The Mongolian Collections
Retracing Hans Leder

edited by
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The Khüree-Tsam and its Relations with the Tsam Figures of the Leder Collections

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History of Khüree-Tsam

The Jakhar (Jagar) Tsam or Khüree-Tsam was introduced in Urga / Ikh Khüree (or Ix xüre, Dà xüre, Nislel xüre, Bogdin xüre, later Ulaanbaatar) in 1811, in the period of the Fourth Bogd (or Bogd gegen / Jawjandamba xutagt, Tib. rje-btsun dam-pa, 1775–1813). That year an eminent monk, Öndör khachin (Öndör xačin, Tib. mkhan chen) of the Tibetan Tashilhunpo Monastery taught the Jakhar-Tsam tradition to local Mongolian lamas, based on the rules prescribed by the Fifth Dalai Lama (1617–1682) (Gangaa 2003: 18). In 1836 Agwaanluwsankhaidaw (Agwänluwsanhsaidaw, Tib. ngag dbang blo bzang mkhas grub, 1779–1838), the head abbot of Ikh Khüree, wrote a handbook containing all the secret teachings and rules related to Tsam. The Fifth Bogd (1815–1841) was opposed to the spread of the dance, as it was not the original teaching of Tsongkhapa (1357–1419), founder of the Gelukpa school, but finally, at the request of nobles and high-ranking monks, he permitted it (Gangaa 2003: 18). Apart from the Tibetan handbook by abbot Agwaanluwsankhaidaw, the most important source regarding Khüree-Tsam is a 123-page document preserved today in the National Archives of Mongolia (M-85, D-1, 488a). This was written in Tibetan and in Mongolian in 1875, and contains technical instructions on organising the Khüree-Tsam dance. The Khüree-Tsam was held annually in Urga on 127 occasions until its termination in 1937. The tradition was revived in the Züün Khüree Dashcholoin (Jûn Xüre Dašcoalín) Monastery in 2002 by the monks R. Seretser (2004) of Ikh Khüree, L. Chimedrawdan (Chimedrawdan, 1911–2009) of the former Düürege wangin khüree (Düüregé wangin xüre), Khöwagöl province, Dashdorj (Dâddorj, born 1908) of the former Khatag lamiin khiiid (Xutaqt lamîn xîid), Dundgouw province, and other monks. These monks arranged the Tsam dance and prepared the offerings and garments based on their memories and experiences, as well as on the handbook by abbot Agwaanluwsankhaidaw. The Tsam has been performed annually ever since.

The Khüree-Tsam Procedure

According to the accounts of the painter D. Damdinsüren (1909–1984), who was a monk living in Cho-inhorin (Còinhorin) aimag in Ikh Khüree, there were various different dances in Ikh Khüree (Damdinsüren 1995: 47). First, the Takhilin-Tsam (Taxlin Cam; Çogar, Tib. mchod gat) was performed on the 4th of the last summer month in front of the Yellow Palace with the participation of about 30 monks from the Kalacakra Temple (Dečingalau or Dünxor dacan, Tib. bde-chen bskal-pa, dus-khor grwa-tshang, Damdinsüren 1995: 17). The biggest dance festival, Ikh-Tsam (Ix Cam, “Great Cam”) was held on the 9th of the last summer month, with about 108 participants, including the Dharma Protectors (Arwan xanggal) and their escorts (Damdinsüren 1995: 47). The Ikh-Tsam is what we now call the Khüree-Tsam. Another dance, the Jakhar-Tsam, was performed in winter with the participation of Black Hat dancers, and was related to a ceremony of Choijoo (Çojô, Yama), the Lord of Death.
The preparations and the ceremonies that preceded the Ikht-Tsam dance are described in detail by Gangaa (2003: 29-30) and Major (2008: on the 1st-10th of the last spring month the Nyamba meditation (Nyamba, Nyamba dūwa, Tib. bskyen-pa sgrub-pa) was held by the fully ordained monks of Shaddiwwlin (Saddiwwlin, Tib. bskyad-sgrub gling) Monastery or hermitage, which was situated about ten km north of Urga. The preparations for the dance started on the 1st of the middle summer month, when the monks started to learn tantric magical formulas and to hold ceremonies inviting the deities of the Tsam dance. On the 15th of the middle summer month the five Daamal (Dānalt) monks who were responsible for the Tsam procedure decided who was to participate. The list of names was presented to the head abbot (Xamba namon sran) of Ikht Khüree and to the disciplinary masters (Gsegii, Tib. dge-bshad) of the main assembly hall. The final decision was confirmed by the Bogd himself. After the announcement of the names of participating lamas, a ceremony called Choji khorul (Coji xurul) was held every day. The Tsite Lama (corji, Tib. chos-rje), the main person responsible for the Tsam dance, and the five Daamal monks held meditations on Yamāntaka (Fgijidin nyam-ba, Tib. 'jigs-med-kyi bskyen-pa) for a week. The participants in the dance were given instruction (deg, Tib. sgrig) twice a day in order to learn the dancing rules and choreography. The dress rehearsal was held without masks two days before the performance. The ceremonies themselves started some days before the dance. The Jakharini adisala (Tib. byin-rab) consecration was held in the yurt palace of Baruuñi orgoö when the Sor (Tib. sorg), the Jakhar, the offering cakes, and the other offerings were consecrated. The next day, the three days of Jakhar ceremonies started in Baruuñi orgoö (Damdinšüren 1995: 10), during which the Chambon (Cambon, Tib. 'cham dpun) performed the inner Tsam dance (Dator Cam) alone. After his last dance on the night of the 8th or morning of the 9th, a huge 12 x 16 m painted scroll of Vajrapani (Odzinwa, Tib. phyag-nar ddo-rje) was carried out from the Maitreya Temple and mounted south of the Tsam dance field. Participants in the Tsam dance arrived at the dance field from Baruuñi orgoö: all in all about 70 dancers (Damdinšüren 1995: 19). The dance was performed in front of the Yellow Palace in the centre of Urga.

The Revived Tsam Performance at Züün Khüree Dashchoilin Monastery

The procedure of the original Ikht-Tsam or Khüree-Tsam was very similar to the present practice of the Jakhar-Tsam in Züün Khüree Dashchoilin Monastery, which revived the tradition of Khüree-Tsam in 2002. The structure of the dance in Züün Khüree Dashchoilin Monastery is as follows:

Every year all the monks of the monastery are required to participate in the Tsam ceremonies. The dance is performed on the 9th of the last summer month, as this was the date of the Ikht-Tsam before its suppression. Today, about 70 characters participate in the dance. The Tsam is a complex tantric practice: it has a long preparation procedure, a four-day ceremony preceding the dance, special rituals on the dance day itself, and a closing ritual.

For the dancers the physical training starts more than a month before the dance day. The participants study the movements every afternoon. For fifteen days preceding the dance, four monks recite the sutra of Choji khorul every afternoon. Moreover, the dancers leave for countryside for some days to rehearse the movements in open air. Rehearsals take place in the monastery's courtyard on the night before the dance. The Tsam requires special mental preparation: as the dancers represent various different powerful deities in the dance, they start the Nyamba meditation beforehand. There is a week of shared contemplation for the participants; with
special initiations. They meditate on jigid baawoo jigwa (Jigjid bawo jigwa, Tib. 'jig-byed dpal-bo chig-pa), the single form of Yamāntaka. As a closing act of the meditation, a fire-offering, called Jinsreg (Jinsreg, Tib. skyin-reg(}}, is completed by burning 13 different types of food and precious objects to correct errors and omissions that the monks might have committed during the meditation.

The first great ceremony, called Adilaga (Tib. byin-rlab), is held four days before the Tsam dance day. It is intended to consecrate the offerings, masks, garments and other accessories of the Tsam. During this ritual the special offerings are hidden behind a black curtain.

Next morning the three-day Jakhar ceremony starts, including the dance called the inner Tsam (Dotor Cam). During these ceremonies the monks meditate to prepare the Jakhar, the metal palace residence of Choijoo. When the monks come to the text of the "invitation" (Jandam, Tib. spyan-drung) one of them starts a calling ceremony to invite one of the three main messengers of Choijoo. This is a Black Hat dancer (Samag, Tib. zbwa nag), namely the Chambon, the Argamba (Skt. argham, Tib. mchod-yon) or the Serjimba (Serjimba, Tib. gier-skjems-pa), who enters the temple and performs the dance alone.

The essence of his dance is the symbolic destruction of a dough effigy (lingka/lyanga, Tib. ling-ga: the dancer makes movements with ten weapons (arwan bangal dalog, Tib. bogal-chog) one after another throwing them onto a triangular box in front of him. The box contains the dough effigy that represents all the obstacles to all sentient being and to Buddhism. At the end he destroys the effigy by stabbing it with the ritual dagger (pielew, Tib. phur-bu). The same ceremonies take place on the second and on the third days. The third day is the Tsam dance day itself. The Jakhar ceremony starts at around 2 a.m. With the first rays of dawn, the site of the open-air dance is cleaned. Then, the field of the Tsam dance, the square-based, seven-storey manjala-shaped palace of Choijoo, is drawn on the ground with white powder. As in a manjala, the innermost circle means the top floor of the palace where a yellow pavilion called the Sorin asar (Sorin asar, “tent of the Sor”) is erected. Huge thangkas are hung to the south of the dance field. Before the start of the outside Tsam, the people are sent out of the temple as the monks put on their garments and present a special offering to Choijoo.

During the outer Tsam, the dancers leave the temple for the dance field, mostly in pairs. They wear special masks and garments and hold different attributes in their hands in accordance with the Buddhist iconography. There are the main characters such as the Dharma Protectors, figures referring to history, such as the Black Hat dancers, and secondary characters such as the White Oel Man, the lions and local spirits. The steps of the main figures are said to destroy the living places of the internal and external enemies of all sentient beings and of Buddhism, while their leaps and turns are said to deceive and persuade them. Music has a significant role during the dance; seven or eight types of musical instrument are played during the performance.

First, two skeletons, the Lords of the Cemetery (Khoxir or Dùrted dagoa, Tib. dur-krod (-kyi) bdag-po, Skt. Citipati, Fig. VI/1–2) arrive to clean and bless the ground. Then the high-ranking monks and the musicians come out, and some of them take seats under a blue canvas. Together with the Sor and the Jakhar, the offerings are placed under the tent of the Sor, and the Lünnemba (Tib. lung gnyen-pa), who is responsible for the protection of the Sor, also takes a seat there to protect the offerings from wind and hail. Two Mongolian heroes, Bütüwei baatar (Büüei batar) and Shijir baatar (Sijir batar) (cf. Fig. VI/4), protect the offerings from
the tasting of the Raven (Xere', Tib. bya-rog, Fig. VI/3). Simultaneously, the patron Khashin Khan (Xa'éin xan or Xa'éin xam, Tib. hwa-sbhang (rgyal-po), Ch. he-shang, "Buddhist lama", Fig. VI/7) comes accompanied by his six sons. According to the monks from the monastery, he represents the Manchu emperor, Kangxi (Enx Amgalan, 1663–1722), who supported the spread of Tibetan Buddhism in the Mongol lands. Fifteen direction protectors holding banners arrive to protect the ceremony from any harm, and two fully ordained monks clean and bless the field of the dance with sacred water. The spirits of the four mountains surrounding Ulaanbaatar also appear on the scene: the Garuda bird (Xun Garid, Tib. khyung, Skt. Garuda, Fig. VI/24), who is the Lord of Bogd Khan Mountain in the south, the Blue Old Man (Xœw ōguœn, Fig. VI/25), who is the Lord of Songino Mountain in the west, the Sow-headed (Pdagom or Giaxain näért, Tib. phag gdong, Fig. VI/26), who is the protector of Chingeltei Mountain in the north, and the Dog-headed (Čidum or Noxoäi näért, Tib. khyi gdong, Fig. VI/27), the Lord of Bayanzuru Mountain in the east.

The Argamba pours blood from a skull cup onto the base of the Sor offering. As the first dancer, the Deer (Buga or Šiva, Tib. sha-ba, Fig. VI/9) and the Bull (Bux or Maxe, Tib. ma-he) dance and jump to suppress and frighten away the enemies. After their withdrawal to the temple, the two protector deities arrive — the White Mahākāla (Gongor, Tib. mgon-dkar, Skt. Sitarbhakala) and the God of Wealth (Namra, Tib. niam-sras or niam-thos rnos, Skt. Vairāgana, Fig. VI/10) — and they dance in order to increase fortune and wealth. After his two female attendants — Rgwi Lkhem (Rgwi lksam, Tib. rig(l)-pai lha-mo, Fig. VI/16) or Donmaraw (Tib. gdong dam-po) and Lairhan Sorogdag (Laisan sorogdag, Tib. las-mkhon srog-bdag, Fig. VI/17) — the Red Protector, Jamru or Begse (Jamrun or Bej, Ulæn saxius, Tib. growing, beg-tse, Fig. VI/18), comes, and they dance together. The next dancer is the black protector, Gombo (Tib. mgon-po, Skt. Mahākāla, Fig. VI/22), who comes after his four attendants or together with Lhemo (Lxam, Tib. dpal-lsan lha-mo, Skt. Śrīdevi, Fig. VI/20).

Two Azar masters (Äjar, Tib. a-tarja / a-tsa-na, Skt. ācārya, Fig. VI/28 and VI/29) represent the scholars from holy India. They assist the White Old Man (Caças ōwgoñ, Tib. rgan-po dkar-po, Fig. VI/30), who is considered to bring long life, long-lasting happiness, good luck, and well-being. He gives blessings and makes the audience smile by throwing sweets and acting for them. Meanwhile, the lions (ārslam, Tib. seng-ge, Fig. VI/31) entertain the audience with a frightening growling.

After these funny episodes the messengers of Choijoo, the 21 Shanag Black Hat dancers (Fig. VI/32) arrive — with the Chambon, the Argamba and the Serjimba being the first of them. They dance together with the same movements. The last deities to arrive on the dance field are Zamundi (Jamundi), who is the consort of Choijoo, and Choijoo himself (Fig. VI/38 and VI/39). Choijoo's dance defeats and drives away the enemies of Buddhism. After some special offerings to Choijoo, all of the masked deities return from the temple to the dance field and start to dance together clockwise, everybody in his or her determined position with the same movements. Simultaneously, the Chambon executes the destruction of the dough effigy in front of the yellow pavilion, performing the same dance as in the inner Tsam. Then he burns the effigy drawn on paper (čašän lingka / lyang or šoglin, Tib. shog-(g)ling). After completing this task, he dances back to the field and the common dance continues.

Then the burning of the Sor and the Jakhar, intended to annihilate all obstacles, begins. All the dancers and monks leave the monastery in a procession to the fireplace, called Sorin owookhooi (Sorin oowóoxo). The lead-
ing lama recites the appropriate mantras and makes the appropriate hand gestures as the *jakhar* is put into the *soriin* wookhoi, and he throws the *sor* into the fire. Afterwards, the monks and dancers return to the dance field to continue the common dance. Finally they leave the scene, entering the temple in pairs. When the people enter the temple again, all the monks are sitting on their benches wearing their robes. As a closing event of the day, a thanksgiving offering, called *choijoo danang* (Tib. *chos-rgyal-gyi gtag-rag*), is presented. The closing recitation of the Tsam is held the following afternoon.

The Characters of the Khüree-Tsam and the Figures in the Leder Collections

Though more than 70 monks participate in the dance at the *Züün* Khüree Dashchol Rein Monastery, it is said that the original Khüree-Tsam had 108 characters. Rinchen (1967), and Nyambuu (2002: 142–144) provide detailed lists of characters who participated in the Khüree-Tsam. Apart from those in the revised dance, the following characters also participated: two Gugur / Gugor (Tib. *dgu-skor*),11 two Luwa / Lüwa (Tib. *bli-ba*[?], “entice”), two Shindo / Jiroi (Tib. *bzhi-gros*), two Dünjidma (Dünjidma, Tib. *bdun brgya-ma*),12 Vajrapani (Fig. VI/12), Sthitaavattra (Sendom or Sendonna, Tib. *seng gdong-ma*, Fig. VI/13), Makaravattra (Matar tergüt, Tib. *chu-trin gdong-can*, Fig. VI/14), Vyagrattra (Bar tergüt, Tib. *stag gdong-ma*, Fig. VI/15), the Bear-faced one, the eight Sword-bearers (Ditogjad, Tib. *gri thog brgyas*) who are the eightfold retinue of Jamsran, and Chandraabdal (Tib. *shing-skhyon*, Skt. *Ksetrapa*, Fig. VI/19), Zinamidraa, Dagranjaa, and Daraqshid,13 who are the fourfold retinue of Mahakala. Four Azar masters and two lions participated in the Khüree-Tsam.14 Rinchen and Nyambuu do not quote a written source for their lists of characters. Rinchen himself witnessed Tsam performances in several monasteries (Forman and Rintchen 1967: 137). They may have used the Tibetan text by Agwaanluwankhaidaw or a Russian description of the Tsam characters of the Buryad Gusino Ozero Monastery that is available in the National Library of Mongolia.15

Though the majority of the figures in Leder’s collections undoubtedly present the characters of the Khüree-Tsam, and especially the figures of the lords of the four mountains surrounding Urga confirm this, some characters seem to be missing (e.g. Zamundi), while certain figures that are irrelevant to the Khüree-Tsam are included in the Leder collections. These unusual figures or at least some of them may have been carved at the collector’s special request.16 As Leder ordered the Tsam figurines to be made, it is possible that he also requested other tantric deities or interesting figures to be carved as well. For instance, the mule of Śrīdevi (Fig. VI/21) definitely did not participate in any of the dances. Vajrayogini (Narajid, Tib. *rdo-rgyal bnyor-ma, na-ro mkha'-spod*, Skt. *Vajrayogini*, Naropa Khecari, Fig. VI/36) did not participate in the Khüree-Tsam. Her wooden figure may have been used as ritual object. Though Nyambuu (2002: 142–144) mentions Machig Ikham nagwo (Maṣāq baṣam nagwa, Tib. *ma-geg lhun-mo nag-mo*) as a Tsam participant, the participation of the dakini holding a danaru drum in the Khüree-Tsam is not known to the author (Fig. VI/37). Hayagriva’s participation in the Khüree-Tsam is not documented. Leder gives Damdin Yansan (Tib. *ria-rgnyin yang-rgyang*) as the local name for this figure (Fig. VI/33), although the name Dünjidma (Tib. *bdun brgya-ma*) fits it better, as it is a Hayagriva form of the Saptasthiti-kalpa (Tib. *rto-ba bdun brya-pa-las gngan-pa’i rwa-rgya-mgriin*).17 Not even the Five Kings (Tawan xam, Tib. *rgyal-po sku-lnga*) or Pehar (Tib. *phrin-las rgyal-po*, Fig. VI/34) participated in the Khüree-Tsam. In 1916, 1917 and 1918 another Tsam dance, which differed from the Khüree-Tsam, was also held in Urga. This was the dance of the temple complex of Choijin Lama, the State Oracle (Dariimaa 2003: 41, Ollii 1992: 92, 113), and special characters such as *Mam* (Tib. *ma-mo*), *Jan*
(Tib. brtan) and the Five Kings (Tawon xan) acted in it (Bawden 1997: 11, 689). However, this dance was held more than ten years after Leder’s last visit to Urga. An elephant figure is also part of the Leder Collections, which seemed surprising at first sight as it is not mentioned in written sources; however, it is shown on the painting of the Khüree-Tsam by I. Damdinširün (painted in 1966, held in Zanabazar Museum of Fine Arts) as well as by Yadamširün (2005: 25) as one of the direction protectors (Fig. VI/6). The identification of some other characters remains uncertain, such as the identity of the warriors (Fig. VI/5 and 35), a red figure (maybe Liwa, Fig. VI/8), a white peaceful deity (maybe Gongor, the White Mahakala, Fig. VI/11), and a monkey (or possibly the Tiger-faced one, Fig. VI/23). The forms of the figures of Lakhun soroddog and Rigwiik lkham are unusual (Fig. VI/16 and 17). It should be emphasised that many figures are carrying rajni and as not enough information is available about the appearance of the Giγor, Liwa, Jirol (Jirol) and Dunjidxa groups, some uncertain figures may be identified as members of these groups. The four figures (a Dakini, a Black Hat dancer, a Deer, and Begtse / Jamsran), which are held in the Museum für Völkerkunde in Hamburg, raises the question of whether certain figures were carved twice at the request of the collector (e.g. Begtse / Jamsran, Choijoo) or even if there were three sets of Tsam figures within Leder’s collections.

Notes on the Places of Creation and Artistic Production

Hans Leder visited Urga during the period of the Eighth Bogd (1870-1924). In 1902 he ordered the Tsam figures in the collection now held in the Neprajzi Muzeum in Budapest from a lama who had created the Tsam figures for Russian collectors, and “who lived some miles away from Urga in a Monastery” (cf. Lang in this publication). Three monasteries were located about 8 to 15 km to the north of Urga: Dambadarja-liin (Dambadarja-liin, Tib. bsam pa dar rgyas gling), Dashchoinhorlin (Dañchoinhorlin, Tib. bkra shis chos khor gling), and Shaddiülin (Shaddiülin, Tib. bsad sgrub gling). There is no evidence regarding the residential monastery of the creator. Dambadarja-li (Dambadarja-li) was a large monastery, but the Tsam dance was not held there (Damdinširün 1995: 29). Though the Jakhar-type Tsam was held annually in Dashchoinhorlin Monastery on the 29th of the last summer month (Damdinširün 1995: 29) – in the 1920s (and presumably before, Forbath 1934: 162) its masks and robes were stored in a room of the main temple and several old photos show scenes from it (e.g. Forbath 1934, Tsultem 1989, Mongolia. State Film Archive) – the monastery did not have a large number of monks. Shaddiülin was a hermitage where 16 fully-ordained monks and four novices lived and meditated, so it is unlikely that they carved and sold such figures. Manzsir (Manzsir) Monastery, where another type of Tsam was held, was 40 km from Urga. This distance seems to be more than “some miles”.

Concerning the Tsam figures in the collections in Leipzig and Vienna, Leder provides information that they were created by a monk, and we can suppose that they were ordered in 1904/1905 or earlier (cf. Lang in this publication) in or near Urga. Though the names of the figures were given to Leder, who listed them in his inventories, there are misspellings and some misidentifications. Analysis of the masks, garments and attributes of the wooden figures shows that it is indisputable that the creator(s) knew the Tsam characters very well. The artists may have used pictures (drawings or paintings) of the characters when carving and painting the figures, or they may have had access to Tsam masks and garments. There is no precise information regarding the place where the Tsam masks and robes were kept in Urga.
Artist monks were well-known in Urga; several sculptors and artists even became famous for their Tsam masks. In 1909, under the leadership of Puntsog-Osor (Puncog-Osor), many monks and other artists such as Yondön, Ačit Śāṃdun (Ačit Samdan), Baldan, Agwaandanar (Agwândanar), Jüusher (Jüüder), Lunsantsaren (Luwsanceren) and Tsend (Cend) prepared new masks and robes for about 100 characters (Tslütem 1989: Introduction, Damdinsüren 1995: 47, 54). Though this took place few years after Leder’s visits, the monk(s) who created the figures in Leder’s collections may have been involved in this work as well. This also means that by 1909/1910 both old masks and robes as new masks and robes of the Khüree-Tsam characters were available in Urga (Damdinsüren 1995: 47). The figures in the Leder collections created before 1905 represent the earlier style.

Apparently there are still questions regarding the history and identification of some figures in the Leder collections. Further comparison of these objects with the figures in the Kunstkamera in St. Petersburg or with other unpublished paintings of the Khüree-Tsam held in the Bogd Khan Palace Museum in Ulaanbaatar (Uranchimeg 2009: Illustrations), with old masks and archival photographs available in Ulaanbaatar, as well as unpublished written sources may result in an even more complex picture of the history of the Khüree-Tsam and its relations to the figures of the Leder collections.

Notes
1. This was written within the framework of a three-year project to document the tangible and intangible heritage of the Khüree, supported by the OTKA PD83465 Postdoctoral Research Fellowship of OTKA National Research Fund, Hungary.
2. Tib. lha-kh filtr, "metal palace" of the Lord of Death who is also known as Erleg nomung Khan or Chojiboo (Erleg nomung sdon, Cojöö, Cujöö, Damjant Damjim Cojöö, Tib. chos-sregul, dam-cen chos-sregul, Skt. Yama).
3. In Tibetan the text is entitled: bstan-bzang rgya-mthos' gser 'chams gyal-byes dam-dan snying gi me-long, "Explanation of the Tsam Dance of the Ocean of the Protector Deities. Mirror of the Heart Keeping the Samaya Vows".
4. The Mongolian lunar New Year starts in January or February with the first spring month. Usually each season consists of three months: the first, middle and last. The last summer month therefore usually corresponds to July.
5. The Arwaan khangdül (Arwaan sangül, Arwaan sangül or Arwaan dogšid; Tib. drön-gyi, bstan-brung) group are: Mahākāla, Sitamahākāla, Yama, Śrīdevi, Kuverā/Vaiśārāva, Beṣeṣ, Brahmā/Eṣvara, Yāmāntaka, Vajrapāni, and the four-faced Mahākāla.
6. The system described by Gangsa refers to the turn of the 20th century, as the Eighth Bogd passed away in 1924.
7. Unlike Züün Khüree Dasha cośin Monastery, which revived the Khüree-Tsam, both the Amarbayasgalant and Dasha cośin-khölin monasteries follow the tradition of the old Dashiin wangjii khüree. Differences in the performances of the two traditions can be observed. However, they are generally similar, being two different traditions of the same Jalsha-Tsam type, which is the dance in honour of the Lord of Death and other wrathful deities.
8. The dances of Züün Khüree Dasha cośin Monastery were observed in 2004, 2005, 2009, 2010, 2011 and 2012. The results of the surveys are available in Major 2008 and in a forthcoming DVD publication by the Inner-Asian Department, Eötvös Loránd University, Budapest. These were used as the basis for this summary.
9. Figure numbers (Fig.) refer to the photos published by M.-K. Lang in her article The Tsam Figures – A Reunion. Question marks were used when the relationship of a given figure and a given Tsam participant was unsure.
10. For more details on this character see article by Ágnes Birtalan in the present publication (pp. 84).
11. Question marks indicate uncertain identifications.
12. Together with the Deer and the Bull these characters may have been the escorts of Chojiboo. Some of their masks (Gügor and Dünjidda) are available in the Temple Museum of Choujin Lama. Their Tibetan names and exact roles in the dance are not certified.
Nyambuu mentions 16 Arhats but does not give evidence. He mentions that Machig Ikhnam nagwa (Mārīg tsaṃ nagwa, Tib. ma-geg lha-mo nag-mo) participated in the dance as well as a demon (mangla) and a witch (Julam).

A Russian article is preserved in the National Library of Mongolia regarding the characters of the Buryad Gusino Ozero Monastery entitled Programm i kratkoe obyasnenie "Cami-Khantai" (No. 2943/6/192).

I am grateful for the advice of Béla Kelényi.

I would like to express my thanks to Beata Kakas, ELTE University, who clarified this identification.

Tsam masks and robes were supposedly kept in Gegeenii san (Gegeen’ san) – the treasury of the Bogd – or in the Maitreya Temple.

Puncog-Osor himself was a monk of Erkhem toinii aimag (Erxem toint aimag) of Urga, and was the Chambon and a Daamal of Khüree-Tsam (Damdinsuren 1995: 47).
Mitteilungen der k. k. Geographischen Gesellschaft in Wien, Bd. XLIII, 1900.
Sagaster, Klaus (2005) Der mongolische Buddhismus, in Dschingis Khan und seine Erben, Bonn: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland.
Yadamasuren, Urjigiin (2005) Khaam Mongol udsin ikh khüree tsam [Tsam Dances of Ikh Khüree under the Reign of the Bogd Khaan], Ulaanbaatar.

VII The Khüree-Tsam and its Revelations with the Tsam Figures

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