



Manuscript reference: Drangsong 006

Appended to the text is the image of a model or substitute for a wooden tablet. It was drawn on the same paper with yellow rulings as the rest of the manuscript, cut out, and slipped in after the last page of the text.

This drawing of hexagonal shape is meant to be seen vertically, with its longer triangular side orientated towards the ground like a stake. Five lines mark the junction of its bottom and main parts and three others the junction of its main and top parts, thereby clearly dividing it in three sections. At the centre of the main, rectangular part is represented a tall, slightly tapered *gtor ma* adorned with a spiral at its base and with a jewel surrounded by two multi-lobed halos at its top. A clockwise *svastika* and the seed-syllable *hūṃ* occupy the bottom left and right corners of this section, respectively, and schematically drawn clouds occupy its top corners. The bottom part of the drawing is left blank, while its top part is ornamented with three flowers at its angles.

Such a hexagonal object is varyingly called in literature a *glud tshab* with regards to its function as a substitute in ransom rituals,¹ a *shing byang* or *shing ri*² with regard to its usual support being a wooden board, as well as a *byang bu*³ and a *khram ris*⁴ depending on its exact type. This drawing most probably served as a model for actual ritual substitutes in wood or paper, as suggested by the indication of the colours in which to paint its different

¹ See Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, 1. ed (Boston: Shambhala, 1999), 325.

² See Michael Hens, *Buddhist ritual art of Tibet: a handbook on ceremonial objects and ritual furnishings in the Tibetan temple* (Stuttgart, Allemagne: Arnoldsche Art Publishers, 2020), 406.

³ See Ferdinand Lessing, 'Calling the soul: a lamaist ritual', in *Semitic and Oriental studies: a volume presented to William Popper, professor of Semitic languages, emeritus on the occasion of his seventy-fifth birthday, October 29, 1949*, ed. Walter Fischel (Berkeley/Los Angeles: University of California Press, 1951), 267; René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet: The Cult and Iconography of the Tibetan Protective Deities*, repr. Gravenhage: Mouton, 1956 (Kathmandu: Book Faith India, 1996), 359.

⁴ See <https://www.artic.edu/artworks/158112/part-of-a-ten-piece-set-of-printed-ritual-stakes-khram-shing>.

parts with the letters *tha* (for *mthing ka*, 'blue'), *la* (for *li khri*, 'orange'), and *sa* (for *ser po*, 'yellow'), possibly as well as with the figures 1 (for white?) and 2 (for black?).