The Forty Magical Letters
A 19th c. AD Manuscript from Hor on Bon po Scripts

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Introduction

In recent years there has been an increasing number of publications regarding the cultural history of the ancient kingdom of Zhangzhung and its relevance to Himalayan and Tibetan culture in general and Bon religion in particular. Especially significant among them are the studies (carried out outside and inside Tibet) of the still too obscure Zhangzhung language, such as dictionaries and vocabularies. However, there is still a remarkable lack of published research about Zhangzhung scripts and other Bon related scripts, such as the ones supposedly attributed to ancient countries like Tag gzigs or Bru sha. The intention of this paper is to briefly discuss this relatively unknown aspect of Zhangzhung culture by describing and transliterating a manuscript recently discovered in Tibet.

Discovery, general description and physical condition

The manuscript, entitled 'Phrul gyi yi ge bzhi bcu rgyal bstan gsal ba’i sgron me, was composed in the 19th c. AD as a sort of manual for seven Bon po scripts. According to the Bon tradition, those scripts were created throughout history to express the archetypal Forty Magical Letters (arisen from the “five seed heroic letters”: ōṃ raṃ srūṃ khaṃ yaṃ) revealed by sTon pa gshen rab in ‘Ol mo gling.

This study is based on a black and white photocopy found in Lhasa in 2009. The whereabouts of the original manuscript were unknown at the time of the finding and remain unknown at present. The quality of the photocopy is far from optimal but sufficient to carry out a reliable study of its content. The copy contained a total of eight unfolded pages, three of them numbered and five without a trace of pagination.

I wish to thank Dan Martin for his comments and assistance to complete this study; Samdrup for his precious advices and fruitful discussions on the content of the manuscript; Henk Blezer, for his initial interest in the manuscript and for his reading of the colophon; and Jean-Luc Achard for his comments and support for its publication in RET.

The latest Zhangzhung dictionary was precisely published in the previous issue of RET: Martin (2010). Other recent Zhangzhung-Tibetan(-English) dictionaries and vocabularies include: Blo gros rab gsal (2010), Pasar Tshultrim Tenzin, Changru Tirtsuk Namdak Nyima, Gatsa Lodroe Rabsal (2008), The bo Legs bshad rgya mtsho (2006) and Dagkar Namgyal Nyima (2003). For a comprehensive review of Zhangzhung language studies, see Martin (2010).

An image of folio 1 was published in Alay (2009).

The first challenge was therefore to establish the original order and number of folios in order to transliterate and fully understand the content. An examination on the content of the text suggested that the copy contained four complete folios (1ab, 2ab, 3ab and 5?ab). Folio 5?ab (without any visible number) is the last one of the manuscript since it contains the colophon. We cannot be entirely certain of its numbering, although the content of the text seems to indicate that only one folio 4 is missing, as will be discussed later in this paper.

The manuscript makes use of symbolic words for page numbers. The first folio is zla ba, the second one is mig and the third one rtse mo. The last folio is not numbered but the margin location where the number/symbol would have been is occupied by an added correction to the main text in that page: dbang sogs grangs ldan gong.4

Contents

The manuscript can be divided into the following parts: 1. Title (1a); 2. Invocation (1b, 2a); 3. Offering verses (2b); 4. Scripts and Forty Magical Letters (2b-5?a); 5. Concluding prayer (5?a); and 6. Colophon (5?a-5?b). We will discuss below their most important aspects.

Title and invocation

The title (folio 1a) and the text corresponding to the starting exhortation (folios 1b-2a) to the Bon Bodies are written both in Zhangzhung and Tibetan languages using Tibetan scripts. Furthermore, the title is also written in sTag gzigs spungs so che ba script and the supplication in both sTag gzigs spungs so che ba and sTag gzigs spungs so chung ba, obviously giving sTag gzigs scripts some preeminence over other Bon po scripts mentioned in the manuscript. On the other hand, these initial lines provide an interesting Zhangzhung-Tibetan vocabulary to the reader.5

Folios 1 and 2 offer a prolific display of designs and symbolism, which is interesting to examine in more detail. Although the photocopy was in black and white, the drawings are clear enough to enable a fairly accurate description. Folio 1 clearly displays a white conch in the left margin of the title, whilst on the right the drawing is more difficult to identify; but could

4 "Before ldan: dbang sogs grangs". The correction obviously transgresses the poetic measure of the verse.
5 Zhangzhung (Tibetan) pair equivalents derived from the title and the exhortation are as follows (folios 1a-2a): rgyu ra shel ('phrul), gu ge (yi ge), bing cu (bzhin bcu), wer spungs (rgyal bstan), khir (gsal ba), ne ting (sgron me), da dod ci (zhes bya ba’o); ri drod (rang bzhin), dod min (skae med), he khyab (khyab gdal), guer mu wang (bon gyi sku); ti sku (mkhyen brtses), ha ra (ye shes), nga drug (dga’ [ldan]), slig tso wang (rdzogs pa’i sku); ye dul (gang ’dul), skye tsal (’dren pa), ku khir (kun mkhyen), da dod wang (sgrul pa’i sku); rko sun (sku gsun), nu sangs (sangs rgyas), gling ti? (mchog des), de smar brun (bde legs stsol). The Zhangzhung term gling ti (mchog des) is not found in any dictionary and the combination <ghi> is very uncommon. The grammar treatise brDa sprod srid pa’i sgron me by Khyung sprul rin po che [Khyung sprul rin po che (2004) p. 178] has sde ye for Tibetan mchog des.
be either a second conch or more likely the parasol usually attached to the bkra shis rtags brgyad design. This second interpretation seems to be corroborated by the bkra shis rtags brgyad displayed in the center of folio 2a and where the parasol is the only missing symbol.

In the left margin of folio 1b a jewel and a scripture are supported by the lotus, whereas the right side is filled by the sword of wisdom. Finally folio 2a lacks any central image but shows two on the sides. This folio seems to represent the five senses with a water jar (smell), a gtor ma (taste) and a butter lamp (sight) on the right side. Objects on the left side are indiscernible, although a musical instrument and a piece of cloth are likely options for representing the senses of hearing and touch.

The Forty Magical Letters and the scripts to express them

The body of the text (folios 2b-5b) was written in the Tibetan script known as yig chung or khams yig, very popular among Bon po scribes, and numerous skung yig or bskungs yig or "concealed letters" were also included; some of which add a certain level of difficulty for the reader.

After mentioning the Forty Magical Letters as the root of all words used for the spreading of Bon teachings, the manuscript speaks of seven scripts to express those magical letters which were transmitted by sTon pa gshen rab to humans. The lands of these scripts are enumerated as: sTag gzigs,Bru sha, Zhangzhung and Tibet. And the corresponding seven scripts are the main topic of the manuscript, which can be considered as a Manual for teaching and learning those scripts. Unfortunately, two of them are presumably in the missing folio 4 and the Tibetan script is just mentioned in folio 5a.

Nevertheless, a complete series of characters is given for the sTag gzigs spungs so che ba and sTag gzigs spungs so chung ba scripts, and a partial series for the Bru sha script since the folio where this series should have continued is missing (folio 4). All script series follow the same pattern with an upper line in the script in question and a lower line with a dbu can Tibetan script equivalent:

ka kha ga nga ca cha ja nya ta tha da na pa pha ba ma tsa tsha dza wa zha za 'a ya ra la sha sa ha a / ki ku ke ko kam kya kra kla rka lka ska / oni

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6 For a complete dictionary of skung yig terms, see Shes rab (2003). However a few skung yig used in the manuscript could not be found in the dictionary.
7 They have been indicated through hyphenation in the transliteration. skung yig in the manuscript are used for the following Tibetan and Zhangzhung terms: rnam dag, shes rab, ye shes, mkhyen brtse'i, blo gros, stag gzigs, 'bral med, gshen rab, sens can, rnam mkhyen, nyon mong, dug lnga, zhang zhung, stag gzig, spungs so, bdag gis, sgron mer, yid bzhin, snar ro, 'jig rten, yung drung and bde chen.
9 Only the very last part of the series kla rka lka ska / oni is missing (in folio 4).
Brief but interesting descriptions and explanations are provided for both sTag gzigs spungs so che ba and sTag gzigs spungs so chung ba scripts. The former is considered to be the main script, since it was the first to be established in the sacred land of sTag gzigs, Ol mo gling, the origin of Bon.

The text goes on to explain that the script "was put into letters (gu ger) by Gling gshen Mu la in sKu bla rmog mtho in accordance with the prophecy of Tshe dbang". According to the author, "Kun grol grags pa systematized the sTag gzigs spungs so chung ba script and Khro bon Mu la wang ya wrote it into letters (gu ger)." Without any further explanation, the Bru sha script is displayed next but incomplete since as mentioned before folio 4 is missing.

Although, we can only guess which scripts were displayed next, certain indications can help us. Folio 5a mentions Tibetan as the last script (without having displayed the series as expected), which leaves only three missing scripts. Seeing the size of the other script series we can suppose that these unknown scripts would have fitted into one single folio, and can thus deduce that there is probably only one missing folio (number four) in the manuscript. But which could have been those three scripts?

The missing scripts were presumably linked to Zhangzhung (according to the initially mentioned territories), which leaves us with two clear candidates and one more disputed one. There is not much room left for doubt that two of the Zhangzhung scripts were sMar chen and sMar chung, unanimously mentioned in all sources as the standard scripts in the ancient Bon po kingdom. The third one also associated to Zhangzhung according to

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10 Indian Scripts in Tibet (1982) pp. 59-60 gives a nearly identical description, but in dbu med style, of these three scripts including the entire series of characters. See Kun bzang blo gros where f. 137 shows the entire sTag gzigs spungs so che ba script.

11 The text indistinctly makes use of sTag gzigs or sTag gzig.

12 The author uses the Zhangzhung word gu ge for Tibetan yi ge combined with the Tibetan postposition -r.

13 Gling gshen Mu la (Gling gshen nam mkha’) is mentioned in several Bon po works such as Shar rdza bkra shis rgyal mshan’s Legs bshad rin po che. See Karmay (1972) p. 179: “(The oral tradition of Gling gshen Mu la Thogs med) Texts were passed on orally to Gling gshen Mu la Thogs med by sTong rgyung (mThu chen). They were the gSer ’od nor bu ’od ’bar, the cycle of the Char ’tebs klu sgrub, the sGra bla rgyal mo, etc.”

14 The famous Bon po master Tshe dbang rig ‘dzin, son of Dran pa nam mkha’ (8th c. AD).

15 Born in Khams in 1700, he was the compiler of the first catalogue of the Bon po Canon, see Martin, Kvaerne, Nagano (2003), p. 7, and Rossi (1999), p. 32. A study of a thangka derived from his Compendium for the Contemplation on Peaceful and Wrathful Deities can be found in Blezer (2007) pp. 180-207, which also includes a possible portrait of him. His date of death is not clear, but Blezer (2007) suggests between 1766 and 1779. See also Karmay (1972) p. 185: "(The discovery of Rig ‘dzin Kun grol grags pa) The textual discovery of Kun grol grags pa consisted of...". For a complete study of his lineage and especially his fourth incarnation in the 19th c, see Achard (2004), p. xii.

16 He could be one of the disciples of Kun grol grags pa and the elder brother of the Khro chen king Kun dga’ nor bu. He took a great part in the engraving of the bKa’ ’gyur under the direction of Kun grol grags pa. Thanks to Jean-Luc Achard for this information.

17 Indian Scripts in Tibet (1982) pp. 59-60 includes both Zhangzhung scripts: sMar chen and sMar chung. The entire script of sMar chen is shown on the first page of Zhu yi Rnal ‘byor Nyi ma grags pa (1965) and in Kun bzang blo gros, f. 137. There is also a brief remark on Zhangzhung scripts in Dagkar Namgyal Nyima (2003), p. 22.
some authors such as bsTan ‘dzin rnam dag could have been the Drag yig script with a long history in Tibet.\footnote{18} Just after naming Tibetan as the last script and before the concluding prayer (folio 5?a), we find an exceedingly interesting remark regarding the spread of Bon and the role played by the Forty Magical Letters. After mentioning the existence of seven scripts (yig rigs ’phags nor) to teach Bon, the manuscript gives a description of the magical letters.

According to these lines, the Forty Magical Letters are formed by thirty consonants (ka kha ga nga ca cha ja nyā ta tha da na pa pha ba ma tsa tsha dza wa zha za ‘a ya ra la sha sa ‘a nā) and ten additional letters.\footnote{19} The latter have been the object of much discussion among Bon po scholars.\footnote{20} The manuscript clearly defines eight of them: four vowels, dang thog (or mgo yig),\footnote{21} isheg,\footnote{22} shad\footnote{23} and klad kor.\footnote{24} The text adds two more letters without mentioning them, but they are associated to the four vowels and altogether form the so called six son vowels (dbyangs yig bu drug), in contrast with the well known thirty mother consonants (gsal byed ma yig sum cu). A fragment from mKha’ gro rin chen ‘phreng rgyud\footnote{25} establishes those six son letters as the upper vowels (na ro, gu gi, ’greng bu) and the lower vowels (ra sta, ya sta, zhab kyu) with an obvious positional criteria of the "son" with respect to the "mother". Consequently, the two additional letters in our manuscript could only be the ra btags\footnote{26} and ya btags.\footnote{27} The same conclusion can be drawn from Khyung sprul Rin po che’s brDa sprod srid pa’i sgron me\footnote{28} treatise (written in the beginning of the 20th c. AD and based on various Bon po scriptures)\footnote{29} that the additional letters\footnote{30} were ra btags and ya btags.


\footnote{19} de yang gsal byed ma yig sum cu la / dbyangs yig bu drug dang thog tshig [> isheg] shad dga / klad kor bsnar pa ’phrul yig bzhi bca’i grangs / (folio 5?a).

\footnote{20} Dran pa nam mkha’s commentary on the mDzod phug already mentions the ’phrul chen yi ge bzhi bca, Cf. Dran pa nam mkha’, f. 7a / p. 13 (thanks to Dan Martin for this hint), and most of the Bon po grammatical treatises (and commentaries), such as the brDa sprod nying bu shi bsun pa speak of Forty Magical Letters, see brDa dag sgra skyor gyi skor, pp. 1-9.

\footnote{21} Corresponding to kSha in Zhangzhung language. See note 29.
\footnote{22} Corresponding to a in Zhangzhung language. See note 29.
\footnote{23} Corresponding to Shta in Zhangzhung language. See note 29.
\footnote{24} Corresponding to am in Zhangzhung language. See note 29.
\footnote{25} yi ge’i ma ni sum cu o / yi ge’i bu ni drug bu bstan / na ro gug ’greng steng bu gsum / ’og gi bu gsum bstan pa ni / ra sta ya sta zhab kyu gsum / Cf. rDzo dge len ye khrim mkha’ sel, p. 49 and bSgam ’grub nyi ma and bsTan ’dzin brug grags (1989) p. 50.

\footnote{26} Corresponding to bhi in Zhangzhung language. See note 29.
\footnote{27} Corresponding to nhing in Zhangzhung language. See note 29.
\footnote{28} Khyung sprul rin po che (2004) pp. 176-214
\footnote{29} Khyung sprul rin po che mentions Ma rgyud tantras and gZi brjid among the many different sources he used for composing his own treatise. Khyung sprul rin po che (2004) pp. 179-181.

\footnote{30} Khyung sprul rin po che describes the origin of the Forty Magical Letters as taught by sTon pa gshen rab. They originated from the "five seed heroic letters" (/ dpa’ ba ’bru lnga las spros pa’i / / ’phrul yig tsho yig bzhi bca’i byung /); and can be classified in various ways,
Author and date

The colophon (folios 5?ab) reveals the authorship and other details related to the composition of our manuscript. It was written by a certain Drung mu wer zhi (g.Yung drung rgyal mtshan) at the behest of his teacher She tsu wer ya (bSod nams dbang Idan) and was based on the works composed by Nyi ma bstan ‘dzin dbang gi rgyal po. Drung mu wer zhi wrote it in g.Yung drung bde chen gling Monastery, better known as Klu phug Monastery, located in present sBra chen county (Nag chu prefecture, T.A.R), and which, at the time of composition of this manuscript, was the spiritual and political center of the Bon po nomadic kingdom of the Thirty-nine Hor Tribes.

The colophon also establishes the moon’s waxing face of the third month (nag pa zla ba’i zhi phyogs) of the female fire pig year (me mo phag) as the date of composition, corresponding to 1887. The year of composition is also given in Tibetan as the twenty-first year of the rang byung cycle (thams cad ’dul) and in Sanskrit as the equivalent sarjavit. Finally, the year is mentioned in Zhangzhung (’tsho ba) and Chinese (ting ja’i).

Concluding remarks

The ’Phrul gyi yi ge bzhi bcu rgyal bstanz gal ba’i sgron me probably represents one of the few examples of a manual composed to teach and learn the various Bon po traditional scripts (sTag gzhigs, Bru sha, Zhangzhung and Tibetan) as well as to keep alive the mystical concept of the Forty Magical Letters taught by sTon pa gshen rab himself in the temporal and spatial which Khyung sprul rin po che extensively develops. One classification divides them into five groups (space, fire, earth letters, water and wind) of eight letters each (…dpa’ bo yi // ’bru lnga ḏṃ ram srum kham yam // lInga las spros pa’i ’byung chen tshul // ḏṃ las nam mkha’i yi ge ni // kSha ka kha ga nga ha a // jam ste ’bru brygyad byung ba yin // de bzhin ram las me yig brygyad // e ca cha ja nga ra bhi // Shţa brygyad srum las sa yig brygyad // o ta thu na la sa // mng kha bjam las chu yiig brygyad // a pa pha ba ma za’ a / a: byung yam las lung yiig ni / i ts a tsha dza wa ya sha // / zha brygyad srd d byung kunghs rtes / …) [Khyung sprul rin po che (2004) p. 179]. The equivalence for the ten additional letters is given as follows: / kSha ni ’go ’dren a: ni tsheg // Shţa ni shad de bhi ra sta / / mnging ni ya sta i gi gu / / u ni zhab kyu e ’greng bu / / o ni fa ro am klad kor / [Khyung sprul rin po che (2004) p. 181]. This key passage clarifies the two letters not mentioned in the manuscript (ya sta and ra sta). A similar analysis can be found for the Forty Magical Letters in Nam mkha’i nor bu (1996) pp. 96-107.

This is such a common name in Bon po communities that it is very difficult to identify the author. Achard (2004), p. xxii, 21, etc. mentions several monks called Drung mu wer zhi related to bDe chen gling pa in the 19th c. but none of them seems to fit the biography of the author of the manuscript.

Nyi ma bstan ’dzin (1813-1875) was the Twenty-second sMan ri khrí ’dzin, compiler of the second catalogue of the Bon po Canon and prolific author; see Martin, Kvaerne, Nagano (2003), p. 10, Rossi (1999) p. 32 and Achard (2004) p. 248. He was also the author of the grammar treatise entitled bod skad brda dag gi rtsa tshig ’bel gtam nyi’ od gzhon nu, see brDa dag sgra sbyor gyi skor, pp. 251-260.


Chinese: dinghài.
primordial origin of Bon. At the time of writing these lines, this manual of Bon po scripts written in 1887 and hence its uniqueness and relevance, since it can be considered as one of the oldest dated compositions of its kind.

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Dran pa nam mkha’


_Drang pa nam mkha’_ (2006)


Thanks to Amdo Tsogyal and bsTan ’dzin ’brug grags for bringing my attention to this website.

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Blo gros rab gsal (2010)
gNa’ bo’i zhang bod tshig mdzod, Kan su’u mi rigs dpe skrun khang, Lanzhou, 2010.

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sKung yig gsal byed nor bu’i me long zhes bya ba bzhugs so, Mi rigs dpe skrun khang, Beijing, 2003.

bSam ‘grub nyi ma and bsTan ‘dzin ‘brug grags (1989)
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Folio 1a: zla ba

rgyu ra shel gu ge bing cu wer spungs khir zhi ne ting da dod ci lhan //
'phrul gyi yi ge bzhi bchu rgyal bstan gsal ba'i sgron me zhes bya ba'o //

Folio 1b

ru drod dod min he khyab gyer mu wang /
rang bzhin skye med khyab gdal bon gyi sku / /

ti sku ha ra nga drug slig tso wang /
mkhyen brtse'i ye shes inga ldam rdzogs pa'i sku / /

Folio 2a: mig
ye dul skye tsa ku khir da dod wang /
gang ‘dul ‘dren pa kun mkhyen sprul pa’i sku //

rko sum mu sangs ghing ti de smar brum /
sku gsum sangs rgyas mchog des bde legs stsol //

Folio 2b

rnam-dag35 dbyings la dbyings rol ye-shes la /
thabs mchog srid pa srid gsum kun bskyed gzhi /
shes-rab phul ldan phul phyung mkhyen-brtse’i bdag
lha gshen srid gsum srid bzh'i'i mgon der ‘dud //
gsal gsal blo-gros gter ‘chang smra ba'i seng /
des des mkhas par mnga’ bsin yems gdung sob [>'tshob] mchog
mang mang sTag-gzigs Zhang Bod lo pan sogs /
yang yang ‘bral-med snying gi ze ‘brur rol /
rgyal gsung ‘phrul ngag bden pa bon gyi sgra /
sgra bsgyur lo pan mkhas pa’i zhal gyi lung /
lung rig ‘dzin rnam dga' ston ‘phags nor grangs /
grangs mang rgyal bstan gsal sgron ‘dir ‘god spro //
zhes mchod par brjod pa’i tshig ‘phreng snyan 'jeb glu dbyangs kyi mdun
bsus te /
‘phrul chen yig ‘bru bzh'i bcu rgyal bstan gsal ba’i sgron me zhes bya ba ste/
mdo la Sangs po ‘bum khri sTon pa gshen-rab kyi /
sems-can bkrid phyir khri dang ‘bum du bris /
khyad par rnam-mkhyen gShen-rab mi bo de nyid kyi /
thugs gsang ba ye-shes kyi lag la byung /
gsung ja yi rgyun lam nas drang zhing /
‘gro ba bkrid drang gi thabs su nyon-mongs pa brgyad khri bzh'i stong la
ltos te /
bon gyi sgo mo brgyad khri bzh'i stong /
blo rim pa dgu la ltos te /
bon theg pa rim dgu /
rgyu dug-Lnga la ltos te /
bon sgo bzhi

Folio 3a: rtse mo

mdzod lnga /
nyon-mongs dug gsum la ltos te /
bon sde snod gsum /
rig pa dang [ma]36 rig pa gnyis la ltos te /
bon drang don dang nges don gnyis la sogs gsungs pa’o /

35 The use of skung yig in the ms. is indicated by hyphenation in this transliteration.
36 Added as a correction in dbu can.
de rnams don gyi mdo rtsa sgra rig pa ming tshig kun gyi rtsa ba ‘phrul chen yig ‘bru bzhí bcu ‘di nyid ‘chad pa la don bdun te /
de yang sTag-gzigs Bru sha Zhang-zhung Bod la sogs yul phyogs rer yi ge rer byung ba /
de yi dang po sTag-gzigs kyi spungs so che ba’i ka dpe ni /

ka kha ga nga ca cha ja nya ta tha da na pa pha ba ma tsa tsha dza wa zha za ‘a ya ra la sha sa ha a /
ki ku ke ko kaṃ kya kra kla rka lka ska /
om

bon gyi byung gnas sTag-gzig ‘Ol mo gling /
sangs rgyas zhing gyur de yi yig rigs gtso /
spungs-so che ba ‘di [ni] Tshe-dbang gis /
lung bstan cī [> ji] bzhin sKu bla rmog mtho ru /
Gling gshen Mu la bdag-gis gu ger btabs /
dge bas rgyal bstan gsal ba’i sgron-mer shog sa ma yā /
rgya rgya rgya :
zhes spungs-so che ba de skabs

Folio 3b

dang po’o //
gnyis pa sTag-gzig gi spungs-so chung ba ni /

ka kha ga nga ca cha ja nya ta tha da na pa pha ba ma tsa tsha dza wa zha za ‘a ya ra la sha sa ha a /
ki ku ke ko kaṃ kya kra kla rka lka ska /
om

sTag-gzig spungs so che ba gtson bzhag nas /
Kun grol grags pa’i dpal gyi [> gyis] khog dbub cing Khro bon Mu la wang ya’i [> yas] gu ger bris /
spungs-so chung ba ‘di yang shes bya’i gzhi rig gnas mkhan por byas na bstan pa’i sgron /
yid-bzhin blo sbyang thugs la nges bcag ‘tshal /
mu tsug smar-ro //
zhes spungs-so chung ba ste /
skabs gnyis pa’o //
gsum pa Bru sha’i yul gyi yi ge’i ka dpe ni //

ka kha ga nga ca cha ja nya ta tha da na pa pha ba ma tsa tsha dza wa zha za ‘a ya ra la sha sa ha a /
ki ku ke ko kaṃ kya kra

Folio 4: missing
ni gong du song zhing gzhan rnam kyi snyang go sla’o /
zhes Bod yig gi sa bcad ste skabs bdun pa’o / /
gang zhig mos pa’i nyer drangs snang ba’i ngor /
dMu rgyal sras gyi thabs thugs ma ‘gag sgor
’jig-rten khams kun dpe rtse gsum spel zhing /
yig rigs ‘phags nor grangs ‘di ngo mtshar don /
de yang gsal byed ma yig sum cu la /
dbyangs yig bu drug dang thog tshig [> tsheg] shad dgu /
klad kor bsnan pa ‘phrul yig bzhi bcu’i grangs /
rgyal bstan gsal ba’i sgron me ‘di ‘god tshal /
‘di bris dge tshogs tshogs gnyis rgya mtsho ru /
thos [b]sam grub bgro dgro med gnas phyin nas /
‘dren mchog bla med med pa [dbang sogs grangs]37 ldan dngos /
ye-shes lnga rdzogs rdzogs ldan gsal du smon /
ces pa ‘phrul gyi yi ge bzhi bcu rgyal bstan gsal ba’i sgron me zhes bya ba
‘phags nor bdun ldan ‘di ni rang cag gi slob don She tsu wang ya’i gsung
rgyun gzi byas /
lung rig don gyi spyan ldan /
smra dbang mkhan chen Nyi ma bstan ‘dzin dbang gi rgyal pos gsung
brtsoms mdad pa rnam legs cha blangs de / thos chung gis Drung mu wer
zhi ‘bod pa bdag gis legs sbyar sam kri ta yi skad du sbar dza’i / zhang-
zhung brda yi skad du ‘tsho ba / ma ha tsi na’i skad tu ting ja’i / bstod ‘brel
bod kyi skad tu thams cad ‘dul zhes / dbang thang

Folio 5?b

bstun pa’i me mo phag lo’i nag po zla ba’i zhi phyogs su ‘dus sde chen po
g.Yung-drung bde-chen gling du rig gnas ‘thor bu rnam blta ba’i ko [> go]
skabs bde ba’i phyir du phyogs gcig tu bris pa /
dge des kun [phan] rgyal ba’i bstan pa rin po che phyogs dus kun tu dar
zhing rgyas pa’i rgyu ru gyur cig
mu tsug smar ro //

37 Added in the left margin as dbang sogs grangs ldan gong.
The Forty Magical Letters

fol. 1a

fol. 1b

fol. 2a

fol. 2b

fol. 3a