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The Translation of the Two Manuscript Versions of the Collection of the Sixth Dalai Lama’s Songs Preserved in Saint Petersburg¹

Alexander Zorin

(Hebrew University)

This paper is aimed at fulfilling my previous promise to present the analysis of the contents of the manuscript Tib. 1000 along with some suggestions on editing its text (Zorin 2021: 234). I will also have to correct a few mistaken readings of the original text, especially in its introductory part, that I regretfully could not avoid. This experience shows that it is better not to separate in time the publication of a text and its in-depth analysis. I can only justify myself with the fact that starting from August 2020 the situation in Russia was deteriorating quickly and I felt an urgency to introduce the truly important text to the academia while I could do it, leaving the remaining task to the mercy of the future. The latter did prove unmerciful to masses of people in my native part of the world, but I was fortunate enough to escape the danger and have a chance to accomplish my work and indicate my earlier mistakes. The brighter side of my decision is that it allows me now to deal with the two manuscripts complimentary to each other. The second one, Tib. 2459-2, was identified in the Tibetan collection of the Institute of Oriental Manuscripts, the Russian Academy of Sciences (IOM RAS), in 2021. Its text is fully introduced in the previous paper of the present issue of RET. Together with the materials of the Beijing manuscript (Sørensen 1990: 285–448), we have three versions that reflect an obviously long and widespread tradition of combining the songs ascribed to the Sixth Dalai Lama in a way alternative to the one known from the Lhasa block print.

¹ This paper was written as a part of my research project supported by the Israel Academy of Sciences and Humanities in spring–summer 2022.
Their mutual relations are not quite clear (see p. 232–233 of this issue of RET), so it is desirous to obtain additional textual materials. However, the introductory poem to the main part of the Beijing manuscript may be considered, to my mind, an indication of its belonging to the time close to the life of the Sixth Dalai Lama and the powerful Regent Sangye Gyatso whose figure is presumably referred to in many songs under study.

The text was translated by P. Sørensen (Sørensen 1990: 343–344) but I have a little bit different interpretation, especially of stanza 2, so, perhaps, it will not be inappropriate to present here my version of the translation of the whole poem. The Tibetan text is also provided according to P. Sørensen’s edition.

rgyal rnam thugs rje’i chu gter gangs can pa’i l legs byas ris med bsrub skyes mtshan dpe’i gzugs l stong du ’bar bas thub bstan pa+dmo’i tshal l bzhad mdzad tshangs dbyangs rgya mtshor [phyag] bgyi’o l

sangs rgyas gnyis pa blo bzang grags pa yi<s> l bstan pa rgya mtsho’i gos can mthar spel ba l gzh an dring mi ’jog gnam sa’i dbang phyug che l legs byas ches cher ’bar bas ches cher gsung l

To the one [who has all the great being’s] signs and characteristics that appeared due to the churning Of the ocean of the victors’ compassion [thanks to] the virtuous deeds [assembled] by Tibetans, without any differentiation [between them]; [To the one] who makes the grove of lotuses of the Sage’s Teaching blossom By the shining [radiating] in a thousand [directions] — to Tsangyang Gyatso [I] pay homage!

The one who spreads the Second Buddha Losang Drakpa’s Teaching To the ends of the “sea-clothed” [earth] [Is] the independent great lord of the sky and the earth:

2 The name of Sangs rgyas rgya mtsho (lit. the Buddha Sea) encoded in the text is highlighted in bold type.
The brighter [his] virtuous deeds shine, the more powerful the speech.

Thanks to the splendid magnificence of the Peahen Queen of Existence,³

[I] will present the well-composed spiritual songs;
Out of one hundred examples in which all kinds [of thoughts] manifest
[I] will arrange a treatise-śāstra that will captivate all minds.

Each stanza of the poem has its function: the first is a salutation to the Sixth Dalai Lama as the author or, at least, the lyrical hero of the songs, the third expresses the aim to arrange them into a connected text (śāstra), while the middle one, into whose text the name of the Regent of Tibet, Sangs rgyas rgya mtsho, is intertwined, must indicate his connection with this purpose. Unlike the first stanza it does not conclude with an expression characteristic to hymnal texts (phyag bgyi’o or another one) but this is certainly a praise of him as an independent ruler who supported the Gelukpa teaching. The final verse of the stanza is a little bit ambiguous in regard of whose speech gets more powerful thanks to the excellency of his deeds — Rje Tsongkhapa’s, his own, or his young protégé’s. Could Sangs rgyas rgya mtsho be the compiler of the collection? The answer is probably

³ P. Sørensen assumes that the expression srid pa rma bya’i rgyal mo’i mtshar pa che (The magnificence of the Peahen Queen of Existence) can be interpreted as a heading of the text (Sørensen 1990: 344). I think this interpretation does not correspond well with the Instrumental case of the following expression phun sum tshogs pas. But if it is a lapse of the scribe P. Sørensen’s suggestion can be accepted. The figure of the Peahen of Existence (srid pa rma bya) needs additional research. Search in the BDRC library found two cases of use of this expression: srid pa rma bya’i rgyal mo sna tshogs su / snang ba’i mdongs’od mdzes bkra dbang po’i gzung (in several texts, e.g. BDR:IE0OPP006793); srid pa rma bya’i rgyal mo’i bslu brid kyi / ltdad mo mtshar yang snying po dang bral phyir (in one of the historian Thu’u bkwan’s treatises: BDR:IE0OPP000415). In the first case the image is associated with luster, beautiful shining, in the second also with the shining but of deceitful character. Tibetan demonology (mostly belonging to Bön) knows the female deity named Srid pa’i rgyal mo but it is not clear if she relates to the peahen imagery (see Bellezza 2014: 174).
negative since the collection contains a number of songs that depicts him in ugly colors. But, perhaps, the introductory poem was written initially for another version of the collection of songs, that did not include criticism of the Regent? In any case, the person who composed this poem (and compiled the collection?) is likely to have been his contemporary. Otherwise, it is difficult to explain the encoding of his name into a stanza that turns this way into a praise of him — moreover, it seems to depict him as an alive person.

The introduction to the Saint Petersburg manuscript Tib. 1000 is completely different. Its author did not claim that he was going to compile the collection, but referred to it as a certain entity that already existed and that the fortunate people were lucky to have access to. My English translation of the poem is provided below along with the corrected Tibetan text. Since the original is written as an acrostic of the abecedarium type, I made an additional versified translation, too.²⁴

⁵Om bde legs su gyur cig
ka de skal bzang stong gi sangs
rgyas yongs ’du’i dkyil ’khor
kha brtsan gyi lha skal ’phags
mchog spyan ras gzigs dbang
⁶ga sha mkha’ ’gros bskor ba’i gu
ru o+rgyan pa+dma

Om! Let there be auspiciousness!
First,⁶ the maṇḍala that gathered completely the Buddhas of one thousand Good Aeons⁷;
The destined deity, powerful in speech, the Holy Sublime Avalokiteśvara;
Guru Padma from Uḍḍiyāna surrounded by the ḍākinīs [full] of girth;

²⁴ There are thirty lines that correspond with the number of Tibetan letters. The English alphabet consists of 26 letters. I did not want to use its final letter since, in 2022, it temporarily obtained an abominable meaning for a person of my national background and political position. Thus, there remained five letters and they provided me with the most natural option under sad circumstances, one that was made virtually illegal by the current Russian state.

⁵ This is the corrected version of the text that was published earlier with several mistakes (Zorin 2021: 256–257).

⁶ The tentative translation based on an assumption that the syllable ka designates here the beginning of the list, while de as a demonstrative pronoun.

⁷ This is the literal translation but, perhaps, the one thousand Buddhas of Kalpabhadra (Good Aeon) was meant, this interpretation being reflected in the versified translation.
The Dharma King Songtsen Gampo, the object of offerings in our Jambudvīpa!

Fill the three realms by the Dharma with [its] rolling melody;
Establish the virtuous path of liberation for the living beings of various appearances;
Grasping with the hook of compassion, without throwing away like used tea leaves,
Grasp the hosts of the “fish”, those to be tamed, in this sea of existence!

[May] the blissful Poṭala Palace, “The Ship Pier”, — the best [pure] field of the Protector,
The [pure] realm of the Protector of the migrators in the ultimate period of degeneration
[Be] seen directly now by the fortunate ones, bestowed with benefits, glorious,
Unworried because of the sicknesses, old age, death — may we obtain such a luck!

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8 Both Guru Padmasambhava and Srong btsan sgam po are considered the embodiments of Avalokiteśvara in Tibetan Buddhism.
9 Avalokiteśvara’s pure field Poṭala[ka] is named twice here: the truncated phonetic rendering is dubbed with the Tibetan translation ‘gru ‘dzin, lit. ‘Holding boats’. i.e. ‘a pier, haven’ (according to the dictionary: Jäschke 1881: 325).
10 The original text has here nga tsho’i’our’ that must be a mistake; however, even if nga tshos was meant it is not very natural for Tibetan sentences to put the subject at the end. Perhaps, it should be replaced with ‘di tshe[r]’ in this life’. Then, the meaning of the phrase would be that those who could see Avalokiteśvara’s pure field would be able to defeat the fear of sicknesses, etc. in this life already. The latter interpretation is used in the versified translation.
pa tra 'phrul bral legs bshad
don dam chos dang 'jig rten ||

pha rol phyin pa'i gsung shas sa
gsum 'gro la spel lo ||

ba tsh[w]a nyon mong dug lnga
[t[i]ng nge 'dzin pa'i lam
bsstan ||

ma rigs mun pa sel ba'i nyo zla
tshang dbang rgya mtsho ||

tsa ri ma mo mkha' 'gro'i gtso
mo ta re'i mam sprul ||

tsba grang sdug bsngal bsil
byed dri za yid 'phrogs mdzes
mas ||

dza ga phud kyi bdud rtsi ro
mchog phyag tu bsnams nas ||

wa wal sms mthun byams
tshangs dbang mchod tshul
gzigs mo ||

zha mchog spyi bo'i brgyan du
ngoms su chog pa'i yag
byung ||

The elegant sayings, free from
magical patterns,\(^{11}\) the Sublime
Dharma and the world-
Transcending speeches [he]
spreads in the three realms;
[He] shows the path of the
concentration for [the elimination]
of the five kinds of salt-defilements,
Tsangwang Gyatso, the Sun and
the Moon, dispels the darkness of
ignorance.

The chief mother ḍākinī from [the
area] Tsari,\(^{12}\) an emanation of Tārā,
The mitigator of torments of heat
and cold, the enchanting beauty-
gandharvī,
Having taken in [her] hands [some]
amrita of the best taste, selected
beer,
Clearly, with the mind harmonious
and loving, she follows the way of
making offerings to Tsangwang;\(^{13}\)
The best hat adorning the head,\(^{14}\)
[everything] was good for the
pleasure;

\(^{11}\) The translation is based on the first meaning of the word \textit{pa tra} 'the designation
for images such as the endless pattern'; it can also mean 'a bowl' and 'a kind of a
precious stone'. In any case, the meaning of the phrase is that the words of Dharma
do not need any magical devices.

\(^{12}\) Tsari is one of the most revered natural areas in Tibet, see \textit{Sørensen 1990: 114–122}.

\(^{13}\) A clear allusion to the song No. 45 of the collection presented below (No. 20
according to the block print); see its analysis in \textit{Sørensen 1990: 113–142}; \textit{Martin
2004: 94–97}.

\(^{14}\) Perhaps, a reference to the song No. 56 according to the block print: \textit{[I] put the hat
on [my] head, / threw the braid back. // “Fare you well!” — [she] said. / “Happy
replied.} This song is missing on the extant folios of Tib. 1000 and the Beijing
manuscript. Perhaps, they did have it at the end of the main part of the collection
[There were] young women, the sweethearts — [these stories are told in] the namthar of Tsangwang Gytso,

That we, the fortunate migrators, have luck to hear with our own ears;

Being inseparable with [our] devoted thoughts\textsuperscript{15} from him, [we] ask that his sublime songs [sound] here.

The devoted one will utter three phrases that conquer the arrogance and stubbornness of nature\textsuperscript{16};

Behind the mountain pass, the undefiled mind will open like a treasure.

The shrine of the god that manifested in nine months and ten days from the union of flesh and blood —

The three rare supports were displayed by the [compassionate] heart here, on the earth\textsuperscript{17}.

Having introduced [the main text] with the praise in marvelous pleasant words,


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\textsuperscript{15} The word \textit{blo 'dris} is not attested in the dictionaries; my tentative translation ‘devoted thoughts / mind’ is based on the context and the meaning of the word \textit{‘dris} ‘familiar, dear’; but, perhaps, the standard word \textit{blo gros} ‘mind, thoughts’ could be meant here.

\textsuperscript{16} Perhaps, a reference to the song No. 15 of the collection presented below.

\textsuperscript{17} The Dalai Lamas are considered emanations of Avalokiteśvara who, thus, manifests in visible corporeal form born from the mother’s womb; this way he gives the Buddhists three supports: the enlightened one’s body, speech and mind.
A versified translation

OM! May there be happiness!

At first, the Maṇḍala that’s gathered one thousand Buddhas of the Bhadrakalpa;

By their side, the king of speech, the destined deity — Holy Sublime Avalokiteśvara;

Circled by laughing celestial dancers, Guru Padma from Uḍḍiyāna, Dharmarāja Songtsen Gampo, the abode for our offerings in Jambudvīpa! —

Entirely fill the three realms of the world with the rolling melody-Dharma!

Fling the mortals in all their costumes onto the excellent way of salvation!

Grasp with the hook of Compassion the beings discarded like tea leaves!

Here, in this sea of existence, grasp the crowds of fish that strive for taming!

In the blissful Poṭalaka Palace the Protector’s excellent realm is located,

Joyful’s this field of the Refuge for the beings in the final age of digression,

Keys to fortune, virtues and glory appear to those who see him directly,

Leaving behind all the torments of sickness, aging and death in this life already.

Merely lucid, eloquent words of the Ultimate Truth and Transcendence,

Never deceptive in patterns, he spreads for the worldly migrators;

Only his path of samādhi removes the poisonous salt of the five defilements,

Piercing darkness of ignorance is the Sun and Moon Tsangwang Gyatso.

Queen of the Tsari ḍākinī mothers, one of the emanations of Tārā,
Remover of pains of heat and cold, a beautiful, stunning gandharvī,
She took in her hands the excellent beer, the best-tasting amṛita,
To serve for Tsangwang in a proper way, with thoughts all harmonious, loving;
Upon the head an exquisite hat, all goodness needed for pleasure,
Very sweet ladies, dear to the heart, — this Tsangwang Gyatso’s namthar
We, fortunate people, have the rare luck to hear with our own ears: Xclusively being devoted to him, we ask for his songs to sound.
Yet also we’d like the three words to be said against the arrogant, stubborn
Nature of the mind that, being purified, would open up like a treasure.
Of flesh and blood was the temple built, the one of nine months and ten days,
Wherein his heart sent forth to the earth the three supports so rare.
After this welcoming hymn is done, with all its refined expressions,
Radiant clarity of the Namthar Songs will shine. May it be auspicious!

2.

It is a nuisance that we do not know exactly what was the end of both the main part of the Beijing collection and Tib. 1000. The block print version, which like the latter one is labeled as a biography of the Sixth Dalai Lama, is concluded with a block of songs describing the tragic end of his life. The extant folios of Tib. 1000 miss six songs from this block (Nos. 51–54, 56–57 according to the block print). The Beijing manuscript lacks four songs but it is not clear whether the other two (Nos. 52 and 57) belonged to its main part (see Nos. 272 and 342 according to the tentative enumeration of P. Sørensen). Both the Beijing manuscript and Tib. 2459-2 do not apply the concept of biography to the collections of songs they present: the introduction to the former one calls it gsung mgur legs bshad (see above), while the latter one has the general title Rin chen tshangs dbyangs rgya mtsho’i gsung mgur rgyas pa, i.e. An extensive collection of the spiritual songs by Rinchen Tsangyang Gyatso.

Tib. 2459-2 contains an abridged version of the collection and cannot help us in solving this riddle. This is also a mixed version that combines songs and sometimes blocks of songs that are presented in the Beijing manuscript and missing in Tib. 1000 (see the table, Nos. 8, 97, 123–125, 131, 133, 137–138, 155–167), and vice versa (see Nos. 9, 143–147, 149–151, 153–154). It is impossible to imagine that the compiler could combine exactly these two books but he, obviously, had to deal with variants of both versions. The text of Tib. 2459-2 has
fewer discrepancies with the Beijing manuscript, still, it differs from it in a number of cases, and, moreover, it contains some songs that are missing in both of the other manuscripts.

The fact is that all three versions start with two songs that are definitely interpreted here as relating to the Sixth Dalai Lama’s parents. It probably means that they go back to the same original version collected by an anonymous person according to a certain conception. The order of the following songs is not contradictory to the biographic interpretation, even in regard to the abridged version found in Tib. 2459-2.

The table below can help to discuss this topic. It presents the summary list of the contents of the two versions of the collection of the Sixth Dalai Lama’s songs presented in the two Saint Petersburg manuscripts. The Beijing manuscript (B) is used to an extent that corresponds with their materials. The references to the Lhasa block print (L) are also included as an additional point of comparison. The Tib. 1000 (SP2) is taken as the basic text; the extra songs that are found in Tib. 2459-2 (SP2) are either the additional ones (Tib. 1000 probably never had them) or those that can fill the lacunae of the missing folios of Tib. 1000, although we cannot say for sure which of them were represented in it. The first column contains the numbering of the whole collection artificially composed by me on the basis of the two manuscripts. The third column provides very short descriptions of the contents of each song. Using them we can try to discuss briefly the composition of the collection as reflected in the manuscripts under study.

Unlike the Lhasa block print, it consists of too many songs to present a coherent narrative. However, I believe it is clear that the compiler did care about how to arrange the songs, at least to counterbalance amorous motifs with religious and philosophical musings. The “struggle” between these two lines of the quasi-narrative seems to be the essence of the entire composition. The lyrical hero constantly sways between the joys of this life and thoughts that they are illusory and the path of Dharma should be taken.

The initial group of the six songs can be read as a kind of foreword that introduces the parents of the hero and the end of the (innocent)

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18 In my previous publications I missed nine songs from the Lhasa block-print that have equivalents in Tib. 1000: nos. 6 (L: 47), 9 (L: 5), 10 (L: 6), 39 (L: 21), 40 (L: 22), 41 (L: 23), *97 (L: 58), *103 (L: 45), *132 (L: 32).
childhood that brings about thoughts about the inevitable aging. Two philosophical songs conclude this part, emphasizing the idea of the unreliability and futility of all mundane aspirations. Nevertheless, the young man enters the sea of passions and the following one hundred songs describe various aspects of his experience, starting from the first love to a daughter of some mighty ruler whose figure is usually identified as the Regent Sangs rgyas rgya mtsho. The most important motifs here are the danger of losing beloved ones (various animalistic similes are used, most frequently the flower/girl and the bee/poet paradigm), the uncertainty of the women’s feelings, the comparison between worldly love and religion (guidance of a lama and an option to leave for a mountain retreat are often remembered in this context), and the fear of a certain powerful figure (most probably, the Regent) who is depicted both as a ruler and a person pretending to be an expert in the Buddhist teaching. Closer to the end of this part the feeling of anxiety and disappointment increases and a group of purely religious songs (107–114) that starts with a dedication to the root guru appears. It is followed with several sad songs (115–118) about the young man’s loneliness and then with seven songs that criticize people (perhaps, the Regent again) following Buddhism just outwardly, without deep devotion and understanding. The following group of songs (126–162) again presents motifs connected with worldly love (at least outwardly), a new one being added to them, that of the death of close people — the parents and a beloved one. Sadness seems to be a prevailing poetical emotion here, and it serves as a preparation for another block of songs that praise the path of Dharma. Such a block concludes the version of Tib. 2459-2, the songs 162–170 praise the rejection of passions and explain the best qualities of the samadhī. The final song here (170) plays with the simile of the bee and the yogi-poet: having enjoyed the ambrosia of the samadhī, the bee performs the dance of the Dharma. This looks like an excellent “epilogue” for the collection. However, the Beijing manuscript has a continuation of an unknown length. Tib. 1000 has differences from both of the other two manuscripts here. Due to the missing page, we do not know if it had any of the songs 158–170, in any case it could have just three to four songs. Nevertheless, the last extant page starts with two philosophical songs (missing in the two other manuscripts), i.e. Tib. 1000 also had such a block, albeit it was apparently shorter. Like in the Beijing manuscript, it was not the end of the collection but, except for two songs about “worldly” affairs, its remaining part, unfortunately, is a
mystery to us.

The repeating character of religious “insertions” and the fact that the version of Tib. 2459-2 ends up with one of them shows, to my mind, the intention of the compiler (if not the author) of the collection. The distribution of the “biographic” details through various parts of the collection seems to support the assumption that the compiler had this aspect in mind, too. Although the manuscripts cannot be compared in this respect with the concise version of the Lhasa block print, their comparison shows some affinity in terms of the arrangement of the songs, especially in the opening part. Among the songs 1–21 of the manuscripts versions there are equivalents of the first 18 songs from the block print, and they even go in the same order. Later on, two more blocks of songs that have the same sequence as in the block print are found. It means there must be a certain genetic relation between both major variants of the collection (represented with the three manuscripts and the block print) but any further conclusions about it are hardly possible.19

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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>The season is fertile in Mön / the parents fell in love.</td>
<td>1</td>
<td>1</td>
<td>46</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>The moon in the sky / the mother in the poet’s memory is clear.</td>
<td>2</td>
<td>2</td>
<td>1</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Boys getting old(er).</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Girls getting old(er).</td>
<td>4</td>
<td>4</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Illusory nature of mundane activities.</td>
<td>5</td>
<td>5</td>
<td>—</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>The stupidity of not remembering about impermanence and death.</td>
<td>6</td>
<td>6</td>
<td>47</td>
</tr>
</tbody>
</table>

19 The majority of songs consist of four verses (rkang pa), otherwise, their number as well as various discrepancies between the four versions are reflected. Sometimes, one or more verses are found in some versions and are not in others. In this case, square brackets show that they are found in certain versions, while curly brackets and letter(s) X show that they are missing; e.g., in No. 25, all the manuscript versions have four verses while the Lhasa block print has six verses, this is shown as $2^{[XX]} + 2$ and $2 + [2] + 2$, respectively. If one or two verses are missing by a mistake, this is shown with angle brackets, e.g. $2<+2?>$ (in this case only two lines are written and my assumption is that the second pair of verses is missing). All such cases are easier to be checked in the edition of the songs following after the table.
<table>
<thead>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>7</td>
<td>Obtaining the beloved one / a jewel from the sea.</td>
<td>7</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>A casual love affair / a turquoise found and left.</td>
<td>8</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>The governor’s daughter / a ripened peach.</td>
<td>—</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>No sleep at night / how to get the beloved one tomorrow?</td>
<td>9</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>The flower/love withers, no worries for the bee/poet.</td>
<td>10</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>Winter is near — the flower and the bee are likely to part soon.</td>
<td>11</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>The goose likes the lake — frost makes him leave it.</td>
<td>12</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>The boat looks back / the girl does not.</td>
<td>13</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>A knot of vows with a marketplace girl easily unties.</td>
<td>14</td>
<td>15</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>—</td>
<td>A knot of vows with the beloved one is strong.</td>
<td>—</td>
<td>16</td>
<td>—</td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>The sweetheart has set a prayer flag — may it stay unharmed!</td>
<td>15</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>Written letters are erasable / a mental image of the beloved one is not.</td>
<td>16</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>The seal on paper is mute — may the seal of modesty be stamped on minds!</td>
<td>17</td>
<td>19</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>The bee wants to enter a temple along with the luxurious flower (an offering).</td>
<td>18</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>If the beloved one chooses religion, the poet will follow her.</td>
<td>19</td>
<td>21</td>
<td>16</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>Amorous thoughts disturb concentration on the lama’s words.</td>
<td>20</td>
<td>22</td>
<td>17</td>
</tr>
<tr>
<td>2+2</td>
<td></td>
<td></td>
<td>2+2</td>
<td>2+2</td>
<td>4</td>
</tr>
<tr>
<td>23</td>
<td>21</td>
<td>The lama’s image does not appear in the mind / the girl’s image does.</td>
<td>21</td>
<td>23</td>
<td>18</td>
</tr>
<tr>
<td>24</td>
<td>22</td>
<td>If the beloved one remains in a retreat, the man will offer all possessions to Dharma.</td>
<td>22</td>
<td>24</td>
<td>—</td>
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<tr>
<td>------</td>
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</tr>
<tr>
<td>25</td>
<td>23</td>
<td>The forest of Lhorong is the place of secret meetings — may it remain unexposed!</td>
<td>23</td>
<td>25</td>
<td>50</td>
</tr>
<tr>
<td>26</td>
<td>24</td>
<td><em>A variation on the same motif.</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>25</td>
<td>A meeting in a tavern — what if a child is to be born?</td>
<td>25</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>28</td>
<td>26</td>
<td>A one-night affair — easy to part.</td>
<td>26</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>27</td>
<td>A secret told to the beloved one gets known to the foe.</td>
<td>27</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>28</td>
<td>The hunter caught the beauty but Prince Norzang took her.</td>
<td>28</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>29</td>
<td>The sadness of seeing the jewel that used to be yours in another man’s hands.</td>
<td>29</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>30</td>
<td>The flower/beloved one withers — the bee/poet has to accept it.</td>
<td>30</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>31</td>
<td>Passion fastens to <em>samsāra</em>, its weakening in the poet makes the girl unhappy.</td>
<td>31</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>32</td>
<td>The flower withers quickly / the girl is flicker-minded: no feelings behind her smile.</td>
<td>32</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>33</td>
<td>Parents suggest one girl as a bride — thoughts cling to another.</td>
<td>33</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>34</td>
<td>If thoughts are stable, Buddhahood may be obtained in this life.</td>
<td>34</td>
<td>36</td>
<td>19</td>
</tr>
<tr>
<td>37</td>
<td>35</td>
<td>Peaches fall down — gossip spreads.</td>
<td>35</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>The poet gets drunk and stays at a tavern till the early morning.</td>
<td>36</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>37</td>
<td>The wind horse flies high / the beloved one has agreed to be with the poet.</td>
<td>37</td>
<td>39</td>
<td>21</td>
</tr>
<tr>
<td>40</td>
<td>38</td>
<td>A row of pretty women — sidelong glances follow the poet.</td>
<td>38</td>
<td>40</td>
<td>22</td>
</tr>
<tr>
<td>41</td>
<td>39</td>
<td>The beloved one takes an oath to be with the poet until death parts them.</td>
<td>39</td>
<td>41</td>
<td>23</td>
</tr>
<tr>
<td>42</td>
<td>40</td>
<td>No retreats anymore — this is the girl’s desire.</td>
<td>40</td>
<td>42</td>
<td>24</td>
</tr>
<tr>
<td>43</td>
<td>41</td>
<td>A bee in the net / thoughts of the religious boy from Kongpo after three days of love.</td>
<td>41</td>
<td>43</td>
<td>25</td>
</tr>
<tr>
<td>------</td>
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<td>---------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>44</td>
<td>&lt;42&gt; ?</td>
<td>Worldly pleasures — obtaining divinity can hardly give more fun.</td>
<td>42</td>
<td>44</td>
<td>—</td>
</tr>
<tr>
<td>45</td>
<td>&lt;43&gt; ?</td>
<td>Girls and beer, if eternal, are the best refuge for the young man.</td>
<td>43</td>
<td>45</td>
<td>34</td>
</tr>
<tr>
<td>46</td>
<td>44 &lt;1+3&gt;</td>
<td>Being separated from the beloved one in the next life is a horror.</td>
<td>44</td>
<td>46</td>
<td>—</td>
</tr>
<tr>
<td>48</td>
<td>46</td>
<td>May the young man’s afflictions be burnt by the sweetheart at night.</td>
<td>63</td>
<td>68</td>
<td>—</td>
</tr>
<tr>
<td>49</td>
<td>?</td>
<td>Love makes the poet postpone a retreat.</td>
<td>46</td>
<td>48</td>
<td>—</td>
</tr>
<tr>
<td>50</td>
<td>?</td>
<td>The girl is beloved but does she love?</td>
<td>47</td>
<td>49</td>
<td>27</td>
</tr>
<tr>
<td>51</td>
<td>?</td>
<td>Does not the pretty girl lie to get money from the poet?</td>
<td>48</td>
<td>50</td>
<td>55</td>
</tr>
<tr>
<td>52</td>
<td>?</td>
<td>The beloved one has appeared — avarice is away.</td>
<td>49</td>
<td>51</td>
<td>—</td>
</tr>
<tr>
<td>53</td>
<td>?</td>
<td>The turquoise ornament cannot tell the beloved one’s thoughts.</td>
<td>50</td>
<td>52</td>
<td>26</td>
</tr>
<tr>
<td>54</td>
<td>?</td>
<td>No way to find a constant partner among marketplace girls.</td>
<td>51</td>
<td>53</td>
<td>—</td>
</tr>
<tr>
<td>55</td>
<td>?</td>
<td><em>Unclear since two lines are missing.</em></td>
<td>—</td>
<td>54 [2]+2</td>
<td>—</td>
</tr>
<tr>
<td>56</td>
<td>?</td>
<td>The girl looks great and tells she did not have lovers — why does she stink, then?</td>
<td>52</td>
<td>55</td>
<td>—</td>
</tr>
<tr>
<td>58</td>
<td>?</td>
<td>They gossip about the poet and the raven but do not about the ruler and the Mongolian hawk.</td>
<td>—</td>
<td>57 [4]</td>
<td>—</td>
</tr>
<tr>
<td>59</td>
<td>?</td>
<td>Neighbors can hear — the shy girl should not be made crying.</td>
<td>54</td>
<td>58</td>
<td>—</td>
</tr>
<tr>
<td>60</td>
<td>?</td>
<td>The dry valley / the aging man will not refuse a spritz of rain / casual sex.</td>
<td>55</td>
<td>59</td>
<td>—</td>
</tr>
<tr>
<td>61</td>
<td>?</td>
<td>The poet failed both to reject passions and to exhaust them.</td>
<td>56 [XX]+4</td>
<td>60 [2]+2</td>
<td>—</td>
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<tr>
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</tr>
<tr>
<td>62</td>
<td>?</td>
<td>The passion of a yogi and a yogini secures a happy union in this and the next life.</td>
<td>61&lt;sup&gt;4&lt;/sup&gt;</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>63</td>
<td>?</td>
<td>The beloved one who has no love / a horse who cannot ride.</td>
<td>57</td>
<td>62</td>
<td>—</td>
</tr>
<tr>
<td>64</td>
<td>?</td>
<td>The season of blossom is long — the bee asks the flower to linger on.</td>
<td>58</td>
<td>63</td>
<td>—</td>
</tr>
<tr>
<td>65</td>
<td>?</td>
<td>The beloved one is a lake goddess — may she at least pretend she still has love.</td>
<td>59</td>
<td>64</td>
<td>—</td>
</tr>
<tr>
<td>66</td>
<td>?</td>
<td>The girl’s evil thoughts turned out equally powerful as her beauty.</td>
<td>60</td>
<td>65</td>
<td>—</td>
</tr>
<tr>
<td>67</td>
<td>?</td>
<td>The flower and the bee / the couple — relations can be long if only their passion is strong.</td>
<td>61</td>
<td>66</td>
<td>—</td>
</tr>
<tr>
<td>68</td>
<td>?</td>
<td>The massive body is put into a grave — the small bird-consciousness flew away to the bardo.</td>
<td>62</td>
<td>67</td>
<td>—</td>
</tr>
<tr>
<td>69</td>
<td>?</td>
<td>The bird is devoted to its child but cannot help it fall down when the wind is too strong.</td>
<td>64&lt;sup&gt;2[XX]+2(XX)2&lt;/sup&gt;</td>
<td>69&lt;sup&gt;2+[2]&lt;/sup&gt;</td>
<td>—</td>
</tr>
<tr>
<td>70</td>
<td>?</td>
<td>The girl wants to be with the poet but cannot resist the governor’s will.</td>
<td>70&lt;sup&gt;[2]+2&lt;/sup&gt;</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>71</td>
<td>?</td>
<td>The Cobra’s saffron/governor in front of the poet — the lotus/beloved one in his heart.</td>
<td>65</td>
<td>71</td>
<td>—</td>
</tr>
<tr>
<td>72</td>
<td>?</td>
<td>May the girl be straight like a pillar, not like a crooked arch pillar.</td>
<td>66</td>
<td>72</td>
<td>—</td>
</tr>
<tr>
<td>73</td>
<td>?</td>
<td>The girl is not born from a peach tree — her love has faded even faster than its fruit.</td>
<td>67&lt;sup&gt;3[X]+1&lt;/sup&gt;</td>
<td>73&lt;sup&gt;3+[1]+1&lt;/sup&gt;</td>
<td>—</td>
</tr>
<tr>
<td>74</td>
<td>?</td>
<td>The girl is born from a paper plant, she is like a prayer flag made of paper.</td>
<td>68&lt;sup&gt;2+2&lt;/sup&gt;</td>
<td>74&lt;sup&gt;2+2&lt;/sup&gt;</td>
<td>35&lt;sup&gt;2+[2]&lt;/sup&gt;</td>
</tr>
<tr>
<td>75</td>
<td>?</td>
<td>A sky scheme explains the moves of the planets — sex does not help to enter the girl’s heart.</td>
<td>69</td>
<td>75</td>
<td>49</td>
</tr>
<tr>
<td>76</td>
<td>?</td>
<td>The lama always gives instructions — the girl does not answer whether she loves the poet.</td>
<td>70</td>
<td>76</td>
<td>—</td>
</tr>
<tr>
<td>77</td>
<td>?</td>
<td>Fish can be caught in a deep lake, the girl’s heart is unattainable.</td>
<td>71</td>
<td>77</td>
<td>—</td>
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<tr>
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</tr>
<tr>
<td>78</td>
<td>?</td>
<td>The girl is like a wolf who cannot be domesticated.</td>
<td>72</td>
<td>78</td>
<td>36</td>
</tr>
<tr>
<td>79</td>
<td>?</td>
<td>The girl acts against her parents’ will — what if her love fails?</td>
<td>73</td>
<td>79</td>
<td>—</td>
</tr>
<tr>
<td>80</td>
<td>?</td>
<td>The persimmon/girl’s body is not very beautiful — the mango/heart is sweet.</td>
<td>74</td>
<td>80</td>
<td>—</td>
</tr>
<tr>
<td>81</td>
<td>?</td>
<td>The stray horse can be caught — the rebellious girl’s heart not.</td>
<td>75</td>
<td>81</td>
<td>37</td>
</tr>
<tr>
<td>82</td>
<td>?</td>
<td>One girl from market place attracts many men.</td>
<td>76</td>
<td>82</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1?+1?+</td>
<td>1&lt;+1&gt;?</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>2? &amp;</td>
<td>XXXX</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>77[2]</td>
<td>+2</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>?</td>
<td>Tsampa will keep on being grinded / the woman will look for lovers until old age.</td>
<td>78</td>
<td>83</td>
<td>—</td>
</tr>
<tr>
<td>84</td>
<td>?</td>
<td>The mane (not bones) is the main thing in a horse / the face (not pedigree) in a woman.</td>
<td>79</td>
<td>84</td>
<td>—</td>
</tr>
<tr>
<td>85</td>
<td>?</td>
<td>The rare turquoise/beauty is wanted by many.</td>
<td>80</td>
<td>85</td>
<td>—</td>
</tr>
<tr>
<td>86</td>
<td>?</td>
<td>The blended skandhas are inseparable, the revered mind can separate desire.</td>
<td>81</td>
<td>86</td>
<td>—</td>
</tr>
<tr>
<td>87</td>
<td>*86(20)</td>
<td>If the bird consoles the poet in the mountains, he will console it (her?) in the valley.</td>
<td>82</td>
<td>87</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>&lt;2+&gt;2</td>
<td></td>
<td>2+2</td>
<td>2+2</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>*87</td>
<td>The beloved one was stolen — can the parrot tell by whom?</td>
<td>83</td>
<td>88</td>
<td>—</td>
</tr>
<tr>
<td>89</td>
<td>*88</td>
<td>The singing bird, famous in China and Tibet, is banished from Lhasa.</td>
<td>84</td>
<td>89</td>
<td>—</td>
</tr>
<tr>
<td>90</td>
<td>*89</td>
<td>The stupid monkey closes her face and thinks nobody can see it steal in the daytime.</td>
<td>85</td>
<td>90</td>
<td>—</td>
</tr>
<tr>
<td>91</td>
<td>*90</td>
<td>Seeds are not seen but the fruit will inevitably get visible.</td>
<td>86</td>
<td>91</td>
<td>—</td>
</tr>
</tbody>
</table>

20 This is a provisional number that was calculated the following way: thirteen pages, 24 to 36, are missing, almost all extant pages contain 3 songs each, hence 39 numbers were added by me to 46.
<table>
<thead>
<tr>
<th>Nos.</th>
<th>SP1: nos.</th>
<th>SP2: nos.</th>
<th>L: nos.</th>
<th>Summary of the contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>92</td>
<td>*91</td>
<td>92</td>
<td>—</td>
<td>Everything is good about the girl from Dakpo, one has to be strong to be ready to lose her.</td>
</tr>
<tr>
<td>93</td>
<td>*92</td>
<td>93</td>
<td>—</td>
<td>The girl is beautiful, the poet worries she can draw him away from religion.</td>
</tr>
<tr>
<td>94</td>
<td>*93</td>
<td>94</td>
<td>—</td>
<td>The cloud drifting in the sky — isn’t it a sign of Yidzin Lhamo’s love?</td>
</tr>
<tr>
<td>95</td>
<td>*94</td>
<td>95</td>
<td>—</td>
<td>It must be the wind from the poet’s motherland — it has brought scent of the beloved one’s body.</td>
</tr>
<tr>
<td>96</td>
<td>*95</td>
<td>96</td>
<td>—</td>
<td>Can the poet and his beloved one be separated like water and milk?</td>
</tr>
<tr>
<td>97</td>
<td>—</td>
<td>97</td>
<td>—</td>
<td>The bad astrological prognosis for lovers can be cleansed with rituals.</td>
</tr>
<tr>
<td>98</td>
<td>*96</td>
<td>98</td>
<td>—</td>
<td>The poet pleads not to be punished for something he did not do.</td>
</tr>
<tr>
<td>99</td>
<td>*97</td>
<td>99</td>
<td>58</td>
<td>May the karmic mirror of Yama help the poet to have all bad things corrected in his next life.</td>
</tr>
<tr>
<td>100</td>
<td>*98</td>
<td>100</td>
<td>—</td>
<td>No use in wearing white silk — the beloved one’s feelings have proved short.</td>
</tr>
<tr>
<td>101</td>
<td>*99</td>
<td>101</td>
<td>—</td>
<td>The opponent is eager to draw a black picture on the poet’s white scarf/heart.</td>
</tr>
<tr>
<td>102</td>
<td>*100</td>
<td>102</td>
<td>38</td>
<td>The rock and wind beat the vulture / the lies beat the poet’s mind.</td>
</tr>
<tr>
<td>103</td>
<td>*101</td>
<td>103</td>
<td>—</td>
<td>The white cloud of the poet’s love faces the hostile wind of the opponent’s heart.</td>
</tr>
<tr>
<td>104</td>
<td>*102</td>
<td>104</td>
<td>39</td>
<td>The yellow cloud that is black inside / neither a layman nor a monk, the foe of Buddhism.</td>
</tr>
<tr>
<td>105</td>
<td>*103</td>
<td>105</td>
<td>45</td>
<td>Protector Dorje Chökyong is invoked to tame the foe of Buddhism.</td>
</tr>
<tr>
<td>106</td>
<td>*104</td>
<td>106</td>
<td>—</td>
<td>The strong wind, no locks / the storm of gossip cannot be extinguished.</td>
</tr>
<tr>
<td>107</td>
<td>*105</td>
<td>107</td>
<td>—</td>
<td>A salutation to the poet’s Root Teacher.</td>
</tr>
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<td>------</td>
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</tr>
<tr>
<td>108</td>
<td>*106</td>
<td>All mistakes are confessed in front of the Buddha.</td>
<td>103</td>
<td>108</td>
</tr>
<tr>
<td>109</td>
<td>*107</td>
<td>Glacier water has great potency.</td>
<td>104</td>
<td>109</td>
</tr>
<tr>
<td>110</td>
<td>*108</td>
<td>A prayer to Jñānañākini’a compassion.</td>
<td>105</td>
<td>110</td>
</tr>
<tr>
<td>111</td>
<td>*109</td>
<td>Virtuous merits are not to be reviled even when the strong wind blows.</td>
<td>106</td>
<td>—</td>
</tr>
<tr>
<td>112</td>
<td>*110</td>
<td>Butter is hidden in milk / the true essence is obstructed by ignorance.</td>
<td>107</td>
<td>111</td>
</tr>
<tr>
<td>113</td>
<td>*111</td>
<td>Mind is free of changes by nature, only afflictions make it display changes.</td>
<td>108</td>
<td>112</td>
</tr>
<tr>
<td>114</td>
<td>—</td>
<td>Differentiation between the pure and the impure makes the difference between samsāra and nirvāṇa.</td>
<td>—</td>
<td>113</td>
</tr>
<tr>
<td>115</td>
<td>*112</td>
<td>The bee/poet and the flower/beloved one appeared at different times and failed to enjoy each other.</td>
<td>110</td>
<td>114</td>
</tr>
<tr>
<td>116</td>
<td>*113</td>
<td>Autumn makes the bee part with the flower / the aging man has to part with the beloved one.</td>
<td>111</td>
<td>115</td>
</tr>
<tr>
<td>117</td>
<td>*114</td>
<td>The season is fertile / the girl is charming — the young bull weeps / the poet sings a sad song.</td>
<td>112</td>
<td>116</td>
</tr>
<tr>
<td>118</td>
<td>*115</td>
<td>The boy sings a sad song — only grass responds him.</td>
<td>113</td>
<td>117</td>
</tr>
<tr>
<td>119</td>
<td>*116 2+2</td>
<td>No echo from the rock / no heartfelt reply from the beloved one’s father.</td>
<td>114 2+2</td>
<td>118 2&lt;+2&gt;</td>
</tr>
<tr>
<td>120</td>
<td>*117</td>
<td>Washing does not purify — a fish would have obtained liberation this way.</td>
<td>115</td>
<td>119</td>
</tr>
<tr>
<td>121</td>
<td>*118</td>
<td>Saffron clothes do not make one a lama — a goose would have been a spiritual leader.</td>
<td>116</td>
<td>120</td>
</tr>
<tr>
<td>122</td>
<td>*119</td>
<td>Repeating others’ words does not mean being a guru — a parrot would have been one.</td>
<td>117</td>
<td>—</td>
</tr>
<tr>
<td>123</td>
<td>*120 2+[2]</td>
<td>Repeating others’ words does not mean having power — an echo would have been an enlightened one.</td>
<td>118 2+[2]</td>
<td>121 2&lt;+[XX]+ [XX]2</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------------------------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>124</td>
<td>*121 [2]+2</td>
<td>The seer of foes and friends cannot become a buddha — a beast of prey would have been one.</td>
<td>119 [2]+2</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>*122</td>
<td>Worldly joys do not produce enlightenment — Kubera would have been a buddha.</td>
<td>120</td>
<td>122</td>
</tr>
<tr>
<td>126</td>
<td>—</td>
<td>Môn lady’s thighs are very white, she has led away the young man.</td>
<td>121</td>
<td>123</td>
</tr>
<tr>
<td>127</td>
<td>—</td>
<td>The cuckoo’s song is sweet but the beloved one’s voice is sweeter.</td>
<td>122 6</td>
<td>124 6</td>
</tr>
<tr>
<td>128</td>
<td>—</td>
<td><em>Unclear since two lines are missing</em> <em>(beloved “sister Tsewang” is mentioned).</em></td>
<td>—</td>
<td>125 2&lt;+2?&gt;</td>
</tr>
<tr>
<td>129</td>
<td>*123</td>
<td>The snow grouse is called to console the poet’s heart agitated by the beloved one.</td>
<td>123</td>
<td>126</td>
</tr>
<tr>
<td>130</td>
<td>*124</td>
<td>The lake and the goose seemed to be inseparable — the ice has made the goose leave.</td>
<td>124</td>
<td>127</td>
</tr>
<tr>
<td>131</td>
<td>*125</td>
<td>The girl and the poet seemed to be inseparable — the governor and karma made them part.</td>
<td>125</td>
<td>128</td>
</tr>
<tr>
<td>132</td>
<td>*126 2+2</td>
<td>The mountain pass hinders vision, the great river hinders walking.</td>
<td>126 2+2</td>
<td>129 2&lt;+2&gt;</td>
</tr>
<tr>
<td>134</td>
<td>—</td>
<td>The poet would have been happy to see the river stream up and his parents appear up there.</td>
<td>128</td>
<td>131</td>
</tr>
<tr>
<td>135</td>
<td>—</td>
<td>The owner will take his arrow from the meadow, none can extract a thought from the poet’s mind.</td>
<td>—</td>
<td>132</td>
</tr>
<tr>
<td>136</td>
<td>—</td>
<td>The arrowhead is lost in the earth, the poet’s thoughts are constantly with the beloved one.</td>
<td>129</td>
<td>133</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>-------------------------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>137</td>
<td>*128</td>
<td>The meadow and grass have parted due to the season / the poet and the beloved one due to their karma.</td>
<td>130</td>
<td>134</td>
</tr>
<tr>
<td>138</td>
<td>*129</td>
<td>Crossing the river can be helped by the boat owner — the death of the beloved one cannot be helped.</td>
<td>131</td>
<td>135</td>
</tr>
<tr>
<td>139</td>
<td>*130</td>
<td>The tree has lots of twigs / the woman has lots of ideas.</td>
<td>132</td>
<td>136</td>
</tr>
<tr>
<td>140</td>
<td>—</td>
<td>The girl has many own thoughts — does not want be adorned with her (?) parents’ turquoise.</td>
<td>133</td>
<td>137</td>
</tr>
<tr>
<td>141</td>
<td>—</td>
<td>The bad year results in anxieties / the damage of “the private little field” produces suffering.</td>
<td>134</td>
<td>138</td>
</tr>
<tr>
<td>142</td>
<td>—</td>
<td>The parents’ death did not overwhelm the poet with despondency, unlike his beloved one’s death.</td>
<td>—</td>
<td>139</td>
</tr>
<tr>
<td>143</td>
<td>*131</td>
<td>Relations were kept secret but an army of gossip attacked lovers.</td>
<td>135</td>
<td>140</td>
</tr>
<tr>
<td>144</td>
<td>*132 2+2</td>
<td>The beloved one became somebody else’s bride — both mind and body of the poet are hit.</td>
<td>136</td>
<td>141 32 2+2</td>
</tr>
<tr>
<td>145</td>
<td>*133</td>
<td>A sickness prevents one from eating tasty food / lovers are separated by an irresistible power.</td>
<td>137</td>
<td>142</td>
</tr>
<tr>
<td>146</td>
<td>*134</td>
<td>A harvested field was the place where the poet first met his beloved one.</td>
<td>—</td>
<td>143</td>
</tr>
<tr>
<td>147</td>
<td>*135</td>
<td>When asked “how do you feel?” — the girls started crying.</td>
<td>—</td>
<td>144</td>
</tr>
<tr>
<td>148</td>
<td>*136</td>
<td>Bodies of lovers are united but minds are not — unlike gold and brass in Nepalese crafts.</td>
<td>—</td>
<td>145</td>
</tr>
<tr>
<td>149</td>
<td>*137</td>
<td>The deer in the mountains / the girl seized by the governor cannot be taken by the dog/poet.</td>
<td>—</td>
<td>146</td>
</tr>
<tr>
<td>150</td>
<td>*138</td>
<td>Stones from the mountain killed the harvest / the karmic connection between lovers ran out.</td>
<td>—</td>
<td>147</td>
</tr>
<tr>
<td>151</td>
<td>—</td>
<td>*Unclear since two lines are missing (the bee/</td>
<td>—</td>
<td>148 2&lt;+2?&gt;</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------------------------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>152</td>
<td>*139</td>
<td>The tree remains bent in the same direction / the beloved one’s thoughts change their turn.</td>
<td>—</td>
<td>149</td>
</tr>
<tr>
<td>153</td>
<td>*140</td>
<td>The frozen earth/new girlfriend is not suitable for the male horse’s run/candid talks.</td>
<td>—</td>
<td>150</td>
</tr>
<tr>
<td>154</td>
<td>*141</td>
<td>The briar fruit has a big bone inside / the beloved one’s face is pretty but her heart is unknown.</td>
<td>—</td>
<td>151</td>
</tr>
<tr>
<td>155</td>
<td>—</td>
<td>The beloved one/rainbow is bountiful now but the resource may be extinguished soon.</td>
<td>—</td>
<td>152</td>
</tr>
<tr>
<td>156</td>
<td>*142</td>
<td>The destined girl is like a stainless silver mirror — she would appear late(r).</td>
<td>—</td>
<td>153</td>
</tr>
<tr>
<td>157</td>
<td>*143</td>
<td>The cuckoo left for Mön — the goose will leave for Lhorong.</td>
<td>—</td>
<td>154</td>
</tr>
<tr>
<td>158</td>
<td>— (?)</td>
<td>The center of Tibet is Lhasa, relations with the beloved one were established by Machik Pel-lha.</td>
<td>138</td>
<td>155</td>
</tr>
<tr>
<td>159</td>
<td>— (?)</td>
<td>The flower/girl will get old one day — may the beauty show her petals, a natural thing to do.</td>
<td>139</td>
<td>156</td>
</tr>
<tr>
<td>160</td>
<td>— (?)</td>
<td>A casual one-night love affair — love that is free of attachment was found in Lhasa.</td>
<td>140</td>
<td>157</td>
</tr>
<tr>
<td>161</td>
<td>— (?)</td>
<td>The sun/husband is in, the star/poet is out.</td>
<td>141</td>
<td>158</td>
</tr>
<tr>
<td>162</td>
<td>— (?)</td>
<td>The candid girl has appeared in the dream — may the karmic connection with her be formed!</td>
<td>142</td>
<td>159</td>
</tr>
<tr>
<td>163</td>
<td>— (?)</td>
<td>The mind is attached to passion — let the lama cut its cord with his sword!</td>
<td>143</td>
<td>160</td>
</tr>
<tr>
<td>164</td>
<td>— (?)</td>
<td>The boy’s sad song reflects sadness of being attached to samsāra.</td>
<td>144</td>
<td>161</td>
</tr>
<tr>
<td>165</td>
<td>— (?)</td>
<td>The dream about universal friendship is but a dream, anything just reminding truth is but a defilement.</td>
<td>145</td>
<td>162</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>--------------------------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>166</td>
<td>— (?)</td>
<td>The poet had a passion to the girl’s beauty but he has expelled it and heads for a retreat.</td>
<td>146</td>
<td>163</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[2]+4</td>
<td>[XX]3</td>
</tr>
<tr>
<td>167</td>
<td>—</td>
<td>Practicing pure Dharma in this life will bring clear light in future lives.</td>
<td>147</td>
<td>164</td>
</tr>
<tr>
<td>168</td>
<td>—</td>
<td>Sensual pleasures are suitable for animals, amrita of samadhi provides true happiness.</td>
<td>148</td>
<td>165</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4{XX}+2</td>
<td>4+[2]+2</td>
</tr>
<tr>
<td>169</td>
<td>—</td>
<td>Samadhi provides the purest happiness, equanimity is the best basis of the mind.</td>
<td>149</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td>&lt;1+&gt;3</td>
</tr>
<tr>
<td>170</td>
<td>—</td>
<td>Having produced bodhicitta and enjoyed amrita, the bees will perform the Dharmic dance.</td>
<td>150</td>
<td>167</td>
</tr>
<tr>
<td>171</td>
<td>*147</td>
<td>The practice of Dharma will bring about the sun of clear light, the source of endless happiness.</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>172</td>
<td>*148</td>
<td>With the flower of bodhicitta, one can enjoy amrita of the two truths.</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>173</td>
<td>*149</td>
<td>The Eastern Indian peacock and the parrot from Lhorong met in Lhasa.</td>
<td>447</td>
<td>—</td>
</tr>
<tr>
<td>174</td>
<td>*150</td>
<td>Gossips are numerous — the amount of love the poet has had exceeds the limits of a sea.</td>
<td>450</td>
<td>—</td>
</tr>
</tbody>
</table>

The following translation corresponds entirely with the table presented above. Whenever Tib. 1000 (SP1) has its versions of the songs it is used as the basic textual source, in other cases Tib. 2459-2 (SP2) or, for several verses, the Beijing manuscript (B) is used. The translation is supplied with the edited Tibetan text — my suggestions at its correction are put in square brackets, the original syllables being also shown in angle brackets. Only meaningful discrepancies (including synonyms and various forms of the same words) found in the other manuscripts and the block print are presented in the notes to
My aim was to present an academic, close to literal translation of
the songs which would be clear to the reader in regard of the first layer
of their meaning. Behind it there may be other layer(s) that make
various interpretations of a number of the Sixth Dalai Lama’s songs
possible. A lot of valuable commentaries in this regard are provided in
Per Sørensen’s book.22 As far as I know, the only attempt at literary
translation of the complete set of the songs found in the Beijing
manuscript, hence most of the songs presented below, was made into
English by Simon Wickham-Smith. It was only published in the
internet but is currently unavailable, I have it as an electronic
document (Wickham-Smith [2006]). Several relevant songs are also
presented in the Chinese translation (Zhuang Jing 1981), the French
translation (Vilgrain 1986) that follows Zhuang Jing’s selection of
songs from the Beijing manuscript, and the English translation (Waters
2007) that uses a part of Zhuang Jing’s selection and adds several more
songs from Sørensen’s edition.

1.
SP1: 1. [B: 1 / SP2: 1 / L: No. 46]
khu byug mon1 nas phebs byung2
nam zla’i sa bcud ‘phel3 song| |
chung ‘drid4 byams pa phebs byung5
lus sms bde la bkod6 song | |
The cuckoo from Mön appeared,
The fertile power of the season increased.
Love [in] friends from childhood appeared,
Both the body and the mind turned happy.

1 L: mun: ‘[from] darkness’ — most probably, an orthographic mistake, otherwise,
‘darkness’ may symbolize the winter season; 2 B: yong dus, SP2: yong bas, L: yongs pa’ai; 3 B/SP2/L: phebs — an awkward repetition of the same verb as in the first verse;
4 B/SP2: chung ‘dris, L: nga dang: ‘I and [love’ — a completely different meaning that
explains why the song could not be placed at the beginning of L; 5 B/SP2: ‘phrad pas
— ‘met’ but it does not fit the verse smoothly and seems to have been borrowed from
L where it works perfectly, L: phrad nas; 6 B/SP2/L: lhod por lang (SP2: langs) — ‘got
relaxed’.

21 When two or more syllables have discrepancies with the other sources these
syllables are italicized. The full lists of discrepancies, with all mistakes and dubious
forms, are available in my edition of Tib. 2459-2 (see the previous paper of this
issue of RET).

22 In certain cases, I read the songs differently, partly because the two Saint
Petersburg manuscripts provided alternative or clearer textual information.
2.

SHAR PHYOBS RI BO’I RTSE NAS

DKAR GSAI ZLA BA SHAR BYUNG

MA SKYES1 A MA’I BZHIN2 RAS

DRAN SLONG GTONG MKHAN ’DRA

BYUNG3 | |

From the mountain in the east

The pure white moon appeared.

The face of my own (var: unborn) mother

Appeared like a memory excitor.

1 SP2: skye’i — the phrase  ma skye’i a ma means ‘the mother of unborn’ (perhaps, a hint at the non-reality of the Dalai Lama’s birth since he is supposed to be an embodiment of the Enlightened one?); the interpretation of the word ‘ma skyes’ as relating to the poet’s own mother was rendered to me by Jampa Namdrol, a Tibetan fellow of the Asian Classics Input Project, in the middle of the 2000s;

2 SP2: zhal;


3.

NA NING SKYES PA’I1 LJANGS

GZHON

DA LO SOG MA’I PH[O]N THAG2 |

PHO GZHON Rgas pa’i mi pho3

HOR GYI GZHU LAS ’KHYOBS

SONG4 |

Fresh sprouts that appeared last year

Are ropes of straw this year.

An elder man [who used to] be a lad

Has got more twisted than a Mongolian bow.

1 L: stabs pas [btab pa’i?] ‘were planted’;

2 B: chog, SP2: shog, L: lcog ‘bundle’;

3 B/SP2/L: lus po;

4 B: hor gzhu las skyos ba ‘more tired than a Mongolian bow’, SP2: hor gzhu las kyang ’khyogs po, L: lho gzhu las gyong ba’i ‘tougher than the southern bow’.

4.

ME TOG Rgas pa’i1 THUL LE<LO’I>2

NAG PO KYHOD3 LA [b]ITAS NA |

A ICE BU MO NGA TSHO

NA SO RGAS PA ’PHAM<S>SONG4 |

When looking at you, a decayed flower’s

Withered (lit. black) corpse,

[We see that] we, respectable girls, Have been [also] defeated with getting old.

1 B/SP2: yal ba’i;

2 B/SP2: thu lu;

3 B: [de], SP2: sa ‘place/earth (with flowers)’;

4 B: rgan mos sman shar / bu mo [de] yang los byas, SP2: rgan mo’i bu mo / dman shar bu mo los byed — in both cases the idea seems to be that young girls turn old.
5.

SP1: 5. [B: 5 / SP2: 5 / L: —] All sorts of activities in this life
tshe ‘di’i bya byed<byes> rnam
grangs Are images [drawn] in water.
chu yi nang gi ri<s> mo1 l
ri<s> mo zag2 pa med pa’i Of images undefiled
char3 lugs ’di8 la g zig s dang l The mode of arising should be
1 SP2: la ri mo bris pa yi; 2 B/SP2: zad ‘(without) cessation’; 3 SP2: cha.
based.

6.

mi rtag ’chi ba’1 jig chen2 [and] death
snying la3 ma dran zer na l Is not recollected in [my] heart —
mi lus4 spyang grung5 ‘dzom6
yang7 If [you] say,
don du8 lkug pa yin no9 l [It means that] even though [you
1 B/SP2/L: ba; 2 B/SP2: yong rgyu ‘forthcoming (death)’, L: —; 3 SP2: nas; 4 B/L:
are] clever as a human being, —, SP2: smra mkhas ‘(clever as) a speaker’; 5 B/L: lcang drung; 6 SP2/L: ‘dzoms; 7
[You] are stupid in regard of the
B/SP2/L: kyang; 8 B/SP2/L: la; 9 B/L: dang ‘dra byung; SP2: dang ‘dra ‘like (a fool)’.
truth.

7.

SP1: 7. [B: 7 / SP2: 7 / L: 3] If a person who is on my mind
rang blor1 babs pa’2 mi de Would become [my] partner for
gtan g yi mdun mar byung life,
na l It would be like taking in hands
rgya mtsho’i gting gi3 nor bu A jewel from the depth of the sea.
lag tu lon pa ’dra byung4 l
1 SP2: sems; 2 SP2: zug pa’i ‘tormenting’, L: song ba’i; 3 B/SP2/L: nas; 4 B/L: lon
pa dang ‘dra (L: mnyam) byung, SP2: lon ‘dra’i dga’ pa ’dug go ‘it will be a joy, like
receiving (a jewel)’.

8.

SP1: —. [B: 8 / SP2: 8 / L: 4] The sweetheart met casually on
[B:] ’gro zhor lam bu’i snying the way
sdug [Was] a girl with a good-smelling
lus dri zh im pa’i bu mo l body.
g.yu ch ung gr u dkar rnyes
nas l
It was like finding a white-lustered little turquoise
And throwing [it] away.

The noble master’s daughter’s
Shape of the face is amazing to look at,
As if on the top of the high peach tree
A ripened fruit appeared.

Thoughts wander in love,
At night the sleep is interrupted.
Not getting [her] in the day time
Is an assistant of disappointment.

The season of flowers has faded away,
[But] thoughts of the turquoise bee are not shaken.
Karmic power of [our] love has exhausted,
[But] there is no reason to be agitated for me.
12.

SP1: 11. [B: 11 / SP2: 12 / L: 8]

rtsi thog *ba mo’i*¹ kha la
[skyi]<gyang>² ser rlung po’i³ pho nya¹
me tog sbrang bu⁴ gnyis la⁵ ’bral mtshams gtong⁶ mkhan 
*min nam⁷* | |

Above hoarfrost on grass
The envoy of a cold winter wind [blows].
Is it going to be the one that separates
The flower and the bee?

¹ SP2: pad ma’i ‘a lotus’; ² B/L: rkyang; ³ B/SP2: gi, L: gis; ⁴ B/SP2: ma; ⁵ B/SP2/L: kyi; ⁶ B/L: byed, SP2: ‘by[e]d; ⁷ B/SP2/L: los yin ‘is surely going to be’.

13.

SP1: 12. [B: 12 / SP2: 13 / L: 9]

ngang *pas mtsho mo bsam*¹ nas
re zhig sdad² dgos bsam kyang | |
mtsho mo ’khyag³ *pas bsdams*⁴ nas
*rang sems⁵* kho thag chod 
song | |

The goose contemplated the lake
And decided to live [there] for a while,
But the lake got bound with frost,
And his thoughts lost resolve.

¹ B/SP2: mo ‘dam la chag (SP2: chags), L: pa ‘dam la chags ‘attached to a bog’; ² B/SP2/L: sdong ‘to unite’; ³ B: khyag, L: dar; ⁴ SP2: gis bsdam, L: kha bsgrigs; ⁵ B: re zhig ‘after a little while’, SP2: ngang mo ‘a goose’.

14.

SP1: 13. [B: 13 / SP2: 14 / L: 10]

gru shan¹ sems² pa med kyang
rta mgo[s]<i> phyi<r> mig 
*blta gi³* | |
khrel gzhung med pa’i byams 
pa[s]<i> nga la *phyir ltas ma byung⁴* | |

Though the boat has no consciousness,
[Its] horse’s head looks back [at me].
The beloved one has neither modesty nor conscience,
[She] did not turn back to look at me.

¹ SP2: shing; ² SP2: bsam; ³ B: blta gis, SP2: bltas song, L: ltas byung; ⁴ B/L: phyi mig mi blta (L: lta), SP2: phyi mig ma bltas.
15.  
SP1: 14. [B: 14 / SP2: 15 / L: 11]

I and a market lady

Made a knot of an oath of three words;

[We] did not make [it] of a spotted snake,

Yet the knot got untied by itself [like the snake].

1 B/L: nga dang tshong ‘dus bu mo (L: bu mo’i), SP2: chung ’dris a ce’i bu mo; 2 B: dam pa’i ‘dud pa, SP2: mdud pa’i dam bca’, L: dam bca’i ‘dud pa; 3 B: phra bo, SP2: phra mo’i, L: phra bo’i ‘subtle, fine, thin’; 4 L: rgyab; 5 B/SP2: rang rang (B: the second rang is missing) sa la ‘each to its own place’; 6 SP2: yong.

16.  
SP1: —. [B: — / SP2: 16 / L: —]

I and the beloved one, known from childhood,

Took an oath in which three words [made] a knot.

Who is that person who can untie A tight knot of white silk?


17.  
SP1: 15. [B: 15 / SP2: 17 / L: 12]

The sweetheart, known from childhood,

Set a prayer flag near a willow.

The caretaker of the willow, sir, please,

Do not throw stones [at it].


18.  
SP1: 16. [B: 16 / SP2: 18 / L: 13]

A written black little letter

Is removed by water or a spot.

An unwritten image in the mind,
bsub kyang **zub sa**³ mi ’dug || Even being rubbed, is out of erasure.

1 P. Sørensen translates *chu dang thig pa* as ‘a drop of water’; ² B/SP2: ’jig ’gro, L: ’jig song — ‘ruined’; ³ SP2: sub pa, L: zub rgyu.

19.

SP1: 17. [B: 17 / SP2: 19 / L: 14]
rgyab pa’i nag chung th[e]’us gsung skad ’byin¹ ni mi shes || khrel dang gzhung gi the’u so so’i sms la rgyob² dang || The little black seal stamped [on paper] Does not know the spoken words. May the seal of modesty and conscience Be stamped on the mind of each [of us].

¹ B/SP2/L: ‘byon; ² L: skyon ‘to put on top; to become faulty’.

20.

SP1: 18. [B: 18 / SP2: 20 / L: 15]
stong¹ ldan ha lo’i me tog *mchod pa’i gral la thegs*² na || g.yu sbrang nga yang mi sdod³ lha khang nang la ’khrid dang⁴ || If a flower of the holly hock with one thousand petals Is brought among other offerings, I, the turquoise bee, will not stay [here], either, Lead [me] inside the temple!

¹ B/L: stobs ‘power, strength’; ² B: mchod khang la thad ‘is taken to the shrine’, SP2: lha khang nang la ‘bul ‘is offered to the temple’, L: mchod rdzas la phebs ‘arrives as [one of] the offering substances’; ³ SP2: gzhon nu nga yang ‘I, the young man’; ⁴ B/SP2: mdzod.

21.

SP1: 19. [B: 19 / SP2: 21 / L: 16]
sems song bu mo mi bzhugs *dam pa’i¹ chos la thegs*² na || [pho gzhon] <byams pa> nga yang mi sdod dben pa’i ri *khrod ‘grims*³ ’gro || If the girl I love will not stay [And] leave for the Sublime Dharma, I, the young man, will not stay, either, [And] set for a mountain solitary retreat.

¹ L: [lha]<lta> ‘divine (dharma)’; ² B: chos la thad, SP2: lha chos ‘thad, L: chos la phebs; ³ B: la btang, SP2: la deng, L: la theg.
22.

SP1: 20. [B: 20 / SP2: 22 / L: 17]

mtshan ldan [bla] ma’i drung du

sems khrid zhu la phyin pa’i||

sems nyid [bsgom]<bsgor> bas ma thub2

byams pa’i rjes3 la shor4 song ||

1 B/L: sems khrid (L: ’khrid) zhu bar phyin pas, SP2: a missing line; 2 B/L: la sgom pas ma thub, SP2: la sgom [pas]<ras> ma brtan ‘was not stable in concentrating’, L: pa sgor kyang mi thub; 3 L: phyogs ‘towards’; 4 B: langs ‘rose, got up’.

23.

SP1: 21. [B: 21 / SP2: 23 / L: 18]

dgos pa’i1 bla ma’i zhal ras yid2 la ‘char rgyu med par3 ||

mi dgos4 byams pa’i bzhin5 ras

sems6 la wal le wal le7 ||

While the face of the lama, that is required,

Cannot appear in [my] mind,
The face of the beloved one, that is not required,

1 B: bsgom pa, SP2/L: sgom pa ‘meditated upon’; 2 SP2: sems; 3 B/SP2/L: mi ‘dug; 4 B/SP2/L: ma sgom ‘without meditation’; 5 SP1: zhal; 6 B/SP2/L: yid; 7 B/SP2: ‘a le ’u (SP2: ‘o) le, L: wa le wa le.

24.

SP1: 22. [B: 22 / SP2: 24 / L: —]

snying sbug chung ´drid byams pa

ri khrod bsgrub par bzhugs1

na ||

gzhon pa’i sa khang sa gzhis chos rgyag rten du2 phul chog ||

If the beloved sweetheart, known from childhood,
Will stay practicing at a mountain retreat,
[I] will make material offerings for the aims of Dharma —
The young man’s estate and land.

1 B: chung ’gris byams pa ri khrod / sku mtshams [de] la thad ‘(if) the beloved sweetheart, known from childhood, sets for a mountain hermit’, SP2: chung ´dris byams pa mi bzhugs / ri khrod sku ‘tshams bzhugs ‘(if) the beloved sweetheart, known from childhood, would not stay (here) but would stay at a mountain hermit’;
2 B: [de] la, SP2: mkhan la ‘to the person in charge of (religious provisions)’. 
25.

SP1: 23\{XX\}+2. [B: 23\{XX\}+2 / SP2: 25\{XX\}+2 / L: 50\{+2\}+2]

nga dang \textit{snying sbug}\(^1\) phrad\(^2\) [The place of] my meeting with
pa
lho rong ljon\(^3\) pa’i nags gseb\(\upharpoonright\) [Is] the dense forest of Lhorong.
smra\(^4\) mkhan\(^5\) ne tso \textit{og shes}\(^6\)
gsang sgo rtol ba\(^7\) ma gnang\(\upharpoonright\)

\[ \text{The talking parrot, [who] knows [it],} \]

Do not make a hole in [our] secret
doors!\(\upharpoonright\)

\(^1\) L: byams pa’i; \(^2\) B: phrad, L: sdebs; \(^3\) L: mun ‘dark’; \(^4\) L: smas; \(^5\) SP2: mkhas; \(^6\) B: a shes, SP2: pa zhes, L: log shes; \(^7\) B/SP2: gsang sgo brdol ba, L: gsung kha mdo la ‘(do not spread) the secret at the crossroad’.

26.

SP1: 24. [B: 24 / SP2: 26 / L: —]

tshig \textit{[gsum]<gtam>} \textit{snying}
gtam \textit{bshod sa}\(^1\)
\textit{ne’u] seng}\(^2\) lcang ra’i\(^3\) \textit{khul}
\textit{skyogs}\(^4\)\(\upharpoonright\)
byi’u\(^5\) ‘jol mo ma gtogs
su yi[s] shes pa med do\(^6\)\(\upharpoonright\)

The place where the intimate talk in three words was uttered
[Is] a crooked area of the willow
grove [among] the grasslands.
Except for a little singing bird
There is nobody who knows it.

\(^1\) B: bshos ba ‘copulated’, SP2: shong ba ‘contained, held; \(^2\) B/SP2: ne’u sing; \(^3\) SP2: ma’i; \(^4\) B/SP2: sbug skyog ‘crooked inner place’; \(^5\) SP2: bye’u; \(^6\) B/SP2: dang gang gis mi (SP2: ma) shes.

27.

SP1: 25. [B: 25 / SP2: 27 / L: 28]

\textit{snying sbug}\(^1\) bya rdo lam \textit{bya}
phrad
chang ma’i nang du byas \textit{song}\(^2\)\(\upharpoonright\)
lan chags \textit{phrug gu}\(^3\) byung na bsos\(^4\) skyog \textit{su yis mdzad}
dam\(^5\)\(\upharpoonright\)

An accidental meeting (like that of a bird and a thrown stone) with
the sweetheart
Took place in the house of the
tavern mistress.
If misfortunately (as a karmic debt) a child appears,
Who will take care [of it]?

\(^1\) L: thub; \(^2\) B/SP2/L: a ma chang mas sbyar byung ‘mother, the tavern mistress, organized’; \(^3\) B: phru gu, L: bu lon ‘a debt’; \(^4\) B: gso, SP2/L: ‘tsho; \(^5\) B/SP2/L: khye[d] ras gnang (B: snang) zhu ‘(I) ask you to bestow (manifest) (help)’.
28.

SP1: 26. [B: 26 / SP2: 28 / L: —]

zhag [g]cig [brkyangs] A sweetheart reserved for one day
<skyang> pa'1 snying sduŋ When the hour of the dawn struck
srod la [mdza]<mja'> ba2 [We] parted our faces.
ma gto2[s]3 | ||
tho rangs4 nam zla gtang5 dus
kha cag<s> so sor gye[s]<l>
song6 |

1 B: brkyangs pa’i, SP2: ‘gyangs pa’i; 2 B: ’ja’ ba, SP1: ‘jom pa; 3 B/SP2: gnung zhu ‘please, be (my lover); 4 B/SP2/L: reng; 5 B: btang, SP2: deng; 6 B: ‘bral mtshams byed pa los yin ‘it is certainly [time] to part’, SP2: ‘bral ‘tshams sleb pa yin no ‘[time] to part has come’.

29.

SP1: 27. [B: 27 / SP2: 29 / L: 29]

snying gtam pha mar1 ma [I did not tell [my?] parents about
bshad innermost feelings,
chung ’drid2 byams par bshad [But] told [my] love, known from
pas | ||
byams par3 shar pho mang And from numerous men, who
[nas]<ba’i>4 hang around [my] love,
gsang5 gtam dgra bos go6 The foe learnt the secret talk.
song | |

1 B: gzhan la ‘(not tell) the others’; 2 B: ‘dris, SP2: ‘dis, L: ‘br[i]s; 3 B/SP2/L: pa; 4 SP2: zhal [ngo]<sgo> yangs pas ‘from vast number of people around’; 5 B/SP2: snying ‘(talks about) innermost feelings’; 6 SP2: thos ‘heard’.

30.

SP1: 28. [B: 28 / SP2: 30 / L: 30]

snying sduŋ1 yid ’phrogs<s> The sweetheart, the enchanting
mdzes ma2 beauty
rngan3 pa nga yis ’dzin Was caught by me, the hunter,
yang4 | ||
dbang chen mi yi dpon po But the powerful ruler of people
nor bzang <b>rgya lus bzhes5 Prince Norzang got her.
song | |

1 L: thub; 2 B/SP2/L: lha mo ‘a goddess’; 3 B/SP2/L: rngon (SP2: sngon); 4 B/SP2/L: ras zin kyang; 5 B/L: rgya lus ’phrog, SP2: rgya mis ’phrogs.
31.  
SP1: 29. [B: 29 / SP2: 31 / L: 31]  
nor bu rang lag yod¹ dus nor bu’i nor nyams ma shes² | |  
nor bu mi lag³ shor nas⁴ snying rlung stod la ’tshangs song⁵ | |  
While having a jewel in my hands, [I] did not realize the value of the jewel.  
After the jewel got to the hands of [another] man [I] became squeezed with depression.

¹ B: lag na<s> yong ‘(when I) get in hands’, SP2: lag tu yod ‘(when I) have in hands’,  
L: rang la yod ‘(when) I have’; ² B/SP2/L: chod; ³ B/SP2/L: la ‘(got) to (another man)’;  
⁴ B/SP2/L: dus ‘when’; ⁵ B/L: tshang song, SP2: ‘tsha[ng] byung.

32.  
SP1: 30. [B: 30 / SP2: 32 / L: —]  
me tog shar nas yal song byams pa ’grogs nas rgas song | |  
nga dang gser chung sbrang bu’i¹  
blo thag de kha<’i>² chod song | |  
The flower appeared and [afterwards] withered,  
The beloved one entered into a relationship and [afterwards] grew old.  
I and the small golden bee  
Had to get settled with this very [fact].

¹ B: nga dang [g]ser byung bung ba’i, SP2: bung ba ser chung sbrang bu’i ‘the bee, small golden bee’; ² B: khas, SP2: kas.

33.  
SP1: 31. [B: 31 / SP2: 33 / L: —]  
sha tsha zhen pa che na¹ ’khor ba’i ’then² thag yin pa’i³ | |  
ma byas [dman]<rmin> shar bu mo[s]<’i> khrel gzhung mi ’dug gsung gis | |  
When [I] cling to [my] passion ardently,  
[It] is the rope dragging the circle of samsāra.  
[If I] do not do [it], the girl, [my] young lady,  
Says [I] have neither modesty nor conscience.

¹ B: ches nas; ² B: then, SP2: phyi ‘(causing) the future (life)’; ³ B/SP2: pa.
34.  
SP1: 32. [B: 32 / SP2: 34 / L: —]
me tog yal ba’i ’dab<es> ma la gsar che ba’i1 snying sdrog ! |
’dzum dang2 so dkar ston yang3
sems la dga’ tsho[r] mi ‘dug | |
Petals of a withered flower [resemble]
[My] sweetheart who is very fickle-minded.
Although [she] shows smile and white teeth,
There is no affection in [her] mind.

1 B/SP1: zad pa’i; 3 B: [m]dang[s] ‘face; splendor; glow, luster’; 3 B/SP2: bstan kyang.

35.  
SP1: 33. [B: 33 / SP2: 33 / L: —]
pha ma[s]<’i> bcol ba’i mdun1 ma<es>
mi yong zhu rgyu med kyang2 | |
rang sems [phra mo chung ’dris]<dri med ’gro phyogs>
byams pa’i rjes la shor3 song | |
Although there was no way to say that,
The bride suggested by parents did not fit [me],
My little thoughts roamed
After [my] beloved sweetheart.

1 SP2: ‘dun ‘an advice’, 2 SP2: mi ‘dug; 3 B: lang[s], SP2: lang ‘followed’.

36.  
SP1: 34. [B: 34 / SP2: 36 / L: 19]
sems nyid dri med1 ‘gro phyogs2’
dam pa’i chos la ’gro3 na | |
tshe gcig lus gcig ’di4 la
sangs rgyas thob pa ’dug go | |
If [my] mind sets for the Sublime Dharma,
The stainless direction to go,
In this one life, one body
[I] will obtain the Buddha[hood].

1 B/SP2/L: pa ‘di la ‘(direction to go) for this (mind)’; 2 B/SP2/L: ’gro; 3 B/SP2: song, L: phyin; 4 B/SP2: rang, L: nyid.

37.  
SP1: 35. [B: 35 / SP2: 37 / L: —]
kham<es> bu za rgyu med par1
kham<es> sdong ’bras bu2 nyil nyil | |
snying sdrog sdebs3 rgyu med par4
Having [its] peaches not eaten,
The peach tree starts dropping the fruit.
[Even] not having joined together with a sweetheart,
gtam gsum mi kha’i rdzong chen⁵ \|
[I cause] a great fortress of gossip and stories of three kinds (=sundry stories).

1 B/SP2: pa’i; 2 B/SP2: bu’i; 3 B: ‘grig, SP2: grogs; 4 B/SP2: pa’i; 6 B/SP2: rdzag rdzag ‘lots, much’.

38.
SP1: 36. [B: 36 / SP2: 38 / L: —]
do nub ra yang¹ bzi song gnas mo[i] nang² la nyal chog ||
Tonight [I] got drunk as usual, [I] was allowed to sleep in the house of the hostess.
sang zhogs ’gro ba’i nam tshod bya pho tsha lus byed³ yong ||
Tomorrow in the morning the time to go
Will be made [known to me] by the bird, the red rooster.

1 SP2: tā kis ?; 2 B: phrag , SP2: phag ‘hidden part’; 3 B: gnang.

39.
SP1: 37. [B: 37 / SP2: 39 / L: 21]
rlung rta yar ’gro’i steng la¹
Upwards, after the wind-horse (=fortune) flying high,
rlung [b]skyped dar lcog btsugs²
[My] “wind producing” prayer flag is set.
yod³ ||
’dzang ma ma bzang⁴ bu mo⁵
The clever lady, the good mother’s daughter,
nyin mtshan ’khyong nas sdebs chog⁶ ||
Agreed to be with [me] day and night long.

1 B: thog la, SP2: dus su, L: dus la ‘when’; 2 B: gtsug; 3 L: pas; 4 B: sangs ‘pristine, cleansed’; 6 B: mo’i; 7 B/L: mgron (L: ‘gron) po la bos byung ‘called (me) to be a guest’.

40.
SP1: 38. [B: 38 / SP2: 40 / L: 22]
so dkar gzigs¹ pa’i ’dzum mdangs
When [I] appeared before the whole row of seated [Ladies] with white teeth and smiling looks,
bzhugs gral spyi la [bstan]<ston> nas² ||
The ensemble of pretty sidelong glances
gzhon pa’i gdong la byas byung⁴ ||
Became set on the face of the young man.
ha cang sems la¹ 'phrod² nas 'grogs³ 'drid³ e yong bltas⁴ pa'i⁵ | |
shi⁶ bral byung⁷ na ma gtogs⁸

gson bral mi yong⁹ gsung byung¹⁰ | |

[The girl] proved very suitable to [my] heart.

"Will [you] be [my life] partner?"
— [I] looked [at her].

"If only death does not part [us], [I] will not part [with you] while alive" — [she] said.


In accordance with the wise lady’s mind
[I] cease [my] dharmic lot for this life.

If [I] roam to a mountain solitary retreat,
It will be against the girl’s heart.

1 SP2: mdzang; 2 L: thugs; 3 B/L: 'di, SP2: 'di'i; 4 B/SP2/L: 'grim.

Like a bee that got caught in a net
[Are] the thoughts of a young boy from Kong[-po] —

Having had a bed-mate for three days,
[He] wants [now only] the Divine Dharma in a cave.

1 B: zin, L: bcug; 2 SP2: blo [s]na, L: blo sna; 3 SP1: the end of the song is missing; 4 L: pa'i; 5 B/L: yul; 6 B: 'dod gis, L: dran byung 'remembered'.
44.
<SP1: 42> ?. [B: 42 / SP2: 44 / L: —]
[d]<>>man shar skye 'bras mtshar ma
ja chang 'dod yon 'dzom yang
shi nas lha lus blangs kyang 'di las dga' theb mi 'dug
The maiden, the marvelous fruit of birth,
Tea, beer, earthly pleasures are [all] assembled [here].
Even if after death [I] get the body of a deity,
The joy will not be fuller than this.

[All B:] 1 la; 2 'dzom[s] pa; 3 nges 'certainly'.

45.
<SP1: 43> ?. [B: 43 / SP2: 45 / L: 34]
bu mor 'chi ba med na 'di la bcol nas los chog
chang la 'dzad pa mi 'dug
gzhon pa'i gtan gyi skyabs gnas
To this eternal refuge for a young man
[I] will entrust [myself], for sure.
1 B/L: bas.

46.
SP1: 44<1+3. [B: 44 / SP2: 46 / L: —]
[skyes pa 'chi bas mi chog 'dus pa] ma bsgrigs rgyu yin
shi nas bar do' phrang 'du
sems pa skyod las mi 'dug
The man is oppressed with [the coming] death,
The gathering [with the spouse in the future] cannot be arranged.
After death, on the tortuous paths of the bardo,
The consciousness has no [escape] from the trembling [because of that].

1 SP1: the first verse and the beginning of the second one are missing; 2 B: nas shi; 3 B: mdun ma 'the wife'; 4 B/SP2: 'bral rgyu yin na 'if (the man) is going to be separated'; 5 SP2: 'phrang; 6 B/SP2: la; 7 B/SP2: pa'i skyo rog[s] yin pa 'sadness) is [the only] companion of (the consciousness').

47.
dag pa [shel r]j'i'gangs chu sems pa skyod las mi 'dug
Glacier water from the Pure Crystal Mountain

1 ba>
bdud rtsi sman gyi\(^4\) chab\(^5\) rgyun chang ma ye [sh]es mkha’ 'gro \| dam tshig gtsang mas btung\(^6\) nas\(^7\) ngan song myong dgos med \(\text{do}\)^\(8\) \| \(^9\) [Is mixed with] dew-drops from the [herb] Vajra Serpent-Demon (=Bonnet Bell-flower).
If this stream of the healing elixir, [Bestowed by] the chang seller Jñānaḍākinī, Is drunk with the pure samaya vows,
There is no need to experience lower realms [of existence].

1 SP2 does not have the first two lines; 2 B: shar ri ‘eastern mountain’, L: shel ri; 3 B/L: rje; 4 B/L: gyis; 5 B/SP2/L: phab ‘yeast’; 6 B: gtung, L: bstung; 7 B/SP2/L: na; 8 B/SP2/L: mi ‘dug; 9 B/SP2 has two additional verses that in SP1 belong to the next song; thus, in B/SP2 they are used twice.

48.
SP1: 46. [B: 63 / SP2: 68 / L: —]
\(\text{gzhon pa’i tshe gang bsags pa’i} \quad \text{Whatever afflictions, the heap of faults,}\\ sdi\text{g sgr}i\text{b}^2 \ nyes pa’i phung po\(^3\) \| \quad \text{Were gathered in a young man’s life —}\\ snying sdu\text{g rigs}^4 \ ldan bu\(^5\) mo’i> \quad [Please,] the sweetheart, a daughter of noble family,\do nub \(^6\) [zhor la sbyong dang] \quad \text{Purify [them all] spontaneously tonight.}\\

1 See the note about the first two verses in the previous song; 2 B: sdi\text{g}; 3 B/SP2: zhor la dag ’gro ‘(afflictions) are going to be purified all at the same time’; 4 B: yid (ldan) ‘reasonable’; 5 B/SP2: lha (mo) ‘goddess’; 6 SP1: the end of the song is missing.

49.
<SP1: ?>. [B: 46 / SP2: 48 / L: —]
byams pa [m]tshar ba’i kha\(^1\) la\| \quad \text{Because of the great shy affection}\\ \[bag tsha]<pad tshal>\(^2\) brtse gdung che bas\(^3\) \| \quad \text{Towards the astonishing beloved one}\\ da lo\(^4\) ri khor’od ’grim pa’i \| \quad \text{It turned out necessary to postpone}\\ ’gyangs cha zhu dgos byung ngo \| \quad [My] roaming to a mountain \text{retreat this year.}\\
[All: B] \(^1\) sgang; \(^2\) ba[r] tshang ?; \(^3\) nas; \(^4\) (da) lam ‘recently, nowadays’.
50.
<SP1: ?>. [B: 47 / SP2: 49 / L: 27]
’dzum dang\(^1\) so dkar \(\text{bstan kyang}\)\(^2\) ||
gzhon pa’i blo khrid yin pas\(^3\) ||
snying nas sha tsha yod med ||
\(\text{dbu mna’}^4\) skyel\(^5\) \(\text{ba e yod}\)\(^6\) ||
[You] show a smile and white teeth,
[And] lead the thoughts of the young man.
Is there a true affection in [your] heart?
Could you take a solemn oath?

\(^1\) B: dkar ‘white’; \(^2\) L: [ston]<stan> chog; \(^3\) B: pa, L: ‘dug’; \(^4\) B/L: sna; \(^5\) B: ‘pher ‘raise’, L: zhes ‘utter’; \(^6\) L: rogs gnang dang.

51.
<SP1: ?>. [B: 48 / SP2: 50 / L: 55]
dro ’jam mal sa’i\(^1\) nang gi ||
snying s’dug\(^2\) gdung\(^3\) sems can ma ||
o lo’i rgyu nor len\(^4\) pa’i ||
g.yo rgyu\(^5\) byas\(^6\) pa \(\text{min nam}\)\(^7\) ||
On the warm and soft bed
[I see] the passionate sweetheart.
Haven’t [you] been cheating
To grasp riches from the young man?

\(^1\) L: sha ‘byams nya zas ?; \(^2\) L: thub(?); \(^3\) B/L: dung; \(^4\) L: ‘phrog ‘to steal’; \(^5\) B: sgyu; \(^6\) L: bshad; \(^7\) L: [min ‘gro]<man ‘grogs> ‘perhaps, maybe’.

52.
<SP1: ?>. [B: 49 / SP2: 51 / L: —]
cha[gs sd]ang ser snas bsags pa’i ||
’dod <d>[y]on sgyu ma’i nor rdzas ||
chung ’dris byams pa byung dus ||
ser sna’i mdud pa grol song ||
Earthly pleasures collected by attachment, aversion and avarice
[Are but] illusionary possessions.
When the beloved one, close from childhood, appeared
The knot of avarice got undone.

53.
<SP1: ?>. [B: 50 / SP2: 52 / L: 26]
[gtan]<gton> grogs khyod\(^1\) la sems\(^2\) pa’i ||
khrel dang ngo tsha med na ||
mgo la rgyab pa’i gtsug [g,yus]<pus> ||
skad cha smra\(^3\) ni mi shes ||
My eternal friend, whether you do not have
Modesty and shame of the mind —
The turquoise ornament placed on [your] head
Does not know the words to tell [the truth].

1 B: khyed; 2 B: bsam, L: bsams; 4 L: smas.

54.
<SP1: ?>. [B: 51 / SP2: 53 / L: —]

shar po nyi skor sum skor1 || The young man [has] a double tshong ’dus a lce dman shar || circle, triple circle dbu mna2 skyel ba ma mdzad || [Among] the young women from nga ni gtan grogs mi byed || the market-place.
[They] do not take any vow,
[And] I do not become [anyone’s] life partner.

[All: B] 1 sh[w]a pho nyin ’khor mtshan ’khor ’the young man [has] a day circle, a night circle’; 2 spa.

55.
<SP1: ?>. [B: — / SP2: 542<+2?> / L: —]

rta pho skyon ['tshang] The stallion wants to commit a <tshong> rgyag ’dod || fault — zhag gsum grod pa bzhag grab || For three days [he] is going to have [his] belly full...

56.
<SP1: ?>. [B: 52 / SP2: 55 / L: —]

<d>man shar e [drin]<brin> The maiden cared about [how to look] gracefully, bsams1 nas || Washed [her] face with milk.
gdong ba ’o mas bkrus pa2 || [She] tells [me now] the story sngon chad khyo ga3 [med]<mod> pa’i || [That] she had no men previously, lo rgyus gsung ba mkhas || [But I wonder] what [she] did to get kyang || The odor of leprosy that [her] lus la mdze dri kha ba || body emits.
ga tsug byas nas byung ba ||
[All: B] 1 bsam; 2 [’]khru[s] gis; 3 ka.

57.

sdom med gr[w]a pa’i cha [He took] no vows [but] wears the lugs || garment of a monk
Of the noble color, brighter (?) than others.
Along with the marvelous mother, [the belief in] the existence of a self,
Which deceit [is] greater?

1 Sørensen: =kha rbad ‘boasting’ (p. 349).

58.
<SP1: ?>. [B: 53/SP2: 57 / L: —]
ma byas mi kha sdang ba || Malice gossip about [what] was not done [is spread] —
ga dang pho rog nag chung || [That is about] me and the small black raven.
byas kyang mi kha mi ’dug || No gossip has appeared about what was [actually] done —
khang1 dang rgya2 khra hor pa || [That is about] the Khan and the Mongolian bird of prey.23

[All: B] 1 khong ‘him’; 2 skya (khra) ‘a bird of hawk family’.

59.
<SP1: ?>. [B: 54 / SP2: 58 / L: —]
khang pa r[tsig rgyab1 srab || At the house with the thin walls
la || Neighbors mock hotly [what they hear].
grong pa tsha las rgod2 pa || The girl with shy temper
can ma || Should not be made crying.
ngus su4 rgyag pa ma gnang ||


60.
<SP1: ?>. [B: 55 / SP2: 59 / L: —]
than pa rgyab pa’i zhang || The little valley stricken by
chung1 || drought
zim zim2 char ba<’i>3 mi || Will not refuse a spritz of rain.
sfang4 || There is no spoil of the old man’s
mi rgan ‘dod chags5 can ma6 || satisfaction

23 See the explanation in Sørensen 1990: 348–349.
spyad\textsuperscript{7} pas tshim pa\textsuperscript{8} mi From making love with a
gdug\textsuperscript{9} | |

\[\text{All: B} \ 1 \ \text{bye thang} \ ‘\text{sandy plain’}; \ 2 \ \text{sim sim}; \ 3 \ \text{pas}; \ 4 \ (mi) \ ngom[s] \ ‘(not) be satisfied (with)’; \ 5 \ \text{mos [sgom]}<\text{skom}> \ ‘dod pa \ ‘wish to perform devoted meditation; \ 6 \ \text{ma}; \ 7 \ dpyad; \ 8 \ \text{dus ‘time’}; \ 9 \ (mi) \ ‘dug ‘(does not) have’.
\]

B: The sandy plain stricken by drought / cannot be satisfied with a spritz of rain.
// The woman who wants to perform devoted meditation / has no time for making love.

\[\text{All: B} \ 1 \ \text{dpyad}; \ 2 \ \text{mdzad}; \ 3 \ \text{por}; \ 4 \ \text{lang}s.\]

61.

\[\text{All: B} \ 1 \ \text{dpyad}; \ 2 \ \text{mdzad}; \ 3 \ \text{por}; \ 4 \ \text{lang}s.\]

62.

\[\text{All: B} \ 1 \ \text{du}; \ 2 \ \text{spyod}; \ 3 \ ‘\text{di’}; \ 4 \ [\text{gnas bzod}]<\text{rna sos}> \ ‘\text{contentment’}.\]

63.

\[\text{All: B} \ 1 \ \text{ba[r] tshang ?}; \ 2 \ [\text{g}dung]; \ 3 \ \text{byung}.\]
64.
<SP1: ?>. [B: 58 / SP2: 63 / L: —]
me tog nam zla ring pa ||
ne’u sing spang lo’i spang
rgyan ||
ser chung sbrang ma’i blo
ni ||
da dung khrid rog gnang
zhu ||
The season of flowers is long,
Gentiana [flowers] adorn
meadows and fields.
The mind of the little golden bee
Prays: “[Hold on] leading [me]
furthermore!”
[All: B] 1 [g]sing; 2 [g]ser; 3 bung ba’i; 4 sna; 5 re zhig bsrang dang ‘maintain [me]
for a while’.

65.
<SP1: ?>. [B: 59 / SP2: 64 / L: —]
bu mo skyes pas phyog[s] pa ||
g.yu mtsho g.yang ‘dzin lha
mo ||
sngar ‘dr[is] byams pa’i phyi
thab[s] ||
da dung5 bsring rog[s]6 gnang
zhu ||
The girl to whom the man is
turned [passionately],
The goddess, the holder of riches
of the blue glittering lake,
[I] pray [you] to keep on
furthermore
The outward (?) behavior of the
beloved one, [my] old friend.
[All: B] 1 pa’i; 2 chog (pa) ‘suitable’; 3 klu mo mchog yag ‘the excellent, supreme
Nāgā (Queen)’; 4 gnas[s] u ‘in the place’; 5 ‘chi bdag ‘Yama, Lord of Death’; 6 ba. Verses
3–4: “Please, keep Yama away from the place of [my] old friend, the beloved one”.

66.
<SP1: ?>. [B: 60 / SP2: 65 / L: —]
snying sdu g kha ’bras mtshar
ba ||
stag ma shing gi me tog1 ||
bsam ngan dug tu shar nas2 ||
phan dang gnod pa mnyam3
byung ||
The face of the sweetheart has a
wondrous shape,
[It is like] the flower of the tree
rhododendron.
When the poison of evil thoughts
got manifested,
Benefit and harm equalized.
[All: B] 1 lo ma ‘a leave’; 2 gis sbyor bas; 3 ma.

67.
<SP1: ?>. [B: 61 / SP2: 66 / L: —]
m[e] tog snga la[ng]s phyi
yal ||
The flower blossoms early, fades
late,
s[b]rang ma nyi\(^2\) tshe nyin 'khor\| The bee [makes] a day-long circle.
zh[e]n [p]as bcings pa ma
gtogs\| Unless when tied by [strong]
'grogs yun thung rang ma drag\(^3\)\| Short-term relations cannot be
|| prolonged.

[All: B] \(^1\) yal ‘fades (early)’; \(^2\) nyin; \(^3\) (rang) drag[s] byung ‘would prove too (short-lived)’.

68. <SP1: ?>. [B: 62 / SP2: 67 / L: —]
sgyu\(^1\) lus sha yi phung po\(^2\) \| The lump of the body [which is]
dur ba’i\(^3\) phyogs\(^4\) la khyer illusionary
song\(^5\) \| Was brought to the grave.
sems pa bya sg[\(r\)]o rlung khyer\| The bird of the mind, taken by
khyer\| wind,
bar do’i yul\(^6\) la ‘khyams song\(^7\) \| Migrated to the realm of bardo.
|| [All: B] \(^1\) rgyu; \(^2\) me tog ‘a flower’; \(^3\) sa‘i; \(^4\) khrod; \(^5\) bzhag yod ‘(was) placed’; \(^6\) ‘phrang ‘the passage, narrow path’; \(^7\) ‘grim[s]’ gro.

bye’u mo bye’u\(^1\) phrug gcig la \| It is not true [to say] that the bird
ma [g]\(yd\)ung ba [rang]<dang>\| Is not devoted to the baby bird.
min te\(^2\) \| But when [it was] shaken by a
[g,\(y\)ang rong]<g,\(y\)ar sdong>\| wind [above] a precipice,
rlung gis bskyod nas \| The baby bird fell on the ground.
byi’u phrug thang la zag song \| [All: B] \(^1\) byi’u byis; \(^2\) mi bsam [bsam] pa med de ‘(the bird) does not have
|| indifference (?)’.

70. <SP1: ?>. [B: 64\(^{[XX]}\)\(^2\) / SP2: 70\(^2\)+[2] / L: —]
a [che]<tse>‘i sems la byams pa \| The lady does not have in her
bskyur ‘dod blo [s]na med mind
de\| An intention to throw away the
dpon po sku dbang btsan beloved one,
nas \| But, due to the strong powerful
depon, governor,
bu mo rang dbang ma 'dus || The girl cannot control her [life].

71.  
<SP1: ?>. [B: 65 / SP2: 71 / L: —]  
phyi ni na₁ ga ge sar || Outside [there is] a cobra’s 
nang ni pa+dma ge sar || saffron,  
kha la dbang chen dpon po || Inside a corolla of a lotus;  
snying la chung 'dris byams pa || In front [of me] the mighty master,  
|          | In the heart the beloved one, [my]  
|          | childhood friend.  

1 B: nā.

72.  
<SP1: ?>. [B: 66 / SP2: 72 / L: —]  
ka bas drang po byas song₁ || The pillar has made [it] straight,  
ka gzhu₂ 'khyog la³ ma || The arch pillar, do not look for the  
[tshol]<tshor>₄ || crookedness.  
bu mos phyi thag⁵ bsrng || The girl [wants] to prolong the  
yod || relation,  
byams pas khrel || The beloved one, do not cast away  
['dzem]<'dzug>₆ ma g.yug⁷ || modesty!  
[All: B] ¹ yod; ² gzhus; ³ par; ⁴ mdzad ‘make’; ⁵ ‘chi bdag ‘Yama, Lord of Death’; ⁶ sprel [gzhug]<bzhugs> ‘the monkey’s tail’ (see Sørensen 1990: 352); ⁷ g.yug[s].

73.  
bu mo chung 'dris byams pa || The beloved girl, [my] childhood  
kham bu‘i shing las ma || friend,  
skyses₁ || Was not born from the peach tree.  
a gsar yal ba kham bu['i] || ² [Her love] has faded away faster  
me tog las mgyogs byung || than the flower  
bas³ || Of the peach that [naturally]  
shrinks quickly.  

1 B: skyses pa ‘born’; ² SP2: +kham bu‘i shing las ‘khyog pa || (wrong dubbing of  
the verse 2?); ³ B: ‘gyog pa ‘raise, lift’.  

74.  
<SP1: ?>. [B: 68²⁺² / SP2: 74²⁺² / L: 35²⁺²]  
bu mo a mar ma skyes || [This] girl [was] not born to a  
| mother,
shog pu'i\(^1\) shing las\(^2\) skyes pas\(^3\) \| a ce\(<i>\)\(^4\) chung 'dr[is]\(<a'i>\) byams pa \| shog pu'i\(^5\) _dar lcog\(^6\)' dra ba \|

[She was] born from a “paper plant” (daphne), Since [this] beloved lady, [my] childhood friend, [Is] like a prayer flag [made of] paper.

1 B: shog bu'i, L: kham bu'i; 2 L: la; 3 L: sam; 4 B: lce; 5 bu'i; 6 me tog ‘a flower’.

75.

<SP1: ?>. [B: 69 / SP2: 75 / L: 49]
sa la ri mo bris pa\(^1\) \| _nam kha'i\(^2\)_ skar tshod lon\(^3\) byung\(^4\) \| sha 'jam\(^5\) lus la\(^6\) sbyar\(^7\) kyang\(^8\) \| byams pa'i _khog pa\(^9\)_ ma\(^10\) lon \| 11

[I] have drawn an image on the earth And entered the measures of the sky. Although [I] got connected with [her] sweet body, [I] have not entered the inside of the beloved one.

1 B: pas, L: pa'i; 2 B: nam[m]kha'i, L: nam mkha'i; 3 L: thig; 4 B: gis; 5 L: 'byams; 6 L: po; 7 L: 'gres; 8 B: bas; 9 L: [dting]<lding> tshod ‘measure of the depths’; 10 L: mi; 11 L: the two distichs are placed in the inverted order.

76.

<SP1: ?>. [B: 70 / SP2: 76 / L: —]
bla ma <g>dam pa'i _gdams [ng]lag \| zhus na gnang gi 'dug stel \| a ce\(^1\) chung 'dris byams pa\(^2\) \| snying gmam shod\(^3\) dus mi 'dug \|

[All: B] \(^1\) lce; \(^2\) par; \(^3\) bshod.

77.

<SP1: ?>. [B: 71 / SP2: 77 / L: —]
chu bo\(^1\) _gting tshad ring yang\(^2\) \| nya mo lcags kyus lon gi \| snying sbug kha dkar gting nag \|

Although the river’s depth is big, The fish can be caught by a hook. The sweetheart’s face is white, but [her] depth is black,
khog pa da dung ma lon || [I] have not caught [her] inside so far.

[All: B] 1 B: mo; 2 kyang.

78.
<SP1: ?>. [B: 72 / SP2: 78 / L: 36]
bu mo chung ‘dris byams pa || The beloved girl, [my] childhood friend,
spyang ka’i1 rigs rgyud min nam || Do not you [belong] to the race of wolves?
sha ‘dris pags ‘dris2 byung kyang || Although treated with “flesh and skin”,
ri yar rgyag3 grab gnang4 gi5 || [You] are still ready to flee up to the mountains.


79.
<SP1: ?>. [B: 73 / SP2: 79 / L: —]
drin can pha mas ma bcol1 || The merciful parents did not give
bu mo’i rang ‘dod byas pas2 || [their] permission,
gal srid gson bral3 byung na || [Yet] the girl accomplished her wish.
pha ma’i la yog yin no4 || If [the affair] turns out to be non-
shing tog1 a mra mi2 zhim || viable,
a mra’i ‘bras bu zhim pa || It will be the retribution in the parents’ [eyes].
bu mo’i skye ‘bras ma3 bsam ||
sha tsha’i zhim4 pa bsam5 ||
[All: B] 1 sgrig ‘arrange’; 2 byams pa ‘love’; 3 skyur; 4 los yin.

80.
<SP1: ?>. [B: 74 / SP2: 80 / L: —]
shing tog1 a mra mi2 zhim || The persimmon is not sweet,
a mra’i ‘bras bu zhim pa || The mango fruit is sweet.
bu mo’i skye ‘bras ma3 bsam || [I] do not think [that much] about
sha tsha’i zhim4 pa bsam || the girl’s body,
pas5 || [I] do think about [her] love’s sweetness.
[All: B] 1 de; 2 ma; 3 mi; 5 zhen (pa) ‘craving, detachment’; 5 gis.
81.  
<SP1: ?>. [B: 75 / SP2: 81 / L: 37]  
\begin{align*}
\text{rta} & \text{ rgod} \text{ ri} \text{ ya} [\text{d}] \text{ rgyab} \\
\text{rnyi} & \text{ dang zhags pas zin} \text{ } ^{3} \text{ g} \\
\text{byams} & \text{ pa} \text{ ngo log} \text{ bryab} \\
\text{thugs} & \text{ ngo zin pa} \text{ } ^{7} \text{ mi} \text{ } ^{4} \text{ 'dug} \\
\end{align*}
\text{When the wild horse runs up to}  
\text{the mountains,}  
\text{[It may] be caught by a snare or a}  
\text{lasso.}  
\text{[When] the beloved one turns}  
\text{[her] face away,}  
\text{There is no way to appease [her]}  
\text{heart.}

1 B: pa, L: ba; 2 B/L: snyi; 3 B/L: gis; 4 B/L: rgyab; 5 B: pa'i, L: bas; 6 L: mthu ‘power’; 7 B: sa.

82.  
<SP1: ?>. [B: 76\{[X] + [2]\} + 77\{[2]\} + 2 / SP2: 82\{[X] + [2]\} + 2 / L: — ]  
\begin{align*}
\text{tshong} & \text{ 'dus a ce} \text{ } ^{1} \text{ dman shar} \\
\text{[sprul pa} & \text{ 'gyed rgyu yod} \text{ place} \\
\text{dman shar bu mo gcig} & \text{ la} \\
\text{shar po} & \text{ 'tshang kha} \text{ shig} \\
\text{shig} & \text{ By a crowd of young men.}
\end{align*}
\text{The young girl from the market}  
\text{place}  
\text{Manifests emanations [for many}  
\text{men].}  
\text{[So,] one maiden girl [is wooed]}  
\text{By a crowd of young men.}

1 B: lce; 2 SP2: the second verse is missing, it is just an assumption that the second verse of no. 76 (B) had to be here; the second half of no. 76 and the first half of no. 77 (B): snying sdug re re'i drung du | zhal gdan re re gnang gis | me tog 'dab ma gcig la | sbrang bu zi dir dgu dir | ‘every mans open his mouth / to each sweetheart; near one flower petal / many bees buzz; 3 B: pho; 4 B: ‘]tshang rgyag.

83.  
<SP1: ?>. [B: 78 / SP2: 83 / L: — ]  
\begin{align*}
\text{chu skor} & \text{ chu ris shig shig} \\
\text{rtsam pa bzang thag} & \text{ ngan thag} \\
\text{bu mo na so rgas rgas} & \text{}} \\
\text{snying sdug bzang tsh[ol] ngan tshol} & \text{}} \\
\end{align*}
\text{Until water in not over in the}  
\text{water mill,}  
\text{Tsampa is to be grinded, be it}  
\text{good or bad.}  
\text{Until the girl is not too old,}  
\text{[She] would seek sweethearts, be}  
\text{they good or bad.}

[All: B] 1 ‘khor; 2 zad zad ‘until exhausted’.
84.  
<SP1: ?>. [B: 79 / SP2: 84 / L: —]  
rtalur tshugs¹ mi g[ts]o tsha thog spu dpyad² gtso pa³ tbyams pa’i⁴ rigs rus⁵ mi gtso dkar po⁶ kor kor⁷ gtso pa⁸  
In the horse the shape of bones [is] not the main thing,  
The analysis of “the hair upon flesh” (the mane?) [is] the main thing.  
The family lineage [is] not the main thing in the beloved one,  
“The white round” (face) [is] the main thing.  
[All: B] ¹ tshug[s]; ² bcad; ³ bas; ⁴ pa; ⁵ rus tshig[s] ‘joints’; ⁶ po’i; ⁷ sgor sgor; ⁸ bas.

85.  
<SP1: ?>. [B: 80 / SP2: 85 / L: —]  
g.yuchung drug¹ dkar yod nga nyo lag tshong² skyong bshad³ g[man]<sman>⁴ shar mtshar mo yod na nga ’dod ’tshang⁵ rgyag shig shig |  
If there is a [superior] pale blue little turquoise,  
If there is a marvelous maiden,  
[All: B] ¹ gru; ² (lag) pa ‘hands’; ³ gis; ⁴ dmar (shar) ‘(pure) red’; ⁵ tshang.

86.  
<SP1: ?>. [B: 81 / SP2: 86 / L: —]  
zag bcas sgyu ma’i phu[ng] po  
bsres na¹ bgos thems² mi ’dug|  
sems pa phu [dud]<ngu> ’dris na³ ’dod pa [bgo]<dgos> sha rgyab⁴ dang |  
When the skandhas, that are illusionary and defiled,  
Are mixed, [they] are not separable.  
When the mind is familiar with reverence,  
The division from desire must be made!  
[All: B] ¹ bsred nas; ² dgos <nges><des> ‘absolutely (un)necessary’; ³ gcig tu bsres nas ‘[thoughts] having merged into one’; ⁴ rgyob.
87.

SP1: *86<2+>2. [B: 82^2+2 / SP2: 87^2+2 / L: —]

1[byi'u ri byi'u^2 khra^3 mo l l] The small bird, the pretty
nga la sems <b>[g]so] mountain bird,
<thong dang l l] Give comfort to my heart.
ri byil' u klung^4 la bab^5 dus
nga yis^6 sems bsos zhu descend into the valley,
<chog^7 l l] [You] can ask me to comfort
[your] heart [in turn].

1 SP1 lacks the first verse and the second except for the last two syllables; 2 B: byil;
3 B: phra; 4 B: byil rlung; 5 B: babs; 6 B/SP2: ras; 7 B/SP2: bso btang chog.

88.

SP1: *87. [B: 83 / SP2: 88 / L: —]
nags gse[b] lung pa phu[g] gi^1
'dabs [chags]<bya> a [bo]<be>^2 ne tso l l [Living] in the innermost area of
snyi[ng] [sd]ug rku la^3 shor
song [My] sweetheart was stolen.
4[gar song] bshod rogs^5 gnang
dang^6 l l Tell me, please, where [she] is
1 B: phu yi, SP2: stong pa 'empty'; 2 B: a bar, SP2: smra shes 'able to talk'; 3 B/SP2:
rkun ma; 4 SP1 lacks these two syllables; 5 B/SP2: bshad rog[s]; 6 B/SP2: zhu.

89.

SP1: *88. [B: 84 / SP2: 89 / L: —]
byi'u 'jol mo'i ['khrungs sa]
The birthplace of the little singing
lho rong ljon pa'i nags gseb l l
[Is] the dense forest of Lhorong.
gsung snyan rgya grags
[lha sa'i phyogs nas bsgyur]
[Its] sweet speech, renowned in
byung l l China, renowned in Tibet,

1 B: 'gro sa 'place to go', SP2: bros pa 'place of escape'; 2 B: [b]sgrag[s]; 3 B:
[b]sgrag[s]; 4 B: skyur 'exiled', SP2: 'gyur.

90.

SP1: *89. [B: 85 / SP2: 90 / L: —]
spre'u'i rang blo log^1 nas The monkey’s mind got erred
nyin mo^2 rkun ma brku bar^3 l And [he] went to make a theft
rang mig rang gis bkabs par^4 under the day [light],
Covering his own eyes by his hand,
While the others’ eyes had no obstacles [to see his crime].


91.
SP1: *90. [B: 86 / SP2: 91 / L: —]
dkar nag las kyi sa bon
d lta lkog tu btab kyang ||
‘bras bu sbas pa<’i>1 ma2 thub
rang sar thang la3 smin
song4||

Although the seeds of white and black deeds
Are presently hidden,
[It] is impossible to hide the fruit,
[They] would ripen and [get] to the surface by themselves.

1 B/SP2: pas; 2 B/SP2: mi; 3 B/SP2: rang so sor ‘each to its own’; 4 B: gis, SP2: yod.

92.
SP1: *91. [B: 87 / SP2: 92 / L: —]
[dwags]<?1 yul sa gnam dro la [dwags]<?2 mo rnam thar legs pa’i3||
mi rtag ’chi ba [mi]<ma>
gtong4
tshe gang [snying stobs]<stobs snying> ’dod gi5||
The Dak[po] Land’s climate [is] warm,
The story of life of [my] girl-[friend] from Dak[po] is good.
Impermanence and death cannot be relented,
[I] wish to have strength of heart during the entire life.

1 SP1: it is not clear what is written: the letter ra or ligature ra-ng (rnga?) or da-ng (=dwangs?); B/SP2: dwags; 2 SP1: see note 1, B/SP2: dwags; 3 B/SP2: pa; 4 B/SP2: med na ‘were there no (death)’; 5 B/SP2: bsdad kyang bsdad chog (B: [b]sdad … [b]sdad) ‘I would spend (the entire life)’.

93.
SP1: *92. [B: 88 / SP2: 93 / L: —]
lcang gling kham ltar ’bol la1
snying sdug dung2 sems che ba<’i>1 ||
gzhon pa3 lha mchod4 byed pa’i
lam bu5 bkag pa ma gnang6||
Soft like a peach in the willow garden,
The sweetheart with the great loving heart,
[Please,] do not try to obstruct the way
Of the young man’s making offerings to gods.

1 B: ba; 2 B: [g]dung; 3 SP2: pa’i; 4 B/SP2: chos ‘religion’; 5 SP2: po; 6 SP2: mdzad.

94.

SP1: *93. [B: 89 / SP2: 94 / L: —]  
nub phyogs ri bo’i rtse nas sprin [dkar] gnam la lang ling1| |  
From the top of the mountains in the west
nga la yid ’dzin lha mo[s]<i>2  
The white cloud drifts slowly in the sky.
lha bsangs gtang3 ba min [nam]4| |  
Isn’t it [because] Yidzin Lhamo Has made incense offering for my [sake]?
1 B: long long, SP2: lang long; 2 B/SP2: dbang mos (Yidzin) Wangmo (probably, the generic name of the poet’s beloved one, see Sørensen 1990: 170–171); 3 B/SP2: bsang (B: bsang[s]) btang; 4 B: los yin.

95.

SP1: *94. [B: 90 / SP2: 95 / L: —]  
rlung po ga1 nas langs kyang2  
From wherever the wind raised,  
pha yul phyogs nas lang byung3| |  
[It] has raised from the side of [my] fatherland.
chung ’drid4 byams pa’i lus dri5  
The aroma of the body of my beloved one, the childhood friend,
ma nor rlung pos6 ’khyer byung  
Without doubt, has been brought by the wind.
1 B/SP2: gang; 2 B: lang[s] lang[s], SP1: sus kyang phyed pa; 3 B: lang[s] byung, SP2: yin pa ‘(it) is’; 4 B/SP2: ’dris; 5 B: (lus) po ‘body’; 6 SP2: gis.

96.

SP1: *95. [B: 91 / SP2: 96 / L: —]  
chu dang ’o ma ’dres pa  
The separator of the mixture of water and milk
dbye1 mkhan gser gyi rul2  
[Is] the golden turtle.
snying sdog sha sems ’dres pa  
The mixture of [my] flesh and thoughts with the sweetheart’s
su yis dbye do3 ma [mthong]<mthing>4| |  
[Can] be separated by whom? — [I] cannot see.
1 B: ‘byed; 2 B/SP2: rus; 3 B: dbye mkhan su yang, SP1: sus kyang phyed pa; 4 B/SP2: mi ‘dug ‘there is none’.

1 B: ba; 2 B: [g]dung; 3 SP2: pa’i; 4 B/SP2: chos ‘religion’; 5 SP2: po; 6 SP2: mdzad.
According to the mo-divination about me and the beloved one, [The combination] from the upper part of the astrological chart turned out suitable, [But] there was a contradiction regarding [our] years [of birth], So [it] turned out to be necessary to perform a series of rituals [to avoid the harm].

[All: B] 1 pa; 2 smos ‘named (for the purpose of prognosis)’; 3 du; 4 sbol ?; 5 mo ‘mo-divination’; 6 bab nas; 7 byung[ ng]o.

For [what] the pigeon dismissed [in] the temple
The cat should not be caught in a trap.
For what was done by another lover
Do not put the blame on me.

After death, the mirror of karma of the Dharma King (Yama)
[That is kept] in the infernal realms, [please!] —
[What] occurred improperly in this [life]
Let be secured good in the following one.
‘monitor (it), please’, L: khrig khrig gnang zhu ‘arrange properly, please’.

100.

SP1: *98. [B: 95 / SP2: 100 / L: —]

chung ‘drid\(^1\) byams [pā’i] [Trying] to fawn over the beloved
phyogs su
ngo bsrung dar dkar g.yogs
kyang\(^2\) [I] put on a white silk cloth,
byams pa phyi thag thung\(^3\) But the beloved one’s attachment
bas\(^4\) [proved] short,
khrel med\(^5\) ‘tshe ma mgon\(^6\) [Her] shameless and cruelty
song\(^7\) became clear.

\(^1\) B/SP2: ‘dris; \(^2\) B/SP2: gyi[s] g.yog (SP2: g.yogs) pas; \(^3\) B: ‘thung; \(^4\) B/SP2: nas; \(^5\) B: (khrel) gzhung ‘conscience’; \(^6\) B: tsher mas <bshad>[bshad] ‘thorns mocked (conscience)’ ?, SP2: tsher ma’i [b]zhad ‘thorns (of shamelessness) came out’; \(^7\) SP2: byung.

101.

SP1: *99. [B: 96 / SP2: 101 / L: —]

rang sems kha dar\(^1\) dkar po My thoughts are a white silk
ma nog[s] pā zhi\(^2\) zhu\(^3\) yod [I] ask about one without stains.
gzan\(^4\) sems snag tsha’i ri\(<s>\) The other person’s thoughts are
mo
[’bri]<’dri> ’dod yod kyang If [they] want to draw [it], let
[’bri]<’dri> shog\(^6\) [them] draw.

\(^1\) B: btags, SP2: (kha) dog ‘of (white) color’; \(^2\) SP2: sa zig; \(^3\) B/SP2: zhus; \(^4\) B: mi; \(^5\) B: na bris shog, SP2: na bri chog.

102.

SP1: *100. [B: 97 / SP2: 102 / L: 38]

brag dang rlung po [L: A rock and a wind assembled
sdebs]<stobs>\(^1\) nas And battered the vulture’s
rgod po’i sgro\(<s>\) la zin gis\(^2\) [L: zan
\(\text{g._yo can }[\text{rdzu bag}] \text{ can gyi[s]}\(^3\) Cheating and deceitful [people]
nga yi sems la zin pa’i\(^4\) Battered my mind.
\(^1\) B: ‘thab ‘fought’, SP2: bsdongs ‘accompanied’; \(^2\) B: gzan gis, SP2: gzan gi, L: zan(byung; \(^3\) B: des; \(^4\) B/L: la gzan (L: zan) po (L: pos) byas byung ‘brought damage to (me)’, SP2: la bzang po ma byung ‘nothing good to (me) happened’.
My feelings to the other person, 
love and mercy, 
[Like] a white cloud got newly assembled. 
The other person’s feelings to me are [like] a hostile wind 
Due to which every newly formed [white] cloud is gone.

The cloud with yellow rims and black inside 
[Is] the basis for cold air and hail. 
The Paṇḍita, neither a layman nor a monk, 
[Is] the foe of the Buddha’s Teaching.

Ruling over the earth and earth fertility, 
The vow-bound Dorje Chökyong, 
If [you] have might and abilities, 
Come and tame the foe of the Doctrine!
106.

SP1: *104. [B: 101 / SP2: 106 / L: —]

rlung po nang nas langs par\(^1\) sgo [lcags]<cha>\(^2\) phyi la\(^3\) ma rgyag\(^4\) | |

mi kha\(^5\) thal ba’i\(^6\) bu yug sang ba’i\(^7\) dus ni\(^8\) mi ‘dug ||

\(^1\) SP2: lang bar; \(^2\) B: go cha ‘armor; weapon’, SP2: sgo bcad ‘the closed door; \(^3\) B/SP2: nas; \(^4\) B: bsdam[s] song ‘was restrained, confined’, SP2: bsdams kyang; \(^5\) SP2: kha’i; \(^6\) SP2: ba; \(^7\) SP2: sangs pa’i; \(^8\) B/SP2: tshod.

107.

SP1: *105. [B: 102 / SP2: 107 / L: —]

dus gsum thams cad mkhyen pa drin can rtsa ba’i bla m[a] \| \|

spyi gtsug nyi zla’i gdan la\(^1\) ‘bral med brtan par\(^2\) bzhugs shig<s> \| \|

The all-knowing in regard of the three times, [My] merciful Root Teacher, On the throne of the sun and moon [on] the crown of [my] head Abide inseparably, firmly!

\(^1\) B: steng du ‘upon’; \(^2\) SP2: rgyun du ‘eternally’.

108.

SP1: *106. [B: 103 / SP2: 108 / L: —]

chu lbu[r] mig ngor shar ba’i ma dag snang ba’i dri ma \| \|

‘gal ‘khrul nongs pa ci mchis\(^1\) ye shes spyan lam\(^2\) bshags so \| \|

The defilements of impure phenomena That appear before eyes [like] water bubbles, Stubbornness, confusion and mistakes [of the mind], whatever there have been [made] — I confess [all] in the presence of the [Omni]scient.

\(^1\) B/SP2: nyams chag (SP2: chags) ‘dug na ‘if there is [any] corruption’; \(^2\) B: dbyings nas ‘from the realm’, SP2: dbyings la ‘to the realm’.

109.

SP1: *107. [B: 104 / SP2: 109 / L: —]

gangs dkar shel la skyes\(^1\) pa’i seng [lcam]<lce> dkar mo’i ‘o ma \| \|

ro bcud che [ba]<na> grag\(^2\) nas ro bcud che [ba]<na> grag\(^2\) nas ||

Milk [water] of the glacial stream Born in the crystal-white snowy mountains [Has] great potency [as] is known,
snod  kyi[s]  ma  ['chun]  No vessel can tame [it], [they] say. 

1 B: gnas (pa'i) ‘(that) takes place’; 2 B/SP2: rang grags (B: grag[s]); 3 B: chun; 4 B/SP2: na ‘if, when’.

110.

SP1: *108. [B: 105 / SP2: 110 / L: —]

gnas  gsum  zhing  na  bzhugs  pa'i\(^1\)
ma  dang  ye.shes\(^2\) mkha’  ’gro  \|
| snying\(^3\) nas  gsol  ba  btab  po\(^4\)
thugs  rje\(^5\) lcags  kyus  bzung\(^6\)
zhig\(^7\)  |

The [divine] mother(s) and
| who abide in the field of the three
| states of existence,
| I [make] a request [to you] from
| the heart —
| Seize [me] with the hook of
| compassion!

1 B/SP2: rgyu ba’i (SP2: pa’i); 2 SP2: yab yum ‘(divine) father and mother’; 3 B: dbyings ‘the realm’; 4 B/SP2: bshags pa ‘bul lo ‘[I] offer the confession’; 5 B: rje’i; 6 SP2: brtse pa’i gzigs ‘a look full of love’; 7 B: shig, SP2: zhu ‘[I] ask about’.

111.

SP1: *109. [B: 106 / SP2: — / L: —]

yon  tan  sbas  pa’i  gang  zag  A person with hidden merits
nor  bu  gang  ba’i  rgya  mtsho  \|
tshub  ston\(^1\) rlung  gis  skyod\(^2\)
yang
nga  ni  [bskur]<bku>  ba  mi  I will not revile [him].
| 'deb\(\^\,\)s  |

1 B: mchod rten ‘the stūpa’; 2 B: gi[s] bskyod.

112.

SP1: *110. [B: 107 / SP2: 111 / L: —]

mar\(^1\) bcud  ‘o  mar  gab  pa’i\(^2\)
gsang  ba  dam\(^3\) pa’i  lha  chos  \|
ma  rig<\(\,\) log  lnga’i\(^4\) sgrib  nas\(^5\)
nyams  su  rtogs  pa  mi  ‘dug\(^6\)  |

The essence of butter is hidden in
| milk,
The secret Sublime Divine
| Dharma [is like that]:
| When defiled by the five wrong
| [views] of ignorance,
| [One] does not have [its] inner
| understanding.

1 SP2: ro (bcud) ‘potency’; 2 B: (‘o) mas gang ba ‘replete with milk’, SP2: [mar]<mor> kab pa’i; 3 SP2: gdams (pa’i) ‘revealed’; 4 B: pas, SP2: (log) ltas ‘by wrong
views’; 5 B: na; 6 snying nas ‘gyod pas bshags so ‘expresses remorse’.

113.
SP1: *111. [B: 108 / SP2: 112 / L: —]
rang sems nam mkha’i1 My mind, [like] the essence of
[gshis]<shigs> la2 space,
rang bzhin ’gyur ba3 med Has no intrinsic changes by its
kyang || nature,
nyon mongs sprin gyis sgrib nas4 But, being defiled by the cloud of
snang bar5 ’gyur [ldog]6 ston [It] displays illusory changes as
byung7 || visible phenomena.
1 SP2: mkha’; 2 SP2: shes pa ‘knowing’; 3 B: (’gyur) mdo‘g ‘color/appearance of
changes’; 4 B: ltar ‘khrugs pa’i ‘stirring like’, SP2: dang [’khrugs nas]<khrug snas> ‘due
to fighting with’ ?; 5 B: ba’i, SP2: ba; 6 B: (’gyur) mdo‘g ‘color/appearance of changes’;
7 SP2: gi.

^114.
SP1: —. [B: 109 / SP2: 113 / L: —]
tsho[r]1 drug dbang po’i spyod yul || The experiential domain of sense
snang ba sems kyi dri ma || faculties that relate to the six types
dag dang ma dag dbye ba[s] || of feelings
’khor ’das dbye ’tshams byed gr3 || [Consists of] the apparent
’khor ‘das dbye ’tshams byed gr3 || phenomena, the defilement of the mind.

(All: B) 1 tshogs ‘(six) aggregates of consciousness’; 2 gyes mtshams byed gis.

115.
SP1: *112. [B: 110 / SP2: 114 / L: —]
sbrang bu skye ba<r> sngas song1 The life [flourishment] of the bee
me tog shar ba2 phyis song || took place earlier,
las ‘phro<d> med pa’i snying The arising of the flower took
sdug place later.
mjal [/dzoms]3 byed par sngas4 [I] appeared [here] too early to [be
song || able to] encounter

1 SP2: mkha’; 2 SP2: shes pa ‘knowing’; 3 B: (’gyur) mdo‘g ‘color/appearance of
changes’; 4 B: ltar ‘khrugs pa’i ‘stirring like’, SP2: dang [’khrugs nas]<khrug snas> ‘due
to fighting with’ ?; 5 B: ba’i, SP2: ba; 6 B: (’gyur) mdo‘g ‘color/appearance of changes’;
The sweetheart [with whom] there is no karmic connection.


116.
spang mdog¹ ser por² lang song
spang rgyan sbrang bu[s] dor song
na so rgas pa’i mi pho
chung ’drid³ byams pas dor
song⁴

The [green] color of the meadow turned yellow,
The bee abandoned the Gentiana flower.
The man drifting from youth to old age
Was abandoned by the beloved one, known from childhood.

1 B/SP2: mgo ‘top, summit’; 2 SP2: bos; 3 B/SP2: ’dris; 5 B/SP1: skyur byung.

117.
nam dus¹ sa bcud² dro[s] song³
glang chung rog po’i ngu
sgra
smin⁴ shar bde dro[d] rgyas
song⁵
skyo glu⁶ sms pa’i⁷ dran
blong⁸

The fertile season turned hot,
The black young bull [started making] weeping sounds.
The ripened girl started radiating bliss-warmth,
A sad song took over [my] thoughts.

1 B: zla, SP2: zla<s>; 2 SP2: (sa) chu ‘(earth) and water’; 3 SP2: pa’i; 4 dman; 5 B/SP2: pa’i; 6 SP2: rog; 7 B: la; 8 B: byung, SP2: yod.

118.
mi med lung pa’i phu [la]¹
byis pa’i² skyo glu blangs
pa³

At the upper end of the uninhabited valley
A boy’s song of sorrow is sung,
That song is responded with a song whose performer [is]
The stalks of grass on a mountain slope.

1 SP2: nas; 2 SP2: pas; 3 B: lhag lhag ‘clear, vivid’, SP2: ‘then pas ‘drags on’; 4 B/SP2: lan slog; 5 B/SP2: ma; 6 B: sbub stong ‘hollowness’, SP1: stong ba ‘emptiness’.
119.
SP1: *116\textsuperscript{2+2}. [B: 114\textsuperscript{2+2} / SP2: 118\textsuperscript{2+<2>} / L: —]

brag la ku\textsuperscript{1} zhig\textsuperscript{2} rgyab\textsuperscript{3} pa‘i\textsuperscript{4}
lan la tshig ‘bru mi ‘dug \textbar \textbar
snying gtam pha\textsuperscript{6} la bshad pa‘i\textsuperscript{7}

A cry sent to a rock
Gets not a single word in response.
Telling [a girl’s] father about innermost feelings

SP2: ki; B: gcig, SP2: cig; 3 SP2: brgyab; 4 B: pas; 5 SP2 lacks the second two verses; 6 B: phar; 7 B: pas; 8 B: mgo.

120.
SP1: *117. [B: 115 / SP2: 119 / L: —]
lus po chu la bkru\textsuperscript{1} nas\textsuperscript{2}
sems kyi sdig sgrib\textsuperscript{3} dag\textsuperscript{4} na\textbar
chu nang gser mig nya mo[s]
thar ba thob pa ‘dug gam\textsuperscript{5} \textbar

If, having washed the body in water,
[One] purifies the afflictions of the mind,
Does not the golden-eyed fish [who lives] in water
Attain the liberation?

1 B: yi[s] dkrus, SP2: yis bkrus; 2 B: pa‘i; 3 B/SP2: pa‘i sgrib pa; 4 SP2: ‘dag; 5 B/SP2: go.

121.
SP1: *118. [B: 116 / SP2: 120 / L: —]
ngur smrig mdog gi\textsuperscript{1} bsgyur ba‘i\textsuperscript{2}
bla ma yong rgyu yin na\textbar
mtsho stod gser bya ngang\textsuperscript{3}

If [one] can become a lama,
Having changed the color [of the clothes] into saffron,
[Then,] the goose, the golden bird from the upper lake,
Is the leader of the sentient beings, isn’t it?

1 B: gi[s], SP2: gis; 2 SP2: bas; 3 SP2: (mtsho) bya ngur ba ser ‘the (lake) bird, golden duck’; 4 SP2: pos; 5 SP2: chos khor bskor ba<r> ‘the one who turns the wheel of Dharma’; 6 B/SP2: go.

122.
SP1: *119. [B: 117 / SP2: — / L: —]
gzan zer tshig bzlos ‘khyol \textbar

If holding the Doctrine [means] giving instructions
<b>slob bshad</b>2 bstan pa ’dzin na ||
’dabs3 chags a bo4 ne tsos chos ’khor bskor ba ’dug gam5 ||
[All: B] 1 (tshig) zlos khyer bas ’carrying on words’; 2 bslab gsum (’Doctrine) of the three teachings’; 3 ’dab; 4 ba<r>; 5 go.

Through [mere] repeating words of the others, Does not the bird, [my] dear parrot, Turn the Wheel of Dharma, [too]?

123.
gang gsung rjes bzlos skad kyis<|s|>1
dbang bskur thob rgyu yin na ||
2sems med brag cha<gs> stong pa[s]<’i>
sku bzhis grub par [’dug] gam3 ||

1 B: zlos gsung bas, SP2: zlos bskyar bas; 2 SP2 lacks the last two verses; 3 B: ’dug[ g]o.

If [they] obtain the empowerment
By [simple] repeating someone’s speeches,
Does, [then,] the empty mindless echo
Accomplish the four bodies [of the Buddha, too]?

124.
dgra ’dul gnyen skyongs mkhan gyis<|s|>2
sangs rgyas thob rgyu yin [na] ||
gcan gzan dud ’gro3 khyu4 yi<|s|>5
tshe gcig mngon par rdzogs6 pa’i<|s|>7 ||

1 SP2 lacks the first two verses; 2 B: ’dzom[s] pas (the one who) combines’; 3 SP2: ’gro’i; 4 SP2: khyi ’dog’; 5 SP2: yang; 6 SP2: rdzogs sngas rgyas ’get the enlightenment’; 7 B: pa, SP2: so.

If the one who fights enemies and supports friends
[Can] acquire the Buddhahood,
[Will not, then,] the herd of the beasts of prey and [other] animals
Get the perfection in [this] one life, [too]?

125.
SP1: *122. [B: 120 / SP2: 122 / L: ——]
’dod yon longs [spyod] che ba[s]<’i>
byang chub1 thob rgyu yin na ||
By the great enjoyment of all desirable qualities,
nor bdag klu yi dbang po

[Then,] the Owner of Wealth, the Lord of the Nāgas (=Kubera) Will be [able to] accomplish [his] body and speech, [too].

1 B: dbang bskur ‘the empowerment’; 2 B: (sku) gsum rnyed pa ’dug[ g]o ‘will obtain the three (bodies)’, SP2: gsum brnyes pa gda’o.

\[^{126}\]

\[\text{SP1: }—. \quad [B: 121 / SP2: 123 / L: }—]\]

mon yul sa gnam\(^1\) dro pas\(^2\) l

Thanks to the warm weather of the land of Mön

mon mo brla sha dkar ba\(^6\) l

The thighs of a Mön lady are whiter.

‘dod chags drag po lhod\(^3\) nas\(^1\) l

The passion being overly intense, The Mön lady led away a young man.

[All: B] \(^1\) (sa) rnam ‘lands’; \(^2\) la; \(^3\) byung; \(^4\) (gzhon) nus ‘[I] (was led away) by the young (Mön lady); \(^5\) song.

\[^{127}\]

\[\text{SP1: }—. \quad [B: 122 / SP2: 124 / L: }—]\]

ljon shing lo ma\(^1\) rgyas pa’i\(^1\) l

Atop the fruit on the bough

yal ka\(^2\) ‘bras bu’i\(^3\) rtse mor\(^4\) l

[Among] the numerous leaves of the tree

khu byug\(^5\) sngon po\(^6\) lding pa’i\(^7\) l

The soaring blue cuckoo’s

gsung skad thos la<s>8\) snyan pa\(^9\) l

Voice [sounds] sweet to hearing. [But] the young man’s love, the childhood friend,

go lo’i chung ‘dris byams pa’i\(^1\) l

[Has] a voice sweeter than that.

[All: B] \(^1\) ‘dab; \(^2\) ga; \(^3\) [de] yi ‘(the tip) of [that] (bough)’; \(^4\) nas; \(^5\) bya[g]; \(^6\) mo; \(^7\) ba’i; \(^8\) [skyur] skad kyi; \(^9\) yid la dran byung ‘came to mind’.

\[^{128}\]

\[\text{SP1: }—. \quad [B: } — / SP2: 125\(^{<+2>>}\) / L: }—\]

sr[i]ng mo tshe dbang bu\(^1\) khrid\(^1\)

Sister Tsegwang, the first-born daughter,

dran pa long la ‘dug go l

Lingers in arresting the memory.
The resident of the slate mountain
and the alpine meadow,
The bird, the divine snow grouse,
Come to help [me] in the sadness
Of [my] thoughts agitated by the beloved one.

1 B: skyes ‘born’; 2 SP2: byis pa ‘the boy’; 3 B: pa skyo ba’i / skyo rog[s] la [ni] ‘to help the sad (boy) in his sadness’, SP2: pa skyo ba’i rog la; 4 SP2: <b>zhugs ‘enter’.

“The lake and the goose will be separated” —
There was not [such] a thought in [my] mind,
But the lake got covered with ice
And [they] had to part helplessly.

1 SP2: pa’i; 2 SP2: ‘tshams; 3 B: byed snyam [snyam], SP2: de byed snyam ‘a thought to do it’; 4 B/SP2: de; 5 SP2: ‘khyag gis; 6 B: [b]sdam[s], SP2: bsdam; 7 B: [rang] dbang med la lang[s] ‘got up involuntarily’, SP2: rang dbang med la gyes ‘(he) went his way involuntarily’.

“I and the beloved one will get separated” —
There was not such a thought in [our] minds,
But, because of the great ruler [and] the absence of the karmic prospect,
[We] got separated from each other.

1 SP2: chung ‘dris ‘the childhood friend’; 2 B: ‘bral mtshams, SP2: byams pa; 3 B: byed snyam [snyam] pa, SP2: ‘bral ‘tsham byed don (med) ‘(there is no) reason to get separated’; 4 B/SP2: de; 5 B/SP2: dpon pos phral nas ‘separated because of the
governor'; 6 B: khag khag; 7 B: [rang] la lang[s], SP1: so sor lang.

132.
SP1: *126+2, [B: 126+2 / SP2: 129+2> / L: —]
blta bar1 la mos sgrib song2
la mo chen mo3 dgra red4 ||
5'gro bar6 chu bos sgrib song7
chu bo chen po8 dgra red ||

A mountain pass has made an obstacle for the look —
The great mountain pass is the enemy.
A river has made an obstacle for the goer —
The great river is the enemy.

1 B: blta ba, SP2: rta pas ‘a horseman’; 2 B/SP1: ma mthong ‘does not see’; 3 B: che ba, SP2: mtho ba; 4 SP2: de; 5 SP2: the last two verses are missing; 6 B: ba; 7 (chu) mos mi thar ‘because of the river does not escape’; 8 B: mo che ba.

133.
1.
SP1: *127, [B: 9 / SP2: 130, see below / L: —]
pha yul sa thag ring ba
sems pa yid kyi dgra red ||
snying sdu gsha sems ma ‘brel
nyin mtshan gnyid kyi dgra red ||

The fatherland, being a very distant place,
Is the disturber of the thoughts.
Having no contact with the body and thoughts of the sweetheart
Is the disturber of sleep day and night.

2.
SP2: 130
The song in SP2 and B combines lines of two nos.:
a–d: B: No. 127; SP1: No. *127; L: —.
d–f: B: No. 9b–d; SP1: No. 9b–d; L: No. 6b–d.
pha yul kha1 thag ring ba ||
sems pa yid2 kyi dgra red ||
byams pa [byes] byis> la song
nas3 ||
mtshan mo’i4 gnyid thebs gcog
gri5 ||
nyn mo lag du6 mi lon ||
yid thang chad rog yin pa ||

The fatherland, being a very distant place,
Is the disturber of the thoughts.
The sweetheart has left far away,
There is no sleep at night.
Not getting [her] in the daytime
Is an assistant of disappointment.

1 B/SP1: sa; 2 B: lus sems gnyis ‘both body and mind’; 3 B: byams pa byes la song ba, SP1: snying sdu gsha sems ma ‘brel ‘having no contacts with the body and thoughts of the sweetheart’; 4 SP1: nyin mtshan ‘day and night’; 4 B (No. 127): theb[s] lcog gis, B
(No. 9): theb cog gis, SP1: kyi dgra red 'is the disturber'; 6 B: tu.

^134.  
SP1:  —. [B: 128 / SP2: 131 / L:  —]  
chu bo1 mar 'gro shig shig2  
yar 'gro yin na dga’ ba1  
yar [gi]<ki>3 lcang ra4 smug  
yab yum6 yin na skyid pa1  

The river flows and flows downwards.  
If [it could] start flowing up, [I] would rejoice.  
Up there [I see] a brownish poplar grove,  
Were it [my] father and mother, [I] would be happy.

[All: B] 1 mo; 2 shad shad; 3 ma gi ‘down there’; 4 gling; 5 skyid ‘happy, festive’; 6 pha gzhis ‘ancestral estate’.

^135.  
SP1:  —. [B:  — / SP2: 132 / L:  —]  
mda’ mo spang la zug pa1  
mda’ yi bdag pos bton ’gro1  
mi sems mi la zug pa1  
su gas ’don rgyu yin pa1  

An arrow has pierced a meadow —  
The owner of the arrow will come and draw [it] out.  
A thought has pierced a man —  
Who will be able to extract it?

^136.  
SP1:  —. [B: 129 / SP2: 133 / L:  —]  
mda’ mo spang1 la phog song1  
mda’ yi bdag pos bton ’gro song1  
mi sems mi la zug pa1  
su gas ’don rgyu yin pa1  

The arrow hit the meadow,  
The arrowhead got left in [the earth].  
[I] met with [you, my] beloved one, the childhood friend,  
The thoughts started following you [all the time.]  
[All: B] 1 ‘ben ‘the target’; 2 la; 3 rjes ‘brang lang[s] ‘started following [her]’.

137.  
SP1:  *128. [B: 130 / SP2: 134 / L:  —]  
spang dang spang brgyan1  

The meadow and the meadow ornament ( =Gentiana flowers) have got separated,
nam zla’i <>'phan ['dogs] [It] is the benefit of the season.
<dugs>3 yin pa’i4 || I and the beloved one have
nga dang byams pa bral5 ba
parted —
tshe sngon las zad6 yin pa’i7 || [It] is the exhaustion of the karma
[called] in the previous life.

1 B/SP2: rgyan; 2 B: ‘brel ‘got connected’, SP2: bral; 3 B/SP2: dus tshod ‘the time’;
4 B/SP2: pa; 5 B: ‘bral; 6 B/SP2: ‘phro ‘the unfolding’; 7 B/SP2: pa.

138.

SP1: *129. [B: 131 / SP2: 135 / L: —]

The heart grief [about how to
cross] the great river
I will be expelled by a friend with a
ferry.
The heart grief because of the
sweetheart’s death
By whom will be expelled? — [I]
cannot see.

1 B: mo; 2 B: gnyan / SP2: mnyan (pas) ‘the boatman’; 3 B: song, SP2: ‘gro; 4 B/SP2: mya ngan ‘the pain’; 5 B: gas; 6 B: (sel) rog[st] byed pa ‘will help to (expel)?’, SP2: (sel)
rgyu yin pa ‘will cause the expelling?’.

139.

SP1: *130. [B: 132 / SP2: 136 / L: —]

The tree [has] one root and
two thousand and five hundred
tips.
My “mother”, the inn-keeper,
[Has] two thousand and five
hundred ideas.

1 B/SP1: sum brgya drug cu ‘three hundred and sixty’; 2 B: byams par / SP2: byams
pa’i ‘the beloved one’.

^140.

SP1: —. [B: 133 / SP2: 137 / L: —]

Although [I] wanted to attach to
[her] head
[My?] parents’ blue-pale turquoise
little scorpion,
The girl had many [own] ideas
g.yu chung 'dog⁴ ngos ma  [And] rejected to wear the small [’]dod ||

[All: B] ¹ a (ma) ‘the mother’s’; ² [pa’i] g.yu [chung] ‘the small turquoise’; ³ sgron ‘to put on’; ⁴ ’dog[s].

^141.

SP1: —. [B: 134 / SP2: 138 / L: —]
rgyal khams spyi lo nyes na¹ ||
If the year [is] bad in the entire
[khag]<khyag> khyag ||
Anxieties will surely appear.
zhing chung sger mo nyes pa’i² ||
Sufferings will get [manifested]
′dug go³ ||
When our [private little field]
[turns] bad,
sdag bsngal [thol]<thod> la ||
sudden.

[All: B] ¹ pa; ² snying sdug lkog la shi ba’i ‘[when] the secret beloved one dies’; ³ byung[ ng]o ‘appear’.

^142.

SP1: —. [B: — / SP2: 139 / L: —]
mya ngan khur bas mi chog ||
[I] was not carried away by the
snying sdug [lkog]<khog> la ||
[pain]
[Caused by] the death of merciful
shi ba’i ||
parents.
sems sdug khog pa rul song ||
[My] chest got rotten by the
drug go³ ||
[Caused by] the death of the secret
sems khral yong ba ba ||
sweatheart.

^143.

SP1: *131. [B: 135 / SP2: 140 / L: —]
shu dang byams pa [’dres pa]¹
gtam gsum mi kha ngan pa[s] ||
Although I and [my] beloved one
[Our] connection in the strictest
[lit. ‘until death, until a
sems [g]sang ro [g]sang byed kyang² ||
corpse’],
gtam gsum mi kha ngan pa[s] ||
Evil gossip, the sundry talks
‘talks of three kinds’)
byung³ ||
(“talks of three kinds”) ||
[Like] a growing army attacked
[us].

¹ B: pa’i lkog grib ‘the secret stain’, SP2: pa’i khog ‘dres ‘interior connection’; ²
144.

SP1: *132^2+2. [B: 136^2+2 / SP2: 141^2+2 / L: 32^2+2]

1 rang sms zug pa'i [snying sdup] When the sweetheart who torments my thoughts
mi yi bag mar song na^2 | | Became [another] man’s bride,
khong na[ng] sms ky'i<s> The pain [that hit my] mind in its depth
gzugs po'i^3 sha yang skam^4 Dried up even the flesh of [my] body.

1 SP2 does not have the first two verses; 2 B: la dga’ ba’i snyung sdup / mig gi bar la lang[gs] song ‘the sweetheart whom (I) love appeared before my eyes’, L: la dga’ ba’i byams pa / gzhan gyi mdun mar blangs song ‘the beloved one whom (I) love became somebody else’s wife’; 3 B: [nang]<dang> byams pa’i <l>cong gi[s] / lus kyi ‘the pain from love deep within (dried the flesh) of the body’, SP2/L: nang sms (L: [b]sams) pa’i gcong (L: cong) gis / lus po’i; 4 L: rkam.

145.

SP1: *133. [B: 137 / SP2: 142 / L: —]

zhim po za rgyu med par^1 Not letting [me] eat tasty [food],
na rgyu ‘bun la longs so[ng]^2 | | A sickness made [me] feel dizzy
nga dang byams pa’i dbye (?) The line of division between me
mtshams^3 and the beloved one
sgam po’i^4 phyag gis Was made by the hand of the wise
[byas]<byed>^5 song | | [force?].

1 B/SP2: po’i bza’ btung skyug pa; 2 B: nang ro’i bun long yin pa, SP2: na rgyu’i spu long yin pas; 3 SP2: ‘bral ’tshams; 4 B/SP2: bu; 5 B: chag[ g][l][s] bkod, SP1: phywa yis byas.

146.

SP1: *134. [B: — / SP2: 143 / L: —]

gshong zhing lo yag ljang sra The field on the plain [had] good
’ong ba’i gseb tu^1 phyin pa’i^2 | | seedlings, green and firm.
dang po snga mor ’jal ba’i Entering the depth of the harvest,
snying sdup khong dang ’jal [I] met [my] former [sweetheart] for the first time,
ba’^3 | | Met the sweetheart’s true feelings.

[All: SP2] 1 (lo) tog yag pa’i / spang sdebs sa la ‘the place of meeting, the meadow with good harvest’; 2 pas; 3 (snga) ma’i snying sdup / glo bur gdong [thug]<thub>
rgyab byung ‘[I] suddenly met [my] former sweetheart’.

147.
SP1: *135. [B: — / SP2: 144 / L: —]
kham[s] bzang skad cha dris pa’i
When asked “how do you feel?”,
gtam lan bslog tu mi ‘dug’\(^2\) | |
[She] failed to give an answer.
khra chung mig gi nang nas
Out of the small sparkling eyes
[sp1: ]<mchil ma> rba
A flood of tears streamed.
rlabs g.yos byung\(^3\) | |

[All: SP2] \(^1\) pas; \(^2\) ‘jal rgyu med par ‘without returning (a reply)’; \(^3\) (rba) klong ‘krug song ‘waves (of tears) streamed’.

148.
SP1: *136. [B: — / SP2: 145 / L: —]
\(^1\)sha ‘jam lus la sbyar nas
[I joined with the tender body
mi sems [r]<d>ang\(^3\) sems ma
[but]
’dres | |
bal po mkhas pa’i lugs la
The other person’s mind and my
gsor dang ra\(^4\) gan ’breli
mind did not get blended.
song | |

[All: SP2] \(^1\) In SP2 the order of verses is reversed: first \(cd\), then \(ab\); \(^2\) nas; \(^3\) rang
sems mi (sems) ‘my mind [and the other] person’s mind’; \(^4\) ‘dris.

149.
SP1: *137. [B: — / SP2: 146 / L: —]
sha ba la mo rgyab\(^1\) song
The stag conquered a pass,
sha khyi[s] kho thag chod song\(^2\) | |
The hunting dog lost hope [to
snying sdu\dpon pos bzhes song\(^3\) | |
catch him].
rang sems kho thag chod song | |
The sweetheart was taken by the
governor,
rang sems kho thag chod song | |
My mind lost hope [to get her].

[All: SP1] \(^1\) ri la lang[s] ‘got up to mountains’; \(^2\) zin pa mi ‘dug ‘cannot grasp’; \(^3\) byams pas la mo brgyab pas ‘the sweetheart conquered a pass’.
Stones from the mountain above got onto the alpine meadow —
The harvest of the field died early.
The force of the karmic connection between me and my beloved one, known from childhood, ran out.

Flowers with thousand petals are innumerable, The bee’s head farming [them] does not come out.

The top of this tree, the juniper, When bent to some [direction], [stays] bent [like that]. When asked to be turned to someone, do not [stay] turned.

The earth whose surface is melted but the depth [still] frozen Is not the place for a male horse to run about.
Near the beloved one, who is a new friend,
One should not find a place to talk about innermost feelings.

1 SP2: zhu; 2 L: khyag; 3 SP2: rgyug, L: gtong; 4 SP1: the end of the verse is missing; 5 SP2: ring ‘long, old’, L: [g]sang ‘secret’; 6 SP2: shod pa, L: shos sa; 7 SP2: (ma) ‘dzad (do not) exhaust’; L: (ma) red ‘is not’.

154.

**SP1: *141. [B: — / SP2: 151 / L: —]**

\begin{align*}
\text{se$<$r$>$ 'bru$<$m$>$1 phyi nas smin yang} \\
nang $du$<de> rus pas$<$pa$’i$> khengs ‘dug $||$
\end{align*}

\begin{align*}
\text{byams pa zhal ngo$<$sgo$>$ mtshar yang} \\
nang $na$ dgongs$<$gdong$>$ tshad$^2$ mi ‘dug $||$
\end{align*}

Though a briar fruit is ripened from the outside, It is full of the nucleus (*lit. bone*) inside.

Though the face of the beloved one is marvelous, The thoughts inside cannot be measured.

1 This word is often translated as ‘a pomegranate’ but at least here it is not the case;
2 SP2: [na]ng la [b]dud rtsi$<$s$>$ ‘(there is no) ambrosia inside’.

155.

**SP1: —. [B: — / SP2: 152 / L: —]**

\begin{align*}
\text{snying sdu g a sar can ma $|$} \\
\text{spang ri$’i$ log gi ‘ja’ tshon $|$} \\
\text{phral gang dung ba che ba $|$} \\
\text{phugs la gtd so mi ‘dug $|$}
\end{align*}

The fickle-minded sweetheart [is like]

A rainbow near the hill covered with grass.

Presently, [she shows] great tenderness,

[But] in the future [its] resource will be out.

156.

**SP1: *142. [B: — / SP2: 153 / L: —]**

\begin{align*}
\text{las $’$gro$^1$ mthun pa$’i$ byams pa} \\
dri$^1$ med $dn$gul $dkar^2$ me long $|$ \\
‘phyi zhing dangs su$^3$ ‘gro gi} \\
‘grogs shing $ny$er $du$ $gtang^4$ gi $|$ $|$ \\
\end{align*}

The beloved one, harmonious with the karmic prospect, [Is like] a stainless mirror of white silver.

[She] would appear late and pure, Would start a relationship and get very dear [to me].

1 All: SP1 1 [las]$<$lam$>$ smon ‘karma and aspiration’; 2 $dkar$ mo$’i$ ‘white’; 3 phyis shing dwangs tu; 4 nye ru ‘gro ‘become close’.
157.
SP1: *143. [B: — / SP2: 154 / L: —]
khu byug mon la thegs¹ song  The cuckoo left for Mön,
nam zla sa bcud² ’khyag  The fertility of the weather is
song³  frozen.
ngang pa⁴ nga yang mi sdod⁵  I, the wild goose, will not remain
lho rong phyogs la⁶ chas’gro  either,
||  [I] will set out in the direction of
lho rong phyogs la  Lhorong.

[All: SP2] ¹ thal; ² (nam zla sa) chu ‘(the weather, earth [and]) water’; ³ ’dug; ⁴ pha;
⁵ ’dug; ⁶ su.

^158.
SP1: — (?). [B: 138 / SP2: 155 / L: —]
bod yul sa yi lte ba  The navel-center of the land of
dpal gyi chos ’khor lha sa  Tibet
nga dang byams pa’i gnyen  [Is] Lhasa, the glorious Wheel of
’dun  Dharma.
ma cig¹ dpal lhas sgrub²  The relationship between me and
song³  [my] love
||  Was established by Machik Pel-
lha [the Protectress of Lhasa].

[All: B] ¹ gcig; ² sgrigs ‘arranged’.

^159.
SP1: — (?). [B: 139 / SP2: 156 / L: —]
me tog snga yal phyi yal  Flowers wither earlier or later,
drang ‘dris byams pa rgas³  The beloved sweetheart gets aged.
’dug  Maiden, please, reveal the petals,
 [dman]<sman> shar ‘dab ma  In human life there is nothing else
d[’byed grogs²]  to do.
mi tshefr] kha³ med byung  [All: B] ¹ (byams) par dgos ‘[I] need the beloved one’; ² ’dral ‘like’; ³ (mi) byed ka
ngo  (med) ‘[you] have no choice but to (reveal)’.

^160.
SP1: — (?). [B: 140 / SP2: 157 / L: —]
do nub mjal¹ ba’i snying sduŋ  A sweetheart [I] meet tonight —
sang zhog[s] khag khag so  A sweetheart [I] meet tonight —
sang zhog[s] khag khag so
chags zhen med pa’i byams pa ||
chos ’khor lha sar ’dug go ||

[We will] get separated tomorrow in the morning.
The love that is free of attachment and clinging
Is found in Lhasa, the Wheel of Dharma.

[All: B] ^1 mdza’ (ba’i) ‘[I was] close with’.

^161.
SP1: — (?). [B: 141 / SP2: 158 / L: —]
shar nas nyi ma<r> shar byung ||
skar ma’i lo rgyus mi ’dug ||
bdag yod bdag po ’byor byung|||
snying s dug ga le thal shig ||
^1 B: song.

From the east the sun appeared,
[ Hence] no story about a star.
The owner of the owned [woman] arrived,
The sweetheart [said:] “Go away slowly (=good bye)”!

^162.
SP1: — (?). [B: 142 / SP2: 159 / L: —]
bu mo dung^1 sems can ma ||
rmi lam ngos^2 la ’char gi^3 ||
shi dus^4 bar do’i ’phrang la ||
bag chags bt ab^5 pa ’dug go ||
^1 B: song.

A girl with the candid heart
Appears [to me] in the state of dream.
After death, on the perilous path of the bardo,
Karmic predispositions get imprinted.

[All: B] ^1 [g]dung; ^2 — [nang]; ^3 yong gis; ^4 nas; ^5 rgyugs ‘rush (into)’.

^163.
SP1: — (?). [B: 143 / SP2: 160 / L: —]
dung^1 dung sems kyi snang ba’i^2 ||
byin r labs^3 stod phur rgyab phyung^4 ||
gdam^5 ngag bla ma’i ra[l] [gris]<pris>|||
zhen pa’i thag pa chod dang ||
^1 [All: B] da (dung) ‘now, yet’; ^2 bas; ^3 ’khor ba’i ‘the samsāra’; ^4 byung; ^5 gdam.
tshe 'di'i snang ba 'byed thabs
byis pa'ì skyo glu lhang lhang
skyo cig skyo na khaps gsum
'khor ba'ì gnas la skyo ba's

The way to disclose the phenomena of this life,
The boy's sad song [sounds] clearly.
If [one] is sad with one sadness, [it is] the sadness
About abiding in the circle of the three realms.

[All: B] 1 'khrid lugs 'the way (the phenomena) are carried out'; 2 byams [pa'i]<pas> 'about the beloved one'; 3 ('khor) ba 'di (la) 'about this circle'; 4 ba.

mdang sum nyal ba’i rmi lam
dgra gnyen skye ba’i grogs 'dus
da nang bltas pa’i yul du
tyung ba’ì shul yang mi ’dug
tshe 'di’ì bden bden 'dra ba<’ì5
changs sdang rmongs pa’i 'du
tshogs

When sleeping last night, [I] had a dream [in which]
The foes and friends gathered as good fellows.
This morning in the place [that I can] see
There is no trace of [that] appearance.
What reminds the truth in this life
[Is just] the gathering of defilements, affections and aversions.

[All: B] 1 mdangs; 2 rjes la ‘after (falling asleep)’; 3 [b]sdad [pa’i]<ba’i> ‘of [that] staying’; 4 ‘di; 5 yang; 6 (chags) sgo ‘calamities’; 7 rus (tshogs) ‘the gathering of all that belong to’.

Due to the corporeal nature of beauty,
[I] felt passion to the face of a youthful one.
Having expelled [it], to the mountain solitary retreat,
The very best place, [I am now] directed!

[All: B] 1 ma’i; 2 yi; 3 me tog [de] ‘to the flower’; 4 pas; 5 SP2 lacks the last verse; 6 Sørensen suggests reading theg[s] ’go’.

^167.
SP1: —. [B: 147 / SP2: 164 / L: —]

‘phral gang 1 nyams su dga’ ba’i 2 lha chos nyams su blang na 3 | tshe rab 4 kun tu bskyid pa’i | ‘od 5 [gsa] nyi ma shar byung 3 | If in the present life [one] practices
The Divine Dharma, [the source] of joy,
In all the next lives [one will see]
Of the clear light, [the source] of happiness.


^168.
SP1: —. [B: 148<XX>+2 / SP2: 165+2+2 / L: —]

dod yon reg 1 pa’i bza’ btung | byol song phyug[s] [kyi]<gi> spyod yul 2 | zag med ting 3 ‘dzin bdud rtsi’i | Eating and drinking connected
with the sensuous pleasures
Are the field of experience for the
cattle [and other] animals.
When the amrita of the undefiled
samadhī Causes the experience of the
sublime taste,
No thought [arises] about getting
The happiness of the defiled joys,
[Due to] the meditative
[realization that] the happiness
[Caused by] the sensual
connections is [all] defiled.

[All: B] 1 yul rigs; 2 spyod yul gyi [ni] me tog ‘flowers of the field of experience’; 3 rig<s> (’dzin) ‘holding of pure awareness’; 4 [s]myos pa’i ‘intoxicated’; 5 ma shes ‘no knowledge (in the happiness)’.

^169.
SP1: —. [B: 1494 / SP2: 166<1+3> / L: —]
1 zag med dga’ bzhī’i snyoms ’jug The meditative absorption of the
four undefiled joys
’dzad med gtan gyi bde ba ||
dgra gnyen chags sdam spangs pa’i ||
btang snyoms yid kyi sa gzhin\(r\)||

[Provides] the inexhaustible, constant happiness.
The equanimity that expels attachment and aversion regarding the foes and friends
[Is] the [virtuous] basis for the mind.

1 SP2 misses the first verse.

^170.
SP1: — [B: 150 / SP2: 167 / L: —]
rang gzhan\(^1\) kun la phan pa’i ||
byang sems\(^2\) me tog ‘khrungs nas ||
don gnyis\(^3\) m[ng]ar ba’i s[b]rang ts’i\(r\)||
’dzad med longs su spyad nas\(^4\)||
gdul bya’i rkang drug grangs [med]<dang> ||
[snyan]<mnyam> pa’i chos gar bsgyur ro ||

[All: B] \(^1\) (rang) sems ‘my mind’; \(^2\) (byang) chub ‘bodhisattva’; \(^3\) snying ‘the essential meaning’; \(^4\) spyod na.

^171.
SP1: *147. [B/SP2/L: —]
’phral phug[s] nyams su dga’ ba’i
lha chos nyams su blangs nas ||
’di phyi kun tu skyid pa’i
’od gsal nyi ma shar yong ||

Thanks to the practice of the divine Dharma
That [brings about] temporary and ultimate joy,
There rises the sun of the Clear Light
That [brings] all happiness now and afterwards.

^172.
SP1: *148. [B/SP2/L: —]
rang sems kun la phan pa’i

When [in] my mind the flower of the awakening
byang chu[ng] me tog ‘khrung nas

That brings help to all [the beings] is born,

[I] will enjoy the inexhaustible Amrita of the sweetness of the Two Truths.

rgya gar shar gyi rma bya

The peacock from Eastern India

lho rong gting gi ne tso

[And] the parrot from the depths of Lhorong

’khrung sa ’khrung yul mi gcig

Do not share the place of birth, region of birth,

’dzom[s] sa chos ’khor lha sa

[But] their meeting point is Lhasa, the Wheel of Dharma.

rgya gar shar gyi rma bya lho rong gting gi ne tso ’khrung sa ’khrung yul mi gcig ’dzom[s] sa chos ’khor lha sa

[All: B] 1 kong yul mthil gyi ‘from the middle of the Kongpo region’.

mi tsho nga la lab lab

People talk and talk about me.

dgongs pa dag pa yod do

I am sorry [about it].

nga la byams pa mang nyung mtsho mtha’i

The amount of love I [have had] [Exceeds?] the limits of the sea.

mtsho mtha’i

[lab] pa ‘talk’;

[All: B] 1 (lab) pa ‘talk’; 2 —; 3 B: khas theg ‘[I] witness’; 4 mtsho kha’i / sbrang ma [de] las mang ba ‘(lovers) are more numerous than bees on the lake’s shore’.

<...>

It is one of the songs that are often added to the 58 songs of the block print; Lev Savitsky assigned no. 60 to it (Savitsky 1983).

One more song added to the 58 songs of the block print: no. 61. The entire second half is completely different: o lo’i gom gsum phra mo gnas mo’i nang la thal song.
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