

JOACHIM G. KARSTEN	<i>A Preliminary Tibetan-English Glossary of Textile Terms</i>	Draft of a draft of another draft...
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‘WHEN SILK WAS GOLD’ IN THE LAND OF SNOWS:

***A PRELIMINARY TIBETAN-ENGLISH *‘PICTORIAL’ GLOSSARY OF TEXTILE TERMS
RELATED TO SILKEN FABRICS FROM TIBET (13TH TO 20TH CENTURIES)***

WITH CHINESE, MANCHU, MONGOL AND UIGUR EQUIVALENTS¹ FROM THE 1770S

by

Joachim G. KARSTEN

(University of Bonn)

	<i>Now that the treasures of the Chinese royal house have been dispersed, the Potala collection of Chinese art must without doubt be the finest in the world.²</i>
	<i>To the memory of Berthold Laufer (1867-1935)</i>

FOREWORD

During my involvement in cataloguing the monastic archives of the Kun-bde gling bla-brang³ to the west of old Lhasa - nowadays in the western part of Lhasa City -, from 1999 on, one of my tasks was the description and identification of different kinds of fabrics employed for the preservation of some of the documents on which they are either mounted or in which they are bound. As is rather common with many areas in Western Tibetan Studies almost nothing was known about the fabrics to be worked on when I embarked on this “project” of research. I have, therefore, decided to delve into -- if not dabble in -- a number of Tibetan and Chinese texts referring to and a much smaller number of photographs of relevant fabrics from the 13th to 20th centuries found in Tibet. I must, however, admit that this is the first time for me to have got involved in the rather difficult field of textile studies.

As indicated in the above paragraph, the study of Tibetan textiles or -- to be more precise -- silk textiles of mainly foreign origin⁴ -- like many other aspects of Tibetan culture -- used by and found among Tibetans and their literature from the mid-13th to the mid-20th centuries must be considered a hitherto almost neglected aspect of Tibetan Studies.⁵ This becomes feasible from reading the many lists of presents exchanged between rulers, high-ranking monks (so-called “living Buddhas”) and government officials of both China and Tibet, from the 13th to 20th centuries found in almost any native Tibetan historical sources and historiographical or biographical texts from the 14th to 20th centuries⁶ where we can find umpteen terms not explained in the extant dictionaries. Tibetan Studies share the fate with Sinology where also a standard terminology is lacking.⁷ What is much more alarming is the alarming fact that even well-educated older Tibetans are now forgetting -- or have by now already forgotten! -- most of these textiles and the relevant terms⁸, as is the tragic case with most of the knowledge concerning things Tibetan. It is, therefore, the humble aim of the present writer to try “conserving” **titbits** of what little is known about those textiles as of the latest 1990s and very early 2000s.

During my work I have had the honour and pleasure of benefitting from the advice of two important Tibetan scholars: 1st the late Pha-lha *sku-dngos / rje-drung* Thub-bstan ‘od-Idan

(1909 [*sic* PL 1981]-1985)⁹ and 2nd Brags-g.yab *che-tshang* IX Blo-ldan shes-rab (b. 1939)¹⁰ of Bonn. Despite the fact that both have been monks, it happens that both have also been ardent connoisseurs of beautiful textiles, a passion not expressedly forbidden by Buddhism. I should like to express my sincere gratitude for their unfailing help.

INTRODUCTION

Our knowledge in the West of textiles and dress of the Tibetans is nothing compared to what is known about their neighbours in China, India, Uiguristan and in former times Sogdiana, Persia, etc. From what I have learned from Tibetan and Chinese texts and informants, most of the textiles used by the upper classes of traditional Tibet from the 7th to mid-20th centuries were of foreign origin.

There are several phases of the use of textiles in the upper classes of traditional Tibet:

1. Imperial era (641-842)
2. “Dark” era (840s-1230s)
3. Sino-Mongol era (1240-1368)
4. Chinese era (1368-1644)
5. Sino-Manchu era (1644-1912)
6. “Independent” era (1912-1950s)

1. Imperial Era (641-842)

Two important Tibetologists have done some important work on the costumes of the imperial period of Tibet in the 1970s: Heather Stoddard and Hugh Edward Richardson, while, in the late 1990s, Amy Heller followed.

The Tibetan emperor, Srong-btsan sgam-po (569-649), is reported to have “discarded his felt and skins” and adopted “brocade and silk” after his marriage to Wen-ch’eng kung-chu (b. c. 620, d. 680), in 641.¹¹ Seven years later the Chinese emperor sent a present of 2,000 “pieces of silk”.¹²

In 730, the Chinese emperor presented the Tibetan envoy with “a purple robe and gold girdle with a fish-bag, ...”¹³

54 years later, the emperor presented two Tibetan officers with 10,000 (*sic?*) pieces of silk.¹⁴

The first known references to silk in Tibetan texts can be found in two documents from Tun-huang (no. 728 of the India Office Library collection¹⁵ and no. PT 1134¹⁶).

The references read in the first text “*dar-zab kyi peg-tse*”, which Amy Heller translates as “*le peg-tse de brocart de soie*”¹⁷ and, in the second text, “*dar gyi pag-tse*”, i.e. “*pag-tse de soie*” according to the late R.A. Stein. As to Ms Heller’s translation, I am somewhat not too sure whether it is correct, the stumbling block being the expression *dar-zab* and her understanding as silk brocade (“*brocart de soie*”). To the best of my knowledge *dar* stands for any thin silken fabric while *zab* or *zab-mo* originally means [of]‘fine’ [quality]. Thus *dar-zab*¹⁸ would refer to silk of fine quality, and hence satin, but not brocaded silk. *Dar* appears to be of non-Tibetan origin (cf. Uigur *torγu*, Mongol *torγa(n)*, *torγo(n)* and Caγatai *torka*, and Manchu *dardan*, i.e. silk) while *zab* is a native Tibetan word.¹⁹

An early reference to *dar-zab* term can be found in a hagiography of the Indian Pundit, Atisha (982-1054), where it is reported that a certain Candragarbha was seated on a satin robe (*dar-zab gos*).²⁰ I am unable to explain where Ms Heller’s silk brocade might stem from.

Another problem is posed by the term of *beg-tse*, which may or may not be derived from Chinese *po-tzu* (Ancient Chinese: *b’*ok-*), i.e. silk. Ms Heller has devoted three pages of her doctoral thesis on this problem without being able to finally solve the origin and original meaning of the term. To the best of our knowledge *beg-tse* generally refers to coat of mail. Thus, a derivation from Chinese *po-*

**tzu* appears somewhat out of question. Moreover, I am unable to find any reference to Chinese *po-tzu*, as only *po* or *ta-po* (“large silk”)²¹ and other compounds can be found.

Thus, the expression in question, *dar-zab kyi peg-tse*, appears to refer to a “hidden shirt of mail” [made of or covered by?] satin?

Or, could *beg-tse* represent another Chinese or non-Chinese term?

1. P’a-tzu, veil, turban, kerchief (MATHEWS 4855).
- 2.

Apparently, this was the beginning of a rampant “invasion” of precious textiles from China to Tibet that lasted until the 1950s. However, before this first “Chinese invasion”, other countries to the west of the Tibetan empire must have sent their own textiles to the Tibetan court. It is very well known that, in about 640, the great minister to Srong-btsan sgam-po (569-649), mGar sTong-rtsan yul-bzung (fl. 640-667) had a robe made of Sassanian fabric. In Yen Lipen’s beautiful scroll minister mGar is shown wearing a splendid robe showing a pattern of medaillons typical for the western parts of Central Asia, such as Sogdiana.

2. “Dark” Era (840s-1239)

dBus-phrug, i.e. woolen goods from dBus (see below under the year of 1247), are mentioned in as early a hagiography as that of Mi-la ras-pa Thos-pa-dga’ (1040-1123).²²

3. Mongol Era (1240-1368)

To the best of my knowledge, the first recorded reference in Tibetan texts to textiles from abroad with reference to the year of 1244, when the then Mongol ruler, Göden Qân (), sent two garments, boots, and bolts of lampas and satin to Sa-skya *pandita* Kun-dga’ rgyal-mtshan (1182-1251).²³

Only two years later (?), a Mongol (*Hor*) robe (*chas*) was presented by the then Mongol ruler, Göden to younger brother of the great *phags-pa* Blo-gros rgyal-mtshan (1235-1280), Phyag-na rdo-rje (1239-1267).²⁴

Under the year of 1247, wool (*snam*) from Tibet and high quality woolen goods (*phrug bzang-po*) from dBus are mentioned among several other gifts.²⁵

Note that as late as in the early 15th century, sNel *dpon* Grags-pa changed “once again to **Mongolian** [i.e. lay] clothing, ...”.²⁶

ON THE IDENTIFICATION AND DEFINITION OF TEXTILES

Due to the fact that Tibetans -- like the present writer -- did not know how to weave silk or brocade satins the technical terms employed by them were rather based on the following criteria:

1. Origin (*ka-shi-ka*),
2. Pattern (*me-tog yod-pa*),
3. Colour (*mtshal-kha*),
4. Loan of original foreign term (*skyin-khebs*), and finally
5. Technique (*mngags-btags, btags-ma*).

Several of these criteria were combined to distinguish one textile from another. Therefore, one has to bear in mind that the glossary presented below is not a glossary of textile terms in our Western sense, but merely a glossary of names given to different kinds of fabrics/textiles by the Tibetans, note that many of the names were adopted by the Tibetans as loan words (see below).

As many of the textiles of foreign origin found in Tibet can also be found in Japan, Korea, Mongolia and Manchuria, I have tried to find their relevant terms as some kind of tool for identification of the textiles.

TIBETAN-ENGLISH GLOSSARY OF TEXTILE TERMS

KA

KA-SHI-KA/KA-SHIS: <Skr. Kâśika, i.e. from Benares.²⁷ Benares muslin of cotton (*ras*) of the finest quality.²⁸

KO-DAM-MA²⁹: Satin (*mdzod-gos* [*sic*]) with pattern of *leather oil container?

KRANG-RUNG *spu-ma* (*gos*)³⁰: <Chin. **ch[i]ang-jung*, i.e. velvet?

KRUNG-TON³¹ / **KRONG-CIN**³² / **KRONG-DON (SER-PO)**³³ / **KRONG-TON**³⁴ / **GRON-DWAN**³⁵: Satin (*gos*, *za-'og*³⁶). Transcription of Chin. *chuang-tuan* (SK: *changdan*; SMa: *juwangduwan*).

BKRAL-BTAG³⁷ / **BKRAL-BTAGS**³⁸ / **BKRAS-BTAGS**³⁹ / **BKRAS-THAGS**⁴⁰ / **BKRAS-'THAG** [BY]: Satin with an – inlaid (=interwoven?) – flower (?) pattern = Chin. *ch'ien-hua tuan*. According to the legend in HTWW 102 no. 74 – *bkras-btags* stands for the well-known *k'o-ssu* (also: *ko-ssu*) which fabric (silk tapestry) can be traced back to the Sung-dynasty (960-1278).⁴¹ And, indeed, an undated tapestry⁴² from the late 12th or very early 13th centuries is identified as *bkras-btags*⁴³: Acala/Khro-bo Mi-g.yo-ba/Vighnântaka⁴⁴ with dedication by Zhang 'gro-ba'i mgon-po Dar-ma-grags *alias* Khams-pa *slob-ma* Cang (*recte*: Zhang!) *alias* Zhang gYu-brag-pa brTsong-'grus-grags (1123-1193; he received the last name in or after 1148)⁴⁵ for 'Khon Grags-pa rgyal-mtshan (1147-1216/17, r. 1172/82-1216).⁴⁶ Therefore, this scroll must have been made between **1148/72 and 1192**, i.e. in the second half of the 12th century, around **1182** ±. WARDWELL dates “before 1216”, while REYNOLDS dates less precise and somewhat arbitrarily “13th century.” Both scholars suggest a Central Asian (Hsi Hsia) origin. In structure and composition it is similar to a *K'o-ssu*-Tapestry of Acala/Vighnântaka (q.v.) which LO BUE dates 15th century.

Note that *bkral-btags* may easily be confused with *bkras-btags*, i.e. *bkra-shis kha-btags*, one of the types of scarves known as *kha-btags*.⁴⁷ Note further that according to one Tibetan-Mongol dictionary *bkral-btags* is identical to *bkras-btags*, i.e. Mongol *öljeyitü qadaq*⁴⁸, which statement appears to be incorrect.

SKYIN-KHAB / -KHEB(S) / SKYING-KHAB / -KHEB(S)⁴⁹ Gold or silver brocade; cf. Arab *kimhâ* (LECH 337 n. 118), Persian *kimhâ* (LAUFER's *kimkhâb*), i.e. gold brocade, which itself appears to be derived from Chinese *chin-hua*⁵⁰ (<**kim-hwa*; cf. SK: *kûmhwa*, SJ: *kinkô*, SMO: *kimxa* [=**kimqa*?], SV: ???), the latter referring to brocades from Ta Ch'in, i.e. Persia.⁵¹ The Persian expression, however, is also said to be related to *kamhâ* or *kimhâ*; both terms are said to transcribe “Khansa” [i.e. *Hansâ*], i.e. Hang-chou (according to various sources quoted in DOERFER III 603) which may represent a folk etymology. From the beginning of the 14th century, *kimhâ* has enriched various Southern European languages as *camucca*, *camucha*, and *camocato*.⁵²

KHA

KHA-THI⁵³ / **KHA-TI**⁵⁴ / **GA-THE**⁵⁵: <Uig. **qati*?⁵⁶ Chin. *t'ung-ch'ien hua*, i.e. ‘coin pattern’,⁵⁷ *chin*,⁵⁸ *t'ien-hua chin*⁵⁹ or *huan-wen tuan*;⁶⁰ Mong. *kemerlik*⁶¹ or **derte*;⁶² Man. *junggin*.⁶³ *Kha-t(h)i* could perhaps be a transcription of Chinese *k'o-ssu* (cf. SV: *-ti!*) *alias ke-ssu* (see under *bkral-btags* above). Note that in the quintoglott dictionary Uigur **qati*⁶⁴ is identified as Tibetan *dp̄yod-ldan* (q.v.), Chinese *chuang-tuan*, Manchu *dardan*, and Mongol *darda* (= *dingbun* [see below under *ding-phon!*]).⁶⁵ Manchu *dardan* corresponds first to *gin alha*, i.e. coloured [satin interwoven with] gold [thread] (Chin. *sui-hua shan-tuan*),⁶⁶ and second to *juwangduwan* which is merely a transcription of the Chinese (*chuang-tuan*) term.

According to Jacqueline Simcox⁶⁷ it is a lampas of floss silk of various colours, interwoven with several small “medallions and squares⁶⁸ joined by a latticework over a background of chevrons, swastikas and flowers.”⁶⁹ “The pattern of this ... is closely similar to an early Ming carpet seen in a portrait of

the Hung[-]wu emperor, 1368-1398.”⁷⁰ According to BY there were [at least] two kinds of *kha-thi*, one with golden [thread] and one without; the latter was even rarer than the former. According to an early 19th-century text consulted there were blue,⁷¹ yellow,⁷² purple (*mchin*),⁷³ and red⁷⁴ *kha-thi*; also lotus-patterned, *kha-thi padma-ris mdzod-gos sna-lnga'i 'ja'-ldan*,⁷⁵ *gzhi-ser thog-'ja' mdzod-gos dmar-ser kha-thi sna-lnga*⁷⁶, *kha-thi bar-sra lcags-sgron-ma*,⁷⁷ and *kha-thi ser-po me-tog tam-ris-can*⁷⁸ (cf. the above-mentioned Chinese name as *t'ung-ch'ien hua*, i.e. ‘coin pattern’) can be found. As to the five colours (*sna-lnga*) it should be said that this term stands for white, yellow, red, blue, and green (DY).⁷⁹

Pattern similar to that of the *kha-thi* can be seen on the ceiling of cave 407 of Mo-kao k'u in Tun-hang (www.silk-road.com/) constructed during the Sui (581-618) dynasty and painted during the Sung dynasty! Note that the cave was renovated during the early part of the Sung (960-1035) and Ch'ing (1636/44-1912) dynasties.⁸⁰

Kha-thi is surprisingly identical to the lampas with *shokkô*-pattern on Japanese *kariginu*-robes. Sources claim that the *shokkô*-pattern was worn by the *okina* from the Muromachi-era (1392-1573) onwards. The basic structure of the *shokkô*-pattern consists of octagonals and squares.⁸¹

Note that HAENISCH 1938, 30 *passim*, understands as scarf (“Halstuch”), instead, which does not make much sense.

Brocade with Yüan-dynasty origin.⁸² The earliest reference to this kind of fabric (*gos*)⁸³ can be found in a document issued, in 1244, by Göden Qan to invite Sa-skya *pandita* Kun-dga' rgyal-mtshan (1182-1251) to his court.⁸⁴

A variety of the above-mentioned lampas is *kha-thi*⁸⁵ *lcags-sgrog-ma*, i.e. lampas with triangle embroidery (?).⁸⁶

For black and white and also colour photographs of various *kha-thi* see note 87/75!!! below.

KHU-TANG: Faulty spelling based on a cursive hand for *lu-hang* (q.v.).⁸⁸

KHUN-CHU-LI⁸⁹ / **KHUN-JU-LI**⁹⁰ (PL): <Mongol **qunjuli* / **qonjoli*? Satin (*gan-gos*, q.v.)⁹¹ with pattern of white cranes (*khruṅg-khruṅg*). Note that SMO *qung* (<Chin. *hung*) stands for wild swan. It is translated into Chinese as *ho-ling tuan*, i.e. crane-satin, while it is ignored in the following entry of the translation.⁹² I wonder what are the *bzang-gos kha-thi dmar-po'i khun-ju-li*,⁹³ i.e. *satin with crane pattern of high-quality red lampas and the *rgyan-bzhi 'brug-chen sngon-po'i khun-ju-li*,⁹⁴ i.e. *satin with crane pattern of a blue dragon *ssu-hsiang* satin...

MKHA'-GRO BKRAS-BTAGS⁹⁵ / **MKHA'-GRO BKRAS-THAG** (BY): Satin (*k'o-ssu*?) with the pattern of one hundred dragons among one hundred clouds (BY). I doubt that it is similar to the silk satin with the *ganryô* (<Chin. *yün-lung*) pattern, i.e. clouds and three-clawed dragons, on Japanese *kariginu*-robes from the 17th-19th centuries.⁹⁶

-- **'khor-brgyad**:⁹⁷ Textile with pattern of eight medallions [containing dragons and clouds? JGK].

'Khor-lo-ma: Pattern of the *cakra* on *mdzod* (-*gos*)?⁹⁸

GA

GA-THE: See under *kha-thi*.

GAN-GOS:⁹⁹ (<*gan-*mdzod gos-*chen*?) = **gan-dar** (?)¹⁰⁰: Cf. *gan-pa'i gos (ta'i-hung)*¹⁰¹: Monk's robe (*chia-sha*) or muslin?¹⁰² There is one type with white floral pattern (*dkar-po me-tog gi ri-mo yod-pa yug*).¹⁰³ Other types are yellow (*ser-po*)¹⁰⁴ and of variegated colour (?*gzhi-snon tshon-kha*).¹⁰⁵

GAN-DAR: Unidentified type of satin (*gos-chen*)¹⁰⁶; according to the older Tibetan-English/-German dictionaries *gan-dar* stands for a *kha-btags*.¹⁰⁷

GU-LING¹⁰⁸: Ma. *cuse* (<Chin. *ch'ou-tzu*)¹⁰⁹, *suri*,¹¹⁰ Mo. *torγamsuy*, gold embroidered Kiang-ning silk from Chiang-ning (i.e. Nanking; hence: *nankeen*) known in Chinese as *Ning-ch'ou* or Chiang *ch'ou* (-*tzu*).¹¹¹ Cf. *nan-ching* below.

GOS:¹¹² According to SCHUH 1977, 97, (146,) *gos* is brocade, while *dar* (q.v.) stands for silk. This is also made feasible by an entry in the *Sa-skya'i gdung-rabs*, where *gos* and *dar* are separated, *gos* being of higher quality than *dar*.¹¹³ See under *Hor-gos*.

According to GÔ Minoru *gos-yug* refers to Chinese *tuan-tzu*, Sino-Japanese [<Chin. *yün-tuan*] which he translates as damask silk.¹¹⁴

There are different types of *gos* known:

me-tog med-pa.¹¹⁵

*me-tog zhib-mo sprin-ris yod-pa*¹¹⁶: *small flowers an clouds (?)

gos g.yu-mdog: Turquoise-coloured.¹¹⁷

GOS-CHEN:¹¹⁸ *tuan-tzu*: Satin.

According to the Seventh Dalai Lama's hagiography (1759) the following different types of *gos-chen* are known: *rgya-ser*, *mdzod-gos*, *mang-nug*, *bcad-ldan*, and *gser-gzhi-ma* (qq.v.)¹¹⁹. According to Sarat Chandra Das's dictionary (1902) we may add *Hor-gos*, *thon-thi*, *nor-bu chab-bdun-ma*, *skyin-khab*, *jus*, *rgyan-bzhi-ma*, *rgyan-drug-ma*, 'brug-ris-ma, and 'brug-rgya-ma.¹²⁰ See also *du-ku-la* (q.v.).

Gos-chen as all other non-Tibetan fabrics is defined according to various criteria: material, technique and pattern.

- *gos-chen stong-gser-ma*:¹²¹
 - *gos-chen nam-ldeng*:¹²²
 - *gos-chen tshal-kha khrab-ris-ma*:¹²³
 - *gos-btags*:¹²⁴
 - **GOS-DAR**:¹²⁵
 - *gos-gsar btags-ma*: *hsin-yang hua-tuan*,¹²⁶
 - *gos sà-jus dmar-po*.¹²⁷
- dngul gos-chen*: Silver satin (*dngul gos-chen*)¹²⁸;

*gos-phrug sngon-po*¹²⁹.

*gos-se'u*¹³⁰ *gnam-bcu dbang-ldan-ma'i ri-mo*¹³¹: <Chin. *k[']o-ssu? *K'o-ssu* alias *ko-ssu* is a kind of "silk woven into a gauze ground."¹³²

gos gser-skud-ma: *hsiao-chin tuan*, satin "washed with gold".¹³³

GRU'U-RTSI / **RTSE**¹³⁴ / **TSE**¹³⁵: Probably transcription of Chinese *ch'ou-tzu* (SK: **chujā*; SMA: *cuse*), i.e. silk.¹³⁶

GRON-DWAN: See under *krong-don*.

GLANG-CHEN 'KHOR-BRGYAD: Medaillon of eight elephants in a circle, each holding the tail of the fore"man". (Samten Karmay, oral communication, Velm 1981)

GLANG-CHEN TSHANG-'KHOR[-MA]: Probably similar or identical to the last entry, *glang-chen 'khor-brgyad*.¹³⁷

GLING-ZI¹³⁸: Transcription of Chinese *ling-tzu*, i.e. silkgauze without dots (? See *smān-tse*). See *ling* below.

'GAN-'JAR¹³⁹/**'GAN-SBYAR**: Epaulet (?), vest.

RGYA-GOS: Probably Chinese silk textiles or clothes.¹⁴⁰

RGYA-BYA-MA¹⁴¹: *Satin with pattern of “Chinese” birds (?), i.e. phoenix?

RGYA-YIG-MA¹⁴²: Satin with pattern of Chinese written characters (**shou*, **fu*)?

RGYA-SE¹⁴³: Variant spelling for *rgya-ser* (q.v.).

RGYA-SER¹⁴⁴: *chuang-hua tuan*=Russian gold satin (*chin-ssu tuan*)¹⁴⁵

- *u-ru-su* --: BY

- *padma* --:¹⁴⁶

RGYAN-DRUG-MA SPUS-LEGS.¹⁴⁷

RGYAN-'PHER.¹⁴⁸

RGYAN-GZHI¹⁴⁹=*za-'ug* and *za-'og*¹⁵⁰ (qq.v.) Mong. *maγ-naγ torγo*.¹⁵¹ Variant spelling for *rgyan-bzhi* (q.v.).

- *seng-ge rgyan-gzhi*: Perhaps satin with some kind of lion pattern.¹⁵²

RGYAN-BZHI¹⁵³ <Chin. *ssu-hsiang tuan*;¹⁵⁴ ~ Chin. *mang-tuan*,¹⁵⁵ i.e. four-clawed dragon satin. The term can be traced back to the year of 1368 (?) when it was classified as *Hor-gos*.¹⁵⁶

This fabric can be found in various colours:

Blue (*sngon-po*)¹⁵⁷,

Dark blue (*sngo-nag*)¹⁵⁸ For photographs see THIS plates 1-3 and AN 86 no. 3.

- **'khor-brgyad**: [Black?] Satin with pattern of eight dragons in medallions [“eight round flowers”]¹⁵⁹ above water and rock pattern.¹⁶⁰ According to WAN / WANG / LU 186 no. 259 this robe was worn by an empress; a similar robe with four-clawed dragons (*k'uei*[? GILES no. 6507?]) was worn by the imperial concubines.

- **mngags-btags (rgya-smug)**: (PC3, =LGYT 1989, 329; DTRN II 1108)

- **mngags-btags ser-po**: (DTRN II 1096).

- *Hor-gos snyug-kha rgyan-bzhi-ma ... sku'i-stod*:¹⁶¹

- *snyug-smug*:¹⁶²

- (*gos Zi-ling*) – *dmar-po*.¹⁶³

- *mtshal-kha (mngags-btags)*.¹⁶⁴

- *li-hang*:¹⁶⁵

- *gser-po*.¹⁶⁶

- *ser-po*.¹⁶⁷

RGYAN-SER: Probably abbreviation for *rgyan- *bzhi ser- *po?*.¹⁶⁸

NGA

MNGAGS-BTAGS¹⁶⁹, **MNGAGS-THAGS**¹⁷⁰: Unidentified weave.

gos-skud --:¹⁷¹

CA

CU-ZI: Probably transcription of Chinese *ch'ou-tzu* (see above under *gu-ling*).¹⁷²

BCAD-LDAN¹⁷³ / **COD-LDAN**¹⁷⁴ / **BCOD-LDAN**¹⁷⁵ / **DPYAD-LDAN**¹⁷⁶ / **DPYOD-LDAN**¹⁷⁷ / **SPYAD-LDAN**¹⁷⁸:
<Chin. *chuang-tuan*. Textile with pattern consisting of large flowers and clouds (BY).¹⁷⁹

- *ser-po rgya-bya ris ...*:¹⁸⁰
- *-- me-(b)rgya-ma: pai-hua chuang-tuan,*¹⁸¹
- *-- me-tog che-ma: ta-hua chuang-tuan,*¹⁸²

CHA

CHU-CE: Transcription of Chin. *ch'ou-tzu*; see above under *gu-ling*.¹⁸³

JA

JUS:¹⁸⁴ (<Uigur or Mongol?) “Gold-thread satin” (Chin. *chin-ssu tuan*); extremely shiny satin (BY).
GBTD 530: *skyin-khebs, rgya-ser, gos-chen gser-ma* (qq.v.).

- *Ga-ra-na*:¹⁸⁵
- *sgrim-jus: yüan chin-su p'ien-chin,*¹⁸⁶
- *nya-jus*: Probably fish-patterned satin¹⁸⁷ or satin with pattern of *yin-yang* (?).¹⁸⁸
- *rta-jus*: Probably horse-patterned satin.¹⁸⁹
- *ther-jus*.¹⁹⁰
- *na-smra-na*.¹⁹¹
- *jus-dkar*.¹⁹²
- *jus-sngon*.¹⁹³
- *jus-ljang*.¹⁹⁴
- *jus-dmar yug*.¹⁹⁵
- *jus-ser*.¹⁹⁶
- *mdzod-jus*: Gold-thread satin from the Inner Treasury (*nei-k'u chin-ssu tuan*).¹⁹⁷
- *mdzod-jus nor-chab tshal-kha*.¹⁹⁸
- *gser-jus*: “*p'ien-chin*” = “*giltasikôn*” = “*nulum*”.¹⁹⁹
- *hu-len-na*:²⁰⁰ <Chin. **hu-lien-?*

- *hor-jus*.²⁰¹

Ta

TÀ SHUN(-NAM):²⁰²

*gzhi-gos TÀ-HUN*²⁰³: <Chin. *ta-hung*, i.e. crimson (Tib. *mtshal-k(h)a*).

TÀ-HUNG GSER-MA:²⁰⁴ Crimson and gold[thread?].

gan-pa'i gos TA'I-HUNG:²⁰⁵ Cf. *ta-hung*, i.e. crimson in FMS cf. SOK, Bonn.

TAM-KA-MA²⁰⁶ / **TAM-RIS-CAN**²⁰⁷: Pattern of coins (?); see *t'ung-ch'ien hua* under the entry for *kha-thi* (q.v.) above.

TON / **STON** / **DON**: Transcription of Chin. *tuan*?²⁰⁸ There appear to exist *sba-si ston*, *u-si ston-chung* and *u-si ston yug-chen*.²⁰⁹

RTA-TSHAG MNGAGS-BTAGS: Gold-thread satin (*chin-ssu tuan*) designed by rTa-tshag VIII Ye-shes blo-bzang bstan-pa'i mgon-po (1760-1811).²¹⁰

STAG-SHUN:²¹¹ Satin with pattern of dragons and clouds.²¹²

- *hor stag-shun*²¹³: Satin dating from or in the style of the Yüan-dynasty.

- *stag-shun rnying-pa*.²¹⁴ Note that the expression “*stag sun rnyid pa*“ of WTCWC III 40a / 4064 (=II 225 no. 15279=HTWC 554) does not at all have anything to do with our term. It refers to some kind of shrivelled (*rnyid*) bark (*shun*) of a birch-tree resembling tiger (*stag*) skin (*shun*).

THA

THIG-RIS SPUS-LEGS BUB: Dapple-grey patterned highquality fabric?²¹⁵

THUN-THI²¹⁶ / **THON-TI**²¹⁷ / **THON-TE**²¹⁸ / **THON-THI**²¹⁹ / **MTHON-THI**²²⁰: <Uig. (cf. *kha-thi* above) or Mong.²²¹ <Chin.: *t'uan chin-tuan*)²²² or *tuan-t'i*²²³; Mong. **derte*; A coloured kind of satin (*gos-chen*) with small cloud pattern (BY)²²⁴ “shot with green and blue.”²²⁵ The earliest reference to this kind of fabric can be found in a document issued, in 1244, by Göden Qan to invite Sa-skya *pandita* Kun-dga' rgyal-mtshan (1182-1251) to his court.²²⁶ An unidentified type of pattern is one with lotus-flowers.²²⁷

mtha'-*jag*:²²⁸

DA

DAN-HÀ [=dan-**hwa*?]: Unidentified fabric.²²⁹ One special type appears to be - - *zhim-tha'u-zhung* (unidentified).²³⁰

DAR: Probably related to Uigur *torγu*, i.e. silk; cf. Mongol *torγa(n)*, *torγo(n)* and Cayatai *torka*.²³¹ Corresponds to Chin. *chin* (thin brocade, silken fabric with elegant pattern or embroidery?), *chüan* (thin, tough silk; plain silk weave), *ling-lo* (damask silk, silk gauze).²³² Cf. Manchu *dardan*, silk.

- **-gos**: Chin. *ch'ou-tuan* (silks and satins) *ling-tzu* (damask silk), *ssu-ch'ou* (silk).²³³ Silk clothes.²³⁴
- **-btags-pa**: “*gos-chen thags-btags-pa*”, woven silk; also for scarf (*kha-btags 'dogs-pa*).²³⁵
- **-phon**: Coarse kind of silk.²³⁶ See *ding-phon* below.
- **-zab**: Fine and soft silk.²³⁷
- **-la'u**: Damask silk, silk gauze.²³⁸ *La'u* appears to transcribe Chinese *luo*, i.e. silk gauze.
- **-ling**: “*dar-gos dang / ling zhes-pa'i gru'u-rtse shin-tu srab mo zhig*”²³⁹; Damask,²⁴⁰ *ling* (q.v.).

DING / DENG-PHON²⁴¹=**DING**²⁴²-**GOS**²⁴³; cf. [Sino-] Mongol *dingbun*.²⁴⁴ Textile going back to the Yüan dynasty.²⁴⁵ Superior kind of Chinese satin embroidered and worked with needle.²⁴⁶ In 1579, *ding-phon* was among the presents given by the prince of Ning-hsia to the Third Dalai Lama.²⁴⁷

DU-KU-LA: <Skr. Dukûla (name of plant and fabric made from its inner bark), Mo. *torγa* **mangnuγ*²⁴⁸, **mang-nuγtorγa*.²⁴⁹ See under *rgyan-bzhi* and *mang-nug*, etc.

RDÀ-GO:²⁵⁰ <Ch. **ta-kua*, i.e. jacket.

NA

NAN-CHING NAG-KHRA: Fabric for *kha-btags nyin-bde-ma*.²⁵¹ The latter is a certain kind of silk scarf.²⁵² *Nag-khra* appears to stand for variegated embroidery on black ground.

NUL-MA:²⁵³

NOR-CHAB=NOR-BU CHA(B)-BDUN(-MA): Satin of superior quality.²⁵⁴ For a photograph see TRUNGPA 89 no. 31 (BY). White and orange satins are found, too.²⁵⁵ Note that it is rarely mentioned in Tibetan texts.

Pa

PADMA RGYA-BYA (BY): Satin with pattern of lotus flowers and phoenixes.²⁵⁶

SPU-BAL-MA: *chien-jung*; “cut silk”,²⁵⁷ i.e. **k'o-ssu*?

SPU-MA: *wo-tuan*, i.e. Japanese silk;²⁵⁸ *jung-liao*, *ssu-jung*²⁵⁹:

- *gos-chen* ~: Velvet (*szu-jung*).²⁶⁰

SPU-MA:²⁶¹ Sable.

SPU-RIS-MA: *hua wo tuan*, *patterned Japanese silk.²⁶²

gzhi-'jam SPU-RIS-MA: *Chang-jung*²⁶³ i.e. silk from Chang-chou Prefecture in Fukien?²⁶⁴

SPYAD-LDAN: Variant spelling of *bcad-ldan* (q.v.).

SPRIN-RIS-MA: *yün-wen ch'ou-tuan*: Silk with cloud pattern.²⁶⁵

- *sprin-ris ser-po*, *dmar-po*, *lu-hang*:²⁶⁶

BA

BUM-STAN-MA, *Hor-gos*:²⁶⁷

BYA-NAG: Textile of unknown material with *black bird pattern (?).²⁶⁸

BYA-BAL-MA: “*khung-khung gi spu-'jam shos*”; *t'ien-o jung*,²⁶⁹ silk floss with crane pattern.

BYANG-DAR:²⁷⁰ Unidentified.

BYANG-DBANG:²⁷¹ Unidentified.

BYANG-SMAN: ²⁷² Contraction of *byang-dar* + *sman-tse* (qq.v.)?

'BRUG-'KHOR-MA: See under *mdzod-gos*.

'BRUG-GOS=lung-tuan²⁷³: Dragon textile. **'brug-gos:** *lung-wen tuan*; *bös [=bosuʎa?]*²⁷⁴ *mangnuʎ*²⁷⁵.
Satin with dragon pattern.²⁷⁶ See under *rgyan-bzhi* and/or *mang-nug*.

'Brug-gos mtha'-'jag can=hsiang-pien lung-tuan: Satin with inlaid (?) pattern of dragons ²⁷⁷

'BRUG-'GROS dpyod-ldan-ma=hsing-lung chuang-tuan.²⁷⁸

'BRUG-'GROS-MA=hsiao-tuan lung chuang-tuan,²⁷⁹ *mang-tuan*; satin with flying dragons.²⁸⁰

'BRUG-RGYAB CHUNG: *hsiao-lung tuan.*²⁸¹ Chinese satin with embroidered figures of dragons on it.²⁸²

'BRUG-RGYAB CHEN-MO: *ta-lung tuan.*²⁸³ Satin with larger figures of dragons.²⁸⁴

'BRUG-CHUNG 'KHOR-MA='brug-'gros-ma (q.v.)

'BRUG-CHUNG-MA=ts'un-mang tuan²⁸⁵: Fabric with pattern of [several] small dragons.

gos-chen 'BRUG SDER-LNGA yod-pa: **lung-tuan*; satin with five-clawed dragons.²⁸⁶

'BRUG-ME RIS-MA: *huo-yen lung chuang-tuan; huo-lung chuang-tuan.* Satin with pattern of flying dragon(s) and a blaze of fire.²⁸⁷

'BRUG TSHANG-'KHOR-MA: *'brug ris 'khor-mor yod-pa'i gos-chen zhig; hsiao-tuan lung-wen chuang-tuan.*²⁸⁸ Probably pattern with dragons in pairs or triples within a medallion.

'BRUG-RIS-MA²⁸⁹, *gos:* 1. *man-ti feng-yün lung-tuan:* Dragon satin with phoenix and cloud pattern covering the whole fabric.²⁹⁰

2. *lung-wen tuan:* **Satin with dragon pattern.*²⁹¹

SBU-LA-HA[-?]RI GSER-MA:²⁹²

MA

MÀ-NUG²⁹³: Probably variant spelling for *mang-nug* (q.v.).

MÀ-NUB:²⁹⁴ Textile of unknown material with flowery cloud (? BY) pattern used for the covers of cushions, etc. (BY).

MA-HANYTSA / HANYTSE:²⁹⁵

MANG-KRONG: Probably contraction of *mang-nog* and *krong-don*²⁹⁶ (qq.v.) or transcription of Chinese **mang-chuang*, i.e. four-clawed dragon satin (*mdzod-gos mang-krong 'dres-ma*, i.e. *mdzod-gos* and *mang-krong* mixed or *mang[-nug]* and *krong[-don]* mixed?).²⁹⁷

MANG-NYUG ('brug-ris-ma)²⁹⁸ / **MANG-NAG**²⁹⁹ / **MANG-NUG**³⁰⁰ **MANG-NUB**³⁰¹ / **MANG-NOG**³⁰² / **MANG-LHUG**³⁰³: Tibetan transcriptions of Sino-Mongol *mangnuʎ* and / or *mangluʎ*, i.e. Chin. *mang-lung*, i.e. dragon.³⁰⁴ Cf. SK *mangrung*³⁰⁵ and **mangnông*.³⁰⁶

MANG-TSE³⁰⁷:

MAN (-yug): ³⁰⁸

MAN-TSI³⁰⁹ / **SMAN-TSE**³¹⁰ / **SMAN-RTSE** / **SMAN-TSHE**:³¹¹ <Chin. *mien-tzu*, i.e. 1. apparently a kind of facial cover of very thin gauze-like cloth (JGK); 2. facing of a garment;³¹² 3. yellow silk scarf with red spots impressed on it;³¹³ 4. Chin. *man-tzu*, curtain, screen;³¹⁴

It does not appear identical to *man*-**tzu*, i.e. thin, plain and unadorned silk; sarsenet.³¹⁵

To the best of my knowledge the geographical name of sMan-[r]tse goes back to the year of 1253 and refers to the empire of the Southern Sung-dynasty.³¹⁶ It does not appear to have anything in common with the textile term of the present entry.

There appear to have been three or more different kinds of this textile apparently belonging to three different eras:

- *sman-rnying*³¹⁷: Probably going back to the Yüan-dynasty.³¹⁸
- *sman-bar*.³¹⁹
- *sman-gsar*.³²⁰
- *byang-sman*³²¹ (q.v.)

MI-CHUNG BRGYA? Pattern of 100 boys.

TSHA

Tshang-‘khor:³²² Pattern of usually three (?) animals in a row, such as elephants, dragons, etc.

Tshang-‘phor: Faulty transliteration of *tshang-‘khor* (q.v.).³²³

Tshos-gcig: *Uni-coloured (silk?) textile.³²⁴

Tshos-(g)nyis-ma: *shan-tuan*, two-coloured satin³²⁵:

Tshos-(g)nyis zhib-ris-ma: *sui-hua shan*; .³²⁶

DZA

mDzod-gos: Textile from an imperial storehouse.³²⁷ Mo. *sang-u büs...*³²⁸; Chin. *k’u-tuan*,³²⁹ *huang-se tuan-lung tuan*³³⁰; High-quality satin from Chekiang.³³¹ See photograph in RNAM-GLING facing p. 60.³³² *mDzod-gos* can be found in red, blue, light blue³³³ and dark-blue³³⁴, yellow³³⁵, ... s.below.

-- *rgyan-bzhi mngags-btags ser-po*;³³⁶ “‘brug tshang-‘khor gyi ri-mo yod-pa’i gos-chen ser-po zhig”;

It appears to be identical to/with a type of textile of Chinese origin from Korea.³³⁷

-- *sngo-nag ‘jam-sang*:³³⁸

- -- *ko-dam tshal-kha*:³³⁹

--*ko-dam la ser-po*:³⁴⁰

- -- ‘*khor-lo-ma rgya-smug*:³⁴¹

- -- *mtshal-kha gser-gyi lanytsa padma ris*.³⁴²

- --*kha-thi padma-ris mdzod-gos sna-lnga’i ‘ja’-ldan*,³⁴³

- *gzhi-ser thog-‘ja’ mdzod-gos dmar-ser kha-thi sna-lnga*³⁴⁴

- -- *ser-po*.³⁴⁵

- -- ‘*brug-‘khor-ma*: Satin with dragon medallions (BY).

- -- *g.yung(-drung) lag(-‘khyud)*: Satin with swastika / meander pattern (BY).³⁴⁶

- *nang-mdzod*.³⁴⁷

- *mdzod-btags*.³⁴⁸

mdzod-chung:- -- *dngul-mdog*:³⁴⁹

ZHA

gzhi-gos:³⁵⁰

ZA

ZA-‘UG / ZA-‘OG³⁵¹: Chin. *chin-tuan*; *wu-szu ts’ai-tuan*;³⁵² Satin brocaded with five-coloured and gold thread.**Zab**: Silk, satin.³⁵³**Zam-ka**: Chinese fabric of inferior (?) quality.³⁵⁴**Zam-ras**:³⁵⁵ *Soft cotton?**Zi-hun**³⁵⁶: <Chin. *tzu-hun?* (purple-?). Unidentified.**Zon-thi**:³⁵⁷ <Chin. **hsüan-t’i* (variegated pongee?)³⁵⁸ or Uigur term? Cf. *kha-thi* and *thon-thi*.

YA

Yu-tsi:³⁵⁹**Yul-khra tshal-kha gyon-‘deng**:³⁶⁰ ? ~ *yul-‘phra*, i.e. jade jewel? <Chin. *yü*, i.e. jade?

RA

La-ta (*yug*):³⁶¹**(La-thod**:³⁶² Headscarf)**Li-khri, gos**³⁶³: <Chin. **li-ch[‘]i(h)?* Yellow lead (Chin. *huang-tan*; = *li-wang*)³⁶⁴.**Li-hang**:³⁶⁵ <Chin. *li-huang*, i.e. pear yellow; [textile of] orange colour.**Ling**: Twill.³⁶⁶ Transcription of Chinese *ling*.³⁶⁷ For an excellent account on this textile see WATT / WARDWELL 48.***Ling-byang**:³⁶⁸***Lu-khra**:³⁶⁹**Lu-hang**³⁷⁰: <Chin. *liu-huang*, i.e. brimstone, sulphur[-colour]³⁷¹. The earliest reference to this kind of fabric can be found in a document issued, in 1244, by Göden Qan to invite Sa-skya *pandita* Kundga’ rgyal-mtshan (1182-1251) to his court.³⁷² According to an unnamed source [BY?] it is a “well-known Chinese brocade”.³⁷³*gos Lu-hi*:³⁷⁴**Le-rgan**:³⁷⁵

Log-thang: *gos*.³⁷⁶

SA

Si'u: Probably transcription of Chinese *hsiu*,³⁷⁷ i.e. embroidery. Found in Tibetan texts of the 17th century, only.

1. *gsham-gos nag si'u-can lce-le*:³⁷⁸
2. *mgo-gos sngon bab-gzugs thog si'u'i pa-tra ris dbus gsum*:³⁷⁹
3. *si'u-ma, gos*:³⁸⁰
4. *gzhi mchin-kha si'u-ma lcags-ri dang tshal-bu*:³⁸¹
5. *gos-phrug si'u-ma*,³⁸²
6. *gos thags-grub si'u bkras-btags*:³⁸³
7. **si-hu**:³⁸⁴
8. *gos se'u*³⁸⁵

Seng-ge rgyan-gzhi: See under *rgyan-bzhi*.

gos gSer-'brug mngags-btags:³⁸⁶

gos-dkar Sser-ma:³⁸⁷

gos-chen stong gser-ma:³⁸⁸

rgya-bya tsha gser-ma:³⁸⁹

'ja'-*gos sngon gser-ma*:³⁹⁰

tà-hung gser-ma:³⁹¹

thod-gos gser-ma ser-po:³⁹²

sbu-la ha-ri gser-ma:³⁹³

ha gser-ma:³⁹⁴

gSer-gzhi-ma³⁹⁵: "skyin-khebs [=skying-khab]³⁹⁶ kyi bye-brag cig" / "chin-ssu huang-tuan"³⁹⁷.

gSer-yig-ma: *chin-tzu tuan*, satin with pattern of "golden script".³⁹⁸

gSer-ris-ma, *gos*.³⁹⁹

HA

Ha:⁴⁰⁰

Ha-gser-ma:⁴⁰¹

Hor-gos:⁴⁰² Yüan-dynasty satin;⁴⁰³ DRNT II 671: "*li-ser gser-gzhi-ma*", 820: "*gser-gzhi-ma*"; CDKC 488, 489: "*gzhi-skyer tshon-khra*"; 490: "*ther-jus*"; "*gzhi-lu*" (DL7, 544a); "--*mngags-btags mu-tig gi rgyan yod gcig*" (DL5 II 88); -- *bum-gdan-ma* (DL5 III 202, 241, 381); *gzhi Hor-gos dmar-po la lcags-ri dang tshal-bu gser gyi me-tog zlum-ris-can* (DL5 III 85); "*rdo-rje gsang-lam / ma'i gan-sbyar nang-ldan ... gyon-pa*" (DL6, 318b); --*mngags-btags* (SUMATIRATNA II 1307); very soft and less sturdy material than *rgyan-bzhi* (BY).

Hos-tshu (*li-han*): Unidentified textile⁴⁰⁴ of Uigur (Tib. Hor) origin?

A

(*O'i-mu-su*⁴⁰⁵ *alias o-mo-su*⁴⁰⁶, *u-mu-su*⁴⁰⁷: <Mong. *oyimusu*, i.e. socks / stockings.)

GLOSSARY OF NON-TIBETAN TERMS

chang-dan=chuang-tuan=krong-dan, bcad-ldan, etc.

ch'ien-hua tuan=bkras-btags

chin=kha-thi=brocade

chin-ssu huang-tuan=gser-gzhi-ma

chin-ssu tuan=jus / rgya-ser

ch'ou-tuan=mdzod-gos

chuang-hua tuan=jus / rgya-ser

*chuang-tuan=krong-dan;bcad-ldan,
dpyod-ldan, etc.*

gecuheri=

giltasikôn=gser-jus

hsiang-pien lung-tuan='brug-gos mtha'-

'jags-can

*hsiao-tuan lung chuang-tuan='brug-'gros-
ma; 'brug-chung 'khor-ma*

*hsing-lung chuang-tuan='brug-'gros,
dpyod-ldan-ma*

*huo-yen lung chuang-tuan='brug-me ris-
ma*

ling, ling-tzu="ghatpo"

lung-tuan='brug-gos

mang-lung=mang-nug / -nub / -lhug

mien-tzu=(s)man-rtsi / rtse / tshe

nulum=gser-jus

p'ien-chien=gser-jus

oyimusu=o'i-mu-su

**qati=kha-thi*

sang-u bü...=mdzod-gos

**ta-kua=rdà-go (?)*

torγamsuγ=gu-ling

ts'un-mang tuan='brug-chung-ma

tuan⁴⁰⁸ (-tzu)= gos-chen

t'ung-ch'ien hua=kha-thi

People Working on Textiles from Tibet:

Christina Kalentari, Wien

Rose Lee, Hong Kong

Valérie Lefebvre, Association pour l'Etude et la Documentation des Textiles d'Asie, 60 bis, av.
de Breteuil, 75007 Paris; Fax: 33-01 45672365; **aedta@cybercable.fr**

Valrey Reynolds, Newark

Krishna Riboud, Institute of Asian Textiles, Paris; **aedta@cybercable.fr**

Angela Sheng,

Heather Stoddard, Paris

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APPENDIX

The following textiles were of more importance than others and ranked similarly to their owners (BY):

RANK	COLOUR ⁴¹³	TIBETAN NAME
1a	Yellow ⁴¹⁴	<i>mkha'</i> - <i>'gro bkras-btags ser-po</i>
1b	Blue	<i>mkha'</i> - <i>'gro bkras-btags sngon-po</i>
1c	Red	<i>mkha'</i> - <i>'gro bkras-btags dmar-po</i>
1d	Green	<i>mkha'</i> - <i>'gro bkras-btags ljang-gu</i>
2a	Yellow	<i>Hor-gos ser-po</i>
2b	Blue	<i>Hor-gos sngon-po</i>
2c	Red	<i>Hor-gos dmar-po</i>
2d	Green	<i>Hor-gos ljang-gu</i>
<u>3a</u>	<u>Yellow</u>	<u><i>u-ru-su rgya-ser *ser-po</i></u>
<u>3b</u>	<u>Blue</u>	<u><i>u-ru-su rgya-ser *sngon-po</i></u>
<u>3c</u>	<u>Red</u>	<u><i>u-ru-su rgya-ser *dmar-po</i></u>
<u>3d</u>	<u>Green</u>	<u><i>u-ru-su rgya-ser *ljang-gu</i></u>
<u>4a</u>	<u>Yellow</u>	<u><i>Rgyan-bzhi ser-po</i></u>
<u>4b</u>	<u>Blue</u>	<u><i>Rgyan-bzhi sngon-po</i></u>
<u>4c</u>	<u>Red</u>	<u><i>Rgyan-bzhi dmar-po</i></u>
<u>4d</u>	<u>Green</u>	<u><i>Rgyan-bzhi ljang-gu</i></u>
<u>5a</u>	<u>Yellow</u>	<u><i>Stod rgya-ser *ser-po</i></u>
<u>5b</u>	<u>Blue</u>	<u><i>Stod rgya-ser *sngon-po</i></u>
<u>5c</u>	<u>Red</u>	<u><i>Stod rgya-ser *dmar-po</i></u>
<u>5d</u>	<u>Green</u>	<u><i>Stod rgya-ser *ljang-gu</i></u>
<u>6a</u>	<u>Yellow</u>	<u><i>Smad rgya-ser *ser-po</i></u>
<u>6b</u>	<u>Blue</u>	<u><i>Smad rgya-ser *sngon-po</i></u>
<u>6c</u>	<u>Red</u>	<u><i>Smad rgya-ser *dmar-po</i></u>
<u>6d</u>	<u>Green</u>	<u><i>Smad rgya-ser *ljang-gu</i></u>

According to a petition from the 1650s the textiles appear to have been ranked such:⁴¹⁵

1	Yellow	<i>Rgyan-bzhi</i>
2	Yellow	<i>Dpyad-ldan</i>
3	Yellow	<i>Kron-don</i>
4	Yellow	<i>Kha-thi</i>

However, according to the autobiography of the Fifth Dalai Lama, the following ranking applies: *kha-thi*, *thon-thi*, *cod-ldan*, and *log-thang*.⁴¹⁶

ENGLISH TEXTILE GLOSSARY

ATLAS: <Arab *atlas*, i.e. short-haired, smooth.
Rich satin (q.v.) from the Far East.

BROCADE: <Italian *broccare*, i.e. to interweave with gold and silver threads.

1. Rich oriental silk fabric with raised patterns embroidered in gold and silver threads.
2. Clothing and decorating fabric usually of silk, rayon, or cotton woven in jacquard construction and characterized by all-over formal patterns of slightly raised floral and figure designs that are introduced by additional weft threads.
3. Term in general use without precise denotation. It has been used for richly figured textile, and by extension is applied to any textile with woven pattern, especially one with a pattern in gold or silver. As the meaning is so indefinite, the use of the word as a noun is not recommended. It has a precise meaning when used as a verb and should be used in that form.
4. *Brocade* used as a noun in English causes as much confusion as *jin* (polychrome silk) in Chinese. Its ambiguity can be avoided only when its specific compound weave structure is known: warp-faced compound tabby (A), warp-faced compound twill (B), weft-faced compound tabby (C), or weft-faced compound twill (D).

DAMASK: Arab *dimašq*, *dimišq* (cf. *dmqs* pronounced /*di'maqs*/, i.e. silk); Italian *damasco* (also *damasto*), i.e. from Damascus < Greek *Damaskós* in Syria.

1. Firm lustrous fabric produced with warp-faced and filling-faced satins for figure and ground respectively on one side and with reversed effect on the other, made on jacquard looms usually of linen, cotton, silk, combinations of these fibres...
2. Self-patterned weave with one warp and one weft in which the pattern is formed by a contrast of binding systems. In its classic form it is reversible, and the contrast is produced by the use of the warp and weft faces of the same weave, usually satin. By extension this term is also used for weaves in which two distinct binding systems are employed.

DOUBLE CLOTH WEAVE: Chin. *feng-t'ung*, “wind passage”, *shuang-mien chüan*, “double-faced silk tabby”, and *shuang-mien chin*, i.e. “double-faced polychrome silk”.

GAUZE: <French *gaze*, i.e. fabric from Gaza in Palestine; <Arab *gazz*, i.e. floss silk.

LAMPAS: <Late Latin *lampas*, i.e. brilliance; cf. ME *lawmpas*, i.e. a kind of glossy crape; cf. MD *lampers* and *lamperkijn*.

1. Compound weave in which a supplementary weave with its own warps and wefts that is weft dominant is combined with a foundation weave with its own warps and wefts that is warp dominant.
2. Figured weave in which a pattern, composed of weft floats bound by a binding warp, is added to a ground weave formed by a main warp and a main weft. The ground weave is variable. The weft threads forming the pattern may be main, pattern, or brocading wefts; they float on the face as required by the pattern, and are bound by the ends of the binding warp in a binding which is ordinarily tabby or twill and is supplementary to the ground weave.... The essential ingredient of a lampas weave is a secondary or binding warp to bind the wefts from the design.
3. “Doppelgewebe mit einem aus Hauptkette und Grundschluß gebildeten Grund in Leinwand-, Körper- oder Atlasbindung und einem aus Bindekette und mindestens einem Lanzierschuß gebildeten Muster in Leinwand- oder Körperbindung.” See DURIAN-RESS 187.

4. “Gewebe mit zwei (selten mit drei) Kett- und zwei oder mehreren Schlußsystemen. Auf seiner Oberseite bindet die Hauptkette mit dem Grundschluß den Grund, die Bindekette mit dem Lanzierschluß (den Lanzierschlüssen) das Muster. Der Grundschluß kann mit der Bindekette bei der Musterung mitwirken. Der Broschierschluß wird von der Bindekette, oft in anderer Bindung als der Lanzierschluß, gebunden.” See von WILCKENS 384.

MATERIAL: Stuff with patterns embroidered or woven in, as it is found before it is cut to form a garment.⁴¹⁷

MUSLIN: <Fr. Mousseline, i.e. “Seidengeorgette”.

NANKEEN: <Chin. Nan-ching (/ *nan-gi:ng/). Durable fabric handloomed in China from local cottons that had naturally a yellowish colour. It is known in Russian as *kitajka*,⁴¹⁸ which according to Ms. ? stands for a muddy yellowish cotton fabric from China.

SATIN: Smooth sleek fabric in satin weave with a very lustrous face and a dull back woven of silk and other fibres.

1. <Arab *zaitûnî*, i.e. [Chinese silk] from Zayton, i.e. Hang-chou.
2. <Latin *saeta*, i.e. silk. Cf. Italian *setino*, i.e. thin silk stuff, and French *satín*.
3. “Satin has been derived from this combination [*ssu-tuan*, i.e. satin] by some, ...”.⁴¹⁹ Cf. also Persian *kamḥa* or *kimḥa* which are said to transcribe “Khansa”, i.e. Hang-chou⁴²⁰ (according to various sources quoted in DOERFER III 603); see also above under the entry for *skyin-khab*. A similar custom prevailed among the British and Hungarians with the textile term, *tibet*, which stands for wool or cloth made from the same wool, etc.; for a very interesting note see RÓNA-TAS 83ff. And, one ought not to forget the rather well-known “British” *nankeen*, a textile from Nanking (see above under *nankeen* and below under *nan-ching*).

TABBY (BROCADED ~): <Arab ‘*attâbî*; cf. Al-‘Attâbîya, the quarter of Baghdad where the fabric was originally made.

Plain heavy silk taffeta, especially with a moiré finish.

1. Tabby with Supplementary Weft
2. Warp-faced Tabby with 3/1 twill: Chin. *ch’i*.

TAPESTRY: <French *tapis* (< Greek *tápês*, cloth wrought with fingers), i.e. tapestry, carpet. Heavy hand-woven textile made either by the low-warp or high-warp method and usually with a wool, linen, or cotton warp and with wool, silk, and metal threads in the weft with the warp threads set out on the loom for the width of the fabric and the weft threads loosely inserted by hand over and under the warp threads and pressed down to cover the warp threads completely and characterized by complicated pictorial designs that are the same on both sides except for the ends of threads showing on the back as a result of the weft threads being used not from selvage to selvage but only in the limited area of each separate colour and being joined to other weft threads by interlocking or dovetailing or left unjoined leaving a slit.

TWILL: <Latin *bilîc* or *bilîx*, i.e. having double thread.

VELVET: <Latin *vellus*, i.e. fleece.

...

ENDNOTES

¹ Abbreviations: Chin.=Chinese; Man.=Manchu, Mong.=Mongol, SJ=Sino-Japanese, SK=Sino-Korean, SMA=Sino-Manchu, SMO=Sino-Mongol, SV=Sino-Vietnamese.

² MACDONALD 1932, 239.

³ For more on this important monastery see KARSTEN 2000?

⁴ According to PC1, 384, many of those textiles (*ding-phon, la-thod, mkha'*- 'gro bkras-btags, *kha-thi, mthon-thi*; qq.v.) came from the treasuries of the Yüan and Ming imperial courts.

According to **Berthold Laufer (1874-1934)** and **William Woodville Rockhill () 1891, 122 n. 1** even the Tibetan word *chu-pa* (or *phyu-pa*, i.e. caftan-like robe) is of non-Tibetan* origin, as is suggested by its two different spellings: Cf. the terms for a [caftan-like] robe in languages such as Turki *juba*, Russian *šuba* / *šubka*, Polish *czuba*, Czech *šuba* / *cuba*, and even German *Schaube* (LAUFER 1916, 490 no. 165); see more recently the etymologies listed in DOERFER III 110-114 no. 1133 under Persian *côhâ*; note that the examples given in LAUFER *loc. cit.* are not given in DOERFER. One may add Italian *giubba* (cf. also MITN VI 327 n. 104 where no connection is indicated) which appears to derive from Arab *-ubba*,** Uigur *juba**** and Manchu *cuba*, i.e. sleeveless and collarless garment (*caftan*) with dragon pattern worn by Manchu noble ladies (WTCWC 8a / 3525=12236); note that in recent centuries a similar garment was also worn by Tibetan noble ladies – and known as *sha-'gag(s)* - over their *phyu-pa*. To the best of my knowledge the Tibetan term cannot be found in pre-19th-century texts.

* Purely Tibetan terms for clothes in general appear to be *chas*, *gos*, the latter's honorific form *na-bza'*, and *gyon(-pa)*.

** Note that also German *Joppe* or *Jöppchen/Jüppchen* (MHG: *jope, schûbe*) with the meaning of jacket and their French ancestor, *jupe* meaning "doublet", are derived from the Arab term. Note that the French term of Arab ancestry "returned" to Arabia as *-ub* (/fÿ:b/) with the meaning of skirt in more recent days.

*** Note further that *juba* may also refer to a fur coat (WTCWC 12a / 3259=12257; ROCKHILL 1891, 122 n. 1).

⁵ Recently, great progress was and is being made in the study of these non-Tibetan textiles from Tibet. See HEC, HELLER, (KNIGHT), LEE, REYNOLDS, SHENG, SIMCOX, WATT and WARDWELL. Note, however, that to the best of my knowledge only one of the authors listed has a good command of Tibetan language, while with one evident exception others do not even appear to know Chinese ...

⁶ For detailed lists of [pre-] 18th-century textiles and some accessories see - among others - DL5 III 241f. and DRNT II 670-677.

⁷ SHENG 1999, 158.

⁸ It is interesting to note that the late *rtsis-dpon*, Zhwa-sgab-pa dBang-phyug bde-ldan (1908-1989), in his notes on Tibetan dress (ZHWA-SGAB-PA I 66-75) does not mention even one of the terms included in the present glossary. He does, however, list the robes and accessories (*rin-chen rgyan-cha*)* of the sNe-gdong rulers to be worn by the [descendants of the?] rulers of Phag-gru, Byang, rGyal-rtse, and Rin-spungs from 1672** on according to the autobiography of the Fifth Dalai Lama (DL5 II 244) – with somewhat strange modifications - in his work (ZHWA-SGAB-PA I 68; see also DHONDUP 1984, 32). One should bear in mind that these rulers had ties with the Yüan and Ming courts of China and thus their costumes and customs may well have been influenced by Mongol and Chinese dress protocol and other customs. For a short note on Tibetan dress in English by the same author see SHAKABPA 20f.

***For photographs of these ancient robes taken by Hugh Edward Richardson in the 1930s and 1940s see TUCCI**

**** That year the Fifth Dalai Lama decided the ranking and seating of officials and aristocrats at official gatherings (YAMAGUCHI 1999, 121).**

⁹ For a biographical sketch of his see PETECH 1973, 87. For his memoirs see volume 3 of the "Oral History" published in Dharamsala.

¹⁰ One may note that his year of birth is called in question by the year of death of his predecessor, Brag-g.yab VIII rTogs-ldan 'jam-dbyangs blo-grob (1888-1938 [?], DAGYAB 1980, 16), indicated in GCMD 1135 and GJLG 1002 as 1941.

¹¹ BUSHELL 445 (cf. PELLIOT 1961, 4); ROCKHILL 1891, 191.

¹² BUSHELL 446.

¹³ BUSHELL 466; **PELLIOT 1961, 102; SCHAFFER 26; cf. RICHARDSON 1970, 5f.=RICHARDSON 1998, 37f., 212.** As rather recently I have been studying Tibeto-Korean contacts from the 7th to 18th centuries, I feel somehow compelled to note that in the *Veritable Records* of King T'aejong (*T'aejong sillok*, compiled after 1418, excerpted in IKEUCHI Hiroshi's *Mindai mammô shiryô*, Tokyo 1953 I, 8) reference is made to a golden fish-bag, under the year of 1416, almost 700 years after the fish-bag sent to Tibet.

¹⁴ BUSHELL 491.

¹⁵ VALÉE-POUSSIN 1962, 233 no. 728.

- ¹⁶ SPANIEN/IMAEDA;
- ¹⁷ HELLER 1989, 26.
- ¹⁸ See also “*gos-chen dar-zab*” as an explanation for *zab* in BGTD 2452; cf. TED 1091.
- ¹⁹ A similarly constructed term is *gos-zab*, i.e. high-quality silks (BGTD 2453).
- ²⁰ TED 620.
- ²¹ *Tso-chuan* as cited in TY 974.1.
- ²² JÄSCHKE 1881, 354.
- ²³ SPTJ 180=SKDR 118=HTTF 40=LGYT 1986, 187=SCHUH 1977, 34+36.
- ²⁴ **SKDR “141”=LGYT 1986, 185.**
- ²⁵ LGYT 1986, 194.
- ²⁶ DALAI / AHMAD 176.
- ²⁷ MONIER-WILLIAMS 280.
- ²⁸ TED 11: also flax, linen cloth; SCHWIEGER 23, 242: used for mounting an important document.
- ²⁹ KDL Document 225.
- ³⁰ DL13 I 62=LGYT 1986, 875f.
- ³¹ DL13 I 62=LGYT 1986, 875f.
- ³² **BGTD 1349.**
- ³³ BKYT 1997, 47: 1653 / 4; CK2, 538.
- ³⁴ PC3, =LGYT 1989, 228.
- ³⁵ HAENISCH 1939, 30 IIB (a) no. 4.
- ³⁶ **GBTD 1349.**
- ³⁷ DL5 I 220; DL7, 210b, 213a.
- ³⁸ PC1, 239; DL5 II 88.
- ³⁹ PC1, 48, 247, 304, 305, 315: *ding-phon* --.
- ⁴⁰ PC1, 122.
- ⁴¹ TY 351, 2452. “It is presumed that weft twills and the famed Chinese k’o-ssü tapestry techniques originated with the Syrian tapestry weavers who worked in Persia.” See BROUDY 118. For an excellent account on this weave see WATT / WARDWELL 53-106 which is reviewed in SHENG 1999, 154f. For a brief note in Chinese on this kind of textile see TPKCS 158. CAMMAN 1948 studied the possible origin of this tapestry.
- ⁴² *K’o-ssu*-Tapestry (*bkras-btags*) of 90 x 56 cm.
- ⁴³ HTWW 102 no. 74.
- ⁴⁴ HTTK 102; HTWW 102 Abb. 74, 178 Nr. 74; WARDWELL 1993, 137f.; REYNOLDS 1996, 253 Abb. 8.
- ⁴⁵ BA 711ff.; FERRARI 105 Anm. 104. Not identified in WARDWELL 1993, 138.
- ⁴⁶ For biographical sketches see GJLG 258-260 and GCMD 658f.
- ⁴⁷ BGTD 85: “*gzhi dang ri-mo kha-phral te bsgrigs-pa’i gos-chen zhig*”; BKYT 1997, 60: *nyin-bde ma* [=**bkra-shis kha-btags nyin-bde-ma*]*, 131; SUMATIRATNA I 75: “*bkral [sic]-btags=öljeyiti qadaq*”).
- * On *kha-btags* and the expression *nyin-bde-ma* (DL5 II 85, 88, 93) see KARSTEN, n.d..
- ⁴⁸ SUMATIRATNA I 75.
- ⁴⁹ BGTD 145, 147; LAUFER 1916, 477 no. 121.
- ⁵⁰ DOERFER III 602-606 no. 1644.
- ⁵¹ LAUFER 1916, 477f. no. 121 where the earliest Arabic reference from the mid-840s records *kîmkhâw*.
- ⁵² **LECH 248 n. 12.**
- ⁵³ SKDR 118=SCHUH 1977, 34; PC1, 239, 247, 253, **267**, 293, 297: *ding-phon kha-thi gos bzang-po*, 358, 364: *gos*, 384, 387, 396; DL5 II 89, 94, 328: *rnying-ma*, III 241, 450; DL5 IV / 1, 301; PC2, =LGYT 1989, 79; KLTJ 105; KLC 52; KDL Doc. 180; TED 128. Note that HAENISCH 1939, 30 n. 37, reconstructs tentatively as “k’a-dkri” and explains as “Halstuch” (i.e. scarf) which is unknown to me unless it stands for “*ka-dri*” (“shawls worn by women in Tibet”) in ROCKHILL 1891, 224 n. 4.
- ⁵⁴ SKDR 118=SCHUH 1977, 36.
- ⁵⁵ BSDY 476.
- ⁵⁶ WTCWC 17b / 3158=11881=HTWC 429.
- ⁵⁷ BGTD 196: “*ri-mo sgor-sgor gyi dkyil du gru bzhi yod-pa snga dus kyi dong-tse* [<Ch. *t’ung-tzu*]’i *ri-mo can gyi kha-gdan sogs*”); CDKC 488, 489: “*rnying-ma tshos*”; 490: “*gzhi-sngon lcags-sgrog-ma*”; 490: “*rnying-ma sngon-po*”; 611: “*Hor dus kyi kha-thi rnying-ma ding-thags ‘brug sder-linga ma*”; 626: “*gos-snar kha-thi bar rnying gser-tshon-ma*”; 724!.
- ⁵⁸ WTCWC 17b / 3158=11881=HHCMK 10 / 54a=318c. According to GILES 212 no. 2068 *chin* refers to both brocade and embroidered work.
- ⁵⁹ TPKCS plate 11 large photograph and legend.
- ⁶⁰ HTTF 40.

- ⁶¹ BSDY 476.
- ⁶² WTCWC 17b / 3158=11881; BSDY 52.
- ⁶³ WTCWC 17b / 3158=11881; cf. also SCHUH 1977, 74 n. 92.
- ⁶⁴ “Kati” in WTCWC 24b / 3172=11938 may be a misprint for “k’ati”, i.e. *qati.
- ⁶⁵ WTCWC 15b / 3154=11866-11869.
- ⁶⁶ According to HHCMK 318 *gin-alha* is identical to *sui-hua shan* (*swihwa syan).
- ⁶⁷ SIMCOX 30 no. 26>.
- ⁶⁸ Cf. same wording in SUMATIRATNA I 152.
- ⁶⁹ SIMCOX 30 no. 26>.
- ⁷⁰ SIMCOX 20. For a photograph see *Masterpieces of Chinese Portrait Painting in the National Palace Museum*, Taipei 1971, plate 38.
- ⁷¹ DRNT II 672, 673, 675.
- ⁷² BKYT 1997, 47: 1653 / 4; DRNT II 671, 672, 1261.
- ⁷³ DRNT II 672.
- ⁷⁴ DRNT II 672.
- ⁷⁵ DRNT II 675.
- ⁷⁶ DRNT II 675.
- ⁷⁷ KDL Document 220.
- ⁷⁸ KDL Document 220.
- ⁷⁹ See SCHUH 1977, 74 n. 94.
- ⁸⁰ DUAN 400f. no. 407.
- ⁸¹ BRANDT 131 no. 72.
- ⁸² PC1, 220=LGYT 1989, 34; CDKC 611.
- ⁸³ DL5 III 450.
- ⁸⁴ SPTJ 180; SKDR 118=LGYT 1986, 187; for a German translation of the letter see SCHUH 1977, 36; for a Chinese translation of the version in SKDR 118 see HTTF 40.
- ⁸⁵ DL5 II 94.
- ⁸⁶ DL5 II 89; BGTD 760.
- ⁷⁵ Photographs:
1. Advertisement by Linda Wriggelsworth: “Embroidered *thangka* circa 1400 with later mounts“, in: *Orientalism* November 1997, 13. Similar to a set of scrolls in the former Essen collection.
 2. CHOU / KAO 115 no. 200.
 3. CHOU / KAO 121 no. 211.
 4. CHOU / KAO **210 no. 210**: Modern imitation.
 5. ERACLE / WATTS no. 29 (leftmost part), 43, 61.
 6. HTWW 105 no. 77.
 7. LAUF 1972 plate 14.
 8. LEDDEROSE 57 no. 31, 122 no. 67, 124 no. 68: Three rugs of some kind of *kha-thi* design.
 9. LIPTON / RAGNUBS 106 no. 45; 181 no. 97; see also fig. 10!
 10. OLSCHAK / WANGYAL 61.
 11. PAL 1983, 173 P35.
 12. REYNOLDS 1978, 67.
 13. SCHMID 1: Upmost part.
 14. SHEN 106, 121, 124.
 15. SIMCOX 30 no. 26⁸⁷: 15th-century *kha-thi*.
 16. TONDRIAU 20 *Objets* no. 12.
 17. TONDRIAU 20 *Rouleaux* no. 19.
 18. TONDRIAU *Deuxième série* no. 8.
 19. TPKCS plate 11 large photograph: *t’ien-hua chin*.
 20. UHLIG 195 no. 118.
 21. UHLIG 203 no. 124.
- ⁸⁸ SCHUH 1977, 34.
- ⁸⁹ BGTD 234.
- ⁹⁰ KLTJ 105; KLC 52; KDL Document 220.
- ⁹¹ KDL Document 220.
- ⁹² KLC 52.
- ⁹³ KLTJ 105.
- ⁹⁴ KLTJ 105.
- ⁹⁵ PC1, 300, 384.

- ⁹⁶ BRANDT 75 no. 21.
- ⁹⁷ SHAN-KHA-BA 1984, 103.
- ⁹⁸ KDL Documents 220, 225.
- ⁹⁹ PC1, 387; JZ1, 237; DL5 II 108=LGYT 1986, 399; KLTJ 81; KLC 41.
- ¹⁰⁰ PC1, 358, 396; DALAI / AHMAD 156, 295 n. 1388; PC1, 220=LGYT 1989, 45; CDKC 489; DL7, 544a; SUMATIRATNA I 267.
- ¹⁰¹ SPTJ 180; cf. HTTF 40.
- ¹⁰² ???
- ¹⁰³ GTNT 233.
- ¹⁰⁴ JZ1, 237.
- ¹⁰⁵ DL5 II 85.
- ¹⁰⁶ BGTD 348; cf. where it is identified as *kha-btags*, instead.
- ¹⁰⁷ SCHMIDT; JÄSCHKE 67; TED 213.
- ¹⁰⁸ Not to be found in Tibetan texts! Could *gu-ling* stand for “old” *ling*?
- ¹⁰⁹ Probably identical to *chu-ce* (DL III 208) and to *chu-tse* (PC1, 394).
- ¹¹⁰ Cf. *niktongga suri*, i.e. silk from **Nanking** (HAUER 699 according to WTCWC 20b / 3164=11906).
- ¹¹¹ **WTCWC** =HTWC 429; GILES 822 no. 8327, 120 no. 1208; TED 220. For more on the etymology of other “descendants” of this term see DOERFER III 110 no. 1132.
- ¹¹² SUMATIRATNA I 308-311.
- ¹¹³ SKDR as quoted in LGYT 1986, 206.
- ¹¹⁴ **GÔ 51 no. 709.**
- ¹¹⁵ TKNT as quoted in LGYT 1986, 311.
- ¹¹⁶ TKNT as quoted in LGYT 1986, 311.
- ¹¹⁷ KMNT as quoted in LGYT 1986, 274.
- ¹¹⁸ TKNT 299=LGYT 1986, 311.
- ¹¹⁹ DL7, 471b.
- ¹²⁰ TED 232.
- ¹²¹ DL5 II 91.
- ¹²² SPLG 16.
- ¹²³ DRNT II 821.
- ¹²⁴ CK2, 558, 593.
- ¹²⁵ SKDR according to LGYT 1986, 296; KMNT according to LGYT 1986, 276;.
- ¹²⁶ **WTCWC** =HTWC 429; BGTD 379.
- ¹²⁷ DRNT II 671.
- ¹²⁸ DL5 I 400; JZ1, 193.
- ¹²⁹ CDKC 488.
- ¹³⁰ PC1, 300. See also below under *si'u*.
- ¹³¹ DRNT II 670.
- ¹³² GILES 626 no. 6099.
- ¹³³ WTCWC =HTWC 428.
- ¹³⁴ SPLG 39.
- ¹³⁵ **GBTD 147: dar-gru'u.**
- ¹³⁶ BGTD 1253.
- ¹³⁷ BKDT 22.
- ¹³⁸ BGTD 2781; LAUFER 1916, 522 no. 280.
- ¹³⁹ JZ1, 171.
- ¹⁴⁰ GTNT 234.
- ¹⁴¹ CDKC 488. I doubt whether it has anything to do with *rgya-bya tsha gser-ma* (DL5 III 240).
- ¹⁴² CDKC 488.
- ¹⁴³ SHAN-KHA-BA 1984, 46, 53, 54; SHAN-KHA-BA 1990, 53, 54
- ¹⁴⁴ DL5 IV / 1, 274: *rGya-ser*=Russia; DL7, 542b; GBTD 539.
- ¹⁴⁵ CHOS-GRAGS 172.
- ¹⁴⁶ SHAN-KHA-BA 1984, 6.
- ¹⁴⁷ DRNT II 670.
- ¹⁴⁸ CDKC 648.
- ¹⁴⁹ DL5 II 328; KLTJ 45; SUMATIRATNA I 442; BSDY 118; CHOS-GRAGS 174.
- ¹⁵⁰ BSDY 476, 477.
- ¹⁵¹ BSDY 118.
- ¹⁵² BGTD 2934.

- ¹⁵³ GTNT 233; PC2, =LGYT 1989, 75, 79; CK2, 593: *rgyan-bzhis*; TT8, =LGYT 1989, 410; BGTD 545; YKNZ 1956, 237: *brgyan-bzhi*; SPLG 39; **KARSTEN 1983 / *2001**.
- ¹⁵⁴ BGTD 545; KLC 24.
- ¹⁵⁵ WTCWC =HTWC 428.
- ¹⁵⁶ GTNT 233.
- ¹⁵⁷ DL6, 444b, 4447b, 444b; BKYT 1997, 379: 1717; DRNT II 1222; DL 11, 348.
- ¹⁵⁸ DRNT II 1261; AN 86 no. 3.
- ¹⁵⁹ AN 86 no. 2.
- ¹⁶⁰ AN 86 no. 2.
- ¹⁶¹ GTNT 233.
- ¹⁶² SHAN-KHA-BA 1984, 41.
- ¹⁶³ DL7, 542b; DRNT II 672.
- ¹⁶⁴ DRNT II 674, 1096, 1261; SHAN-KHA-BA 1984, 72.
- ¹⁶⁵ SHAN-KHA-BA 1984, 15.
- ¹⁶⁶ BKDT 18.
- ¹⁶⁷ BKYT 1997, 454; DL7, 543b; DL11, 348; SUMATI-RATNA I 444; SHAN-KHA-BA 1984, 72, 104.
- ¹⁶⁸ SHAN-KHA-BA 1984, 7, 39, 104; 1990, 104.
- ¹⁶⁹ CK2, 607.
- ¹⁷⁰ KLTJ 45.
- ¹⁷¹ CK2, 607.
- ¹⁷² TKNT 297=LGYT 1986, 310.
- ¹⁷³ JZ1, 112; DL7, 471b; PC2, =LGYT 1989, 50, 51; KLTJ 105; KLC 52; SUMATIRATNA I 583.
- ¹⁷⁴ DL5 III 241; DL6, 326a.
- ¹⁷⁵ ???
- ¹⁷⁶ BKYT 1997, 47; KDL Doc. 180.
- ¹⁷⁷ BKYT 1997, 47, 65; WTCWC =HTWC 428.
- ¹⁷⁸ KDL Doc. 176.
- ¹⁷⁹ KLC 52 explains as some kind of jacquard satin; cf. TPKCS 265f.
- ¹⁸⁰ DRNT II 675.
- ¹⁸¹ WTCWC =HTWC 428.
- ¹⁸² WTCWC =HTWC 428.
- ¹⁸³ DL III 208.
- ¹⁸⁴ DL5 III 301; CDKC 488; CHOS-GRAGS 287; BGTD 877: “*gser-skud leb-sbyar gyi ri-mo sna-tshogs yod-pa'i gos-chen zhig*; TED 449 according to **CSOMA**: “*jug-ma* a sort of silk stuff”.
- ¹⁸⁵ GTNT 251, 252.
- ¹⁸⁶ WTCWC =HTWC 428.
- ¹⁸⁷ CDKC 488.
- ¹⁸⁸ NEVEN 1975, 18 nos. 12, 13.
- ¹⁸⁹ CDKC 488.
- ¹⁹⁰ CDKC 490.
- ¹⁹¹ GTNT 251, 252.
- ¹⁹² DRNT 673, 692, 707.
- ¹⁹³ DRNT II 672: from Mongolia.
- ¹⁹⁴ DRNT II 672.
- ¹⁹⁵ SUMATIRATNA I 696.
- ¹⁹⁶ DRNT II 672.
- ¹⁹⁷ BGTD 2340.
- ¹⁹⁸ DRNT II 699.
- ¹⁹⁹ WTCWC 16a / 3155=11872=HTWC 428.
- ²⁰⁰ GTNT 251, 252.
- ²⁰¹ CDKC 489; SUMATIRATNA II 1308.
- ²⁰² DL5 III 10.
- ²⁰³ DL5 II 84.
- ²⁰⁴ DL3, 99b.
- ²⁰⁵ SPTJ 180.
- ²⁰⁶ KDL Document 225.
- ²⁰⁷ KDL Document 220.
- ²⁰⁸ DL13 I 62=LGYT 1986, 875f.
- ²⁰⁹ DL13 I 62=LGYT 1986, 875f.

- ²¹⁰ BGTD 1061.
- ²¹¹ SHAN-KHA-BA 1984, 46; SPLG 39; AN 86 no. 1. For other references to *stag-shun* see CDKC 497, 506, 515 and SHAN-KHA-BA 1990, 46.
- ²¹² BGTS 1099.
- ²¹³ PL1; PL3; BY; PK; DAGYAB 276; BGTD 1099; KARSTEN 1983, 137; PPLG 93; DL5 IV / 1, 350, 418 n. 1523.
- ²¹⁴ WTCWC ???; SUMATIRATNA I 877.
- ²¹⁵ KDL Document 219.
- ²¹⁶ BGTD 1196.
- ²¹⁷ BKYT 1997, 21: 1423; SKDR 118=SCHUH 1977, 34; SUMATIRATNA I 947:=*dpyod-ldan-ma* (q.v.).
- ²¹⁸ JZ1, 206; BSDY 247.
- ²¹⁹ PC1, 293; DL5 III 241; CDKC 488, 489; TED 594 according to SYKC “179”.
- ²²⁰ SPTJ 180, cf. SCHUH 1977, 36, 74 n. 93; PC1, 122, 364, 387, 396; DL5 II 98: *gzhi-ser*.
- ²²¹ BGTD 1170.
- ²²² HTTF 40.
- ²²³ SCHUH 1977, 74 n. 93 apparently according to S. Rasidondry (1911-1998). *T'i* is a "coarse, thick, greenish-black pongee" (MATHEWS no. 6253).
- ²²⁴ BGTD 1170: “*gos-chen tshon-khra zhig*”.
- ²²⁵ TED 594.
- ²²⁶ SPTJ 180; SKDR 118; for a Chinese translation of the latter version of the document see HTTF 40; for a German translation see SCHUH 1977, 36.
- ²²⁷ PC1, 122, 305.
- ²²⁸ KLTJ 81; KLC 41.
- ²²⁹ TKNT 297=LGYT 1986, 310.
- ²³⁰ TKNT 297=LGYT 1986, 310.
- ²³¹ LAUFER 1916, 489 no. 161. For more on the etymology see DOERFER II 478ff. no. 884.
- ²³² BGTD 1229.
- ²³³ BGTD 1250.
- ²³⁴ GOLDSTEIN 1975, 550.
- ²³⁵ BGTD 1250.
- ²³⁶ TED 620, 830: *silk bunch.
- ²³⁷ BGTD 1252; GOLDSTEIN 1975, 552.
- ²³⁸ BGTD 1253.
- ²³⁹ BGTD 1253.
- ²⁴⁰ AHMAD 1970, 180=DL5 I 403.
- ²⁴¹ DL3, 98b; PC1, 122, 247, 297: *ding-phon kha-thi gos bzang-po*, 300: *ding-phon mkha'-gro bkras-btags*, 315: *ding-phon bkras-btags*, 358, 384; DL5 II 85, 88; DL5 IV / 1, 350; CDKC 488, 489; DL7, 210b; SUMATIRATNA I 995: “*ding*p'ong torpa*”; TED 624 according to *Jig ren lugs kyi bstan bcos*.
- ²⁴² DL5 I 220: “*ding-btags*”.
- ²⁴³ TED 624 according to SYKC “179”.
- ²⁴⁴ WTCWC 15b / 3154=11866.
- ²⁴⁵ PC1, 220=LGYT 1989, 34. I wonder whether it is identical to *deng-bu* (BSDY 476).
- ²⁴⁶ TED 624.
- ²⁴⁷ DL3, 98b.
- ²⁴⁸ SUMATIRATNA I 309.
- ²⁴⁹ BSDY 87.
- ²⁵⁰ SHAN-KHA-BA 1984, 104; 1990, 104, 107.
- ²⁵¹ DL5 III 241.
- ²⁵² BKYT 1997, 60: *nyin-bde ma* [=**bkra-shis kha-btags nyin-bde-ma*]*, 131.
*On *kha-btags* and the expression *nyin-bde-ma* (DL5 II 85, 88, 93) see a future article to come.
- ²⁵³ CK2, 607.
- ²⁵⁴ TED 232, 746.
- ²⁵⁵ KDL Document 220.
- ²⁵⁶ BGTD 1610.
- ²⁵⁷ **WTCWC** =HTWC 428.
- ²⁵⁸ **WTCWC** =HTWC 428.
- ²⁵⁹ BGTD 378, 1657.
- ²⁶⁰ **BGTD 1657**.
- ²⁶¹ SKDR 362; BKYT 1997, 475: 1811; BGTD 1657.

- 262 **WTCWC** =HTWC 428.
- 263 WTCWC 17a / 3157=11880=HTWC 428.
- 264 CHOU / KAO 216 no. 379.
- 265 DL6, 444b: *ser-po*; BGTD 1688.
- 266 BKYT 1997, 455
- 267 PC1, 300.
- 268 BKYT 1997, 455.
- 269 **WTCWC** =HTWC 428; BGTD 1862.
- 270 PC1, 291; DL5 III 333.
- 271 KDL Documents 219, 225.
- 272 PC1, 364.
- 273 **WTCWC** =HTWC 428.
- 274 LESSING 527.
- 275 BSDY 395.
- 276 BGTD 2001.
- 277 SUMATIRATNA II 338.
- 278 SUMATIRATNA II 338.
- 279 SUMATIRATNA II 338; BGTD 2001.
- 280 BGTD 2001.
- 281 BGTD 2001.
- 282 TED 932.
- 283 BGTD 2001.
- 284 TED 932.
- 285 WTCWC =HTWC 428; SUMATIRATNA II 338.
- 286 DL3, 97b; DALAI LAMA 1643, 289; TUCCI 1949 II 629; DALAI / AHMAD 108; **KARSTEN *2001**. Note that SCHUH 1977, 4f. and 1981, 47 n. 30 misunderstood '*brug sder-lnga* as "fünf Drachenplatten" (dragon plates, whatever these might be) which does not make much sense. Note further that in the Chinese translation of the Third Dalai Lama's hagiography (TL3, 176) this expression is translated as *wu-chua lung*, i.e. "five-clawed 'five-clawed dragon'" which shows that the translators are not aware of the proper meaning of *lung*.
- 287 WTCWC =HTWC 428; BGTD 2002.
- 288 BGTD 2002.
- 289 PC3, =LGYT 1989, 228.
- 290 DL6, 444b: *ljang-nag*; WTCWC =HTWC 428; SUMATIRATNA II 338.
- 291 KBDR 381; BGTD 2002.
- 292 DL5 III 10.
- 293 BKYT 1997, 454: *ser-po*.
- 294 BKYT 1997, 454: *ser-po*.
- 295 DL5 III 10, 182.
- 296 CK2, 607.
- 297 CK2, 558.
- 298 KBDR 381=KARSTEN 1997 I 85.
- 299 ADTD 398.
- 300 DL7, 471b; PC2, =LGYT 1989, 51; cf. Oyirad [*mangnuq*] (KRUEGER III 588).
- 301 DL7, 544a; DRNT II 674: *gos-bzang ...ser-po*.
- 302 CK2, 607.
- 303 DL5 I 220; DRNT II 670, 675, 1108, 1111 / 1152 / 1153: *mtshal-kha, sngon-po, dmar-po, ser-po*.
- 304 **KARSTEN 1983**, , according to MOSTEART 1941, 454.
- 305 HHCMK 318.
- 306 GILES nos. 7671+7479.
- 307 TED 990.
- 308 CK2, 593.
- 309 TED 953; CHOS-GRAGS 629.
- 310 PC1, 220=LGYT 1989, 34, PC1, 249, 259, 262, 291; DL5 I 403, 465; DL5 IV / 1, 280, 301.
- 311 ???
- 312 BGTD 2167, 2057; CDKC 869; DL5 IV / 1, 405 n. 1128; SUMATIRATNA I 400, 493; BKYT 1997, 61.
- 313 TED 990; AHMAD 1970, 180; cf. LAUFER 1960, 522 no. 280 according to Karl MARX in JASB LX (1891) 135 where it is explained as "silkgauze" with dots, see above under **gling-zi*.
- 314 MATHEWS no. 4333.
- 315 **MATHEWS no. 4336 as suggested by LAUFER 1916, 522 no. 280 according to TED.**

- ³¹⁶ LGYT 1986, 205; WANG Yao 1981 (?Vienna).
³¹⁷ PC1, 364; PC3 I 116=LGYT 1989, 110; DRNT II 676; YKNZ 1956, 237.
³¹⁸ PC1, 220=LGYT 1989, 34.
³¹⁹ DRNT II 676; YKNZ 1956, 237.
³²⁰ DRNT II 676.
³²¹ PC1, 364.
³²² BKYT 367f.
³²³ BKYT 367f.
³²⁴ PC1, 364.
³²⁵ WTCWC =HTWC 428; HAENISCH 1939, 30 IIB (a) no. 5, 31 (b) no. 5; **KDL Document 225**; BGTD 2301.
³²⁶ WTCWC =HTWC 428.
³²⁷ 2nd half of 15th century. KMNT as quoted in LGYT 1986, 283.
³²⁸ SUMATIRATNA II 643.
³²⁹ TPKCS 158.
³³⁰ BGTD 2340.
³³¹ MATHEWS no. 3496.7.
³³² CHOS-GRAGS 721: *ch'ou-tuan*, i.e. silk damask and satin (GILES 258 no. 2503).
³³³ KDL Document 219.
³³⁴ DRNT II 756.
³³⁵ KDL Document 220.
³³⁶ PC3, =LGYT 1989, 329.
³³⁷ MIN 98 plate 67.
³³⁸ DRNT II 756.
³³⁹ KDL Document 220.
³⁴⁰ KDL Document 220.
³⁴¹ KDL Document 220.
³⁴² DRNT II 676.
³⁴³ DRNT II 675.
³⁴⁴ DRNT II 675.
³⁴⁵ DRNT II 673; SPLG 14.
³⁴⁶ BGTD 2624.
³⁴⁷ PC3, =LGYT 1989, 256, 260.
³⁴⁸ JZ1, 171, 207; PC3, =LGYT 1989, 264.
³⁴⁹ DRNT II 756.
³⁵⁰ DL5 II 84f.
³⁵¹ BSDY 476, 477; **BGTD 533, 1349.**
³⁵² **BGTD 2444.**
³⁵³ **TED 1091; BGTD 2452, etc.**
³⁵⁴ PC1, 356.
³⁵⁵ JZ1, 181.
³⁵⁶ DL5 II 397.
³⁵⁷ BKYT 1997, 65.
³⁵⁸ Cf. MATHEWS 2888+6253; TY 2428+2433?
³⁵⁹ CK2, 607.
³⁶⁰ **KDL Document 225?**
³⁶¹ Document 1717 / ”7 / 19 317.
³⁶² PC1, 384.
³⁶³ PC3, =LGYT 1989, 320.
³⁶⁴ BGTD 2778, 2779.
³⁶⁵ BGTD 2780; GOLDSTEIN 1975, 1125.
³⁶⁶ DL5 I 403; PC1, 291, 358, 359; MATHEWS no. 4064.
³⁶⁷ LAUFER 1916, 523 no. 282.
³⁶⁸ PC1, 358.
³⁶⁹ PC1, 384.
³⁷⁰ DL3, 99b: *gser-ma*; BKYT 1997, 454: *ser-po*.
³⁷¹ DL5 IV / 1, 395 n. 867; BGTD 2731.
³⁷² SPTJ 180.
³⁷³ SCHUH 1977, 74 n. 92.
³⁷⁴ DL5 II 397.

- ³⁷⁵ PC1, 239.
- ³⁷⁶ DL5 III 202, 241; YKNZ 1956, 238.
- ³⁷⁷ TY 2470f.
- ³⁷⁸ DL5 II 84.
- ³⁷⁹ DL5 II 85.
- ³⁸⁰ PC1, 300.
- ³⁸¹ DL5 II 85.
- ³⁸² DL5 II 397.
- ³⁸³ PC1, 299.
- ³⁸⁴ PC1, 48.
- ³⁸⁵ PC1, 300. See also below under *si'u*.
- ³⁸⁶ CK2, 607.
- ³⁸⁷ DL5 II 397.
- ³⁸⁸ DL5 II 91.
- ³⁸⁹ DL III 240.
- ³⁹⁰ DL5 II 84.
- ³⁹¹ DL3, 99b.
- ³⁹² DL5 II 84.
- ³⁹³ DL5 III 10.
- ³⁹⁴ DL3, 99b.
- ³⁹⁵ DL5 I 220, II 328; DL7, 471b.
- ³⁹⁶ BGTD 145: *chin-tuan* interwoven with golden and silver thread.
- ³⁹⁷ BGTD 3026.
- ³⁹⁸ WTCWC =HTWC 429.
- ³⁹⁹ DL13 I 63=LGYT 1986, 876.
- ⁴⁰⁰ DL3, 99b.
- ⁴⁰¹ DL3, 99b.
- ⁴⁰² PC1, 220=LGYT 1989, 68; PC1, 238, 304, 305; KLTJ 81; KLC 41.
- ⁴⁰³ BGTD 3071; CHOS-GRAGS 952: Mongol robe.
- ⁴⁰⁴ KDL Doc. 176.
- ⁴⁰⁵ BKYT 103: 1696.
- ⁴⁰⁶ GOLDSTEIN 1975, 1233.
- ⁴⁰⁷ BGTD 3139.
- ⁴⁰⁸ According to TY 2456 *tuan* is mentioned first in Ming-dynasty texts.
- ⁴⁰⁹ Note that the English texts in brackets after the title of a book do not necessarily represent a translation, but merely a summary of or hint at its contents.
- ⁴¹⁰ Note that a microfilm and microfiche copy acquired by myself for the library of the Seminar für Sprach- und Kulturwissenschaft Zentralasiens from the late Professor Giuseppe Tucci through the kindness of Professor Pe-tech, in 1983, has, by 1985, disappeared without the faintest trace. This is the reason why, now, I have to refer to the rather inferior edition from Dharamsala.
- ⁴¹¹ JZ1, 243 reads “*mkhas shing grub pa'i dbang phyug*”, instead.
- ⁴¹² My thanks are due to the author for having put this important work at my disposal.
- ⁴¹³ In the 1400s, colours were ranked in inconsistent ways: green, red and blue (BKYT 1997, 15: 1407), green, bluish green, blue (BKYT 1997, 117f.: 1408) and red, blue and green (BKYT 1997, 22: 1407). According to a 17th-century autobiography the colours were blue, red and green (DL5 II 98). Another much more recent list of colours found in DRNT II 849 lists them in the following order: *dkar, ser, dmar, ljang, sngo, nag, and mchin-kha*, i.e. white, yellow, red, green, blue, black, and dark green. *Ling* existed in the following colours: blue, red and yellow (YKNZ 1956, 236).
- Note that from 1759 (or 1766) on the following colours for dragon robes were graded by the Ch'ing regulations according to eight aristocratic and nine ranks: light yellow, apricot, golden yellow, and blue and brown. Green became the colour for eunuchs and women.**
- sNa-lnga* stands for white, yellow, red, blue, and green (DY).
- ⁴¹⁴ Note that a yellow robe is mentioned in a Tibetan text for the first (?) time under the 1310s (?) in SKDR 276 while golden silk (? *gos gser*) is referred to in SKDR 476.
- ⁴¹⁵ BKYT 1997, 47.
- ⁴¹⁶ DL5 III 241.
- ⁴¹⁷ HANSEN 1993, 22.
- ⁴¹⁸ According to HELLER 1980, 11, *nankeen* is known in Russian as *kitajka*, i.e. *from China; see also BERGMANN II 56 where blue, green and red *kitaj* [“kitai”] are mentioned.

⁴¹⁹ GILES 1017 no. 10,259.1.

⁴²⁰ One may add that the Tibetan transcription from around 1300 was Ham-chu (LGYT 1986, 221).