

Himalayan Nature Representations and Reality

EDITED BY ERIKA SANDMAN AND RIIKA J. VIRTANEN

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Representations and Reality**

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ERIKA SANDMAN AND RIIKA J. VIRTANEN



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CONTENTS

ERIKA SANDMAN & RIIKA J. VIRTANEN	
Preface	vii
KLAUS KARTTUNEN	
Himalaya-Workshop: Opening address	xi
RUTH GAMBLE	
“Looking over at the Mountains”: Sense of place in the Third Karmapa’s “Songs of Experience”	1
TIINA HYYTIÄINEN	
Repkong Tantric Practitioners and Their Environment: Observing the vow of not taking life	17
KLAUS KARTTUNEN	
Toes and Heels Tormented by Hardened Snow.....	39
PEKKA LEHTISALO	
Holy Grounds: Landscapes in Tibetan thangka paintings.....	61
NAKZA DROLMA (ZHUOMA)	
Pilgrimage to Brag dkar sprel rdzong: Presentation and translation of a pilgrimage guide	83
JUHA-PEKKA REILIN	
The Main Factors of Biodiversity Changes in East Tibet.....	105
THUPTEN K. RIKEY	
The Nature-Deities of Tibet: A discussion on the tale “The Subduing and Putting under Oath of Tibet’s Malignant <i>lha 'dre</i> ” in <i>Padma bka' thang</i>	119

REENA AMATYA SHRESTHA, XIANG HUANG & MIKA SILLANPÄÄ Effects of Urbanization on Water Quality of the Bagmati River in Kathmandu Valley, Nepal.....	141
JAAKKO TAKKINEN Medicine in India and Tibet – Reflections on Buddhism and nature	151
PILVI VAINONEN Making Museum Collections: Missionary Hilja Heiskanen’s Himalayan artefacts	163
RIIKA J. VIRTANEN Dhondup Gyal and Nature: Interpreting poetic images of wind and cloud in two Tibetan works	183
Review Article:	
JUHA JANHUNEN Correctness and Controversies in Asian Historiography	209
Book Reviews	229
Contributors	237

PILGRIMAGE TO BRAG DKAR SPREL RDZONG: PRESENTATION AND TRANSLATION OF A PILGRIMAGE GUIDE

*Nakza Drolma (Zhuoma)*¹

ABSTRACT

This paper focuses on the pilgrimage (*gnas skor*) to Brag dkar sprel rdzong, a Buddhist holy mountain (*gnas ri*) in a remote area of Amdo, a Tibetan area in the present day Qinghai Province in Western China. The mountain has been a solitary hermitage for a long time and it is still a popular pilgrimage site for Tibetan lamas and laymen. This article presents the traditional perceptions of the site reflected in a written text, namely a pilgrimage guide (*gnas bshad*). It specifically talks about an early pilgrimage guide written by a tantric practitioner in the early 17th century, followed by my translation of the text. My primary interest is to investigate how such religious texts inform the worship of a mountain that has been considered both sacred and powerful. As far as I know, the guide has not been studied before. There is a need to study it in greater detail in order to gain a better understanding of the texts. It also helps us understand Tibetan pilgrimage to holy mountains better.

1. INTRODUCTION TO THE PILGRIMAGE, BRAG DKAR SPREL RDZONG AND OBJECTIVES OF THE PAPER

“Pilgrimages” (*gnas skor*) have long been an important religious practice in Tibet and Tibetan cultural regions across Asia. As indicated by the Tibetan words *gnas* (‘holy place’) and *skor* (‘circle around’), the pilgrimage in a Tibetan context is a circumambulation of holy places. The holy places include man-made sites such as temples and stupas as well as natural sites such as mountains and lakes. The latter sites are seen as the residence of deities blessed by former religious masters. “Pilgrims” (*gnas skor ba*) perform a circumambulation of such holy places, and

¹ Chinese Pinyin.

this is one of the most common expressions of Tibetan religiousness. They visit these natural sites to get blessings, accumulate merit, purify defilements and for other personal reasons.

Brag dkar sprel rdzong is a holy mountain (*gnas ri*). Local people simply refer to this mountain as sPrel rdzong. The mountain is located in a town called rTsi gor thang (Ch: Xinghai) in mTsho lho Tibetan Autonomous Prefecture, Qinghai Province, China. The mountain is approximately 5,000 metres high.

Historically, Brag dkar sprel rdzong was part of the traditional Tibetan province of Amdo (North-Eastern Tibet). Located in inner Asia, the area played an important political and religious role in Mongol-Tibetan history and was a pivot of the civilizations between the two nations. It has been a meeting point of different cultures as well as a contested territory of Tibetan and Mongolian forces since the 17th century, and was a major place for Buddhist religious practitioners from Tibet, Mongolia and China. Amdo was also part of “Imagined Tibet”, a romanticized Tibet portrayed in the works of a number of earlier Western travellers and missionaries (e.g. Ekvall 1939; 1954; Hermanns 1959; 1965). The holy mountain was and still is a significant religious place for Tibetan lamas and laymen. Throughout history, prominent Tibetan religious masters have visited the mountain. Tsong kha pa (1357–1419), the founder of the dGe lugs school, came here during his journey to Central Tibet, and Zhabs dkar, the great Tibetan yogin, had a retreat site at sPrel rdzong, where he composed numerous spiritual songs to the mountain (Ricard 2001: 155–204).

The holy mountain is also a popular site of pilgrimage for ordinary pilgrims and devotees. Pilgrims perform a ritual circumambulation of Brag dkar sprel rdzong similar to the ones performed at other holy mountains in Tibet (Huber 1999; McKay 1998; MacDonald 1997). Every twelfth year is considered an auspicious time for making pilgrimages to sacred mountains in Tibetan areas. Such auspicious years attract a large number of pilgrims to these holy sites. According to the Tibetan calendar, the most auspicious and benevolent year for Brag dkar sprel rdzong falls in the Year of the Monkey.

Brag dkar sprel rdzong has its own written tradition about the pilgrimage, contained in so-called pilgrimage guides (*gnas bshad*), similar to other typical pilgrimage guides in Tibetan areas. Such texts were usually written for pilgrims so that they could locate the holy mountains and other sacred sites (De Rossi Filibeck 1990; Ehrhard 2003). The earliest known pilgrimage guide to Brag dkar sprel rdzong is a text composed between the early and mid-17th century by 'Bri gung dbu smyon chos kyi grags pa (1597–1659), the saintly madman of 'Bri gung.

The main objective of this paper is to study the pilgrimage guide. First, I will give a brief historical framework on such texts with holy mountains in Tibetan

context. Then I will present a short introduction to the background of Brag dkar sprel rdzong Mountain. Finally, a preliminary analysis of the pilgrimage guide is proposed followed by my translation of the text.

2. HISTORICAL FRAMEWORK

Pilgrimage guides are texts written by Buddhist monks or lamas on their pilgrimages to holy places such as temples, monasteries, stupas, lakes and mountains. They describe sacred objects and images found in specific sites. Often the descriptions of the holy mountains illustrate the former presence of religious saints who consecrated the sites, their imprints and also of deities and other Buddhist symbols that are believed to be spontaneously formed.

Most of these texts were written centuries ago. They played, and still play, an important role, enabling pilgrims to recognize the places as sacred and worthy of worship. They help pilgrims find the routes and holy places. This includes introducing the pilgrimage places and instructing pilgrims about their behaviour at specific sites. Although many people have not read the texts themselves, the content is familiar to them through oral tradition, and often from earlier pilgrims, especially the literate ones.

Pilgrimage guides of holy mountains in Tibet and Tibetan areas are fascinating. In the early history of Tibetan Buddhist schools, holy mountains were significant for tantric practitioners. Great yogins such as Mi la ras pa (1052–1135) and Zhabs dkar set examples for their future followers in the achievements of spiritual progress on the well-known holy mountains Tsa ri, La phyi and Ti se in the Himalayan mountain ranges. These mountains in Tibet are recognized as the three holiest mountains. Pilgrimage guides to these mountains are largely composed by bKa' rgyud pa lamas and disciples, who trace their school back to the school of Mi la ras pa. For centuries the school used to send disciples to the holy mountains. The presence of the school in the three holy places can be traced back to the early 12th century.²

Like these recognized holy mountains, there are also locally recognized holy mountains in Amdo. For most followers of Amdowas (the people from Amdo) the former mountains are too far to reach due to their geographical position. Many laymen go on pilgrimages to local holy mountains such as Brag dkar sprel rdzong in Amdo.

The pilgrimage guide to Brag dkar sprel rdzong describes this particular mountain. Since the guide has not yet been studied at a scholarly level, I have not been

² De Rossi Filibeck (1990: 1).

able to find any secondary sources discussing this specific text. Therefore the first step in studying this text is to translate and comment on its content.

3. THE PILGRIMAGE GUIDE TO BRAG DKAR SPREL RDZONG, ITS AUTHOR AND EARLY HISTORY OF THE MOUNTAIN

The guide bears the title “Brag dkar sprel rdzong gi dkar chag” (A Pilgrimage Guide to Brag dkar sprel rdzong). As mentioned earlier, it was composed by 'Bri gung dbu smyon chos kyi grags pa (1597–1659). Little is known about the background of the author. No text sources have been found. I assume that the author Chos kyi grags pa was a yogin of the bKa' rgyud school, particularly 'Bri gung bka' rgyud. To analyse the different versions of his titles, 'Bri gung and dBu smyon, his title also appears as gTsang smyon. The word 'Bri gung in the author's title shows that he has some connection with the 'Bri gung lineage. dBu smyon literally means ‘Crazy Drinker’, but tantric practitioners are properly translated as ‘Saintly Madmen’, a typical title used by Tibetan yogins themselves. And gTsang smyon means ‘Madman from Tsang’ and parallels the title of gTsang smyon Heruka (1452–1507), a celebrated Tibetan yogin who is best known for his compiled works of *nam thar* and *mgur 'bum* of Mi la ras pa. gTsang smyon is also recognized as a “school” and the tremendous literary work written by him and his disciples has had a remarkable influence all over Tibet.³ The author of the guide, Chos kyi grags pa, is both a yogin and a 'Bri gung pa follower, probably of the gTsang smyon school.

The guide is probably the earliest pilgrimage guide to the mountain, written in the early mid-17th century. Up till now no earlier texts are known. The original manuscript is probably lost. The current text is the original text quoted in *Deb ther rgya mtsho*, written by the Tibetan lama Grags mgon dkon mchog bstan pa rabs rgyas (1800–1866).

Relevant information on the early history of the mountain is difficult to find. The following fragmentary sources give an impression of the early situation of the mountain. This includes a general description of the mountain, as well as early yogins' biographies and other works related to the mountain and religious groups present on the mountain at those periods.

From the religious point of view, Brag dkar sprel rdzong is one of the three holiest places in that particular region of Amdo; the other two are Kokonor Lake to the north and A myes rma chen Mountain to the south. It is portrayed as a sacred site, filled with blessings equal to those of the sacred land of Tsa ri, one of

³ See Huber (2003: 256–258).

the holiest mountains in Tibet. It is also one of the four major Buddhist mountains in mDo smad.⁴

Brag dkar sprel rdzong was a holy mountain particularly for the rNying ma pa in the 17th century. This can be learned from Padmasambhava's stories, which were widely spread among the local people. It was worshipped by all Tibetans. In particular, laymen, unlike ordained religious practitioners, rarely have preferences for a special Buddhist school.

Monastic communities were absent at Brag dkar sprel rdzong from the early 18th to the 19th century. The mountain was more attractive for tantric practitioners who made their retreat at the site. This can be witnessed from early Tibetan yogins' biographies and other works. During the 18th century a yogin known as gNas bzhi grub chen spent a decade on the mountain to go into retreat and go on pilgrimages. He was a rNying ma pa follower and he composed a number of devotional verses to the mountain such as the "Brag dkar sprel rdzong gi 'dod gsol bdud rtsi'i gru char zhes bya ba bzhugs so" (Drizzling Nectar Prayers to Brag dkar sprel rdzong). Particularly, the yogin Zhabs dkar, having gone into retreat at the site, mentioned in his biography several names of other yogins who were on retreat on the mountain.⁵ Zhabs dkar followed both the rNying ma and the dGe lugs schools, and he can also be considered as an adherent of 'the eclectic movement' (the Ris med pa).⁶ He composed numerous religious songs to praise the mountain. In one of his songs, he wrote a conversation between his disciples and himself on the issue of building a monastery at Brag dkar sprel rdzong. His disciples requested the master to build a small monastery at the site. And he refused with the following words:

I don't need a small monastery; I already built a big one. Build one like mine,
and I promise you a happy old age (Ricard 2001: 199).

He then continued to sing about his own body as a mountain monastery with compassion and complete renunciation. This conversation and song indicate the spirits of tantric practitioners during that time. Most importantly, it implies that the mountain had no formal religious communities like monasteries during the period of Zhabs dkar (from the 18th to the 19th century), until the founding of

4 The four major sacred mountains are Brag dkar sprel rdzong, Phu la yang rdzong, Shwa ba ri rdzong and A chung gnam rdzong. mDo smad refers to the Kham and Amdo areas.

5 Ricard (2001: 179–200).

6 It is a movement led by non-dGe lugs schools during the second half of the 19th century as a result of the decline of their schools under the charismatic power of the dGe lugs school (Dreyfus 2003).

the sPrel rdzong Monastery in 1923, a dGe lugs pa monastery founded by a local lama known as A rol lung rtogs bstan pa rgyal mtshan from Reb gong.

4. ANALYTICAL COMMENTS ON THE PILGRIMAGE GUIDE

4.1 Language

The guide is written in the form of traditional Tibetan literature. In these verses many terms and doctrines of Indian Buddhist, particularly Sanskrit, origin can be found, being typical of Tibetan religious texts. A unique feature of this text is that it is not entirely written in canonical language, but as a combination of straightforward or ordinary words and Buddhist technical terms. It provides a vivid description of the routes to the geographical locations of specific pilgrimage places. The physical descriptions also include the natural topography along the pilgrim's way. A good example is the description of the route to the place of Buddha Maitreya and the Eight Bodhisattvas. The description of this place in the guide goes as follows (220):

When arriving at the door of this sacred place in the east,
There are rocky hills on either side of the entrance,
Resembling white silk curtains stretched and between [them],
To the right side, the sky is merely visible,
There is a valley in the south that leads towards the north,
Go there where there is a cliff resembling a hoisted flag.
There is a cave facing south.
Light the torch and go inside,
There stand the Buddha Maitreya and the Eight Bodhisattvas.

It is interesting to see how the location of a pilgrimage place is outlined in the text above. The directions do not just point to geographical signs such as rocky hills and valleys, but they are accompanied by metaphors like rocky hills that look like white silk curtains and cliffs like hoisted flags. Together with the description of the physical landmarks and their metaphors, the text provides a fascinating descriptive map. After the physical descriptions, it explains the sacred objects, interpreted spiritually.

4.2 Main content of the text

Two major elements can be discerned in the content of the texts. One is an account of the process of empowerment of the site, the other is the actual description of the route. The former describes in a narrative style the advent

of Padmasambhava, a common depiction in Tibetan pilgrimage guides. Such descriptions are typical in prophetic literature where Padmasambhava's arrival to tame local gods is frequently mentioned. According to Buddhist tradition, before the advent of a great master and his/her empowerment, mountains were the residences of local gods and goddesses, but they were also considered to be land inhabited by demons and evil spirits. These local beings often harmed Buddhist practitioners and brought disasters to the world. They are often labelled as "malicious" and "demonic".⁷ The advent of a master to the site was necessary to *tame* them, thus not to *kill* them. The advent of a master is different from the conventional notions of a person's physical arrival. It can happen through a magical power, often in a manner of "magical emanations" (*rdzu'pbrul*).

A holy mountain must be initiated by a great saint or lama by transforming the landscape into a site of Buddhist practice, as he or she has the authority to legitimate the holiness of the mountain. In most of the pilgrimage guides such religious masters are male rather than female.⁸ However, saintly women as well as saintly men have contributed to the sacralizations of mountains (the re-sacralization) in Tibetan areas. The most celebrated female tantric practitioner Ye shes mtsho rgyal, who was a principal disciple and consort of Padmasambhava, had concealed many treasures in different holy places, and there are many sacred caves and meditation sites connected with Ye shes mtsho rgyal in Tibet.⁹ The guide delineates the advent of the master Padmasambhava to Brag dkar sprel rdzong. The following is a detailed analysis of the first part of the text about the process of empowerment initiated by Padmasambhava.

4.2.1 Preliminary section of the guide: Empowering the holy mountain

The preliminary section of the guide deals with the conversion process of the local gods and spirits. It mainly concerns two basic conversions taking place on the mountain. The first is about converting the local faiths into Buddhism. At Lake Khri gshog rgyal mo there resided nine vow-breaking demon siblings and the god of the mountain. Padmasambhava subdued the local gods, as the text says "bind with an oath" (*dam la btags pa*). Binding local deities with an oath was a way of converting pre-Buddhist gods into Buddhist ones.¹⁰ The gods were appointed as "Dharma protectors" (*bstan srung*). For instance, the mountain god,

7 See Gyatso (1989: 33) for descriptions of Tibetan land before the arrival of Buddhism.

8 For female religious practitioners and pilgrimages to holy places see Havnevik (1990; 1998) and Gyatso & Havnevik (2005).

9 See Dowman (1988) and Chan (1994).

10 See Nebesky-Wojtkowitz (1975: 1).

gNyen sprel zla ba chen po, was turned into a Dharma protector. He abandoned his original faith in favour of Buddhism. To convert the local gods certain rituals were used. For example, Padmasambhava empowered the mountain god and bestowed an initiation name, gNyen sprel zla ba chen po, on him, similar to the ordination of a disciple by a master.

According to the text, before the advent of Padmasambhava, the mountain was the residence of local beings, described with negative connotations. The guide denominates them as “demons” (*srin po*) and “demonesses” (*srin mo*). In the text, descriptions are given of contestations by these opposing powers, attempting to fight the master. The following description is a summary of the narrative about the mythical war between the master and a demon:

A demon family escaped from Lake Khri gshog rgyal mo to Brag dkar sprel rdzong when Padmasambhava was conquering the local pre-Buddhist gods. In order to conquer these demons, the master came to Brag dkar sprel rdzong. While he was meditating in a cave, a demon blocked its entrance with a giant rock. He struck the demon with a thunderbolt, and destroyed it (synopsis from the guide, 217–218).

Such struggles between Padmasambhava and demons forge contrasting images of good and evil. The master represents the good that always triumphs over evil. This illustrates how Buddhist intellectuals were describing non-Buddhist beings, always ending with the victory of the masters over opposing powers, assimilating or destroying them.

The preliminary section of the guide also points out the “second conversion” of the mountain. It is typical of Tibetan mountain pilgrimage sites that they are “opened” (*gnas sgo byed pa*) by a great master. The notion of “opening” refers to the consecration of the sacred sites by Buddhist practitioners. This particular mountain was “opened” by Padmasambhava. He consecrated the mountain by performing specific magical rituals at the site. He concealed sacred scriptures and objects like “treasures” (*gter*) in the ground or in caves, and repeatedly recited esoteric rituals to prevent harm and interruptions from harmful forces.

The guide thoroughly convinces readers of this master’s empowering of the landscape and offers the legitimization of the site as sacred for Buddhist followers. It mentions a number of physical forms on the mountain related to the master, in particular his naturally formed footprints and other imprints such as caves where he meditated, and holy water that was blessed by him. His eight manifestations are mentioned, along with the name of his sacred kingdom Oḍḍhiyāna, repeated through the text.

4.2.2 Main section of the guide: Describing the pilgrimage places

The next part of the guide mainly describes the specific pilgrimage places. A pilgrimage to a holy mountain involves walking around the site, and in some cases also intermittently prostrating oneself from a departure point to the exit point, following a clockwise direction (Buddhist tradition). The guide describes the pilgrimage places as such.

The guide elevates the mountain with its associations to other well-known holy places. In the text the mountain is described and compared with the three best-known holy mountains in Tibet: Tsa ri, La phyi and Ti se, mentioned above. The author intentionally compares such recognized holy places with the local mountain. He describes places at Brag dkar sprel rdzong Mountain with the same names used at the three holy mountains. For instance, the author depicts an actual existence of Tsa ri in the form of Cāritra, one of the 24 great sacred places described in tantras.¹¹ In addition, he uses a name similar to Pure Crystal Mountain (Dag pa shel ri), in Tsa ri, to illustrate a peculiar cave (218). And he also describes four big ravines and particular lakes (rivers) that can be found in the description of the pilgrimage guide to the Pure Crystal Mountain.¹² In this part, one finds the author's way of elevating this particular mountain with the holiest mountains like those of Tsa ri.

The author also tries to link the mountain with other holy places in Amdo. He describes Khri gshog rgyal mo Lake at the beginning of the text, and explains how this lake was made holy by Padmasambhava (217). And then he immediately connects this lake to Brag dkar sprel rdzong Mountain via the mythical interpretations of the demons and demonesses who fled from the lake to the mountain. The author attempts to indicate that Padmasambhava consecrated both the mountain and the lake at the same time. By connecting the lake to the mountain he also demonstrates his aim of promoting the site with all the qualities of a holy mountain, often associated with a lake representing the female and the mountain representing the male. In addition, he mentions A myes rma chen Mountain, the holiest mountain in that region. And there is even a valley that is identified with the naturally formed A myes rma chen (221).

The pilgrimage place descriptions of the guide are the exclusive illustrations of the places in relation to tantric Buddhism. The mountain itself is not considered to be the palace of a specific deity as is the case of some other holy mountains, with all the surrounding hills, valleys and lakes and trees arranged in the shape

¹¹ See Huber (2003).

¹² Ricard (2001: 268, note 8).

of a maṇḍala. However, the text depicts many pilgrimage places such as caves and rocks that are considered to be in the shape of celestial palaces, maṇḍalas and Buddhist deities. I will give a few examples from the text. The author writes that there are spontaneously formed meditational deities such as Cakrasamvara, Guhyasamāja, Hevajra and Yamāntaka; as well as texts describing the maṇḍalas of the four classes of tantras (218), and the Eight Sādhana Teachings (218, 220). Then the author further claims to have perceived rock manifestations of celestial palaces with archways, porches and four pillars (221). Sometimes, a cave is considered to be a landscape of Sukhāvātī (219). These descriptions imprint on the readers not only the holiness of the site in tantric tradition, but also the importance of practising this tradition so that they could see these spiritual realms and sacred forms.

The text describes a number of pilgrimage places pertaining to the accumulation of merit and purification of defilements. Pilgrimage places around Bragdkar sprel rdzong are considered to be powerful places helping to resolve various affairs and desires of both this and the other world. For instance, the author describes the *ḍākinī* as being able to block one's evil rebirth when one sees it at the peak of the Pure Crystal Cave (218). An example of merit accumulation is provided by three caves at the end of the circumambulation path. By entering them one will reduce one's bad karma and attain a better rebirth. Below the caves are ditches of Yamas, the forces of death who fell into the hot and cold hells (221). The text also describes the purification of defilement and diseases. Occasionally a pilgrim will come across the holy water and the holy springs of Padmasambhava and the Medicine Buddha on the pilgrimage routes. They have the magical power to cure all kinds of illnesses and wash away defilements.

4.3 Oriented readers

Pilgrimage guides are written for pilgrims but in reality these guides are intended mainly for the Buddhist elite (i.e. intellectuals and tantric practitioners) rather than for laymen. The guide describes both the physical locations of the pilgrimage places and the spiritual interpretations of the Buddhist symbols that are assumed to have been naturally formed at these places. The mundane landscape of the mountain is regarded as a Buddhist spiritual realm with the aforementioned Buddhist deities and symbols. Extraordinary vision must be acquired to gain such perceptions. They are acquired by tantric adepts (*siddhas*) and spiritually progressed lamas. Thus, ordinary pilgrims can hardly see these pilgrimage places as they are described in the text.

The text classifies visitors to the site with regard to their different levels of spiritual progress and karmic status. Such classification is common in Buddhist literature, where a person's situation and all his or her affairs are judged on the basis of his or her spiritual realization and the consequences of actions inherited from previous lives (the idea of the cycle of rebirth and karma). These notions of classifications are typical in pilgrimage guides. A pilgrim's perception of a pilgrimage place is shaped by his or her spiritual and karmic status. In the text, a dichotomy between spiritually advanced masters, who have attained a high spiritual level, and "ordinary people" (*skyes bu phal ba*) can be found; "those of purified karma" (*lus yad rnam*), and "those of lower-birth" (*skyes sman*).¹³ The pilgrimage places can be seen by spiritually advanced people (who have reached a level of meditation through freeing the mind) and people with a high level of karma, but they are difficult to be seen by ordinary people. An example of such a description is the following verse (220):

After that, go up to the summit of the cave,
 Enter the small cave located there,
 In all directions self-manifested [images of] assembly of divinities dwell,
 Those who have accumulated pure karma will be able to see them,
 While they are difficult to perceive for the ordinary ones.

In the last two lines of the verse the text emphasizes the level of the cognitive status. The text is in concordance with the basic Buddhist ideas of karma and deeds. One's ability to see some special pilgrimage places is measured by the actions one accumulated in both previous lives and the present one. The text confirms that ordinary pilgrims perceive the sacred places as they are described, and reveal their inferior cognitive and spiritual status. The particular consequence of such hierarchical levels of pilgrims causes the dichotomy between the upper class of the Buddhist elites and the lower class of ordinary pilgrims.

Overall, the text describes the mountain as an empowered Buddhist mountain through the esoteric process that involves pre-Buddhist pantheons and Buddhist representatives. It attempts to convince the reader of the unique way of legitimating the site as a sacred landscape. Most importantly, by highlighting the sacredness of the natural landscape's associations with Buddhist tantric ideology and symbols, the mountain itself is the representation of perfection and the path to spiritual progress, even to the highest goal of Buddhist teaching – the enlightenment.

¹³ This is a common term used for women.

5. TRANSLATION OF THE PILGRIMAGE GUIDE

For the reader's convenience I have included the text (in Wylie transliteration) as found in *mDo smad chos 'byung* (1982: 217–221) with my translation. Terms, especially those commonly found in other sources, are given in Sanskrit. In the process of this translation, I kept to the original text as closely as possible. I do not provide explanations to the background of deities or to terms used in the text unless they are especially important to note.

5.1 Translation of the pilgrimage guide

Guru Padmasambhava of the future period of the Five Degenerations went to Lake Khri gshog rgyal mo.¹⁴ In the middle of the g.Yer mo thang, at the shore, [he] bound the nine vow-breaking sibling demons with an oath. [There he] hid many treasures of *sādhana* and Dharma, [and] opened gates to sacred places and the Dharma. Then at dusk and dawn, a demon with a long mane of blood, [and] a demoness with nasty fangs, [and] their seven demon children, escaped and stayed at sPrel rdzong brag. When meditating in the cave, the master remained in a state of *samādhi*, of blazing enchantment and destruction; the demon blocked the entrance of the cave with a boulder. [Padmasambhava] descended brandishing [his] vajra. Even though remaining in *samādhi*, on the left side of the 'Dus mo rdzong, on the upper rock, resembling a blasting fire, there is a dimming base of the rock, [as the demon] retreated to the border. [Padmasambhava] struck the demon with the thunderbolt vajra too, [and] destroyed [the demon] into particles of ashes. In this way, traces of such liberation, faces of male and female demons and so on, are vivid evidence that can be found today. The demon gave up evil wishes. For that reason, in the future, the demon will take human birth, [and] preach the Dharma and spells, and those breaking monastic vows are harmful to the Doctrine, all kinds of unpleasant things [they] will commit; the red-handed butchers will occupy some countries. As an antidote for controlling such incidents, the master stayed at Yang rdzong Cave, of Sprel rdzong brag dkar. In the palace of rDo rje klo dkar, at the time when [Padmasambhava] was meditating, a being with a human body, and a monkey's head appeared, and said, "I am the guardian of this place". [Padmasambhava] bound [him] by oath and made [him] the protector of the Doctrine. [He] gave empowerment, bound [the demon] by oath and gave [him] a name, gNyen sprel zla ba chen po. Then Padmasambhava made an aspiration, that future harm from the oath-breaking demon, would not

¹⁴ See Buffetrille (1999: 207–208).

take place. [He] hid many treasures and other things. When [Padmasambhava] was casting offering cake, [he] performed the dance and so on, his footprints emerged on the rocks in great number, [and he] left his footprints on the rocks in four directions. This sPrel rdzong brag dkar, where three valleys meet, was the place where [Padmasambhava] conquered the demon in the past; [therefore it is the] holiest among the border-taming regions.¹⁵ In the supreme holy place of rDo rje klo dkar gsal ba, Five Families and the seeds of *avadhūtī*, *rasanā* and *lalanā*, three bodies [and] six syllables that block the door of rebirth, the self-manifested Gurusiddhi rise in relief. Inside, at the upper half, is the shrine room of the enlightened ones. When entering it, take off ornaments and wear light clothes; go inside holding a butter lamp and torch. And look above to the open space, [there one can see] Cakrasaṃvara, Guhyasamāja, Hevajra and Yamāntaka and others. And maṇḍalas of the four classes of tantras are presented in relief. Then go out and proceed to the left, there is the crystal cave of Dag pa shri'i. Go there with a lighted butter lamp and a torch, in the pure paradise of Khecara and the magnificent Cāritra, [a] divine palace opened miraculously, naturally emerged in relief. There are four big ravines and four lakes, [all] self-manifested, [and] an assembly of two thousand and eight hundred divine beings in relief. At the summit, four animal-headed *ḍākinīs* and so forth are clearly visible, the gate of the lower rebirths is blocked by the mere sight of them. Then come out, as before, with a butter lamp, light a torch at the end of a long cane of wood, and go up to the third floor, [there is] the bird Garuḍa, the emanation of the mind of the Enlightened One, raising [its] head and hovering in the sky, small horns are adorned with a wish-fulfilling jewel. On seeing the jewel, the sufferings of poverty will be dispelled. Wings are stretched out to the right and left, and the feet, tail feathers and so on are clearly visible. At the mere sight of [it], one will recover from various malevolent diseases caused by water and earth spirits. To the right side of the Garuḍa are one thousand statues of the Buddha; to [the] left is 'Bri gung 'jig rten gsum mgon. On the right side of that, on the wall of the cave, hold the torchlight above the footprint, look up from below the maṇḍala, [in] the marvellous Dharmadhātu Palace of Akaniṣṭha, the Five Buddha Families dwell at the centre and in the four directions. The Five Families of the Most Supreme dwell at the centre and in the intermediate directions. There are different perceptions of them. On the surface of the rock, outside the cave, Padmasambhava from

15 Here the bordering region seems to refer to Amdo, the area where the mountain of Brag dkar sprel rdzong is located; it is the bordering region between Inner Mongolia and the north-eastern part of Tibet.

Oḍḍhiyāna¹⁶ is clearly manifested. On the left side are eight teachings appearing like a box, adorned with the Dharma wheel (*dharmacakra*), umbrella and top. A hundred families of peaceful and wrathful supreme deities dwell clearly; to the left, ten wrathful deities are clearly manifested, and also to its left, Shri Devi dwells vividly. In the innermost corner of the cave is a *sādhana* spring of Oḍḍhiyāna; drinking [from] and bathing [in it] will purify diseases, evil spirits, sins and defilements. In this cave, the doors to the three holy sites are clearly [located]. Next go out and proceed to the gate, and on the right and left, on the outer walls on the sides of the gate are the Four Great Kings. To one side, in the valley on the left, there is a cave with an entrance facing the southeast, looking up above it; there is the maṇḍala of the eighty spheres of sTag sgrol. To the right side of the door is a precious elephant. Above the entrance is the eleven-faced Avalokiteśvara,¹⁷ [and] Padmasambhava [in his manifestation] as the Coiled Nectar and Venerable Acalā and others are clearly manifested. On the surface of the corner, Amitāyus, Vajravārāhī and so forth are clearly manifested. At the corner of the entrance, knock on the door with a stone in a careful manner: since the sound reaches all the heavenly realms, it is like visiting [them]. Looking to the upper steps [or to the upper Kas gdong]¹⁸ from the corner [of the entrance], Avalokiteśvara and Supreme Attribute are clearly visible, [and] Supreme Rāhula and others are manifested clearly. The entrances to the holy place will be opened one time. On the platform attached to the entrance, Marpa, the translator, Phadampa Sangs rgyas and others are clearly visible. In the middle of the doorway, there is a stone, with Padmasambhava's footprint, please venerate it! Then on the shady side [of the mountain] there is a cave with the entrance facing the north; go there carrying a torchlight and butter lamp. There is the alms bowl of Guru Padmasambhava, on which self-manifested Sanskrit syllables are visible. At the beginning of the eon, the opening was [turned] up, after that, in the middle of the eon, it was lying [with the opening to the side]. In the present eon of degeneration, it is turned upside down. Signs of time and age and so on are visible on it. Then go further, and there is a pond in the basin. When ascending from down there, [one can see] a feast and offerings bestowed by *ḍākinī*. Its front side appears like the throne of Oḍḍhiyāna, illuminate it with a torch underneath. On a treasure chest, treasure letters are visible. Then walk on to the wall at the left side, there

16 Oḍḍhiyāna is the name of an ancient kingdom, probably in the remote north-west of the Indian subcontinent, where a large corpus of tantric literature is said to have been propagated in the human world for the first time. The land of Oḍḍhiyāna is associated with the great tantric master Padmasambhava in particular (Coleman 1994: 355).

17 The Tibetan name for the deity is sPyan ras gzigs.

18 Unidentified.

is a crystal rock of turquoise colour, above the centre of it is the Medicine Buddha's lapis lazuli (*vaidūrya*) alms bowl with four sides, filled with various jewels and medicine, and gold and silver are stuffed inside the chest. It has been sealed with (into) seven layers. One will be liberated from hunger and diseases by touching and seeing [them]. On the left side above, there are self-manifested [images] in relief clearly visible, they are the Eight Medicine Buddhas. The Medicine Buddha, is the supreme healer of the three poisons and diseases, liberating [one] from the four hundred and four diseases. After that, go up to the summit of the cave, enter the smaller cave located there, in all directions self-manifested [images of the] assembly of divinities dwell, those who have accumulated pure karma will be able to see [them], while [they are] difficult to perceive for ordinary people. Then come out and on the left side, there is a cave entrance facing south-east. Bring a bright torch there; on the right side of the path, on the surface of the rock, Vajrakīla and Sixteen Phur ba Protectors are manifested. Then when gradually going upwards, if someone familiar [with the place] observes the surface on the left, temples and celestial palaces are formed; archway, porches, four pillars and so on are clearly visible. In the centre of the visible wheels [there are] an umbrella and a victory banner, and the Sixteen Arhats are spontaneously manifested; the Four Great Guardian Kings stay at the gate; along the path to the cave is the bosom of the wishing cow, for the fortunate ones milk is really available; when consumed by whomever, all desired wishes for this lifetime will be granted. Walking to the end, at the distance of three arm-spans, water flows in summer and the path cannot be crossed. It is only possible to cross in autumn and winter; there are some treasures and entrances to the holy sites. Then walk out and at the path of the doorway, entering the narrow Bardo passage on the right will calm the fears in the Bardo¹⁹ state later. There are numerous entrances to holy sites here and there on the rocks. And there are many treasures at those [sites], the fortune to be able to see [them] depends on one's karma. When arriving at the door of this sacred place in the east, there are rocky hills on either side of the entrance, resembling white silk curtains that are stretched between [them]. To the right side, the sky is barely visible, there is a valley in the south that leads towards the north; go there where there is a cliff resembling a hoisted flag. There is a cave facing towards the south. Light the torch and go inside; there stand the Buddha Maitreya and the Eight Bodhisattvas. Then come out and go to the southern side, and if one takes the path that is barely recognizable, there is a white rock looking like a hoisted flag in the west; to its side there is a cave facing towards the east. Light a butter lamp and look around, and the

¹⁹ This is a Buddhist term that means the intermediate state between death and life.

landscape of Sukhāvātī²⁰ is clearly visible. On its surface are many self-manifested [images]. Come out and go along the circumambulation route; there on the right side, [one will see] a path with 49 rungs to heaven and liberation. Every step leaves the cyclic *saṃsāra* behind. When arriving there, on the rock to the left side, [it says] “Noble son, Thee will go to Sukhāvātī; Pray [for] Avalokiteśvara’s prophecy with devotion”.²¹ On the back side, between the meadow and rock entrance, there is a cave entrance; light the butter lamp, [one will see] Victorious Vairocana with eight Bodhisattva disciples there. Then when one returns to the path, there is a fearsome black rock on which the footprint of Padmasambhava from Oḍḍhiyāna is actually visible. If one goes upward from the rock, on the foot of the rock, whose upper part resembles a blazing flame, there are destroyed faces of male and female Yamas²² and remains of eliminated demons and so forth. There are three caves at the end of the circumambulation path; entering there one will be liberated from [rebirth in] the three lower realms. Then if one climbs to the upper peak, there are numerous extraordinary places for meditation. Padmasambhava resides in the middle of the cave, there are remnants of an altar, a drum and other things. [In the] red rock, the precious crystal palace, the Five Families, Three Families and Supreme Hundred Families reside. In the immense palace that has become visible, 720 divinities of the Eight Sādhana Teachings reside. In other caves the divine abodes of the Five Families are present; countless manifestations of the assembly of deities reside [there], and the eight manifestations of the Guru [Padmasambhava] reside [there] clearly. Outside there is the essence of the Lords of the Three Families and so on, [and] the self-manifested syllables and so on are clearly visible. In the complete maṇḍalas of the Eight Sādhana Teachings, there are many treasures and holy places fully encircled by chests. If those familiar [with it] look, they can take [from the chests, the white and red bodhicitta, the so-called *sindhurā*, according to one’s wishes and needs. The story can be found in the explanation of the Explanatory Tantra. Between the north and the west is the ladder to liberation. Walking on three paths, one’s three obscurations would be removed; directly below are the Lord of Death and hot and cold hells [with] the roaring sounds of demons. [These can be] clearly

20 This term refers to the Pure Land of the Buddha Amitabha. The Tibetan name is bDe ba can.

21 This refers to a saying about an old man named A rig rgan po, who was such a pious devotee that he made innumerable prostrations right below the spot of Avalokiteśvara’s site at Brag dkar sprel rdzong Mountain. His total submission to the dharma and Avalokiteśvara moved the bodhisattva, and he in actual presence showed A rig the path to Sukhāvātī, the one who goes with bliss. Thus, the noble son and thee refers to A rig, the old man. The saying is widely spread among the local pilgrims and it is said that whoever prays at the exact spot where A rig received enlightenment from Avalokiteśvara will obtain blessings.

22 Yama is the Lord of Death.

found if an intelligent person investigates. When going around, go straight (carefully), without swaying, in order to get through [the pilgrimage route];²³ beneath the mountain corner at the left side of the entrance to the holy site, beneficial medicinal springs with six tastes descend. Either drinking or bathing [there] will give 17 good qualities, without doubt diseases and evil spirits will be washed away. Then at the corner of the mountain [there are] handprints and so on, and self-manifested syllables can be seen. To the right (west) is [a mountain] called Chu bzang brag dkar, the male mountain and the abode of heroes. In a valley is rMa chen spom ra, and footprints are visible; [the deity] liberates human beings and livestock from epidemics. To the left (east) lie sPel mo brag, the female mountain and the abode of heroines. In the front (south) is Zhing skyong ral ba can, to its left is his consort Brang dmar ma, both the Father and Mother are Dharma protectors and Protectors of the Place.

5.2 Transliteration of the pilgrimage guide: “Brag dkar sprel rdzong gi dkar chag”

*ma'ongs snyigs ma lnga yi dus // slob dpon pad ma 'byung gnas nyid // khri gshog rgyal
mo'i mtsho la phebs // mtsho mtha' g.yer mo thang gi dkyil // dam sri spun dgu dam la
btags // bla gter chos gter mang du sbas // gnas sgo chos sgo gsal bar mdzad // de nas
srod dang tho rangs la // srin po kbrag gi ral ba can // srin mo mi sdug mche ba can //
de gnyis btsas pa'i dre srin bdun // bros nas sprel rdzong brag la gnas // brag phug sgrub
pa mdzad pa dang // slob dpon dbang drag 'bar ba yis // ting nge 'dzin la bzhugs pa'i
tshe // srin pos brag sgo pha bong bkab // rdo rje gsor bas steng nas byon // ting 'dzin
thugs kyi ngang nas kyang // 'dus mo'i rdzong gi g.yon phyogs kyi // brag stod me lce
mched 'dra la // brag zhabs mun pa 'kbrigs pa yi // mtshams su ldang nas yod pa la //
gnam lcags rdo rje brgyab nas kyang // thal ba'i rdul phran bzhin du brlags // de ltar
bsgral ba'i rjes shul dang // srin po pho gdong mo gdong sogs // da lta mngon sum gsal
bar yod // srin po yid kyi smon log bor // de yi dbang gis ma 'ongs dus // srin pos sprul
ba'i mi rnams 'gas // chos dang yi ge sgrogs pa dang // bstan pa gnod byed tshul 'chal
rnams // mi snyan sna tshogs byed pa dang // bshan pa lag dmar yul 'ga' phung // de
nyid 'dul ba'i gnyen po ru // slob dpon sprel rdzong brag dkar gyi // yang rdzong brag
gi phug tu bzhugs // rdo rje klo dkar pho brang nas // sgrub pa mdzad nas bzhugs pa'i
tshe // lus po mi yi lus po la // mgo bo sprel gyi mgo can byung // gnas 'di' srung ma
nga yin zer // dam la btags nas bstan bsrung bcol // dbang bskur dam btags mtshan gsol*

23 This sentence is hard for me to understand, it seems to refer to the dangerous path along the pilgrimage route and I think the meaning is that the pilgrim has to walk carefully; otherwise he or she might have an accident on the steep mountain.

ba // gnyen sprel zla ba chen po'o // de nas pad ma 'byung gnas kyis // ma' ongs dam
 sri srin po yi // gnod pa mi 'byung smon lam btab // gter kha la sogs mang du sbas //
 bsgrub pa'i gtor ma brgyab pa'i tshe // zhabs bro la sogs mdzad pa yi // zhabs rjes brag
 la mang du byung // phyogs bzhi'i brag la zhabs rjes bzhag // lung gsum 'dus pa'i sprel
 rdzong brag dkar 'di // sngon dus srin po 'dul ba'i gnas yin pas // mtha' 'dul gnas kyi
 nang nas che ba o // gnas mchog rdo rje klo dkar gsal ba'i nang // rigs lnga sa bon dbu
 ma ro rkyang tshul // sku gsum yi ge rigs drug skye sgo gcod // gu ru sid rdhi rang byon
 'bur dod bzhugs // de'i nang stod la bde gshogs dkyil 'khor khang // 'gro na lus rgyan
 bkrol nas gos srab gyon // mar me dpal 'bar bzung nas song gyur te // steng gi nam
 mkha' dag la mjal ba na // bde mchog gsang 'dus kyai rdor 'jigs byed sogs // rgyud sde
 bzhi yi dkyil 'khor 'bur dod bzhugs // de nas phyir bud g.yon gyi phyogs song dang // dag
 pa shri'i shel gyi phug pa yod // mar me dpal 'bar gsal nas der song dang // dag pa
 mkha' spyod dpal gyi tsa ru tra // mngon sum lhun gyis grub pa'i gzhal yas khang //
 rang byung 'bur du byon nas bzhugs pa la // rong chen bzhi dang mtsho bzhi rang byon
 bzhugs // lha tshogs nyis stong brgyad brgya 'bur dod bzhugs // rtse la mkha' 'gro gdong
 chen bzhi sogs gsal // mthong ba tsam gyis ngan song sgo mo 'gags // de nas phyir bud
 sngar ltar mar me dang // shing ring rtse la dpal 'bar gsal bor byed // gong du song dang
 khang brtsegs gsum tshad la // bde gshogs thugs sprul bya khyung ga ru da // dbu gzengs
 bar snang dag la 'phyo ba la // rwa phrag yid bzhin nor bus spras pa yi // nor bu
 mthong bas dbul phongs sdug bsngal sel // gshog pa g.yas g.yon phyogs su brgyang ba la
 // phyag zhabs mjug sgro la sogs gsal bar bzhugs // mthong ba tsam gyis klu dang sa
 bdag sogs // gdug pa'i nad rigs kun las grol bar 'gyur // khyung gi g.yas phyogs sangs
 rgyas stong sku bzhugs // g.yon phyogs 'bri gung 'jig rten gsum mgon bzhugs // de yi g.yas
 phyogs phug pa'i logs ngos kyi // zhabs rjes steng nas dpal 'bar yar la bstan // dkyil 'khor
 zhabs nas yar la mjal ba dang // 'og min chos dbyings pho brang ngo mtshar che //
 phyogs bzhi dbus lnga rgyal ba rigs lnga bzhugs // dbus dang phyogs mtshams che mchog
 rigs lnga bzhugs // 'di la mthong tshul sna tshogs 'byung bar 'gyur // de yi phyi logs ngos
 kyi brag ngo la // u rgyan pad ma 'byung gnas gsal bar bzhugs // de yi g.yon phyogs bka'
 brgyad sgrom bu'i tshul // chos 'khor gdugs dang tog gis mdzes pa la // zhi khro dam pa
 rigs brgya gsal bar bzhugs // de'i g.yon khro bo bcu sogs gsal bar yod // de'i g.yon dpal
 ldan lha mo gsal bar bzhugs // zur gyi phug la u rgyan sgrub chu bzhugs // 'thung dang
 khrus byas nad gdon sdig sgrib dag // 'di nyid phug la gnas sgo 'di gsum gsal // de nas
 phyir thon sgor song g.yas g.yon gyi // sgo 'gram phyi rim rgyal chen sde bzhi yod // de
 yi logs gcig g.yon gyi lung pa la // phug sgo shar lho mtshams su lta ba yod // de yi steng
 nas yar bltas mjal ba na // stag sgrol thig le brgyad cu'i dkyil 'khor bzhugs // sgo ngos
 g.yas la glang po rin chen dang // sgo yi steng na jo bo bcu gcig zhal // pad ma 'byung
 gnas bdud rtsi 'khyil ba dang // rje btsun mi g.yo la sogs gsal bar bzhugs // zur gyi ngos
 la tshe dpag med mgon dang // rdo rje phag mo la sogs gsal bar bzhugs // sgo zur yel kha'
 tshul gyis rdo la brdung // lha gnas kun tu bsgrag pa'i 'jal dang mtshung // zur nas kas

gdong gong la yar mjal na // spyan ras gzigs dang chos mchog gsal ba dang // gza' mchod rwa hu la ni gsal bar yod // gnas de'i sgo rnams skabs shig dbye bar 'gyur // sgo ngos mthongs la mar ba lo tswa dang // dam pa sangs rgyas pa sogs gsal bar bzhugs // sgo 'gram bar mtshams steng na u rgyan gyi // zhabs rjes rdo yod de la gus par mdzod // de nas srib kyi ngos la phug pa ni // zhal gyi sgo phyogs byang la lta ba yod // der song mar me dpal 'bar sogs khyer na // slob dpon pad ma 'byung gnas lhung bzed la // rgya yig rang byon mngon sum gsal bar yod // bskal ba yar dar kha yar bstan nas yod // de 'og bskal ba bar skabs kha bzur yod // da lta bskal ba'i snyigs mar sbub nas bzhugs // dus dang bskal ba'i rtags sogs de las bstan // de nas song bar gshong la mtsho 'khyil yod // de yi thur nas yar la song ba'i dus // mkha' 'gros phul ba'i tshogs dang mchod pa yod // de yi mdun ngos u rgyan bzhugs khri'i tshul // de yi 'og tu dpal 'bar gsal ba la // gter gyi skrom bu'i steng du gter yig gsal // de nas phar song g.yon phyogs logs ngos la // shel gyi brag la g.yu mdog chags pa yod // de dkyil steng la sangs rgyas sman bla yi // bai dū rya yi lhung bzed ngos bzhi'i nang // rin chen sna tshogs sman gyis bkang nas kyang // rin chen gser dngul sgrom bu'i nang du rdzongs // rgya ni rim pa bdun gyis btab nas bzhugs // reg mthong mu ge nad las grol bar 'gyur // steng phyogs g.yon ngos rang byon 'bur dod du // sangs rgyas sman bla mched brgyad gsal bor bzhugs // dug gsum nad sel sangs rgyas sman gyi blas // bzhi brgya rtsa bzhi'i nad kun grol bar byed // de nas yar song phug pa'i tse [sic] ngos la // phug pa cung tsam yod pa der song dang // phyogs rnams kun la lha tshogs rang byon bzhugs // skyes bu las dag rnams kyis mthong bar 'gyur // phal ba rnams kyis de nyid mthong ba dka' // de nas phyir thon g.yon gyi ngos phyogs na // phug sgo shar lho mtshams su lta ba yod // de la mar me dpal 'bar gsal khyer na // lam gyi g.yas phyogs brag gi ngos logs la // drag po phur ba phur srung bcu drug bzhugs // de nas yar la rim kyis song ba'i tse // g.yon phyogs ngos la rgyus yod kyis btas na // gtsug lag khang dang gzhal yas khang grub la // rta babs sgo khang ka ba bzhi sogs gsal // chos 'khor gdugs dang rgyal mtshan gsal ba'i dbus // thub pa gnas brtan bcu drug lhun grub bzhugs // sgo 'gram rgyal chen sde bzhi gsal bar bzhugs // phug lam 'dod 'jo ba yi nu ma yod // las can rnams la 'o ma dngos su yod // 'gro ba gang gi khong du de song na // tse 'di 'dod pa'i don rnams yid bzhin 'grub // de yi phug song 'dom gsum babs mtshams na // dbyar gyi dus su chu 'khyil lam mi thar // ston dang rgun [sic] du song na thon tsam yod // de na gnas sgo gter kha 'ga' zhig yod // de nas phyir bud lam gyi sgo 'gram la // g.yas phyogs bar do'i 'phrang la 'dzul bud na // phyi ma bar do'i dngangs skrag zhi bar 'gyur // phar tshur brag gi ngos la gnas sgo mang // de rnams gter kha mang du yod pa la // mjal ba'i bskal ba rang rang las kyis shes // shar gyi gnas 'di'i sgo la 'ong ba'i dus // sgo 'gram g.yas dang g.yon gyi brag ri ni // dar dkar yol ba 'then 'dra gnyis kyi bar // nam mkha' mthong tsam yod pa'i g.yas phyogs ngos // lho ngos lung pa mgo byang bstan pa yod // song dang brag kyang dar phyar 'dra ba'i gnas // phug pa kha ni lho ru blta ba yod // dpal 'bar gsal bar byas nas mjal ba na // rgyal ba byams pa nye ba'i sras brgyad bzhugs // de nas phyir thon lho phyogs ngos logs su // lam

ngo shes tsam yod pa der song na // nub phyogs brag dkar dar phyar lta bu yod // de'i
 ngos phug pa kha shar blta ba yod // mar me gsal bar byas nas mjal ba na // bde ba can
 gyi zhing bkod gsal bar bzhugs // de yi ngos la rang byon mang du yod // de phyir skor
 lam zhugs nas g.yas ngos la // mtho ris thar ba'i them skas zhe dgu la // gom dor re res
 'khor ba rgyab kyis phyogs // der thon g.yon phyogs brag ngos spyen ras gzigs // rigs kyi
 bu khyod bde ba can du 'gro // zhes gsung lung bstan mos la gsol ba thobs // rgyab
 phyogs spang dang brag gi sgo mtshams su // phug sgo yod pa mar me gsal byas nas //
 bcom ldan rnam snang sems dpa' brgyad 'khor bzhugs // de nas tshur thad lam la 'ong
 ba'i dus // brag nag 'jigs rung zhig yod de yi steng // u rgyan pad ma'i zhabs rjes dngos
 su yod // de nas brag gi gong nas yar song na // brag stod me lce 'bar 'dra yod gsham la
 // gshin rje pho dong mo dong 'jig pa yod // 'dre srin bsgral ba'i rjes shul la sogs yod //
 de yi skor lam mtha' yas brag phug gsum // ngan song gsum grol gdon sri de la 'dzul //
 de nas yar gong rtse la song gyur na // khyad par can gyi sgrub gnas mang du yod //
 phug pa'i dbus la u rgyan bzhugs pa la // mchod bshams phyag rnga sogs kyi rjes rnam
 yod // brag dmar rin chen shel gyi gzhal yas khang // rigs lnga rigs gsum dam pa rigs
 brgya bzhugs // rang snang dag pa rab 'byams gzhal yas su // bka' brgyad lha tshogs
 bdun brgya nyi shu bzhugs // phug pa gzhan la rigs lnga'i zhing khams bzhugs // lha
 tshogs bkod pa dpag tu med pa bzhugs // gu ru mtshan brgyad la sogs gsal bar bzhugs //
 phyi la rigs gsum mgon po'i snying bo sogs // rang byon yi ge la sogs gsal bar bzhugs //
 bsgrub pa bka' brgyad dkyil 'khor yongs rdzogs la // sgrom bu dgu bskor gter gnas mang
 du bzhugs // rgyus yod rnam kyis bltas nas blangs gyur na // sin dhu ra zhes byang
 sems dkar dmar yod // rang rang 'dod pa gang dgos len rgyu yod // lo rgyus gso rig
 bshad rgyud 'grel bar gsal // nub byang mtshams su thar lam them pa'i skas // lam
 gsum bgrod pas sgrib gsum byang bar 'gyur // de'i thad smad la gshin rje chos rgyal dang
 // dmyal ba tsha grang bdud srin sgra skad sgrogs // blo gsal skye bos dpyad na gsal bar
 yod // 'gro dus thal ma gyur ba thon par byang // gnas sgo g.yon phyogs ri zur gda' ba'i
 gsham // sman chu bdud rtsi ro drug nus ldan 'bab // 'thung dang khrus byas yon dan
 bcu bdun ster // nad gdon sdig sgrib 'dag par the tshom med // de nas ri zur phyag rjes
 la sogs dang // rang byon yig 'bru rang gis bltas na gsal // g.yas gyi phyogs su chu bzang
 brag dkar zhes // pho ri dpa' bo rnam kyis bzhugs gnas yin // lung pa gcig la rma chen
 sbom ra dang // zhabs rjes gsal ba mi phyugs nad rims grol // g.yon gyi phyogs na spel
 mo brag ces pa // mo ri dpa' mo rnam kyis bzhugs gnas yin // mdun gyi phyogs su zhing
 skyong ral ba can // g.yon gyi phyogs su btsun mo brang dmar ma // gnyis po bka' srung
 zhing skyong yab yum yin //

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