནལ་མཛོད་ཀྱིས་གོས་ན་ཡང་། །ལྷ་ལྷ་མི་དང་ེ། མ་རིག་
འགལ་འབྲལ་གང་ཤོར་ཡང་། །ལྷ་ལྷ་མི་དང་མ་འབྲལ་བར། །རྟག་
དུ་བརྟན་། (3)བཞུགས་སྟོང་གྲགས་མཛོད། །བདུད་དམག་
ཆར་ལྟར་བབས་ན་ཡང་། །ལྷ་ལྷས་ཁང་བྱིས་ལྟར་དུ་སྦྱོབས། །
གཏོན་བགོགས་དགྱ་ལྟར་གཏོད་ན་ཡང་། །ལྷ་ལྷས་(4)བེན་ལྟར་སྦྱོབ་

the weapons sharp. Guardians of Buddhist, Bon po and *Vidyādhara*s, deities supported by offering and praise, protect me from above and below, and from the main and intermediate directions. Elevate my prestige to a position higher than it was before. Make my life completely stable. Make my dominion power similar to the one of the universal monarchs. Make my reputation and fame bigger than the roar of the turquoise dragons. Make my fortune more abundant than [what] a wish fulfilling tree [can provide]. Make my servants and subjects more numerous than planets and stars. Make my family lineage longer than the course of a river. Make all my many wishes be accomplished like a wish-fulfilling jewel. Make happiness, good fortune and auspicious glory blaze.

Supplication to remain firmly and to [display your] enlightened activities:

Kye! May gods and humans not be separated, like the sun and moon are associated with the sky. You, five deities do not separate from humans, like lions are associated with snow. You, five deities, do not separate from humans, like *garuḍas* are associated with wish fulfilling trees. You, five deities, do not separate from humans, like the turquoise dragon is associated with the southern clouds. You, five deities, do not separate from humans, like the tigress is associated with the forest. You, five deities, do not separate from humans, like the fish is associated with water. You, five deities, do not separate from humans, like the cloth is associated with the collar. You, five deities, do not separate from humans, like the shadow is associated with the body. You, five deities, do not separate from humans even when they are under the influence of black magic. You, five deities, do not separate from humans, even when they are affected by wickedness, impure sexual relationships and energy weakness. You, five deities, do not separate from humans, even when they lose themselves, overcome by the adversity of ignorance. You, the five deities, without being separated from humans, always remain firmly established (in them) and bring your assistance. Even when demons and armies shower down like rain, you, the five deities, protect us as if we were your own house. Even when obstructing spirits are harming us like enemies, you, five deities, protect us like friends.

པར་མཛོད། །འདྲེ་མིན་རྒྱུ་ལྟར་འཇབ་ན་ཡང་། །ལྟ་ལྟ་ཞོར་
 རྒྱུང་བཞིན་དུ་སྤངས། །ལྟ་ཡི་འོག་ནས་མི་མ་ཡར། །སྤྲེལ་ཡི་འོག་
 རས་གོད་མ་ལྟངས། །(5)སྤྲུང་བའི་འོག་དུ་དགོན་མ་བཅུག །
 གཉེན་འོག་ཁ་སྤྲེལ་མ་བཏང་ཞིག །བདག་ལ་གནོད་པའི་དགྲ་གདོན་
 བགོགས། །སྤྲུང་བ་འདི་ལས་མ་འདའ་ཞིག །བཀྲ་ཤིས་(6)གཞུག་
 ལེགས་གཏའ་འཇུག་གོ། །ཡོ་བརྒྱ་ཐུབ་པའི་གཏའ་འཇུག་གོ། །སྟོན་
 བརྒྱ་མཐོང་བའི་གཏའ་འཇུག་གོ། །གཏའ་འཇུག་རྟེན་བཅས་རྟག་
 སྤྲུངས་ཤིག །བཀྲ་ཤིས་

- (398) (1) རྟེན་མེད་བསམ་པ་འགྲུབ་བ་དང་། །རྟེན་གདོན་འབྱུང་པོ་མ་
 ལུས་ཞི་བ་དང་། །ཆོ་དང་བསོད་ནམས་དབང་ཐང་རྒྱས་པ་དང་། །
 རྟག་དུ་ཞི་རྒྱས་སྤྲུང་སྟོབ་ཕྱིན་ལས་མཛོད། །རྗེས་ཆོག་ནི། (2)མ་
 འབྱོར་མ་ཆང་འགལ་འཁྲལ་གང་མཆིས་རྣམས། །འབྱོད་བཤགས་བཟོད་
 གསོལ་དག་ཆངས་དབུགས་དབྱུང་སྟོལ། །རྟེན་ལ་བཞུགས་སམ་རང་
 གནས་ཅི་བདེར་གཤེགས། (3)མཆོད་བསྟོད་དུས་སུ་སྤྲུང་ཡང་འབྱོན་
 པར་བྱ། །ཞེས་བཅོད་ལ་ལྟ་ལྟ་རྟེན་ཡོད་ན་དེ་ལ་བསྟེམ། མེད་ན་རང་
 གི་ལུས་གནས་རྣམས་སུ་ཐིམ་པར་མོས། མགོན་ཐབས་ཀྱི་ལྟ་རྣམས།
 སུམ་པོ་(4)ཀ་སྤྲེལ་རྒྱ་རྒྱ་ །ཞེས་རང་གནས་སུ་གཤེགས་པར་མོས་ལ།
 ལུས་དང་གི་བ་མ་བཞིན་དུ་ཉིན་མཆོན་ཀྱང་། །འབྲལ་མེད་སྤྲུང་བ་
 འགོ་བའི་ལྟ་ལྟ་སོགས། །རིག་(5)འཛིན་བན་བོན་བཀའ་སྟོང་ཆོགས་
 རྣམས་ཀྱིས། །བདེ་སྦྱིད་དཔལ་ལ་སྟོར་བའི་བཀྲ་ཤིས་ཤོག །
 ཅེས་སོགས་ཤིས་བཅོད་གང་ཤེས་བྱའོ། །འདིས་ཀྱང་ཆོས་ལུན་སྦྱིད་
 དགུ་(6)རྣམས། །གནས་སྐབས་བདེ་སྦྱིད་དཔལ་གྱིས་འབྱོར། །
 མཐར་ཐུག་བསམ་དོན་ཆོས་བཞིན་འགྲུབ། །དོན་གཉིས་ནོར་བུའི་
 གཏེར་ཐོབ་ཤོག

Even when malicious demons are hiding like thieves, you, five deities, protect us and look after our possessions. Under your protection, do not abandon us humans. Under your protection, do not allow any damage. Under your protection, do not let evil spirits arise. Under your protection, do not allow disputes. Never stop guarding us against the hostile obstructing spirits which harm us.

Make a pledge of auspiciousness. Make a pledge that lasts a hundred years. Make a pledge that sees a hundred autumns. Always protect the pledge and its support. Bring auspiciousness and freedom from diseases and accomplish all our wishes. Pacify without exception all sicknesses, evil spirits and elemental forces. Increase the power of our life and merits. Always cause pacification, enrichment, protection, and display your enlightened activities.

The concluding part of the ritual:

Whatever I couldn't bring together, missing parts, contradictions or mistakes there are, I confess them and ask for forgiveness. Please bestow confirmation. Whether they abide in a support or in your own places (body), whatever you prefer, at the time of offering and praise, you request them to come again and again. Having said that, if there is a support, the five deities dissolve into it. If there is no support, visualise that they dissolve into your own places. By reciting SARVA LOKASV ASTHĀṂ NAGATSTSHA, you visualise that they enter into your own places. Through the five personal protectors who are always with us day and night, like the body and its shadow, and the guardians of the precepts of *Vidyādhara*s, Bon po and Buddhists, may there be happiness, well-being, prosperity and auspiciousness. Recite these words or any words of auspiciousness that you know. Through this, may devoted sentient beings temporarily acquire an abundance of happiness and well being, and ultimately, may their goal be accomplished in accordance with the Dharma. May they attain the precious treasury of the twofold benefit⁵⁵⁵.

⁵⁵⁵ A twofold benefit is benefit for self and others; for the self, to be liberated from *samsāra* and afterwards, the benefit for others is to guide them.

།ཅེས་པ་འདིའང་རང་སོགས་དགེ་བའི་སྒོ་ཅན་

- (399) (1) ཨྱམ་བརྩ་ནས་ཆེད་དུ་བསྐྱེད་པར་། གྲ་མངོན་
ཆོས་དབང་སོགས་ཀྱི་གཞུང་དང་ཁྱད་པར་ལོ་ཆེན་བེ་མའི་དངོས་སྒོ་བ་ལྷི་
འི་ཆོས་ཀྱི་གྲགས་བའི་གསུང་དང་བསྟན་ཏེ་ཀམ་(2)ངག་དབང་ཡོན་
ཏན་རྒྱ་མཚོས་དཔལ་སྤྲུངས་དབེན་ཁོད་དུ་བཞུགས་པ་དགེ་ལེགས་
འཕེལ།། །།

Colophon

This text has been requested intentionally by the virtuous Dha rma bardha. It was composed by Ka rma ngag dbang yon tan rgya mtsho in the isolated retreat place of Palpung, in accordance with the scriptures of Grwa mngon, Chos dbang etc. In particular, it was composed in accordance with the teachings of lDi ri chos kyi grags pa, a direct student of the great translator Vairocana. May virtue increase!

7. Concluding Remarks

After comparing and translating texts A, B, C, D and E we can see that there were many deviations - there would be no possibility to understand the colophon solely from text E, because of the mistakes and omissions. Texts A and C seem to be the most extensive and accurate. In text C all *mantras* are written out. All five texts give only the first line of prayers. Although these ritual texts are quite short and abbreviated, the basic structure of a Tibetan Buddhist ritual can be seen clearly - Paying homage, clearing real and imaginary substances and oneself into emptiness, invoking the deities, making offerings to the deities, asking them to stay firm and request them to exercise their protective power. It concludes with the dedication of merit and the colophon is attached to each ritual text I have worked with.

Text H describes a smoke offering ritual and verses of invocation. In the process of visualisation we find a detailed description of each deity, their attributes and emanations. The part on the invocation of text H corresponds to the structure of the invocation of texts A, B, C, D, E and also F. After comparing this part of the ritual found in texts H and F, we can see that it is overlapping, only that text F gives somewhat more information regarding the attributes of the deities.

Text G is the longest and most detailed of all texts. It differs from the first eight texts insofar as it adds a section on offering *tormas*, a section on the praise of the deities, on the offering of the golden libation, on the lofty praise and a supplication to remain firm and exercise their enlightened activities. Together with text J, which I only summarised it is able to give a clear picture of how a ritual for the five personal protectors has to look like.

These ritual texts can also be an indication of the time when the cult of the five personal protectors and their worship was active. Taking the dates of the authors into account, these texts were written in the seventeenth century A.D.⁵⁵⁶ and earlier texts, which were already revealed in the eleventh century⁵⁵⁷, were taken as basis for texts F, G, J, as the colophon tells us. Moreover, after consulting the secondary literature, it can be seen that the cult of the five

⁵⁵⁶ Thub' kwan III, bLo bzang chos kyi nyi ma and the fifth Dalai Lama have composed these rituals and they lived in the seventeenth century.

⁵⁵⁷ Texts revealed by Grva pa mngon shes and dBang phyug 'bar.

personal protectors was known throughout history, within the pre-Buddhist as well as the Buddhist traditions. Even if, as a group the five personal protectors were not mentioned in every literature, the existence of individual members of their group was known and venerated many times⁵⁵⁸. They played an important role in the shamanist context and were also connected to divination and astrology⁵⁵⁹.

Nowadays, however, the worship of the five personal protectors, in the Tibetan cultural area - in and around Kathmandu, Nepal - has two different points of view. One is held by people as Lama Lhundrup Rigsel, the Abbot of the Kopan monastery in Nepal and Grub Thob Rinpoche, whose monastery is close to the big *stūpa* at Swayambūnath in Nepal, both belonging to the *dge lugs pa* school of Tibetan Buddhism, were delighted when I asked them about the five personal protectors. Also Lama Kunga Sangpo, who belongs to the *nying ma pa* school of Tibetan Buddhism, from the Ka nying shedrup ling monastery, in Boudhanath in Nepal also gave me a lot of information on their cult and worship. I had the opportunity to meet another *nying ma pa* Lama - Öser Dorje Rinpoche - in Boudhanath, and ask questions about the five personal protectors. He came from Dharamsala and, although he was on a journey through Nepal, he took enough time to answer my questions. Moreover, he left me the impression of contentment that someone showed interest in the cult of the five personal protectors.

The other view is held by those⁵⁶⁰ who did not know anything about the five personal protectors, or those, who knew something, or have heard about their cult, but did not regard it as important to take the time for such an extraneous topic, saying that the worship of the five personal protectors is not of special importance to reach complete awakening. In that case usually a Lama who had some information and wanted to share his knowledge was recommended.

In conclusion I may say that, although, belief in deities such as the five personal protectors, who are responsible merely for worldly achievements, and have no means to lead a human being to the ultimate goal in terms of Buddhist beliefs,

⁵⁵⁸ For this see the list on the current and existing research in appendix III.

⁵⁵⁹ See Gyurme Dorje (2001).

⁵⁶⁰ I will not explicitly give their names.

is labelled as dispensable, they represent an important factor in everyday life situations. Sometimes people attach great weight to such deities, because of their assurance that wishes might be fulfilled, only of a deity if devotionally worshipped. In medicine it is said that invisible forces can cause illnesses. So people place value on the supplication of a certain deity in case of sickness. The importance of the belief in transcendental beings, that I have witnessed within the Tibetan society in Nepal, is emphasised. Veneration of such beings forms a basis of daily activities - especially for elderly people. Regarding many other reasons why to preserve faith in worldly spirits, in summary it can be said, that it would be a great loss for the culture and the people, if belief in the cults of deities like the five personal protectors diminishes, or disappears.

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- D *'Go ba'i lha Inga'i bsangs mchod II*
- E *'Go ba'i lha Inga'i bsangs mchod II*
- F *Lha Inga'i gsol mchod bsod nams dpal skyed II*
- G *'Go ba'i lha Inga'i gsol mchod bsang dang bcas pa yar ngo'i zla r g y a s
zhes bya ba II*
- H *'Go ba'i lha Inga'i gsol mchod phen bde'i 'dod 'jo zhes bya ba II*
- J *Bla ma rig 'dzin rgya mtsho mkha' 'gro chos skyong ma rnams dang
phas kyi lha Ingas skyob pa'i man ngag gdams pa II*

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-Interview with Kunga Sangpo, Ka nying shedrup ling, Boudhanath, Nepal, October 2009.

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-Interview with Grub Thob Rinpoche, Swayambūnath, Nepal, November 2009.

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⁵⁶¹ These people here mentioned provided me with useful information for further contacts, but they themselves either did not have time to elaborately describe the cult of the five personal protectors, or they did not have any new information.

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9. Appendices

9.1. Appendix I

Table I

The class of supra mundane deities⁵⁶³

	Tibetan	Sanskrit
1	<i>dPal ldan lha mo</i>	Śrī-devī
2	<i>mGon po; Nag po chen po</i>	Mahākāla
3	<i>rNam thos sras</i>	Vaiśravāna (Jambhala, Kubera)
4	<i>gShin rje</i>	Yama
5	<i>lCam sring</i> or Beg tse	
6	<i>Tshangs pa dkar po</i>	Sitā-Brahma
7	<i>rTa mgrin</i>	Hayagrīva
8	<i>gShin rje gshed</i>	Yamantaka with consort.

Table II

The class of mundane deities

1	Pe har
2	<i>rDo rje shugs ldan</i>
3	<i>Tshangs pa</i>
4	<i>rDo rje legs pa</i>
5	<i>dGe bsnyen Phying dkar ba</i>
6	<i>Tsi'u dmar po</i>
7	<i>Tshe ring mched lnga, bstan ma bcu gnyis</i>
8	Mountain deities
9	Local protectors
10	<i>dregs pa</i>
11	<i>dGra lha</i> and their escort:

⁵⁶³ C.f. Nebesky-Wojkowitz (1956), p. 22-318 and Farkas, Szabó (2002), p.12.

Table III

The classification of the *lha srin sde brgyad*⁵⁶⁴

1	white	<i>lhai sde</i>	gods
2	red	btsan	evil spirits
3	black	bdud	demons
4	variegated	gza'	planets, Rahu
5	brown	dmu	malignant spirits
6		<i>srin poi sde</i>	cannibals
7		<i>rgyal poi sde</i>	custodians of the treasure of the temples
8		ma moi sde	cause of diseases

9.2. Appendix II

Here I would like to give other paintings of the five personal protectors for comparison. The following Thangka is stored in the archives of the ethnological museum in Vienna. It was kindly given to my disposal by Dr. Christian Schicklgruber, (director of the Völkerkunde Museum in Vienna).



⁵⁶⁴ Following Klong rdol bla ma's complete works, vol. ya, p.12., which is the official Buddhist list. See commentary by Tucci (1949), p. 717.

The following picture was kindly given to me by Mr. Joachim Baader (Galerie für tibetische Kunst, München, November 2008).



I have used both of the above presented pictures during my field study in Nepal for the interviews. (The original size is bigger).

The following are small cards, like miniature thangkas (Tib. *tsa ka li*). They were kindly given to my disposal by Mr. Géza Bethlenfalvy.⁵⁶⁵



⁵⁶⁵ All photographs were taken by myself.

9.3. Appendix III

Current and Existing Research

Recently, not much research has been done on the 'Go ba'i lha Inga. In the latest article on the *Iconography and Texts of the Tibetan Five Protecting Deities*, published in 2007:331-342, Berounsky gives a compact summary of where, in which fields the 'Go ba'i lha Inga are found; pointing out their appearance within the Bon cosmogony, the astrological tradition, the tantric rituals and the iconography. For his study, he refers to Tibetan source as well as current researches.

Judit Vinkovics introduces the 'Go ba'i lha Inga in her article called *Life-protecting deities and personal protecting deities in folk Buddhism*, published with the expedition at the Ferenc Hopp Museum in Budapest, 2003:90-91. She states the deities' main attributes and their functions.

To proceed chronologically, Karmay and Nagano (2002:2) write about the presence of the 'Go ba'i lha Inga within the myth narration, where four divine birds are instructed to invite deities for people.⁵⁶⁶

Namkhai Norbu (1997:65f.) tells us about the *bsang* offering ritual performed for the 'Go ba'i lha Inga according to a text, "Go ba'i lha Inga mchod 'phrin", found in the annals of the fifth Dalai Lama, as well as a detailed description of their attributes and their main function.

At the exhibition of the Jaques Marchais Museum of Tibetan Art (1995:207-209), Barbara Lipton presents a detailed iconographic description of the 'Go ba'i lha Inga related to a ritual text of Thu'u bkwan blo bzang chos kyi nyi ma, "Go ba'i lha Inga'i *gsol chod*" based on the seventh Dalai Lama's teachings, and their representation on a *thangka*, from Mongolia 18th-19th century.

Another exhibition at the Asian Art Museum in San Francisco about Mongolia: the legacy of Chinggis Khan, Heather Stoddard (1995:128) describes the 'Go ba'i lha Inga as being just one category of protective spirits in Mongolian shamanism and there they are known by the name *Gobiin lha*. Further, she compares *Mo lha*, the

⁵⁶⁶ C.f. Berounsky 2007, p. 334.

goddess usually depicted in the centre of a Thangka, with Tingi Shalsangma, the second sister of the five sisters of long life (*tse ring che ma*).

Geoffery Samuel in his book *Civilized Shamans* (1993: 187-189, 198 stresses the importance of making an offering for the 'Go ba'i lha Inga, who play great role as a group of the five personal protectors at the time of a child's birth.

Stein in his book *Tibetan Civilisation* refers first to a quoted Bonpo *bsang* ritual by Drugpa Künleg. It talks about the origination myth of the world, where a heap of stone is the road-maker of a man's protecting deities. Further, (p. 222 f.) he describes the 'Go ba'i lha Inga within the relation of the microcosm of a human's body and the microcosm of its environment and states the main functions of the deities. Moreover

Rolf Stein suggests that personal protective deities "are often regarded as kings, heroes and warriors of the past soul, whose soul, exalted by their exploits, lives on and becomes a protecting deity. Hence such deities are apt to take the same form of real, or artificial, animals as the external souls." (Stein 1972:228).

Toni Huber (1999:80) mentions the 'Go ba'i lha Inga only briefly in the relation between human beings and the other forces living in the world, referring to Stein (1972).

Tucci (1970) mentions the 'Go ba'i lha Inga next to other deities under personal protection and protection of the house. He says that there are powers that exist inside and outside a human being and people (Tibetans) constantly try to appease and propitiate these powers. Further he mentions the 'Go ba'i lha Inga in the controversy *bla - srog* and mentions *dGra lha* accompanying a person at the moment of death and acting as defender before the last judgement (187-194).

The classification of *dharmapālas* has been done by Nebesky-Wojkowitz (1956). He places the 'Go ba'i lha Inga into the exact class, among the group of *dregs pa* and (p.264, 266) and gives a detailed description on their appearance (p.327-328).

Hoffmann in his book *Quellen zur Geschichte der tibetischen Bon Religion* (1950:168-178), and in his book called *Die Religionen Tibets* (1956:9) concentrates on the myths about the eight mythical Tibetan kings. He makes a profound study on the descent of the first king of Tibet using the *dmu* rope. Also the accident that happened to the eight king, who became then the first king leaving a corpse behind and not anymore returning to the heavens with the *dmu*

rope and refers to the importance the 'go ba'i lha Inga play in that scene. He gives the longest description I came across so far about the importance that the 'go ba'i lha Inga play at the time of death of a person.

Waddell (1895:374-375) mentions solely each member of the group, although not specifically calling them the 'Go ba'i lha Inga. He briefly gives their main function and describes *dGra lha* more detailed. Waddell suggests that personal gods within the Tibetan context are comparable to the *daimon* of the Greeks, as well as pointing out that *dGra lha* is a kind of Greek Herkules.

Dusum Khyenpa in his collected works, p.601, mentions the 'Go ba'i lha Inga in a sequence of a ritual.

Sde srid sangs rgyas rgya mtsho (1996:305), in the white beryl, the most famous work on astrology by the regent of the fifth Dalai Lama, gives names of the deities and groups them under three different headlines and states each deities function, however very briefly.

Internet sources:

Jeff Watts gives a detailed iconographic description on the 'go ba'i lha Inga on himalayanart.org.

Todd Gibson, *dGra lha: A re-examination*: in *The Journal of Tibet society* mentions briefly the group of the 'Go ba'i lha Inga, calling them the "five original gods". in connection with *dGra lha* and the legend of the eight mythical king of Tibet. Further, he indicates the possibility of the spelling difference *lha* 'god' vs. *bla* 'soul', thus the stressing the importance of the life-force in connection to the 'Go ba'i lha Inga.

9.4. Zusammenfassung

Der Kult der *'Go ba'i lha Inga* – Eine Untersuchung der fünf persönlichen Schutzgottheiten mit Bild- und Textmaterial

In dieser Arbeit geht es um tibetische Schutzgottheiten. Diese lassen sich in zwei Hauptklassen gliedern. Im zweiten Kapitel wird eine Einführung über diese gegeben, und es wird versucht den richtigen Platz der fünf persönlichen Schutzgottheiten in diesen Klassen zu finden - Zur einen Klasse werden die überirdischen Dharmabeschützer gezählt, zu der anderen jene Dharmabeschützer, welche sich noch immer in den sechs Existenzbereichen befinden, und deren Aufgabe es ist Hindernisse zu beseitigen sowie Wohl und Erfolg zu gewähren. Die *'Go ba'i lha Inga* gehören zu letzterer Klasse. In Kapitel drei wird zuerst eine Einführung in die geschichtlichen Ereignisse, in welchen diese fünf Gottheiten genannt werden, gegeben. Dann wird deren individuelle Beschreibung, wie sie in den behandelnden Ritualtexten, sowie wie sie auf Thangkas dargestellt werden diskutiert - Es wird gesagt, dass sie die persönlichen Schutzgötter eines jeden Menschen sind, da sie gleichzeitig mit dessen Geburt erscheinen. Sie haben ihren Sitz an fünf bestimmten Stellen des menschlichen Körpers, von wo aus sie ihren schützenden Einfluss ausüben. Um zu sehen, ob ihr Kult auch heutzutage noch in den Gebieten des Himalaja bekannt ist, habe ich eine Feldforschung in Nepal durchgeführt, bei der ich diverse Lamas und Laien interviewt habe. Die Resultate werden im Kapitel über die individuelle Beschreibung der Gottheiten eingebracht. Kapitel vier beschäftigt sich mit der Wichtigkeit der Visualisierung von Gottheiten während der Durchführung von Ritualen. Die Ausübung ist dieselbe für die meisten Gottheiten, so auch visualisiert man die fünf persönlichen Schutzgottheiten vor und während einer Zeremonie. Dafür nimmt man so-geannte Thangkas, tibetische Rollbilder, zur Hand. Wie ein Ritual im tibetischen Kontext aussieht, ist in Kapitel fünf beschrieben. Da für die *'Go ba'i lha Inga* meistens Rauchopfergaben gemacht werden, beschreibe ich ausführlicher die Vorgangsweise eines solchen Rituals.

Der zweite Abschnitt der Arbeit befasst sich mit der Übersetzung von Ritualtexten. Die ersten fünf Texte beschreiben solche Rauchopfergaben. Eine Edition dieser verschiedenen Ausgaben wurde vorgenommen. Die restlichen vier Texte sind insofern wichtig, da sie wichtige Informationen und detaillierte Beschreibungen über die fünf persönlichen Schutzgottheiten beinhalten. Zusammenfassend wird versucht, die Wichtigkeit von weltlichen Schutzgottheiten zu präsentieren, denn, auch wenn gesagt wird, dass solche Gottheiten für die Erlangung des höchsten Ziels im buddhistischen Zusammenhang - dem vollkommenen Erwachen - nicht relevant sind, spielen sie eine große Rolle im täglichen Leben der tibetischen Gesellschaft und es würde einen Verlust für die Kultur und Menschen darstellen, wenn ein solcher Glaube verloren ginge.

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