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

Verfasserin

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angestrebter akademischer Grad

Magistra der Philosophie (Mag. phil.)

Wien, im September 2010

Studienkennzahl lt. Studienblatt: A 389
Studienrichtung lt. Studienblatt: Diplomstudium Tibetologie und Buddhismuskunde
Betreuer: Univ.-Prof. Dr. Klaus-Dieter Mathes
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Preface and Acknowledgements

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

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

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

Many thanks to Jennifer van Blerk for polishing my English; to Edith Grünbichler and Gregory Forgues for their useful comments. I am very much obliged to my parents for their generous support over the years of my education - without them my whole ‘journey’ most probably could not have been realised.
There are no words that can describe the depth of gratefulness, I would like to express to Benjamin Collet-Cassart who was there assisting and motivating, helping to arrange meetings with Lamas, and clarifying difficulties with colloquial and classical Tibetan.
1. Introduction

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

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

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

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¹ Nebesky-Wojkowitz (1956).

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


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

The main discussion here that I would like to point out is about the historical and religious problems of the Bon tradition and its relation to Tibetan Buddhism. Regarding this, the five personal protectors are mentioned in both, Bon and Buddhist traditions and present the ongoing belief in natural spirits which was later incorporated into the Buddhist set of beliefs.
study, several scholars mentioned the importance of the five personal protectors, among them: Karmay (1998), Stein (1972), Tucci (1980), and Hoffmann (1950) composed works concentrating on Tibetan myths, beliefs, Bon religion, religious history and how their function is shown in Tibetans’ daily lives⁵.

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

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

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

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


⁸ NB: Vajrayāna, also called Manrayāna, is a sub division of Mahāyāna Buddhism, which is split into Pāramitāyāna (Perfection vehicle, or “Causal vehicle”) and Manrayāna (the Mantra vehicle or “Resultant vehicle”). This is clear from Maitrīpa’s Tattvaratnavali. Mathes (2007), p. 548.

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

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

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

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

11 See chapter 3.2 for further information.
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customs and rituals have not survived the course of time, since they were not written down and oral transmissions have been lost.
2. Overview of Protective Deities

2.1. Introduction

In Mahāyāna Buddhism and in the Vajrayāna tradition, deities are found in many different classes, groups and hierarchies. Within the various sects of Tibetan Buddhism, their ranks can differ, particularly within lesser ranks. To distinguish the great variety of deities, different classification systems have been developed to help find a place for each group of gods and goddesses, peaceful or wrathful non-human spirits, in the most suitable way. The apex is assigned to Ādi-Buddha, the primordial Buddha. According to Bunce (1994: 1041) the most common order goes as follows: Five buddhas, buddhas, mahābodhisattvas, bodhisattvas, yidams, dharmapālas, dakīṇis, arhats and other deities, godlings, saints and demons.\(^\text{12}\)

The main focus of this work is placed on the large group of the Tibetan protective deities. They are known by the term chos skyong (Skt. dharmapāla) “dharma protector – protector of the religious law.” It is a class of beings assigned with the task to “protect the Buddhist teachings from being diluted and its transmission from being disturbed or distorted.”\(^\text{13}\) Bstan srung ma “guardian of the Buddhist doctrine” or Srung ma\(^\text{14}\) “guardian” are other terms denoting protective deities. Many gods and goddesses that belonged to the indigenous religions of Tibet, as the local gods, gods of mountains and rocks, ‘dre, srin, btsan and so forth,\(^\text{15}\) were originally malevolent forces, but, when bound under oath by spiritual masters such as Padmasambhava, many became protectors of the Buddhist teachings. These dharmapālas are known as dam can (“oath-bound”).\(^\text{16}\)

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\(^\text{12}\) Bunce (1994), p. 1041. C.f. Table I in appendix I.


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

\(^\text{15}\) Tucci (1980), p.164-166.

\(^\text{16}\) Nebesky-Wojkowitz (1956), p.3.
The greater part of *dharmapālas* are said to be wrathful, according to Nebesky-Wojkowitz (1956: 6), only a minority is represented in a peaceful appearance\(^{17}\). However, “the danger is always impending that even a peaceful deity, on account of some involuntary distraction of the believer, turns harmful\(^{18}\)” and therefore its facial expression may change from friendly to fierce looking. Wrathful Dharma protectors are mostly depicted having a stout body, strong, short and thick limbs, some having many heads, arms or legs, holding weapons and crushing enemies under their feet. Their colour is often connected to various natural appearances, such as clouds or precious stones, (snow) mountains, to mention only a few. A wide range of costumes grace their bodies - *dharmapālas* are dressed either in simple cloths or voluminous silken garments and several wear cloaks, which are also mostly made of various coloured silks. Some can be seen in national Tibetan aristocratic clothes, whereas only few are pictured completely naked\(^{19}\). Ancient protector deities possess belts consisting of bowels or snakes, which are used as a girdle to hold the cloak. Other girdles are made of silk, jewels, gold or turquoise\(^{20}\). Deities, especially of Tibetan origin, have turbans (Tib. *thod*) made of various coloured silks that correspond to the characteristic hue of the protector deity, occasionally also bound around a helmet. Another attribute of the high-ranking wrathful deities’ head-dress is often a crown decorated with five human skulls (Skt. *kapāla*). The lower ones wear a diadem of a single or a group of three skulls in front. There are also other diadems made of gold, silver, jewels and ribbons\(^{21}\). Sometimes the helmet or turban is decorated with different feathers or triangular flags. *Dharmapālas* who belong to the “heroic” type (Tib. *dpa’ bo*)\(^{22}\) wear a helmet, a harness, high boots (Tib. *svag lhva*m)\(^{23}\), a quiver, a bow-case, a shield and occasionally a mirror on their breast.

\(^{17}\) Nebesky-Wojkowitz (1956), p.6.
\(^{18}\) Tucci (1949), p.721.
\(^{19}\) For example, the gods of wealth are pictured in voluminous garments, Farkas (2002), p. 21-27. Only a red cloak Kinnara (*mi’am ci ljang rta m*go) is wearing, ibid. p. 40. Represented naked are *ma mos* or *klu*.
\(^{21}\) ibid., p.12.
\(^{22}\) ibid., p. 8.
\(^{23}\) For description, see the translation of texts H and F.
Wrathful protective deities are mostly shown in a standing position or dancing\textsuperscript{24}. Others are depicted with a mount (Skt. \textit{vāhana}). Various animals are represented as their \textit{vāhana}, some are presented riding birds (a crow, raven, a bird-like creature (Skt. \textit{garuḍa}, \textit{khyung}) and so forth), horses, yaks, mules, bears, elephants, lions, tigers, bulls, monkeys and many more. It is supposed that: “black horses with white heels are the best mounts a warrior can choose\textsuperscript{25}.” Further emblems among the great variety of protective deities are lances, banners, swords, bows and arrows, clubs, snares, magic daggers (Tib. \textit{phur ba}), and divination-arrows, which are held by ancient Tibetan gods as important magical tools. Besides that, they carry vessels filled with a wide range of substances and objects, like human blood or brain, nectar (Skt. \textit{amṛta}), or jewels. Also a silver mirror, which is sometimes called the “mirror of karma” or “the mirror showing all happenings in the three worlds\textsuperscript{26}.” Some have musical instruments, like a drum (Skt. \textit{ḍamaru}) or a bell as their attributes, others carry a conch-shell or a thunderbolt. Those who are believed to be the owners of treasures, have among others, a jewel as their characteristic mark, mostly the “wish-granting jewel” (Skt. \textit{cintāmāṇi}). The residence of wrathful \textit{dharmapālas} is a castle or palace built out of skulls or bones standing on a rock that is surrounded by a wild sea of blood, while the peaceful gods’ and goddesses’ residence is presented in a beautiful landscape on an alpine meadow, covered with flowers and surrounded by magnificent trees\textsuperscript{27}.

2.2. The Classification of Deities

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

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

\textsuperscript{25} Nebesky-Wojkowitz (1956), p. 13. See also description of the five personal protectors in chapter 4.

\textsuperscript{26} See Beer (2003), p.19, and p. 198.

\textsuperscript{27} Nebesky-Wojkowitz (1956), p.20-21.
of gods\textsuperscript{28}. Many scholars nowadays use Lama Klong rdol’s classification system for reference. In his complete works, Vol. ya, p. 12\textsuperscript{29}, he presents a way which is also accepted by the Buddhist theology, where he arranges the countless deities according to their similar character and thus comprises them within eight classes, the so called \textit{Lha srim sde brgyad}, “The eight classes of gods and demons”\textsuperscript{30}.” Members of these eight classes were able to receive and practice the teachings of Buddha. Nebesky-Wojkowitz (1956) also refers to Lama Klong rdol’s work. However, he differentiates two main ways in which to arrange the well-known gods and goddesses found in the Tibetan Buddhist pantheon. The first class includes those deities who have already passed beyond the six spheres of existence, the ‘\textit{jig rten las ’das pa’i srung ma}. The second class comprises deities who are still present in the six spheres of existence, the so-called ‘\textit{jig rten pa’i srung ma} or ‘\textit{jig rten ma ’das pa’i srung ma}.

When some authors\textsuperscript{31} mention the pre-Buddhist gods and goddesses of the latter group, they use the term “demons” to denote its members. Hence, Farkas and Szabó (2002: 10) state “the figures called ‘demons’ (\textit{gnod, bdud, srin po, klu, lha, dmu, ’dre, gong po, gza, ma mo} etc.) are apparitions deriving from the faith that preceded Lamaism\textsuperscript{32}”, while Nebesky-Wojkowitz calls the entire range of “demons” \textit{chos skyong}. Additionally, he says that both classes are sometimes identified as \textit{phyi nang gsang ba’i chos skyong}, which can be divided and explained in the way that \textit{phyi ba’i chos skyong} represent the protectors who are still present in the six spheres and \textit{nang gsang ba’i chos skyong} refers to the high-ranking deities. Another name given to both classes is \textit{dkar phyogs skyong ba’i srung ma}, which denotes the opposite of \textit{nag phyogs gi bdud}, who are protective deities of the Bon religion, called “\textit{bon skyong}” or “\textit{bon srung}”.

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

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

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

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

\textsuperscript{31} e.g Farkas, Szabó (2002); Tucci (1980, 1949).

\textsuperscript{32} Nowadays, consensus still does not exist on which gods belong to which specific group. Comparisons have been done by Farkas and Szabó (2002), p.11-16.
Moreover, *yul lha* is used as a term indicating many ancient local deities and spirits of the dead who turned into malevolent demons, because they could not be reborn. A more general term for all guardian deities of the Buddhist doctrine is *rigs 'dzin brgyud kyi srung ma*. When talking particularly about the protectors of religious masters or teachers, the term *slob dpon brgyud kyi srung ma* is used. Lastly, there are some rare expressions, but they are still used for specific guardian deities (*dben gnas gnyan gyi srung ma*). Even more specific names are given to single groups of deities when referring to their tasks. Members who belong to the class of the *'jigs rten (ma 'das) pa'i srung ma* are believed to be “limited and are subject to karmic law” 34. Thus, through the merits they have accumulated while fulfilling their tasks as *dharmapālas*, they may be ‘promoted’ and enter the spheres of the *'jigs rten las 'das pa'i srung ma*, which takes a fair amount of time, whereas many *bdud* 35 are still being converted into Buddhist protectors - therefore, the second class is constantly increasing in number.

As for deities who have their place within the supramundane class, they are seen as awakened beings and are considered to be very important and mighty, belonging to the eighth, ninth and tenth *bhūmi* 36. The arrangement is shown in eight points 37 and includes inter alia *dharmapālas* as *dpal ldan lha mo*, who is a goddess belonging to the tenth rank. She is the chief guardian goddess of the Tibetan Buddhist pantheon and the protectress of the *dge lugs pa* sect. Others include the various forms of *mgon po* as well as the deities of wealth, as *Vaiśravana, Kubera or Jambhala* 38.

34 ibid., p.5.
35 *bdud* are usually said to be angry heavenly spirits and devils ruling over sufferings and diseases, those who have originated from the aggregates of components of a living being, lustful gods and messengers of the lord of death. Das (1976), p.666.
36 Nebesky-Wojkowitz (1956), p. 3.
37 Although Farkas and Szabó quote Nebesky-Wojkowitz (1956), I prefer their listings (in Farkas, Szabó 2002, p.12), because it is presented more clearly.
38 See Table I in Appendix I.
2.3. The Class of Mundane Protectors

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

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

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

2.4. The dregs pa - The Haughty Ones

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

40 ibid., p.164.
42 Ibid., p. 4.
43 Farkas (2002), p.12. See Table II in Appendix I.
Tibetan deities who initially belonged to the Bon pantheon\textsuperscript{44}. According to some texts deriving from the \textit{mying ma pa} school of Tibetan Buddhism, there exists a group of the three \textit{dregs pa}, called \textit{myur mgyogs kyi dregs pa skya gsum}. Furthermore, there is another of the sixteen \textit{dregs pa}\textsuperscript{45}, and a group of the five \textit{dregs pa}, known as “guardians of the treasure” (Tib. \textit{gter srung dregs pa lnga}). The latter includes five subgroups\textsuperscript{46}.

Moreover, there is a group of \textit{dregs pa} that plays an important role during magical ceremonies\textsuperscript{47}. It is called the \textit{dregs pa sde brgyad}. Deities belonging to this class are arranged in six groups, according to certain criteria\textsuperscript{48}, each having eight members.

\begin{itemize}
  \item 1.) External \textit{phyi}
  \item 2.) Internal \textit{nang}
  \item 3.) Secret \textit{gsang}
  \item 4.) Outstanding \textit{mchog}
  \item 5.) Visible \textit{sprul}
  \item 6.) Iridescent \textit{snang}
\end{itemize}

The fifth group, the \textit{sprul pa sde brgyad}, is composed of ten emanations of deities, each having a seat in different parts of the human body. Because of their similarity with the five personal protectors, it is interesting to mention this group\textsuperscript{49}.

2.5. The \textit{snang srid sde brgyad} - The Eight Classes [of the Gods and Demons] of the Phenomenal World

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

\textsuperscript{44} Bunce (1994), p. 1047.
\textsuperscript{45} Regarding Nebesky-Wojkowitz's investigations, it is not certain who altogether belongs to this group, c.f. p.253.
\textsuperscript{46} For further information see Nebesky-Wojkowitz (1956), p. 168, 253,
\textsuperscript{47} ibid., p.253-317.
\textsuperscript{48} Farkas (2002), p.36.
\textsuperscript{49} Nebesky-Wojkowitz (1956), p. 264. He translates as follows: “The right shoulder becomes the \textit{dgra lha} emanation, the left shoulder becomes the \textit{ma mo} emanation, the lips and teeth become the \textit{bdud} emanation, etc...”
characteristic signs. For example, in first group listed, is sa bdag dkar po, who is one of the best-known earth gods (Tib. sa bdag). In the fourth group listed The great guardian-kings of the four world quarters are found. The seventh group listed comprises deities called pho lha, dgra lha, and srog lha. At last, mo lha and mo sman are mentioned. Therefore, it can be said that the place of the five personal protectors within the vast classification system is among the class of the 'jig rten pa'i srung ma, in the group of the snang srid sde brgyad, which belongs to the large group of the dregs pa.

3. The 'Go ba'i lha Inga

3.1. Introduction

There is no consistent translation of 'Go ba'i lha Inga into English. The literal meaning of 'go ba' is multiple: “to be tainted, to be stained, contaminated, to be infected, to be filled, to involuntarily stick to something, to catch, to be sullied, to get covered with something, to be infected and affected by something undesirable and degrading”, or as a noun, 'go means “beginning, leader, origin”50. Otherwise, there is a separate entry for 'Go ba'i lha Inga in the dictionaries. The most common translations are: the five foremost deities, patron or guardian deities, man’s protecting deities. Some refer to them as the five sticking deities, life-long companion gods, or as the five superior demigods51. In Mongolian they are known as Gobiin lha52, in Chinese as 五守護神 (wūshǒuhǔxiù) or 五守舍神 (wūshǒushěxiù)53 and in Japanese as ゴ
3.2. The Five Personal Protectors

Their Worship in Ancient Times

The origin of their cult can be traced far back in time. The five deities are already mentioned during the period of the so-called “nameless religion” of Tibet\(^55\). It is a religion based on oral tradition, having no systematised doctrines, as do Buddhism or Bon. Within the Tibetan folk religion, importance is put on myths and customs that guide people’s daily lives and the interconnection between humans and supernatural beings is emphasised. On the one hand, there are malevolent spirits that harm people and cause different illnesses, while on the other hand, there are good forces which protect human beings from them. In that context, the five personal protectors take the role of the guardians of each human being\(^56\) and are supplicated to increase their wealth, prosperity, family lineage, and to protect them from enemies. They appear in legends of the world creation found in texts of the Bon canon and in the Tibetan history of the mythical kings. One text of the Bon canon where the ancient origin of the five personal protectors is mentioned, is the “The purification of the deities of the four clans of little men”\(^57\). The work begins with the procreation myth\(^58\). At a moment during this process of creation, “four clans of little men” appear from an arrow and each man receives a deity. The creation continues

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


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

with the appearance of various birds that are instructed to invite deities for people\textsuperscript{59}. At the beginning of the next section of the text, the actual ritual, the individual members of the group of the five personal protectors are mentioned several times among the many deities invoked. Their function, their support, and substances offered to them are presented and each deity is invited to dwell in a human being’s body\textsuperscript{60}.

In another legend of the Bon tradition, the five personal protectors are a part of the Bon cosmogony. The main Bon text on the creation of the universe is the \textit{mdzad phug}\textsuperscript{61} and is believed to have been composed in the eighth century A.D. (Namdak, 1966). It goes as follows: Father Khri rgyal khug pa created the world while collecting the lees of the five causes in his body\textsuperscript{62} and out of their essence two eggs\textsuperscript{63} emerged. From the heart of the egg of light emerged Srid pa sangs po ‘brum khri, a white man with turquoise hair. He was the king of the world of existence and had nine sons and nine daughters. His fifth daughter, the goddess of life had twelve offspring. Among them were the invincible deity of men (\textit{pho lha mi rdzi}), the deity of mothers who looks after children (\textit{ma lha bu rdzi}), the gracious deity of the maternal uncle (\textit{zhang lha drin chen}), the grown-up deity of the enemy (\textit{sgra lha dar ma}). The seventh daughter of the king, who was the mother of the gods of horses, yaks, sheep, goats, door, the goddesses of cows and the hearth, bore the dignified deity of life-force (\textit{srog lha nyams}

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

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

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

\textsuperscript{62} The legend starts as follows: “In the beginning of the beginning the deity \textit{nam mkha’ stong ldan phyog sum rje} possessed lees of the five causes...” C.f. Karmay (1998), p. 126-128.

\textsuperscript{63} These two eggs, one egg of light, the other of darkness, are - according to Tucci - ideas taken from the Iranian beliefs, especially those of Zurvanism. “With the black light arose a black man and from him originate demons which cause all kinds of misfortune, and the worship of the \textit{lha} extinguished. From the white light a white man arose. He is the positive god, the good god of Being and with him the \textit{lha} were worshipped again and the struggle to overcome the demons started”. Tucci (1980), p. 215.
The five personal protectors are also found in the Hundred Thousand Songs of Milarepa (Tib. \textit{mi la ras pa’i mgur ‘bum}) in connection with a Bon ritual. In this story Milarepa, having been told by \textit{ḍākiṇī}s to depart on a journey, meets Dziwo Repa, a worthwhile disciple, and visits a village called Lapou, where a rich man, who was an eager follower of the Bon religion, suffers from a horrible disease. For his recovery, this man wants to sacrifice a hundred yaks, a hundred sheep and a hundred goats, which were needed for the performance of a Bon po ritual, but Milarepa offers to perform a (Buddhist) ritual in order to cure the man. During his song, he says that the \textit{pho lha}, the wise deity of men, the \textit{yul lha}, the blissful deity of the place and the \textit{dgra lha}, the self-aware deity of enemies\footnote{Tib. ... ye shes kyi pho lha gnam du yar l bde chen gyi yul lha gyes nas med l rang rig dgra lha log nas med l ... Mi la ras pa’i mgur ‘bum, p. 174/14.} have naturally disappeared and gone to the heavens. After enlisting other gods and demons who left the sick, rich man, he continued to chant the consequences of their departure. Because \textit{pho lha} left, the wisdom also left and now he is confronted with fundamental ignorance. Because \textit{yul lha} and bliss separated, demonic influences should be appeased by an exorcising ritual. Because the \textit{dgra lha} left, self-awareness is occulted, so a ransom rite, to turn away from clinging, has to be performed. Then comes the part on the supplication and offering where the three deities are mentioned. Milarepa offers the (imagined) yaks and the nine vehicles to \textit{pho lha}, who is the Bon \textit{dhammakāya}. With the (imagined) sheep and the four classes of Tantra, he supplicates \textit{yul lha}, who is the five \textit{saṃbhogakāya}. With the (imagined) goats and scriptures of the \textit{Tripitaka}, he supplicates the \textit{srog lha}\footnote{Why \textit{srog lha} is mentioned here instead of \textit{dgra lha}, I do not know. But like this four members of the five personal protectors are mentioned in the Songs of Milarepa, in the ritual to cure the sick, rick Bon practitioner.}, the deity of life-force, the Buddha \textit{nirmānakāya}\footnote{See \textit{Mi la ras pa’i mgur ‘bum}, p. 174/11-27 and p. 175/13-16.}.
Moreover, two members of the five personal protectors played an important and interesting role in the legend of the death of the eighth mythical Tibetan king Grigum Tsenpo (Tib. *gri gum btsan po*). Variations on this story are as numerous as there are texts. According to Hoffmann (1950), it goes as follows: “During his reign, the king had an evil minister, who provoked him for a duel. Since Grigum Tsenpo was possessed by a *gdon* demon, which is said to enter a person’s body and blur his or her mind, it was possible to trick him. He was told by the minister to put a dead fox on his right shoulder and a dead mouse on his left one. Because it caused the *dgra lha* and the *po lha* to leave his body, the king remained unprotected and vulnerable. Unprotected in this way and under the influence of evil spells, the king cut off the magic rope (Tib. *dmu thag*)\(^{70}\), the connection to heaven, while waving the sword over his head to fight the minister, and was killed. Grigum Tsenpo became the first mythical king to leave a corpse behind.”

**Their Worship Nowadays**

The worship of the five personal protectors is not very widespread nowadays. During my field study in Nepal, I did not meet anyone who still performed an offering ritual exclusively for them. After interviewing numerous Tibetan people in and around Kathmandu\(^{72}\), it seems to me that the cult of the five personal protectors is not known anymore among lay population. Nevertheless, in the monastic community, some possessed information on their cult, while others were just aware of their names. Since two monasteries, out of the seven monasteries\(^{73}\) that I have visited in the course of my field study, where I gathered the most information on the five personal protectors were *dge lugs*

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


70 The *dmu thag* plays an important role in Tibetan history. See Norbu 81995),p. 75-76, and Stein (1972), p.224.


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

73 For the list of monasteries, see the bibliography.
pa\textsuperscript{74}, since the fifth and the seventh Dalai Lama, as well as the famous dge lugs scholar Thu’u bkwan III, Blo bzang chos kyi nyi ma are authors of several of these ritual texts, and since the five personal protectors are still worshipped nowadays in Mongolian households\textsuperscript{75}, I tentatively conclude that their worship is more present in the dge lugs pa tradition. Regarding the different texts related to the five personal protectors that I witnessed, the central part of their worship, which includes the invocation of the five deities to exercise their protective power from five different parts of the body, remains the same\textsuperscript{76}. Variations are only present in the length of the texts and in the different contexts in which offerings are made to them, such as, texts dealing with the invocation and offering (Tib. gsol mchod), the smoke offering (Tib. bsang mchod), the feast offering (Tib. tshogs), or the golden libation (Tib. gser skyems)\textsuperscript{77}.

3.3. Individual Description

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

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

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

\textsuperscript{76} See chapter 5.3.

\textsuperscript{77} The bsang and the gsol mchod are presented in the translations. During he tshog offering ceremony different types of foods are presented and offered to the deities. The golden libation is a beverage for deities. Usually a golden vase filled with consecrated water is used.
elemental spirits and past conditions, the five personal protectors are mentioned. One such divination technique uses pebbles as indicators. It is said: “if the pebble indicative of the vitality element of the year is white, the subject’s vitality element will be in a friend-relationship, for which reason long life will be ensured and there will be no need to worry since one will be protected by the life-long companion gods (’go lha) and protector deities (srung ma)” 78. They are also mentioned in the chapter about recognising diseases and demons. For that, divination can be made on the basis of the log-men years, the subject’s trigram, or on the base of numeric squares79. In connection to the five personal protectors the latter technique is used. It is said that “curative means related to different sorts of demons depend on the relationship between the numeric square of the hour and the natal numeric square. If a certain relationship between numeric squares is formed, then the life-long companion gods (’go lha) will bring their afflictions”80.

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

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

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

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

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

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


82 The individual functions of each protector are described in chapters 3.1-3.5
together with a person at the time of death, and acts as a “lawyer” when he or she is confronting the last judgements.\(^83\)

The five personal protectors are not only described in ritual texts, they are also shown in painted scrolls. There are several Thangkas depicting them\(^84\). The following image is the clearest and most sharp-cut in presentation I have at my disposal.


\(^{84}\) Here, I have chosen a representation found Art of Buriatia, Buddhist Icons from South Sibiria; Deborah Ashencaen & Gennady Leonov; Spink; London; 1996: No. 28

See appendix II for other Thangkas. NB: On other paintings each of the five personal protectors is standing on a lotus, not only the central deity.

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

### 3.3.1. Mo Lha

![Image of Mo Lha]

This is the deity of females. She is a young, beautiful, white woman, with one face and two arms. In her right hand she holds a long-life arrow and in her left hand a mirror. *Mo lha* is dressed in blue silken brocades, she wears a head ornament\(^{85}\) with precious gems, such as turquoise, a necklace and various

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\(^{85}\) In the translation part I use also for *mo lha*, instead of the “head ornament”, another meaning of the Tibetan word *thod*, namely “turban.”
other ornaments. She is riding a hind, ornamented with a saddle, and stands on a lotus and moon disc. Her head is surrounded by a green halo.

In some ritual texts\(^86\), she is referred to as *ma lha*, the mother deity. Because she occupies the central position, it can be an indication that *mo lha* is the most important goddess among the group of the five personal protectors, or that she is an emanation of a higher ranking deity followed by four male retinues. In that case, she may be connected to the blue goddess, called *mthing gi zhal bzang ma*\(^87\) of the five sisters of long life (*tshe ring mched inga*\(^88\)). She is also associated with *ma gcig dpal ldan lha mo*, who is the protectress of Lhasa and an emanation of *dpal ldan lha mo*\(^89\). Her central position on most of the Thangkas, could also emphasise the female role, the importance of a mother, a female individual who is responsible for the development of further generations\(^90\). She exercises her power of protection from the right armpit. She is asked to make food and wealth fall down like rain, to bestow *siddhis*, wealth, cattle, food, drink, retinue, and so forth. Offerings made to *mo lha* should include medicinal tablets, round heart-shaped *tormas*, “secret sheep”\(^91\), a spindle of maternal aunts and an arrowhead of maternal uncles.

Her seed syllable\(^92\) is JÑA and her *mantra*\(^93\) is NA RA KMO DU NE DZAḤ DZAḤ.

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86 See e.g. translation of text G in chapter 6.8.
88 The five sisters of long life are ancient Tibetan deities who were bound by an oath and incorporated into the Tibetan Buddhist pantheon. They are mountain goddesses whose residence is supposed to be the five lakes at the foot of the mountain Jomo gangs dkar. The deities belong to the train of dMag zor gyi rgyal mo remati, an emanation of dPal ldan lha mo. See Nebesky-Wojkowitz (1956), p. 25.
89 ibid., p. 23, 327.
90 Oral communication with Öser Dorje, Kathmandu, December 2009.
91 For discussion and clarification of unusual offering substances as “secret sheep”, “secret yaks”, or “silken houses”, see translations, p. 77, and 91.
92 The seed syllable is taken from the texts F and G.
93 The *mantra* is taken from the text J. I suspect a mistake in the Rinchen Terdzo, because the first syllable of each *mantra* seems to correspond to the seed syllable of each deity. Here only two correspond.
3.3.2. Srog lha

This is the deity of life force. He is a white man, with one head and two arms. He wears crystal armour, a helmet and holds a lance banner. He carries a tiger skin quiver, a leopard skin sheath, the three types of weapons around his waist, a vase of long life. He rides a very fast black horse that is adorned with a saddle, a bridle and a saddle rope. *Srog lha* wears svag boots\(^94\) and his head is surrounded by a green halo. He exercises his power of protection from the heart centre. He is asked to protect one’s life from obstacles, such as the eight aspects of untimely death and obstacles created by others, like wrathful deities, evil demons and so forth, as well as to extend life, happiness and well-being. *Srog lha* is connected to the ancient believe of *bla*, the soul and therefore the importance of his task to keep beings alive is emphasised\(^95\).

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

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

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\(^94\) For description, see the translation of texts H and F.

\(^95\) Stein (1972), p.226.
3.3.3. Pho lha

This is the deity of males. He is white with one head and two arms. He has the appearance of a youthful person. In his right hand he carries a jewel and in his left a wooden basin filled with precious jewels. He wears blue silken brocades, adorned with jewels, his matted hair is bound by a silken turban and wears svag boots. He rides a pastel pink horse that is decorated by a saddle, a bridle and a saddle rope. Pho lha’s head is surrounded by a green halo. In some ritual texts he is referred to as zhang lha, the deity of maternal uncle, who in turn is occasionally also said to be an emanation of mo lha. As an individual deity, pho lha is important during marriage ceremonies and is worshipped as a local deity\(^\text{96}\). He exercises his power of protection from the left armpit. He is asked to repel adversities, to produce favourable conditions, to dispel physical illnesses, mental sufferings, calamities, discord, obstacles to the accomplishment of one’s desires, to defeat enemies and make oneself victorious. Offerings made to pho lha should include a pure “secret sheep” and a silk spear.

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

3.3.4. Yul lha

This is the deity of the land. He is white with one head and two arms. He is dressed in white silken brocades, and holds a bow, arrows and a lance banner. He has the attire of a warrior and wears armour and a helmet. He carries a tiger skin quiver, a leopard skin sheath, and the three weapons around his waist. He wears svag boots and rides a white horse, which is adorned by a saddle, a bridle and a saddle rope. His head is surrounded by a green halo. Yul lha plays a very important role as a local deity when separately present\(^7\). There, he is believed to have his seat in various natural regions, especially in the mountains. He exercises his power of protection from the crown of the head and is asked to fulfil all wishes, to accomplish health, long life, happiness at home, to protect people from frightening places and injuries, to crush demons, to eliminate misery and poverty, and to bring together abundance and prosperity.

Offerings made to yul lha should include “secret white yaks” and “silk houses”\(^8\). His seed syllable is YU and his mantra is YU TI PA KA DU NE DZAĦ DZAĦ

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\(^8\) For explanation on secret yaks and silk houses see the offering parts in the translation of text H.
3.3.5. Dgra lha

This is the deity of the enemy\textsuperscript{99}. \textit{Dgra lha} represents a deity whose task is to conquer the enemy’s life-force. He is white with one head and two arms. He is a peaceful and smiling adult. In his right hand he holds a spear with silken ribbons, in his left hand a noose, or as presented in this picture, a saddle rope. He wears a silken turban, is dressed in silken brocade and is adorned with jewels, a coat of armour (Tib. \textit{bse khrab}), and a conch shell. \textit{Dgra lha} carries a tiger skin quiver and a leopard skin sheath, the three types of weapons, while riding a white horse, which is adorned by a saddle, a bridle and a saddle rope. His head is surrounded by a green halo. There are different groups of deities forming the \textit{dgra lha} brotherhoods. \textit{Dgra lha} is also a separate class in the classification of deities within the \textit{’jig rten pa’i srung ma}. He exercises his power of protection from the right shoulder. He is asked to subdue hostile armies, to make one victorious in battles, to make the castles secure, the horses fast, the weapons sharp, to bring success in gambling, business and debate activities, and to increase one’s reputation, power and possessions.

\textsuperscript{99} I have decided to translate \textit{dgra lha} as the deity of the enemy. Other possible translations are the “deity of war”, the “war-god”, “war-spirit” and the like.
Offerings made to dgra lha should include pure small offering morsels of butter (Tib. bshos bu) and turquoise shells.

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

4. Buddhist Visual Art \[^{100}\]

4.1. Introduction

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

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

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\[^{100}\] In Tibet, all fields of knowledge are divided into the five major and the five minor sciences. The five minor sciences comprise poetry, astrology, drama, etymology, and composition. The five major sciences are subdivided into the inner (religious studies) and outer sciences comprising logic, healing, grammar, and crafts. Buddhist visual arts belongs to this latter category.
“rten”101 (support). There are three main types of rten according to the traditional Tibetan classification of Buddhist art - bodily support, verbal support and mental support102, corresponding to an aspect of Buddhahood. Thangkas and statues represent the bodily support.

Before Thangka painting was established in Tibet, deities appeared to qualified individuals as visions, or in dreams, which were then immediately afterwards put onto paper. These mystical visions formed the visual basis on which sādhanas were later elaborated before being incorporated in the Tibetan canonical texts103. The guidelines for the creation of visual art found in Tibetan texts, stress the importance of basic principles such as proportions, colours, attributes and postures, which have to respect fixed conventions104. In the course of time, different traditions have shaped the presentation of images. Apart from the prescribed measurements, the completion of the picture depended solely on the artist’s creativity and the tradition he or she belonged to.

Many foreign sources contributed to Tibet’s artistic heritage, and the widest variety of styles and themes referred to in Buddhist paintings across Asia can be found there. It is possible to distinguish styles evolving throughout the centuries – the first phase of the history of Tibetan art began in the seventh century and second phase around the eleventh century105. The first influences came from Indian art, later followed by Chinese styles. Then, in the fifteenth

101 Lit. “supports”, they act as physical representations and embodiments of awakened beings. The majority of Thangkas had this function. Else, there are Thangkas found that are solely depicting life stories of the Buddha, any spiritual being or any aspects of the Buddhist doctrine at that point they are known as “didactic” paintings. Jackson (1984) p. 25 and 41.

102 Jackson (2005), p.5.


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

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

century a distinct Tibetan style emerged\(^{106}\). One of the prevailing art schools found by the master Menla Döndrup (Tib. sman bla don grup, 1425-1505) was the Menri (Tib. sman bris) school. Its main characteristics are seen in the precision of paintings, the intricate details, and rich colours. Out of this school, a new type was developed by Choeing Gyatso (Tib. Chos dbying rgya mtso, seventeenth century), who called his style Mensar (Tib. sman gsar)\(^{107}\). Later, many different new schools appeared, all applying the same basic systems, except the Karma Gadri (Tib. sgar dris) school, which demonstrated clearly unique features. The term “Gadri” means “painting style of tents” and was established in Eastern Tibet by the artist Namkha Tashi who is said to be an emanation of Mikyö Dorje (Tib. Mi bskyod rdo rje, 1507-1554), the eighth Karmapa. It had a strong Chinese influence and the main characteristics are thinly applied pale colours, less attention to details, but more spacious, expansive backgrounds and natural landscapes. Since different paintings showing the five personal protectors exist, styles vary dependent on the place and time of the production of a Thangka. According to explanations given by Jackson (2005: 7) and Tulku Thondup (2001) I would place the above shown painting of the five personal protectors to an already Chinese influenced style, because of the predominance of the green and blue background\(^{108}\).

4.2. Importance and Characteristics of a Well-Proportioned Figure

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

\(^{106}\) The exact date is very difficult to set, but most probably it emerged along with the Menri school. Generally two artistic traditions are recognised that served as the principal source of Tibetan art – the Indian and the Chinese. The Indian aesthetic inspired the figural tradition, while the Chinese contributed to the view and visualisation of nature. The concept of this new creation utilises more freehand and creativity. Numerous changes are evident in both the landscape and the forms. The early styles are extremely symmetrical and geometrical, and in some, even the spacious naturalism of the landscapes are decorated with different patterns and symbols. For example the most symmetrical and geometrical paintings can be viewed in the chapel of thousand Buddhas in Gangtse Tshuk lak Khang, Tibet. From: Thaye (2000), p. 189.


\(^{108}\) See other Thangkas in the appendix II.
Tibetans, consensus exists about the specific rules and terminology to be used in the study of measurement. In the Buddhist pantheon there appear a large number of different deities, who are divided into almost a dozen main iconometric classes. In order to produce a piece of art, a sculpture or a painting, specific measurements have to be followed and remembered by every individual painter. A picture is only “valid” when the iconography and its iconometry are in balance. If the following measurements are not done properly, different negative consequences may affect not only the careless artist, but also their dwelling place, success, health, as well as the person who purchased that piece of art.

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

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

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


There is also a legend about the first painter, known as King ‘Jig Thul. One day a Brahman came to visit the King and blamed him that because he was not ruling his land in accordance with the *Dharma*, his son had to face an early death. Immediately the King went to Yama, the god of death and demanded to give him back his son. After long disputes Brahma appeared, explaining it was due to the child’s own karma consumption and it was thus not right to ask Yama. He should draw an exact representation of that son. The King did as said and Brahma blessed it, causing the child to return to his father. Afterwards, the King got the title “the first painter”, went to the gods’ realms where he was given detailed instructions on the geometrical systems, the correct measurements, the merits of correct proportions and the importance of visual arts.
the eyes should have the form of lotus petals, the eyebrows long and half moon shaped, the ears wide with long earlobes, etc.\textsuperscript{111}. Having trained in and mastered the depiction of the basic proportions of the chief deities, the artist applies his knowledge to unfamiliar deities, respecting the rules related to each iconometric class. Specific rules on measurement for the five personal protectors do not exist. The iconometry used for peaceful deities is usually applied to depict the five personal protectors in a Thangka\textsuperscript{112}.

\section*{5. The Ritual}

\subsection*{5.1. Introduction}

Rituals are ways of communication, as in simple ritualised actions, like a handshake among human beings, or the way animals communicate among each other, etc. They also mark the interaction between humans and invisible beings, such as awakened beings, departed masters, bodhisattvas, Buddhas, etc.\textsuperscript{113} and usually reflect a system of religious beliefs. To understand rituals, it is important to take into account the social context in which they took place. They reflect different peoples’ way of thinking, perceiving and dealing with situations. Ritual texts are abundant in Tibetan literature and an important part of the monasteries’ daily activities is devoted to the performance of rituals\textsuperscript{114}. There are many different types of rituals in Tibetan traditions. Rituals can be used in everyday life with an aim to accomplish worldly benefits, like in the case of marriage rituals, rituals for the dead, rituals to ensure the continuation of posterity, to increase one’s life span, wealth, to summon good fortune, for a good harvest, to prevent misfortune, etc. Nevertheless, they can also be

\begin{flushleft}
\textsuperscript{111} Here I did not mention every given detail. For further information see Gega Lama (1983), p. 68 f.
\textsuperscript{112} See Bunce (1994), Chandra (2002) and Thaye (2000) for more elaborate descriptions on the iconometry of peaceful deities.
\end{flushleft}
directed towards higher spiritual goals, like liberation and awakening. Among the different categories of rituals found in the Tibetan traditions, a part of them consists of offering rituals (*mchod pa’i cho ga*). According to Makransky (1996: 313) “the word *mchod pa*, as Tibetan Buddhist term, means to make offerings in a ritually prescribed context to sacred or powerful beings in order to honour, venerate and please them." Although almost all Tibetan ritual texts contain a section on offering, only those that emphasise the offering itself, as the most important part of the text, are called “Offering rituals.” For the five personal protectors such offering rituals are performed.

5.2. General Framework in Which a Mahāyāna Ritual Takes Place

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

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118 The seven branches offering includes prostration, offering, confession, rejoicing, request to turn the wheel of Dharma, supplication of not passing away into *nirvāṇa*, and dedication. This is not explicitly found in offering rituals performed for the five personal protectors.
119 Agent, object, action.
image of the visualised objects, for which Thangkas, as the bodily support of deities, are of help and importance. The crucial element of this process is to feel their actual presence and blessings. For example, in the offering rituals, the offering substances as well the recipients of the offerings must be visualised clearly and their actual presence must be felt. Any visualised element of the ritual arises from the state of emptiness and dissolves back into it at the end of the process. In the concluding part of the ritual, the practitioner dedicates (Tib. *sngo bo*) the merits he accumulated in order to attain complete awakening for the benefit of all sentient beings and recites aspiration prayers (Tib. *smon lam*).

5.3. Description of an Offering Ritual

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

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120 See chapter 4.1.

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

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


125 The outer offerings include eight *mantras* which are recited along with eight *mudrās*. The eight types of offering *mudrā* symbolise a great variety of physical objects. They are represented in front of a shrine in eight bowls (more common in seven) filled with fragrant water and are offered from left to right as follows: *argham* (pure spring water, gathered from the entire universe), *pādyāṃ* (water of cleaning an object of refuge), *puspe* (all offering flowers), *dhūpe* (all appropriate incense in the universe), *āloke* (natural lights, eg. sun), *gandhe* (parfume), *naivedye* (food offered to the Three Jewels), and *śabda* (all sounds and music) The eight *mantras* are as follows: *om vajra argham āḥ hūṃ* (pure spring water for washing), *om vajra pādyāṃ āḥ hūṃ* (pure spring water for drinking), *om vajra puspe āḥ hūṃ* (fruits and plants), *om vajra dhūpe āḥ hūṃ* (incense), *om vajra āloke āḥ hūṃ* (light), *om vajra gandhe āḥ hūṃ* (perfume), *om vajra naivedye āḥ hūṃ* (food), *om vajra śabda āḥ hūṃ* (sound). For more detailed information on the verses and their usage, see Beyer (1973), p.148-154. And see the translations for more information on these objects.
mchod) offerings. For the peaceful deities the inner offering includes a torma of white flour mixed with the three sweets and the three white substance. The outer offering is made of objects which are pleasing to sight and the secret offering is a purely symbolic offering. They are cleaned of evil influences by sprinkling water and reciting the mantra OM AMRTA KUNĐALI HANA HANA HŪM PHAT. This fierce mantra makes the water become the essence of Swirling Nectar. Then the offering substances and oneself are purified from any clinging to self-existence into emptiness, by reciting the mantra OM SVABHĀVAŚUDDHĀH SARVADHARMĀH SVABHĀVAŚUDDHO ‘HAM. Then, they re-emerge from the state of emptiness as pure wisdom nectar and are blessed by the syllables OM ĀH HŪM. They represent the enlightened body, speech and mind of all Buddhas, and are accompanied by the recitation of other mantras and the performance of special mudrā. This process is usually followed by a brief or detailed visualisation of the five personal protectors and their attributes. From the syllable PA arise five seats, each made of a lotus and a moon disc. Each personal protector is visualised successively, together with his or her own attributes from their seed syllables (JÑA, NA, A, YU, ŠE).

After that, in the invocation part, the deities are called one after the other for protection from the different parts of the body. At that point, the offerings are presented to the five deities, accompanied by specific supplications and requests made to each of them. The ritual is generally concluded by requesting the deities to remain firm, exhorting them to perform their activities continuously and reciting auspicious wishes. Although these deities belong to the class of the 'jig rt'en pa'i srung ma and their function is to provide worldly benefits, these rituals have been integrated into the framework of Mahāyāna Buddhist rituals and dedications are thus made towards supreme awakening.

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126 The secret offerings are presented, worshipping the deity with the sixteen goddesses of sensual enjoyment. See Beyer (1973), p. 159-164.
129 PA is the seed that is visualised as transforming into a lotus. Beyer (1973), p. 145.
130 See summary of text J, p. 86. These syllables when presented in this order, represent the mantra of long life. According to Gregory Forgues (oral communication August 2010), but I could not find any mantra related to it.
131 C.f. dedication in text G.
5.4. Introduction to a Smoke Offering Ceremony

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

One type of smoke offering commonly performed in the Tibetan tradition is the Lhasang (Tib. lha bsang) ritual\(^{134}\). It means “higher purification ritual.” Many different types of Lhasang are done in Tibet, depending on location, lineage and purpose. It is performed for both mundane and supra mundane purposes, and is an invocation of all good spirits, well-intentioned deities, bodhisattvas, buddhas, protectors and departed teachers. It can be performed by both lay men and Lamas, for any given occasion. Its function is to cleanse and purify people and places of obstructions, obstacles or negative forces. As an

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

\(^{133}\) See Das (1976), p. 1316.

empowerment, it also brings down blessings in the form of wisdom, efficacy and power. Any offering should start by paying homage to the Three Jewels. The most appropriate time for a bsang offering ritual is the morning, at sunrise. To start with, the offering articles should be of “noble origin”, meaning that they should be offered without any thought of stinginess or wrong livelihood\textsuperscript{135}. They should be “fine substances”\textsuperscript{136}. The place where the ritual is performed has to be clean, as well as the substances themselves\textsuperscript{137}.

An important element of a Sang practice is to arrange everything beautifully. It is necessary for the place of the offering, like the fire pit that is constructed outside the residence before the ritual begins, to be nicely prepared, and the objects to be tidily arranged. Different aromatic woods are collected and placed next to the fireplace. When the fire has burned down, allowing the glowing coals to heat up, the officiant starts the invocation and puts aromatic substances such as Juniper boughs and other well-scented woods on the coals. For a smoke-offering, great offerings such as the five kinds of clothes (white, blue, yellow, green and red) which are cut into small pieces, the five kinds of beans, cookies, butter, oil, sugar, fruits, rice, some herbal medicine, cypress and pine tree leaves, flowers for the altar, some sweets, incense sticks, a teapot full of tea, and other items are prepared\textsuperscript{138}. It is said that obstacles and defilements are cleared away by the fire and the purifying smoke and that the fragrant smoke, mostly of burned Juniper, travels into the sky, attracting the various beings in and beyond samsāra. It serves as a kind of passageway between humans and the blessings of the heavenly beings.

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

\begin{footnotesize}

\textsuperscript{136} It means to present only the best pieces one would keep for oneself.


\textsuperscript{138} www.kagyu.org.ph/burn.htm (30.09.2009)
\end{footnotesize}
hearing faculty, as fragrances to stimulate smell faculty, as flavours to stimulate taste faculty and as tactile sensations to stimulate the body faculty. This all arises in a complete and vast form, being multiplied by the mantra and mudrā of the sky treasury.  

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

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

### 6. Edition and Translation

**6.1. Introduction**

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

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

140 The four types of guest include:

1. The so-called ‘Jewels’, meaning all buddhas, bodhisattvas, spiritual masters, yidam deities and ḍākinīs who are the guests invited out of respect, 2. The protectors who are guests invited on account of their qualities, 3. The six classes of beings who are guests invited out of compassion and 4. The obstructing forces who are guests to whom we owe karmic debts. See Tulku Urgyen Rinpoche (1999), p. 106.
The texts A, B, C, D, E\textsuperscript{141} are different versions of the same text on a smoke offering to the five personal protectors. Text E is the first text I came across, hence I use it as the “author text” to which I compared the other four versions, and did a critical edition\textsuperscript{142}. During my research, I found another text (text H), in the works of the online library of TBRC. It is not only a smoke offering ritual, but also contains information on invoking the five personal protectors. In the course of my research, I also found ritual texts to the five personal protectors in the first Treasury - the Treasury of Rediscovered Teachings (Tib. terma) - of the Five Great Treasuries brought together by Jamgön Kontrül Lodrö Thaye (1813-1899). The Great Treasury of Precious Termas is also known as Rinchen Terdzo [Chen mo] (Tib. rin chen gter mdzod chen mo), it is a huge compilation of terma texts in altogether 111 volumes\textsuperscript{143}. Out of these 111 volumes, I have worked with three different ritual texts. I have translated two texts (text F and text G). Text F corresponds in certain parts to text H. Therefore I have compared these parts and pointed them out in a critical apparatus, taking text H as the “author text”. Hence the small variations in different sādhanas can be shown - some additions and omissions have been made to fit the meter. Both texts, in the congruent sections, follow a nine-syllable meter, but vary on account of additions or omissions of syllables. Very important and of great use for the understanding of a text are additions of syllables and words.

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

\textsuperscript{141} See the sigla for the titles of the texts.

\textsuperscript{142} According to the article of Klein (2002), p 1-10, found in literaturwissenschaft-online.de, I may say I chose the “Leithandschriftenprinzip”- method for my critical edition According to Jäger (1990), p. 42-48, I would present the hierarchy of the texts saying that: no of the five texts (A, B, C, D, E) is the original text. There should have been 1 to 3 different versions, wherefrom texts A, B and C have been copied. Texts B and E could have had as prototype text B. I will not present a stemma.

\textsuperscript{143} The first redaction of the Rinchen Terdzo was done in the Palpung monastery in 1875. The second redaction was done in the Tshurpu monastery. It contained 63 volumes. Now, the latest was print in Paro in Buthan. This edition is based on the Tsurpu edition as supplemented with blockprints from Palpung and other great monasteries of Kham at the order of H.H. Dilgo Khyentse Rinpoche. See Schwieger (1990) and the online library of TBRC: http://www.tbrc.org/linkRID=O1GS108653O1GS1086531GS123771$W1KG14#library_work_OBJECT-W20578 (access: 28.07.2010)
personal **mantras** and their exact places around a five-pointed **vajra** during the process of visualisation.

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

6.2. Sigla

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

- **A** ‘Go ba’i lha Inga’i bsangs mchod II
- **B** ‘Go ba’i lha Inga’i bsang mchod II
- **C** ‘Go ba’i lha Inga’i bsangs II
- **D** ‘Go ba’i lha Inga’i bsangs mchod II
- **E** ‘Go ba’i lha Inga’i bsangs mchod II

The translations include three block prints F, G, H

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

The summary is given of block print J
Notes on the authors

Texts A, B, C, D, E and H were written by Thu'u bkwan III Blo bzang chos kyi ni ma (1737-1802), who was a Tibetan historian and Lama of the dge lugs pa school. His most famous work is Grub mtha’ shel gyi me long arguably the widest-ranging account of religious philosophies ever written in pre-modern Tibet.\(^{144}\)

The colophon of the manuscripts and block prints A, B, C, D and E say that these texts have been composed by Su pra mi\(^{145}\) Dhar ma ba dzra. This name is said to be the personal name of Thu'u bkwan III, Blo bzang chos kyi nyi ma\(^{146}\).

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

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

Chos kyi dbang phyug\(^{149}\), also know by the name Guru Chowang, was one of the five Terton Kings (Tib. gter gton) and the three supreme emanations. He was born accompanied by wonderful omens, on January 19, 1212, the fifteenth day, first month, water male monkey year, fourth cycle.

\(^{144}\) The full title is Grub mtha’ thams cad kyi khungs dang ‘dod tshul ston pa legs bshad shel gyi me long - A Tibetan Eye-view of Indian Philosophy.

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

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


6.3. Bibliographical Description and Physical Appearance of the Texts

A
‘Go ba’i lha Inga’i bsangs mchod (title)
Ku sa’ li dha rma ba dzra (composer)
Or tu su wang gi ho sho’i khe’a tshe ‘phel (requester)
At the temple of Or tu su dza sag dbang rgyal Tshe brtan rdo rje (place)\(^{150}\)

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

B
‘Go ba’i lha Inga’i bsang chog (title)
Ku sa li dha rma ba dzwa (composer)
Or du su wang gi ho sho’i sde tshe ‘phel (requester),
At the temple of Or tu su rda sag dbang rgyal Tshe brtan rdo rje (place)

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

C
‘Go ba’i lha Inga’i bsangs chog (title)
Ku sa li dha rma ba dzra (composer)

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

Or du su wang gi ho shwo chos ‘phel (requester)
At the temple of Or da su dza sag dbang rgyal Tshe brtan rdo rje (place)

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

D
‘Go ba’i lha lnga’i bsangs mchod (title)
Ku sa li dha rma bdzra (composer)
Or tu su wang gi ho sho’i sde cing ‘phel (requester)
At the temple of Or tu su ja sag dbang rgyal Tshe ldan rdo rje (place)

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

E
‘Go ba’i lha lnga’i bsangs mchod (title)
Su pra mi dha rma ba dzra (composer)
Wang gi ho shog sde tshe ‘phel (requester)
At the temple of Tu su dza sag dbang rgyal Tshe ldan rdo rje (place)

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

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

The four block prints F, G, H, J

F

_Lha Inga’i gsol mchod bsod nams dpal skyed_ (title)
Zhor sngags smyon\(^{151}\) (composer)
Composed for grong smad pa sangs rgyas rgya mtsho\(^ {152}\)
gnas brtan ‘dzam dbyangs grags pa (writer)
In the earth horse year 1678-1679 (time)\(^ {153}\)
based upon the _termas_ revealed by dge bshes Grwa pa mngon shes dBang phyug

G

‘Go ba’i lha Inga’i gsol mchod bsang dang bcas pa yar ngo’i zla rgyas zhes bya ba (title)
dGe ba’i blo can dha rma ba rdha (requester)
Ka rma ngag dbang yon tan rgya mtsho\(^ {154}\) (composer)
The texts were written down on the basis of texts revealed by Grva mngon and Chos dbang (_gter ton_)
Particularly, in accordance with his teachings lDi ri’i chos kyi grags pa, who is a direct student of the great translator Vairocana\(^ {155}\)

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\(^{151}\) Name for the fifth Dalai Lama (1617-1682).

\(^{152}\) Sangye Gaytso was the regent of the fifth Dalai Lama.

\(^{153}\) It is a personal name of 'jam mgon kong sprul blo gros mtha’ yas. C.f. http://classic.tbrc.org/kb/tbrc-detail.xq;jsessionid=1E14380A64B76E10AB68F10DE0142C15?RID=P264

\(^{155}\) C.f. also Schwieger (1999), p. 175-177.
In an isolated hermitage of dPal spungs (place)

H
‘Go ba’i lha Inga’i gsol mchod phen bde’i ‘dod ‘jo zhes bya ba (title)
bTsun gzugs bLo bzang chos kyi nyi ma (composer)
Based upon the teachings of rGyal dbang thams cad mkhyen pa
Gu shi dge slong blo bzang bzod pa (writer)
In the hermitage of bde chen chos gling (place)

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

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

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

\(^{156}\) This classification I have taken from the detailed index to the Rinchen Terdzo by Gene Smith. In the library of TBRC the name is ‘Go ba’i lha Ingas skyob pa’i man ngag dang gsol mchod.
6.4. Edition and translation of texts A, B, C, D, E

The cult of the 'Go ba'i lha Inga
A smoke-offering to the five personal protectors

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

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170 A: “May it be virtuous!” - dga’o//
C: “The purification of the five personal protectors” - / 'Go ba'i lha lng'i bsangs ii

171 It might be better to read gtong “to start an offering” instead of gtor “to scatter an offering”. Although all texts have written gtor, i.e. bsangs gtor, then it can also be understood as “by the wish of doing a smoke-offering and to offer tormas”. Torma (Tib. gtor ma, Skt. bali), is a cake for ritual offerings. Originally made of dough and also sculpted from butter, they have evolved into elaborately decorated objects, often cone-shaped symbolic offerings, which have been substitutes for living beings. In some contexts representing a deity.


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

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

Oral communication with Trokpa Tulku, Kathmandu, October 2009.

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

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

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


176 The whole mantra is: “[the water] has become the essence of Swirling Nectar”; lit. “OM Swirling Nectar: kill! kill! HŪṂ PHAT I!” Beyer (1973), p.179-180. OṂ AMRTAKUNDALI HANA HANA HŪṂ PHAT. This fierce mantra is often used for the material substance of the offering to be cleansed. PHAT is used as an element in fierce mantras. Beyer (1973), p. 143, 145.

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

177 C reads the whole mantra, which is: “OM Pure of essence are all events, pure of essence am I!” OṂ SVABHĀVAŚUDDHĀH SARVADHARMĀH SVABHĀVAŚUDDHO ‘HĀM; This mantra is used to purify the offering substances into emptiness. Beyer (1973), p.144.
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(178) མཁྲི་འཇིག་(177) 179 གྲུབ་མི་དབུ་མཐོར་180 གཟེར། 181 ཆེན་པོ་(6) དེ་འཕེལ་བསེལ་ཐེག་[བནྲ་ལོ་]ན་བོད།

(2)
(1) གཞི་[བཞི་] ལེ་ཞིང་། ཕྱིན་པ་ལས་བསང་། །་བཟོ། ཆོང་བོའི་ངང་ལས་བསངས།
(2) ཁྲུ་འཇིག་ཞིག་ཞིག་པོ་བོ་མཐོར་182 འཛིན་པའི་ནང་བའི་
183 བས་ནས་(3) སྦ་ 184 བཏུ་185 གཤེར་་གྱུར་པར་མར་

186 ལེ་187 མཐོར་(4) ཀདྭ་ེ་188 བཤེན་

189 གཞི་ཇི་དི་189 དང་བཤེན་དང་མི་བཤེན་

་ཁས།

178 C གཞི་དུ་གཤེར་མཐོར་ ཚེ་བསམ་པ་ D omits
179 C inserts གཞི་ཁྲི་དུ་ཀར་
180 B བས་
181 B བས་; C དང་
182 བས་
183 A, B, C, D omit མི་
184 B མི་
185 C མི་
186 C inserts གཞི་ལེ་བཤེན་ ཚོགས་པར་འིང་་ར་
187 D བས་; C དང་
188 C ནི་ and C inserts གཞི་ཁྲི་དུ་ཀར་མཐོར་ཞིང་། ཀདྭ་ེ་ཐོགས་པ་མེད་པར་འིང་
189 A, B omit མི་
From the state of emptiness the smoke-offering substances arise from their own first name, which is adorned by a drop. Their essential nature is undefiled wisdom; their appearance is an offering cloud which fulfils whatever one desires [and] regarding their function, they are filling up the whole extent of the three-thousand-fold universe, through their ability to satisfy all guests without exception. Recite “OM SARVA VID…” three times and the “Power of Truth” . O! Lama, yidam, and the Three Jewels; In accordance with this invitation, please come in the field of merit.

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190 C add “All becomes emptiness”.

191 The literal translation of thig le (Skt. bīṇḍu) is “a circle, sphere, point or drop”. Here, by visualising, it might refer to the meaning of the first letter of the name of the offering. Oral communication with Trokpa Tulku, Kathmandu, September 2009. Another meaning is “essence” and refers to a droplet which carries the vital and very essential energy of something. C.f. Padmakara (1998), p. 406. According to the definition found in Coleman (2006), p.507, it is translated as “seminal point” and refers to “1) the pure white/male and red/female generative essences of the body, which along with the energy channels and vital energies flowing through the channels, form an important aspect of human physiology according to the tantras and related medical traditions. 2) the dharmakāya. 3) the seminal points of light which appear during the All-surpassing Realisation practices of the Great Perfection.

192 The 3-thousand fold universe marks actually the number 1000, which would make a billion-fold universe including the heavenly realms, middle (earthly) realms, and hell realms. And all beings within each of these realms.

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

194Complete mantra is “Homage to all the buddhas and bodhisattvas ! OM Omniscient ! Satisfying, satisfying to all those worthy SVĀHĀ !” Beyer (1973), p. 203.  OṂ SARVABUDDHABODHISATTVEBHYAḤ OṂ SARVAVID PŪRA PŪRA AVĀRTEBHYAḤ SVĀHĀ ! As found in the addition of text C: oṃ sarva vid pū ra pū ra sū ra a varta ya a varta ya ho bdza spa ra na haṃ

195 bden stobs, is an offering, added in some rituals, as the highest and culminating gift of Great Bliss itself. It can be different in length. The basic meaning is that after the mantras are recited the Power of Truth requests: “By the power of this mantra may it be accomplished in every desired way” See Beyer (1973), p.164-167. Translation of addition in C: I recite the Power of Truth by the power of intention, by the generosity power of Tathgatās and the power of dharmadhātu, mental things (arisen from) the elements limitlessly, all those whatever suitable, objects and pure intentions.
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(2)

(b)(1) མོ་'གསར་དུང་གཞུང་གཞུང་སྐྱོང་།

(2) མོ་'གསར་དུང་གཞུང་གཞུང་སྐྱོང་།
please come to this place with love and compassion from the pure land where you are staying.

[Invocation]
I invite dgra lha, the deity of the enemy, the powerful (nyen po)! Please come out from my right shoulder. I invite zhang lha, the deity of maternal uncle, the bat (pha wang)! Please come out from my left armpit. I invite srog lha, the deity of life-force, the holder (dzin pa)! Please come out from my heart centre. I invite mo lha, the deity of females, the female spirit (jung mo)! Please come out from my right armpit. I invite yul lha, the deity of the place, the son of protector (gon bu)! Please come out from the crown of my head. Deities who are protecting and supporting, such as the powerful deities (Tib. dbang thang lha), those of good fortune, and deities on the top of the house, please come to this place, as many as you are.

214 NB: in text B zhing lha, the god of the fields if invoked.
215 Why zhang lha is associated with bats, is not completely clear. Another meaning of pha wang is “boulder”.
216 In B we find an abbreviated version; instead of the repeated request gshegs su gsol/ it is marked with an “x”. And it is consequently applied throughout this invocation.
NB: in the offering part the seat of zhang lha is the right armpit and instead of zhang lha, pho lha, the deity of men is supplicated there.
217 As found in B mtshan “characteristic, mark”. In my opinion it does not fit the context and the meter, thus it might have been mistakenly added.
NB: here and in text H the words referring to the seat of srog lha differ. Here we have snying kha’i gnas and in the other part of the offering and request in this text it says snying gi skyil, which has the same meaning “centre of the heart”. C.f. p. 55.
218 NB: mo lha has her seat in the left armpit in the offering part.
219 The deities of the enemy, maternal uncle, life-force, females and place make up the group of the five protector deities. For explanation see chapter 4.3.
220 dbang thang lha are understood to be the deities who are responsible for the “power of listening”, or the “power of becoming influential”; when these deities leave a person, whatever position or status in life this individual has, nothing will help to get the attention of others, i.e. one’s own speech will not be regarded as useful and interesting. Thus there will not be attention paid to the speaker.
g.yang gi lha are those deities who are responsible for one’s own wealth. Mostly connected to money and possessions. Once these deities leave the individual, it is most likely for him/her to become poor. Even if one should get money from whatever sources, this wealth won’t stay at a persons disposal, but will leave the individual without helping.
Oral communication with Mingyur, instructor at IBA, Kathmandu, September 2009.
221 mkhar gyi lha are “gods of castles” See Nebesky Wojkowitz (1956), p.328.
mkhar can also be understood as small village or referring to those deities who reside on a hill where small stūpas have been built. Oral communication with Mingyur, instructor at IBA, Kathmandu, September 2009.
222 Here the first part of the ritual is finished, i.e. the invocation and visualisation and it continues with the actual offering.
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(3) (b) (1) རེགས་པར་བོད། དབེན་བསོད་ནམས་//@224་(2)་གཞུང་། (234) ཕེ་བོད། 225། བར་མིན་པའི་བོད། 226། །(3) རེགས་པར་བོད། །

223 C, D རུས་
224 A, B དགུའ་ཤིང་།
225 A, D བར་མིན་; B, C རུས་
226 B རུས་ (?)
227 B རུས་
228 D རུས་
229 A, B རུས་
230 A, B, D རུས་
231 A རུས་; C རུས་
232 D རུས་
233 C རུས་
234 A x
235 A, C རུས་; B རུས་
236 D རུས་
237 B རུས་
[Offering]

O! I offer, after having filled up every corner of the three-thousand-fold universe the group of objects which are, ornamental decoration\(^{238}\), samaya substances\(^{239}\) and offering tormas that are blessed\(^{240}\) by the samādhi, mantra and mudrā\(^{241}\) in the completely pure nature of dharmadhātu\(^{242}\).

This cloud of smoke, which comes from the burned applicable ritual objects and substances like various kinds of good herbal medicinal plants, woods and so on\(^{243}\), and enjoyment of the Sky Treasury\(^{244}\) that appears as whatever you desire, I offer to the Lama, yidam and the Three Jewels, and to the protectors and guardians of the Dharma. Accept them and bestow all the supreme and common siddhis\(^{245}\) without exception.

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\(^{238}\) There are some options how to understand the literal meaning of offerings which are spyan gzigs is “pleasing to sight”:
According to Khenpo Chokey from Pullahari monastery, Kathmandu, it represents ornamental decoration. Although else it may refer either to objects which are costly presents usually offered to lamas or deities; wild animals or food, yaks and sheep which are dressed up and brought near the altar as symbolic offerings in a rite like this Sang, or else it could represent one of the five forms of offerings: 1. form, which is pleasing to sight; 2. sound, which is pleasing to the ear; 3. texture, which is pleasing to skin; 4. fragrant, which is pleasing to the nose; and 5. taste, which is pleasing to the tongue.

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

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

\(^{240}\) blabs is wrong spelling
A byin brlabs “blessing, also: sacred medicinal plants”; B, C byin rlabs [a blessing referred to ritual objects]. Preferred spelling is byin brlab.

\(^{241}\) For explanation on the blessing of offering substances by samādhi, mantra and mudrā see footnotes on p. 61.

\(^{242}\) Primordial expanse of phenomena, the ultimate sphere, totality of being, the nature of emptiness of the five skhaṇḍas. C.f. Madhyantavibhāga 5,13.

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

\(^{244}\) Sky Treasury. Among the numerous media of samādhi, this is the samādhi of Sky Treasury, meaning inexhaustible. The aspiration of Sky Treasury is the strength of a bodhisattva's aspiration which among the ten masteries is mastery over aspiration. It is said the six pāramitās are complete within maṇḍala offering.
Oral communication with Trokpa Tulku, Kathmandu, October 2009.

\(^{245}\) The supreme siddhi is the attainment resulting from Dharma practice usually referring to the accomplishment of enlightenment. The common or ordinary siddhis, also known as the eight mundane accomplishments - basically supernatural powers, such as clairvoyance, flying in the sky, becoming invisible, everlasting youth, or powers of transmutation, swift-footedness,...
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(4) (1) བ"ང་བོ་མི་གཞི་ཡི་249བཝ ་(2) བ"ང་བོ་250བཝ (3) བ"ང་བོ་251བཝ (4) བ"ང་བོ་252བཝ

| 246 A, B, C, D ཀོ། | 247 འ ཀོ། | 248 A འ | 249 A adds བ"ང་བོ་ ་(2) བ"ང་བོ་; B adds བ"ང་བོ་ ་(3) བ"ང་བོ་; C adds བ"ང་བོ་ ་(3) བ"ང་བོ་; D adds བ"ང་བོ་ ་(3) བ"ང་བོ་ |
In particular, I offer to the five personal protectors together with their retinue, who protect and assist me, without being separated, like the body and its friend [its shadow\textsuperscript{263}], to the innate deities\textsuperscript{264}, to the [thirty] powerful deities, [to the deities of good fortune\textsuperscript{265}] and the deities of the ground, to the deities of the path\textsuperscript{266} and so forth [and] to all the other helpful non human spirits. Without being separated from wealth and family always protect myself and others. \textsl{Yul lha}, protect me from\textsuperscript{267} the crown of my head. \textsl{Dgra lha}, protect me from my right shoulder. \textsl{Pho lha}, protect me from my right armpit\textsuperscript{268}. \textsl{Mo lha}, protect me from my left armpit\textsuperscript{269}.

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\textsuperscript{263} Meaning: In particular “... [to be inseparable] as body and shadow”. For me this gives a better understanding than to read as friend - “being inseparable as body and friend”.

\textsuperscript{264} This term is used to indicate a particular form of a yidam personal deity. A co-emergent personal deity is one appearing as male and female together. It is said that there are 42 peaceful and 58 wrathful deities born with a person. See Coleman (2006), p. 395f.

\textsuperscript{265} See footnote on p. 49.

\textsuperscript{266} The lam lha belongs to the group of the thirteen dgra lha and is said to be skilful. He rides on a tiger. He can rescue a person from death on a dangerous ledge or from drowning in a river and they are supposed to protect travellers, especially when these proceed on difficult and dangerous roads. As offering should be made effigies of yaks, sheep and goat, made of rice-dough, further butter, food, and fruit. See Nebesky-Wojkowitz (1956).

\textsuperscript{267} To avoid any misunderstanding I want to explain that the preposition “from” is meant to indicate the seat and location of the deity from where it exercises the protective power.

\textsuperscript{268} mchang - it is obviously a spelling mistake in edition E. Maybe indicating towards the region where this text was composed, because of different pronunciation. NB: here the addressed one is pho lha, who has his seat in the right armpit.

\textsuperscript{269} NB: here mo lha has her seat in the left armpit.
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270 A, C, D ནུ་མ།; B རབ་

271 A ར་

272 A, C ནུ་མ།; B རབ་

273 A, B ར་

274 A, B, C ར་

275 B ར་

276 D ར་

277 A, C, D ནུ་མ།; B རབ་

278 A, B, C, D ར་

279 D ར་

280 D རེ་

281 A རེ

282 C རེ

283 C རེ
Srog lha, protect me from the centre of my heart\textsuperscript{284}. Assisting deities, may you protect me above, below, in the main and intermediate directions. Generate in us longevity and well-being, merit and power. Increase my family lineage and riches. Pacify all undesired harm and make all the world and its beings grow in prosperity. Do not slip away from your enlightened activity which is support of happiness, prosperity and enjoyment.\textsuperscript{285} Recite the Hundred syllable [\textit{mantra}]\textsuperscript{286}.

\textsuperscript{284} To see the comparisons within the versions see footnote on p.49.
\textsuperscript{285} Translation of text found in A:
Oh! Hayagrīva, Vajrapāṇi and all (other) deities, please bestow me the \textit{siddhi} of clearing away obstacles. Please make all enjoyments I desire fall like rain. Today please come here for the purpose of prosperity. [The five personal protectors and] the assembly of the five personal protectors, please bestow me the \textit{siddhi} of the four activities (pacification, growth or increase, influence or power, subjugation or wrathful activity). Please make domestic animals (lit. four-footed animals) increase [in number]. Today please come here for the purpose of prosperity! Deity of the enemy, the powerful, who you have the blessing [to make] power [increase]. Today please come here for the purpose of prosperity! Deity of maternal uncle, the bat, who you have the blessing [to make] sheep [increase]. Today please come here for the purpose of prosperity! Deity of females, the female spirit, who you have the blessing of [to make] food and riches [increase]. Today please come here for the purpose of prosperity! Deity of place, the son of the protector, who you have the blessing [to make] white yaks [increase]. Today please come here for the purpose of prosperity! Deity of life-force, the holder, who you have the blessing [to make] human beings [increase]. Today please come here for the purpose of prosperity! [Deities] who you have the blessing to make the ground perfect. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of the unity of means and wisdom. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of perfecting wealth and belongings. Today please come here for the purpose of prosperity! [Deities] who you have the blessing of \textit{samsāra} and \textit{nirvāṇa}. Today please come here for the purpose of prosperity!

\textsuperscript{286} From Vajrasattva's body flows a continuous stream of \textit{amṛta} purifying all obscurations. The 100 syllable Vajrasattva \textit{mantra}:

\texttt{OM VAJRASATTVAMAMAYAM ANUPĀLAYA VAJRASATTVATVENOPATIŚTHA DRDHO ME BHAVA SUTOŚYO ME BHAVA ANURAKTO ME BHAVA SUPOŚYO ME BHAVA SARVASIDDHIM ME PRAYACCHA SARVAKARMASŪCA ME CITTAM ŚREYAH KURU HŪM! HA HA HA HOH! BHAGAVĀN SARVATATHĀGATAVAJRA MĀ ME MUṆCA VAJRĪBHAVA MAḤĀSAMAYASATTVĀ ĀH! HŪM PHAT!}

For translation see e.g. Beyer (1973), p.144.
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[Page of text in Tibetan script]

287 A adds རེད་; B, D add འི; C adds རེད་ མཛེད་རིགས། 
288 A, D དེ་; C omits
289 D omits
290 A, B, C, D དེ་ 
291 D དེ
292 B, C དེ
293 A, C དེ
294 A, B དེ; C དེ
295 A, B, C དེ; D དེ
296 དེ
297 A adds དེ; B དེ; C, D དེ
298 A, B, C དེ
299 A, B དེ; C དེ
300 A adds དེ; B དེ; C དེ; D དེ
301 A, B, C དེ
302 A, B, C དེ
303 A, B, D དེ; C དེ
304 A དེ
305 དེ
306 A, B, D དེ
If I have made any mistakes [by my ignorance etc.] please forgive me.307 [Then,] all these various appearances [of the deities], the power of primordial awareness arising as the guests of the smoke offering, dissolve (back) into the primordial expanse of phenomena, which is free from arising and ceasing308. Vajra ma309. Make prayers of good fortune by saying, “May virtue increase”310. As for this smoke-offering to the five personal protectors311, just in short312, it [the bsangs offering] is spontaneously composed by Su pra mi dhar ma ba dzrâ313 based on the request of 314 Wang gi ho shog sde tshe ’phe315, at the temple of tu su316 dza sag317 dbang rgyal Tshe brtan rdo rje318. May everything be auspicious!

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

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

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

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

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

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

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

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

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

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

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

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

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

6.5. Translation of text H

༄༅།། གོ་བའི་འགོ་བའི་གསོལ་མཆོད་ཕན་བདེ་འདོད་འཇོ་ཞེས་བ་

བ2གས་སོ།།

།བÅས་པ་ཙམ་zིས་Aིད་གFམ་ཟིལ་zིས་གནོན།

།བིགས་བ་ཙན་zིས་ེ་བCད་Bན་X་འཁོར།

།བསམ་པ་ཙམ་zིས་དངོས་•བ་ཆར་Åར་འབེབས།

།མཚÆ་TÇས་žL་GVའི་

ལ་4ས་བ˜ད་ནས།

།nས་དང་Uིབ་མ་བཞིན་X་ཉིན་མཚན་[ན།

འBལ་བ་མེད་པར་བ“ང་Tོབ་Uོགས་mེད་པ།

།འགོ་བའི་+་,འི་

གསོལ་མཆོད་འqེར་བདེ་བར།

།Wོན་mོན་དམ་པའི་ག2ང་

ཞབས་

།(3)

།འBི་བར་m།

།འདིར་རང་ལ་འགL་ཤMང་ོང་Uོགས་mེད་བའི་+

,འི་གསོལ་མཆོད་m་བའི་Èལ་ནི།

“ེན་དང་xན་གཟིགས་མཆོད་གཏོར་zི་

རིམ་པ་gམས་g2ང་ནས་འiང་བ་Åར་ལེགས་པར་འX་m།

གལ་ཏེ་

Cས་པར་མ་འཛEམ་ན།

།དཀར་གཏོར་Éམ་པL་རMལ་Žའི་བIོར་བ་,་

དང།

།མཆོད་པ་xན་གཟིགས་+་བསངས་སོགས་ཅི་འmོར་

བཤམས།

(4)།མཆོད་པ་xན་གཟིགས་+་བསངས་སོགས་ཅི་འmོར་

བཤམས།

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58
Invocation and offering to the five personal protectors that provide all desired welfare

Just by looking [at him\textsuperscript{319}] the three spheres of existence\textsuperscript{320} are subjugated, by [his] mere intimidation the eight classes (of demons)\textsuperscript{321} are enslaved, Just by thinking\textsuperscript{322} [of him] siddhis\textsuperscript{323} shower down like rain. Having bowed down to the feet of the Lake-born vajra, I will compose [the text] in a simple, easy manner\textsuperscript{324}, in accordance with the sacred texts as written by previous (high) masters, to carry out the invocation and offering to the five personal protectors, who help and protect [us] day and night without being separated [from us], like the body and [its] shadow.

Here, concerning the method of invoking and performing offerings to the five personal protectors who are assisting and helping us, I will summarise well, the sequence of [preparation] of the support\textsuperscript{325}, ornamental decoration\textsuperscript{326} and the offering tormas, as they appear in the scriptures. If not provided in detail, set into place five white tormas surrounded by round pills\textsuperscript{327}, and whatever costly, divine offering substances and so forth, you can afford.

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\textsuperscript{319} “Him” refers to the Lake-born vajra, i.e. the “Lotus-vajra”, which is a synonym for the great master Padmasambhava.

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

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

\textsuperscript{322} Here bsam pa “thinking” is to be understood as wishing or contemplating.

\textsuperscript{323} Siddhis are accomplished the way as rain showers down.

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


\textsuperscript{325} It is referring to sacred symbols, as statues, photos, thangkas, etc.

\textsuperscript{326} See footnote on p.51 for explanation.

\textsuperscript{327} The number of pills that surround each torma is not defined in this text.
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(2) བདེ་ནས་འདིར་བོས་ཏེ་བབས་ཐོབ་ནས་འོང་མདོག་དཀར་མོ་

328 F फृवषि
329 F omits
330 F adds न्द्रुिा
331 F धुि
332 F omits
333 F adds उि
334 F omits
335 F धुि
While abiding in the appropriate practice, you [are manifested] in whatever yidam, like Vajrapāni. The blessed offering tormas, and the ornamental decoration have been purified and cleansed by amṛta. From the state of emptiness, the whole expanse of heavens is filled with exquisite divine substances, like offering tormas, ornamental decoration, and samaya substances. Recite three times OM ĀḤ HUM. Then, blessed by the six mantras and the six mudrās, it goes like this:

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

---

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

337 These six mantras and six mudrās, according to Coleman (2006), p.510, are used for the process of consecration of substitutes or offerings. They include the following:
1) The mudrā of the expanse of reality together with the mantra OM SVABHĀVA ŚUDDHĀH SARVA DHARMAH SVABHĀVĀH ŚUDDHO ‘HAM, which purifies the ritual object.
2) The mudrā of the jewelled casket together with the mantra NAMAḤ SARVA TATHĀGATEBHYO VIŚVA MUKHEBHAYA KHAM UDGAṬE SPHARĀṆA IMĀM GAGĀṆA KHM ŚVĀḤĀ, which expands the effigy to fill all the space.
3) The mudrā of the swirling nectar together with the mantra OM VAJRA AMṛTA KUNDALI HANA HANA HŪM PHAṬ, which transforms the effigy into a vessel filled with nectars.
4) The mudrā of the vast potency, together with the mantra NAMAḤ SARVATATHĀGATA AVALOKITE OṂ SAMBHARA SAMBHARA HŪM, which empowers the effigy to gratify all the senses.
5) The mudrā of the comet of knowledge and the bestowal of gifts together with the mantra JNĀṆA AVALOKITE SAMANTĀ SPHARĀṆA RAŚMĪBHAVA SAMAYA MAHĀMANI DURU DURU HRDAṆA JVALANI HŪM, which empowers the effigy to fulfil the hopes of all, without contention.
6) The mudrā The universal monarch NAMAḤ SAMANTA SPHARĀṆA BUDDHĀṆĀM GRAHEŚVARA PRABHĀ JYOTENA MAHĀSAMAYE SVĀḤĀ, which ensures that the effigy will pacify, subjugate or transform all inimical forces, and bring about a successful outcome for the ritual as a whole.

338 Here begins the similarity with text F and the comparison.
339 F: “connect, join, bind together”
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[Transcription of the text with annotations]

340 F adds གཞི་
341 F adds རྟོག་ཏུབ་
342 F རྟོག་
343 F གཞི་
344 F omits
345 F གཞི་
346 F adds སྤྱི་
347 F གཞི་
348 F adds འར
349 F གཞི་
350 F adds བྱུང་
351 F གཞི་
352 F གཞི་
353 F གཞི་
354 F གཞི་
355 F གཞི་
356 F གཞི་
357 F གཞི་
358 F གཞི་
359 F གཞི་
She is dressed in a blue silken brocade and wears a turban\textsuperscript{360} with precious gems. She is adorned with various ornaments and rides a hind. She manifests herself in the form of mothers and maternal aunts. [As] *zhang lha*, the deity of maternal uncles, she has the shape of a man and manifests herself in the form of vultures and ministers of the maternal lineage\textsuperscript{361}. [As] *ma lha*\textsuperscript{362}, the deity of mothers, she is accompanied by the assembly of Mentsünma\textsuperscript{363} and beautiful women\textsuperscript{364} and manifests herself in the form of many young girls and deer.

On the second seat is [the syllable] NA. From it *srog lha*, the deity of the life-force [arises]. He is white. He has the appearance of an adult\textsuperscript{365}.

\begin{footnotesize}
\begin{enumerate}
\item Lit. *thod pa* represents a “head-ornament”; it also means *kapāla*, a skull ornament, but it is not used in case the of the five personal protectors.
\item Important minister family in early Tibet.
\item NB: here *ma lha* is presented as an emanation of *mo lha*, while in text G, *ma lha* is addressed to during the whole ritual.
\item Mentsünma (Tib. *sMan btsun ma*) is a *ḍākiṇī* of the *sman mo* class. About this class of demons, see Nebesky-Wojkowitz (1956), p.198-202. *sMan* means either medicine or woman. A connection between these two meanings might be given, because *sMan* once were witches, supposed to possess healing powers. Or just the honorific term used for women. See Tucci (1949), p. 720.
\item It could be that these beautiful women are other *ḍākiṇīs*, who belong to Mentsünma’s retinue and together they form the so-called sisterhoods, as is mentioned in Nebesky-Wojkowitz (1956), p.199 f.
\item Lit. “He is a white person with the aspect of a man in his prime of life, i.e. 16-30 years old”. Translation of F: “One face and two arms”.
\end{enumerate}
\end{footnotesize}
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[Text from the document]

366 F adds ཞས་ 367 F adds ཞས་ 368 F adds ཞས་ 369 F adds ཞས་ 370 F adds ཞས་ 371 F adds ཞས་ 372 F adds ཞས་ 373 F adds ཞས་ 374 F adds ཞས་ 375 F adds ཞས་ 376 F adds ཞས་ 377 F omits ཞས་ 378 F adds ཞས་ 379 F adds ཞས་ 380 F adds ཞས་ 381 F adds ཞས་ 382 F adds ཞས་
He wears armour, a helmet and holds [in his left hand] a lance banner and [in his right] a noose. He carries the three weapons383 around his waist384 and rides a very fast black horse385. He manifests himself in the form of many white horses and men386. [As] skyes lha, the deity of birth, he is adorned with387 silks and jewel ornaments and he manifests himself in the form of numerous white men.

On the third seat is [the syllable] A. From it pho lha, the deity of males [arises]. He is white388. He has the appearance of a youthful person389. He carries [in his right hand390] a gem [and in his left391] a wooden basin filled with precious jewels, wears a blue tse392 cloak adorned with jewels and a silk turban. He rides a supreme steed of pastel pink colour393 and manifests himself in the form of agnates and young men394.

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383 The three weapons are a bow and arrow, a knife and a spear or a sword.
Translation of F “a tiger skin quiver and a leopard skin sheath”

384 F adds “and he wears svag boots”. Svag is a term used for a particular type of boots the toes of which are curled up. They are mostly Mongolian fashion, and are also seen in the iconography of Gesar of Ling.
Else, it is maybe represent a kind of sog boots - Mongolian fashion boots, which deities of the heroic type wear. See Nebesky- Wokowitz (1956), p. 8.

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

386 Translation of F “together with others”.

387 Translation of F “many different kinds of”

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

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

390 See addition in F.

391 See addition in F.

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

393 Lit. translation is “white as a goose”, which refers to the colour between white and pink, sometimes also beige.
Translation of F: “His hair is bound by a silk turban, he wears a tse coat and svag boots and he rides a horse with a saddle and a bridle”.

394 Translation of F “and he wears the three weapons”
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(2) (b) (1) རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
(2) རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།

395 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
396 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
397 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
398 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
399 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
400 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
401 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
402 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
403 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
404 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
405 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
406 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
407 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
408 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
409 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
410 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
411 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
412 F adds རྒྱ་མཚམས་ཀྱི་ཆོས་དཔེ་ནམ་ཐ་མེད་པས།
[As] the ancestral deities and the thirty powerful deities, he wears silk robes and is adorned with precious ornaments. On the fourth seat is [the syllable] YU. From it yul lha, the deity of the place arises. He is white. He holds a bow and arrow and wears armour and a helmet. Wrapped around his waist, he carries the three weapons and rides a supreme steed of white colour. He manifests himself in the form of many spiritual teachers, primary masters, hordes of sheep, and white yaks. [As] the deity on the top of a castle or protector of places, in houses etc., he has excellent decorated clothes and manifests himself in the form of a big bird and so forth.

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

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413 Translation of F “endowed with wonderful precious ornaments and silk clothing”.
414 Translation of F “(has) one face and two arms”
415 Translation of F “wears armour and a helmet, around his waist a tiger quiver and a leopard sheath and rides a white horse with a saddle and a bridle”.
416 Translation of F “all kinds of”
418 Translation of F “He has one face and two arms. ”
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419 F adds ང་བོམ
420 F omits བོད་ལ་དེ་བོད་བཞེངས་དུ་་མོ་ར་བོད་)
421 F adds གོང་་ོད་ཅན་ལ་ཆིབས་ཏེ།
422 F omits བོད་ལ་དེ་བོད་བཞེངས་དུ་་མོ་ར་བོད་
423 F omits ཚོས་ལོག་
424 F adds འོད་པ་ལ་སོགས་གོམ་འོལ་བ་
425 F adds བདག་ཉིད་ཡི་དམ་ར་གསལ་བའི་
426 F adds ང་རོ་བོད་བཞེངས་
427 F omits བོད་ལ་དེ་བོད་བཞེངས་
428 F omits བོད་ལ་དེ་བོད་བཞེངས་
429 F omits བོད་ལ་དེ་བོད་བཞེངས་
430 F adds བོད་ལ་དེ་བོད་བཞེངས་
431 F omits བོད་ལ་དེ་བོད་བཞེངས་
432 F adds བོད་ལ་དེ་བོད་བཞེངས་
433 F adds བོད་ལ་དེ་བོད་བཞེངས་
434 F adds བོད་ལ་དེ་བོད་བཞེངས་

68
He holds [in his right hand] a banner, a spear [and in his left] a noose, and wears a silken turban. He wears a beautiful white silken brocade cloak and he is adorned with jewels. Around his waist he carries the three weapons and rides a very fast white horse. He manifests himself in the form of spiritual teachers, white armoured men, many wild hawks, yaks and wolves.

All the Vidyaadhara protector deities and the dharma protectors [residing] above, below and in the main and intermediate directions, are present in the various magical emanations of māntrikas, spiritual masters and so on. The emanation of the deities of the empowerment and the guardian deities of Bon po and Buddhists show in the aspect of Bon practitioners and bats. All of them possess their individual ornaments and attributes. Their three places are marked with the three syllables OM ĀH HŪṂ.

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435 See addition in F
436 See addition in F
437 Translation of F “He wears a tse cloak and a silken turban. Around his waste is bound a tiger skin quiver and leopard skin sheath and he is adorned with various precious ornaments. On his feet he wears svag boots and rides a horse, fast as the wind, with a saddle and bridle.”
438 Here, the main visualisation has finished. After the main visualisation of deities, attention is paid to all the other “branch” deities, who are residing in the spaces between the main four directions, e.g. south-west; north-east, etc...
Oral communication with Trokpa Tulku, Kathmandu, November 2009.
439 F adds “Moreover”
440 All these protectors who are Vidyaadhara; this term represents more a title than to refer only to the “knowledge holder”.
441 Translation of F “...the retinue, each possessing their own attributes. On the crown of their head, the white syllable OM, on their throat, the red syllable ĀH, at their heart centre the blue syllable HŪṂ. Visualise yourself as a yidam deity. From your heart centre, rays of light radiate and from the natural abodes, emanations of the ‘Go ba’i lha Inga such as (the whole list from mo lha to sog) together with secondary emanations emerge...
442 Forehead, throat, heart region
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[Text in Tibetan script]

443 F adds
444 F omits
445 F adds བར
446 F omits
447 F adds བར
448 F omits
449 F omits
450 F omits
451 F adds བར
452 F omits
453 F adds བར
454 F adds བར
455 F omits
456 F omits
Light radiates from the syllable HŪṂ at your heart centre and displays an inconceivable number of emanations like mist that covers the mountain meadows in summertime; the emanations of the five personal protectors, such as mo lha, the deity of maternal uncle, mo lha, srog lha, the deity of birth, pho lha, and the ancestral deities, the thirty powerful deities, yul lha, the deity on the top of castles, dgra lha and the protectors of Yogis, dharma protectors, deities of the empowerment and the guardians of Bon po and Buddhists and so forth emerge. VAJRA SAMĀJAH (“vajra-assembly”).

Then, the invocation:

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

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

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

458 See Beyer (1973), e.g. p. 184

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460 མཁས་པར་གཏིོ་བར་གཞི། བློ་གཞི་བཞི་
461 ལོ་བོ་ཞིག་(3)་སྣོད་བཟོ། རོ། མཁས་པར་
462 རོ་བོ་ཞིག་(4)་པོ་ལེགས་སྣོད་བཟོ། རོ་བོ་ཞིག་
463 མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(5)་སྣོད་བཟོ།
464 མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(6)་སྣོད་བཟོ།
465 མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(7)་སྣོད་བཟོ།
466 མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(8)་སྣོད་བཟོ།
467 མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(9)་སྣོད་བཟོ།

(3) (b) (1) མཁས་པར་གཏིོ། རོ་བོ་ཞིག་(10)་སྣོད་བཟོ།

460 ཁམས་པར་
461 རོ་བོ་ཞིག་
462 རོ་བོ་ཞིག་
463 ཁམས་པར་
464 ཁམས་པར་
465 ཁམས་པར་
466 ཁམས་པར་
467 ཁམས་པར་
Please come out from my left armpit. He manifests himself in the form of many ministers of the maternal lineage. I offer you pure\textsuperscript{468} “secret sheep”\textsuperscript{469}. Today please come help me! Repel adversities and produce favourable conditions.

I invite srog lha, the deity of life-force, the holder (’dzin po)! Please come out from the centre of my heart. He manifests himself in the form of many white men. I offer you red-brownish\textsuperscript{470} gelded male goats. Today please come help me! Please protect my life from obstacles.

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

I invite yul lha, the deity of the place, the son of protector (gon bu)! Please come out from the crown of my head. He manifests himself in the form of many friends. The offering is performed by these secret white yaks\textsuperscript{472}. Today please come help me! Please fulfil all my wishes. I offer the seat [to you] by saying PADMA KAMALAYES TVA\textsuperscript{473}.

The invocation and offering verses.

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

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

\textsuperscript{469} A “secret sheep” can indicate tormas in the shape of animals, here as sheep, yaks etc., which are used for the symbolic offering. Oral communication with Trokpa Tulku, Kathmandu, November 2009. Further it could be that there is a spelling mistake, and that this should be written as gsang lugs meaning the way, approach of sheep, according to Khenpo Chokey. Or spelling mistake; bsang instead of gsang “smoke and sheep”. A secret sheep can also indicate an external ‘seat of life’, although not as an offering. C.f. Stein (1972), p. 228. Or as found in the last text g.yang lug “divine sheep”.

\textsuperscript{470} Lit. fox-coloured.


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

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

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474 F adds 'ར
475 F adds དེན་པོ་
476 F adds ས་
may all veils of [samaya] violation be cleared away. I offer to you brooks, glacial water\(^{477}\), pure water, medicinal water, and fragrant water as beverage. I offer to you various types of head ornaments made out of flower garlands and beautiful ornaments for your body. I offer to you as victuals delicious and excellent food like the three types of milk products\(^{478}\), the three sweets\(^{479}\) and fruits. I light up the illuminating light of the butter lamps made out of oil, as being the jewels of sun and moon.

[The five personal protectors] wear brocades of various colours. [Their] attributes are beautiful and magnificent necklaces of many jewels, caps, variegated turquoise spotted earrings, weapons and silk turbans. [Their] implements are a tiger skin quiver, a leopard skin sheath, an arrow-spear, a sword, a precious wooden basin, jewels and so forth. [They] mount horses fast as the wind, which are ornamented with a saddle, a bridle and beautiful garments, deer etc. [They appear as] various uncountable types of living beings - some flying through the sky, some entering the ground and some jumping like wild animals, etc. [I] fill the space with divine excellences, such as the seven royal emblems\(^{480}\), the five sense pleasures and the eight auspicious symbols\(^{481}\). Through these actual and mentally created offerings, I invoke the five personal protectors with their retinues and make offerings to them. I invoke them and offer them food and beverages that satisfy the tongue faculty, like, tormas, offering banners, small offering morsels of butter, tea, alcohol (Tib. chang) and golden beverages\(^{482}\).

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\(^{477}\) I am not familiar with the expression gang chu. It may be that there is a spelling mistake and it should read gangs chu, meaning “water from the mountains” or gang referring to “one”, like “one cup of water”. 
? Can also stand for gang ga “water from the river Ganges”

\(^{478}\) The three types of milk products are curd, milk and butter.

\(^{479}\) The three sweets are sugar, molasses and honey.

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

\(^{481}\) The eight auspicious symbols include a white parasol, a pair of golden fishes, a treasure vase, a lotus, a right-spiraling white conch shell, an endless knot or a “lucky diagram”, a victorious banner and a golden wheel.
In the Buddhist tradition these eight symbols of good fortune represent the offerings of the Vedic gods to Śākyamuni Buddha upon his attainment of enlightenment. Beer (2003) 1.

\(^{482}\) Drink of gods in a golden vase.
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(4) (1) རིག་ལེགས་པ་ཞིག་ལ།

རིག་ལེགས་པ་ཞིག་ལ།

བཅས་ནས་དཀར་པ་འོགས།

དཔའ་གཞི་མི་རེལ་ལ།

དཀར་དམར་དར།

དཀར་དང་མིག་མེད་གསེར་དམིགས།

དང་།

483 ལན། རིག་ལེགས་པ་ཞིག་ལ།

484 ལན། རིག་ལེགས་པ་ཞིག་ལ།

485 ལན། རིག་ལེགས་པ་ཞིག་ལ།

486 ལན། རིག་ལེགས་པ་ཞིག་ལ།
To mo lha, the deity of maternal uncle and the deity of mothers, I offer medicinal tablets\textsuperscript{487}, round heart-shaped tormas\textsuperscript{488} and “secret sheep”\textsuperscript{488}. I establish as support\textsuperscript{489} a spindle of maternal aunts and an arrowhead of maternal uncles. To the group of srog lha, the deity of birth and the retinue, I offer red-brownish male gelded goats. I establish as support rich silk ribbons, family arrows and silk and coral banners\textsuperscript{490}. To pho lha, the ancestral deities and the powerful deities, I offer pure secret sheep. I establish as support a silk spear\textsuperscript{491}. To yul lha and the deities on the top of castles\textsuperscript{492}, I offer divine white yaks. I establish as support a rich strong silken houses\textsuperscript{493}. To dgra lha, Vidyādhara, the deities of the empowerment and to the group of guardians who protect the Bon po and the Buddhists, I offer pure small offering morsels of butter. I establish as support strong turquoise shells. Fulfil the five deities with the support of the five kinds of coloured silk pennants, white and red silk, and the group of [metals and minerals as] small turquoise (“without an eye”), gold and silver, copper, iron, coral, and crystal. Father, mother and child, the three\textsuperscript{494}. Tormas with inscriptions within many (or nine) holes\textsuperscript{495} and white barley. Without being separated from wealth and family lineage, always protect myself and others.

\textsuperscript{487} These are pieces in a biscuit shape.
\textsuperscript{488} c.f. footnote 467.
\textsuperscript{489} While performing a ritual, it is necessary to make offerings. If the real offerings are not available (or in form of animals, to avoid sacrifice), then in form of pictures, sculptures, etc. one should present them as a support and in that form make the offerings.
\textsuperscript{490} With symbols, typical for each family
\textsuperscript{491} With a flag attached to its top
\textsuperscript{492} Addition in F says “[and the deities on top of] houses.
\textsuperscript{493} I have no idea what this refers to. btsan is also a term used for a type of spirits. See e.g. Nebesky Wojkowitz (1956). Another translation possibility is: “I establish as support a rich “spirit” and silken houses.”
\textsuperscript{494} Does it refer maybe to male tree, female tree, child tree, the three? as it is mentioned in Karmay (2005), p. 56. The male tree being (pho shing) a birch tree.
\textsuperscript{495} Mould with hand, leaving a nice print behind, is called chang bu.
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(4) (b) (1) སྲ་སྐྱེས་རྒྱ་བའི་སྨྲ་ལུགས། འཛིན་པའི་བར་ཆད་སོལ།

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

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

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

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

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

500 This could be an explanation why sometimes we refer to pho lha, and sometimes to zhang lha at different parts of a ritual. The only question remains open why at one point (see e.g. p. 63 and 89) zhang lha is an emanation of mo lha.
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།འོག་ལོ་མོ་མཁས་བཐོས། བསོད་དཔག་བཞིན་པ་མ་བརྩེ་བཤིར་བཅས་ཏེ། བཞིན་གཞིང་(4)འགྲོབ་པ་མ་བཞིན་གླིང་གཞི་ལོ་མོ་མཁས་བཐོས། བསོད་དཔག་བཞིན་པ་མ་བརྩེ་བཤིར་བཅས་ཏེ། བཞིན་གཞིང་(5)འགྲོབ་པ་མ་བཞིན་གླིང་གཞི་ལོ་མོ་མཁས་བཐོས། བསོད་དཔག་བཞིན་པ་མ་བརྩེ་བཤིར་བཅས་ཏེ།

(6) བཅོད། བྱིག་བྱ་དང་མ་ཤེས་དང་། སྐྱེས་བྱ། བདེ་ཚེད་ངོ་བོད། བདེ་ཚེད་དང་། བདེ་ཚེད་དང་། བདེ་ཚེད་དང་། བདེ་ཚེད་དང་། བདེ་ཚེད་དང་། བདེ་ཚེད་དང་།
Srog lha, the deity of life-force, the holder ('dzin po) and your retinue; protect me, the practitioner as lovingly as your own child. Exorcise sudden life-force obstacles, such as the eight aspects of untimely death, obstacles [caused] by others that do me harm\textsuperscript{501}, harmful and wrathful deities and demons and the evil demons who cause destruction to future generations and so forth. Please extend (long) life, happiness and well-being.

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

Yul lha, the deity of the place, the powerful (nyen po\textsuperscript{502}) and your retinue; protect me, the practitioner as lovingly as your own child. Accomplish health, long life, happiness at home, and fulfil wishes at the place of temporary residence. Welcome and send off dreadful places and protect me in fearful places. Pacify all different injuries. Make happiness and well-being abundant!

Recite the hundred syllable mantra and request forbearance by reciting “ma rnyed yongs su ma shes dang...”\textsuperscript{503}. If no support is available recite “OṂ, accomplish the benefit of sentient beings, bestow appropriate siddhis, after returning to your place, please come back again.
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་ཇི་དཔའ་འཇམ་དབང་(3)དཔལ་མཚན་ཉབ་པོག་པ་ཐོབ་
མཁྱེན་ རྩོམ་གྲྭ་ སྣེས་བོ་ལྔ་མཁྱེན་(4)
ཆེས་དང་། དེ་ཡོད་ན། དེ་འདི་ནི་གངས་དང་ན་
གི་ཞེས་སོགས་(5)། རྒྱུད་མཁྱེན་
བོད་པོ། བཤིས་དིར་ལང་ཚེ་ཙམ་ར་
ཅིག། བསོད་ནམས་དར་ཙམ་རི་ཙམ་བོ་བཞིན། སྤྲོད་ནམས་
ལྟ་ལེགས་(6)ས་›ོགས་ན་བ། བྲ་ཤིས་དིར་ལང་ཚེ་ཙམ་ར་
ཅིག་བོད་ཅིང་མེ་ཏོག་གི་ཆར་དབ་བོ། བཤིས་
མཆོད་ཕེན་བདེའི་འདོད་འཇེས་མ་བ་འདི་ནི་བོད་
བཟང་ཆོས་(7)ཞེས་འགོ་བའི་+་,འི་གསོལ་
མ། རང་གི་+་གསོལ་ཞི་མཁོ་བར་བསམ་ནས་ཙམ་
དབང་ཐམས་ཅད་མོང་པའི་གསང་ལས་བཤེས་ཏེ་འར་བདེ་བར་
དབེན་གནས་བདེ་ཆེན་ཆོས་(6)བའི་ཡི་གེ་བ་ནི་4་ཤི་དགེ་
ོང་བོ་བཟང་བཟོ་པའོ།།
The five personal protectors and your retinue, please go to your place”. If there is a support make the request to remain firmly by reciting [the verse] gzugs dang lhan cig tu...504

Auspicious wishes
Reciting “Above, the clouds of blessing of the Three Jewels condense. In the middle sphere, the rain of accomplishment fulfils all wishes. On the ground the sprouts of goodness pervade everywhere. May the youthful age of the summer of auspiciousness progress and be completed! May merit spread like Mount Meru, etc.”, a rain of flowers pours down.
These “verses of invocation and offering that fulfil all wishes of well-being and happiness” were composed by the monk (btsun gzugs) bLo bzang chos kyi nyi ma, having reflected about the necessities of our deity worship, and compiled from the teachings of rgyal dbang Thams cad mkhyen pa. This [smoke-offering ritual] was written down easily in the hermitage of Dechen Chöling by gu shi bLo bzang bzod pa.

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

505 The omniscient King of the Victorious Ones, the Fifth Dalai Lama.
The cult of the 'Go bai ilha ngia'
6.6. Summary of text J

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

The text begins with paying homage to the Lord of the dregs pa. It explains that, among all the instructions on the manners of classifying deities, it is a specific instruction on the yogi’s way to be protected by the five personal protectors and the guardians. After mentioning certain auspicious times for practice, it continues with a description of a detailed and complex process of visualising wheels to which the five protector deities, each with their own mantra, are attached. The Lords of the five Buddha families and their specific mantras are also visualised. Here, the requests for protection are addressed to both, the five protector gods and the Lords of the five Buddha families. This text contains a section on inviting the five personal gods, and a section on making offering to them, together with a description of the offering substances and specific requests made to each of them. At the end of the text the usual process of showing the authenticity of the terma is presented, stating that Guru Rinpoche himself composed and concealed it for the benefit of future generations. Conclusively, the benefits deriving from practising this terma are briefly mentioned. The colophon says that this text was hidden and sealed in the central temple of the glorious Samye monastery by Vairocana of Bagor himself and discovered by the gter ton called Grwa pa mngon shes506

506 See notes on the author in chapter 6.2.
6.7. Translation of text F

The cult of the 'Go ba' iha Inga

(370) (3) བོད་པར་འཇོག་ཚིག་ལན་ཕན་ན་ཁང་། རྒྱ་ལོ་ལུང་སྐྱེལ་

དུས་པའི་འིར་རྟེན་སྤྲུལ་མྱུར་བཞིན་གྱི་ཐོན་མོ་ལོ་རྩི་

ཛུམ་བུཅུ་(4)བཞིན་དཔེ་བོ་ལྟེ་རྔགས་པར་བོས་

རང་། བོད་དམ་འཇིག་རྟེན་འདི་དེ་ཁས་བཅས་

མཁོན་ནས་བསོད་ནམས་དཔལ་ཝིད་བསོད་ནམས་

བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་།

བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་

(371) (1) དཔལ་ཞིབ་ཆོས་འགྲེལ་སྡེ་ོག་ཚིག་གྱི་ཐོན་མོ་ལོ་རྩི་

བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན་དབང་། བཞིན

(507) གཉེན་པོ་

(508) ཏོན་མོ་ལོ་རྩི་

[507 corrected.]

[508 corrected.]
The invocation and offering to the five deities that generates a wealth of merit

Remembering [him] dispels all torments of samsāra and nirvāṇa. Having bowed down to Padmakara, who is like the wish-fulfilling gem that bestows common and supreme siddhis, along with his lineage, [I] will set out clearly clouds of offerings to the five deities. In this regard the offering tormas [and] the ornamental decoration to be offered to our five personal protectors are brought together in accordance with terma scriptures. Visualise yourself as whatever yidam; Chemchok Heruka, Vajra Kīlaya, Hayagrīva, Vajrapāṇi [as found in] extensive sādhana manuals or, if abbreviated, [as found in] concise visual descriptions [of deities]. Then, reciting briefly: “The offering substances...”510, bless [the offering substances] by means of the six mantras and six mudrās or by the mantra and mudrā of the sky-treasury512,

If this following blessing is done, the consecration of the torma will be excellent; amṛta cleanses, svabhāva purifies513. From the state of emptiness, from [the syllable] BHRŪṂ514 (arises) a vast and spacious precious vessel. Inside it, upon tormas of supreme colour, smell, taste, and tactile sensations, rays of light radiate from the syllables OM ĀHING HŪṂ. All the quintessence of samsāra and nirvāṇa gathers up and dissolves into the three syllables. Moreover, by melting into light and merging together, think of it as having the nature of an inexhaustible ocean of nectar.

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509 See footnote on p.51.
510 This part is somehow unclear. Another option how I would understand this passage is “[They-the smoke-offering substances] will be blessed extensively by the mantras and mudrās arising (from elements as) the finest smell in the three thousand fold universe while reciting the secret texts.
511 For explanation of the six mantras and the six mudrās, see footnote on p. 61.
512 See footnotes on p. 51 for further information.
513 For the complete mantra see footnote on p. 47.
514 BHRŪṂ is the seed visualised in the creation of a divine mansion or any dwelling for the god. Beyer (1973), p.145.
The cult of the 'Go ba'i lha Inga
Recite three times ŌṂ ĀḤ HŪṂ.

Visualisation of the deities: [aṁṛta] cleanses, [svabhāva] purifies\(^{515}\). From the state of emptiness, in front of you is [the syllable] PAM. From it a lotus [arises]. From [the syllable] A five moon discs [arise]. Connect [it in such a way]. On the first seat is [the syllable] JÑĀ. From it mo lha, the deity of Females [arises]. She is a young, beautiful and appealing woman. Her body is of white colour with one face and two arms. She holds in her right hand a long-life arrow with silken [five-coloured] streamers and in her left hand a mirror. She is dressed in a blue silken brocade and wears a turban with precious gems. She is adorned with various ornaments and rides a hind. She manifests herself in the form of mothers and maternal aunts. Moreover, [as] zhang lha, the deity of maternal uncles, she has the shape of a man and (then) she manifest herself in the form of vultures and many ministers of the maternal lineage. [As] ma lha, the deity of mothers, she is accompanied by the assembly of Mentsünma\(^{516}\) and many youthful women and (then) she manifests herself in the form of many young girls and deer.

On the second seat is [the syllable] NA. From it srog lha, the deity of the life-force [arises]. He is white. He has the appearance of an adult, has one face and two arms. He wears armour and a helmet. In his right hand he holds a lance banner, and a noose in his left hand. He carries a tiger skin quiver and a leopard skin sheath around his waist, wears svag boots\(^{517}\), and rides a black horse with a saddle, a bridle, and a saddle-rope. He manifests himself in the form of many white men and horses.

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

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\(^{515}\) For the whole mantras see footnote on p. 47.

\(^{516}\) See footnote on p.63.

\(^{517}\) See footnote on p.65, for information on svag (boots).
The cult of the 'Go ba lha inga'

藏文(5)བསྲི་བདོན་བསྐྱུན་བྱུང་བའི་ཆོས་རྒྱལ་མ་བོད་རྗེ་བཙན་

藏文(6)བོད་རྗེ་བཙན་

藏文(7)བོད་རྗེ་བཙན་

藏文(8)བོད་རྗེ་བཙན་
On the third seat is [the syllable] A. From it pho lha, the deity of males [arises]. He is white. He has the appearance of a youthful person. He has one face and two arms. He carries in his right hand a gem and in his left a wooden basin filled with precious jewels. His matted hair is bound by a silk turban, he wears a blue tso\textsuperscript{518} brocade and precious svag boots. He rides a supreme steed with a saddle, a bridle and a saddle-rope. He manifests himself in the form of many relatives and in the shape of men who carry the three weapons. Moreover, [as] the ancestral deities and the thirty powerful deities, he has excellent precious ornaments and silk brocades, which are adorned with precious ornaments.

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

On the fifth seat is [the syllable ŚE\textsuperscript{519}]. From it dgra lha, the deity of the enemy [arises]. He is white. He has the appearance of a peaceful and smiling adult. He has one face and two arms. He holds in his right hand a lance banner, and in his left a noose. He wears a white silken brocade cloak and a silken turban. Wrapped around his waist are a tiger skin quiver and a leopard skin sheath. He is adorned with various precious ornaments.

\textsuperscript{518} tso sometimes spelled tse is a kind of precious silk.

\textsuperscript{519} NB: in text H dgra lha arises from the syllable Śl.
The cult of the 'Go ba i lha Inga'

(374) (1) ཙུང་ནི་མཐུ་ཐུུུ་དེ་དེ་ཙྵག་ཛི་དེ་ཙྵག་ཛི་

(375) (1) གོག་གྱུ་བཟླ་ཤེས་བཟླ་རྫོད་བཟླ་རྫོད་

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

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

Then, the invocation:

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

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

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

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

522 From here text H is identical. Maybe this later Dharma treasure denotes text H.
The cult of the 'Go ba'i lha inga

(376) (1) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་

ཉན་འཛན་འདི་ཡིས་བོད་དི་ཕོ་བ་འདི་ཡིས་

(4) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་

(2) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་

(3) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་

(5) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་

(6) ཞེན་པོ་བཞི་ཐེབས་པའི་ཕྱིར་དོན་བོད་དི་ཕོ་བ་འདི་ཡིས་
Please come out from the centre, of my heart. Manifest yourself in the form of many white men. I offer you red-brownish gelded male goats. Today please come help me! Please protect my life from obstacles. I invite mo lha, the deity of females, the female spirit (jung mo)! Please come out from my right armpit. Manifest yourself in the form of of many maternal aunts. I offer you elegant heart-shaped tormas. Today please come help me! Please make food and wealth fall down like rain.

I invite yul lha, the deity of the place, the son of protector (gon bu)! Please come out from the crown of my head. Manifest yourself in the form of many friends. The offering is performed by these secret white yaks. Today please come help me! Please fulfil all my wishes. I offer the seat [to you] by saying PADMA KAMALAYAS TVAM$^{523}$.

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

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

(377) (1) ༞༽། རིག་འཛོན་དབང་པོ་དང་། བདུད་པོན་ཆོས་ལ་ཁུང་

(378) (1) བཟུལ། ལ་འཆོད་དབང་པོ་སྟེང་དྲུག་ལོ། ཁུང་པོ་སྦྱོར་བཤེད་པའི་

(2) ིཙན་ནི་འོག་མཁུན་པོ་སྲོལ་བ། ལོ་འཇིག་ཤེལ་ཆེན་ཁག་

(3) བཅོམ་པའི་ཚུད་མཁུན་པོ་མོ་ཤེལ་

(4) བོད་སྟེང་དྲུག་ལོ། ཁུང་པོ་སྦྱོར་བཤེད་པའི་

(5) བཅོམ་པའི་ཚུད་མཁུན་པོ་མོ་ཤེལ་

(6) བཅོམ་པའི་ཚུད་མཁུན་པོ་མོ་ཤེལ་

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

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

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

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

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

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

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524 For further information see footnote 478.
The cult of the 'Go ba la lnga'
Father, mother and child, and the three. *Tormas* with inscriptions within many (or nine) holes and white barley. Without being separated from wealth and family lineage, always protect myself and others. *Yul lha*, protect me from the crown of my head. *Dgra lha*, protect me and from my right shoulder. *Pho lha*, protect me from my right armpit. *Mo lha*, protect me and others from my left armpit. *Srog lha*, protect me from the centre of my heart. *Vidyādhara* and the guardians of the Bon po and Buddhist protect me from above, below, and from the main and intermediate directions. Generate longevity and well-being, merit and power. May the deities be victorious!

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

When demons are hiding like thieves, bite\(^ {526}\) them like a dog. Under the gods (protection) do not leave humans. Under the predators (protection) do not allow any damage. Under the protectors (protection) do not let evil spirits arise. Under the relatives (protection) do not let any speech\(^ {527}\) rise up. Under the dogs (protection) do not let any thieves sneak in. Do not go away from [your] protection of all harmful enemies and hinderances. Protect the pledge of auspiciousness. For a hundred years provide hundreds of feasts. Provide auspiciousness, lack of sickness, fulfil our aspirations, pacify all diseases, evil spirits and elemental spirits without exception. Increase longevity, merit and power. Protect us from, and pacify the diseases and evil spirits unfavourable for our body, speech and mind. SVĀHĀ.

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\(^{525}\) Lit. meaning “something to take hold of” or “accept, catch, comprehend”.

\(^{526}\) Lit. meaning “to pierce, torment”

\(^{527}\) I think here it is meant by speech any kind of disputes, and quarrels.
The cult of the 'Go ba' iha Inga
Recite the hundred syllable mantra and request forbearance by reciting ma rbyor pa dang nyams pa dang...\footnote{528} If there is no support, [recite]: khyad kyis sems can don kun mdzod...\footnote{529} If there is support, [recite]: gzung dang lhan cig tu...\footnote{530} After that, reciting OM SUPRATIŚṬHA VAJRĀYA SVĀHĀ\footnote{531}, scatter flowers and request [the deities] to remain firmly.

**Auspicious wishes**\footnote{532}

Just by looking [at him\footnote{533}] the three spheres of existence are subjugated, by [his] mere intimidation the eight classes (of demons) are enslaved, Just by thinking [of him] siddhis shower down like rain. May there be auspiciousness to Padmasambhava and his lineage! Through the gathering of the five personal protectors, who protect us day and night, without being separated from us, like the body and its shadow, and the [protectors] of Vidyādhara, Bon po, Buddhists, and dharma protectors, may there be the auspiciousness of happiness, well being and prosperity!

Recite: bsod nams da rgyas ri rgyal lhun po bzhin...\footnote{534}

**Colophon**

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

There are various ways of identifying the five deities. It was composed by Zhor sngags smyon for gron smad pa Sangs rgyas rgya mtsho, as a liturgy of worship to deities having examined in detail the following texts: tshe bdag lcags sdig dang lcags ‘dra, yang zlod me’i spu gri, and man ngag srid pa’i gter khyim.

Gnas brtan ’dzam dbyang grags pa wrote it down on the days of the waxing moon of the eighth month of the earth horse year. May everything be virtuous!

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

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

\footnote{530} See footnote 502 for the whole prayer.

\footnote{531} It means: “Standing firm”, for a deity to dissolves into a support. See Beyer (1973), p.129.

\footnote{532} This part is similar to the beginning of text H.

\footnote{533} “Him” refers to the Lake-born vajra, i.e. the “Lotus-vajra”, which is a synonym for the great master Padmasambhava.

\footnote{534} “Merit spreads and expands like Mount Meru,..“ See texts A, C, H, p. 57, and 83.
6.8. Translation of text G

(381) (2) བཝན་བའི་ཐོག་ཞིག་སོགས་ཐེན་པའི་དོན་རང་རི་དང་བཅས་པའི་ཐོག་ཞིག་སོགས་ཆོས་དང་འཇིག་ཟིན་པའི་འགོ་བའི་+་,་དར་ན་ཆོས་དང་འཇིག་“ེན་zི་m་བ་གང་ཡིན་tང་བསམ་དོན་ཡིད་བཞིན་འ•བ་ཅིང་བར་ཆད་

(3) བཝན་བའི་+་,་དར་ན་ཤིན་˜་བཟང་།

(4) བཝན་བའི་+་,་དར་ན་ཤིན་˜་བཟང་།

(5) བཝན་བའི་ཐོག་ཞིག་སོགས་ཆོས་དང་འཇིག་“ེན་བཅའ་ཞིང་གཡང་Tབས་Åར་

(6) བཝན་བའི་ཐོག་ཞིག་སོགས་ཆོས་དང་འཇིག་“ེན་བཅའ་ཞིང་གཡང་Tབས་Åར་

(382) (1) བཝན་བའི་+་,་དར་ན་ཆོས་དང་འཇིག་“ེན་བཅའ་ཞིང་གཡང་Tབས་Åར་

535 གཏད། གཏོར་ནི་'ོད་གཙང་མར།

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

Homage to the three roots\(^{536}\) If you increase the strength of the five personal protectors, which accompany you like body [is accompanied by] its shadow, all dharmic worldly activities, desires and wishes will be fulfilled, and obstacles won’t arise. If it is not the case, activities won’t turn into the path and there will be many obstacles. Therefore set up a shrine and focus your attention as [in the ritual] of securing wealth and fortune. Even if that is not accomplished, it is extremely good to make invocations and offerings to them continuously. In that regard, the ritual preparation of the support and the circles will be clarified in the preparation rituals of the five [deities, found in] the termas [revealed by] Grwa mngon, Chos dbang, etc. in the extensive invocations, offerings, etc. Here, if arranged in a simple, convenient way, because the dgra bla is the general support, it is good to have a drawing of the images of the five deities on a lance banner and Persian silk ribbons, shells, mirrors, drums, paint, coats of mail, etc. Even if it is absent from your daily offerings it is permitted.

The offering tormas: In a pure vessel, place a small, round torma, a heart-shaped torma, a “victorious summit”\(^{537}\) together with the three animals - Yak, sheep, and goat, all of them white\(^{538}\). For the warrior god\(^{539}\), place a red triangular torma. Fill it with precious silken brocades and various types of grains. Arrange all the offering substances you can afford, the best kinds of tea, alcohol (chang), milk, and butter flour. During daily offerings where there are no offering tormas, just butter flour and golden libation are sufficient. Visualise yourself in the form of any kind of yidam, and sprinkle water at the offering substances. OM AMRTA HŪM PHAṬ. OM SVABHĀVAŚUDDHAH SARVADHARMĀH SVABHĀVAŚUDDHO ‘HĀM. The stains of grasping to intrinsic characteristics are purified into emptiness. From the

\(^{536}\) The three roots are the Lama, yidam, ḍākiṇī

\(^{537}\) type of torma

\(^{538}\) To be white, may also refer to the meat of these animals to be cooked.

\(^{539}\) NB: here the spelling dgra bla. Therefore the distinction in English “warrior god” instead of dgra lha “deity of the enemy”.

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(383) 104
state of emptiness, inside a vast and spacious precious vessel, the offering *tormas* arise from [the syllables] OṂ ĀḤ HŪṂ. In essence the nectar of undefiled wisdom, they appear as the aspect of whatever needed enjoyments one desires. They become an inexhaustible great treasure. Recite NAMAH SARVĀ TATHĀGATEBHYO VIŚVA MUKHEBHYAH SARVATHĀKHAMY URGATE SPHARANAY IMĀM GAGANA KHAM SVĀHĀ three times together with the mudrā. [The offering substances] are consecrated by the syllables OṂ ĀḤ HŪṂ. If there are a support and offering *tormas*, recite this generation ritual. If you don’t have those, it is sufficient to start the invocation in the general matter of the text, skipping the generation ritual.

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

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

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

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

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

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

(384) (1) བྲུག་ཐོགས་བ་ཐོགས་དེ་དེ་དེ་དི་ནི་མི་རིང་ཅིང་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང

(385) (1) བྲུག་ཐོགས་པ་ཐོགས་འིཝ་བ་ཐོགས་དི་དེ་དེ་དི་ནི་མི་རིང་ཅིང་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང་ལྟར་རིང

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

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

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

On the fifth seat, from [the syllable] ŚAṂ, *dgra lha* [arises]. He is a white majestic hero, he wears a conch shell, a helmet, coats of armour, the three weapons, silken brocades, precious gems, *svag* boots. He rides a horse fast as the wind, carries a sword in his right (hand), and a spear with a long rope on the handle, in its left (hand). He manifests himself in the aspect of spiritual teachers, white armoured men, hawks, wolves and many yaks. The deities who are made offering to and relied upon since many family generations, and guardians [who arise] together [with him], are present - smiling happily with shining majesty.
Moreover, all around, above and below, in the main and intermediate directions, are the protectors, assisting deities and fierce guardians, together with their various emanations. The three places are marked with the three syllables⁵⁴⁶. The rays of light arising from one’s seed syllables give rise to the five personal protectors, protector deities, the friendly deities who assist and support us and all the fierce guardians. VAJRA SAMĀJAM.

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

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

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

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

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

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

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⁵⁴⁶ For explanation see translation of text F.

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

(387) (1) བོན་པ་འདི་དགའ་བའི་བོན་ོང་དང་། རྣས་པས་དང་། 

(388) (1) བོན་པ་འདི་དགའ་བའི་བོན་ོང་དང་། རྣས་པས་དང་།
Moreover, the protecting deities, the Dharma protectors who are pleased by the Dharma, the protectors of the Bon po who are pleased by the Bon religion, the guardians of the ancestor lineage, the warrior gods, the six descendants of the first man, the native and foreign deities, the local deities, all of you, please come in this place of offerings. I cover you with silk and jewels. Please remain here joyfully.

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

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

The cult of the 'Go ba' iha Inga

Out of unknown reasons it is impossible to write rgu in Tibetan script in this program. It always converts into rngu. NB: instead of all (there are 3) rga, it should be written rgu.
I offer all the divine and human enjoyments, wealth and riches there are, such as *garuḍas*, dragons, lions, wild and domestic animals, elixirs, medicines and precious treasuries, butter teas, various types of crops and grains, lands, castles, houses, carriages and their load, weapons such as arrows, spears and swords, offerings pleasing the heart, and inexhaustible wealth. I imagine them mentally and offer them.

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

The praise:

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

I praise *ma lha*, with her beautiful smile, adorned with silks and jewels. She rides a deer, holds a long life arrow with silken streamers and a mirror, manifesting herself in the form of *zhang lha*, the excellent being, together with the ministers of the maternal lineage, mothers and maternal aunts, Metsünma, and deer.\(^{549}\)

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

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

\(^{549}\) NB: here the clarification of *lhan gcig skyas pa* “simultaneously arise” is given. It says that *zhang lha* arises at the same time as *ma lha*, but is just one of her emanation, together with other beings and things.
The cult of the 'Go ba'i hā lnga

(390) (1) སྒྲ་བོ་དང་འདོད་དིང་བཞིན། འཛིན་ལྟེ་ཟླ་བུའི་རིམ་པོ་དོན་དོན་དེ་
རྒྱལ། མེ་ཏོག་པི་བོན་དེ་ལམ་ཕུར་བོ་བཤད། བདེ་དོན་
མེད་པ་བཤད་པ། (2) འཇིག་ཤེས། བཤད་པའི་ སྐྱོམ་ཚན
ིན་བོ་བཅས་ལམ་ཞིག དང་། མི་བོན་པོ་བཤད་པ་(3) བདེ་
དོན་དེ་ནུས་ཁབས་གནད་པ། འཇིག་ཤེས་བཤད་པའི་ཇིན་
འཁོར་བཅས། རྦྷ་ཐང་འཁོར་བཅས། འཇིག་ཤེས་བཤད་པའི་
བོན་དེ་ལེགས་བོད། འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་རིག་འཛོན་
། གོས་བོས་རང་ཤིག་ཏོགས། བསོད་ནམ་ངས་ཐོགས།
(4) མི་ཇི་དོན་ལེགས་བཤད་པ། འཇིག་ཤེས་བཤད་
པའི་ནང་། བསོད་ནམ་ངས་ཐོགས། བསོད་ནམ་ངས་
ཐོགས། བསོད་ནམ་ངས་ཐོགས། བསོད་ནམ་ངས་ཐོགས།
(5) ཡི་བོད། འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་ནང་།
(6) བསོད་ནམ་ངས་ཐོགས། བསོད་ནམ་ངས་ཐོགས།
(7) འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་ནང་།
(8) བསོད་ནམ་ངས་ཐོགས། བསོད་ནམ་ངས་ཐོགས།
(9) འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་ནང་།
(10) འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་ནང་།
(11) འཇིག་ཤེས་བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་བཤད་པའི་

(391) (1) བསྟན་པོ་ལྟེ་ཟླ་བུའི་རིམ་པོ་དོན་
དོན་དེ་ནང་། འཇིག་ཤེས་བཤད་
པའི་ནང་། འཇིག་ཤེས་བཤད་
པའི་ནང་། འཇིག་ཤེས་བཤད་
པའི་ནང་། འཇིག་ཤེས་བཤད་
པའི་ནང་། འཇིག་ཤེས་བཤད་
པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་ནང་། འཇིག་ཤེས་
བཤད་པའི་

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

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

I praise dgra lha. He rides a powerful\(^{551}\) horse, is covered with armour and silken clothing, he holds a sword and a spear with a long rope on the handle. [Together with] the deities who honour generations of ancestors and their retinue, he manifests himself as spiritual teachers, white men, hawks and wolves. I praise the powerful guardian deities of the Vidyādhāras, the guardians of Buddhists and Bon po, displaying various manifestations as teachers, māṇtrikas, Bon po, bats, etc, and all those who protect and assist us.

Visualisation of the smoke offering substances and the golden libation.

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

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

\(^{550}\) In this sentence bcas “together with”, is missing. I think it should be included, as it is in the rest of the sentences in this section.

\(^{551}\) The lit. meaning is not clear “conch shell, not conch shell horse armour”. Might indicate the colour of the horse, which wears armour (as it is within warrior deities).
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The emanations of the five personal protectors, together with your retinue, [please] come in this place and accept this marvellous smoke offering. May all impure stains be purified!
The red purifying smoke of sandalwood cleanses ma lha, who looks after children, and her retinue. The white purifying smoke of sandalwood cleanses the zhang lha, the bat and his retinue. The king of musk, aloe wood, cleanses the white srog lha and his retinue. The king of fragrance, white fern, cleanses the innate deities and phrag lha. The golden blazing birch tree cleanses the pho lha and his retinue. The blazing rhododendron tree cleanses the mighty yul lha and his retinue. The turquoise blazing juniper tree cleanses the grown up dgra lha and his retinue. The smoke of various excellent trees cleanses [the deities of] parents and ancestors. It cleanses the warrior spirits of the six descendants of the first man. It cleanses the deities who created existence. It cleanses the mansion, family and house deities. It cleanses the heart, field and cattle deities. It cleanses the long-life deities, the deities of the empowerment and the deities of the body. It cleanses the deities of the guests, the deities of foreign places and the deities of the roads. It cleanses the deities of business, gain and wealth. It cleanses the local, regional and country deities. It cleanses the guardians of the Vidyādharas, the Buddhist and the Bon po. It cleanses the guardians of the ancestor’s lineage. It cleanses the deities of practice and study. It cleanses the samsaric deities. I offer tea, alcohol (chang), milk, liquors, foods made of butter flour and the three white substances to the protecting deities. I offer precious silken brocades and various kinds of grains. I praise them by placing them in high esteem.
All the obscurations of evil spirits, through family quarrels, depression, incest, heart contamination, enmity, contamination from corpses, storage contamination, contamination of food and clothes, defilements caused by oaths, mourning defilement, defilement due to broken samayas, deterioration of samaya, hidden malicious spirits (causing diseases), weakness and desire, (all of them),
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(393) (1) རི་ གཞི་ཐམས་ཅད་མ། །བཤེས་ད་པ་ཞིེ་བོ་ལེགས་བར་མི་ག་ཅན། །ལན་ལོ་ཁང་། །ལས་ལུ། (2)གཟིགས་འབད་བུ་ཞིས་ །བོད་ཀྱི་བཀྲ་ཤིས་ནང་སྟེ། །ཁྱོད་ཆ་ཨུ་བྱི་དུགས་ །སྟོན་པ་འོཾ འོང་བ་མི་ལྗན་སྟེ། །བོད་ཀྱི་ཐོབ་མཐོང་ །བོད་ཀྱི་བཀྲ་ཤིས་ནང་སྟེ། །ཁྱོད་ཆ་ཨུ་བྱི་དུགས་ །སྟོན་པ་འོཾ འོང་བ་མི་ལྗན་སྟེ། །བོད་ཀྱི་ཐོབ་མཐོང་ །བོད་ཀྱི་བཀྲ་ཤིས་ནང་སྟེ། །ཁྱོད་ཆ་ཨུ་བྱི་དུགས་ །སྟོན་པ་འོཾ འོང་བ་མི་ལྗན་སྟེ། །བོད་ཀྱི་ཐོབ་མཐོང་

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

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

The arrangement of the guardians:
Kye! Protecting gods and your retinue, always protect us and don’t let us be parted from wealth and family lineage.

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

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

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

554 NB: during this whole ritual dgra lha was invoked and made offering to. Now, the spelling is different, using bla “soul” instead of lha “god”. This might be an indication of the time of composition of this text. Because bla as having the meaning of soul, plays an important role in pre-Buddhist Tibetan culture. See Stein (1972), Nebesky-Wojkowitz (1956) and Norbu (1998).
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the weapons sharp. Guardians of Buddhist, Bon po and Vidyādharas, deities supported by offering and praise, protect me from above and below, and from the main and intermediate directions. Elevate my prestige to a position higher than it was before. Make my life completely stable. Make my dominion power similar to the one of the universal monarchs. Make my reputation and fame bigger than the roar of the turquoise dragons. Make my fortune more abundant than [what] a wish fulfilling tree [can provide]. Make my servants and subjects more numerous than planets and stars. Make my family lineage longer than the course of a river. Make all my many wishes be accomplished like a wish-fulfilling jewel. Make happiness, good fortune and auspicious glory blaze.

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

(2) རིན་ཆེན་བུམ་བོད་པོ་མིན་ལེགས

(3) གནས་ཅི་བདེར་གཤེགས།

(4) བདེ་ཚེ་དཔལ་ལ་བོད་པོ་མིན་ལེགས

(5) ཅེས་སོགས་ཤིས་བོད་གང་ཤེས་མའོ།

(6) ཉི་ལྔ་བ་ རིག་ཐོབ་ཤོག

(3) བདེ་ཚེ་ཤི་བ་དང་།

(4) བདེ་ཚེ་ཤི་བ་དང་།

(5) བདེ་ཚེ་ཤི་བ་དང་།

(6) བདེ་ཚེ་ཤི་བ་དང་།

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

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

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

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555 A twofold benefit is benefit for self and others; for the self, to be liberated from saṃsāra and afterwards, the benefit for others is to guide them them.
།ཅེས་པ་འདིའང་རང་སོགས་དགེ་བའི་vོ་ཅན།

༄༅།

(399) (1) སེམས་ནི་མཚན་མེད་པ་མཐུར་པ་ཞུས་པའི་ཐུབ་བསྡུས་ནི་ཐུབ་བསྡུས་ཀྱི་མི་ཐུབ་བསྟེན་པ་དེ་ཡི་ཤིག་ཏུ་བསྡུས་པའི་བསྡུན་པའི་ཐུབ་བསྡུས་ཀྱི་མི་ཐུབ་བསྟེན་པ་དེ་ཡི་ཤིག

(2) སེམས་ནི་མཚན་མེད་པ་མཐུར་པ་ཞུས་པའི་ཐུབ་བསྡུས་ཀྱི་མི་ཐུབ་བསྡུས་ཀྱི་མི་ཐུབ་བསྟེན་པ་དེ་ཡི་ཤིག

ཆོས་དབང་སོགས་tི་ག2ང་དང་qད་པར་ལL་ཆVན་བཻ་རLའM་དངོས་×ོབ་Kི་

དྱན་硼་འཛན་ལེགས་པོར་སེམས་དཔལ་ངོ་བོ་དབེན་ཞི་བསེན་པ་དེ་ཡི་ཤིག

དངོས་པོད་ཀྱི་མི་ཡིག་ལུགས་པ་དེ་ཡི་ཤིག་ལས་དངོས་པོའི་ཐུབ་བསྡུས་ཀྱི་མི་ཐུབ་བསྟེན་པ་དེ་ཡི་ཤིག

འཕེལ།།

The cult of the 'Go ba'i lha Inga
Colophon

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

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

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

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

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

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556 Thub’ kwan III, bLo bzang chos kyi nyi ma and the fifth Dalai Lama have composed these rituals and they lived in the seventeenth century.
557 Texts revealed by Grva pa mngon shes and dBang phyug 'bar.
personal protectors was known throughout history, within the pre-Buddhist as well as the Buddhist traditions. Even if, as a group the five personal protectors were not mentioned in every literature, the existence of individual members of their group was known and venerated many times\textsuperscript{558}. They played an important role in the shamanist context and were also connected to divination and astrology\textsuperscript{559}.

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

The other view is hold by those\textsuperscript{560} who did not know anything about the five personal protectors, or those, who knew something, or have heard about their cult, but did not regard it as important to take the time for such an extraneous topic, saying that the worship of the five personal protectors is not of special importance to reach complete awakening. In that case usually a Lama who had some information and wanted to share his knowledge was recommended.

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

\textsuperscript{558} For this see the list on the current and existing research in appendix III.
\textsuperscript{559} See Gyurme Dorje (2001).
\textsuperscript{560} I will not explicitly give their names.
is labelled as dispensable, they represent an important factor in everyday life situations. Sometimes people attach great weight to such deities, because of their assurance that wishes might be fulfilled, only of a deity if devotionally worshipped. In medicine it is said that invisible forces can cause illnesses. So people place value on the supplication of a certain deity in case of sickness. The importance of the belief in transcendental beings, that I have witnessed within the Tibetan society in Nepal, is emphasised. Veneration of such beings forms a basis of daily activities - especially for elderly people. Regarding many other reasons why to preserve faith in worldly spirits, in summary it can be said, that it would be a great loss for the culture and the people, if belief in the cults of deities like the five personal protectors diminishes, or disappears.
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C 'Go ba’i lha Inga’i bsangs II
D 'Go ba’i lha Inga’i bsangs mchod II
E 'Go ba’i lha Inga’i bsangs mchod II
F Lha Inga’i gsol mchod bsod nams dpal skyed II
G 'Go ba’i lha Inga’i gsol mchod bsang dang bcas pa yar ngo’i zla r g y a s zhes bya ba II
H 'Go ba’i lha Inga’i gsol mchod phen bde’i ‘dod ’jo zhes bya ba II
J Bla ma rig ’dzin rgya mtsho mkha’ ’gro chos skyong ma nams dang phas kyi lha lngas skyob pa’i man ngag gdams pa II

- Dusum Khyenpa’s collected works, p. 648-655.

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- Interview with Amchi Lobsang Lama, Doctor at Tibetan Medical Clinic, Boudhanath, Nepal, September 2009.
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- Interview with Drupan Khenpo Lodrö Namgial, Pullahari Gompa, Pullahari, Nepal, November 2009.
- Interview with Lama Lhundrup Rigsel, Abbot of Kopan Monastery, Kopan, Nepal, November 2009.
- Interview with Grub Thob Rinpoche, Swayambūnath, Nepal, November 2009.
- Interview with Öser Dorje Rinpoche, from Dharamsala, Boudhanath, Nepal, December 2009.
More interviews:

- Mingyur, instructor at the International Buddhist Academy, Kathmandu, Nepal, September/October 2009.
- Géza Bethlenfalvy MA, guest professor at the University of Vienna, Austria.

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

562 I have no information on his surname
The cult of the ‘Go ba’i lha Inga

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<thead>
<tr>
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<th>Title/Authors</th>
</tr>
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</table>
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9. Appendices

9.1. Appendix I

Table I

The class of supra mundane deities

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

Table II

The class of mundane deities

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>Pe har</td>
</tr>
<tr>
<td>2</td>
<td>rDo rje shugs ldan</td>
</tr>
<tr>
<td>3</td>
<td>Tshangs pa</td>
</tr>
<tr>
<td>4</td>
<td>rDo rje legs pa</td>
</tr>
<tr>
<td>5</td>
<td>dGe bsnyen Phying dkar ba</td>
</tr>
<tr>
<td>6</td>
<td>Tsī’u dmar po</td>
</tr>
<tr>
<td>7</td>
<td>Tshe ring mched Inga, bstan ma bcu gnyis</td>
</tr>
<tr>
<td>8</td>
<td>Mountain deities</td>
</tr>
<tr>
<td>9</td>
<td>Local protectors</td>
</tr>
<tr>
<td>10</td>
<td>dregs pa</td>
</tr>
<tr>
<td>11</td>
<td>dGra lha and their escort:</td>
</tr>
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### Table III

**The classification of the *Iha srin sde brgyad***

<table>
<thead>
<tr>
<th></th>
<th>Colour</th>
<th>Term</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>white</td>
<td>lhaisde</td>
<td>gods</td>
</tr>
<tr>
<td>2</td>
<td>red</td>
<td>btsan</td>
<td>evil spirits</td>
</tr>
<tr>
<td>3</td>
<td>black</td>
<td>bdud</td>
<td>demons</td>
</tr>
<tr>
<td>4</td>
<td>variegated</td>
<td>gza’</td>
<td>planets, Rahu</td>
</tr>
<tr>
<td>5</td>
<td>brown</td>
<td>dmu</td>
<td>malignant spirits</td>
</tr>
<tr>
<td>6</td>
<td>srin poi sde</td>
<td></td>
<td>cannibals</td>
</tr>
<tr>
<td>7</td>
<td>rgyal poi sde</td>
<td></td>
<td>custodians of the treasure of the temples</td>
</tr>
<tr>
<td>8</td>
<td>ma moi sde</td>
<td></td>
<td>cause of diseases</td>
</tr>
</tbody>
</table>

9.2. Appendix II

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

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564 Following Klong rdol bla ma’s complete works, vol. ya, p.12., which is the official Buddhist list. See commentary by Tucci (1949), p. 717.
The following picture was kindly given to me by Mr. Joachim Baader (Galerie für tibetische Kunst, München, November 2008).

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

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

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565 All photographs were taken by myself.
Current and Existing Research

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

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

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

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

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

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

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

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

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

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

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

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

The classification of dharmapālas has been done by Nebesky-Wojkowitz (1956). He places the ‘Go ba’i lha Inga into the exact class, among the group of dregs pa and (p.264, 266) and gives a detailed description on their appearance (p.327-328). Hoffmann in his book *Quellen zur Geschichte der tibetischen Bon Religion* (1950:168-178), and in his book called *Die Religionen Tibets* (1956:9) concentrates on the myths about the eight mythical Tibetan kings. He makes a profound study on the descent of the first king of Tibet using the dmu rope. Also the accident that happened to the eight king, who became then the first king leaving a corpse behind and not anymore returning to the heavens with the dmu.
rope and refers to the importance the ‘go ba’i lha Inga play in that scene. He gives the longest description I came across so far about the importance that the ‘go ba’i lha Inga play at the time of death of a person.

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

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

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

Internet sources:

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

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

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

9.3. **Lebenslauf**

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Juli 2008 - Sept. 2008 Sprachschule: Rangjung Yeshe Institute,  
Kathmandu, Nepal  
März 2010 - Mai 2010 Sprachschule: Französisch A1, Universität Wien, Austria

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Berufserfahrung - Nebenberufe

Jan. 2002 - Aug. 2005  
Administration und Booking in der Firma Hemis d.o.o. / MIT-Yachting.

Kongresstätigkeit

8-12 Juli 2006  
5th Forum of European Neuroscience in Vienna with FENS

3-6 Juni 2009  
10th EFORT 2009 in Vienna with Mondial GmbH & Co. KG

13-15 Sept. 2010  
Eurospine 2010 in Vienna with Mondial GmbH & Co. KG

Gastronomie

Sommer 2006  

Studentenjob in der Gelateria Zanoni & Zanoni, Lugeck 1, 1010 Wien.

Sprachkenntnisse

Deutsch, Englisch, Kroatisch in Sprache und Schrift; Grundkenntnisse des Italienischen u. Französischen, Tibetisch in Sprache und Schrift.

EDV Kenntnisse

Microsoft Office (Word, Excel, u.a.)