



# ZLOS-GAR

edited by Jamyang Norbu

Commemorative issue on the occasion of the 25th anniversary of  
the founding of Tibetan Institute of Performing Arts (1959-84).

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## **Publisher's Note**

We are happy to publish this anthology on the musical and performing arts of Tibet compiled and edited by Jamyang Norbu.

The world of Tibetan secular and spiritual music and performing tradition is rich and fascinating. As yet, very little has been done in this field. This anthology which comprises excellent contributions from many experts and enthusiasts in the field of Tibetan music and dance will be one of the most useful publications on the subject and will undoubtedly help in further researches in this field.

We are grateful to Mr. Jamyang Norbu for his enthusiasm in compiling and editing this anthology. We hope many more contributions will come in for the second volume of a similar anthology.

Gyatso Tsering  
*Director*

June 1986

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## INTRODUCTION

# The Role of the Performing Arts in old Tibetan Society

by

JAMYANG NORBU

Western travellers to Tibet like Sir Charles Bell, while noting the weakness of the Tibetan race for such scientific disciplines as arithmetic, have commented very favourably on the 'natural artistic instincts' of the people. Though a definite aesthetic sensitivity seems to have influenced the life of the Tibetan, even to the design and ornamentation on articles of everyday use like his drinking bowl, rug, prayer-wheel, dagger and clothes, the form in which his 'natural artistic instincts' found most prodigious and widespread expression seems to have been in music, dance and theatre. Unlike the plastic arts, which in Tibet were professional and quasi-religious vocations, the performing arts found universal expression not only in the rituals of the church, or the ceremonies of the rulers, but in almost every aspect of the lives of the common Tibetan.

For instance in the province of folk songs alone the variety and quantity is quite astonishing. Tibetans not only sang specific songs on such joyous occasions as the celebration of a wedding, the drinking of beer, or the courting of a girl; but also on less germane moments when ploughing, harvesting, threshing, building a house, begging, throwing dice, telling riddles, doing one's accounts (on the Tibetan counting table), making political criticisms, or preparing for battle. Some of these songs could be accompanied by the music of the *sgra-snyan* (Tibetan lute), or the *piwang* (two-stringed fiddle). Other instruments such as the *rgyud-mang* (hammer dulcimer), *phred gling* (transverse flute) could also accompany singers but were generally confined to the music of the Lhasa *nangma* ensembles. The singing and recitation of the famous Gesar

## Memories of Shoton

by

HUGH E. RICHARDSON

Reports of the destruction by fire of the building of the Tibetan Institute of Performing Arts with the loss of much valuable equipment including the dresses and properties for the Achhe Lhamo dances arouses great sympathy; they also cast my mind back to many performances of those dances I had seen in Tibet before the Chinese occupation.

Among the great ceremonies of the Tibetan year the Shoton (*zho-ston*) in late August or September was in many ways the most generally popular. The weather was usually pleasant and it was an occasion that the ordinary people of Lhasa, men and women, could enjoy in a holiday spirit. Several parties of trained dancers from different parts of the country were obliged to come to Lhasa for the official ceremony but before that they might give shorter informal performances in private houses. The origin of the festival is explained in different ways. Some say the dances were instituted by the Fifth Dalai Lama when he was staying in the Ganden Phodrang of Drepung in order to distract local demons who might interrupt the studies and devotions of the monks in their long summer retreat. Another explanation is that it was Thang-ston Gyalpo who organized such dances to prevent demons from interfering with his great bridge-building activities. As for the Sho, the curds, some said that it was the favourite food of Pandit Atisha; others that it formed an essential part of a feast at the end of the sixth month when the new Shengos (*zhal-ngo*) of Drepung took office. None of that seems very convincing but, at all events, curds were always served during the performance and very good they were. But I am not going to explore such explanations or examine the origin and details of the various dance dramas, or assess the nature of the music. Learned experts may look after that. All I want

## Music of the Lhasa Minstrels

by

Geoffrey Samuel

The professional minstrels of Lhasa, musicians and dancers, many of them Tibetan Muslim (*kha che*) in origin, were a regular part of the entertainment at the parties and banquets of the old Lhasa nobility.

They played two main kinds of songs. The older part of their repertoire was made up of the so-called *nang ma* songs, of which the best known are *Nang ma A ma le ho'o*, *Bkrala shis pa*, *'Dzoms pa nam gsum* and *Rgya gar shar*. They also played a variety of adaptations of Tibetan folk-dance songs, generally known as *stod gzhas* (songs from *stod* or Western Tibet) although they also included Central Tibetan melodies.

Many of these Lhasa minstrel songs have become familiar to Tibetan refugees and Westerners through live performance by the Tibetan Institute of Performing Arts and through recordings on All-India Radio's Tibetan service. Some of these songs have also been included in dramatic performances by the Institute.

In addition, the instruments used by the Lhasa musicians, flute, fiddle (piwang), 6-stringed lute (damnyen, *sgra snyan*) and hammer dulcimer (yangchin or *rgyud mangs*) have been adopted by the Institute to accompany Tibetan folk dances and taught by graduates of the Institute in Tibetan schools in India, Nepal and overseas. In this way the music of the Lhasa minstrels has had a major impact on what Tibetans have come to recognize as their national folk music.

Some years ago I wrote an article in the journal *Ethnomusicology* describing the two types of Lhasa minstrel song and the instruments used, with transcription of some of the songs. Here I shall give a brief description of the two types of song and talk about how they fit into the general picture of Asian music. For the

# The Life of the Child Padma 'od-'bar: from the theatre to the painted image\*

by

ANNE-MARIE BLONDEAU

The Life of the Child Padma 'od-'bar is today one of the most popular plays among Tibetan refugees and it seems to have featured in the repertoire of the Tibetan Institute of Performing Arts since its creation. A Lhasa publication (1982) leads us to suppose that the play is still performed in Tibet itself, as we shall see. The biography will be elaborated in detail below but to summarize, let us say here that it concerns a former life of Padmasambhava and takes place thousands of years ago in India, under the reign of a king hostile to Buddhism. The king imposes on the child ordeals thought to be unsurmountable from which he emerges victorious. He ends by overthrowing the king and establishes Buddhism in the kingdom.

The popularity among Tibetans of the subjects of the theatrical plays cannot be explained solely by their theatrical performances: acting troupes were few and undoubtedly many Tibetans had never witnessed a performance before coming to India. However everybody knows the life of 'Gro-ba bzang-mo or Padma 'od-'bar, the marriage of king Srong-btsan sgam-po with the Chinese princess, etc. Their familiarity with the stories was probably a result of the narrations they heard from the mouth of the wandering storytellers, the *maṇi-pa* lamas who went from village to village carrying with them painted scrolls (thangka) on which there were depicted the scenes which they used to explain to their audience as their narrative unfolded.

The parallel between the narratives of the *maṇi-pa* and the plays

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\*I am grateful to my friends Ricardo and Friscilla Canzio for helping to translate the French manuscript into English, and to Amy Heller who put the last touches on the English.



Plate I : Collection Musée Guimet, n° MA 1054  
 (Photo Musées Nationaux)



Plate II : Collection Musée de l'Homme, detail, top left  
(Photo Deshayes)

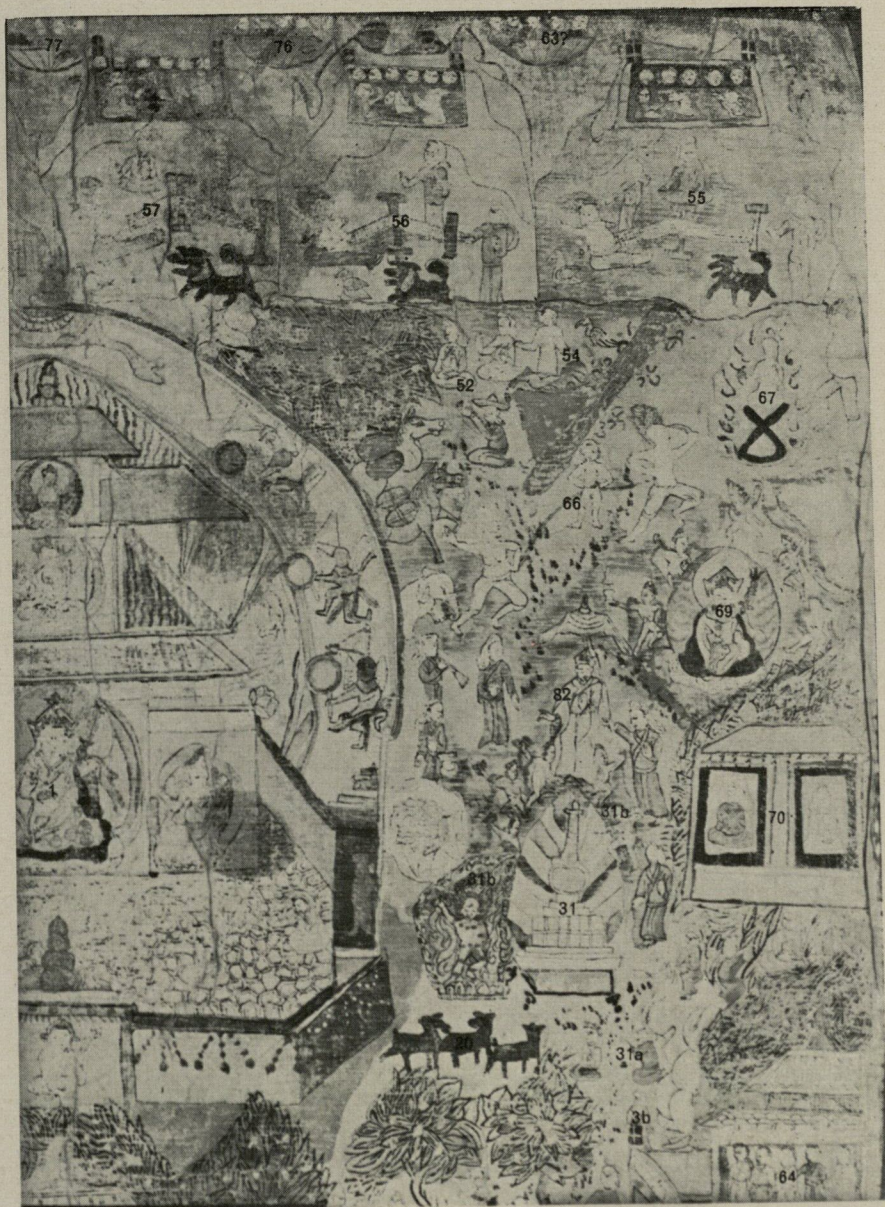


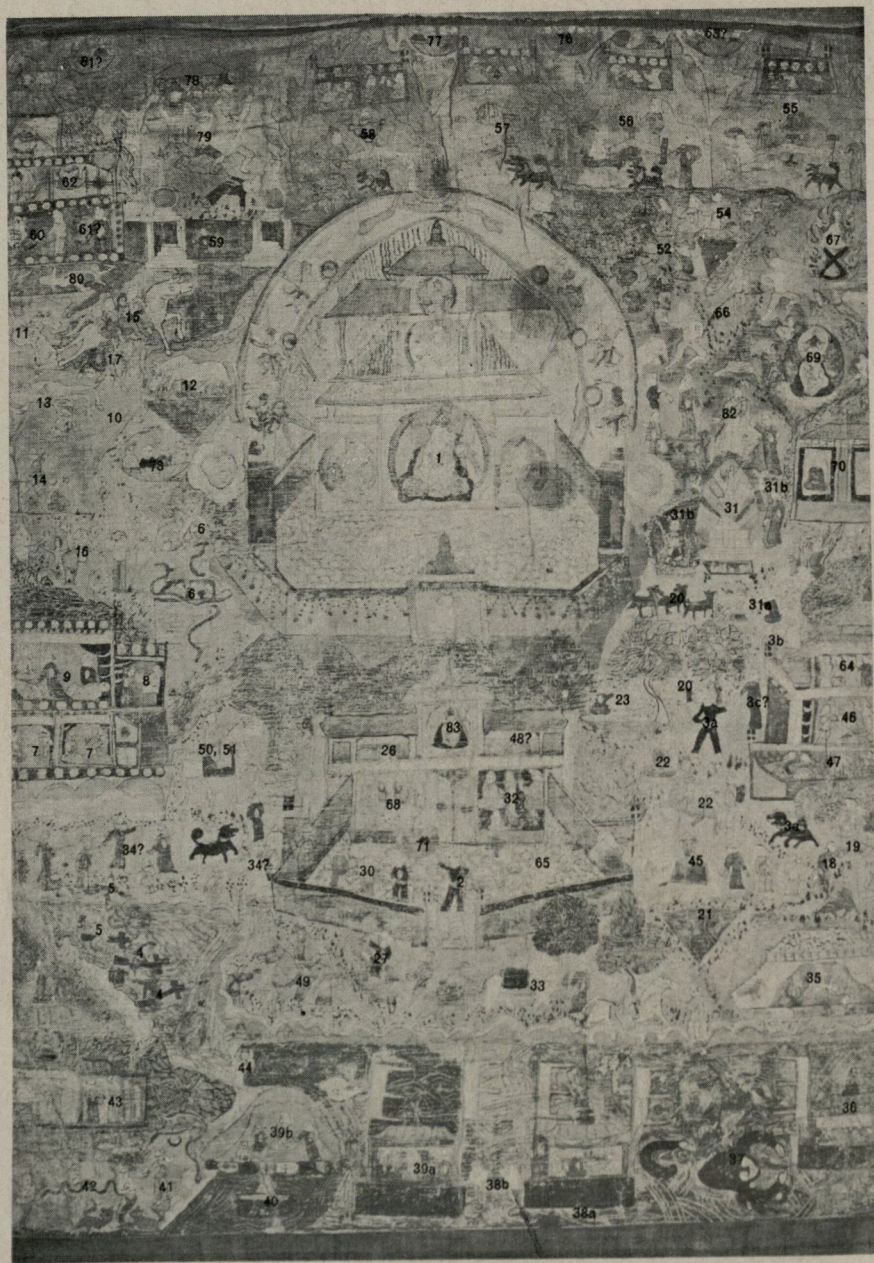
Plate III : Collection Musée de l'Homme, detail, top right  
(Photo Deshayes)



Plate IV : Collection Musée de l'Homme, detail, bottom left  
 (Photo Deshayes)



Plate V : Collection Musée de l'Homme, detail, bottom right  
(Photo Deshayes)



Colour Plate : Collection Musée de l'Homme, n° MH. 34.33,323  
(Photo Deshayes)

# **The Bonpo Tradition : Ritual Practices, Ceremonials, Protocol and Monastic Behaviour**

## **An ethnomusicological description**

*by*

**RICARDO O. CANZIO**

This article represents a brief attempt at surveying schematically the vast field of Bonpo ceremonies and their performance. Dealing with the liturgy in particular is a most trying undertaking given the richness of the rituals, the complexity of some of their textual organization and the obscurity of many rites. These (associated as they are with meditational practices) make necessary a certain degree of acquaintance with doctrinal matters in order to grasp something of the significance of the highly symbolic language in which they are usually couched.

However my intention here is to deal, from an ethnomusicological point of view, with the external: the liturgy and the various ways of delivering a text (chant, recitation, etc.), ceremonial observances and monastic behaviour.

I aim thereby to determine and circumscribe the context in which various activities that could be termed "musical" in the broadest sense of the word can be identified and also to establish a few general conceptual categories.

To map the field as it were, is an essential condition to further our knowledge of the subject matter. First of all we need to establish some criteria of classification which will allow us to move more freely in this realm before proceeding to examine the inner aspects of the rituals.

Nevertheless these aspects of form and content added to an analysis of the structure of the "musical" elements of liturgy and ceremony are not negligible. Form and content are indissolubly related and knowledge of one can lead us to a better understanding of the other.

## **Three Sacred Bon Dances ('Cham')**

*by*

**SAMTEN G. KARMAY**

The Yungdrung Bon Monastic Centre in India was founded in 1969 by the Abbot Lungtog Tenpai Nyima (Lung-rtogs bstan-pa'i nyi-ma). He was born in 1929 in Zongchu, Amdo, Eastern Tibet and was educated in the monastery of Kyangtsang. In 1954, after having attained the degree of *Geshe* (dGe-bshes), the "Virtuous Companion", he was commissioned to go to Trochen in Gyalrong by his teacher, Tenzin Lodo Gyamtso (bsTan-'dzin blo-gros rgyamtsho. 1889-1975) to obtain a full set of the printed edition of the Bonpo Kanjur for the monastery. On his return he was advised also by his teacher to do further studies in the monasteries of Menri (sMan-ri) and Yungdrungling (g.Yung-drung-gling) in Central Tibet. After this he also went to study in Drepung, near Lhasa. At the time of the uprising of the Tibetan people against the foreign occupation of Tibet, he left Tibet for India where, together with the present author, he began to publish Tibetan texts in 1960. He, Lopon Tenzin Namdak and the author were invited to the University of London by Professor D.L. Snellgrove in 1961. During his stay in England he developed a strong interest in the Christian monastic system and so took the opportunity to study it besides his research work in the University. He visited many Christian monasteries in Britain and resided for long periods in the Catholic Centre in the Old Palace in Oxford, in Downside Abbey, Bath, in Quarr Abbey on the Isle of Wight, and in the monasteries of the Greek Orthodox Church on Mount Athos, Greece. Just before his return to India in 1964 he had an audience with the late Pope Paul in the Vatican in Rome.

In 1968, without his knowledge he was elected by lot as the 33rd abbot of the Monastery of Menri in India whilst he was engaged in research work in Oslo University. An enormous responsi-

## Preliminary remarks concerning the use of musical notation in Tibet

by

MIREILLE HELFFER

The existence of an elaborate ritual music had long caught the attention of the few Westerners who had succeeded in entering Tibet. Some of them even mentioned the existence of a system of musical notation and reproduced a few folios of a manuscript illustrating it (cf. Waddell, repr. 1967, p. 433); but these documents have remained a dead letter due to the absence of sound recordings giving reality to that notation.

It was not until the 70s that Tibetan musical notations became accessible outside of the Tibetan cultural area and the small circle of the masters of chant (*dbu-mdzad*) of the various monasteries. In fact these musical scores have been written and are still being written by the masters of chant for their personal use and the manuscripts were not made accessible to the ordinary monks who had to content themselves with following the oral indications of the *dbu-mdzad*.

During the research carried out in 1973 at the occasion of the 29th Congress of the Orientalists, held in Paris, I was able, with some difficulty, to find some folios of various *dbyangs-yig*, literally "chant notation", in the Bibliothèque Nationale (Paris), the Musée Guimet (Paris) and the Musée de l'Homme (Paris), in the British Library (London) and the Royal Library (Copenhagen). It was with yet more difficulty that I was able to obtain some explanations about the use of these notations from *Dge-bshes* Blo-bzang of Sera monastery who was at the time exiled in Switzerland.<sup>1</sup> I therefore decided, in the autumn of 1973, to undertake a study among Tibetan refugee communities in India, in order to see if all the traditions of Tibetan Buddhism used a system of musical notation and whether these systems differed from one another. I had taken with me some photocopies of the manuscripts kept in Europe, in case the communities in exile did not have this type of document at their disposal.

# Thang-stong rGyal-po, Father of the Tibetan Drama Tradition: The Bodhisattva as Artist

by

JANET GYATSO

*Written for 25th Anniversary Commemorative Volume, Tibetan Institute of Performing Arts*

Thang-stong rGyal-po, regarded as the father of the Tibetan drama tradition, is revered in a diverse variety of other fields as well. From the religious point of view he is seen as an emanation of Avalokiteśvara and of Padmasambhava: of the former for his lifelong visionary tie to the bodhisattva and propagation of the six-syllabled mantra; and of the latter for his discovery of Treasure (*gter-ma*) texts, and his religio-political involvement in the "taming" of the remote areas of Tibet.<sup>1</sup> Thang-stong rGyal-po was also a brilliantly innovative civil engineer who built numerous bridges, ferries, and religious structures throughout Greater Tibet. He may most aptly be characterized as the "crazy" tantric yogi, deeply reverent of the contemplative Buddhist tradition and its philosophical teachings, but simultaneously an iconoclast, disdainful of convention and distrustful of institutions, with the type of teaching style that often shocked people out of complacency. In this he was not unlike other such unorthodox saints widely venerated in Tibet. The remarkable feature of Thang-stong's approach is the extent to which he carried out the bodhisattva vow to help all beings within the worldly sphere. Whereas Buddhist teachers usually feel that to aid others truly one must lead them out of mundane concerns altogether so that they can clearly see the ultimate nature of reality. Thang-stong found it equally relevant to make great effort helping beings achieve happiness on the relative, secular plane. In this, Thang-stong as a Tibetan Buddhist teacher is virtually unique.

It is not surprising to find that one of the accomplishments attri-

# The State of Research in Tibetan Folk Music\*

by

PETER CROSSLEY-HOLLAND

The existence of secular songs in Tibet, some of them possibly folksongs, has been referred to in the works of Western writers since the year 1800. Captain Samuel Turner heard the mother of the then Tashi Lama sing to him "a very pleasing air, which she played at the same time upon the *guitar*, her husband also accompanying her on the *flageolet*" (1800:308); the French Lazarist Fathers, Regis-Évariste Huc and Joseph Gabet, between 1840 and 1842, heard children singing as they danced at the New Year Festival in Fhassa (1928: II, 75), while Sir Alexander Cunningham heard drinking songs sung at banquets in Ladak (1854 : 307), a country which had been separated from Tibet shortly before his visit there.

None of these authors, however, has given any specimen of what he heard and none allows us any technical description. In his manual of 1879 Major Thomas H. Lewin truly says "their folklore, songs and ballads are all unknown" (1879). And seventy years later Giuseppe Tucci, introducing his collection of Tibetan folksongs from the district of Gyantse, could still write: "The European literature on Tibetan folk song is rather scarce. I know only the few specimens which have been published either in translations or in the original text," and he then lists eight of the relevant sources (1949:7 and *n.1*).

## The Published Sources

In a recently published second edition of his work, Tucci extends his list to 46 items of Western literature (1966 : 13-14, *n.1*). This is the only bibliography of works reputed to contain Tibetan folksong texts, and it comes from an eminent scholar. An attempt to use the list, however, leads more than occasionally to wrong pages and

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\*Reprinted from *Journal of the Society for Ethnomusicology*, Vol. XI, Number 2, 1967, USA.

## A Note on vajra-dance choreography in the snow, in the early 18th century.

HEATHER STODDARD

Carrying a bow in one hand, dressed in the blue silk robes of a layman, his hair grown long, his hands laden with rings, the Sixth Dalai Lama hastily blessed the child sLe-lung bZhad-pa'i rDo-rje before hurrying on his way to an archery session in the park behind the Potala (1).

This well-known contemporary description of the successor to the great Fifth Dalai Lama, and first occupant of the now completed Potala palace, echoes and reinforces the popular image of Tshangs-dbyang rGya-mtsho, the poet and libertine, as he is remembered and loved by his people. The sweet and sad songs attributed to him tell of the longings of a passionate and defiant young man restless under the weight of an imposed religious education and divine dignity. History tells of the profound displeasure his licentious behaviour caused to his great dGe-lugs-pa mentors, the regent sDesrid Sangs-rgyas rGya-mtsho, the Pan-chen Bla-ma, the Mongol Lha-bzang Khan, and ultimately far away in Beijing, to the Manchu emperor Kangxi. In a famous act of disobedience, he not only refused to take ordination as a sGe-slong, but renounced, in 1702, before the Pan-chen Bla-ma Blo-bzang Ye-shes in the monastery of bKra-shis Lhun-po, the first vows of dGe-tshul that he had previously taken (2).

Written collections of his songs have long been available and numbers of attempted translations have been made and are continually being made (3). But it is only recent that his *Secret Biography* has become generally available (4). A first analysis of this work of doubtful authenticity, signed by a Mongol disciple Nomohan Ngag-dbang Lhun-grub Dar-rgyas, companion of the Dalai Lama in the hypothetical second part of his life, has been made by P. Klafkowski (5). We do not wish to enter into the discussion as to the nature of

# A Preliminary Study of Gar<sup>1</sup>, The Court Dance and Music of Tibet

by

JAMYANG NORBU WITH TASHI DHONDUP

*Gar* was an ancient musical and dance tradition maintained in the court of the Dalai Lamas and certain monasteries in Tibet. It was of an entirely secular character and had no relationship to the Tantric *gar* dances, although it bore the same name. The maintenance of a *gar* dance troupe and its accompanying orchestra was considered the prerogative of a king, and its performance the symbol of royalty. The dances were, for the most part, performed by a troupe of thirteen small boys *gar phrug pa*, each carrying a small battle-axe, and accompanied by an orchestra of paired kettle-drums *brda ma* or *lda man* and double reed oboes *bsu rna* or *sur na*.

According to seventeenth century treatise on the *gar*, possibly produced under the aegis of *Sde-srid Sangs-rgyas Rgya-mtsho* 1653-1705 and entitled "*The Joyous Feast for the Eye, Mind and Ears, Catching (Them) like an Iron Hook*,"<sup>2</sup> the *gar* tradition was first introduced to central Tibet through the efforts of the *Sde-pa Gtsang-pa* one of the rulers of *dbus-gtsang* probably around the beginning of the seventeenth century. The ruler of *gtsang* (probably the last of the dynasty, *Karma Bstan-skyong Dbang-po*) was a man fond of music and dancing, and he sent an emissary to the kingdom of *Mnga'-ris* in western Tibet (ruled by descendants of the ancient Emperors of Tibet) where the *gar* tradition was said to be flourishing. The emissary brought back with him to *Gtsang* four skilled *gar* dancers and musicians, '*Ba'-li, Khyi-gu don-grub, Dga'-muni* and *Jo-bzang* who established the *gar* dance and music in the court of the *Gtsang-pa* rulers.

The treatise further mentions that the *gar* dance came to Tibet from Ladakh and Baltistan. Ladakh has to this day a tradition of performing *gar* music and dances somewhat different from the

## Contributors

**Geoffrey Samuel** was born in Leeds, England in 1946. He studied physics at Oxford University and social anthropology at Cambridge, completing a Ph.D on religion in Tibetan society in 1975. He has taught at the Universities of Manchester and Otago and at Griffith University in Queensland and is currently employed as a Senior Lecturer in the Department of Sociology, University of Newcastle, N.S.W., Australia. While in India and Nepal in 1971-2, 1973 and 1978 he carried out research on Tibetan secular music; his main work in this area so far is the article 'Songs of Lhasa' (*Ethnomusicology*, 1976).

**Mireille Helffer** holds currently a research position in the Centre National de la Recherche Scientifique (C.N.R.S.), Paris. She has headed the Musical Department of the Musée Guimet, Paris, for the last twenty-five years and she teaches Ethnomusicology in the University of Paris X-Nanterre. She has been recently elected as the head of the Equipe de Recherche: *Etudes d'Ethnomusicologie* in the C.N.R.S.

Among her numerous papers about Tibetan music must be mentioned:

- 1976. "Traditions musicales des Sa-skyapa relatives au culte de Mgon-po", *Journal Asiatique*, T. 264 (1976): 357-404
- 1977. *Les chants dans l'épopée tibétaine de Ge-sar d'après le Livre de la Course de Cheval*. Librairie Droz, Genève-Paris.
- 1983a. "Le *ganđi*: un simandre tibétain d'origine indienne". *1983 Yearbook for Traditional Music*: 112-125.
- 1983b. "Les instruments de musique liés à la pratique des Tantra, d'après un texte de Kun-grol grags-pa 'Ja'-mtshon sñin-po" *Contributions on Tibetan language, history and culture*, ed. by E. Steinkellner and H. Tauscher, Wiener Studien zur Tibetologie und Buddhismuskunde, Heft 10, Wien 1983: 83-107, pl. IV-VII.

- 1983c. "Observations concernant le tambour tibétien *rnga* et son usage", *Selected Reports in Ethnomusicology*, Vol. IV Univ. of California, Los Angeles: 62-97.

**Janet Gyatso** received Ph.D. in Buddhist Studies from the University of California at Berkeley; presently Assistant Director of the Institute for the Advanced Study of World Religions.

**Prof. Anne-Marie Blondeau,**

- Doctor in Far Eastern Studies, University of Paris, (Thesis: *Lel'Ha-dre bka'-thang*, published in *Etudes tibétaines dédiées la memoire de Marcelle Lalou*, Paris, 1971).
- Graduate of the Ecole Pratique des Hautes Etudes, IVE section. (Thesis, *Materiaux pour l'étude de l'hippologie et de l'hippiatrie tibétaines*, Paris, 1972).
- Research Fellow in the Centre National de la Recherche Scientifique, 1960-1970.
- Professor of Tibetan language and civilization at the Institut National des Langues at Civilisations Orientales, 1970-1977.
- Director of studies for Tibetan religion, at the Ecole Pratique des Hautes-Etudes, Section des Sciences religieuses, since 1975.
- Director of the Centre of studies on Tibetan religion (EPHE Ve section), associated with the Centre of Tibetan studies of the College de France.
- In charge of the team on 42 0006 of the Centre National de la Recherche Scientifique, working on Tibetan dialects and Folk literature.

**Chief subjects of research:**

- The biographies of Padmasambhava.
- Buddhist and Bon-po *gter-ston* linked with the discovery and the transmission of those biographies.

**Hugh Richardson**

- Born 1905.
- B.A. Oxford 1928.

- Indian Civil Service 1929 (Bengal).
- Indian Foreign and Political Service 1935.
- British Trade Agent Gyantse, and Asst. Political Officer, Sikkim 1936. at Lhasa between 1936-1940.
- Secretary Indian Agency General, Chungking 1942-43.
- Lhasa again 1944, and again 1946-1950 (representing Indian Government from August 1947).
- 1955 Visiting Professor, Berkeley.
- 1961 and again 1965-66 Visiting Professor University of Washington, Seattle.

### Works

- Tibet and its History 1961.
- A Cultural History of Tibet (with D.L. Shellgrove) 1968.
- A Corpus of Early Tibetan Inscription 1985.

**Samten Gyaltzen Karmay**, born in Amdo 1936, attended local Bonpo monasteries for the study of the 5 "Minor Sciences" (rig gnas chung ba lnga,) logic and philosophy. Four years in Drepung for further study till 1959, 1961-64 a Visiting Scholar in the University of London, 1965-69 taught Tibetan language and literature in the same university where he obtained M.Phil. degree. 1970-74 worked as a researcher in Ecole Pratique des Hautes Etudes in Paris. 1975-77 a Visiting Scholar at Toyo Bunko and in the University of Tokyo. 1978-81 worked in College de France. Since 1982 a researcher in the Centre National de la Recherche Scientifique, Paris. Engaged in research on the origin and development of rDzogs chen, mythology and rituals in Tibetan religions, and the Gesar epic. Publications *The Treasury of Good Sayings: A Tibetan History of Bon*, London Oriental Series, Vol. 26, and several articles on Tibetan religion, history and ethnology.

**Jamyang Norbu** is a former member of the Tibetan guerrilla force in Mustang. He has also served the Tibetan government-in-exile in various capacities, the last of these as the director of the Tibetan Institute of Performing Arts. Mr. Norbu is the author of a number of plays and a traditional opera libretto; and also of a biography *Horseman in the Snow*, now published in England as *Warrior of*

*Tibet*. He has also written a number of short stories and articles of political and ethnological nature. Mr. Norbu has given talks on Tibetan culture at various universities and institutions in America and Australia.

**Heather Stoddard** is an eminent Tibetan research scholar based in Paris.

**Tashi Dhondup** is a member of TIPA in Dharamsala. He is skilled in *Lhamo, Gar, Lingdro Dechen Rolmo* and *Gya shay* etc.

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**Zlos-Gar** is an invaluable collection of articles on the many aspects of the music and performing traditions of Tibet by fourteen scholars from many different countries. Since this important part of Tibetan culture has not been studied comprehensively until now, this collection of highly informative and readable papers fills a significant gap in our knowledge of Tibetan civilisation.

This book is not only of value to the expert, but will delight anyone who has an interest in Tibet or in the musical and theatrical traditions of the world.