15. Three Tibetan Repartee Songs.

By JOHAN VAN MANEN.

In his *Manual of Tibetan*, Major Lewin bewails the fact that with regard to Tibet, "the familiar tongue of the people, their folk-lore, songs and ballads are all unknown." This was written in 1879, almost half a century ago, and though since that date an enormous amount of new material has been published, shedding light on the most diverse problems connected with the Land of Snows, yet the statement remains true to this date. The relation between the known and the unknown is still quite disproportionate. Francke, Laufer, Marx, O'Connor and others have added to our knowledge of these matters, but of folk-lore, songs and ballads we know very little indeed. It is difficult to say what kind of lore or literature Lewin had in mind when he made his remark, but I am inclined to think that he must have thought, amongst other things, of a most remarkable expression of the Tibetan mind, the repartee song, or turn song, called གསུང་བཤད་, gsung bshad, in Tibetan. This word is not to be found in the dictionaries and without search through the literature I remember only a single reference to it in books on Tibet. This reference is to be found in Sarat Chandra Das' Tibetan Grammar, but unhappily in a form both brief and confusing. On page 60 of his Introduction to the Grammar he says: "In the repartee songs of Tibet which generally consist of verses of two lines of six syllables each, there is rhythm", and he refers to Appendix IX of Book I for the application of the remark. This appendix bears the English superscription: "The love-songs of the sixth Dalai Lama Tshang-yang Gya-tsho", and consists of three pages of Tibetan text. Unhappily the presentation is rather confused. In the first place, these love-songs are not repartee songs at all. Secondly, the text given does not consist of one piece, but of two pieces. The first portion is a reprint (with a few lines left out) of an exceedingly popular little block-print containing a selection of these love-songs, a selection which apparently leaves much to be desired from the points of view of both arrangement and method. The second portion, consisting of the last eight lines of page ༢༧, which are evidently also taken from songs attributed to Tshang-yang, though not contained in the little block-print, are arranged in a manner which allows of their being described as a repartee song. But

Sarat Chandra Das does not give a separate title to this portion. The block-print alluded to was known before. E. H. C. Walsh mentions it, in his article in the J.A.S.B., Vol. LXXIII, Part I, pp. 118–177 (1904), entitled "A List of Tibetan books brought from Lhassa by the Japanese Monk, Mr. Ekai Kawa Gochi", on page 154, as No. 42, and mentions that the little work, measuring $10\frac{1}{4} \times 3$ inches as to paper and $7\frac{3}{4} \times 2$ inches as to print, with five lines to the page, can be had from any bookseller for about 4 annas. I possess half a dozen copies of it, in two different prints, all of the same size and style. The title is, as correctly given by Walsh, ཚངས་དབྱངས་ཀུ་མཆོད་ཀྱི་རྣམ་ཐར་སྙན་འབྲུགས་ཀྱིས་བཀོད་པ་ཅེས་བྱ་བ (བཞུགས་སོ). Sarat Chandra Das has changed the words རྣམ་ཐར་ in the title into མཁྱམ་གླུ་ and has left out the ཅེས་བྱ་བ, whilst also omitting a few lines of the text. The word འབྲུགས་ is a form of སྡུག་ས་, to collect, which is not to be found in the dictionaries. That this little book of songs should be styled a རྣམ་ཐར་, biography or life-history, might seem strange at first sight. It is, however, explained as due to the fact that these poems are auto-biographical in nature and in their totality contain Tshang-yang's true life-story. སྙན་འབྲུགས་ stands for pleasing selection or "selection of melodiousness." This anthology is evidently based on an ampler collection, but I have not been able to ascertain the existence of a Tibetan print of such a work. None of my Tibetan friends know of any other block-print than the one we are discussing. Manuscript copies of larger collections are known, on the other hand, and I possess a little umed MS. which contains several lines not in the above edition. What is remarkable, in this connection, is that there exists a European print of such a larger collection. I possess eighteen battered and soiled pages of it, picked up in Darjeeling. No one can give me any information about it and I have never seen it mentioned in any bibliography. In my remnant the beginning and end are missing; it begins with page 7, ends with page 28, and lacks pages 19–22. It has been printed either at the Bengal Government Press in Calcutta or at its branch in Darjeeling, but on enquiry I found that both offices have no records about its production. I suppose it must have been printed there under the supervision of Sarat Chandra Das, but it seems that every trace of it has disappeared since its production. This copy has the title ཚངས་

དབྱངས་ཀྱི་མཚོའི་མགུལ་གྲྭ་ at the top of its pages. It contains eight double lines of twelve syllables each on each page, every couplet being serially numbered. The first number is 46 and the last 212, but there are several mistakes in the numbering by doubling or omission of numbers. Both, block-print and type-print, have an appreciable proportion of matter in common. My umed MS., of which the orthography is deplorable, bears the title རིན་ཆེན་མཚན་དབྱངས་ཀྱི་མཚོའི་གསུང་བཞད་ (བཞུགས་.) It contains 144 six-syllabled lines. I owe it to the Rev. P. O. Bodding of Dumka, who with generous courtesy made over to me this little find when he heard that I was studying Tshang-yang's poems. This much then concerning the matter of Sarat Chandra Das' Love-songs and Repartee songs. His text consists of two portions of incomplete and badly arranged lines from Tshang-yang's poems. Only careful study can enable us to re-arrange them in some consecutive and connected order. Gaps have to be filled in and many lines have to be transposed. Several poems may even prove incapable of completion with the material available. Besides, the major portion is made up of snatches of songs or perhaps even complete songs, but not as a repartee song. His last eight lines, however, constitute such a repartee song or གསུང་བཤད་. We have therefore to explain what this is. In doing so we will first discuss the word. This is defined by my friend Lama Padmacandra as meaning ལན་ཀྱག་རེས་བྱེད་པ་, to retort in turns, a verbal tit for tat, an alternation of rejoinders or repartees. It is a honorific form of the noun agreeing with the verb བཤད་པ་ ཀྱག་པ་. The primary meaning of this term, however, is simply to explain. In fact the གསུང་བཤད་ is a kind of verbal tilt or joust engaged in for the sake of amusement or diversion and subject to definite conventions, a semi-poetic battle of wits, a duel with tags. It is immensely popular in Tibet. It is practised in the family circle, in gatherings, during picnics, amongst young and old. A dialogue is started in the hearing of those assembled. The original remark must have some special point in it calling for a reply. It may be a hidden taunt and then the answer may be all the more cutting. As this form of amusement is often resorted to after copious libations of chang, when the spirits are rather heated, the conversation is not always carried on in a minor key, both as to words and subjects. The amorous dialogue is much appre-

ciated. Our samples are all three of the kind. Cleverness in allusion, and dexterity in conveying hidden meanings are greatly admired. The words used may be quotations or, though it is a rare gift to be able to do so, may be made up on the spur of the moment As a rule the sentences spoken are quotations from an immense mass of oral tradition floating about—mostly unrecorded—in the minds of the people. If an answer is not to the point the listeners declare one of the debaters vanquished. Repetition of a same line in one repartee song or even during one whole evening is a point of defeat. Non-reply, too, disqualifies. Prompters are sometimes allowed, and sometimes the actual speakers are not limited to a single pair but they wrangle in parties. A variety of the གླུ་བླང་ is the གླུ་ཁྲལ་ in which not two people keep up a dialogue but in which each of those present is summoned in turn to recite or declaim his line or lines. On such occasions the individual called up may either choose a song, གཏམས་, a story, རྣམ་ཐར་, or a hymn མགུར་མ་, or snatches from them, but the essential point is that he should be ready to declaim coherently and properly, immediately when called upon to do so. Who is silent when called up is declared defeated. It may be readily imagined that at these occasions a great deal of good-natured but rather rough and heavy banter, chaff and badinage is indulged in. When the dialogue is an amorous one it readily assumes a form of verbal horse-play. Innuendo is a great point and the old battle of the sexes is fought in all the accents of coyness, disdain, masterfulness, artfulness, coquetry or broadness in turn. Poetic and delicate feelings and similes are not absent either. Good gsung bshad experts boast of being able to keep up the contest for days without failing and without repetition. They will boast that :—

གླུ་རྒྱུད་ཀྱི་མཚོ་དཀྱིལ་ཡོད།
གླུ་གསར་རི་བོ་སྤྱངས་ཡོད།
དེ་ཉེ་ལེན་བའི་གླུ་དེ།
ཨམ་ཟག་ནང་ནས་སྟོན་ཆོག།

I have a dammed up sea of old songs.
I have a heaped up mountain of new songs.
Now I will pull out from the breast-fold of my coat.
The song in answer.[1]

[1] For རེ་ནོ་ in the above verse, often རོ་རྒག་ is said. I obtained this verse from Lama Padmacandra.

From the above it should be clear that the discussion is held in poetry and the more telling the quotations are which are used the greater is the renown of the speaker. Tshang-yang's love-songs seem to contribute a large amount of the material for these entertainments. The last eight lines given by Sarat Chandra Das may be read as such a dialogue, though a very brief one

The gsung bshad is not exclusively amorous but often so, and naturally so amongst young people of different sex. It may, however, also be a complimentary dialogue embodying mutual courtesies and flatteries. It may even be a mystical song of a religious nature. In Milarapa's works the latter kind of dialogue is to be found. Other varieties of the gsung bshad are those in which the dialogue is meant to convey complaints, advice, admonitions or warnings to men of position or rulers present which would not be well received if told directly. Others again those in which revelations or prophecies are made. Others again express political or social satire and criticism. There are many kinds and they often afford precious information about social or political conditions of the times. New gsung bshad sayings spring up continually, and especially at Lhasa at the occasion of the annual སྨོན་ལམ་ཆོག་སྒང་མཆོད་. The telling ones are eagerly taken up and subsequently spread through all Tibet. It is said that the new songs are always first sung by the girls who draw the water at the occasion of the above festival, the ཆུ་ལེན་མ་, who sing these songs when going about their work.

The expressions used are highly coloured, allusive and metaphorical. The gsung bshad is a source of never failing delight to the old and the young in Tibet and almost takes the place of song and music of Western countries for purposes of entertainment. In how far this amusement is specially Tibetan is difficult to say. In nature it is closely akin to the old Indian custom of debate, though this Tibetan form is always poetical. Striking points of contact and similarity, however, are suggested by the perusal of the late S. C. Vidyabhusana's book on Indian Logic. It would be quite worth while to study these similarities closely. In Bengal there used to be a form of entertainment, now fast dying out, but still widely prevalent some half a century ago, which may be compared with the Tibetan form. It was that of the Kabirgān or Kabirlaḍai, also called Jārigān, in which professionals held such poetic disputations for the amusement of the public.[1] The Bengal form was largely one of abuse, and

[1] At the end of this introduction I append, in the form of an addendum a few notes on this matter and on some collateral topics.

often in Tibet, too, the dialogue is one of good-humoured but strong taunting, twitting and gibing. Spiciness in the dialogues seems to be an additional recommendation. Though broad and primitive, the Tibetan dialogue can scarcely be called obscene. In the gsung bshad nature is very natural, and spades are called spades. The Bengal custom, as I am told, still flourishes at Barisal and Bikrampur, but is on the wane. Elsewhere in India other analogies may probably be found. A more direct and a closer parallel may be found in an unexpected place, namely in Madagascar. Recently a French scholar, M. Jean Paulhan, has written a delightful essay on a sort of poetic dialogue of this nature amongst the Merinas. His essay is to be found in the Journal Asiatique for Jan.-Febr. 1912 (10th series, Vol. 19), page 133, under the title "Les Hain-teny Merinas." The same writer has elaborated his subject subsequently in a separate volume. From his descriptions it seems as if the Hain-teny is a true Malagasy gsung bshad. The points of similarity are striking. Two paragraphs from his article may be quoted as strictly applying, *mutatis mutandis*, to the Tibetan variety. It is to be noted that the element of mock-abuse provides a great part of the fun, equally in Tibet, Bengal and Madagascar. Paulhan says: "Cette récitation de hain-teny donne à l'Européen ignorant de la langue Malgache l'impression d'une querelle d'intérêts très âpre." Recently I was present at the representation of a modern Bengali play in which one of the most delightful episodes was a clever skit on a philosophical discussion in a parishad between two mock-pandits, the grotesque stupidity of which was amusing to a degree. It seemed to me to furnish a valuable commentary on Vidyabhusana's serious book. I now quote two passages from Paulhan.

"The recitation of hain-teny has hitherto drawn only little attention of the Europeans who have dealt with Malagasy subjects. Nevertheless we should also remember our almost complete ignorance concerning the rites and dogmas of the old Merina religion. In so far as both are concerned the only Merinas whom the missionaries or explorers could interrogate were recent converts who were ashamed of their old practices and sometimes desirous to forget them themselves, but always to cause them to be forgotten. But the hain-teny is a form of light or erotic poetry; the discussion in hain-teny which is based on anything but moral principles has been regarded, by Christian Missionaries, as an 'inspiration of the devil'" (p. 138).

With a few words changed the same might be said of the Tibetan gsung bshad.

Again: "the hain-teny is essentially light poetry dealing with love. A man desires a woman and tells her so. A woman surrenders herself or refuses. A woman who has been

abandoned complains. A man is unfaithful. A woman hesitates between two claimants. A man sings his own praises and the woman who wishes to reject him mocks him" (p. 152). This is one of the main types of the hain-teny. It is indeed remarkable to read this vivid description which could not be improved upon as an analysis of the three specimens which we give below. And Mr. Paulhan surely had never heard of the gsung bshad.[1]

It strikes me that in the light of these productions from Tibet and Madagascar perhaps some new views may be arrived at with regard to the vexed problem of the Malay pantun. But there is still another analogy which may be mentioned. It is that furnished by the songs of the Fins. There is a difference, of course, but there is also a similarity. I quote from Arthur Reade's 'Finland and the Fins' (London, 1915). In speaking of the ancient runo-singers, the author says (p. 113) :—

"The songs were sung by two singers who sat opposite each other, clasped hands, and swayed forwards and backwards to the accompaniment of a harp. One sang a line, which the other repeated, thus giving the first one time to think out the next line. It is described in the opening lines of the poem [Kalevala] :—

Let us clasp our hands together;
Let us interlock our fingers;
Let us sing a cheerful measure,
Let us use our best endeavours,
While our dear ones hearken to us,
And our loved ones are instructed,
While the young are standing round us,
Of the rising generation,
Let them learn the words of magic,
And recall our songs and legends.

These my father sang aforetime,
As he carved his hatchet's handle,
And my mother taught me likewise,
As she turned around her spindle,
When upon the floor, an infant,
At her knees she saw me tumbling,
As a helpless child, milk-bearded,
As a babe with mouth all milky."

It may be objected that the Finnish song is altogether on a higher level than that of the three gsung bshad here presented.

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[1] The Merina term for the hain-teny, *ohabolana*, or word-example, is exactly the same as the Tibetan expression for proverb or maxim, གཏམ་དཔེ་, gtam dpe, also word-example. Paulhan p. 2.

but it should be borne in mind that even in the specimens given mystical and legendary elements are embedded, and secondly, that also in Finland the old stately and exalted songs have degenerated into modern flippancies and eroticisms.

In this connection I may refer to that curious dialogue between a boy and girl given by Reade on page 110, of which words and situation remind us of our gsung bshad, and we may further quote his old authority, the Meistersinger amongst runo-chanters, Arhippa Perttunnen, who said (page 31): "All through the nights they sang by the fire, hand in hand, and never the same song twice. I was a little boy and sat listening, and thus I learned my best songs. But I have already forgotten much. None of my sons will be a singer after me as I was after my father. The old songs are no longer loved as in my childhood, when they were heard at work and in idle hours in the village. Instead, the young people sing their own flippant songs, with which I wouldn't soil my lips. If at that time any one like you had looked for runos, he couldn't have written down in two weeks even those my father knew."

Another field for comparision is Nepal. I am told that there a custom still prevails which anciently was also followed in Tibet. A group of girls and boys gather together, sometimes as much as thirty in number, and a song-dialogue is started. Whoever of the two singers fails to reply suitably is declared vanquished and the victor may claim his or her company for the ensuing night. If the girl is defeated but is not comely enough to the taste of the victor he may indemnify her with a present in money without taking her home with him. This is no longer practised in Tibet, but it reminds one of the Finnish custom alluded to above as given on page 110 of Reade's book.

The three dialogues given below were dictated at my request by Mrs. Yang-dzom, the wife of one of my Tibetan teachers, Karma Samtan Paul. This good lady, who has since died, came originally from Gyangtse, and was noted in her younger years for her skill as a gsung bshad singer. It was very kind of her to consent to dictate them. I studied the first two carefully with two of my teachers and prepared a translation as well as discussed and revised the text. The third text is unrevised and I append the translation which Karma Samtan prepared for me. The language of the texts is very interesting. It is true modern Tibetan, and abounds in new words and expressions. As to the spelling of the texts the utmost reserve should be observed. I have my notes on the first two songs which fill a great number of pages foolscap, but this material cannot find a place here where only a general presentation is aimed at. Western knowledge of the Tibetan verb, and consequently of verbal orthography, is largely misleading,

I have gained the impression that our early grammarians have started on a wrong track which has been followed ever since Csoma's Grammar. It is, however, not the occasion here to elaborate that question. Both, philologically and generally, the texts would gain in interest by full annotation and discussion but I content myself with printing the text and giving the translation in the hope to find another opportunity to publish something more detailed about them. To give an example of the debatable nature of much connected with text and translation I will mention two remarks made to me by Lama Padmacandra with whom I discussed some points before writing down this introduction. He objects strongly to the publication of the text in faulty orthography, which from the point of view of a Tibetan grammarian is valid. I point out to him, however, that we Europeans have to take texts as we find them and then must try to make the most of them. None of us are well grounded in indigenous grammar and we cannot apply canons of spelling; we have still to elaborate them. He gives as an example the word བཞེས་ in II, 6. I discussed the word in my Minor Tibetan Texts, I, (Bibl. Indica), pp. 31–32. Padmacandra says that བཞེས་ does not exist and should be བཞད་. This བཞད་, hon. གསུང་བཞད་, he says, means laughter, laugh, ཞད་མོ་. He connects it with ཤགས་, for which see Jaeschke, and he seems to imply that our གསུང་བཤད་ stands in reality for གསུང་ཤགས་ with the implied element of malice, taunt or ridicule as the chief value. He says that གསུང་བཞད་ is a hon. form for གླུ་, song. In this sense གསུང་བཞད་ means གསུང་བརྡེལ་བ་, to burst forth in speech. But the malicious song is གླུ་ཤགས་, hon. གསུང་ཤགས་ He agrees that the religious song is མགུར་ or མགུར་མ་, hon. གསུང་མགུར་.

This is only an example to show how much uncertainty there is in dealing with Tibetan on the strength of what the European dictionaries give us. I may add that Padmacandra thinks rather disdainfully of the so-called "peke", the Tibetan prakrit. In nine cases out of ten, he holds, "peke" simply means that the man who writes it does not properly know grammar. In my long intercourse with him I have learned to

give due weight to this view. Padmacandra's second remark deals with the contents of our gsung bshad, and is also of interest. He says that the appositeness of the reply is always very delicately judged and that the listeners are difficult to satisfy and ready to condemn. So, he says, for instance the second reply in I (No. 4) does not fit and would lead to the girl being declared defeated. A correct answer would be as follows:—

ཆུ་མོ་ཆུ་རིས་ཤིགས་ཤིག།
བླུང་པའི་ཁྱུག་ཐྱོགས་ཡིན་བག།
གསེར་བྱ་ཕེ་ཆོམས་མ་སྐྱེན།
ཆུ་མོའི་སྟེང་ལ་འདིར་ཤོག།།

The boy covertly invites the girl to join him, in No. 3, and the answer should be: if you want me come to me:—

The ripples on the water tremble
According to the directions the wind blows.
O golden bird, don't hesitate,
Come and fly over the river.[1]

Though at a first reading the three pieces may seem uncouth and obscure they are in reality very simple. Attentive reading will soon make that clear. They are all three a lovers' quarrel ending in a reconciliation. They all end with an "and they lived happily ever after." I have added a few brief notes in elucidation of some allusions which might be obscure without them. I hope that this first case of literary collaboration of a Tibetan lady will meet with the interest it deserves.

ADDENDUM.

The chief burden of this paper is to present samples and an analysis of the Tibetan gsung bshad. The parallels are secondary. The comparison with the Malagasy variety imposed itself by the nature of its close similarity with the Tibetan form. The Finnish analogy is more a comparison 'd'estime.' The third reference, to Bengali similarities and their Indian ramifications, or extra-Indian origins, was suggested by geographical considerations. Speaking in a meeting of the Asiatic Society of Bengal such a reference seemed appropriate. To do full justice to the subject in its Bengali or other Indian bearings is, however, beyond my competence and must be left to experts. From the interesting discussion following the

1 For བག་ in line 2 བས་ may be written; for རྐྱེན་ in line 3 གཉིང་ and for འཕེར་ in line 4 ཕེབས་.

reading of my paper it was evident that the brief notes I had collected with regard to Bengal and Orissa were neither complete nor free from liability to be challenged in detail. From this same discussion it was further evident that most instructive information might be gathered and brought forward bearing on the general question of the poetic dialogue, the poetic debate, or the poetic taunt-song in North-Eastern India, and I would like to express my hope that some one of those specially qualified should do so for the benefit of us all. Subject to corrections and amplifications to be obtained in this way I now add the few notes gathered by me with regard to the subject, as a starting point for enquiry in this special direction, duly warning the reader that some points have been controverted.

My information, then, is that in Bengal there seem to be two varieties of the poetic dialogue, the one secular or profane, the other religious. The secular kind has several variations of which each has a special name, though some of these different appellations are used more or less synonymously. Mention is made of the Kabir Ladai কবির লড়াই or poets' battle; of the Kabir Gān, poets' music; of Tarjā তরজা, or again of the Hāf-ākhdāi হাফ-আখড়াই, "half" (*sic*) wrestling-ground or meeting-place. They all deal with Kāvya.

The religious kind deals chiefly with Pauranic subjects and is called Pāñcāli, পাঁচালী, "by fives."

Other varieties for which no details have been given are Jāri Gān জারি-গান, current music or, as some explain, declaration song; and Jhumur-gān ঝুমুর-গান.

It is said that the kind called Tarjā is mainly prevalent amongst the lower classes and the origin of this form is ascribed to Mohammedan influence, poetic 'prize-fights' having been instituted at the Mohammedan courts. The term itself is said to be derived from Ar. tarjī' ترجيع, repetition, burden (of a song), echo.

In the term Hāf-ākhdai the syllable hāf is the English "half," and refers to the division of the meeting-place in two halves for the parties.

It was explained to me that pāñcāli means "by fives" and is so called because what the one leader sings is repeated by a chorus of four others. This statement, however, was controverted in the discussion at the Society's meeting. I was also told that in the pāñcāli there is only one party and that is all the other varieties given there are two parties.

Jhumur is said to be the name of a kind of music and the Jhumur-gān, explained as tinkling song, from the accompaniment of the music, is still practised amongst the lower classes in Chota Nagpur and its neighbouring tracts.

In discussing these matters with several of my Bengali friends I found no little vagueness, uncertainty and even

contradiction, in what I was told, and I suppose that a trained folklorist or ethnographer would be needed to sift and complete the information about customs which at present seem to be disappearing and of which origins, full development and ramifications seem to be only imperfectly known. An instance of the uncertainty as to the reliability of information is furnished by the following note about Oriya customs. My informant is a well-educated gentleman in good position. Evidently what he tells me is what he, as an Oriya, knows to actually exist and happen. Nevertheless this note was criticised—in a manner both instructive and courteous—in the Society's meeting as misleading and incorrect. But now we are up before this dilemma: a man born and bred there says: this happens in my country, against which a scholar of authority maintains this does not happen so in that country. What seems to me of first rate importance in this question is that a native of the country should *think* that it happens so. We ask: why and how? So I now add the note on Orissa as I originally read it, with special emphasis on its last sentence.[1]

"My friend Mr. Paramānanda Acārya, who is an Oriya by birth and takes great interest in the literature and traditions of his country informs me that also in Orissa two forms of the same kind of dialogues are in vogue:—

One of them is customary in the so-called विवाह सभा Vivāha sabhā, marriage gathering, amongst the Brahmans in the Cuttack and Puri Districts, and takes place between the completion of the marriage ceremony and the ensuing marriage dinner. The two parties, belonging to the bride and bridegroom, arrange themselves into two groups and fight a friendly battle of quotations in Sanskrit, meant, in friendly rivalry, to establish the superior attainments of either party. The battle is fought with great determination and earnestness and forms one of the essential parts of a proper marriage feast. As in the other varieties, non-reply, or lack of suitability of the reply, disqualifies. The discussion often lasts several hours, scarcely ever less than an hour. Connected with this form of debate is also another variety called वेद पाठ, a contest in Veda recitation.

A second form of the Oriya gsung bshad is more like the Bengal pāñcāli and is called ବାଦି-ଗାୟଣ (bādi-gāyana) in Oriya, quarrel-song or dispute in singing. This kind of song is sung by professionals, in two batches of about half a dozen men each, who sing in turns. Further enquiry about these matters would evidently be well worth while."

[1] My informant recently visited his native place and took special pains to verify his statements to me by local inquiry; as a result he assures me now that he is confident that his original statements were correct.

My last note on the subject of parallels is by Mr. W. Ivanow who was so kind as to communicate to me the following valuable remarks bearing on the subject belonging to the experiences of "his" East. I am glad to add them to the other material here presented :—

"This form of poetical composition is quite common in Persia and Turkistan. You know the literary and classical forms of Munāẓirah (مناظره) for which you can refer to E. G. Browne's Literary History of Persia, Vols. I & II (especially Vol. II, where these forms of composition are discussed). Therefore I will tell you something about which you cannot find information in the literature, namely, about the popular form of the poetry composed in this way. The Persian peasantry are fond of quatrains and often one quatrain contains a question and a reply :—

1. O girl why wilt thou not go to thy relations
2. To ask about our marriage ? What dost thou say ?
3. I went to my parents and asked them.
4. They are not going to give me to thee. What dost thou say ?

Sometimes one quatrain contains a question and the next one the reply. Sometimes in two connected quatrains the question and reply follow the one after the other in each as for instance :—

I. Question 1, 2 ; reply 3, 4.
II. Question 1, 2 ; reply 3, 4, or
I. Question 1, 2 ; reply 3, 4.
II. Question 1, reply 2 ; question 3, reply 4.

The subjects are very different—love, marriage, abuse, mockery, etc., etc. I possess, for example, a fine specimen—a dialogue between a Wolf and a Shepherd.

The origin of this sort of songs (which sometimes live for hundreds of years) is chiefly improvisation. In the patriarchal life of the villagers who are not tied by the strict prescriptions of Muhammedan etiquette, the young people of both sexes freely enjoy each other's society. And often for play, at an assembly, the young talents, boys as well as girls, contest in a display of wit and invention. And in fact, under a coarse and unpolished form, one can recognise a well-shaped 'curve' of thought, and in the productions of the women one feels occasionally real feminine care and affection.

I suppose that in referring to Finnish contest-songs you think chiefly of the Kalevala, a beautiful, although somewhat shadowy, fleshless, song of the North. In this case the two singers seize each others' hands and begin to sing.

The Kurds, to return again to Eastern countries, are not so fond of the pastime but occasionally enjoy it. The Arabs, as far as I know, practise and have practised this thing in

antiquity only for abuse. It is a common picture that two warrior-poets come in front of their respective parties, standing ready to fight, and begin a contest in verse, consisting of boasts of themselves and the nastiest insinuations against the adversary. The sides, the rank and file, take a keen interest and those whose nerves are first unable to tolerate any longer the ghastly abuse of the enemy rush first into the skirmish."

TEXT.

ཀུམ་སྦ་ཉར་ཀྱི་ཨ་ཆེ་གཡང་འཛོམས་ལགས་ནས་གསུངས་པའི་
གསུང་བཤད་ཀྱང་ཤས་བྱིས་པ་དག ||

ཁག་དང་པོ ||

1. བྱ || ལྷམ་དང་ལྷམ་ཡུ་བྲལ་ནས །
ལོ་མོ་ག་ཚོད་ལངས་སོང་ །
ལྷམ་ཡུ་ཁྱོ་ཐག་མ་ཆོད །
བྱིན་པའི་ཉ་ལ་འབྲིལ་བྱང་ ||

2. བྱོ || ཕུ་ཡི་ཀཱཌི་གཌི་ཁེག་སྟོང་ །
ག་ལི་སྐུ་བཞུགས་གཤང་དང་ །
ང་ལ་ལྷང་པའི་མདའ་ནས །
སྐབས་ཅུ་ཚོ་ཆོ་བཀྱེད་བྱང་ ||

3. བྱ || བྱི་ཆུང་ལྷང་མའི་སྐང་གི །
ལྷ་རི་ལྤྱི་རི་མ་གཤང་ །
གསུང་བགྱིས་གསུང་ཆུ་ཡོད་ན །
ཚུར་རྒ་འདི་རྣ་ཐེན་དང་ ||

4. བྱོ།། ལྷང་མས་ཨོམ་ཨོམ་བྱེད་པ།
འབྲུང་བ་རླུང་པོའི་འཕྲུལ་རིད།
བྱི་ཆུང་ཐྲག་གཅིང་མ་གནང་།
སྦྲང་རྩ་ས་ལ་ཚུགས་འདུག།

5. བྱ།། ཁྱོད་རའི་ཐྲག་ལ་གང་ཨོད།
ང་ལ་ཞལ་སང་གནང་དང་།
ང་ལ་མངོན་ཤེས་པ་དྲལ།
ལྷང་བསྟན་བཤད་རྒྱུ་མེད་དོ།།

6. བྱོ།། གཡུ་ཅིག་བརྐེས་ནི་བརྐེས་བྱུང་།
ལེགས་ལོད་ལྷ་རྒྱུ་མ་བྱུང་།
ནམ་མཁའི་ཐྲ་མ་དཀོན་མཆོག།
གྲོ་དཀར་ཡིན་པར་ཤེས་ཅིག།

7. བྱ།། གཡུ་དེ་རྒྱ་གཡུ་ཨོ་ཤེས།
བོད་གཡུ་ལམ་ལ་ཐོང་ཞིག།
རྒྱལ་ཁམས་ཆལ་མོ་ཨོ་ཤེས།
བདག་ཡོད་ལམ་ལ་ཐོང་ཞིག།

8. བྱོ།། ཁྱོད་རང་ཞལ་ལག་པད་ཁོག།
ཡ་མ་ན་གི་འདུག་ན།
ང་ཡིས་ཁྱི་མགོ་སྐམ་པོའི།
རྟེས་པ་སྟིང་ནི་བསྟེད་གི།

9. བྱ ॥ གཡས་ཕྱོགས་སྣང་ཁའི་སྟོང་པོ།
གཡོན་ཕྱོགས་ཀུན་ཤྲུའི་སྟོང་པོ།
བྱ་རྣེན་ཨཱཌུ་ནེ་ཙོ།
མི་ཚེ་སྐྱིད་ལ་བསྐལ་ཡོད ॥

10. བྱོ ॥ ཁམ་བུ་ཟ་རྒྱུ་མེད་པས།
ཁམ་སྟོང་འབྲས་བུས་ཡོག་ཡོག།
བྱམས་པ་འཆོལ་རྒྱུ་མེད་པས།
གཏུམ་གསུམ་མི་ཁས་ཡོག་ཡོག།

11. བྱ ॥ ཕོ་ཟེམ་འཆོམ་ལ་ཕྱིན་པས།
མོ་ཟེམ་རྒྱུ་ལ་ལངས་སོང་།
ལས་ཅིག་ཡོད་ནི་ཡོད་འདུ།
ཐང་གཞི་ཤོད་པ་མ་གནང་ ॥

12. བྱོ ॥ བྲག་གཡང་ཐོན་པོའི་རྩེ་ནས།
རི་བོང་ཀ་ཁ་བློག་གི།
ཆོས་ཀྱི་ཏ་གཉིས་གོ་སོང་།
ང་ནི་སྨྲག་པ་མི་བསག།

13. བྱ ॥ ཆོས་པ་བཅོ་ལྔའི་བྲོ་བ།
སྤྲིན་པས་སྐྲིབ་རྒྱུ་ཡིན་ན།
ཟླ་བའི་དཀྱིལ་ཀྱི་རི་བོང་།
ཆོ་ཟད་མིན་ན་གང་ཡིན ॥

14. ཨོ།། སེམས་པ་ཕར་ཤོད་མེད་པས།
ཚུར་ཤོད་ཆམ་པའི་ཆེ་ལ།
ལྷས་པོ་འདྲེས་སོ་མེད་པས།
གཏན་གྲོགས་ཆམ་པའི་ཚ་ལ།།

15. བྱ།། གཤམ་དང་སྦྲིན་པའི་བར་གྱི།
བྱ་བཏང་ཆོས་ཉིད་དང་གྲོལ།
སྦྲིན་བཟང་དཀར་པོ་ཇོ་ཤེས།
ཆོས་ཉིད་མཐལ་ལ་ཐོང་དང་།།

16. ཀྱོ།། ཏ་བཟང་ཆུང་གི་ཤོག་པ།
མི་བཟང་ཐང་ཀའི་ལེགས་རིས།
ཆུང་གི་ཤོག་པ་མཐོང་དུས།
ཐང་ཀའི་ལེགས་རིས་དྲན་སོང་།།

17. བྱ།། དཀར་ཨོལ་དཀར་སངས་གཅིག་ལ།
སེང་གེ་འོ་མ་ཆུགས་ཡོད།
ནམ་མཁའི་ཆུ་མ་དཀོན་མཆོག
སྣག་ཚའི་ཐིག་པ་མ་བཏུབ།།

18. བྱོ།། བྱ་གདང་རྒྱུག་ཐུའི་སྟེང་གི།
བྱ་ལ་ཆོ་བཏན་གཡུ་འབྲུག
རང་གཉིས་ལས་ཐྲོ་ཟད་པ།
ཨ་ཀྱང་གུ་ལ་དག་པ།།

ཁག་གཉིས་པ །།

1. སྐྱེས །། བྱམས་པ་ལ་གས་ལ་ཆོ་གང ། གཏན་གྲོགས་གནང་དང་མ་ཞུས ། ཞག་གསུམ་ཐ་མ་བྱན་བས ། སྐྱེ་རོགས་གནང་དང་ཞུས་ཨོད །།

2. ཁྲོ །། དམར་པོའི་མེ་ཅིག་ཁྲུར་ཤོག ། ཞིམ་པོའི་ཐ་མག་འཐུང་གི ། གདན་ཆུང་གྱུ་བཞི་ཁྲུར་ཤོག ། བས་མ་བྱེ་གཞི་མ་བཏང་གི །

3. སྐྱེས །། གང་ཟག་ཅིག་གི་གྲོད་ལ ། འཇིག་མའི་སྐེད་པ་ཆག་སོང ། ཁྲོད་ལ་ལྷོ་རོང་སྐྱུག་མའི ། གདེང་ཚོད་ཆེད་པ་མིན་ནམ །།

4. ཁྲོ །། ཐ་མག་གང་མགོ་གང་ལ ། ཆུང་འདྲེས་བཀའ་སྐྱོན་མ་གནང ། སྐྱེ་པའི་བྱང་ཐང་འབྲིམ་དུས ། ཆུང་འདྲེས་ལགས་ལས་ལྷག་པས །།

5. སྐྱེས །། ཐུ་ཡི་སྲིད་པའི་གངས་རི ། འབྲུང་མེད་གནས་ཆེན་གངས་བཟང ।

ཆུ་ལ་ཆུམ་ཚད་མི་འདུག།
ངང་སྡོད་གསེར་གཞོང་རིང་མོ།།

6. ཁྱོ།། གསུང་ལ་སྙན་པ་ཅིག་གི།
གསུང་ལའི་བཞེས་ཤིག་བཞེས་དང་།
པརྦ་བཀའ་ཐང་ཟློག་པའི།
ཟློག་མདངས་ཡ་ལས་སྙན་པས།།

7. སྐྱེས།། གྲེ་བ་འདི་ལ་ཕན་པའི།
དྭངས་ལའི་ཆུ་ཅིག་བྱུང་ན།
ཟླུ་ཆུང་རི་ག་པས་སྦྱུད་ནས།
ག་ནས་བཏང་བཏང་ཡིན་ནོ།།

8. ཁྱོ།། སེར་གདུབ་ལྷགས་འདྲེས་ཟངས་འདྲེས།
ཡང་དྲིག་བྱམས་པའི་སྐུ་དྲིན།
ཀུ་འདོད་བློ་ལ་ཡོད་ཀྱང་།
གཏམ་ཐག་ཆོག་གིས་བཀག་སོང་།།

9. སྐྱེས།། སེར་གདུབ་གཡུ་ཐལ་བསྐོར་ན།
དཔལ་སྐོར་ཅིག་འདུག་གོ།
དེ་མིན་གཡུ་ཆུང་གྲོ་དཀར།
ཡུན་དིང་གནས་ས་མ་རེད།།

10. ཁྱོ།། མཆོ་སྡོད་ཡ་དུ་བཀག་མགོ།
རོ་རང་འདྲ་ཅིག་རྒྱབ་ཡོད།

མཆོ་སྦྱངས་ཉ་ཆུང་གསེར་མིག།
མིག་ཆུ་ཁྲུལ་ལེ་ལུས་སོང་ ॥

11. སྐྱེས ॥ མཆོ་སྟོད་བཀག་མགོ་བསྐྱངས་བ།
མཆོ་སྦྱངས་ཉ་མོས་མ་ཤེས།
ཤིང་སྟོང་ཁོག་པ་རུལ་བ།
ཚ་ཆེ་བྱ་ཁྲས་མ་ཤེས ॥

12. ཅྱོ ॥ ཀུ་མཆོའི་མཐའ་ལ་ཕྱིན་པས།
སྐུ་དྲིག་འཕྱེང་བ་བརྐེད་བྱུང་།
གསེར་གྱི་མདུད་འཛིན་མེད་པས།
སྐུ་དྲིག་འཕྱེང་བས་གང་བྱེད ॥

13. སྐྱེས ॥ པང་གདན་ཁྲ་ཆུང་འོག་གི།
ལན་ཚགས་ཕྱུ་ཁུ་མགོ་ནག།
སྟེན་བཞི་འཁྲབ་འཁྲབ་མ་བྱེད།
ཚ་ཐ་འཆོལ་དགོས་ཡོད་དོ ॥

14. ཅྱོ ॥ ལྷང་གྲིང་མིག་གིས་མཐོང་དུས།
ཟས་ལ་ཟ་འདོད་མ་བྱུང་།
བྱི་ཆུང་ཡིད་ལ་འཁོར་དུས།
མཚན་མོའི་གཉིད་ཐེབས་བཅག་བྱུང ॥

15. སྐྱེས ॥ དཔའ་ཟང་འགྲོས་དང་མཐུན་སོང་།
མི་ཁཟང་ལ་མོ་བཀྲབ་སོང་།

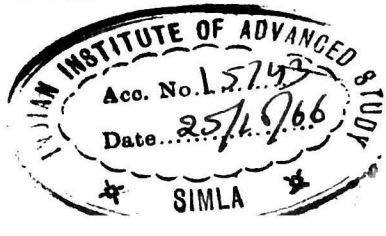
སྡུག་མིག་སྒྲི་སྐ་ཤ་ཤིག།
དཀྱོལ་གཅོད་ཡོད་དམ ॥

16. སྒེས ॥ ཆར་པ་བབས་ཆིག་བབས་གཅིས།
ཀུ་ཕྱི་ཐང་ལ་མ་བབས།
ཞལ་ངོ་དཀོན་མཆོག་ལགས་ཀྱི།
དབུ་ཞྭའི་ཆོག་མདོག་ལོག་ཡོང་ ॥

17. སྒེས ॥ ཆུང་འདྲིས་ལ་མི་འི་ཐར་ཕྱོགས།
ང་རང་ལ་མི་འི་ཚུར་ཕྱོགས།
ལས་དང་སྐལ་བ་ཡོད་ན།
ལ་མི་འི་རྩེ་རྡུ་འཛོམས་ཤོག།

18. སྒེས ॥ བྱ་གཅིག་གནམ་ལ་འཕེར་བའི།
འདབ་ཆགས་སྐུ་ཀ་ཁྲ་ཆུང་།
བྱ་མི་འི་ཀུ་ཕྱི་ཐང་ལ།
ལན་དང་འཕྲིན་པ་སྟོམས་དང་ ॥

19. སྒེས ॥ སེམས་ལ་སེམས་བའི་སྐུག་བསྔལ།
འདུག་གོ་གསུང་རོགས་གནང་དང་།
ལྷས་ལ་སྐྱེང་གཤེ་མཁྱལ་ཆམ།
མི་འདུག་གསུང་རོགས་གནང་དང་ ॥



ཁཏཱ་གསལ་མ་བ ॥

1. སྐྱེས ॥ ཨ་མོ་འི་རི་དེ་སྦང་གཤོང་བདེ་མོ་འདུ།
ཇོ་ལགས་སྲས་ཆུང་སྦང་བཀྲན་མེ་དོག་འདུ།
སྦང་བཀྲན་མེ་དོག་སྦང་གི་ལོག་ལ་བཞུགས།
བྱ་མོ་བསོད་མེད་ར་ཡུལ་ཕྱོགས་ལ་འགྲོ ॥

2. སྐྱེས ॥ གཟིམ་ཆུང་ཤོག་ཁྲའི་ཁང་ལ་ཞག་གཅིག་ཉལ།
སྲས་ཆུང་བློ་ཡི་མ་ཐོང་ཞག་གཉིས་ཉལ།
ཏ་རའི་ལྷེ་མིག་གཡར་དང་ཆིབས་དཔོན་ལགས།
བསམ་འགྲུབ་ཟག་པ་བཏེག་དགོས་ཆིབས་དཔོན་ལགས ॥

3. སྐྱེས ॥ དཀ་ལྕ་བཅུ་ཐམ་པ་སྦྱངས་པ་ཡིན།
སྦང་གསུམ་སྦྱངས་པའི་ཡིང་གཤང་རྒྱབ་གི་ཡིན།
རྒྱ་མཆོག་ས་ཐག་རིང་ལ་ས་རོང་རྩྭབ།
དཀ་དང་ཁ་སྐྱེན་དང་ཆིབས་དཔོན་ལགས ॥

4. སྐྱེས ॥ གཡི་བཞུགས་ཤིག་ཁྱེས་བས།
གཡི་ཕེབས་ཤིག་གསུངས་སོང་།
གཡི་གཡུག་ལས་སོང་།
མཆི་མས་གཡས་བསྐོར་རྒྱབ་སོང ॥

5. ཇོ ॥ ཆུ་མོ་ཐང་ཤིག་ཐང་ཤིག།
ཉིན་མཚན་མེད་པ་ཐང་ཤིག།

ཉ་མོ་ང་རའི་བློ་གཏད།
དོ་རྗེ་བྱག་ལ་བཅོལ་ཡོང་ ॥

6. སྐྱེས ॥ མི་གཅིག་ཏིང་ཀ་བསྟེག་ན།
ལྷམ་གི་ཟ་ཁ་བྱལ་ཡོང་ །
མི་མཐོང་ཆུང་སེ་མིག་ལྷས་ན།
མིག་གི་མིག་རྩ་བྱལ་ཡོང་ ॥

7. ཁྱོ ॥ ཨ་ཤེལ་ལགས་ཀྱི་ཁོག་པ།
དོ་ཤེལ་ལགས་ཀྱིས་ཆུང་འདུག།
གཡུ་ཆུང་བྱོ་ཁའི་ཁོག་པ།
གཏུང་སྐྱེད་དམར་པོས་ཆུང་འདུག།

8. སྐྱེས ॥ དཀར་ཡོལ་དམར་ཁྲ་འདྲ་པོ།
ལྷ་སའི་ཁྲིམ་ལ་འདུག་ཞུས།
དྲིན་ཆེན་པ་མ་འདྲ་པོ།
ལྷ་སའི་ཁྲིམ་ལ་མི་འདུག།

9. ཁྱོ ॥ མི་ཆོས་ཅར་བར་ལྷ་ན།
ས་གཞི་ཡོམ་ཡོམ་བྱས་ཡོང་ །
ང་རང་པདྨའི་གདན་ལ།
འགྱུར་བ་མེད་པ་སྟད་ཡོད ॥

10. སྐྱེས ॥ དགའ་པོ་ཤིག་ཙམ་བྱས་པས།
མི་ཁ་གཡག་ཙམ་བསྐྱགས་སོང་ ।

ཀ་འཇམ་ལྷས་བོ་འདྲེས་སོང་།
གཅེ་གཤང་ཆུ་ཡོད་དམ།།

11. ཅོ།། དཀར་པོ་བྱེ་མའི་དཀྱིལ་གྱི།
ནག་པོ་སྟེགས་པ་ར་ཪ།
ལྷགས་ཀྱི་སྐམ་ཚུང་གོན་ནས།
བསྐྱད་བསྐད་གཏོང་ལ་ཞེབས་ཤིག།

12. སྐྱེས།། ཆར་པ་གནམ་ནས་བབ་པར།
མ་བབ་ཁྱུ་ཆུ་མི་འདུག།
འོག་ཆུའི་འོག་གི་ཐིག་པ།
མི་བཟད་ཐག་ཆོད་ཡིན་ནོ།།

13. ཅོ།། ཀ་སིང་རི་དྭགས་དཀྱིལ་ལ།
བྱ་མོ་རི་གོང་འདྲ་མོ།
དགོས་པའི་ཁྱུ་གུ་མི་འདུག།
མི་དགོས་ཙམ་མཆོག་རིང་བ།།

14. སྐྱེས།། སྡུག་ལ་ལ་མོ་འི་རྩེ་རྡ།
སྐྱེན་པོ་རྩོག་གསུམ་གཏང་བས།
རི་བོ་ས་རྡོ་ཡིན་ཀྱང་།
དབུལ་ལ་ཇོག་ཇོག་གནང་སོང་།།

15. ཅོ།། རྟ་ཕོ་གཟིང་རྟ་མ་རེད།
གཟིང་རྟ་འབྲོས་མ་མ་རེད།

ཁྱོད་རང་འགྲོགས་མཁོ་མ་གནང་།
འཕྲང་མགོ་གཡོག་མཁན་མི་འདུག།

16. སྐྱེས།། སྡུག་ལ་ཐ་གཉིས་མ་རེད།
ཁར་ཚོ་བརྟན་ཆགས་མ་རེད།
རྩང་བཞི་རླུང་ཁང་བཞིངས་ནས།
རང་ཡུལ་ཕྱོགས་ལ་ལོག་འགྲོ།

17. ཁྱོ།། སྤུར་སོང་སྡུག་ལའི་ལ་ལ།
ལྷུ་ཁང་ཡོད་པ་མ་ཤེས།
དཀའ་སྡུག་ལའི་ལ་ལ།
སྐྱལ་བའི་ལྷུ་ཁང་བཞིངས་འདུག།

18. སྐྱེས།། སྡུག་ལའི་ལ་རྟ་བཀྲིགས་པའི།
དབུ་ལ་རྣམ་པ་ལྷུན་ཆུས།
བྱ་མོའི་ངོ་ལ་མ་གཟིགས།
བརྡིགས་པའི་རྩང་ལ་གཟིགས་ཤིག།

19. ཁྱོ།། སེམས་པ་སྐྱོ་དང་མ་སྐྱོ།
དཔལ་འབྱོར་ལས་སྐྱོ་བ།
ང་རང་སྐྱོ་བས་མ་རྟོག།
ཁམ་མཁའི་བྱ་ཡང་སྐྱོ་སོང་།།

20. སྐྱེས།། ཐུགས་སེམས་སྐྱོ་སྐྱོ་མ་གནང་།
རི་བཟང་རྒྱག་པའི་སྐས་པོ།

སྐྱེག་པ་ཡལ་དང་བསྡུན་ནས།
མཇལ་བའི་དུས་གཅིག་ཤད་ཡོང་།།

21. ཇོ།། བག་དེ་རྡེ་རྡེ་བག་ལ།
ཆོད་པའི་ཆོད་ཚང་བསགས་ཡོད།
ཆོད་པ་སྐྱ་ཆེ་རིང་ཤོག།
ཆོད་ཕྱག་གནས་སོས་བདེ་བས།།

22. སྐྱེས།། བག་ལ་འཛེགས་ཆུ་ཡིན་ནོ།
བག་སྟོད་གཡར་རོགས་གཞན་གནང་དང་།
ཆུ་ལྟས་འཆོལ་ཆུ་ཡིན་ནོ།
བྱམས་སྐྱེང་གནང་རོགས་གནང་དང་།།

23. ཇོ།། ཆུ་གར་ཤད་ནས་ཐེབས་པའི།
ཆུང་འདྲིས་སྐྱབ་མའི་མེ་དོག།
ཁྱེད་རང་ཐེབས་པ་ལེགས་སོ།
ཐུགས་སེམས་ཆེད་པ་གནང་ཞུ།།

TRANSLATION.

(HERE) SOME REPARTEE-SONGS HAVE BEEN WRITTEN, DICTATED BY MRS. LUCK-ABUNDANCE FROM GHOOMPAHAR: HAIL

First Part.

B = Boy; G = Girl.

1. *B.* That the boot and the boot-leg have separated, how long ago has it happened?

The boot-leg was not satisfied, but wound itself round the muscle of the calf of the leg.

2. *G.* You empty beauty from the upper valley, I have the honour to wish you farewell.

In the lower valley I have found (another) snotty.

NOTE 1.—"Snotty." This inelegant word cannot be translated differently. D. "snotneus."

3. *B.* O little bird on the willow tree, don't twitter so much.

If you have anything to say, come out (from your hiding place and come) here near me.

4. *G.* That the willow shakes is by virtue of the nature of the air-element.

Little bird, don't feel anxiety, the roots have (firmly) grasped the ground.

5. *B.* What is in your mind? Speak frankly to me.

I cannot speak in words of prophecy with the occult knowledge of a Padma.

NOTE 2.—The occult knowledge of Padmasambhava.

6. *G.* True, I have found a turquoise, but whether it was a good or a bad one I had no chance to find out.

O all-pervading Master God, may it prove to be a flawless turquoise.

NOTE 3.—Le bon Dieu, der liebe Herrgott, God spoken of in a confidential, familiar manner.

7. *B.* Please, you, who are a Chinese turquoise, don't block the Tibetan turquoise's way.

Please, you all-men's slut, don't stand in the way of those who are properly married.

8. *G.* You old scarecrow, if you have got a cold in the head,

I will give you (some soup) of boiled bone of a dry dog's head.

9. *B.* To the right a walnut tree, to the left an apple-tree. O great chatterbox, I have spent my life in happiness.

10. *G.* There is no question of eating the peaches though the tree is full of fruits.

There is no question of seeking the sweetheart, though gossip is full of rumours.

11. *B.* I set out to stitch a male boot, but it turned out in female shape.

I think there is certainly a karmic tie (between us), don't make yourself too difficult.

NOTE 4.—Tibetan boots are different in shape for men and women.

12 *G.* From a steep, high cliff, a hare is reading.
I have deeply understood the teaching; I shall not heap up sin.

NOTE 5.—Perhaps the Tibetan hare that reads is like the English little bird that whispers.

13. *B.* O, full moon, if you are to be obscured by a cloud what else will happen to the hare in the moon but to come to an (untimely) end.

14. *G.* Whilst I have not given my heart to another, O, how great is the greed of the other's love.
Whilst the bodies have not been one, O, how great is the greed of the life-mate.

15. *B.* There is a world-forsaking, reality-knowing self-saver (living) between sky and clouds.
Please, good white cloud, make way for me to meet reality (also).

NOTE 6.—"Between sky and clouds" is as much as heavenly, celestial, in this case simply adorable, "you angel," as applied to the girl.
"World-forsaking, reality-knowing self-saver," simply saint. The boy says "you are a saintly angel."

16. *G.* A good horse with wings like the wind, a good man, beautiful like the figure in a picture. When I have seen the wind-like wings, I have remembered the figure in the picture.

NOTE 7.—"Beautiful like the figure in a picture", like the English idiom "she looked a picture," simply very beautiful, applied to men. A horse with wings like the wind, simply "a swift horse."

17. *B.* In a snow-white cup lion's milk has been poured.
O good Master God who art everywhere, let no drop of ink be put in it.

NOTE 8.—'Snow-white cup' is an idiom for a perfect person without fault our blemish.

NOTE 9.—Master God, as above in No. 6.

18. *G.* On the thin perch (sits) that bird steady-like Turquoise-dragon.
That the karmic link between us is finished, O, how can it be true.

NOTE 10.—The name of the bird means only poetic praise, not any mythical bird.

Second Part.

B = Man or Boy; *G* = Woman or Girl.

1. *Woman, Girl.* I have not asked the beloved: be a permanent life-mate.
Remembering my parents for some time, I asked: be my consoler.

2. *Man, Boy.* Bring some red fire, I will smoke some sweet tobacco.

Bring a small square cushion, I will reflect deeply.

3. *G.* O you pretender of a pipe! The stalk is broken in the middle.

Have you perhaps become certain of a South-Valley bamboo?

NOTE 11.—The whole of No. 3 means only: have you found another sweet-heart whom you prefer?

4. *B.* For a single pipeful of tobacco, good sweetheart, do not scold me.

During my wandering in the wilderness it was even better than the good sweetheart.

5. *G.* O primeval snow-mountains of the Upper-Valley, immutable Great-place-good-snow.

The river flows uninterruptedly, the Nyangtö of the long golden basin.

NOTE 12.—This mountain is said to be on the road to Lhasa a day and a half beyond Gyangtse. Nyangtö, or Ngang-tö, said to be either a village on the eastern bank of the River Nyangchu, near Dongtse, between Gyangtse and Shigatse, situated in a valley which looks, at the time of the ripening crops, like a golden basin, or the river itself at the base of the mountain.

6. *B.* Please sing a song in a sungla tune (such as) of one with a melodious voice,

More melodious than the reading sing-song over the re of the man reading Padma's revelation.

NOTE 13.—Sungla, one of the fixed tunes in which poems can be recited.

7. *G.* If for the benefit of my throat I get some pure water from the pure pass,

There is nothing I cannot sing in the way of songs of my own invention.

8. *B.* That the finger-ring is a mixture of iron and copper is truly the kindness of the beloved.

Yet, though I am inclined to slip it on, there is one reason preventing me to speak the final word.

9. *G.* If the turquoise is to be set in the ring, it is now the time to set it.

If not, that small turquoise of flawless quality will not remain long.

10. *B.* I have made over there at the upper part of the lake a dam as strong as a rock.

In the lower part of the lake a golden-eyed fish was left, shedding tears.

11. *G.* That the dam at the upper part of the lake had been shifted, was unknown to the fish at the lower part of the lake.

That the trunk of the tree was rotten inside, was unknown to Miss Hawk.

12. *B.* Having gone to the shore of the ocean, I have found a string of pearls.

But as there was no golden end-bead, what is the use of the string of pearls ?

13. *G.* O Tibetan child of fate under the small multi-coloured apron,

Don't move your four limbs, I have to seek a father for you.

14. *B.* Whenever I see the willow-grove myself, I have no appetite.

Whenever the thought of the little bird arises within me, my night's slumber is broken.

15. *G.* The good horse is clever at ambling, the good man has disappeared behind the pass.

The man with the beautiful eyelashes, at this moment, where is he ?

16. *G.* If the rain must come down, may it not come down on the dabchi drilling ground.

For Mr. Sergeant Bondieu's hat will lose its colour.

NOTE 14.—The dabchi drilling ground is a military drilling ground about a mile north of Lhasa.

NOTE 15.—In Tibetan a man may have the name "God," but with a familiar connotation like D. Lieve Heer. In G. a Herr Liebagott or in Fr. a M. Bondieu might be imagined. After all the name is not much stranger than, for instance, that of "Christie." Amongst the Tibetans, as amongst the Catholics, there is a certain amount of familiarity with heaven.

NOTE 16.—The sergeant's hat is part of his costume or a sign of his rank, his badge as it were.

17. *G.* The beloved one is on the other side of the pass. I am on this side of the pass.

If there is (still) any Karma (between us) may we meet at the top of the pass.

18. *G.* O, bird flying in the heavens, O, leaf-lover, you spotted, little magpie, carry (this) news to the girl's drilling ground.

19. *G.* Please tell that in the heart there is heart's sorrow.

Please tell that there is no sickness and no cold in the body.

Third Part.

W = Woman ; *M* = Man.

1. *W.* The meadows of the mountain called Fish Hill seem very comfortable. Brother little son is like a meadow-ornament flower. O meadow-ornament flower sit on the meadow. I unfortunate girl must go to my own country.

2. *W.* I have slept one night in the bedroom with the window. I have slept two nights, because I could not give up the little boy. O horse-boy, lend me the key of the stable. O horse-boy, I must take out that red-coloured perfect thought (i.e. the horse, the object of the thought).

3. *W.* For that horse I have paid fifty ngulsang. I will put a bell-belt on it for which I have paid three sang. To the far ocean-place the road is rough. O horse-boy, please shoe the horse.

4. *W.* I have asked: remain in peace. He answered: go in peace. And the tail of these farewells has been left behind. And the right-turning tears have fallen.

5. *M.* Streamlet, flow on, flow on. Yes, flow on day and night. I, fish, will put my trust in the Vajra-rock.

6. *W.* If, without reaching, you lift up your heel (stand on tiptoe), the seam of the boot will burst. If you look at a distance without seeing, the nerve of your eye will burst.

7. *M.* The inside of Madam Ashal has been filled up by Mr. Doshel. The inside of the best little turquoise has been filled up with no silken thread.

8. *W.* The cup is as if reddish white. Such are, I tell you, in the Lhasa bazar. Kindness as if of father and mother, they are not in the Lhasa bazar.

9. M. If you listen to the talk of the people then the earth will tremble. I myself, on Padma's cushion, remain without change.

10. *W.* Having enjoyed pleasure as small as a louse, the people's gossip has grown as big as a yak Having mixed the soft bodies of flesh, what are you going to do ?

11. *M.* O king of the black scorpions in the midst of the white sand, having put on a little iron boot, come on to have a fight !

12. *W.* As to the rain falling down from the heavens, I cannot ask it not to fall down. As to the drops under the gutter, surely, I will not hold up (a pot to catch it).

13. *M.* In the stony jungle amongst the animals, woman is like the hare. The necessary tail is not there, but the unnecessary ears are long.

14. *W.* On the top of the tiger hill pass I have sung a few sweet words. Though the mountain is made of earth and stones, still its head has nodded (for pleasure).

15. *M.* You male horse are not a "siling" horse, and the "siling" horse is not an ambler. You yourself do not feel shy; there is no-one to put on the head-stall.

16. *W.* The tiger pass is not my father's estate, the building is not for always. Having made the square temple I will return to my own country.

17. *M.* Formerly, on the tiger pass, I did not know there was any temple. Now on the tiger pass a magic temple has been built.

18. *W.* O you workmen (masons) dwelling on the tiger pass, do not look at the girl's face. Please look at the corner of the wall.

NOTE 17.—Workmen in the sense of the Indian mistry as against the coolies.

19. *M.* I am very sorry. I am now more sorry than ever before. Not only am I very sorry but even the birds of the heavens are sad.

20. *W.* Don't be much grieved in your mind, O son of the good mountain cloud. After the cloud has passed a time for meeting will come.

21. *M.* On that Vajra-rock there are many vultures' nests. May the vulture's life be long, then the vulture's young ones will be happy.

22. *W.* I will climb the rock. I beg you to lend me the pick-axe. I will put my confidence in you. Do please love me.

23. *M.* O you beloved sweetheart pea-blossom, who have come from Eastern India, you are welcome; please let your mind be completely at ease.