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EXCERPT FROM THE RED WIND SCREAM

Editor's Note
Trace Foundation's Latse Library Newsletter has been published once a year since its inaugural issue in 2003. The newsletter is distributed widely in both print and electronic formats, and our readership has expanded to include even remote Tibetan areas, Europe, and the Americas and has been receiving positive reviews (we were pleased to see some readers lamenting on popular Tibetan internet forums about the long wait for our last issue). In order to maintain the quality of this publication, we have made two changes recently: the first is, given the amount of time expended and material covered in the newsletter, we will occasionally publish double issues so that we can ensure content of high quality. This current issue is again a double issue, covering the years 2009-2010. The second change is that the newsletter will no longer carry a news section but will focus primarily on literary content. Anyone interested in the latest news from Latse can consult the soon to be launched Trace Foundation newsletter which will be available through our website: www.trace.org.

In this issue, for 2010, we are marking the 100-year anniversary of the scholar Tseten Zhabdrung's birth, as well as the 25-year anniversary of his death. Tseten Zhabdrung made great contributions towards Tibetan language and culture in the 20th century, and to commemorate his anniversaries and honor his work, he is this issue’s Featured Scholar.

We would also like to warmly welcome and thank Dr. Françoise Robin who is the Guest Editor for this issue of Trace Foundation’s Latse Library Newsletter.

A note on transliteration system used: Latse Library uses the Tibetan and Himalayan Library (THL) Simplified Phonetic Transcription of Standard Tibetan for Tibetan terms that appear in our English-language articles. For more information on this transliteration scheme, please visit: www.thlib.org (see under “Reference” tab).
Considered one of the three great scholars\(^1\) of twentieth-century Tibet,\(^2\) Alak Tseten Zhabdrung Jigmé Rigpé Lodrö (A lags Tshe tan Zhab 'dun 'jigs med rig pa'i blo gros, 1910–1985) is credited with regenerating many aspects of Tibetan culture at a time of unprecedented socio-political change. Despite enduring twelve years in prison, Alak Tseten Zhabdrung energetically reclaimed his classical education to further transmit nearly all the traditional fields of knowledge including language, poetry, history, astronomy, calligraphy and Buddhist philosophy.

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\(^1\) This epithet stems back to the tenth century when King Langdarma suppressed Buddhism, ending what is known in Tibetan history as the first period of dissemination of Buddhism in Tibet, “the three great scholars (mKhas pa mi gsum)”: Mar Shakyamuni (Dmar Shakya mnu), Yo Gejung (G.yo Dge ba'i byung gnas), and Tsang Rabsel (Gtsang Rab gsal) carried the Vinaya scriptures with them to Amdo, in particular to Dentik Monastery.

\(^2\) The two other scholars were Muge Samten (Dmu dge bsam gtan, 1914–1993) and Dungkar Lozang Trinlé (Dung dkar Blo bzang 'phrin las, 1927–1997).
བསྟན་པའི་མེ་རོ་སླར་གསོས་པ་དང་དེང་རབས་བོད་རིག་པའི་སྒྲོམ་བསླངས་པ་སྟེ།

ཨ་ལགས་ཚེ་ཏན་ཞབས་དྲུང་ཚང་གི་མཛད་བྲེལ་ཆེ་བའི་སྐུ་ཚེ།
Although a few examples of his praise poetry for China can be found in his *A General Commentary on the Mirror of Poetics*, he never interpreted Tibetan history through the lens of Marxist ideology, unlike Dungkar Lozang Trinlé, nor did he cling to the ideals of Gelukpa hegemony. Alak Tseten Zhabdrung’s virtue lies in his steadfast commitment to the creative tradition of Tibetan scholarship that finds its roots in the work of Sakya Pandita Kunga Gyeltsen (Sa skya Pandita Kun dga’ rgyal mtshan, 1182–1251), Butön (Bu ston, 1290–1364), and continued to change and innovate with the works of Jamgön Kongtrul (‘Jam mgon Kong sprul, 1813–1899), Ju Mipham (‘Ju Mi pham, 1846–1912), and many others. Alak Tseten Zhabdrung’s *Collected Works* contains a treasure trove of information on almost every aspect of traditional Tibetan Buddhist scholarship; yet throughout his autobiography he emphasized the core value to strive in one’s education (yon tan); including increasing one’s knowledge on subjects outside the realm of Buddhist philosophy, e.g. science and technology.

Alak Tseten Zhabdrung’s autobiography called *Truthful Discourse*, *Ambrosia for the Ear: The Life Story of Jigmé Rigpé Lodrö, Himself a Disciple of the Powerful, Matchless Shakya* (*Mnyam med shakya'i dbang bo'i rjes zhugs pa 'jigs med rigs pa'i blo gros rang gi byung ba brjod pa bden gtam ma ba'i bdud rtsi*) documents his life, and thus most of this brief biography is drawn from this work. Written in a style that mixes traditional literary techniques with colloquialisms, Dawa Lodrö (Zla ba blo gros), the head editor of *Light Rain* (*Sbrang char*), a premier Tibetan literary magazine, praised Tseten Zhabdrung’s autobiography as one of the most influential pieces of Tibetan biographical literature that he has ever read.

Tseten Zhabdrung was born on the twenty-second day of the fourth month of the iron dog year in the fifteenth rabchung (rab byung) cycle...
[= May 31, 1910] as the second youngest of eight children born to his father Yangtse [(Tib. G.yang Tshe, ≈Chi. Yang Cai 杨才], whose Tibetan name was Lozang Tashi (Blo bzang bkra shis), and his mother, Lhamotar (Lha mo thar). His birthplace, Yadzi (Ya rdzi), is more commonly known today by its Chinese name, Jishi Town (Chi. Jishi zhen 积石镇) in today's Xunhua Salar Autonomous County of Qinghai Province. Although his patrilineal descent was Chinese, in his autobiography, Tseten Zhabdrung stated, “Starting with my father’s generation, my ancestry is a mix of Chinese and Tibetan ethnicity; but if I base my own ethnicity on written and spoken language, habits and residence, then I am exclusively Tibetan” (1987: 505). At age two, he was recognized by Amdo Zhamar Pandita Gendün Tenzin Gyatso (A mdo Zhwa dmar paṇḍita Dge 'dun bstan 'dzin rgya mtsho, 1852–1912) of Ditsa Monastery (Lde tsha) as the reincarnation of Tseten Zhabdrung,


5 Cf. Gray Tuttle “Local History in Amdo: The Tsong kha Range (ri rgyud),” Asian Highlands Perspectives (forthcoming 2010).

6 The spelling of this monastery varies. It also is spelled D=hi tsha. Cf. ibid., p. 9.
a minor Geluk lineage in Amdo. He had been called “the grandson of Tsering Döndrup (Tshe ring don grub)” until this time, when he was given the name Lozang Chöpel (Blo bzang chos 'phel) by a Rebkong Nyingma lama called Alak Namka tshang (A lags Nam mkha’ tshang) (1987: 517). Beginning at age six, he took up his throne at Tak (Stag) Monastery, and the shared thrones at each of the Six Garwaka Monasteries (Sgar ba kha drug) now located in far eastern Hualong and western Minhe counties: Tseten Monastery (Tib. Tshe tan; Chi. Tuwa 杏儿 or Caidan 才旦), Tuwa Monastery (Tib. Mthu ba; Chi. Tuwa 土哇), Chenpuk Monastery (Tib. Gcan phug; Chi. Zhaomuchuan 赵木川), Katung Monastery (Tib. Ka thung; Chi. Gadong 小洞), Gongkya Monastery (Tib. Kong skya; Chi. Gongshenjia 工什加), and Dentik Monastery (Tib. Dan tig; Chi. Dandou 丹斗). His initial enthronement at the Six Garwaka Monasteries was embroiled in local controversy because he was enthroned before his fellow throne-holder, Tseten Abbot (Tshe tan Mkhan po), whose position was

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7 The Dungkar Encyclopedia entry for Tseten Zhabdrung incorrectly stated that he was given the name Lozang Chöpel by Amdo Zhamar Pandita, Cf. Dung dkar Blo bzang 'phrin las. 2002. Dung dkar tshig mdzod chen mo. Beijing: China Tibetology Publishing House, p. 1706.

8 The entry for Jigmé Damchö Gyatso in the Mdo smad lo rgyus chen mo mistakenly identifies Tseten Zhabdrung as an
སྐབས་ཁོང་གིས་བསྡུས་གྲྭ་སློབ་སྦྱོང་གནང་མགོ་བཙུགས།

རྒྱན་དང་དབུ་མ་འཇུག་པ་བློར་འཛིན་མཛད། ༡༩༢༠ ལོར་དགུང་ལོ་བཅུ་ལ་ཕེབས་
འཁྲུངས་ཁྱིམ་དུ་ཕེབས། ལོ་དེར་སླར་མཐུ་བ་དགོན་དུ་ཕེབས་ནས་མངོན་རྟོགས་
གི་ཡབ་གཅོང་ནད་ཀྱིས་བསྙུན་བརྟེན་ཚེ་ཏན་ཞབས་དྲུང་ཚང་འཁྱུག་ཙམ་རིང་ཧྭའི་
སོགས་ཆོས་སྤྱོད་ཀྱི་རིགས་ལ་སློབ་སྦྱོང་གནང་མགོ་བཙུགས། ༡༩༡༨ ལོར་རང་
པའི་ཚེ་ཏན་ཞབས་དྲུང་ཚང་གིས་དགེ་བཤེས་བློ་བཟང་ཟླ་བའི་མདུན་ནས་བླ་མ་མཆོད་པ་
༡༩༤༤༽

gsér ri'i Mani pandita Dge 'dun bstan 'dzin rgyal mtshan, 1896-1944) at Tuwa Monastery, and was given the name Gendün Shedrup Gyatso (Dge 'dun bshad sgrub rgya mtsho) (1987: 536). Soon after that he learned to read with his paternal second cousin Ngawang Chözin Pelzango (Ngag dbang chos 'dzin dpal bzang po), a fully ordained monk at Ditsa Monastery (1987: 508, 539). At the same time, the young Tseten Zhabdrung began to study sections of liturgical texts such as Guru Puja (Tib. Bla ma mchod pa) with geshé Lozang Dawa (Blo bzang zla ba). In 1918, his father succumbed to illness, so Tseten Zhabdrung returned to his family home in Xunhua for a short time. After returning to Tuwa Monastery in the same year, he committed to memory Maitreya's Ornament of Clear Realizations (Tib. Mngon par rtogs pa'i rgyan) and Candrakirti's Introduction to the Middle Way (Tib. Dbu ma la 'jug pa) (1987: 542). In 1920 at age 10, he began to study the Collected Topics (Tib. Bsdus grwa). In the same year, he met Giteng Rinpoche Yongzin Pandita Lozang Peldan
When Tseten Zhabdrung reached the age of thirteen in the water boar year (1923/4), he requested to finish his monastic studies with Lama Rinpoché Jigmé Damchö Gyatso who promptly brought him before Giteng Rinpoché, who instructed them both on the foundation of Tibetan classical poetry using the Fifth

12 This short poem attributed to Tsongkhapa presents the three principal aspects of the Gradual Path to Enlightenment (Lamrim): renunciation, bodhicitta and the wisdom realizing emptiness. There have been many translations of this work, including among others: Ruth Sonam. 1999. The Three Principal Aspects of the Path. Ithaca: Snow Lion Publications.


(Sgis steng Rin po che Yongs 'dzin paṭḍita Blo bzang dpal Idan, 1880/1–1944) for the first time; receiving Dharma teachings on Three Principle Aspects of the Path (Lam gtso) and tantric initiations (1987: 549).

Tseten Zhabdrung’s graduate students in front of the Potala Palace during their trip to Lhasa in 1981. From left to right: Goe (Gao Rui), Pu Wencheng, Dawa Lodrö, and Konchok.
Dalai Lama’s (1617–1682) commentary to the Kavyadarśa called Songs of Sarasvatī (Dbyangs can dgyes glu), and by looking at examples of kavyā by Bőképa Mipam Gelek Namgyel (Bod mkhas pa Mi pham dge legs nam rgyal, 1618–1685) and Amdo Zhamar Pandita. In the earth dragon year (1928), he took full vows and received the ordination name Jigmé Rigpé Lodró in the presence of his two main teachers: Jigmé Damchö Gyatso and Yongzin Pandita Giteng Rinpoche (1987: 611). At age 24 in the wood dog year (1934), his focus was on the publication of Jigmé Damchö Gyatso’s Collected Works. He not only compiled and edited these fifteen volumes, but also initiated the construction of a printing house at Tuva Monastery to print them (1987: 653–654). The woodblocks for these tomes were re-carved and the printing house rebuilt after being burnt to the ground ca. 1965–6. 14 They were housed there until a few years ago (ca. 2000), when they were moved to Rongwo (Rong bo) Monastery in Repkong (Reb kong). The woodblocks for Tseten Zhabdrung’s nine volume Collected Works are currently kept at this small monastery at the edge of the Tsongka mountain range.

Tseten Zhabdrung’s autobiography details his impressive monastic, tantric and scholastic training. He received and then further transmitted so many tantric initiations, reading transmissions, and empowerments that they are too numerous to repeat here; but it is important to mention that although he was a Geluk lama, he was well versed in teachings from all schools of Tibetan Buddhism. In addition to the cycles of Chakrasaṃvara (bde mchog) and Yamāntaka (rdo rje ’jigs byed), he also received full instruction in the Sarvavid Vairocana cycle (kun rig rnam par snang mdzad) (1987: 567–8, 587, 599, 615, 653–657). He was similarly well-versed in Nyingma literature and according to the custom of the tantric communities in the region of the Six Garwaka Monasteries, he initiated the monastic constitutions (bca’ yig) and lead prayers according to the Nyingma tradition (1987: 583). 15 Tseten Zhabdrung wittily relayed that he adhered to his
མཁས་དབང་ཚེ་ཏན་ཞབས་དྲུང་མཆོག་བཙོན་ཁང་དུ་ལོ་ངོ་བཅུ་གཉིས་བཞུགས་རྗེས་སྔོན་མ་ཁོང་གི་རྩ་བའི་བླ་མ་འཇིགས་མེད་དམ་ཆོས་རྒྱ་མཚོ་དང་ཡོངས་འཛིན་སྟེང་བློ་བཟང་བཅས་ཀྱི་སར་ཐོས་བསམ་དང་ཉམས་ལེན་ཇི་ལྟར་གནང་བའི་སྐོར་ལ་ཐུགས་དྲན་གནང་བའི་ཀ་རྩོམ་ཞིག་བརྩམས་ཡོད་པ་འདི་ལྟར།

ཀ་ཡེ་ཉོན་དང་བགྲང་བྱའིསྤོ་མཐོ་ལ་བསྙེགས་དུས། ཁ་ནས་གཞོན་རིང་རྫོགས་ལྡན་ཕུན་ཚོགས་ལ་རོལ་ཚུལ།།

ག་ལེར་གླུ་དབྱངས་སྙན་ཚིག་མགུར་རྟ་ལ་དྲངས་ཏེ། ཆང་རང་བྱུང་བ་ཆ་ཙམ་གླེང་བ་ལ་སྤྲོའོ།།

ཅ་ཅོ་འདུ་ལོང་རྣམ་གཡེང་རང་བཞིན་གྱིས་དབེན་ཞིང་། ཆ་བྱེད་ཡ་མ་ཟུང་གི་རིག་མཐོང་ཡང་མེད་པར།།

ཇ་སྡོང་འདྲ་བའི་གྲོ་ག་མ་གལ་གྱི་འཁྲི་ཤིང་། ཉ་རྒྱའི་དྲ་བ་ལྟར་འཛིང་རི་ཁྲོད་ཀྱི་གནས་དེར།།

ཏ་ཐ་གྰ་ཏ་འཕགས་པ་འཇམ་དཔལ་གྱི་སྒྱུ་འཕྲུལ། ཐ་མལ་ཚུལ་འཛིན་དགེ་བའི་བཤེས་གཉེན་གྱི་དྲུང་དུ།།

ད་ལྟ་ཉིད་དུ་རྗེས་འཛིན་གསོལ་བ་དང་ལྷན་ཅིག ཐ་རོ་ལྡན་པའི་ཨོ་ཡའི་ཞལ་བཞེས་དེ་ཐོབ་བོ།།

པ་ཏྲ་ལྟར་འཁྱོག་ཚུལ་མིན་ལོག་མཐོང་ཀུན་སྤངས་ནས། ལོ་བཟང་བུ་ཡིས་ཡབ་ལ་ཡིད་རྟོན་གྱི་དཔེ་བཞིན།།

བ་སྤུ་ལང་ལོང་གཡོ་བའི་དད་གུས་ཀྱིས་ཐོག་དྲངས། ད་ལུས་ཡོན་ཏན་སློབ་པའི་དོན་གཉེར་དེ་བསྐྱེད་དོ།།

ཙ་ཏུར་གྲངས་ལྡན་ཐེག་མཆོག་འཁོར་ལོ་ཡི་རྟེན་བཟང་། དོ་ཇི་གྲང་ཁྱད་གསོད་ཚེ་འདིའི་བྱ་ངན་དང་བྲལ་བར།།

ཛ་ཡའི་བསྟན་ལ་མཇལ་བའི་དོན་གཉེར་གྱི་ངོས་ནས། ཝ་སྐྱེས་ཀླད་འགེམས་སེང་གེའི་བརྟུལ་ཞུགས་དེར་སྨོན་ནོ།།

ཞ་འབྲིང་དཀྱུས་མ་ལྷན་ཆུང་གར་ཁེབས་ཀྱི་དཔེ་ལྟར། ཟ་འཐུང་འགྲོ་འཆག་སྤྱོད་ལམ་རྒྱུན་ལྡན་གྱི་དུས་ཀུན།།

འ་འུར་སྤངས་ཏེ་གཅོམ་སྐྱུང་བག་ཡོད་ཀྱི་ངང་ནས། ཡ་ཡེངས་མེད་པར་བསམ་སྦྱོར་ཚུལ་མཐུན་གྱིས་བསྟེན་ཏོ།།

ར་རིའི་སྐྱོན་བྲལ་ལྷ་མོ་དབྱངས་ཅན་གྱི་བྱིན་རླབས། ལ་འུར་སཱང་ལ་འཇུག་པའི་ཐབས་མཁས་ཀྱི་མཛད་པས།།

ཤ་མོ་སྤང་ལ་བརྡོལ་ལྟར་ཤེས་རབ་ཀྱི་མེ་ཏོག ས་སྟེང་མཁས་རྣམས་དགྱེས་པའི་དོ་ཤལ་དུ་བཅིངས་སོ།།

ཧ་ཅང་མི་རིང་མི་ཐུང་ཉེར་བཞི་ཡི་ལོ་ངོར། ཨ་ཏི་ཤ་ལ་རྒྱལ་བའི་འབྱུང་གནས་ཀྱིས་བསྟེན་པའི།།

རྣམ་ཐར་མཆོག་ལ་ཁ་མིག་ཡར་ལྟ་དང་བཅས་ཏེ། བསྟེན་པའི་དབུ་ཁྱུད་རློ་མོ་འདི་དུས་ནས་བརྩམས་སོ།།

FEATURED SCHOLAR  

RIGHT: THE ALTAR IN THE HOME WHERE ALAK TSETEN ZHABDRUNG WAS BORN. THE LARGE BLACK AND WHITE PORTRAIT IN THE TOP CENTER IS OF HIS ROOT LAMA JIGMÉ DAMCHÖ GYATSO. ABOVE THE TABLE IS A PORTRAIT OF HIS MOTHER. PHOTO COURTESY OF JIGMÉ CHOPAK.

ཨ་ལགས་ཅེ་ཏན་ཞབས་དྲུང་ཚང་  

གི་འཁྲུངས་གཞིས་ཀྱི་མཆོད་ཁང་། གཡོན་སྟོད་ཀྱིསི་སྐུ་པར་  

ཚོན་མདོག་གླིང་ཅན་དེ་ནི་  

ཨ་ལགས་ཙེ་ཏན་ཞབས་དྲུང  

་ཚང་གི་རྩ་བའི་བླ་མ་འཇིགས་  

མེད་དམ་ཆོས་རྒྱ་མཚོ་དང་།  

ཅོག་ཙེའི་ཀླད་ཀྱི་སྐུ་པར་དེ་ཁོང་  

གི་ཡུམ་ཡིན། པར་བདག  

འཇིགས་མེད་ཆོས་འཕགས
ཐབས་ཀྱང་བཟོ་བོར་ཀློག་པ་ཐོས་བསམ་གྱིས། །ཙ་ཏུར་དུས་ཀྱི་ཚིགས་ཀྱང་ཐུང་སྙམ་སྐྱེས།།
མ་རྒན་ཚེ་འདིར་དྲིན་གྱིས་བསྐྱངས་པས་གཙོས། །བ་སྤུའི་གྲངས་ལས་འདས་པའི་རིགས་དྲུག་ཚོགས།།
ཕ་རོལ་སྲིད་མཐར་སྒྲོལ་བའི་སྙིང་སྟོབས་ཆེ། །པ་སངས་ལྟར་དཀར་བློ་མཆོག་ཡང་ཡང་བསྐྱེད།
ནྲ་ལེནྡྲ་དཔལ་བཀྲ་ཤིས་ཆོས་སྡིངས་ཀྱི། །ད་ལྟ་འདས་དང་མ་འོངས་མངོན་གཟིགས་དེས།།
ཐ་ཤལ་ཁྱིམ་གྱི་ཁྲི་མོན་ལས་བཏོན་ཏེ། །ཏ་ཐྰ་ག་ཏའི་བསྟན་ལ་ཞུགས་འདི་རྨད།།
ཉ་མོ་མཚོ་ལ་རོལ་བའི་རྩེ་དགའ་བཞིན། །ཇ་མར་འོ་ཞོ་ཉེས་མེད་ལོངས་སུ་སྤྱོད།།
ཆ་བྱེད་དྲང་སྲོང་དགྱེས་པའི་བརྟུལ་ཞུགས་ཀྱིས། །ཅ་ཅོ་རྣམ་སྤངས་དབེན་དགོན་གནས་སུ་བསྟེན།
ང་རང་བྱུང་བ་བརྗོད་ལ་བྲེལ་བའི་ཞོར། །ག་ལེར་མནོ་བསམ་བཏང་བའི་སྐབས་ཤེད་ན།།
ཁ་ནས་ཐོན་པའི་སྙན་ངག་རོ་བརྒྱ་འདི། །ཀ་ཡེ་སློབ་ཚོགས་བློ་གྲོས་རྒྱས་ཕྱིར་སྤེལ།།
In the late 1970s, after having spent twelve years in jail, Tseten Zhabdrung looked back on his youth and training with Jigmé Damchö Gyatso and Ginteng Rinpoché, and wrote a beautiful abecedarian and reverse abecedarian acrostic poem:

Attention! At the peak of age I set
Before you stories of my golden youth
Collected into rhythm, sound and words.
Distraction will not reach this quiet place
Entangled in a net of paths which lead
Forward to the hermitage, where birch
Groves, poplars, straight as tea-churns, protect.
Here to Aryā Manjushri, spiritual friend,
I bowed with hope before the Tathāgatha to
Join him as a disciple, to which he
Kindly assented, saying, “Of course, yes!”
Like the trust a son has for his father
My entire body is led by faith.
No pa-hra crooked sin may I indulge
On this, my quest to learn what’s useful, true.
Parrying extremes toward the Goodly Four
Qualities of an ethical life
Resisting evil, observing Buddhist creed
Stupefied foxes admire the Lion’s roar
Trusting him, my master; I did take
Unsullied paths when I drank, ate or moved.
Verily Lhamo Yangchen showers
Wisdom flowers; this laurel I wear
Xstatically. Studying twenty-four
Years with Lama Rinpoché, I modeled
Zealously the namtar of Dromtön to Atisha.

Zenith of Buddhas, “peacock-feather eye,” “snow-mount,”
Young I stood before him A bhyā The Fearless
Xperiencing all of Dharma’s ambrosia
Wisdom, always present in the Three Spheres
Vital water to a thirsty man,
Understanding was all I desired, and training
Topping the mountain of the Ten Sciences
Snarled like a zha: things I avoided:
Recognizing the Eight Worldly Concerns
Quandry of wealth and power: salt-water,
Poison given as food, meaningless sounds.
Oblivious to heat and cold, I read
Now in prophetic Dentik, where
Mountain goats, foxes, and rabbits play,
Learning how short the four seasons stay!
Keep liberating beings of Six Realms,
Jump beyond Samsara; With gratitude generate the
Bodhisattva Vow
Holy as Venus’ light. Removed from
Gaol (jail) of domestic life, and now residing at
Fabulous Nālandā, Trashi Chöding,
Enlivened as a fish at sea, I enjoy
Devout conduct, tea, milk, butter, yoghurt,
Currents of the eight poetic rasa,
Burst from my mouth as I slowly try to tell
About my life experiences. Broaden your mind!

From The Collected Works of the Scholar Tshe tan Zhabdrong ’Jigs med pa’i blo gros, vol. 1, pp.564–566.

Translation by Nicole Willock; co-edited by Benjamin Garceau.

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1 Decorative borders commonly found on pecha texts.
2 Tibetan for Saraswati, the goddess of poetry and scholarship.
3 I am grateful to Ben Garceau for his creativity and technical expertise in English poetry for his suggestions in the translation of this poem.
monastic vows throughout his life, despite crying when his head was first shaved at age six (1987: 537). Tseten Zhabdrung also instructed on the necessity of upholding the vinaya or monastic discipline (1987: 538–9, 569–70, 798). Although this is a common trope in Geluk-Buddhist literature, Tseten Zhabdrung’s adherence to the vinaya as a way of life is indicative of his perseverance to uphold the values of his training in a Tibetan Buddhist monastic setting, especially in light of the fact that he personally witnessed mass renunciation of vows, either voluntarily and/or mainly through coercion, for nearly twenty years from ca. 1958 to 1978. The current edition of Tseten Zhabdrung’s Collected Works (2007) comprises many volumes dedicated to his commentaries on Buddhist practice and philosophy, including liturgical texts such as “taking refuge” (in volume six), explanations on the “gradual path to enlightenment (lam rim)” in no less than three volumes (nine, ten, and eleven), while volumes twelve and thirteen contain information on several tantric cycles.

Besides excelling in the monastic curriculum, Tseten Zhabdrung was intrigued by mathematics and methodologies for the calculation of historical dates. In addition to mastering Chinese astrology (rgya rtis), Tseten Zhabdrung wrote many essays comparing systems and methods used in calculating historical dates according to various Tibetan scholars. These essays17 were first published by Tseten Zhabdrung’s nephew Jigmé Chöpak (’jigs med chos ’phags)18 in A Useful Collection of Essays by the Great Scholar Tseten Zhabdrung (Mkhas dbang Tshe tan zhab drung gi dpyad rtsom mkho bsdu, Gansu 1991).

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16 Because the sixth Dalai Lama had cried when his head was shaved the first time, crying during this ceremony was construed as a sign that a monk would renounce his vows.

17 These include among others: “An Analysis of a Few Mistakes in Golpo’s Historical Dates [Tib. Gos los [Gzhon nu dpal] lo tshigs bkod pa’i skor las ‘ga’ zhiig nor ha’i dpyad pa]”; “An Analysis of Historical Dates in the New Red Annals by Panchen Sonam Drakpa [Pan chen bسود [nams] gnas] [pa] kyi rgyal rabs ‘phrun gyi lde mig deb dmar gsar ha’i lo tshigs kyi dpyad pa” “An Analysis of the Historical Dates in Powo Tsuklak Trengwa’s History of Buddhism (Dpa’ bo gtsug lag ’phreng ba chos ‘byung gyi lo tshigs kyi dpyad pa); “An Analysis of the Historical Dates in the Fifth Dalai Lama’s Feast of the Early Years of the Buddhist Era (Rgyal dbang lnga ba rin po che’i deb ther rdzo’i ldan gzhon nu’i dpa’ ston gyi lo tshigs la dpyad pa); “An Analysis of Historical Dates in Regent Sangye Gyatso’s works; including the White Beryl and Corrections to the White Beryl, etc. (Sde srid Snags rgya rgya mtho’i bai [DUrya] dkar dang [bai DUrya] gya’ sel rgyas kyi lo tshigs la dpyad pa); “An Analysis of Historical Dates in compositions by Sampa Yeshe Paljor (Snum pa ye shes dpyad ’byor gyis bsgigs pa’i lo tshigs la dpyad pa).”

18 Jigmé Chöpak is one of the main driving forces behind the publishing of the thirteen volume Collected Works (2007). Without his hard work and dedication, this project may have never been completed. He is also on the board of the Tseten Zhabdrung scholarship fund (on which see below).
and are now reprinted in Tseten Zhabdrung’s Collected Works (2007: volume seven) along with his extensive tables on Buddhist chronology entitled Mnem med shakya’i rgyal bo ‘das ’khrung kyi lo tshigs gtsor gyur pa’i bstan rtsis lo sum stong tsam gyi re’u mig gi mam gzhag mthong tshad kun las btsus pa. Similar to the iconoclastic Amdo scholar Gendun Chopel (Dge ’dun chos ’phel, 1903–1951), Tseten Zhabdrung also instructed on basic geographical and cosmological knowledge, such as the world is round and the scientific reasons for an eclipse (1987: 590). Hence he was an accomplished scholar (mkhas pa) in many of the five major domains of knowledge or sciences (rgnas che ba lnga)19 and the five minor domains of knowledge.20

Despite his precision for facts, Tseten Zhabdrung mentioned political events throughout his autobiography only tersely, which I view as his choice to prioritize Tibetan cultural heritage.21 Although the founding of the People’s Republic of China must surely have changed his world, on this event he wrote, “At that time, with a thundering roar proclaiming the liberation of Qinghai Province, a great change occurred throughout the vast empire (rgyal kham).” (1987: 753). After this interjection, Tseten Zhabdrung reported in

20 Poetics (Tib. snyan ngag, Skt. kavya), metrics (Tib. sde bshad, Skt. śilpa), lexicography (Tib. mngon brjod), or abhidharma, drama (Tib. zlos gar, Skt. nāṭaka), and astrology (which included astronomy, arithmetic, and astrology, Tib. rtsis, Skt. ganita). Dreyfus, p. 102.
21 Undoubtedly one reason for this ambiguity could be that he feared political reprisals. However, I don’t view this to be the main reason because many of the Chinese biographical entries on him emphasize his role in nation-building projects such as the translation of Mao’s works and the 1954 constitution. Cf. Hualong Xian Zhi. (化隆县志). 1994. Qinghai sheng difangzhi congshu. Xi’an: Shaanxi renmin chubanshe, p. 749–750. If he wanted to emphasize his role in politics in his autobiography, e.g. these nation-building projects, he surely could have. Tseten Zhabdrung did in fact address political realities in his life narrative, but did not place emphasis on them. He stressed Buddhist cultural repertoires in general. In addition, I think he was certainly appealing to his Tibetophone audience, including his many students both monastic and lay. His autobiography thus also served a didactic purpose, i.e. to teach his readers on Tibetan language, culture, and history.
detail on the process of finding the reincarnation of Lama Rinpoché Jigmé Damchö Gyatso, who had passed away of natural causes a few years before. This is followed by another several pages of various Dharma activities (1987: 753–760). By the end of the summer of 1954, Alak Zhabdrung was called to Beijing to participate in the Tibetan translation of the new Chinese Constitution. In October of 1954, he met with both the Panchen Lama and the Dalai Lama, who were in Beijing attending the National People’s Congress. Although Tseten Zhabdrung mentioned these political events in his autobiography, he consistently prioritized Tibetan Buddhist cultural repertoires. For example, while in Beijing, he provided detailed information on the teachings he received from the Dalai Lama in the Yonghegong, and barely mentioned the events around celebrating the new constitution.

After returning back to Qinghai, he taught on the science of language, especially on

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22 In Qinghai Province, Alak Zhabdrung had been previously recruited to work as a translator for the Qinghai Provincial Translation Committee (Mtsho sngon zhing chen rtsom sgyur u yon lhan khang). Tseten Zhabdrung 1987, p. 766. Cf. Dung dkar Blo bzang ’phrin las, 2003, p. 1706.

23 This meeting took place in a chapel of the Yonghegong, the famous Tibetan Buddhist complex in Beijing. Consistent with the rest of his autobiography, Alak Zhabdrung gives the dates for this event according to the Tibetan calendar (the twenty-second day of the eighth month), which corresponds to October 18, 1954.

24 In Alak Zhabdrung’s life narrative, he also highlighted that His Holiness the Dalai Lama’s junior tutor Trijang Rinpoche (Khi ri byang Rin po che, 1900/1–1981) commented on the erudition of Tseten Zhabdrung’s root lama, Jigmé Damchö Gyatso. Trijang Rinpoche then commissioned Tseten Zhabdrung to print a copy of Jigmé Damchö Gyatso’s Collected Works which Tseten Zhabdrung had compiled and edited. This was fulfilled after Alak Zhabdrung returned back to Qinghai. Tseten Zhabdrung 1987, p. 770.
In his Catalogue to Dentik Monastery, Tseten Zhabdrung argued convincingly that Go Lotsawa's Blue Annals and Sumpa's History of Buddhism are off by one year and one sixty-year cycle for the dates of Gongga Rabcal. Tseten Zhabdrung held a deep admiration for Gongga Rabcal (Dongs pa rab gsal, 953–1035), due to his significant role in beginning the second dissemination of Buddhism. According to standard Buddhist narrative history, Gongga Rabcel was ordained in the Mūla-sarvastivāda tradition at Dentik Monastery by the three great scholars (mḥkas pa ni gsum) of the tenth century: Mar Shakyamuni, Yo Géjung, and Tsang Rabsel, who had carried the Vinaya scriptures with them as they fled Central Tibet when King Langdarma suppressed Buddhism. Later Gongga Rabcel presided over monastic precepts to ten men of Central Tibet, who then returned to spread the Mūla-sarvastivāda tradition in the early eleventh century. This event is seen as one of the markers of the beginning of the later dissemination of Buddhism in Tibet. Cf. Ronald M. Davidson. 2005. Tibetan Renaissance: Tantric Buddhism in the Rebirth of Tibetan Culture. New York: Columbia University Press, pp. 86–92; 102 and appendix I. On Gongga Rabcel’s dates see Dan tig dkar chag, in Tse ral Zhabdrung ’jigs med rigs pa’i blo gros. 2007. Tse ral Zhabdrung ye bstan ’jigs med rigs pa’i blo gros mchog gi sgang ‘bum, Vol. 3, p. 314. As a child he was known as Mu gsa’ gsal ’bar, but there are variations on how this name is spelled. Cf. E. Obermiller, trans. 1999 (reprint). The History of Buddhism in India and Tibet by Bu-ston. Delhi: Classics India Publications, pp. 203–205. 'Gos Lo tā ba Gzhon nu dpal. 1984 (reprint). Deb ther sngon po. Chengdu: Sichuan Nationalities Press; vol. 1, pp. 89–94. Cf. Georges Rouerich, trans. 1996 (reprint). The Blue Annals. Delhi: Matrical Bhanarsidass Publishers, pp. 63–67. According to Go Lotsawa, Gongga Rabcal’s gsal was born in the water male mouse year 892 C.E.; Cf. Roerich, p. 64. The famous Italian Tibetologist Giuseppe Tucci in Tibetan Painted Scrolls similarly recognized the inaccurate dates of Gongga Rabcal but did not offer an alternative. 26 Oral testimony from two unrelated sources stated that Tseten Abbot was arrested in 1958 and brought to Nantan prison in Xining, where he subsequently died. Personal communication, Xining 2008. Alak Zhabdrung’s Catalogue to Dentik Monastery tersely stated that the life of the Eighth Tseten Abbot Jigmé Rigpè Nyinpo (Tse ral mchab po ’jigs med rigs pa’i snying po) came to an end in his forty-ninth year, which would be 1958. “Melo smad grub pa’i gnas chen dan tig shel gyi ni bo le lag dang bcas pa’i dkar chag dang pasal nag gi ryugd mngas” in Tse ral Zhabdrung ’jigs med rigs pa’i blo gros mchog gi sgang ‘bum, Vol. 3, Beijing: People’s Publishing House, p. 279.
Tseten Zhabdrung's poems depict the terror of this time:27

Kye ma!
Who can save the monasteries from destruction, 
protect those who bear saffron robes, 
when those who stand in the ranks of Dharma-holders, 
carelessly cast off their vows like chaff?

Kye ma!
Can anyone still sleep peacefully, knowing the karmic results of these actions made with anger and weapons against the Three Supports, places respected by worship and prostrations?

Kye ma!
Trembling with fear! The holy texts, volumes dispelling ignorance are fastened to the soles of shoes, a terror never even conjured by Langdarma.

(1987: 779)

Tseten Zhabdrung was unable to return to his monasteries, and was sent to Beijing to do translation work, where he shared a room with Muge Samten. By late 1961 or early 1962, the extremely tense political atmosphere in Amdo subsided to the point that he could return home.

After arriving in Xunhua County in Qinghai, he worked with the Panchen Lama to restore the monastery in the Panchen Lama’s home town of Wendu (Tib. Bis mdo), which had been left with seven monks after the religious reforms that had followed the massive anti-communist uprising of 1958.28 It is likely that at this time, he played a role in collecting information that formed the basis for the Panchen Lama’s famous 70,000 character petition.

Nevertheless, in the first decade of Chinese Communist rule he published many books,29

27  Due to its ambiguous dating in Tseten Zhabdrung’s autobiography, in the IATS seminar in Bonn 2006, I presented that this poem was about the Cultural Revolution. However after my fieldwork and various interviews in 2008 and upon further reflection of this poem’s placement in his autobiography, I now believe that this poem expressed Tseten Zhabdrung’s horror at the destruction of Tseten Monastery and the death of Tseten Abbot in 1958.

28  In the early 1960s, Alak Zhabdrung worked with the Panchen Lama to increase the number of monks at Wendu to 103. However, Wendu was destroyed in 1967 at the height of the Cultural Revolution. Cf. Pu Wencheng. 2001. Qinghai Fojiao Shi (History of Buddhism in Qinghai Province). Xining: Qinghai People’s Publishing House, p. 113.

29  This is similar to other Tibetan authors at the time. As Lauran Hartley stated, “The projects of the 1950s maintained a critical thread of continuity from the pre-Communist era, laying the foundation for later literary negotiation,” Hartley and
two of which are known to be still extant: a manual on letter writing ('Phrin yig spel tshul lhag bsam padmo 'dzum pa'i nyin byed), and as mentioned the first edition of his General Commentary on the Mirror of Poetics (Snyan ngag spyi don). Tseten Zhabdrung’s dictionary Dag yig thon mi’i dgongs rgyan, republished in India in 1969, was first written in the early 1950s (1987: 778). He also wrote a treatise on Tibetan grammar including a brief history of the Tibetan language called the Thon mi’i zhal lung. This major work

Comparing many different systems of grammatical analysis is still used as a textbook, and was reprinted in India in the late 1980s. Additionally, Alak Tseten Zhabdrung mastered different styles of calligraphy and even created new scripts. His unparalleled skills as a calligrapher can be seen in volume 8 of his Collected Works (2007), which reprinted several calligraphy pamphlets all written in different styles in his own hand.

Nonetheless, his fate was to be the same as a majority of Tibetan leaders of the day. Alak Tseten Zhabdrung was arrested in late 1965 (1987: 787), and confined at Nantan (Chi. 南滩) prison for twelve years, the same prison where Tseten Abbot had died in 1958.

After Alak Zhabdrung’s release from prison in July of 1976, he spent two years recuperating at his family’s residence in Jishi Town of Xunhua County (1987: 789). In the spring of 1978, Ngawang Chödar (Ngag dbang chos dar), then director of the Tibetan Studies Department at Northwest Nationalities Institute in Lanzhou, Gansu Province, invited Alak Zhabdrung to join the staff of the Tibetan Studies Department (1987: 799).

It was here that Alak Zhabdrung trained the next generation of Tibetan historians, scholars, and translators. His former students comprise some of the most important people in Tibetan studies today. The first group of graduate students (Tib. zhib ’jug slob ma; Ch. yanjiu xuesheng 研究生) in his class included the historian and translator Pu Wen Cheng (Ch. 蒲文成), the current head editor of the Tibetan literary magazine...
Light Rain (Sbrang char) Dawa Lodrö (Tib. Zla ba blo gros; Ch.: Dawa Luozhi 达哇洛智), the assistant dean of South-Central University for Nationalities and historian Gao Rui (Ch. 高瑞, Tib. Gnya' gong Dkon mchog tshe brtan), and the historian Könchok (Dkon mchog), who has since passed away. This select group of graduate students accompanied Tseten Zhabdrung on pilgrimage to Lhasa, where he also gave lectures at Tibet University in the summer of 1981. A few undergraduate students in the Tibetan Studies Department in Lanzhou were permitted to attend Alak Zhabdrung’s graduate classes in that first year, due to their high level of Tibetan. This group included Pema Bhum (Tib. Pad ma 'bum, Chi. Wanma Ben 万马奔), the director of Trace Foundation’s Latse Library in New York City. 

36 The importance of Light Rain in the Tibetan literary world is astounding. As Tsering Shakya stated, “Aply titled Light Rain was to become the premier literary journal in Tibet. More than any other publication, it shaped and established the foundation of modern Tibetan literature,” in Hartley and Schiaffini-Vedani Eds. 2008, p. 66.
At Alak Zhabdrung’s behest, Pema Bhum continued at Northwest Nationalities Institute (now University) to pursue his graduate work. From his undergraduate days until Alak Zhabdrung’s death, Pema Bhum worked together with Tseten Zhabdrung. Other well-known graduate students included the famous writer Repkong Dorjekhar (Reb gong Rdo rje mkhari) and the writer Chabga Dorjé Tsering (Chab 'gag Rdo rje tshe ring), among others.

While it may be impossible to estimate how influential Alak Zhabdrung is or was as a teacher and scholar, the print run numbers for one of his works can provide a general indication of audience reach. Alak Zhabdrung’s textbook on Tibetan poetics General Commentary on the Mirror of Poetics had an initial print run in 1957 in Qinghai of 2,050 copies. In 2006, it was in its fifth print run at 40,305 copies. To give a comparison, a major reference work, a Tibetan-Chinese bilingual dictionary (Bod rgya tshig mdzod chen mo) was in its eighth print run in 2008 at a comparable number of 44,300 copies. One of Alak Zhabdrung’s greatest contributions lies in the writing of this textbook, which made the subject of Tibetan classical poetry available on a scale probably unprecedented in Tibetan history.

Besides all of this, Alak Zhabdrung contributed to the revitalization of Tibetan culture in two other significant ways. After Alak Zhabdrung was rehabilitated by the government, a few years after his release from prison, he was given a large sum of compensation money for being falsely imprisoned. He used this as seed-money to start a scholarship fund for talented Tibetan Studies undergraduates with financial need at Northwest Nationalities Institute. This scholarship fund still exists today and has been expanded to include scholarships for high school students in the Tibetan Studies Middle School in Xunhua.

Up until his death in 1985, Alak Zhabdrung continued to give Dharma teachings and empowerments throughout eastern Amdo. He also worked with the Panchen Lama, his student

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38 Alak Zhabdrung had also worked on this.
39 It should also be mentioned that Dungkar Lozang Trinlé’s work on Tibetan poetry was just as influential. Cf. Hartley, Lauran. “Heterodox Views and the New Orthodox Poems: Tibetan Writers in the Early and Mid-Twentieth Century” in Hartley and Schiaffini-Vedani. 2008, p. 23.
Shardong Rinpoche (Shar gdong Blo bzang bshad sgrub rgya mtsho, 1922–2001/2) and other important Amdo lamas to rebuild all of the Six Garwaka monasteries, his own monastic seat at Tak Monastery, as well as Karing Monastery (Ka ring) and Shakyung Monastery (Bya khyung). He passed away peacefully at Labrang Tashikyil (Bla brang bkra shis 'khyil) of natural causes. An elaborate cremation ceremony at Labrang followed which drew thousands of mourners. His main reliquary stūpa is located at Dentik Monastery. Tseten Zhabdrung's legacy lives on in his writings, his scholarship fund, and his efforts to rebuild local monasteries as well in those he inspired with his teachings.

The lineages of Tseten Zhabdrung and Tseten Abbot continue to this day. The Ninth Tseten Abbot Ngawang Lozang Tenpé Gyeltsen (Ngag dbang blo bzang bstan pa’i rgyal mtshan) was recognized in 1991. The seventh Tseten Zhabdrung Lozang Jampel Norbu (Blo bzang 'jam dpal nor bu, b.1988) was recognized in 1993. In 1994, he
began his monastic education with Shardong Rinpoche at Shakyung Monastery. Both took up their thrones at the Six Garwaka Monasteries in 1993, and continue to be very active in their communities.

After a twenty-year vacuum, Alak Tseten Zhabdrung Jigmé Rigsé Lodrö played a crucial role in the revitalization of Tibetan culture and language both inside and outside of monastic settings. By transmitting his classical knowledge in new innovative ways, he effectively bridged two worlds. His contributions to Tibetology especially live on in the generation of scholars that he trained, who continue to teach and inspire students of Tibetan Studies around the world.

In conclusion, this essay serves as a brief introduction to the life and works of the great Tibetan scholar Tseten Zhabdrung Jigmé Rigsé Lodrö. I have attempted to take a well-rounded approach succinctly showing his contributions to many fields of Tibetan scholarship as well as presenting a brief biography on his life. His life history and accomplishments will be elucidated more fully in my forthcoming dissertation.  

Nicole Willock is a PhD Candidate in Religious Studies and Central Eurasian Studies at Indiana University Bloomington. She is in the last phases of writing her dissertation on the life and works of Tseten Zhabdrung entitled, “The Life of a Tibetan Buddhist Teacher in Modern China: In Pursuit of Knowledge” which is based on translation of his autobiography, fieldwork at his monasteries and interviews with his former students.

I would like to express my sincere gratitude to those who have guided me in the research for this work, especially Elliot Sperling, Gendun Rabsal, Pema Bhum, Gray Tuttle, and Lauran Hartley for their support and continuing guidance in pursuing this project. I express my sincere thanks to those who generously shared their stories on Tseten Zhabdrung with me including: Pema Bhum, Dawa Lodrö, Pu Wencheng, Cao Rui, Lu Gyalbum (Glu rgyal bum), Sangjégyal (Sangs rgyas rgyal), Repgon Dorjékhar (Reb gong Rdo rje mkhar), Gegen Demchok (Bde mchog), Gendun (Dge ’dun), Lhamchokgyal (Lha mchog rgyal), and Huaré Sangjé (Dpa’ ri sangs rgyas). I am also very grateful to Jikmé Chöpak (’Jigs med chos ’phags) for his dedication to upholding the memory of his great uncle. To the memory of Professor Jamyang Drakpa (’Jam dbyang grags pa), who left us all too soon, may Tibetan Studies continue to flourish! I extend my deep appreciation to Gangri and Huatsegyal for their research assistance. To Professor Tsewang Dorjé and his former student Kyungdrik (Khyung ‘brug), I am immensely grateful for their support in my research while at Qinghai Nationalities University and travelling to all Six Garwaka Monasteries. Thanks also to the staff at QNU who made my research in Xining possible.

All views and interpretations of Tseten Zhabdrung’s life history are solely my own, as well as any errors or inaccuracies.

43  I would like to express my sincere gratitude to those who have guided me in the research for this work, especially Elliot Sperling, Gendun Rabsal, Pema Bhum, Gray Tuttle, and Lauran Hartley for their support and continuing guidance in pursuing this project. I express my sincere thanks to those who generously shared their stories on Tseten Zhabdrung with me including: Pema Bhum, Dawa Lodrö, Pu Wencheng, Cao Rui, Lu Gyalbum (Glu rgyal bum), Sangjégyal (Sangs rgyas rgyal), Repgon Dorjékhar (Reb gong Rdo rje mkhar), Gegen Demchok (Bde mchog), Gendun (Dge ’dun), Lhamchokgyal (Lha mchog rgyal), and Huaré Sangjé (Dpa’ ri sangs rgyas). I am also very grateful to Jikmé Chöpak (’Jigs med chos ’phags) for his dedication to upholding the memory of his great uncle. To the memory of Professor Jamyang Drakpa (’Jam dbyang grags pa), who left us all too soon, may Tibetan Studies continue to flourish! I extend my deep appreciation to Gangri and Huatsegyal for their research assistance. To Professor Tsewang Dorjé and his former student Kyungdrik (Khyung ’brug), I am immensely grateful for their support in my research while at Qinghai Nationalities University and travelling to all Six Garwaka Monasteries. Thanks also to the staff at QNU who made my research in Xining possible.

49  འཇིག་མེད་ཀྱི་སྒུ་ལོ་རྒྱུས་ནང་ཕལ་ཆེར་བྱུང་མ་མྱང་བ་ཞིག་གི་ཚད་ཅིག་ལ་སླེབས་པར་མཛད་པ་རེད།
40  བཅས་བཤད་དགོས་པ་ཞིག་རེད།
41  ཐོ་བོ་འི་བོད་ཀྱི་རིག་གཞུང་བསྐྱར་གསོའི་ལེགས་སྐྱེས་ཕུལ་ཡོད།
བོད་ཀྱི་རིག་གནས་ཀྱི་སྡེ་ཁག་མང་པོར་བཞག་པའི་ཁོང་གི་མཛད་རྗེས་དག་ཕྱོགས་
འཇིགས་མེད་རིགས་པའི་བློ་གྲོས་མཆོག་གི་གསུང་རྩོམ་དང་སྐུ་ཚེའི་སྐོར་རོབ་ཙམ་
སུམ་ཚོགས་པའི་ངོས་ནས་ཟམ་པ་སྦྲེལ་བ་རེད། ལྷག་དོན་ཁོང་གིས་བོད་རིག་པར་
ཞིག་ཏུ་སྤེལ་བར་མཛད་པ་དེས། ཁོང་གིས་འཇིག་རྟེན་སྔ་ཕྱི་གཉིས་ཀྱི་བར་ཕུན་
ཡོད། རང་གི་སྲོལ་རྒྱུན་གྱི་ཤེས་ཡོན་དེ་དག་སྔོན་མེད་ཀྱི་ཐབས་ལམ་གསར་པ་
སྐད་དང་རིག་གཞུང་བསྐར་གསོའི་ཐད་ནས་གནད་ཆེ་བའི་མཛད་འཕྲིན་བསྐངས་
རང་གི་ཆོས་ཕྱོགས་ཀྱི་སློབ་གཉེར་མགོ་བརྩམས་ཤིང་། མུ་མཐུད་ནས་རང་རང་གི་
༡༩༩༤ ལོར་ཁོང་གིས་བྱ་ཁྱུང་དགོན་དུ་ཤར་གདོང་རིན་པོ་ཆེའི་སྐུ་མདུན་ནས་
༼༡༩༨༨ ལོར་འཁྲུངས།༽ ནི་༡༩༩༣ ལོར་ངོས་འཛིན་མཛད་པ་རེད།
པ་ངག་དབང་བློ་བཟང་བསྟན་པའི་རྒྱལ་མཚན་ནི་༡༩༩༡ ལོར་ངོས་འཛིན་
བརྟེན་ནས་སྐུལ་ལྕག་ཐེབས་ཡོད་མཁན་ཚོའི་ཁྲོད་དུའང་གནས་བཞིན་པ་རེད།
པ་རེད། ཚེ་ཏན་ཞབས་དྲུང་ཚང་གི་མཛད་རྗེས་ནི་ཁོང་གི་གསུང་རྩོམ་དང་ཁོང་གི་
རྒྱུ་རྐྱེན་ལ་བརྟེན་ནས་ཞི་བདེའི་ངང་དགོངས་པ་རྫོགས་པ་རེད།  དགོངས་རྫོགས་
བསྐར་བཞེངས་གནང་ཡོད་པ་རེད། ཁོང་བླ་བྲང་བཀྲ་ཤིས་འཁྱིལ་དུ་ལྷན་སྐྱེས་ཀྱི་
མཐའ་དོན་དུ། རྩོམ་ཡིག་འདི་ནི་མཁས་པའི་དབང་པོ་ཚེ་ཏན་ཞབས་དྲུང་
ཚེ་ཏན་ཞབས་དྲུང་ཚང་དང་ཚེ་ཏན་མཁན་པོ་ཚང་རྣམ་པ་གཉིས་ཀྱི་སྐུ་ཕྲེང་ནི་
དོན་ཁོང་ကོ་བ་ཡིན། ཡིན་དོན་ཁོང་གི་ཕྲོད་འབྲོག་མེད་པར་སྐྱད་དུ་སྐོར་ཅིང་
མཛད་རྗེས་རྒྱས་པ་ནི་ངེད་ཀྱི་འབུམ་རམས་པའི་ཆེད་
པ་དང་ནོར་བ་དག་ཀྱང་ངོ་༎
དང་འགྲེལ་བཤད་ཚང་མ་ང་རང་ཉིད་ཁོ་ནའི་ཡིན་ཞིང་། དེ་མཚུངས་མ་དག་
གནང་མཁན་གྱི་མཚོ་སྔོན་མི་རིགས་སློབ་གྲྭ་ཆེན་མོའི་ལས་བྱེད་རྣམས་ལ་ཡང་
རིགས་སློབ་གྲྭ་ཆེན་མོར་སྡོད་སྐབས་ངའི་ཞིབ་འཇུག་ལ་རོགས་འདེགས་གནང་
སྒར་བ་ཁ་དྲུག་གི་དགོན་པ་ཚང་མར་བསྐྱོད་སྐབས་དང་དེ་བཞིན་མཚོ་སྔོན་མི་
ཀྱིས་ཞིབ་འཇུག་ལས་རོགས་གནང་བ་ལ་བསུགས་བརྗོད་གཏིང་ཟབ་ཞུ། དགེ་
གོང་དུ་འཕེལ་བར་ཤོག   དེ་བཞིན་གངས་རི་དང་དཔའ་རྲེ་རྒྱལ་གཉིས་
ཕེབས་ཟིན་པ་དེའི་རྗེས་དྲན་ཞུ།  དེའི་ཆེད་དུ་བོད་རིག་པ་འདི་ཡང་གོང་ནས་
དགེ་རྒན་འཇམ་དབྱངས་གྲགས་པ་དམ་པ་དེས་ང་ཚོ་ཚང་མ་བསྐྱུར་ནས་སྔ་པོར་
མཆོག་རྒྱལ། དཔའ་རིས་སངས་རྒྱས་བཅས་ལ་སྙིང་ཐག་པ་ནས་ཐུགས་རྗེ་
རྒྱལ། རེབ་གོང་རྡོ་རྗེ་མཁར། དགེ་རྒན་བདེ་མཆོག དགེ་འདུན། ལྷ་
ཁྲིན་ གཉའ་གོང་དཀོན་མཆོག་ཚེ་བརྟན། ཀླུ་རྒྱལ་འབུམ། སངས་རྒྱས་
སྐོར་གྱི་གནས་ཚུལ་སྤྲོད་མཁན་པད་མ་འབུམ། ཟླ་བ་བློ་གྲོས། ཕུའུ་ཝིན་
འཆར་འདི་གཉེར་བའི་རིང་མཐུད་ནས་ལམ་སྟོན་གནང་
བ་དང་རྒྱབ་སྐྱོར་
འབུམ། གྷི་རེ་ ཊུ་ཊེལ། ལོ་རཱན་ ཧཱར་ཊི་ལེ་བཅས་ལ་ཁོང་ཚོས་ལས་
གྱིས་ ਐི་ལིའོ་ཊི་ སྤེར་ལིང་དང་། དགེ་འདུན་རབ་གསལ། པད་མ་
མཁན་ཡོངས་ལ་སྙིང་ཐག་པ་ནས་ཐུགས་རྗེ་ཆེ་ཞུ་གི་ཡོད། དམིགས་བསལ་
བསྒྱུར། (དགེ་འདུན་རབ་གསལ་

gyig) 43
It has become customary to say that the first ever Tibetan novel is *The Tale of the Incomparable Youth* (Gzhon nu zla med kyi gtam rgyud), written in the 1720s by Zhashdrung Tsering Wanggyel (Zhabdrung Tse ring dbang rgyal, 1693–1763), one of the most powerful men of his day in Central Tibet. Still, if one looks for characteristics of what is considered as pertaining to the genre of the novel, in the modern sense of the word, *The Tale* cannot contend in this category. True, it tells of hardships experienced by its protagonist. True, it teems with warfare, love, and spiritual quest. But it lacks the main qualities of a novel (in the Western sense): the capacity to reflect, with realism, complex individual experience through changing times and circumstances. In *The Tale*, the predictability of the hero and the timelessness of his adventures are typical of the epic genre, not of the novel as we know it in the West.

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2. This is no coincidence: its author conscientiously emulated the Indian epic Ramayana.
དེ་དག་གི་རིང་ཐུང་ནི་ཤོག་གྲངས་གསུམ་ནས་ཤོག་གྲངས་བདུན་བརྒྱའི་བར་ཡིན། རྩོམ་ཡིག་འདིའི་ནང་དུ་གོང་གི་སྒྲུང་འདྲེན་སྟངས་ཀྱི་རིགས་ཕྱི་མ་གཉིས་ཏེ། དེབ་གཟུགས་སུ་དཔེ་སྐྲུན་བྱས་པའི་བརྩམས་སྒྲུང་དེ་དག་ཁོ་ན་བཤད་རྒྱུ་ཡིན་པར་བརྟེན། (བོད་ཀྱི་རྩོམ་རིག་སྒྱུ་རྩལ་དང་སྦྲང་ཆར། ཟླ་ཟེར་ལ་སོགས་པའི་) རྩོམ་རིག་དུས་དེབ་ཁག་དང་ཡང་ན་ (མཆོད་མེ་དྲ་ཚིགས་ལྟ་བུའི་) དྲ་རྒྱ་བཅས་ཀྱི་ཐོག་ཏུ་མུ་འགོད་བྱས་པའི་བརྩམས་སྒྲུང་གི་རིང་ཚད་ལྡན་པའི་བཅོས་སྒྲུང་དེ་དག་གི་སྐོར་ལ་འདིར་དཔྱད་ཞིབ་བྱེད་རྒྱུ་མིན
སྐད་ཡིག་གཞན་དུ་བརྩམས་པའི་རྩོམ་ཡིག་དེ་དག་ལ་བོད་ཀྱི་ངོ་བོ་ཅི་ཙམ་ལྡན་མིན་གྱི་ཐད་ལ། གཙོ་ཆེ་བར་བོད་དུ་སྙན་ངག་དང་སྒྲུང་རྩོམ་གྱི་ཁོངས་ནས་རྩོད་པ་རྒྱུན་རིང་བརྒྱབ་པ་འདི་ནི་བོད་མི་ཚོས་མི་སེར་སྤེལ་བའི་དོན་དོན་ལས་བརྩམས་པའི་སྐོར་སྐྱེས་རོ། །

ཆེད་བསྒྲིགས།

བརྩམས་སྒྲུང་དར་བའི་དུས་ཚོད་འདི་ནི 

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But, since the beginnings of what is called contemporary Tibetan literature, in the early 1980s, authors have published an impressive number of texts that can be included in the new category of fictional narrative (called gsar rtsom, bcos sgrung or brtsams sgrung), to which novel belongs. These stories are classified, in the Chinese manner, between short (sgrung thung), medium (sgrung 'bring) and long fictional texts (sgrung ring), ranging from three to 700 pages. This article will only deal with the latter two types of narratives, provided they were published in a book-format. As a consequence, novel-length fictional narratives that have so far only appeared in serialized format in literary magazines (Tibet Literature and Art, Honey Rain, and Moonshine mostly) or on the internet (Tibet Chömez) will not be analyzed here.

Also, an important and controversial factor that has to be taken into account is language: there have been lengthy debates, mostly in Tibet proper, in poetic and fictional circles alike, about the degree of “Tibetanness” of works written in a language other than Tibetan—the Tibetan contribution to the vexed postcolonial question of language and identity. After years of endless discussions, this hot topic has been abandoned in Tibet as it obviously borders on thorny political matters. However, as other scholars are covering the literature being produced in Chinese, English and other languages, for this article, only novels written originally in Tibetan language will be surveyed.

3 But, since they stand out in the Tibetan literary landscape, these novel-length texts deserve to be quoted here: The Turquoise-Maned Demon and Lhasa (Srin po g.yu rngo dang Nyi ma lha sa) by Tabha (Bkra bha, 1997), The Village Head (Sde dpon) by Takbum Gyel (Stag 'bum rgyal, 1999), Sound of Autumn (Ston gyi rang sgra, 1999) by Anyön Trashi Döndrup (A smyon Bkra shis don grub, 1999), The Sun setting in the west (Nub bzhud kyi nyi ma) by Rebkong Dorjekhar (Reb gong Rdo rje mkhar, 1999), Uncle Namgyal and his Old Folks Stories (A khu Rnam rgyal dang kha'o jna' rgya' i the bo lo, 2001) by Anyön Trashi Döndrup, A Pure and Unsullied Love (Dvangs gtsang bhad med kyi brte dang) by Tsangling Dargye (Gtsang stdings dar rgyas, 2002), Ubara Dreams (Iha sa'i mi lam) by Nyima Döndrup (Nyi ma don grub, 2002), The Third Eye (Mig gsum pa) by Rikden Gyatso (Rig ldan rgya mtsho, 2002), and Overcast Sky, Obscure Earth (Gnas sa rab rib) by Tsering Namgön (Tshe ring gnam mgon, 2002-2003). To the best of my knowledge, no other full-length novel has appeared in installment, at least in the main Tibetan magazines that I have consulted. Tsering Namgön’s The Party’s Troublesome Son (Tang bu zing rnyog, 2000), which describes the fate of a young orphan fostered by the Party during the Cultural Revolution, still awaits a long-planned single book-format publication, and cannot be included in this short survey, although it legitimately deserves the label of a novel. We should also mention here the gifted author Kyapchen Dedröl (Skyabs chen bde grol)’s The funerary ground by the mountain and Shambhala’s Vultures (Gangs ’dabs kyi dus khrod dang Sham bha la’i’ bya rgod), it is to my knowledge the first and only (so far) novel published in installment (2009-2010) on a website (www.tibetcm.com). It was originally written between 1999 and 2001 but was not published “for a variety of reasons” (http://www.tibetcm.com/html/news/f04a227cf8510bd1588624001d6530f0/).

བོད་ཀྱི་བརྩམས་སྒྲུང་ཐོག་མ་ནི་གཙུག་གཡུ་ནི་དེ་འདྲ་ཡག་པོ་ཞིག་བྱུང་བ་ནི་དེའི་གསོན་ཉམས་ལྡན་པའི་རྩོམ་སྲོལ་དང་སྒྲུང་གི་བྱུང་རིམ་རྙོག་འཛིང་ལྡན་པ་ཞིག་ཏུ་ཇུས་འགོད་བྱས་པ་དེ་ལ་རག་ལས་ཆེན་པོ་ཞིག་ཡོད་པ་ནི་ཐེ་ཚོམ་མེད་པ་ཞིག་རེད། རྩོམ་པ་པོས་བརྩམས་སྒྲུང་དེ་ལ་ལོ་རྒྱུས་ཀྱི་རྒྱབ་ལྗོངས་བསྟན་མེད་ནའང་། གནས་ཚུལ་ཁ་ཤས་ཀྱི་ཐོག་ནས་དེ་ནི་དུས་རབས་ཉི་ཤུའི་དུས་སྟོད་དུ་བྱུང་བའི་སྒྲུང་ཞིག་ཡིན་པའི་ལོ་དུས་བསྟན་ཡོད། གཙུག་གཡུའི་ནང་དུ་ཁོང་གིས་ལྷ་སའི་སྔར་སྲོལ་གྱི་སྤྱི་ཚོགས་ཁྲོད་ཀྱི་སྐུ་དྲག་གི་ཉིན་མ་རེ་རེའི་འཚོ་བ་རྣམས་ཡང་དག་པ་ཞིག་ཞིབ་འབྲི་བྱས་ཡོད་པ་དེས་གཙུག་གཡུ་ནི་དེ་འདྲའི་ཀློག་སྤྲོ་བ་ཞིག་ཏུ་གྱུར་བ་ལ་ཐེ་ཚོམ་ག་ལ་ཡོད་དེ། ཡིན་ནའང་གོང་གི་“བཅིངས་འགྲོལ་”རྒྱུ་མཚན་དེས་གཙུག་གཡུ་དཔར་ཐེངས་གཉིས་པ་དེ་ ༢༠༠༢ ལོར་ཅིའི་ཕྱིར་སྤྱིར་བཏང་ལས་བརྒལ་བའི་དེབ་གྲངས་ (དཔེ་དེབ་ ༦༠༠༠) མཐོན་པོ་དེ་འདྲ་ཞིག་དཔར་སྐྲུན་བྱས་པར་འགྲེལ་བཤད་ཕྱོགས་ཙམ་ཞིག་བརྒྱབ་ཡོད་པར་འདོད་།

གཙུག་གཡུའི་རྗེས་ནས་བརྩམས་སྒྲུང་དཔེ་དེབ་གཉིས་པ་ཕལ་པའི་ཁྱིམ་ཚང་གི་སྐྱིད་སྡུག་ཞེས་པ་དེ་ (1991ལོར་དཔེ་སྐྲུན་བྱེད་པར་ལོ་བདུན་འགོར་ཞིང་། དེའི་རྩོམ་པ་ནི་(༡༩༦༠ ལོར་སྐྱེས་པའི) བཀྲ་ཤིས་དཔལ་ལྡན་རེད། ད་ལྟའི་ཆར་འདི་ནི་བོད་ཡིག་གི་བརྩམས་སྒྲུང་རིང་ཤོས་དེ་རེད་ལ། ༡༩༩༡ ལོར་དཔེ་ཚོང་ཁང་ཁག་ཏུ་དངོས་སུ་འགྲེམས་(1985-1995)

(1991ལོར་ཤུལ་ཤེས་ ༢༤༠ ལྷ་ངོ་ཤེས་ཉེན་སྤྲོད་ ༧༠) དྷེ་ཡི་ཤེས་རབ་མོ་འགྲེལ་པོ་དེའི་རྩོམ་པ་(༠༦༠ ཡི་ཤེས་སྤྲོད་) སྤྱི་ཚང་དེ་ཅུ་གཞན་དོན་ཕྱིར་ཐེ་ཚོམ་བྱེད་པ་ནི་ཐེ་ཆེས་ཀྱི་ཁོང་ལྷ་སར་བཞུགས་པའི་རིང་ལ་གཙུག་གཡུའི་དཔེ་དེབ་ཅིག་རེག་ཐབས་བྱས་པར་གཙུག་

(Pr. H. Stoddard)  གཙུག་གཡུ་དཔེ་སྐྲུན་བྱས་མ་ཐག་ཏུ་དེ་རྩོམ་སྒྲིག་པའི་གླེང་བརྗོད་ཚ་ཤོས་སུ་གྱར་ཞིང་། ཀློག་པ་པོ་ཚོས་འདོན་ཐེངས་རྗེས་མ་ལ་སྐོམ་པ་ཆུ་འདོད་ལྟར་རེ་སྒུག་བྱས་འདུག
ཆེ་རིང་ཤཱཀྱ་ལགས་ཀྱིས་ཁོང་ལྷ་སར་བཞུགས་པའི་རིང་ལ་གཙུག་གཡུའི་དཔེ་དེབ་ཅིག་རེག་ཐབས་བྱས་པར་གཙུག་གཡུའི་དཔེ་དེབ་བཙོང་རྒྱུ་ལྷག་མེད་པས། སུས་ཀྱང་སོ་སོའི་དེ་གཞན་ལ་སྟེར་འདོད་བྱེད་ཀྱི་མི་འདུག་ཅེས་ཕྱིར་
དྲན་གནང་སྟེ་གསུངས་བྱུང་།
Last, although Tibetans in exile too have lately taken to writing novels in Tibetan, due to space restriction, I can only mention two of them in passing: Gedün Rabzol’s *(Dge 'dun rab gsal)* Let’s Go, Let’s Go To Exile (*'Gro / Skyabs bcol la 'gro*, print run unknown, 264 pages) is a semi-autobiographical account of the flight into exile of a group of Amdo youngsters. Pema Tsewang Shastri’s *(Padma tshe dbang Shastri)* Western Coldness and Eastern Warmth (*Nub kyi grang nag dang shar gyi drod 'jam*), a love story set in exile. Both were published by *Tibet Times* (*Bod kyi dus bab*), in Dharamsala, in 2002.

Novels in the sense retained here are still a relative rarity in Tibetan: only nineteen novels have appeared in the contemporary period with the first one being published only in 1985. This is an incredibly late period for such a highly literate civilization as Tibetan civilization. Let us remind here that, on the roof of the world, belles-lettres literary composition has been a national pastime among the literati for centuries. Tibetan writers, religious and lay persons alike, have been vying for supremacy in one genre par excellence, namely, classical poetry hailing from India. As for the masses, their “thirst” for fiction was partly quenched by the *Gesar Epic* (*Ge sar sgrung*) and the rich oral literature that pervades the whole Tibetan world.

This can be partly explained by three factors mainly: contrary to many other nations, Tibet did not experience European colonization nor extensive missionary work, two factors which have usually contributed to, when not triggered, the rise of the novel outside Europe, North America, and Japan. Also, because Tibetan society was (and still is) mainly a rural and pastoral culture, it lacked the milieu and social strata par excellence in which fiction writing and novels developed in the world, i.e. urban life and the bourgeois class. Last, the unmatched individual and collective religiosity of Tibetans until 1950 certainly hindered the development of fictional writing—often linked, according to literature theorists, to a decline in religious faith. So, the Tibetan novel can somehow be considered as the offspring of Chinese colonization, and, more largely, to a token of the entry into a new era.

**Early Tibetan Novels (1985–1995): Central Tibet writers take the lead**

The first novel in Tibetan was *The Head Turquoise* (*Gtsug g.yu*, 304 pages, print run 2500 copies, 1985). According to Professor H. Stoddard, it was an editorial hit immediately upon publication, readers waiting eagerly for the next installment to come; T. Shakya has recalled how, when he tried to get hold of a copy while in Lhasa, no-one would part with theirs, as the book had been sold out. It undoubtedly owes much of its success to its flowing style and its intricate plot. Although no historical background is provided, 5

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ཚུལ་གསོན་ཉམས་ལྡན་པ་ཞིག་འབྲི་བའི་སྒོ་ནས། གཙོ་བོ་རིག་གནས་གསར་བརྗེའི་སྐབས་ཀྱི་ཡ་ང་ཞིང་ཆོ་མེད་པའི་གྲལ་རིམ་འཐབ་རྩོད་མཚོན་པར་བྱས་ཡོད།

དེར་བརྟེན། བརྩམས་སྒྲུང་དེ་ནི་བོད་ཡིག་ཏུ་བྲིས་པའི་"རྨ་ཤུལ་རྩོམ་རིག་7"གི་བརྩམས་སྒྲུང་ཁ་ཚང་ཐོག་མ་རུ་བགྲངས་ཆོག་པར་འདོད།

མི་མངོན་པའི་འཆིང་ཐག་ནི་འདས་སོང་གི་ལོ་ཟླ་དང་རྒྱང་ཁད་དེ་ཙམ་མི་རིང་པའི་དུས་སྐབས་ཞིག་ཏུ་བྱུང་བའི་དབྱངས་ཅན་དཔལ་གྱི་སྐྱོ་སྡུག་གི་ལས་དབང་དང་འབྲེལ་བའི་སྒྲུང་ཞིག་ཡིན།

དབྱངས་ཅན་དཔལ་ནི་བརྩི་མཐོང་ཆེ་རུང་བྱམས་བརྩེ་ཆུང་བའི་ཨེམ་ཆི་ཞིག་གི་བུ་མོ་ཡིན་ལ། རྒྱུ་རྔམ་ཅན་གྱི་ཨ་མས་ཁོ་མོ་བཙན་ཚུགས་ཀྱིས་ཚོང་པ་ཆང་རྐྱལ་དང་སྐབས་འཚོལ་ཅན་ཞིག་གི་མནའ་མར་བརྫངས།

བརྩམས་སྒྲུང་གཉིས་ཀ་ལའང་སེམས་ཁམས་ཀྱི་ཞིབ་ཆ་བྲིས་པ་མི་འདང་པར། སུ་དགེ་སུ་སྐྱོན་གྱི་མཐའ་གཉིས་སུ་ལྷུང་པའི་དབྱེ་མཚམས་ཤོར་བ་དེ་སོག་གྲངས་དང་པོ་ནས་བརྡར་ཤ་ཆོད་པར་འགྱུར་མོད།

རླུང་ནག་ཁྲོད་ཀྱི་བྱ་རྒོད་ནི་དེ་ལས་ལྡོག་སྟེ། སྲོལ་རྒྱུན་གྱི་རྩོམ་སྲོལ་ལྟར་ལེའུ་རེ་རེའུ་མཇུག་ཏུ་ཚེག་བར་དགུ་མའི་བར་སྐབས་ཀྱི་ཚིགས་བཅད་རེ་བྲིས་ཡོད།

རླུང་ནག་ཁྲོད་ཀྱི་བྱ་རྒོད་ནི་དེ་ལས་ལྡོག་སྟེ། དགའ་སྐྱིད་ལྡན་པའི་ངང་ནས་སྒྲུང་གི་མཇུག་བསྡུ་རྒྱུ་ཡིན་པ་ནི་སྔོན་དཔགས་བྱས་ཐུབ་པ་ཞིག་རེད་མོད།

ལོ་རབས་དགུ་བཅུའི་དཀྱིལ་བར་དུ། བོད་རང་སྐྱོང་ལྗོངས་ནི་བོད་སྐད་བཤད་སའི་ཡུལ་གྲུ་ཡོངས་ཀྱི་བརྩམས་སྒྲུང་གི་མགོ་ཁུངས་སུ་ངོས་འཛིན་བྱེད་ཆོག་མོད།

བཀྲས་གླིང་དབང་རྡོར་(1934 ལོར་སྐྱེས།) གྱིས་1997 ལོར་བརྩམས་པའི་བཀྲས་ཟུར་ཚང་གི་གསང་བའི་གཏམ་རྒྱུད་དང་། ལྷག་པ་དོན་འགྲུབ་(གོང་དུ་གཟིགས་) ཀྱིས 2000 ལོར་བརྩམས་པའི་དྲེལ་པའི་མི་ཚེ་ཞེས་པ་གཉིས་མ་གཏོགས་ཐོན་མེད།
given by the author, several clues point to the first half of the 20th century as the set time of the story. Its description of daily life in upper-class Lhasa traditional society is rendered with accuracy by the author, Langdün Penjor (Glang mdun Dpal ’byor, b.1941), himself a member of the highest strata of Lhasa aristocracy as he was a great-nephew of the 13th Dalai Lama. It includes many scenes of treason, corruption and nepotism, all underscoring the rottenness of Lhasa high society, thus tacitly legitimizing the communist “liberation” in the 1950s. This may partly explain why it benefitted from a second edition with an unusually high print run (6000 copies) in 2002, although its fine description of fine aspects of material life and Lhasa old city certainly accounts for its popularity.

It took seven years for the second Tibetan novel to be published: Joys and Sorrows of an Ordinary Tibetan Family (Phal pa’i khyim tshang gi skyid sdug, print run 1830, 700 pages, 1991), by Trashi Penden (Bkra shis dpal ldan, b.1960), to date the longest Tibetan-language novel, appeared in bookshops in 1991. It tells of the fate of an average Central Tibetan farmer’s family throughout the first decades of Chinese takeover of Tibet. It can be considered a faithful and valuable chronicle about daily life in rural Tibet between the late 1950s and early 1980s, punctuated by major historical and political campaigns and upheavals, seen through the life of typical Central Tibetan peasants.

These two pioneering works were followed in 1995 by two shorter novels, also belonging to the socio-realist genre: The Invisible Rope (Mi mngon pa’i ’ching thag, print run 1500, 252 pages) by Lhakpa Döndrup (Lhag pa don grub, 1932–1997) and Vulture In The Dust Storm (Rlung nag khrod kyi bya rgod, print run 3000, 182 pages) by Chimé Dorjé (’Chi med rdo rje, b.1941). The plot (greatly autobiographical it seems) of Vulture, although covering the same period as Joys and Sorrows, focuses on the sorry fates of a young historian, Lo Sönam (Blo Bsod nams), wrongly accused of nurturing a nostalgia for feudal Tibet, and his mentor Namkha Norbu (Nam mkha’ nor bu), an incarnate lama. It mainly depicts the cruelty and absurdity of the class struggle during the Cultural Revolution, including gripping descriptions of struggle sessions (’thab ’dzing) inflicted upon the protagonists—although Lo Sönam never loses faith in the Party. As such, it can be considered the first full-length “scar literature” novel in Tibetan.

6 “Scar literature” (Tib. rma shul rtsom rig, Chi. shanghen wenxue) is a genre that blossomed after 1977 in China, following the publication of a short story called Scar, by Lu Xinhua. It refers to cathartic texts that describe the sufferings entailed by the Cultural Revolution. It was encouraged by the authorities.

7 “Scar literature” was not unheard of in Tibetan, but only in short-story format, one of the earliest and most famous example being The Bard (Tib.: Sgrung pa) by Döndrupgyel (Don grub rgyal, 1953-1985), published in 1981.
entrepreneur. This plea in favor of free choice of one’s partner—the “rope” in the title referring to the tradition of forced marriage—is written in a simple and modern style, while *Vulture* has a more traditional tone, with each chapter ending, in a traditional fashion, with a summarizing nine-syllable quatrain. Both novels lack psychological subtlety, with unwavering goodies and unrepentant baddies clearly identifiable from the first pages, but *The Invisible Rope*’s unusually and deeply tragic end, which breaks with the convention of happy ending that reigns in Tibetan fiction, makes it worth a read, although it completely lacks a historical background. On the contrary, *Vulture*, although predictably closing on a happy ending, is interesting for its cathartic value and unusually realistic rendering of torture inflicted upon educated and/or religious Tibetans during the Cultural Revolution, not only by Chinese citizens but by zealous Tibetans too.

These works were all published by Tibet Autonomous Region (TAR) People’s Press, the region’s official publishing house, and written by authors themselves originating from Central Tibet. Until the mid-1990s, the TAR could thus be considered as the fountainhead of novels in the whole Tibetan speaking world. But this promising start did not evolve into a steady flow of works, as only two more novels were published later in the TAR: *The Secret Tale of the Tesur House* (*Bkras zur tshang gi gsang ba’i gtam rgyud*) by Teling Wangdor (*Bkras gling Dbang rdor*, b.1934) in 1997, and *A Muleteer’s Life* (*Drel pa’i mi tshe*) by Lhakpa Döndrup (see above) in 2000. The plots of both novels are set against the backdrop of the rising bourgeois class in the first half of the 20th century. The former shows the impossibility for a Tibetan commoners’ family to transcend its humble origin, because of upper class conservatism, rigidity and exclusiveness. The latter features a trans-Himalayan caravan’s muleteer and describes the rise of Tibeto-Indian wool trade and the discovery of modernity. Descriptive rather than analytical, these narratives of pre-1950 life in Lhasa and Central Tibet still make a pleasant and informative reading.

The publication of novels by Central Tibet authors almost stopped hereafter. These pioneers had inaugurated a new format, a new genre, but were not able to extend their writing effort beyond the
1995: The decline of Utsang and the rise of Amdo writers

Since the mid-1990s, commitment to literature has shifted further north-east, mainly to Amdo, where the political and cultural climate was comparatively milder, and Tibetan-language education available up to university level. There, no less than twelve novels were published in a span of fourteen years (1996–2009), written by relatively young (born between 1955 and 1969) and regular authors. Their commitment and dedication to literature means they can be considered as full-fledged professional writers, contrary to their elderly TAR colleagues whom we can describe as belonging rather to the amateur circle.

Social realism, favored by TAR-based writers as we have seen, is also practiced by some Amdo writers and includes early works like The Serene Meadow (Lhing 'jags kyi rtswa thang, 1999) by Takbum Gyel (Stag 'bum rgyal, b. 1966), the second longest Tibetan novel with 588 pages (print run 1500). It chronicles the conflict between modernity and tradition in the Tibetan grasslands through the story of a herders’ family. The most recently published novel belongs to this genre, although it verges on the fantastic due to its intricate structure. The Years of Disturbed Dreams (Rmi lam ‘khrug pa’i lo, 450 pages, Gansu Nationalities Press, 2009) was written by Hura Japé (Hu ra ‘Ja’ pe), a young writer born in the eighties in Ngawa who has already published a number of middle-length and short stories since 2004. Its structure alternates two first-person narratives apparently not connected:

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9 Amdo refers to one of Tibet’s three traditional provinces (the two others are Utsang and Kham). It covers Qinghai, northwest Sichuan and southwest Gansu.
འོད་ལྡན་ནི་ཐོག་མར་རྨི་ལམ་ནང་གི་མི་སྣ་ཞིག་ཡིན་མོད། རིམ་གྱིས་འོད་ལྡན་དང་ནམ་ལངས་གཉིས་དངོས་སུ་མཇལ་འཛོམས་བྱུང་མཚམས་སྒྲུང་རྒྱུན་གཞི་གཅིག་ཏུ་འདྲེས་པར་འགྱུར། རྩོམ་པ་པོས་བརྩམས་སྒྲུང་འདིའི་རྩོམ་སྒྲོམ་གྱི་ཐོག་ལ་བསམ་བློ་ཡོད་རྒུ་བཏང་ཡོད་པ་དེས་ཕོལ་ཁུ་ནིར་(Faulkner)གྱི་ལག་མཐིལ་རྩུབ་མོ་(Wild Palm)ཞེས་པ་དེ་དྲན་པར་བྱེད་པར་བརྟེན། ལྟོག་བཤད་དགོས་པར་འདོད།

(2004 དཔང་གྲོབ་པོ་ཆོས་ལོར་བཞིན་པར་བྲག་པ་ཤེས་་བོད་ཀྱི་ཐང་དཔེ་སྐྲུན་བྱས་ཡོད་ལ། ༩༠ ཀུན་པོ་ཁང་ལ་ཕེབས་སྐབས།)

(2006 དཔང་གྲོབ་པོ་ཆོས་ལོར་བཞིན་པར་བྲག་པ་ཤེས་་བོད་ཀྱི་ཐང་དཔེ་སྐྲུན་བྱས་ཡོད་ལ། ༩༠ ཀུན་པོ་ཁང་ལ་ཕེབས་སྐབས།)

(1969 དཔང་གྲོབ་པོ་ཆོས་ལོར་བཞིན་པར་བྲག་པ་ཤེས་་བོད་ཀྱི་ཐང་དཔེ་སྐྲུན་བྱས་ཡོད་ལ། ༩༠ ཀུན་པོ་ཁང་ལ་ཕེབས་སྐབས།)
Namling’s (Nam lang), a young graduate meeting incomprehension when joining his conservative family after his graduation, and the girl Oden’s (Od ldan), at first a dream character. Gradually, the two narratives intertwine, until Oden and Namling actually come together. Obviously, the author has paid great attention to the structure which is reminiscent of Faulkner’s *Wild Palms* and whose originality must be underscored.

Young novelists from Amdo have shown innovating capacities by exploring three new genres: biographical, heroic fiction and historical-heroic fiction. The former is represented by three novels that each take a great man in Tibetan history as their central protagonist. The first is by Tseten Dorjé (Tshe brtan rdo rje, b.1969), who dedicated his novel *King of Tsongkha* (*Tsong kha’i rgyal bo*, 1998, print run 3000, 244 pages) to a 11th century monarch who not only ruled successfully over a large and rich part of Amdo, but also competed in strength with his mighty neighbors, the Xixia (Tangut) and Song kingdoms. The middle-school Tibetan teacher Drongbu Dorjé Rinchen (Brong bu Rdo rje rin chen, b.1967) published *A Letter Sent to Tibet, Land of Snows* (*Gangs can bod yul du springs pa’i phrin yig*, 1999, print run 2000, 240 pages), a biofiction of Sakya Pandita Kunga Gyeltsen (Sa skya Pandita Kun dga’ rgyal mtshan, 1181–1251), the successful introducer of Indian literary culture in Tibet, and a peace-maker who averted a Mongolian invasion in the Land of Snows. Last, the editor Rangdra (Rang sgra, real name Tshe rgyal, b.1964) focused on the 7th century celebrated creator of the Tibetan alphabet, *Thonmi Sambhota* (*Thon mi Sambho ta*, 1999, print run 2000, 288 pages). These three works were part of a project, launched by the Qinghai Nationalities Press in Xining, of a 24 title-collection, each dedicated to a key figure in Tibet history, culture or religion.

Among them, King Songtsen Gampo (Srong btsan sgam po, c.605-649), King Trisong Detsen (Khri srong lde btsan, r. 755-797), King Langdarma (Glang Dar ma, 803-842?), the 5th Dalai Lama (1617-1682), his powerful regent Sanggyé Gyatso (Sangs rgyas rgya mtsho, 1653-1705), the 6th Dalai Lama (1683-1706?), and such religious figures as Padmasambhava (semi-legendary 8th century Indian religious master who allegedly came to Tibet to help implement Buddhism), Atisa (11th century Bengali master who was instrumental in reintroducing Buddhism in Tibet), and whose originality must be underscored.

10 Among them, King Songtsen Gampo (Srong btsan sgam po, c.605-649), King Trisong Detsen (Khri srong lde btsan, r. 755-797), King Langdarma (Glang Dar ma, 803-842?), the 5th Dalai Lama (1617-1682), his powerful regent Sanggyé Gyatso (Sangs rgyas rgya mtsho, 1653-1705), the 6th Dalai Lama (1683-1706?), and such religious figures as Padmasambhava (semi-legendary 8th century Indian religious master who allegedly came to Tibet to help implement Buddhism), Atisa (11th century Bengali master who was instrumental in reintroducing Buddhism in Tibet).

11 Repkong Dorjekhar (Reb gong Rdo rje mkhar)'s biofiction of Sanggyé Gyatso (see note 3 above) was turned down by the editors of this collection because it under-scored conflicts between Mongolians and Tibetans, thus breaching the sacrosanct respect of “harmony among nationalities”. Still, it seems to have found its way in the literary journal *White Snow Mountain* (*Gangs dkar ri bo*), published in Dartsemdo (Dar rtse mdo, Ch. Kangding), in Sichuan Province, in 1999 (vol. 1: 4-21, vol. 2: 4-26, vol. 4: 4-42), under the title *The Setting Sun* (*Nub bzhud kyi nyi ma*).
proverbs, and songs, it documents very satisfactorily the little-known life of Changthang (Byang thang) tribes before 1950. Its author, himself from a nomadic background in Nagchu (Nag chu), has a thorough inside knowledge of these communities and is a committed writer who regularly publishes realist fiction set in his native region, as well as ethnographic material that has become extremely precious as the nomadic way of life of the Changthang is doomed to undergo drastic changes within the next years.

Two novels belong to the heroic genre: Nakpo Kelzang (Nag po skal bzang, b.1955)'s The Wild Man of Lumbum (Klu’bum mi rgod, Chengdu, 1997, print run 8000, 348 pages); and Dorjé Tseten (Rdo rje tsho brtan)'s The Turquoise Fortress of the White Rock (Brag dkar g.yu rdzong, Lanzhou, 1998, print run 1200, 180 pages). The former narrates the numerous adventures of a popular Amdo hero, a fighting monk who shows considerable talent for martial arts. This novel has been termed the first Tibetan martial arts fiction (Tib. drag rtsal brtsams sgrung, Chi. wuxia xiaoshuo) by a Tibetan reviewer. It can be related to Chinese-style “kungfu” novels and Tibetan-style epic, with a super-hero endowed with supernatural strength and working for the benefit for his community. It has also attracted criticism, who resented what they saw a strong Chinese influence in the genre, something which the author vigorously denied, since he said he had based his novel on research scrupulously conducted in several Amdo monasteries where martial art techniques are still attested. As for The Turquoise Fortress, it borrows to the great Gesar Epic stylistically, to the extent that it does not really correspond to the novel genre, but rather fits in the epic style. Both novels are characterized by their timelessness and predictability, which almost excludes them from the genre of the novel in the modern sense of the term.

Repkong Dorjekhar (b.1958) has authored two novels which can be described as “historical-heroic”: The Consciousness’ Laugh (Rnam shes kyi dgod sgra, Kunming, 1996, print run 2000, 284 pages) and Tale of a Bag’s Wanderings in the World (Rkyal ba’i’jig rten du myul ba’i gtam rgyud, 1998, print run 2000, 500 pages). In the first one, a Tibetan resistance group is organized by a young hero, only three authors have published more than one novel: Repkong Dorjekhar, Lhakpa Döndrup (two novels) and Tsering Döndrup (three novels).
trained in martial arts (*drag rtsal*) and yogic (*rtsa rlung*) techniques transmitted by his father, a lay Buddhist practitioner (*sngags pa*), to oppose Muslim warlords and troops who played havoc in the first half of the 20th century in Amdo. The second novel features a similar super-hero who travels in time and visits reincarnations of historical figures, such as the 6th Dalai Lama, the first Tibetan emperor Nyatri Tsenpo (*Gnya’ khri btsan po*), the 17th–18th century Mongolian ruler Lhazang Khan (*Lha bzang khan*), and the terrifying and hated Muslim General Ma Bufang (*1903-1975*) from Qinghai. Either the main hero asks them to clarify questions about debated topics in Tibetan history, or he sets to kill them, thus taking a late revenge in the name of his fellow Tibetan citizens who suffered on account of their sometimes cruel deeds. Such an artificial and not wholly convincing—but original—trick is clearly an entertaining way of discussing Tibetan history. Unfortunately, as with the previous genre, high predictability and repetition in expressions and situations run the risk of wearing out the reader’s attention and interest after a few chapters.

Tsering Döndrup (*Tshe ring don grub*, b.1961) is one of the most experienced, radical and productive authors in the Tibetan world. His irreverence for religion and tradition has been his trademark for over twenty years, as his *Ancestors* (*Mes po*, 2001, print run 1500, 300 pages) and *Fog* (*Mug pa*, 2002, print run 1000, 208 pages) testify. The former, which most readers consider better than the latter, describes through a series of flashbacks the doomed and tragic encounter between a Tibetan clan, headed by Drugthar (*‘Brug thar*), and a group of unspecified strangers referred to as the *pale men* (*mi skya bo*), a meeting that ends with the ruin of the clan, vanquished by environmental disaster and social inadequacy. “Wild Yak Rinpoche” (*A lags ’Brong tshang*), the local incarnate lama, a regular character in Tsering Döndrup’s fictional writings, plays an important part in the narrative, through his successive incarnations, and serves to mark (and at times, denounce) the omnipresence of religion in Tibetans’ daily life. As most of its author’s works, it resorts to tongue-in-cheek humor to underscore credulity, greed and misunderstandings between different human communities. With his third and latest novel to date, *The Red Wind Scream* (*Rlung dmar ‘ur ‘ur*, 2006, 382 pages; see featured excerpt in this issue), Tsering Döndrup has shown a renewed boldness, this time not aimed at the conservatism of some aspects of Tibetan society, but at the Chinese grand narrative of Amdo’s incorporation into its orbit. The first part of this audacious novel is set in the upheaval years of the Great Leap Forward (1958–9), which in Amdo coincided with the brutal repression of the rebellion against the Liberation Army and the communist policy. The flowing and at times humoristic style of the novel contrasts with the harshness of its content. So far, it is the only novel that describes in details a mute period of Tibetan history: the arbitrary arrests, the killings, the suicides, the cruelty, the treasons, the sufferings, and sometimes the

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13 Both published by semi-private—now closed down—Tibetan publishing houses.
solidarity, experienced by Tibetans from almost all walks of life at that time (“Wild Yak Rinpoche” is again the protagonist of the novel), and sometimes imposed by Tibetans themselves. Although coming to grips with a sensitive past is not unheard of in Chinese novels, *The Red Wind Scream* is a landmark in the history of the Tibetan novel published in China, as Tsering Döndrup is the first writer who has dared so far to tackle this dark period—the other instance is *The Joys and Sorrows of the Naktsang Boy* (*Nags tshang zhi lu'i skyid sdug*), by Naktsang Nülo (*Nags tshang Nus blo*), but these are autobiographical memoirs, and does not claim to be a novel. Tsering Döndrup’s *Red Wind* is an interesting case of testimony through the medium of fiction, since no historic writing or analysis of this period has been allowed to emerge so far. Given that Tsering Döndrup was working at the Archives of the Malho Mongolian Autonomous Prefecture until the publication of his book, it can be surmised that its historical background is alas accurate. As usual with Tsering Döndrup, its tragic content does not preclude humor, which comes as a relief as the text can sometimes become oppressive. Still, in spite of its fictional guise, the authorities have withdrawn it from the market, under the pretext that it had not been published by an officially approved publishing house, but more plausibly because it sheds a crude and non-authorized light on painful times.
Conclusion

The Tibetan novel as a genre was launched under the Chinese authorities’ auspices in the 1980s, as a token of Tibetan writing culture coming to terms with modernity at last. But this literary tool, originally meant to propagate state-approved views about the nation, history, society, culture, and politics, was skillfully diverted by Tibetan writers to narrate their views of, mostly, the Tibetan nation (non Tibet-related content is extremely scarce). Social realism can be considered a roundabout way of settling accounts with present times and values; the historical novel, obviously, caters to the need of recalling Tibet’s glorious past or re-appropriating it through narration; the heroic novel is a particularly well-suited genre for Tibetan society, as it reminds of the Gesar epic, but also serves to glorify all-powerful characters in a period of relative powerlessness of Tibetans; historical-heroic genre combines the two previous genres’ advantages. In other words, lay intellectuals have turned the novel into a means of engaging thoroughly and subtly into an in-depth reflection on what being a Tibetan has meant for the last fifty years. This is especially crucial in places like Tibet where public debate and assessment of history and society are still tightly controlled by the Chinese authorities. Particularly, Tsering Döndrup’s *The Red Wind Scream* has certainly set a precedent and pushed the limits of what Tibetan writers feel entitled to tackle as novel subjects and elaborate upon as narratives.

One can only hope that new novels will keep being published and new genres explored, reflecting the changes undergone by Tibetans in an increasingly globalised world, and that both Tibetans and non-Tibetans alike will engage in reading these narrations, produced in harsh social conditions and for a limited audience.

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སོགས་ལ་རྒྱ་ནག་གིས་བམ་བཤད་ཅི་འདྲ་ཞིག་བརྒྱག་གི་ཡོད་པ་དེའི་ཐོག་ལ་ཡིན།

དཔའ་སྟོབས་ཀྱིས་ཁེངས་པའི་བརྩམས་སྒྲུང་འདིའི་ཆ་ཤས་དང་པོ་ནི་མཆོངས་སྐྱོད་ཆེན་མོ་(1958-9) ཞེས་པའི་ཟང་ཟིང་གི་ལོ་ཟླ་དེའི་སྐོར་ལ་ཡིན་ཞིང་། དེ་ནི་ཨ་མདོ་རུའི

ངུང་ཁྲན་ཏང་ལ་ཡར་ལངས་ངོ་རྒོལ་བྱས་པར་གདུག་རྩུབ་ཀྱི་གཉའ་གནོན་གཏོང་བའི་སྐབས་དང་འཁེལ་ནས་བྱུང་ཡོད། དཔའ་སྟོབས་ཀྱིས་བུགས་པ་ནི་མཉམ་སྐྱེད་ལ་སོགས་པའི་ཉམས་མྱོང་འདི་དག་ལུས་སེམས་གཉིས་ཀྱིས་མ་མྱངས་པ་མེད། (བརྩམས་སྒྲུང་འདིའི་མི་སྣ་གཙོ་བོ་ནི་སླར་ཡང་ཨ་ལགས་འབྲོང་ཚང་ཡིན་ཞིང་།) མཚམས་མཚམས་ལ་བོད་མི་རང་གིར་རང་མི་ལ་སྡུག་སྦྱོང་མནར་གཅོད་བཏང་ཡོད།

སེམས་ཚོར་རྣོ་བའི་འདས་པའི་ལོ་རྒྱུས་ལ་འཇུ་བ་ནི་རྒྱ་ནག་གི་བརྩམས་སྒྲུང་དུ་སྔར་བྱུང་མ་མྱོང་བ་

དེ་འདྲ་ཅང་མ་རེད། འདི་དང་ཆ་འདྲ་བའི་དཔེ་དེབ་གཞན་ཞིག་ནི་ནགས་ཚང་ནུས་བློས་བརྩམས་པའི་ནགས་ཚང་ཞི་ལིའི་སྐྱིད་སྡུག་ཅེས་པ་དེ་རེད། འདི་དང་ཆ་འདྲ་བའི་དཔེ་དེབ་གཞན་ཞིག་ནི་

དུས་སྐབས་དེ་དང་འབྲེལ་བའི་ལོ་རྒྱུས་ཡིག་ཆའམ་ཡང་ན་ཞིབ་འཇུག་གི་རྩོམ་ཡིག་ཅི་ཡང་ད་བར་དུ་སྤྱི་ཚོགས་ཐོག་ལ་ཐོན་ཏུ་བཅུག་མེད་པས། ཚེ་རིང་དོན་འགྲུབ་ཀྱིས་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་རྫོང་གི་ཡིག་ཚགས་ཁང་དུ་བྱ་བ་བསྒྲུབས་ཡོད།

སྒྲུང་དེབ་ཀློག་པའི་བརྒྱུད་རིམ་ཁྲོད་དུ་མཚམས་མཚམས་ལ་སྡུག་

བསྔལ་གྱིས་མནོན་པར་བྱེད་པས། སྐབས་མཚམས་དེ་འདྲ་རུ་ཁོང་གི་དགོད་བྲོའི་

རྩེད་མཚར་རྣམས་ནི་སེམས་ཀྱི་གསོས་སུ་འགྱུར་བར་བྱེད།
བསོད་ནམས་ཚེ་རིང་གིས་དབྱིན་ཡིག་ནས་བོད་ཡིག་ཏུ་བསྒྱུར།

dེ་དག་བོད་མི་ཡིན་མིན་གཉིས་ཀས་གཅིག་མཚུངས་ཀྱི་སྒོ་ནས་ཀློག་ཐུབ་པའི་སྨོན་འདུན་ཞུ།

བ་བཅངས་རྒྱུ་དང་ཆབས་ཅིག སྤྱི་ཚོགས་ཀྱི་གནས་སྟངས་རྩུབ་པོ་དེ་འདྲ་ཞིག་ཏུ་ཀློག་མཁན་ཉུང་ཉུང་ཞིག་གི་ཆད་དུ་བརྩམས་པའི་སྒྲུང་གཏམ་

བསམ་གཞིགས་གཏོང་བའི་བརྩམས་སྒྲུང་གསར་བ་མུ་མཐུད་དུ་དཔེ་སྐྲུན་དང་། རྩོམ་སྲོལ་གསར་བ་མུ་མཐུད་དུ་འཚོལ་སྙེགས་བྱད་ཐུབ་པའི་རེ་

ཉིན་རེ་ལས་ཉིན་རེར་གོ་ལ་གཅིག་གྱུར་གྱི་ལམ་དུ་འགྲོ་བའི་འཇིག་རྟེན་འདིའི་ཁྲོད་དུ་བོད་མི་ཚོར་འཕོ་འགྱུར་ཅི་འདྲ་ཞིག་བྱུང་བར

tོད་པ་ནི་ཐེ་ཚོམ་མེད་པ་ཞིག་ཡིན།

མ་དཔེ་ཞིག་བསྟན་ཏེ། བོད་ཀྱི་རྩོམ་པ་པོ་ཚོས་བརྩམས་སྒྲུང་ཧི་སྡེ་ཅི་ཞིག་འབྲི་རུང་བ་དང་སྒྲུང་འདྲེན་ཚུལ་ཅི་འདྲ་ཞིག་བྱེད་རུང་བའི་

འཛིན་ནན་མོ་བྱད་པའི་ཡུལ་གྲུ་ཞིག་ལ་མཚོན་ན་ཧ་ཅང་གལ་ཆེན་པོ་ཡིན། དམིགས་བསལ་དུ་ཚེ་རིང་དོན་འགྲུབ་ཀྱི་རླུང་དམར་འུར་འུར་གྱིས་

dྲག་ཆེན་པོའི་སྒོ་ནས་མང་ཚོགས་ཀྱིས་དཔྱད་གླེང་སྤེལ་བ་དང་། ལོ་རྒྱུས་དང་སྤྱི་ཚོགས་ཀྱི་དགེ་སྐྱོན་ལ་བརྡར་ཤ་གཅོད་པ་བཅས་ལ་སྟངས

བཤད་སྟངས་གཞན་ཞིག་ལ་བརྗེས་ན། མི་སྐྱ་ཤེས་ཡོན་ཅན་ཚོས་བརྩམས་སྒྲུང་ནི་འདས་པའི་ལོ་ངོ་ལྔ་བཅུའི་རིང་ལ་ཁོང་ཚོས་རང་

gོང་གི་རྩོམ་སྲོལ་དེ་གཉིས་ཀྱི་དགེ་མཚན་ཡོད་ཚད་གཞི་གཅིག་ཏུ་བསྡུ་བར་བྱེད་དོ།

འདི་འདྲ་ཞིག་ཏུ་ཕུལ་བྱུང་གི་མི་སྣ་སུ་རུང་ལ་མཆོག་གྱུར་གྱི་གཟི་བརྗིད་སྣོན་པའི་མཐུན་འགྱུར་བྱེད། ལོ་རྒྱུས་བརྩམས་སྒྲུང་

བོད་ཀྱི་འདས་ཟིན་པའི་གཟི་བརྗིད་ཀྱི་ལོ་རྒྱུས་ལ་ཕྱིར་དྲན་ནམ་ཡང་ན་ལོ་རྒྱུས་དེའི་བྱུང་རིམ་བསྐྱར་སྒྲིག་བྱེད་

སྤྱི་ཚོགས་དངོས་ཡོད་རིང་ལུགས་ཀྱི་བརྩམས་སྒྲུང་ནི་དུས་ད་ལྟ་བ་དང་དེའི་རིན་ཐང་ལ་ཚོད་དཔགས་འཇལ་བྱེད་ཅིག་ཏུ་བརྩི་ཆོག་པ་

སུ་བསྒྱུར། (ཁོང་ཚོའི་བརྩམས་ཆོས་ཀྱི་ཁྲོད་དུ་བོད་དང་འབྲེལ་བ་མེད་པའི་བརྗོད་བྱ་ནི་ཧ་ཅང་དཀོན་པོ་ཡིན།)

ཆབ་སྲིད་བཅས་ཀྱི་སྐོར་ལ་གཞུང་གིས་ངོས་བཞེས་ཡོད་པའི་ལྟ་ཚུལ་རྣམས་དྲིལ་བསྒྲགས་བྱད་སྤད་ཅུ་ཐེས་བརྒྱབ་ཡོད་མོད། ཡིན་ནའང་

དཔེ་སྐྲུན་ཁང་ཞིག་གི་ལོ་ཟླ་ཞིག་རྒྱ་ནག་གཞུང་གི་འདོད་པ་ལ་མ་བསྟུན་པར་འཇིག་རྟེན་དཀར་ངོགས་སུ་དམར་རྗེན་དུ་

བརྩམས་སྒྲུང་འདི་ཉིད་གཞུང་གིས་ངོས་ལེན་ཡོད་པའི་དཔེ་སྐྲུན་ཁང་ཞིག་གིས་དཔར་སྐྲུན་མ་བྱས་པ་ལ་བསྙད་མོད། ཡིན་ནའང་

(བོད་ཡིག་ཏུ་བསྒྱུར་ལྷེན་པ་ངོ་བོ་འབུ་རེ་བཤད་བསྐྱར་)
Endnotes


3. "La TSE Libr aR y nE wSLETTER      vo L um E  6, 2009-2010"


5. "La TSE Libr aR y nE wSLETTER      vo L um E  6, 2009-2010"

ཨེ་རུ་དཔེ་སྐྲུན་བྱས་) བཅས་ཡིན། འབྲུག་ཡུལ་གྱི་རྩོམ་པ་པོ་ཚོས་དབྱིན་ཡིག་ཏུ་བརྩམས་པའི་བརྩམས་སྒྲུང་ཁག་ཀྱང་འདིར་བཀོད་མེད་མོད། ཡིན་ནའང་དེ་དག་ལས་ངེས་པར་དུ་གླེང་རིན་ཡོད་པ་ཞིག་ནི་ཀུན་

14 13 12 11 10 9 8 7 6 5 4 3 2 1

6 བཅོ་སྒྲིག་ལྟ་མྱུར་(Ian Watt) ཐོན་མྱུར་གྱི་ (1984[1957]རེན་གྲིམ་པར་ལོ་ནཤན་ན་ཐེབ་པ་ཐོན་པ་བོད་དུ་ཡོད།) འཇིག་སྐྱེལ་འཇིག་

7 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

8 « འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

9 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

10 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

11 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

12 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

13 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་

14 འཇིག་སྐྱེལ་འཇིག་ བོད་དུ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་ འཇིག་སྐྱེལ་འཇིག་
བསྟན་བོན་གྲགས་ཀྱི་བརྡ་དངོས་སྟེ་ཡོངས་གྲགས་སུ་ཇོར་རྗེ་བྷོ་གོལ (1747–1781) དེ་སུམ་ཐམས་ཅད་ནི་བོད་དུ་ཡོང་མཁན་དབྱིན་གཞུང་མི་སྣ་དང་པོ་དེ་ཡིན་པ་མ་ཟད་ཉེ་རབས་བོད་ཀྱི་ལོ་རྒྱུས་ནང་བོད་མོ་ཞིག་དང་བཟའ་ཟླ་སྒྲིག་མཁན་ནུབ་གླིང་བ་དང་པོ་དེ་ཡང་རེད། ཁོང་ནི་ཕ་ཚོང་པ་ཕྱུག་པོ་ཇོར་རྗེ་སྦོ་གལ་George Bogleཟེར་བ་ཞིག་དང་མ་རིགས་བཟང་གི་སྲས་མོ་ཨན་སིངྑེ་ལེར་Anne Sinclair ཟེར་བ་གཉིས་ཀྱི་སྲས་སུ་༡༧༤༧ལོར་སི་ཁོ་ཌི་ལན་ཌིའི་གྲོང་ཁྱེར་ཆེ་ཤོས་གི་ལ་སི་གོ་(Glasgow) རུ་སྐྱེས།  ཁོང་ལ་གཅེན་པོ་གཉིས་དང་སྲིང་མོ་བཞི་ཡོད། ལོ་བཅུ་གསུམ་སྐབས་ཨ་མ་གྲོངས་འདུག  ཁོང་ཨེ་ཌེར་སྦར་གི་(Edinburgh) སློབ་གྲྭ་ཆེན་མོར་སློབ་ཞུགས་བྱས་ཏེ་གཏན་ཚིགས་རིགས་པར་སློབ་སྦྱོང་དང་། ལོ་བཅོ་བརྒྱད་ལ་སོན་སྐབས་ལོན་ཌོན་གྱི་ཐག་ཉེའི་ནེན་ཧྥེལ་ཌིར་(Enfield) ཡོད་པའི་སྒེར་བཙུགས་གཙུག་ལག་སློབ་གྲྭ་ཞིག་ནང་བསླབ་པ་མཐར་ཕྱིན། དེ་ནས་ཟླ་དྲུག་རིང་ལ་ཧྥ་རན་སིར་ཡུལ་སྐོར་དུ་ཕྱིན་ཞིང་སླར་ལོག་ནས་རང་གི་གཅེན་པོ་རོ་སྦར་ཐྲིའི་(Robert) ལོན་ཌོན་དང་སི་ཁོ་ཌིར་ཡོད་པའི་ལས་ཁུངས་ནང་དངུལ་གཉེར་གྱི་བྱ་བ་ལོ་བཞིར་བྱས།

རྒྱ་གར་ཤར་ཕྱོགས་ཚོང་སྡེ།

༡༧༧༠ལོར་དབྱིན་ཇི་བས་གཉེར་བའི་རྒྱ་གར་ཤར་ཕྱོགས་ཚོང་སྡེའི་ནང་བྱ་བ་ཐོབ་སྟེ་བྷང་གལ་ལ་ལོ་སྔ་ཕྱིར་མུ་གེ་བྱུང་སྐབས་ཏེ། ལོ་དེའི་ཟླ་དགུ་པར་དབྱིན་ཇིའི་དབང་ཤུགས་ཀྱི་ལྟེ་གནས་བྷང་ག་ལའི་གྲོང་ཁྱེར་ཀ་ལི་ཀྲེར་འབྱོར།  དེར་སླེབས་ནས་རིང་པོ་མ་ཐོགས་པར་རང་ཉིད་ཀྱི་ཤེས་འཇོན་ལ་བརྟེན་ནས་ཤར་ཕྱོགས་ཚོང་སྡེའི་གཞུང་འཛིན་སྤྱི་ཁྱབ་པ་ཝ་རེན་ཧ་སི་ཁྲེན་(Warren Hastings) གྱི་ལག་རོགས་སུ་བསྐོ་བཞག་བྱས། ༡༧༧༤ ལོར་སྤྱི་ཁྱབ་པ་ཝ་རེན་ཧ་སི་ཁྲེན་གྱིས་ཁོང་འབྲུག་དང་བོད་དུ་སྐུ་ཚབ་ཏུ་བཏང་ཏེ་ཁོང་ནི་ལོ་རྒྱུས་ནང་བོད་དབྱིན་བར་འབྲེལ་བ་བྱུང་མཁན་གཞུང་འབྲེལ་མི་སྣ་ཐོག་མ་དེ་ཆགས།  བོད་དབྱིན་གཉིས་ཀྱི་ཐོག་མའི་འབྲེལ་བ་འདི་ནི། དང་པོར་འབྲུག་ཡུལ་དང་ཀུ་ཅི་བྷི་ཧར་(Cooch Behar)གཉིས་བར་བྱུང་བའི་རྩོད་རྙོག་ཅིག་ལས་འཕྲོས་ཏེ་འབྲུག་དང་དབྱིན་གཞུང་གཉིས་བར་དམག་འཁྲུག་ལངས་པ་དེའི་བར་འདུམ་གྱི་ཆད་དུ་བཏང་བའི་པཎ་ཆེན་སྐུ་ཐོག་དྲུག་པ་དཔལ་ལྡན་ཡེ་ཤེས་(1738-1780)ཀྱི་ཕྱག་ཡིག་ཅིག་ལ་བརྟེན་ནས་བྱུང་འདུག

(George Bogle)
བོད་ཀྱི་སྡེ་གཉེན་བཅུད་དེ་བས།

2009-2010

 PORTRAIT OF GEORGE BOGLE.

སྦྱོར་རྗེ་བྷོ་གོལ་གྱི་འདྲ་པར།
ཏ་ཕེབས། སྡེ་སྲིད་ནས་ཀྱང་བཀའ་སྤྱི་བོས་ནོད་དེ་སངས་རྒྱས་སྟོང་སྐུ་གསེར་ཟངས་ལས་གྲུབ་པ་གསར་བཞེངས་ཀྱི་ཕུད་ཡིན་ཚུལ་གྱི་སྐུ་བརྙན་གྱིས་ཐོག་དྲངས་པའི་དངོས་འབུལ་རྒྱ་ཆེན་པོ་བསྟར་ཏེ་བཀའ་ལས་ཅུང་ཟད་ཀྱང་མི་འགལ་བར་དེ་འཕྲལ་གྲིས་ཀའི་རཱ་ཛ་ཡང་བཙོན་ནས་བཏང་བའི་གནས་ཚུལ་གྱི་ཞུ་ཡིག་འབྱོར་པས་ཐུགས་མཆོག་ཏུ་དགྱེས་ཞེས་གསལ་འདུག་ཀྱང་། དངོས་སུ་ན་རྩོད་རྙོག་དེ་མར་མ་འཇགས་པར། ༡༧༧༢ནས་ ༡༧༧༣ནང་རྒྱལ་སྲས་དགྲ་གཅན་གྱི་རྒྱབ་རྩར་དབྱིན་ཇིའི་རྒྱ་གར་ཤར་ཕྱོགས་ཚོང་སྡེ་ལངས་ནས་དབྱིན་འབྲུག་བར་དམག་འཁྲུག་ལངས་ཤིང་ཀུ་ཅི་བྷི་ཧར་ནང་ཡོད་པའི་འབྲུག་གི་དམག་སྒར་མཐར་སྐྲོད་བཏང་སྟེ་སྦག་ས་གྲོ་བར་ཕྱོགས་སུ་དེད་པ་མ་ཟད་འབྲུག་གི་ས་ཆ་ཡང་གང་འཚམ་ཤིག་དབྱིན་ཇིར་ཤོར། སྐབས་དེར་འབྲུག་ནང་ཁུལ་དུའང་རྩོད་རྙོག་བྱུང་སྟེ་བཞི་དར་བའི་སྡེ་སྲིད་ཀྱི་གོ་གནས་ཕབ་ཅིང་སྡེ་སྲིད་གསར་པ་ཀུན་དགའ་རིན་ཆེན་ལ་བསྐོས། སྡེ་སྲིད་བཞི་དར་བ་རྗེས་སུ་བོད་ནང་སྐྱབ་བཅོལ་དུ་འབྱོར་བ་རྒྱབ་ཚབ་རིན་པོ་ཆེས་པཎ་ཆེན་རིན་པོ་ཆེར་ཤེས་སུ་མ་བཅུག་པར་བཀྲོངས་འདུག

པན་ཆེན་རིན་པོ་ཆེའི་ཕྱག་ཡིག

འབྲུག་སྡེ་སྲིད་ཀུན་དགའ་རིན་ཆེན་གྱིས་པན་ཆེན་རིན་པོ་ཆེར་ཕྱི་འབྲུག་གཉིས་ལ་བར་འདུམ་གནང་དགོས་པའི་རེ་འདུན་ཞུས་པ་དང་། གོར་ཥ་ས་སྐྱོང་གིས་ཀྱང་འབྲུག་དང་ཕེ་རེང་སོགས་ས་སྐྱོང་ཁ་ཤས་འཁྲུག་ཟིང་གི་སྐབས་སུ་ཡོད་འདུག་པར་རྗེ་ཉིད་ནས་བར་ཆིངས་ཤིག་གནང་ན་བཀའ་དྲིན་ཆེ་ཚུལ་ཞུས། དེ་བས༡༧༧༤ནང་པཎ་ཆེན་རིན་པོ་ཆེས་ཝ་རེན་ཧ་སི་ཁྲེན་ལ་སྐུ་ཚབ་ཆེད་མངགས་གདོང་འབྲུག་གི་ས་ཆ་བླངས་པ་རྣམས་ཕྱིར་སློག་དང་འབྲུག་དང་ཕན་ཚུན་འགྲིག་འཇགས་ཡོང་བའོ་་ཕྱག་འཕྲིན་བཏང་བ་རྒྱ་གར་དབྱིན་གཞུང་ལ་ཟླ༣ཚེས༢༩ཉིན་འབྱོར་ཏེ།  ཚོང་སྡེའི་སྤྱི་ཁྱབ་པས་དེ་ནི་བོད་འབྲུག་གཉིས་ནང་འབྲེལ་བ་བྱད་པའི་གོ་སྐབས་ཡག་པོ་ཞིག་ཏུ་མཐོང་ནས་ལམ་སང་དེ་ལ་ངོས་ལེན་གྱིས་འབྲུག་པའི་ས་བཟུང་བ་རྣམས་ཕྱིར་སློག་གནང་ཞིང་། ༡༧༧༣ལོའི་ཟླ༤ཆེས ༢༥ཉིན་རྒྱ་གར་དང་འབྲུག་གཉིས་ཕན་ཚུན་དམག་འཁྲུག་མེད་པར་ཞི་བདེར་གནས་རྣམ་དཔོད་ཅན། གཟབ་ནན། ཏན་ཏན་ཡིན་པའི་ཇོར་རྗེ་བྷོ་གལ་ལ་བསྐོ་བཞག་དང་ལག་རོགས་སུ་སྨན་པ་ཨ་ལེག་ཟན་ཌར་ཧ་མེལ་ཁྲོན་(Alexander Hamilton) བཏང་། བོད་ནང་ཁོང་གི་ལས་འགན་ནི། ཚོང་ཆེད་བསྒྲིགས།

FEAT URES

[right: The Sixth Panchen Lama Lozang Pelden Yeshe.

དབྱིན་འབྲུག་གི་དམག་འཁྲུག་དང་པཎ་ཆེན་རིན་པོ་ཆེའི་ཕྱག་ཡིག \n
དེས་དབྱིན་གཞུང་ལ་འབྲུག་ནང་ཚོང་འབྲེལ་དང་། བོད་ནང་ཡང་པཎ་ཆེན་རིན་པོ་ཆེ་བརྒྱུད་འབྲེལ་བའི་སྒོ་མོ་གསར་བ་ཞིག་འབྱེད་རྒྱུའི་གོ་སྐབས་ཡག་པོ་\n
ཞིག་ཏུ་གྱར་ཏེ། དོན་དག་འདི་ལག་ལེན་བསྟར་བར་ཡིད་ཆེས་བློས་འགེལ་བྱེད་ཆོག་པའི་ཚོང་སྡེའི་ནང་གི་གཞུང་ཞབས་པ་རྣམ་དཔྱོད་ཅན། གཟབ་ནན། ཏན་ཏན་ཡིན་པའི་ཇོར་རྗེ་བྷོ་གལ་ལ་བསྐོ་བཞག་དང་ལག་རོགས་སུ་སྨན་pb 48

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འབྲེལ་གྱི་སྒོ་མོ་ཞིག་ཕྱེ་བར་འབད་རྒྱུ་དང་འབྲེལ།ད་དུང་བྷང་གལ་ནས་ལྷ་ས་བར་
གྱི་ལམ་རྒྱུས་ཆུ་རྒྱུས་དང་།  ལྷ་ས་དང་ཁྱིམ་མཚེས་རྒྱལ་ཁབ་ཁག་གི་འབྲེལ་བ།
གཞུང་དང་གཞུང་གི་ཡོང་སྒོ། བྱེད་སྒོ་ཁག་ལ་རྒྱུས་ལོན་བྱེད་དགོས་པའི་མངགས
ཆ་ཡང་གནང་འདུག
བྷོ་གལ་སྐུ་འཁོར་༡༧༧༤ ཟླའི་ཟླ་༥བའི་ཟླ་དཀྱིལ་ལ་ཀ་ལི་ཀ་ཏ་ནས་
ལམ་དུ་ཆས་ཏེ་ ཟླ༧ ཚེས ༩ ལ་འབྲུག་ཡུལ་དུ་འབྱོར།པཎ་ཆེན་རིན་པོ་
ཆེས་བོད་གཞུང་ལ་ཁོ་བོད་དུ་ཡོང་ཆོག་མིན་གྱི་དགོངས་སྐོར་ཞུས་པའི་བཀའ་ལན་
མ་འབྱོར་བར་ཟླ་གསུམ་ལ་དེར་སྒུག་དགོས་བྱུང་འདུགམཐར་ཆོག་མཆན་རེག་སྟེ་ཟླ་
༡༠ ཚེས ༡༣ ཉིན་རོགས་པ་ཧ་མེལ་ཁྲོན་སོགས་འཁོར་དང་བཅས་འབྲུག་རྒྱལ་
ས་ནས་ལམ་དུ་ཆས་ཏེ་འབྲུག་ཁོངས་ཕ་རོ་དང་བོད་ཀྱི་ས་མཚམས་ཕག་རི། རྒྱལ་རྩེ་
སོགས་བརྒྱུད་ཟླ༡༡ ཚེས ༨ ཉིན་ཤངས་རྣམ་གླིང་རྫོང་ཁོངས་བདེ་ཆེན་རབ་
རྒྱབ་དགོན་དུ་་འབྱོར་ཏེ་ཎ་ཆེན་རིན་པོ་ཆེར་ཐོག་མའི་མཇལ་འཕྲད་བྱུང་འདུག གནས་འདི་ནི་ཁོང་ལོ་ཤས་གོང་ནས་འབྲུམ་གཡོལ་དུ་ཕེབས་ཏེ་
བཞུགས་ཡུལ་ཡིན།

བོད་དུ་ཟླ་ལྔ།

བོད་དུ་ ༡༩༧༥ ཟླ༤ ཚེས ༧ བར་ཟླ་ལྔ་ལ་བསྡད་པ་དང་།   དེའི་རིང་ཕྱི་ལོགས་སུ་ཁམས་སངས་སུ་ཉིན་
ཤས་ཕེབས་པ་མ་གཏོགས་བཀྲ་ཤིས་ལྷུན་པོར་བསྡད།  དེར་བསྡད་པའི་རིང་། དགོན་པའི་ཆོས་སྲིད་ཀྱི་མཛད་སྒོ་ཁག་ལ་ཞུགས་པ་མ་ཟད།
རྒྱ་ནག ཕྱི་སོག བལ་ཡུལ། ཀ་ཤི་མུར་གྱི་ཚོང་པ་སོགས་རྒྱལ་ཁབ་ཕྱི་ནང་གི་མི་སྣ་མང་པོ་ཞིག་ལ་ཐུག་འཕྲད་བྱས། ལྷག་པར་དུ་པཎ་ཆེན་
རིན་པོ་ཆེའི་ནང་མི་རྣམས་ལ་འབྲེལ་བ་ཡག་པོ་བྱུང་ཞིང་། དེ་སྐབས་དགུང་ལོ་ཉེར་བརྒྱད་ལ་སོན་ཡོད་པའི་ཁོང་གི་སྐུའི་ཚ་མོ་བསམ་སྡིངས་རྡོ་
རྗེ་ཕག་མོ་སྐུ་ཕྲེང་བཅུ་པ་སྐལ་བཟང་མཆོག་ལྡན་བདེ་ཆེན་དབང་མོ་ལའང་མཇལ་ཞིང་།མོ་ནི་ནམ་རྒྱུན་ནས་སྐུ་གཟུགས་ཐང་པོ་ཞིག་མིན་པར་
བརྟེན་སྨན་པ་ཧ་མེལ་ཁྲོན་གྱིས་མོ་བཀྲས་ལྷུན་དུ་བཞུགས་ཡུན་རིང་སྨན་བཅོས་ཀྱང་གནང་འདུག
སྐབས་རེར་བོད་ཕྱི་ནང་གི་མགྲོན་པོ་རྣམས་དང་མཉམ།  བོད་ཇ་འཐུང་ཞིང་། ཁ་བརྡ་གློད།  སྣ་ཐ་འཐེན། མིག་མངས་རྩེད་པ་
སོགས་བྱས་ནས་བསྡད། ཁམས་སངས་ཀྱི་སྐབས་སུ་པཎ་ཆེན་རིན་པོ་ཆེིའི་གཉེན་ཉེ་ཚོ་དང་མཉམ་རྔོན་རྒྱག་ཏུའང་ཕྱན། དེར་བསྡད་རིང་ལྷ་
སར་འགྲོ་རྒྱུར་འབད་པ་བྱས་འདུག་ནའང་བོད་གཞུང་གིས་ཆོག་མཆན་མ་སྤྲད་པས་འགྲོ་ཐུབ་མི་འདུག
བོད་དབྱིན་བར་ཚོང་གི་འབྲེལ་ལམ་བཟོ་རྒྱུར་པཎ་ཆེན་རིན་པོ་ཆེས་ངོས་ནས་གང་ཡོང་བྱས་འདུག་ནའང་། བོད་གཞུང་བློ་དྭོགས་མང་
པོས་ཁེངས་པ་དང་། ནེ་པ་ལ་གོར་ཁ་རྒྱལ་པོའི་བཙན་གནོན་འོག་ཡོད་པ་མ་ཟད་འབྲས་ལྗོངས་ལ་བཙན་འཛུལ་བྱས་ནས་འཁྲུག་ཟིང་གི་སྐབས་
སུ་འཁེལ་བ། འབྲུག་ཡུལ་གྱིས་ཀྱང་བོད་མི་ཚོང་པ་དང་ཕྱི་གླིང་བ་འབྲུག་བརྒྱུད་ཡོང་མི་འཇུག་པ་བཅས་ཀྱིས་བདེ་འཇགས་ཀྱི་ཚོང་ལམ་ཞིག་རྙེད་པར་མ་གྱུར་པ་རེད།

པཎ་ཆེན་རིན་པོ་ཆེ་སྐུ་ཕྲེང་དྲུག་པ།

བྷོ་གལ་ལྷ་སར་འགྲོ་མ་ཐུབ་པ་དང་དབྱིན་བོད་བར་ཚོང་འབྲེལ་ཡག་པོ་ཞིག་འཛུགས་མ་ཐུབ་ན་ཡང་། ཁོང་བོད་དུ་ཡོང་བའི་དམིགས་ཡུལ་གཙོ་བོ་ལྟར།  བོད་ནང་ལ་འབྲེལ་བའི་སྒོ་མོ་ཞིག་ཕྱེ་བ་མ་ཟད་པཎ་ཆེན་རིན་པོ་ཆེ་དང་མཉམ་འབྲེལ་ལམ་ཡག་པོ་ཞིག་བཟོས་པ་རེད། རྗེས་སུའང་མུ་མཐུད་བོད་ནང་འབྲེལ་བ་བྱེད་སའི་སྒོ་མོ་ཞིག་ཕྱེ་ཐུབ་པ་རེད། པཎ་ཆེན་རིན་པོ་ཆེ་ནི་དེ་སྐབས་དགུང་ལོ་བཞི་བཅུ་ཡས་མས་ཤིག་དང་། སྐུ་གཟུགས་ཆུང་ཞིང་སྐུ་ཕ་རྒྱགས་སེ་བ།བཞིན་མདངས་དཀར་ལ་འཛུམ་པའི་མདངས་དང་ལྡན་ཞིང་ཞལ་རྩེད་ཆེ་བ་ཞིག་དང་། ཁོང་གི་སྐུ་གཤིས་ཀྱང་ཞལ་སངས་ཤིང་དྲང་ཐད་དུ་སྨྲ་མཁན།  ལྷ་ལས་པའི་དགྱེས་ཉམས་དང་ཐུགས་སྤྲོ་བོའི་ངང་ཞལ་གསུང་གནང་ཞིང་།  བཞད་མོ་བཞད་ཅིང་ཉམས་འགྱུར་བསྟན་ཏེ་སྒྲུང་དགོད་བྲོ་བོ་གསུང་མཁན་ཞིག་ཡིན་འདུག

བྷོ་གལ་གྱིས།  ངས་ཁོང་གི་སྟེང་ནས་འགྲོ་བ་མི་ལ་རང་ཆགས་སུ་ཡོད་པའི་ཞན་སྐྱོན་བཙལ་བར་འབད་པ་ཡིན་ཏེ།  ཁོང་ནི་ས་སྟེང་སྐྱེ་དགུ་ཡོངས་ཀྱི་བརྩེ་བའི་མགོན་དུ་གྱུར་པས་ངས་ཅི་ཡང་རྙེད་མ་སོང་།  སེམས་གཏིང་ནས་ཁོང་ལ་སྐྱོན་གྱི་མཛུབ་མོ་འཛུགས་ས་ཞིག་རྙེད་པའི་གོ་སོན་ཡོངས་སུ་བྲལ། ཞེས་བྲིས་འདུག

མཐའ་མཇུགཔཎ་ཆེན་རིན་པོ་ཆེས་རྒྱ་གར་དུ་བོད་མི་གནས་སྐོར་བ་ཚོ་སྡོད་ས་ཞིག་རྒྱག་ཆོག་པའི་རེ་བ་ཞུས་པ་དེ་བྷོ་གལ་གྱིས་དེ་བསྒྲུབ་རྒྱུའི་ཁས་ལེན་བྱས་ཤིང་། རྗེས་སུ་ཀ་ལི་ཀ་ཏའི་ཐག་ཉེ་ཆུ་བོ་གང་གྰའི་འགྲམ་ངོགས་སུ་ལྷ་ཁང་ཞིག་དང་མགྲོན་ཁང་ཞིག་རྒྱབ་ཡོད་འདུག

བྷོ་གལ་ཕར་རྒྱ་གར་དུ་སླེབས་པ་དང་། ཁོང་གིས་བོད་ནང་འབྲེལ་ལམ་བཟོས་པའི་བྱས་རྗེས་ལ་གདེང་འཇོག་དང་དྲན་རྟེན་གྱི་ཆད་དུ། ༡༧༧༥ ལོར་རྒྱ་གར་དུ་ཡོད་པའི་དབྱིན་ཇིའི་རི་མོ་བ་ཁྲེ་ལི་ཁེ་ཁྲལ་གྱིས། བྷོ་གལ་གྱིས་བོད་ལྭ་གོན་ཞིང་ལག་ལ་ཁ་བཏགས་ཤིག་བཟུང་ནས།  ཁྲི་སྟེང་བཞུགས་པའི་པཎ་ཆེན་རིན་པོ་ཆེར་མཇལ་འཕྲད་ཞུ་བཞིན་པའི་ཚུལ་བྲིས་པའི་ཚོན་རིས་དེ། སྤྱི་ཁྱབ་པ་ཝ་རེན་ཧ་སི་ཁྲེན་གྱིས་དབྱིན་རྒྱལ་ལ་ལག་རྟགས་སུ་བསྐུར་ཞིང་། དེ་ད་ལྟའང་དབྱིན་ཇིའི་སྐུ་དྲག་སྒྱུ་རྩལ་གསོག་ཉར་ཁང་དུ་ཡོད་འདུག

ཇོར་རྗེ་བྷོ་གལ་དང་ལོ་རྒྱུས་ཀྱི་ཟིན་ཐོ་གསར་པ།

བྷོ་གལ་ཕར་རྒྱ་གར་དུ་སླེབས་པ་དང་། ཁོང་གིས་བོད་ནང་འབྲེལ་ལམ་བཟོས་པའི་བྱས་རྗེས་ལ་གདེང་འཇོག་དང་དྲན་རྟེན་གྱི་ཆད་དུ། ༡༧༧༥ ལོར་རྒྱ་གར་དུ་ཡོད་པའི་དབྱིན་ཇིའི་རི་མོ་བ་ཁྲེ་ལི་ཁེ་ཁྲལ་གྱིས།
མི་ཉུང་བ་ཞིག་བྱུང་པ་རེད། དེ་ཡང་ཁོང་ནི་གངས་རི་རྭ་བའི་ལྕགས་རི་བཙན་པོ་ཕྱེ་སྟེ་བོད་དུ་ཡོང་མཁན་དབྱིན་གཞུང་གི་མི་སྣ་དང་པོ་དང་དབྱིན་བོད་བར་འབྲེལ་བའི་སྒོ་མོ་གསར་པ་ཞིག་འབྱེད་མཁན་ཡིན་པས་ལོས་ཡིན། དེར་མ་ཟད། སྐྱེསདམན་གཅིག་གིས་ཁྱོ་ག་མང་དུ་བསྟེན་མཁན་གྱི་མིང་སྟེ། དབྱིན་སྐད་དུ polyandry ཟེར་བའི་མིང་འདི་ཐོག་མར་གསར་བཟོ་གནང་མཁན་ཡང་ཁོང་ཡིན་འདུགད་དུང་ཉེ་རབས་ལོ་རྒྱུས་ནང་བོད་མོ་ཞིག་དང་བཟའ་ཟླ་སྒྲིག་མཁན་ནུབ་གླིང་པ་དང་པོ་དེ་ཡང་རེད། ཁོང་གིས་ཆང་ས་རྩ་ནས་རྒྱབ་མེད་པར་བཤད་མཁན་འདུགཀྱང་། བོད་ཀྱི་ཡིག་ཚང་ལས་བྱུང་བའི་ཕྱི་རྒྱལ་བའི་མི་མིང་འགའ་ཞིག་གི་དག་ཆ་ཁུངས་གཏུགས་བྱེད་མ་ཐུབ་པ་རང་སོར་བཞག་ཡོད་པ་དགོངས་འཇགས་ཞུ།-རྩོམ་སྒྲིག་པས།)  

མགོན་པོ་ཚེ་རིང་ནི་མཚོ་སྔོན་དགེ་ཐོན་སློབ་གྲྭ་ཆེན་མོ་ནས་མཐར་ཕྱིན། ཁོང་གིས་བོད་ཡིག་དགེ་རྒན་དང་། ལྗང་གཞོན་རྩོམ་རིག་དྲུས་དེབ་དང་དམངས་གཙོ་ཚགས་པར་གྱི་རྩོམ་སྒྲིག་གི་ཕྱག་ལས་གནང་མྱོང་། དེང་སང་ཁེ་ན་ཊ་ན་བཞུགས་ཡོད།

དབྱིན་དེ་ཞིག་པ་དང་ཤིག་ལ་བཙན་འཛུལ། ༡༧༧༢ ནས་ ༡༩༠༧ (བོད་ཀྱི་ཡིག་ཚང་ལས་བྱུང་བའི་ཕྱི་རྒྱལ་བའི་མི་མིང་འགའ་ཞིག་གི་དག་ཆ་ཁུངས་གཏུགས་བྱེད་མ་ཐུབ་པ་རང་སོར་བཞག་ཡོད་པ་དགོངས་འཇགས་ཞུ།-རྩོམ་སྒྲིག་པས།)

མཁན་པར་ནག་ཤེས་ཀྱང་གི་ཆུ་སྤྱད་དཔོན་དཔོན་ལ་མི་སྤྱོད་པ་ལོག་པའི་དོན་དཔོན་དཔོན་ལ་མི་སྤྱོད་ལ་སྤོད་པའི་སྲིད་དོན་རྒྱལ་རབས།}  

༢ ཞྭ་སྒབ་པའི་སྲིད་དོན་རྒྱལ་རབས།  

༢ ཝ་རེན་ཧ་སི་ཁྲེན་གྱི་ཡིག་ཚོགས།  

༤  གཡུ་མཚོ། ༡  

༥ ཇོར་རྗེ་བྷ་གལ་བོད་དུ་ཕྱིན་པ་དང་ཐོ་མ་སི་མན་ནེན་ལྷ་སར་འགྲུལ་བཞུད་བྱས་པའི་ཡིག་ཆ་ཕྱོགས་སྒྲིགས།  

༦ ཁེ་ཋི་ཁྲེལ་ཚི་ཆེར་གྱིས་བྲིས་པའི། བྷང་གལ། འབྲུག བོད་ནས་བསྐུར་བའི་ཇོར་རྗེ་བྷོ་གལ་གྱི་ཡི་གེ་ཁག  

༧ དབྱིན་ཇིས་འབྲུག་ལ་བཙན་འཛུལ།
Guest Editor Françoise Robin interviewed literary scholars and translators Alice Grünfelder and Franz-Xaver Erhard regarding the publication of Flügelschlag des Schmetterlings: Tiberer erzählen [Wingbeat of the Butterfly: Tibetan Stories], Alice Grünfelder (ed.), published by Unionsverlag (Zürich), 2009. This publication features German language translations of selected works by Tibetan writers originally written in Tibetan, Chinese and English.

Contents

Translations from the Tibetan by Franz-Xaver Erhard:
- Döndrub Gyel. Rkang lam phra mo
- Tsering Döndrub. Ra lo
- Pema Tseten. Gangs
- Tagbum Gyel. Ha pa gsos pa’i zin tho

Translations from the English by Alice Grünfelder and Franz-Xaver Erhard:
- Jamyang Norbu. Preface to Shadow Tibet
- Poems by Buchung D. Sonam (“Conflict in Duality”), Tenzin Tsundue (“The Third Side of a Coin”), and Palden Gyel (“Your Birthday”).
- Thubten Samphel. The Last Idol

Translations from the Chinese by Alice Grünfelder:
- Alai. Xuemai / Blood Ties.

Questions:

How did this collection of translation come into being?

AG: I started the project because I was interested in the different views that Tibetan authors inside and outside of Tibet have towards Tibet. I realized that the common problems of being a member of a community dominated by a larger community, and feeling estranged, are much more obvious than the differences. Also, I wanted to see the progress of Tibetan literature after 1989 because, after that year, the Tibetan literary scene changed totally. Literature in Chinese lost its relevance and many authors left Lhasa. Northeastern Tibet became a more important publishing ground for literature written in Tibetan.
ཕྱེ་མ་ལེབ་ཀྱི་གཤོག་རྡེབ་ཀྱི་ཡིག་སྒྱར།

འཇར་མན་སྐད་ཀྱི་ཀློག་པ་པོ་ལ་བོད་རྩོམ་ཕྱོགས་བསྒྲིགས།
COVER OF THE GERMAN-LANGUAGE PUBLICATION *WINGBEAT OF THE BUTTERFLY: TIBETAN STORIES*.
དྲི་བ།  
སྒྱར་རྩོམ་འདེམས་བསྒྲིགས་བྱེད་པའི་དམིགས་ཡུལ་གསུང་རོགས།  

AG: བོད་གཞིས་བྱེས་ཀྱི་བོད་པ་རྩོམ་པ་པོ་རྣམས་ལ་བོད་ཀྱི་སྐོར་ལ་ཐད་ལྟ་ཚུལ་མི་འདྲ་ཡོད་པ་དེ་དག་ཤེས་འདོད་ཀྱིས་ལས་གཞི་འདི་འགོ་  
བརྩམས་པ་ཡིན། སྤྱི་ཚོགས་ཆེ་བ་ཞིག་གི་དབང་འོག་ཏུ་གནས་དགོས་པ་དང་།  བྱི་ཡོང་བ་ཡིན་པའི་ཚོར་དང་འབྲལ་ཐབས་མེད་པའིདཀའ་  
ངལ་དེ་གཉིས་མཚུངས་པ་དེ་མི་མཚུངས་པ་ལས་གསལ་པོར་མངོན།  
དེ་མིན་ངས་༡༩༨༩ ལོའི་རྗེས་ཀྱི་བོད་ཀྱི་རྩོམ་རིག་གི་འགྱུར་ལྡོག་  
ཀྱང་ཤེས་ན་འདོད། ༡༩༨༩་རྗེས་ལ་བོད་ཀྱི་རྩོམ་རིག་གི་རྣམ་པ་ལ་སྤྱི་ཡོངས་ནས་འགྱུར་བ་ཞིག་ཕྱིན་འདུག རྒྱ་ཡིག་གི་རྩོམ་རིག་སྤྱི་ཚོགས  
ནང་ལ་གོ་བབ་ཇེ་ཆུང་ད་སོང་བ་དང་རྩོམ་པ་པོ་གང་མང་ཞིག་ལྷ་ས་དང་བྲལ།  བྱང་ཤར་གྱི་བོད་ཁུལ་དེ་བོད་ཡིག་གི་རྩོམ་རིག་དཔེ་སྐྲུན་བྱད་  
གནས་སྔར་ལས་གལ་ཆེན་ཞིག་ཏུ་གྱུར།  

ཁྱེད་ཚོའི་དཔེ་དེབ་དེ་དཔེ་སྐྲུན་བྱེད་མཁན་སུ་རེད།  

AG: Unionverlag(www.unionsverlag.com)ཟེར་བའི་དཔེ་སྐྲུན་ཁང་འདིས་ལོ་རབས་དགུ་བཅུའི་ནང་ལ་བཤད་པ་ལྟར་“འཇིག་རྟེན་ཕར་  
ཕྱོགས་ཀྱི་རྩོམ་རིག”དཔེ་སྐྲུན་བྱེད།  

དཔེ་དེབ་གང་མང་ཞིག་ཚོང་ཐུབ་པ་དེ་ནི་མདུན་ཤོག་དེ་ལ་བརྟེན་ནས་ཡིན་ཟེར།  

FXE: ང་ཁ་ན་དེ་ལྟར་རེད།
Who is your publisher?
AG: Unionsverlag (www.unionsverlag.com) publishes “the other side of world literature,” as they themselves said in the nineties. They focus on literature from South America, Africa, Arab countries and Asia. They published all my previous books, which consisted of Tibetan contemporary literature translated from Chinese. Because of this long-lasting and trusting relationship, I was given total freedom in the choice of authors, texts and themes. The only reservation my publisher had was about Alai’s text, which he thought was too long. As for the editor, she was only interested in the quality of the texts but added that the “Afterword” had helped her to understand the stories as well as their selection. In that section, I described the development of Tibetan literature since the fifties, and I gave also some interpretation about the translated stories or an explanation about their context. I did not include footnotes, because it is a hamper for normal readership. But we did include biographies for all authors, as well as a glossary.

What about the choice for the book cover, which shows a monk debating?
AG: I chose the book cover because I hoped all the people interested in Tibet would grab this book. As you know, most people interested in Tibet in the West are mostly only interested in religion. So it was a marketing decision. It had worked already very well with An den Lederriemen geknotete Seele / Soul Bounded to a Leather Cord. A bookseller told me that, although he had not read the book himself and thus could not recommend it to his readers, he sold dozens of copies, only because of the cover.

Is it the first ever collection that includes German translation of Tibetan language contemporary literature?
FXE: To my knowledge, yes it is.

How did you choose the authors and texts in the present book? Did you give priority to the quality of the texts or on the notoriety of the authors, or texts that had not been translated into a Western language?
FXE: Alice approached me at the IATS conference in Bonn (2006) asking if I would like to contribute some translations of Tibetan language short stories. I was then already browsing through Tibetan language magazines to find some suitable stories, i.e. not too long nor too short and not too obscure for a broader Western audience. Of course I recommended the stories and writers I liked best. Our guiding ideas were to include neither Socialist Realism, which would hardly interest a German audience, nor scar literature, as some had been translated from Chinese earlier. Also, back in 2006, few Tibetans writing in Tibetan had engaged in scar literature. Now things have changed, with books like The Red Wind Scream (Rlung dmar ’ur ’ur) or [The Year of Nightmare] (Rmi lam ’khrug pa’i lo). We wanted to present readers with a broad variety of different approaches. Of course, Döndrub Gyel’s essay “Rkang lam phra mo” (“The Threadlike Path”) is not a novelty for Western readers as it had been translated into English but that was more than a decade ago (1997) and it had been only published in The Tibet Journal. Since our collection aimed at a broader and non-academic audience, I decided to present a new translation altogether. The reason why I wanted to include this essay is that it is certainly one of the most important texts to understand contemporary Tibetan literature.

AG: It was very important that the short stories have a certain literary quality. I have been reading heaps of Tibetan literature translated in many Western languages and I find most pieces disappointing from the literary point of view. In most cases the figures were plain and painted in black and white, the stories lacked any kind of dramaturgy, the message was too obvious from the very beginning, and the
AG: རྣམ་རྩོམ་དཀྱིལ་བཞོད་པའི་དེབ་དང་པོ་དེའི་ནང་དུ་བོད་དུ་གནས་སྡོད་བྱེད་བཞིན་པ་རྒྱ་ཡིག་གི་རྩོམ་པ་པོ་བཀྲིས་ཟླ་བ་དང་། སེ་བོ། ཨ་ལའེ་བཅས་ཀྱི་སྒྲུང་ཐུང་རྣམས་བཀོད་ཡོད། དེ་རྗེས་Himalaya: Menschen und Mythenཞེས་པའི་སྒྲུང་རྩོམ་ཕྱོགས་བསྒྲིགས་དེའི་ནང་དུ་འཇམ་དབྱངས་ནོར་བུའི་བརྩམས་སྒྲུང་ངག་བཅད་དང་རྔོན་པའི་ཟླ་བ་(The Silence and Hunter's Moon)ཟེར་བ་དང་། རྒྱལ་པོ་ཚེ་རིང་གི་ཤི་བའི་བ་ཡི་ཤ་འཁོན་(The Wrath of the Dead Cow)ཞེས་པའི་སྒྲུང་དེ་གཉིས་དབྱིན་ཡིག་ནས་བསྐྱུར་བ་ཡིན།

dཔེ་དེབ་དེའི་ནང་གི་རྩོམ་པ་པོ་དང་རྩོམ་དེ་དག་གང་འདྲ་བྱས་ནས་བདམས་པ་ཡིན། ཁྱེད་ཀྱིས་རྩོམ་གྱི་སྤུས་ཀ་འམ་ཡང་ན་རྩོམ་པོ་པོའི་གྲགས་སྐད། ཡང་ན་དེ་སྔ་ནུབ་ཕྱོགས་ཀྱི་སྐད་ཡིག་ཏུ་བསྐྱུར་མ་མྱོང་བ་གལ་ཆེན་དུ་བརྩིས་ནས་བདམས་པ་ཡིན་ནམ།

FXE: 2006 ཐོ་ཕྲུག་ལྷོ་རིང་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་ལོ་ཐོ་ཕྲུག་སྒྲུང་ཐུང་ལ་དོན་ཁ་པོས་པར་དེ་ཏོག་བཞིན་ཏེ་ན་ཞིག་ལ་དམིགས་པ་ཡིན་སྟབས།  སྒྱུར་རྩོམ་གསར་པའི་ཕྱོགས་བསྒྲིགས་ཤིག་བྱེད་གཏན་འཁེལ་བ་ཡིན།  ངས་ནུབ་ཕྱོགས་ཀྱི་སྐད་ཡིག་ལ་བསྐྱུར་བའི་བོད་ཀྱི་རྩོམ་རིག་གང་མང་ཞིག་བཀླགས་པ་ཡིན།  རྩོམ་རིག་གི་ངོས་ནས་བལྟས་ན།  བརྩམས་ཆོས་མང་ཆེ་བ་ལ་བློ་ཕམ་བྱུང་།  

སྐབས་མང་ཆེ་བར་མི་སྣ་རྣམས་སྣ་རྐྱང་ཡིན་ཞིང་དཀར་པོ་དང་ནག་པོ་གཉིས་ཀྱི་ཚོན་མདངས་མ་གཏོགས་མེད།  སྒྲུང་གི་རྗོད་སྟངས་ནི་སུན་སྣང་ཅན་ཡིན།  

དེའི་སྟབས་ཀྱིས་སྒྲུང་གི་འདེམས་བསྒྲིགས་འདི་ལ་བརྩམས་ཆོས་ཀྱི་རྩོམ་པ་པོའི་སྙན་གྲགས་དང་གནས་ཚུལ་གཞན་པ་ལ་བལྟས་མེད།  བོད་ཡིག་ཏུ་རྩོམ་པ་པོའི་གྲངས་འབོར་དེ་རྒྱ་ཡིག་དང་དབྱིན་ཡིག་ལ་འབྲི་བའི་བོད་པ་རྩོམ་པ་པོ་ལས་གྲངས་འབོར་ཆེ་
narrative was boring. So, for the selection of stories, my only criterion was literary quality of the text, not the author’s fame nor any other factor.

It seems that, on the whole, Tibetans writing in Tibetan outnumber Tibetans writing in Chinese or English. Still, in your collection, translations from the Tibetan fill about only one-third of the book. Why? Also, Tibetans mostly write poems, but your collection includes very few poems. Why?

FXE: The idea behind the collection was to bring together Tibetan stories, essays and to a lesser extent poems from all over the world in order to present the reader with the heterodox views of Tibetan intellectuals and the plenitude of Tibetan writing. We were hoping to find contributions in German language as well, but we could not find a good piece. So it seems it should be about one-third for English writing, one-third for Chinese, and one-third for Tibetan.

AG: I would have loved to include Tibetan writings translated from Italian and Spanish as well. I also started a literary competition for young Tibetan writers in German language in 2005, but the outcome was meager. The idea was indeed to have one book with inside and outside views articulated by Tibetan writers on a high literary level - or at least as high as possible. And only a few stories and writers could meet with this demand. Regarding poetry, poems in general sell very badly in Germany, they complicate the approach towards Tibetan literature, which is already difficult enough for a broader readership.

How did the authors react when you contacted them to tell them they were going to be translated into German?

FXE: In general, Tibetan writers enjoy this sort of recognition—which in our case even came with some money. Since writing in Tibetan usually doesn’t reach a great audience even within the Tibetan community, in my opinion, most writers consider translations as a major support for Tibet and her literature.

AG: All were happy when I contacted them, but when it came to sign contracts and forward the royalties, it became more difficult. But this is the same case with authors from all over the world, they are bad in handling their rights and money!

Has the book reached an audience?

AG: Interest for Tibet has been decreasing since 2001. World attention focuses now on such topics as Islam. And when people do have an interest in Tibet, they tend to be attracted only to Buddhism or esoteric elements. This is very frustrating. In a word, there is definitively no strong interest in Tibetan lay and contemporary literature. So I feel we have to carry on doing this kind of publication.

We organised one reading in Frankfurt that attracted fifty people, but only eighteen people attended a reading in Zürich. I am not allowed to say anything about the sales figures, but I found them disappointing, because I had hoped that the story collection could sell well along with all the books on China which were published last year at the Frankfurt Book Fair. The Frankfurt Book Fair is the biggest in the world and, in 2009, China was its guest of honor. Actually even Chinese books didn’t sell well there.

Did it get reviews in the media?

AG: The stories I published earlier were too fancy, too surrealistic, they had a complicated literary structure for an average audience, in a word, they were very difficult to understand for a Western readership. For this book, we received many positive press reviews, many more than when the first story collection An den Lederriemen geknotete Seele was published. I think this is mostly linked to the fact that we opted for a more comprehensive and easy approach.
བོད་ཡིག་ནས་བསྒྱར་བའི་བརྩམས་ཆོས་ཀྱིས་དེབ་དེའི་སུམ་ཆའི་གཅིག་ཙམ་མ་གཟོགས་ཟིན་མི་འདུག  དེ་ཅིའི་ཕྱིར་རེད།  བོད་པ་མང་ཆེ་བས་སྙན་རྩོམ་འབྲི།  ཡིན་ན་ཡང་ཁྱེད་ཅག་གི་དེབ་ཀྱི་ནང་དུ་སྙན་རྩོམ་བཀོད་པ་ཧ་ཅ་ཉུང་།  རྒྱུ་མཚན་ཅི་ཡིན།

FXE: ཕྱོགས་བསྒྲིགས་འདིའི་རྒྱབ་ལོགས་ཀྱི་བསམ་བློ་ནི།   བོད་ཀྱི་སྒྲུང་རྩོམ་དང་ལྷུག་རྩོམ།  སྙན་རྩོམ་བཅས་འཛམ་གླིང་ཁྱོན་ཡོངས་ནས་ཕྱོགས་བསྒྲིགས་ནས་བྱས་ནས་ཀློག་པ་པོ་ལ་བོད་ཀྱི་ཤེས་ཡོན་ཅན་གྱི་ཆོས་འགལ་གྱི་ལྟ་བ་དང་བོད་རྩོམ་ཕུན་སུམ་ཚོགས་པ་ཞིག་འབུལ་འདོད་པ་ཡིན།   ང་ཚོས་འཇར་མན་གྱི་སྐད་ཡིག་གི་ནང་ནས་ཀྱང་རྩོམ་འགའ་རེ་ཐོབ་རེ་བྱས་ན་ཡང་སྤུས་ཀ་ཅན་ཞིག་རྙེད་མ་སོང་།

AG: ངས་ཨི་ཊ་ལིའི་སྐད་དང་སི་པ་ནི་ཧྲིའི་སྐད་ནས་ཡིག་སྒྱུར་བྱས་པའི་བོད་རྩོམ་འགའ་རེ་ཡང་དེབ་འདིའི་ནང་ལ་བཅུག་ན་འདོད།

༢༠༠༥ ལོ་ལ་འཇར་མན་སྐད་ཀྱི་བོད་གཞོན་རྩོམ་པ་པོ་རྣམས་ལ་རྩོམ་རིག་གི་འགན་བསྡུར་ཞིག་ཀྱང་སྤེལ་བ་ཡིན།  ཡིན་ན་ཡང་འབྲས་བུ་ཆུང་ཆུང་རེད།  རྩོམ་རིག་གི་ཚད་མཐོ་བའམ་ཉུང་མཐའ་ཡང་ཅི་ཙམ་གྱིས་མཐོ་ཚད་ལ་སླེབས་ཐུབ་པའི་་ཕྱི་ནང་གཉིས་ཀྱི་བོད་ཀྱི་རྩོམ་པ་པོ་རྣམས་ཀྱི་ལྟ་བ་སྔ་ཕྱི་འབྲེལ་ཆགས་པ་ཞིག་དེབ་གཅིག་ནང་དུ་འདུ་རྒྱུ་དེ་ང་ཚོའི་འདོད་བློ་ངོ་མ་རེད།  ཡིན་ན་ཡང་སྒྲུང་རྩོམ་དང་རྩོམ་པ་པོ་ཉུང་ཞིག་མ་གཏོགས་འདོད་བློ་འདི་ལ་འཚམས་ཀྱི་མི་འདུག  སྙན་རྩོམ་གྱི་ཆ་ནས་བཤད་ན།   འཇར་མན་ལ་སྤྱིར་བཏང་སྙན་རྩོམ་བྲིན་དཀའ།  རྙོག་འཛིང་ཅན་གྱི་བོད་ཀྱི་རྩོམ་རིག་གི་གནས་སྟངས་འདི་ལ་བལྟས་ན།  དེ་ལ་ཀློག་པ་པོ་མང་པོ་ཡོང་རྒྱུ་དཀའ་ངལ་གྱི་གནས་སུ་ལྷུང་ཚར་ཡོད།
With previous training as a book sales assistant, Alice Grünfelder went on to study Sinology and literature in Berlin and Sichuan Province. She wrote her masters thesis (1995) on modern Tibetan literature and continues to research and work in that field. She has worked in the publishing business since 1984.

Franz-Xaver Erhard has studied philosophy, literature, and Tibetology. He lives and works as a book seller and Tibetologist in Berlin and Lhasa.

AG: ངོ་བོ་དེ་དཔེ་སྐྲུན་གྱི་ཚོང་ལས་བསྒྲུབས་མྱོང་།  ཡོད་ཀྱི་ངོས་ནས་སྦིར་ལིན་དང་ལྷ་ས་གཉིས་ལ་བཞུགས་ཡོད།
TRACE FOUNDATION LAUNCHES
AN ENHANCEMENT INTERNSHIP PROGRAM

The aim of Trace Foundation’s Enhancement Internship program is to support promising individuals from China to obtain experience living, studying English and working in the United States. This is an exceptional opportunity for outstanding individuals with academic backgrounds, who are interested in advancing their academic pursuits and/or careers. Through our program, we hope to provide the opportunity for these individuals to sharpen their English language skills and gain increased knowledge, resources and practical experience necessary to further advance their future goals.

GENERAL INFORMATION

Internships are based in New York, with a commitment of one year. The internship will be focused on studying English and gaining practical work experience in a nonprofit setting. The Foundation will provide enrollment in English classes as well as the opportunity to put that knowledge into practice.

- Applicants must have completed an Associate or Bachelor degree or higher to be considered.
- Applicants must have a high level of proficiency in written and spoken Tibetan and basic spoken English skills.
- All Enrichment Internships will be on a non-salaried basis.
- Trace Foundation will provide travel to/from the post, appropriate housing and a modest per diem.
- The Foundation will provide information and assistance on applying for a visa.
- Medical insurance that covers the entire period must be in place prior to travel.

APPLYING FOR ENRICHMENT INTERNSHIP

Individuals interested in applying for an Intern position should send the following information to interns@trace.org:

- Letter of interest including the following:
  > Motivation/reason for applying for internship
  > Academic background
  > Future career plans
  > Objective of internship
  > Time/length available
- Resume or Curriculum Vitae
- Letter of recommendation from a teacher

All applications are screened utilizing the same diligence as other employment opportunities within the Foundation.

Short-listed candidates will be invited to participate in the interview process. Those candidates who receive an invitation to join the Foundation’s internship program will be required to sign a letter of agreement.

At the end of the assignment, the intern will receive a certificate of appreciation and if the requirements are met, may be eligible to apply to Trace Foundation’s International Scholarship program.
In 2009, Trace Foundation’s Latse Library received the personal library and papers of Taktser Rinpoche Thubten Jigme Norbu as a donation by his widow Kunchok Yangkyi. The intention of donating this treasured collection to the library was so that the items would not be scattered and that this unique set of materials would be easily accessible to those interested in and wanting to do research on Tibetan culture.

Taktser Rinpoche’s collection comprises almost 60 large boxes, which library staff is still unpacking and sorting. Among the mainly Tibetan and English books are some very rare and out of print volumes. In addition to books, there are photos, slides, film reels, and negatives, many of which have never been seen outside the family before, and are thereby revelatory and precious glimpses of Taktser Rinpoche’s public, personal, and family lives. The materials also serve as important documentation to the experiences of the Tibetan government and Tibetan society in recent modern history. There are also quite a number of manuscripts and correspondence. One fine example is a rare letter from the Thirteenth Dalai Lama to an unknown Westerner, dated October 13, 1933. The Dalai Lama passed away fifteen days after this letter was written, making it one of the last of his life. It is currently on view at the library.

According to the expressed wish of Taktser Rinpoche’s widow, in order to provide easy access to this collection, the library is spending both time and expense to sort and catalog the new acquisitions. Also, Latse has employed a staff member whose time is dedicated primarily
to digitizing the audio-visual and print materials such as slides, photos, and films, not only for long-term preservation concerns, but also to eventually make this digital content available on our website. To date we have sorted and conserved over 3,000 slides, and have scanned roughly 2,000 photos.

Taktser Rinpoche Thubten Jigme Norbu was born in 1922 in Kumbum, Amdo. He is the older brother of the Fourteenth Dalai Lama. At a young age, he was recognized by the Thirteenth Dalai Lama as the reincarnation of Taktser Lama of Kumbum. In the early 1950s Taktser Rinpoche moved to America where he did various kinds of work on behalf of Tibetans. His longest term of employment was serving as a professor of Tibetan Studies at Indiana University. He passed away in Bloomington, Indiana, in 2008.
Up until recently, Trace Foundation’s Latse Library had collections in three major languages: Tibetan, Chinese and English. Starting in 2009, the library introduced holdings in a fourth language: Dzongkha, the language of the Himalayan kingdom of Bhutan. In 1970, under the order of the king Jigmé Dorjé Wangchuk, the dialect of the Dzongkha area became the official language of the country. Dzongkha is written in Tibetan script, while the Tibetan language is referred to by the Bhutanese as “chöké,” or “liturgical language.”

Most of the materials in the library’s Dzongkha language collection are children’s books, including a large series titled [Children’s Storybooks] (A lo’i srung deb), published by the KMT Publishing House since 2007; the library has acquired all 116 titles published so far. The stories featured in these books are based on Tibetan and western children’s literature and tales, as well as both traditional and new Bhutanese children’s stories. Regardless of the origin, all the stories are rendered into Dzongkha, and...
རྫོང་ཁ་སྐད་ཀྱི་རྒྱུ་ཆ།

གུན་ཕན་ཐེབས་རྩ་ཚོགས་པའི་ལ་རྩེ་དཔེ་མཛོད་ཁང་གི་སྐད་ཡིག་བཞི་པ་སྟེ།
the illustrations are also “Bhutan-ized” with characters in Bhutanese dress and scenery distinctive of the kingdom. Each book closes with the lesson of the story. The main compilers and editors of the series include Tenzin Wangchuk, Kunzang Thinley, and Tsering Dorji, with illustrations by the artists Thubten, Kunsang, and Wangchuk. The publisher of this series states that the books are intended for the Bhutanese people and especially the younger generations, to make them interested in learning the Dzongkha language.

In addition, Latse has acquired a twenty-eight volume series called Sung deb (Sgrung deb), twenty-odd books for learning Dzongkha, and another twenty-eight to develop written and spoken language skills. Along with some individually published storybooks, the total number of children’s books comes to 180.

After children’s books, the largest number of books in our Dzongkha holdings are on language, including a number of reprinted Tibetan grammar books, with the original Tibetan texts and commentary in Dzongkha language. One good example is [A New Dzongkha Grammar] (Rdzong kha’i brda bzhung gsar pa), where the Tibetan and Bhutanese are presented side by side on the page, a useful convention for comparative research between the two languages. There are also several books on how to compose letters and poetry in Dzongkha.

The library has also acquired a considerable number (~40) of texts on history and on the history of religion in Bhutan. Some of these are written in Tibetan, others are translated into Dzongkha from the original Tibetan. Some notable among these include [A Clear Mirror of Bhutan’s Yogi Lineage] (‘Brug gi smyos rabs yang gsal me long) in Dzongkha language except for the dedicatory, which is in Tibetan; [Seeds of Faith] (Dad pa’i sa bon) which lists around 300 Bhutanese monasteries with historic photos; [Book of Proverbs] (Dpye gtam; Tib. Gtam pa’i yi dpe deb); and other useful references such as a text on how traditional religious statues are made, and another on the crafting of daily-use objects.

The new collection also includes more than thirty audio-visual items, with Bhutanese movies, songs, dance, the making of traditional handicrafts, and much more. Moreover, we have initiated subscriptions of four journals published in Bhutan which will soon be arriving in the library.
In the two years since we started collecting from Bhutan, the library has already acquired close to 500 items. And as the Bhutanese government is working hard to promote Bhutanese culture and language, this means we can anticipate our collection growing larger and richer in resources as more publications become available.
In 2006-2007, the Kham Cultural Heritage Preservation and Development Association sought out and collected local oral folk culture from the Kham Tibetan areas mainly in Sichuan Province and have published these collections in 30 volumes accompanied with 30 CDs of audio recordings and scanned material. The content includes: folk tales (dmangs khyod gtam rgyud; 073); 44 historical tales and miscellany (bshad srol); 31 local traditions (yul srol); 1,173 riddles (khet); 1,078 folk sayings (gtam dpe); 20 form speeches (kha bshad); 5 handicraft narratives (lag shes); 22 folk games (rtsed rigs); 1,094 dance songs (bro); 84 dance and song pieces (bro shags - dances involving also songs that are exchanged as statement and reply between individuals or groups); 1,634 songs (glu); 255 exchanged songs (glu shags); 598 love songs (mdza’ gzhas); for a total of 7,111 works of
藏文文献

标准藏文民间故事

Standard Tibetan Folktale

(1)
oral folk literature and orally-transmitted traditional culture. These were collected from over 200 individuals from nine counties, namely Dartsemdo, Kardzé, Drakgo, Serta, Rongdrak, Derong, Degé, Tau, and Ngawa Kyungchu.

Of the folklore genre, the most volumes—18 volumes and 19 CDs— are dedicated to folk tales. All the tales are recorded and transcribed in the contributor’s dialect. The tales are presented in three ways: ten volumes contain the tales from different dialects rendered into common colloquial language. Another six volumes titled “Folk Tales (with Notes)” present the stories in the dialect with notes on meaning in common language in parentheses. Another two volumes “Folk Tales with Footnotes” provide the exact transcription of the dialect with common colloquial equivalent in footnotes. One additional volume provides abstracts of all the folk tales.

The dance song collection, which features the lyrics of the songs, has four books with four CDs; folk songs comprise three volumes with three CDs; and there is one volume and one CD each for folk sayings, riddles, historical tales and miscellany, as well as one volume dedicated to the background and biographical information of the artists and contributors not only from those whose work appears in the series but from other areas as well. For each work, the editors have acknowledged by name the various persons who collected the material, conducted the interview, did transcription, revision, editing, etc.

The so-called “historical tales and miscellany” (bshad sroh), are presented in three parts: one is a collection of folk tales of local Tibetan historical persons, events, local monasteries, and holy places. These tales cover both historical and more modern periods; for example, an oral version of the centuries-old tale about the Sixth Dalai Lama and how government officials wrapped him in yak skin and threw him in the river is presented here, as well as more recent oral tales, such as some dating from the 1950s on the fight between Tibetans and the Chinese Red Army. Another section called “folk technology” (lag rtsal) includes practical information on how to make tools, local farming methods, and so on, while a third part focuses on “folk customs (dmangs sroh).

As mentioned earlier, the oral works were transcribed to preserve the local dialect, and a
more common rendering is provided in notes or in footnotes. For example, a saying from Gyelrong region of Kham, unintelligible to someone not familiar with Gyelrong dialect, is also rewritten in common writing for the general reader to understand. This enables the reader not only to understand the Gyelrong manner of expression, but also aids in an exploration of their language and dialect.

The Kham Cultural Heritage Preservation and Development Association was established on September 11, 2006. The organization’s Director Tong Nyi (Stong Nyid) states in the Foreword: “This oral folk culture was developed by Tibetans over many generations. Currently ‘outside’ culture and that of other nationalities is like a strong wave—under their wave our culture is growing weaker. If we just ignore this situation, the wave will cover us and our culture will exist not with any substance but only as a veneer. In order to encourage people concerned about this, we started this project.”

The association is registered as a branch of the Kardzê Prefecture Cultural Bureau Office. Trace Foundation has provided grants for the association’s projects in the past.
In the Rare Book Room of Trace Foundation’s Latse Library there is a small book entitled *Lhamö namtar* (*Lha mo’i rnam thar*) from the Taktser Rinpoche Collection (see related article in this issue). Only looking at the title, one would think it would contain the libretto of the opera of Central Tibet, which is called *lhamo*. But actually, it is a collection of children’s stories translated from English into Tibetan, and inside one finds the English title: *A Story Book for Tibetan Boys and Girls: Being Translations of Fairy Stories and Fables Including the Story of Esther.*

A dedicatory note states: “This book [is] published for the Tibetans, that they may know these friends in America who love them and desire to help them to know the world and its maker our God and his son Jesus our saviour.” This very rare book was published in 1922 in Calcutta, India, by the Baptist Mission Press; it is not clear if the book was ever distributed among Tibetans, as was the intention. We cannot...
དབྱིན་ཡིག་ནས་བོད་ཡིག་ཏུ་བསྒྱུར་བའི་བྱིས་སྒྲུང་སུམ་ཅུ་སོ་གསུམ་ཡོད་པ་ལས།  བྱིས་སྒྲུང་མཐའ་མ་ནི་ཡེ་ཤུའི་ཆོས་པེ་ལས་བྱུང་བའི་གཏམ་རྒྱུད་Esther ཐེ།  བོད་སྐད་དུ་བཙུན་མོ་ཨེ་སེ་ཐེ་ཟེར་བ་དེ་ལ་ལེའུ་བཅུ་ཡོད་ཅིང་ཤོག་གྲངས་བཞི་བཅུ་ལྷག་ཡོད་པ་དེ་བྱིས་སྒྲུང་རིང་ཤོས་དེ་ཡིན།  

དཔེ་དེབ་འདིའི་ནང་ན་བར་འཇུག་རི་མོ་ཡང་གང་མང་ཞིག་ཡོད།  རི་མོ་དེ་དག་འབྲི་མཁན་ནི་སྐལ་བཟང་ཚེ་རིང་ཟེར་བ་ཁོང་བོད་པ་ཞིག་ཡིན་པའི་སྟབས་ཀྱིས་ཡིན་ནམ།  བྱིས་སྒྲུང་གི་མི་སྣ་རྣམས་ལ་བོད་པའི་གྱོན་ཆས་གྱོན་དུ་བཅུག་ཡོད།
say that this is the earliest book translated from English into Tibetan, but it is certainly one, if not the earliest children’s book to be translated.

The translator of the book is Flora Beal Shelton, or so the publishing information on the title page of the book states. Flora Beal was born in 1870 into a farming family in Kansas (U.S.). She worked as a schoolteacher before marrying the American medical doctor and Christian missionary Albert Shelton in 1899. Within a few years in 1904, the two departed the States for China and the Tibetan borderlands. In 1905 they established a Christian mission in Batang in Kham, and lived there for nearly two decades, proselytizing and attending to the sick. Flora became accustomed to life in that region, where she not only raised the couple’s two daughters, who were born in Batang, but also studied the Tibetan language and worked on translations of Tibetan stories. Mrs. Shelton left Batang in 1920 to take her daughters for schooling in the U.S. and to arrange for the publication of the book reviewed here. Mrs. Shelton also authored a biography of her husband’s life, Shelton of Tibet, after his death in 1922 at the hands of bandits not far from the mission post in Batang.

Although Mrs. Shelton is stated as the translator on the English title page of the book, on another page of the book, one finds the following information in Tibetan: “Compiled by Sönam Yangdzom from Batang, and translated from the foreign language by the copier Kelsang Wangdu; finalized in the eighth month of the wooden horse year of the Tibetan calendar.” Thus it is difficult to say who was the true translator of the stories, as the publishing details in English and Tibetan have conflicting information. The Tibetan calendar year is also a mystery, as there is no wooden horse year in the period of the 1920s.

The book has a total of thirty-three children’s stories, including several Aesop’s fables—“The Boy and the Wolf,” “The Lion and the Mouse,” and so on—folk tales, and other western children’s classics. “The Story of Esther,” from the Old Testament—Tsünmo Yeṣeṭe (Btsun mo Ye se the) in Tibetan—is the longest story in the book, with ten chapters and having over 40 pages.

The book is illustrated with line drawings by artist Kelsang Tsering. All the figures are in Tibetan dress and the objects and scenery depicted are also Tibetan in nature.
Editor’s note: We invited one of our youngest library regulars to write a review of a new children’s book in our collection that she would recommend to other young readers. She selected this gentle and beautifully-illustrated storybook on the cycle of rebirth and reincarnation told through the lives of a dog.


Samsara Dog is a very good book that shows little children an example of the wheel of samsara. I like this book because it tells me that in every life you learn something new. Samsara Dog is about a dog coming back for many lives and I like dogs. The pictures in this book are very cute except for the first one which is scary. I always feel good when I finish the book and very happy.

Elizabeth Rose Sharp is one of Latse Library’s most long-standing patrons. Within a month of the library’s opening in 2003, at the age of two, she began visiting the library in the company of her Tibetan nanny. She continues to visit regularly, now with her mother Katherine, and has developed a keen and serious interest in Tibetan culture. The library staff appreciates her intelligence and obvious love of reading. Elizabeth has explored the library’s offerings, delighting in videos of Tibetan opera, the New Year celebrations, and especially the growing collection of children’s books in our upstairs Reading Room. Whenever we acquire a new children’s book, we will show it to Elizabeth and ask her for her opinion. She reads it carefully, thoughtfully, and then appears back at the librarians’ office door to offer her critique. She attends the British International School and enters 4th grade in fall 2010.
ཁོ་མོ་རིག་པ་གསལ་ཞིང་དཔེ་དེབ་ཀློག་རྒྱུར་དགའ་མོས་དེ་འདྲའི་ཆེ་བ་ལ་དགའ་མོས་བྱེད་ཀྱི་ཡོད།

ཨེ་ལི་ཛེ་བྷེད་ནི་དབྱིན་ཇིའི་རྒྱལ་སྤྱི་སློབ་གྲྭར་བསྐྱོད་ཡོད། ༢༠༡༠ ལོའི་སྟོན་ཁར་འཛིན་རིམ་བཞི་པར་འགྲོ་མཁན་རེད།
Though small in size, the postage stamp can nevertheless tell a big story.

In November 2009, Trace Foundation’s Latse Library presented Postmarked Lhasa: An Exhibit of Tibetan Stamps and Correspondence, bringing together both postal items and examples of correspondence from five different collections to more closely examine letter-writing activity and culture on the Tibetan plateau. Combined with a series of talks, Postmarked Lhasa invited viewers to look at the early modern world of Tibet through a philatelic lens, revealing, in often startling relief, the complex and myriad communications networks active in Tibet in the late 19th through the mid-20th centuries—including British and Chinese imperial postal systems, the post of the Tibetan Kashak government, hand-carriage, and wired and wireless telegraph.

Trace Foundation’s Latse Library has fairly comprehensive holdings of the considerable but somewhat little-known corpus of material on Tibetan postal history and philately. One journal that is of particular interest is Postal Himal, a journal published four times a year by the Nepal and Tibet Philatelic Study Circle and which presents the most current, authoritative findings and writings on the postal history of Tibet, Nepal, and the Himalayas. This passionately produced periodical...
features articles by Circle members and other experts and collectors, with news and in-depth articles on all topics of the Himalayan philatelic realm, including the latest discoveries, reports of thefts and forgeries, and reproductions and photos.

Our featured speaker at Postmarked Lhasa, Geoffrey Flack, the Vice President of the Nepal and Tibet Philatelic Study Circle, recommended one recent publication for our acquisitions, namely the three-volume *Tibet and Postal History & Stamps* (Ch. Xizang ji you zheng yu you piao shi) by Fortune Wang, published by the author in Taiwan in 2008. Mr. Wang is a major collector of Tibetan stamps and postal documents. Based on his research and original pieces that he has come across as a collector, he has compiled an impressive three volumes: vol. 1: “History, Geography and Culture of Tibet;” vol. 2: “The Ancient and Early Postal History & Stamps of Tibet,” and vol. 3: “The Modern and Contemporary Postal History & Stamps of Tibet.” The books, bilingual throughout in English and Chinese, are richly illustrated with examples of philatelic documents that range from letters from earlier centuries when correspondence was hand-stamped and carried by courier, through the first decades of the 1900s, with outstanding examples of British, Chinese, and Tibetan postal systems that were used in Tibet at that time, and contemporary times. The text is well-documented with a plethora of clear reproductions of both rare and more common postage stamps and correspondence, seals, historical photos, and maps. *Tibet and Postal History & Stamps* is an important addition to the extant literature on this topic, and offers readers a glimpse of the wealth of original documents and materials that, upon closer inspection, can contribute greatly to our understanding of modern Tibetan society and history. ■

To read more about Postmarked Lhasa please visit our website www.trace.org (under Events: Archives)
The cover of the recent publication Tibet and Postal History & Stamps by Fortune Wang.

Fortune Wang's book covers the stamp history of Tibet and the postal system.

The bottom image is an issue of the philatelic periodical Postal Himal.

www.trace.org
སྒྲུང་རྩོམ་རྩོམ་པ་པོ་གྲགས་ཅན་ཚེ་རིང་དོན་གྲུབ་ཀྱི་རླུང་དམར་འུར་འུར་ཟེར་བའི་སྒྲུང་རྩོམ་འདི་ནི་རྩོམ་པ་པོ་འདིའི་སྒྲུང་རྩོམ་རིང་གྲས་གསུམ་པ་ཡིན། སྒྲུང་རྩོམ་འདིའི་ནང་དུ་རྩོམ་པ་པོས་རྩེ་གཞུང་ཟེར་བའི་ཨ་མདོའི་འབྲོག་ཁུལ་ཞིག་ལ་ཨ་ལགས་འབྲོང་ཚང་ཟེར་བའི་བླ་མ་ཞིག་རྟོག་བཟོ་བྱས་ནས། ལོ་རབས་ལྔ་བཅུའི་སྟོད་ནས་རྒྱ་ནག་དམར་པོའི་དབང་ཤུགས་ཀྱིས་བོད་ལ་དབང་སྒྱུར་བྱེད་མགོ་ཚུགས་ནས་བཟུང་རིག་གནས་གསར་བརྗེ་ཆེན་མོ་ཟེར་བ་མཇུག་བསྒྲིལ་བ་སྟེ་ལོ་རབས་བརྒྱད་ཅུའི་ནང་བར་དུ་རྒྱ་ནག་དམར་གཞུང་གིས་བོད་མི་རིགས་དང་བླ་དཔོན། སྲོལ་རྒྱུན་གོམས་སྲོལ་བཅས་ཀྱི་ཐོག་ལ་སྤེལ་བའི་ཡ་མ་བརླ་ཡི་སྲིད་ཇུས་སྣ་ཚོགས་ཤིག་ཨ་ལགས་འབྲོང་ཚང་ཟེར་བའི་བླ་མ་དེའི་མི་ཚེ་ཡི་མྱོང་བའི་གཟུགས་རིས་སུ་བཀོད་ཡོད། སྒྲུང་རྩོམ་འདི་ཡང་ལ་རྩེ་གསར་འཕྲིན་འདོན་ཐེངས་སྔོན་མའི་ནང་ངོ་སྤྲོད་བྱས་པའི་ནགས་ཚང་ཞུ་ལུའི་སྐྱིད་དང་འདྲ་བར་རྒྱ་ནག་དམར་གཞུང་གི་དྲིལ་བསྒྲགས་མི་འདྲ་བར། བོད་མི་རང་གི་མྱོང་ཚོར་གཞིར་བཟུང་གིས་བརྗོད་ཡོད། ཡིན་ན་ཡང་སྔ་མས་༡༩༥༨ལོ་བར་དང་། ཙྱི་མའི་ནང་དུ་རིག་གནས་གསར་བརྗེ་ཆེན་པོ་མཇུག་བསྒྲིལ་ནས་བོད་ཀྱི་དགོན་སྡེ་རོམས་སྒོ་འབྱེད་བྱེད་ཆོག་པའི་བར་དུ་བརྗོད་ཡོད།

རྩོམ་པ་པོ་ཚེ་རིང་དོན་གྲུབ་ལགས་ནི་དུས་རབས་གོང་མའི་ལོ་རབས་དྲུག་ཅུའི་ནང་ལ་སྲོལ་རྒྱུན་ལ་སོག་པོ་མདའ་བཅུ་གཅིག་དང་། དེང་སང་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་རྫོང་ཟེར་བ་དེར་སྐུ་འཁྲུངས། རྫོང་ཁོངས་དེའི་མི་རྣམས་ཀྱི་རིགས་རྒྱུད་སོག་པོ་ཡིན་པ་ལྟར། རྩོམ་པ་པོ་ཚེ་རིང་དོན་གྲུབ་ཀྱིས་རང་ཉིད་ངོ་སྤྲོད་བྱེད་སྐབས་“ངའི་རུས་པ་སོག་པོ་ཡིན་པ་དང་། སྐད་ཡིག་དང་རིག་གཞུང་ནི་བོད་ཡིན།”ཞེས་གསུངས་སྐད། ཚེ་རིང་དོན་གྲུབ་ལགས་པོ་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་ཀྲོའུ་མི་རིགས་དགེ་ཐོན་སློབ་གྲྭ་ཟེར་བ་དེ་ནས་སློབ་སྦྱོང་ཐོན་པ་དང་། དེ་ཡིས་སུ་ཁོང་གིས་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་རྫོང་གི་རྫོང་གི་ལོ་རྒྱུས་རྩོམ་སྒྲིག་ཁང་གི་འགན་འཛིན་གྱི་གོ་གནས་སློབ་སྦྱོང་ཐོན་པ་དང་། ཐོན་པ་དང་། དེ་ཡིས་སུ་ཁོང་གིས་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་རྫོང་གི་རྫོང་གི་ལོ་རྒྱུས་རྩོམ་སྒྲིག་ཁང་གི་འགན་འཛིན་གྱི་གོ་གནས་གཉིས་སུ་ཡང་བོད་ཀྱི་སྐད་ཡིག་དང་རྩོམ་རིག་ལ་སྦྱོང་གཉེར་གནང་ཡོད། དེ་ཡིས་སུ་ཁོང་གིས་རྨ་ལྷོ་སོག་རིགས་རང་སྐྱོང་རྫོང་གི་རྫོང་གི་ལོ་རྒྱུས་རྩོམ་སྒྲིག་ཁང་གི་འགན་འཛིན་གྱི་གོ་གནས་གཉིས་སུ་ཡང་བོད་ཀྱི་སྐད་ཡིག་དང་རྩོམ་རིག་ལ་སྦྱོང་གཉེར་གནང་ཡོད།
Tsering Döndrup’s *The Red Wind Scream*

**The Red Wind Scream / Lungmar ur ur (Rlung dmar ‘ur ‘ur)** is the third novel by the famous fiction writer Tsering Döndrup.

In this novel he imagines a nomadic area called Tsechung and a lama named Alak Drongtsang. The story takes place over a period beginning in the 1950s when the Chinese Communist power came to Tibet, through the early 1980s, the aftermath of the Cultural Revolution. In this work, Tsering Döndrup attempts to portray the oftentimes nonsensical policies toward nation, lamas, local chiefs and culture through the experiences of the main character Alak Drong. Like the semi-autobiographical novel *Naktsang Shilu Kyiduk (The Joys & Sorrows of a Boy from Naktsang)*, which was covered in the previous issue (v.5) of this newsletter, the book examines the tremendous changes that occurred in Tibetan areas under the Chinese Communists. The resulting narrative does not resemble the picture painted in Chinese accounts, but is a realistic retelling of the tumultuous experiences of the local people from their own stories. While *Naktsang Shilu* only covers up to the year 1958, the narrative arc of *The Red Wind Scream* stretches out to the early 1980s, at a time when many monasteries were being rebuilt and lamas were regaining some status and position.

The author Tsering Döndrup was born in the 1960s in what is traditionally known as Sokpo Dajujik (Sog po mda’ bcos gcig), present-day Malho Mongolian Autonomous County in Qinghai Province. The natives of that area originated from Mongolia, and indeed Tsering Döndrup often introduces himself by saying, “I am born Mongolian, but my language and culture is Tibetan.” Tsering Döndrup graduated from the Malho Prefecture Teacher Training School, and later studied Tibetan language and literature at the Qinghai Nationalities Institute in Xining and the Northwest Nationalities Institute in Lanzhou. He works as a researcher and editor for the Malho Mongolian Autonomous County Annals Editorial Office; up to 2009, he served as Direc-
tor of that office, a position he lost when The Red Wind Scream was published that year, though he remains a member of the staff.

Tsering Döndrup grew up and received his education during the Cultural Revolution (1966–1976), a movement that gave rise to absurd ways of thinking and behaving on the part of many Tibetans. After the Cultural Revolution, in the 1980s, corruption among officials generated sycophantic conduct from those in lower positions. Tsering Döndrup, however, managed to stay clear of this madness and behavior, just as in the well-known saying, “The lotus grows from the mud but becomes a thing unstained,” and addresses these phenomena in his writings, veiling criticism with sarcasm and humor. The author also appears not bound by Tibetan Buddhist view or Tibetan tradition: sham religious clerics and other figures do not escape his sarcastic and probing examination. The main character in The Red Wind Scream, Alak Drong, for example, is on the one hand, a mirror against which Chinese Communist leftist policies are reflected, and on the other hand, a model of the hypocritical Tibetan Buddhist lama.

Tsering Döndrup is one of the earliest to be involved in the Tibetan New Literature movement in the early 1980s. Most of the writers from this literary movement started off by writing poems, and eventually short stories. Also, some of these figures were active in the 1980s–90s, but have since disappeared from the literary scene. Tsering Döndrup, on the other hand, has remained active throughout, writing and publishing short stories as well as novels. His award-winning short stories and novellas have been published in various Tibetan journals. His two previous novels are Fog (Smug pa) and Ancestors (Mes po).

The Red Wind Scream was privately published and distributed last year, in 2009. The title page of book gives the publication date of 2006 and otherwise has no other publishing information, details about the author, or notes. We know that 2006 cannot be the publishing year, as in reality the book came out in 2009. According to a reliable source, the book manuscript was already completed in 2007, so 2006 is most probably the date the author had finished work on the novel. Tsering Döndrup approached a few publishing houses about publishing the
In the beginning, they all expressed interest, but withdrew their consideration after reading the manuscript. The Qinghai Tibetan News took note of the novel and agreed to publish it serially. Oddly, only the second of the two parts of the novel was printed in a series in the newspaper. Their decision may be based on the content: “Part One” takes place during the 1950s and early 60s, while “Part Two” of the novel deals with the period of communization and the Cultural Revolution, topics about which the Chinese government permits criticism.

In this excerpt from The Red Wind Scream, Dr. Heather Stoddard has translated the beginning pages of “Part One.”
PART ONE

Alak Drong’s sunglasses were perched on the bridge of his nose and he had a gold ring adorned with a precious gzi stone on the ring finger of his left hand. As usual he was wearing a dark brown Chinese suit and on top of that, because of the cold, a dark red robe lined with sheepskin, with a fine lynx fur collar, hanging loose over his shoulders. So, at first glance one got the (wrong) impression that he was a wealthy and uncultured businessman. Yet on taking a closer look at his close-cropped hair, the yellow cotton shirt with its collar sticking out, and the plain rosary wound around his left wrist, all these clearly indicated to anyone a little familiar with Tibet that he belonged to the class of lamas and re-incarnate tulkus for whom, looking back on the years of fear and trembling, the vows of monkhood had loosened like the coils of a snake, and whose inner being had lost its fizz like a bottle of uncapped beer.

Right at that moment, Alak Drong had one consort, two mistresses and three children (one born out of wedlock), one monastery, two-hundred-and-forty-one monks (amongst whom fifty-two had abandoned their vows), and twenty-six-thousand-three-hundred faithful subjects, and more. Many, many years ago, he had undergone a radical transformation—from being a snotty-nosed boy herder wearing a yak-rope girdle, to an empty-headed monk wearing the sumptuous maroon-colored robes of Lord Buddha. Not long after that he had been invited amidst the blowing of conch shells, the beating of drums and billowing perfumed incense, to Tseshung Monastery where he had taken his seat upon the lion throne, invested with power over the whole community.

In hindsight, looking back on that day and its significance, it was not much more than a blurry dream. However, two events remained deeply engraved in his mind. First of all, the sudden red wind that had arisen in the afternoon, blowing so violently it carried off several cotton picnic tents set up by people who had come to attend the ceremony, as well as a few monks shawls that fluttered away like prayer flags into the sky. Even the splendid copper potty that reminded him of his teacher had gone hurtling off into the tempest like a shooting star, disappearing noone quite knew where. The old red-faced monk had bought it just a few days earlier from a nomad for the price of two ewes, but he did not show the slightest concern, remarking jokingly: “Though it flies off into the azure sky, it must needs fall down again upon the solid earth!” From that moment, he started handing out orders to all those who came to pay homage to Alak Drong, saying that whoever found the potty should bring it back immediately, and before long, honest and true, an old one-eyed crone found it and actually brought it back. But the pity was that it now looked like an ancient helmet fallen into the midst of a band of thieves brandishing staves. It was full of bumps and cavities and half its original size, making the old monk exclaim in despair: “How unfortunate can we get in this degenerate age, when even a potty has no merit!” Then he went on murmuring, as if to console himself, the fundamental Buddhist saying, “Impermanent are all composite things!”

Autumn was just beginning and the red wind went on hurling non-stop right through to the end of next spring. The people of the grasslands who normally take great delight in interpreting the signs found nothing auspicious to say about it at all. They had never seen weather like this before, and in
the end the only remark that could be mustered was: “Could it be that this is a sign of his (Alak Drong’s) great power?” Indeed, the wind had already begun to instill fear and trembling in the minds of the monks of Tseshung monastery.

On the one hand, there was the delicious smell of all sorts of mouth-watering dishes spread out in front of him. All he needed was to stretch out a hand and pop a morsel into his mouth, but on that day the frightening eyes of the old monk—his face as red as a baboon’s bottom and his beard ash gray—followed him everywhere, sticking to him like a shadow, so he dared not budge one inch.

From that day onwards, old Red Face kept watching closely his every move, whether he walked or sat, obliging him to learn by heart all kinds of tedious recitations, the very first being the “Refuge Prayer,” and the most difficult part of this was the opening stanza:

I take refuge in the glorious, holy, root and lineage lamas,
   Essence of the body, speech, mind, qualities and activities
Of the Buddhas of the ten directions and three times,
   Source of the eighty-four thousand teachings
Antidote to all negative phenomena
   Lords of the entire noble community…

It seemed then that the old monk had limitless power but before long Alak Drong realised that his own power was even greater. Emboldened, he cried out: “What a tiresome disgruntled old monk you are! It’s sure that nothing good will come of it if we have to stay together for the rest of our lives!”

Red Face had been teacher to the previous incarnation, and this suddenly brought back to mind the day when his former student had announced, “In my next life, it won’t do at all for us to stay together!” Thus for a moment the monk sat there dazed and astonished. Then he slowly unwound his monk’s shawl and reciting a silent prayer, prostrated three times to Alak Drong, before disappearing no-one knew where.

Alak Drong had at last found freedom and began to enjoy it to the full, delicious and sweet, almost to the point of revulsion, doing whatever he liked until he got quite sick of it. He remembered a game that he loved to play in the old days when it seemed that there was nothing as delightful as catching and playing with the desert rats. So he called up a band of little monks of his own age and led them off to the outskirts of the monastery. There, like an experienced and skilled tomb robber, he first took a good look into each of the burrows. Then flicking the end of his shawl over one shoulder, he wound his rosary around his wrist and crouched on the ground, stretching an arm into one of the openings. Simultaneously, he ordered the others to take turns in blowing with all their might into the other end of the burrow.

That stretch of land had been taken over by the new folk who had arrived on the scene during the lifetime of the previous Alak Drong. The desert rats had come along with them, and it became their breeding ground. They proliferated and it looked now as if there were a large number, but the earth had become sodden and riddled, and almost all of it had turned into barren “black land.”

The young monks under young Alak Drong’s command were inexperienced, or perhaps they had never learnt the game at all, so in spite of strenuous efforts they did not manage to catch even one single desert rat. Furthermore, they all got a terrible thirst and their nostrils burnt as if they were about to catch on fire. Fortunately not far away the clear blue waters of Tseshung River meandered slowly by, so they ran down and flung themselves onto their bellies, drinking deeply until they could no longer breathe.

“Ema! What clear cool water it was! If it were not the ‘River of Eight Qualities’ then what else could it be?” Later on, in hard times when he got thirsty, how often did those very words slip out of Alak Drong’s mouth. Especially on that day when they loaded him onto a transport lorry with fifty other men, on their way to prison, a vision of the blue waters appeared clearly before his eyes while the sound of the flowing river echoed in his ears, and he could not help himself but recite again and again those words.

He had never before suffered this kind of mistreatment and torture. The highway was nothing but bumps and potholes and as the lorry dipped up and down, it had the power of shaking live men till they dropped dead, and corpses till they came back to life. From one moment to the next, they were thrown over the heads of their companions and trampled underfoot. Pinched and
crowded, they lurched right and left, forwards and backwards, until their lungs, livers and eyes almost popped out of their sockets. This was the very first time the nomads had taken a ride in a vehicle. As they emptied out all they had in their bellies the vomit splurted this way and that over their faces and bodies. Two soldiers stood perched on the bonnet of the lorry, guns held against to their chests, dangling long iron rods with their hands. As they shouted in Chinese, “Silence, stand straight,” the rods swayed to and fro and the points hit the nomads on the head, face, ears, neck and shoulders, scattering drops of blood from the wounds. But the most unbearable part was yet to come when from around midday their thirst, little by little, began to grow. Early that morning they had each received one steamed bread momo and an iron bowl of boiled water, but Alak Drong felt so utterly dejected he had not eaten the bread, much less drunk the water. Recalling this regret heaved up inside.

In the midst of all this suffering, he remembered how life had been in Tseshung Monastery after Red Face had passed away, and he could go off free and unfettered, to do whatever he liked and play with the desert rats. On one occasion, he had noticed a group of monks in the monastery who seemed to be discussing some secret assignment. One of them was taking snuff, while another wiped a dangling swathe of snot the “size of a sheep’s carcass” from his nose with a large felt kerchief. Another old monk was saying, “Even if he is a lama, it’s not right to spoil him like this…,” and although Alak Drong had overheard, he took no notice at the time and just ignored their talk.

Not long after this little episode, around thirty lay people arrived from the main camp and the surrounding pasturelands. They requested an audience, prostrated and asked to take refuge. He knew nothing other than the fact that they were going to Lhasa. So following the orders of a monk who stood close by, he blessed them by placing his hand on each of their heads and giving them each a knotted cord. Once the task was over, as usual he gathered together his band of little monks and hurried off to do business with the rats, and then when they got thirsty they all ran over to Tseshung River to drink their fill of its icy waters, until they had to pause, panting heavily shur-shur.

The weather was getting hotter and hotter and the nomads were getting sweatier as a heavy stench rose from the lorry. The two men on the bonnet had their backs turned now, and they cursed in Chinese as they covered their mouths and noses with their hands. The lorry stopped for a break, and Alak Drong, wearing his heavy monk’s robes, was sitting in a hut by the wayside. The smell of sweat was getting sharper as the heat reached its highest point. A man came forward to receive his blessing, and even he was holding a hand up to cover his mouth and nose. However, at that moment Alak Drong had nothing at all on his mind but water. He was thinking, “It doesn’t matter if I die, if only I can drink my fill!” Unable to bear it any longer he raised his voice in the usual way as if calling to his attendants: “I’m dying of thirst! Bring water!”

A burning whiplash from one of the iron poles touched his cheek and before long dark drops of blood began to trickle, one by one. He suddenly recalled where he was and just what rights he had, and although in that instant the suffering of thirst had been forgotten, in the following instant another kind of suffering surged forth—the old pain of recalling lost happiness.

When the first detachment of what they called the “Red Chinese” had arrived in the neighborhood of Tseshung Monastery, they put up a few cotton tents and that was were they lived. Their leader, Wang Ego, was perfectly fluent in the Tibetan language, and when he came to pay a courtesy call on Alak Drong, he turned up with two guards carrying amazing guns. They neither prostrated nor asked for blessings and after offering two bricks of tea and a silk khatak scarf, Wang Ego just chatted about this and that, in the end making them to understand that one layman and one religious figure from the Tseshung Prairies were to accept the roles as new leaders.

Before that instant, Alak Drong had only seen “White Chinese” and since the color of their faces was really whiter than white he had assumed in a similar vein that the “Red Chinese” would have faces as red as a monkey’s bottom, like his old teacher. But the men who stood before him had faces that were even whiter than the white ones, so he asked in great surprise: “Are you really ‘Red Chinese?’”

“He he! Though it’s not forbidden to speak of us in that way, our real name is Gong-tran-dang—the Communist Party,” replied Wang Ego, chuckling away. He he he!!!

During the exchange that followed, Alak Drong stood his ground from beginning to end, proud as an elephant gazing emphatically into the distance, trumpeting through his nose: “I must make it clear to you that since Tseshung is the earth and Tseshung is the sky, I do not yet know whether it is for me to accept to be your leader, or whether it is for you simply to accept me as leader!”
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Wang Ego snorted back: “In fact Tseshung is very small. Indeed, it is so tiny that you won’t even find it on the map of Dronggo (i.e. China). Then as if he were anxious that Alak Drong might not know what a “map of Dronggo” was, he stretched out the palm of his hand and went on, “For example, if this is a map of China, this fine line here is the territory of Tseshung. Agh! It’s not even that big…”

“No, no, no!” Alak Drong stretched out his hand, “This is the land of Tseshung, and the map of China you just mentioned is this fine line here on my hand. No! Of course, it’s certainly not that big!”

Wang Ego’s snorting turned into derisive laughter, before he finally announced, “In that case let us go once out of Tseshung, and I will guarantee that the leaders from the main camp and the confederation with you. I’ll be responsible for all expenses.”

Young Alak Drong had for a long time been bored with the tedium of monastic life, and the moment he heard mention of the word “outside,” he agreed without much ado, and with even less thought. On their return he announced to everyone, “There is nowhere on the farther shores of the ocean and the farthest ends of the earth where I, Alak Drong, have not been. I have actually seen the Communist Party-on-Earth and the Communist Party-in-the-Sky, so I have no choice but to accept my role as leader. Whatever happens, I, Alak Drong, must needs volunteer as leader of the Communist Party! Thus the ‘Work Unit’, or to tell the truth, Wang Ego himself, would gather together all the lay and religious leaders of the land of Tseshung, and after filling the valley with my praises, and then he will bestow upon me some amazing title, I cannot imagine what, ‘Vice Chairman of the Committee’ or something of that sort. This will be some kind of religious or administrative rank, and not only that, each month I shall get a few coins of they call the ‘monthly wage’.”

One afternoon when the red wind was blowing fiercely, Alak Drong ordered a monk to call his teacher to come and see him. He asked what exactly “Vice Chairman of the Committee” meant and just how high a post it would be. The learned teacher of Tseshung reflected deeply, “Three times four equals twelve, plus twenty-five points of mental concentration…” Then he shook his head painfully and uttered, “I do not know.”

This was the very first meaningful question that Alak Drong had asked in exactly ten years, and as for his omniscient lama about whom it was said: “In the realms of Dharma and the World there is nothing he does not know,” this was the very first question to which he could find no answer.

Presently known as Banak geshe Lobsang Palden, the fame of this doctor of divinity resounded in the blue heavens like thunder. Yet once upon a time he had been an ordinary monk amongst the ordinary ones, and when Alak Drong’s pre-incarnation had gone on pilgrimage to Central Tibet he had followed carrying a small bundle. But, as soon as they arrived in Lhasa, before any time had gone by at all, he enrolled in the assembly at Drepung Monastery. The fact that he did not return home had stirred about as little interest as when he had first departed, but a few years later, he asked someone to take a letter to a virtuous friend of his called Jamyang Sherab in Tseshung Monastery. The principal message was that although he did not even have enough barley soup to fill his belly, he was studying in earnest, even at the risk of his life, for the sake of the teachings and for all living beings. Then he added: “You too must do the same!” There was nothing else at all except a request for a reply to the letter to let him know how his parents and two sisters were faring, but since the wording was so bound up with synonyms and metrics not even the monks from Tseshung, let alone the geshe who was summoned from Labrang Tashikyil could make anything of it but a stilted commentary. Closing his eyes Alak Drong had murmured: “A time will come when we shall have to find a way of inviting him back to our monastery.” The regretful thing was that they were unable to fulfill this wish until the lifetime of his next incarnation, and even more tragic was the fact that once Banak geshe did come back home, and actually did shoulder responsibility as preceptor to (the new young) Alak Drong, he pondered, “In the first place, I myself never managed to acquire anything more than shaky foundations in the ‘Five Branches of Knowledge,’ and so I have been through much hardship. Now with this little student, it is really vital, indeed it is my ultimate goal to instill some elementary notions of culture in him, right from the start.”

Unfortunately, this good motivation proved fruitless, for Alak Drong found the classes given by his new teacher even more boring than those of Old Red Face. The two groups of “A-li Ka-li letters” and the [Buddhas of the] “Ten Directions and Three Times” were by now even more difficult to remember, so he became disheartened, and looking for all kinds of excuses (mostly headaches) he managed to avoid attending the geshe’s lectures.

[...]

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