

Studying the Tibetan Performing Arts: A Bibliographic Introduction (1986-2017)

Isabelle Henrion-Dourcy

(Université Laval)

The original idea that prompted this special issue of *Revue d'études tibétaines* (RET) was to publish the papers presented at the conference "Tibetan Performance, Past and present: Multidisciplinary avenues of research" held at Columbia University in New York on 12 November 2012. This one-day conference was organized by Kati Fitzgerald and Isabelle Henrion-Dourcy, with the help of Tashi Tsering (Amnye Machen Institute), and benefitted from the support of the Center for Ethnomusicology at Columbia University (through Ana Ochoa) and Columbia University's Department for East Asian Languages and Cultures (through Gray Tuttle), as well as the Rubin Foundation.¹ Unfortunately, only a third of the nine papers presented at the conference finally made their way into this issue: those of Kati Fitzgerald, Isabelle Henrion-Dourcy and Michael Monhart. Given the absolute rarity of academic events devoted to the Tibetan performing arts, it is valuable to mention here the six presentations that could unfortunately not make it into this issue. They testify to the broad scope of the contributions, addressing the vast category of 'performing arts' in the Tibetan context by looking at terminological history, music, monastic dance, religious ritual, film and even television shows:

Pema Bhum & Kristina Dy-Liacco, "Tibetan Performing Arts in Trace Foundation's Latse Library's Audio-visual Collections".

Robert Barnett, "Tibetan religious dance and ritual in socialist cinema and television dramas, 1928 to the present day".

Luo Wenhua, "Cham Performance in Emperor Qianlong's Court".

Mona Schrempf, "Not only for the Tourist Gaze: Performing the State and Monastic Power at the Gomphu Kora Tsechu Festival". This was followed by a Screening of the ethnographic film 'Gomphu Kora Tsechu, a pilgrimage festival in Eastern Bhutan' (30 min., 2012) by Mona Schrempf.

¹ For a review of this conference, see Kathy Foley, 2013, "Tibetan Performance, Past and present: Multidisciplinary avenues of research", *Asian Theatre Journal*, 30 (2), pp. 520-525.

Jessie Amelia Wallner, "'Tracking' Tibetan Music: The Evolution of Sound Recording Technology and its Impact on Tibetan Communities".

Tashi Tsering (Amnye Machen Institute), "*Rtsed-sna, zlos-gar, rig-rtsal*. A discussion of performance terminology through history and thoughts for future research".

Three Asian scholars also contributed to the completion of this issue. They have extensively researched Tibetan performing arts, either by examining their treatment in Buddhist classical literature (Cuilan Liu), by following the vicissitudes of exile pop music in India and Nepal (Tatsuya Yamamoto), or by surveying, as a researcher in a government work unit, many traditional Tibetan drama and performance traditions within the People's Republic of China (Sangye Dondhup).

1 – The Scope of 'Performing Arts'

As was the case at the Columbia University Conference mentioned above, this RET issue rests on a very wide understanding of the category of 'performing arts'. These are usually thought to comprise three elements: music/song, dance, and drama. In the Tibetan context, song and dance are deeply connected (most dances are sung to, but not all songs are danced to), and instrumental music is marginal. Drama traditions (*a lce lha mo*, *rnam thar*) feature prominent singing and dancing components. But each of these three elements brings immediately to mind adjacent, or interrelated, cultural practices that lead us to broaden the category of 'performing arts':

- Songs are closely related to verbal arts, or the public demonstration of beautiful speech—beautiful in both content and form—, such as the recitation of eulogies, genealogies, poetry, proverbs, folk tales and of course the celebrated Gesar epic.² What has come to be summed up in 'oral literature' is, in turn, deeply interwoven with literary styles, particularly the *mgur/mgul* 'songs' of ecstatic meditators, or those of the 6th Dalai Lama. In performing arts, as elsewhere in Tibetan studies, frontiers are porous.
- Dances are not only done for entertainment. Several religious

² In 2009, the Gesar epic has been inscribed on UNESCO's list of Humanity's Intangible Cultural Heritage, alongside other Tibetan traditions such as the drama tradition of *a lce lha mo*.

ritual traditions, such as *'cham*—that Tibetans adamantly keep in the category of 'religion', separate from 'mundane' activities and shows—rely on distinctive uses of the body and can constitute elaborate 'spectacles' in their own right. Performance studies have long looked at questions of techniques of the body, presence, learning, preparation (including techniques of the mind), transmission and bodies in social and religious context. Therefore, it makes sense from a western scholarly point of view, to carefully depart from Tibetan emic classifications and include selected ritual activities in the category of 'performing arts', namely those 'spectacles', Buddhist or pagan—such as the well-studied *klu rol* in Reb gong—, that attract a substantial amount of onlookers.

- Drama was a significant and far-ranging cultural form in pre-1950s Tibet, but nowadays it seems confined to 'tradition'. Fiction and dramatic techniques have carried over to more 'modern' expressive formats (sometimes with the same drama people involved), such as cinema, videos and even television shows. I believe that these selected cultural productions, usually associated with media studies, can also be included in the wide spectrum of 'Tibetan performing arts', although they are not 'live', in the sense of performers doing something in front of an audience.

Clearly, I am advocating for a large and loose understanding of the scope of 'Tibetan³ performing arts', but it seems fair to leave aside the elements that pertain more specifically to art history and visual studies, such as paintings, murals, statues, jewellery, architectural constructions and photographs, first because their 'tangible' component outdoes the 'intangible' quality that is highlighted in the study of 'performing arts'⁴; and second because, in the Tibetan

³ The complex category of 'Tibetan', and how it has evolved over time, deserves of course a substantial discussion, but it goes well beyond the scope of this introduction. In this context, I shall opt for a rather flexible understanding of 'Tibetan' as including all the people who speak Tibetic languages, also those in the western, southern and eastern margins of the Tibetan plateau. It is important to stress here, though, that the use of a single adjective, 'Tibetan', does not entail a cultural uniformity across the whole category. Diversity and friction within Tibetans are huge and should be accounted for in research much more than they presently are.

⁴ That being said, intangible performances do actually rely on 'material culture', for instance costumes and textiles, masks, props, votive objects used by the performers (thangkas, statues, reliquaries) as well as technological devices used in learning and transmission (librettos, texts, drawings, recordings and recording

studies context, art history does already exist as a field in its own right and has garnered a substantial amount of attention and publications.

2 – A Relatively Neglected Field

So, what does the field of 'Tibetan performing arts' look like in western academia?⁵ Secular aspects of Tibetan expressive culture, such as songs and dances, have long held a marginal, even neglected, place in Tibetan studies. One reason may be the ideological focus, within Tibetan culture itself, on spiritual liberation, looking down on activities that are not conducive to enlightenment. To the exception of a few authors, Tibetan religious masters and historians have paid little attention to music, dance or drama, considering them neither a worthwhile area of study, nor an enviable activity to engage in. However, in practice, these activities are everywhere in the social fabric of Tibetans. They denote happiness and are associated with each and every celebration, even religious festivities. They are extremely significant vectors of culture, at least in the way anthropologists understand and value 'culture', sometimes at odds with Buddhist orthodoxy about what is worthwhile and what is not. They allow for a deep and wide gaze into the preoccupations and practices of Tibetans. They convey a sense of history, knowledge, values, and can express creatively current predicaments and sometimes even criticism. Just considering the emotional and political impact of modern songs today, especially in Tibet, or the cultural impact of movies among the youth, testifies to the relevance of these cultural productions to understand contemporary Tibetan issues.

Surprisingly, academic events dedicated to Tibetan performing arts have been rare. Nearly all of them consist of panels convened at the successive seminars of the International Association for Tibetan Studies (IATS), and many of them have unfortunately not been published. Most recently, there have been IATS panels entitled "Music", "Gesar", and "Ritual, ceremony and performance" (2003); "New investigations on the epic of King Gesar" and "Modern Tibetan culture" (2006); "Religious and Secular Performance" (2010); "Performing arts and musical traditions", "New research on the

instruments). These aspects all qualify to the scope of 'performing arts' studies. These material dimensions are, as a matter of fact, the most lacking in the extant research on the performing arts.

⁵ Ses Sangye Dondhup's contribution in this issue for an overview of research on the performing arts done by Tibetans in the People's Republic of China.

Gesar epic in Tibet”, and “Tibetan and Mongolian ritual dance” (2013)—no panel was convened on the topic at the last IATS seminar in 2016, not even on Gesar. There have been a couple of conferences on Tibetan rituals, the proceedings of which are now edited as books,⁶ examining solely ‘religious’ rituals, and not looking at the performative, sensuous, visual, or musical dimensions of these practices. Tibetans in Asia, whether in Dharamsala or in the People’s Republic of China (PRC) have held multiple meetings on music or drama since the 1980s, yet these events mostly attended by performers and were geared towards a folkloristic compiling approach, rather than a contextual and critical appraisal of performance.

In other words, since the landmark publication of the book edited by Jamyang Norbu in 1986,⁷ bringing together eleven contributions on “*Zlos gar: The Performing Traditions of Tibet*” by the most prominent scholars of the topic at the time, the field of Tibetan performing arts has still not taken off. Research appears scattered: a few scholars, especially ethnomusicologists, among whom Mireille Helffer and Anna Morcom,⁸ as well as myself for drama and some music styles, have tried to write consistently about one form or other of Tibetan performance; but many publications are ‘occasional’ contributions by scholars whose main, or more recent, interests lie outside the realm of performances.

To further describe the field, we should say that knowledge is not only scattered, and even sometimes difficult to get hold of if one is not aware of specific publications, but also *fragmented*. As is the case for the whole of Tibetan studies, research on the performing arts is marked by a form of insularity stemming from two factors. First, the difficulty in gaining access to many Tibetan areas within the PRC entails that western researchers converge to relatively more open areas, such as northern Amdo since the 2000s, while research in the Tibet Autonomous Region (TAR), that used to be at the forefront of Tibetan studies, has since shrunk significantly. That explains why there are multiple studies on a single ritual (e.g. the *klu rol* in Reb

⁶ Cabezon José I. (ed.), 2010, *Tibetan Ritual*. Oxford, Oxford University Press.
Buffetrille Katia (ed.), 2012, *Revisiting Rituals in a Changing Tibetan World*. Leiden, Brill.

⁷ Jamyang Norbu (ed.), 1986, *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives.

⁸ The previous generation of ethnomusicologists of Tibet, such as Ter Ellingson and Ricardo Canzio, who were prolific until the mid-1980s, has not continued to publish on the topic. Mireille Helffer, whose publications since the mid-1960s span a stunning 50 years, is the most persistent and prolific researcher of the whole field.

gong, Amdo, which has attracted at least seven researchers, who have produced over ten articles on the subject), while studies of performances and rituals in other parts of Amdo, and all the more in Central Tibet and in Kham, are painfully lacking. Second, all researchers are steeped in their own social networks, that shape decisively the scope of their experience of Tibetan culture in general—in the PRC as in exile, experiences and expressions of Tibetanness vary greatly across geographic, subcultural and social factors. Researchers tend to see things, not “from the native’s point of view”, as Bronislaw Malinowski famously phrased anthropology’s project,⁹ but more modestly from their friends’ point of view. This is common to all the social sciences, but there is also a certain degree of parochialism within Tibetan societies themselves. Therefore, friendships and loyalties cultivated by researchers over long stays in a given *milieu* do colour in strong ways their analysis and resulting publications. Parochialism is known among Tibetans mostly on religious or regional grounds, but it may take other forms as well. For example, if one relies on, let’s say, an Amdowa research partner from a particular region, from a specific generation (age), with a given education background, and with precise views on the current Tibetan predicament, to write about the whole of Tibetan music, and if that person has not had extensive experiences in other Tibetan regions, the account will unavoidably be biased towards favouring the Amdo traditions he knows about—likewise for any other type of positionality of our research partners and informants. Overall publications available in the PRC, which frequently copy and recycle simplifications produced by Chinese and Tibetan state folklorists, are not a reliable way to go around the lack of a direct experience of the realities discussed; one has to know how to choose and how to read those publications. In sum, in its present state, the field of Tibetan performing arts consists of a series of fragmented depictions and investigations gathered at various times and places by variously positioned researchers, and it is still premature to produce a satisfying and fair overall picture.

Furthermore, Tibetan performing arts is a field characterised by a large number of unpublished B.A. research papers,¹⁰ and M.A. and Ph.D. dissertations: after their completion, many young scholars have chosen to either not pursue an academic career, or to reorient their

⁹ See Clifford Geertz’ (1974) appraisal of Malinowski’s phrase in his well-known essay “From the Native’s Point of View”: On the Nature of Anthropological Understanding”, in *Bulletin of the American Academy of Arts and Sciences*, 28 (1) (Oct., 1974), pp. 26-45.

¹⁰ I have included many SIT (Student International training) study abroad program research papers available online.

attention towards topics closer to mainstream Tibetology, Anthropology or Buddhism. It may be the case that, for early career anthropologists, studying Tibetan performing arts is perceived more as a challenge than as a viable option. To be successful, one has to juggle with, on one side, being productive with publications that respond to the theoretical expectations of the discipline—fashionable key concepts that are all the rage in other cultural settings, but that don't seem to work so well in the complex Tibetan case—and on the other side, a marked strain in gathering research data—because of the linguistic requirements imposed on researchers, who have to go through a long training to master Tibetan and Chinese;¹¹ and because of the increasing difficulty, in the current PRC political climate, to carry out meaningful fieldwork.¹² To make matters worse, I shall add that the 'standard' (observation, experience, interview) methods of the anthropologist are often insufficient to give a grounded account of Tibetan songs, dances and drama, especially at a time when, in a quickly shifting society, young informants have not had first-hand experience of the social and cultural 'traditions' of their elders, and may provide the visiting researcher with questionable statements and explanations, repeating simplistic ideas circulating around, sometimes even State propaganda. Ideally, the anthropologist of the Tibetan performing arts should seek to practice some of the historian's rigour and depth of field, and a lot of the philologist's vigilant grasp of subtle, situated, multiple and shifting meanings of what is said and written. It is especially true for contemporary Tibetan cultural production within the PRC. It is tempting for some scholars to display their analytic skills and readily propose sweeping interpretations of Tibetan identity, resistance, agency, or assimilation within China, but caution, and situating the discussion within geographic, subcultural and social limits should be explicit at all times.

This leads onto another important question when dealing with cultural production by Tibetans in the PRC: it is indeed a thriving industry, but given the current repressive conditions weighing on intellectuals and artists, especially singers, is it wise, let alone ethical, to be transparent and tell it all out in western publications? These

¹¹ Or, for the researchers working in exile, the local languages spoken in the host society: Hindi, Punjabi, Nepali, German, French,...

¹² This refers not only to troubles in getting visas and gaining access to Tibetan areas as foreign nationals, but also the difficulty to carry out immersive fieldworks over long periods of time (the hallmark of anthropology's methodology), to build trust and have relaxed and informative conversations with local people, especially in the Tibet Autonomous Region. But restrictions are growing in all Tibetan regions.

productions are surely in the 'public' space, but making them research cases in the West, and locking their interpretation in antagonising (resistance, defiance, even protest?) political positions, attracts much attention by local and national authorities onto local practices that fare best when they are kept low-profile.

For all of these reasons of access, information, fragmentation, interpretation and ethics in navigating political sensitivities within the PRC, it seems that valuable research opportunities today lie within the emerging pool of Tibetan researchers within the PRC. Some of them have acquired additional academic training abroad. It is also, of course, high time Tibetan scholars reclaimed their own heritage. The ideological and methodological gap between how research is carried out in the PRC and in western countries is still challenging at this point, but fruitful discussions are bound to develop as the Tibetan research will be coming out.

3 - In this issue

The following collection of articles falls short of addressing comprehensively any of the complications listed above. But they testify to the vitality and ingenuity of the field, most of the contributors being young innovative scholars.

The issue opens with two articles rooted in religious texts and Buddhist deliberations, which have been a trademark of the field of Tibetan performance studies since the start. Cuilan Liu surveys a vast body of Buddhist Indic and Tibetan literature to see how Buddhist regulations have attempted to control the consumption and performance of music, dance and drama by ordained monks. These practices are condemned in Canon law, yet they came to be accepted in Tibetan society, so, how has the contradiction been resolved? Michael Monhart attempts to open a black box: what happens in the mind of the religious practitioner when he offers ritual music to the gods? Looking first at aesthetics and notions of the 'beautiful', he then uses Paul Ricœur's theories of emplotment and 'being-as' to investigate the motivations and state of mind of the performer.

Sangye Dondhup proposes a retrospective and contextualization of nearly forty years of research about Tibetan performing arts carried out by Tibetan researchers in the PRC. He presents the strengths and challenges of the most noteworthy publications in Tibetan and Chinese and concludes with what he considers a promising approach for future studies. Tatsuya Yamamoto shifts the focus over to the Tibetan exiles of India and Nepal. He looks at the current production of pop songs, and analyses how the quality and

the mode of writing of the lyrics has evolved over the last twenty years. That brings him to reflect on the specific agency of both refugee singers and audiences, and how it has brought about unintended consequences.

The last two articles are written by researchers first trained in western drama before researching *a lce lha mo*. Kati Fitzgerald examines, in Kathmandu and Lhasa, how new technologies such as mobile phones and digital recordings have affected the transmission of knowledge between teacher and actor, and how this comes to challenge assumptions about lineage within the drama tradition. Finally, Isabelle Henrion-Dourcy reconsiders the work *lha mo* actors on the stage in the light of her training in drama school and western theories and assumptions about acting, presence and embodiment.

4 – A Retrospective Overview (1986-2017)

To close this introduction, it may be of worth to offer the following bibliography summing up the “state of research” on Tibetan performing arts, to quote part of the title of Peter Crossley’s 1967 well-known essay.¹³ The next milestone came a little less than twenty years later, with Jamyang Norbu’s edited book (1986) mentioned above, “*Zlos-Gar. Performing traditions of Tibet*”. More than thirty years have since passed: an update is long overdue. I have thus set 1986 as a starting date and tried to survey the major pieces produced in Western languages¹⁴ until the current year, dividing the data into twelve headings:

- 1) General presentations of Tibetan music or performing arts
- 2) Music in a religious context
- 3) Monastic dances (*‘cham[s]*)
- 4) Literary ‘songs’: *mgur* by Milarepa, mad yogins, the 6th Dalai Lama and other meditative ‘song’-poems
- 5) Verbal arts: speeches, proverbs, folk tales, comedy, *lama mani*
- 6) The Gesar epic

¹³ Crossley-Holland Peter, 1967, "The State of Research in Tibetan Folk Music", in *Journal of the society for ethnomusicology*, Vol. XI - n° 2, pp. 170-187 [reprinted in Jamyang Norbu (ed.), 1986. *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala : Library of Tibetan Works and Archives, pp. 105-124].

¹⁴ See Sangye Dondhup’s contribution in this issue for a contrasting review of the scholarship on performing arts produced by Tibetans in the People’s Republic of China, in both Tibetan and Chinese.

- 7) Drama, *a lce lha mo*
- 8) Descriptions of 'spectacular' lay rituals, *klu rol*
- 9) Traditional/folk music and dance
- 10) Pop music, world music and contemporary genres
- 11) Cinema, films, videos
- 12) Broadcast media: television, radio

I have introduced each section with short comments.

These sources are scattered, sometimes hard to come by, and many of them are unpublished dissertations. I believe there is worth in bringing together studies in these twelve areas of research, hoping that it will entice future scholars to read more widely than their specialised topic and enrich their analysis. It may also help young scholars, who may at times overlook the valuable research done in a not-so-distant past, or carried out in other areas of the Tibetan cultural world.

I have tried to be exhaustive, but any endeavour of this kind is of course doomed to fail. I have left out countless unpublished conference papers, numerous blog entries and newspaper articles, that are often less than a page long, and don't provide much informative content. I was limited by my linguistic skills and looked mainly at sources accessible to me, in English, French, German or Italian. I apologize to the authors whose work I have missed, and I invite them to join the conversation and renew the field of Tibetan performance studies.

Thematic Bibliography (1986-2017)¹⁵

1. General presentations of Tibetan music or performing arts

Helffer has provided the only book (2000-b, transl. 2004) on the whole range of Tibetan music and performance traditions, and it is the most useful start, for those who can read Italian or French. Writing a fair and representative encyclopaedia article is a challenging mission, given the fragmented nature of the accessible data. Combining the expertise of several scholars may be the best option: the 2001 'Tibet' entry in the *New Grove Dictionary of Music and musicians*, featuring 13 sections written by 9 scholars still stands as most detailed and balanced description, especially in comparison with the PRC-biased article by Mao Jizeng (2002-b), with

¹⁵ All of the URLs mentioned in the bibliography have last been accessed in late May 2017.

unrecognizable Tibetan terminology given in pinyin, and with classifications that are absent from Tibetan understandings. Temple's online bibliography (2012) is very useful, especially for finding old materials—the oldest one dated 1896—but it is neither systematic nor complete, especially for recent research materials.

2001, "Tibet", in Stanley Sadie (ed.), the *New Grove Dictionary of Music and musicians*. London, Macmillan, Vol. 25, pp. 441-460.

Sections by multiple authors:

- "I. Background, History and Research", Carole Pegg p. 441.
- "II. Monastic music—1. Liturgical Chant and Music. i. Bön", Ricardo Canzio, pp. 441-443.
- "II. Monastic music—1. Liturgical Chant and Music. ii. Buddhist Schools—3. Instruments—4. Notation", Mireille Helffer, pp. 441-449.
- "II. Monastic music—2. 'Cham", Mona Schrempf, pp. 444-445.
- "III. Traditional Music—1. Folk Music—6. Instruments", Isabelle Henrion-Dourcy & Tsereng Dondhup, pp. 449-460.
- "III. Traditional Music—2. *Gar*", Mark Trewin, p. 452.
- "III. Traditional Music—4. The Gesar Epic", Geoffrey Samuel, pp. 455-456.
- "III. Traditional Music—3. Nangma—5. *Lha-mo*", Isabelle Henrion-Dourcy, pp. 452-457.
- "IV. Contemporary Music", Laetitia Luzi, p. 458.

Chopathar Wayemache (Ma, Jiao Ba Ta), 1998, *Musical Arts in Tibet: selected essays (translated from the Chinese by Shih Pu Wang and Kristina Dy-Liacco). Volume prepared by Kristina Dy-Liacco and Lauran Hartley on the occasion of the Tibetan Music Festival held in Bloomington, Indiana, on April 2-5 1997*. Bloomington.

Fitzgerald Kati, 2016, "Tibetan Dance", "Tibetan Music", "Tibetan Masks", *passim* in Chapter Five (Dance in Traditional Asian Theatre), Chapter Six (Music in Traditional Asian Theatre), and Chapter Seven (Masks in Traditional Asian Theatre), in Liu Siyuan (ed.), *Routledge Handbook of Asian Theatre*. London, Routledge.

Helffer Mireille, 1997, "Bibliography of Himalayan Music", *European Bulletin of Himalayan Research*, Vols. 12-13, pp. 222-239.

Helffer Mireille, 1998, "Tibet, Bhutan, Ladakh", in Friedrich Blume & Ludwig Finscher (eds.), *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, Vol. 9. Kassel: Bärenreiter, pp. 572-598.

Helffer Mireille, 2000-a, "Tibetan culture in Southeast Asia", in A. Arnold (ed.), *The Garland Encyclopedia of World Music*, Vol. 5, South Asia, pp. 709-717.

Helffer Mireille, 2000-b, *Musiche dal Tetto del mondo*. Turin, Testo &

immagine.

Helfffer Mireille, 2004, *Musiques du toit du monde: l'univers sonore des populations de culture tibétaine*. Paris, L'Harmattan.

Jamyang Norbu (ed.), 1986, *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives.

Jamyang Norbu, 1986, "Introduction. The role of performing arts in old Tibetan society", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 1-6.

Mao Jizeng, 2002-a, "The Music of China's Minorities: An Overview", in Robert C. Provine, Yoshiko Tokumaru and J. Lawrence Witzleben (eds.), *The Garland Encyclopaedia of World Music* (Vol. 7: East Asia, China, Japan and Korea). London / New York, Routledge, pp. 447-469.

Mao Jizeng, 2002-b, "The traditional music of Tibet", in Robert C. Provine, Yoshiko Tokumaru and J. Lawrence Witzleben (eds.), *The Garland Encyclopaedia of World Music* (Vol. 7: East Asia, China, Japan and Korea). London / New York, Routledge, pp. 471-484.

Roche Gerald & Rinchen Khar, forthcoming, "Tibet and Tibetans", *SAGE Encyclopaedia of Music and Culture*. Draft accessible https://www.academia.edu/21430905/Tibet_and_Tibetans_SAGE_Encyclopaedia_of_Music_and_Culture

Temple Erwan, 2012, "Short Bibliography on Tibetan Performing Arts & Religious Dances". URL:

https://www.academia.edu/4357074/Erwan_Temple_Short_Bibliography_on_Tibetan_Performing_Arts_and_Religious_Dances

Trewin Mark, 2000, "Raising the roof", in Simon Broughton, Mark Ellingham & Richard Trillo (eds.), *World Music, the Rough guide* (Vol. 2: Latin & North America, Caribbean, India, Asia and Pacific). London, Penguin, pp. 254-261.

2. Music in a religious context

This subfield is still one of the most prolific of the twelve sections proposed in this bibliographic essay. Topics include music in/as ritual, musical lineages, vocal and instrumental music, organology and instruments, notation, fieldwork methods, the social role of monasteries in the preservation of musical heritage, music played by nuns, as well as music in Buddhist regulations. Helfffer's work stands

out as being the most prolific, touching on virtually all of these subjects.

Canzio Ricardo, 1986, "The Bonpo Tradition: Ritual Practices, ceremonials, Protocol and Monastic Behaviour", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 45-57.

Chong Lee-Suan, 2011, "Tibetan Buddhist Vocal Music: Analysis of the Phet in Chod Dbyangs", *Asian Music*, 42 (1), pp. 54-84.

Conner Weston, 2016, "Watch Chöd Self: An Examination of Chöd, Its Practitioners, and Its Music". *Independent Study Project (ISP) Collection*, Paper 2499. URL:

http://digitalcollections.sit.edu/isp_collection/2499

Cromphout Anne-Laure, 2003, *La représentation de la musique dans la vie des couvents bouddhistes tibétains de l'exil*. Mémoire de Licence en Sciences Sociales, orientation Anthropologie. Bruxelles, Université libre de Bruxelles.

Cupchik Jeffrey W., 2009, *The Tibetan Buddhist gCod Ritual Meditation Practice: A Study of the Music, Liturgy, Transmission and Performance*. Ph.D. thesis. Toronto, York University.

Cupchik Jeffrey W., 2013, "The gCod Damaru Drum--A Reprise: Symbolism, Function and Difference in a Tibetan Adept's Interpretive Community", *Asian Music*, 44 (1), pp. 113-139.

Cupchik Jeffrey W., 2015, "Buddhism as Performing Art: Visualizing Music in the Tibetan Sacred Ritual Music Liturgies", *Yale Journal of Music & Religion*, 1 (1), pp. 61-91.

Cupchik Jeffrey W., forthcoming, *The Sound of Vultures' Wings: The Tibetan Chöd Ritual Practice of the Female Buddha, Machik Labdrön*. Albany, NY, SUNY Press. [probably a reworked from his 2009 Ph.D.]

Doboom Tulku, 1994, *Tibetan Buddhist Music*. Delhi, The Tibet House.

Egyed Alice, 1994, "Notes on the Study of Variations in Rnying-ma-pa and Gsar-ma-pa *bskang-gso* Rituals and their Music", in Per Kværne (ed.), *Tibetan Studies: Proceedings of the 6th Seminar of the International Association of Tibetan Studies, Fagernes, 1992*. Oslo, The Institute for Comparative Research in Human Culture, pp. 219-229.

Egyed Alice, 2000, *Theory and practice of music in a Tibetan Buddhist monastic tradition*. Ph.D. thesis. Seattle, University of Washington.

Elford Christopher, 2008, "Sit Like a Bell: Sound and the Body in Tibetan Buddhism". *Independent Study Project (ISP) Collection*, Paper 59. URL: http://digitalcollections.sit.edu/isp_collection/59

- Gordon Gabriel, 2009, "Churning the Ocean of Milk: The Role of Vocal Composition in Tibetan Buddhist Ritual Music". *Independent Study Project (ISP) Collection*, Paper 797. URL: http://digitalcollections.sit.edu/isp_collection/797
- Helfffer Mireille, 1986, "Preliminary Remarks concerning the use of Musical Notation in Tibet", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 69-90.
- Helfffer Mireille, 1989-a, "Organologie et symbolisme dans la tradition tibétaine : le cas de la clochette *dri-bu* et du tambou damaru / *cang te'u*", *Cahiers de musiques traditionnelles*, n°2/1989 (L'instrument de musique), pp. 32-50.
- Helfffer Mireille, 1989-b, "La musique du bouddhisme tibétain : données historiques", in Margot Lieth Philipp (ed.) *Ethnomusicology and the historical dimension. Papers presented at the European Seminar in Ethnomusicology (London, May 20-23th 1986)*, Beuzlen, Philip Verlag, pp. 134-139.
- Helfffer Mireille, 1990-a, "Recherches récentes concernant l'emploi des notations musicales dans la tradition tibétaine", in Fernand Meyer (ed.) *Tibet : Civilisation et société / Colloque organisé par la Fondation Singer-Polignac à Paris, les 27, 28 et 29 avril 1987*. Paris, Fondation Singer-Polignac / Maison des Sciences de l'Homme, pp. 59-84.
- Helfffer Mireille, 1990-b, "Bilan des travaux occidentaux relatifs aux musiques rituelles du bouddhisme tibétain (1960-1990)", *European Seminar in Ethnomusicology*, VII, pp. 259-272.
- Helfffer Mireille, 1992, "An Overview of Western Work on Ritual Music of Tibetan Buddhism (1960-1990)" in Max Peter Baumann, Artur Simon and Ulrich Wegner (eds.), *European Studies in Ethnomusicology: Historical Developments and Recent Trends. Selected Papers Presented at the VIIth European Seminar in Ethnomusicology, Berlin, October 1-6*. Wilhelmshaven, Florian Noetzel Verlag, pp. 87-101.
- Helfffer Mireille, 1993, "Tibetan monasteries in the valley of Kathmandu and their role in the musical preservation of musical traditions: the case of the monastery of Zhe-chen", in Gérard Toffin (ed.), *Nepal: Past and present*. Paris, Éditions du CNRS, pp. 205-214.
- Helfffer Mireille, 1994-a, *Mchod-rol: les instruments de la musique tibétaine*. Paris, CNRS Éditions-Éditions de la Maison des sciences de l'homme (avec CD).
- Helfffer Mireille, 1994-c, "Traditions tibétaines relatives à l'origine du tambour", in Per Kvaerne (ed.), *Tibetan studies. Proceedings of the*

- 6th Seminar of the International Association for Tibetan Studies, Fagernes (1992). Oslo, The Institute for Comparative research in human culture, pp. 318-334.
- Helfffer Mireille, 1995, "Quand le terrain est un monastère tibétain", *Cahiers de musiques traditionnelles*, 8 (Numéro thématique, Terrains), pp. 69-84.
- Helfffer Mireille (avec Laurent Aubert), 1997, "Piégée par les musiques d'Asie: le besoin de comprendre. Entretien avec Mireille Helfffer", in *Cahiers de musique traditionnelle*, 10, pp. 273-290.
- Helfffer Mireille, 1997-a, "L'origine des instruments de musique d'après un texte bon-po du XIX^e siècle", in Samten Karmay & Philippe Sagant (eds), *Les habitants du Toit du monde. Hommage à Alexander W. Macdonald*. Paris: Société d'Ethnologie, pp. 343-361.
- Helfffer Mireille, 1997-b, "Traditions musicales des rnying-ma-pa", *Proceedings of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*. Wien: Verlag des Osterreichischen Akademie der Wissenschaften, pp. 369-383.
- Helfffer Mireille, 1998, "Du son au chant vocalisé: la terminologie tibétaine à travers les âges (VIII^e-XX^e siècles)", *Cahiers de musiques traditionnelles*, 11 (Numéro thématique, Paroles de musiciens), pp. 141-162.
- Helfffer Mireille, 2001, "Tibet—II. Monastic music", in Stanley Sadie (ed.), *The New Grove Dictionary of Music and musicians*. London, Macmillan, Vol. 25, pp. 441-449.
- Helfffer Mireille, 2003, "Musica e buddhismo: un rituale tibetano", in Jean-Jacques Nattiez (ed.), *Enciclopedia della musica: Musica e cultura III*. Torino, Giulio Einaudi Editore, pp. 372-389.
- Helfffer Mireille, 2004-a, "Traditions musicales dans un monastère du bouddhisme tibétain", *L'Homme*, 171-172, pp. 173-195.
- Helfffer Mireille, 2004-b, "Regard sur les formes dans la musique rituelle du bouddhisme tibétain", *Cahiers de musiques traditionnelles*, Vol. 17 (Formes musicales), pp. 261-295.
- Helfffer Mireille, 2004-c, "Traditions musicales dans un monastère du bouddhisme tibétain", *L'Homme* 171-172, pp. 173-193.
- Helfffer Mireille, 2005, "Musique et bouddhisme: [le *tshes-bcu*] un rituel tibétain", in *Musiques, une encyclopédie pour le XXI^e siècle*, vol.3, pp. 420-439.
- Helfffer Mireille, 2010, "Pour un retour aux traditions musicales des Sa-skyapa", in *Etudes tibétaines en l'honneur d'Anne Chayet*, Paris-Genève, Droz / Hautes Etudes orientales-Extrême-Orient, pp. 79-126.
- Helfffer Mireille, 2011, "Un rituel du monastère tibétain de Shéchen [le *gtor-zlog*]: des textes à la pratique en terre d'exil",

- Archives de sciences sociales des Religions*, 254, pp. 121-137.
- Helfffer Mireille, 2012, "Preservation and transformations of liturgical traditions in exile: the case of Zhe-chen monastery", in Katia Buffetrille (ed.), *Revisiting Rituals in a Changing Tibetan World*. Leiden, Brill, pp. 137-162.
- Kartomi Margaret, 1990, "On Concepts and Classifications of Musical Instruments" (Chapter 6: "The Priority of Musical over Religious Characters in Grouping Tibetan Monastic Instruments"). Chicago, Chicago University Press, 1990.
- Konchok Wangdu (Gyutö abbot), 1989, "Chanted Blessings in Disguise", *Parabola*, 14 (2), pp. 36-41.
- LaMacchia Linda, 2007, "Two Song Genres and Changing Identities of Mahayana Buddhist Nuns of Kinnaur (H.P.), India", *Tibet Journal*, XXXII (4), pp. 61-69.
- Liu Cuilan, 2013, "Reciters and Chanters: Monastic Musicians in Buddhist Law Texts", in Tsuguhito Takeuchi, Kazushi Iwao, Ai Nishida, Seiji Kumagai & Meishi Yamamoto (eds.), *Current issues and progress in Tibetan studies. Proceedings of the Third International Seminar of Young Tibetologists, Kobe 2012*. Kobe, Research Institute of Foreign Studies, pp. 255-270.
- Liu Cuilan, 2014, *Song, Dance, and Instrumental Music in Buddhist Canon Law*. Ph.D. thesis, Department of East Asian languages and civilizations. Cambridge, Harvard University.
- Lukasiewicz Chloé, 2017, *La figure de l'umdze, maîtresse de chant bouddhique. Transmission et circulation des savoirs musicaux au sein d'un couvent tibétain en exil (Dharamsala, Inde)*. Maîtrise en anthropologie, mention Ethnomusicologie et anthropologie de la danse. Paris, Université de Paris-Nanterre.
- Pertl, Brian, 1990, *The Trumpet of Dharma: An Organological Study of Conch Trumpets in Buddhism*. M.A. thesis. Middleton, Wesleyan University.
- Pertl Brian, 1992, "Some Observations on the "Dung Chen" of the Nechung Monastery", *Asian Music*, 23 (2), pp. 89-96.
- Scheidegger Daniel, 1988, *Tibetan Ritual Music: A General Survey with Special Reference to the Mindroling Tradition*. Rikon, Tibet-Institut.
- Yonnetti Eben, 2011, "Like the Roar of a Thousand Thunders: Instrumental Music and Creativity in Tibetan Buddhist Ritual". *Independent Study Project (ISP) Collection*, Paper 1065. URL: http://digitalcollections.sit.edu/isp_collection/1065

3. Monastic dances ('cham[s])¹⁶

These references examine specific dance traditions, the overall unfolding of the dance, specific ritual aspects, the role of jokers, contemporary transformations (in their original monastery setting, in exile and in an adapted format in the West), as well as descriptions by Westerners in the early 20th century. Kohn and Schrempf's works have been the most thorough anthropological investigations.

- Adorni Alessandra, 1989, *Le danze rituali del Buddismo Tibetano*. Ph.D. thesis. Bologne, Università degli Studi di Bologna.
- Berg Eberhard, 2008, *The Sherpa Dumiji masked dance festival. An ethnographic description of the 'great liturgical performance' as celebrated annually according to the tradition of the Lamaserwa clan in the village temple of Gonpa Zhung, Solu*. Lumbini, Lumbini International Research Institute.
- Borgo Silvia, 1995. *I Fratelli Dhonyoe e Dhondup - Mitopoiesi e storia di una fiaba teatrale tibetana*. Ph.D. thesis. Venise, Università Ca' Foscari.
- Cantwell Cathy, 1987, "Some thoughts on 'Chams: the role of the 'Jokers' ('A-tsa-ra')", *The Tibet Journal*, XII (1), pp. 66-67.
- Cantwell Cathy, 1992, "A black hat ritual dance", *Bulletin of Tibetology, New Series* 1, pp. 12-23.
- Cantwell Cathy, 1995, "The Dance of the Guru's eight aspects", *The Tibet Journal*, XX (4), pp. 47-63.
- Cantwell Cathy, 2005, "The earth ritual: subjugation and transformation of the environment", *Revue d'études tibétaines* 7, pp. 4-21.
- Collins Dawn, 2013, "Dancing the Gods: Some reflections on the Transformation of 'Cham in Reb kong", in Yangdon Dhondup, Ulrich Pagel & Geoffrey Samuel (eds.), *Monastic and Lay Traditions in North-Eastern Tibet*. Leiden, Brill, pp. 203-234.
- Consonni Alessandra, 2008, *'Cham yig : il libro tibetano delle danze*. Bologna, CLUEB-Collezione Quaderni di teatro in Asia e in Africa 6.
- David Ann R., 2013, "Ways of Moving and Thinking: The Emplaced Body as a Tool for Ethnographic Research", in Peter Harrop & Dunja Njaradi (eds.), *Performance and Ethnography: Dance, Drama, Music*. Cambridge Scholars, pp. 45-66.
- Dorji Sithel, 2001, *The Origin and Description of Bhutanese Mask Dances*.

¹⁶ The most important study was carried out before 1986 and deserves to be remembered here: De Nebesky-Wojkowitz, René, 1976, *Tibetan Religious Dances. Tibetan Text and Annotated Translation of the 'chams yig*. The Hague-Paris, Mouton.

- Thimphu, D. S. Dorji.
- Dpal mo skyid, 2013, "The 'descent of blessings': Ecstasy and revival among the Tibetan bon communities of Reb gong", *Asian Highland Perspectives* 28. Xining, Plateau Perspectives, pp. 25-79.
- Fontein Jan, 1997, "Notes on the Tshechu Festival in Paro and Thimphu, Bhutan", in Dick van der Meij (ed.), *India & Beyond: Aspects of Literature, Meaning, Ritual and Thought. Essays in Honour of Frits Staal*. London, Kegan Paul, pp. 148-160.
- Gauthard Nathalie, 2004, *Les moines danseurs du Tibet : du monastère à la scène internationale. Le cas du monastère de Shechen*. Thèse de doctorat en esthétique, sciences et technologies des arts. Saint-Denis, Université Paris 8-Vincennes-Saint-Denis.
- Gauthard Nathalie, 2006, "Tradition, adaptation et innovation : les Moines Danseurs du Tibet", *L'Ethnographie Création, pratiques, publics* 3, pp. 72-92.
- Gauthard Nathalie, 2009, "Corps en transformation dans la pratique du 'chams, danse bouddhique tibétaine", *Corps* (Numéro thématique, le Corps dansant), 7 (2), pp. 21-27. URL : http://www.cairn.info/article_p.php?ID_ARTICLE=CORP_007_0021
- Gauthard Nathalie, 2011, "Du Tibet au Théâtre du Soleil : le long voyage des danses du cerf", in Sylvie Perault (ed.), *L'homme en animal sur scène – Collectif d'études et de recherches pluridisciplinaires corps et costumes de scène (CERPCOS) et Maison des Sciences de l'Homme Paris Nord*. Nanterre, Les Editions du Jongleur, pp. 15-23.
- Gauthard Nathalie, 2016, *Les Danses sacrées du Tibet. Une méditation en mouvement*. Saint-Cannat, Claire Lumière.
- Ghosh Anandmayee, 1995, "Monastic Dance in Rumtek Monastery", *Bulletin of Tibetology*, 31 (1), pp. 100-103.
- Gupta Latikia, 2016, "Reclaiming National Space, Rejuvenating Local Place: The Cham at the Kye Monastery in Spiti", *Journal of Ritual Studies*, 30 (1), pp. 49-60.
- Haynes Sarah F., 2012, "Tibetan Buddhist Monastic Performance: Ritual Practice and Cultural Preservation in the Tibetan Diaspora", in Pashaura Singh & Michael Hawley (eds.), *Re-imagining South Asian Religions : Essays in Honour of Professors Harold G. Coward and Ronald W. Neufeldt*. Leiden, Brill, pp. 155-170.
- Henrion-Dourcy Isabelle, 2017, "La Danse de Gesar au monastère de Dzogchen : Notes préliminaires", in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 191-213.
- Hoetzlein Nanci A., 1990, "Sacred Dances of Tibet's Gelugpa sect", in

- Proceedings of the 5th International Dance Conference, held in Hong Kong, July 15-28, 1990, vol. 1.* Hong Kong, Academy for Performing Arts, pp. 235-249.
- Hoetzlein Nanci A., 1991, "Sacred Ritual Dance: The Gu Tor Tradition at Namgyel Monastery", *Chö Yang The Voice of Tibetan Religion and Culture* (Special issue, Year of Tibet), pp. 314-320.
- Karmay Samten G., 1986, "Three Sacred Bon Dances ('cham)", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84).* Dharamsala, Library of Tibetan Works and Archives, pp. 58-68.
- Kohn Richard, 1988, *Mani Rimdu: Text and Tradition in a Tibetan Ritual.* Ph.D. thesis. Madison, University of Wisconsin.
- Kohn Richard, 2001, *Lord of the Dance: The Mani Rimdu Festival in Tibet and Nepal.* Albany, NY, SUNY Press [this posthumous book does not incorporate all the materials of his Ph.D. thesis mentioned above].
- Marko Ana, 1994, "'Cham: Ritual as Myth in Ladakhi Gompa", in Geoffrey Samuel, Gregor Hamish, Stutchbury Elisabeth (eds.), *Tantra and Popular Religion in Tibet.* New Delhi, International Academy of Indian Culture, pp. 135-152.
- Pearlman Ellen, 2002, *Tibetan Sacred Dance: A Journey into the Religious and Folk Traditions.* Rochester, Inner Traditions.
- Pommaret Françoise, 2015, "A cultural epiphany. Religious dances of Bhutan and their costumes", *Perspectives*, 66 (4), pp. 30-39.
- Rann Shanny, 2015, "La politique du cham ou la revendication d'un espace d'épanouissement du Dharma (loi sacrée)", *Recherches en danse* 4. URL : <http://danse.revues.org/1172> (last accessed 10 May 2017).
- Ricard Matthieu, 1999, *Moines danseurs du Tibet.* Paris, Albin Michel.
- Ricard Matthieu, 2003, *Monk Dancers of Tibet.* Boston, Shambhala.
- Samuel Geoffrey, 2017, "Dancers in the Temple: Reflections on Tibetan Ritual and Ritual Dance", in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire.* Paris, L'Asiathèque, pp. 173-189.
- Samuel Geoffrey & A. R. David, 2016-a, "The Multiple Meanings and Uses of Tibetan Ritual Dance: Cham in Context", *Journal of Ritual Studies*, 30 (1), pp. 7-24.
- Samuel Geoffrey & Ann R. David, 2016-b, "Dance, Ritual and Thunder Dragons: Exploring Cultural Politics and National Identities", *Journal of Ritual Studies*, 30 (1), pp. 25-36.
- Sandgren Håkan, 2010, "The use of festival jesters to spread

- awareness of HIV / AIDS in Bhutan: Atsaras as social messengers", *Bulletin of Tibetology*, 46 (1), pp. 85-102.
- Schrempf Mona, 1990, *Der sakrale Maskentanz der Tibeter am Beispiel des Yak Sang 'Cham in Kloster Dzongkar Choede*. MA thesis, Institute of Ethnology. Berlin, Frei Universität.
- Schrempf Mona, 1994, "Tibetan Ritual Dances and the Transformation of Space", *Tibet Journal*, XIX (2), pp. 95-120.
- Schrempf Mona, 1997, "From 'Devil Dance' to 'World Healing'—some representations. perceptions and innovations of contemporary Tibetan ritual dances ('cham)", in Frank J. Korom (ed.), *Tibetan Culture in the Diaspora*. Wien, Verlag der Österreichischen Akademie der Wissenschaften, pp. 91-102.
- Schrempf Mona, 1999, "Taming the Earth—Controlling the Cosmos: Transformation of Space in Tibetan Buddhist and Bonpo Ritual Dances", in Toni Huber (ed.), *Sacred Spaces and Powerful Places in Tibetan Culture*. Dharamsala, Library of Tibetan Works and Archives, pp. 198-224.
- Schrempf Mona, 2001, *Ethnisch-religiöse Revitalisierung und rituelle Praxis einer osttibetischen Glaubensgemeinschaft im heutigen China am Beispiel ritueller Maskentanzaufführungen der Bönpo-Klosterföderation von Gamel Gingka in Amdo Sharkhog in der Zeit von 1947 bis 1996*. Ph.D thesis, Politik-und Sozialwissenschaften. Berlin, Frei Universität.
- Stoddard Heather, 1986, "A Note on Vajra-dance Choreography in the Snow in the early 18th century AD", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 125-131.
- Tetsu Nagasawa, 2016, "Dancing and Fighting for an 'Enlightened Society': The Dochula Druk Wangyel Festival and the Symbolic Aspects of the Second Duar War in Bhutan", *Journal of Ritual Studies*, 30 (1), pp. 37-48.
- Thévoz Samuel, 2015, "'Mystères' bouddhiques. La théâtralisation des rituels tibétains par les voyageurs au début du XX^e siècle", *Études mongoles et sibériennes, centrasiatiques et tibétaines* 46. URL : <http://emscat.revues.org/2622>
- Wangmo Jamyang, 2008, *Dancing in the clouds: the Mani Rimdu, Dumche and Tsogchen festivals of the Khumbu Sherpas*. Kathmandu, Vajra Publications.

4. Literary 'songs': *mgur* by Milarepa¹⁷, mad yogins¹⁸, the 6th Dalai Lama and other meditative 'song'-poems

- Braitstein Lara, 2008, "Exploring Saraha's Treasury of Adamantine Songs", *Tibet Journal*, XXXIII (1), pp. 40-65.
- Braitstein Lara, 2014, *The Adamantine songs (Vajragīti) by Saraha. Study, Translation and Tibetan Critical Edition*. New York, American Institute of Buddhist Studies, Columbia University's Centre for Buddhist studies, Tibet House.
- Divall Jennifer, 2014, *Songs of a Wandering Yogi: mgur as a distinctly Tibetan genre in the verse of Godrakpa*. M.A. thesis, Department of Religious Studies. Montreal, McGill University.
- Gamble Ruth, 2010, "Laughing Vajra: the Outcast Clown, Satirical Guru and Smiling Buddha in Milarepa's Songs", in David Templeman (ed.), *New Views of Tibetan Culture*. Melbourne, Monash Asian Institute Press, pp. 137-166.
- Gamble Ruth, 2011, "'Looking Over at the Mountains': Sense of Place in the 3rd Karmapa's 'Songs of Experience'", *Studia Orientalia* 109, pp. 1-18.
- Gamble Ruth, 2015, "'Cosmic onomatopoeia' or the source of *The Waterfall of Youth*: Chögyam Trungpa and Döndrup Gyal's parallel histories of Tibetan *mgur*", in Jim Rheingans (ed.), *Tibetan Literary Genres, Texts, and Text Types: From Genre Classification to Transformation*. Leiden, Brill, pp. 110-136.
- Jackson Roger R., 1996, "'Poetry' in Tibet: *Glu, mGur, sNyan ngag* and 'Songs of Experience.'", in José Ignacio Cabezon & Roger R. Jackson (eds.), *Tibetan Literature: Studies in Genre*. Ithaca, NY: Snow Lion, pp. 368-392.
- Lamothe Marie-José (transl.) 1993, *Milarepa. Les cent mille chants*. Paris, Fayard.
- Larsson Stefan, 2012, *Crazy for Wisdom: The Making of a Mad Yogin in Fifteenth-century Tibet*. Boston, Brill.
- Monson Elizabeth, and Lopen Chorten (transl.), 2014, *More Than a*

¹⁷ Let us mention here, since it was published before 1986, one of the most cited translations of the 'songs' of Mi la ras pa: Chang Garma C.C., 1962, *The Hundred Thousand Songs of Milarepa. The Life-Story and Teaching of the Greatest Poet-Saint Ever to Appear in the History of Buddhism*. Boston, Shambhala.

¹⁸ Such as *gtsang smyon he ru ka* and 'brug pa kun legs. On the 'songs' of 'Brug pa kun legs:

- Stein Rolf A., 1972, *Vie et chants de 'brug-pa kun-legs le yogin*. Paris, Maisonneuve et Larose.
- Dowman, Keith & Sonam Paljor, 1980. *The Divine Madman: the Sublime Life and Songs of Drukpa Kunlay*. London, The Dawn Horse Press.

- Madman: The Divine Words of Drukpa Kunley*. Thimphu, The Royal University of Bhutan.
- Orofino Giacomella, 1995, *Ma gcig. Canti Spirituali*. Milano, Adelphi (Piccola Biblioteca, 352).
- Quintman Andrew H., 2014, *The Yogin and the Madman: Reading the Biographical Corpus of Tibet's Great Saint Milarepa*. New York: Columbia University Press.
- Schaeffer, Kurtis R., 2005, *Dreaming the Great Brahmin: Tibetan Traditions of the Buddhist Poet-saint Saraha*. New York: Oxford University Press.
- Sørensen Per K., 1988, "Tibetan Love Lyrics: The Love Songs of the Sixth Dalai Lama. An Annotated Translation of Tshangs-dbyangs rgya-mtsho'i mgul-glu", *Indo-Iranian Journal*, 31 (4), pp. 253-98.
- Sørensen Per K., 1990, *Divinity secularised. An inquiry into the nature and form of the songs ascribed to the Sixth Dalai Lama*. Wien, Arbeitskreis für Tibetische und Buddhistische Studien, Wiener Studien zur Tibetologie und Buddhismuskunde, Heft 25.
- Sujata Victoria, 2005, *Tibetan Songs of Realization: Echoes from a Seventeenth-century Scholar and Siddha in Amdo*. Leiden, Brill.
- Sujata Victoria, 2011, *Songs of Shabkar: The Path of a Tibetan Yogi Inspired by Nature*. Cazadero, Dharma Publishing.
- Sujata Victoria, 2015, "Nyams mgur of Pha bong kha pa bDe chen snying po (1878-1941): An analysis of his poetic techniques", in Jim Rheingans (ed.), *Tibetan Literary Genres, Texts, and Text Types: From Genre Classification to Transformation*. Leiden, Brill, pp. 197-228.

5. Verbal arts: speeches, proverbs, folk tales, comedy, lama mani

¹⁹ Let us mention here important and not so well-known source materials prior to 1986, since folk tales were an important topic of research before Westerner researchers could travel to Tibet in the 1980s: O'Connor W.F.T. (transl.), 1977 [1906], *Folk tales from Tibet, with illustrations by a Tibetan artist & some verses from Tibetan love-songs*. Kathmandu, RPB (Bibliotheca Himalayica series 2, v.11), Rinjing Dorjee (ed.), 1975, *Tales of Uncle Tompa: The legendary rascal of Tibet*. S.I., Dorje-Ling. Norbu Chophel, 1984, *Folk Tales of Tibet*. Dharamsala, Library of Tibetan Works and Archives. Thurlow Clifford, 1975, *Stories from beyond the clouds. An anthology of Tibetan folk tales*. Dharamsala, Library of Tibetan Works and Archives. And finally the seven volumes published under: 1982, *Märchen, Sagen und Schwänke vom Dach der Welt : Tibetisches Erzählgut in Deutscher Fassung*. Sankt Augustin, VGH Wissenschaftsverlag (Beiträge zur Tibetischen Erzählforschung).
 V.1.: D. Schuh, *Erzählgut aus Zentral und Osttibet erzählt in der Sprache von Lhasa*.
 V.2 : M. Kretschmer, *Erzählungen westtibetischer Viehzüchter*.
 V.3 : R. Bielmeyer & S. Herrmann, *Viehzüchtererzählungen sowie Erzählgut aus sKyid-grong und Ding-ri*.

The heading lists out the content of this section. Many publications are dedicated to Bhutan: I have kept them in a separate section. There are numerous folk tales and stories published in *Asian Highland Perspectives*. I have compiled here the most extensive ones, in book format. Professors heading the ETP (English Tibetan program) at the Qinghai Normal University in Xining (first Kevin Stuart, joined by Gerald Roche), have spearheaded an impressive number of local folk culture data collection projects by their students, mostly from Amdo, that have resulted in joint or single-authored publications (lately, in *Asian Highland Perspectives*). The database of the 'Plateau Culture Heritage Protection Group' (PCHP, formerly the Plateau Music Project) holds very rich "Collections from the Tibetan Plateau 2006-2012".²⁰ Note the very few reference on *lama mani* (Gelle, Tashi Tsering) and the related *bu chen* of Spiti (Sutherland, Dolffus, Kalantari). I have added two articles on playing (Murakami, Loseries), since they are rare accounts of folk culture that does feature speech elements.

Asian Highland Perspectives 47, 2017: collection of folk tales (pp. 106-153) and A khu Thon pa stories (pp. 161-261).

Acarya Ngawang Namgyal (transl.), 1996, *Two classic Tibetan fables*. Dharamsala, Library of Tibetan Works and Archives.

Aris, Michael, 1987, "'The Boneless Tongue': Alternative Voices from Bhutan in the Context of Lamaist Societies", *Past and Present*, 115, pp. 131-164.

Benson Sandra, 1997, *Tales of the Golden Corpse: Tibetan Folk Tales*. Northampton, MA, Interlink Books.

Bkra shis bzang po (Gerald Roche, C. Kevin Stuart, Timothy Thurston, Elena McKinlay eds.), 2012, "May All Good Things Gather Here: Life, Religion, and Marriage in a Mi nyag Tibetan Village", *Asian Highlands Perspectives*, 14. Xining: Plateau

V.4 : J.K. Phukhang & P. Schwieger, *Erzählgut A-mdo und Brag-g. gyab*.

V.5 : S. Herrmann, *Die tibetische Version des Papageienbuches*.

V.6 : M. Kretschman, *Märchen und Schwänke aus Mustang (Nepal)*.

V.7 : R. Bielmeier, *Das Märchen vom Prinzen Co bzang. Eine tibetische Erzählung aus Baltistan*.

²⁰ <http://www.oralliterature.org/collections/pchpgcollections.html>. Information from the website : "PCHP trains young people from across the Tibetan Plateau to use mobile digital technologies to collect oral traditions within their communities. These materials are then repatriated back to communities in locally appropriate forms, typically VCDs or DVDs. In 2011, a partnership between PCHP and the World Oral Literature Project allowed for the hosting of a significant portion of the PCHP archive. The supporting metadata are available in Tibetan, Chinese, and English."

Perspectives.

- Bon-grong-pa (transl. Alexander Fedotov & Acharya Sangye T. Naga), 1993, *The dispute between tea and chang. (Ja-chang lha-mo'i bstan-bcos)*. Dharamsala, Library of Tibetan Works and Archives.
- Causeman Margaret, ed., 1986, *Füchse des Morgens. Eine tibetische Nomadenfrau erzählt*. Köln, Eugen Diederichs Verlag.
- Cooper David J. 2014, "Who was Uncle Donpa?", in Todd Lewis (ed.), *Buddhists: Understanding Buddhism Through the Lives of its Practitioners*. Chichester, Wiley-Blackwell, pp. 52-61.
- Cüppers Christopher & Per Sørensen, 1998, *A Collection of Tibetan Proverbs and Sayings. Gems of Tibetan Wisdom and Wit*. Wiesbaden, Fr. Steiner Verlag, Tibetan and Indo-Tibetan Studies Vol. 7.
- Daknewa Tashi & Leo, Veronica (eds.), 1995, *The three silver coins: A folk story from Tibet*. Ithaca, Snow Lion.
- Das Surya, 1992, *The Snow Lion's Turquoise Mane: Wisdom Tales from Tibet*. New York: Harper San Francisco, 1992.
- Dawa Norbu (transl.), 1987, *Khache Phalu's advice on the art of living*. Dharamsala, Library of Tibetan Works and Archives.
- Dollfus Pascale, 2004, "The great sons of Thang-stong rgyal-po: the Buchen of the Pin valley, Spiti", *Tibet Journal*, XXIX (1), pp. 9-32.
- Dollfus Pascale, 2009, "Working for the Welfare of All Living Beings: Mediums, Lamas and Storytellers in the Pin Valley, Spiti", in Marie Lecomte-Tilouine (ed.), *Bards and mediums. History, Culture and Politics in the Central Himalayan Kingdoms*. Almora, Almora Book Depot, pp. 137-161.
- Ghose, Sudhin N., 1986, *Tibetan folk tales and fairy stories*. Calcutta, Rupa and Co.
- G.yu lha (Gerald Roche, C. Kevin Stuart & Timothy Thurston, eds.), 2012, "Warming your hands with moonlight. Lavrung Tibetan Oral", *Asian Highlands Perspectives* 13. Xining, Plateau Perspectives.
- Gelle Zsóka, 2003, "Masters of the mani mantra", in Béla Kelényi (ed.), *Demons and protectors. Folk religion in Tibetan and Mongolian Buddhism*. Budapest, Ferenc Hopp Museum of Eastern Asiatic Art, pp. 111-119. URL : http://real.mtak.hu/32897/1/Mani_Lama_2003_Demons_Eng.pdf
- Hyde-Chambers Frederick & Audrey, 1995, *Tibetan folk tales*. Boston, Shambhala.
- Jahoda Christian, 2016, "Imparting and (Re-)Confirming Order to the World: Authoritative Speech Traditions and Socio-political Assemblies in Spiti, Upper Kinnaur, and Purang in the Past and Present", *Oral Tradition*, 30 (2), pp. 319-344.
- Jest, Corneille (transl. M. Stein), 1993, *Tales of the Turquoise: A Pilgrimage in Dolpo*. Kantipath, Mandala Book Store.

- Kajihama, Ryoshun (transl.), 2004, *Folktales from Eastern Tibet*. Dharamsala, Library of Tibetan Works and Archives.
- Kalantari Christiane A., 2010, "Attired for the Blessing: Carpets, Textiles and Costumes of the Buddhist Buchen performances in Pin-Valley – A comparative study with Buddhist rituals and wall-paintings in Historical Western Tibet", unpublished paper, IATS Conference, Vancouver .
- Kalsang Khedup, 1999, *Nyichoe Zangpo* [bilingual Tibetan/English], New Delhi : Paljor Publications, 1999.
- Kun [sic] mchog dge legs, dpal ldan bkra shis & Kevin Stuart, 1999, "Tibetan Tricksters", *Asian Folklore Studies*, 58, pp. 5-30.
- Lall Kesar, 1988, *Lore legend of the yeti*. Kathmandu, Pilgrims Book House.
- Lhamo Pemba, 1996, *Tibetan proverbs*. Dharamsala, Library of Tibetan Works and Archives.
- Loseries Andrea, 2009, "Wind Horse, Love Play and Wisdom Playing and Gambling: A Phenomenon of Tibetan Culture", *Tibet Journal* (Special Issue: The Earth Ox Papers), XXXIV-XXXV (3-4/1-2), pp. 555-559.
- Mukherjee Priyadarsi, 1999, *Chinese and Tibetan societies through folk literature*. Delhi, Lancer Books.
- Murakami Daisuke, 2014, "Aspects of the Traditional Gambling Game known as *Sho* in Modern Lhasa—religious and gendered worldviews infusing the Tibetan dice game", *Revue d'Etudes Tibétaines* 29, pp. 245-270.
- Orofino Giacomella, 2015, "The Long Voyage of a Trickster Story from Ancient Greece to Tibet", in Jim Rheingans (ed.), *Tibetan Literary Genres, Texts, and Text Types: From Genre Classification to Transformation*. Leiden, Brill, pp. 73-85.
- Richardus Peter, 1989, "Selected Tibetan proverbs", *The Tibet Journal*, XIV-3, Autumn, pp. 55-71.
- Riva Raffaella, 1999, "The Tales of the Bewitched Corpse: A Literary Journey From India to China," in Alfredo Cadonna (ed.), *India, Tibet, China. Genesis and Aspects of Traditional Narrative*. Firenze, Leo Olschki, *Orientalia Venetiana* VII, pp. 229-256.
- Robin Françoise (trad.), 2011, *Les Contes facétieux du cadavre*. Paris, L'Asiathèque.
- Rowe, W. W., *A Dog's Tooth*. Ithaca : Snow Lion, 1998.
- Sørensen Per, 2010, "Prolegomena to Tibetan Folk Literature and Popular Poetic Idiom: Scope and Typology", in Shen Weirong 沈衛榮 (ed.), *Historical and Philological Studies of China's Western Regions* (西域歷史語言研究集刊). Beijing, Science Press (科學出版社) 3, pp. 145-68.

- Sørensen Per & Franz-Xaver Erhard, 2013-a, "An Inquiry into the Nature of Tibetan Proverbs", *Proverbium* 30, pp. 281-309.
- Sørensen Per & Franz-Xaver Erhard, 2013-b, "Tibetan Proverbial Literature: Semantics and Metaphoricity in Context", in Franz-Karl Ehrhard & Petra Maurer (eds.), *Nepalica-Tibetica. Festgabe for Christoph Cüppers*. Andiast, International Institute for Buddhist Studies 2, pp. 237-252.
- Sørensen Per & Franz Xaver Erhard (eds.), forthcoming, *Genres of Tibetan Folk Literature: An Introduction to an Unexplored Corpus*. Leiden, Brill.
- Sørensen Per & Tsewang Nidup, 1999, *Sayings and Proverbs from Bhutan: Wisdom and Wit in Dzongkha Idiom*. Thimphu, Royal Government of Bhutan.
- Stovickova, Dana & Milada, *Contes du Tibet et d'autres pays d'Extrême-Orient*. Paris : Gründ, 1974.
- Sutherland Patrick 2006, "Breaking the Stone—radio documentary commissioned for Masterpiece Arts on the BBC World Service". <http://ualresearchonline.arts.ac.uk/1412/>
- Sutherland Patrick, 2016, "Documenting the material culture of the Buchen". First International Conference on Spiti: Recovering the Past & Exploring the Present, May 6-7 2016, Wolfson College, University of Oxford.
<http://ualresearchonline.arts.ac.uk/9666/1/SutherlandSpitiOxfordFinal.pdf>
- Sutherland Patrick & Tashi Tsering, 2011, *Disciples of a crazy saint: The Buchen of Spiti*. Oxford, Pitt Rivers Museum.
- Tashi Tsering, 2011, "Preliminary notes on the origin of the Bla ma mani pa storytellers and their fate in exile today", in Patrick Sutherland & Tashi Tsering (eds.), *Disciples of a crazy saint: The Buchen of Spiti*. Oxford, Pitt Rivers Museum, pp. 79-107.
- Tenpa Gyaltsen. *Texts of Tibetan folk tales*. Tokyo: Toyo Bunko (the Seminar on Tibet, *Studia Tibetica* ; no. 7.) v.3. published in 1983, v.4 in 1984, v.5 in 1985 and v.7. in 1990.
- Tenzin Wangmo. 2015. *The Prince and the Zombie*. Boston, Shambhala.
- Thurston Timothy, 2012, "An Introduction to Tibetan *Sa bstod* Speeches in A mdo", *Asian Ethnology*, 71 (1), pp. 49-73.
- Thurston Timothy, 2013, "Careful Village's Grassland Dispute: An A mdo Dialect Tibetan Crosstalk Performance by Sman bla skyabs", *Chinoperl*, 32 (2), pp. 156-181.
- Thurston Timothy, 2015. *Laughter on the Grassland: A Diachronic Study of A mdo Tibetan Comedy and the Public Intellectual in Western China*. Ph.D. thesis, Department of East Asian Languages and Literatures. Columbus, Ohio State University.
- Thurston Timothy, forthcoming, "A Korean, an Australian, a nomad

and a martial artist meet on the Tibetan Plateau: Encounters with foreigners in a Tibetan comedy from A mdo", *Journal of Folklore Research*.

- Thurston Timothy & Caixiangduojie (transl.), 2016, "An A mdo Tibetan Wedding Speech from Ne'u na Village", *Asian Highlands Perspectives* 40. Xining, Plateau Perspectives, pp. 299-351.
- Tournadre Nicolas & Françoise Robin, 2006, *Le Grand livre des proverbes tibétains*. Paris, Presses du Châtelet. Reprinted in 2007, *Maxi-proverbes tibétains*. Paris, Marabout.
- Walter Michael, 2004, "Of corpses and gold: Material for the Study of the Vetāla and the Ro-langs," *Tibet Journal* XXIX(2), pp. 13-46.
- Yeshi Dhondup (transl.), 2009, *The Story of the Golden Corpse*. Dharamsala, Library of Tibetan Works and Archives.

Separate section on storytelling in Bhutan

- Brown Jim, 2009, "The Role of Folk Consciousness in the Modern State: Its Efficacy, Use and Abuse", *Journal of Bhutan Studies* 20, pp. 37-63. URL: <http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Dorji Penjore, 2005, "Folktales and education: Role of Bhutanese folktales in value transmission", *Journal of Bhutan Studies* 12, pp. 47-73.
- Dorji Penjore, 2009, "Oral Traditions as Alternative Literature: Voices of Dissents in Bhutanese Folktales", *Journal of Bhutan Studies* 20, pp. 21-36. URL: <http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Evans Steven, 2006, "Preserving the Consciousness of a Nation: Promoting 'Gross National Happiness' in Bhutan Through Her Rich Oral Traditions", *Journal of Bhutan Studies* 15, pp. 115-138 (reprinted in *Storytelling, Self, Society, An Interdisciplinary Journal of Storytelling Studies* 2, 2006, pp. 87-105).
- Evans Steve, 2009, "The Impact of Cultural Folklore on National Values: A Preliminary Study with a Focus on Bhutan", *Journal of Bhutan Studies* 20, pp. 3-20. URL: <http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Scroggie Ann M., 2009, "Preserving Tradition and Enhancing Learning Through Youth Storytelling", *Journal of Bhutan Studies* 20, pp. 76-92. URL: <http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Shekhar Sharma Chandra, 2007, "Bhutanese Folktales: Common Man's Media with Missions for Society", *Journal of Bhutan Studies* 17, pp. 83-112
- Tandin Dorj, 2002, "Folktale narration: a retreating tradition", *Journal*

- of *Bhutan Studies* 6, pp. 5-23.
- Tandin Dorji, 2009, "Ritualizing Story: A Way to Heal Malady", *Journal of Bhutan Studies* 20, pp. 64-75.
<http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Tshering Cigay Dorji, 2009, "Preserving our Folktales, Myths and Legends in the Digital Era", *Journal of Bhutan Studies* 20, pp. 93-108.
 URL: <http://www.bhutanstudies.org.bt/journal-of-bhutan-studies-volume-20-summer-2009/>
- Tshering Dorji, 2007, "Khar: The Oral Tradition of Game of Riddles in Tshanglakha Speaking Community of Eastern Bhutan", *Journal of Bhutan Studies* 17, pp. 55-82.

6. *The Gesar Epic*²¹

- Berglie Per-Arne, 1996, "Spirit Mediums and the Epic: Remarks on Gesar and the Epic among Spirit Mediums in Tibet and Ladakh", *Shaman: Journal of the International Society for Shamanistic Research* 4, pp. 17-26.
- Blondeau Anne-Marie, Anne Chayet (trad.), 2014, *L'Épopée tibétaine de Gesar. Manuscrit bon-po. Fonds A. David-Néel du musée Guimet*. Paris, Findakly.
- Buffetrille Katia, 2010, "May the new emerge from the ancient! May the ancient serve the present! The Gesar festival of Rma chen (Amdo 2002)", *Tibet Journal* (Special Issue: The Earth Ox Papers), XXXIV-XXXV (3-4/1-2), pp. 523-554.
- Buffetrille Katia, 2012, "Le festival de Gesar de Machen (Amdo, 2002): à qui sert Gesar ? Le héros de l'épopée tibétaine au service de plusieurs causes", *Monde chinois* (Numéro spécial, Tibet. Créer pour résister) 31, pp. 56-63.
- FitzHerbert George, 2007, *The Birth of Gesar: Narrative Diversity and Social Resonance in the Tibetan Epic Tradition*. Ph.D. thesis. Oxford, Oxford University.
- FitzHerbert George, 2009, "The Tibetan Gesar Epic as Oral Literature", in Brandon Dotson, Kalsang Norbu Gurung, Georgios Halkias & Tim Myatt (eds.), *Contemporary visions in Tibetan studies: Proceedings of the First International Seminar of Young Tibetologists*. Chicago, Serindia Publications, pp. 171-196.

²¹ The work of Rolf A. Stein and Mireille Helffer remain a crucial contribution to the field: Stein Rolf A., 1956, *L'épopée tibétaine de Gesar dans sa version lamaïque de Ling*. Paris, Annales du musée Guimet, Bibliothèque d'études, LXI. Stein Rolf A., 1959, *Recherches sur le barde et l'épopée au Tibet*. Paris, Presses universitaires de France. Helffer Mireille, 1977, *Les Chants dans l'épopée tibétaine de Gé-Sar d'après le livre de la Course de Cheval*. Genève, Librairie Droz.

- FitzHerbert George, 2010, "A Modern Version of the Birth of Gesar", in Saadet Arslan & Peter Schwieger (eds.), *Tibetan Studies. An Anthology*. Andiast, IITBS International Institute for Tibetan and Buddhist Studies, pp. 215-254.
- FitzHerbert George, 2012, "Remembering Samdrup", *The Middle Way*, 87 (1), pp. 19-25.
- FitzHerbert George, 2015, "On the Tibetan Ge-sar epic in the late 18th century: Sum-pa mkhan-po's letters to the 6th Paṅ-chen Lama", *Études mongoles et sibériennes, centrasiatiques et tibétaines* 46. URL : <http://emscat.revues.org/2602>.
- FitzHerbert George, 2016-a, "An Early Tibetan Gesar *bsang* Text", *Archiv Orientalní*, 84 (3), pp. 1-60.
- FitzHerbert George, 2016-b, "Constitutional Mythologies and Entangled Cultures in the Tibeto-Mongolian Gesar Epic: Motif of Gesar's Celestial Descent", *Journal of American Folklore*, 129 (513), pp. 297-326.
- FitzHerbert George, forthcoming, "Gesar's Familiars: Revisiting Shamanism as a Hermeneutic for Understanding the structure and history of the Tibetan Gesar Epic," in Matthew Kapstein and Charles Ramble (eds.), *The Many Faces of Ling Gesar: Homage to R. A. Stein*. Leiden, Brill.
- Forgues Grégory, 2011, *Materials for the Study of Gesar Practices*. Ph.D. thesis, Department of Tibetology and Buddhology. Vienna, University of Vienna.
- Forgues Grégory, 2015, "The magic of healing in Gesar rituals", in Charles Ramble & Ulrike Roesler (eds.), *Tibetan & Himalayan Healing: An Anthology for Anthony Aris*. Kathmandu, Vajra Books, pp. 211-230.
- Forgues Grégory, 2017, "Invoquer le *dgra lha* : Rituels propitiatoires adressés à Gesar dans la tradition *ris med* du XIX^e siècle : vue d'ensemble et étude de cas", in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 151-169.
- Gauthard Nathalie, 2011, "L'épopée tibétaine de Gesar de Gling. Adaptations, patrimonialisation et mondialisation", *Cahiers d'Ethnomusicologie* (Numéro spécial, Questions d'éthique) 24, pp. 171-187. <http://ethnomusicologie.revues.org/1756>
- Gauthard Nathalie, s.d., "Arts vivants tibétains : les adaptations contemporaines de Gesar", *Minorités tibétaines de la République Populaire de Chine : Créations artistiques et littéraires contemporaines*. Réseau-Asie, URL :

- congres-2011/ateliers-retenus/tibetaines-populaire-chine/
 Henrion-Dourcy Isabelle, 2017 "La Danse de Gesar au monastère de Dzogchen : Notes préliminaires", in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 191-213.
- Kapstein Matthew & Charles Ramble (eds.), forthcoming, *The Many Faces of Ling Gesar: Homage to R. A. Stein*. Leiden, Brill.
- Karmay Samten G., 1993, "The theoretical basis of the Tibetan epic, with reference to a 'chronological order' of the various episodes in the Gesar epic", *Bulletin of the School of Oriental and African Studies*, 56 (2), pp. 234-246.
- Karmay Samten G., 1995-a, "The Social Organization of Ling and the Term 'Phu-nu' in the Gesar Epic", *Bulletin of the School of Oriental and African Studies* 58, (2), pp. 303-313.
- Karmay Samten Gyaltsen, 1995-b, "Gesar, the Epic tradition of the Tibetans", in *Lungta, Journal of the Amnye Machen Institute* (Special issue, Two thousand years and more of Tibetan Poetry) 9, pp. 3-7. Reprinted in
- Karmay Samten Gyaltsen, 1999, "L'épopée tibétaine", *Action Poétique* 157, pp. 43-45.
- Kornman Robin, Sangye Khandro and Lama Chonam (trans.), 2012, *The Epic of Gesar of Ling: Gesar's Magical Birth, Early Years and Coronation as King*. Boston, Shambhala.
- Lerner Lin, 1987²², "Lingdro Dechen Rolmo: A Tibetan ritual dance in mandalic form", in Lynn Ager Wallen & Joan Ross Acocella (eds.), *A spectrum of world dance: Tradition, transition and innovation*. New York, Congress on Research in Dance, pp. 31-35.
- Li Lianrong, 2001, "History and the Tibetan Epic Gesar", *Oral Tradition*, 16 (2), pp. 317-342.
- Maconi Lara, 2004, "Gesar de Pékin ? Le sort du roi Gesar de Gling, héros épique tibétain, en Chine (post-)maoïste", in Judith Labarthe (ed.), *Formes modernes de la poésie épique : nouvelles approches*. Bruxelles, Peter Lang, pp. 371-419.
- Martin Dan, 2010, "From Gesar: The Place This time". URL: <http://tibeto-logic.blogspot.fr/2010/02/from-gesar-place-this-time.html>
- Mikles Natacha L., 2016, "Buddhicizing the Warrior-King: Gesar in the dMyal gling rdzogs pa chen po", *Revue d'Etudes Tibétaines*, Vol. 37, pp. 231-246.

²² Also refer to this useful article published before 1986: Lerner Lin, 1983, "Two Tibetan Ritual Dances: a Comparative Study", *Tibet Journal*, VIII (4), pp. 50-57.

- Pommaret Françoise & Samten Yeshi, 2017, "From Tibet to Bhutan: A note on the introduction of the dance of Gesar in Bumthang", in Katia Buffetrille & Isabelle Henrion-Dourcy (éds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 215-228.
- Richtsfeld Bruno, 2006, "Geburt und Jugend des Helden im Gesar-Epos der Monguor (VR China, Provinz Qinghai)", *Anthropos* 101, pp. 473-498.
- Samuel Geoffrey B., 1991, "Music and shamanic power in the Gesar epic", in Jamie C. Kassler (ed.), *Metaphor: a musical dimension*. Sydney, Currency Press, pp. 89-108.
- Samuel Geoffrey B., 1992, "Ge Sar of Ling: the Origins and meaning of the East Tibetan Epic", in Ihara Shōren & Zuiho Yamaguchi (eds.), *Tibetan Studies: Proceedings of the 5th Seminar of the International Association for Tibetan Studies, Narita 1989, Vol. 2*. Naritasan Shinshoji: Monograph series of Naritasan Institute for Buddhist studies, Occasional papers, pp. 711-721.
- Samuel Geoffrey B., 1994, "Gesar of gLing: Shamanic power and popular religion", in Geoffrey B. Samuel & Elisabeth Stutchbury (eds.), *Tantra and popular religion in Tibet*. New Delhi, International Academy of Indian Culture & Aditya Prakashan, pp. 53-77.
- Samuel Geoffrey B., 1996, "The Gesar Epic of East Tibet", in José Ignacio Cabezón & Roger R. Jackson (eds.), *Tibetan Literature: Studies in Genre*. Ithaca, Snow Lion, pp. 358-367.
- Samuel Geoffrey B., 2002, "The Epic and Nationalism in Tibet", in Benjamin Penny (ed.), *Religion and Biography in China and Tibet*. Richmond, Curzon, pp. 178-188.
- Schrempf Mona, 2015, "Fighting illness with Gesar – A healing ritual from Eastern Bhutan", in Charles Ramble and Ulrike Roesler (eds.), *Tibetan & Himalayan Healing: An Anthology for Anthony Aris*. Kathmandu, Vajra Books, pp. 623-632.
- Stein Rolf A., 1990, "L'épopée de Gésar dans sa version écrite de l'Amdo", in Tadeusz Skorupski (ed.), *Indo-Tibetan Studies: Papers in Honour and Appreciation of David L. Snellgrove's Contribution to Indo-Tibetan Studies*. Tring, Institute of Buddhist Studies, pp. 293-304.
- Yang Enhong, 1990, "The forms of Chanting Gesar and the Bon Religion of Tibet", in Charles Ramble & Martin Brauen (eds.), *Anthropology of Tibet and the Himalaya*. Zürich, Völkerkundemuseum der Universität Zurich, pp. 433-442.
- Yang Enhong, 1999, "The Study of Singing Tradition of the Tibetan Epic 'King Gesar'", *IAS Newsletter* 18, p. 16.
- Yang Enhong, 2001, "On the Study of the Narrative Structure of Tibetan Epic: A Record of King Gesar", *Oral Tradition*, 16 (2),

pp. 294-316.

Zhambei Gyaltscho, 2001, "Bab Sgrung: Tibetan Epic Singers", *Oral Tradition*, 16 (1), pp.280-293.

7. Drama, a lha mo

Lha mo is also, alongside religious music, a prolific section of this bibliography. It is also the only section with a significant input (in English) by Tibetan researchers (Lobsang Dordje 1990, Bian Do 1990, Norbu Tsering 1999, Jamyang Norbu 1995, 2001; Tashi Tsering 2001, 2007; Dikey Drokhar 2006, Samten Dondhup 2009). Two articles are devoted to the Milarepa play written by the Karmapa (Chandramouli 2013, Decler 2017).

Ahamedata Saiyada Jamila, 2006, "Tibetan Folk Opera: Lhamo in Contemporary Cultural Politics", *Asian Theatre Journal*, 23 (1), pp. 149-178.

Blondeau Anne-Marie, 1986, "The Life of the child Padma 'od 'bar from the Theatre to the Painted Image ", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 20-44.

Attisani Antonio, 2005, "Aspects of the Tibetan Theatre Question", *Tibet Journal*, XXX (1), pp. 3-60.

Bian Do, 1990, "The Origin, Development and Artistic Characteristics of Tibetan Opera", *Tibet Studies*, 2 (2), pp. 183-195.

Calkowski Marcia, 1991, "A day at the Tibetan Opera: Actualised performance and spectacular discourse", *American Ethnologist* 18, pp. 643-657.

Calkowski Marcia, 1997, "The Tibetan Diaspora and the politics of performance", in Frank J. Korom (ed.), *Tibetan culture in the diaspora, Papers presented at the panel of the 7th Seminar of the International Association for Tibetan Studies*. Wien, Verlag der Österreichischen Akademie der Wissenschaften, pp. 51-59.

Chandramouli Divya, 2013, "Evolving Stages: Duty and Fate in the Construction of Tibetan Tradition". *Independent Study Project (ISP) Collection*, Paper 1568. URL: http://digitalcollections.sit.edu/isp_collection/1568

Church Walter, 2002, "Spotlights on the Tibetan Theatre: L'opera tibetana—Un teatro vivente (Tibetan Opera—A Living Theatre), Fondazione Giorgio Cini, Venezia, May, 5-8th 2001 (Conference Report)", *Tibet Journal*, 27 (1-2), pp. 235-237.

Dallabeta Roberta, 1998, *La questione dello Ache Lhamo nel quadro delle*

- relazione culturali sino-tibetane*. Ph.D. thesis, Langues et littérature orientales. Venise, Université de Venise.
- Dash N.K., 1992, "The Avadānas and their influence on Tibetan drama", *The Tibet Journal*, XVII (3), pp. 41-46.
- Decler Hubert, 2017, "Bodhgaya, live on stage: H.H. Karmapa XVIIth Ogyen Trinley Dorje's *Life of Milarepa*", in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute-Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 229-243.
- Dhundrup Pema, Liantao Tian, Bernard Kleikamp, Shenpe Tenzin, Yalong Art Troupe, 1996, *Prince Nhosang: Tibetan opera*. Leiden, Parallax.
- Dikey Drokhar, 2008, "The Relationship Between A-lce lha-mo Troupes and Their Sponsors", *Inner Asia*, 10 (2), pp. 211-244.
- Fedotov Alexander, 1991, "Is there folk-theatre in Tibet?", *The Tibet Journal*, XVI (2), pp. 43-54.
- Fitzgerald Kati, 2014, "Tibetan Opera in and outside the Tibet Autonomous Region", *Asian Theatre Journal*, 31 (1), pp. 270-278.
- Foley Kathy & Karter M. Joshua, 1988, "Tibetan Opera Music and Dance from Lhasa: An Interview with Dacidan Duoji and Xiaozhaxi Ciren", *The Drama Review*, 32 (3), pp. 131-140.
- Gosh Bhajagovinda, 1997, "Himalayan Drama", *Bulletin of Tibetology, New series* 1, pp. 31-37.
- Gyatso Janet, 1986, "Thang-stong rGyal-po, Father of the Tibetan Drama Tradition: The Bodhisattva as Artist", in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 91-104.
- Helffer Mireille, 1991, "Tibet (ad vocem)", in Michel Corvin (ed.), *Dictionnaire encyclopédique du théâtre*. Paris, Bordas, pp. 826-827.
- Henrion-Dourcy Isabelle (ed.), 2001-a, *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask: Echoes from Tibetan opera) 15. Dharamsala, Amnye Machen Institute, Tibetan centre for advanced studies.
- Henrion-Dourcy Isabelle, 2001-b, "Editor's introduction", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask: Echoes from Tibetan opera) 15, pp. 3-7.
- Henrion-Dourcy Isabelle, 2001-c, "Explorations in the vocal art of the *lhamo* performer: commenting a demonstration by Tenzin Gönpö", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask: Echoes from Tibetan opera) 15, pp. 119-141.
- Henrion-Dourcy Isabelle & Puchung Tsering, 2001, "Script of the

- exordium of the hunters, the bringing down of blessings of the princes, the songs and dances of the goddesses, and the auspicious conclusion', by Lobsang Samten", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask: Echoes from Tibetan opera) 15, pp. 61-96.
- Henrion-Dourcy Isabelle, 2001-d, "Tibet—II. Traditional Music—5. *Lha-mo*", in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, Vol. XXV. London, Macmillan, pp. 456-457.
- Henrion-Dourcy Isabelle, 2005, "Women in Tibetan performing arts: Portraits of six contemporary singers", in Janet Gyatso & Hanna Havnevik (eds.), *Women in Tibet*. London / New York, Hurst & Co. / Columbia University Press, pp. 195-258.
- Henrion-Dourcy Isabelle, 2007, "Les masques du théâtre *ache lhamo* au Tibet central : types, usages et symboliques", in *Colloque International sur les Masques et Arts tribaux de l'Himalaya*. Paris, Le Toit du Monde, pp. 131-146.
- Henrion-Dourcy Isabelle, 2012, "Le théâtre tibétain *ache lhamo* : un contenu d'héritage indien dans des formes d'héritage chinois ?", in Hélène Bouvier-Smith & Gérard Toffin (eds.), *Théâtres d'Asie à l'œuvre : circulation, expression, politique*. Paris, Ecole française d'Extrême-Orient, Études thématiques 26, pp. 83-105.
- Henrion-Dourcy Isabelle, 2015, "*rNgon-pa'i 'don*...: A few thoughts on the preliminary section of *a-lce lha-mo* performances in Central Tibet", *Études mongoles et sibériennes, centrasiatiques et tibétaines* 46. URL : <https://emscat.revues.org/2608?lang=fr>
- Henrion-Dourcy Isabelle, 2017, *Le Théâtre ache lhamo: Jeux et enjeux d'une tradition tibétaine*. Bruxelles/Louvain, Mélanges chinois et bouddhiques/Peeters, Volume 33.
- [Jamyang Norbu & Tashi Tsering], 1995, "Nonsense verse in Tibetan Opera", *Lungta, Journal of Tibetan History and Culture* (Special issue, Two thousand years and more of Tibetan poetry) 9, pp. 14-16.
- Jamyang Norbu, 2001, "The Wandering Goddess: Sustaining the spirit of Ache Lhamo in the Exile Tibetan capital", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask: Echoes from Tibetan opera) 15, pp. 142-158.
- Josayma Bridgman Cynthia & Losang Norbu Tsonawa, 1990, *Tibetan Folk Opera, Drowa Sangmo (the life story of Drowa Sangmo)*. Dharamsala, Library of Tibetan Works and Archives (Reprint in 2001, Delhi, Paljor Publications).
- Josayma Bridgman Cynthia, 1991, *Gyasa Besa. Tibetan Folk Opera Story. The Story of the Marriage of King Songtsen Gampo of Tibet to the Princesses of China and Nepal*. Dharamsala, Library of Tibetan Works and Archives.
- Lobsang Dordje, 1990, "Le théâtre tibétain", in Fernand Meyer (ed.),

- Tibet: Civilisation et Société - Colloque organisé par la Fondation Singer-Polignac à Paris les 27,28 et 29 avril 1987.* Paris, Fondation Singer-Polignac / Maison des Sciences de l'Homme, pp. 85-89.
- Mackerras Colin, 1988-a, "Drama in the Tibet Autonomous Region", *Asian Theatre Journal*, 5 (2), pp. 198-219.
- Mackerras Colin, 1988-b, "Tibetan drama", in Martin Banham (ed.), *The Cambridge Guide to Theatre*. Cambridge, Cambridge University Press, pp. 994-995.
- Mackerras Colin, 1992, "Integration and the Dramas of China's Minorities", *Asian Theatre Journal*, 9 (1), pp. 1-37.
- Mackerras Colin, 1994, "What about those at the margins? A lacuna in Chinese theatre research", *Asian Theatre Journal*, 11 (1), pp. 90-96.
- Mackerras Colin, 1999, "Tradition and Modernity in the Performing Arts of the Tibetans", *International Journal of Social Economics*, 26 (1-3), pp. 58-78.
- Norbu Tsering, 1999, *Ache Lhamo is my life*. Turin, Legenda.
- Pearlman Ellen, 2002, *Tibetan Sacred Dance: A Journey into the Religious and Folk Traditions*. Rochester, Inner Traditions.
- Ross Joanna, 1995, *Lhamo: Opera from the Roof of the World*. Delhi, Paljor Publications.
- Samten Dhondup, 2009, "On the Tibetan traditional theatre", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 10-12.
- Schuh Dieter, 2001 [1976], "The Actor in the Tibetan *lha mo* Theatre", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask, Echoes from Tibetan opera) 15, pp. 97-118 [translated by Monika Lange, from the original German, "Der Schauspieler des Tibetischen Lha-mo Theaters", *Zentralasiatische Studien*, 10, Kommissionsverlag Otto Harrassowitz, 1976, pp. 339-384].
- Snyder Jeannette, 2001 [1979], "Preliminary Study of the Lha mo", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask, Echoes from Tibetan opera) 15, pp. 8-35 [reprinted from *Asian Music*, 10 (2), 1979, pp. 23-62].
- Tashi Tsering, 2001, "Reflections on Thang stong rgyal po as the founder of the *a lce lha mo* tradition of Tibetan performing arts", *Lungta, Journal of Tibetan history and culture* (Special issue, The singing mask, Echoes from Tibetan opera) 15, pp. 36-60.
- Tashi Tsering, 2007, "On the dates of Thang stong rgyal po", in Ramon N. Prats (ed.), *The Pandita and the Siddha: Tibetan studies in honour of E. Gene Smith*. Dharamsala, Amnye Machen Institute, pp. 268-278.

- Wojahn Daniel, 2013, *Wie wird die „tibetische Oper“ als politisches Mittel benutzt und wie beeinflusst dies die sozio-kulturellen Bereiche tibetischer Gesellschaften?* B.A. thesis. University of Leipzig, Institute for Indology and Central Asian Studies.
- Wojahn Daniel, 2016, "Preservation and Continuity: The Ache Lhamo Tradition Inside and Outside the Tibet Autonomous Region", *Revue d'Études Tibétaines* 37, pp. 534–550.
- Yamamoto Tatsuya 山本達也, 2008, "Daramusara de kōchikusareru 'Chibetto bunka': Chibetto kageki ramo to saiten shoton wo meguru kijutsu to gensetsu no kōsatsu wo tsūjite" *ダラムサラで構築される「チベット文化」: チベット歌劇ラモと祭典ショトンをめぐる記述と言説の考察を通じて* [The Construction of 'Tibetan Culture' at Dharamsala: A Consideration of the Tibetan Theater 'Lhamo' and the 'Zhoston' Festival], *Bunka jinruigaku* 日本文化人類学会 [Japanese Journal of Cultural Anthropology], 73 (1), pp. 49-69.
- Zillmann Uta, 2000, *Ache lha mo. Tradition und Veränderung der Tibetischen Volksoper im Exil. Dargestellt am Beispiel der Aufführung der Oper über das Leben des Milarepa nach dem Tibetischen Text von Blo bzang bsam gtan anlässlich des Opernfestes Shotön vom 20-27 März 1999 in Dharamsala*. M.A. thesis. University of Leipzig, Ethnology Institute.

8. Descriptions of 'spectacular' lay rituals, klu rol

Descriptions of lay rituals are one the main business assets of anthropologists of Tibet, so listing them all out here, especially when they are unrelated to performance, would not be helpful in this bibliography and only create confusion. The most important discussions and resources are mentioned in Buffetrille (2012). Many rituals that fall under the purview of 'performing arts' are offered to mountain deities or consist in masquerades, often during the new year. I have mentioned a few such publications here, in addition to the many studies dedicated to the *klu rol* festival in Reb gong, in Amdo.

- Buffetrille Katia, 2004, "Le jeu rituel musical (*glu/klu rol*) du village de Sog ru (Reb gong) en A mdo", *Études mongoles et sibériennes, centrasiatiques et tibétaines* 5, pp. 203-229.
- Buffetrille Katia, 2008, "Some remarks on mediums: The case of the *lha pa* of the musical festival of Sog ru (A mdo)", *Mongolo-Tibetica Pragensia '08 (Special Issue Mediums and Shamans in Central Asia)*, 1 (2), pp. 13-66.
- Buffetrille Katia (ed.), 2012, *Revisiting Rituals in a Changing Tibetan*

- World. Leiden, Brill.
- Dollfus Pascale & Gisèle Krauskopff, 2014, *Les vertus du rire : Masques et mascarades en Himalaya*. Paris, Findakly.
- Dpal Idan bkra shis and Kevin Stuart, 1998, "Perilous Novelties': The Amdo Tibetan *Klu rol* Festival in Gling rgyal Village", *Anthropos* 93, pp. 31-53.
- Makley Charlene, 2013-a, "Reb kong's *Klu rol* and the Politics of Presence: Methodological Considerations", in Yangdon Dhondup, Ulrich Pagel & Geoffrey Samuels (eds.), *Monastic and Non-Monastic Traditions in North-East Tibet*. Leiden, Brill, pp. 187-201.
- Makley Charlene, 2013-b, "The Politics of Presence: Voice, Deity Possession, and Dilemmas of Development Among Tibetans in the PRC", *Comparative Studies in Society and History*, 55 (3), pp. 665-700.
- Makley Charlene, 2014, "The Amoral Other: State-led Development and Mountain Deity Cults among Tibetans in Amdo Rebgong," in Emily Yeh and Chris Coggins (eds.), *Mapping Shangrila: Nature, Personhood, and Polity in the Sino-Tibetan Borderlands*. Seattle, University of Washington Press, pp. 229-254.
- Punzi Valentina, 2015, "'Through Whose lens', Notes on Competing Representations of Lurol", *Revue d'Etudes Tibétaines* 33, pp. 109-125.
- Schrempf Mona, forthcoming, "From Popular Pilgrimage Festival to State Religious Performance – social constructions of the sacred site of Gomphu Kora, East Bhutan", in Ute Luig (ed.), *Approaching the Sacred: Processions and Pilgrimages in Historical and Intercultural Perspectives*. Berlin, Cluster of Excellence "Topoi".
- Sewell Andrew, Kevin Stuart, and Hereb Jamcu, 2002, "Entertaining Deities in Rebgong", *China's Tibet*, 13 (2), pp. 18-20.
- Stuart Kevin, Banmadorji and Huangchojia, 1995, "Mountain Gods and Trance Mediums: A Tibetan Summer Festival", *Asian Folklore Studies*, 54 (2), pp. 219-237.
- Xing Quancheng (translated by Chen Qiang and Kevin Stuart), 1998, "A Northern Tibetan Summer Festival", *Central Asiatic Journal*, 42 (2), pp. 291-306.

9. Traditional/folk songs and dances

This section compiles publications on very diverse folk song traditions, very few are about dance. The list concludes with two important documentary movies short by Tibetans on folk song traditions or on a famous performer of the *nang ma'i skyid sdug* (*nang ma* music society in pre-1950s Lhasa). Let us finally mention the collecting endeavour carried out by the 'Tibetan Endangered Music Project', renamed 'Plateau Music Project' (Mooney 2007, Tsering Bum & Gerald Roche, n.d.), from 2005 to 2014. The Plateau Cultural

Heritage Protection Group mentioned in Section 5 (verbal arts) has taken over the preservation of the collection.

- Anon., 2005, "Latse Hosts Three Legendary Singer-Songwriters", *Latse Newsletter* 3, pp. 2-6.
- Anton-Luca Alexandru, 2002, "Glu and la ye in A mdo: an introduction to contemporary Tibetan folk songs", in Toni Huber (ed.), *Amdo Tibetans in transition: Society and culture in the post-Mao era (Proceedings, 9th IATS conference, Leiden, 2000)*. Leiden, Brill, pp. 173-196.
- Brown Mason, 2015, "La-re-so: Teaching the Tibetan *Dranyen* through Solfege", *Journal of the Vernacular Music Center*, 1 (2). URL: <https://journals.tdl.org/jovmc/index.php/jovmc/article/view/11> (last accessed 27 May 2017).
- Caixiangduojie, Kevin Stuart, and Alexandru Anton-Luca, 2010, *Tibetan Weddings in Ne'u na Village*. New York, YBK Publishers.
- Collinge Ian, 1993, "The Dra-nyen (the Himalayan Lute): An Emblem of Tibetan Culture", *Chime* 6, pp. 22-33.
- Collinge Ian, 1996, "Developments in musicology in Tibet: the emergence of a new Tibetan lexicon", *Asian Music*, XXVIII (1), pp. 87-114.
- Cromphout Anne-Laure, 2005, *The Social and Political Representations of Traditional and Popular Music in Tibetan Amdo, its Transmission and Aesthetics*. M.Sc. in Anthropology, Graduate School of Social and Political Studies. Edinburgh, University of Edinburgh.
- Diehl Kiela, 1996, "The wedding hostesses (*Khrung zhu ma*) of Central Tibet", *Chö Yang - The Voice of Tibetan Religion and Culture* 7, 1996, pp. 102-105.
- Dinnerstein Noe, 2012, "Songs, Cultural Representation and Hybridity in Ladakh", *Himalaya, the Journal of the Association for Nepal and Himalayan Studies*, 32 (1-2), pp. 77-84.
- Dinnerstein Noe, 2013, *Ladakhi Traditional Songs: A Cultural, Musical, and Literary Study*. Ph.D. thesis, Department of Music. New York, City University of New York.
- Dobson Elaine, 2011, "From Mount Tsari to the *tsechu*: Bhutan's Sacred Song and Lute Dance", *Journal of Bhutan Studies* 25, pp. 59-81.
- du Breuil Christina, 2012, "Tibetan Guozhuang in Diqing Autonomous Prefecture: A Comparative Musical Analysis". *Independent Study Project (ISP) Collection*, Paper 1459. URL: http://digitalcollections.sit.edu/isp_collection/1459

- Goldstein Melvyn C.²³, "Lhasa street songs database". URL: https://case.edu/affil/tibet/moreTibetInfo/street_songs_collection.htm#
- Hein Veronika, 2007, "A Preliminary Analysis Of Some Songs In Tibetan Language Recorded In Spiti And Upper Kinnaur", in Deborah Klimburg-Salter, Kurt Tropper & Christian Jahoda (eds.), *Proceedings of the Tenth Seminar of the IATS, 2003. Volume 7: Text, Image and Song in Transdisciplinary Dialogue*. Leiden, Brill, pp 235-250.
- Henrion-Dourcy Isabelle & Tsereng Dondhup, 2001, "Tibet—III. Traditional Music—1. Folk Music—6. Instruments", in Stanley Sadie (ed.), the *New Grove Dictionary of Music and musicians*. London, Macmillan, Vol. 25, pp. 449-460.
- Henrion-Dourcy Isabelle, 2001-a, "Tibet—III. Traditional Music—3. Nangma", in Stanley Sadie (ed.), the *New Grove Dictionary of Music and musicians*. London, Macmillan, Vol. 25, pp. 452-453.
- Henrion-Dourcy Isabelle, 2001-b, "A-jo rNam-rgyal, A-lce Dvangs-bzang, Gar-dpon Pa-sangs Don-grub, Mig-dmar rGyal-mtshan, Nor-bu Tshe-ring, Zhol-khang bSod-nams Dar-rgyas", in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*. London, Macmillan, *passim*.
- Henrion-Dourcy Isabelle, 2005, "Women in Tibetan performing arts: Portraits of six contemporary singers", in Janet Gyatso & Hanna Havnevik (eds.), *Women in Tibet*. London / New York, Hurst & Co. / Columbia University Press, pp. 195-258.
- Henrion-Dourcy Isabelle, 2013, "Dadön", "Yungchen Lhamo", "Yumän" et "Les femmes dans les arts du spectacle tibétains", in Antoinette Fouque, Béatrice Didier, Mireille Calle-Gruber (eds.), *Dictionnaire des créatrices*. Paris, Éditions des femmes.
- Jamyang Norbu, 1986, "The Role of the Performing Arts in Old Tibetan Society", in Jamyang Norbu (ed.), *Zlos-gar: Performing Traditions of Tibet*. Dharamsala, Library of Tibetan Works and Archives, pp. 1-6.
- Jamyang Norbu & Tashi Dhondup, 1986, "A Preliminary Study of Gar, the Court Dance and Music of Tibet", in Jamyang Norbu (ed.), *Zlos-gar: Performing Traditions of Tibet*. Dharamsala, Library of Tibetan Works and Archives, pp. 132-142.
- Lama Jabb, 2015, "A Poem-song on the Perfect Tibetan Physician", in Charles Ramble & Ulrike Roesler (eds.), *Tibetan & Himalayan Healing: An Anthology for Anthony Aris*. Kathmandu, Vajra Books,

²³ It is impossible not to remind the readers here of Melvyn Goldstein's important article on this topic, although it was published before 1986 : Goldstein Melvyn C., 1982, "Lhasa Street Songs: Political and Social Satire in Traditional Tibet", *Tibet Journal*, VII (1-2), pp. 56-66.

- pp. 417-433.
- Lange Diana, 2015, "The Boatman is more Beautiful than a God': Poetising and Singing on the Rivers in Central and Southern Tibet", in Olaf Czaja & Guntram Hazod (eds.), *The Illuminating Mirror. Tibetan Studies in Honour of Per K. Sørensen on the Occasion of his 65th Birthday*. Wiesbaden, Ludwig Reichert Verlag, pp. 269-282.
- Lerner Lin²⁴, 1987, "Lingdro Dechen Rolmo: A Tibetan ritual dance in mandalic form", in Lynn Ager Wallen & Joan Ross Acocella (eds.), *A spectrum of world dance: Tradition, transition and innovation*. New York, Congress on Research in Dance, pp. 31-35.
- Libu Lakhi, Qi Huimin, Charles Kevin Stuart, and Gerald Roche, 2010, "Namuyi Tibetan Songs, Engagement Chants, and Flute Music", *Asian Highlands Perspectives* 4. Xining, Plateau Publications.
- Magnusson Jan, 2011, "The Baltistan Movement and the Power of Pop *Ghazals*", *Asian Ethnology*, 70 (1), pp. 33-57.
- Mooney Paul, 2007, "In China, a Race to Save Tibetan Songs", *The Chronicle of Higher Education*, 30 March 2007.
<http://www.chronicle.com/article/In-China-a-Race-to-Save/12950>
- Mouquod Sarah, 2001, *Les chants de l'Amdo dans la communauté tibétaine de Dharamsala en Inde*. Diplôme d'études approfondies, Département Arts de la scène et du spectacle. Saint-Denis, Université Paris 8-Vincennes-Saint-Denis (with a CD).
- Mouquod Sarah, 2003, *Les chants lö dans l'Amdo d'aujourd'hui (Tibet)*. Maîtrise, Département Arts de la scène et du spectacle. Saint-Denis, Université Paris 8-Vincennes-Saint-Denis (with a CD).
- Ngawang Tsering Shakspo, 2008, *The Culture of Ladakh through Song and Dance*. Leh, Author's self-publication.
- Pommaret Françoise, 2006, "Dances in Bhutan: A Traditional Medium of Information", *Journal of Bhutan Studies* 14, pp. 26-35.
 URL:
http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol_14/14-4.pdf (last accessed 10 May 2017).
- Ramble Charles, 2002, "The victory songs of Porong", in Katia Buffetrille & Hildegard Diemberger (eds.), *Territory and identity in Tibet and the Himalayas (Proceedings, 9th IATS conference, Leiden, 2000)*. Leiden, Brill, pp. 59-83.
- Robertson John, 2011, *Semiotics, habitus and music in the transmission of Tibetan culture in Toronto*. M.A. thesis, Ethnomusicology. Lynchburg, Liberty University.
- Robin Françoise, 2017, "Le rêve d'un musicien errant de Pema Tsenden.

²⁴ Likewise for her previous article, published before 1986: Lerner Lin, 1983, "Two Tibetan Ritual Dances: a Comparative Study", *Tibet Journal*, VIII (4), pp. 50-57.

- Traduction commentée”, in Katia Buffetrille & Isabelle Henrion-Dourcy (eds.), *Musique et épopée en Haute Asie. Mélanges offerts à Mireille Helffer à l'occasion de son 90^e anniversaire*. Paris, L'Asiathèque, pp. 245-271.
- Rossi Donatella, 1992, “Some notes on the Tibetan Amdo love songs”, in Ihara Shōren & Zuiho Yamaguchi (eds.) *Tibetan Studies: Proceedings of the 5th Seminar of the International Association for Tibetan Studies, Narita 1989, Vol. 2*. Naritasan Shinshoji, Monograph series of Naritasan Institute for Buddhist studies, Occasional papers, pp. 705-709.
- Ruth Gamble, 2015, “The Problem with Folk: Giuseppe Tucci and the Transformation of Folksongs into Scientific Artifacts”, in David Templeman & A. A. Di Castro (eds.), *Asian Horizons: Giuseppe Tucci's Buddhist, Indian, Himalayan and Central Asian Studies*. Melbourne / Rome, Monash University Press / Serie Orientale Roma, pp. 45-67.
- Salvatori Marta, 2005, “The Ladakhi Lute and Related Folk Songs”, *Tibet Journal*, XXX (3), pp. 65-90.
- Samuel Geoffrey, 1986, “Music of the Lhasa Minstrels”, in Jamyang Norbu (ed.), *Zlos-Gar. Performing traditions of Tibet. Commemorative issue on the occasion of the 25th anniversary of the founding of Tibetan Institute of Performing Arts (1959-84)*. Dharamsala, Library of Tibetan Works and Archives, pp. 13-19.
- Sangs rgyas bkra shis, Qi Huimin & C. Kevin Stuart, 2015, “Being anything and going anywhere. An Amdo Tibetan auto-songography”, *Asian Highland Perspectives* 39. Xining, Plateau Publications. URL: https://www.academia.edu/21856222/AHP_39_BEING_ANYTHING_AND_GOING_ANYWHERE_AN_A_MDO_TIBETAN_AUTO-SONG-OGRAPHY
- Skal bzang nor bu, 2011, “An Introduction to Amdo Tibetan Love Songs, or La gzhas”, *Asian Highland Perspectives* (Special issue, Centering the Local: A Festschrift for Dr. Charles Kevin Stuart on the Occasion of his Sixtieth Birthday) 37. Xining, Plateau Perspectives, pp. 1-36.
- Skal dbang skyid, Sha bo don sgrub rdo rje, Sgrol ma mtsho, Gerald Roche, Eric Schweickert & Dpa' rtse gyal, 2011, “I, Ya ri a bsod, am a dog. The Life and Music of a Tibetan Mendicant Singer”, *Asian Highland Perspectives* 10. Xining, Plateau Perspectives, pp. 177-230. URL: <http://hdl.handle.net/11343/128278>
- Sonam Kunga, 2001, “The attributes and values of folk and popular songs”, *Journal of Bhutan Studies*, 3 (1), pp. 134-175.
- Tashi Tenzin, 2017, “Dranyen: a study in Tibetan identity”, *Tibet*

- Policy Institute*. URL:
 tibetpolicy.net/wp-content/uploads/2017/01/Dranyen-Paper.pdf
- Trewin Mark, 1990, "Rhythmic Style in Ladakhi Music and Dance", in L. Icke-Schwalbe L. & G. Meier (eds.), *Wissenschaftsgeschichte und gegenwärtige Forschungen in Nordwest-Indien (Internationales Kolloquium vom 9 bis 13 März 1987 in Herrnhut)*. Dresden, Staatliches Museum für Völkerkunde Forschungsstelle, pp. 273-276.
- Trewin Mark, 1995-a, *Rhythms of the gods: The musical symbolics of power and authority in the Tibetan Buddhist kingdom of Ladakh*. Ph.D. thesis, Department of Music. London, City University.
- Trewin Mark, 1995-b, "On the History and Origin of 'Gar', the Court Ceremonial music of Tibet", *Chime* 8, pp. 4-31.
- Trewin Mark, 2001, "Gar", in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, Vol. 25. London, Macmillan, p. 452.
- Tsering Bum & Gerald Roche, n.d., "The Plateau Music Project: Grassroots Cultural Preservation on the Tibetan Plateau". URL: <https://fr.scribd.com/document/37276498/Plateau-Music-Project-English>
- Wenchangjia (Kawa Namgyal, Kha ba rnam rgyal) and C.K. Stuart, 2014, "Tibetans, Camels, Yurts, and Singing to the Salt Goddesses: An A mdo Elder Reflects on Local Culture", *Asian Highlands Perspectives* 35. Xining, Plateau Perspectives, pp. 103-124.
- Witzleben Lawrence J., 1997, "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music", *Ethnomusicology* (Special Issue, Issues in Ethnomusicology), 41 (2), pp. 220-242.
- Wu Ben, 1998, "Music scholarship West and East: Tibetan Music as a Case Study of Asian Music", *Asian Music*, 29 (2), pp. 31-56.
- Zla ba sgröl ma, 2012, "Silence in the Valley of Songs: Work Songs from Sman shod Valley", *Asian Highlands Perspectives* 12. . Xining, Plateau Perspectives.
<http://www.plateauculture.org/writing/silence-valley-songs-work-songs-sman-shod-valley>
- Two documentary films by Tibetans on folk music:*
- Ngawang Choephel (dir.), 2009, "Tibet in songs" (86 minutes). Guge Productions.
- Sonam Tashi and Eric Henningsen (dir.), 2010, "Acho Namgyal: Shey Kyi Jinpa" (86 minutes). ION Digital Films.

10. Pop music, world music and contemporary genres

Most of the publications examine pop music in Tibet, but a few

authors also look at the politics of performances in or from the PRC (Makley 1997, House, s.d., Wang s.d., Bangsbo 2013, International Campaign for Tibet 2013). Some researchers worked among Tibetan exiles (Diehl 1997, 2002; Conrad, 2000, Mouquod 2001, Tardif-Turcotte 2009, Tenzin Nyiwoe 2011, Yamamoto 2013, Morcom 2015-a, forthcoming-a, Cupchik, forthcoming-a,) or wrote about the invented tradition of singing bowls (Joffe 2015, Yamamoto 2015-a). Political repression is also addressed (Dechen Pemba, s.d., 2014)²⁵. Other studies have focused on Amdo (Mouquod 2001, 2003; Cromphout 2005, Ellwanger 2005, Savolainen s.d., Lama Jabb 2011) or on Chinese appropriations of Tibetan culture and music (Upton 2002, Baranovitch 2009, 2016; Yang 2014), or similar processes in the USA (Congdon 2007).

- Bangsbo Ellen, 2013, "Contemporary Performing Arts on the Tibetan Plateau and amongst Tibetans: Reflections on Transformation, Authenticity and Value", *Himalayan Discoveries*, 1 (1), pp. 9–26.
- Baranovitch Nimrod, 2009, "Representing Tibet in the Global Cultural Market: The Case of Chinese-Tibetan Musician Han Hong", in Andrew N. Weintraub & Bell Yung (eds.), *Music and Cultural Rights*. Urbana, University of Illinois Press, pp. 187-218.
- Baranovitch Nimrod, 2016, "Ecological Degradation and Endangered Ethnicities: China's Minority Environmental Discourses as Manifested in Popular Songs", *The Journal of Asian Studies*, 75 (1), pp. 181-205.
- Congdon Darinda J., 2007, "*Tibet Chic*": *Myth, marketing, spirituality and politics in musical representations of Tibet in the United States*. Ph.D. thesis. Pittsburgh, University of Pittsburgh.
- Connor William K., 2007, *Multiculturalism and multi-regionalism in contemporary Tibetan popular music*. M.A. thesis, Department of Music. Honolulu, University of Hawai'i.
- Conrad Ashu, 2000, *Preservation and performance in the Tibetan diaspora: A study of the Tibetan Institute of Performing Arts, India 1998-99*. M.A. thesis, Institute of Anthropology. Copenhagen, University of Copenhagen.
- Cromphout Anne-Laure, 2005, *The Social and Political Representations of Traditional and Popular Music in Tibetan Amdo, its Transmission and Aesthetics*. M.Sc. in Anthropology, Graduate School of Social and Political Studies. Edinburgh, University of Edinburgh.
- Cupchik Jeffrey W., forthcoming-a, "Tibetan Performing Arts in Exile: Preserving Cultural Memory through Music and Dance

²⁵ One may add the following resource, who lists the profile of ten jailed musicians since 2012: "Unsung heroes: Tibet's jailed musicians", <https://www.freetibet.org/about/human-rights/case-studies/musicians>

- Performances in Indian Settlements", in Zoe Sherinian & Sarah Morelli (eds.), *Music and Dance as Everyday Life in South Asia*. Bloomington, Indiana University Press.
- Cupchik Jeffrey W., forthcoming-b, "Buddhism and Popular Music", in Christopher Partridge & Marcus Moberg (eds.), *The Bloomsbury Companion to Religion and Popular Music*. London, Bloomsbury.
- Dechen Pemba, s.d., "Tibet/China: Censored poet and exiled musician sidetrack oppression", <http://freemuse.org/archives/8250>
- Dechen Pemba, 2014, "Braving High Risks and Heavy Censorship in China, Tibetan Musicians Sing Their Love for Tibet", <http://globalvoicesonline.org/2014/07/09/braving-high-risks-and-heavy-censorship-in-china-tibetan-musicians-sing-their-love-for-tibet/>
- Diehl Keila, 1997, "When Tibetan refugees rock, paradigms roll: echoes from Dharamsala's musical soundscape", in Frank J. Korom (ed.), *Constructing Tibetan culture. Contemporary perspectives*. Québec, World Heritage Press, pp. 122-159.
- Diehl Kiela, 2002, *Echoes from Dharamsala: Music in the life of a Tibetan refugee community*. Berkeley, University of California Press.
- Drolma Tsering & Arthur Wilson, 2009, "Tibetan Contemporary Song and Music Video: Focus and Direction 2000-2009", *Tibet Journal*, XXXIV (1), pp. 99-176.
- du Breuil Christina, 2012, "Tibetan Guozhuang in Diqing Autonomous Prefecture: A Comparative Musical Analysis". *Independent Study Project (ISP) Collection*, Paper 1459. URL: http://digitalcollections.sit.edu/isp_collection/1459
- Ellwanger Tracy, 2005, "'Oh Uncle Pema!' The Role of Musical Agency in the Creation of a Modern Tibetan Identity". *Independent Study Project (ISP) Collection*, Paper 415. URL: http://digitalcollections.sit.edu/isp_collection/415
- Famularo Julia, 2005, *Revolutionary Music in Tibet: Identity, Ideology, and Integration*. MA thesis, East Asian Studies Weatherhead East Asian Institute. New York, Columbia University.
- Gayley Holly, 2016, "T-Pop and the Lama: Buddhist 'Rites out of Place' in Tibetan Monastery-Produced VCDs", in Megan Sijapati & Jessica Birkenholtz (eds.), *Religion and Modernity in the Himalaya*. London, Routledge, pp. 43-62.
- Henrion-Dourcy Isabelle, 2005, "Women in Tibetan performing arts: Portraits of six contemporary singers", in Janet Gyatso & Hanna Havnevik (eds.), *Women in Tibet*. London / New York, Hurst & Co. / Columbia University Press, pp. 195-258.
- House Ginevra, s.d. (c. 2003), "Legitimising History On The Concert Stage - The Labrang Monastery Tour". Last accessed on 7 October

- 2007 at
<http://www.soas.ac.uk/centres/centreinfo.cfm?navid=898>
- International Campaign for Tibet, 2013, "Multi-million dollar propaganda spectacle opens in a Lhasa under lockdown"
<https://www.savetibet.org/multi-million-dollar-propaganda-spectacle-opens-in-a-lhasa-under-lockdown/>
- Jamyang Norbu, 2007, "Freedom Wind, Freedom Song: Dispelling Modern Myths About the Tibetan National Flag and National Anthem." URL:
<http://www.phayul.com/news/article.aspx?id=6946>
- Joffe Ben, 2015, "Tripping On Good Vibrations: Cultural Commodification and Tibetan Singing Bowls", *Savage Minds*. URL:
<http://savageminds.org/2015/10/31/tripping-on-good-vibrations-cultural-commodification-and-tibetan-singing-bowls/>
- Lama Jabb, 2011, "Singing the Nation: Modern Tibetan Music and National Identity", *Revue d'Etudes Tibetaïnes* 21, pp. 1-29 (Reprinted in Tim Myatt et al. (eds.), 2012, *Revisiting Tibetan Culture and History*. Dharamsala, Amnye Machen Institute, pp. 1-29).
- Luzi Laetitia, 1999, "La musique contemporaine tibétaine : quand l'épopée de Gesar se chante en rap", *Action poétique* 157, pp. 75-77.
- Luzi Laetitia, 2001-a, "Tibet—IV. Contemporary music", in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*. London, Macmillan, p. 458.
- Luzi Laetitia, 2001-b, "Yadong", in Stanley Sadie & John Tyrrell (eds.) *New Grove Dictionary of Music and Musicians*. London, Macmillan, p. 631.
- MacPherson Sonia, 2001, "A genre to remember: Tibetan popular poetry and song as remembrance", *Language and Literacy: A Canadian Educational e-Journal*, 3 (2). URL:
<https://journals.library.ualberta.ca/langandlit/index.php/langandlit/article/viewFile/17652/14009>
- Makley Charlene, 1997, "Performing Authenticity: Tibetan Song and Dance Ensemble Makes its Argument", *The Journal of the International Institute*, 4 (2). URL:
<http://quod.lib.umich.edu/j/jii/4750978.0004.220?view=text;rgn=main>
- Morcom Anna, 2007, "Modernity, power and the reconstruction of dance in post-1950s Tibet", *Journal of the International Association for Tibetan Studies* 3. URL:
<http://www.thlib.org/collections/texts/jiats/#!jiats=/03/morcom/>
- Morcom Anna, 2008, "Getting heard in Tibet: Music, media and markets", *Consumption, Markets and Culture*, 11 (4), pp. 259-285.

- Morcom Anna, 2011, "History, traditions, identities and nationalism: Drawing and redrawing the musical cultural map of Tibet", in Saadet Arslan & Peter Schweiger (eds.), *Tibetan studies: An anthology*. Andiast, IITBS International Institute for Tibetan and Buddhist Studies, pp. 385-417.
- Morcom Anna, 2015-a, "Locating music in capitalism: a view from exile Tibet", *Popular Music*, 34 (2), pp. 274 -295.
- Morcom Anna, 2015-b, "Landscape, urbanization, and capitalist modernity: exploring the 'great transformation' of Tibet through its songs", *Yearbook for Traditional Music* 47, pp. 161-189.
- Morcom Anna, forthcoming-a, "Music and dance of exile Tibet: traditions, institutions, communities", in Shelly Bhoil & Enrique Galvan-Alvarez (eds.), *Resistant Hybridities: New Narratives of Exiled Tibet*. New York, Lexington Books.
- Morcom Anna, forthcoming-b, "Pop music, protest and cultural security: Questions of power and identity in Tibet and exile Tibet", *Himalaya, Journal of the Association for Nepal and Himalayan Studies*.
- Mouquod Sarah, 2001, *Les chants de l'Amdo dans la communauté tibétaine de Dharamsala en Inde*. Diplôme d'études approfondies, Département Arts de la scène et du spectacle. Saint-Denis, Université Paris 8-Vincennes-Saint-Denis (with a CD).
- Mouquod Sarah, 2003, *Les chants lö dans l'Amdo d'aujourd'hui (Tibet)*. Maîtrise, Département Arts de la scène et du spectacle. Saint-Denis, Université Paris 8-Vincennes-Saint-Denis (with a CD).
- Savolainen Mari, s.d., "Dunglen Lute Music and the Beginning of Popular Music in Amdo". URL: <http://www.rel.su.se/Papers/Savolainen.pdf>
- Snavely Andrea, 2008, *Reclaiming Shangri-la: Young PRC Tibetans' quest for a 'homeland' through popular music*. M.A. thesis, East Asian Studies. Cambridge, Harvard University.
- Stirr Anna, 2008, "Blue Lake: Tibetan Popular Music, Place and Fantasies of the Nation", in Robert Barnett & Ronald Schwartz (eds.), *Tibetan Modernities: Notes from the Field on Cultural and Social Change*. Leiden, Brill, pp. 305-331.
- Tardif-Turcotte Élise, 2009, *Les discours identitaires et politiques d'un groupe de musique populaire tibétain en exil à Dharamsala : les JJI Exile Brothers*. Formation pratique [B.A. thesis], Département d'anthropologie. Québec, Université Laval.
- Tenzin Nyiwoe, 2011, "From Buddha to Bollywood, and Hollywood to Hallyu: Exile living in the age of pop culture", *Lhakar diaries*. URL: <https://lhakardiaries.com/2011/12/14/from-buddha-to-bollywood-and-hollywood-to-hallyu-exile-living-in-the-age-of-pop-culture/>
- Thurston Timothy, 2017, "Sounding the Mother Tongue: Tibetan

- Hip-Hop on the Roof of the World”, Smithsonian centre magazine for folk life and cultural heritage,
<http://www.folklife.si.edu/talkstory/2017/sounding-the-mother-tongue-tibetan-hip-hop-on-the-roof-of-the-world>
- Tibet Information Network²⁶, 2004, *Unity and discord: Music and politics in contemporary Tibet*. London, Tibet Information Network.
- Upton Janet, 2002, “The Politics and Poetics of Sister Drum: ‘Tibetan’ Music in the Global Marketplace”, in Timothy J. Craig & Richard King (eds.), *Global Goes Local: Popular Culture in Asia*. Hong Kong, Hong Kong University Press, pp. 99-119.
- Van Vleet Stacey A., 2006, *The ‘Righteous Power’ of Modern Tibetan Music within the PRC*. M.A. thesis, Anthropology. Boulder, University of Colorado.
- Wang Shih-Yin, s.d. (c. 2003), “The Labrang Tour – Dohdar Music Behind The Scenes”. Last accessed on 7 October 2007 at <http://www.soas.ac.uk/centres/centreinfo.cfm?navid=898>
- Warner Cameron D., 2013, “Hope and Sorrow: Uncivil Religion, Tibetan Music Videos, and YouTube”, *Ethnos, Journal of Anthropology*, 78 (4), pp. 543-568.
- Yamamoto Tatsuya 山本達也, 2013, *Butai no ue no Nanmin: Tibet Nanmin Geinou Shudan no Minzokushi* 舞台の上の難民：チベット難民芸能集団の民族誌 [Refugees on the stage: an Ethnography of Tibetan refugee performing arts group]. Kyoto 京都, Hozokan 法蔵館.
- Yamamoto Tatsuya, 2015-a, “Selling healing: a case study of Tibetan chanting CD production in Kathmandu”, in Charles Ramble & Ulrike Roesler (eds.), *Tibetan and Himalayan healing: An anthology for Anthony Aris*. Kathmandu, Vajra Books, pp. 729-748.
- Yamamoto Tatsuya 山本達也, 2015-b, “Katachi wo Kaeteiku Kashi – Tibet nanmin shakai ni okeru Tibetan pop no Sakushi Jissen wo Jireini” かたちを変えていく歌詞 —チベット難民社会におけるチベタン・ポップの作詞実践を事例に [The Changing Form of Lyric Writing Practice by Tibetan Pop Singers in Tibetan Refugee Society], *Kokuritsu Minzokugaku Hakubutsukan Kenkyuhoukoku* 国立民族学博物館研究報告 [*Bulletin of the National Museum of Ethnology*], 40(2), pp. 311-347.
- Yang Xi, 2014, *The commodification of Tibetan spirituality in contemporary Chinese popular music*. M.A. thesis, Department of Music. Honolulu, University of Hawai’i.
- Yangdon Dhondup, 2008, “Dancing to the Beat of Modernity: the Rise and Development of Tibetan Pop Music”, in Robert Barnett &

²⁶ The author of this book is Anna Morcom.

- Ronald Schwartz (eds.), *Tibetan Modernities: Notes from the Field on Cultural and Social Change*. Leiden, Brill, pp. 285-304.
- Yangdon Dondhup, 2016, "Tibetan pop music", in Jeremy A. Murray & Kathleen M. Nadeau (eds.), *Pop Culture in Asia and Oceania*. Santa Barbara, ABC-Clio, pp. 50-52.

11. Cinema, films, videos

- "Filmmaker: Gu ru 'phrins las", *Asian Highland Perspectives* 44, pp. 388-393. Xining, Plateau Perspectives.
- "Filmmaker: Khashem gyal", *Asian Highland Perspectives* 44. Xining, Plateau Perspectives, pp. 384-387.
- Barnett Robert, 2002, "The Secret Secret: Cinema, Ethnicity and 17th Century Tibetan-Mongolian Relations", *Inner Asia*, 4 (2), pp. 277-346.
- Barnett Robert, 2011, "Documentaries by Tibetans in Tibet: The Digital Era", *Latse Newsletter* 7, pp. 48-57.
- Barnett Robert, 2012, "Younghusband Redux: Chinese films and dramatizations of the British invasion of Tibet," *Inner Asia* 14, pp. 195-233
- Barnett Robert, 2015, "DV-made Tibet: Domestic Videos, Elite Films, and the Work of Pema Tsenden", in Zhang Zhen & Angela Zito (eds.), *DV-Made China: Digital Subjects and Social Transformations after Independent Film*. Honolulu, University of Hawai'i Press, pp. 119-162.
- Chenagtsang Dorje Tsering (Lce nag tshang Dorje Tsering), 2009-a, "An Introduction to My Experience as a Documentarist", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 71-73.
- Chenagtsang Dorje Tsering (Lce nag tshang Dorje Tsering), 2009-b, "On the Relationship between Literature and Cinema in Tibet", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 75-78.
- Frangville Vanessa, 2009, "Tibet in Debate: Narrative Construction and Misrepresentations in 'Seven Years in Tibet' and 'Red River Valley'", *Transtext(e)s transcultures* [跨文本跨文化] 5.
- Frangville Vanessa, 2011, "'Minority Film' and Tibet in the PRC: From 'Hell on Earth' to the 'Garden of Eden'", *Latse Newsletter* 7, pp. 8-27.
- Frangville Vanessa, 2016, "Pema Tsenden's The Search: The Making of a Minor Cinema", *Journal of Chinese Cinema* (Special issue, Pema Tsenden), 10 (2), pp. 106-119.

- Harnden-Simpson Mona, 2011, *Forging a Buddhist Cinema: Exploring Buddhism in Cinematic Representations of Tibetan Culture*. M.A. thesis, Department of Film studies. Ottawa, Carleton University.
- Hladíková Kamila, 2016, "Shangri-la deconstructed. Representations of Tibet in the PRC and Pema Tsenden's films", *Archív Orientální*, 84 (2), pp. 349-380.
- Jamyang Norbu, 2010, "The happy light bioscope theatre & other stories",
 Part I: <http://www.jamyangnorbu.com/blog/2010/02/10/the-happy-light-bioscope-theatre-other-stories-part-i/>
 Part 2: <http://www.jamyangnorbu.com/blog/2010/02/22/the-happy-light-bioscope-theatre-other-stories-part-2/>
- Matta Mara, 2009, "Liminal Gazes: Reflections on Tibetan Diasporic Cinema", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 25-36.
- Pema Tsenden, 2011, "A Brief Introduction to New Student Short Films in the Tibetan Language", *Latse Newsletter* 7, pp. 58-63.
- Robin Françoise, 2008, "Silent Stones As Minority Discourse: Agency and Representation in Padma tshen's The Silent Holy Stones (*Lhing 'jags kyi ma ni rdo 'bum*)", unpublished paper.
- Robin Françoise, 2009, "Performing Compassion: A Counter-Hegemonic Strategy in Tibetan Cinema?", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 37-49.
- Robin Françoise (ed.), 2011, *Latse Newsletter* (Special issue, Tibetan cinema) 7, pp. 5-62 (bilingual, in English and Tibetan).
- Robin Françoise, 2016, "Tibetan Cinema", in Jeremy Murray & Kathy Nadeau (eds.), *Pop Culture in Asia and Australia/Oceania*. Santa Barbara, ABC-Clio, pp. 145-147.
- Smyer Yu Dan, 2014, "Pema Tsenden's Transnational Cinema: Screening a Buddhist Landscape of Tibet", *Contemporary Buddhism: An Interdisciplinary Journal*, 15 (1), pp. 125-144.
- Tenzing Sonam, 2011, "Quiet Storm: Pema Tsenden and the Emergence of Tibetan Cinema", *Latse Newsletter* 7, pp. 36-47.
- Tribur Zoé et al., 2017, "Tibetan Folklore in Film: An Interview with Shide Nyima", Smithsonian Center for Folklife and Cultural Heritage. URL:
<http://www.folklife.si.edu/talkstory/2016/tibetan-folklore-in-film-an-interview-with-shide-nyima/>

12. Broadcast media: television, radio

- Barnett Robert, 2009, "Television in Tibet and the Drama Series", in Valeria Donati & Mara Matta (eds.), *Tibetan Arts in Transition: A*

- Journey through Theatre, Cinema, and Painting*. Rome, Asia Onlus, pp. 51-70.
- Biener Hansjörg, 2002, "Broadcasting to Tibet", *Central Asian Survey*, 21 (4), pp. 417-422.
- Different Voices: The Media in Tibet*, 2000. London, Tibet Information Network.
- Green R. Jeffrey, 2012, "Amdo Tibetan Media Intelligibility", *SIL Electronic Survey Reports 2012-019*. URL: <http://www.sil.org/silesr/abstract.asp?ref=2012-019>
- Henrion-Dourcy Isabelle, 2012, "Une rupture dans l'air : la télévision satellite de Chine dans la communauté tibétaine en exil à Dharamsala (Inde)", *Anthropologie et Sociétés* (Numéro spécial, MédiaMorphoses : la télévision, quel vecteur de changements ?), 36 (1-2), pp. 139-159.
<http://www.erudit.org/revue/as/2012/v36/n1-2/1011721ar.html>
- Henrion-Dourcy Isabelle, 2016, "Tibetan Radio and Television", in Jeremy Murray & Kathleen Nadeau (eds.), *Pop Culture in Asia and Oceania*. Santa Barbara, ABC-Clio, pp. 198-201.
- Linthicum Kate, 2007, "Changing Channels: The Bhutanese Middle Path Approach to Television". *Independent Study Project (ISP) Collection*, Paper 211. URL: http://digitalcollections.sit.edu/isp_collection/211
- McQueen Brian, 2013, "Upload Complete Syncing the Thunder Dragon: An Analysis of Bhutanese Media and its Influences on a Changing Culture". *Independent Study Project (ISP) Collection*, Paper 1571. URL: http://digitalcollections.sit.edu/isp_collection/1571
- Richardson Irene, 2009, "History of Tibetan and Exile Radio". *Independent Study Project (ISP) Collection*, Paper 806. URL: http://digitalcollections.sit.edu/isp_collection/806
- Thurston Timothy, 2013, "Careful Village's Grassland Dispute: An Amdo Dialect Tibetan Crosstalk Performance by Sman bla skyabs", *Chinoperl*, 32 (2), pp. 156-181.
- Thurston Timothy, 2015. *Laughter on the Grassland: A Diachronic Study of Amdo Tibetan Comedy and the Public Intellectual in Western China*. Ph.D. thesis, Department of East Asian Languages and Literatures. Columbus, Ohio State University.
- Thurston Timothy, forthcoming, "A Korean, an Australian, a nomad and a martial artist meet on the Tibetan Plateau: Encounters with foreigners in a Tibetan comedy from Amdo", *Journal of Folklore Research*.



2017 Studying the Tibetan Performing Arts: A Bibliographic Introduction (1986-2017). Article. Full-text available. This is the updated version. The version published in July 2017 had a few bibliographic references retracted, namely those who were to appear in the secretly edited volume "Musique et Pop en Haute-Asie: Manges offerts à Mireille Helffer à l'occasion de son 90e anniversaire" (2017). The volume has since been offered to her (January 2018), and the RET 40 Bibliographic introduction has been updated. Thanks for using this version as the definite one. View. Performing arts refers to forms of art in which artists use their voices, bodies or inanimate objects to convey artistic expression. It is different from visual arts, which is when artists use paint, canvas or various materials to create physical or static art objects. Performing arts include a range of disciplines which are performed in front of a live audience.